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RARE BOOKS · MANUSCRIPTS · PAINTINGS



Melbourne Rare Book Fair 2022

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 HÉBRAÏQUE" (RENOUARD)



1. BIBLE: HEBREW OLD TESTAMENT.

[Biblia Hebraica: Old Testament]

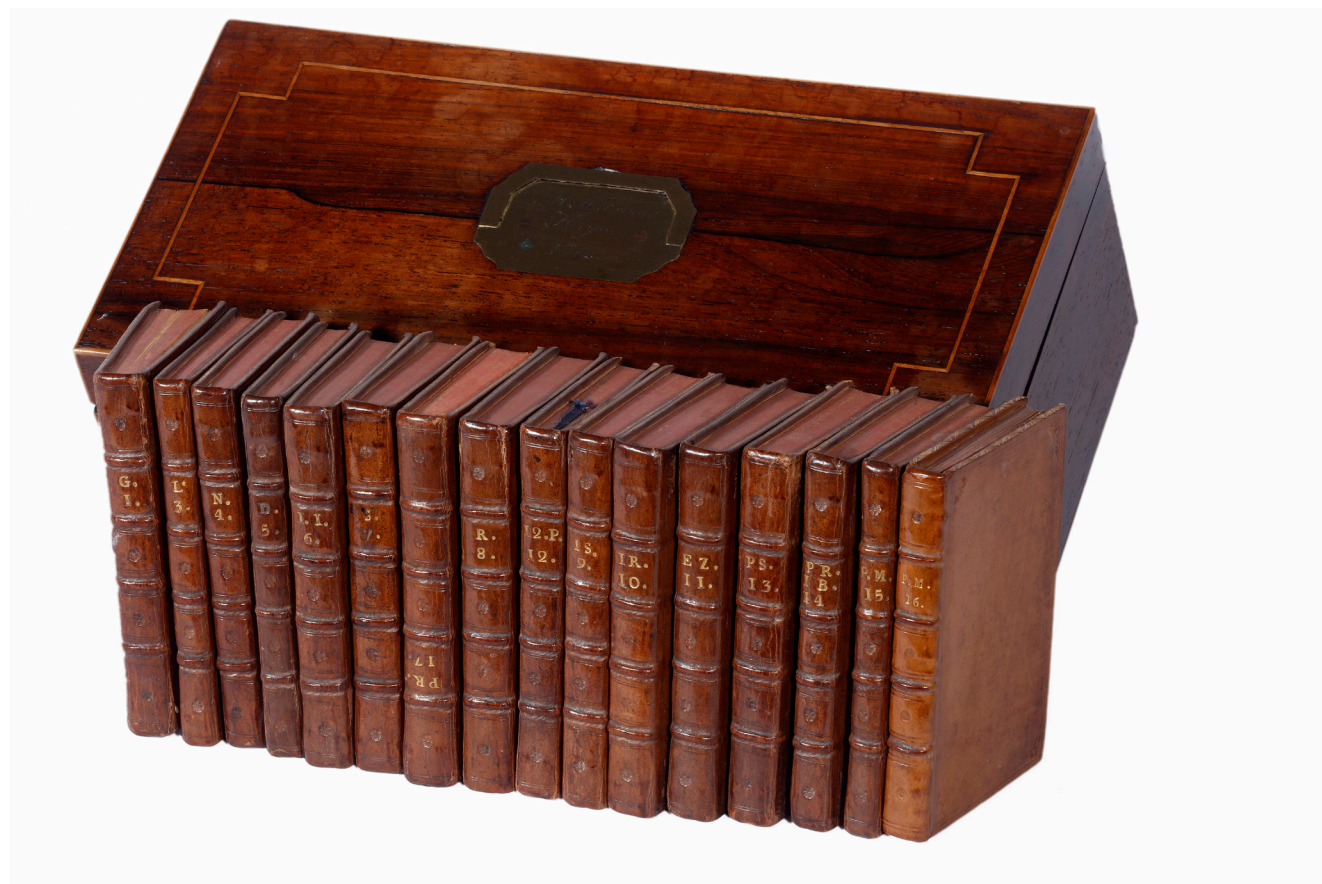
17 volumes, 16mo (110 x 70 mm); printed in Hebrew type throughout with the exception of the brief Latin titles in roman letter accompanying Hebrew titles on title-pages, which have Estienne's olive tree device (Renouard 298); simple calf bindings, modestly decorated in blind with volume numbers and initials 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.

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 and 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 Prophetae" (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 & Job" (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

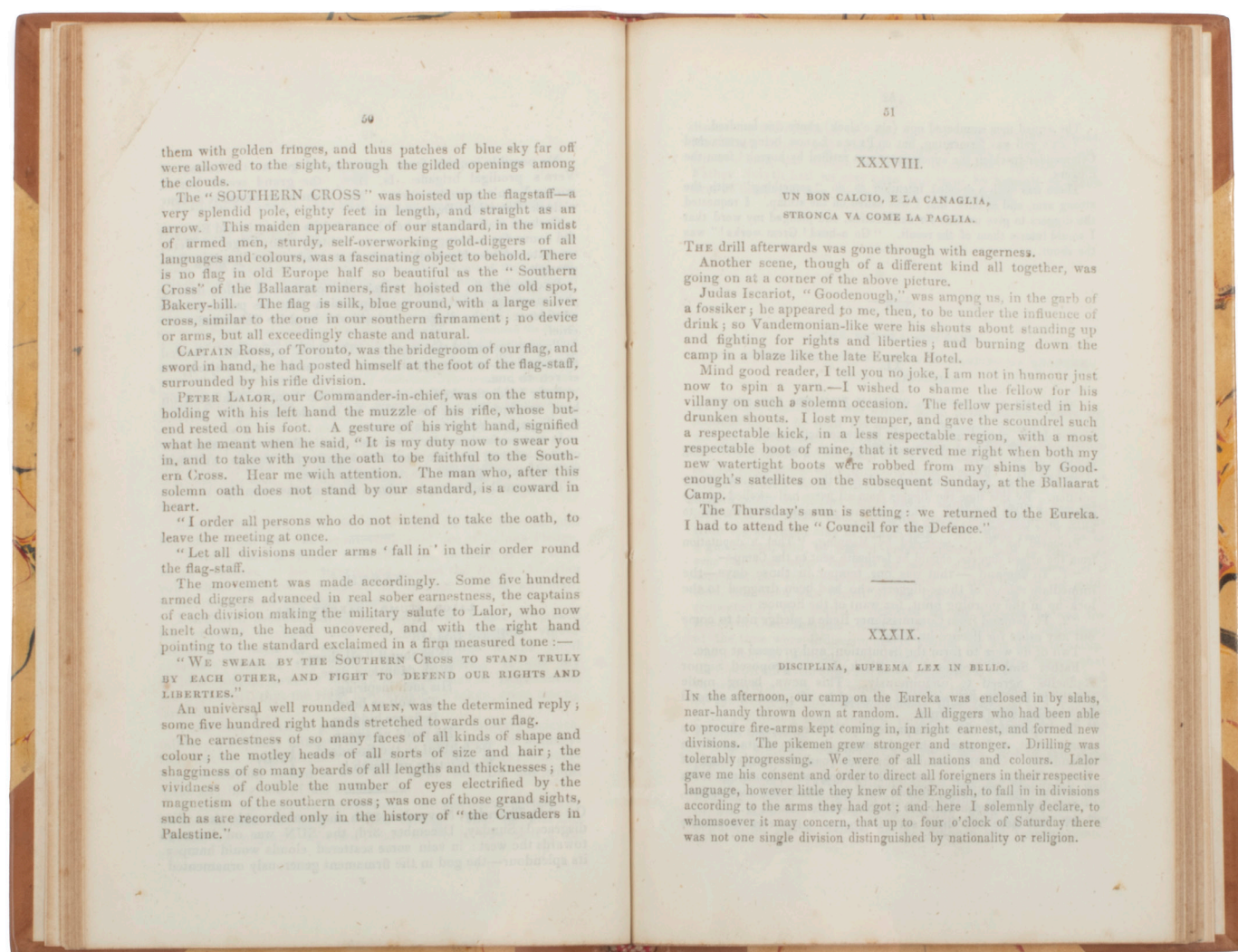
We have traced just four full sets sold at auction this century, only two of them in good condition: (Sotheby's New York, 13 December 2002, lot 12, \$32,000, and the Helmut Friedlaender set, Christie's New York, 23 April 2001, lot 134, \$55,000). The other two were unsatisfactory (Christie's Paris, Oct 29, 2012, lot 53: modern binding, ex-library, lacking 3 leaves, €3,000; 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.

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](https://www.hordern.com)]

see description and illustrations at 



THE EUREKA STOCKADE: THE ONLY CONTEMPORARY ACCOUNT BY A PARTICIPANT

2. CARBONI, Raffaello.

Sit nomen Domini benedictum. The Eureka Stockade...

Octavo, a very good copy, finely bound (without the original wrappers) in traditional half calf by Aquarius. Melbourne, Printed for the Author by J.P. Atkinson and Co... and may be had at the office of J.M. Grant, Esq, M.L.C., solicitor, Collins-Street [and several other locations in Melbourne and Ballarat], December 1, 1855.

First edition of this justly famous and very rare Australian book, a foundation icon of Australian Republicanism. Long acclaimed as a major work in the Australian literary canon and of vital importance for its documentary aspects, Carboni's sometimes eccentric book is the key work on the events at Eureka in 1854, Australia's only armed uprising.

Carboni, a linguist, traveller, author, and composer, joined the Young Italy movement ("Risorgimento") in the 1840s, and was wounded three times in the Roman campaign of 1849. During his 'self-imposed but necessary exile', he worked in England as an interpreter and translator before coming to Australia in 1852, where he became a digger at Ballarat.

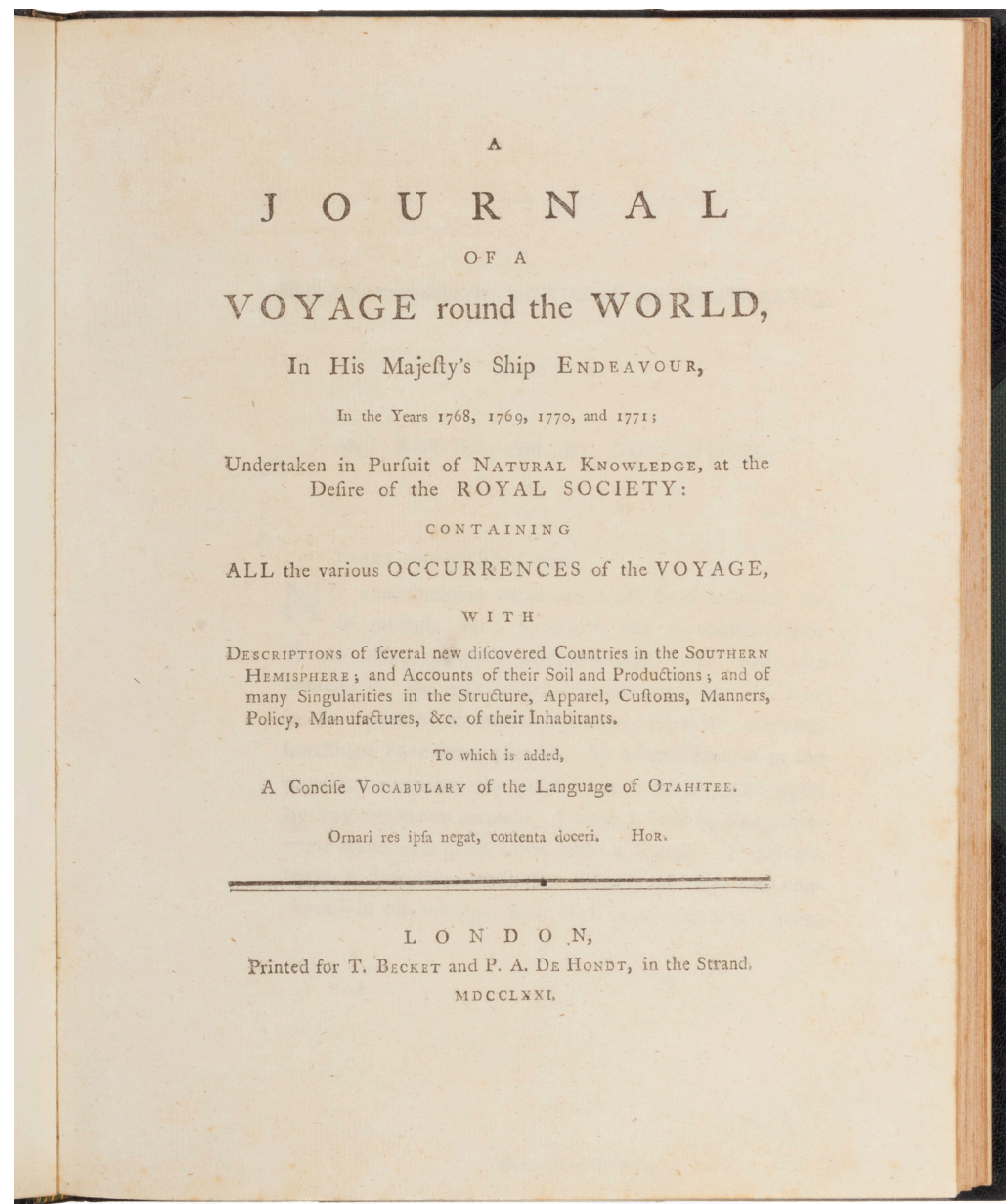
As an articulate European, with revolutionary experience, he was appointed by Lalor to organise the foreigners in the stockade. As a member of the inner committee, though not present when the soldiers attacked, he was one of the twelve men charged with high treason but acquitted, since no jury would convict them. He was then elected to the local court at Ballarat. Before returning to Italy in 1856, he published his version of events at Eureka, which was sold on their first anniversary. His extraordinary and idiosyncratic narrative of Eureka is the only contemporary book by a participant. 'He had a strong instinct for style, and this, with his quick observant eye, his fire and his intense sincerity, his strong sense of humour, his faculty for character-sketching, and his curious and likeable personality combine to make his narrative memorable' (Green).

