



# HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS

Click on the link [HH](#) for full condition reports,  
extensive descriptions, and further images.

Or, if this pdf has been downloaded to hard copy,  
search the 7-digit reference number shown at [hordern.com](http://hordern.com).

# HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



2/255 RILEY STREET · SURRY HILLS · SYDNEY NSW 2010 · AUSTRALIA  
(+61) 02 9356 4411 · [www.hordern.com](http://www.hordern.com) · [rare@hordern.com](mailto:rare@hordern.com)

## A BEAUTIFULLY WRITTEN AND CAREFULLY ILLUSTRATED ASTRONOMY MANUSCRIPT

### 1. [ASTRONOMY]

**PELERIN, Henry Ferdinand (c.1772-1825).**

#### Illustrated astronomy manuscript.

Octavo, 440 numbered pages including some blank sheets, with 4 mounted portraits en grisaille of Flamsteed, Roger Long, Laplace and Lalande, plus a mounted stipple-engraved portrait of Nevil Maskelyne, plus a total of 45 further full-page pen & ink illustrations, mostly with blue or sepia wash, illustrating the moon, star system, etc., the neatly-written text including table and calculations, plus a section entitled 'To Bring a Transit Instrument into the Meridian by Gavin Lowe of Islington', signed and dated by the author; with contemporary bone set square by W. & S. Jones, 30 Holborn, London, in pocket to front pastedown, contemporary diced calf with gilt silver clasps, gilt-titled 'Stellae' to spine,

London, 1811.

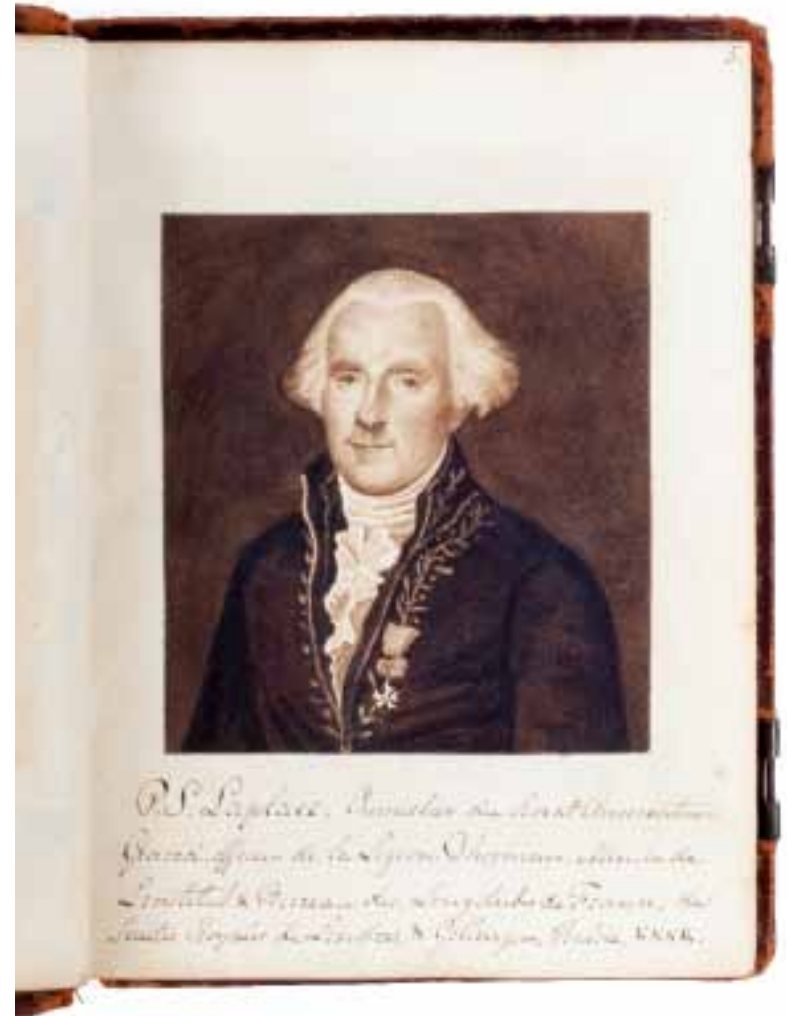
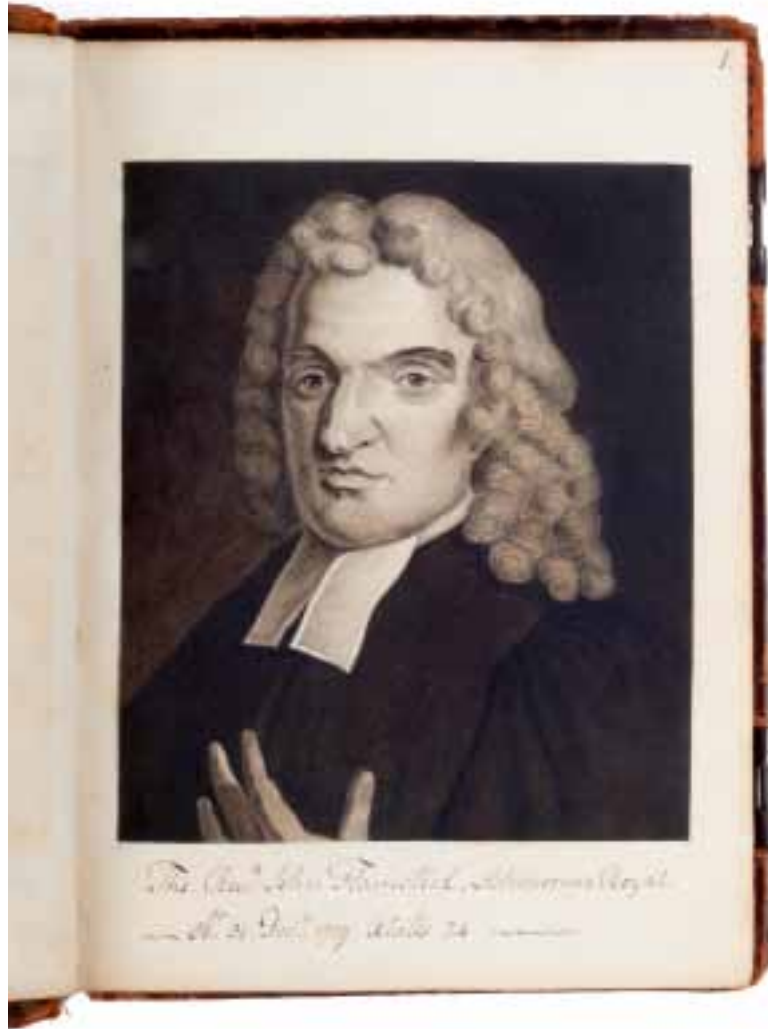
**\$22,500**

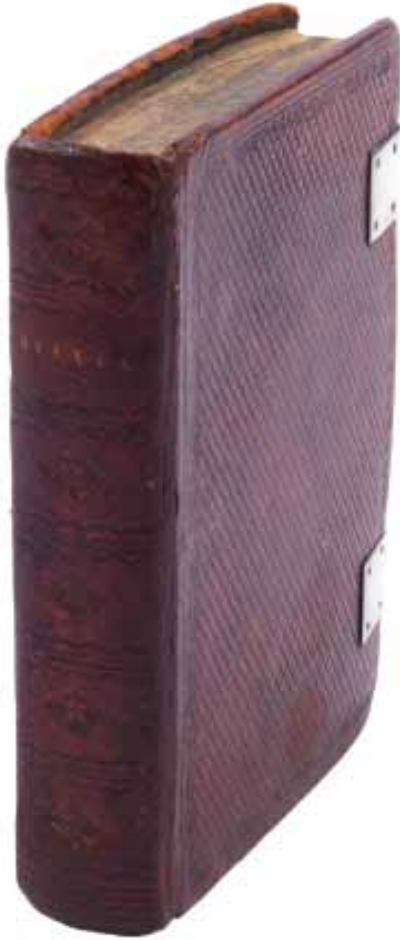
 [5000255 at hordern.com]



This charming astronomical manuscript epitomises the strong intellectual interest in natural sciences in the later Enlightenment. The intricate presentation of manuscript data, the expertise in illustration, and the intellectual rigour shown in the composition of this Album, display Pelerin's advanced understanding of astronomy.

Clearly a member of London's intellectual movement of the later Enlightenment, Henry Ferdinand Pelerin was a merchant of Huguenot background who married Sarah Ann Dawes in London in 1798 and was naturalised by private statute in the same year: "Henry Ferdinand Pelerin, of the Parish of Saint James, Westminster, in the County of Middlesex, merchant, son of Henry Pelerin, by Anne Elizabeth his wife, born at Hodimont in the Parish of Vender, in the Province of Limbourg in the Austrian Netherlands". He became a member of the RSA, the Royal Society of Arts, then fully titled the Royal Society for the Encouragement of Arts, Manufactures, and Commerce, whose aim was "to embolden enterprise, enlarge science, refine art, improve our

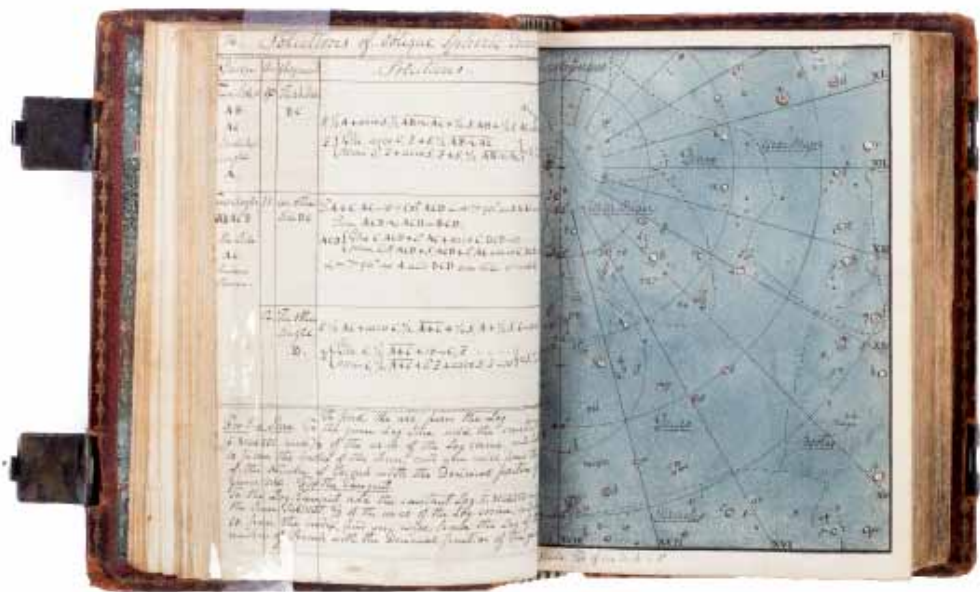




manufacturers and extend our commerce". He appears in their lists of members with various addresses (in 1799 he was at 7 Lower James Street, Golden Square; in 1800 at 12 New North Street, Red Lion Square; and from 1803 to at least 1808 at 32 Essex Street, Strand).

He was at some time based at Lloyd's coffee house, the well-attended venue where men would meet for conversation and commerce which ultimately became the massive insurance market. We know that he was there as, sadly, the notice of his bankruptcy in June 1822 described him as an insurance broker of "Lloyd's Coffee House, in the City of London". The coffee house aspect of Lloyd's would suit what we can deduce from his manuscript – that he was an intelligent man with an enquiring mind and a scientific brain – since traditionally the coffee houses offered a venue where men met to discuss politics, fashion, current events, and to debate philosophy and the natural sciences. Historians often associate English coffee houses, during the 17th and 18th centuries, with the intellectual and cultural history of the Enlightenment.

A substantial section in Pelerin's manuscript is titled "To Bring a Transit Instrument into the Meridian by Gavin Lowe of Islington"; a contemporary and fellow of the RSA, James Andrew, credits his uncle, the same Gavin Lowe, "to whom I am indebted for a complete Table of Formulæ for reducing Time out of one denomination to another..." (*Astronomical and Nautical Tables 1805, preface, p.viii*). This suggests a possible connection between three English astronomers of the period.



## THE CORNERSTONE HISTORY OF EARLY PACIFIC VOYAGES

### 2. BURNEY, James.

#### A Chronological History of the Discoveries in the South Sea or Pacific Ocean.

Five volumes, quarto, with 28 engraved maps (16 folding), 13 plates and six text woodcuts; a fine, clean set in a particularly good modern binding of half pale calf, spines decorated and lettered in gilt, triple raised bands.

London, 1803.

\$18,750

 [5000263 at hordern.com]



First edition: a fine set of Burney's comprehensive work, the cornerstone history of the discovery of the Pacific. "The most important general history of early South Sea discoveries containing practically everything of importance on the subject" (Hill); Burney's great compilation "must always form the basis of historical research for early voyages and discoveries throughout the Pacific" (Hocken). The collection

covers more than 250 years of Pacific exploration prior to 1765, including Spanish, Dutch, French and English voyages, with a general "History of the Buccaneers of America", and concludes with Bougainville's voyage to Tahiti.

