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Pictorial Maritime History




As the locks are discarded and our Island Home again takes its place on the world stage, Hordern House has chosen a selection of original maps, pictures and engravings that illustrate the diverse legacy of early European explorers and artists who charted and recorded our seas.

The earliest engraving is the 1571 rare map by Arias Montanus which shows for the first time on a world map a single southern continent. The eighteenth and early nineteenth centuries are represented by the remarkable art emanating from French and English explorers in the Pacific.

Two magnificent Pacific paintings are also offered; the superb large 1859 portrait of Admiral Sir George Seymour, commander-in-chief of the Pacific Station, and Conrad Martens' 1836 View of Tahiti painted in Sydney after his sojourn on H.M.S *Beagle* with Charles Darwin.

Please note that all prices are in Australian dollars.

More images, currency conversions and in some cases extensive descriptions, will be found on our website by clicking the symbol 

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AN UNEXPLAINED PROTO-AUSTRALIA:A SINGLE SOUTHERN CONTINENT FOR THE FIRST TIME

1. ARIAS MONTANUS, Benedictus.

Pars Orbis. Sacrae geographiae tabulam ex antiquissimorum cultor...

Copper-engraved double-hemisphere world map, 335 x 545 mm.; mounted and in a handsome, early birds-eye maple frame, external measurements 650 x 840 mm. Antwerp, Christopher Plantin, 1571.


A very rare sixteenth century map depicting an island roughly in the position of Australia. Montanus shows for the first time on a world map a single southern continent rather than an amorphous landmass. The startlingly early map has led to speculation about early knowledge of the continent’s existence, a full thirty-five years before the first Dutch discoveries. ‘This rare map has a special place in the early cartography of Australia. On the eastern hemisphere the triangular corner of an unknown country is shown emerging from the waves at a point where on modern maps northern Australia is situated. This indicates the northern part of an unexplored country, a suggestion of incomplete discovery which in this form does not appear on any earlier map. In this coastline, rising mysteriously from the sea, some scholars believe there is an indication of the discovery of Australia in the sixteenth century...’ (Schilder).

Eric Whitehouse, in *Australia in Old Maps*, argues that the fragment of the continent depicts the coastline from Eighty-Mile Beach in Western Australia, the Northern Territory, Gulf of Carpentaria, a shortened Cape York Peninsula, Halifax Bay, Cape Conway, Broad Sound and the east coast of Queensland to near Gladstone. According to Robert Clancy in *The Mapping of Terra Australis*, the map makes ‘a significant claim for the inclusion of Portuguese discoveries along the northern coastline, without any hypothetical southern land mass’.

Montanus, eminent Benedictine theologian and the leading Oriental scholar of his time, was also a friend of Abraham Ortelius and would have had access to considerable cartographic resources. This map is notable for its amalgam between theological doctrine (the population of the earth by the sons of Noah) and for its scientific charting of the known world, notably for the inclusion of Tierra del Fuego as an island distinct from an amorphous southern continent. It has been suggested that Montanus’ inclusion of the beginnings of a distinct southern continent — a proto-Australia — is based on his own interpretation of the Dieppe maps of 1540, Marco Polo’s Journals and those of the Italian explorer Ludovico Varthema who had visited Java in 1505 and there heard reports of people far to the south who navigated by the stars.

Clancy, 5.7 (illustrated); Muller, ‘Remarkable maps of the fifteenth, sixteenth and seventeenth centuries’, II/I; Schilder, ‘Australia Unveiled’, map 20; Shirley, ‘Mapping of the World’, 125, plate 107; Wagner, 86.

\$19,850 [4504784 at hordern.com]

see description and illustrations at 



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

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

[A proof version of the portrait of Joseph Banks, later captioned “Mr. Banks”].

Mezzotint engraving, 555 x 376 mm; mounted. [London, S. Hooper & J.R. Smith, before 15 April 1773].

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

In this early version, we can see that the engraver Smith experimented with a number of elements before finalising the plate for printing. For example the basket on the left was later changed to show, in slightly clumsy manner, an unfurled *fau* or Tahitian headdress, a rare object, one example of which Banks is known to have owned. Highlights were also added to Banks's head and shoulder, and the open book on the right was decorated.

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

The young engraver John Raphael Smith had worked from West's original portrait to make this beautiful mezzotint, an image which Banks himself regarded as one of only three satisfactory likenesses of him to be printed. He mused that ‘...I doubt whether any adequate Reward was Obtained by the artist for Either of the Large [portraits], a man like me who has never meddled in Politics & who cannot of Course possess a Squadron of Enthusiastic Friends is not likely to Sell a dear Print, a Cheap one will answer better among the men of Science...’.

The original West oil now hangs in the Usher Gallery in Lincolnshire, near Banks's family estates.

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

PROVENANCE: Private collection (USA).

\$32,500 [4505154 at hordern.com]

see description and illustrations at



THE CLASSIC PORTRAIT OF BANKS AS A YOUNG MAN

3. [BANKS] REYNOLDS, Sir Joshua, engraved by W. DICKINSON.

Joseph Banks Esq.


Mezzotint portrait, 510 x 370 mm.; a very good impression, mounted and framed. London, W. Dickinson, 30 January 1774.

In this fine mezzotint Joseph Banks “ the father of Australia” is shown sitting confidently at his desk, surrounded by the accoutrements of his science: books, papers, and a prominently placed world globe. The image is based on the portrait painted by Sir Joshua Reynolds in 1772-3, when Banks was at the height of his fame after returning triumphant from Cook’s first voyage and the discovery of the east coast of Australia. His ambitions and achievements are neatly captured in the prominently placed Latin tag, “*cras ingens iterabimus æquor*” (Horace: “tomorrow we will be back on the vast ocean”, and an intriguing choice as the engraving was published at much the same time as Banks withdrew from Cook’s second voyage).

Joseph Banks was only twenty-eight or twenty-nine when this engraving was made by William Dickinson in the latter half of 1773. It was the same year that Dickinson first began to publish his own prints, after a lengthy apprenticeship and association with the painter Robert Edge Pine, at whose house in St Martin’s Lane he lodged between 1768 and 1771. His relationship with Reynolds was evidently good: this was the first of no less than twenty-two mezzotints after Reynolds that he completed and this very rare and fine image of Banks is one of the most celebrated.

Beddie, 4203; Carter, Sir Joseph Banks 1743-1820, Paintings - engraved, no. 3; Nan Kivell & Spence, p. 16.

\$14,500 [4504653 at hordern.com]

see description and illustrations at 



MAKING FUN OF SIR JOSEPH BANKS, WHO METAMORPHOSES INTO A SPLENDID BUTTERFLY

4. [BANKS] GILLRAY, James.

The Great South Sea Caterpillar, transform'd into a Bath Butterfly.

Hand coloured engraving, 350 x 250 mm.; fine; mounted and framed. London, H. Humphrey, 4 July 1795.

The rare 1795 first issue of this splendid satirical cartoon of Sir Joseph Banks, ridiculed for using the Royal Order of the Bath for self-promotion. This hand coloured engraving is by James Gillray (1756-1815) the leading English caricaturist of his time, an artist of outstanding inventiveness who continues to influence satirists today. Gillray's cruel metaphor has Banks crawling from the mud of the South Seas - referring to his participation in Cook's first voyage - to blossom in the Royal Society as a man of fame and distinction, with consequent vanity.

In the letterpress under his portrait of the great man as a metamorphosing butterfly Gillray explains his work: 'Description of the New Bath Butterfly... taken from the Philosophical Transactions for 1795. This insect first crawl'd into notice from among the Weeds & Mud on the Banks of the South Sea and being afterwards placed in a warm situation, by the Royal Society, was changed by the heat of the Sun into its present form - it is notic'd and Valued Solely on account of the beautiful Red which encircles its Body, & the Shining Spot on its Breast; a Distinction which never fails to render Caterpillars valuable...'.

Portraits of Banks by the most famous artists of the day strengthened his position as the great statesman of science, recognised by the King for increasing Britain's scientific, imperial and commercial reputation. But as social conditions in Britain were harsh, every opportunity was taken by the leading cartoonists to attack the monarchy and the people seen to be celebrated as their appointed heroes.

This portrait is generally known by a more common version, the reprint published in the 1830s. Offered here is the original issue, one of the rarest of the eighteenth-century images of Joseph Banks "the father of Australia".

BM, 8718; King, 'The Other Side of the Coin', no. 2; Nan Kivell & Spence, 'Portraits of the Famous and Infamous', p. 17.

\$21,000 [4504783 at hordern.com]

see description and illustrations at



5. [BAUDIN VOYAGE] LESUEUR, Charles-Alexandre (attrib.).

Original drawing of Port Louis from the Ile aux Tonneliers.

Pencil drawing, 263 x 428 mm., fugitive note in pencil lower right; mounted. Port Louis (Mauritius), circa 1801.



A fine pencil sketch of Port Louis, Mauritius, 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 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 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).

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 [4504924 at hordern.com]

see description and illustrations at



ORIGINAL PANORAMA FROM THE BEAGLE VOYAGE



6. [BEAGLE VOYAGE] FITZROY, Robert (attributed to).

Point Nago Spirito Santo

Original watercolour, 85 x 390mm., inscribed "Point Naga S.65.W. H.M.S Beagle Jan 7 1832" lower left; "Spirito Santo 3.20 distant 5 miles" lower centre; on verso inscribed "Fanny 1836"; backed on tissue and mounted. South America, 7 January 1832.

Striking coastal profile, thought to be in the hand of Robert Fitzroy, commander of HMS *Beagle*. The image is dated 7 January 1832, on which day the *Beagle*, just 10 days out of Plymouth on what would become one of the most famous expeditions in English maritime history, was off Point Naga heading towards Santa Cruz in the Canary Islands. On 6 and 7 January Darwin made diary entries (*Beagle Record*, pp. 20-21) that 'We are now a few miles, tacking with a light wind to Santa Cruz... Point Naga, which we are doubling, is a rugged uninhabited mass of lofty rock with a most remarkably bold & varied outline. In drawing it you could not make a line straight. Everything has a beautiful appearance: the colours are so rich and soft...'.