Ferguson, 7949; Keesing, p. 394; Mackaness, 'The Art of Book-Collecting', pp. 7-8; People, Print & Paper, pp. 67-8; Serle, p. 162 ff.

\$16,500 [5000665 at hordern.com]

see description and illustrations at





THE EARLIEST PRINTED DESCRIPTION OF THE EAST COAST OF AUSTRALIA

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

A Journal of a Voyage round the World in HMS Endeavour...

Quarto; a fine copy in a Sangorski-style binding of half green morocco, spine panelled in gilt between raised bands. London, Printed for T. Becket and P.A. De Hondt, in the Strand, 1771.

First edition of the earliest published account of Cook's first voyage to the Pacific: the rare first issue, with the leaf of dedication to 'The Right Honourable Lords of the Admiralty, and to Mr. Banks and Dr. Solander' inserted by the publishers to add authenticity. This was the first of a series of so-called "surreptitious accounts" of Cook's various voyages to appear in print: the Admiralty found it practically impossible to enforce their ruling that no unofficial publications should pre-empt the official and lengthier accounts of the voyages, naturally much slower in the press. In this case, however, legal action was taken against the publisher for using an unauthorised dedication, forcing removal of the leaf during publication. 'It is accordingly of the greatest rarity, and copies of the book containing the dedication are far more valuable than those without it...' (Davidson). In this large copy, the offending leaf has generous margins and retains its printed instruction to the binder "Place this next the title" (which also, interestingly, indicates that the leaf was printed quite separately from the rest of the work).

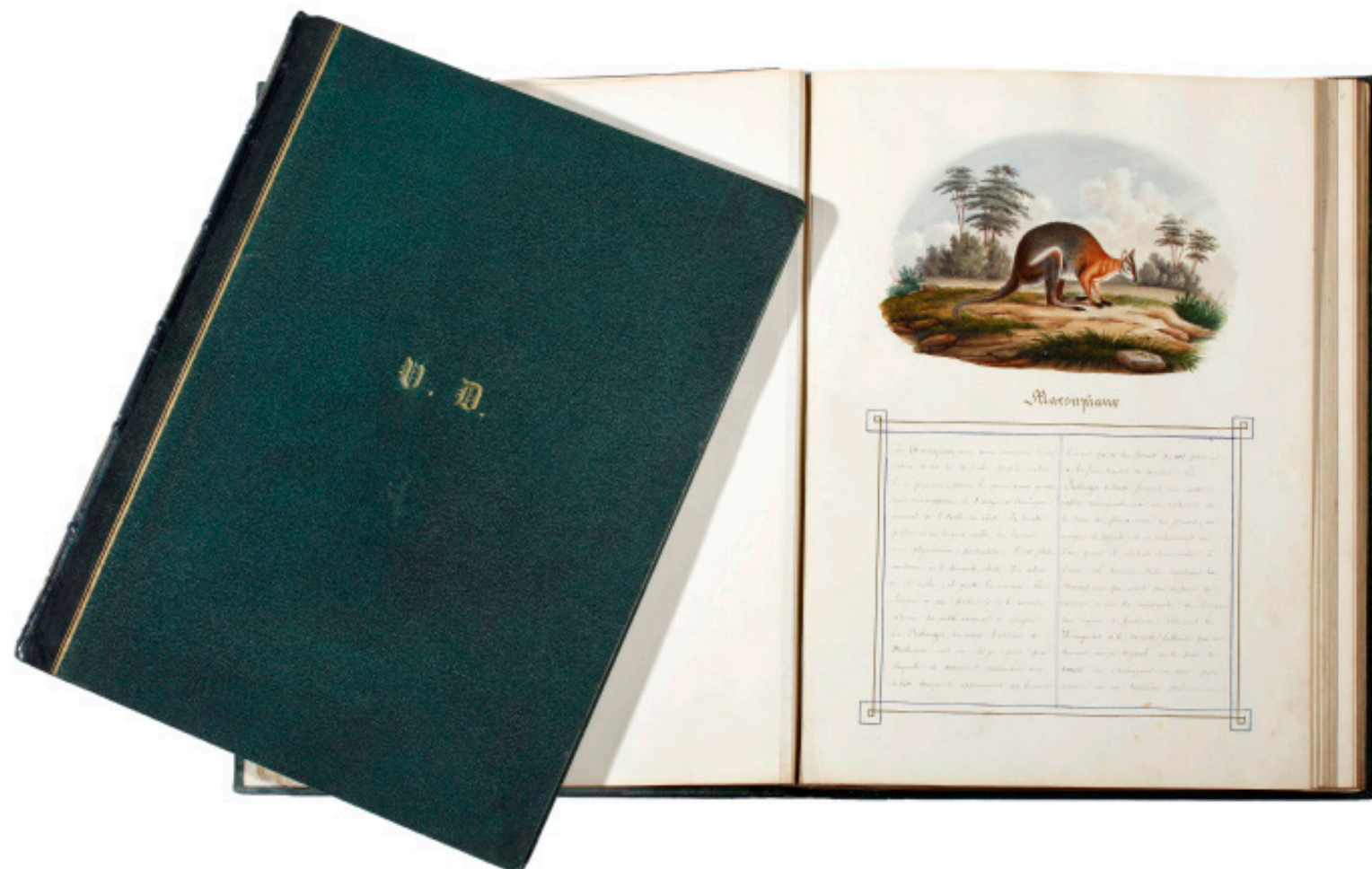
The British public's eagerness for news of the voyage needed more than newspaper accounts, while the officially sanctioned narrative would be a long time coming. Published anonymously some two months after the return of the *Endeavour* and nearly two years before Hawkesworth's official account, the Cook scholar Beaglehole demonstrated that the sailor James Magra was the author. His illicit sale of his journal to the publishers might well have confirmed Cook's opinion of him: 'one of those gentlemen, frequently found on board Kings Ships, that can very well be spared, or to speake more planer good for nothing...'. He was a New Yorker and a loyalist. Whatever his skipper and the authorities may have thought of him, it was Magra who got the first description of the voyage into print - the earliest printed account of the east coast of Australia, published even before acceptance of the name Botany Bay, here called Sting-ray Bay as Cook originally christened it.

Beddie, 693; Davidson, 'A Book Collector's Notes', pp. 53-4; Hill, 1066 (second issue); Hocken, p. 9; Holmes, 3; New Zealand National Bibliography, 3324; O'Reilly-Reitman, 362.

\$48,500 [5000651 at hordern.com]

see description and illustrations at





KANGAROO AND PLATYPUS CENTRE STAGE IN A GLORIOUS ILLUSTRATED MANUSCRIPT

4. DU DEMAINE, Valentine Girard, later Marquise d'Espagnet (1833-1911).

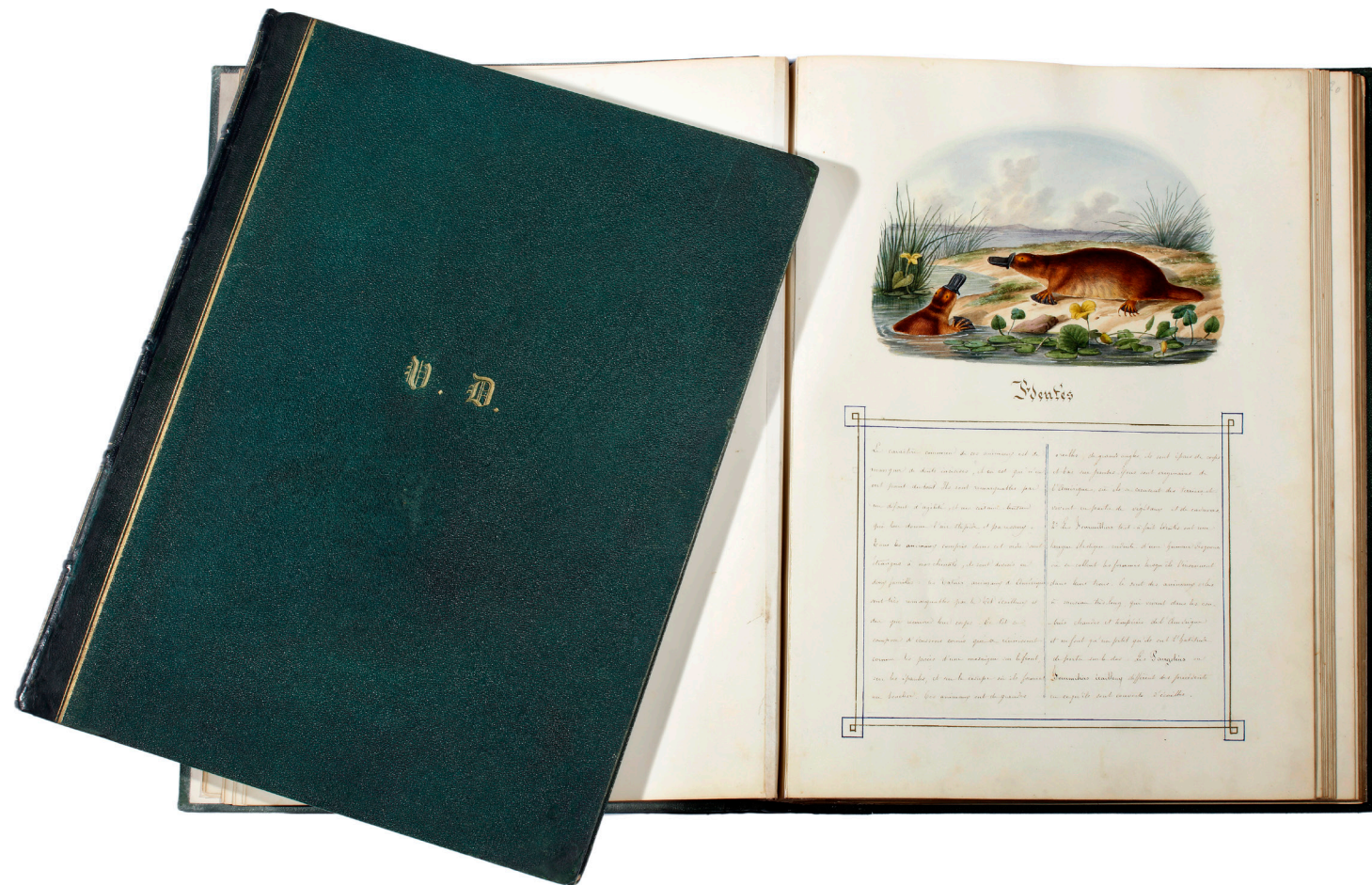
Natural History albums, "Zoologie" and "Botanique".

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.

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.

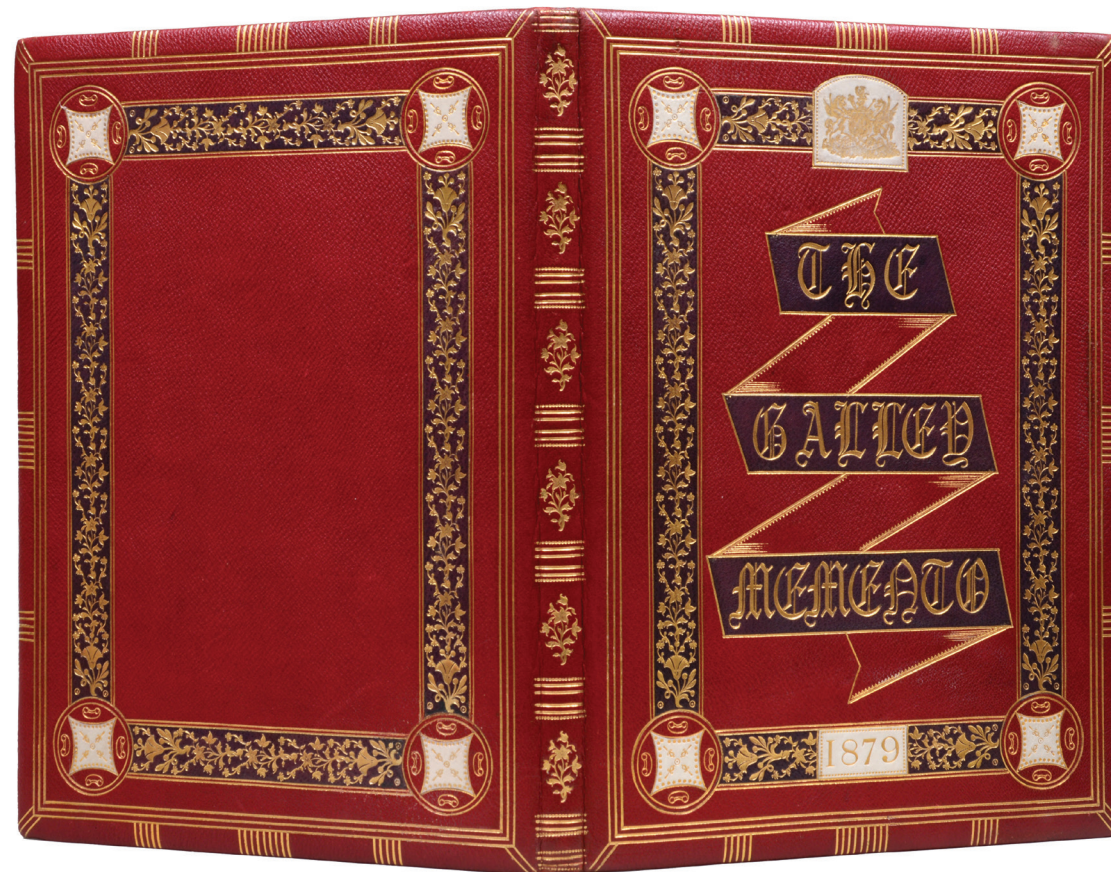
PROVENANCE: Jean-Paul Morin (with bookplate, sold Pierre Bergé Auctions, catalogue Voyages, Explorations, I, 2011).