Burney, who had sailed with Cook as lieutenant during the last two voyages, received encouragement from Sir Joseph Banks (to whom the work is dedicated) and enjoyed free access both to Banks's magnificent library of books and manuscripts, and to Dalrymple's collection of scarcer Spanish books. Whenever possible, he relied on manuscript accounts, generally comparing them with printed narratives for purposes of style. The collection contains much that is nowhere else accessible, and will always remain one of the chief authorities for the history of the geographical exploration and discovery of the Pacific.

The collection aimed to tell the fullest story of Pacific discovery over the 250 years prior to Cook's voyages and was a deliberate forerunner to Hawkesworth's collection which published the voyages of Byron, Wallis, and Carteret, as well as Cook's first voyage; the five handsome quarto volumes are in similar proportion to the three volumes of Hawkesworth. Burney explains (in volume 5) that "the termination of this present work is adapted to the commencement of voyages in another collection, which with the addition of M. de Bougainville's voyage round the world, follow as an immediate sequel, without any chasm being left, to the Discoveries here related...". This is therefore the essential precursor to the series of voyage publication that began the new age of discovery.

Bagnall, 779; Davidson, p. 37; Ferguson, 372; Hill, 221; Hocken, pp. 30-34; Howes B-1002; O'Reilly-Reitman, 104; Sabin, 9387; Spence, 217.





## A MATCHED PAIR OF CARY GLOBES

### 3. CARY, George and John.

#### Pair of Globes...

Pair of 12-inch table globes (305 mm diameter; overall diameter 430 mm and height overall 635 mm); each made up from twelve sets of gores; complete with graduated brass meridian circles and hourly dials; within wooden baluster brackets, each with calendar and zodiac markings, on original mahogany stands with turned mahogany columns and tripod cabriole legs, original compasses mounted at bases.

London, J. and W. Cary, Strand, 1821 (terrestrial);  
G. & J. Cary, 86 St James's Street, 1816 (celestial).

**\$96,000**

 [4505208 at hordern.com]

A most attractive matched pair of original Regency period table globes, terrestrial and celestial, made by the leading London cartographic firm. The Cary family of cartographers and globe makers produced some of the greatest globes of the late Georgian era. The firm was started in London in the late 18th century by John Cary (c.1754-1835), an engraver and dealer in maps who often worked in partnership with his brother William Cary (c.1760-1825), who specialised in making scientific instruments; the terrestrial globe here is marked as published by that partnership from their St James's Street address where they moved in about 1820, leaving their successors, John Cary's sons George (c.1788-1859) and John Jr. (1791-1852) who produced the celestial globe here, at the original premises at 181 Strand where they traded as G. & J. Cary until about 1850. The pair of globes now offered was thus created by the two main branches of the great family firm.

For two generations Cary globes represented the high-water mark of nineteenth-century mapping. John Cary was the pre-eminent map maker of his generation, described by his biographer Sir Herbert Fordham as 'the most prominent and successful exponent of his time... the founder of what we may call the modern English school'. He was famous for his insistence upon absolute geographical accuracy and was considered 'a member of a new class of mapmaker, concentrating on geographical excellence rather than on decoration...' (Lister).

The terrestrial globe is detailed and shows the routes of the major explorers across the globe including La Pérouse and Vancouver as well as all three of Cook's voyages, while Cook's death and Clerke taking over the expedition's command are marked in the Sandwich Islands (Hawaii). To the SW the Minerva Reefs are marked with the legend "shoal seen by the Cornwallis 1807". In the north Phipps, Gore, Vancouver and Ross (taking the story told to 1820) are all shown with detailed tracks marked. The equator and the ecliptic are marked and graduated, and the meridian of Greenwich is shown.

The celestial globe includes all the figures of the constellations, and illustrates current knowledge of the stars and constellations of the Southern Hemisphere, including the discoveries of Edmund Halley and Abbé de Lacaille. The equator and the ecliptic are marked and graduated. The figures representing the constellations (scientific instruments, mythical creatures, animals) are finely detailed in black on the cream ground and lightly coloured in greens and browns.

British Map Engravers, pp. 130-3.



## A COMPLETE AND HANDSOME SET OF CHURCHILL'S GREAT VOYAGE COLLECTION.

### 4. CHURCHILL, Awnsham [and] John & Thomas OSBORNE.

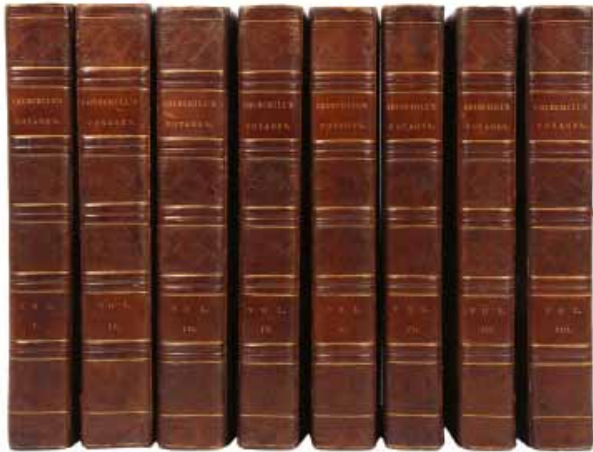
#### A Collection of Voyages and Travels...

Eight volumes, folio, comprising the complete works in original and matching bindings, containing some 213 engraved plates including work by Herman Moll, Johannes Kip, and others (many double-page or folding), engraved and woodcut illustrations throughout; splendid late eighteenth-century Russia leather bindings, simple gilt and blind borders to sides, spines ornamented and lettered in gilt between double raised bands, marbled edges and endpapers.

London, John Walthoe [et al];  
Thomas Osborne, 1732-1745.

\$32,000

 [3706073 at hordern.com]



A splendid set of the two great voyage anthologies of the early eighteenth century, in handsome, original matched bindings. This set contains the Churchill anthology in its second improved edition and the first edition of the supplementary Osborne series, better known as the "Harleian" or "Oxford Voyages", which is generally seen as a supplement to the Churchill collection; the eight volumes of this set are uniformly bound and labelled as Churchill's Voyages. Copies of the various editions of the Churchill Collection appear on the market from time to time, almost always in dilapidated condition - the result of their substantial size and the use that they were subjected to as the major source for voyage information in the early eighteenth century. This set is in superb condition, the bindings bright and the text and plates remarkably fresh. The substantial volumes contain many accounts of voyages to a great many places, a number appearing for the first time, or at least for the first time in English.

Originally published in 1704 in four volumes, the Churchill section appears here in its second, much augmented six-volume edition. The success of the work reflects an audience keenly interested in what was a time of energetic exploration and trade expansion throughout the world. For example, the first volume here contains descriptions of the lands and peoples of China, Formosa, Japan, the Congo, and South Africa, lands just beginning to be known to Europeans, as well as accounts of relatively less mysterious but still unfamiliar places such as Egypt and the Ukraine. The fifth volume is devoted largely to Africa, containing accounts of the lands which in the seventeenth century were called Guinea and Lower Ethiopia, but which in fact include the entire coast from Senegal through Angola. Native life, European settlements, animals, natural products, and much more are described in great detail. There is also a translation from the Spanish of Herrera's account of the discoveries of Columbus.

The contents of the other volumes are varied, with reports of the Solomon Islands, Dutch shipwrecks in the East Indies, Ovalle's work



on Chile (with a fine depiction of the Southern Cross), Virginia, attempts to discover a Northwest Passage, the sages of India, and the land of Tonqueen, now North Vietnam, among very many other reports. Much of the third volume is Baldaeus' work on the East Indies translated from the Dutch, while Nieuhoff's work on the East Indies, also translated, appears in the second volume. The plates are of special appeal, often showing very striking scenes of exotic life, particularly in tropical climes. They include detailed depictions of natives involved in sometimes fascinating activities (witchcraft, elephant catching) as well as many plates of botanical and zoological interest and a number of views of harbours or military engagements.

This set is supplemented by the later two-volume "Harleian" or "Oxford Voyages". These were put together from the unpublished manuscripts in the collection of the earl of Oxford. Osborne's first volume comprises travels mainly in the Near and Middle East, while the second volume comprises voyages to India, East Asia, the East Indies, Africa, and North America. The maps are after Dutch cartographer Herman Moll and the frontispiece map in the second volume is "A Chart of the East Indies..." with the north and north-west coasts of Australia delineated in accordance with Dutch discoveries.

Borba de Moraes, p. 181; Hill, 295 (later edition); NMM, 33.

## IMPORTANT EARLY BOTANICAL JOURNAL WITH BEAUTIFUL HAND COLOURED ENGRAVINGS

### 5. CURTIS, William.


#### The Botanical Magazine; or, Flower-Garden Displayed...

Octavo; a run of the first 24 volumes covering the years 1793-1806 (bound in 12 volumes); portrait frontispiece and 966 hand-coloured engravings, some folding; bound in handsome and original full tan calf, gilt.

London, Stephen Couchman, 1793-1806.

**Provenance:** With the armorial bookplate in each volume of George Innes (1760-1842), Assistant Master at Rugby School, 1783-1792, Master of King Henry VIII's School, Warwick, 1792-1842, and Rector of Hilperton, Wiltshire, 1798-1842. Innes's library was sold in London by Puttick and Simpson in 1851. Later owned by Jane Elizabeth Metford (1831-1907), Halesleigh, Somerset, with her ownership inscription in volume one.

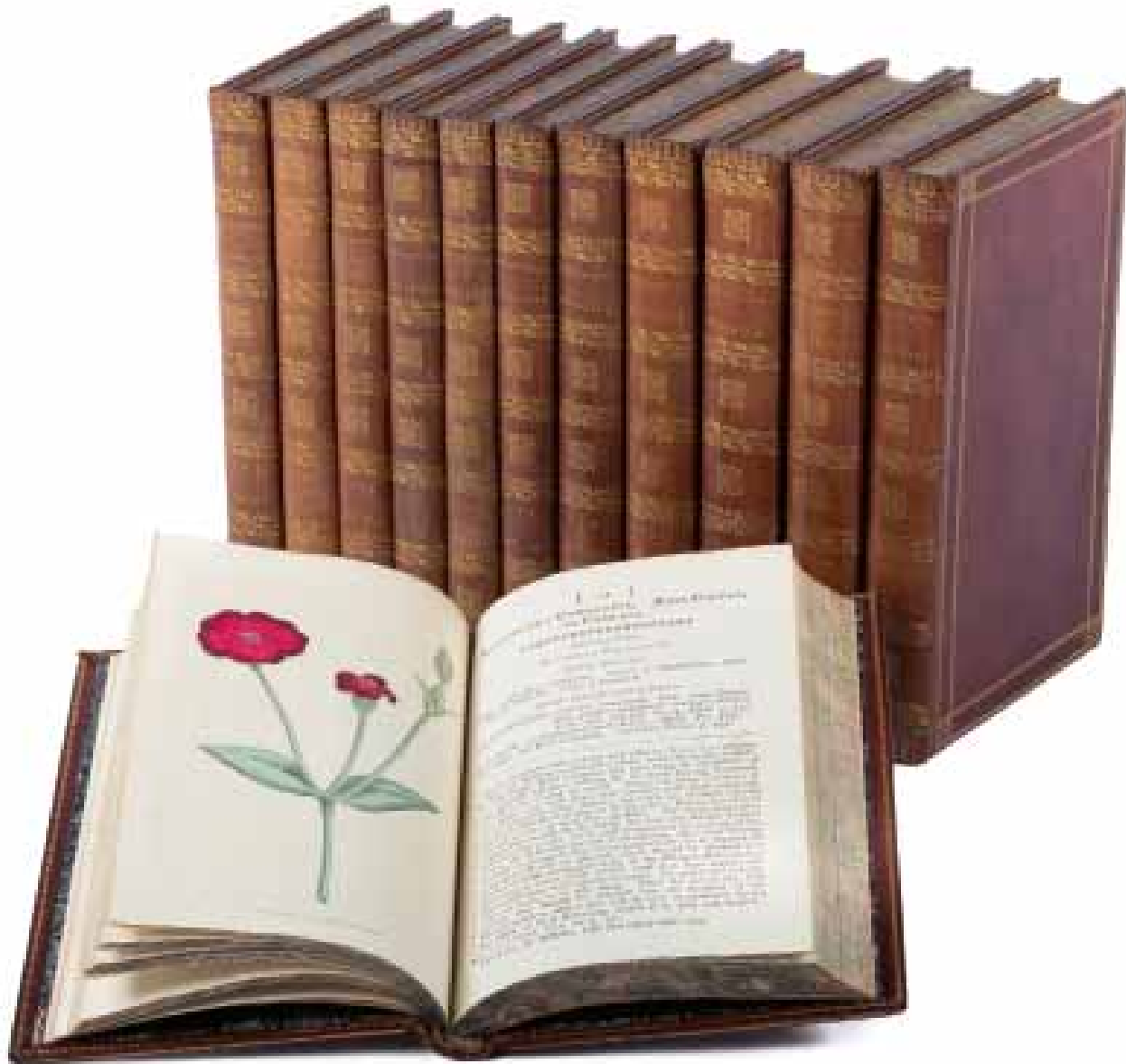
\$32,000

 [5000254 at hordern.com]