Unfortunately for the *Beagle's* crew, within half a mile of Santa Cruz the consul delivered an order that the ship must undergo rigorous quarantine for 12 days because reports had reached the Health Office of cholera in England. Reluctantly, an alternate course towards the Cape Verde Islands was decided upon causing 'great disappointment to Mr. Darwin who had cherished a hope of visiting the Peak. To

see it -to anchor and be on the point of landing, yet to be obliged to turn away without the slightest prospect of beholding Teneriffe again - was indeed to him a real calamity...'.

Robert Fitzroy (1805-1865) gained wide recognition as the captain of HMS *Beagle* during this monumental voyage. A highly respected meteorologist and surveyor, he had already sailed on the first *Beagle* voyage under Captains Stokes and Phillip Parker King but it was on this second voyage of five years duration that Fitzroy established his professional reputation and forged a close friendship with Charles Darwin.

In 1837 Fitzroy was awarded the gold medal of the Royal Geographical Society, and in 1839 he published his account of the voyage: the four-volume *Narrative of the surveying voyages of H.M.S. Adventure and Beagle* included Darwin's *Journal and Remarks, 1832-1836* as the third volume. Later in his career Fitzroy served as governor of New Zealand (1843-45). Although this atmospheric coastal profile is unsigned, supporting evidence suggests that it is in his hand. The significance of the inscription on the verso of the watercolour ("Fanny 1836") is not clear; however Fanny was a Fitzroy family name: Fitzroy's sister Frances (a name commonly shortened to Fanny) also named her daughter Frances (b.1826) while the second of Fitzroy's four daughters Fanny Fitzroy was born in 1842.

\$7500 [4306469 at hordern.com]

see description and illustrations at 

THE RATTLESNAKE IN THE LOUISIADE ARCHIPELAGO

7. BRIERLY, Sir Oswald Walters.

HMS “Rattlesnake” Commanded by Captain Owen Stanley R.N.

Coloured lithograph measuring 250 x 350 mm., mounted and framed. London, Day and Son, 1852.

Dramatic and finely executed coloured lithograph of the survey vessel HMS *Rattlesnake* by eminent marine artist Sir Oswald Brierly (1817-1894). Under the command of Captain Stanley Owen the *Rattlesnake* undertook an extensive marine survey of the Great Barrier Reef and seas off New Guinea. Brierly joined the vessel in 1848 and painted skilful and beautiful marine studies throughout the voyage.

Significantly, the expedition was also concerned with investigating the diverse natural history of the tropical coast of northern Australia and the archipelagos to the east of New Guinea. The chief naturalist, John MacGillivray, was assisted by the youthful surgeon Thomas H. Huxley who was later renowned as a leading biologist of the era.

This lithograph depicts the *Rattlesnake* entering the Louisiade Archipelago located 200 kilometres to the southeast of New Guinea. This hydrography of this region was virtually unknown by the mid nineteenth-century, largely due to the previous control of the region by the Dutch who discouraged British naval activity in the area. Surveying such waters was skilful and dangerous work, justly celebrated in commemorative prints such as this one.

\$4500 [4005793 at hordern.com]

see description and illustrations at



SPLENDID MARINE LITHOGRAPHS BY QUEEN VICTORIA'S ARTIST

8. BRIERLY, Sir Oswald Walters (after).

HMS "Mæander" 44 guns, in a heavy squall [and] Shortening sail...

Pair of colour lithographs, 375 x 535 mm. London, Ackermann, 1852.

A fine pair of portraits of a splendid ship: these colour lithographs after original watercolours by Oswald Brierly were made by T. G. Dutton and printed by Day and Son for Ackermanns. The first print shows the *Mæander* in the Pacific, shortening sail in heavy weather; the caption dates the events to 9 July 1850; in the second the ship is coming slowly to anchor in Rio de Janeiro, and the scene is dated 9 June 1851. Both prints are dedicated to Henry Keppel, and the ship's officers.

Oswald Brierly (1817-1894) was a leading marine painter, and he had also studied naval architecture. He sailed on numerous expeditions including the *Rattlesnake* voyage surveying the Barrier Reef, with Benjamin Boyd on the *Wanderer*, and on the *Galatea* with the Duke of Edinburgh in 1867. Brierly joined Henry Keppel on H.M.S. *Mæander* after his voyage on the *Rattlesnake* and visited New Zealand, Tahiti and South America, returning to England in July 1851. A description of the voyage is given in Admiral Keppel's *A Sailor's Life Under Four Sovereigns* (London, 1899).

\$8500 [2711255 at hordern.com]

see description and illustrations at



ONE OF THE MOST RICHLY DECORATED WORLD MAPS EVER PRODUCED

9. CHATELAIN, Henri Abraham.

Carte très Curieuse de la Mer du Sud...

Engraved map, with fine hand colouring, printed in four sheets joined, 860 x 1440 mm.; mounted and framed. Paris, l'Honore & Chatelain, 1719.

Henri Châtelain’s magnificent wall chart of the Pacific and its surrounds is undoubtedly one of the most richly decorated world maps ever produced, variously described as “one of the most elaborately engraved maps” (Schwartz), and “one of the most decorative and impressive maps of the Americas [and] ...a veritable pictorial encyclopedia of the western hemisphere” (Goss). Australia is charted according to the discoveries of Tasman from seventy-five years earlier (and Hartog before him): “*Nouvelle Hollande découverte l’an 1644*”, and the new place name “*Golfo de Carpentarie*” is recorded. The north of the continent is shown strangely flattened and the south coast of Tasmania, “*Terre d’Antoine Diemens*”, is placed at a great distance from the rest of the continent. A strangely shaped New Guinea neighbours the Solomon Islands which reference the discoveries of Mendana and Quiros; the mysterious “*Terre De Quir*” - the Quiros discoveries still having currency after a century has passed - here seems to credit Pedro Fernandez de Quir with the discovery of eastern Australia.

Châtelain’s map is centred on the Americas, extending west to include all of the Pacific as far as China and Australia, and east to include much of Europe and the western half of Africa. Its aim was to educate the reader in matters of geography, cosmography, topography, heraldry and ethnography, and this information-rich map is a visual celebration of the age of discovery. In the centre top of the chart are portrait medallions of the major explorers including Magellan, Columbus, Vespucci, Drake, Dampier, Jacques L’Hermite, and Schouten. There are brief descriptions of their achievements, and the tracks of their great voyages of discovery are marked. There are five voyages marked across the Pacific including that of Magellan in 1520, Le Maire and Schouten in 1616 and L’Hermite in 1625.

Clustering around the margins of the chart are sumptuously engraved and richly coloured vignettes depicting indigenous peoples and exotic flora and fauna of the New World as well as famous historic events. Some of the images, such as the scene of beavers building dams and the view of the codfish factory, are derived from Herman Moll. There are several short paragraphs of text on the map, giving information about the features, government and people of different countries, the tides and winds. Significantly this is one of the first maps to begin to dispel the myth of California as an island. Although it is tentatively drawn as such, a notation states that “moderns” believe it to be part of the mainland.

Goss, The Mapmaker’s Art, plate 7.5; *ibid.*, The Mapping of North America, 52; Leighly, California as an Island, pl. xx; McLaughlin, The Mapping of California as an Island, 190; Nordenskiöld Collection, 753; Portinaro & Knirsch, The Cartography of North America 1500-1800, plate CVIII; Schwartz & Ehrenberg The Mapping of America pp.146-147 & plate 85; Suarez, Early Mapping of the Pacific, fig.97; Tooley “California as an Island” , 80, plate 80, in Map Collectors’ Circle 8; *ibid.*, The Mapping of America, p.130; *ibid.*, The Mapping of Australia, 66; Wagner, Cartography of the Northwest Coast of America, 511.

\$28,500 [4504770 at hordern.com]

see description and illustrations at





THE MAROUBRA BEACH SHIPWRECK

10. CLARKE, M.

The Wreck of ‘The Hereward’ Maroubra Beach, Sydney.

Watercolour, 182 x 540 mm, mounted and framed.circa 1898.

This watercolour, signed lower left by M. Clarke, was painted as the clipper ship *Hereward* lay on her side stranded on Maroubra Beach. The ship had blown onto soft sand at the northern end of the beach, luckily avoiding two rocky reefs, and the crew of 25 was brought safely ashore. ‘The *Hereward* was a 1513-ton full rigged iron clipper built in Glasgow in 1877. It had a length of 254 feet, beam of 39 feet, and depth of 23 feet. The *Hereward* was a trader to the colonies making frequent trips from London to Sydney with general cargo. The fateful trip began in the Dutch East Indies port of Sourabaya, bound for Newcastle to load coal for South America. On 5 May 1898 the *Hereward* was battling up the New South Wales coast in appalling weather, with wind velocities recorded up to 47 miles per hour. The *Hereward* was flung towards the shore by the winds, and with sails torn to shreds the captain, Captain Gore, was helpless to keep the vessel from the shore.

‘The ship, insured for 6000 pounds, was sold a few months after being stranded for 550 pounds to a Mr Cowlshaw who bought the wreck for salvage. Despite several enthusiastic attempts to refloat her the *Hereward* ended up once more stranded on the beach, with the waves finally managing to break her in two on 9 December 1898. The wreck lay on Maroubra Beach for many years and by 1937 the only visible sign of her was a triangular dorsal fin above the water line. In 1950 Randwick Council feared injury to surfers from the wreck and began blasting the remnants. Further blasting in 1965, and by Navy divers in 1966/7 has removed all trace of the *Hereward*. As with other wrecks on this part of the coast, thousands of sightseers made the long trek to the then remote south of Sydney to view the wreck’. (Randwick City Council records).