\$24,000 [5000746 at hordern.com]

see description and illustrations at



SUPERB PRESENTATION ALBUM HONOURING A CAMPAIGNER FOR A WRONGLY CONVICTED MAN'S RELEASE



5. [GALLEY, Edmund] WHITE, F. Faulkner, illuminator.

The Galley Memento.

Large quarto (365 x 275 mm); contents comprising 14 vellum leaves heavily illuminated by F. Faulkner White, Gothic-style calligraphic text surrounded by multicoloured borders; title leaf with small oval albumen photograph of the recipient, Ralph Sanders, mounted; 3-leaf testimonial of appreciation; remaining leaves recording the names of the 342 citizens of Exeter; folding printed broadside titled "A Memento of the Galley Case. Presentation to Messrs. Thomas Latimer and Ralph Sanders, Reprinted from *The Daily Western Times*...", providing an account of the case and the creation of the memento; finely bound by H. Harris of Exeter; c.1880, in contemporary red morocco gilt, floral motifs to compartments, triple fillet to sides enclosing elaborately decorated brown onlay frames, roundels at each corner with vellum onlays, with two additional vellum onlays bearing the coat of arms of Great Britain and date, title lettered to brown onlay ceremonial ribbon in central panel, board edges, inner dentelles and edges gilt; the remarkable binding protected with a limp red morocco "jacket", double fillet frame to sides, title in gilt Gothic type. [Exeter], [1879].

An exceptionally highly finished and remarkable presentation volume, made to celebrate the release of Edmund Galley, who was famously wrongfully convicted of murder in 1836 and transported to Australia to serve out his sentence in the Yass region of the Southern Tablelands; this remarkable volume is inscribed in its illuminated address to one of the two men chiefly responsible for procuring his eventual pardon over forty years later, the solicitor and county clerk Ralph Sanders.

On 28 July 1836 Edmund Galley (alias "Dick Turpin") had been tried at the Exeter assizes for the murder of Jonathan May, a wealthy farmer; Sanders was present at his trial. Convicted through mistaken identity, he was sentenced to death, commuted to life imprisonment on the urging of a number of junior barristers convinced of his innocence.

After two years on the *Ganymede* hulk on the Thames, Galley was transported in May 1839 as one of 240 convicts aboard the *Parkfield*, arriving in Port Jackson on 1 September. He served over forty years of labour, first on a chain gang at Cooks River, then as a farm servant to Thomas Waugh. In 1846 he became a ticket-of-leave man, working in the Southern Tablelands, first as a horse driver for William Howell of Burrowa in the Yass District, then as a farm servant for a Dr O'Brian of Illalong, near the village of Binalong, and finally as a shepherd in Bendinine, for one of the colony's biggest farmers, Henry Brown.



Galley was finally pardoned on 26 July 1879, at the age of 80, and compensated with £1,000 for his unjust conviction. His free pardon was announced widely in the Australian press (e.g. Australian Town and Country Journal, 18 October 1879, where a full-length portrait of Galley accompanies the article; and the Sydney Morning Herald 18 October 1879).

Extraordinarily, his case had garnered international attention over the decades: newspapers in Australia, New Zealand, and even those in the United States and England - despite his far-flung exile - revisited the details of his trial and advocated his innocence. His employers supported him in petitioning the English Home Office, and in 1877 Sanders and Latimer took up his cause once more: a remarkable example of persistence in the pursuit of justice.

In acknowledgement of the central part that both Sanders and Latimer played, "a number of young men in the city [of Exeter] determined to prepare and sign an Address expressing their appreciation of the efforts of these gentlemen, and they quietly proceeded without the gentlemen concerned gaining the slightest inkling of what was intended until the movement was complete. Messrs. Latimer and Sanders were then asked to each accept a volume containing the addresses and the names as a Memento of Galley's release... The addresses were beautifully illuminated by Mr. F. Faulkner White, and the names of the subscribers written by the same gentleman adorned the subsequent pages of the book. Each volume was handsomely bound by Mr. Henry Harris, of Longbrook-street, and presented at the Athenaeum on Wednesday 28 January 1880, at a meeting of the subscribers, which included persons of every class and political allegiance" (*The Daily Western Times*, 30 January 1880).

See the online British Convict transportation register (<https://convictrecords.com.au/>) for further details of the *Parkfield* and its voyage

PROVENANCE: Presented to Ralph Sanders, solicitor in Exeter, in 1880; ultimately in the library of Richard S. Lambert, author of "The Innocence of Edmund Galley" (a copy accompanies the album).

\$26,750 [4505043 at hordern.com]

see description and illustrations at



WITH MORE THAN 2500 BOTANICAL WOODCUTS

6. GERARD, John.

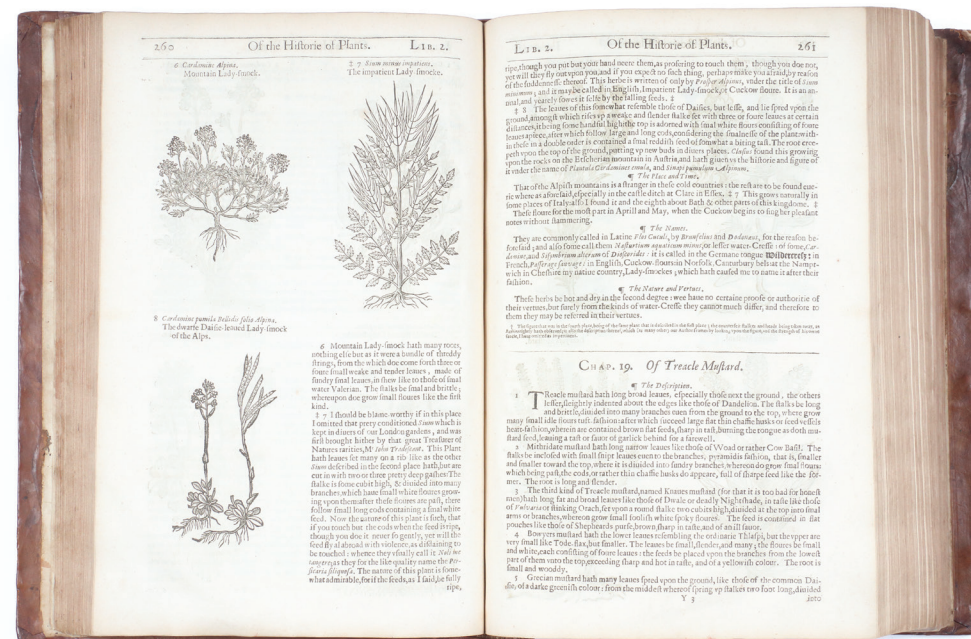
The Herball, or Generall Historie of Plantes.

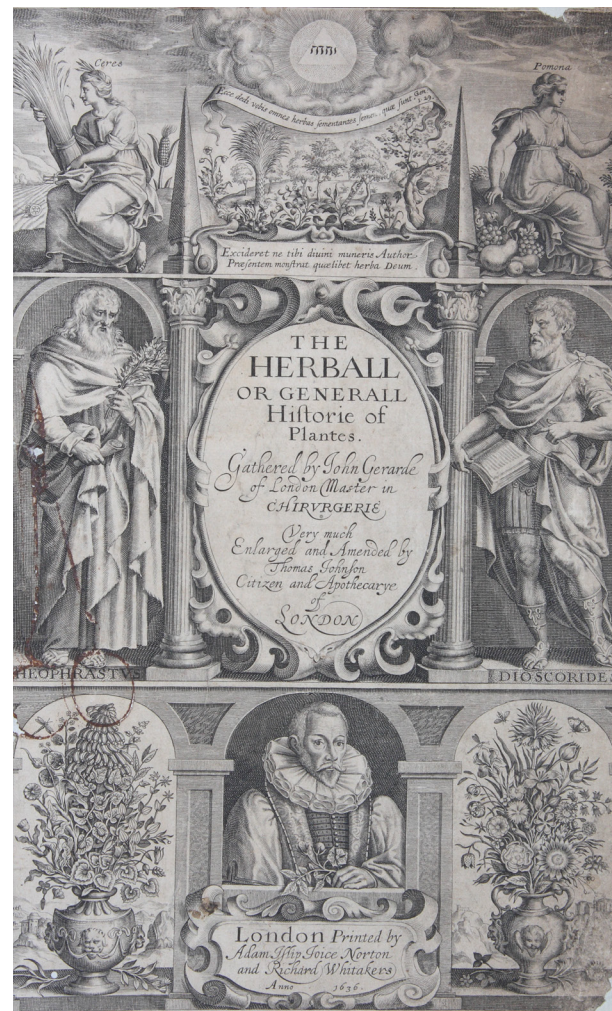
Thick folio, with more than 2500 woodcut illustrations of plants, as well as numerous other woodcut decorations; contemporary sprinkled calf, spine ornately gilt in wide compartments, red morocco label. London, Adam Islip, Joice Norton, and Richard Whitakers, 1636.

A splendid copy of one of the most famous English herbals, here in the second printing of the best edition, Johnson's 'very much enlarged and amended' version which first appeared in 1633. This massive herbal made the barber-surgeon and horticulturist Gerard (1545-1612) famous when its first version appeared in 1597, and it remained highly esteemed for more than 200 years. Gerard's work was based on his experience in his own substantial gardens and as superintendent of several others in and around London, including various properties owned by William Cecil, first Baron Burghley, whose gardens were famous for their variety of plants and trees.

Despite claims that his work was derivative, 'Gerard contributed greatly towards the advancement of the knowledge of plants in England, and in his *Herball* described and illustrated several hundreds of... native plants, including about 182 which were additional to those recorded in earlier works...' (Henrey). In 1632 the successors of Gerard's first publisher commissioned Thomas Johnson (d. 1644), the well-known apothecary and botanist, to prepare a second edition. He did this so well and added so much (a valuable comprehensive historical introduction as well as half again as many woodcuts) that Johnson's version is generally recognised as the "best edition". Johnson 'corrected many of Gerard's more gullible errors, and improved the accuracy of the illustrations by using Plantin's woodcuts...' (Hunt). Arber says that 'the *Herball*, thus transformed, reached a far higher level than Gerard's own edition'. In this revised form, the book was still being used in botany classes as late as the end of the 18th century. The thousands of charming woodcuts are both large and detailed, and represent an incredible body of work.

"The title-page of The Herball is particularly attractive. It was executed by John Payne (1607-1647), one of the most talented engravers of the period... In the upper part of Payne's work we see a luxuriant garden with the goddesses Ceres and Pomona on either side. Below them are the fathers of botany, Theophrastus and Dioscorides, while in the lower section two imposing vases filled with flowers surround a portrait of Gerard, who is shown facing in the opposite direction to that of the portrait by Rogers. The vase on the left is crowned with a bunch of bananas as a tribute to Johnson...






“One of the most significant additions made by Johnson was his chapter on the ‘Maracot’ or ‘Grandilla’ as it was called at the time (actually the passion-flower). He includes a full page illustration (p. 1592) and refers the reader to Monardes for more information on this exotic species... In the long preface Johnson traces the history of the botanical sciences, analyzing the contributions of celebrated figures from the mythical King Solomon to William Turner... He closes with some critical remarks on John Gerard and the origins of his herbal.” (Tomasi & Willis, *An Oak Spring Herbaria*, p. 84).

Henrey, 156; Hunt, 230; Nissen, 698; Pritzel, 3282; STC, 11752.

PROVENANCE: Armorial bookplate of “Walford” and 17th-century signature of Elizabeth Taylor of Wimbish Hall (Essex).

\$13,500 [3409277 at hordern.com]

see description and illustrations at 



GILL'S HOMAGE TO LIFE IN THE BUSH

7. GILL, Samuel Thomas.

The Australian Sketchbook by S.T.G.

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.

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.

'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 Australiana.

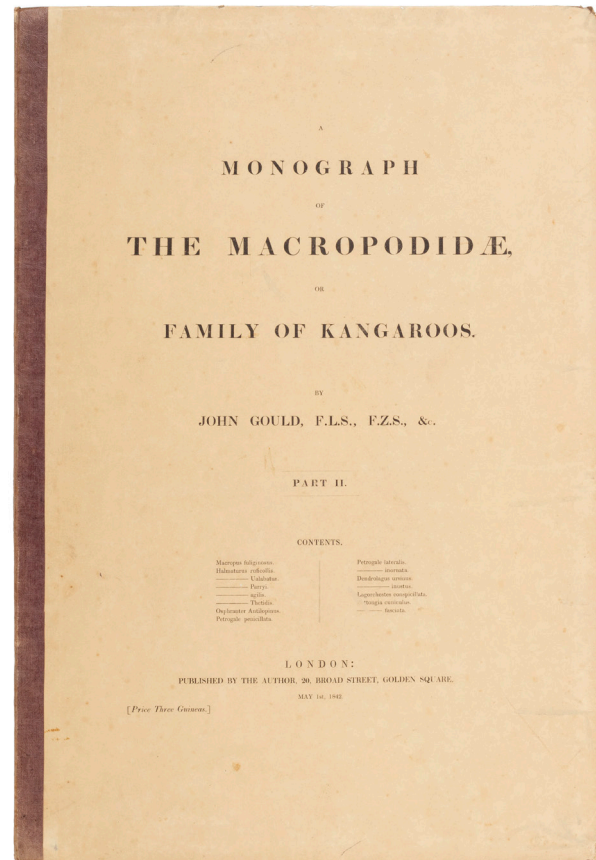
Ferguson, 9924f; Wantrup, 251.

\$11,000 [5000645 at hordern.com]

see description and illustrations at



“SURROUNDED BY OBJECTS AS STRANGE AS IF I HAD BEEN TRANSPORTED TO ANOTHER PLANET”



8. GOULD, John.

A Monograph of the Macropodidæ, or Family of Kangaroos

Two parts, imperial folio, with 30 hand-coloured lithographed plates; an excellent set in the original printed boards. London, Published by the Author, 1841-1842.

