

HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS

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HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



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RARE ORIGINAL IMAGE OF THE EARLY AUSTRALIAN GOLD RUSH

1. BALCOMBE, Thomas Tyrwhitt.

“W. E. King, Gold Commissioner in the Turon River, [Ophir]...”

Pencil on paper 230 x 330 mm, signed and dated lower left: “T. Balcombe./ July 1852”; inscribed on verso: “Alfred Delves Broughton weighing gold for escort./ Commipinus Camp./ Turon River./ Trooper Ayers standing sentry./ Diggers 3 brothers named Gibson./ W.E. King Gold Commissioner/ in the Turon River”. In double sided frame 390 x 465 mm. Turon River / Sydney, November 1851.

Provenance: Given by the artist to his brother Alexander Beatson Balcombe (1811-1877), of Mornington Peninsula, Victoria; thence by descent; private collection, Melbourne.

\$48,500

HH 5000918

An exceptional drawing of an important moment in the history of the early New South Wales Gold Rush. showing Phillip Parker King’s son, William Essington, on the Ophir, Turon River diggings. Thomas Balcombe was one of the first diggers to join the Rush after the proclamation of gold in May 1851 and, alongside contemporaries such as George French Angas, is recognised as one of the most important artists to depict the earliest phase of life on the fields in New South Wales.

Rich in documentary history, this picture is particularly significant as Balcombe recorded the names of all of the main figures in the picture in a series of notes he has added to the verso. The central figure weighing the gold, as per Balcombe’s annotations, is Alfred Delves

Broughton (1826-1895), a younger son of Sir Henry Delves and Mary Broughton of Cheshire, who arrived in Australia around 1848 and was appointed as a clerk for the Crown Lands at Sofala in September 1851. He later married and settled in Queensland, where he was briefly a member of the first parliament of Queensland immediately after the separation from NSW, before starting a long career as a Police Magistrate.

The most important figure is that of William Essington King (1821-1910), the third son of the explorer Phillip Parker King and grandson of the third governor of NSW, Phillip Gidley King. Born in Parramatta and educated in Sydney, in May 1851 he was one of the first to join the rush to Ophir after the proclamation of gold that month, where he quickly found a way to make money by buying from the successful diggers and reselling in Sydney at a handsome profit. This makeshift brokerage led to him being appointed as assistant gold commissioner at the Turon as early as August 1851. Balcombe’s sketch, dated a few months later in November, shows King in this role and provides an important glimpse of the surprisingly dignified and handsome fit-out of his tent.

King and Broughton worked together closely and clearly knew Balcombe quite well, not least if he can be shown, as seems likely, to be the “Mr. Balcomb” who was part of a committee for the building of a Church of England at Sofala around this time (SMH, 17 November 1851). Both were transferred together, still as Commissioner and Clerk, to Araluen the following February (*Government Gazette*, 27 February 1852) and then to Braidwood. Essington King remained Gold Commissioner and Police Magistrate at Braidwood until 1859, when he resigned his commission and moved to Victoria. When he left in 1859 the people on the diggings presented him with a testimonial with 200 signatures as well as the traditional silver salver. Rolf Bolderwood (“Genesis of the gold-fields law in Australia”, *Cornhill Magazine*, 1897) gave him his best testimonial:



Baltimore, Feb 1852

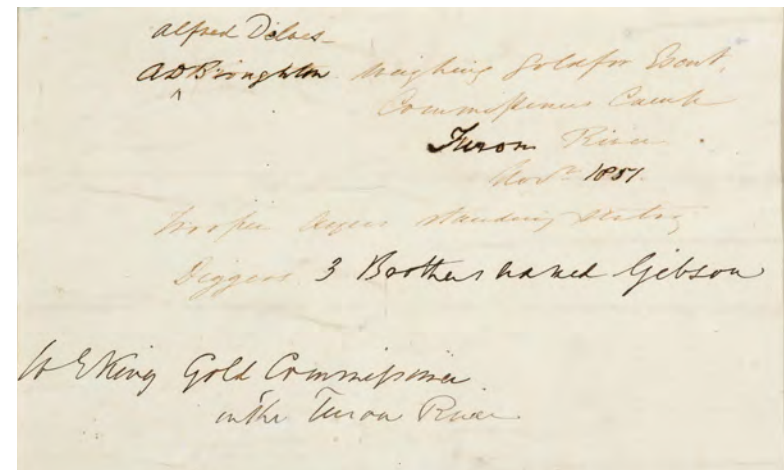


“It should never be forgotten that to the early Gold-fields Commissioners of New South Wales is due the glory of having under innumerable difficulties, administered justice, preserved law and order, and distributed treasures of almost incalculable wealth, the whole without suspicion of unfairness and for years without disorder or distrust. Mr. Essington King was born of a family honourably distinguished, he was cool, dispassionate and determined, he moved among the strongly compacted host an unchallenged ruler and judge...”.

While at Braidwood, King sketched ‘My Tent at Major’s Creek, Braidwood 1852’ (SLNSW), another important record of goldfields life, significant for the insight it provides into the splendid appointments that could be squeezed into a humble tent. It is important to note the striking similarity of the ornate set of scales in both sketches, featured as the centrepiece of Balcombe’s here and prominent in the background of King’s: the scales are rendered so accurately in both that it is likely that it is in fact the same set in both.

Balcombe has also named the other figures clustered around the table, one Trooper Ayres with his hand resting lightly on a pistol, while the hopeful-looking diggers in the rear are “3 Brothers named Gibson.” It is intriguing that the gold escort which arrived in Sydney on 4 December 1851 did include some from “Gibson and Curtiss” at Turon, not impossibly one of the men depicted here.

This important picture carries two dates, on the verso November 1851 and at front lower left, July 1852 suggesting Balcombe worked on it in both locations.



Thomas Tyrwhitt Balcombe

Our first two catalogue items are rare examples of the work of Thomas Balcombe, dating from his experiences on the goldfields of New South Wales in 1851-52.

Born on St. Helena, Thomas Tyrwhitt Balcombe (1810-1861) was the youngest of five children of William Balcombe, an East India Company official. William's appointment as Colonial Treasurer brought the family to New South Wales in 1824. Educated at Sydney Grammar, in 1830 Thomas joined Sir Thomas Mitchell as a draughtsman in the Surveyor-General's Department. He soon started to produce graphic work, chiefly as a sporting artist, though some early views of his relating to exploring on the Murray are known. He issued popular prints of boxers and horse-races, including a rare set of prints on the Five-Dock grand steeple-chase, lithographed by Raphael Clint in 1844. From these modest beginnings he progressed to rather fine works in oils, most often relating to field sports.

In 1851, he and his brother William travelled to the Turon diggings. His experiences there inspired the two works offered in this catalogue. Given that he was advertising his print of the 'Gold Diggings of Ophir' by June that year, he must have arrived there earlier. Indeed, his famous portrait of Hargraves 'returning the salute of the gold miners' on 5 May 1851 would seem to be based on eyewitness observation. The editor of the *Bathurst Free Press* referred to him as "our talented fellow-townsmen" in the issue of the paper for 14 June 1851. In November of 1851 he drew the Gold Commissioner William Essington King and his immediate circle (catalogue number 3).

He was still in the region the following year, taking sketches such as those in an album now in the National Library of Australia. The local papers commented that he was making views of Sofala and sketches of the diggings, reputedly for the *Illustrated London News*. Soon after he moved to Sydney and by May he was advertising for subscribers to his *Gold Pen & Pencil Sketches* (catalogue number 2). He also must have made some revision to his drawing of King at the Turon as he added a second date to the drawing of July 1852.

Balcombe remained in the survey department for the rest of his life and continued to paint, perhaps most famously a number of fine and sensitive portrayals of First Nations men and women.

ONE OF THE EARLIEST AND FINEST OF AUSTRALIAN GOLD RUSH ILLUSTRATED BOOKS

2. **BALCOMBE, Thomas Tyrwhitt and George Ferrers PICKERING.**

Gold Pen and Pencil Sketches or, the Adventures of Mr John Slasher at the Turon Diggings. By G.F.P. With Illustrations by T. Balcombe.

Tall octavo, illustrated with eight full-page engravings in good deep impressions, with a duplicate of the second plate loosely inserted, original boards. Sydney, W. Moffitt, 1852.

Provenance: Given by the artist to his brother Alexander Beatson Balcombe (1811-1877), of Mornington Peninsula, Victoria; thence by descent; private collection, Melbourne.

\$22,750

 5000919

Extremely rare, especially complete as found here; the first edition of these satiric sketches of the early New South Wales goldfields published around July 1852, about a year after the first discovery of gold at Ophir. The delicate engraved plates by Thomas Tyrwhitt Balcombe (1810-61) illustrate Pickering's satirical verse on goldfields life.

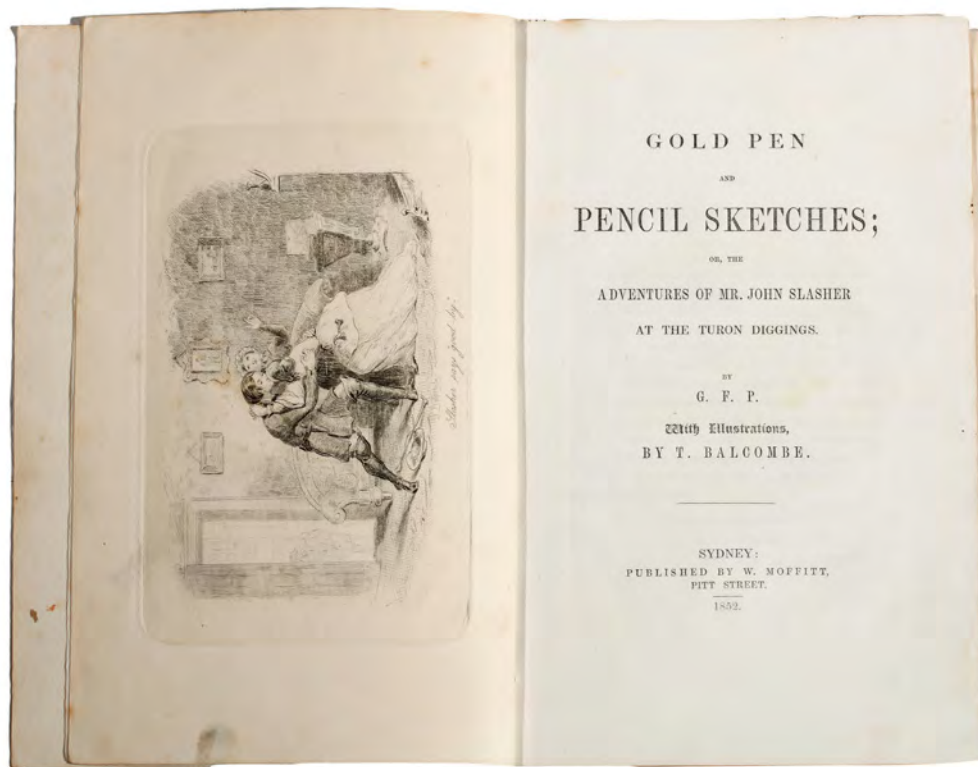
The wonderful illustrations not only show Balcombe giving full rein to his skill as a comic artist, but also provide one of the most significant records of the New South Wales goldfields in the year after the first proclamation of May 1851. The book was missed – uncharacteristically – by Ferguson in his bibliography, but has recently been noticed in Wantrup's revised *Australian Rare Books* as a "rare book, with both the Mitchell Library and the National Library copies defective".

The book recounts the misadventures of 'Jack Slasher', a London-born Etonian whose hard-drinking ways have led inevitably to the "joys of Emigration". Opening with a reference to Byron's Don Juan (and a surprisingly modish reference to Frankenstein), Slasher's career is told with great verve, as he travels out from Parramatta to the punt near Penrith, through Emu Plains and up into the Blue Mountains until he takes his place on the banks of the Turon (described, with wry dignity, as rushing "deep and broad / Except in seasons dry, when it does not"). Slasher proceeds to fail dismally at everything he sets his mind to, even despite setting up in business with a newly arrived chancer from Norfolk Island until, in the final cantos, "Slasher & Co." sell their worthless licence to a guileless new chum.