\$2850 [4209095 at hordern.com]

see description and illustrations at





JOHN SEPTIMUS ROE'S PATRON

11. [COLE] PHILLIPS, George H., after William OWEN.

Captain Sir Christopher Cole...


Mezzotint engraving, 522 x 404 mm., noted in the plate as "proof" at bottom left, mounted and framed. London, N.D., circa 1830.

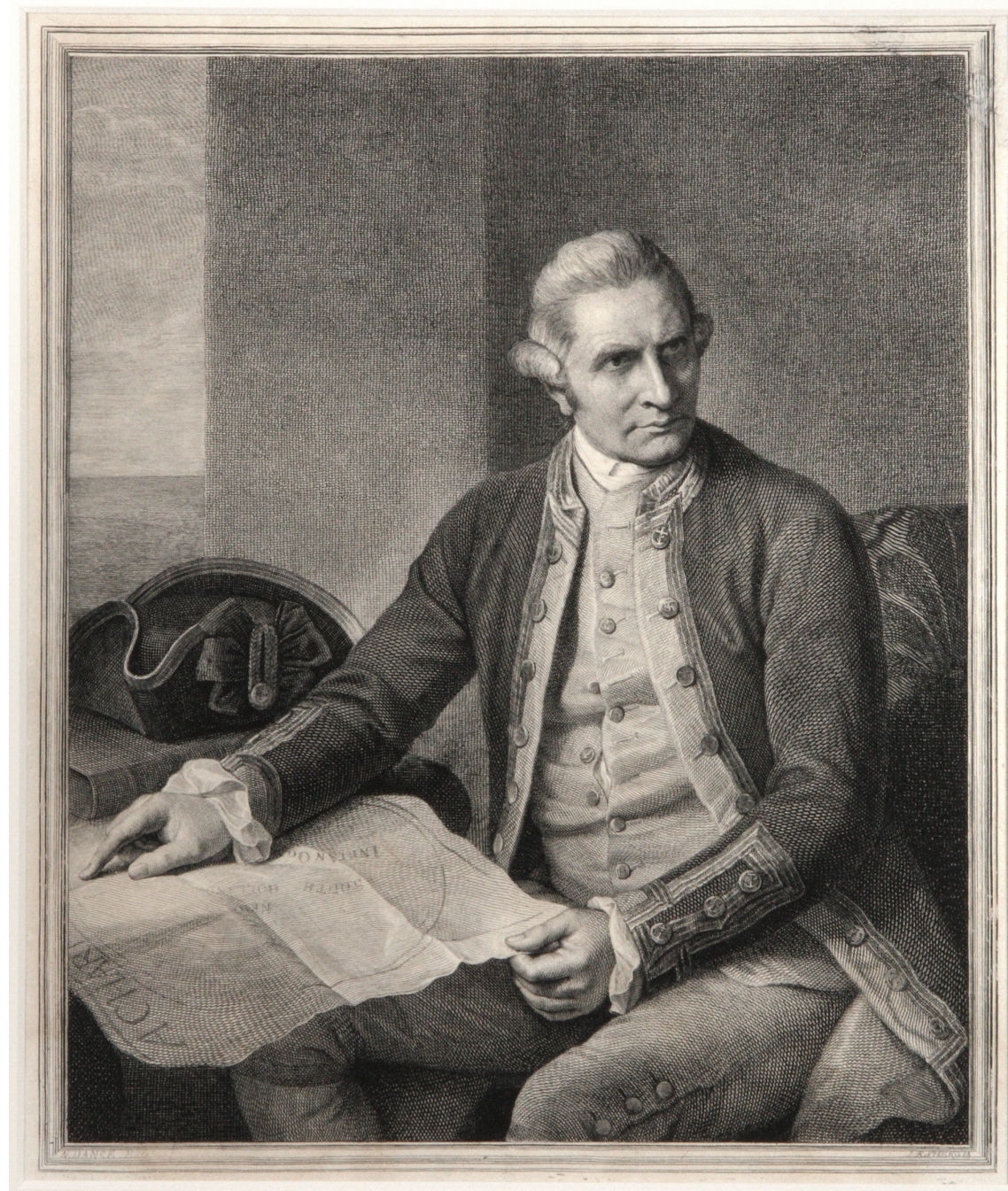
A fine mezzotint portrait of Sir Christopher Cole, an important naval officer and significant as the patron of John Septimus Roe, Phillip Parker King's long-serving companion of the *Mermaid* and *Bathurst* voyages. A faint inscription at the lower left of the image notes that this is a proof copy.

Cole (1770-1837), Post Captain and Colonel of Marine, served as Flag Captain to Lord Hugh Seymour and to Sir J.T. Duckworth, relieved the garrison to Amboyna in 1810 and captured Banda Neira. He retired from the sea to represent Glamorganshire, and was made commander of the yacht *Royal Sovereign* in 1828. He had tremendous influence on the career of the great Australian cartographer and naval officer John Septimus Roe. Roe's first appointment was as the "schoolmaster" under Cole on board the *Rippon*, a vessel which saw service against the French. It was Cole who noticed Roe's skill at charts and drawing, and he soon had the young midshipman making detailed charts for the navy. Cole, together with Roe's other influential patron Sir Richard Keats, kept an eye out for Roe, and the two men were involved in organising first his appointment to the Admiralty under Captain Thomas Hurd, and soon after, his appointment to the *Mermaid* with Phillip Parker King. One of the first times that Roe was allowed to name something he had charted while sailing on the Australian coast he plumped for "Cole's Island".

The original painting of Cole was by William Owen R.A., and is here engraved by George H. Phillips. Owen had a prestigious career as a portraitist, and boasted a list of distinguished sitters. He was elected to the Royal Academy in 1806.

\$1100 [4003692 at hordern.com]

see description and illustrations at 



FIRST PROOF COPY OF FIRST SEPARATELY ISSUED PORTRAIT OF COOK

12. [COOK] DANCE, Nathaniel, after, engraved by John Keyes SHERWIN.

[Captain James Cook].

Engraving, artist's proof copy 275 x 235 mm, mounted and framed. London, J K Sherwin, circa 1779.


A proof impression (before title, date and some letters) of the first issue of the first separately published engraving of Captain Cook.

This famous portrait of the navigator was published in the year of his death, though news of the events at Kealakekua Bay did not reach Europe until the following year. Now the trademark image of Cook as a result of its very many subsequent versions (Beddie lists an astonishing 284 entries for the Dance group), it was considered the best likeness at the time and is known, for example, to have been distributed to friends by his widow Elizabeth. It is a conspicuously rare portrait in this first version. The engraving is based on Nathaniel Dance's original portrait, commissioned by Joseph Banks, for which Cook sat for Dance in 1776, before sailing on his third voyage. The painting is today in the National Maritime Museum, Greenwich. Dance, one of the greatest of British history painters and a founding member of the Royal Academy, shows Cook wearing captain's full-dress uniform and holding his own chart of the Southern Ocean: the caption "New Holland" can clearly be discerned in the engraving.

This extremely rare proof was pulled before the image had been titled and dated, and before the usual *pinxit* and *sculpsit* notes had been added to the artists' names; this state corresponds with an example in the Mitchell Library (where it is item 3 in an 18th-century connoisseur's album entitled "Three voyages round the world"), while a subsequent state with the addition of the title is held in the Dixon Library (Beddie 3379). An earlier less-developed form where the shape of Cook's body has been simply blocked out is held by the National Library (Rex Nan Kivell Collection NK10914/A and /B).

Beddie, 3378.

\$9500 [4311660 at [hordern.com](https://www.hordern.com)]

see description and illustrations at 



COOK'S PATRON AND FIRST GREAT CHAMPION

13. [COOK] SMITH, John Raphael.

Sir Hugh Palliser Bart.

Mezzotint three-quarter length portrait, trimmed close to the plate mark; mounted. London, published by the artist, 1787.

Rare and impressive mezzotint portrait of one of Cook's great friends and champions. Like Cook a Yorkshireman, Palliser, who became governor of Newfoundland in 1764, encouraged Cook to pursue his charting, and the two men became friends. Palliser later served as Comptroller of the Navy for the decisive years of 1770 through to 1775, where he was active in promoting the second voyage in particular. At his estate Vache, in Buckinghamshire, he erected a monument to Cook after hearing of his death at Hawaii. One of the most important manuscripts to survive from the great explorer, his first voyage log, is known even today as the "Palliser log" on account of its early ownership.

\$1950 [4005780 at [hordern.com](https://www.hordern.com)]

[see description and illustrations at](#)



LUCRATIVE SPICE ISLAND POSSESSION

14. [CORDNER, J.H.J.]

‘Banda - The Spice Islands’.

Pencil drawing measuring 204 x 260 mm. (sheet size), well preserved, mounted. Lisbon, 1841.

Original mid-nineteenth century sketch of Bandanaira in the Banda Islands, the fabulously lucrative and contested source of spices in present day Indonesia. Once the primary source of nutmeg and mace, the Banda islands were a prized Dutch possession until captured by four Royal Navy vessels in 1810. This drawing details the main settlement of Bandanaira island, with part of the original Dutch fort visible on the foreshore. This fort was constructed by the VOC in 1611 to protect the Dutch spice monopoly in the region, and remains the largest structure on the island to the present day. The drawing also illustrates the active volcano *Gunung Api* rising some 650 meters above sea level. Three native praus and a two-masted junk are clearly discernible in the Bay.