The first edition, all published, complete as issued in the original printed boards, and extremely rare. Like Gould's other monumental books on Australian natural history the *Macropodidæ* was issued by subscription. The Prospectus lists just eighty-four names, which must account for the book's rarity on the market today.

John Gould (1804-81) was one of the most successful entrepreneurial writers on natural history. He produced just two books on Australian mammals. This first such publication, *A Monograph of the Macropodidæ*, is the only colour-plate book to have been issued on kangaroos. Iredale (1938) noted that "... having become interested with the Kangaroo group whilst in Australia, he offered a *Monograph of the Macropodidæ* in three parts. Part I appeared in 1841 and Part II in 1842, but the third part was dispensed with, as he proposed a work entitled *The Mammals of Australia*. This constitutes probably his greatest achievement, as otherwise Gould never ventured into any other branch of natural history save birds".

Gould advertised the *Macropodidæ* in an 1841 brochure: "The author's visit to Australia having enabled him to procure much valuable information respecting their habits, and many new species of that very singular tribe of animals, the Kangaroos...". His second work on Australian mammals appeared four years later in 1845-46 (see catalogue number 17). "It was not, however until I arrived in the country, and found myself surrounded by objects as strange as if I had been transported to another planet, that I conceived the idea of devoting a portion of my attention to the mammalian class of its extraordinary fauna". (Gould, in the Introduction to *Mammals*).

Nissen, ZBI 1662; Sauer, 11.

\$68,000 [5000653 at hordern.com]

see description and illustrations at



EXQUISITE HAND COLOURED IMAGES BY ELIZABETH GOULD

9. GOULD, John.

A Synopsis of the Birds of Australia, and the Adjacent Islands.

Large octavo, with 73 handcoloured lithograph plates by Elizabeth Gould, each plate accompanied by a leaf of text; handsome original publisher's half dark green morocco, gilt. London, the Author, 1837-1838.

A fine, fresh, superbly coloured copy of the complete issue (it was preceded by an incomplete issue in four separate parts without title-page). The *Synopsis* was Gould's first work on the natural history of Australia and is scientifically important with many first and early descriptions of Australian birds. Based on specimens sent back by his brothers-in-law who were already in Australia collecting on his behalf, Gould planned its publication to create enough interest to warrant a full expedition by himself and various assistants - which of course eventuated, and resulted in his great works the *Mammals* and the *Birds*.

This attractive and interesting book is in a style unlike all Gould's other illustrated work; the standard of illustration and colouring is exquisite, and was the work of his wife Elizabeth. She was already a skilled artist when they married in 1829, and she developed the skill of lithography with the help of her friend Edward Lear, the artist and poet. In 1838 Elizabeth accompanied her husband to Australia, working alongside John preparing illustrations for future publications that were to bring to the attention of the world the uniquely wonderful natural history of Australia. In her short life Elizabeth produced many illustrations and lithographs for ornithological works, including plates in Darwin's *The Zoology of the Voyage of H.M.S. Beagle* and the seminal Australian work, *The Birds of Australia*; sadly, she died prematurely in 1841, eight years before this was published.

Ferguson, 2271; Fine Bird Books, p 101; Nissen, IVB 382; Nissen, SVB 198; Sauer, 5; Wood, p. 364; Zimmer, p. 254.

\$22,500 [5000712 at hordern.com]

see description and illustrations at





AUSTRALIAN ENTOMOLOGY SUPERBLY ILLUSTRATED

10. GRAY, George Robert.

The Entomology of Australia... Part I... the genus Phasma...

Quarto, 28 pp.; eight handcoloured engraved plates; pages of the introduction still in original unopened state; bound in full tan calf, gilt. London, the Author, 1833.

Rare: all published. The beautifully drawn and handcoloured plates of *The Entomology of Australia* make it one of the finest of all Australian illustrated natural history books, and one of a very select group of important colour-plate books on Australian natural history issued before 1840; others in this category include the famous books by Smith (catalogue number 38) and Lewin (catalogue numbers 28-30). Gray's was the second separately published work on Australian entomology.

George Gray (1808-72) was an English zoologist and author, and head of the ornithological section of the British Museum, now the Natural History Museum, in London for forty-one years. Although he never visited Australia he compiled and illustrated this book from specimens and information sent to him by the prominent colonial residents, William Sharp Macleay and Phillip Parker King. He also worked from species in Joseph Banks's Collection, held in the British Museum.

A prolific writer, Gray dedicated his book to the Duke of Sussex. Although the plan was for the entire work to be funded by subscription, the list published here shows that there were only twenty-eight subscribers: as a result very few copies were published, explaining the book's rarity, and the further parts originally planned by Gray did not eventuate. Ferguson notes that the monograph also includes an interesting bibliography of works relating to Australian insects.

Ferguson, 1653; Musgrave, *Bibliography of Australian Entomology*, p. 128.

\$16,500 [5000701 at hordern.com]

see description and illustrations at



PUBLISHED ON THE EVE OF GOLD-DISCOVERY

11. HAM, Thomas (engraver and publisher).

Ham's squatting map of Victoria, (Port Phillip District, New South Wales)...

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.

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.

\$6400 [5000713 at hordern.com]

see description and illustrations at 





WITH 233 BEAUTIFULLY COLOURED PLATES: MANY AUSTRALIAN SPECIES

12. HOOKER, William Jackson.

Exotic Flora, containing figures and descriptions of new, rare, or otherwise interesting exotic plants...

Three volumes, tall octavo, in total 233 hand-coloured engraved plates, many double-page or folding; a lovely set in full straight-grain dark red morocco, spines panelled in gilt, sides ornately bordered in gilt and blind, all edges gilt. Edinburgh & London, Blackwood and Cadell, 1823-1827.

A very fine and attractively bound copy of the first and only edition of one of Hooker's rarest and most beautifully illustrated works; an important work, it includes specimens from Australia described by Robert Brown, colonial botanist Charles Fraser, and Allan Cunningham. A particularly notable inclusion is the *Banksia verticillata* (no. 96) from western Australia, first noticed at King George Sound by Archibald Menzies on the Vancouver voyage "and brought by him to our gardens in 1794"; this banksia, now considered vulnerable, was later codified by Robert Brown when he returned to the region. The very last plant noticed in this work is the *Fieldia australis*, named by Cunningham for Barron Field, but first detected by George Caley. Quite apart from the specimens collected by official botanists, there is also the very curious entry for *Galega tricolor*, sent to Hooker from the Liverpool Botanic Garden in July 1825, "as a supposed *Galega* from the north-west coast of New Holland, whence the seeds were introduced by Thomas Balls, Esq. of Liverpool."

"This important work reflects the extent of active plant introduction into Great Britain, and Hooker's part in it. Many of the plates represent new species, the notes give interesting details, often including the history of the introduction of the plants" (Margadant. Hooker, 6)

Sir William Jackson Hooker (1785-1865) was one of the great botanists, professor at Glasgow University and later appointed director of Kew in 1841. This beautifully illustrated work is certainly his most important, a detailed botanical study in the tradition of similar works by Sir James Edward Smith, notably the *Exotic Botany* of 1804-5. A significant number of the plants noticed here are Australian, with eleven species given detailed notice, several illustrated for the first time. 'By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture and coming to Hooker's attention.



Hooker treated some of these in his *Exotic Flora* (Hewson, *Australia. 300 Years of Botanical Illustration*, p. 91).

Hooker's magnum opus is also an interesting example of the close community of botanical scholars in Europe, and is replete with continuous reference to the work of, to cite only a few of the better known names, Humboldt, Bonpland, Sir James Edward Smith, Labillardière and of course Sir Joseph Banks. Indeed, it is particularly interesting to note Hooker's detailed observations on the relationship between Australian plants, by this time becoming better known, and the newer species from Asia and the Indian Ocean: regarding the native of Zanzibar *Aneilema longifolia* (204), for example, Hooker discusses this as the first specimen of the species not recorded as native to New Holland.


The work is also particularly good on the flowers of the Americas and the West Indies, including at least one specimen known to have been collected by William Bligh in the West Indies (33). In this context, two of the most interesting inclusions are the Californian specimens *Abronia arenaria* (193) and *Abronia umbellata* (194), grown in Paris from seeds collected by Colignon, gardener on the La Pérouse voyage. The latter, notes Hooker, has been described by Sir James Edward Smith as "perhaps the only fruit of La Peyrouse's unfortunate expedition..."

The fine hand coloured engravings were drawn by Greville, Guilding, Lindley and Menzies, and engraved by J. Swann.

Nissen BBI, 920; Sitwell and Blunt, 'Great Flower Books', p. 60.

PROVENANCE: John Amory Lowell (armorial bookplate of the Boston Brahmin businessman, fellow of Harvard College, and founder of the philanthropic Lowell Institute).

\$32,000 [4505238 at hordern.com]

see description and illustrations at 



PINE'S HORACE IN RED MOROCCO: FIRST ISSUE

13. [HORACE] HORATIUS FLACCUS, Quintus.

Opera.

Two volumes, large octavo; period English crimson morocco, flat spines ornately gilt in compartments, all edges gilt, blue endpapers. London, Aeneis Tabulis incidit Iohannes Pine, 1733-1737.

First edition, first issue of Pine's Horace: a particularly fine example of this masterpiece of book-design and 'remarkable enterprise in engraving' (DNB).

With every page fully engraved - including not only the plates, portraits, vignettes, initials and other decorations, but all text too - it is a tour-de-force of the art, and one of its most famous exemplars. This first issue is identified by having the uncorrected reading 'Post est' in the caption to the Caesar medallion on p.108 of the second volume (in later issues it would be corrected to 'Potest'). The extensive lists of subscribers in each volume (variously 18 and 17 pp.) show the extent to which Pine must have publicised and pre-sold this extraordinary undertaking. There are separate listings for subscribers from Paris, Madrid, Vienna, and other places while Dublin subscribers include a sub-listing of subscribers from Trinity College. Oxford and Cambridge subscribers are also shown separately.

"Pine's complete command of his craft makes this the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved" (Ray). "Ouvrage très recherché..." (Cohen - De Ricci). "John Pine (1690-1756) may well have been the pupil of Bernard Picart, the great French engraver at Amsterdam: he was the best English engraver in the first half of the [eighteenth] century. His edition of Horace is engraved throughout, text as well as ornament, though it is said that the text was first set in type and an impression transferred to the plate before it was engraved. The results are a unity between decoration and text which at times suggests Didot's Horace of 1799; a contrast between thick and thin strokes in the letters which naturally follows from the engraving process but which foreshadows the type design of Baskerville, Bodoni, and Didot; and the wide "leading" between the lines of the text which did so much to give their pages a brilliant effect" (Printing and the Mind of Man, Exhibition of Fine Printing, British Museum 1963, no.105).

Brunet, III:320; Cohen-De Ricci, pp.497-8; ESTC T46226; Ray, The Illustrator and the Book in England, p. 3; Rothschild, 1546.

\$6400 [5000759 at hordern.com]

see description and illustrations at



A PAEAN TO THE BEAUTY OF BUTTERFLIES AND THE UNDER-APPRECIATED MOTH

14. HUMPHREYS, H.N. and J.O. WESTWOOD.

British Moths and their transformations [with] British Butterflies...

Three volumes, quarto, profusely illustrated with full-page plates exquisitely hand-coloured; uniformly bound in half morocco richly gilt, all edges gilt, with the gilt arms of the Barons Sherborne. London, Wm. S. Orr & Co and William Smith, 1841-1849.

A remarkable collaboration and an exquisite work of Victorian natural history. As one of the pre-eminent entomologists of the Victorian period, John Obadiah Westwood (1805-1893) served as collaborator, editor, and consultant on many entomological publications. He was a prodigious author and researcher, publishing some four hundred scientific papers and some twenty books, as well as making numerous contributions to works by other authors. In 1833, he was one of the founding members of the Entomological Society and he became honorary life president in 1883, and a fellow of the Linnaean Society. It was for his study of Australian species that Anthony Musgrave, author of the *Bibliography of Australian Entomology 1775-1930*, named the period 1831-1861 "The Westwoodian Period", in recognition of his great service, during these years, to Australian entomology (Musgrave, p. 345).

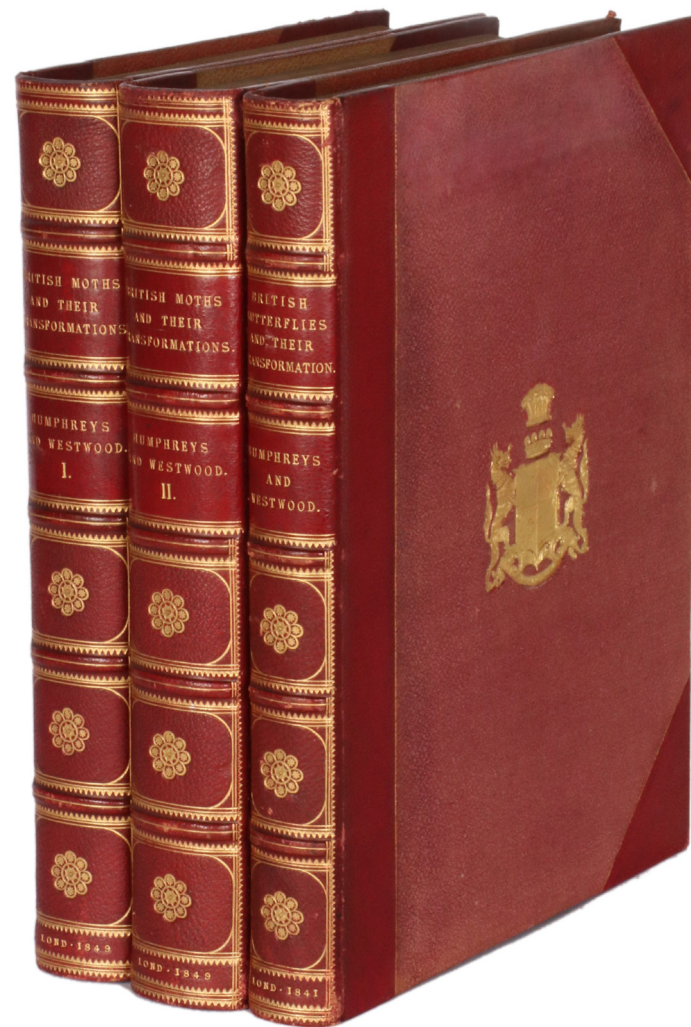
Henry Noel Humphreys (1810-1879) was an accomplished illustrator and scholar in numerous subjects. In addition to his entomological texts, Humphreys wrote works on ancient Greek and Roman coins, archaeology, and the art of writing and printing enriching even these simplest texts with exquisite chromolithographs printed by Owen Jones. He was inspired to embark on this ambitious planned survey of British insects following a trip to Italy. In the *Preface* he likened the person in the fields, unacquainted with natural history, to one placed in a library and unable to read. "He cannot read in the beautiful book of nature when in the summer it opens its brightest leaves".