The glory of the book is surely the plates by Balcombe, who had been one of the first to make his way to the goldfields on the Turon but was back in Sydney by the first half of 1852, in part because he was so troubled by the death of his older brother and fellow digger in the floods of January.



Slasher insulted on the road.



The book was first promoted in a call for subscribers published in *Bell's Life*, the Sydney weekly which specialised in the latest sporting news, on 22 May 1852, noting that Balcombe was then staying at York Street, Sydney. Although Balcombe had hoped to have it ready within days, it was finally noted as "this day is published" in the *Sydney Morning Herald* of Tuesday 29 June 1852, price half a guinea, and then advertised more fully in *Bell's Life* the following Saturday.

The verses were written by George Ferrers Pickering (1821-1874), not coincidentally for many years the proprietor of *Bell's Life*. It was due to Pickering's initiative that his newspaper was one of the first to take offices on the NSW goldfields and he also had a brief second career in the New South Wales Parliament as the Member for Goldfields North. He also had a professional connection with the printer, William Moffitt of Pitt Street, known for publishing almanacs and school-books, as well as any number of works relating to sports and the turf, such as the *Rules and Regulations* of the AJC.

All in all, this is a particularly important example of popular Australian literature, firmly in the tradition of the enormously popular late-Georgian illustrated works of comic poetry made famous with characters like Dr. Syntax or Johnny Newcome.

There is some unnecessary confusion over the collation of this work, but this is the first edition with illustrated boards and eight full page engravings. A review in the *Herald* specifically noted the work as “illustrated by eight engravings” (5 July 1852), which the review describes in detail, precisely as here.

Copies are very rare, with only three definitely recorded in Australia, two of which are specifically noted by Wantrup as defective. The David Scott Mitchell copy had earlier belonged to Justice Wise, while the National Library of Australia’s example was acquired only in 2007, from the collection of Rodney Davidson. A third copy is listed in the catalogue of the University of Melbourne.

Not in Ferguson; Butler, Printed, pp. 211-12; DAAO (online); Kerr, pp. 40-2; Wantrup (second edition), c475.



THE FIRST ILLUSTRATED ENGLISH WORK ON VIETNAM

3. BARROW, Sir John.

A Voyage to Cochinchina...

Quarto, with two folding maps and 18 coloured aquatint plates after W. Alexander and S. Daniell (of 19, with Plate I, the “View of Funchal in Madeira”, present in photo-facsimile only); otherwise a fine copy in contemporary sprinkled calf, flat spine banded in gilt with gilt emblem at head of spine.

London, T. Cadell and W. Davies, 1806.

Provenance: Northern Lighthouses Board (with their lighthouse motif in gilt on spine).

\$4750

HH 5000846

First edition: this handsome colour-plate voyage book is the first illustrated English work on South Vietnam, particularly the region of Da Nang and Hue: Barrow gives the first accurate description of the region and its inhabitants by an Englishman. Dampier had touched in Vietnam on his circumnavigation more than one hundred years prior to this, but his visit was largely confined to the areas around the Gulf of Tonkin.

Although missing one of its coloured plates (which is supplied in good facsimile), this is how the book sat on the shelves of the Northern Lighthouses Board, the Edinburgh-based body founded in 1786 to oversee the construction of lighthouses in the northern United Kingdom, whose very good antiquarian library of travel and exploration books was dispersed in modern times.



‘The voyage visited Madeira, the Canary Islands, and Rio de Janeiro; a description of that city and of Brazil in general is given. Touching at Tristan da Cunha, the ship rounded the Cape and eventually reached Cochin China via the city of Batavia on Java. The volume is also of Cook interest as it describes finding Captain Cook’s Resolution transformed into a smuggling whaler under the French flag [p. 64]...’ (Abbey).

Abbey, *Travel*, 514; Borba de Moraes, p. 88; Cordier *Sinica*, 2390 & *Indosinica*, 2424; Hill, 66; Howgego, I, B36; Mendelssohn, I, p. 89; Sabin, 3657.

ACKNOWLEDGING A PRE-PUBLICATION PRESENTATION OF THE FIRST ATLAS OF AUSTRALIA

4. [BAUDIN VOYAGE]

FONTANES, Jean-Pierre Louis de.

Signed letter to Admiral François Etienne de Rosily-Mesros.

Folio, 320 x 205 mm, manuscript in ink on first page of a bifolium, the other 3 pp blank; (accompanied by an earlier note by Rosily).

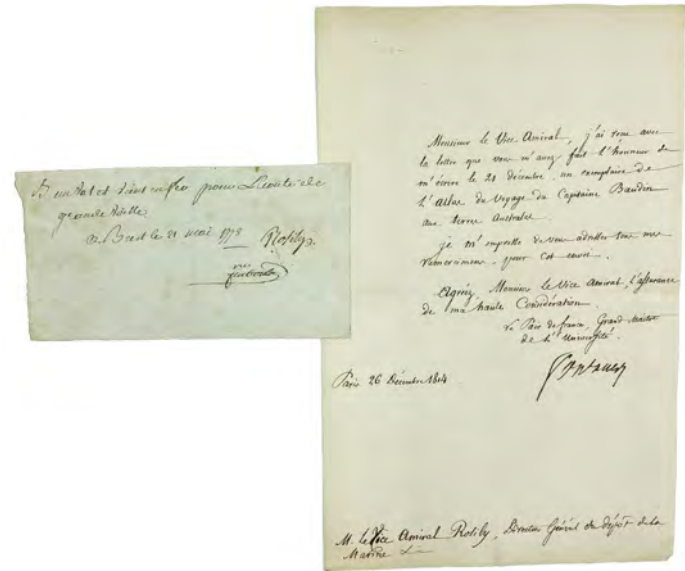
Paris, 26 December 1814.

\$2850

(HH) 5000807

Formal letter from the Napoleonic minister Fontanes, thanking Admiral Rosily, head of the *Dépôt de la Marine*, for having presented him with “l’Atlas du Voyage du Capitaine Baudin aux terres australes”. This refers to the hydrographical atlas of the 1800-1804 Baudin voyage to Australia, with its accompanying text, the work of Louis and Henri de Freycinet, publication of which was formally completed in 1815. Since this letter is dated 26 December 1814, it must be acknowledging an early pre-publication presentation.

The rarest part of the official account of the Baudin voyage, the hydrographical section of the voyage with its glorious Atlas was the first full atlas of the Australian coastline. Not only was it the distinguished rival of Flinders’ more famous (because English) Atlas but it also substantially preceded the English work’s appearance. The text volume that accompanied it was not merely a compendium of technical data but above all a pilot to the Australian coast, together with a considerable narrative component. Henri de Freycinet specifically referred to this aspect in an address he made to the *Société de Rochefort* when he spoke of it as “le routier ou guide de la navigation aux terres australes”.



Jean-Pierre Louis de Fontanes (1757-1821) was the first “Grand-maître” of the “Université impériale”, Napoleon’s high-minded creation of 1808 which would eventually become the ministry of education. François Etienne de Rosily-Mesros (1748-1832), who had sailed on both of Kerguelen’s “Terra Australis” expeditions in search of a southern land, was in command of the *Dépôt de la Marine* from 1808 to 1827. In this role among many responsibilities he was in charge of cartographical publications: hence the presentation of the Baudin Atlas to a member of the Napoleonic elite.

The letter is accompanied by a 3-line autograph note by Rosily from early in his career, dated Brest 1778, apparently noting someone suitable to work the ship’s mainsheet (“l’écoute de grande voile”), signed by Rosily and counter-signed as “vu” by “fraboulet” (the Breton naval careerist Joseph Marie Fraboulet de Kerléadec, 1737-1786, lieutenant de vaisseau).

IMPORTANT DOCUMENT FOR THE EARLY HISTORY OF FLETCHER CHRISTIAN

5. [CHRISTIAN, Fletcher] CHRISTIAN, Ann and John CHRISTIAN[-CURWEN].

Manuscript financial agreement signed by Fletcher Christian's mother, and her cousin...

Manuscript in ink, folio, written on one side of a leaf, verso blank, conjugate leaf with docket-title on verso; originally folded; blind and wax seals; signed and dated by two witnesses.

London, Rolls Building, 12 January 1776.

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

\$12,500

 5000936

An important and rare original document offering a significant insight into the early life of Fletcher Christian, who would lead the famous mutiny on the *Bounty* and with his fellow mutineers would settle on remote Pitcairn Island, where some of their descendants still live today.

Fletcher's father, a barrister, had died in 1768 when Fletcher was four years old. His mother, Ann, was profligate with money, and this document bears testimony to the huge loans she took on, leading to debts in excess of £6500 - at least a hundred times that today - by 1779, just three years after this document was drawn up. The family home listed on this document, at Moorland Close, Eaglesfield, near Cockermouth in Cumbria, was lost and Ann, together with her three children, fled to the Isle of Man where English creditors had no standing. From the evidence of this document, Ann's creditors included members of her own family. Her cousin John Christian, the lender on this document, later changed his name to John Christian-Curwen by adding his mother's maiden name, perhaps to avoid the ignominy associated with the surname of Christian following news of the *Bounty* mutiny.

At the time of this document, Fletcher Christian was twelve years old, and was attending Cockermouth Free School, where one of his school mates was William Wordsworth. The family debts and consequent impoverished lifestyle doubtless played a crucial part in Fletcher's decision to go to sea, and to his ultimate encounter with the fate which has made his name famous throughout history.

12th January 1776

Christian Gent } Bond
 to } for the
 Christian Esq. } Payment
 of £100 with }
 4th Cent Int

Holl's Buildings
 London

Knew all Men
 by these presents That we
 John Christian of the Middle Buildings
 in the County of Middlesex Gentleman and Ann Christian
 of Merland Close in the Parish of Brixham in the
 County of Cumberland Widows are held and firmly
 bound to John Christian Esquire of Lancashire in the County
 of Durham and in the County of Cumberland Esquire
 of Great Britain to be paid to the said John Christian
 Esquire or his certain Attorney Executors Administrators
 or Assigns for which payment to be well and truly
 made for and bind ourselves and each of us Heirs
 and herself for the whole our and each of our Heirs
 Executors and Administrators firmly by these
 presents Sealed with our seals dated the Twelfth
 day of January in the sixteenth Year of the Reign
 of our Lord King the Third by the Grace of God of
 Great Britain France and Ireland King Defender
 of the Faith and so forth and in the Year of our Lord
 Christ one thousand seven hundred and seventy
 six.

The Condition of the above Obligation is such that
 if the above bounden John Christian Gentleman and Ann Christian
 their Heirs Executors or Administrators do and shall well and truly
 pay or cause to be paid unto the above bounden John Christian Esquire
 his Executors Administrators or Assigns the full sum of 100
 Hundred pounds of lawful British money with Interest for
 the same after the rate of four pounds per Centum per Annum
 on the Twelfth day of January next ensuing the date of these
 presents 1000/12th pcy. Nevertheless That if the said
 John Christian Gentleman do be desirous of having this Bond
 discharged or that the said John Christian Esquire should
 be desirous of having the said Principal sum paid him
 that they the said John Christian Gentleman and John Christian
 Esquire shall owe or cause to be given to each other as the
 case may be six Months notice in writing thereof
 without fraud or farther delay then the above written
 Obligation to be void or else to remain in full force and Virtue

Sealed and Delivered being first duly stamped
 by the said John Christian Gentleman in the presence of
 Jane Sherrough

Sealed and Delivered being first duly stamped
 by the said Ann Christian in the presence of
 Cha. Udaly

John Christian
 Ann Christian

COOK'S GREAT FIRST VOYAGE AND THE DISCOVERY OF THE AUSTRALIAN EAST COAST

6. [COOK: FIRST VOYAGE] HAWKESWORTH, John.

An Account of the Voyages... for making Discoveries in the Southern Hemisphere...

Three volumes, quarto, with 28 charts and 24 engraved plates (many folding); contemporary calf, well rebacked at some time; an excellent tall copy with some leaves untrimmed.

London, W. Strahan & T. Cadell, 1773.

Provenance: Anonymous bookplate in vols. 1 and 2.