Firm attribution of the artist is difficult. Below the graphite image is inscribed in a faint cursive hand ‘Banda – The Spice Island J.H.J. Cordner, October 18th 1841 Lisbon’, this is followed by another notation in a different hand ‘Derramore May 9 1859 for J.H.S. Fre...’ [remainder illegible]. Whether Cordner was the artist or the owner of the sketch remains ambiguous. The name is absent from the standard British naval references, including O’Byrne’s *Naval Biographical Dictionary* or Clowe’s *Royal Navy*. Likewise, the name Cordner does not appear in texts relating to the capture of Banda by the British. However, Walford’s *County Families of the United Kingdom* (1860) does list, without individual names, the Cordner family of Derramore in Ireland.

Notwithstanding the identity of the artist, this sketch is noteworthy for its detail and meticulous execution. The capture of Banda by the British in 1810 is indicative of the shift in power between the two great trading nations.

\$1150 [3904137 at hordern.com]

see description and illustrations at



TASMAN MAP BY BLAEU’S APPRENTICE

15. DE WIT, Frederick.

Tabula Indiæ Orientalis...

Engraved map, 460 x 560 mm., with original handcolouring; mounted. Amsterdam, 1662.

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

‘Frederick de Wit, an apprentice of William Blaeu... became one of the most prominent and successful map engravers and publishers in Amsterdam following the decline of the Blaeu and Jansson establishments. His work, notable for the beauty of the engraving and colouring, was very popular and editions were issued many years after his death...’ (Parry, *The Cartography of the East Indian Oceans*, p. 118). Engraved by Johannes Lhuilier this map is coloured in outline and decorated with a cartouche showing four dramatically-posed and exotic costumed figures of the East.

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

\$2250 [2810828 at hordern.com]

see description and illustrations at



16. [FREYCINET VOYAGE] ARAGO, Jacques.

Original watercolour "L'Intérieur d'un ménage, à Coupang"...

Fine watercolour; the image 198 x 265 mm., on laid paper; pencil note "Mr. Arago" in Freycinet's later hand at bottom left; mounted. Timor, during the expedition of the Uranie, 1818.

Fine scene in Timor, drawn by Jacques Arago during the visit of the Freycinet expedition in late 1818. Arago's observations on Timor were acute, and he is known to have toured and made sketches in both the wealthy Chinese and Malay quarters. A series of his Timor scenes was later included in the official Freycinet voyage account, but this scene was not made into an engraving and is in fact otherwise unrecorded. Jacques Etienne Arago (1790-1855) was the official artist on Freycinet's voyage, and is known for the witty and caustic account he later wrote as much as for his fine sketches. As with many other Arago drawings relating to the voyage, this was evidently subsequently owned by Freycinet, and it is his handwriting that signs the picture "Mr. Arago" at bottom left.

Arago was the third of four brothers who excelled in diverse professions, the most notable being his eldest brother François, a scientist and politician. Arago's undoubted artistic ability attracted the attention of the naval authorities who chose him for the demanding role of draughtsman for the Freycinet expedition. By all accounts a charming, gregarious and eccentric man, these attributes stood him in good stead during the voyage, and are reflected in the sketches he made. Freycinet is known to have retained a large number of voyage images by both Arago and his colleague Pellion, which would have been surrendered to him as both commander and official chronicler of the voyage. It is interesting to note that Arago's famous scene of Rose going ashore at Timor, sold by us in our *Baudin & Flinders* catalogue (2010, no. 69), has almost identical borders and annotations, as did his sketch of a man of Timor (no. 81).

PROVENANCE: Originally owned by Louis de Freycinet, commander of the *Uranie*.

\$27,500 [4403171 at [hordern.com](https://www.hordern.com)]

see description and illustrations at 



THE PRIEST OF GUAM TAKES HIS EASE DURING THE FREYCINET VISIT

17. [FREYCINET VOYAGE] ARAGO, Jacques.

Original drawing “M le curé d’Agana en petit negligé”.

Original ink drawing, 310 x 245 mm., fully signed and dated, framed. Guam, 1819.

Jacques Arago, artist on board Freycinet’s *Uranie* during the French circumnavigation of 1817-20, drew this intimate portrait of Brother Ciriaco, the curé in Agana, the capital of Guam, during the visit there of the *Uranie* expedition between March and June 1819. This is a charming and unusual portrait of a figure who likely expected to be taken more seriously: the cleric is shown in his “at home” attire, his *petit negligé*, smoking. His relaxed stance, dressed in a vest and daringly striped leggings is further enriched by the addition of the most delicate slippers.

Arago (1790-1855) was not only the most accomplished of the artists who made the voyage aboard the *Uranie*, but was one of the most intriguing of the early travellers. The wonders of the long expedition stayed with him for the rest of his life, and he continued writing and drawing about the Pacific right up until he lost his sight. In 1822 he published his own well-regarded account of the voyage, *Promenade Autour du Monde*, which was published in an English version in 1823. Over the ensuing decades he wrote many more differing versions of this interesting account.

The Freycinet expedition stayed for a long time in Agana where they were well received by the Spanish Governor Don Jose Medinilla. Agana (modern Hagåtña) is the capital of Guam and thus the westernmost state or territorial city of the United States, despite its modern population numbering only about a thousand.

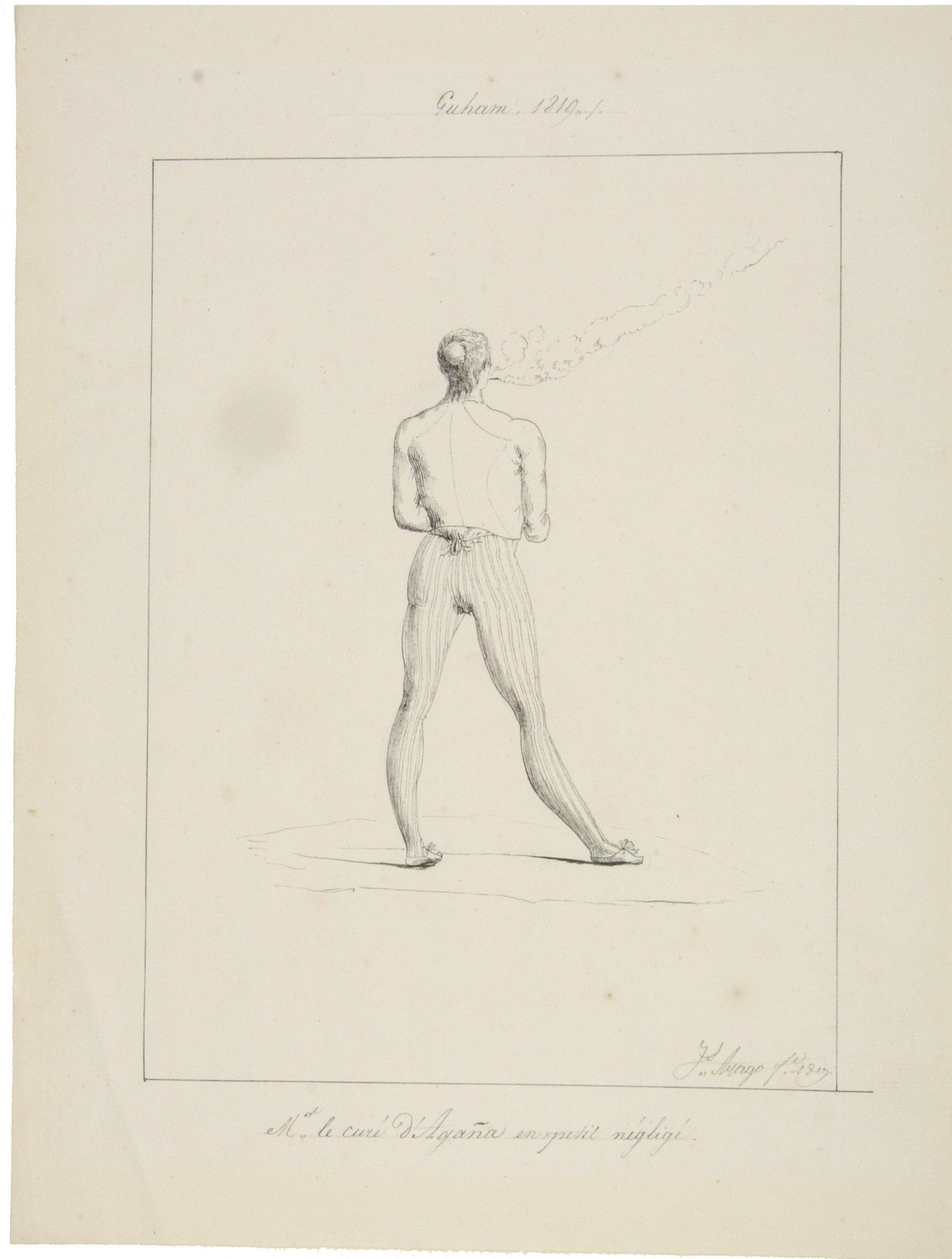
As several of the *Uranie* crew had recently died from dysentery, Louis de Freycinet took this opportunity to rest his men for several months. Here in the Marianas the Spanish missionaries were both powerful and respected and the sailors were required to attend holy week services. Arago was particularly known for his lively and arresting images of the people he encountered, with a distinct preference for the unusual or the grotesque. Whether the priest knew that Arago was drawing him at this intimate moment is not known, but it seems more likely that Arago captured this image surreptitiously, and certainly the satirical tone of the caption - with its reference to the curé and his very informal attire - suggests that this delightful vision of the priest off his guard was not meant to be shared.

Although unpublished, though fully signed and dated, the drawing remained in the archives of Louis de Freycinet and his descendants, which perhaps indicates that it was at least considered for publication in the massive official account of the voyage.

PROVENANCE: Until the 1960s in Freycinet family ownership, subsequently in a private collection.

\$11,000 [4504053 at hordern.com]

see description and illustrations at



FROM ETHNOLOGY TO FASHION

18. GRASSET DE SAINT-SAUVEUR, Jacques.

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

Engraved aquatint with original handcolouring, 440 x 530 mm. (sheet size), mounted and framed. Paris, circa 1795.


