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Portrait medallion issued on the death of Joseph-Paul Gaimard (1793 – 1858),  
the great French voyage naturalist.

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## AN UNRECORDED VERSION OF BANKS'S FAVOURITE PORTRAIT, BY THE DAUGHTER OF A FRIEND

### 1. [BANKS]

PETTY, A.S. (Amelia Susannah).

"Portrait of Sr. Joseph Banks. President of the Royal Society" (early caption)...

Pastel on paper backed onto linen 620 x 500 mms;  
in the original gilt frame and glass.

England, circa 1795 – 1800

**Provenance:** United Kingdom art dealer

**\$65,000**

[Click anywhere for full details or search 4504922 at hordern.com](#)

A compelling lifetime portrait of Sir Joseph Banks at the height of his powers, recently rediscovered in England. The portrait is based on a pastel John Russell RA drew in 1788, showing Banks holding a lunar map. Banks loved the Russell drawing, consenting for it to be engraved by Joseph Collyer, and later singling it out as his favoured portrait and "a most decided Likeness" (quoted in Carter, *Guide*, p. 306). It shows him in his prime, during the era of New South Wales and the *Bounty*, the rapid expansion of Kew, and the voyages of Riou and Vancouver.

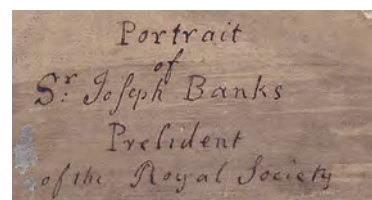
In the Georgian era the practice of copying, updating and circulating portraits was widespread, and there can be no doubt that the artist of this well-executed work in crayons knew either Russell's original or, more likely, Collyer's version, but has removed the lunar map and updated Banks's outfit to include the sash of the Order of the Bath, presented to Banks in July 1795. Not only has this change been very neatly contrived, it provides the likely date of composition: it is certainly not much later, given that one of the more striking aspects of the picture is that it is in the original frame, largely untouched and

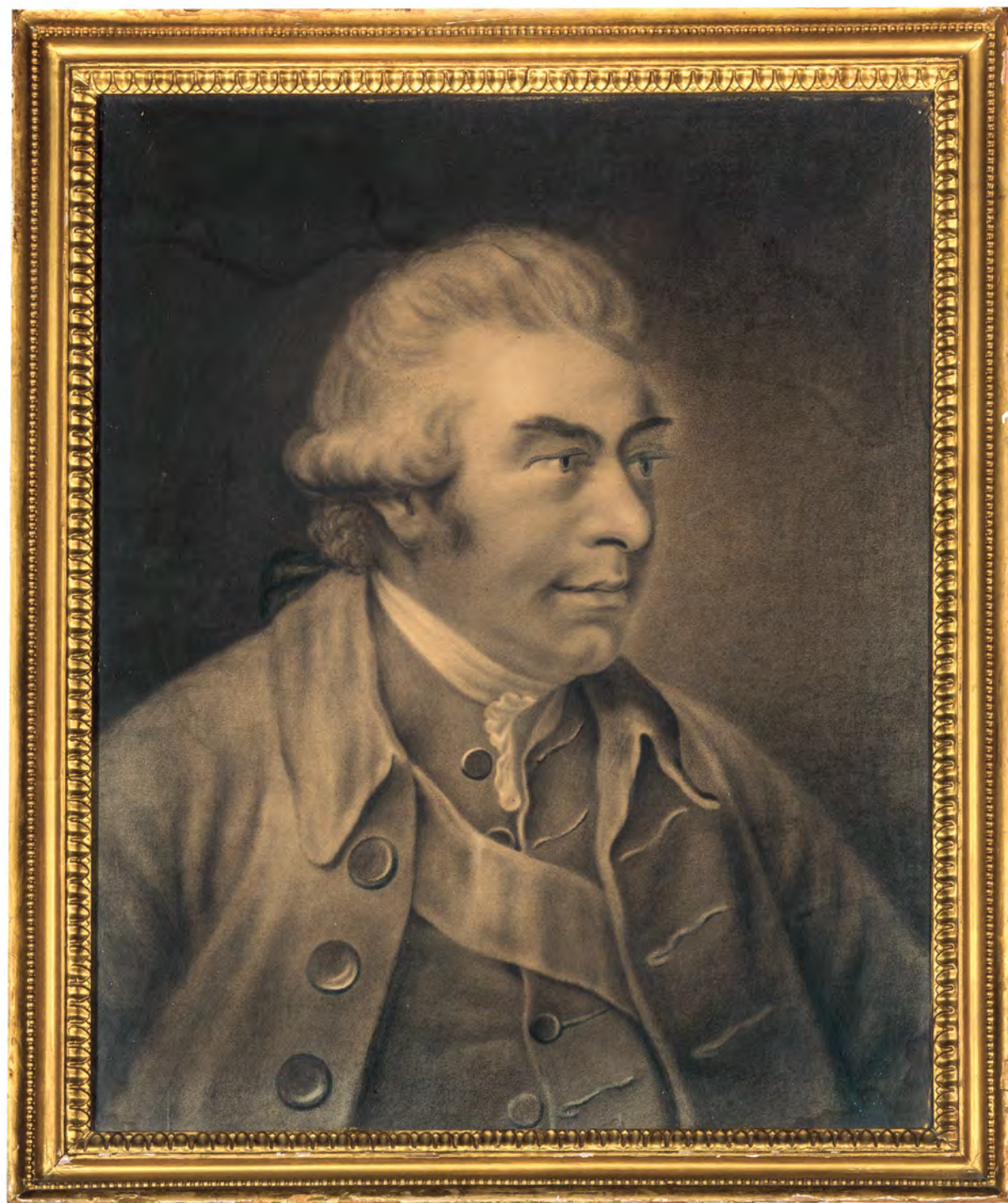
unrestored, with fragments of an old newspaper from 1804 that was used as paper backing.

The identity of the artist is neatly recorded on an old caption on the back of the frame as "A.S. Petty", but no artist of that name is noted in any of the standard references of the era, which is surprising given its quality. Our research has concluded that it must have been one Amelia Susannah Petty (abt. 1767 – 2 April 1827), the only child of James Petty Esq. (abt. 1740 – 1822), himself the wealthy son of James Petty, Viscount Dunkeron (abt. 1713 – 1750). Amelia was, that is, the great-great-granddaughter of the economist and scientist Sir William Petty. Her father, James Petty Esq. was an extremely well-connected figure, travelling widely before settling at the grand estate of Broome Park, in Betchworth, Surrey. His connection to Banks is patent: Petty was elected to the Royal Society in 1771 and wrote his President at least one letter, from Vienna in 1784 (now NLA).

The portrait is beautifully contrived, and, given the tangled social web of Georgian England, at least partially the product of direct observation. It is likely that there was a connection between the artist Amelia Petty and John Russell, given that the latter had a small holding in Dorking, only some five kilometres down the road from the Petty family estate at Broome Park.

ADB; An Act to enable Sir Maurice Crosbie knight... to discharge an encumbrance on certain collieries and coal mines in the county of Durham (1758); Beddie; Brabourne Papers (SLNSW); Carter, Sir Joseph Banks... A Guide to Biographical and Bibliographical Sources (1987); Carter, Sir Joseph Banks (1988); Collins, *The Peerage of England* (fourth edition); National Portrait Gallery (UK); ODNB; Papers of Sir Joseph Banks (NLA).





### 2. [BAUDIN]

PERON, François & Louis FREYCINET.

#### *Voyage de Découvertes aux Terres Australes...*

Three volumes, small and large quarto; the two-volume text with portrait frontispiece and two folding tables; the two-part large quarto atlas (bound in one volume) containing 40 plates (23 coloured and two folding) and 14 maps (two double-page and folding); French half maroon roan and contemporary glazed boards.

Paris, Imprimerie Impériale [Royale], 1807 – 1816.

**\$44,500**

[Click anywhere for full details or search 4311663 at hordern.com](#)

The official account of the important Baudin voyage to Australia and the Pacific, including a wonderful series of images of people and places, among them a famous suite of portraits of Australian Aborigines, and including among its maps the earliest published complete map of Australia. The well-equipped Baudin expedition was one of the great French voyages of discovery, and made significant visits to Western Australia, Tasmania and Sydney. The coastal explorations are commemorated by numerous place-names along the Australian coast.

Baudin's voyage, commissioned by Napoleon, was, like that of Flinders, intended to make a detailed examination of the Australian continent. The contemporaneous French and English voyages crossed paths in their explorations, famously meeting at Encounter Bay in South Australia in 1802. Despite their spirit of co-operation, it would ironically be the French action in holding Flinders prisoner on Mauritius for six years that delayed publication of Flinders' map of the

continent and allowed the French to publish the first such complete and detailed chart. Sometimes said to have been at least partly based on Flinders' charts and papers seized by the French, this is one of the most beautiful, as well as one of the most famous of all maps of Australia.

Baudin himself died in the course of the voyage, and the narrative of the expedition begun by Péron, the expedition's naturalist, was completed by Louis de Freycinet after Péron's death. Freycinet's brother Henri was responsible for much of the mapping. Louis de Freycinet would go on to command his own famous expedition some fifteen years later. The exceptional illustrations are mostly by the remarkable artists Petit and Lesueur: "Lesueur's scientific work runs parallel to artistic work of great importance. He was at one and the same time draughtsman and painter, naturalist and landscape artist. His talent was recognised in France in his own lifetime, by the award... of the silver medal of the Société des Beaux-Arts..." (*Baudin in Australian Waters*, p. 26). As well as the detailed imagery and scientific record, the expedition brought back some 100,000 natural history specimens (as against around 4000 collected by the Flinders voyage). Numerous live animals and plants were collected for Josephine's celebrated estate at Malmaison, and the vignette on the title-page of the book shows emus, black swans and kangaroos under gum trees in the Empress' garden.

Ferguson, 449; Hill, 1329; Wantrup, 78a & 79a.







## THE GREAT MAURITIAN PORT IN THE AGE OF BAUDIN AND FLINDERS, WITH THE GÉOGRAPHE AT ANCHOR

### 3. [BAUDIN VOYAGE]

LESUEUR, Charles-Alexandre (attrib.).

Original pencil sketch of Port Louis  
from the Ile aux Tonneliers.

Pencil sketch, 263 x 428 mm., fugitive note  
in pencil lower right; mounted.

Port Louis (Mauritius), circa 1801.

**Provenance:** Baudin voyage artist Jacques-Gérard Milbert when he was in the USA (between 1815 and 1823): the view was in a small portfolio of works he gave to one of his students, which included at least one other Lesueur watercolour and several of Milbert's own important views. The entire portfolio remained with the family of the student, whose name is now recorded only as "Raschmann," until about 1990, when it was sold to an art dealer in California.

**\$34,500**

[Click anywhere for full details or search 4504924 at hordern.com](#)

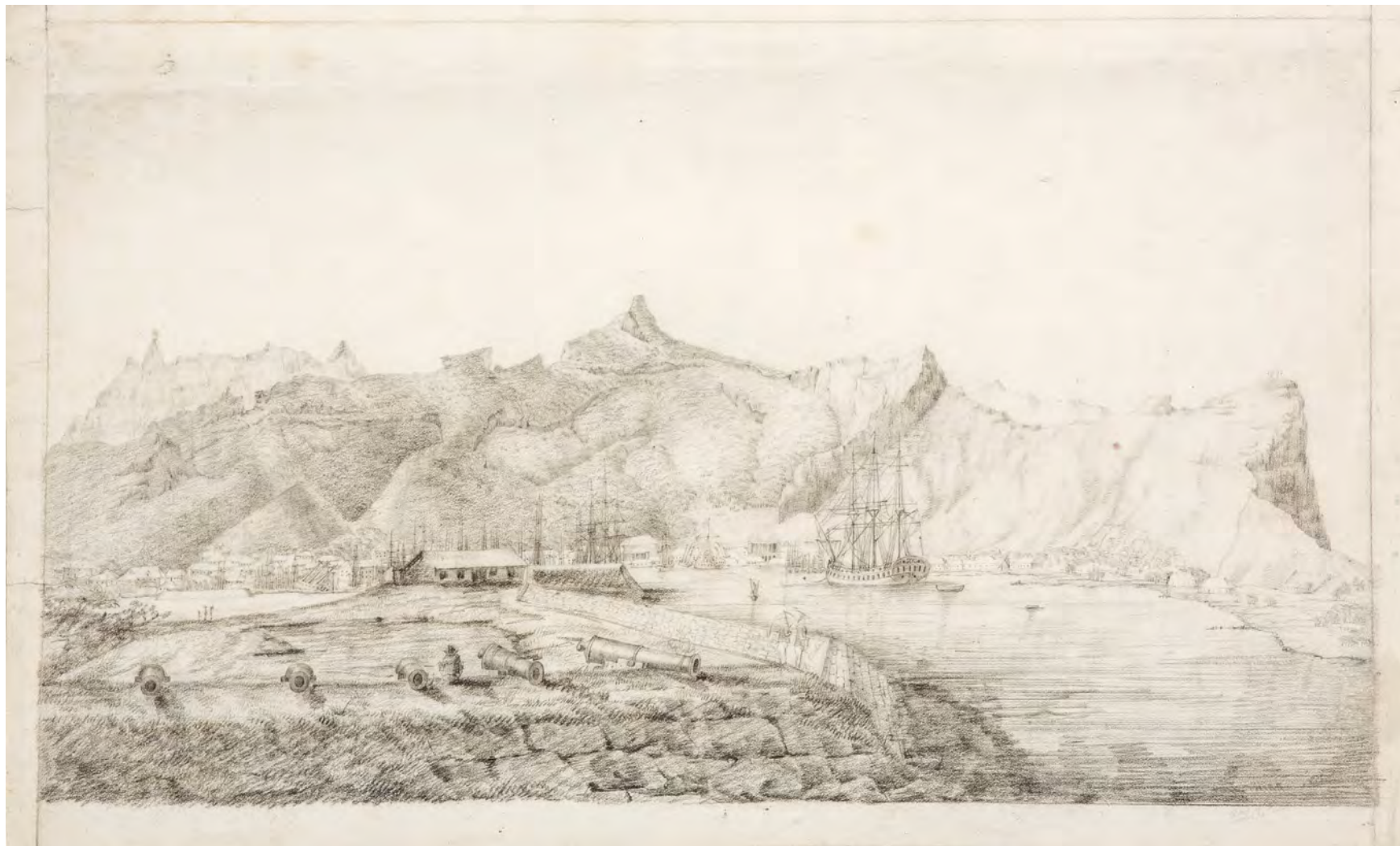
A fine pencil sketch of Port Louis, with the *Géographe* at the precise anchorage Baudin noted in his journal: any original depiction of the ship is an important discovery, let alone such a comprehensive view of this important harbour as the great explorers would have known it. In the foreground, ranged dramatically towards the viewer, are the cannons of the fort on the low-lying Ile aux Tonneliers, the man sketching between two of the guns presumably meant to be the artist himself. The background is dominated by the dramatic ridges of the mountains, while the foreshore is rendered in accurate detail, ranging

from the Trou Fanfaron on the left to the open country beyond the slave encampments on the right. Charles-Alexandre Lesueur (1778 – 1846) was appointed to the *Géographe* because of his skills as a scientific artist: such was his ability that he and his great friend François Péron were appointed to publish the official voyage account, alongside Milbert (*see following item*) who was in charge of the engravings.

Although not signed, the view is based on a preliminary pencil study by Lesueur held in the museum at Le Havre, which has an identical perspective and includes all of the main features of the foreground, including the fort itself, the details of the ramparts and the *Géographe* ("suite de la vue prise à l'île aux tonnelliers [sic]", Baglione & Crémère, p.52.).

In fact, stylistically and technically the drawing appears to be a finished study for a never completed engraving: the style, shape and layout of the scene is closely in keeping with the two known plates which depict Timor and Port Jackson, both also after Lesueur, and both of which show the *Géographe* from an almost identical angle. It is certainly possible that the present scene was being considered for publication as the third of the three main European settlements visited on the expedition, but was ultimately abandoned: the torturous publishing history of the Baudin voyage makes such a hypothesis genuinely quite likely, not least because of the provenance.

Gabrielle Baglione & Cédric Crémère, Charles-Alexandre Lesueur (Le Havre, 2009); Nicolas Baudin, *The Journal of Post Captain Nicolas Baudin...* Translated from the French by Christine Cornell (Adelaide, 1974); J.B.G.M. Bory de St. Vincent, *Voyage to and Travels through the four principal islands of the African Seas...* (London, 1805); Jean Fornasiero, Lindl Lawton & John West-Sooby (eds), *The Art of Science* (South Australia, 2016); Péron, François & Louis de Freycinet, *Voyage de Découvertes aux Terres Australes...* (Paris, 1807 – 1816).



## RARE ORIGINAL VIEW IN MAURITIUS BY ONE OF BAUDIN'S ARTISTS

### 4. [BAUDIN VOYAGE] MILBERT, Jacques Gérard.

#### Original drawing of a scene in Mauritius...

Pencil sketch, 135 x 195 mm.; laid down on the original blue-paper mount, signed on the lower left of the mount and captioned.

Mauritius, 1801 – 1803.

**Provenance:** United States source, believed to derive from the same original source as the Lesueur drawing described at catalogue number 3 and to have been among the archive left in America by Milbert.

**\$12,500**

[Click anywhere for full details or search 4504851 at hordern.com](#)

A striking pencil sketch by the Baudin voyage artist Milbert, done in the south-west of Mauritius after he had jumped ship from the *Géographe* in 1801.

Jacques-Gérard Milbert (1766 – 1840) joined the Baudin expedition as one of the official artists but took advantage of an illness to be left in Port Louis when the ships sailed for New Holland (several of his shipmates commented that the artist had seemed depressed and anxious about the voyage). In a curious twist, Milbert was still in Port Louis when the *Géographe* returned from Australia in 1803, and rejoined the expedition.

Back in France, Milbert was given the task of overseeing the publication of the plates for Péron and Freycinet's official account

(1807 – 1816), and also wrote his own companion account, the *Voyage Pittoresque* of 1812, a work of great significance for the natural history of the region, in which he described himself as both a Baudin artist and the “directeur” of engravings.

In his book Milbert wrote that during his time on the island he made two long expeditions in the south-east, and was overawed by the rugged wonder of the landscape, particularly in the locality of the present scene, along the small and remote Rivière du Tamarin with its “plusieurs cascades magnifiques.” He poetically recounted how in the region one travelled to the sound of the blows of the axes clearing a path through the liana which enveloped the trees, and how many of the larger trees appeared to have been thrown down by nature to serve the weaker and parasitic vegetations, and to nourish them in the otherwise barren earth: as a description of the present scene this could scarcely be bettered.

The sketch showcases Milbert's particular skill in rendering botanical scenes and makes an important addition to the rather slender group of known works by him, particularly relating to his time in the Indian Ocean. Of the three men in the clearing, the seated figure at far left in a hat is likely to be Milbert himself, given that a similar figure with a palette also appears in many of his finished engravings.

On an intimate scale and full of botanical detail, this sketch makes a fascinating counterpoint to the great engraved views of his book, most obviously one showing the main waterfall at the nearby “Cascade du Tamarin”, but also to several others which show slaves labouring to fell trees and mill logs.

Nicolas Baudin, *The Journal of Post Captain Nicolas Baudin* (Adelaide, 1974); Jacques Gérard Milbert, *Voyage pittoresque à l'Île de France* (Paris, 1812).





*milbert* Vue Prise sur le chemin du Camarin à l'île de France.



## THE BEAGLE IN AUSTRALIA

### 5. [BEAGLE] STOKES, John Lort.

#### Discoveries in Australia...

Two volumes, octavo, with 26 plates and eight folding charts (six of them tipped into pockets of the binding, as issued); bound without the Sibourne advertisements at front of vol. II, but with both of the fragile advertising slips ('South Australia and its Mines' & 'Eyre's Journal'); a fine copy in the original ribbed blue-green cloth with kangaroo and emu vignettes in gilt on spines.

London, T. & W. Boone, 1846.

**\$9500**

[Click anywhere for full details or search 4504310 at hordern.com](#)

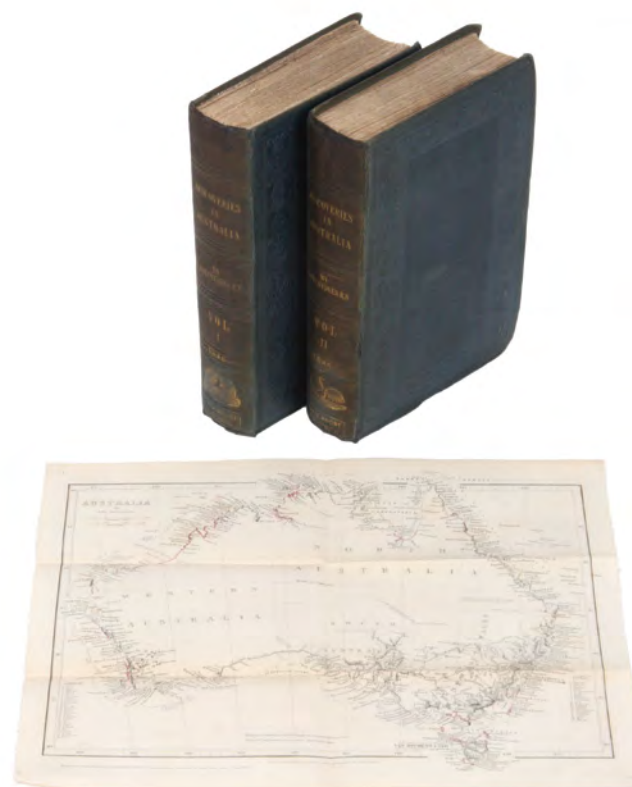
First edition: a handsome copy in original binding of the *Beagle's* great Australian survey voyage, often considered the last major voyage of Australian discovery. This work recounts the third and final circumnavigation of HMS *Beagle* from 1837 to 1843 under Wickham and Stokes, when the ship was in Australian waters, having been dispatched by the Admiralty to complete the mapping of the remote coasts of New Holland, in particular the north-west coast and the Torres Strait.