\$16,000

(HH) 4505612



Second edition of the official account of Cook's first voyage, printed in the same year as the first edition and preferred, since it is complete with the chart of the Strait of Magellan and the List of Plates, and contains new information in the form of a new preface. The primary purpose of Cook's voyage in *Endeavour* was the observation of the transit of Venus from Tahiti, which would enable the distance between the earth and the sun to be calculated, but Cook was also commissioned to search for "Terra Australis", the great hypothetical southern continent supposed to exist as a balance to the northern land mass. The *Endeavour* voyage would result in the discovery of the Society Islands, the circumnavigation of New Zealand, and the charting of the eastern coast of Australia.

"Hawkesworth, an eminent London author, was chosen by Lord Sandwich and commissioned by the Admiralty to prepare these narratives for publication. [He] was expected to add polish to the rough narratives of sea men, and to present the accounts in a style befitting the status of the voyages as official government expeditions, intended to embellish England's prestige as a maritime power" (Hill). Although the book was a huge success, fast becoming a best-seller, it was disastrous for its editor: "He was publicly attacked on three different counts: by the captains for tampering with the texts of their journals, by prudish readers for reprinting descriptions of the sexual freedoms of the South Sea islanders, and by devout churchmen for impiety in the general introduction to the work, in which Hawkesworth had rashly challenged the doctrine of providential intervention. He was devastated by this critical barrage, and it was thought to be the main cause of his death. The rumour recorded by Malone that he killed himself with an overdose of opium is uncorroborated, but Fanny Burney's conviction that his health was destroyed by the vilification he suffered seems well founded" (ODNB).

Beddie, 650; Borba de Moraes, p.395; Hill, 783; Holmes, 5(n); Kroepelien, 535(n).



COOK ADMIRER IN ENLIGHTENMENT FRANCE

7. [COOK: ELEGY] BLANC GILLI, Mathieu.

Éloge du Capitaine Cook...

Octavo, 118 pp. (last blank), period-style red crushed morocco, spine gilt with raised bands.

Paris, chez Morin, 1787.

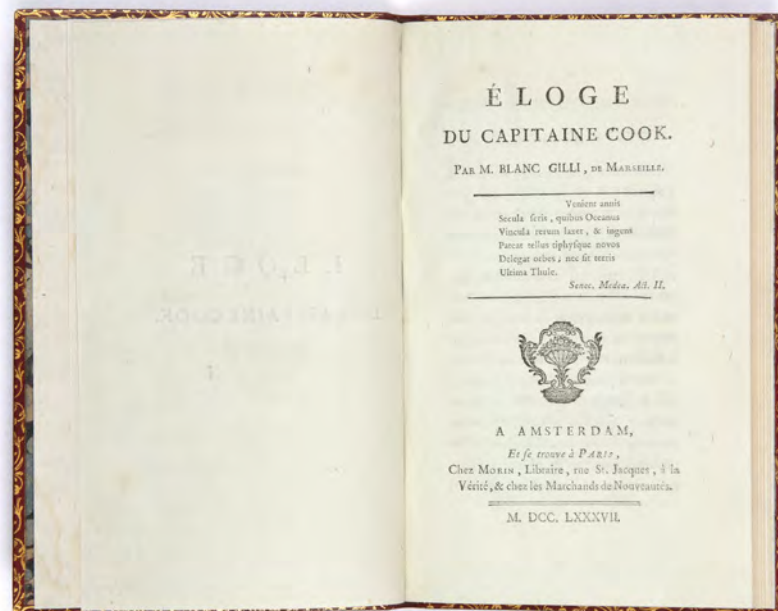
\$8750

HH 4204898



A very scarce elegy for Cook, published in Paris, which shows the high regard in which Cook was held in Enlightenment France, as both navigator and scientist. Blanc-Gilli explicitly claims that Cook was as widely respected in France as in England, 'a statement which is borne out by the fact that the centenary of his death was celebrated in Paris but not in London' (Holmes). The elegy is a glowing narrative of Cook's life and voyages enriched with a 24-page appendix (including notes on other voyagers to the South Seas, Cook's

importance to the history of astronomy, and references to contemporary philosophers such as Rousseau).



Mathieu Blanc Gilli, a resident of Marseille, was a politically active writer who served briefly in the Legislative Assembly before falling foul of rivals during the French Revolution and retiring to an obscure provincial post. He published on a wide range of reforms, including an abolitionist pamphlet critical of the plantation system in Santo Domingo.

Forbes could locate only the copies in the Mitchell Library and three American libraries (including Sir Maurice Holmes' copy at UCLA).

Beddie, 1959; Forbes, 'Hawaiian National Bibliography', 124; Kroepelien, 85; O'Reilly-Reitman, 454.

THE SILVER MEDAL FOR FREYCINET'S VOYAGE ON THE URANIE

8. [FREYCINET, Louis de] LOUIS XVIII.

Medal for the voyage of the *Uranie*.

Silver medal, 41 mm.

Paris, Puymaurin & Andrieu, 1817.

\$7850

(HH) 5000793

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

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

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

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



AT SEA WITH HENRI DE FREYCINET

9. [FREYCINET, Henri de] UNKNOWN ARTIST.

Three sheets of coastal profiles...

Nine ink and wash coastal views on three sheets of wove paper, the original captions in two different hands, respectively 18.8 x 22.9; 18.4 x 27.8; & 19.2 x 27.5 cm., the first sheet with "Fellows" watermark.

On board ship, various dates between November 1820 & January 1821.

Provenance: From the Freycinet family archives at the Château d'Age; private collection (Sydney).

\$3850

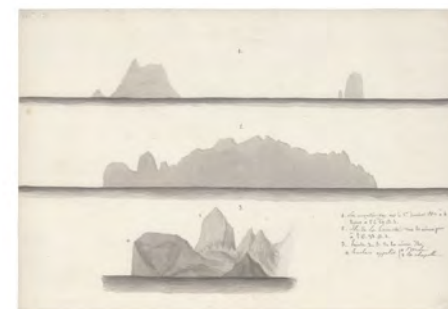
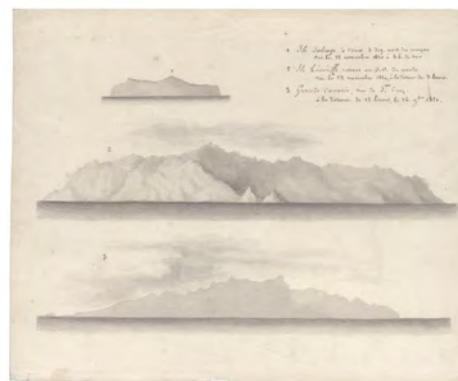
HH 4008115

A collection of three sheets, each of which depicts three coastal views, taken in the Atlantic en route to the Indian Ocean. Executed in pen and wash, they comprise:-

Sheet I: 22 November 1820. Ile Salvage; Ile Ténériffe; Grand canarie.

Sheet II: 8 December 1820. Ile de Sel; Ile de Bona Vista; Ile de Mai.

Sheet III: 1 January 1821. Les martin ray; Ile de la Trinité; Point du S. de la même.



Given the dates and the known provenance, it is clear that this small suite of coastal views derives from Henri de Freycinet's voyage from Rochefort to the Île Bourbon [Réunion] in the Indian Ocean, after his 1820 appointment as governor of the island, where he would replace another Baudin voyage veteran, Pierre Bernard Milius, in the post. Freycinet left Rochefort on the corvette *Sapho* on 12 November 1820, which date makes sense for it to have been off the remote Salvage Islands, Tenerife and then Grand Canary by later that month; to be at Cap-Vert off the African coast soon after; and to then have run to the Ile de la Trinité a little after.

Annales Maritimes et Coloniales (1821); Dezos de la Roquette, Notices historiques sur MM. Henri et Louis de Freycinet (1843); SLNSW catalogue (online).

HENRI DE FREYCINET AND SLAVE LABOUR IN THE FRENCH COLONIAL SUGAR INDUSTRY

10. FREYCINET, Henri de.

Discours prononcé par le Gouverneur...
à l'occasion de la remise des Médailles d'or...

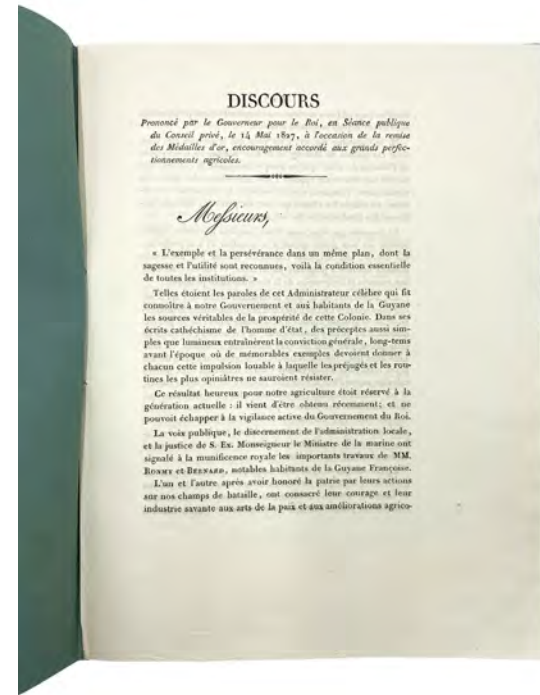
Quarto, 4 pp; stitched in original plain green wrapper.

[Cayenne, French Guiana], speech delivered 14 May, 1827.

Provenance: Freycinet family archives at the Château d'Age, with the red "Archives de Laage" stamp; private collection (Sydney).

\$3250

HH 5000894



Rare printing of a speech by Henri de Freycinet as governor of French Guiana, the French possession on the north Atlantic coast of South America perhaps most famous today for its penal colony of Devil's Island. Freycinet, a career diplomat at this stage of his life, had been moved from the governorship of Ile Bourbon to the governorship of Guyane in January 1826. Here, a year later, in the capital Cayenne, he is implicitly endorsing the extensive use of slave labour by presenting gold medal awards to Thomas Ferdinand Ronmy and his colleague M. Bernard for their achievements in the development of the sugar industry along the banks of the Torcy canal. Originally envisaged as a key to the development of the French colony, this would become "a series of misplaced hopes, mistakes, and disappointments. By the end of the July Monarchy the plantations along its shores were facing stagnation and inexorable decline. This in turn led to abandonment

after the reorientation of Guianese priorities, the decline of sugar prices in the late 1830s and especially in the 1840s, and the abolition of slavery in 1848. In many ways the Torcy Canal epitomized the plight of French Guiana as a whole in the early nineteenth century. Faced with the vicissitudes of nature, inadequate government funding, erratic planning, unfavourable economic forces, and unmitigated demographic decline after the banning of the slave trade, both the Torcy and the colony as a whole contended with nearly insurmountable difficulties on their path to development. Lacking resources and an adequate supply of labour, both struggled to advance and prosper..." (Jennings).

Lawrence C. Jennings, "The Torcy Canal and the Failure of Development in early Nineteenth Century French Guiana" (online resource).

DAMPIER'S MATE RUSHES INTO PRINT

11. FUNNELL, William

A Voyage Round the World...

Octavo, with five folding maps and ten engraved plates; old half calf, spine panelled between raised bands, double labels, marbled sides and endpapers.

London, Printed by W. Botham for James Knapton, 1707.

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

\$5750

 5000924

First edition of Funnell's voyage narrative, an essential component of the Dampier voyage canon, later incorporated into Dampier's collected voyages. At the time of publication, however, it incensed Dampier so much that he published his single-sheet refutation, *A Vindication*.

Funnell joined Dampier's third privateering expedition as mate of the *St. George* which sailed for the Canary Islands, Brazil and the South Seas in April 1703. It was during this voyage that Alexander Selkirk, the prototype of Defoe's Robinson Crusoe, was marooned on Juan Fernandez. The *St. George* was joined by the *Cinque Ports* and both ships started looting on the South American coast in January 1704. Funnell's account is highly critical of Dampier, and charges him with being routinely drunk, using foul and abusive language, oppressing his crew, and cowardice. The antagonism between the two men was exacerbated when they took the Spanish galleon *Asuncion* as a prize. With limited time available, Dampier ordered the food stores moved to the *St. George* and forbade Funnell to search the *Asuncion* for hidden gold. Ultimately both the *St. George* and *Cinque Ports* were declared unseaworthy and abandoned in late 1704. The expedition split, with Funnell and other disgruntled sailors taking a small Spanish prize to Amboina in the Dutch East Indies, where the ship was impounded by the Dutch. Funnell, together with the remaining crew, was embarked on the next Dutch fleet for Europe. Dampier returned to Peru and thence the Indies where he was also temporarily imprisoned by the Dutch.