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

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

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

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

\$4850 [4311661 at hordern.com]

see description and illustrations at 

PIVOTAL EARLY MAP OF HAWAII AND THE NORTH PACIFIC

19. LOTTER, Tobias Conrad.

Carte de l’Océan Pacifique...

Engraved map, 465 x 490 mm., with original handcoloured outlines; mounted. Augsburg, Tobie Conrad Lotter, 1781.


The first separately-issued map to depict Hawaii: the panels of text beneath the map, in both French and German, mention the discovery of Hawaii and Cook’s death. The text describes the map’s origin, claiming that it is based on a map published in the *Gentleman’s Magazine* of 1780. According to Forbes, the magazine ‘published during 1780 important notices on the progress of Cook’s Third Voyage, his death, and inter alia the existence of Hawaii’. The map from the *Gentleman’s Magazine* was made by Thomas Kitchin the elder, and was published initially in July 1780 without marking the tracks of the voyage, and again in December of that year with the addition of Cook’s route.

Tobias Lotter (1717-1777) was an engraver and publisher who married into the long-established and respected map-making firm of Seutter of Vienna and Augsburg. His handsome map, with text in both French and German, shows the tracks of Cook and Clerke from Hawaii to the Northwest Coast of America and on to Kamchatka. It also shows Russian and Spanish routes in the Pacific.

Lotter’s map, and Kitchin’s on which his was based, predated the first “official” map to show Hawaii which appeared with the official account of Cook’s final voyage published in 1784. A chart showing Cook’s discoveries in Hawaii did appear in John Rickman’s surreptitious account of 1781, but it was the appearance of the official account of the voyage which resulted in a flood of maps delineating Cook’s tracks and drawing particular attention to Hawaii where the navigator met his end.

not in Beddie.

\$5500 [3211625 at hordern.com]

see description and illustrations at 

MARTENS' TAHITIAN IDYLL



20. MARTENS, Conrad (1801-1878)

[View on the South Side of Moorea, Tahiti 1836](#)

Watercolour on board, 440 x 640 mm, signed and dated lower right: C. Martens 1836; mounted and framed, overall size 80.5 x 100 cm. Sydney, 1836.

This large scale and early watercolour of Moorea, Tahiti was painted in Sydney soon after Conrad Martens' arrival, based on his pencil sketch done "on the spot" in 1835.

The voyage of HMS *Beagle* is today famously linked to Charles Darwin, while a surprising number of people who sailed on her have become part of Australian history. Robert Fitzroy became a governor of New Zealand whilst John Clements Wickham, Phillip Gidley King and Conrad Martens all settled in Australia.

A pupil of Copley Fielding, Martens' early sketchbooks show his familiarity with the works of Turner, Varley, Cox, Girtin and Burnett, with a special interest in the effects of rain clouds and mist. But it is specially during Martens' time travelling on the *Beagle* accompanied by scientists and naval men, skilled observers and often themselves proficient draughtsmen, that his work become more empirical and topographical. As well as providing an accurate visual account he worked in capturing distinctive moods and subtle atmospheres. Bernard Smith comments (*European Vision and the South Pacific 1768-1850*) that 'Tahiti provided an ideal subject in which to combine classical idealism and scientific accuracy because in that island, as it was generally agreed, nature herself approached the classical ideal... coconut-palm replaces olive-tree...[Tahitians] replace Arcadian [shepherds]... the precipitous peaks of the interior of the island replace the hills of Campagna'.

Martens had replaced Augustus Earle as the *Beagle's* artist in Montevideo in 1833, while the ship was under the command of Robert Fitzroy. It was here that he met the young Charles Darwin: they became lasting friends. 'His association with Darwin and the other scientists heightened his perception of landscape forms, climatic effects and the unique qualities of the exotic coastal areas through which they passed. It may also have resulted in his life long interest in astronomy. Several of his Tahitian drawings were later purchased in Sydney by Fitzroy' (*Dictionary of Australian Artists*, p. 513).

Abruptly, possibly having to do with the volatile temperament of Captain Fitzroy, Martens was forced to leave Charles Darwin and the *Beagle* in Valparaiso, travelling on to Tahiti in December 1834 aboard the American schooner *Peruvian*, "which was about to sail for Tahiti... there were thence frequent opportunities of a passage to go to N.S.Wales" (Martens "Journal" ff 89-90). The beauty of the Tahitian islands astonished him; just a few months later he again boarded another American ship, *Black Warrior*, this time heading for Port Jackson.

Martens arrived in Sydney in April 1835, where he would remain for the rest of his life, just on 43 years. He arrived with an important letter of introduction, written in Valparaiso by Robert Fitzroy to his predecessor as captain of the *Beagle*, Phillip Parker King, now settled on his property "Dunheved" near Penrith. "This letter played a major role in determining the artist's future in New South Wales". (Elizabeth Ellis, *Conrad Martens*, 1994, p. 16). With the help of this valuable connection to the former

governor, Martens quickly attracted wealthy patrons and was commissioned to paint in watercolour and oils their houses and estates throughout the colony, becoming an unique figure in colonial art,

It was the voyage with Darwin on the *Beagle*, arguably the most famous voyage of exploration in the nineteenth century, that had the most profound and lasting effect on Martens both privately and professionally: the survival of this beautiful watercolour is testimony to this.

Related sketch:

View on the South Side of Moorea 1835, pencil on paper, from Sketchbook I, no. 81, The Collection of Cambridge University Library, Cambridge.


Exhibited:

Sydney, S.H. Ervin Museum and Art Gallery, "Conrad Martens Centenary Exhibition", 24 May-23 July 1978, no. 10. Sydney,

Art Gallery of New South Wales, "Conrad Martens, The H.W.B. Chester Memorial Collection", 22 December 1979 -10 February 1980, no. 5 (illustrated in colour), where the catalogue description reads: 'Martens departed from Tahiti in 1834 and this work exemplifies his habit to complete sketches or re-work them later'.

PROVENANCE: Christies, Sydney, 6 June 1976, lot 288; Collection of Kenneth. R. Stewart; Consolidated Press Holdings, Melbourne (The H.W.B. Chester Memorial Collection); Collection of Dr. J. L. Raven; Sotheby's, Fine Australian Paintings including the Dr. John L. Raven Collection, Melbourne, 17 April 1989, lot 343; Private collection, Western Australia; Leonard Joel, Melbourne, June 2021.

\$59,000 [\[5000579 at hordern.com\]](#)

[see description and illustrations at](#) 

SEVENTEENTH CENTURY DUTCH MAP OF THE AUSTRALIAN COAST

21. MORTIER, Pierre.

Carte des Costes de l’Asie sur l’Ocean contenant les Bancs Isles et Costes &c...

Engraved map, 565 x 860 mm (map size); contemporary hand-colouring, framed. Amsterdam, Pierre Mortier; circa 1700.

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*.

This is the rarer Pierre [Pieter] Mortier issue: a Huguenot émigré, Mortier (1661-1711) established his mapmaking business in Amsterdam when he was given the privilege of printing French maps in Holland in 1690. After his death in 1711 his widow continued the business until 1719, when their son Cornelius took over, establishing the famous firm of Mortier and Covens with his partner Johannes Coven in 1721. An unchanged version of the map with the “Mortier & Covens” imprint was later issued by the company.

Tooley, p. 209.

\$6750 [4504986 at hordern.com]

see description and illustrations at



THE IDEAL IMAGE OF THE TAHITIAN AS “NOBLE SAVAGE”

22. [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.

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 on the return to England of Cook’s second voyage 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.

Dance’s portrait is the best known of the several 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. This romantic portrait exemplifies the great contemporary interest in Omai: it was one of the first of the large-scale and separately-issued images produced to satisfy European curiosity and 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. Joseph Banks so admired Dance’s painting that he personally commissioned Bartolozzi to do the engraving. 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.

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

\$11,500 [3904130 at hordern.com]

see description and illustrations at



A NEW EDITION OF ORTELIUS’ FAMOUS MAP

23. ORTELIUS, Abraham.

Typus orbis terrarum.

Engraved map, 362 x 492 mm (sheet size 465 x 590 mm); Latin text on verso; an excellent example, mounted. Antwerp, Plantin, dated 1587, but issued 1592.

The great cartographer Ortelius’ major world map, of great 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, mixing old speculations with the latest reports from Spanish and Portuguese voyagers in the Indian and Pacific Oceans. First published in 1570, this revision is from a slightly later Latin edition, dated on the engraving 1587 but actually published around 1592 as part of Ortelius’ great atlas project, the *Theatrum Orbis Terrarum*. This updated version includes some general improvements to the geography of the globe, notably some small but significant changes to the waters near Australia, including the moving of New Guinea further away from the landmass of the southern land (tentatively suggesting the existence of a channel to the south of the island); the newly-discovered Solomon islands are shown for the first time, correctly placed to the east of New Guinea. Four added medallions contain classical quotations, and the decorative clouds of the earlier edition have been replaced by a strapwork border housing the cartouches. Among other changes, the southwest coastline of South America has been reconfigured more accurately.

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; his *Theatrum Orbis Terrarum* was essentially the first and certainly the most influential modern atlas. His world map was 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.

Clancy, ‘Mapping of Terra Australis’, 5.7 (1570 edition); ‘Ortelius Atlas Maps’, 3; Shirley, ‘The Mapping of the World’, 158.

\$9750 [4504935 at hordern.com]

see description and illustrations at



THE SALAMANDER UNDER STEAM IN THE STRAIT OF MAGELLAN

24. RATTRAY, Alexander [1830-1906]

“Royal Bay – Elizabeth Island: Strait of Magellan” *and* “Cape Virginia: Straits of Magellan” [i.e. Cape Virgenes, Argentina].

Pair of original watercolours over pen and pencil, 76 x 298 mm and 80 x 298 mm; signed, inscribed with titles on verso; mounted. Straits of Magellan, aboard HMS Salamander; [1867].