John Lort Stokes, who joined the *Beagle* in 1824, served on her for eighteen years, on all three circumnavigations, working up from a midshipman to be the final commander, a position he was given in Sydney in 1841. He had been the companion, that is, of everyone from Darwin to Phillip Parker King, and was easily the longest-serving officer on the famous ship. From 1837 to 1843 the *Beagle* was in Australian waters, her personnel completing the survey of the

northwest coast, and charting rivers and exploring inland where appropriate. It was Stokes who charted and named Victoria River and Port Darwin, the latter in commemoration of his former shipmate. Stokes' time in command of the *Beagle* confirmed his reputation as a fine marine surveyor, and many of his charts of the northern Australia coast remained in use for over a century.

"Stokes is noted as an engaging, vivacious and entertaining writer. As the official account of the last major expedition of Australian discovery, his book is essential to a collection relating to coastal voyages. It is also of considerable interest to collectors of inland exploration journals, since Stokes and the crew of the *Beagle* undertook many expeditions inland from the coast which are recorded in his book. It is a scarce book and is eagerly sought by collectors..." (Wantrup).

Ferguson, 4406; Wantrup, 89a.





## THE RUSSIANS TO THE ARCTIC VIA PORT JACKSON

### 6. [BELLINGSHAUSEN] [GILSEN, Karl Karlovitch]

#### “Expedition der Sloop Blagonamjereny”...

Octavo pamphlet, folding plate, comprising a single issue of the journal, the Gillsen account on pp. 272–94; an uncut and mostly unopened copy in the original printed lime-green wrappers.

Berlin, Reimer, 1850.

**\$3450**

Click anywhere for full details or search 4207053 at hordern.com

The only contemporary translation of the midshipman’s account of the Russian Arctic expedition of 1819 – 1822 into the Bering Strait and beyond. The first port of call for the expedition after leaving South America was Port Jackson, which they reached on 28 March 1820 (p.273). The first detailed abstract of the Vasil’ev/Shishmarev voyage to be published outside Russia, this was based on the extremely rare Russian original published a year earlier. The companion expedition of Bellingshausen is well-known for the dearth of contemporary published material, and this Arctic voyage was not served any better. No English version would appear until 1983 (Rhea Josephson, *Ethnohistory in the Arctic*).

In 1819 the Russian Admiralty undertook a double polar expedition under Bellingshausen/Lazarev (Antarctic) and Vasil’ev/Shishmarev (Arctic). For the Arctic expedition the sloop *Otkrytie* (Discovery) was under the command of M.N. Vasil’ev, while the sloop *Blagonamerennyi* (Good Intent) was under the command of G.S. Shishmarev. Leaving Kronstadt in 1819 they reached Port Jackson via Rio de Janeiro and the Cape of Good Hope. The two ships sailed north to Kamchatka,

mapping Nukufetau Atoll en route, and spent some time on both shores of the Bering Sea though heavy pack ice beyond the Bering Strait stopped the expedition from their planned work in the deeper reaches of the Chukchi Sea. No official report was published, and the only eyewitness account from either ship was this narrative, published in the St. Petersburg journal *Otechestvennyye Zapiski* in 1849.

‘In Australia the researchers carried out a series of excursions to inland regions, got to know the habitants and the nature of the country. F. Stein, researching Sinai Mountains [?Blue Mountains], described their geologic structure, minerals and sulfury sources. The expedition gathered a rich collection of plants and birds’. (Russian Presidential Library: <https://www.prilib.ru/en/history/619389>). Although Port Jackson is mentioned in this abbreviated narrative, it is surprising to find that no copy is held in an Australian library.

Barratt, *The Russians and Australia*, pp. 87ff & *Russia in Pacific Waters*, pp. 201 – 2; Chavanne, 4171; Howgego II, R34,T3; Wickersham, 6287.



## A BLIGH RARITY: THE ADVANCE COMPOSITE ISSUE OF HIS TWO MAJOR WORKS

### 7. BLIGH, William.

#### *A Voyage to the South Sea, undertaken by Command of His Majesty...*

Quarto, pp. [x], 1–153, [1, blank]; iv, 88, [1, blank]; 246–264, with a portrait of Bligh and seven plates and charts, some folding; occasional light browning and faint offsetting from the plates and charts (as often), but an outstanding copy in contemporary tree calf.

London, George Nicol, 1790 – 1792

**Provenance:** Charles Shaw-Lefevre, first Viscount Eversley (1794 – 1888), sometime speaker of the House of Commons, with armorial bookplate.

**\$44,000**

[Click anywhere for full details or search 4504910 at hordern.com](#)

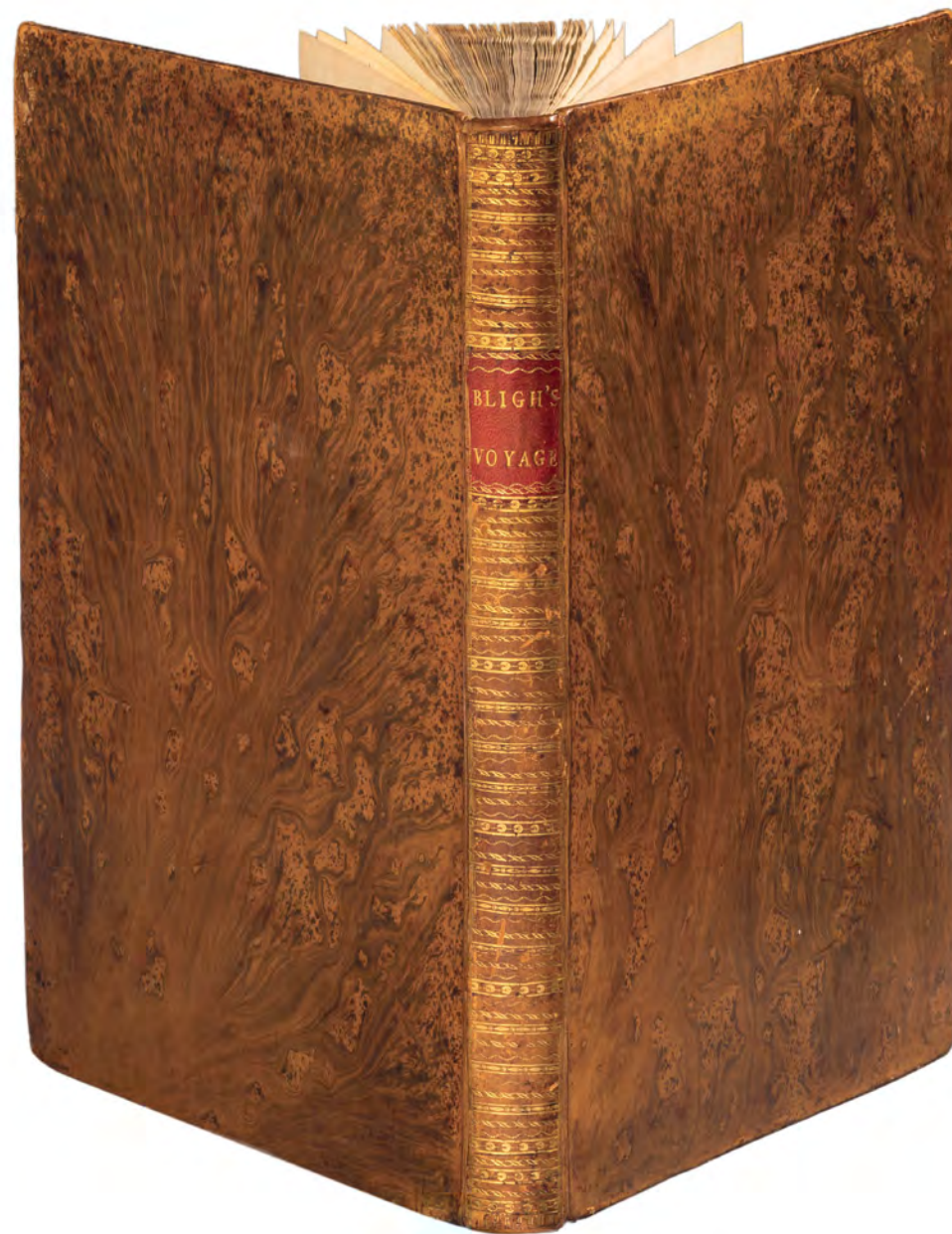
The very rare special issue of Bligh's two works on the mutiny and voyage of the *Bounty*. His *Narrative of the mutiny, on board his Majesty's ship Bounty* was published quickly in 1790 when he reasoned that to safeguard his reputation he would need his version of events publicly available, and in such a form that he could present copies to the Lords of the Admiralty before the court-martial of the mutineers. Two years later, in 1792, he published his full account of the voyage as *A Voyage to the South Sea*, which placed the mutiny account within the narrative, reprinting it on pp. 153 – 246. Recognising that purchasers of the "Mutiny" might feel a little misused, the publisher inserted a note in the "Advertisement" to the full account explaining that "for the accommodation of the purchasers of the Narrative already published, those who desire it, will be supplied with the other parts of the Voyage separate; i.e., the part previous to the mutiny, and the additional account after leaving Timor".

This is an example of the rare composite (sometimes described as "advance") issue as advertised, a deliberate separate issue with pp. 154 and 245 of the "Voyage" left blank so that the "Mutiny" narrative follows and precedes the other text as it should, presenting a complete and continuous narrative.

Such is the rarity of this special issue, that on its few market appearances it has been celebrated: in 1964 Maggs Bros. remarked that 'we have only handled three copies' (*Voyages and travels IV*, item 1402); Ferguson, in 1941, could cite just the Mitchell Library copy while the Addenda adds a copy in the National Library of Australia. It is not described by ESTC. On the market the most recent sale known to Wantrup was that of the Australian collector F. G. Coles in 1965, but subsequently, also in Australia, Rodney Davidson acquired a copy, which was sold in 2005 (Australian Book Auctions, 7 March 2005, lot 111, \$39,610). Another copy came onto the market with the Brooke-Hitching collection (Sotheby, 27 March 2014, lot 143, £21,250).

As is usual leaf C1 in the "Mutiny" is a cancel with the correct reading "... account to King and country for the misfortune ...".

Ferguson 126; Kroepelien, 93n ('extremely rare... not seen'); O'Reilly-Reitman, 551; Wantrup, 62b.





## WILLIAM BLIGH MAPS... DUBLIN BAY

### 8. BLIGH, William, and others.

#### Reports, &c. [on Improvements to Dublin Harbour]...

Folio, 84 pp., with six folding engraved maps with coloured details; contemporary dark calf.

Dublin, N.P. [maps with the imprint of Henecy & Fitzpatrick], N.D. [1801].

**Provenance:** Inscribed "The Gift of the... Directors of the Inland Navigation to John Vernon Esq. the 9th Jany. 1803"; most likely the influential figure John Vernon of Clontarf Castle, who would have had a close interest since the castle directly overlooked Dublin Bay. Among other manuscript at the start of the volume is a long quotation from a judgement by Lord Kenyon about property rights.

**\$12,250**

[Click anywhere for full details or search 4504925 at hordern.com](#)



Very rare. This collection of reports on proposed improvements to the Dublin waterways, submitted to the Directors-General of Inland Navigation in Ireland, contains a significant contribution by William Bligh (pp.23 – 49), commissioned to carry out surveying work in Dublin Bay after the end of his command of the *Director* in 1799. The resulting map "is the first modern-style chart of Dublin Bay" (Daly).

Bligh wrote to Joseph Banks in October 1800 (the letter is in the Mitchell Library) that he was in Dublin "to make a Survey of Dublin Bay, and give my opinion what can be done for the shelter and security of ships... This survey will keep me for some time here, and I hope will be of considerable benefit...". His work was evidently well received as he wrote to Nepean in February 1801 that "The Board of Navigation in Dublin, having particularly requested by letter that I

would publish my survey of Dublin Bay, stating it as their opinion "it would be of infinite importance to their navigation, it being a work so correct and of such authority".(quoted by Mackaness, *Life of William Bligh*, II, p. 61).

Bligh's works in print were very few: the *Mutiny and Voyage* of 1790 and 1792 (the second actually includes the first), the very rare *Answer to certain assertions* of 1794, and his 4-page *Memoir* of 1803 (known in a single copy) constitute his entire printed body of work; this significant and rare piece on Dublin harbour is thus of considerable interest.

Daly, Gerald J. "Captain William Bligh in Dublin, 1800 – 1801", *Dublin Historical Record*, vol. 44, no. 1, 1991, pp. 20–33

## GATHERING INFORMATION FOR THE GREAT ADMIRALTY CHARTS

9. [BRITISH NAVY]  
ADMIRALTY CHARTS.

Three rare printed documents relating to  
Hydrographic Survey and the Admiralty Chart.

Three large sheets, folded to bifolium measuring 320 x 202 mm., neatly folded to letter size, all in excellent condition; printed on one side, all three circulars signed by second secretary to the Admiralty William Marsden, the first addressed in manuscript to Vice Admiral Lord Seymour.

London, Admiralty Office, 1800

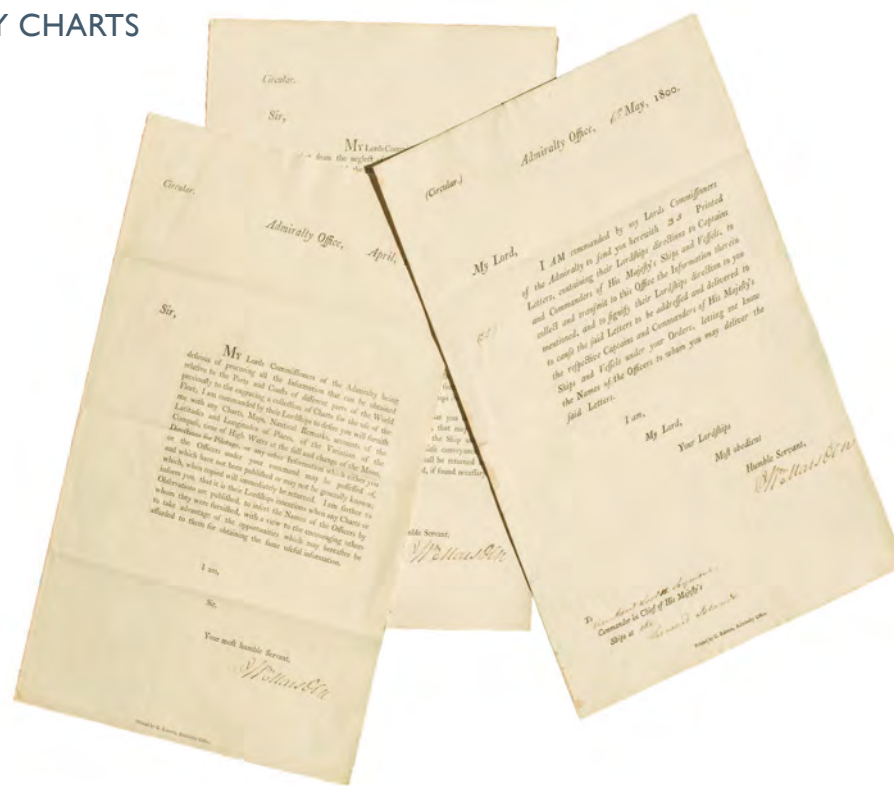
**Provenance:** One, perhaps all, originally the property of Vice-Admiral Lord Seymour.

\$7500

Click anywhere for full details or search 4504979 at [hordern.com](http://hordern.com)

A group of three rare documents fundamental to the establishment of the Admiralty Chart, and immediately predating Matthew Flinders' 1801 – 1803 survey of Australia: he would certainly have been aware of these new requirements due to his close relationship with the Admiralty. These detailed instructions to gather information on 'Seas but little frequented' are the blueprints for modern naval cartography and reflect the conditions that would lead to the great naval atlases of the nineteenth century such as those of Flinders and his successors. We have not discovered any other examples of these printed letters, perhaps confirming that documents such as these would typically have been discarded by ship's captains once they had been noted.

The documents date from 1800, at the time when the Admiralty Chart was first being planned. They instruct the masters of British naval vessels to record and transmit vital hydrographic information to the Admiralty and are signed by William Marsden as second secretary



to the Admiralty. The first document bemoans the fact that masters of vessels have hitherto failed to communicate the information essential for the correction of naval charts. The second document repeats the demands of the first in significantly greater detail, adding the incentive that the names of those who furnish significant information shall be published on revised charts. The third document is an example of the letter sent by Marsden to senior naval officers, instructing them to distribute copies of the letters to their men. The present example, a manuscript note confirms, was sent to Vice-Admiral Lord Seymour, then serving in the Lesser Antilles islands of the Caribbean. Seymour, who had first sailed with Edward Riou, would later enjoy an eminent naval career including serving as commander-in-chief of the Pacific Station, and subsequently commander-in-chief at Portsmouth, his flagship HMS *Victory*.

G.S. Ritchie, *The Admiralty Chart: British naval hydrography in the nineteenth century*, 1967.



## THE FIRST MUSIC ALBUM PUBLISHED IN NEW SOUTH WALES

### 10. CLARKE, J. R. and Edmund THOMAS.

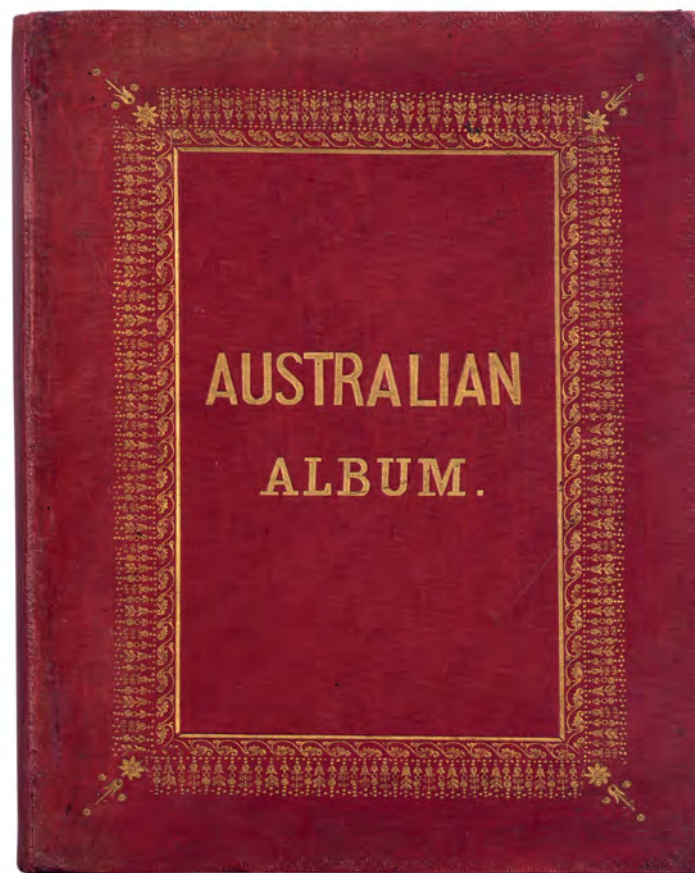
#### *Australian Album* 1857.

Large quarto, with a total of ten lithographic plates, including the illustrated title-page and frontispiece; comprising eight musical scores with introductory letterpress (preface and contents leaves); a very good copy in original red cloth decorated in gilt and lettered "Australian Album" to the front board.

Sydney, J.R. Clarke, 1857.

**\$6500**

[Click anywhere for full details or search 4308572 at hordern.com](#)



First edition: the first music album published in New South Wales, which includes eight Australian musical scores for a popular audience. Individual songs and sheet music scores had been printed previously, but this is the first complete published musical album. (Although Isaac Nathan's 1849 publication *The Southern Euphrosyne* does indeed feature musical content, it is interspersed with anecdote, reminiscences and other detail, and cannot be regarded as a musical album as such). The *Australian Album* includes a title-page and frontispiece (in addition to illustrated title-pages for each song), a welcoming preface and table of contents. Clarke had the album published in a decorative binding of red cloth, quite ornately titled in gilt, showing that the volume was intended to be a valued possession.

The preface, by budding author Frank Fowler, proudly boasts that the compositions are all Australian, indeed 'are all new – all colonial. Here – in this city – they were played, printed and published... We can send the work home as a specimen of what we can do out here at Botany Bay – as an index of our education, refinement, art-feeling'. The reference to the thriving port of Sydney as 'Botany Bay' is an ironic reference to the convict past, and reflects a strong emerging national identity.