As a result, Funnell completed the circumnavigation (albeit by relay), and returned to England well before his captain. Dampier's own publisher Knapton rushed Funnell's narrative quickly into print. Burney criticises the mercenary motives of Knapton in publishing what was essentially 'A fourth volume... which contains not a word of Dampier's writing; but much that he disapproved'. Whilst Dampier's temper has long been questioned, surely Burney's summation of this publication is apt: it 'could not have fallen into worse hands than those of Funnell. Besides being extremely ignorant, he was void of regard or respect for veracity'.

Borba de Moraes, I:333-4; Davidson, 'A Book Collector's Notes', p. 33; Hill, 664; Sabin, 26213.

WITH THE FIRST DEPICTIONS OF WANDJINA ROCK ART

12. GREY, Captain George.

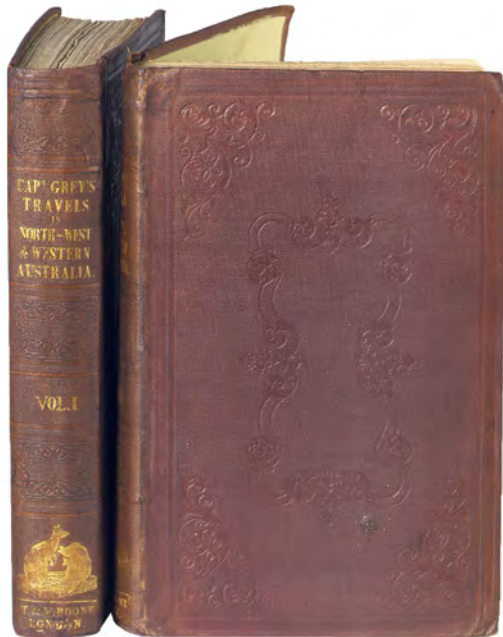
Journals of Two Expeditions of Discovery...

Two volumes, octavo, with 22 plates (six handcoloured), and two large folding maps, illustrations in the text; original publisher's cloth.

London, Boone, 1841.

\$6750

(HH) 3005378

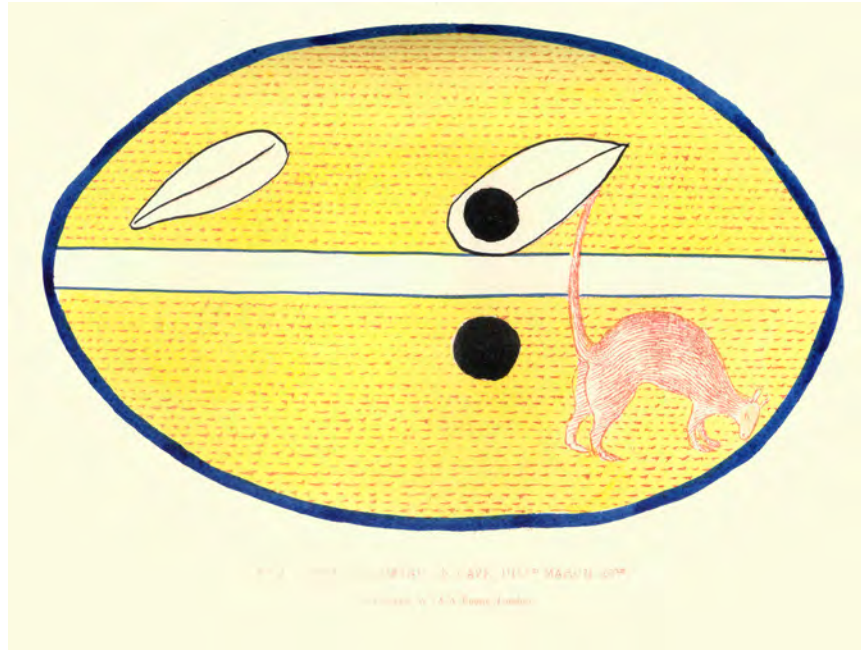


Grey began his first expedition in December 1837, after he and his party of eight arrived on the *Beagle* at Hanover Bay on the north-west coast. The expedition was supposed to proceed south following the coast to the Swan River settlement. However problems beset the expedition from the outset, and for five months the party meandered inland at a very slow pace. Meetings with local Aborigines proved hostile, and Grey was badly wounded by a spear. Eventually, due to diminished provisions and exhaustion, the party returned to Hanover Bay and were rescued by the *Beagle*. Despite falling well short of their goal, the expedition yielded significant results: Grey discovered the Glenelg River, the Macdonald Range, the Stephen Range, the Gairdner River and Mount Lyell. Grey also achieved the distinction of becoming the first white man to see a Wandjina painting when he discovered the ones reproduced here in a rock shelter on the Glenelg River in the rugged north-western Kimberley region: 'looking over some bushes, at the sandstone rocks which were above us, I suddenly saw from one of them a most extraordinary large figure peering down upon me. Upon examination, this proved to be a drawing at the entrance to cave, which, on entering, I found to contain, besides, many remarkable paintings'. Realising the significance of the discovery, he went to considerable lengths to sketch, measure and describe the figures, which are reproduced here.

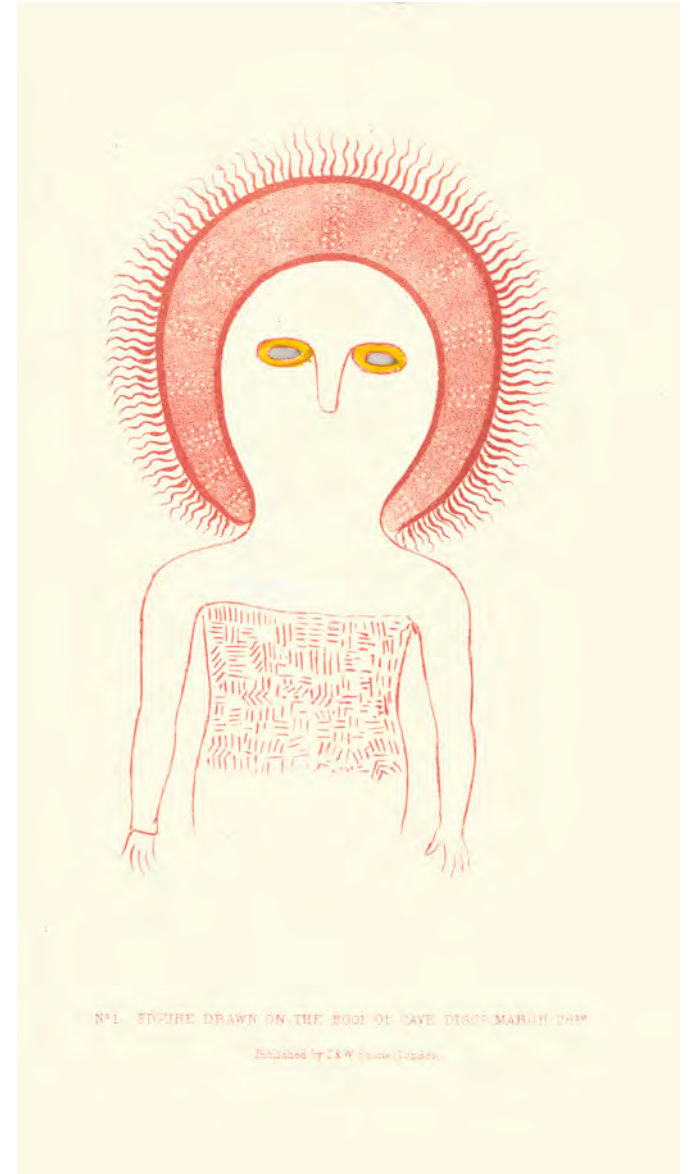
Grey's second expedition left Perth in 1839 with the intention of exploring the North-West Cape. Again his goals were not realised: he was thwarted, first by the loss of one of his three whale-boats and most of his provisions, then by the wrecking of the remaining boats and supplies. A 300-mile trek back to Perth ensued, during which Grey and all but one of his men survived on whatever food they could scavenge from the land. Despite the tremendous hardships, again Grey achieved most important results: he discovered the Gascoyne River, the Murchison River, the Lyell, Victoria and Gairdner ranges.

This is a desirable copy in original cloth, of the first edition of this famous exploration account, which includes scientific appendices on birds by John Gould; mammals, reptiles, amphibians by John Edward Gray; and insects by Adam White.

Bagnall, 2336; Wantrup, 131.



N°2. DISC DRAWN ON THE ROOF OF CAVE DISC MARSH CHAP
Enlaid by J.W. Evans, London.



N°1. FIGURE DRAWN ON THE ROOF OF CAVE DISC MARSH CHAP
Enlaid by J.W. Evans, London.

A PRESENTATION COPY OF HORSBURGH'S SAILING DIRECTIONS

13. HORSBURGH, James.

Directions for sailing to & from the East Indies, China, New Holland, Cape of Good Hope, and the interjacent ports...

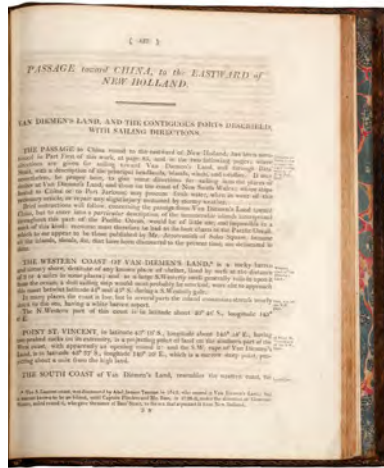
Two volumes, quarto; contemporary mottled dark calf gilt, spine gilt in compartments with double labels, joints very neatly strengthened.

London, for the author, 1809-1811.

Provenance: Presentation copy inscribed "From the author", and with bold signature of W. Hope in several places, dated 1814, with an 11-line manuscript note titled "Ontario Reef"; from the library of the late Dr. Robert Edwards AO.

\$14,500

HH 5000929



An excellent copy of the very scarce first edition of this navigational classic, containing the essential information for navigation in the East Indies, Australian waters and the South Seas, based on navigators' reports, ship logs, surveys, and local knowledge. Before Horsburgh collated the masses of information that fill the book, navigational knowledge of the region was often fragmented and passed down orally. His book standardised and disseminated this knowledge, making it accessible to a wider audience of sailors and navigators. Published just two decades after the arrival of the First Fleet in New South Wales, it provided crucial navigational information for ships travelling between Britain

and the colony, enabling the more reliable voyages essential for transporting convicts, supplies, and settlers. The detailed descriptions of ports and anchorages aided the development of trade routes between New South Wales and the East Indies and Far East.

The work was in continual revision, and the numerous editions and separately printed additions that were to follow this original edition reflect current information. Perhaps because of their shipboard use, most early editions are scarce: we have traced only this copy of the first edition and one other appearing for sale at auction this century, the latter a very poor copy sold twice in the same year.

James Horsburgh became hydrographer and chart maker to the East India Company at about the time this first edition was published. "As hydrographer Horsburgh was primarily responsible for supervising the engraving of charts sent back to London by marine surveyors in India and ordered by the company to be published, and for examining the deposited journals of returning ships for observations which would refine the oceanic navigation charts currently in use, besides other duties of provision of information laid on him by the court" (Cook, "Horsburgh, James (1762-1836)", in ODNB, online resource). The book was published in a total of eight editions between 1809 and 1864.

Ferguson, 481.

KEPPEL'S BORNEO, IN ORIGINAL CLOTH: AN EARLY ISSUE

14. KEPPEL, Captain Henry.

The Expedition to Borneo of H.M.S. Dido...