A pair of fine original watercolour views by Alexander Rattray (1830-1906), naval surgeon aboard HMS *Salamander*, of the ship making steam with sails furled off Elizabeth Island and Cape Virgenes, in the Straits of Magellan. Elizabeth Island, named and claimed for England by Francis Drake in 1578, was one of the first English territorial claims in the New World. Ferdinand Magellan reached Cape Virgenes it on 21 October 1520 and discovered the strait, later named for him. Rattray depicts the *Salamander* on her way back to England from Australia where she had taken part in the foundation and subsequent supplying of the Somerset Mission, the short-lived settlement on Cape York, north-eastern Australia.

The ship was assigned to the Australia Station in 1863, under the command of John Carnegie. As well as her involvement in the Somerset settlement, she also transported the party to set up the coaling station at Albany passage. Under Captain (later Vice-Admiral) George Nares she undertook survey work along the Great Barrier Reef; many places were named after members of her crew, including both Hayman and Hamilton Islands, as well as Langford, Eshelby, Dent, Arkhurst, Henning, Arnit and Gumbrell Islands. The expedition also named both Double Cone Islands and Nares Rock. When she ran aground east of Magnetic Island off Townsville she also had the dubious honour of the offending reef being named for her, even though she had successfully refloated. In 1866 they took the crew of the wrecked *Conqueror* from Somerset to safety at Port Denison (modern Bowen).

Designed by Joseph Seaton as a steam vessel, the ship had been launched in 1832; by the time of this drawing in the mid-1860s she was a well-travelled old stager who had seen action off Spain in the 1830s and in the East Indies in the 1850s as well as service on the South America Station, in the Pacific, west Africa, and the Mediterranean. One of the first paddle warships built for the Royal Navy, she originally had a schooner rig, subsequently changed to the barquentine rig shown here.

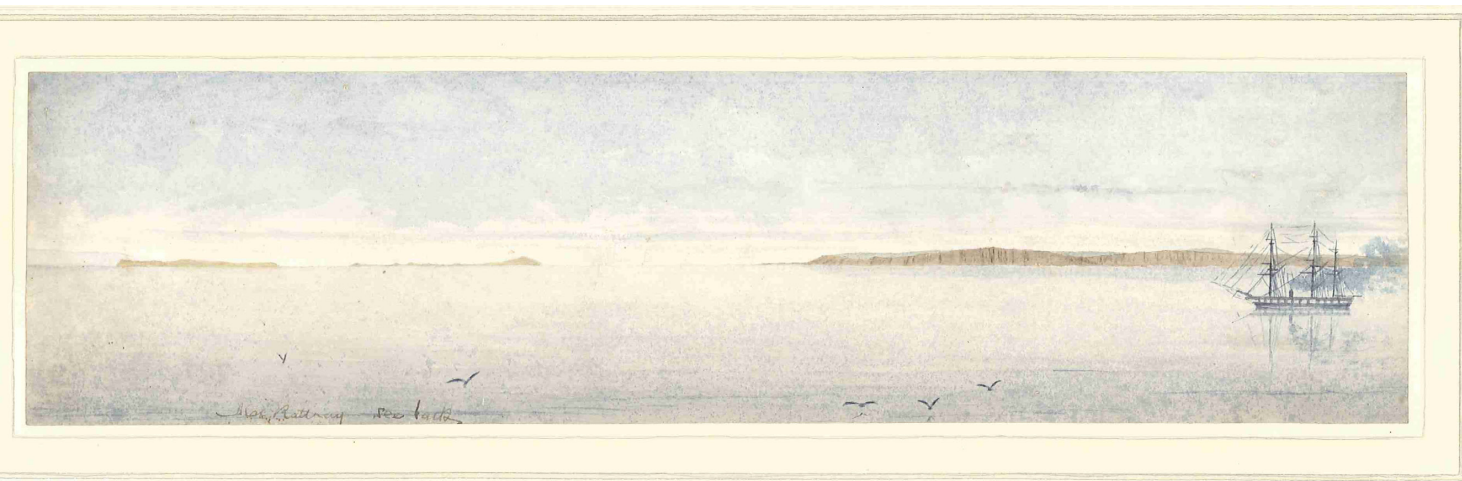
The *Salamander* also undertook survey duties of Wilsons Promontory and Port Phillip Bay under Nares, finally heading back to England in mid-1867. At the end of the year she was paid off into the Steam Reserve, subsequently doing more basic duties as a tug or a transport, finally being broken up in 1883.

Bastock, John, *Ships on the Australia Station*, Frenchs Forest, 1988; Winfield, Rif & David Lyon, *The Sail and Steam Navy List: All the Ships of the Royal Navy 1815–1889*, London, 2004. Online resources: www.navalhistory.net; [www.revolvy.com/main/index.php?s=HMS%20Salamander%20\(1832\)](http://www.revolvy.com/main/index.php?s=HMS%20Salamander%20(1832)); blogs.slq.qld.gov.au/jol/2014/02/18/queensland-places-cape-york-hms-salamander/.

PROVENANCE: With Martyn Gregory Gallery, London in 1993 (described in their catalogue 62, “Alexander Rattray 1830-1906, Naval Surgeon”).

\$2100 [4504700 at hordern.com]

see description and illustrations at



PEOPLES OF THE POLYNESIAN ISLANDS PORTRAYED

25. RAVENSTEIN, Ernst George.

Oceanic Group... American Group...

Hand coloured lithograph, 430 x 690mm; mounted and framed. London J. Reynolds & Sons 174 Strand nd, circa 1875.

A large nineteenth century lithograph showing full length portraits of people from Oceania and America. To the left of the lithograph are depicted examples of “typical” Oceanic inhabitants - Malay, Sandwich Islands, Marquesas Islander, New Zealander, North and South Australia, whilst to the right are Papuan, Patagonian, Araucanian, Chippeway and Cherokee. An interest in ethnography took a central place in the lives of educated Europeans as science and world history were not yet too esoteric and specialised for the average person to understand. Maritime discovery was enthusiastically followed by both the French and English nations and the savants of both countries had a keen intellectual curiosity in the ethnography of the newly-discovered countries.

Published in London, this image was designed by Ernst George Ravenstein (1834-1913) a German- English geographer and cartographer. Born in Main, Germany he became a British subject and worked in the Topographical Department of the British War Office from 1855-75. He was the first person to receive the Victoria gold medal of the Royal Geographical Society for geographical research.

This lithograph is number three in a series, *Varieties of the Human Species* and from the large scale format it was possibly produced as an educational teaching aid.

\$2850 [3806749 at hordern.com]

see description and illustrations at



MIDSUMMER NIGHT'S DREAM IN THE MARQUESAS

26. SCHINZ, Heinrich Rudolf. BRODTMANN, K.J., lithographer and publisher.

[Lithograph of Tattooed Marquesans]...

Quarto, 405 x 315 mm visible, decoratively mounted and framed. Zurich, Brodtmann, 1824.

An amazing and large early lithographic image depicting two tattooed men of the Marquesan Islands of the South Pacific. This is the work of Heinrich Rudolf Schinz (1777-1861), a Swiss physician and naturalist, taken from his rare publication “Naturgeschichte und Abbildungen der Säugethiere”, a remarkable ethnographic survey of native inhabitants of the world that brought together descriptions and images of peoples of Kamtschatka, Japan, China, Timor, Hawaii, Tahiti, Australia, North America and Africa.

Schinz sourced his work from major voyage accounts including those of Cook, Langsdorff, Kotzebue, Krusenstern and Baudin. Sailors on these early voyages began to adopt tattooing on first seeing these incredibly decorated islanders; by so doing they introduced the art to the West.

Schinz’s images were first lithographed by Engelmann, the pioneer in the genre, and have been justly described as having a “Midsummer Night’s Dream” air to them, a feeling which is evidenced in this remarkable image prepared by Karl Joseph Brodtmann (1787-1862), the accomplished Swiss artist and lithographer working in Zurich.

Marquesan tattoos can be recognized by symbols, such as geckos, centipedes, the Marquesan Cross and other geometric designs, while the overall designs distinguish themselves through the use of symbols and artistic renderings of lines, arches and circles. Such features are uniquely attributed and linked through history to the South Pacific Islands. Every individual’s tattoos were different and signified heritage, accomplishments, the specific island the individual came from and their familial position. Boys received their first tattoos in their teens in a ritual setting and by older age often had tattoos all over their bodies as seen here.

PROVENANCE: Private collection (New South Wales).

\$4500 [5000582 at [hordern.com](https://www.hordern.com)]

[see description and illustrations at](#)



CHANGING THE COURSE OF PACIFIC HISTORY

27. [SEYMOUR, Sir George]. LUCAS, John Lindsay [1807-1874].

Portrait of Admiral Sir George Seymour with HMS *Victory* beyond.

Signed and inscribed 'no 2 admiral/ Sir G.F. Seymour *.*.* / John Lucas.' (on reverse); oil on canvas, unlined 1428 x 1118 mm. circa 1856-1859.

A magnificent Pacific painting: the superb large portrait of Admiral Sir George Seymour as commander-in-chief at Portsmouth.