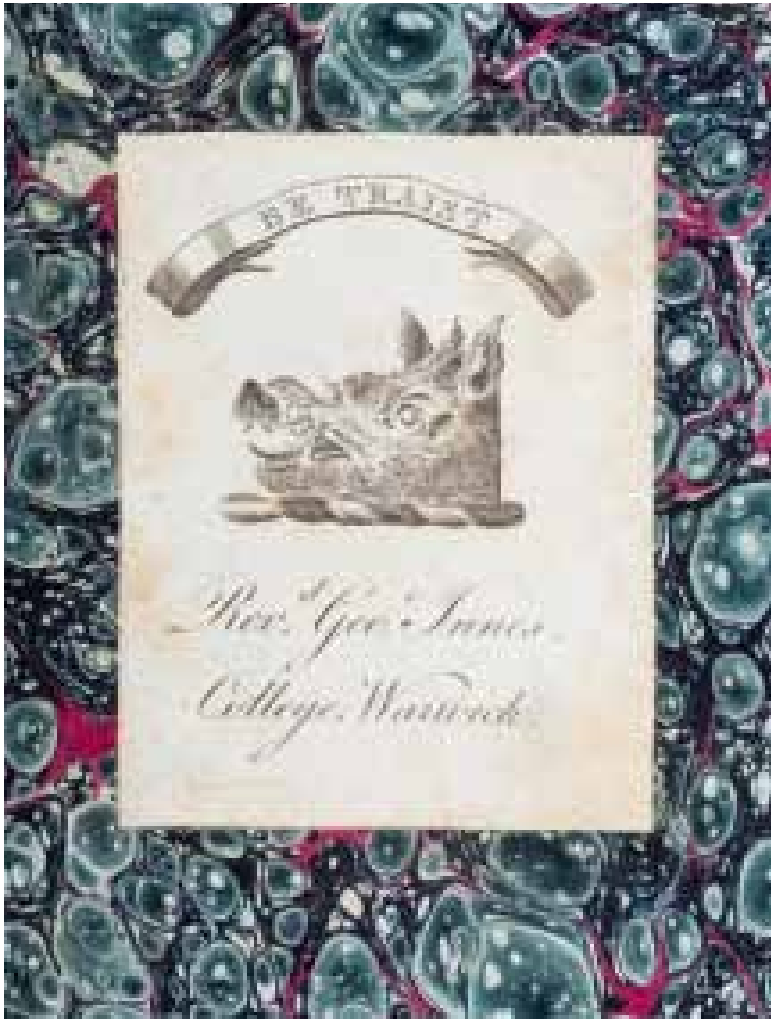
An excellent unbroken run covering the early and best years of "the oldest scientific periodical of its kind with coloured illustrations in the world... In the beauty of production and high standard of its contribution it can claim a unique place" (Patrick Synge, *Journal of the Royal Horticultural Society*, 1948). Most of the early volumes were illustrated by James Sowerby and Sydenham Edwards.

This set covers the earliest period of recording for the first time the botany of the Pacific region newly explored by European expeditions including the three voyages made by James Cook. The first, and most of the second era of the magazine relate to the editorships of William Curtis himself (vols. I-XVI) and then his successor Dr. John Sims. The work is unmatched for information on the contemporary gardening scene, because both Curtis and Sims understood the close relationship between gardeners and nurserymen, and wanted to advertise the new plants as they became available. The work describes and illustrates plants from all over the globe, including hundreds from the Cape (due to the indefatigable Francis Masson), as well as the Americas and south-east Asia; importantly for Australian botany this set includes a great many finely illustrated Australian specimens with comprehensive classifications.

William Curtis (1746-1799) was an important botanist of his day and a member of the Linnean Society. An initial interest in entomology saw him publish his early collectors' guide, *Instructions for Collecting and Preserving Insects* (1771), but he soon turned to botany, first working at the Chelsea Physic Garden, and later at Bermondsey and the London Botanic Garden. John Sims (1749-1831) was a physician and botanist, connected to the large network of Quakers in England. A member of both the Linnean Society and the Royal Society, he was ideally placed to take over the Botanical Magazine after the death of Curtis.







The listing of Australian plants includes (to name just two of the dozens of entries): *Melaleuca citrina* (crimson bottlebrush) “though many species of this genus have been raised from seeds, bought within the first few years from the South Seas where they are said to be very numerous, this is, we believe, the only one that as yet has flowered in this country... the root of which has been sent from Botany Bay flowered at the end of summer 1793 at the garden of Thomas Dawson, Viscount Cremorne...” (vol. 7, plate 260, April 1794); *Platylobium formosum* (large flowered flat pea) “all the plants of this family as yet known are natives of New Holland; the genus derives its name from the breadth of its pod or seed vessel... the seeds of this plant having been among the first of those imported from Botany Bay...” (vol. 14, plate 469, 1 February 1800).

Although the beautifully executed and hand coloured illustrations are the glory of the work, the notes on contemporary gardens and nurseries provide added interest, revealing a complex network of exotic gardens, with famous names such as Lee and Kennedy of Hammersmith and Loddiges of Hackney, as well as lesser lights such as Whitley, Brame & Milne of Fulham, or Grimwood & Wyke of Kensington. It would be possible to draw a remarkable sketch of this network based on a close reading of the *Botanical Magazine* alone, a sketch which would help reveal important details of a genteel trade in the process of becoming a serious business.

Founded in 1787, the *Magazine* is still being issued (now as *Curtis's Botanical Magazine*). From its embryonic period of the 1790s through to the early nineteenth century it is celebrated as an outstanding and beautifully illustrated record of the botanical world including the earliest such discoveries in the southern New World.

Henrey, 473; Nissen BBI, 2350; Pritzel, 2007.





## MAGNIFICENT OFFICIAL ACCOUNT OF THE VOYAGE OF THE ASTROLABE


### 6. DUMONT D'URVILLE, Jules Sébastien César.

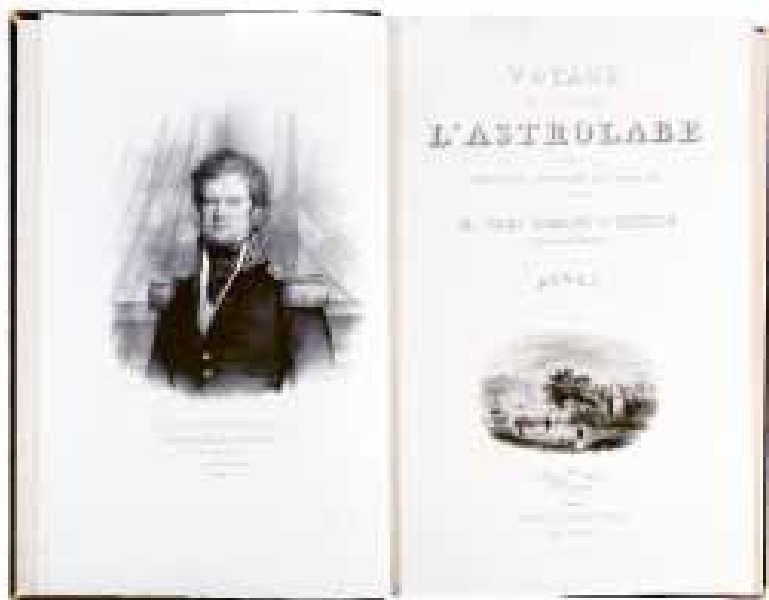
#### Voyage de la corvette l'Astrolabe...

Together 13 text volumes (12 octavo and one quarto), and five folio atlas volumes; in fine, uniform French binding of quarter dark blue polished calf and marbled boards, flat spines compartmented with gilt bands, double crimson labels.

Paris, J. Tastu, 1830-1833.

\$145,000

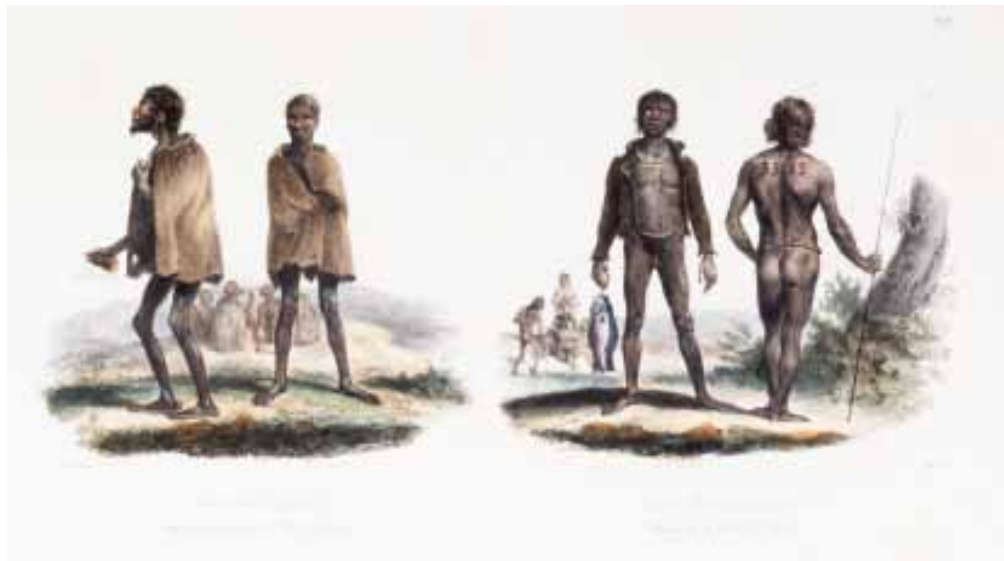
 [5000259 at hordern.com]



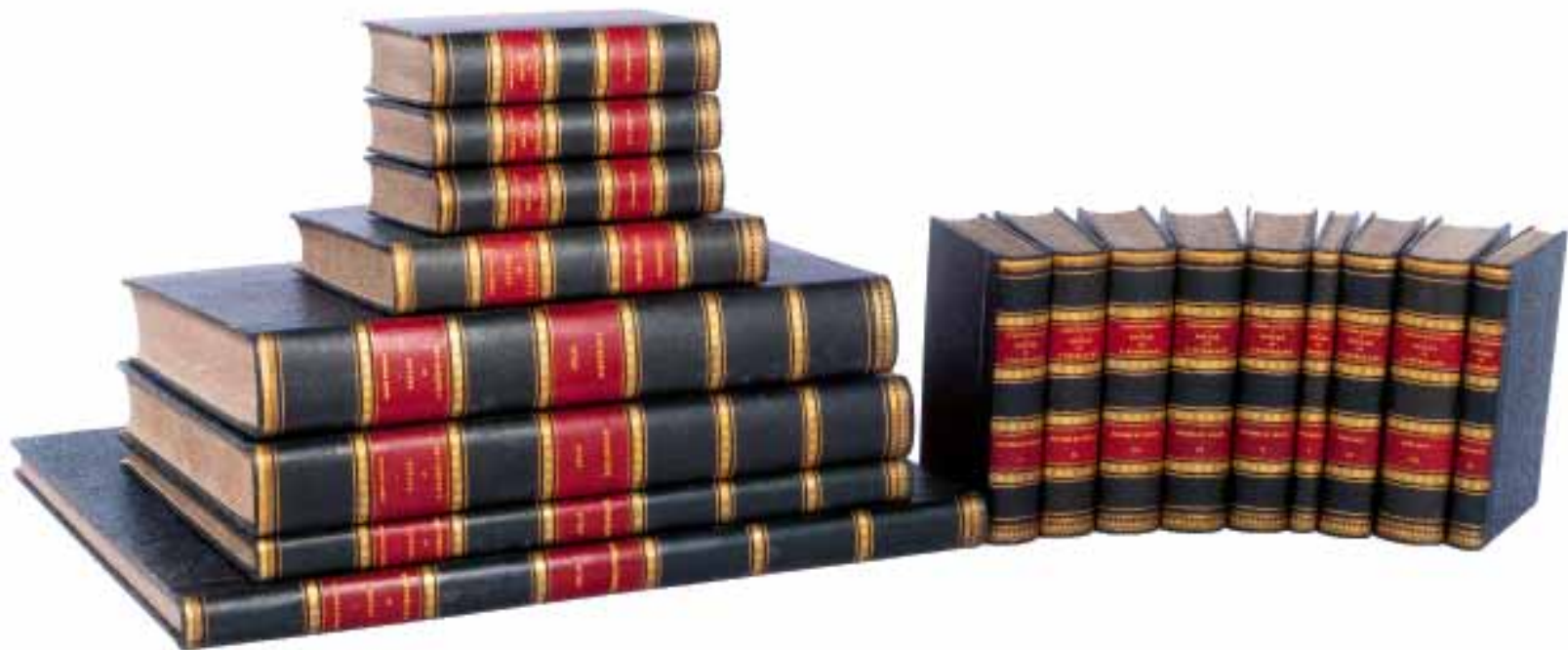
A beautiful set of this lavish and copiously illustrated publication of one of the most important French voyages to the Pacific. This enormous description of the voyage is of huge interest and importance for its extensive natural history, and for its wonderful topographical views, as well as anthropological studies and records of native artefacts. Altogether the superb atlases contain five hundred and twenty-seven plates, more than half of them coloured, and fifty-three maps.