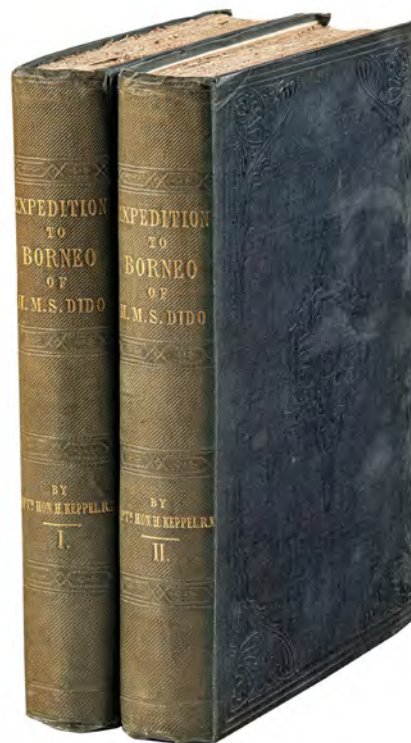
Two volumes, octavo, with 11 fine tinted lithographs (printed by Day & Haghe), a folding table and six folding maps; original blue-green cloth.

London, Chapman and Hall, 1846.

Provenance: Bain (Bookseller, Haymarket, London; with printed ticket); early owner's signature on title-pages (? J.H. Gordon).

\$2200

HH 5000854



First edition: one of the best accounts of Borneo, partly in the form of a memoir of James Brooke who had been appointed rajah of Sarawak by the Sultan of Brunei. The Royal Navy officer Henry Keppel, later Admiral of the Fleet, was in the Malacca Straits in the early 1840s, acting against the Borneo pirates who had the area under their control; he gives a geographical overview of Borneo, and a good description of the Dyaks, the aboriginal Bornean tribes.

As commanding officer of the corvette HMS *Dido* on the East Indies and China Station he was deployed in operations during the Opium War and was sent to the Straits in the 1843-44 campaign to suppress

piracy. Keppel Harbour, a stretch of water at the southern tip of Singapore, was named for him after he cleared the straits of pirates.

There were several editions of his book, which was popular. This is an excellent example of an early issue of the first edition, with the publisher's advertisements at the end of volume II dated December 1845.

Hill, 918; not recorded by Abbey, Travel.

WITH PLATES AFTER OSWALD BRIERLEY

15. KEPPEL, Captain Henry.

A Visit to the Indian Archipelago, in H.M. Ship Maeander...

Two volumes, octavo, with eight fine tinted lithograph plates (printed by Day & Son); folding chart in a rear pocket; in an excellent modern half calf binding.

London, Richard Bentley, 1853.

\$3600

HH 5000855



A fine set of this splendid book, with eight superb plates lithographed by Hawkins after Oswald Brierley.

Henry Keppel had first served in the Malacca Straits in the early 1840s during the campaign against the Borneo pirates. During that time he formed a close friendship with Sir James Brooke, who had been appointed rajah of Sarawak in perpetuity by the sultan of Brunei. In 1847 Keppel returned to the region as captain of the frigate *Maeander* which was to convey Brooke to Labuan, an island off Borneo. 'At Brooke's suggestion, Labuan was ceded to Great Britain in 1846 by the Sultan of Brunei; it was made a crown colony, and Brooke was named governor. Keppel's book treats of the voyage to Labuan, incidents there, piracy in the South China Sea, and gives a description of Manila' (Hill).

On the homeward journey the *Maeander* called in at Port Essington, Cape York, Sydney, Hobart and Norfolk Island. Keppel's accounts of

these ports-of-call are both entertaining and readable. He reports at length on the work of Captain Owen Stanley of the *Rattlesnake* - who died in Sydney whilst Keppel was on an inland tour with Governor FitzRoy. By coincidence the fine plates which illustrate Keppel's account are by the distinguished marine artist Oswald Brierley, who joined the *Maeander* after having served as artist on board the *Rattlesnake*.

In an uncharacteristic slip by Ferguson he did not record Keppel's book despite its considerable Australian importance, while Abbey's description of an earlier 1852 edition was in error.

Abbey 'Travel in Aquatint and Lithography 1770-1860', 550; Hill, 920; not recorded by Ferguson.

THE PELOPONNESE EXPLORED AND RECORDED

16. LEAKE, William Martin.

Travels in the Morea.

Three volumes, octavo, with a large folding map, 17 engraved maps and plans, and 12 lithographed plates of inscriptions; a fine set in mid-nineteenth-century polished crimson calf, spines ornately panelled in gilt between raised bands, double labels, marbled endpapers and edges.

London, John Murray, 1830.

Provenance: Stewart Dawson, by gift to Henry Hallam Parr (inscribed "from his friend Stewart Dawson. On his leaving Eton. Easter 1863"); later signature of G.A.G. Young.

\$4850

(HH) 5000915

First edition. Leake was one of the first Western scholars to systematically explore and document the Peloponnese after the end of Ottoman rule in Greece. His meticulous recording of his travels encompasses topographical features, archaeological sites, historical monuments, and local customs, and forms a valuable resource for understanding the history and geography of the Peloponnese, even today. His work laid the foundation for much subsequent research.

'A fascinating work, full of interesting detail, as are all Leake's works. Particular attention is paid to Mycenae and Tiryns, and the plates include plans of both, as well as the beehive tomb at Mycenae...'
(Blackmer).

Atabey, 691; Blackmer, 974.



TWO PIONEERS AND THE SOUTH AUSTRALIAN FIRST FLEET

17. [LIGHT] HINDMARSH, Captain John.

Autograph letter signed,
to Colonel William Light.

London, 7 January 1836.

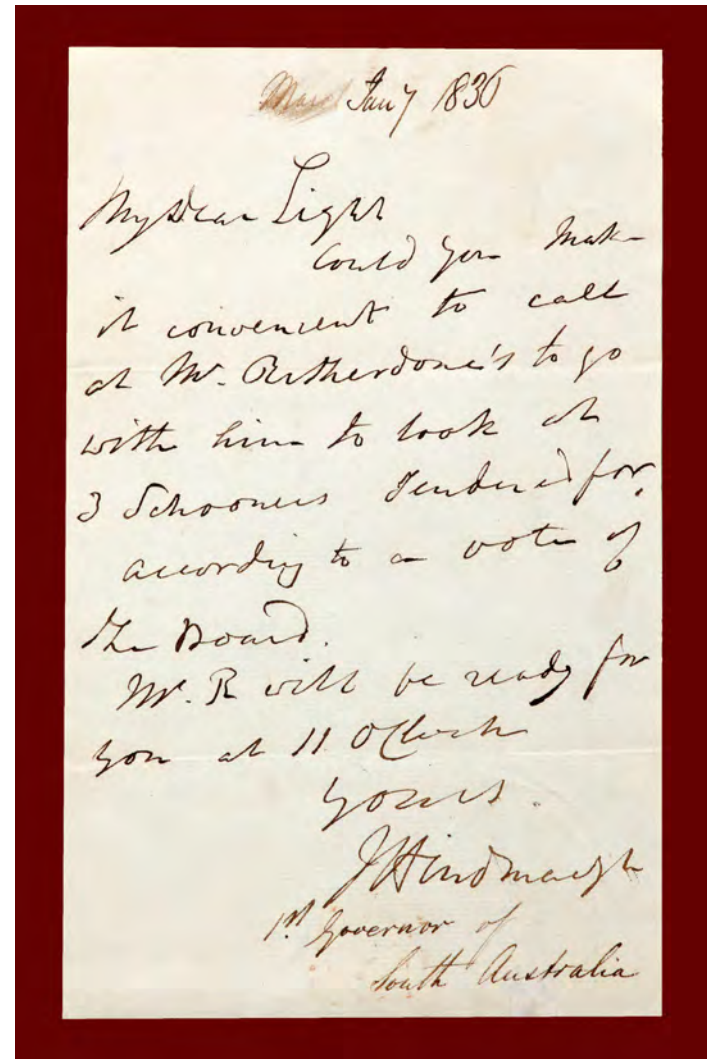
Provenance: From the library
of the late Dr. Robert Edwards AO.

\$4500

(HH) 5000935

Rare and evocative manuscript letter, connecting the two major players in the establishment of the colony of South Australia. Captain (later Sir John) Hindmarsh, appointed as the first governor of the new colony, writes to Colonel William Light. Light, though he had hoped for the governorship himself, would be appointed to the post of Surveyor-general one month after the date of this letter, and would prove to be crucial to the development of Adelaide and the beautiful layout of the new city. Light would thus be the more significant of the two men for the early history of the colony: he and Hindmarsh disagreed on the location for the new capital; ultimately Light prevailed and Hindmarsh was recalled.

Here, both men are involved in practical planning for the venture, with Hindmarsh writing to ask Light to contact one Rutherford (?sp) and arrange to inspect the three schooners for which the board has tendered. These schooners would presumably have been the *Duke of York*, the *Lady Mary Pelham*, and the *John Pirie*, three of the four company-owned ships which arrived at Kangaroo Island in July and August 1836.



LEICHHARDT COMPLETE WITH MAPS AND IN ORIGINAL CONDITION

18. LEICHHARDT, Ludwig.

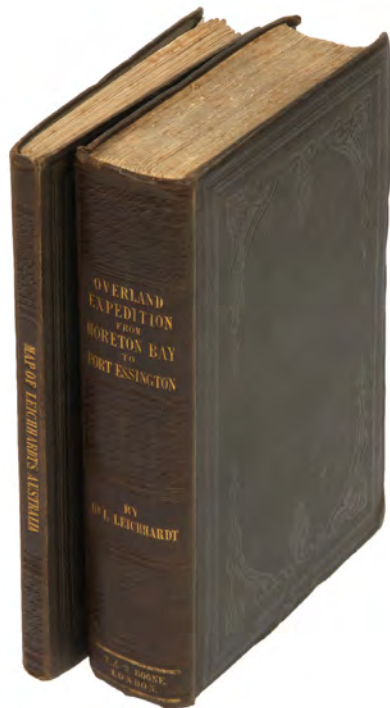
Journal of an Overland Expedition in Australia...

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

London, T. & W. Boone, 1847.

\$16,500

HH 4106014

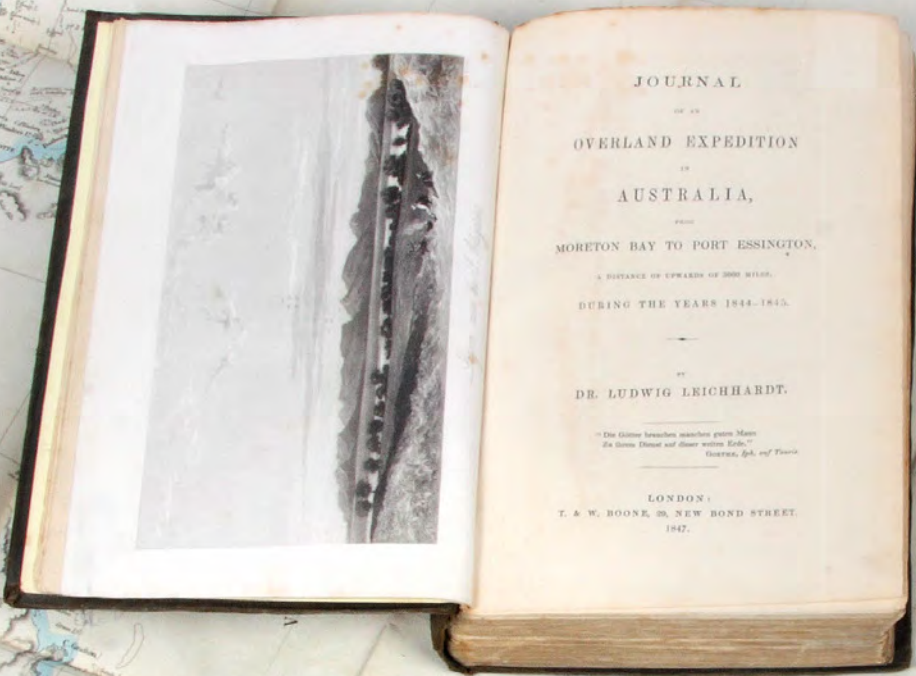


A rare fine set of the first edition of this great monument in the history of Australian exploration, here complete with the portfolio of maps in its original cloth binding. Leichhardt's *Journal of an Overland Expedition* documents one of the most unlikely and courageous ventures ever undertaken in 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. For some years settlers had eagerly talked of finding a route from southern Queensland to the Northern Territory, so linking their abundant grazing districts with Asian markets. When a Government funded expedition stalled, Leichhardt headed his own venture funded by pastoralists and businessmen impressed by the seemingly indefatigable German.