The *Australian Album* is scarce; it was conspicuously absent from the catalogue of the exhibition 'Music Printing and Publishing in Australia' held at Monash University in November 2000.

Ferguson, 6318.

# 11. COLLINS, David, George COLLINS, and Lieutenant Edward LORD.

Three letters to Charles Cox, marine agent concerning the affairs of David Collins, Lieutenant Governor of the Colony.

Three ALsS, manuscript, all single sheet; two comprising four pages folded to letter-size (approx 190 x 225 mm), the third two pages (200 x 300 mm) laid paper, watermarked 1809; dampstained and scorched with paper loss at edges, consequent loss of some words.

Hobartown, 1809 – 1810

**Provenance:** Private collection, Sydney

**\$7500**

[Click anywhere for full details or search 3007568 at hordern.com](#)

A suite of three manuscript letters: although damaged they throw an interesting and personal light on the affairs of David Collins as first Lieutenant Governor of Van Diemen's Land.

The first, lengthy, four-page letter dated 3 June 1809 from David Collins petitions Charles Cox, marine agent in London, for money whilst acknowledging an accumulated debt. In April 1808, Collins had achieved the brevet rank of colonel in the army, but the promotion was not accompanied by any pay-rise and the letter refers to Mrs Collins' fruitless requests to Cox for a line of credit. Such is the Collins' tight circumstance that in order to reduce living expenses "Mrs Collins writes me that she is [thinking] about withdrawing from London". Further, Collins tells Cox that he intends to "mortgage his Patrimony" and speaks feelingly about the loss of his birthright.



Collins' standing with the Colonial Office would not have been helped by Bligh's arrival in Hobart in March 1809. Collins tells Cox "he made his escape from those whom [he has] made his enemies, and took refuge in this settlement". Collins vacated Government House for Bligh and his daughter, the newly-widowed Mary, but Bligh returned to the *Porpoise* and on learning that Collins had recognised Paterson's government in Sydney blockaded the Derwent until January 1810 when he returned to Sydney. Collins died suddenly, on 24 March 1810, a mere three months after Bligh's departure.

The two later letters date from after Collins' death: the first a transcript by Cox of a death notice received from Lieutenant Edward Lord, Collin's subordinate in Hobart; and the second from George Collins, David Collins' brother in London, thanking Cox "I am extremely obliged to you for the attention you have shown me in the communication of the melancholy intelligence of my much valued brother's death... and those particulars of his last moments which you have kindly transcribed and which I was extremely anxious to know" (presumably Lord's letter).

## 12. [COOK: SECOND VOYAGE]

COOK, James.

A hand-picked and extra-illustrated copy of the atlas of engravings for the official account of the second voyage.

Large folio atlas, with the full complement of 64 charts and plates published to accompany the voyage account and two extras (see below), some folding, the smaller plates mounted to size; in a very good modern quarter calf binding.

London, Engravings printed by Boydell for the publishers Strahan and Cadell, 1777

**Provenance:** An eighteenth-century owner "J.T."

**\$21,000**

[Click anywhere for full details or search 4403130 at hordern.com](#)

A remarkable reader ("J.T.") of the official account of Cook's second voyage in the year of publication has put this atlas volume together, an unusual and very interesting assembly of the engraved plates prepared to illustrate the two text volumes of the official account of Cook's second voyage, here bound as a folio with the smaller plates extended to size by mounting on plain paper where necessary. The owner notes in ink at the start of the volume that "The Prints in this Volume are all picked impressions which were put by on purpose for me by Boydell who had the printing of them". He has added a page reference above each plate and has extra-illustrated the volume with "the Chart belonging to Forster's account of the Voyage, and Bartolozzi's print of Omiah".

The two charts present have both been annotated by "J.T." to graphically illustrate the state of discoveries in the southern hemisphere, with navigators' tracks in different colours, with detailed explanations, similar on both charts: on the Cook chart: "In this Chart the Coasts which are stained Yellow denote such Countries as have been long well known. Those which are stained Purple denote such Countries as have been partially discovered by former Navigators but have not been lately visited. Those which are stained Green denote such Lands and Islands which having been imperfectly discovered and described by former Adventurers have lately been visited, and their situation more accurately ascertained by modern Navigators. The Coasts stained Green do likewise include all the modern discoveries which are intirely new. NB By modern Navigators I mean such as have sailed on Discovery within these last ten or twelve Years. There being such a variety of tracks marked on this Chart as to occasion some confusion, I have traced the route of Captain Cook in the Resolution (which separated from his Consort) with red, and that of Capt. Furneaux (while separated) with blue and the joint track of both Ships while they sailed in company is marked with a double track of red and blue". The explanation of this complex but very useful scheme is signed J.T. and dated 1777, the year of publication.

Nathaniel Dance's wonderful portrait of the Tahitian Omai included here, stipple-engraved by Bartolozzi (lower part of caption trimmed), adds to the exoticism of the series of engravings prepared for the second voyage. Hodges' presence as official artist on the voyage resulted also in a famous series of oil-paintings as well as these superb engravings. John Boydell, whom "J.T." commissioned to hand-pick best impressions of the engravings for this volume, was the most important print publisher of his day, and published numerous superb prints associated with voyages including John Webber's magnificent series on Cook's third voyage, the *Views in the South Seas*.

Beaglehole, II, pp. cxliii – cxlvii; Beddie, 1216; Hill, 358; Holmes, 24; O'Reilly-Reitman, 390; Rosove, 77.A1; Spence, 314. For the Omai portrait: Beddie, 4569; Nan Kivell and Spence, p. 238 (illustrated, p. 75).



Pl. 1. pa. 368.



Drawn from Nature by W. Hodges.

Engraved by J. K. Sherwin.

T Y N A I - M A I .

N<sup>o</sup> XLI.

Published Feb<sup>r</sup> 1<sup>st</sup> 1777 by W<sup>m</sup> Strahan in New Street Shoe Lane & Tho<sup>s</sup> Cadell in the Strand London.

### 13. [COOK: THIRD VOYAGE] CLEVELEY, James.

The series of four coloured aquatint views of the Pacific...

The complete set of four aquatints, each 440 x 600 mm., handcoloured; a fine set; mounted and framed.

London, 1787 – 1788.

**\$22,500**

[Click anywhere for full details or search 3808863 at hordern.com](#)

A full set of the four beautiful handcoloured aquatints, prepared from watercolours by John Cleveley after original drawings made by his brother James in the South Seas. Perhaps the most magnificent Pacific marine prints ever issued, they have been described as 'the kind of prints that anyone who travelled with Cook, whether officer, midshipman or able seaman, might want to possess to remind him and his family of the days when he travelled with Cook' (Joppien & Smith, III, p.221). Each of the four images shows *Resolution* and *Discovery* at anchor in the Society and Sandwich islands. The settings are ideals of Pacific beauty, and particularly of the moments of contact between the European crews and the islanders; whether it is a peaceful transaction being carried out alongside a beached cutter, or the colour and violence of Cleveley's version of Cook's death in Kealakekua Bay.

They are based on designs by James Cleveley, who was ship's carpenter on the expedition; although not formally trained, he appears to have been a proficient artist. After the voyage returned to England in October 1780 his brother John, a professional draughtsman, took the sketches made on the voyage ("drawn on the spot", according to the original prospectus issued for the prints), and worked them up into finished watercolours. John Cleveley was a maritime painter who followed in the tradition established by his father. He was known for his watercolours and his skill as a draughtsman, and it was this renown that led to his being appointed draughtsman to Sir Joseph Banks' voyage to Iceland in 1772 (after Banks' famous withdrawal from Cook's second voyage).

These aquatints were prepared in 1787 – 8. In the process of preparing them for European eyes, the landscape has been tamed and the islanders portrayed in a manner both dignified and classical. The finished works portray the Pacific islands and their inhabitants in a picturesque and idealised manner, which perhaps has more to do with conforming to European notions of a Pacific Arcadia than specific representations of the islands as they were.

Beaglehole, III, pp. ccxiv; Beddie, 1752 – 1783; Nan Kivell and Spence, p. 68.





### 14. DUMAS, Alexandre (père).

Lengthy autograph manuscript headed  
“Les Bagnes”, regarding convicts and prisons.

Six sheets of neatly written autograph manuscript on light blue paper, headed “Les Bagnes”, each sheet measuring 276 x 215 mm., preserved in a neat modern slipcase.

circa 1863.

**\$9500**

[Click anywhere for full details or search 4102418 at hordern.com](#)



An important and revealing manuscript essay on prisons and convict transportation by the author of *The Three Musketeers* and *The Count of Monte Cristo*. The essay almost certainly dates from the period when Dumas was the editor of the pro-Garibaldi newspaper *L'Indipendente* in Italy, as can be divined from several of the internal references he makes, notably a reference to “La Prunty”, presumably his mis-spelling of the settlement of Prony in New Caledonia. The first French prisoners sent to New Caledonia arrived in May 1864 on board *L'Iphigénie* at Port-de-France, and Dumas has apparently taken the smaller settlement of Prony to represent the entire prison system. Although it seems likely that the essay was prepared for the politically-minded *L'Indipendente*, we have not succeeded in tracing its publication.

The discussion of the prisons of Europe and the proper role of government marks this out as a significant contribution to our understanding of the political thought of the great novelist, the more so as it includes his notes on the earlier English example of transportation to Australia, with Dumas writing approvingly of the practice in Botany Bay and, rather confusingly, Port Phillip. He writes that only in England had the question of the rehabilitation of convicts been resolved by the practice of transportation to colonies like ‘Botany Bay’, ‘Port Jackson’ and (mistakenly) ‘à Melbourne, à Port Philippe.’ In the Australian colonies, he writes rather romantically, not only is there the punishment of exile, but also the opportunity to work and become rehabilitated through education. Dumas’s tract closes with the cry that the only way to ‘loosen the chains of bondage’ will be to win liberty for all humankind.

## DUMONT D'URVILLE PRESENTS HIS NEW WORK TO A SCIENTIFIC OPINION-MAKER

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

#### Autograph letter signed to Mr. Chauvin...

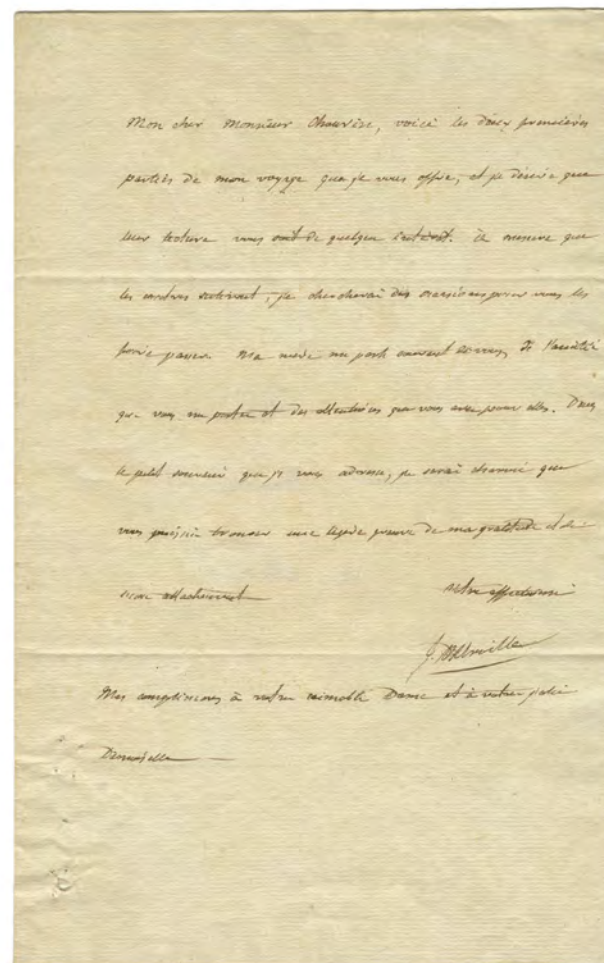
Single sheet of laid paper, 207 x 260 mm., folded vertically to form a letter, written in a small and neat hand to first page and addressed – but not stamped – to the last, old folds; excellent.

N.P., N.D., but circa 1832.

**\$4500**

[Click anywhere for full details or search 4002623 at hordern.com](#)

A significant letter in which the great Pacific and Antarctic explorer Dumont d'Urville presents the first parts of his official account of his first voyage to the natural historian F.J. Chauvin of Caen, active in botanical studies in the mid-nineteenth century. Chauvin's herbarium is still held at the Université de Caen, and he is remembered by several plants named in his honour. In the letter, Dumont d'Urville sends Chauvin the "first two parts" of his voyage account, in the hope that they will be of interest. It may be that he was sending the first parts of the historical narrative of the voyage, first published in 1830, but given Chauvin's botanical studies, it seems more likely that he was being sent the two parts of the *Botanie* volume, edited by Lesson & Richard (I. *Essai d'une Flore de la Nouvelle Zelande*. II. *Sertum Astrolabianum*, Paris, 1832 – 4).



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



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

### Voyage de découvertes autour du monde...

Ten octavo text volumes bound as five, and folio atlas with a portrait of Dumont d'Urville and 20 maps and plates (six coloured); a good set in a recent French period-style binding of quarter dark blue polished calf gilt.

Paris, Librairie Encyclopédique de Roret, 1832 – 33.

**\$14,850**

[Click anywhere for full details or search 4308556 at hordern.com](#)

A scarce publication, the second published version of the official account of Dumont d'Urville's first voyage, publishing the voyage narrative and a selection of the fine lithographic plates. The huge original publication with its 13 text volumes and five folio atlas volumes was beyond the reach of most readers and this was effectively a version for the "general reader". It is quite difficult to find in complete form, the atlas in practice being rarer on the market than the volumes of narrative text.

It includes as narrative text the *Historique* section of the full voyage account, though the title has been changed to include the words "et à la recherche de La Pérouse", and has a selection of eight maps and 12 plates as a separately bound atlas volume. Three of the twelve plates are Australian Aboriginal studies lithographed from drawings by the official artist Louis Sainson. A coloured portrait plate of two Aboriginal men is followed by depictions of two encounters, one at the Georges River and the other at Jervis Bay. Of additional interest are two coloured Maori portrait plates, and further studies of the

native inhabitants of New Guinea, Vanikoro and Tikopia. The maps are notable as some of the finest ever produced of the Pacific, and include charts of Australia and New Zealand, New Guinea, Fiji, Tonga and Vanikoro.

One of the primary objectives of the voyage was to confirm the fate of the ill-fated La Pérouse expedition, a long-standing source of mystery and speculation. The wreck of La Pérouse's *Astrolabe* had been reported a few years previously by Peter Dillon, the South Seas trader, suggesting that the island of Vanikoro (present day Solomons) was the French explorer's final resting place. Dumont d'Urville's expedition confirmed this, and erected a monument to La Pérouse and his men upon the island (the ceremony is memorialised in a fine lithographed plate included in the atlas to this edition).

This edition, surprisingly rare on the market, was not noted by several standard bibliographies and appears in the Ferguson *Addenda* volume only from a set of the text in the State Library of Victoria and from a copy of the atlas volume that appeared (without text) in a Bernard Quaritch catalogue in 1983. McLaren too could cite the atlas only from the Ferguson/Quaritch entry.

The *Astrolabe* was renamed for this voyage in honour of La Pérouse's lost ship; it had previously sailed as the *Coquille* in Duperrey's expedition in the early 1820s, with Dumont d'Urville serving as second-in-command. The expedition visited Australia, New Zealand and the South Pacific in 1826 – 29; it was a major scientific undertaking and a large number of natural history specimens were collected returned to France. Likewise, the haul of geographical and ethnological information was considerable.

Ferguson, 1531b & 1642aaa; McLaren, 'La Pérouse in the Pacific', 87 – 8; not in the catalogue of the Hill collection.





LA CORVETTE L'ESTROLADE

( Tonga Tabou )

## 17. [DUYFKEN] HARMENSZ, Wolfert.

*Journael, ofte dach-register vande Voyagie...*

Oblong folio, 28 pp.; bound in full dark-brown oasis.

Amsterdam, Jan Jansz, 1645.

**\$8500**

[Click anywhere for full details or search 4401830 at hordern.com](#)

First edition of one of the first Dutch voyages across the Indian Ocean, published as one of the pieces that make up Commelin's voyage collection *Begin ende Voortgangh*.

Harmensz was in joint command of the third major voyage by the Dutch to the East-Indies, in 1601 – 1603, the so-called Moluccan Fleet which set out to establish a new Dutch presence in the East Indies. The five ships reached Bantam, Java, at the end of 1601 where they were confronted by a substantial Portuguese fleet of thirty ships under the command of Andrea Fortade de Mendoça. Harmensz's conquest of the Portuguese fleet marked a turning point in the history of the region, bringing to a close the domination of the Portuguese and Spanish in the Spice Trade to Europe.

Of special interest to us today is that one of the five ships of Harmensz's fleet was the *Duyfken*, then under the command of Willem Cornelisz Schouten. This was her first voyage; returning to Europe in 1603, she was quickly turned round and came back to the East Indies in the fleet of van der Hagen with Willem Janszoon as skipper. On her second voyage she was sent separately to the southeast, and subsequently reached Cape York Peninsula and charted the Australian coastline.

Landwehr, 'VOC', 250 (9); Tiele, 'Bibliography', 1206; Tiele, 'Mémoire', 162.

## 18. [DUYFKEN] SPILBERGEN, Joris van.

*Historis Journael van de Voyage...*

Small quarto, woodcut on title and double-page engraved plate with six vignette illustrations; contemporary half vellum.

Amsterdam, Joost Hartgers, 1648.

**\$14,500**

[Click anywhere for full details or search 4101385 at hordern.com](#)

Very rare: this Amsterdam printing of two Dutch East Indies Company voyage accounts includes one of remarkably few surviving printed records of Willem Jansz and the *Duyfken*. This is the fifth edition of this account of Joris van Spilbergen's voyage, first published in 1604. However, it is the first edition to contain the important account of the Van der Hagen voyage, the first stage of the *Duyfken* voyage. The publisher Hartgers dropped it from his subsequent edition of 1652 and thus it is the only separately published record of the voyage that would culminate in the first authenticated sighting of the coast of Australia by Jansz in 1606.

The final 34 pages describe the 1603 voyage, the first to be sent out to the East entirely under the auspices of the Dutch East India Company or VOC. Van der Hagen sailed in December 1603 with twelve armed vessels taking about 1200 men, with instructions to attack Portuguese trading ports in India, to take Malacca, and to remove the Spanish from the Moluccas. One of these twelve ships was the *Duyfken*. Van der Hagen and his fleet reconnoitred the west coast of India, concluding a treaty of friendship at Calicut, and then visited several ports of the Malabar coast and Sri Lanka, and anchored for a while at Acheh. They then sailed for Bantam and continued to the Banda Islands. One ship was sent to the Coromandel coast to pick up cargo;



it returned to Bantam where it took on supplies to be delivered in the Moluccas. From the Bandas, Van der Hagen proceeded to Amboina, which he took from the Portuguese in February 1605, followed by a successful siege of Spanish positions on Tidore. Van der Hagen subsequently returned to Bantam, where he took on a substantial cargo. In September 1605 the fleet, without the *Duyfken* and the *Delft* – both of which stayed in the East Indies – sailed for Holland.

The surviving record of Van der Hagen's voyage is very slender. A four-page announcement of his early victories appeared in Rotterdam in 1606 (Tiele 147). A large broadside engraving and text on a single sheet published in Amsterdam in 1606 also celebrated naval victories. An abridged account appears in Hulsius's collection (volume

9, 1606) and in De Bry's anthology *Petits Voyages* of 1607. Nothing further appeared in print until Commelin's voyage anthology *Begin ende Voortangh* of 1645. This Hartgers edition, therefore, is the only separately published account of the voyage itself (as opposed to early "news" reports of victories).

The *Duyfken*, now a very familiar ship to us from the reconstruction built to great publicity in the 1990s, makes her simple appearance in the list of the ships with which Van der Hagen's account begins: number 6 of the fleet of 12 is "Het Duyfken, groot 150, lasten/Schipper Willem Iansz" (p. 63).

Landwehr, 198; Tiele, 1022; Tiele, *Memoire*, 143.



## AN INTREPID EXPLORER CAUGHT IN THE AFTERMATH OF THE JAMAICAN UPRISING

### 19. [EYRE, John Edward] British and Foreign Anti-Slavery Society.

Two paired broadsides titled “Gordon and Eyre”  
denouncing former Jamaican governor  
John Edward Eyre.

Two sheets measuring 690 x 1080 mm. each; neatly folded.

Birmingham, E.C. Osborne, printer, undated, yet 1866.

**\$6850**

[Click anywhere for full details or search 4202847 at hordern.com](#)

Two spectacular, large broadsides denouncing the conduct of former Australian explorer John Edward Eyre, in his role as governor of Jamaica during the civil unrest of 1865. Eyre is remembered as an intrepid explorer of the Australian interior, revealing vast grazing lands in New South Wales and overlanding parched country in the new colony of South Australia. He departed Australia in 1844, and after a period as Lieutenant Governor of New Zealand accepted the position of Governor of Jamaica in 1861.