Some of the many highlights include a remarkable series of portraits of individual Maoris, wonderful topographical views of Sydney and Hobart, as well as the surrounding countryside, and of Western Australia and Victoria. Superb plates depict the scenery and inhabitants of New Zealand and New Guinea, as well as Tonga, Fiji, Vanikoro and many other islands in the Pacific. The plates in the *Atlas Historique* include twenty-six of New Holland, fourteen of Tasmania, thirty-one of New Zealand, and seventeen of New Guinea. The natural history atlases have sections on botany (with an emphasis on the flora of New Zealand), mammals, birds, fish, insects, molluscs, and zoophytes. The hydrographical atlas is notable for its superb maps of the Pacific, among the finest ever produced, and for an important series of charts of Australia (especially of Bass Strait) and New Zealand. "After Cook, d'Urville made perhaps the greatest contribution to the mapping of Australia and New Zealand" (Tooley, *The Mapping of Australia*, p.65). The atlas includes a close examination of Vanikoro, of particular interest to the French since the identification of it as La Pérouse's final port-of-call.

The *Astrolabe* (Duperrey's old ship the *Coquille*, renamed in honour of La Pérouse) sailed from Toulon in April 1826. Dumont d'Urville was instructed to explore the principal island groups in the South Pacific, completing the work of the Duperrey voyage, on which the commander himself had been a naturalist. Because of his great interest in natural history, huge amounts of scientific data and specimens were collected, described, and illustrated in sumptuous folio atlases. The expedition







stopped at the Cape of Good Hope, passed through Bass Strait visiting Port Phillip, and arrived at Sydney on 1 December 1828.

Both Sydney and Parramatta (where Dumont d'Urville visited Samuel Marsden) are extensively described and illustrated in the *Atlas Historique*, and the illustrations of Port Phillip are the first of today's Melbourne. The expedition sailed for New Zealand in January 1827, explored Tasman Bay, found a pass between an island in Cook Strait and the northern shore of South Island (the island consequently named D'Urville and the strait French Strait) and worked up the coast of North Island, completing the 'most comprehensive exploration of the islands since Cook's death'. They made Tonga in April 1827, explored the Fiji Archipelago, New Britain, and New Guinea. In November, after a stop

at Amboina, they coasted along the north-west coast of Australia and reached Tasmania. In 1828 they continued to Vanikoro in search of traces of La Pérouse, and stopped at Guam in the Marianas, before returning via the Cape of Good Hope, reaching Marseille on 25 March 1829.

The set runs to 18 volumes and is illustrated with a total of 53 maps and 527 full-page lithograph plates, more than 250 of which are coloured, one of which from the *Zoologie* atlas is supplied in photo-facsimile.

For a fuller description of the contents search 5000259 on our website.

Hill, 504; Hocken, pp. 47-8; New Zealand National Bibliography, 1687; Nissen, BBI 555 - IVB 75 - ZBI 1199; Sabin, 21210.

## PUBLICATION AND DISTRIBUTION OF THE ASTROLABE VOYAGE

### 7. [DUMONT D'URVILLE] TASTU, Joseph.

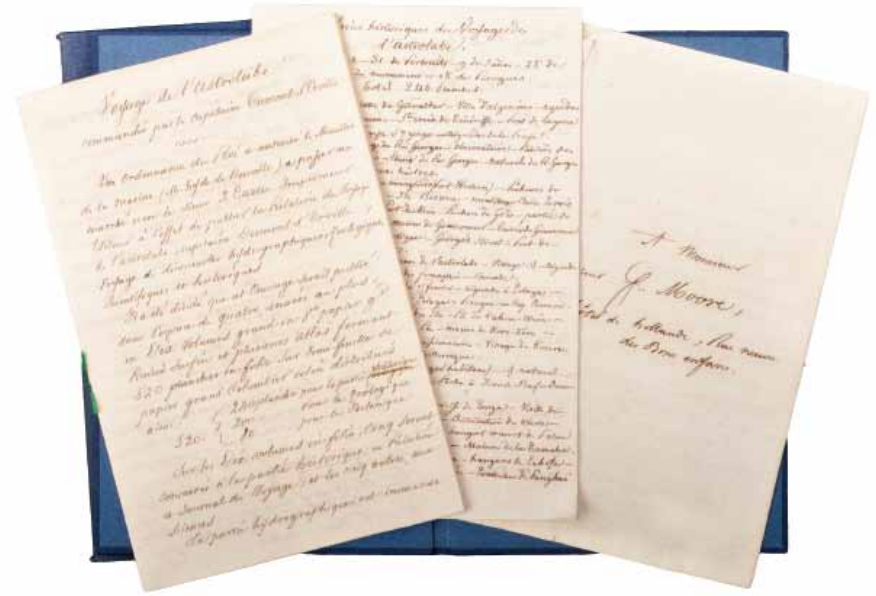
ALS to Nathaniel Fish Moore regarding publication and sales of Dumont d'Urville's Astrolabe voyage...

Manuscripts in ink, three documents, small octavo, 2 pp plus integral address leaf, 12 pp neatly sewn together, and 4 pp; in a protective blue cloth chemise.

Paris, 26 and 28 August 1829.

\$6400

 [5000262 at hordern.com]



A revealing group of documents relating to the publication of Dumont d'Urville's *Voyage de découvertes de l'Astrolabe*. The publisher Joseph Tastu writes to his American friend Nathaniel Fish Moore, then in Paris, about various matters but chiefly to arrange for his help, while in London, to organise subscriptions for the forthcoming publication. The atlas volumes of the publication, he writes, will run to some 520 plates, 200 for the zoology section, 80 for the botany, and the remaining 240 of the historical section divided between 132 of scenic views, 31 portraits, 9 scenes, 25 costumes, 28 monuments and 15 of native vessels. These predicted totals match fairly well with what eventually appeared. They will be published in livraisons of the plates, delivered to subscribers at a cost of 12 francs each, with two or three *livraisons* appearing a month, each containing between five and eight plates according to

the importance of the section. The basis for subscription will be the publication of the plates as the accompanying text volumes will be delivered free of charge to subscribers for the plates.

In another document Tastu gives further details of the topographical views that will be published, and he sets out a commercial agreement for Fish Moore to solicit subscriptions to this and another work and to seek to sell the original drawings for his publication of Denon's great *Voyage dans la haute et basse d'Egypte* (details below).

## PIONEER WORK ON THE BOTANY OF AUSTRALIA AND THE SOUTH PACIFIC

### 8. FORSTER, Johann Reinhold and Georg.

#### Characteres Generum Plantarum...

Quarto, with 78 engraved plates  
(numbered 1-75 and including 38a & b & 51a);  
contemporary mottled calf, spine decorated  
and lettered in gilt in compartments between  
raised bands, marbled endpapers  
and red edges, a fine copy.

London, B. White, T. Cadell & P. Elmsly, 1776.

\$14,000

 [5000281 at hordern.com]

First edition: one of two contemporary issues, probably the first, with the longer dedication to George III. This was the first scientific work – in fact one of the earliest publications of any kind – published as a result of Cook's second voyage. The Forsters, father and son, travelled as scientists on the second voyage, and took on Anders Sparrman as their assistant at the Cape of Good Hope in 1772. The book is a Linnean classification of botanical discoveries made during the voyage; the descriptions are by Sparrman and the engravings are after drawings by the younger Forster. As one of the earliest sources for our knowledge of the plants of Australasia and Polynesia, it represents the foundation work for New Zealand, Australian Antarctic and Polynesian botany.

As well as being one of a surprisingly small number of monuments to the major scientific achievements of Cook's voyages, the *Characteres* was one of the earliest publications resulting from the second voyage; the previous year Marra's surreptitious narrative had been published, while in 1776 only this and the anonymous *Second Voyage round the World* appeared. In 1777 both the Forsters' narrative and

the official account by Cook were published, along with Wales' and Bayly's *Astronomical Observations*, followed a year later by the Forsters' *Observations*. The rush to get it into print should probably be seen in the light of the quarrel with the Admiralty over the Forsters' claims to publishing rights for the official account of the voyage. This pre-emptive scientific publication may well have been intended to show the strength of the Forster camp.

Cook's second voyage generated an enormous collection of new genera and species: "This work is botanically important as containing a large number of new generic and specific names relating to plants of Australia and Polynesia. It appears that in the preparation of this undertaking the Forsters were able to use the fine natural history library belonging to Sir Joseph Banks, and to seek the advice of his librarian Daniel Solander. Furthermore, they had free access to Banks and Solander's collections made on Cook's first voyage (1768-71) to the Pacific, and to Solander's manuscripts' (Henry II, p. 167).

Beddie, 1385; Hill, 627; Holmes, 17; Hunt 649; Nissen, BBI, 644; Pritzel, 2981; Rosove, 139.

*Polygonum Monspeliense*

58. HARRINGTONIA.



## SIGNED BY LUMINARIES OF THE FLEDGLING COLONY

### 9. GROSE, Lieutenant Governor Major Francis.


Land Grant to Neil McKellar...transfer to William Minchin and then Anthony Fenn both of the New South Wales Corps.

Folio, manuscript in ink on paper, 370 × 320 mm and suspended paper seal, and on the verso two land transfers signed and witnessed.

Sydney, 11 December 1794.

**Provenance:** Private collection, Sydney

\$7800

 [4504982 at hordern.com]

This eighteenth-century document is a rare, early and interesting land grant. Dating from the first years of settlement, it is signed by Francis Grose and inscribed by David Collins as Governor's Secretary. Francis Grose (1758-1814) had served in the American War of Independence as a young man, before becoming commandant of the New South Wales Corps and eventually Lieutenant-Governor of New South Wales. Two of the other witnesses to the grant, John Harris (1754-1838), Surgeon to the Colony and a young Charles Grimes (1772-1858), surveyor and magistrate, were also figures of note.

The grant was originally made to Neil McKellar, who had arrived as an ensign in the New South Wales Corps in 1792. By 1797 he was promoted Lieutenant, and was in command at the Hawkesbury. He was a member of the court appointed by Lieutenant-Governor Francis Grose to investigate Philip Gidley King's actions during the disturbances at Norfolk Island in 1794. He was again promoted by Governor King, who installed McKellar as his aide-de-camp and secretary in 1800. McKellar

had been prosperous, for this grant adjoined a previous grant to him of sixty acres known as Glendarwell Farm.

However in 1801, as a result of his involvement in a duel with John Macarthur (as a second for Colonel William Paterson), McKellar was ordered by Governor King to sail for London and this grant records on the verso the transfer of the 100 acres in Petersham from McKellar to William Minchin of the New South Wales Corps on 27 March 1802. Minchin had his first appointment in command of a detachment of troops aboard the *Lady Shore*. The prisoners mutinied and along with 27 others Minchin and his wife were cast adrift making landfall in Brazil. On return to England, Minchin successfully argued his case and arrived in New South Wales, succeeding McKellar as adjutant in 1800. The land grant also records the transfer of land from Minchin to Anthony Fenn, Captain in the New South Wales Corps, a year later on 17 October 1803.

Ryan 'Land Grants', 304.



By the Hon<sup>ble</sup> Francis John Crag  
 Southern Governor and Hon<sup>ble</sup> Register Secretary  
 of the South Isles & the Dependencies  
 18, 18, 18

Whereas the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies  
 is possessed of the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies  
 for the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies

And whereas the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies  
 is possessed of the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies  
 for the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies

And whereas the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies  
 is possessed of the Hon<sup>ble</sup> Francis John Crag is the Secretary of the South Isles & the Dependencies

Witness my hand and seal at the City of London  
 the 18th day of June 1818

John Crag  
 C. G. G.  
 W. G.

Granted in full release to the said Applicant in Certificate  
 of His Majesty's Seal 1818  
 Edward D. D. D.

Registered in the Land Registry Office  
 L. S.  
 to the Governor

CASE NO. 1818  
 JUNE 1818, 1818  
 1818, 1818



## KAMEHAMEHA AND KAMAMALU AN EXOTIC TEASE FOR "POODLE" BYNG

### 10. [HAWAII: CARICATURE] CRUIKSHANK, George.

#### A Favourite Poodle Hatching Poultry!

Handcoloured engraving (240 x 340 mm.).

London, J. Fairburn, June, 1824.

\$4850

 [5000267 at hordern.com]

A wonderful, rare British satirical print from the time of the royal visit to London by King Kamehameha II and Queen Kamamalu in 1824. The print was published in June of the same year: that is, at the very moment when enthusiasm for the Hawaiian visitors was at its peak, and before their melancholy death from measles in July. Cruikshank depicts three of the Royal party bedecked in feathered outfits, which is all the more ironic given that British society was agog at their sophistication, 'wearing coats by a London tailor, and stays and gowns by a Parisian modiste' (Byron, *Voyage of H.M.S. Blonde*). Here each of the three is muttering gibberish, no doubt fondly imagined by Cruikshank to be a droll imitation of the Hawaiian language.