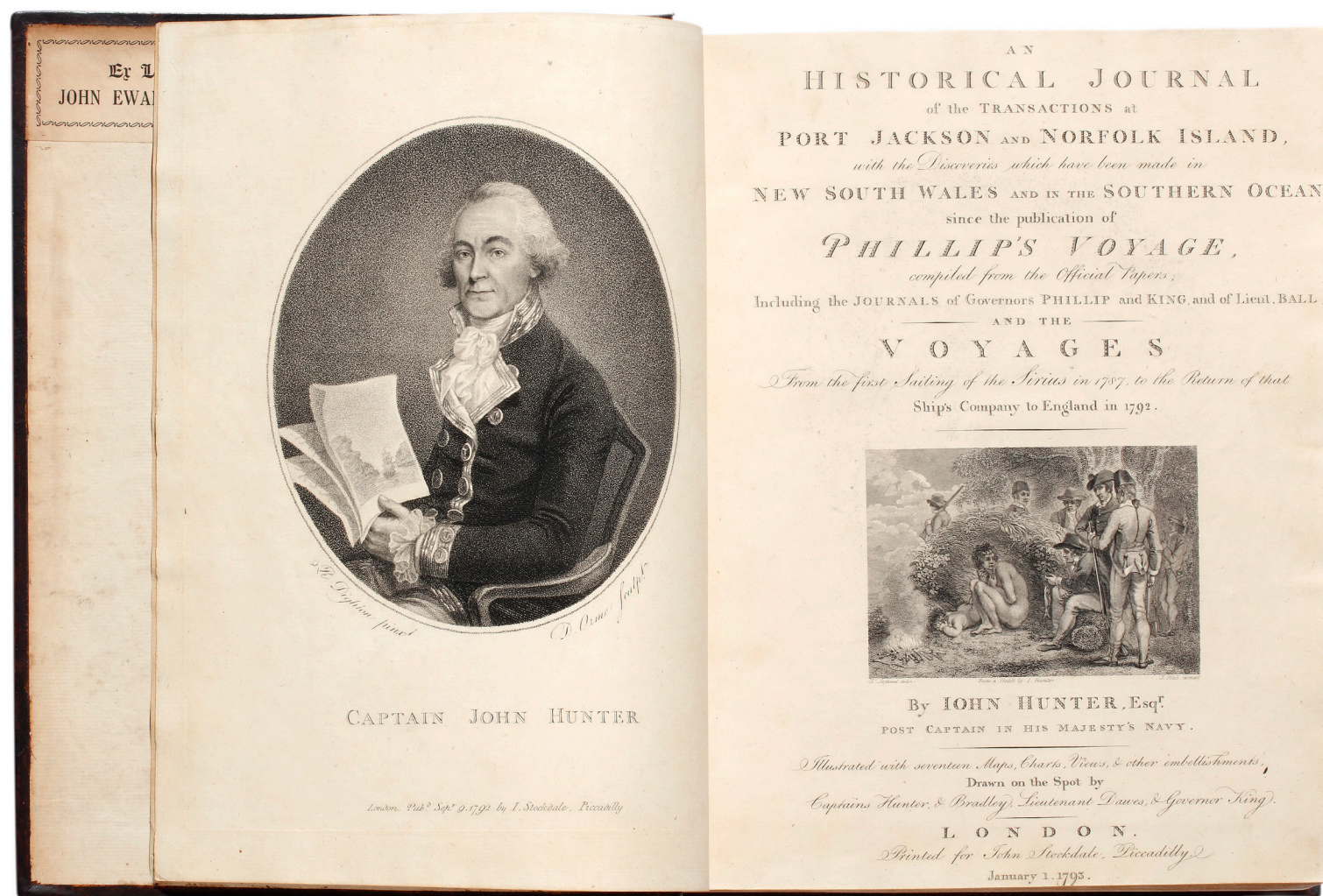
Hagen, II, 273; Musgrave, p.347-8; Nissen ZBI, 4376.

PROVENANCE: Each volume with the gilt arms of the Barons Sherborne, (with links to Australia through the Duttons of Anlaby, South Australia); and the bookplate of Princess Despina (Mary) Karadja (1868-1943), poet, writer on spiritualism, founder of the White Cross Union and wife of the envoy to the Ottoman empire Jean-Constantin Karadja, a distinguished diplomat and noted book collector.

\$5500 [4505034 at hordern.com]

see description and illustrations at





THE SPECIAL ISSUE OF THIS IMPORTANT FIRST FLEETER, ON "SUPERFINE, WOVE ROYAL"

15. HUNTER, John.

An Historical Journal of the Transactions at Port Jackson and Norfolk Island...

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.

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.

Hunter was an experienced sea captain and the most dedicated navigator of the First Fleeters, and his book is in effect the first pilot for Australian waters and a significant companion to Cook, in particular, whose book he frequently consulted. As might be expected, therefore, the maps are excellent. Furthermore, it is the last book to include writings by Phillip as it prints his dispatches to the end of 1791; as the first work to publish anything by Philip Gidley King it is also the first account of Norfolk Island.

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.

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]

see description and illustrations at



THE COMPLETE TEXT OF JOHNSON'S DICTIONARY, WITH HIS FINAL CORRECTIONS

16. JOHNSON, Dr Samuel.

A Dictionary of the English Language...

Two thick volumes, quarto; engraved frontispiece portrait of Johnson after Reynolds; text in triple column, bound without the volume I half-title; half calf renewed over original marbled sides which are very rubbed but solid and sound. London, J.F. and C. Rivington [and many others], 1785.

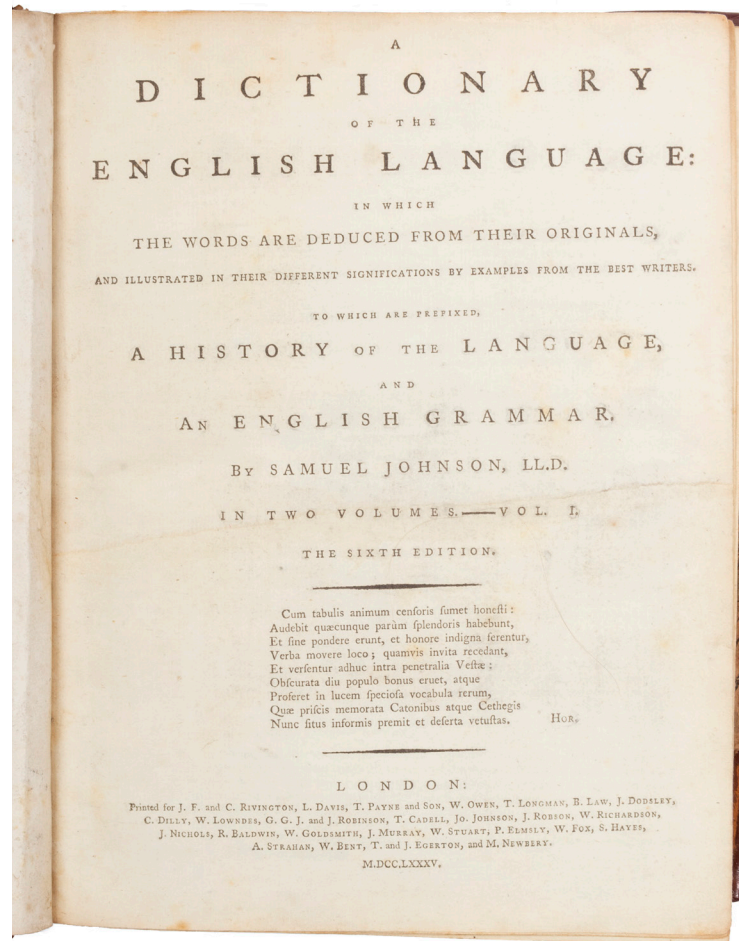
Samuel Johnson's "most amazing, enduring and endearing one-man feat in the field of lexicography. The preface ranks among Johnson's finest writings It is the dictionary itself which justifies Noah Webster's statement that 'Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics'..." (*Printing and the Mind of Man*).

The first London quarto edition (second overall, as a Dublin quarto of 1775 preceded it). This was the first edition to appear after Johnson's death in December 1784 and contained the final edition of the text since it incorporated the remaining manuscript corrections and additions that Johnson had written into the copy of the fourth edition of 1773 that he bequeathed to Joshua Reynolds. It was also the first edition to include the frontispiece portrait of Johnson after Reynolds (dated 1786 as it was prepared while the printing of the work was being completed).

Courtney & Smith, p. 57; Fleeman 55.4D/8; PMM, 201.

\$3750 [5000672 at hordern.com]

see description and illustrations at





KANGAROOS IN FINSBURY SQUARE

17. [KANGAROO]

'The Kanguroo, The Armadillo, The Rhinoceros': entry token

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.

Very rare: an entry token for the London taxidermist and showman T. Hall, advertising the very 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 Citty 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 a decade 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.

This token and others such as that advertising Sir Jeffrey Dunstan, the mock "Mayor of Garratt" who had been elected in a burlesque election sponsored by local publicans, were well known to collectors in the nineteenth century but are now very scarce indeed.

\$9000 [5000716 at hordern.com]

see description and illustrations at





SUPERBLY COLOURED IN GOUACHE

18. LEWIN, John William.

A Natural History of the Birds of New South Wales...

Folio, 26 hand coloured engraved plates; publisher's crimson quarter morocco and cloth boards, preserved in a solander case. London, Henry G. Bohn, 1838.

The 1838 edition of Lewin's celebrated book on Australian birds.

Although the early editions are important and beautifully illustrated with subtle and delicate colouring, here in the 1838 edition the use of gouache gives a spectacular depth of colour, more often associated with the lithographed bird books of the latter half of the nineteenth century.

John Lewin, Australia's first professional artist, arrived in the colony in 1800 and established himself as the first natural history artist. He is best remembered through the superb books he published on Australian ornithology and entomology.

As the catalogue of the Wettenhall Library pointed out, "The bibliographical and historical importance of Lewin has been emphasised in recent years, but Lewin the naturalist has been somewhat neglected. Although his illustrations are in the style of the eighteenth century and predate the draughtsmanship, finesse and varied palette developed by the great nineteenth-century illustrators such as Lear, Wolf and Keulemans, they are highly competent and show the mind of an excellent observer. Lewin's birds are correct; the feather detail, legs, particularly the positioning of the toes, posture of the bird, the understanding of male and female plumage, the interactions between male and female (in four plates the male is singing and displaying to the female) are accurate and show a keen observer at work. The other important detail in Lewin's illustrations are the plants: they demonstrate an observer who is familiar with his subject's habitat and life-history."

This version of Lewin's work was revised by leading natural history artists of the time: the title page acknowledges the involvement of T. Gould, A. Vigors, T. Horsfield and W. Swainson. This publication differs considerably in colouring from the earlier edition of 1822, as those plates were watercolours whilst these 1838 plates are coloured with gouache, and the entrepreneurial hand of John Gould is evident in this rich gouache colouring. The title page states that this is a "new and improved edition with a list of the synonymes of each species".

Ferguson, 2535; Wood, p. 434.

\$57,000 [5000705 at hordern.com]

see description and illustrations at





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

19. LYELL, Sir Charles.

The Principles of Geology...

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.

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’.

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

\$17,500 [5000736 at hordern.com]

see description and illustrations at



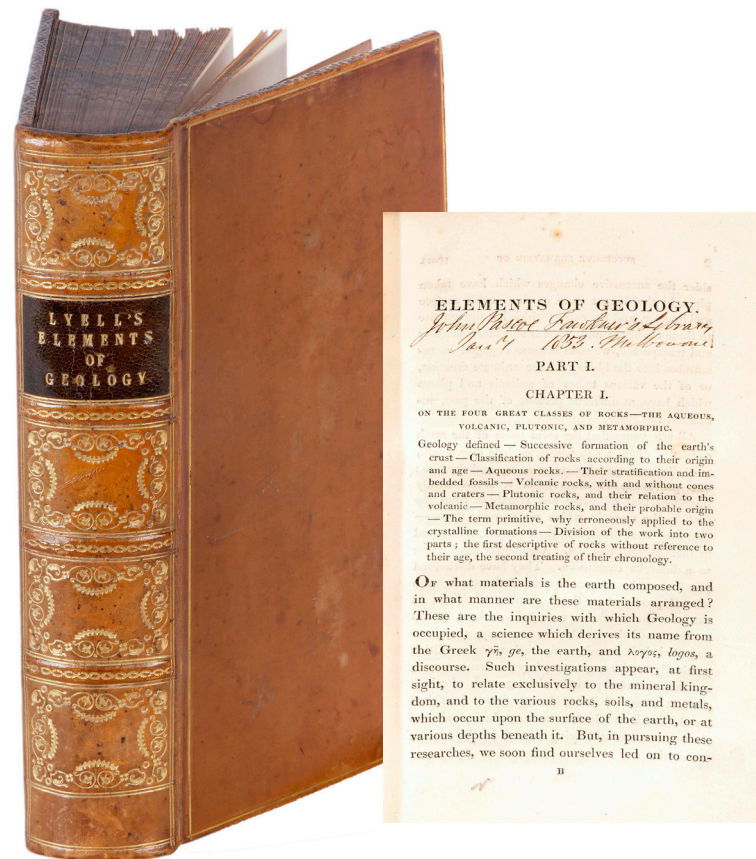
JOHN PASCOE FAWKNER'S COPY OF LYELL'S ELEMENTS

20. LYELL, Sir Charles.

Elements of Geology

Small octavo, with a coloured frontispiece, many woodcut illustrations in the text; contemporary polished calf, spine gilt in compartments, a very attractive copy. London, John Murray, 1838.