Eyre took up the position at a time of significant unrest. The 1838 emancipation decree had had the unwanted effect of causing widespread social displacement and acute poverty amongst the former slave population of Jamaica, and in October 1865 there was a serious riot at Morant Bay. Eyre interpreted the events as a precursor to outright rebellion and declared martial law. Brutal reprisals against the former slave population followed – with floggings, wholesale destruction of dwellings and over 600 executions.

Prior to the riots Eyre had clashed with George William Gordon, a member of the legislature of African descent. In the aftermath Eyre charged Gordon with instigating civil unrest and had him summarily tried and executed. Gordon was widely respected in Jamaica, and his execution sparked acrimonious public controversy in England: “Eyre was relieved of his governorship and recalled to England, where he became the centre of intellectual warfare between the Jamaica Committee supported by J. S. Mill, Thomas Huxley, Thomas Hughes, Herbert Spencer and others and the Eyre Defence Committee supported by Carlyle, Charles Kingsley, Tennyson, Ruskin and others. Proceedings were brought against Eyre three times, but each time dismissed; Eyre’s interpretation of martial law has become a celebrated case in legal history” (ADB).

This broadside, so large that it had to be printed on two sheets, denounced Eyre for his defamation of Gordon following the execution, and staunchly defends the deceased man’s moral integrity. Gordon’s reputation was supported by prominent Jamaican citizens including missionaries, ministers, lawyers and politicians, the more important of whom have added their names.

The scale and intensity of the controversy reflect the groundswell in changing attitudes to race and colonial government in English middle-class society. Ironically, Eyre was appointed protector of the Aborigines while stationed at Moorundie on the River Murray, and enjoyed a reputation for moderation during this time. Furthermore, when Eyre returned to England from Australia in 1844, he took two Aboriginal boys under his care to be educated at his own expense.

# GORDON AND EYRE

The Committee of the British and Foreign Anti-Slavery Society have received the following communication from Jamaica.

"In a despatch from Mr. EYRE to Mr. CARDWELL, dated January, 1866, the following paragraph appears.

"It is also well known out here, that Mr. Gordon was universally regarded as a bad man in every sense of the word. Reported to be grossly immoral and an adulterer, a liar, a swindler, dishonest, cruel, vindictive, and a hypocrite; such are the terms applied to the late G. W. Gordon, and I believe abundant proof might be adduced of all these traits."

**"THE UNDERSIGNED HAVING RESIDED IN THE ISLAND FOR MANY YEARS, AND HAVING HAD VERY CONSIDERABLE OPPORTUNITIES OF KNOWING AND FORMING AN ESTIMATE OF THE LATE MR. GORDON'S CHARACTER IN HIS VARIOUS RELATIONS IN LIFE, DO HEREBY PROTEST AGAINST THE FOREGOING ALLEGATIONS AS MADE BY MR. EYRE, AND DECLARE THEM TO BE UTTERLY WITHOUT FOUNDATION.**

**JAMES M. PHILLIPO, Senior Baptist Missionary, Jamaica.**

**WILLIAM ANDREWS, Attorney-at-law, Kingston, Jamaica.**

**ROBERT JORDAN, C.B.**

**JAMES BELL.**

**ALEXANDER FIDDES, F.R.C.S., Edinburgh.**

**ANDREW LYON, Common Councilman of the City and P. of Kingston.**

**THOMAS GEDDES, Missionary, Savanna la-Mar.**

**JAMES SCOTT, M.R.C.S.**

**ABRAHAM PINTO.**

**M. RANNS.**

**ROBERT GORDON, Priest of the Church of England; Head Master of Walmer's Grammar School, Kingston.**

**ROBERT E. WATSON, Baptist Minister." And 116 other persons.**

**E. C. OSBORNE, PRINTER, BENNETT'S HILL, BIRMINGHAM.**

## “THE EARLIEST AND RAREST RECORDS OF AMERICAN DISCOVERY”

### 20. FERNANDEZ DE NAVARRETE, Martin.

Colección de los viajes y descubrimientos que hicieron por mar los españoles desde fines del siglo XV...

Five volumes, small quarto, three folding maps and two portraits; an excellent set in contemporary marbled sheep, later labels.

Madrid, Imprenta Nacional, 1858; 1825, 1829 & 1837.

**\$6400**

[Click anywhere for full details or search 4504967 at hordern.com](#)



A good set of this highly important collection of Spanish sea voyages – the Spanish equivalent of Burney’s great collection. “It may safely be asserted that the enterprise of this laborious compiler has rescued from oblivion the earliest and rarest records of American discovery” (Sabin). Fernandez de Navarrete provides the texts of many historical documents, from manuscripts, many previously unpublished, or from rare printed books, of great significance for the history of the discovery of America, concentrating on the voyages of Columbus and Vespucci, and the subsequent Spanish voyages. A full list of the contents can be found in Leclerc, who described this as “collection extrêmement importante et devenue difficile à trouver”, or in Rich who devotes almost a page to the work.

“This, as Brunet observes, is an important collection, and was the source from whence Washington Irving drew the materials for his *Life of Columbus*. It contains the original *Diary* of the voyage of Columbus, compiled by B. de las Casas, and the expeditions of Amerigo Vespucci. The editor has reprinted rare early printed works and original documents in the early history of the American discoveries, which would have otherwise been inaccessible to many later researchers” (Bernard Quaritch catalogue 883, 1967). Most sets that we have traced, including the one quoted from Quaritch’s catalogue above, seem to contain at least two volumes in the reprint of the 1850s, implying that the original printings must have been very small. The present set has just the first volume in the 1858 reprint while all the others are first editions dating from 1825 to 1837.

Borba de Moraes, II, pp. 96 – 7; Leclerc, 401; Palau, 89462; Rich, II, p. 79; Rodrigues, 1749.



## AN AUSTRALIAN NATURAL HISTORY CORNUCOPIA

### 21. FORDE, Helena.

Pen & ink drawing with a central coloured oval photograph of a young girl...

Pen drawing, signed at bottom 'Helena Forde delt. 21 July 1875'; on thin card with an embossed stamp of [G]oodall's Bristol Board. 380 x 310 mm, backed onto board; the drawing surrounding an oval hand-painted photograph of a young girl, 73 x 56 mm.

21st July 1875.

**\$5850**

[Click anywhere for full details or search 4504874 at hordern.com](#)



A charming original natural history painting by Helena Forde (née Scott, 1832 – 1910). Helena and Harriet Scott were the foremost natural science painters in New South Wales from 1850 until 1900: “true artists and naturalists of note” as described by Rose Docker of the Australian Museum. Through prodigious talent, the two sisters became highly skilled artists, natural history illustrators and specimen collectors, shining in what was essentially a male domain in 19th-century Australia. With the guidance of their Hunter Valley neighbour, S. T. Gill, the sisters also became accomplished lithographers.

Both Helena and Harriet were educated by their father, Alexander Walker Scott, first in Sydney and later on their father's estate, Ash Island. This picture captures the exotic abundance of Ash Island with wallabies, cockatoos and water birds in an idealised botanical paradise of ferns, water lilies and native gums, all set within a finely

drawn pen border. The identification of the sitter is not confirmed, but the slight chin line, sculptured nose and soulful eyes suggest the young girl is of the Scott family; such features can be seen in the photograph of Helena held in the collections of the Australian Museum.

Helena, still a young woman on the death of her father as well as her husband Edward Forde, was forced to seek commissions for her economic survival. During the 19th century Helena and Harriet “executed almost all the art work for scientific literature in New South Wales...” (Australian Museum). Commissions came from the leading families, Macleay, Macarthur and Mort to name just a few, and the extensive Scott family archives are now held in the Australian Museum and the State Library of New South Wales. Original paintings by either Helena or Harriet are rarely seen on the market.

### 22. FOX, George Townshend.

#### Synopsis of the Newcastle Museum...

Octavo, with 13 engraved plates including a portrait of Tunstall; nineteenth century quarter calf, marbled boards.

Newcastle, T. and J. Hodgson, 1827.

**\$6500**

[Click anywhere for full details or search 4504931 at hordern.com](#)

Rare and pioneering work, which describes the contents of one of the most significant collections of natural history specimens and ethnographic artefacts assembled in the eighteenth century. The Newcastle Museum grew from two important private collections: the naturalist Marmaduke Tunstall (1743 – 1790), who began collecting specimens for his private museum in London in the 1770s, moved his collections in 1776 to his new home at Wycliffe, Yorkshire. After his death the Wycliffe Museum was purchased by George Allan (1763 – 1800), lawyer and avid antiquary of Darlington, who added the collection to his own substantial holdings, to form the Allan Museum. On his death the museum went to his son, and in 1822 the combined collections passed into the hands of the Literary and Philosophical Society of Newcastle upon Tyne. The collection remains intact today, and is housed in the Hancock Museum, Newcastle.

Fox's *Synopsis* is an important work in the early cataloguing of collections of this type and remains the main source of information for this still extant collection. Working mainly from the handwritten labels in the Museum, Fox catalogued the huge number of natural history specimens which included various species newly-discovered at the time of collection. Of particular interest to Australia are the descriptions of the wombat (with an engraved plate) and the duck-

billed platypus (pp. 248 – 250), both based on the first specimens of their kind sent back to Europe (in 1798 by Governor Hunter, a member of the Museum's parent institution "The Newcastle Literary and Philosophical Society"). There are a number of ornithological specimens from New Holland, New Zealand, and the Sandwich Islands (pp. 127 – 162). There is reference to a pair of parakeets brought to England by the King and Queen of Hawaii (p. 31), while the most interesting of the birds must be the "Blue-headed and bellied Parrot", the Australian lorikeet taken alive in 1770, while Cook's *Endeavour* was at Botany Bay; it became the pet of the Tahitian priest Tupaia and after his death came into the possession of Joseph Banks, who took it back to London. It later made its way, still evidently as a living specimen, into Tunstall's museum.

Of significance too are various ethnographic specimens brought back from Cook's voyages. The section "Utensils of Savage Nations" contains notes on artefacts from New Zealand, 'Owhyhee and other Sandwich Islands', Otaheite, Tonga, New Caledonia, and the Americas. Allan had mentioned 'curiosities brought by Captain Cook' in the title of a manuscript catalogue of this collection, and recent research has confirmed that two artefacts derive from the *Endeavour*: a painted paddle from New Zealand drawn by Sydney Parkinson during the voyage, and a Tahitian nose-flute drawn by J.F. Miller in 1771. Another source of artefacts described by Fox was a collection donated by Captain Wilson of the missionary ship *Duff*. The two major items described by Fox – a Tongan barbed spear and a Marquesan wooden gorget – survive in the collections today.

This catalogue is a rarity: Forbes records a single copy (Bishop Museum) and, despite much of Australian interest, it was not noted by Ferguson.

Forbes, 'Hawaiian National Bibliography', 661; Freeman, *British Natural History Books*, 1257; Hugo, *Bewick Collector*, 472; not in Bagnall; not recorded by Ferguson.

SYNOPSIS  
OF THE  
**Newcastle Museum,**  
LATE  
THE ALLAN,  
FORMERLY  
THE TUNSTALL, OR WYCLIFFE MUSEUM:

TO WHICH ARE PREFIXED  
MEMOIRS OF MR. TUNSTALL, THE FOUNDER, AND OF  
MR. ALLAN, THE LATE PROPRIETOR, OF THE COLLECTION;  
WITH OCCASIONAL REMARKS ON THE SPECIES,  
BY THOSE GENTLEMEN AND THE EDITOR.

BY  
GEORGE TOWNSHEND FOX, ESQ., F.L.S.,  
MEMBER OF THE NEW ZOOLOGICAL SOCIETY OF LONDON, AND OF THE LIT. AND  
PHIL. AND ANT. SOCIETIES OF NEWCASTLE UPON TYNE.

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NEWCASTLE:  
PRINTED BY T. AND J. HODGSON,  
AND SOLD BY  
EMERSON CHARNLEY, BIGG-MARKET; AND W. WOOD,  
428, STRAND, LONDON.

1827.



THE WOMBAT  
*of Bass's Straits.*



## LOUIS DE FREYCINET CHECKING PROOF DEPICTIONS OF PARRAMATTA, AND A RARE IMAGE OF HIS WIFE

23. [FREYCINET VOYAGE: AUSTRALIA]  
MARCHAIS, Pierre-Antoine,  
after an unidentified French artist;  
engraved by Friedrich SCHROEDER.

Louis de Freycinet's corrected proof engraving  
of plate 95 of his voyage Atlas Historique (of 1826):  
"Port-Jackson: Vue de l'Eglise de Paramatta [and]  
Vue de la maison du Gouverneur à Parramatta".

Early proof plate before letters and before change in  
numbering from 94 to 95; manuscript draft captions and  
attributions in red ink, bold ink note regarding state of  
the print on one side; plate number corrected in ink.

Paris, for final publication in 1826

**Provenance:** From the family of Louis de Freycinet.

**\$12,500**

[Click anywhere for full details or search 4504620 at hordern.com](#)

Freycinet's corrected proofs of two Parramatta views deriving from his 1819 visit to Sydney on the French world voyage of the *Uranie*. The corrections by Freycinet preparing for the 1826 publication of his official account of the voyage illustrate his very close involvement in the process: here he has changed the plate number, supplied captions in careful red ink capitals, and has written in a bold hand that he doesn't know whether a version of the engraving has yet been made with captions but he certainly hasn't seen such a proof. When finally published the caption-titles would be yet further expanded, the first one for example reading "Nouvelle-Hollande, Port Jackson, vue de l'église de Parramatta en 1819". For some reason the original artist is not identified, neither here nor when published; the captions merely acknowledging that both images are based on a "dessin communiqué".



The two views depict Parramatta's architectural highlights in December 1819, St John's Cathedral and Government House. Although building of St John's had commenced under Hunter's governorship in 1797, it only reached the comparative grandeur depicted here shortly before the Freycinet visit when the facade, towers and spires were finished, meaning that this is one of the earliest depictions of the completed cathedral.

The visit of the Freycinets was significant for both Freycinet and Macquarie. The inclusion in the Government House image of Rose de Freycinet alongside her husband as they are greeted by Macquarie – or his aide-de camp? – is one of very few such depictions: Rose's clandestine departure on the three-year voyage was never to be officially acknowledged and she is merely glimpsed in official narratives and images of the expedition.

## LOUIS DE FREYCINET'S ANNOTATED PROOF ENGRAVING OF HAWAIIAN DIGNITARIES

### 24. [FREYCINET VOYAGE: HAWAII] PELLION, Alphonse, after, engraved by Adrian MIGNERET.

Louis de Freycinet's corrected proof engraving  
of plate 82 of his voyage *Atlas Historique* (of 1826):  
"Iles Sandwich".

Early black-and-white proof engraving before addition  
of colour; manuscript colour notes in ink, bold ink  
note at top referring to an original drawing.

Paris, circa 1825

**Provenance:** From the family of Louis de Freycinet.

**\$9500**

[Click anywhere for full details or search 4504622 at hordern.com](#)



Freycinet's annotated proof of Alphonse Pellion's engraved triple-portrait of Hawaiian dignitaries encountered during the visit of the voyage of the *Uranie* to the Hawaiian islands in August 1819. The portraits depict, from left to right, "one of the principal chiefs of Oahu"; Kiaïmoukou or "George Cox", the Royal governor of Maui; and "one of Kiaïmoukou's principal officers". More properly known as George Cox Kahekili Ke'eaumoku II, the governor of Maui had taken the English names of George and Cox to honour, respectively, the king of England and a sea captain who had befriended him. Hawaiians knew him as 'Pu'u Nui ("Great Pile"). The name refers to the rotting piles of excess goods outside his storehouses. In the true Hawaiian double entendre, the name also accurately described his physique: members of his family were known to be enormous' (Samuel Kamakau, *Ruling Chiefs of Hawaii*, 1961).

Freycinet has boldly annotated the proof engraving with colour notes in his familiar ink notation. The hat at left needs to be depicted as "chapeau de paille"; Ke'eaumoku's robe should be "draperies rouge or bleu"; and the officer at right is to have his hair ribbon "bleu clair", his "gilet" black, and his neckerchief to be coloured. Generally for the colours he notes "N.B. pour la couleur des figures consultez le dessin ci-joint". The plate as published follows these colour notes; it appears as plate 82 in the 1825 *Atlas Historique* of Freycinet's huge *Voyage autour du monde*.

The meetings in 1819 between the French and the Hawaiians were of great importance and to have evidence of the desire for exactness in representation is significant.

## 25. 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 x 320 mm and suspended paper seal, and on the verso two land transfers signed and witnessed.

Sydney, 11 December, 1794.

**\$10,500**

[Click anywhere for full details or search 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 the 27th 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 the 17th October, 1803.

Ryan 'Land Grants', 304.



By His Honor Francis Grose Esq<sup>r</sup>  
Lieutenant Governor & over His Majesty's Territory  
of New South Wales & its Dependencies  
No. 5c. 5c.

Whereas full Power & authority for granting Lands in the Territory of New South Wales to such Persons as may be desirous of becoming Settlers therein is vested in His Majesty's Captain General & Governor in Chief & in his absence the Lieutenant Governor for the time being in & over the said Territory & its Dependencies, by His Majesty's Instructions under the Royal Sign Manual bearing Date respectively the Twenty fifth Day of April, One thousand seven hundred & eighty seven, & the Twentieth Day of August One thousand seven hundred & eighty seven.

In Pursuance of the Power & authority vested in me as aforesaid, I do by these Presents Give & Grant unto M<sup>r</sup> Neil M<sup>r</sup> Kellar His Heirs & assigns to have & to hold forever, One allotment of Forty acres of Land, adjoining to Glenidarrick Farm, the said allotment to be had & held by him the said M<sup>r</sup> Neil M<sup>r</sup> Kellar His Heirs & assigns, as an addition to the allotment of Sixty acres known by the name of Glenidarrick Farm lying & situate in the District of Blenheim Hills; & free from all Taxes, Duties, Rents & other acknowledgments, for the space of Five years from the Date of these Presents, Provided that the said M<sup>r</sup> Neil M<sup>r</sup> Kellar His Heirs or assigns shall reside within the same, & proceed to the Improvement & cultivation thereof, such Timber as may be growing, or to grow hereafter upon the said Land which may be deemed fit for Pasture, & to be reserved for the use of the Crown, & paying an annual Rent of One Shilling after the expiration of the Term or Terms of Five years before mentioned.

In Testimony whereof I have hereunto set my Hand & the Seal of the Territory, at Sydney, in the Territory of New South Wales, this Eleventh Day of December in the year of Our Lord One thousand seven hundred & ninety four.

Signed & Sealed in Our Presence.

John Harris  
Co. Quartermaster  
Whitton.

Registered in the Secretary's Office.

David Collins  
Secy  
to the Governor

Cancelled so far as relates to the land included in Certificate  
of Title Register Book Vol. 178 p. 87  
W. L. Dwyer Dep<sup>y</sup> Secy Gen<sup>l</sup>

CASE NO 217  
LAND TITLES OFFICE  
PRODUCED 18/9 1863



### 26. HOME, Everard.

#### Description of the anatomy of the ornithorhyncus hystrix... From the Philosophical Transactions.

Quarto, 19 pp. and four large folding plates; contemporary (? original) neat quarter red roan binding.

London, W. Bulmer and Co., 1802.

**\$14,500**

[Click anywhere for full details or search 4504923 at hordern.com](#)

The first scientific notice of the echidna: this important separately-issued pamphlet is very rare in this first issue form. The text (and engravings) would later appear, from the same type-setting, in *Philosophical Transactions* for 1802, but this is an example of a special separate and earlier printing made available for the author, differing in certain details, and separately paginated (1 to 19; as against 348 to 364 in the *Transactions*, now available online) and with a printed note on the verso of the title-page in which "Gentlemen who are indulged with separate Copies of their Communications" are asked to ensure that they don't get reprinted before the volume of *Transactions* is published.

Sir Everard Home's study is illustrated with four fine engraved plates by Basire of tremendous interest and some beauty, particularly the two depicting complete specimens. The first of these was based on a specimen preserved in spirits and given to Sir Joseph Banks by William Balmain in 1802, while the second followed a drawing of a Tasmanian specimen shot at Adventure Bay in Tasmania by Lieutenant Guthrie in 1790, then serving on the *Providence* under William Bligh. The other plates show detailed sections of the head, palate, and tongue of the echidna.

This work followed closely on the heels of Home's study of the platypus, and it was Home who first hypothesised the familial link between the two animals. The first notice of this animal was by George Shaw in 1792, but it was not until 1802 that a young male specimen was actually dissected in London, at the behest of Banks and Home. As Home notes, his work was based on a specimen brought back from New South Wales by "Belmain" (that is, surgeon William Balmain) and given to Banks. Banks also allowed the sketch of the echidna from Bligh's voyage in his possession to be copied. Home read this paper to the Royal Society in June 1802.

On the early notice of the echidna, see Penny Olsen, *Upside Down World* (pp. 22 – 29). This offprint is recorded in Ferguson, who listed an author's presentation copy in the Dr. Clifford Craig collection, "present whereabouts unknown." A copy of this work is listed in the Mitchell Library, where it is catalogued as an "extract", implying that copy was not separately issued.

Ferguson, 'Addenda', 354b.