The joke is made at the expense of the Honourable Frederick Gerald "Poodle" Byng (1784-1871), a close friend of Beau Brummel, and a dandy known for his gaming debts. Byng was appointed to escort the Hawaiian party during their unexpected visit to London in 1824. He had light curly hair and was never seen in public without a poodle at his side, earning his nickname from Brummel: spying Byng and his poodle in a carriage, he is said to have greeted him 'how d'ye do, Byng? A family vehicle, I see'. As the Hawaiian king's other name "Liholiho" was thought to mean "dog of dog", Byng's appointment was considered most diverting to Regency wits.



Byng, who has adopted a feathered skirt of his own, is pictured exclaiming: 'Egad these breeches are a valuable present - I'll turn 'em to account. Dash my Wig if I don't open a concern in opposition to the Steam & hatch Chickens by the Grose, in the Natural way, I shall then be able to supply your Sandwich Majesties, and other Majesties, Tables with the Real Poodle Poultry, of the finest flavour in the Universe'. A note lying discarded at his feet hints at his taste for gaming. It reads: 'Lost £500 at B-k's's. NB saw them all out, started at 5 in ye Morning'. The note probably refers to Brooks's, the Whig gentleman's club.

## CONTEMPORARY CARTOON OF THE HAWAIIAN ROYALS IN LONDON


### 11. [HAWAII: CARICATURE] FORES, S.W. (publisher).

Robeing Royalty, a treat for the Sandwichers...

Etching with original handcolour, 235 x 330 mm.; mounted.

London, S. W. Fores, June 16, 1824.

\$4850

 [5000268 at hordern.com]

Rare caricature of the Hawaiian royal family, published during their visit to London in 1824. Kamehameha II, as the name has since become standardised, or Liholiho Iolani as he was also known, was the son of the famous Kamehameha the Great and reigned in Hawaii from 1819. From the earliest days of his reign there was enormous change in the traditional ways of life, and he is generally seen as having personally begun the unravelling of the *kapu* system.

Although many contemporary depictions of the visit dwelt on the elegant deportment and sophistication of the Hawaiian entourage, there was another side to London's fascination with the Hawaiian royals, as this rare caricature attests. On the one hand, there were the graceful portraits; on the other a ruthless satire of their adoption of western dress. Both styles, of course, tend towards caricature, but such cartoons are a distinctive part of the rich visual history of their visit, and testament to the depth of public fascination with Hawaii and the South Seas.

Another coloured example of this print is in the collection of the National Library of Australia (see <http://nla.gov.au/nla.pic-an6589575>).

Nan Kivell & Spence, Portraits of the Famous and Infamous, illus p.5 (coloured version), p.33 & p.212.



## GOVERNOR DARLING'S HEAVENLY THANKSGIVING FOR THE RAINS IN 1829

### 12. [MANSFIELD]

**BROUGHTON, William Grant.**

#### *A Form of Prayer with Thanksgiving... [and] A Charge...*

Octavo, two works bound together, one set of the original plain blue wrappers bound in at rear; finely bound in crushed blue morocco by Sangorski & Sutcliffe, gilt.

Sydney, R. Mansfield, 1829 &, 1830.

**Provenance:** From the library of Dr. Robert Edwards AO.

\$5850

 [4106049 at hordern.com]

Two very rare early Mansfield printings related to the Church in New South Wales; the first a grateful thanks for ending the fierce drought of the late 1820s, the second the first major address of William Grant Broughton, later the first Bishop of Australia.

The *Gazette* under Robert Howe had produced the first Church of England hymn-book printed in Australia in 1828 and the first small work here is an important and topical companion, *A Form of Prayer with Thanksgiving, to be used on Thursday, November 12, 1829...* (Sydney, R. Mansfield, for the executors of R. Howe, 1829). As the title continues, this form of service was to be used in all the churches and chapels of New South Wales, 'in acknowledgement of the Mercy of Almighty God, in putting an end to the late Severe Drought, and in averting His threatened judgements from this Colony...'.  
  
The work was issued by command of Governor Darling himself, who had also been instrumental in sending out Charles Sturt, whose explorations were in no small part meant to provide relief from the drought that gripped the colony from 1826-29. In these difficult years Lake George completely receded and the Darling River stopped flowing, so it is little wonder that Darling had agreed to try and seek a heavenly intercession.

The second work is Broughton's *A Charge, delivered to the Clergy of the Archdeaconry of New South Wales, at the Primary Visitation...* (Sydney, R. Mansfield, for the executors of R. Howe, 1830). This is an interesting contribution to the religious disputes of the time, with Broughton giving a detailed and deeply personal account of the duties of the clergy in the colony. The original speech was delivered on 3 December 1829, less than two months after he had succeeded the incumbent Archdeacon, Thomas Hobbes Scott (the latter had become associated with Darling and was thus subject to relentless attacks by the *Australian* and the *Monitor*). It was in this address that Broughton sketched out his policy: 'The church would have a paternal concern for convicts, Aborigines and settlers in the new areas, and a special responsibility for the organization and control of education with the financial and official backing of the state, for it was above all the national church, established in law, charged with the care of all subjects of the Crown, apostolic in its doctrine and government' (ADB).

Ferguson, 1259, 1327.

A CHARGE,  
DELIVERED TO THE CLERGY  
OF THE  
Archdiocese of New South Wales,  
AT THE  
PRIMEVAL VEGETATION:  
HOUSE OF BISHOP,  
In the Church of St. James,  
On Thursday, the 3d of December, 1829

---

BY THE VENERABLE  
WILLIAM GRANT BROUGHTON, M. A.  
ARCHDEACON OF NEW SOUTH WALES.

---

Printed by  
MURPHY & CO. PRINTERS FOR THE GOVERNMENT OF N. S. W.

1830.

A  
**FORM OF PRAYER**

WITH  
**THANKSGIVING,**

TO BE USED ON  
**THURSDAY, NOVEMBER 13, 1829,**

IN ALL  
CHURCHES AND CHAPELS OF THE ESTABLISH-  
MENT, THROUGHOUT NEW SOUTH WALES,

IN  
ACKNOWLEDGMENT OF THE DEEDS OF MERCY GOD, IN  
GIVING AN END TO THE LAST SERVILE YAMMER, AND  
IN EXPRESSING HIS UNLIMITED JUDGEMENT FROM THE  
GLASS.

BY SPECIAL COMMAND OF  
**His Excellency the Governor.**

---

Printed by  
MURPHY & CO. PRINTERS FOR THE GOVERNMENT OF N. S. W.

1829.

## THE "SELECT ISSUE" OF THE GREAT PACIFIC SHELL BOOK

### 13. MARTYN, Thomas.


*The Universal Conchologist, exhibiting the figure of every known shell, accurately drawn and painted after nature...*

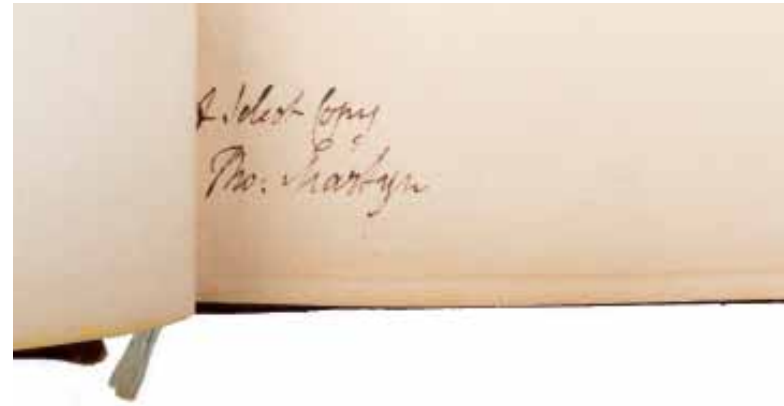
Two volumes, square folio, engraved frontispiece with a Greek-key border applied in gold, and 80 engraved plates, all finely coloured by hand, edged in black, each plate presented on a larger sheet of blue paper, each with manuscript edging in black and numbered in manuscript; two engraved title-pages (in English and French), and with 27 pages of bilingual text, each volume with an engraved explanatory table; in the original binding of full tan marbled calf, Greek-key border reprised to boards, spine (restored) banded and lettered in gilt, marbled endpapers.

London, [the Author], 1784.

**Provenance:** With the bookplates of Francis Basset, 1st Baron de Dunstanville (1757-1835) of Tehidy in the parish of Illogan in Cornwall, English nobleman and politician, a member of the ancient Basset family; later name on title of Richard I. Johnson.

\$98,500

 [5000264 at hordern.com]



An excellent copy of the rare "select issue" of "one of the most beautiful of all shell books, containing exquisite renderings of shells collected on Cook's three voyages and on other voyages, with specimens identified as having been obtained from New Holland, New Zealand, Tahiti, Tonga, and the Hawaiian Islands" (Forbes). The plates in this work are of such refinement and beauty that they are routinely mistaken for original watercolours, testament to the skills of the artists involved in printing and handcolouring this lavish production.

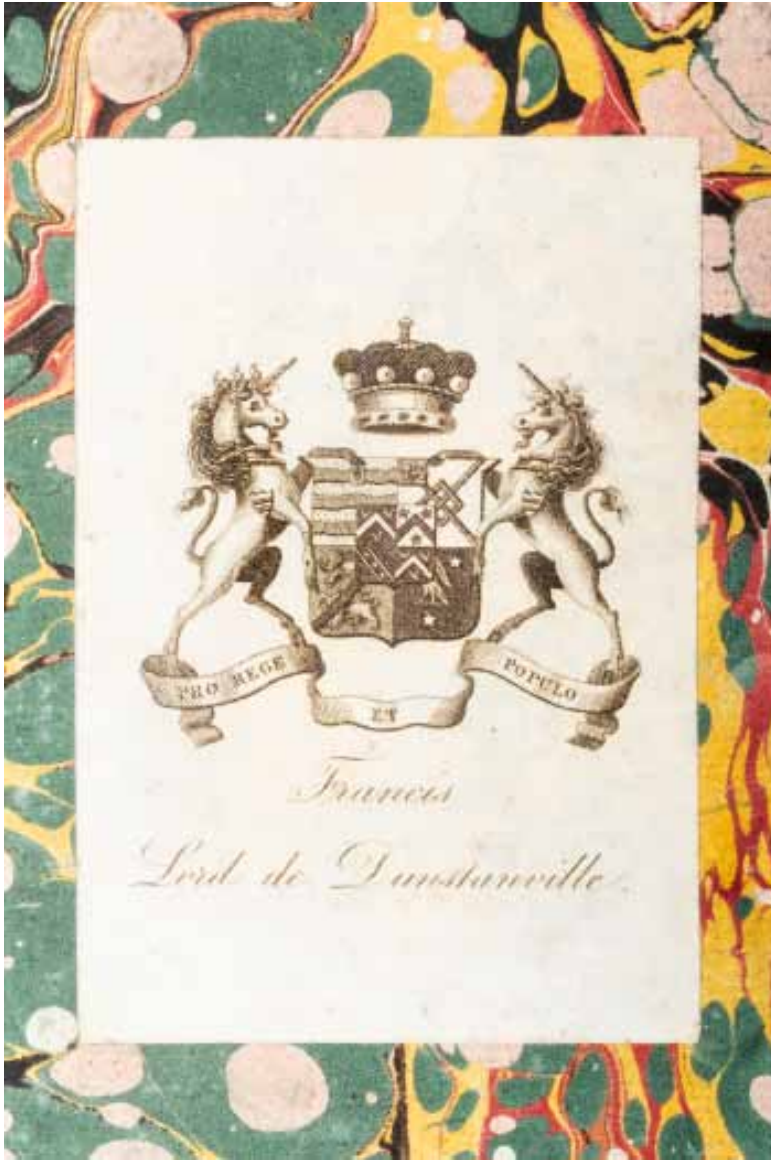
The work was prepared under Martyn's own direction from specimens gathered on South Sea voyages. As he states in his introduction, 'specimens were provided by the several officers of the ships under the command of Captains Byron, Wallis, Cook and others...'. The most notable collection of shells represented is that of the Portland Museum. This outstanding copy is one of the few prepared as a "select issue" for the author's patrons. The plates are edged in black and part-mounted on a sheet of blue paper which in turn is edged in black (in manuscript), with each page numbered in manuscript in the top right hand border. The frontispiece is within a Greek-key border in applied gold to match the gilt-border on the boards of each volume. On a free endpaper of the first volume in manuscript is the note "a select copy" signed "Thos. Martyn".



*Explanatory Table*  
TABLE I. P. 176. 1778

No.	Species	Locality	Depth	Time	Remarks
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27					
28					
29					
30					
31					
32					
33					
34					
35					
36					
37					
38					
39					
40					
41					
42					
43					
44					
45					
46					
47					
48					
49					
50					
51					
52					
53					
54					
55					
56					
57					
58					
59					
60					
61					
62					
63					
64					
65					
66					
67					
68					
69					
70					
71					
72					
73					
74					
75					
76					
77					
78					
79					
80					
81					
82					
83					
84					
85					
86					
87					
88					
89					
90					
91					
92					
93					
94					
95					
96					
97					
98					
99					
100					





"A work which, for beauty, has seldom been surpassed in the history of conchological iconography" (S.P. Dance, *A History of Shell Collecting*, Leiden, 1986), this is the only work of the late eighteenth century to deal exclusively with shells. It was prepared under Martyn's own direction and is virtually a companion to the three-volume John Hawkesworth edition of the voyages of Byron, Wallis and Cook published in 1773.