This imposing full-length portrait depicts George Francis Seymour, not long after he had served as commander-in-chief of the Pacific Station, at one of the high-points of his career, as commander-in-chief at Portsmouth, with his flagship HMS *Victory* resting at anchor behind him and proudly wearing his naval uniform and all the regalia of his rank. “An intelligent and resourceful officer, successful in all his commands” (ODNB), Seymour had first shipped as a 10-year-old in 1797 under the command of Edward Riou, who had himself served with Cook on the third voyage and been captain of the *Guardian* when it wrecked en route for Port Jackson in 1789. After a brilliant naval career including some 20 years constant action against the French, Seymour became a key advisor to Parliament and King in the 1820s and 1830s, and a Lord of the Admiralty in 1840; frustrated by politics he was given another command when appointed to the 80-gun HMS *Collingwood* and sent to the Pacific to resolve a situation drifting towards open warfare with the French. During his command of the Pacific Station, and by insisting on diplomacy over armed conflict, Seymour would change the course of Pacific history with significant repercussions in Sydney and leading to substantial realignments within the broader Pacific region, and of the colonial relationship with Britain. Lucas, a prominent society painter of the early Victorian era, painted portraits of notables ranging from the Duke of Wellington to Queen Adelaide, and from the Duchess of Kent to Albert, Prince Consort. His accomplished and frequently very large portraits were much sought after – he “caught likenesses cleverly” (ODNB) – and his magnificent depiction of the Admiral in all of his splendour must have greatly pleased his subject.

PROVENANCE: Commissioned by Admiral Seymour personally, given by him to his third daughter Emily Charlotte (1825-1892, who had sailed with her parents on the *Collingwood* to the Pacific). She married William Richard Ormsby-Gore (second Baron Harlech, 1819-1904) in 1850. The portrait was exhibited at the Royal Academy in 1860 (no. 203) but after this date remained in the private collection of the Harlechs, at the family seat Glyn Cywarch, near Talsarnau in Wales. The various successive Barons Harlech played significant roles in British politics with the sixth Lord Harlech the influential British ambassador to Washington during the Kennedy administration (an intimate friend of the president and his wife, he was later an unsuccessful suitor of Jacqueline Kennedy). The painting remained at Glyn Cywarch until 2017.

\$58,000 [4504648 at hordern.com]

further analysis at



THE AUTHOR OF THE FIRST BOOK DEVOTED TO AUSTRALIAN BOTANY

28. [SMITH] RIDLEY, William, after John RUSSELL.

James Edward Smith M.D., F.R.S., President of the Linnean Society...

Stipple engraved oval portrait of James Edward Smith above line engraved view of 'The Pursuit of the ship containing the Linnean Collection by order of the King of Spain', on the one sheet 480 x 350 mm., mounted. London, Published for Dr. Thornton, 25 March, 1800.

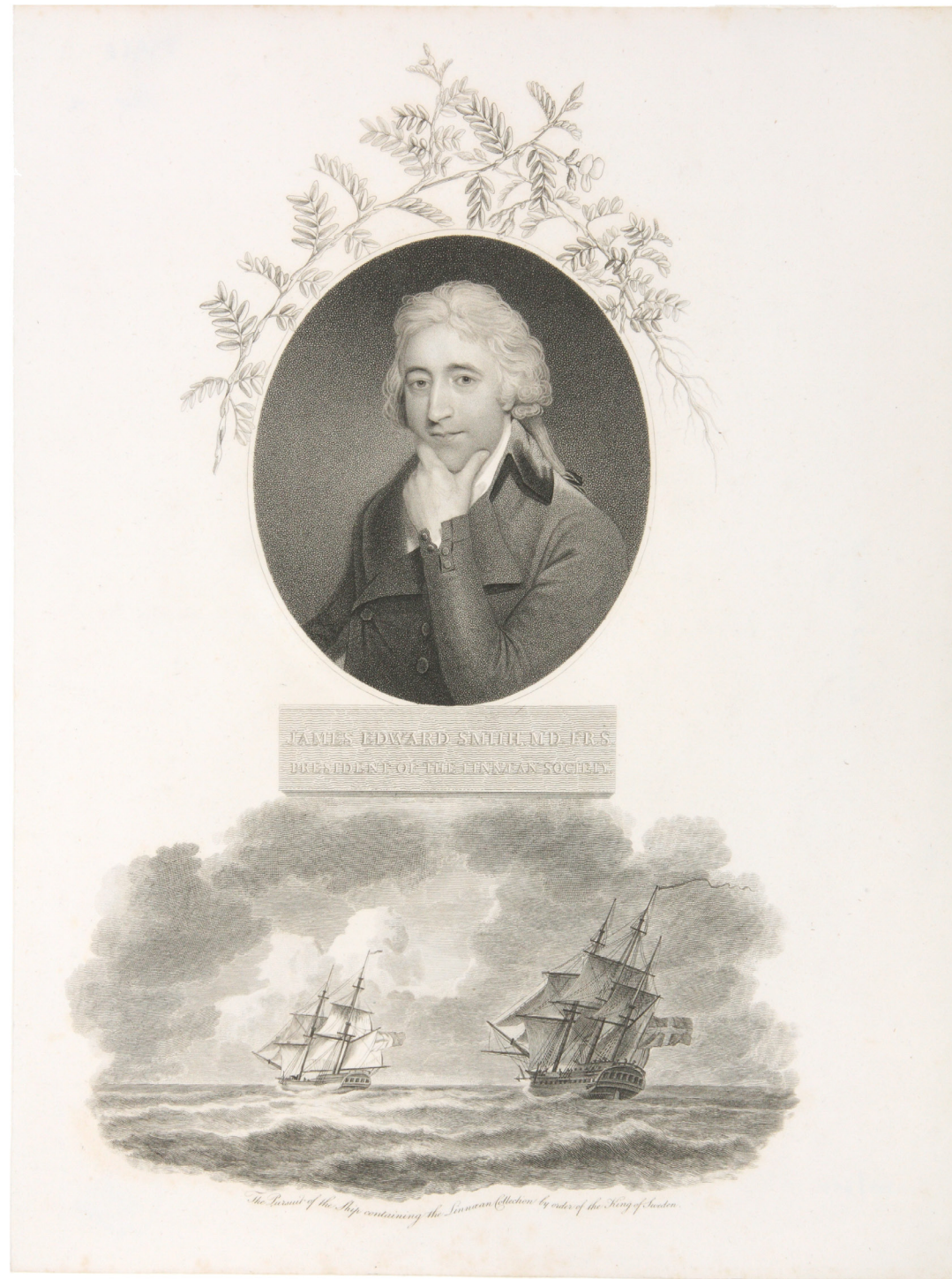
Fine portrait of Sir James Edward Smith, founder of the Linnean Society, one of the foremost botanical artists of the eighteenth century, and author of the first botany of Australian plants. Smith (1759-1828) was one of the earliest proponents of the great Swedish naturalist Linnaeus in England, and the vignette at the bottom of this portrait shows one of the famous events of Smith's youth, his purchase of the Linnaean collection of books, manuscripts and specimens for 1000 guineas which he spirited away to London in 1784. In his later biography Smith stated that Gustav III of Sweden, who had been absent in France, 'vainly sent a belated vessel to the Sound to intercept the ship which carried them', but despite being perpetuated here, the story is likely apocryphal (DNB).

Smith was one of the leading naturalists in England and the author of several outstanding botanical books. In London in the early 1790s he was not only the author of the *Botany of New Holland* but worked on the publication of First Fleet surgeon John White's *Journal* of 1790. In 1788 he had founded, and was the first President of, the Linnean Society which became a meeting place for botanists. The Linnean collections and library that he had brought to England were at the core of the Society's resources. Sir Joseph Banks was a close colleague; the collaboration between these great naturalists ensured that Australia's first illustrated flower book was among the finest of the period.

This charming portrait is after a pastel by John Russell. A copy of the portrait is believed to have hung in the picture collection of Alexander Macleay, Colonial Secretary of New South Wales from 1826 onward; until leaving for Australia in 1825 he had been secretary of the Linnean Society in London. The portrait was prepared for Robert Thornton's monumental *Temple of Flora* which began printing in 1799 and was completed by 1807. Thornton hoped the work would surpass the Germans in scholarship and the French in artistry, publishing a work which not included botanical plates but also five portraits of famous botanists, of which this is one. The portraits do seem to have also been available separately, which might explain the particularly large margins of this sheet.

\$1250 [4107647 at hordern.com]

see description and illustrations at



BY AN ARTIST FOR FLINDERS AND BLIGH

29. TOBIN, George (attributed).

Original watercolour of a British fleet of ships among icebergs.

Watercolour, oval shape, 132 x 195 mm., tipped on to card, in gilt frame.circa 1793-, 1797.

A finely executed watercolour of a fleet amidst icebergs. Although unsigned, this watercolour was originally found in a nineteenth century album with another of very similar style signed and dated by Tobin, an important amateur artist in the early history of Australia. Tobin was born in 1768 and joined the Navy as a lively lad in 1780. He showed natural aptitude and rose to the rank of lieutenant after an extended voyage for the East India Company between 1788-1790. He served with Flinders under Bligh on the *Providence*, the second voyage to Tahiti to gather breadfruit following the disastrous *Bounty* mutiny.

Tobin was a highly skilled watercolourist who kept a detailed record of the *Providence* voyage including paintings of Tasmanian scenes. On his return to England he served under Cochrane on the *Thetis* between 1793-1797 and continued to produce marine scenes in a more mature and conservative style than the watercolours undertaken in the Pacific. The Mitchell Library holds an important album of watercolours dating from his service on the *Thetis*. This study of ships amidst icebergs is strongly reminiscent of the marine studies in this album, characterised by the highly detailed treatment of rigging and naval architecture, accomplished treatment of sea, clouds and sky and the use of subdued and harmonious colouring.

This scene more than likely depicts British ships off Newfoundland in 1796. A much larger combined fleet of French and Spanish ships had been repelled by a smaller number of British ships in their attempt to disrupt the fishing industry on Newfoundland in 1796. The flag signal from the main mast of the ship is likely to state “In case of parting company either by accident or otherwise, without have orders where to go Repair to the rendezvous No 2”.

George Tobin was one of the most important and accomplished amateur artists in the early history of Australia and the opening of the Pacific: ‘His colouring was very good - bold and strong and sure. He had an accurate eye for perspective, a sensitive feeling for distance and for the movement of wind and water, and his general composition was almost always excellent’ (Rex and Thea Rienits, *Early Artists of Australia*).