## GOVERNOR HUNTER'S ACCOUNT OF FOUNDATION AND EXPLORATION

### 27. HUNTER, John

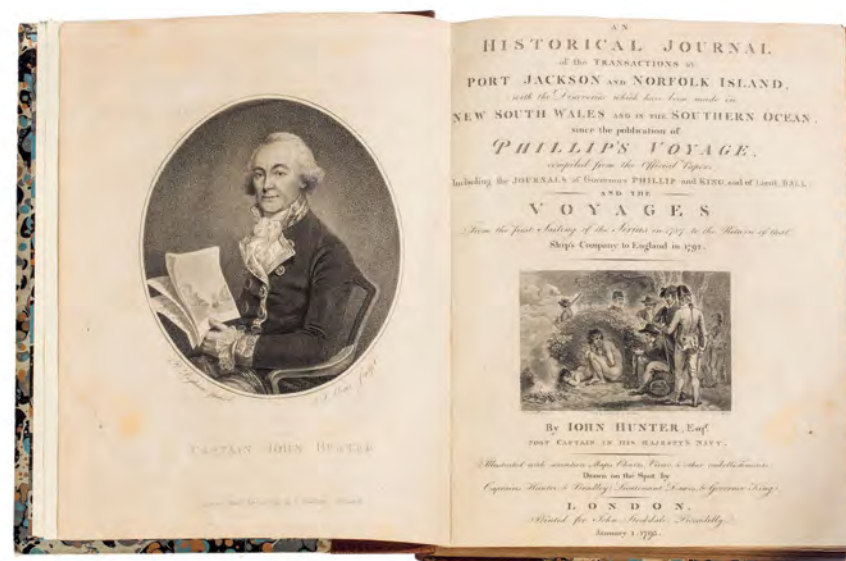
#### An Historical Journal...

Quarto, with 17 engraved plates, folding maps and charts; a very good copy, a decent size with the often cropped date on the title-page intact, in a modern binding of quarter morocco and marbled boards.

London, John Stockdale, 1 January 1793.

**\$7850**

Click anywhere for full details or search 4504456 at hordern.com



First edition of John Hunter's *Journal: a foundation book of Australian coastal exploration* which, together with Phillip's account, gives the first charting of Sydney Harbour and includes an excellent account of their exploration activities in the environs of Sydney Cove. Hunter's account is a primary source for the early settlement of Norfolk Island, whose first settlement had also been named Sydney (or Sidney) Town in honour of the Home Secretary.

Hunter sailed as second captain of HMS *Sirius* under Phillip for the voyage to Botany Bay. He began his exploration work the day after their arrival, sailing with Phillip and two other officers on a two-day voyage in search of a more suitable place for settlement. To the north of Botany Bay, they discovered the full extent of Sydney Harbour, which Hunter described as 'a large opening, or bay, about three leagues and a half to the northward of Cape Banks'. Hunter continued to survey and explore the Harbour (his detailed chart was published in Phillip's *Voyage* in 1789), as well as making numerous trips to Broken

Bay and Pittwater, and into the interior along the Hawkesbury River towards the Blue Mountains. He gives detailed accounts of his various forays into the country, particularly his many interactions with the indigenous people. These accounts are characteristically sympathetic and respectful and sometimes – as in the case of caring for a young Aboriginal girl recovering from smallpox – quite moving.

The engraved plates and maps, many of the latter from original cartography by Hunter, Dawes and Bradley, are very fine. Of particular note is the plate *View of the settlement on Sydney Cove*, after a sketch by Hunter, which is the earliest depiction of the town of Sydney, while the image *A family of New South Wales*, after a drawing by Philip Gidley King, was engraved by William Blake.

Crittenden, 'A Bibliography of the First Fleet', 110; Ferguson, 152; Hill, 857; Wantrup, 13. Essick, William Blake's Commercial Book Illustrations, XXVII.

## PHILIP GIDLEY KING GRANTS LAND TO A LIEUTENANT IN THE NEW SOUTH WALES CORPS

### 28. KING, Philip Gidley.

#### Manuscript Land Grant to Captain Edward Abbot[t]...

Folio, single leaf manuscript, 300 x 344 mm,  
on vellum with original suspended paper seal.

Sydney, 1806.

**\$4400**

[Click anywhere for full details or search 4504561 at hordern.com](#)

A fine land grant with a good example of Philip Gidley King's signature as the colony's third governor.

This grant of land was made to Edward Abbott (1766 – 1832) who had arrived in Sydney in 1790 as a lieutenant in the New South Wales Corps. He was stationed on the Hawkesbury in 1795 after serving three years at Norfolk Island. Later promoted to captain, Abbott was invalided to England in 1796 but returned to Sydney in 1799 and by 1803 commanded a detachment at Parramatta. It was here on 4 March 1804 that he received warning of the uprising of convicts at Castle Hill and alerted his fellow officers in Sydney. Governor King quickly declared martial law on arriving at Parramatta.

In the ensuing struggles Major George Johnston with a force of mostly armed civilians, mounted troopers and some military personnel confronted more than twice as many convict rebels and successfully quelled the uprising, the victory largely due to Abbott's swift alert. Governor King granted this land to Abbott in acknowledgement.



The grant is also signed by the Secretary Garnham Blaxcell. Blaxcell, who arrived in Sydney in 1802, was a trader, a magistrate and for a time the colony's only auctioneer. Prospering in the early colony he became one of Sydney's richest merchants owning several properties and merchant ships.

29. LA PÉROUSE, Jean François de Galaup de.  
*Voyage de La Pérouse autour du Monde...*

Four volumes, quarto, and folio atlas, with 69 maps and plates (21 folding) in the atlas; the text in fine condition on bluish-tinted paper; text volumes in contemporary or near-contemporary English dark green straight-grained morocco, spines banded and lettered in gilt, all edges gilt; atlas in a modern half morocco binding to match.

Paris, Imprimerie de la Republique, 1797

**Provenance:** Library of the Earl of Derby at Knowsley Hall (bookplates, and ms. shelfmarks for “Garden Library”).

**\$36,000**

[Click anywhere for full details or search 4504934 at hordern.com](#)

First edition of one of the finest narratives of maritime exploration ever published. This is a very clean and attractive set of this great book, in an excellent binding. La Pérouse’s two ships sailed from Brest in 1785. On their way to the northwest coast of America they stopped in Chile, Easter Island and Hawaii, where they were the first Europeans to land on Maui. During 1786 La Pérouse followed the American coast from their landfall near Mount St Elias in Alaska to southern California, exploring and mapping the coast and making particularly significant visits to Lituya Bay where they transacted with the Tlingit tribe (as dramatised two centuries later by Carl Sagan in *Cosmos*), the outer islands of British Columbia, San Francisco and Monterey. The first non-Spanish visitor to California since Francis Drake, the French explorer took close note of Spanish activity in the

pueblos and missions. Sailing on, they visited Macau, Manila, Korea, the Pacific coast of Russia, Japan, and Samoa and explored the central Pacific, but their main instructions were to make for Australian waters to check on English activity in the region.

On 24 January 1788, two and a half years after their departure from France, La Pérouse’s ships sailed into Botany Bay just hours after the settlers under Governor Phillip began the move from Botany Bay to Port Jackson. After their subsequent departure from the Australian east coast they “vanished trackless into blue immensity” (Carlyle); no further trace would be found of the expedition for three decades. La Pérouse’s habit of forwarding records whenever he had an opportunity to do so ensured the survival of at least the narrative to that point. The first portion of the expedition’s records had been forwarded by sea from Macao; the second (Macao to Kamchatka) went overland with de Lesseps, and the final reports went back with British despatches from Botany Bay, the British extending what was then a normal courtesy between the exploring nations. It was from these records that Milet-Mureau, the editor, established the official narrative of the expedition for its publication in this form.

The folio *Atlas* includes magnificent maps of Russian Asia, Japan, California and the Pacific Northwest Coast with important new data for the then imperfectly known Asiatic side of the Pacific; it also contains the wonderful series of views chiefly after the original drawings by the chief official artist, Gaspard Duché de Vancy, that had been sent back to France with the various despatches; many of these were recently exhibited at the Musée de la Marine in Paris.

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





## SUPERB EXPRESSION OF THE LA PEROUSE MYTH

30. [LA PEROUSE]  
SANQUIRICO, Alessandro, after,  
engraved by Carolina LOSE.

Esterno Di Una Capanna [The exterior of a Cabin].  
Questa Scena fu eseguita pel Ballo Pantomimo  
serio Il Naufragio di La Peyrouse...

Aquatint with original hand colouring, 340 x 390 mm,  
mounted and handsomely framed.

Milan, Autumn 1825.

**\$7850**

[Click anywhere for full details or search 4504990 at hordern.com](#)

Atmospheric coloured aquatint depicting an evocative scene from the staging of the “Ballet-Pantomime” based on the disappearance of La Pérouse in the Pacific. Between the complete disappearance of the expedition in 1788 and the discovery of relics in 1827, just a couple of years after this performance, the mystery had captivated Europe. (Famously Louis XVI is said to have repeated on his way to the scaffold the question that he had been asking for months: “Is there any news of M. de La Pérouse?”).

The disappearance inspired various highly imaginative performances or visualisations, and this scene was evidently one of the highlights from a very successful “pantomime” much performed in England and here being toured in northern Italy. As the caption notes the *Naufragio* was staged at the Teatrino Lirico in Milan (known as the Canobbiana until the 1890s). It starred the English actor William Barrymore (1759 – 1830). His European tour is not noted in the biography provided by the wonderful Garrick Club archives which mention his appearances

in ‘musical pieces and comedies. He was also a leading actor at the Haymarket Theatre for many summer seasons. Critical reports describe him as an awkward performer, who acted with stiff knees, and had trouble retaining his lines; but at least one friendly source praised his judgment, noted his improvement over the years and suggested that he was industrious and steady as a second-rate actor. The last several years of his career he spent in the provinces...’.

The image dates from the high-water mark of early Italian opera, a period when innovations in set-design saw staging become a vital part of the art form. The staging was certainly dramatic with a hut apparently made from salvaged timbers at right in the shade of a rocky outcropping and several exotic plants.

This moody scene is by Alessandro Sanquirico a Milanese artist and stage-designer who was inspired to document the striking sets of the Milanese opera. It was engraved by Carolina Lose, née von Schlieben, who was well known for engraved topographical views of Italy produced in collaboration with her husband Federico. Sanquirico and the Lose pair collaborated on a number of Milanese theatrical subjects.

An extremely handsome image, one of the finest produced on the epic story of La Perouse: we have tracked down just one other example, in the Cia Fornaroli collection of the New York Public Library.

Not in Ferguson; not in Maclaren.





ESTERNO DI UNA CAPANNA

*Questa scena fu eseguita pel Ballo Pantomimo serio Il Naufragio di La Peyrouse, posto sulle scene dell'A.R. Teatro alla Canobbiana, dal Sig. William Barrymore.*

*L'Autore dell'anno 1800.*



## FRENCH EFFORTS TO COLONISE THE UNKNOWN SOUTHERN LAND

### 31. LA POPELINIERE, Henri Lancelot-Voisin de.

*L'Amiral de France. Et par occasion, de celui des autres nations, tant vieilles que nouvelles.*

Tall octavo, title-page vignette, with the 10 pp. index and 2 pp. errata, early owner's marks including neat library stamp to title-page; an excellent and very attractive tall copy in eighteenth-century sprinkled calf, flat spine gilt with crimson morocco label.

Paris, chez Thomas Perier, 1584.

**\$45,000**

[Click anywhere for full details or search 4504971 at hordern.com](#)

Rare sixteenth-century proposal for French voyaging, advocating the founding of a colony in the unknown – “australe” – land. The work was written during the period, as Frank Lestringant has argued, that French cosmographers had decided to leave the northern confines of the New World to the ambitions of the English; instead ‘the myth of a southern continent would in France nourish, for another generation and beyond, dreams of empire and revenge’ (*Mapping the Renaissance World*, p. 118).

Voisin de la Popelinière (1541 – 1608) was a speculative geographer known for his interest in the “incogneau” world, and particularly for his proposal that the French should not just explore these regions, but colonise them. His utopian project for French expansion in the then only vaguely theorised unknown worlds of the southern hemisphere marks him out as a significant and very early precursor not only to Gonneville (1663), but as one of the foundation writers of the long French interest in the region that would culminate in the voyages of Bougainville and his successors.

La Popèliniere is thought to have mounted the first genuine attempt to found just such a colony, sailing from La Rochelle in May 1589 with three tiny ships. John Dunmore writes that they ‘got no further than Cap Blanc in West Africa, where dissensions and dispondency made him abandon the expedition and return to France.’ (*French Explorers in the Pacific*, I, p. 196) Despite its inglorious end, it thus remains possible that he was the first French explorer to search for the Terre Australe, a good 75 years before Gonneville even propounded such an idea.

In 1582 he had published a book called *Les Trois Mondes* which distinguished between the so-called three worlds of Renaissance geography, the ‘vieil’, the ‘neuf’, and the ‘incogneau’; he discussed ancient and modern discoveries, concluding with a petition to the French government to colonise the australe lands.

In 1584, he returned to the fray with this work, *L'Amiral de France*. Taking the even more direct form of a petition for French naval expansion, he propounded his belief that France must undertake a colonising expedition, simply because ‘Terres infinies belles & riches sont encor a desconurir.’ Virtue, he concludes gloriously, lies in action, not in idle books, and *L'Amiral de France* finishes with his endorsement for an actual expedition.

Not in Brunet; not in Graesse; Polak, 5311. There is very little published on the early speculations of this important geographer and explorer, but see Charles de Ronciere, ‘La Première expedition française vers la continent austral,’ in *Histoire de la marine française* (Richelien, 1923, pp. 258 – 61). There is also an excellent introduction to his thought in the recent scholarly edition of *Les Trois Mondes de La Popelinière* (Geneva, Librairie Droz, 1997).

*Ex. Biblioth. Casp. Fromentij. 1610.*

# L'AMIRAL DE FRANCE.

ET PAR OCCASION, DE CELVY  
des autres nations, tant vieilles que nouvelles.

*Par le Sr de la Popelliniere.*



A PARIS,

Chez Thomas Perier, Libraire Juré, rue saint  
Iaques, à l'image sainte Barbe.

1 5 8 4.

AVEC PRIVILEGE DV ROY.

### 32. LABILLARDIERE, Jacques Julien Houtou de. *Novae Hollandiae Plantarum Specimen.*

Two volumes, royal quarto, with a total of 265 engraved plates; a fine copy in French quarter dark green morocco, double crimson labels on gilt spines, green glazed sides.

Paris, Huzard, 1804.

**\$48,500**

[Click anywhere for full details or search 4504972 at hordern.com](#)

A superb set in an attractive French binding: the first comprehensive Australian botany, with an outstanding series of engravings from specimens collected on the d'Entrecasteaux and Baudin voyages. The scope of the work is remarkable, especially given the conditions under which Labillardière was working, with France at war. The two volumes include more than ten times as many plates of Australian plants than were published by any of his near contemporaries, all done with the highest standard of artistic excellence. The images were prepared by three different engravers, after drawings by various artists including Piron, Redouté and Labillardière himself. Rightly placed alongside the works of Smith & Sowerby (1793) and Ferdinand Bauer (1813) in terms of importance to Australian botany, Labillardière's work should also take its place alongside the magnificent "Malmaison" works of his contemporaries Ventenat and Bonpland.

Jacques-Julien Houtou de Labillardière (1755 – 1834), was a botanist and doctor of medicine, who had travelled widely in the Middle East: he was just finishing up his important botanical study of Syria when he was appointed to the d'Entrecasteaux voyage, which was sent out to Australian waters in 1791 to search for La Pérouse.

The expedition left France at a high-point of Revolutionary confidence, but the two vessels were dogged by poor luck, notably a power vacuum after the death of the commander and several senior officers, and were ultimately riven by political discord, not least because Labillardière himself was an ardent Republican. It was in this desperate state that the ships anchored in Java in mid-1793, where the Dutch authorities promptly clapped most of the surviving crew in prison as dangerous Jacobins.

That Labillardière even made it back is a small miracle (given how many of his shipmates died of scurvy or in prison), but the most serendipitous aspect of the project is that all of his specimens were confiscated by the surviving commander of the expedition, eventually ending up in England: only the support of Banks himself, placing science above war, meant that the herbarium ever made it to France.

Back in Paris, Labillardière was so well-regarded that he was commissioned to write the official account of the voyage (1800), but his passion was always to complete a New Holland botany, and he soon began what would become the present work. The two volumes are also fundamental to the Baudin voyage, for typically complicated reasons: Leschenault de la Tour, the botanist with Baudin, did not return to France in 1804, leaving the large botanical collection effectively rudderless. Labillardière had already begun work on this project and so he was given the Leschenault herbarium as well, and ultimately included many of the new arrivals in his book (creating more than a few riddles for later botanists). His herbarium is now in the Botanical Institute in Florence.

ADB; Ferguson, 395; Great Flower Books, p. 63; Horner, French Reconnaissance (1987); Nissen BBI, 1116; Stafleu & Cowan, 4071.





33. LASSAY, Armand-Léon de Madaillan de Lesparre, Marquis de.

Recueil de différentes choses... Relation du royaume des Feliciens, Peuples qui habitent dans les Terres Australes...

Four volumes, quarto; contemporary speckled calf, gilt backs with raised bands, contrasting spine labels with gilt lettering, with gilt stamped coat-of-arms arms at foot of spine encircled by the text 'Monstrant regibus astra viam'.

A Lausanne, chez Marc-Mic. Bousquet, 1756

**Provenance:** Marquis des Roys (armorial device on spines, bookplates with motto 'Monstrant regibus astra viam'); Duc de La Rochefoucauld-Liancourt (bookplate as Duc de Liancourt in each volume); L. Dussieux (booktickets).

**\$15,000**

[Click anywhere for full details or search 4504974 at hordern.com](#)

Rare large and thick paper copy, from the library of the Duc de La Rochefoucauld-Liancourt: a duodecimo in printing terms the size of this set has jumped to a quarto, and a thick one at that. The "Don Juan of the Grand Siècle", Armand de Madaillan Lesparre (1652 – 1738) was a soldier on the battlefield, a gossip in the salons, and a man of letters. He served as aide-de-camp to the Grand Condé. His work is a collection of facts and fancies, memoirs, historical and genealogical records, gallant notes, thoughts, portraits, tales, anecdotes of his time... and concludes with Lassay's imaginary voyage to a southern land, *Relation du Royaume des Feliciens, Peuples qui habitent dans les Terres Australes*.

This is an utopia which takes advantage of the contemporary vogue for the southern continent as the site of a perfected European society.



Like most works in the imaginary voyage tradition, the provenance of the story is made as complicated as possible: it purports to be a translation of a manuscript found in the jetsam of a vessel which wrecked off the Guinea coast in 1714, was salvaged, and finally sent to a Dutch addressee whom the VOC encourage to set himself up in Batavia. Sailing on the *Texel*, they round the Cape of Good Hope, and travel for seventeen days in uncharted waters until between 40° and 50° latitude they discover an unknown land, guarded by a fortress wall and inhabited by a people who speak Latin. Their wonderfully ordered city is comparable to the splendour of Paris, but also displays a perfected government similar to the English model. Lassay provides a lavish account of the kingdom, detailing everything from their seemingly inexhaustible natural riches to their magnificent urban design, the accoutrements of a people 'plus spirituels.' Lassay also includes a brief account of the nation's founding which, like Killigrew's 1720 *Description of New Athens*, involves a seamless blending of classical exiles with the local population.

Hartig & Souboul, p.42; Trousson, pp. 132 – 3; Versins, p. 513; Wijngaarden, pp. 136 ff.

## “SOME REJOICING AT THE SAFE RETURN OF DR LEIDKART...”

### 34. [LEICHHARDT] BEAN, Henry.

#### ALS to George Burns Esq...

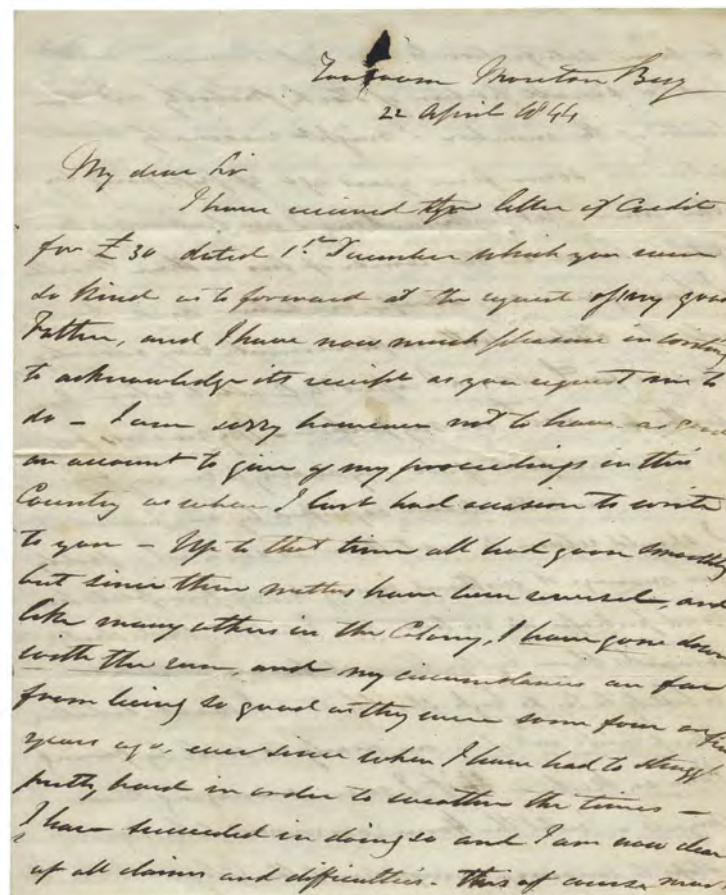
Single sheet of wove paper, 225 x 365 mm., folded to letter size, written in a neat and legible hand, dated “Tarcoom Moreton Bay 22 April 1844 (sic.)”; postal stamps for Brisbane and Sydney.