What followed was one of the longest journeys of Australian inland exploration — a trek of stupefying distance, difficulty and endurance spanning 4800 kilometres. The party was racked by interpersonal conflict, inexperience and continual hostility from local Aboriginal tribes (in late June 1845 one member was killed and two others seriously injured during a raid near the Gulf of Carpentaria). After fourteen months they finally reached Port Essington in the Northern Territory in a state of perilous exhaustion.

Before Leichhardt and his men returned to Sydney they had been given up as lost. Celebrations lasted for months; he was hailed 'the prince of explorers' and received 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 since. Leichhardt's 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; Ferguson, 4571; Wantrup, c138a and c139.



JOURNAL
 OF AN
 OVERLAND EXPEDITION
 IN
 AUSTRALIA,
 FROM
 MORETON BAY TO PORT ESSINGTON.

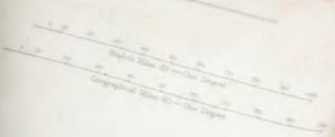
A DISTANCE OF UPWARDS OF 2000 MILES,
 DURING THE YEARS 1844-1845.

BY
 DR. LUDWIG LEICHHARDT.

*"Die Götter brauchen manchmal große Mann
 Da keine Dämon auf dieser weiten Erde."
 Goethe, Faust, 1. Aufzug*

LONDON:
 T. & W. BOONE, 25, NEW BOND STREET,
 1847.

DETAILED MAP OF
 DR. LUDWIG LEICHHARDT'S ROUTE IN
AUSTRALIA
 FROM MORETON BAY TO PORT ESSINGTON
 (upwards of 2000 miles performed in the years 1844 & 1845)
 Laid down from his Original Map,
 as far as it shows to the Maritime Survey of
 CAPT. FLINDERS, KING, WICKHAM, STOKES, BLACKWOOD, &c.
 BY JOHN ARROWSMITH,
 1847.



THE WAR AGAINST NAPOLEON PRIVATISED: “PIRATES WITH PAPERS”

19. LETTER OF MARQUE.

Letter of Marque issued to George Garnett Huske Munnings, Captain of the *Courier*...

Manuscript on vellum, approximately 555 x 650 mm., engraved decorative border at head including a portrait of George III within its large initial letter; attached blue paper seal, remnants of paper wafer seal attached at base.

London, 25 September 1811.

\$3100

HH 5000787



An excellent and interesting example of the privatisation of war during the age of sail. A Letter of Marque was a document that authorised its recipient to attack enemy shipping on a private (hence ‘privateer’) basis. Munnings is here authorised to attack French shipping at the height of the Napoleonic Wars. He has ‘equipped furnished and victualled a Ship called the *Courier* (a Schooner) of the Burthen of about One hundred and Fifty Tons, foreign built Square Stern no Head and two Masts mounted with Six Cannonades carrying Shot of Six Pounds weight and no Swivel guns and navigated with Fifteen Men...’ and is authorised ‘to set forth in a warlike manner’ and ‘by force of arms to apprehend, seize and take ships, vessels and goods’ belonging to the Fourth Republic of France.

The *Courier* evidently got busy, as in 1812 we can see Munnings being sued in the High Court of Appeals for Prizes by a ship broker, Thomas Baker, and Jacob Brandon, a merchant, for the *Courier* having taken the

Debora, a Prussian ship, and her cargo (source: “Making of modern law. Trials, 1600-1926”). Presumably his offence was that he had attacked a ship of a nationality for which he had not been authorised.

Munnings had had similar Letters of Marque aboard his smaller ship the *Repulse* in 1793, 1794 and 1795. He was also associated with the transportation of convicts to New South Wales, his ship the *Indian*, for example, having brought out 200 convicts in 1819, one of whom was James Hardy Vaux on his second time round.

This evocative document dates from almost exactly the period in which Patrick O’Brian set his great novel *The Letter of Marque* (1988), the twelfth historical novel in the superb Aubrey–Maturin series.

Recorded by Michael Dun in his “Register of Letters of Marque against France 1793-1815” (1812privateers.org/Great_Britain/marque1793-1815.html).

SEEDS FROM BOTANY BAY AND NORFOLK ISLAND WRAPPED IN BROWN PAPER

20. LETTSOM, John Coakley.

The Naturalist's and Traveller's Companion... the Third Edition.

Octavo, with a hand-coloured engraved frontispiece and a pictorial title, three engraved plates, one folding; half calf over earlier marbled boards, gilt spine preserving the earlier leather label.

London, C. Dilly, 1799.

\$4250

HH 5000887



Rare: revised third and most interesting edition of the essential handbook for collecting and preserving natural history specimens, much used by his contemporaries: 'No method appears better calculated to enlarge our knowledge of Natural History, than visiting foreign countries, and carefully attending to the different objects they afford, which more or less delight by their novelty and variety; but our inquiries should not be confined merely to private gratification...'

As Lettsom mentions in his preface, soon after the first two editions had appeared (1772 and 1774) he began work on this third edition, even printing off several sheets before putting it aside, and only eventually completing it, he notes, because no comparable text had been issued in the intervening years. Only this third edition, therefore, includes the most interesting chapter, which dates from the early 1790s, because of the references therein to Botany Bay and Bligh. Entitled, 'Directions for bringing over Seeds and Plants from distant Countries', it features

two remarkable plates showing the designs for several different "Boxes for conveying Plants by Sea". The chapter includes detailed notes on the methods he recommended, noting that he has personally obtained seeds from Botany Bay and Norfolk Island by the simple expedient of having them wrapped in brown paper. He also discusses the usefulness of a moveable stand to counteract the pitching of a vessel, as was proved useful 'at considerable expence' by Bligh on the breadfruit voyage, a 'laudable and princely plan... frustrated by a mutiny on board'.

Nissen ZBI, 2464.

INDIA AND AUSTRALIA IN THE 1820S: THE LIND FAMILY ARCHIVE

21. LIND, Alexander Francis and Charles D'OYLY.

An archive of watercolours and lithographs centred on the Lind family in India.

Oblong quarto album, with lithograph portraits tipped-in, some printed by Charles D'Oyly at his private Behar Lithographic Press; several original paintings loosely housed in a separate folder; and three fine watercolours each approx. 230 x 185 mm, framed.

Patna, India, circa 1820-1830.

Provenance: The family of A.F. Lind, who settled in Australia.

\$26,500

HH 4505227

A fascinating archive of watercolours and lithographs, the latter from the Behar Lithographic Press, chiefly dating from the mid-1820s, and centred on the Lind family. This is an extraordinary collection, redolent of the age, and testament to the early connections between India and Australia in the 1820s.

The collection includes three fine, framed watercolours on wove paper, together with a contemporary oblong half-calf album with lithographs and original watercolours pasted down on the album sheets, the pages of the album watermarked 'Eyehorn Mill. 1824'; together with a third smaller group of additional works loose in a separate folder.

This fascinating group of related watercolours and Indian-produced lithographs centres on the family circle of Alexander F. Lind, including portraits of two of his young children who emigrated to New South



Wales in the years after their father's premature death. The archive was put together in the mid-1820s as a treasured keepsake of the Lind family's life at their property Kumperpore House, Futtehpour, the main house of which is depicted in great architectural detail in two of the hand-coloured lithographs and in two watercolours; one clearly signed and dated C. d'Oyly, 10 May 1826.

Alexander Francis Lind (1797-1832) was the youngest child and only son of James Lind, the famous and well-travelled medical doctor, boon companion of Sir Joseph Banks. James Lind, although still often confused with his namesake (and relation) who worked on a cure for scurvy, was one of those who had planned on joining Banks for Cook's second voyage, chosen in part because of his experience on two East India Company voyages in the 1760s. His son Alexander married Anna Maria Macan (1802-1862) when they were both young and was soon appointed to a prominent position in India, where they had a large family before his premature death in 1832. After this catastrophe the family retrenched in England, but his eldest daughter and eldest son soon emigrated to New South Wales: Margaretta Lucy Lind to Port Macquarie before settling in Uralla in New England, Francis Macan Lind being based in Sydney, where he married Portia, the daughter of the prominent soldier and engineer George Barney (ADB).



In India, the Lind family was a key part of the circle of the famous amateur artist Sir Charles d'Oyly (1781-1845), a "social group which was very conscious of drawing and painting as a sophisticated amusement" (Archer) and which gained prominence for the very early adoption of lithography. D'Oyly's contemporary, Bishop Reginald Heber, called him "the best gentleman artist I have ever met with" and the artworks of the d'Oyly circle provide remarkable documentary evidence of the everyday life and social history of both English and Indian families. The inclusion of interior décor and children's toys alone would mark the d'Oyly lithographs out as an important source of social history, let alone the very detailed depictions of dress and even coiffures.

Given that the d'Oyly lithographs are a remarkable resource for the entire colonial era, it is significant that recent research is starting to reveal that the Lind family may have introduced the process to d'Oyly, rather than the other way around (Losty).

The watercolours in the collection are exceptional works. Firstly, there is a matched pair of portraits identified as painted by Charles d'Oyly: Alexander Lind posed at his ease next to a very delicate writing desk that show him to be a writer and artist (depicted on the front cover); and his wife Anna in a simple but elegant gown, surrounded by the paraphernalia of a watercolourist, her portfolio propped up against the small table. A third watercolour depicts a family group. This is Alexander and Anna Lind with their three eldest children, Margaretta Lucy (1818-1882), shown holding a remarkable panoramic view on a cylinder, Elizabeth Charlotte (1820-1886) and the first boy, Francis Macan (1822-1879). The painting must therefore date to around 1823, given the relative ages of the children depicted.

This is followed, soon after, by a painting signed and dated by d'Oyly on 6 April 1824, showing a striking Indian nurse holding a European infant. Given the date and the known history of this collection – not least that d'Oyly had no children of his own – the hypothesis must be



that this is their fourth child Emma Gosset Lind, who had been born about ten weeks previously. The building glimpsed through the open door is almost certainly the same building painted by d'Oyly as the subject of the fifth watercolour in the group, painted on 10 May 1826: the distinctive green shuttered windows and red tiled roof are unmistakable, and must be part of the estate.

These dates are firmly supported by the physical evidence of the accompanying album, the sheets of which are laid paper manufactured by the Eyehorn Mill in Kent, 1824. That is, this album would have been completed on or a little after that date – given the time needed for the paper to reach India – as a beautifully-arranged family album.

The presence of these d'Oyly watercolours highlights the close connection the Lind family had with Sir Charles d'Oyly (1781-1845), seventh Baronet. A long-serving official in India who published widely

on Indian customs, field sports and ornithology, d'Oyly was a keen amateur artist and friend of the painter George Chinnery. He really established his name with his *Antiquities of Decca* (1814) before founding, in 1824, an amateur art society which he named "United Patna and Gaya Society" or "Behar School of Athens", with the objective of "the promotion of Arts and Sciences" and "the circulation of fun and merriment of all descriptions." The d'Oyly house in Patna was considered the "epitome of Anglo-Indian taste" (Rickard, in Broadbent).

The present album is a representative group of the sort of subjects dear to d'Oyly's heart, not only including a series – often named and identified – of lithographic portraits of the European community of Patna, but also including an equally substantial number of Indian men and women, most of them prominent local figures but one man from as far afield as 'Cabul.' Even despite the pioneering studies of Archer



and Losty, work on Indian lithography is still in its infancy, but albums such as the present one represent a treasure trove for researchers, especially into two of the key Indian artists who worked at the Behar Lithographic Press Jairam Das, a Patna artist trained in the Mughal tradition, and Shiv Dayal.

Similarly, one of the more remarkable aspects of works such as these is the way in which the Indian scene they chronicle constantly reveals connections to the colonial scene in Australia as well. One of the lithographs here, for example, is after an original by James Prinsep, brother of the Augustus whose widow published the illustrated *Journal of a Voyage from Calcutta to Van Diemen's Land* (1833).

A full listing of the various watercolours and lithographs is available on request.