First edition of Lyell's shorter work which he 'intended to be a more accessible description of the science than provided by the overarching tenets of the "Principles", seeking to "explain his conception of geology at an introductory level, and thereby propagate it more widely...". He "reviewed the whole stratigraphical record, from the most recent formations back to the most ancient, interpreting it in terms of the 'uniformity' of terrestrial processes through time" (ODNB).



This copy has a particularly interesting provenance, as it originally belonged to the Victorian pioneer John Pascoe Fawkner. Fawkner, the son of a convict sent to the Port Phillip colony in 1803, spent his formative years in Tasmania but returned to Port Phillip in 1835 where he began his long career. Books from his library do sometimes surface, usually as here with his signature repeated more than once.

PROVENANCE: John Hogg (British naturalist, 1800-1869, with armorial bookplate); "John Pascoe Fawkner's Library, Melbourne, January 1853" (inscribed thus on the earlier bookplate and on title-page).

\$1750 [5000737 at hordern.com]

see description and illustrations at



CHARTING THE BARRIER REEF AND THE SOUTHERN COAST OF NEW GUINEA

21. MACGILLIVRAY, John.

Narrative of the Voyage of H.M.S. Rattlesnake...

Two volumes, octavo, with engraved folding map and 13 lithographed plates after T. Huxley and others as well as many text illustrations; a fine copy in an early binding of half polished calf, spines gilt in compartments, double labels. London, T. & W. Boone, 1852.

First edition: "a very important voyage of exploration and scientific research" (Ferguson). This was the last, and today is the most difficult to find, of the great exploration journals published by Boone during the heroic age of Australian exploration.

John MacGillivray served as the chief naturalist on the *Rattlesnake*, part of the important series of hydrographical voyages undertaken by the Admiralty in the late 1840s to chart the Great Barrier Reef and north coast and the southern coast of New Guinea. The *Rattlesnake* continued the work that began with Lort Stokes on the *Beagle* and was continued by Blackwood on the *Fly* and *Bramble*. The ship's complement was distinguished by the presence of the naturalist, T.H. Huxley, and the marine artist, Sir Oswald Brierly. A number of the plates here are after drawings by Huxley.

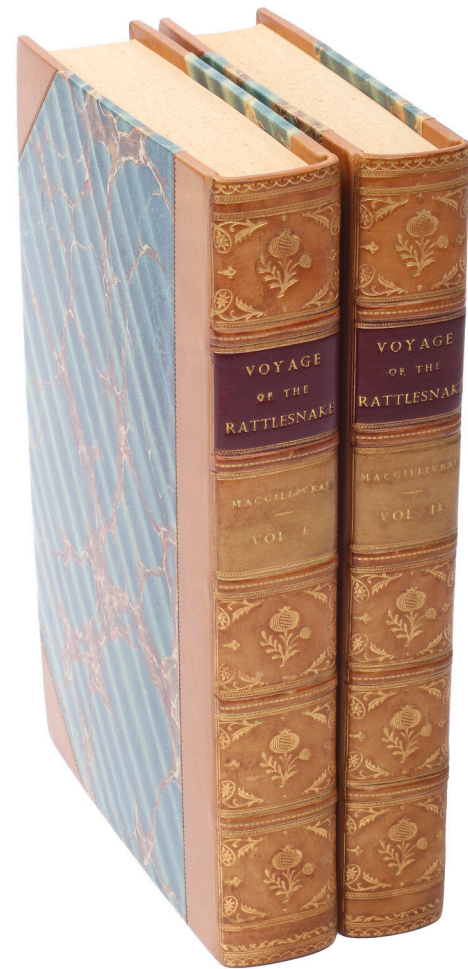
MacGillivray's books is also of value for its reprinting of William Carron's extremely rare narrative of the tragic Kennedy expedition. It was the *Rattlesnake* that transported Kennedy and his large party to their point of departure on the Queensland coast. The statement made by Jackey Jackey, the remarkable figure who was Kennedy's Aboriginal servant, is also included.

Ferguson, 11972; Hill, 1060; Wantrup, 145.

PROVENANCE: R. David Parsons (American collector, with book-label); Eric Stock (Melbourne collector, with bookplates).

\$14,000 [5000708 at [hordern.com](https://www.hordern.com)]

see description and illustrations at





A HIGHLY SIGNIFICANT CONTEMPORARY PORTRAIT OF NED KELLY

22. [NED KELLY]

Ned Kelly, contemporary portrait.

Pencil, charcoal and silver highlight, paper mounted on thick card, verso with faint (partly over written) inscription '...[?] Lloyd', 36 x 27.5 cm.circa.



Strong portrait of Ned Kelly, owned by his cousin Tom, the Kelly Gang's "providore".

Family tradition is that the portrait was either executed or commissioned by Tom Lloyd, who was closely related to the Kellys and was their most active sympathiser. Based on the final prison photograph of Ned Kelly, it is an 'improved and respectable' version with Kelly's hair and beard trimmed, wearing a jacket and waistcoat. It occupied a special niche in Tom Lloyd's house before descending to the family.

Tom was a first cousin of Ned and Dan Kelly, son of Mrs Kelly's sister, Catherine Quinn, and Jack Lloyd. Tom was born in 1857 - less than three years after Ned - and the cousins' lives were closely bound from 1867 when the widowed Mrs Kelly took her children to the north east.

When Ned and Dan Kelly became fugitives after the Fitzpatrick incident of April 1878, Tom helped with their gold mine at Bullock Creek and narrowly missed involvement in the Stringybark Creek gunfight of October 1878 in which three police were killed. While some Kelly historians believe that Tom was present (though not actively involved) most evidence suggests that he was away selling gold from the mine and arrived back almost immediately after the gun battle that had created the Kelly Gang. Tom helped the Gang on the first leg of their northward flight to try and cross the flooded Murray. He provided invaluable support over the next twenty months, to be known in Kelly lore as "the providore".

Tom played a prominent role in the campaign to win a reprieve for Ned and was one of the last family members to see him in the Melbourne Gaol before his execution.

PROVENANCE: Christie's Melbourne, 26 March 2002, lot 166, "The Lloyd/Hart Collection" (\$6462); private collection (Sydney).

\$14,500 [5000775 at hordern.com]

see description and illustrations at



WITH 34 AUSTRALIAN SPECIMENS, INCLUDING A NUMBER FROM MACLEAY'S COLLECTIONS

23. NODDER, Richard Polydore and William Elford LEACH.

The Zoological Miscellany...

Three volumes, octavo; with 150 handcoloured engraved plates (numbered 1-149, with an additional 135b); contemporary half calf and marbled boards, a very nice set. London, For E. Nodder and Son, [volume 3:] for R.P. Nodder, 1814-1817.

A beautifully-illustrated work, depicting and describing birds, shells and insects. The coloured plates are the work of Richard Polydore Nodder, and the series was intended to provide a continuation of sorts to the "Naturalists' Miscellany" by Richard's father Frederick Nodder and George Shaw. After Frederick Nodder's death early in the century the work of the family publishing business was taken over by his widow Elizabeth. Thus the first volume here is published by "E. Nodder and Son" while by the time of the last volume, published three years later, Richard Nodder has fully taken over the imprint.

Richard Polydore Nodder (fl. 1793–1820) was, according to ODNB, "a gifted painter who exhibited a number of animal subjects at the Royal Academy and won the title botanic painter to George III".

Nearly a quarter of the 150 plates here, 34 in all, describe specimens from New Holland, eight of them credited as being from specimens in Alexander Macleay's collection. A list of these can be seen at hordern.com.

The work was dedicated to Joseph Banks. Its stated aim was to add newly discovered species, or to elucidate any previous misdescriptions, and William Elford Leach (1790-1836), an English zoologist and marine biologist and assistant keeper of the Zoological Department at the British Museum, was engaged to write it.

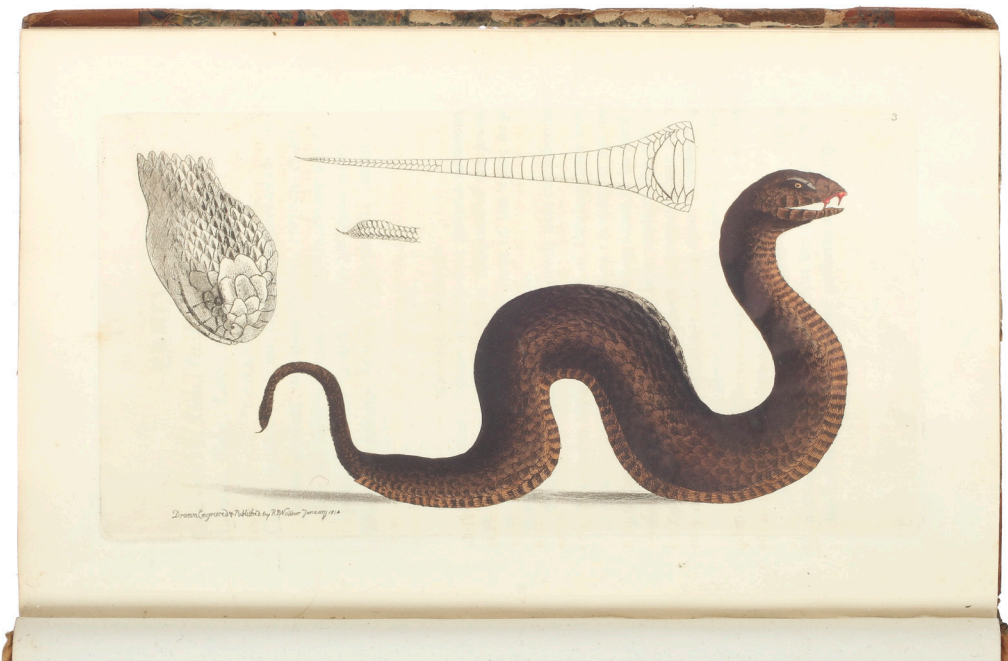
In 1837 Dr Francis Boott, secretary of the Linnean Society of London, wrote, "Few men have ever devoted themselves to zoology with greater zeal than Dr Leach, or attained at an early period of life a higher reputation at home and abroad as a profound naturalist. He was one of the most laborious and successful, as well as one of the most universal, cultivators of zoology which this country has ever produced."

"In 1813, when Konig was appointed Keeper of the Natural History Departments, he was given an assistant, William Elford Leach (1790-1836), perhaps one of the more brilliant minds to enter the Museum. In every generation English science has been fortunate in attracting men with intuitive feel for nature who by their gift and enthusiasm infect others and leave their inspiration planted in those who follow. Anyone, who knew Leach and even the greater number who did not, came to revere his memory and example. After over a century and half, in spite of the shortness of his service, he stands out from his contemporaries as a 'profound naturalist'" (Gunther, *The Founders of Science at the British Museum*, p. 49).

Nissen IVB, 535; Fine Bird Books, 87.

\$7250 [5000711 at hordern.com]

see description and illustrations at 



PUGIN AND ROWLANDSON COLLABORATE WITH ACKERMANN TO DEPICT ALL OF LONDON

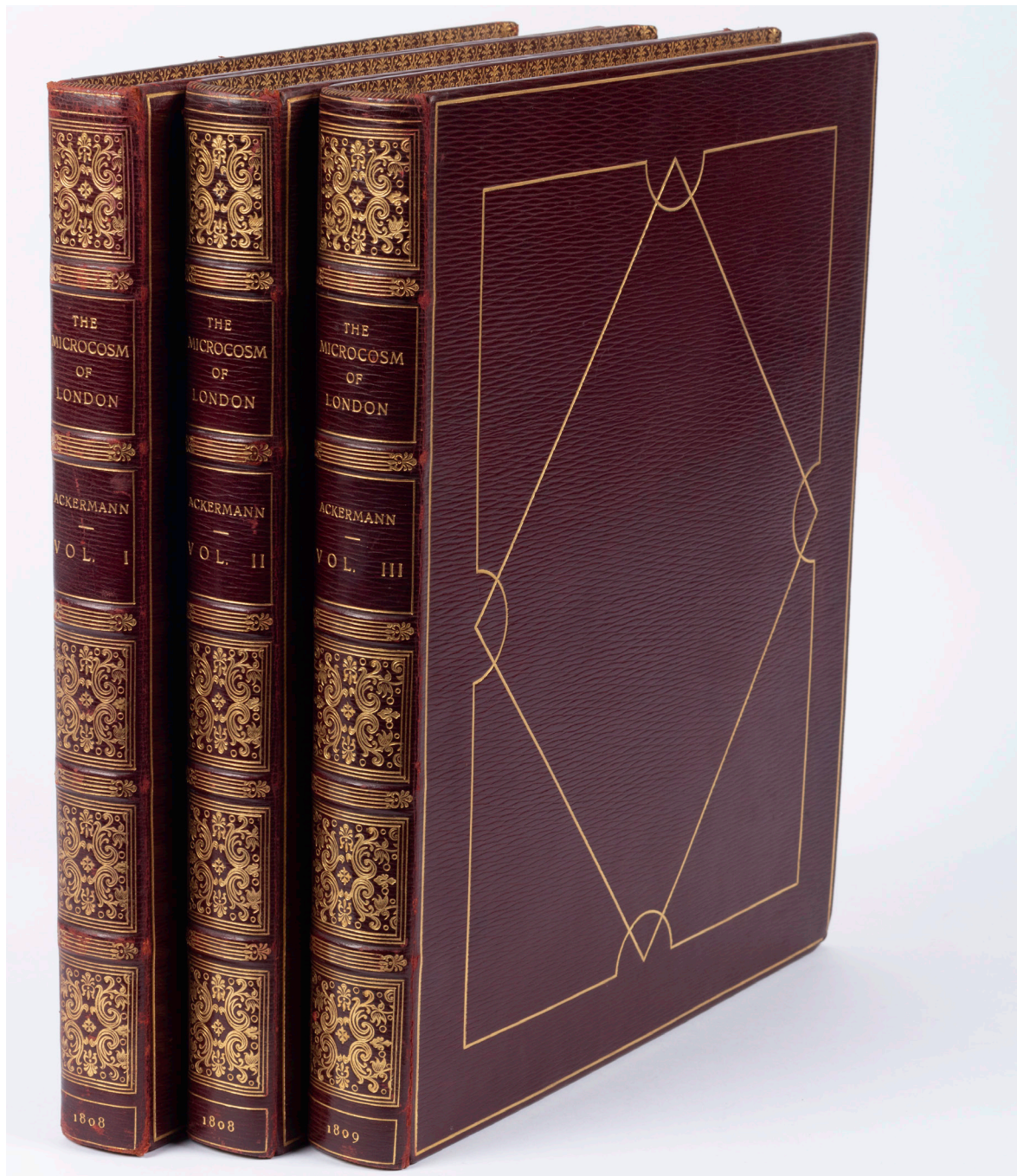
24. ROWLANDSON, Thomas and Augustus Charles PUGIN.