Tooloom, Moreton Bay, 22 April 1846 [but dated 1844 in an odd error; postage stamps clearly dated 1846].

**\$6400**

[Click anywhere for full details or search 3907265 at hordern.com](#)

A fascinating letter from the Moreton Bay colony in 1846, with early news of the safe arrival of Leichhardt in Sydney after his arduous trek to Port Essington, and a challenging account of life in the region: ‘this is a rough and hard life and fitted only for a young man to undertake.’ The letter is interesting as giving the opinion of a Moreton Bay local on the German explorer’s unlikely return, Leichhardt having set out from the area in late 1844. Bean writes: ‘The Colony has been lately under much excitement and some rejoicing at the safe return of Dr Leidkart (sic.) from Port Essington to Sydney... a few months after his departure Blacks came in the furthest out-station and reported that the whole party had been killed. A party was fitted out to ascertain the truth of this report but returned without any thing satisfactory and from the length of the Doctor’s absence all hopes of his return were given up, when to the surprize of all the good people in Sydney the enterprising Doctor and all his party excepting one who was killed by the Blacks, landed in the Port. I always considered the enterprise as a very rash adventure but since it has succeeded so well I must say it is the most plucky undertaking I have heard of in the Colony. The accounts of the Country he travelled are far more favourable than was generally expected.’



Henry Haffey Bean (1809 – 1890) evidently had a difficult time in Australia, and writes that his ‘circumstances are far from being so good as they were some four or five years ago.’ He writes of having only a few stock, but is optimistic about his chances of returning home to England in the next few months with some money in his pocket. He discusses the need for Government-supported emigration to the region, and the cost of livestock (sheep 5/- per head, cattle 15/-). The property Tooloom was sold in 1846 by auction in Sydney, where it was listed as being 125 miles from the “Clarence settlement” and 85 miles from “Limestown, Moreton Bay”.



35. [LEICHHARDT]  
LEICHHARDT, Ludwig.

*Tagebuch einer Landreise in Australien...*

Octavo, illustrations in the text; some spotting, mainly affecting the early sections, original patterned maroon cloth sides.,

Halle, Druck u. Verlag H.W. Schmidt, 1851.

**\$2400**

[Click anywhere for full details or search 2609394 at hordern.com](#)

The first German edition of this famous account of Leichhardt's expedition from Moreton Bay to Port Essington. Leichhardt prepared his journal for publication in England and gave many lectures, not only on his scientific findings but also in praise of the excellent economic potential of the country through which he had passed.

Ferguson, 11563.

36. LEICHHARDT, Ludwig.

*Journal of an Overland Expedition in Australia...*

Octavo, seven plates including frontispiece, further vignettes, with three maps mounted on linen in uniform folding case; fine in original publisher's cloth, lovingly preserved in a handsome gilt blue morocco solander case.

London, T. & W. Boone, 1847.

**\$16,500**

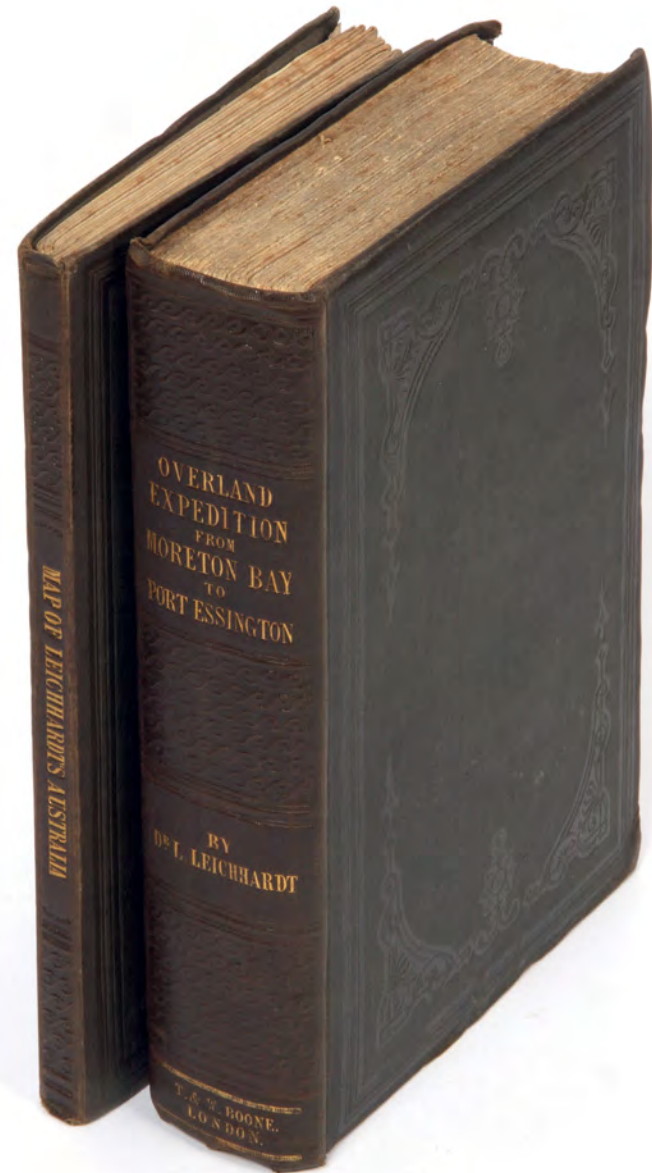
[Click anywhere for full details or search 4106014 at hordern.com](#)

An excellent copy of the first edition of this great monument in the history of Australian exploration, here complete with the portfolio of maps in its original cloth binding. Leichhardt's *Journal of an Overland Expedition* documents one of the most unlikely and courageous ventures ever undertaken in the history of the continent. When Leichhardt arrived in Sydney in February 1842, he was considered learned but eccentric: he possessed no bush craft skills, had poor eyesight and was unable to shoot. Yet he proved a quick learner and launched successful forays as far north as Moreton Bay. When a Government funded expedition stalled, Leichhardt headed his own venture funded by pastoralists and business-men.

What followed was one of the epic journeys of Australian inland exploration – spanning some 4800 kilometres. The party was racked by interpersonal conflict, inexperience, and hostility from local Aboriginal tribes (in late June 1845 one member was killed and two others seriously injured). After fourteen months they reached Port Essington in the Northern Territory in a state of perilous exhaustion.

When Leichhardt and his men returned to Sydney, celebrations lasted for months; and he was hailed ‘the prince of explorers’ receiving a sizeable sum raised by public subscription. His scientific and geographic work was greatly admired during his lifetime, but his reputation as an expeditionary leader has been criticised: his mercurial temperament and mysterious death during a later expedition have become part of the mythology of European Australia.

Abbey ‘Travel in Aquatint and Lithography 1770 – 1860’, 579; Australian Rare Books, 138a and 139; Ferguson, 4571.



## LYCETT'S MAGNIFICENT PANORAMA OF HOBART

### 37. LYCETT, Joseph.

#### View of the the Country round Hobart Town in Van Dieman's Land...

Lithograph on paper, 225 x 827 mm.; mounted,  
and in a handsome nineteenth century frame.

London, Charles Hullmandel, 1840.

**\$11,500**

[Click anywhere for full details or search 4307515 at hordern.com](#)

A rare and most attractive panorama of Hobart, prepared from a drawing by the famous convict artist Joseph Lycett and possibly based on earlier drawings by George William Evans, the deputy surveyor. Joseph Lycett (c.1775 – 1828) was convicted of larceny and transported to New South Wales for 14 years, arriving on the General Hewitt in 1814. He had been trained as a portrait and miniature painter in Staffordshire, so his services as a professional artist were much in demand in the early years of the colony.

This fine lithograph is based on an original drawing and was a commission by Professor Buckland, an Oxford academic and a geologist and palaeontologist. "A letter dated 17 January 1840 from Buckland to the botanist Robert Brown confirms both the date and his ownership of the drawing: 'Scharf is drawing for me on zinc a reduction of my large drawing by Lycett of Hobart Town & I am anxious to get the trees correct. I will thank you to call at 14 Francis Street, Tottenham Court Road — where the drawing now is and give a word or 2 of advice.'" (McPhee, *Joseph Lycett*, p. 271)

The lithographer of the print, George Scharf, had studied lithography in Germany, later working in London with several lithographic publishers including Rudolph Ackermann and Charles Hullmandel. Hullmandel, who printed this panorama, had his own lithographic press: "[his] refinement of the lithographic process achieved greater subtlety and graduations of tone, as well as the ability to create a soft wash of colour" (McPhee).

This fine panoramic view is a superbly executed and beautiful lithograph; rare in any form, this is an example of the state with the artist's name reading "Lycet" and "Profefsr" misspelled.





## THE COLONIAL SECRETARY'S HOUSE BY CONRAD MARTENS

### 38. MARTENS, Conrad.

#### Macquarie Place Sydney...

Watercolour on board, image 460 x 640 mms.

Signed lower right and dated 1839.

Mounted and framed

Sydney, 1839

**Provenance:** Most likely through descent from Pieter Laurentz Campbell whose son Captain Ronald Macleay Laurentz Campbell fought in the Franco-Prussian war for German Emperor Wilhelm I.

**\$245,000**

[Click anywhere for full details or search 4504872 at hordern.com](#)

The rediscovery of a major Sydney painting by Conrad Martens (1801 – 1878). At the time this outstanding painting was commissioned, the English-born artist Martens had been in New South Wales for four years. He had arrived in Sydney in 1835, in company with Charles Darwin, aboard HMS *Beagle*, on which he had travelled as voyage artist in 1833 – 1834. Once settled in Sydney, Martens built his artistic reputation with a loyal clientele amongst officials and pastoralists of the colony and was widely recognised by the picture-buying elite as a superior landscape artist; today he is probably the best known of all colonial artists.

One of the leading members of the colonial establishment was the Colonial Secretary, Alexander Macleay who held the most important public office in the colony after the Governor from 1826 to 1837. For more than a decade, the Colonial Secretary's house was also the family's home (although Macleay spent much of that time planning his grand new house at Elizabeth Bay, designed by John Verge, the fashionable architect of the day).

This watercolour by Martens is the most accomplished extant depiction of the Colonial Secretary's residence with its lush semi-tropical garden setting, but it also provides a wonderful image of Francis Greenway's fountain situated in Macquarie Place as it was in its original form. This little structure caused the architect great grief for its perceived extravagance when he was questioned by J.T. Bigge, the Royal Commissioner into Governor Macquarie's administration. Elizabeth Macquarie had a hand in its design and sent a terse reply when Bigge asked her for a document in her possession relating to the fountain. It survived in an altered state, and the final indignity of becoming a urinal, until 1883 when it was replaced by the statue of







Thomas Sutcliffe Mort on its site. The Colonial Secretary's house and gardens in Bridge Street no longer stand, having been replaced by the Chief Secretary's building in the 1880s; both these colonial seats of administration were of national importance embodying historic, social and architectural significance.

The house was one of the most important buildings of the Macquarie period: it had been completed in 1815 with Elizabeth Macquarie, the Governor's wife, having decided upon its appearance, based on a plate in Edward Gyfford's *Designs for elegant cottages and small villas...* (London, 1806), a copy of which she had brought to Sydney in her personal library. The house had a front elevation facing Macquarie Place on the southern side of Bridge Street and a side elevation to Elizabeth Street north (now Young Street), facing west. As his eldest daughter Frances Leonora (Fanny) Macleay wrote in late 1826, Macleay had instructed that a verandah be added to the western side. It is this view of the house which Martens chose as a preliminary sketch for his finished painting. The sketch, now held in the Mitchell Library, is inscribed 'Residence of Alex. McLeay Esq. Sydney. March 3. / [18]39'. Fanny also drew this side of the house in a pencil sketch now in the Mitchell Library.

In his large scale finished watercolour Martens has replaced the two European figures portrayed in his preliminary sketch with a group of local Aborigines gathered around the fountain. While two appear to be wearing government-issue blankets, the other two are dressed in European attire and one holds a boomerang – perhaps for sale, or for demonstration to visitors – with his other arm outstretched as if taking aim. The blankets, made at the Parramatta Female Factory from locally grown wool, were natural-coloured woven cloth. They were issued annually in Sydney to Aboriginal people between 1826 and 1844.

Is this group of original inhabitants clustered by buildings which directly symbolise the European administration and settlement a conscious allusion by the artist to their dispossession, or simply a record of an everyday scene at the time, with the red shirt of the standing figure acting as a focal point in the foreground?

The 1830s history of this painting is of particular interest. After resigning from his position in January 1837, Alexander Macleay, his wife Eliza, son William Sharp Macleay and unmarried daughter Kennethina later moved into Elizabeth Bay House. It was increasingly obvious that he had considerably overspent on the new property. This led to economies in the final form of the house (which he was forced to leave in 1845 due to financial difficulties) and on commissions of paintings by Conrad Martens, amongst other constraints. Two of his more affluent sons-in-law came to the rescue regarding the paintings.

Thomas Harington, Macleay's assistant secretary, married Fanny in 1836; she died after only two months of marriage. Another son-in-law was Pieter Laurentz Campbell, a military officer, merchant and civil servant who took over the duties of colonial treasurer in March 1839. He married Barbara Isabella, the youngest of the Macleay daughters, in 1834. Within ten days of each other in 1839, Harington and Campbell each acquired a finished watercolour of the Colonial Secretary's house, each of them paying fifteen guineas. That price at this period was typically how Martens valued his larger-sized works like the present painting. Harington's purchase is listed in Martens' *Account of Pictures* (Dixson Library, State Library of NSW) for 12 March, and Campbell's for 22 March.

The whereabouts of the two commissioned paintings of 1839 remained unknown until recently when this beautiful painting was offered in a Munich sale. Its German provenance strongly suggests that it is the one commissioned by Pieter Laurentz Campbell (1809 – 1848) which would then have passed to his son Ronald Macleay Lorentz (sic) Campbell, born at Parramatta in 1836; there is a complicated link to German connections; Captain Ronald Macleay Lorentz Campbell, was ennobled as Baron Craignish by the Duke of Saxe-Coburg-Gotha and applied to Queen Victoria to use the title in Britain. His application was accepted and he was allowed the title 'Baron Campbell von Laurents'. (see [https://en.m.wikipedia.org/wiki/Campbell\\_of\\_Craignish](https://en.m.wikipedia.org/wiki/Campbell_of_Craignish)). Thomas Cudbert Harington (1794 – 1863) never remarried and after leaving Australia, lived the rest of his life in London; his commissioned picture remains lost.

### 39. MILLER, John Frederick

#### *Cimelia Physica: Figures of Rare and Curious Quadrupeds, Birds &c.... with Descriptions* by George Shaw.

Folio, two works bound together, with a total of 67 hand-coloured engraved plates (see note), several with manuscript captions and small annotations, bookplates; a magnificent tall copy in contemporary full calf, original gilt-decorated spine laid down, red morocco label.

London, for Benjamin and John White, Horace's Head, Fleet Street and John Sewell, Cornhill, 1796

**Provenance:** "Wrest Park" bookplate of Thomas Philip Earl de Grey (1781 – 1859); ink stamp of twentieth-century collector Pierpaolo Vaccarino.

**\$62,000**

[Click anywhere for full details or search 4504928 at hordern.com](#)

A rare and extremely attractive work of natural history with magnificent ornithological, zoological and botanical plates, several depicting specimens collected on Cook's voyages for the first time. Unlike many contemporary works which included illustrations of the natural history of the Pacific, Miller's book is both folio-format and hand-coloured, to dazzling effect. This fine copy offered here is the early issue without later watermarks unlike others recorded.

All of the plates are by the artist John Frederick Miller (1759 – 1796), who cut his teeth engraving the plates for the official account of the *Endeavour* voyage (1773). Miller had planned to sail on Cook's second voyage with his patron, Sir Joseph Banks, but when Banks withdrew so did he, travelling instead as part of the Banks entourage to Iceland in 1772. Starting in 1776, Miller began to publish these beautiful plates

depicting the very latest and most striking discoveries: gulls and cassowaries, jerboas and falcons, as well as Cook specimens such as the two beautiful Tahitian Rails and the penguins from different regions of the southern oceans. He ultimately published 60 plates, creating a publication that is so rare that even its actual title is not firmly recorded; it is listed as either *Icones Animalium et Plantarum* or *Various Subjects of Natural History*.

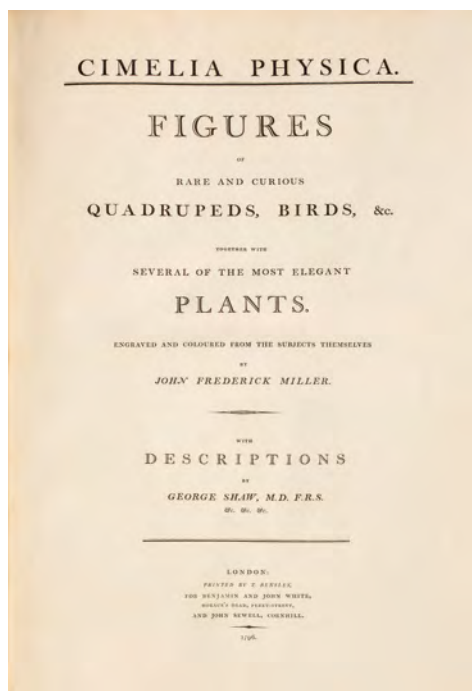
The project was all but abandoned until, in the 1790s, the zoologist George Shaw recognised its importance, writing a substantial accompanying text and helping publish the whole as the *Cimelia Physica* ("treasures of the physical world"): while sometimes called for convenience's sake the "second edition", this is the first appearance of the complete book and the only edition ever offered for sale. At the time Shaw, a lecturer at the Leverian Museum, had recently published the first ever zoology of Australian animals, which is why the text here includes occasional printed comparisons with some of the animals of New Holland.

Beautifully bound, this volume includes a complete copy of the *Cimelia Physica* (essentially 60 plates & 106 pp. text), many of them with original manuscript captions, perhaps signifying early issue.

The present copy has added significance because the original owner has extra-illustrated it with a further seven exotic botanical plates and a leaf of text, including two depicting New Zealand specimens which also date from Cook's voyages. These plates were done by Miller's father Johann Sebastian Müller as a rare supplement to his *Illustratio Systematis Sexualis Linnaei*, published from 1775 – 1777, although these "Icones Novæ" plates are dated 1780 (see Soulsby, for a description of a similar copy in the British Museum).

Nissen IVB, 638; Bird Books, p. 94; Sherborn & Iredale, 'J.F. Miller's Icones,' *Ibis* (1921); Soulsby, *A Catalogue of the Works of Linnæus*, no. 1224b; Stafleu & Cowan, 6033; Wood, p. 465; Zimmer, p. 585





40. MITCHELL, Thomas Livingstone.  
WYLD, James, publisher.

Maps & Plans, Showing the Principal Movements,  
Battles & Sieges, in which the British Army was  
engaged during the War from 1808 to 1814...

Elephant folio (855 x 685 mm), with engraved title  
and dedication, 37 lithographed maps and plans, some  
folding or double page (up to 855 x 1390 mm), many with  
hand-coloured troop positions and some geographical features,  
including three maps with coloured overlays and seven maps  
with vignette views, and a lithographed plate with five views;  
in half morocco; expert repairs to corners and spine replaced  
to style; dark green old cloth sides incorporating the large,  
gilt title label from the original cover; marbled endpapers.

London, James Wyld, [1840].