The most notable collection of shells represented is that of the Portland Museum assembled by the remarkable Margaret Cavendish Bentinck, second Duchess of Portland. Patron of Captain Cook, friend of Rousseau and Reynolds, colleague of Daniel Solander, bluestocking and philanthropist, she made her home, Bulstrode House in Buckinghamshire (or "The Hive" as it was known in court circles), a place of great activity and home to her private museum, which was "considered the finest in England and rivalled the best in Europe" (S. Peter Dance, *A History of Shell Collecting*, p. 73).

The plates are delicately engraved with faintness of line and then richly handcoloured with minute attention to detail and highlights. The illustrations are the exceptional work of a private Academy of young artists trained by Martyn himself. He recruited young men who showed artistic talent and trained them so that there "would generally be found that uniformity and equality of style, conception, and execution which it would be in vain to expect from a variety of independent artists". (Martyn, S.P. Dance).

This was a deliberate - and successful - attempt by Martyn to achieve the life and energy of original watercolours making it one of the most beautiful illustrated book productions of the late eighteenth century.

Bagnall, 3437 (listing the later 1789 edition).





## RARE AND BEAUTIFUL STUDY OF TATTOOING IN THE SOUTH PACIFIC

### 14. NOURY, Charles-Gaëtan.

#### *Album Polynésien...*

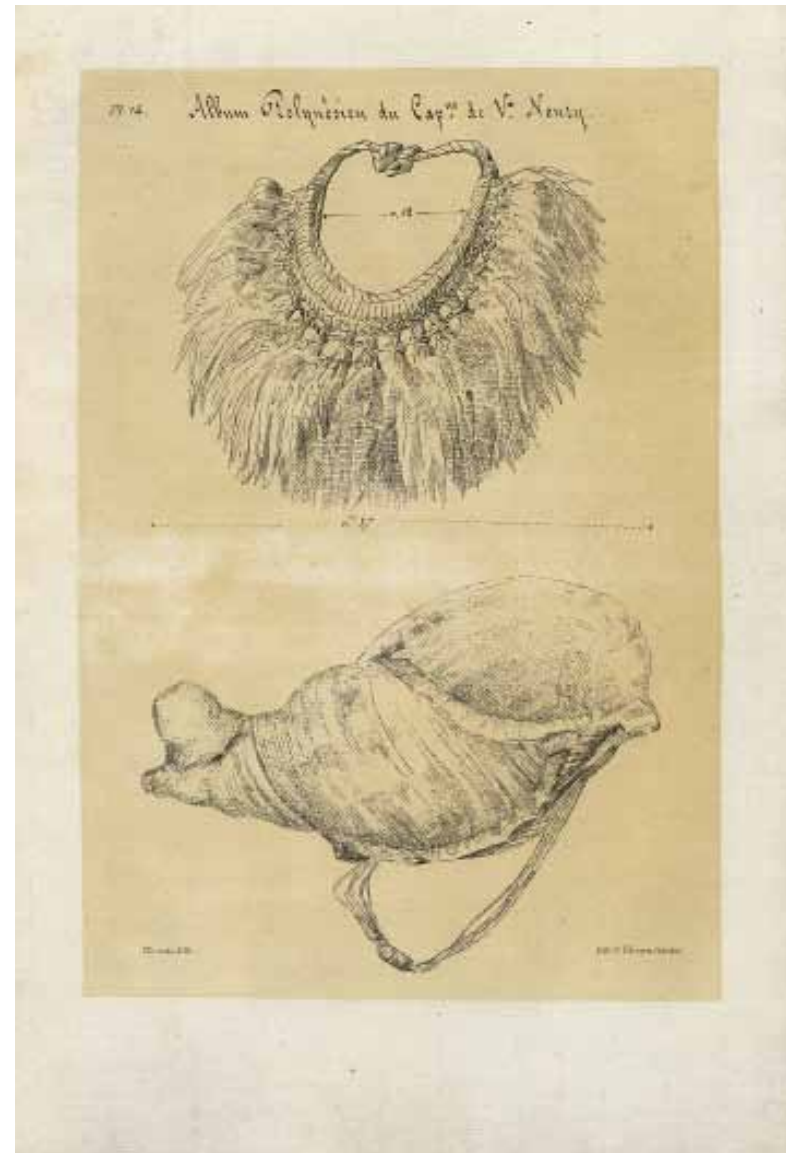
Folio (390 x 260 mm), 17 leaves in all, untrimmed and unbound as issued, with lithographed title-page and single sheet of description, and 15 lithographed plates, seven of which are coloured and eight in black on a tinted background, on paper watermarked either "Rives" or "D & C Blauw"; in a modern full morocco fitted case.

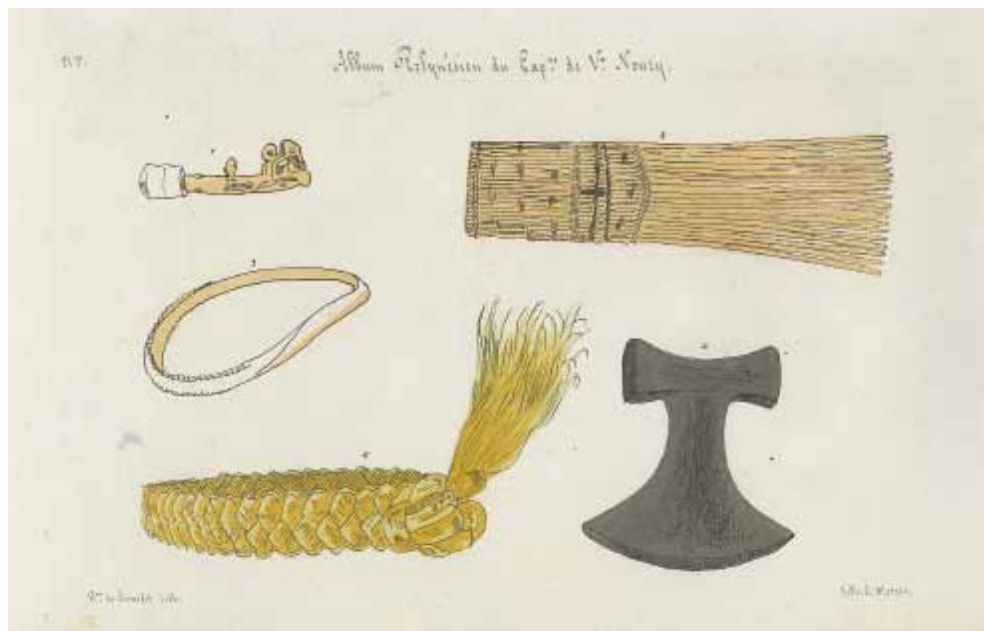
Nantes, Olivier Merson, 1861.

\$28,750

 [5000260 at hordern.com]

Exceptionally uncommon and most beautiful work on tattooing, ethnography, and decorative carving in the Marquesas; 'd'un grand intérêt ethnographique' (O'Reilly), this is a remarkable collection of images of actual objects and original personal observation made during the early period of French influence in Nuku Hiva. The quality of the illustrated plates is outstanding, and the delicate lithography is a marvellous medium for conveying the immediacy of the original sketches; this very rare work is an important record of French Polynesia in the South Pacific, and is almost unknown on the market. Published by a tiny lithographic press in the author's hometown of Nantes on the French Atlantic coast, the signatures of three artists appear on the various lithographic plates: B. de Girardot, Bourgerel and Alfred Clericeau. Clericeau is also credited as printer of some of the plates, most of which were printed by Olivier Merson in Nantes, who is listed as publisher of the work on the title-page.





### Baron Girardot

Of the three artists, Auguste Théodore, baron de Girardot (1815-1883) was responsible for plates 1-2, 5 and 7-9. He was an archaeologist and antiquary in Nantes, with prolific publications to his name, including numerous lithographs of archaeological objects in similar style to the present work. We speculate that he may have been the overall creator of the work and that the wording of the title, somewhat ambiguous, may refer to the collection of M. Noury rather than crediting the work to him. As Anna Andruszkiewicz's study of Girardot shows, several of Girardot's publications were, like the present work, produced on Olivier Merson's press. Certainly, his involvement in the publication was close: the copy of this work in the Mitchell Library, for example, has a presentation inscription from him.

### Charles Noury

Charles-Gaëtan Noury (1809-1869) was a French naval officer born in Nantes (he was also titled: his father Gabriel Noury was the first Baron Noury). He was promoted capitaine de corvette and second-in-command of the *Sirène* in 1846, bound for the Pacific. The ship arrived at Papeete in May 1847 where captain Lavaud took over the shore command, leaving Noury in command of the *Sirène*. Shortly after Noury served for a year as the commandant of Nuku Hiva, the main French settlement in the Marquesas, where he became a student of local customs, researching especially tattooing, cannibalism, and language and evidently a keen collector. An 1849 letter from him preserved in the Mitchell Library discusses his records of the ritual chants sung at human sacrifices, for example, while a collection of more than 1200 shells from Tahiti and the Marquesas was donated by his descendants to the Nantes Museum in 1904.

The *Sirène* returned to France after four years, and Noury continued to serve in the French Navy until 1864, retiring to Nantes. In his retirement he worked on Polynesian natural history and linguistics, and took stock of his collection of South Sea curiosities: given the date of publication here, and the fact that the lithographs are based on sketches by artists other than Noury, it is probably fair to assume that the illustrations depict items in his collection (where are they now?).

Noury is not a well-known figure, but there is a helpful potted biography in Father O'Reilly's *Tahitiens* (1975). Noury also left a manuscript journal illustrated with watercolours devoted to the natural history of Tahiti and the Marquesas which, rediscovered in

modern times, was finally published 160 years after its creation by the Royal Academy of Belgium as *Voyage en Polynésie* (1847-1850). *Le bestiaire oublié du capitaine Noury*, ed. M. Jangoux (2017).



### Marquesan artefacts, and the queen's tattooed hand

The illustrations in the work show an extraordinary array of Marquesan artefacts, including native surgical instruments, instruments for making tapa, a coconut shell fashioned into a cover for the wound left by the practice of trepanning, designs carved into whale teeth, idols (including one meant to be suspended from canoe prows), as well as ornaments, pipes, jewellery including necklaces and bracelets, puzzles, hooks, decorative clubs, a “war conch” and other sculptures.

The most beautiful of the images is that of the tattooed hand which, particularly graceful and beautiful, has spawned a small literature of its own since it depicts the famous tattoos of Queen Vaekehu (1823-1901). In 1886 Albert Davin spoke with the queen and learned more about her tattooing; he quotes her (in *50,000 milles dans l'océan Pacifique*, 1886) as saying, through her interpreter:

“Oh I suffered cruelly. I cried much... For several days my hands stayed large as breadfruits. It was in vain that I asked my mother to put an end to my suffering. All was useless. It was necessary that the tattooing of my hands and arms to my shoulders, of the feet and the knees, of the mouth and the ears, reveal my noble origin...”.

Davin noted that the tattoos were by different artists from the island of Ua Pou (home of the best tattooists in the archipelago at that time) but done so well and so similarly that they appeared the work of one. (Quoted by Carol S. Ivory, *Vaekehu, The Life of a 19th-century Marquesan Queen in Turbulent Times*, *Journal of the Polynesian Society* 123(2): 113-128).

Karl von den Steinen, who met the queen when he visited the islands in 1897, used this Noury/Girardot image of her hand to illustrate his account (*Reise nach den Marquesas*, 1897).

### Nuku Hiva

Nuku Hiva was first visited by the American Joseph Ingraham on the *Hope* as early as 1791, and the Marquesan group was claimed for the United States in 1813 by Commodore David Porter, a claim that was



never ratified. In 1842 the French, who were capitalising on several decades of determined interest in the region, took possession of the whole Marquesan group, establishing a settlement on Nuku Hiva that was ultimately abandoned in 1859; it was this settlement that Noury served at after he had called at Tahiti in 1847. French control over the group was re-established in 1870, and it was later incorporated into the territory of French Polynesia.

Material relating to the earliest phase of French settlement in Nuku Hiva is surpassingly scarce. Only three other copies of Noury's work have been located internationally: Koninklijk Bibliotheek (Netherlands), Mitchell Library, and the Turnbull Library NZ; the Mitchell copy was acquired by David Scott Mitchell personally. We know of one other copy privately owned in Europe.



O'Reilly-Reitman, 5289a; Anna Andruszkiewicz, "Auguste Théodore, baron de Girardot (1815-1883), antiquaire de province. Sa collection et ses publications", *Art et histoire de l'art*, 2014 (ffdumas-01547382).