Abbey; ADB; Archer, *Company Drawings in the India Office Library* (1972); Bayley, *A biographical, historical, genealogical, and heraldic account of the house of d'Oyly* (1845); Broadbent (ed), *India, China, Australia* (2003); Getty (online); Losty, 'Sir Charles D'Oyly's Lithographic Press and his Indian Assistants,' in Rohatgi and Godrej (eds), *India: A Pageant of Prints*, pp. 144-146; Oxford Dictionary of National Biography; Yale Centre for British Art (online).

THE LEVERIAN AND BEYOND: NATURAL HISTORY FOR THE POPULAR MARKET

22. [MAVOR, William Fordyce] MARTYN, William Frederick.

A New Dictionary of Natural History; or, Compleat Universal Display or Animated Nature...

Two volumes, folio, with 100 handcoloured engraved plates (most incorporating from four to eight images); title-pages printed in black and red; contemporary marbled calf, very skilfully rebacked to match, preserving original red and green labels.

London, Harrison & Co., 1785.

Provenance: Thomas Hammond Foxcroft of Halstead, Yorkshire, rector of Beauchamp Rooding, Essex (armorial bookplates).

\$9750

 4505058

One of the great popular works of natural history, this beautiful large-format work is largely based on the great collection of curiosities and exotic specimens of Sir Ashton Lever, the most influential eighteenth-century collector: Lever may have been indulging his panache as a showman when he referred to his “Holophusicon” as “the first museum in the universe”, but it was no exaggeration. Although the preface to the book describes how the illustrations are based on originals from the cabinets of virtuosi in “every part of Europe”, it is clear that most, and almost all the newer specimens, are from the Holophusicon, which is singled out by the author as having been gathered “with the indefatigable industry, the consummate skill, and the munificent expense” of Lever himself.

Lever employed Sarah Stone as the central artist responsible for depicting his collection, ‘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). This is particularly significant because many of the engravings in the present work, although not signed in any way, are based on originals by this important woman artist.

The work was published in 1785 at a time when the study of natural history had never been more popular, in no small part due to the exotica brought back from Cook’s voyages, but also due to Lever’s employment of artists like Stone; and yet, the Leverian Museum itself was in crisis, leading to its sale by lottery the following year. The present work’s reliance on Lever means that it is a remarkable overview of the natural history of the era and of the museum itself at the end of its days.

The author’s name “William Frederick Martyn” was the pseudonym of the indefatigable William Fordyce Mavor (1758-1837), a schoolmaster and writer of some note, who specialised in educational works, most famously his long series of abridged voyage accounts which included the voyages of Cook.

Between the larger format of the book and the fact that it was recognised as an indispensable work of reference, it is unusual to see copies in very good condition, and the present set is unusually well-preserved.

Nissen, 2729; Wood, 453.



FROM LADY JANE AND SIR JOHN FRANKLIN VIA SOPHIA CRACROFT TO JOSEPH DALTON HOOKER

23. NARBOROUGH, John and others.

An Account of Several Late Voyages and Discoveries... [including] Captain J. Tasman's Discoveries on the Coast of the South Terra Incognita...

Octavo, with the folding "Chart of the Western and Southern Oceans", folding chart of Terra del Fuego, a polar map and 19 engraved views; eighteenth-century panelled calf, neatly respined.

London, Printed for D. Brown without Temple-Bar, J. Round in Exchange-Ally, W. Innys in St. Paul's Church-Yard, and T. Ward in the Temple-Lane, 1711.

Provenance: Lady Jane Franklin (ink signature in upper margin of title; ink notes at end of book); Sir John Franklin (partly faded pencil name possibly autograph, clipped ink signature pasted below); by descent to Sophia Cracroft; by her gift to Joseph Dalton Hooker (with presentation inscription to front pastedown).

\$28,500

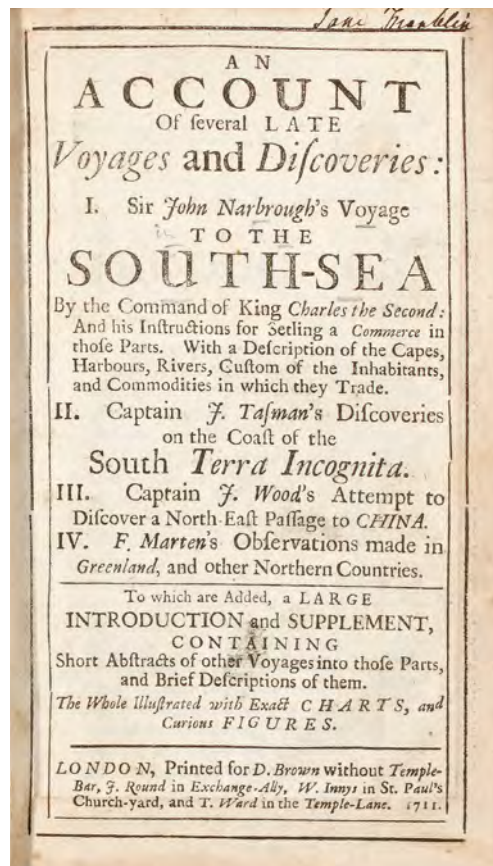
 5000909

An exceptionally well-provenanced copy of this important book, one of very few original descriptions of Tasman's voyage, and the first serious notice in English of the European discovery of Tasmania and New Zealand. Its anonymous editor (probably Tancred Robinson) exclaims: "tis the Discovery of a new World, not yet known to the English, 'Tis probable by Abel Jansen Tasman's Navigation, that New Guinea, New Carpentaria, and New Holland, are a vast prodigious Island, which he seems to have encompass'd in his Voyage...".

This is the second and best edition of the book, a compendium of early voyages which includes an early account in English of Tasman's celebrated voyage of 1642 from Batavia, on which he discovered Tasmania, New Zealand and part of Tonga, and visited new Guinea and the Solomon Islands. The Narborough voyage in the *Batchelour* through the Strait of Magellan and into the Pacific was widely read by later navigators including the survivors of the *Wager* (part of Anson's fleet), who used this account for their own navigation through the passage. It was edited by Tancred Robinson, and included a resumé of voyages including those of Quiros, Drake and Magellan, and a plea for scientific exploration of the globe; lamenting "that the English nation have not sent with their Navigators, some skilful Painters, Naturalists, and Merchanists, under publick Stipends and Encouragement as the Dutch and French have done...".

As the first significant book account of the European discovery of Tasmania, it is remarkable that this copy was owned by the splendid proto-feminist Lady Jane Franklin who played an important part in the cultural development of Tasmania when accompanying her husband, Sir John Franklin, as lieutenant-governor of Tasmania from 1837 to 1843. Jane Franklin has signed her name on the title-page, and at the back of the book has noted the two sections of the book relevant to Tasmania, the important section about Tasman's voyage as well as the relevant passage mentioning Joost Schouten, the VOC administrator who had equipped Abel Tasman for his expedition, and for whom Tasman named Schouten Island.

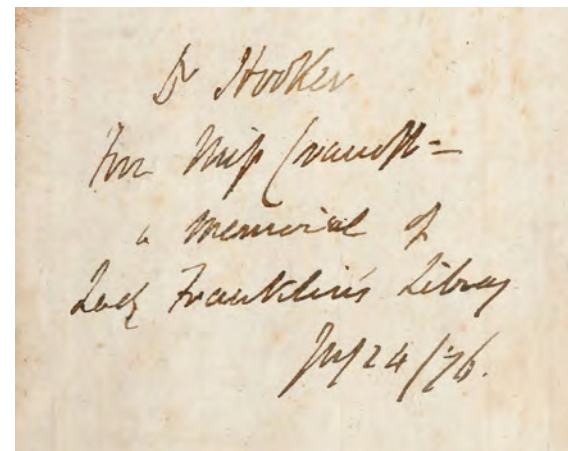
Sir John Franklin has signed (or his ownership has been acknowledged with a simulacrum of his autograph) in pencil on the front flyleaf, below which a subsequent owner (perhaps Sophia for the purposes of presentation) has added an original clipped autograph in ink.



Tasmania and who remained close to Jane Franklin until the latter's death in 1875. She was more than simply the traditional figure of a "lady's companion" as a family member, but also for having been courted by Captain Francis Crozier. Crozier had commanded HMS *Terror* during the Ross expedition of 1841–1844 to the Antarctic, which had sailed from Hobart and returned there during the Franklin administration, at which time he had proposed twice to Sophia, who is said to have turned him down out of a reluctance to take on the worries of being married to a naval explorer. Crozier, already a Franklin intimate from the time of the Ross Antarctic expedition and the two periods spent in Tasmania, went on to being appointed executive officer and commander of the *Terror* on the last, fatal voyage under Franklin's overall command.

Since Jane Franklin inscribed the title-page, we may assume that she was the first of these distinguished owners, which would be in keeping with the cultural and literary style for which she was remarkable, and in which she led her husband. John Franklin, Arctic explorer and colonial administrator, was a man of action, known wonderfully in his time as "the man who ate his boots" from the harrowing survival story of one of his early expeditions. After the disappearance of the 1845 expedition of the *Erebus* and *Terror* to the Northwest Passage, Jane Franklin famously campaigned over three decades for rescue or, following indications of his death, to discover any records of the ships' fate, sponsoring seven expeditions.

Her companion in those years was John Franklin's niece, Sophia Cracroft, who had lived with the Franklins in



At Jane Franklin's death Sophia Cracroft must have inherited some or all of Jane Franklin's possessions, or had a hand in distributing them, since the year after Jane's death she gave this copy of the book to a man who was intimately involved with polar exploration and John Franklin's ships, the botanist and explorer Joseph Dalton Hooker, inscribing the front flyleaf to "Dr Hooker from Miss Cracroft, A memorial of Lady Franklin's Library. July 24 1876". Hooker had produced the splendid Antarctic botany *Flora Antarctica: the botany of the Antarctic voyage (1844-1859)* publishing the scientific results of the *Erebus* and *Terror* voyage to the Antarctic, with which the Franklins were of course closely connected.

This remarkable book thus unites four figures all consequential in the history of exploration and all connected and inter-connected with the story of Tasmania.

Hill, 1476; Sabin, 72186.

MAGNIFICENT PHOTOGRAPHIC RECORD OF EARLY CONTACT

24. [NEW GUINEA] ERSKINE, Commodore James E.

Narrative of the Expedition of the Australian Squadron to the south-east coast of New Guinea...

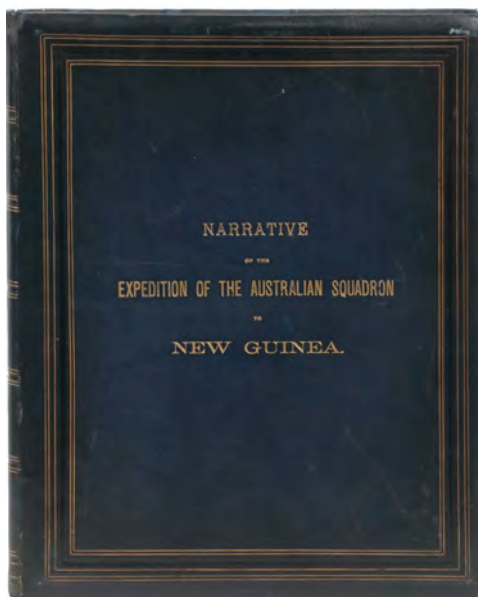
Large square folio, with a folding map, three coloured lithograph plates, 33 original silver albumen photographs (283 x 212 mm) mounted on card with printed captions and borders, and two superb panoramas, one of them double-page (240 x 553 mm) and the other on four sheets (242 x 1053 mm); original dark blue grained morocco binding, bevelled edges, spine banded and sides with multiple borders in gilt, front cover lettered in gilt, all edges gilded.

Sydney, Thomas Richards,
Government Printer, 1885.

Provenance: A Paré, "Elgin",
Durban Rd., Wynberg [South Africa]
(pencil inscription on front flyleaf).

\$55,000

 4504633



This rare and sumptuous album, published in very small numbers and illustrated with actual photographs, has been called the first example of Australian photo-journalism: 'the most magnificent example of an Australian work in this genre, the high point in relation to which all other examples can be considered' (Holden). It is most impressive as an ethnographic album, one of the first such produced in the South Pacific. A special copy was delivered to Her Majesty the Queen as "a keen supporter of photography."

The photographs all date from the 1884 expedition, when Commodore Erskine proclaimed a British protectorate over the south coast of New Guinea.