**\$28,500**

[Click anywhere for full details or search 4504792 at hordern.com](#)

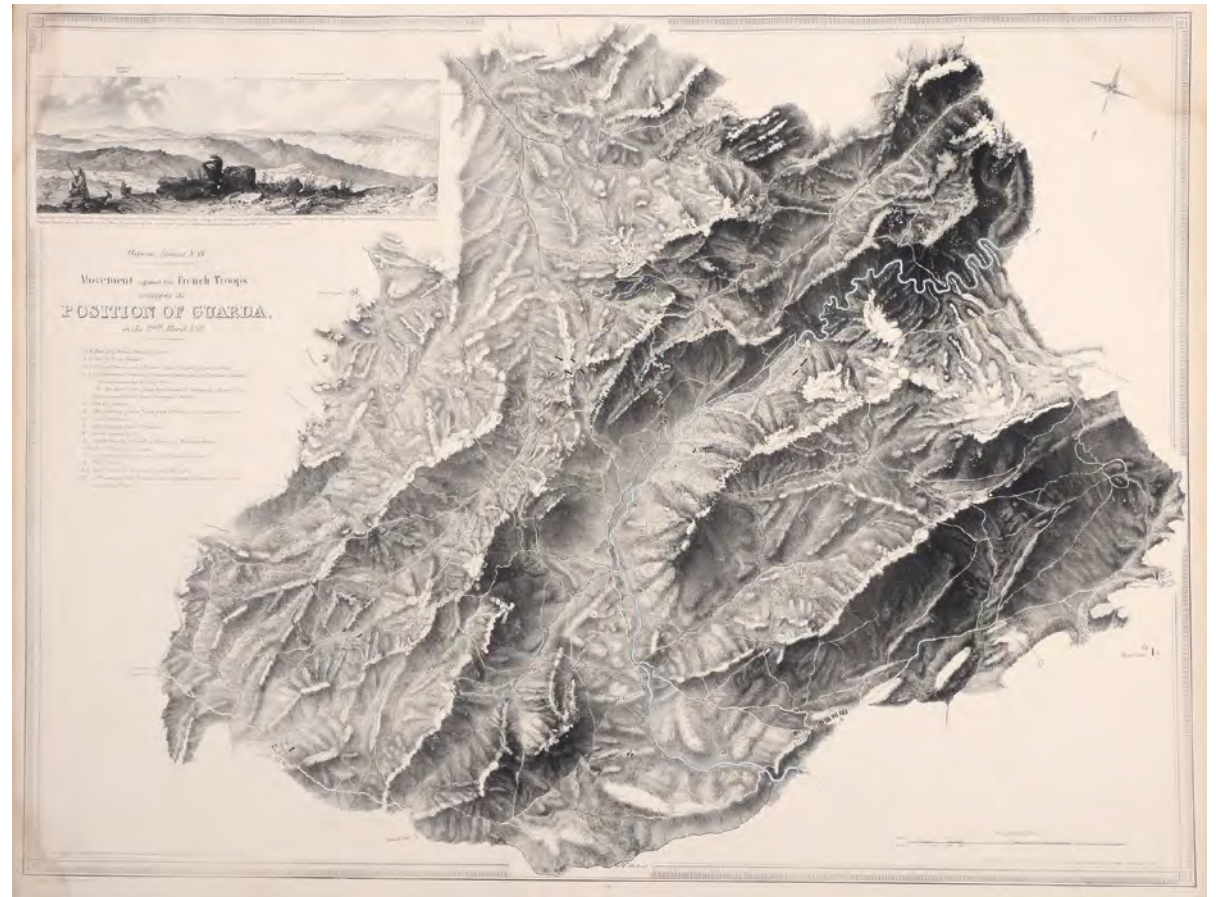
This extraordinary publication mapping the military progress of the Peninsular War – very large, enormously detailed, and extremely rare – represents the early and highly-skilled work of Thomas Livingstone Mitchell, one of the greatest Australian explorers and the long-serving Surveyor-General of New South Wales. Mitchell's magnum opus is as rare as it is important, and as important as it is large: in fact enormous. The complex printing techniques employed, the very specialist subject, and the sheer size and weight of the publication suggest a very limited print run, while the size and weight of the Atlas have

undoubtedly been further responsible for its narrow survival rate; meanwhile, even if known to military historians its significance as testimony to the enormous and varied skills of the great Australian explorer and surveyor has been far from sufficiently noticed.

Thomas Mitchell served as a young man in the Peninsular War: in 1811 he was gazetted a second lieutenant in the 95th Regiment and served at the battles of Ciudad Rodrigo, Badajoz and Salamanca. A number of men who would later be important in Australian history served together in Wellington's campaigns: Mitchell served alongside William Light, the founder of South Australia, James Taylor, creator of the splendid *A Panoramic View of Sydney. The Entrance, The Town, and Part of the Harbour of Port Jackson* (London 1823) and James Wallis, whose *An Historical Account of the Colony of New South Wales* of 1821 was the first book of views engraved in Australia.

Mitchell's patron Sir George Murray, Quartermaster-General, recognised Mitchell's topographical and mapping skills and organised his commission to produce plans of the major Peninsular battlefields. This commission occupied Mitchell for five years in Spain and France, and subsequently eight years in England before his departure for Australia, and later, once again in England, completing the working up into finished maps for the Atlas from 1838 to 1840. This massive input is reflected in the immense size and detailed scope of the resulting publication.

In the course of his Australian explorations, and during his surveying work, it fell to Mitchell to name many features of the Australian landscape, from mountains to streets, and both Sargent and Wright have demonstrated quite how often Mitchell's names were chosen to commemorate his former colleagues from the Peninsula campaigns.





## DUTCH SEVENTEENTH CENTURY MAP OF THE AUSTRALIAN COAST

### 41. MORTIER, Pierre.

#### Carte des Costes de l'Asie sur l'Océan contenant les Bancs Isles et Costes &c...

Engraved map, 565 x 860 mm (map size);  
contemporary hand-colouring, framed.

Amsterdam, Pierre Mortier, circa 1700.

**\$6750**

[Click anywhere for full details or search 4504986 at hordern.com](#)



First issue of Mortier's important and highly attractive large format Dutch map depicting the "coasts of Asia" and including a good and substantial early depiction of the Australian coast, showing VOC voyages from Hartog (1616) to Tasman (1642 – 1644). The map is unusually detailed regarding the Dutch voyagers in Australian waters, with the stretches of coast they explored named, including the now familiar rollcall of captains such as Houtman (1619), Leeuwin (1622), Carstensz (1623), de Wit (1625) and Nuyt (1627). The fact that the outline of Australia retains the same basic shape it had had since the mid seventeenth-century, is testament to the hiatus in major European voyages in the region, although the map does inadvertently improve the relative position of Tasmania compared to other Mortier maps of the era, which had shown the island too far to the west (much like the Thevenot map which is the original source).

One of the more remarkable aspects of the map is that it includes an attempt to clarify the question of New Guinea and the Torres Strait at a time when the region was very poorly understood, and actually notices landfalls made by Luís vaz de Torres, although his name is not specifically mentioned: of course, it was not until the time of Captain Cook and the Admiralty hydrographer Alexander Dalrymple that this region was better understood. The mapping of the west coast of Cape York is based on the 1623 Carstensz voyage, and not the earlier explorations of Janszoon on the Duyfken.

Tooley, p. 209.

## BY THE 'FATHER OF AUSTRALIAN MUSIC'

### 42. NATHAN, Isaac.

#### An Essay on the History and Theory of Music...

Large quarto, including 40 leaves of engraved musical scores continuously paginated with the text; old pencil marginalia, in mid-nineteenth century black half with gilt lettering.

London, Whittaker, 1823

**Provenance:** From the library of the Australian bibliophile and publisher Walter Stone, with his bookplate.

**\$6500**

Click anywhere for full details or search 4311680 at hordern.com

A treatise on the art of singing and the philosophy of music by the 'father of Australian music'. Born in Canterbury in 1790, Nathan's father was a cantor in the local synagogue and instructed his son in the lore of traditional Jewish music. Throughout his life, Nathan forged links between Jewish music and mainstream European culture. In this respect he is best remembered for his collaboration with Lord Byron on the *Hebrew Melodies* of 1815. Nathan composed the scores for Byron's verse (including the enduring *She Walks in Beauty*) and the book was a resounding success for decades to follow. Nathan was the first to record and memorialise Aboriginal music, whilst in 1847 he composed the first opera written and produced in Australia, *Don Juan of Austria*. Generally he played an important role in the advancement of Australian music as the Sydney scene became increasingly cosmopolitan following the end of convict transportation, and at the same time was a successful ambassador for Jewish culture in both England and Australia.

His *Essay* is an example of this fruitful cultural exchange, including illuminating detail on the history of Jewish melodies. It includes a table



of Hebrew accents as pronounced by both Spanish and German (i.e. Sephardic and Ashkenazy) Jews accompanied by an engraved musical score. Nathan insists that poetry and music are inseparable: 'Harmony prevails throughout the works of our Creator; it is perceivable in all living things, even to the minutest fibre of the smallest field-flower, and it is their just and symmetrical proportions which delight us by throwing a pleasing harmony over the whole. In poetry, sublimity of ideas, brilliancy of imagination, and the reasoning of philosophy, would be nothing if the versification did not strike in sweet numbers on the ear.'

Sendrey, Bibliography of Jewish Music, 2061.

## THE IDEAL IMAGE OF THE “NOBLE SAVAGE”

### 43. [OMAI] DANCE, Nathaniel, engraved by F. BARTOLOZZI.

Omai, A Native of Ulaietea.

Etching and stipple engraving, 540 x 330 mm.; framed.

London, Publish'd according to Act of Parlt., 25th October 1774.

**\$11,500**

[Click anywhere for full details or search 3904130 at hordern.com](#)

A wonderful full-length portrait of Omai (also known as “Mai”), the Tahitian who was seen as an outstanding example of Rousseau’s noble savage when he arrived in England on the *Adventure* with Captain Furneaux in 1774. The portrait is based on the painting by Nathaniel Dance, who would later also paint Captain Cook. Omai is shown carrying the wooden pillow-stool now in the Musée de Tahiti et des Iles. With a feathered circlet and draped in tapa cloth and with tattooed hands he embodies the beauty of the newly discovered Pacific islanders.

Joseph Banks so admired Dance’s painting that he personally commissioned Bartolozzi to do the engraving. Dance’s portrait is the best known of the many images of the famous Tahitian, who was placed in the care of Joseph Banks and Dr Solander when he arrived in England, both of whom he remembered from their visit to Tahiti five years earlier on Cook’s first voyage. His natural grace captivated London society, and the fine portrait epitomised the eighteenth-century ideal of the noble South Sea islander.

Bartolozzi was born in Florence in 1727 and after studying drawing moved to Venice specifically to pursue his interest in engraving. He arrived in London in 1764 and was quickly appointed “Engraver to the King”. Remaining in London for the next forty years Bartolozzi was a founding member of the Royal Academy from 1768.

This handsome and romantic portrait is testament to the contemporary interest in Omai, and was one of the first large-scale and separately-issued images that were produced to satisfy European curiosity and to advance anthropological interest in the peoples of the Pacific.

This tradition of taking exotic natives of interest back to Europe really took hold with the voyagers of the second half of the eighteenth century, most famously with Bougainville and Cook (though nearly a hundred years earlier Dampier had taken Giolo, the “Painted Prince”, back to England with him) and continued well into the nineteenth century.

The four-line inscription mentions both Furneaux and, particularly, Lord Sandwich of the Admiralty, who was Omai’s great friend and protector during his two-year stay in England.

Francesco Bartolozzi was renowned throughout Europe for his technique of “stippled” engravings, of which this is a fine example

Beddie, 4569; Nan Kivell and Spence, p. 238 (illustrated, p. 75).





**OMAI a Native of ULAIETEE.**

*Brought into England in the Year 1773 by Tobias Furneaux Esq. Commander of His Majesty's Ship Adventure.  
 Having been introduced to the Royal Society by JOHN FARR, of SANDWICH, Esq. (then Governor for ascending  
 the COAST of Linn. High & Low of that Port and District, &c. &c.)*

*By his Lordship's most devoted humble Servant,  
 J. M. Bartolozzi.*

Published according to Act of Parliament 1773.

## ONE OF THE MOST INFLUENTIAL WORLD MAPS: IMAGINING THE SOUTHERN HEMISPHERE

### 44. ORTELIUS, Abraham.

#### Typus orbis terrarum...

Hand-coloured engraved map, 465 x 590 mm. (sheet size), old central crease (as always), Latin text verso; some marking and browning to the margins, very good.

Antwerp, Plantin, 1570.

**\$16,750**

[Click anywhere for full details or search 4504956 at hordern.com](#)

An excellent copy with bright original colour: the major world map of the great cartographer Ortelius, of the highest significance for the imagining of the Pacific and the Great Southern Land. One of the more remarkable aspects of the map is how fully it investigates the southern hemisphere, depicting the speculations of classical geographers and the vague reportage of Marco Polo, jostling with the very latest reports from Spanish and Portuguese voyagers in the Indian and Pacific Oceans.

Abraham Ortelius (1527 – 1598) had an early career as an engraver and a book dealer but, partly through the encouragement of Gerardus Mercator, turned to scientific geography in the 1560s, and published his *Theatrum Orbis Terrarum* ("theatre of the world") at the end of the decade, widely considered to be the first and certainly most influential modern atlas.

This world map is based on a much larger and extremely rare wall-map by Mercator of 1569, but the accessible format of the Ortelius version meant that it would become the map that gave currency to the theories that would dominate scientific thinking for centuries. The central premise of the map, the notion of the "balancing" of the top and bottom of the globe, can clearly be seen by the two polar landmasses: a series of four large islands in the north, pierced by great waterways that seem to go through to the pole and, much more dramatically, the massive "Terra Australis Nondum Cognita," at the bottom.

Unlike for the Arctic, which is largely non-descript, the Great Southern Land is enriched with a series of (partly fictional) landfalls. The Southern Land, that is, is a complicated synthesis of classical geography, the travels of Marco Polo (Beach, Lucach, Maletur), a garbled account of what had originally been a description of parts of South America as the "kingdom of the parrots" (Psittacorum Regio), a completely speculative reworking of what truly lay below the southern banks of the Straits of Magellan and, lastly, the fragmentary knowledge of New Guinea and the surrounding waters.

Of course, while it is easy to dismiss the ways in which the map is a pastiche of early travellers' tales, it has been the subject of endless speculation because parts of the imagined coastline are so suggestive of parts of northern and western Australia, not formally mapped until the incursions of the Dutch in the seventeenth century.

The present example is the first issue of the plate, engraved by Francis Hogenberg, second state, recognised by the very faint line or crack at lower left, and some subtle changes to the cloud border.

Clancy, Mapping of Terra Australis, 5.16 (1570 issue); Koeman, 31:351 (map 109); Ortelius Atlas Maps, 166; Shirley, 122.







## “THE GREATEST CLASSIC OF THE EARLY YEARS OF SPANISH ACTIVITY IN THE NEW WORLD”

### 45. OVIEDO Y VALDES, Gonzalo Fernandez de.

#### Historia General y Natural de las Indias, Islas y Tierra-Firme del Mar Océano...

Four volumes, folio, with a total of 15 plates  
(three folding, one coloured); a fine uncut  
set in contemporary half morocco.

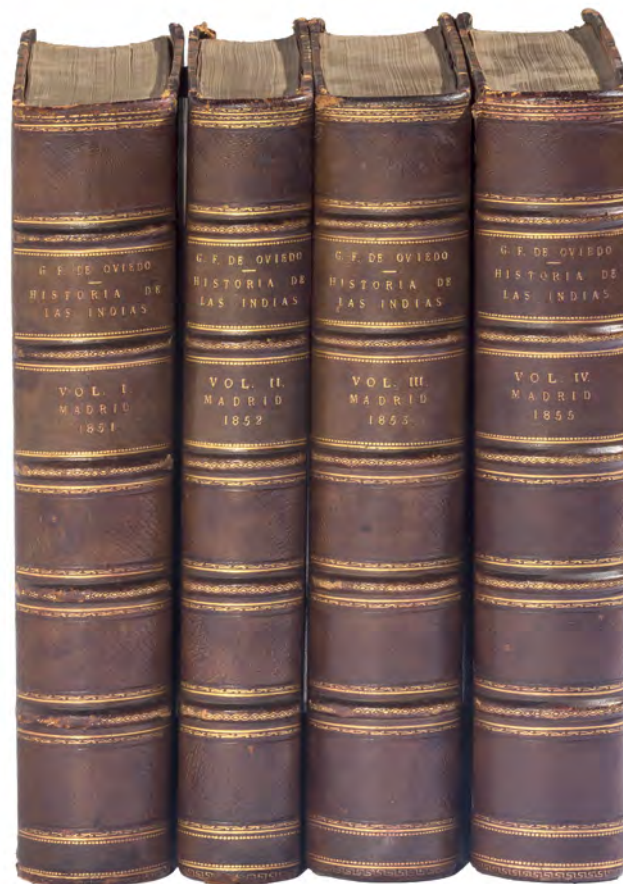
Madrid, Real Academia, 1851 – 1855.

**\$11,500**

[Click anywhere for full details or search 4504977 at hordern.com](#)

The first full publication of one of the great eyewitness accounts of the Spanish settlement of the New World: “this is the source from which most literary writers have drawn their accounts of the early occurrences in the New World” (Church). The great sixteenth-century text was “a massive work which, if published when it was written, might have given its author the literary stature of Barros... As Oviedo’s work stands, it is a noble monument; in fact, it is the greatest classic of the early years of Spanish activity in the New World to be chronicled by a contemporary...” (Penrose). Oviedo gives the earliest full and credible descriptions of many New World species, along with the best depiction of life in the Americas in the early 16th century.

Oviedo was well-connected at the Spanish court: he was present at the return of Christopher Columbus in 1493. After travel and study in Italy he made his way to the New World in 1514, beginning *Historia general y natural* in the 1520s, returning to Spain in 1523, where publication of *Sumario de la natural historia de las Indias* brought him to the attention of the Emperor and led to his appointment as official Chronicler of the Indies in 1532. The first nineteen books of his *Historia general* were printed in Seville in 1535. The twentieth book did not appear



until 1577, the year of his death, while the complete fifty books of the history were printed only in this form in 1851 – 55. No full English translation was ever published.

Borba de Moraes, II, pp. 644 – 5 (“This magnificent edition is hard to find today”); LeClerc, 433; Palau, 89532 (“magnifica en todos conceptos, tanto por el merito historico y literario como por la presentacion nitida y correcta”); Penrose, *Travel and Discovery in the Renaissance*, pp. 292 – 4; Sabin, 57990.

## A MANUSCRIPT MIRACULOUSLY SURVIVES A FAMOUS CONVICT SHIP MUTINY

### 46. [PAINE, Daniel, brother]

Manuscript letter to Daniel Paine, Sydney's first master boatbuilder, carried aboard the *Lady Shore*, written by his brother.

Single sheet of wove paper, 225 x 370 mm.,  
watermarked, folded to letter-size; original folds,  
addressed "Mr Danl Paine, Master Builder of his Majesty's  
Settlement Port Jackson, New South Wales".

March 21st, 1797.

**\$10,750**

[Click anywhere for full details or search 4504853 at hordern.com](#)

A remarkable survival: a letter carried aboard the *Lady Shore* by Thomas Millard, the ship's carpenter, to Daniel Paine, the first Master Boatbuilder of the Colony of New South Wales. The letter never reached Sydney as the *Lady Shore* was the subject of a famous mutiny: the only convict vessel bound for New South Wales to have been thus affected. In 1797 she had left Portsmouth and off South America disaffected French prisoners of war in company with men from the New South Wales Corps conspired to capture the vessel. Another infamous prisoner, the confidence trickster "Major" James George Semple de Lisle, had apparently warned the Captain of an impending mutiny, but this went unheeded. An account of the mutiny is included in his highly successful autobiography published in 1799. Another account was published in 1798 titled *An Authentic Narrative of the Mutiny on board the Ship Lady Shore*. It was prepared for the press by the Reverend John Black using letters sent from South America by his likewise named son, the purser John Black. Thomas Millard survived the mutiny, and the letter to Daniel Paine with him, but not so a "Packing Case" and "book" mentioned in the letter.



Daniel Paine was a young shipwright who arrived in the Colony in 1795 having been appointed Master Boatbuilder by Governor Hunter: he built Bass and Flinders' second *Tom Thumb*. He fell foul of the authorities as a sympathiser of the Scottish Martyrs and left New South Wales in November 1796 (four months before his brother's letter had been sent), destined for America aboard the *Prince of Wales* and then the doomed *Lady Washington*. Paine's journal account of his voyage to New South Wales and the grounding of the *Lady Washington* in the Philippines in July 1797 are held in the Royal Observatory, Greenwich.

Knight, R J B & Alan Frost (eds), *The Journal of Daniel Paine 1794 – 1797* (1983); ADB;

## AN INTIMATE FAMILY ALBUM WITH BEAUTIFUL ORIGINAL WATERCOLOURS BY SARAH STONE

### 47. STONE, Sarah [SMITH].

Album of forty fine watercolours by the artist of the Leverian Museum, in striking original condition...

Quarto album, 40 original watercolours tipped onto coloured pages, most signed "Sarah Smith", ornately gilt-printed title-page with added hand-painted monogram in gilt reading "JLS & SS"; the binding of an embossed design of maroon roan, with central classical motif surrounded by an ornate floral pattern, signed by the manufacturer Remnant & Edwards with gilt-stamped "Scrap Book" lettered on the spine.

England, partly dating from the 1790s, assembled as an album circa 1825 – 1830.

**Provenance:** Gilt monogram "JLS & SS" (for John Langdale Smith and Sarah Smith), the embossed binding manufactured by Remnant & Edwards in the late 1820s. By the twentieth century the album was in the possession of Elizabeth Bateman, who worked at Hall's Bookshop in Royal Tunbridge Wells, Kent, from 1955 until her death in 1983, and with her descendants until recently sold.

**\$145,000**

[Click anywhere for full details or search 4504860 at hordern.com](#)

An exquisite and unrecorded album of watercolours by Sarah Stone, the artist who made a decisive contribution to the early natural history of the Pacific and Australia, with a clear provenance to her family. The album is a dazzling testament to Stone's range and skill, and is also likely to be a key that will help unlock more details of her later career, because the great majority of works in the album are signed with her married name and therefore date from after her 1789 marriage to John Langdale Smith, by far the least known period of her work as an artist.