The Microcosm of London...

Three volumes quarto, with 104 hand-coloured aquatint plates; engraved dedications with vignette head-pieces; in a superb binding of dark red straight-grained morocco, sides with geometric borders, spines with complex panelling between raised bands, all in gilt, double labels, marbled endpapers with inner dentelle borders in gilt, top edges gilt. London, Rudolph Ackermann, 1808-09.

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

The wonderful coloured aquatints are based on work by Rowlandson and Pugin. "Pugin supplied the architectural drawings which have an accuracy and serene beauty which provide the perfect contrast to Rowlandson's figures of the population of London engaged in their everyday life. The most magnificent [book] in artistic scope, admirable from its encyclopaedic readiness to guide us through all aspects of life concealing little was the *Microcosm of London*. A good copy of the *Microcosm* is a fine work indeed, first among Ackermann's major books, a notion of all London open to view, the world of poor or rich, wretched or mighty. The London book was a true *Microcosm*: charities, churches, prisons, fairs, courts, markets, theatres, hospitals. The alphabetic order of appearance was more effective than more obvious divisions. for we have them mixed, the book like life" (Franklin).





“The book was issued in twenty-six monthly parts, each part containing four plates, and at 7s. a part, a price that was advanced early on to 10. 6d. for non-subscribers. A thousand sets are said to have been issued, a statement that may be correct for the original part publication, but must be considerably short of the final number, when bound sets distributed later are taken into account. At the end of the third volume, a list of thirteen errata for the three volumes is given. If these have been corrected then the set will be found to be a late issue: if all the errata are uncorrected (this is rare), then the book has been bound from parts; the same claim of part binding can be made for sets that have errata uncorrected...” (Abbey).

“From the introduction, Ackermann puts forward his intentions in producing such a work. It is aimed at those inhabitants of London who are either too busy to appreciate the architecture surrounding them, or those who are largely familiar with it, but not in great detail. It would also appeal to visitors to the city for the first time as a source of reference. Two-thirds of the buildings included no longer exist, which adds to its appeal today. These include The Pillory, The Old Bailey, King’s Bench Prison, Royal Cockpit in Birdcage Walk, Brooks’ Subscription House, India House of Charles Lamb, and King’s Mews (now the National Gallery) and Christie’s Auction Room.

“With its elaborate coloured aquatints, the *Microcosm* was a masterpiece. The nineteenth century was the most formative period in the history of book illustration, with one of the most important events during this time being the opening of Ackermann’s Repository where he produced hand-coloured aquatints. Between 1790 and 1830, the principle process in book illustration was aquatint engraving, a method notably used for publications devoted to topography. Although this form flourished for no more than half a century, these books remain the most attractive in the history of illustration...” (University of Reading, Special Collections, <https://www.reading.ac.uk/web/files/special-collections/featuremicrocosm.pdf>).

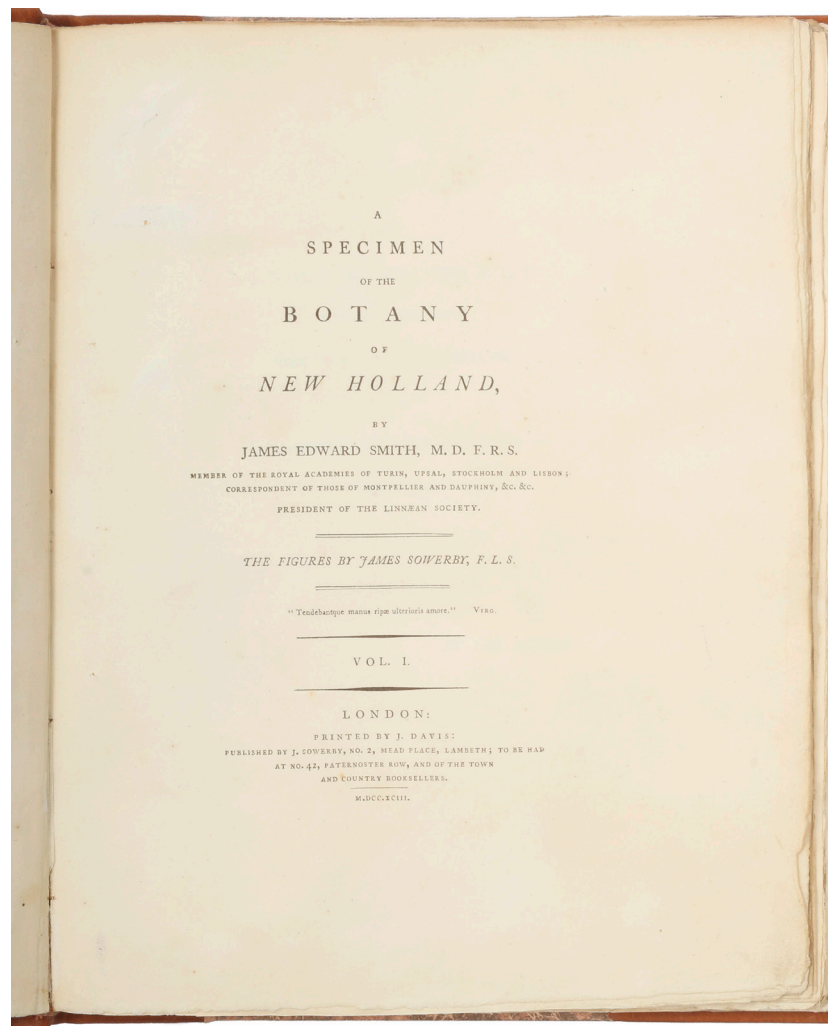
Abbey, Scenery, 212; Bobins, *The Exotic and the Beautiful*, 606; Franklin, 49-54; Prideaux, pp.121-4; Ray, 33; Tooley, *English Books with Coloured Plates*, 7.

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

\$14,000 [5000767 at hordern.com]

see description and illustrations at





AUSTRALIA'S UNIQUE BOTANY: THE FIRST BOOK

25. SMITH, James Edward.

A Specimen of the Botany of New Holland...

Quarto, with 16 finely coloured engraved plates; half calf, marbled boards, entirely uncut. London, James Sowerby, 1793.

The first separately published book on Australian botany. The *Specimen of the Botany of New Holland* contains the first illustrations of a number of Australian species, including the waratah. According to a note in the preface the drawings on which the fine hand-coloured plates were based were done in the colony by John White, the Surgeon-General, who was a keen amateur natural history artist and collector. White's own *Journal of a Voyage to New South Wales*, published in 1790, celebrated the new colony's ornithology in particular (catalogue number 44).

The Preface states that this work is "An Attempt to make the Public acquainted with some of the productions of a country of which they have lately heard so much, and in which they are now so deeply interested... the present work must be considered... a Specimen of this mine of botanical novelty". The illustrations were prepared not only from drawings supplied from Sydney but also from the "most copious and finely preserved collection of dried specimens..." that came with them from New South Wales.

The period of European settlement in Australia was also a time of fine book production in Europe; the wide public interest in natural sciences meant that the illustrated books published during the period were not only factual but often exceptionally beautiful.

James Edward Smith was one of the leading naturalists in England and the author of several outstanding botanical books. In 1788 he founded, and was the first President of, the Linnean Society which became a meeting place for botanists and a significant reference source as Smith had, for the Society, acquired the collections and library of the famous Swedish naturalist, Linnaeus.

Sir Joseph Banks was a close colleague of Smith, and James Sowerby (1740-1803), the artist of these superb plates, was one of the foremost botanical artists, who exhibited frequently at the Royal Academy. The collaboration between these great naturalists ensured that Australia's first illustrated flower book was among the finest of the period.

This is a lovely copy of a rare and important book.

Ferguson, 170; Nissen, 1861; Sitwell and Blunt, 'Great Flower Books', p. 76.

\$58,500 [5000707 at hordern.com]

see description and illustrations at





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

26. 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, 1799.

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 with the second volume, here 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."

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.

\$7250 [5000771 at [hordern.com](https://www.hordern.com)]

see description and illustrations at





WITH AN ILLUSTRATION BY FERDINAND BAUER

27. STEPHENSON, John and James CHURCHILL.

Medical Botany...

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.

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.

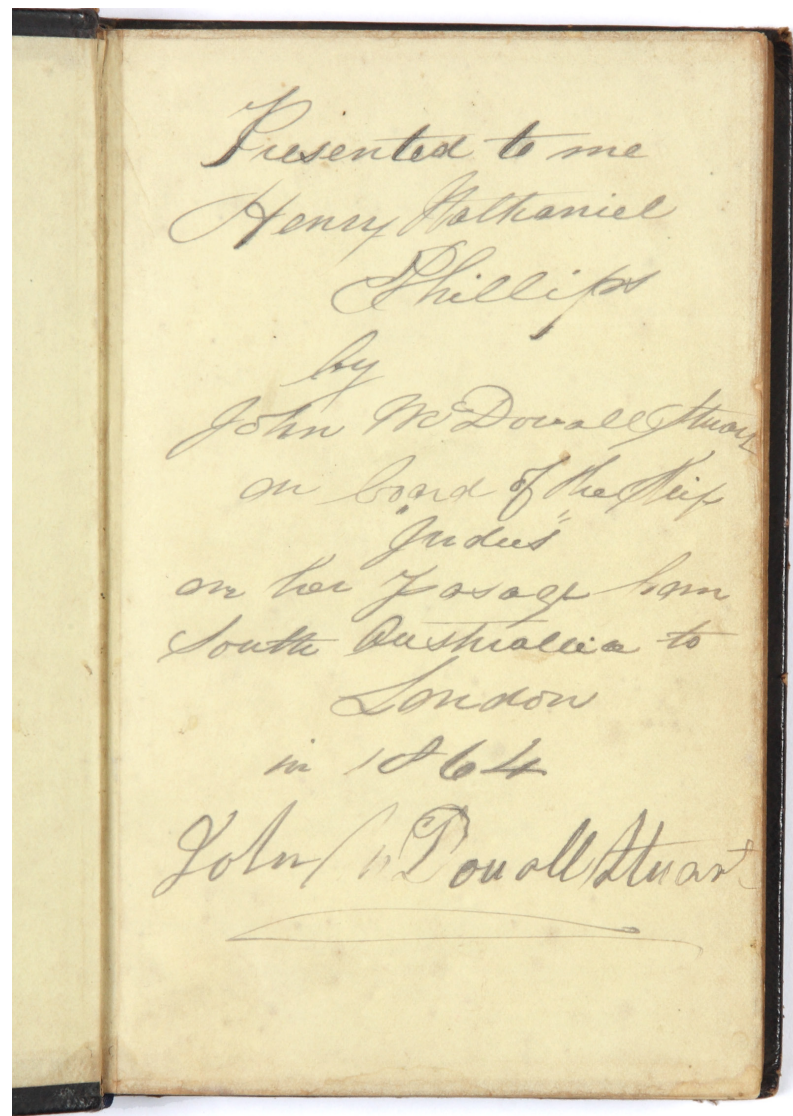
The hand coloured engraved plates are after drawings by W. Clark, C.M. Curtis, G. Reid, G. Spratt, and Weddell, with one illustration, (plate L,VII), *Helleborus Orientalis* after a drawing by Ferdinand Bauer from Bauer's superb illustrations in *Flora Graeca*. This 1834 edition contains two more illustrations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

Stafleu & Cowan, 13.011.

\$6500 [5000715 at hordern.com]

see description and illustrations at





PRESENTED ABOARD SHIP BY JOHN MCDOUALL STUART

28. [STUART] COMMON PRAYER.

The Book of Common Prayer and Administration of the Sacraments...

Small octavo, original dark leather gilt. London, George E. Eyre and William Spottiswoode, 1860.