## AUSTRALIAN INSECTS COLLECTED BY BANKS AND LABILLARDIÈRE

### 15. OLIVIER, Guillaume Antoine and Pierre André LATREILLE.

Encyclopédie méthodique.  
Histoire naturelle: Insectes.

Nine quarto volumes, comprising seven text volumes and two volumes containing 397 engraved illustrations; in contemporary quarter roan with red labels.

Paris, Panckoucke, Agasse, 1789-1825.

\$8850

 [4103473 at hordern.com]



The first major comparative study to illustrate Australian insects. Published over a span of almost two decades, this is an important work of entomology. A product of the high enlightenment, the *Insectes* was originally included within the famous *Encyclopédie méthodique* and the breadth of the manifest learning is phenomenal, a testament to the spirit of the enlightenment.

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

Olivier built on the work of the scholars of his day, and was particularly reliant on the work of his contemporary Johann C. Fabricius, who printed the earliest textual description of any insects collected on the *Endeavour* voyage in 1775. Olivier's brief but gracious advertisement in the first volume here suggests that the primary resources for this work were the collections of Linnaeus, the descriptions of Fabricius, and the entomological riches of London. First among equals in London, Olivier notes, is of course Banks, who personally made valuable collections during his voyages around the world with Captain Cook ("La riche collection d'insectes que ce célèbre naturaliste à rapportés de ses voyages autour du globe, avec le Capitaine Cook..."). Not only did Banks himself collect on the voyage, but his interest in insects made Soho Square the paramount collection in London over the succeeding decades, as his friends and colleagues vied for the chance to supply non-descript insects; this is neatly shown by the fact that of the bugs from all parts of the globe, literally hundreds are described from specimens in the Banks collection. Olivier is known to have visited

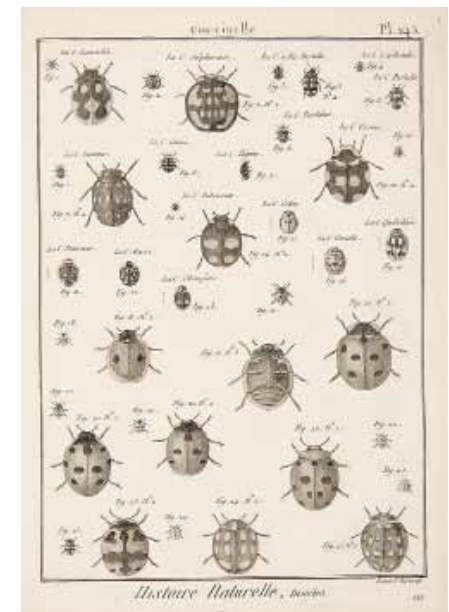
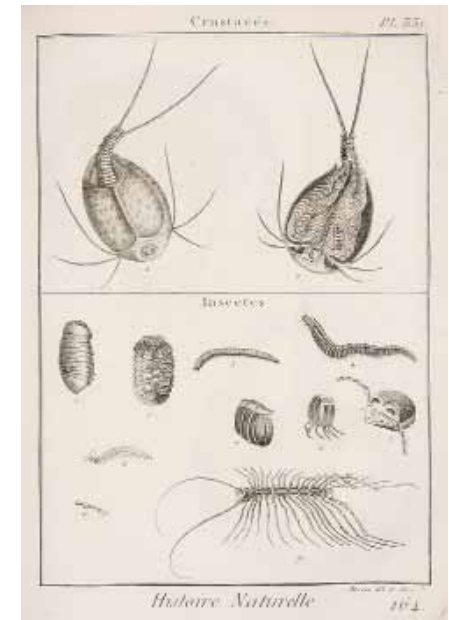




London in 1789, when he visited Banks, but also got in touch with other English collectors including the President of the Linnean Society James Edward Smith, the nurseryman from Hammersmith James Lee, John Latham and Thomas Martyn.

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

B.M. (Nat. Hist.) II, 527.



## THE RARER EXPANDED SECOND EDITION OF THE FIRST GOVERNOR'S JOURNAL

### 16. PHILLIP, Governor Arthur.

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

Quarto, portrait, engraved title, seven folding engraved charts and 46 engraved plates, the earlier state of the 'Kangooroo' plate, with Stockdale's Chart of New Holland in fine hand-coloured state, some browning and offsetting; a very good tall copy in contemporary polished marbled calf, flat spine banded in gilt, red leather label, with gilt crest on spine and armorial bookplate.

London, John Stockdale, 1790.

**Provenance:** Gilt crest of the earls of Newburgh, a heraldic 'moor's head' beneath an earl's crown, stamped on spine, and their large armorial bookplate with the motto 'si je puis'. The original owner was most likely Anthony James Radclyffe (1757-1814), 5th Earl of Newburgh and 7th (and last) Earl of Derwentwater.

\$8750

 [4504285 at hordern.com]

A handsome copy of Governor Phillip's important account of the First Fleet in its much expanded second edition. This new version of the foundation book was extensively revised and re-organised as the publisher Stockdale had been unhappy with the slightly disorganised nature of his 1789 first edition. Very much scarcer than the first edition, this should properly be seen as the "best edition" of the work since, besides the re-arrangement and general improvement, Stockdale adds a really substantial and significant appendix, largely reprinting his own publication, the anonymous 1787 *History of New Holland*. It is



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

As Wantrup notes, "Many commentators consider the second quarto edition superior to the first, not only because it includes as an appendix a reprinting of Stockdale's earlier, pre-settlement History of New Holland... but also because the text has been rearranged more logically and improved in parts. Collectors who do not wish to obtain both editions must weigh up the competing claims of a better presented text on the one hand and the historical and sentimental value of the first appearance in print of the officially sanctioned account".

This very attractive copy, internally undisturbed in its original 18th-century binding, shows a slight variation to the standard collation, with the 4 pp. List of Plates printed on slightly smaller paper and bound at the end of the work rather than in the preliminaries; a List of Subscribers called for by Ferguson is not present and may well not have been issued in all copies. The binding of the Appendix has pp. [lxxvii] (sub-title page) to clxxvi bound before the first 74 pp, an arrangement that makes better sense since those pages now placed at the end contain tables of information rather than text.

Crittenden, *A Bibliography of the First Fleet*, 181; Ferguson, 90; Nissen ZBI, 4390; *Australian Rare Books*, p.62.





*W. H. Sturt*

*W. H. Sturt*

A VIEW OF HOTANY BAY.

*W. H. Sturt del. J. H. Sturt sculp.*

## BOTANY BAY MEN TO CALIFORNIA: A FRENCHMAN IN SYDNEY IN THE 1790S


### 17. PERON, Captain Pierre François.

#### Mémoires du Capitaine Péron, sur ses Voyages...

Two volumes, octavo, with four folding maps and two folding plates; a most attractive copy in 19th century French quarter brown morocco, sides panelled and lettered in gilt between raised bands, matching glazed pebble-grain cloth sides.

Paris, Brissot-Thivars, 1824.

\$4250

 [5000258 at hordern.com]



Scarce narrative of a commercial voyage, taking sealskins and furs from the American Northwest coast to China. The voyage included some time in Australia, and Péron's description of Van Diemen's Land, his journey up the east coast of Australia, and his visit to Sydney mark this as one of surprisingly few first-hand descriptions of eighteenth-century Australia. Of particular note is the extensive material on Thomas Muir, the "Scottish martyr" (one of the men deported from England following free speech trials), who sailed alongside Péron on the *Otter* after a dramatic escape from Port Jackson. Péron describes their time together on the Northwest coast, particularly in Juan de Fuca Strait, and various experiences with the native inhabitants.

Eighteen Botany Bay men as well as Muir had joined the *Otter* when she left New South Wales and most of them left the ship in California. The ship also called at Nootka Sound, and was the first American vessel to enter San Francisco Bay. En route to China Péron spent a month at Kauai: Forbes points out his remarks on the islands as well as an eight-page section in which Péron compares his observations on the islands with those of Kotzebue in 1815.

The six large plates and maps were all prepared by the pioneer lithographer Engelmann: three of the the maps detail areas of the Northwest coast of America while the fourth shows the 'île d'Amsterdam (modern Amsterdam Island or New Amsterdam), far south in the Indian Ocean, and the plates depict the marine fauna of the island and the hunting of elephant sea lions there. The island, named by Van Diemen, was first visited by Vlamingh on his way to the west coast of Australia in 1696. Péron was marooned there for several years during which he harvested sealskins; he was rescued in 1795 by a ship bound for Port Jackson.

Ferguson, 980; Forbes, 585; Hill, 1330; Judd, 144; Lada-Mocarski, 89; Sabin, 61001.

## ITALIAN EMIGRATION FROM THE VENETO TO NORTHERN NEW SOUTH WALES

### 18. [RAYS, Charles du Breil, Marquis de] GROOTE, P. De.


*La Nouvelle France. Journal de la Colonie Libre de Port-Breton* [the first two years of the journal]...

Twenty-five issues of the large quarto news sheet, bound as two volumes, 116 and 200 pp., plentiful wood-engraved illustrations and three folding maps; the two volumes from different contemporary collections, the first in quarter black leather and glazed cloth sides, the second in green calf with marbled sides; in generally excellent original condition.

Marseille, Typographie Blanc et Bernard,  
15 June 1879 - 15 June 1881.

**Provenance:** First volume with initials "J.B.C." on binding and in pencil at start; second volume with owner's toothy rubber-stamp of M.C. Berthel, a dentist of Langres, France.

**\$12,000**

 [5000261 at hordern.com]

The first two years of the Port-Breton journal *La Nouvelle France*, from the 4-pp. specimen preliminary issue of June 1879 through the first twenty-four monthly issues to June 1881. Publication would last for four years: here we have the first two years complete; by the second year the journal has reached its full size comprising 16 pp. an issue. It is a rare survivor today, most institutional holdings seem to be scattered: the Bibliothèque Nationale for example only reports holding the first three years.



Startling to us today, and – as if we needed one – an extraordinary reminder of the power of the repeated lie, the “exact, complete and informative monitor of the Colony”, this was the journal issued to advertise and legitimize the utopian enterprise launched by the Marquis de Rays (1832-1895) to establish a French, monarchical and Christian colony at Port Breton a remote, forsaken island off the coast of Papua New Guinea. It was a tragic swindle that cost the lives of hundreds of men and women.

A Breton aristocrat who hated Republican France, the Marquis de Rays started with a small advertisement in 1877 offering “lands at five francs per hectare” in the territories which would constitute a “New France”, which was vaguely located around the Admiralty Islands, Solomon Islands, Louisiade and Eastern New Guinea. “Attracted by the mirage of fortune, twenty thousand subscribers from Europe immediately bought 700,000 hectares and proclaimed their king, Charles I of Oceania. In Nantes and Le Havre, Marseille and Barcelona, personnel were recruited and soon, six hundred colonists embarked for the



golden islands, with the mission of clearing to enhance them and build large avenues with hotels. But their journey would not include a return. The fabulous countries opened on hell, disease decimated them and the natives preferred cannibalism to religious studies. The beautiful dream sank into tragedy” (Daniel Floch, *Port-Breton, la colonie tragique*, 1987).

Printed in Marseille, this remarkable vehicle for propaganda was the central camouflage for the elaborate scam. The journal clothes itself in respectability by gathering information from every conceivable source – from Quirós’ 17th-century *Memorials* to 19th-century “grand voyage” narratives – and is illustrated with images pirated from voyage and natural history accounts, all to suggest a land of plenty, ready to

honour those prepared to risk the journey as pioneers, and then to reward those who would follow in their footsteps. In another odd echo of recent history, the proponent is a malignant narcissist: admirers are repeatedly offered the chance to purchase, for just 60 centimes, *“Portraits de M. le Marquis de Rays gravés sur bois et tirés sur beau papier de grand format”* in box ads, at the same time as subscriptions are being solicited. There is even a system for receiving gifts for the benefit of the brave settlers: contributions from the modest to the munificent are listed in each issue. Crucially, wordy and excited letters supposedly from the initial pioneers are printed in the later issues.



In fact, the colony's first fleet, a chartered vessel named the *Chandernagor*, landed its settlers on the inhospitable shore where they found nothing of what had been promised; most died of hunger. Three other ships followed. Rays had meanwhile fled to Madrid with the funds. Eventually brought to justice, he got off remarkably lightly with four years' imprisonment and a fine of 3000 francs for fraudulent practices.

There was just one important success from the whole venture: after fleeing Port Breton the decrepit vessel "India" made for New Caledonia, where it was shunted on to Sydney, arriving on 17 April 1881. The support of the Premier, Sir Henry Parkes, was crucial for the survival of

the 217 emigrants. The Sydney Italian community generously assisted the refugees and a young sailor, Rocco Caminetti, persuaded them that the Richmond River District had available land. Their subsequent settlement of "New Italy", 156 kms north of Coffs Harbour survived for a couple of decades and in this period sericulture, or silk farming, by the Italian settlers sustained many families as they faced enormous challenges. Today an historical museum stands at "New Italy" on the Pacific Highway.

R. Kerviler, Répertoire général de bio-bibliographie Bretonne, vol. 6, p. 214-218; see also Josephine H. Niau, 'Phantom Paradise', Sydney, 1936.