All-in-all, it is a fascinating and enigmatic assemblage, dominated by a series of Stone's signature depictions of sea-life, exotic birds and artificial curiosities, notably six wonderful depictions of parrots, including what seems certain to be a slightly ragged Rainbow Lorikeet (still recognisable despite the vagaries of taxidermy in this era). The variety is incredible, ranging from a fine image of the mysterious "Tahitian Chief Mourner" acquired by Captain Cook, through to religious icons, bucolic barnyard scenes and a number of rural and coastal scenes that appear to show holiday-makers. The latter images, which frequently feature a young couple, suggest that this is a very personal selection: it is difficult not to speculate that some of the scenes in England and the highlands of Scotland (or perhaps Switzerland), may in fact be autobiographical.

This hypothesis is strongly supported by Stone's addition of the monogram "JLS & SS" to the title-page: given that the binding can be dated to the late 1820s (around the same time that her husband was afflicted by chronic illness, dying in 1827), we consider the album is very likely to have been meant as a memento or gift, perhaps for their only child, Henry.









Sarah Stone (c. 1760 – 1844) was a teenager when she was employed as an artist by Sir Ashton Lever, the owner of the greatest eighteenth-century collection of natural history and objects of curiosity. She “spent hours in Sir Ashton Lever’s museum, faithfully drawing and painting mounted birds, insects, mammals, fishes, lizards, fossils, minerals, shells and coral from all over the world, as well as ethnographical artefacts brought back from exploratory voyages, including those of Captain Cook” (Jackson, *Sarah Stone*, p. 9). Such is Stone’s connection to Cook’s voyages that it has tended to obscure her profound importance for the early natural history of Australia, despite her central role in the illustration of First Fleet surgeon John White’s *Journal of a Voyage to New South Wales* (1790).

Although the album itself dates from the 1820s, it is clear that many of the watercolours are much earlier. Indeed, the fact that the works are signed Smith (not Stone), together with the condition of some of the birds, is the closest thing to a time-stamp that could be imagined on an undated watercolour: after 1789 because of the change in her name, but before the end of the 1790s because their appearance broadly matches those in other works of this pioneering era, such as the awkwardly posed birds in the Museum Leverianum (1796).

Of the six exotic parrots, one has been firmly identified as an African Grey, *Psittacus erithacus* (Jackson, p. 21), two are certain to be Indonesian species, and one is considered to be a (probably juvenile) Rainbow Lorikeet. As yet, the precise nature of the other two remains unknown, although one could feasibly be a Rosella. A fourth watercolour depicts three beautifully-rendered seabirds, two gulls and a tern, on a rocky outcrop overlooking a bay.

The album also includes an uncommonly fine depiction of seven exotic shells, dominated by a large Charonia, as well as a fine Cone with purple striations and another with an opalescent green. Another familiar inclusion in the Leverian were sharks (and their teeth), which must explain why the present album includes a fine example of a shark, very similar to one depicted in Stone's so-called *Sketchbook I* (see Kaeppler's *Holophusicon*, p. 72).

The last of the definitively Leverian works is an exceptionally important depiction of the Tahitian Chief Mourner (see illustration right), the religious dress of tapa, shells and feathers which fascinated Cook, who personally acquired the examples that ended up in the Museum. Stone's depiction here is not unlike another of her watercolours now in the Bishop Museum (see Kaeppler, *Artificial Curiosities*, p. 124–5), but even a cursory comparison makes it quite clear that two distinct outfits are depicted; in short, it is possible that the sketch depicts the “lost” example of the dress from the second voyage, at one point recorded in the Leverian collection.

A list of the watercolours and a fuller description is available.

Christine E. Jackson, Sarah Stone: *Natural Curiosities from the New World* (London, 1998); Adrienne Kaeppler, *Holophusicon: The Leverian Museum* (Germany, 2011); [King & Lochee], *Catalogue of the Leverian Museum* (London, 1806); [Leverian]. *A Companion to the Museum*, (late Sir Ashton Lever's) (London, 1790).





#### 48. SWAINSON, William.

##### Zoological Illustrations...

Six volumes, octavo, 318 handcoloured plates, an excellent set in uniform contemporary green half morocco over marbled boards, all edges gilt.

London, Baldwin, Cradock, and Joy,  
1820 – 1823 & 1830 – 1833.

**\$23,750**

[Click anywhere for full details or search 4403302 at hordern.com](#)

A particularly attractive set of both first and second series of this beautiful work of natural history; all published. Not only is Swainson's important work rarely offered, few examples in contemporary bindings seem to have survived as complete sets in good original condition, as here. The importance of this work to Australian and Pacific natural history cannot be overestimated: several plates feature Australian specimens – particularly birds – figured for the first time, while many of the illustrations are derived from the collections of important figures such as Sir Joseph Banks, Elizabeth Bligh, Allan Cunningham and John Byron. A plate in the second series, depicting the Jamaican "Two-Toothed Disk Snail" is from an original sketch by John Lewin, a friend of the Swainson family.

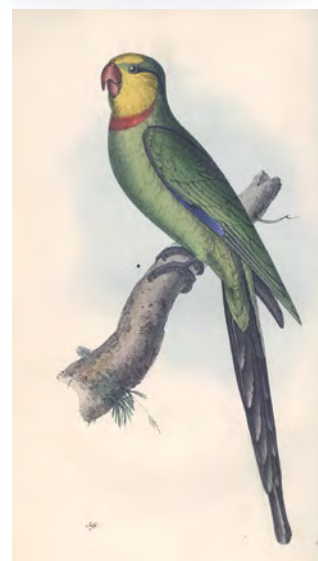
The work deals with specimens from all around the globe, with many from Java, the East Indies, and the Americas (particularly Brazil, visited by Swainson in 1816). Of great interest are the many plates illustrating specimens from the South Seas. Swainson was particularly good on shells, although was sometimes not able to be

more specific than simply giving their habitat as "South Seas". There are, nonetheless, three illustrations of Australian shells, the "New Holland Mitre", the "Mitra melaniana", and the "Scaphella maculata", the last from the collection of Elizabeth Bligh. Several other South Seas shells are from the collection of Sir Joseph Banks, including the "Mitra vitatta", about which Swainson comments that "this superb shell is figured from a matchless specimen brought home by that illustrious and lamented patron of science, the late Sir J. Banks, from the Pacific Ocean".

The work is rich with images of Australian birds, with lovely depictions of the "Azure Kingfisher", "Red-shouldered Parakeet", "Turcosine Parrakeet", "Blue-fronted Parrakeet", and the "Tabuan, or King Parrakeet" (drawn by Swainson from a live specimen). He includes an image of the "White-collared Honeysucker", with the interesting note that "Lewin's figure is so excellent, that I should not again have represented this bird, had not the plate been prepared previous to the publication of his work". Perhaps the most personal note accompanies his depiction of "Swainson's, or Blue-bellied Lory" (*Trichoglossus Swainsoni*), where he comments on his "pleasure at seeing our name affixed to this charming bird, and in clearing up its history. As a child we well remember our unwearied delight at seeing its figure in White's Voyage".

Swainson's friend William Elford Leach, head of zoology at the British Museum, first encouraged him to experiment with lithography so as to make drawings of animals suitable for colouring. Thus began the publication of this, his first major work, in which all of the plates are by the author; Swainson was the first illustrator and naturalist to use lithography in this way, achieving a fresh and admirable style.

Dance, 'A History of Shell Collecting', pp. 91 – 2; Nissen IVB, 911; not in Ferguson; Sitwell, 'Fine Bird Books', p. 110.



## SUPERB PAINTING OF THE LARGEST WARSHIP EVER SEEN IN THE PACIFIC, BY A GREAT MARINE ARTIST

### 49. THOMAS, Robert Strickland (1787 – 1853), R.N.

#### *HMS Collingwood* off Bora Bora.

Signed lower right, inscribed on stretcher,  
oil on canvas, unlined 514 x 722 mm;  
in original gilt frame.

England, 1848.

**Provenance:** Commissioned by Admiral Seymour personally, later with his third daughter Emily Charlotte (1825 – 1892), who had sailed with him to the Pacific. She married the second Baron Harlech, William Richard Ormsby Gore (1819 – 1904), then by descent, remaining at the family seat Glyn Cywarch, in Wales, until 2017.

**\$85,000**

[Click anywhere for full details or search 4504917 at hordern.com](#)

The magnificent 80-gun battleship *HMS Collingwood* cruises to its anchorage at Bora Bora in 1845, the last deep-water harbour in the Society Islands to retain its allegiance to Britain. In the 1840s, rivalries in the Pacific nearly flared into open warfare after the French claimed Tahiti as a protectorate in the wake of the expulsion of two Catholic missionaries (the “Pritchard Affair”). The *Collingwood* had been sent out with two conflicting missions: to shore up British prestige at a time when the French outgunned them in the region, but also to ensure that war was averted.

The man appointed to command the *Collingwood* on this delicate mission was Sir George Francis Seymour (1787–1870), a resourceful officer, “successful in all his commands” (ODNB) and ultimately Admiral of the Fleet, the highest-ranking position in the entire Navy. His ship had been chosen just as carefully: not only was it regarded as one of the most beautiful in the Navy, it was, for its time, the largest British warship ever sent to the Pacific, dwarfing the two steam-vessels in the painting, *HMS Salamander*, and the French ship that was shadowing their movements, the *Phaeton*.

Seymour’s diplomacy decisively altered the history of the Pacific, not least as a catalyst for the drive towards self-determination in Australian politics. Although acclaimed in England for his peaceful negotiations, Seymour’s apparent inaction appalled the policy hawks in Sydney, who petitioned Queen Victoria for a military response.

Significantly, while the voyage is remembered for ceding Tahiti to French rule, the precise scene in the painting has a dramatic undercurrent, because Bora Bora was the last pro-British bastion in the Society Islands, the local chiefs refusing to formally submit to French government.

Seymour commissioned the painting in 1848, immediately after his return. Hitherto unattributed, it is now confirmed to be the work of the great naval artist Robert Strickland Thomas (1787 – 1853), who had been a Naval officer in his youth. His works are marked by superb realism, attention to the sorts of details that would please an Admiral (rigging, figureheads, precisely rendered ensigns) and a more than handy ability of suggesting the local features of a scene, as with the buildings clustered on the shore here. A number of his preparatory sketches are now in the Royal Museums Greenwich.

Full catalogue and list of references available on request.







### 50. VALLARD, Nicholas.

#### The First Map of Australia, from Nicolas Vallard's Atlas of 1547...

Colour lithograph printed on card measuring 435 x 585 mm.

Chester, McGachey, printer, for the Middle Hill Press  
of Sir Thomas Phillipps, 1856.

**\$3250**

[Click anywhere for full details or search 4504179 at hordern.com](#)



The only early printing of any of the so-called Dieppe maps, depicting the elusive landmass of 'Jave la Grande' that is often taken to represent parts of the Australian east coast. This map by the cartographer Nicholas Vallard was reproduced from his celebrated manuscript sea atlas of 1547, now one of the treasures of the Huntington Library in California. The atlas – one of altogether eleven surviving Dieppe School manuscript atlases all of which are held by major libraries in Europe and America – was owned in the nineteenth-century by Sir Thomas Phillipps, the extraordinary collector of manuscripts and books. He had this facsimile prepared by his Middle Hill Press, the imprint that he used for printing catalogues of his books, manuscripts and paintings, as well as all sorts of exotica including a fair quotient of anti-Catholic polemic. The printing was probably limited to about sixty copies.

The map has an important place in the cartographic history of the Pacific as it is often taken to point to an early unidentified voyage of discovery, perhaps Portuguese, along the north-east coast of Australia. It was Phillipps himself who entitled it "The First Map of Australia". Together with the reproduction of Rotz's Boke of Idrography, this is one of the few available specimens of the Dieppe School of cartography, whose surviving maps all display a far more extensive sixteenth-century knowledge of the Pacific and Australia than had otherwise been supposed.

## SIXTY DETAILED MAPS OF THE REGION

### 51. VANDERMAELEN, Philippe.

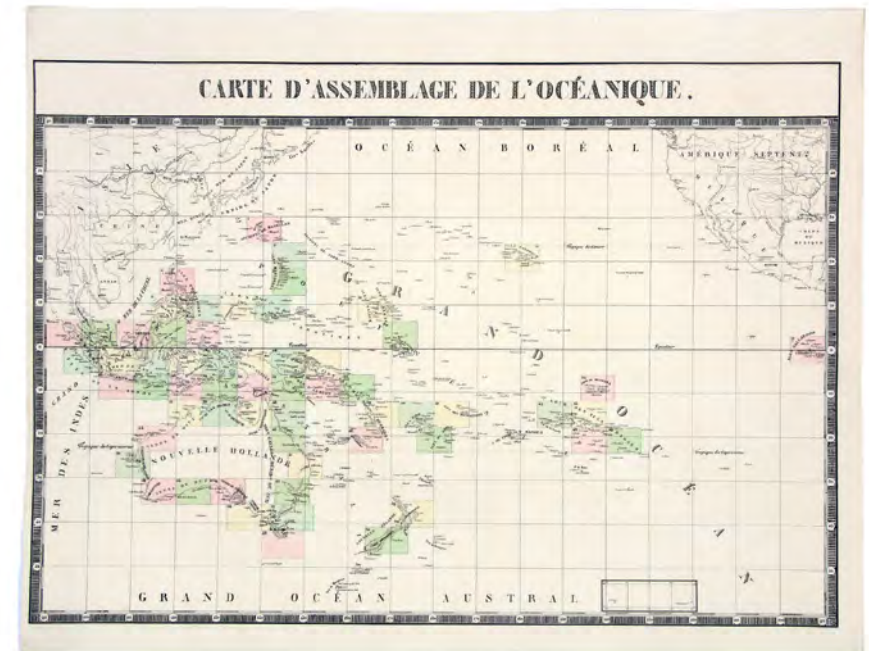
Atlas Universel de Géographie. Physique,  
Politique, Statistique et Minéralogique...  
Sixième Partie – Océanique.

Portfolio, comprising letterpress title-page, key map  
of the region and 60 numbered lithographic maps measuring  
530 x 685 mm.; a fine set with expert contemporary  
handcolouring, preserved in a contemporary folding  
case of half diced russia with marbled boards  
and gilt lettering.

Brussels, Lithographed by H. Ode, 1827.

**\$9500**

[Click anywhere for full details or search 4207051 at hordern.com](#)



A milestone of modern scientific cartography: the Australia, New Zealand and Oceania section of the pioneering large-scale atlas project of Philippe Vandermaelen, founder of the Etablissement Géographique in Brussels. The atlas is remarkable on several counts, not least its extraordinary scale of 26 miles to the inch. For the first time remote and inaccessible areas of the globe were mapped on a generous uniform scale, reflecting the objective spirit of scientific cartography then superseding the Eurocentric models of the eighteenth century. The atlas was printed lithographically, the happy outcome of a fruitful collaboration between Vandermaelen and master lithographer Henri Ode.

Perhaps the most extraordinary aspect of the atlas was the potential for the contents of the six volumes to be formed into an enormous globe with a diameter exceeding seven meters. Indeed, one complete globe was assembled for public display at Vandermaelen's Etablissement Géographique in Brussels. The attention to detail – and considerable challenges posed by the lithographic process – are evident in this volume dedicated to Australia and the Pacific. Although some areas remain uncharted, the sixty maps here included reflect a fastidious collation of information from myriad voyage accounts.

Koeman, III, Vdm.I; Phillips, Atlases, 749; Sabin, 43762.



### 52. VRIESE, Willem Hendrik de

*Hortus Spaarn-Bergensis. Enumeratio stirpium quas, in villa Spaarn-Berg prope Harlemum, alit Adr. van der Hoop...*

Octavo, two hand-coloured lithographic plates, manuscript presentation inscription to “Lys” (for Cornelius?) van der Hoop in Salzburg; a fine copy in the original printed green glazed-paper boards.

Amsterdam, Johannes Müller, 1839

**Provenance:** From the van der Hoop family with their inscription.

**\$11,500**

[Click anywhere for full details or search 4504891 at hordern.com](#)

Rare: a superb copy in the original boards with a family manuscript presentation. This small work by the botanist Willem Hendrik de Vriese is a detailed survey of the truly enormous number of exotic plants being grown at the Villa Spaarnberg, the country estate of Adriaan van der Hoop (1778 – 1854), a wealthy Dutch banker with a passionate interest in exotic botany: the range of his interests is summed up by the two plants depicted on the fine lithographic plates (a Lily from Japan and a “Theophrasta” from Hispaniola).

Significantly, van der Hoop and his gardeners had been assiduous in their collection of Australian plants, assembling a remarkable group for such an early date, especially in a continental garden: by our count no fewer than 188 are listed, from grevilleas and banksias through to Gynea Lilies, and even including a scattering of eucalypts and other full-grown trees (full list available on request).

Despite its relevance to Australian botany, we can see no record of a copy being held in Australia.

It is reasonably well-recorded that the Villa’s gardens were full of plants from the older Dutch colonies, notably southern Africa and the East Indies, but van der Hoop had much larger ambitions: the truly enormous number of exotics that are noticed in the catalogue is testament to the way in which such gardens had developed from being the preserve of a group of influential amateur botanists in the Georgian era (Sir Joseph Banks, Josephine, Dumont de Courset, etc.) to become an aristocratic fashion by the second quarter of the century, as the great and the good competed with each other to cultivate and record the remarkably long reach of their nurseries.

Such was van der Hoop’s passion that he commissioned a young botanist called Willem Hendrik de Vriese to prepare this catalogue of the Spaarnberg garden, laid out in the traditional fashion, with particular notice paid to earlier scientific notices and known details of the original localities of the plants, and some additional nursery notes.

As was always the case with such catalogues, especially those printed with some pretence to grandeur (such as the inclusion of lithographic plates), the size of the edition would have been very small, with many copies reserved for private presentation. Indeed, this volume has an early presentation inscription in manuscript, presenting the book to one “Lys” (presumably for “Cornelius”) van der Hoop in Salzburg: given the informal tone, this inscription would have been written by van der Hoop rather than de Vriese.

Landwehr, *Studies in Dutch Books with Coloured Plates*, 206; Pritzel, 9838; Stafleu & Cowan, 16.397.

**HORTUS SPAARN-BERGENSIS.**

ENUMERATIO STIRPIUM

QUAE,

**IN VILLA SPAARN-BERG**

PROPE HARLEMUM,

ALIT

**ADR. VAN DER HOOP.**

EQUES ORDINIS CIVILIS LEONIS NEERLANDICI, ORDINIS PROVINCIALIUM  
HOLLANDIAE, SENATUI AMSTELODAMENSI, CETERA, CETERA, ADSRIPTUS.

DISPOSUIT

**W. H. DE VRIESE.**

EX BIBLIOPOLIO JOHANNIS MÜLLER

AMSTELODAMI.

1839.

## FIRST AQUATINT ISSUE OF WEBBER'S TAHITIAN VIEW

### 53. WEBBER, John and Marie Catherina PRESTEL.

#### *A View in Matavai Bay, Otaheite.*

Aquatint in sepia tones on laid paper;  
290 x 430 mm, full margins, mounted.

London, J. Webber, No. 312 Oxford Street, 1787.

**\$6850**

[Click anywhere for full details or search 4208063 at hordern.com](#)



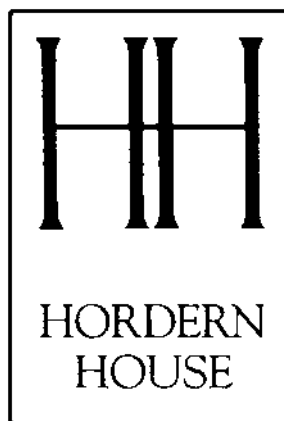
A very rare and separately issued form of the View in Matavai, Otaheite prepared by the artists John Webber and Marie Catherine Prestel in 1787.

Issued in aquatint, a newly arrived technique, this is one of the most romantic and tropical scenes encountered during Cook's voyage. The image had earlier been done as a line etching in November 1786, but Webber decided instead to experiment with the aquatint method in collaboration with Marie Catherine Prestel, 'an aquatint artist of some note, who had recently come to London from Frankfurt' (Joppien & Smith, p. 192). This is the first of two issues; a second appeared in 1788.

Webber found that this new method 'allowed greater freedom and a wider range of evocative tones of light and shade' (Joppien & Smith). He ultimately prepared four aquatints with Prestel, this being one of them: all are rare. It is a famous image; as Joppien and Smith note, 'There can be no doubt that the drawing represents one of the most romantic and tropical scenes encountered during the voyage'.

Beddie, 1869 (examples of this issue in an album in the Dixon Library); Hill, 1836 – 7 (Webber's published views); Joppien & Smith, 3.120Ac.





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Illustrations:

Front cover: "Macquarie Place Sydney" by Conrad Martens, 1839 (no.38)

Back cover: From an Album of watercolours by Sarah Stone (item 47)

This catalogue was prepared with the assistance of Matthew Fishburn;  
Conrad Martens (item 38), with the assistance of Elizabeth Ellis.

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