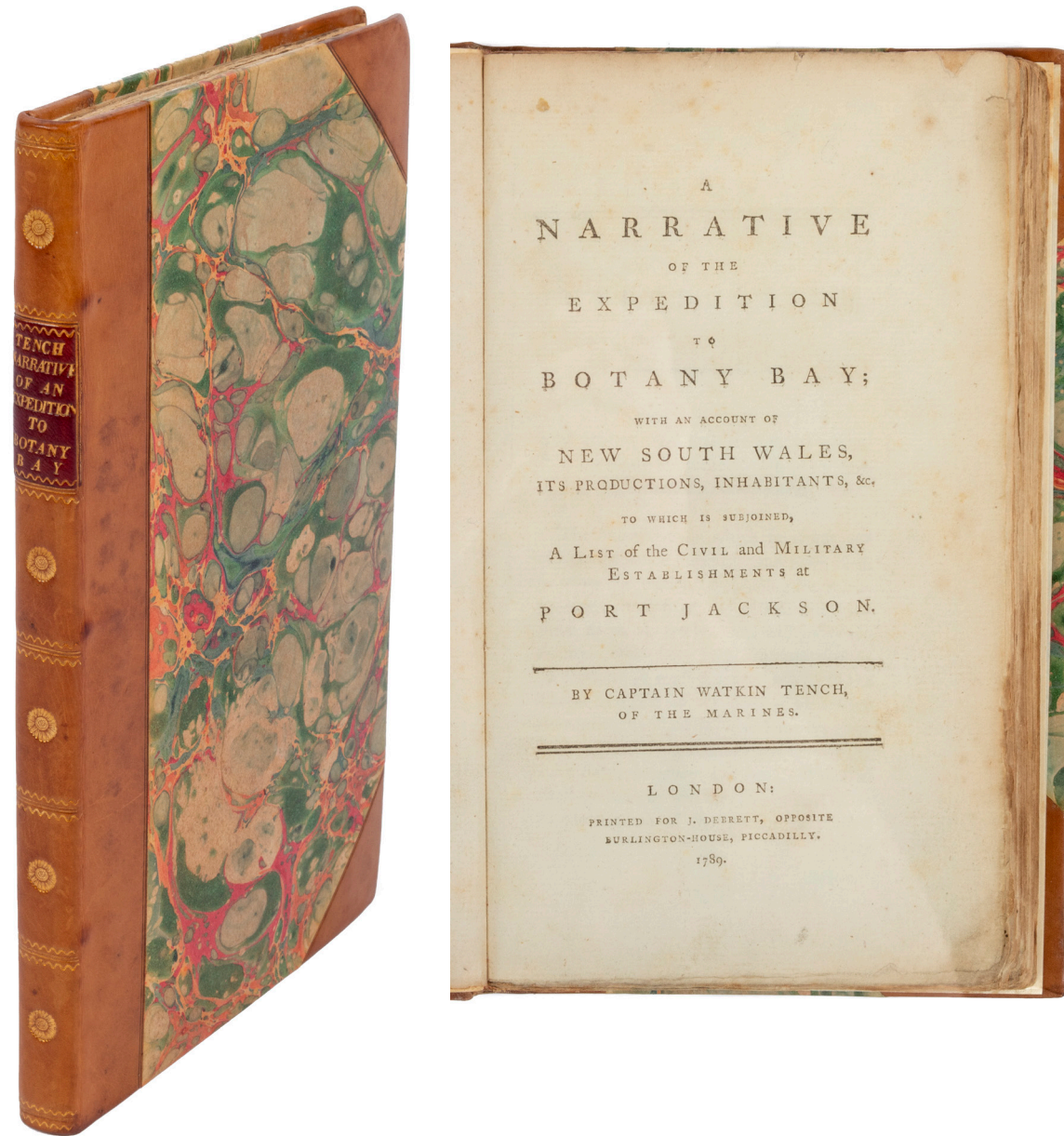
A gift from the explorer John McDouall Stuart, given aboard ship on his way to London from Adelaide in 1864, the year that his *Explorations in Australia* was published.

'White-haired, exhausted and nearly blind, Stuart decided to visit his sister in Scotland and sailed in April 1864' (ADB). His book of common prayer, inscribed perhaps in his hand with the quotation from Matthew "Ask, and it shall be given you", records the gift: 'Presented to me Henry Nathaniel Phillips by John McDouall Stuart on board of the ship "Indus" on her passage from South Australia to London in 1864. John McDouall Stuart'.

\$2850 [4106133 at hordern.com]

see description and illustrations at





THE FIRST AUTHENTIC ACCOUNT OF THE SETTLEMENT TO APPEAR IN PRINT

29. TENCH, Captain Watkin.

A Narrative of the Expedition to Botany Bay...

Octavo, complete with the half-title and the final leaf of Debrett's advertisements; an excellent and large copy, edges uncut, in a traditional binding of half calf and marbled boards by Aquarius. London, J. Debrett, 1789.

A particularly good copy, completely uncut, of the elusive first edition of the first eye-witness account of Australia's first white settlement. The first copies appeared for sale in London on 4 April 1789, before the publication of the official account by Governor Phillip. Tench's book not only predates the other First Fleet accounts, but it is also arguably the most readable and the most sympathetic. John White's journal apart, the others are more or less official in tone; none has the directness of Tench's description of life in the first days of the colony.

This first edition has become noticeably rare on the market: surprisingly there was only a second edition in the Davidson collection. This copy, uncut and complete with the often missing two leaves at beginning and end, is particularly desirable. 'It is a rare book in first edition and much sought after, even more so as collectors gradually realise its significance as the earliest printed record of the first settlement...' (Wantrup).

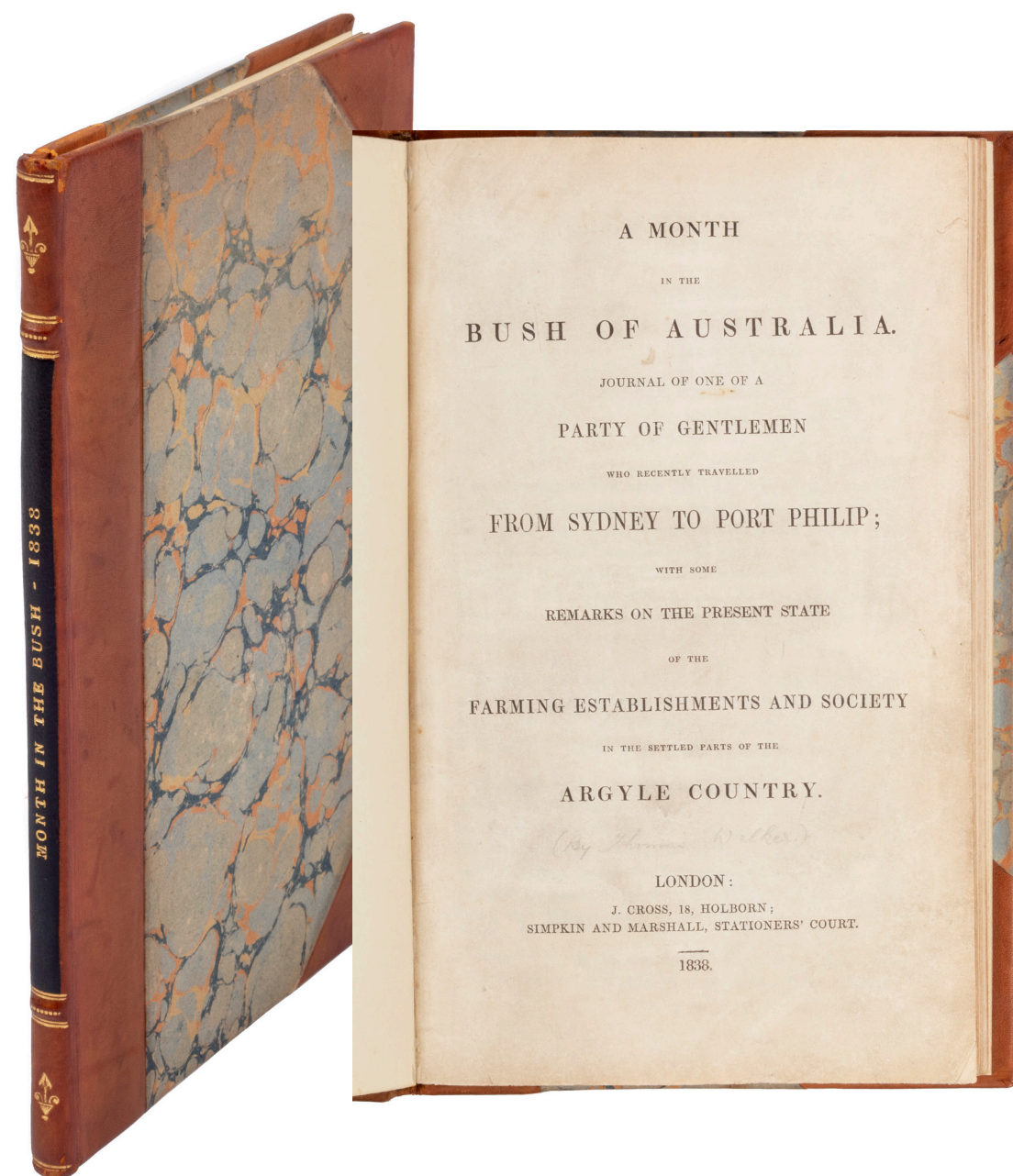
Tench played an important role in the early exploration of the area around Sydney (he discovered the Nepean River and traced it to the Hawkesbury, and began the many attempts to conquer the Blue Mountains). Yet his most important role in the history of the convict settlement at Sydney Cove was as a writer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

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

\$18,750 [5000647 at hordern.com]

see description and illustrations at





FROM SYDNEY TO MELBOURNE ON HORSEBACK IN 1837

30. WALKER, Thomas.

A Month in the Bush of Australia...

Octavo; an excellent copy in later half calf. London, J. Cross... Simpkin and Marshall, 1838.

A fine copy of this extremely scarce book, seldom seen on the market. The Australian travel account was published anonymously in London and 'intended only for the Writer's own Family... being a literal copy of the original' (Preface). The private nature of the publication must account for the book's considerable modern rarity.

Thomas Walker's *Month in the Bush* is one of very few early and personal accounts of travel between Sydney and Melbourne, and one of the earliest extended descriptions of settled Melbourne. Its author was a Scottish settler who built a most successful career in Sydney as a merchant and banker: his beautiful estate building Yaralla still stands on the Parramatta River at Concord, and, on the next point, the famous Thomas Walker Convalescent Hospital, built in the 1890s and long associated with Walker's philanthropist daughter Dame Edith Walker.

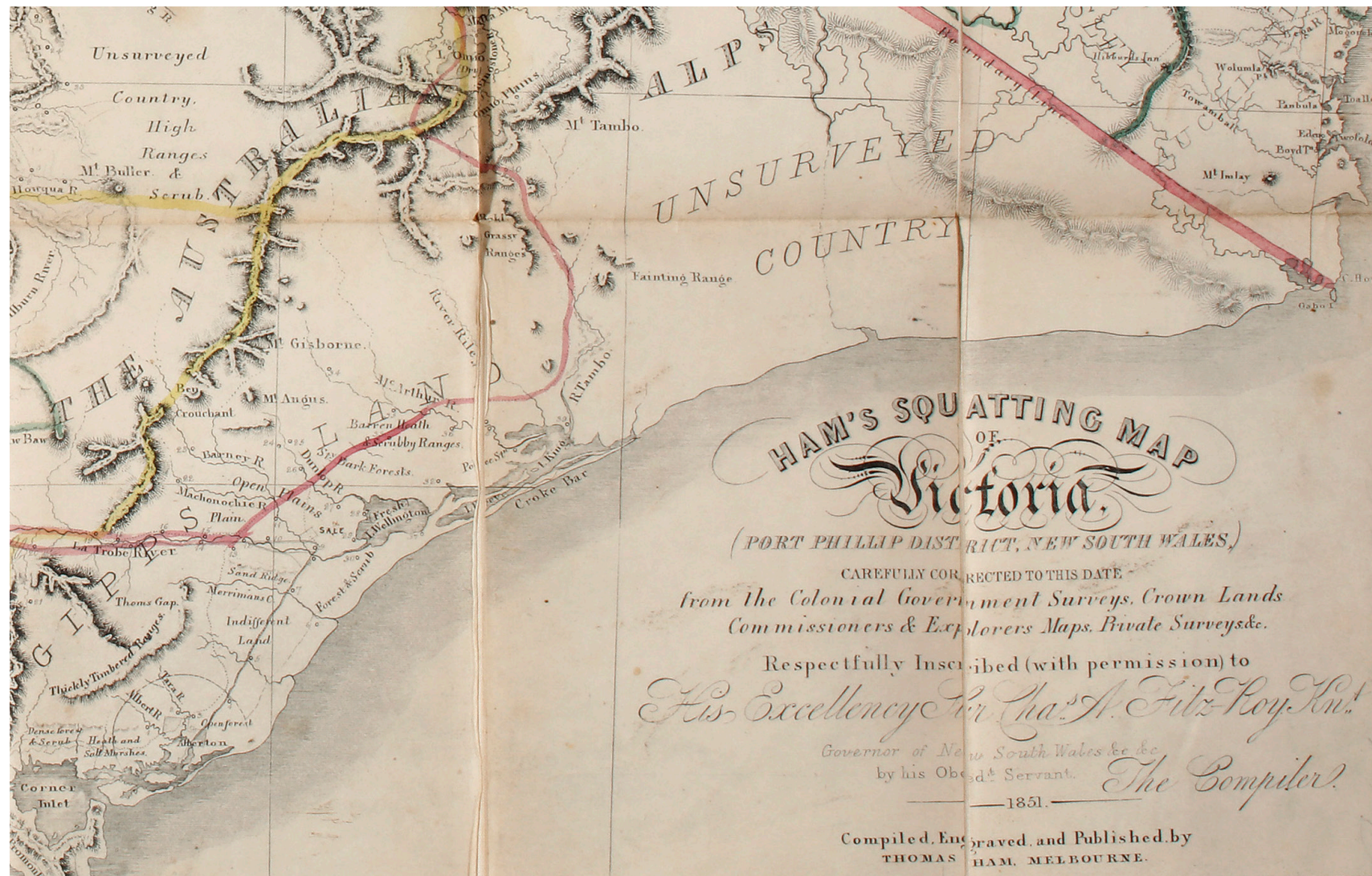
This intriguing narrative dates from Walker's early career in Australia, after he had set off from Sydney in 1837 on horseback with three friends to travel to the newly-settled city of Melbourne, following the overland discoveries of Hume and Hovell. It was an expedition in search of business opportunities and led to Walker purchasing 'four Bourke Street blocks... and 12,700 acres in the Port Phillip district' (ADB). Walker's journal account gives a fascinating and factual day-to-day account of life on the road, and the individuals encountered en route.

Ferguson, 2667.

\$10,500 [5000636 at hordern.com]

see description and illustrations at





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