## REDOUTÉ DEPICTS THE AUSTRALIAN PLANTS IN JOSEPHINE'S MALMAISON GARDENS

### 19. VENTENAT, Etienne Pierre.

#### Jardin de la Malmaison.

Large folio, two volumes bound in one volume, present in this copy are the often missing half title and title page to volume two; 120 engraved and hand coloured plates; tan half calf over marbled boards, banded spine with dark green morocco label, gilt, a very handsome copy in desirable condition.

Paris, Crapelet, 1803.

\$195,000

 [4505248 at hordern.com]



A lovely copy of perhaps the most beautiful of the botanical works from Josephine's garden at Malmaison. All of the plates are by the great botanical artist Pierre Joseph Redouté: one hundred and twenty are featured, of which no fewer than a staggering forty-three depict Australian plants, a mere fifteen years after the first settlement. Many are simply listed as coming from "Nouvelle Hollande", although several are even more specific, with listings of "Botany Bay", the environs of "Port Jackson", or "Norfolk Island"; one is even given as "Nouvelles Galles" (rather than the more accurate "Nouvelles Galles du Sud").

The work, a showcase of Josephine's finest plants, is considered 'the highest peak of Redouté's artistic and botanical achievement... among the most important monuments of botanical illustration ever to be published... This magnificent publication brings Redouté to the top of his artistic career and amply justifies his fame as one of the most eminent botanical illustrators of all time' (Stafleu, in Hunt, *Redoutéana*, p. 21). Indeed, no other single artist published more colour plates of the Australian flora than Redouté, who practiced his craft from live specimens in both Paris and London.

Josephine bought Malmaison, near Croissy, in 1798, and although she lived in the great estates of France, it was always her spiritual home. The real significance of the gardens at Malmaison was Josephine's magnificent collection of plants, with contributions from all of the great botanic gardens of Europe, including many sent to her from Sir Joseph Banks. Even more impressively, plants soon arrived from the great voyaging botanists as well; many of the specimens were collected by French botanists in Australia, with especial contributions from Commodore Baudin. So close was the association between the Baudin voyage and Malmaison that the grounds are depicted on the title-page of the Atlas of his official voyage account.



Pierre Ventenat (1757-1808) held the highest position in botanical science in France. He was in charge of the Pantheon library, and a member of the Institut de France. Ventenat's mission at Malmaison was to introduce more and more new species and to systematically describe them. A carriage was provided so that as soon as a new flower bloomed he and Redouté could rush from Paris to Malmaison to describe and paint it. Importantly, one of the experts who helped him was Felix Delahaye, famous for the gardens he cultivated in Australia during the D'Entrecasteaux voyage, who came to Malmaison in 1803.

Malmaison became the most important scientific garden on the continent. In homage to her position Josephine was given plants, cuttings and seeds by many of the great natural historians of her day, and voyage captains vied with each other to present their new discoveries. Although many more of the Australian plants depicted here are known to have been collected on Baudin's expedition (see Jill, Duchess of Hamilton, Napoleon, the Empress & the Artist), only two plants are specifically listed as collected by him (*Conchium Aciculare* and *Callistachys Lanceolata*); a further three are specifically listed as coming from Capitaine Hamelin, who was commander of the second vessel in the Baudin voyage, *Le Naturaliste*. Hamelin not only provided seeds for the *Apium Prostratum* and the *Hibiscus Heterophyllus*, but he was also the source of the magnificent *Josephina Imperatricis*, collected in New Holland and remarkable for the beauty of its foliage. This plant was, of course, named in honour of Josephine herself.

'A catalogue of Redoutéana', 12; Brunet, 1123; Dunthorne, 255; Nissen BBI, 2049; Stafleu & Cowan, 16.007.









## ONE OF THE FIRST VIEWS TO BE ENGRAVED AND PRINTED IN AUSTRALIA

### 20. WEST, Absalom, publisher, engraved after John EYRE.


A native camp in Cockle Bay, New South Wales,  
with a View of Parramatta River. Taken from  
Dawes's Point....

Engraving, paper size approx. 310mm. x 405mm;  
printed lower centre below image in black ink, 'A NATIVE  
CAMP near COCKLE BAY, New South Wales, with a View  
of PARRAMATTA RIVER./ Taken from Dawes's Point./  
Dedicated to his Excellency Lachlan Macquarie Esq.r:  
Governor of New South Wales. &c.&c.&c./ Published Nov.r  
30th 1812. by A. West Sydney'; printed lower left below  
image in black ink, 'Drawn by J.Eyre'; printed lower right  
below image in black ink, 'Engraved by P.Slaeger'; printed  
upper left above image in black ink, 'No. 8'; mounted.

Sydney, A. West, November 30 1812.

**Provenance:** Private collection of Mr Owen Esmond  
Friend, exhibited at the Royal Australian Historical  
Society, 1943 (no. 36); thence by descent.

\$48,000

 [4504652 at hordern.com]

This fine and exceedingly rare engraved view of Cockle Bay – present day Darling Harbour – is based on an original painting by one of the colony's first artists, John Eyre, and was published by Absalom West in Sydney as part of the most fascinating and enigmatic publishing project of the Macquarie period. Dedicated to Macquarie, West's impressive and creative work, the series of *Views* that he commissioned, was the first artistic publication in New South Wales and would have a long lasting influence on colonial art.

West was a successful emancipist businessman and very well-connected, associating with everyone from William Bligh to John Lewin, and particularly friendly with the artists John Eyre and Richard Browne. He clearly had great vision as a promoter and organiser, able to imagine a vast project which relied equally on the artistic skills of some of his close friends and on the technical ability of the two newly-arrived convict artisans who prepared all of the engraved plates in his series of *Views*, Walter Preston and Philip Slaeger.

Although West's *Views* are much studied, and despite their acknowledged significance in terms of the development of artistic publishing in the colony, they remain something of a mystery. Indeed, on paper, it is difficult to think of a more unlikely project: West, who had only been given his ticket-of leave in 1810 after a 14-year stint as a convict brewer, suddenly announces, without notice or much fanfare, that he will be publishing a series of large-format views of New South Wales, to be sold at his pub at the end of the road to Dawes Point, the "Blue Lion Inn".

Whatever the genesis of the project, West revolutionized the visual history of the colony. In terms of separately issued landscape views, the main precursors to his work were the distant publications of William Standen Blake (1802) and Francis Jukes (1804). It is important to note that unlike West's remarkable achievements from the earliest days of a nascent publishing culture in New South Wales, the work of Jukes and Blake were engraved and published in the ultra-sophisticated environment of London.

The importance of the Absalom West engravings is the singular fact that these exceptionally rare views are the first to be produced in colonial Australia. In Sydney, West and his confrères had none of the advantages of working in London: to the contrary, one of the few contemporary notices of the project stressed that their press had been constructed by a workman "who had never before seen such a machine" (quoted in Roger Butler, *Printed Images in Colonial Australia*,

p. 26). Furthermore, no English project of the era had anywhere near the audacious scale of *A Native Camp near Cockle Bay, New South Wales, with a View of Parramatta River*. This engraving was number 8 in West's series, dated 30 November 1812, and it is one of the important West views to be very much directed towards the Aboriginal inhabitants of the environs of Sydney.

The artist responsible for most of the original drawings from which West's views were engraved was John Eyre. Convicted of housebreaking, he had been sentenced to transportation for seven years, arriving in Sydney in 1801 on the *Canada*; by 1804 he had been granted a conditional pardon. In July of that year he placed an advertisement in the *Sydney Gazette* that he wished to buy a box of watercolours; in 1810 he was an established though struggling artist. His best-known work, apart from the engraved West views, is the series of illustrations that he sent to London which were engraved for *The Present Picture of New South Wales* by D.D. Mann (London, 1811). In August 1812 Eyre advertised again in the *Gazette*, this time announcing his intention of leaving the colony for Europe "at the Earliest opportunity"; no record of this accomplished artist exists after this time. The other important figure in Absalom West's ambitious project was the skilled engraver Walter Preston. Also a convict, Preston became an assigned servant to West.

The centrepiece of the Parramatta scene is the warrior in the foreground with spear and shield, and it would seem that the scene is depicting some sort of ritual combat. In the Bay there are two small Aboriginal canoes, and a small boat with two Europeans on board, while the



background is dominated by the jagged outline of the Great Dividing Range. There are few signs of European occupation beyond a curious little hut on the beach in the background at the head of Cockle Bay, as well as a long paling fence and the roofs of two more substantial houses.

Any one of the rare engravings published by Absalom West has great importance for the iconography of the landscape art of early Sydney; this one of present day Darling Harbour, in good original condition with wide margins and the title caption intact, resonates with historical detail.

Ferguson 570a; Butler, Printed, p.37.

## ORIGINAL VOLVIC LAVA STONES FOR THE PARISIAN STREET NAMED FOR THE EXPLORER

### 21. [LA PÉROUSE] PARIS, 16th arrondissement.

“Rue La Perouse”; “16me Arrt.”:  
pair of stone street sign plaques.

French street-signs of enamelled Volvic lava (see note),  
in two parts: 325 x 650 mm and 185 x 520 mm.

Paris, [probably Sèvres factories], probably  
circa 1864, and certainly before 1938.

\$1450

 [4505171 at hordern.com]

Original signs for the street named for La Pérouse in Paris’s wealthy 16th arrondissement. Parisian street signs are nowadays made of enamelled metal; this is a survivor from earlier times when a very heavy volcanic stone was used. In the 18th century, Paris street names appeared on iron plaques affixed to houses placed at street corners. During the Napoleonic period, from 1812, the Comte de Chabrol, Prefect of Paris, created numerous public roads and arranged for the paving of the streets and boulevards of the capital. When he discovered that the volcanic stone from Volvic in the Auvergne that was being used for the curbs could withstand very high temperatures, and could accept a fired enamelled surface, he began to advocate its use for city street signs and in 1826 commissioned the manufactures of Sèvres to manufacture enamelled lava. In 1844 the new Paris prefect Rambuteau prescribed the use of “enamelled Volvic lava plaques where the letters stand out against a blue background”; the results were so successful that in 1860 the lava plates, despite their weight, were definitively adopted for general use.

The rue La Pérouse was named in 1864, and therefore its signs were of the Volvic lava type until 1938 when the stone plates began to be replaced by the enamelled metal plates familiar today.

We are grateful to M. Bernard Clavreuil for information summarised here.





[www.hordern.com](http://www.hordern.com)

Hordern House is now open by appointment:  
you are welcome to phone or email us  
to make a time to come by.

Follow us on Facebook & Instagram





© First published in 2021  
Horder House Rare Books

Anne McCormick     Derek McDonnell  
anne@hordern.com     derek@hordern.com

Rachel Robarts     Riley McCullagh  
rachel@hordern.com     riley@hordern.com

Rogério Blanc-Ramos  
rogerio@hordern.com

Matthew Fishburn  
(consultant)

Anthony Payne  
(UK representative)

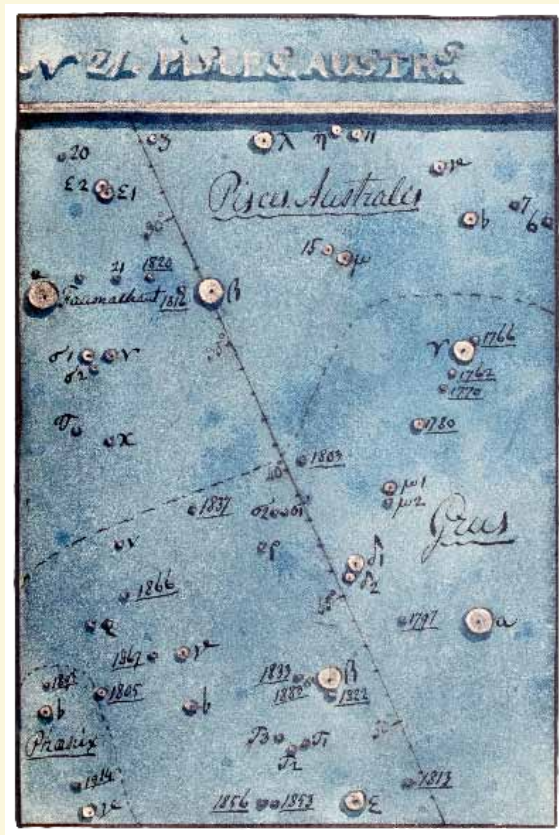
Mike Garabedian  
(US representative)

Illustrations:

Front cover: detail from *The Universal Conchologist* by Thomas Martyn (Item 13)  
Back cover: "Pisces Australis" from an original astronomy manuscript by Henry Ferdinand Pelerin (Item 1)

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

2/255 Riley Street, Surry Hills Sydney, NSW 2010 Australia  
Horder House Rare Books Pty. Ltd. ACN 050 963 669  
www.hordern.com | rare@hordern.com | Tel: +61 2 9356 4411



# HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS

First published in 2021

2/255 Riley Street, Surry Hills Sydney, NSW 2010 Australia  
(+61) 02 9356 4411 · [www.hordern.com](http://www.hordern.com) · [rare@hordern.com](mailto:rare@hordern.com)