PROVENANCE: From a nineteenth century album of watercolours.

\$8500 [4504759 at hordern.com]

see description and illustrations at



CONVICT HULKS ON THE THAMES

30. [TRANSPORTATION] BOWLES, Carington.

A View of the Hulks, at Woolwich in Kent...

Handcoloured engraving, 360 x 505 mm. in fine original condition, mounted and framed. London, Printed & Sold by Carington Bowles, Published as the Act directs, 24 June 1779.

Earliest issue of this fascinating depiction, with vibrant contemporary handcolouring, of convicts from the hulks labouring on the dockyards at Woolwich on the river Thames.

The use of derelict ships as floating prisons really began with the loss of the American colonies following the War of Independence. The hulks were unpopular, but as this image vividly shows, they were considered a source of useful prison labour: a description of Woolwich in 1785 by Duncan Campbell, a contractor and overseer of the hulks, corresponds to this scene, with particular notice of convicts raising gravel for ballast and construction, sawing timber and constructing earthworks and embankments. The departure of the First Fleet under Captain Arthur Phillip and the foundation of a penal colony in New South Wales in 1788 was largely motivated by chronic overcrowding of the Thames hulks, but actually did little to alleviate conditions; indeed, it has been established that around the time that the Fleet sailed ‘the hulk establishments at Portsmouth and Woolwich were expanded because of the demand for labour in the dockyards’ (A.G.L. Shaw, *Convicts and the Colonies*, p. 49).

This is an example of the earliest and rare issue “Printed for & Sold by Carington Bowles, at his Map and Print Warehouse, No. 69 in St. Pauls Church Yard, London” and “Published as the Act directs, 24 June, 1779”. This can be compared with later examples in both the State Library of New South Wales and the National Library, which have a different caption and imprint for “Bowles & Carver” at the same address. Carington Bowles was a print and mapseller principally associated with the sale of local travelling maps and town guides. He died in 1793 and after his death the business passed to his son Henry Carington Bowles who is known to have gone into business with Samuel Carver in the premises at St. Pauls.

\$5500 [4504689 at hordern.com]

see description and illustrations at



A FLOATING PRISON WHOSE JOURNEY AHEAD WILL BE THE LAST OF ITS KIND

31. [TRANSPORTATION] BUTLER, The Honourable Henry Cavendish (1868-1950)

The convict ship “Phoebe Dunbar” in Kingston Harbour, Ireland...

Watercolour, 300 x 480 mm; mounted and framed. Ireland, c.1880.

The Honourable Henry Cavendish Butler was born in Belburbet, County Cavan, Ireland, on 2 June 1868, the second son of the Anglo-Irish peer John Vansittart Danvers Butler, 6th Earl of Lanesborough (1839-1905), a retired Royal Navy lieutenant-commander and his wife Anne, Countess Lanesborough (1845-1909); the Lanesboroughs resided in ‘Lanesborough Lodge’ in County Cavan and ‘Swithland Hall’ in Leicestershire. Around the time young Henry painted his watercolour, he was a boarder at Mr. Chignell’s School in Dover. Kingstown Harbour (now Dun Laoghaire) would have been well-known to the Lanesboroughs. It was the departure and arrival port for the Holyhead Packet steamship service, by which they travelled between Ireland and the British mainland.

The artist’s depiction of vessels in Kingstown Harbour is not a representation of Kingstown Harbour as he might have seen it in 1880. Instead, it is a depiction of the Harbour at an historic moment, whose focal point is the large, three-mast convict ship in the centre of the painting. This is Kingstown Harbour between mid-May and early June 1853. The convict ship, identifiable by the contemporaneous presence of other named vessels, is the *Phoebe Dunbar* – the last convict ship to depart Kingstown Harbour, and indeed Ireland, with convicts bound for Australia.

It is probable that the 12-year-old Henry Butler used a previous artist’s annotated sketch or other visual and written information to compose his painting. Possibly his father, as a former Royal Navy lieutenant commander, advised him. According to the back of the painting, the scene was captured from 3 Haddington Terrace, Kingstown, though it is unclear whether that address was relevant to the initial 1853 image, Butler’s 1880 work, or both.

Butler’s fascinating watercolour leaves a valuable record of two worlds. On the one hand, there is the clear, vibrant world of dynamic, industrious Kingston Harbour: depicted are the racing yachts *Cynthia*, *Fantasy*, *Nymph*, *Atalanta*, *Emerald* and others, all regulars at Royal St George Yacht Club regattas. The *Prince Arthur* packet steamer visibly plies its regular route between Dublin and Holyhead, the former HMS *Wolf*, moored alongside the East Pier, serves as a coal depot hulk. While the watercolour is delightfully pleasing and fascinating in its details, the convict ship *Phoebe Dunbar* sits at the centre, tempering the colourful aspects of the image with sobering reality: a floating prison whose immediate journey ahead will be the last of its kind.

PROVENANCE: Honourable Henry Cavendish Butler (1868-1950); private collection, Sydney.

\$18,500 [5000588 at hordern.com]

further analysis at



WHALING AND ITS GRUESOME ACCOUTREMENTS

32. [WHALING] FRENCH ARTIST.

Technical drawing of Whaling equipment.

Original drawing in ink on paper, 220 x 290 mm., ms. notations in ink and pencil; in fine condition, mounted. France, circa 1820.

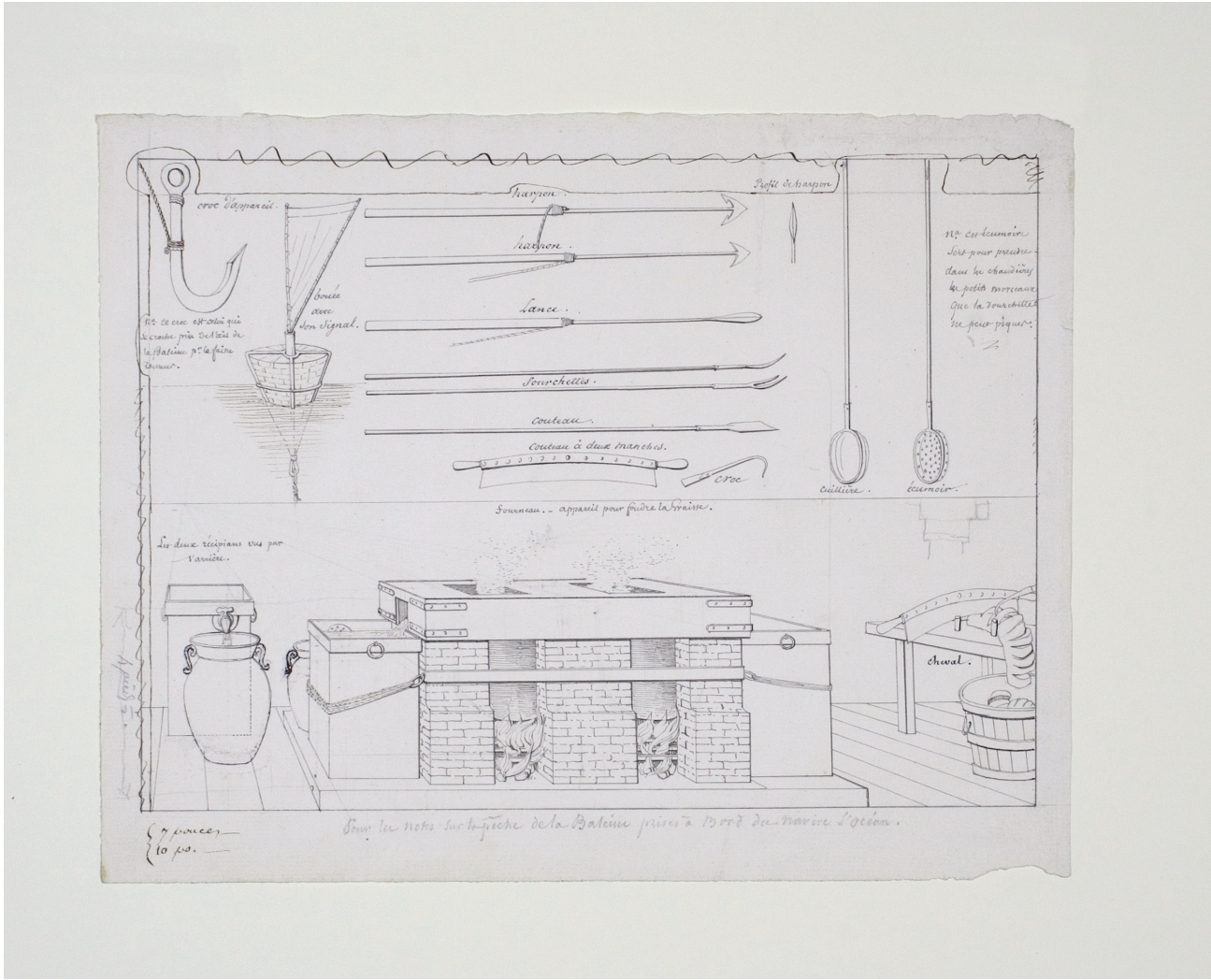
A finely-executed nineteenth-century technical drawing showing the tryworks and various implements involved in on-board whale processing. This drawing, with its various manuscript corrections, may have been a preliminary work for a French publication on whaling. It is drawn with the usual competence and finesse associated with French maritime art of this period.

The upper section of the drawing shows different types of harpoon, lance, forks, ladles and strainers, and a sail-buoy used to mark whale carcasses. The lower section of the drawing shows the “tryworks” - the on-board furnace used for rendering whale blubber into oil. The tryworks was the most distinguishing feature of a whaleship, and consisted of two cast-iron trypots set into a brick furnace.

At the time when this drawing was made, French whaling activity was mainly concentrated in the Pacific, where a formidable fleet operated even before any French colonies were established in the area.

\$3750 [3308857 at hordern.com]

see description and illustrations at 





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