Although unattributed at the time, all images were made by the New South Wales Government Printing Office and were chiefly the work of Augustine Dyer (1873-1923). Principally intended as a visual record, the album shows the importance of the Hood Lagoon area of Papua New Guinea in British and Australian ambitions, with six depictions of the region (effectively a sixth of the finished work).

The superb series of ethnographic and exploration photographs commemorating the 1884 expedition was printed and the albums assembled in Sydney, in a small edition for presentation. Sir James Erskine R.N. (1838-1911) in 1885 was Private Secretary to Lord Northbrook, the first Lord of the Admiralty, and became Commodore of the Australian Station in January 1882. Erskine leased "Carthona", the grand Gothic-revival house built on Darling Point in 1841 for the explorer Sir Thomas Mitchell. In the 1880s it was owned by the solicitor Arthur Mansfield Allen, but he was offering it to be let fully furnished in June 1884, and Erskine is known to have been resident there soon after.



Cannibal Chief.

"Cannibal Jack."

Cannibal Chief.

33. Natives on board H.M.S. "Nelson" at Dinner Island.



It is a piece of photo-reportage unmatched by any other work of this time and place. Through the positioning of images of the official ceremonies alongside topographical views of the surrounding areas, the photographs themselves become a true part of the narrative: the first photographic images of the meeting between Imperial forces and Hood Bay chiefs. One of the remarkable images is a scene on board HMS Nelson as Erskine addressed some of the assembled tribal elders ('Commodore addressing Chiefs on board HMS Nelson, Hood Bay'), one seen grasping an ebony staff. Erskine had handed out a number of the staffs to local chiefs as "an emblem of authority in the form of an ebony stick with a florin let in at the top, the Queen's Head being uppermost, and encircled by a band of silver" (Lyne, *New Guinea*, pp. 13, 114-118).

The motivation for the Australian Squadron's to New Guinea expedition (under Erskine's command) was imperialistic: "The Imperial Government... decided to take steps to establish a Protectorate over that part of the southern shores of new Guinea to the east of the territory claimed by the Netherlands, with the double object of preventing any foreign occupation of the country, and of protecting the inhabitants from aggression...". This declaration of the expedition's objective belies the tone of much of Erskine's *Narrative*, which reads more like a travelogue than an official account. "Picturesque" is the most often used descriptive term, along with such passages as "the striking variety and beauty of the colour in the adjacent water were enchanting, and struck the beholder with wonder and admiration." Similarly, Erskine's own speech, considered for many years as a "Declaration of Rights" for New Guinea, contrasts strongly with the text of the Proclamation itself. The latter is couched in formal, imperial language, whereas the former looks ahead in more open terms to the real benefits that the tribesmen might expect, and is very specific regarding the protection offered by Her Majesty Queen Victoria: "look upon white persons whom the Queen permits to reside amongst you as your friends ...".

A full list of the images can be seen at hordern.com.

Robert Holden, 'Photography in colonial Australia: the mechanical eye and the illustrated book', 79 and pp 24-31; Gael Newton, 'Shades of Light: Photography and Australia 1839-1988', pp. 57-9. Not in "The Truthful Lens". See also Antje Lübcke blog post: '... superb photographs of very great interest' (<https://specialcollections.blog.lib.cam.ac.uk/?p=5313>); Charles Lyne, 'New Guinea. An Account of the Establishment of the British Protectorate over the southern shores of New Guinea' (London: Sampson Low, Marston, Searle & Rivington, 1885).



WITH SHELLS COLLECTED BY WILLIAM BLIGH

25. PERRY, George.

Conchology, or The Natural History of Shells...

Large folio, with 61 handcoloured aquatint engraved plates; quarter maroon morocco and marbled boards.

London, William Miller, 1818.

\$12,500

 5000942

A very good copy of this classic shell-book, a striking successor to Thomas Martyn's eighteenth-century classic *Universal Conchologist* (1784), Perry's *Conchology* was the next to produce a scientific and artistic record of shells of the same calibre. Many of its new generic and specific names are now firmly entrenched in the scientific literature. It is acknowledged as one of the greatest and most handsome of English shell-books, and is the only one with aquatint plates. It illustrates shells from all of the great eighteenth-century collectors, including the collection of William and Elizabeth Bligh. First published in 1811, this is an example of the 1818 reissue, which can be identified only by the "Remarks" for the first plate being printed in 16 lines, with the word "criterion" appearing on its own in the last line, and the Index leaf at the end having the imprint of J. M'Creery.

The sixty-one plates are finely handcoloured and record the latest discoveries, including many from the Pacific Ocean and a number 'lately brought back from New Holland', or Van Diemen's Land; one is named *Pyrula hunteria* by Perry 'in honour of the Governor of that colony, whose exertions in the prosecution and encouragement of its natural history have been so particularly eminent...'; a total of twenty-three specimens are from New South Wales or Tasmania; ten from New

Zealand; fifteen from the South Seas; two from the Pacific Islands; and one from Otaheite.

With several examples from the collection of Colonel Patterson, most of the specimens illustrated came from private collections or museums including the museums of Mr. Bullock and Sir Ashton Lever. Among the private collections was Elizabeth Bligh's outstanding shell collection which contained many beautiful and rare examples obtained from the South Seas by her husband, William Bligh of the *Bounty*: shells known to have been in the Bligh collection and pictured here are the *Triples rosaria* and the *Hexaplex tenuis*, the latter with the note that this 'curious shell is a native of the South Seas, and is from a specimen in the collection of Mrs. Bligh'.

The preface states that the engravings are based on original drawings by "Mr. John Clarke" and it is entirely possible that this is the same John Clarke (1770-1863) who worked on John Eyre's famous four-part panorama of Sydney published in London in 1810. This may also have been the John Heaviside Clark who was responsible for the preparation of the finished drawings used as coloured aquatints in *Foreign Field Sports* (London, 1813-14); he is recorded by Benezit as a commercial artist working in London, who exhibited at the Royal Academy between 1801 and 1832.

Forbes, 425; Nissen ZBI, 3134. See S.P. Dance: 'A History of Shell Collecting', Leiden, 1986.



A NEW BOTANY BAY IN TAHITI

26. RADIGUET, Maximilien-René, (“Max”).

Manuscript discussion of a future French penal colony in the Pacific.

35 pp. autograph manuscript in ink, loose sheets of wove paper measuring 227 x 180 mm, numbered at top left, together with an additional 22 pp. in the same hand, being a working draft of the major manuscript; both corrected throughout in ink and pencil; modern quarter calf bookform box.

France, probably Paris, N.D., circa 1850.

PROVENANCE: Collection of Jean-Paul Morin, avid ethnographical and voyage collector and bibliophile.

\$36,000

(HH) 5000960

A major unpublished Pacific manuscript, perhaps the most detailed analysis and most passionate argument for establishing a French penal colony in the Pacific of any of the early French voyager-writers, especially significant as it was written by the private secretary of the great circumnavigator Dupetit-Thouars, one of the mainstays of French ambitions in the entire region. A half century and more after the first stages of the Botany Bay experiment, the British vision still tantalisingly in front of the French, Radiguet presents one of the

most thoughtful analyses of the prospects for what he calls “a free Botany Bay”.

Maximilien-René “Max” Radiguet (1816-1899) had sailed to the region with Dupetit-Thouars on the *Reine Blanche*, and had been present not only at the annexation of the Marquesas, but also at the more politically charged claiming of Tahiti in 1842. Following his return to France he became a recognised expert on the Pacific, notably with his book *Les Derniers Sauvages* (1860), but also with the long series of essays that appeared in the contemporary journals, and from his work in helping to curate a major collection of Polynesian and Pacific Rim artefacts that ranged from California to New South Wales (see following catalogue item).

The archive includes Radiguet’s manuscript, amounting to some 15,000 words, and a collection of drafts and notes amounting to almost as many words again: these draft notes are often quite different in structure and emphasis, proving that Radiguet laboured over this work, correcting and amplifying his argument, adjusting his emphasis and expanding his project.

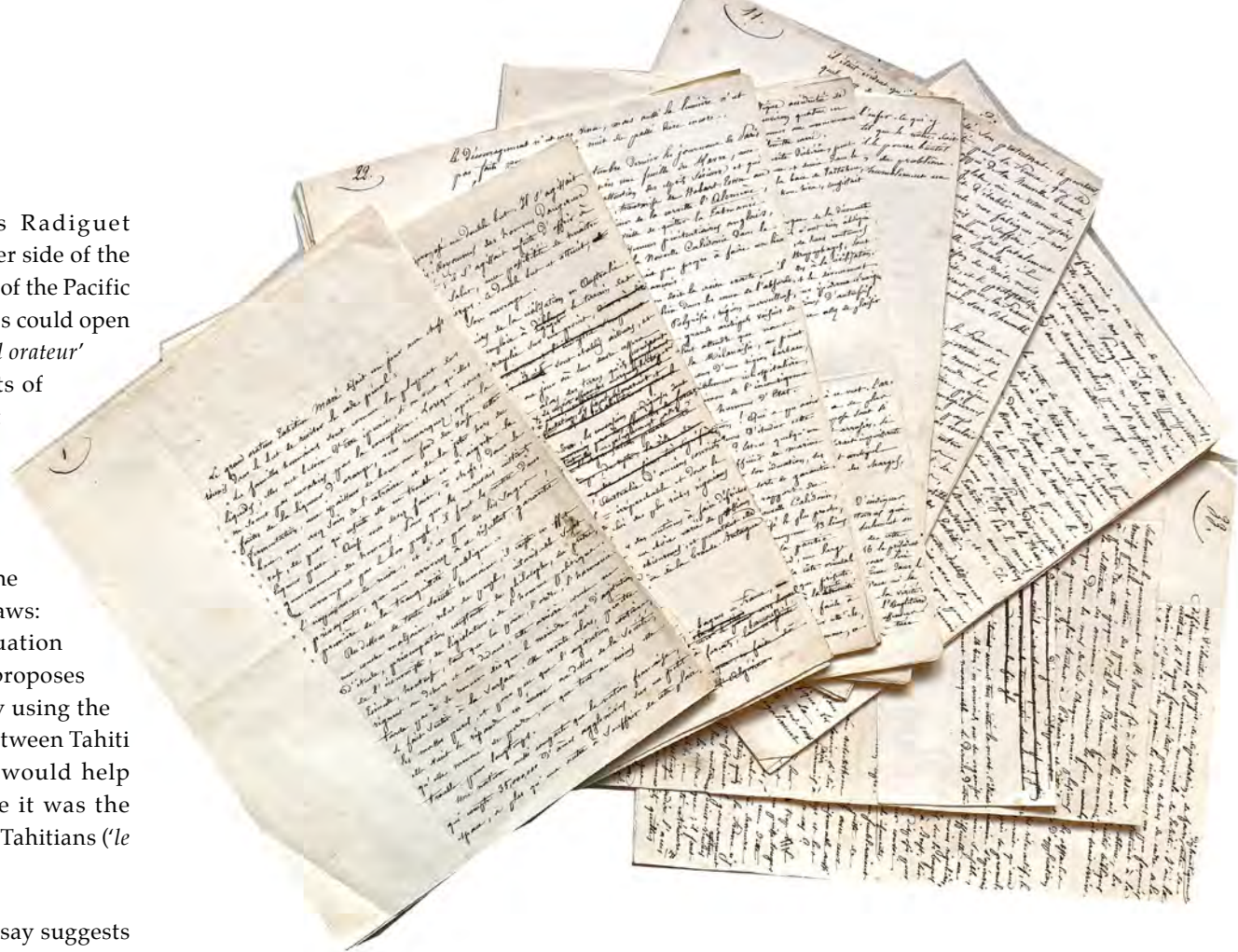
The essay proper is a major study of its kind, divided into two parts, beginning with a detailed history of the French in the Pacific and of the different colonial projects he had witnessed, then concluding with an extraordinary appeal for the administration to return to what he considered the only sensible location for any such colonial project, one which would capitalise on their now firm footing in Tahiti and the Society Islands.

Radiguet cites in detail two great examples for the likely success of such a project: firstly, the hope that the French can seize the opportunity to transform the islands into a “free Botany Bay” (*de transformer l’archipel Tahitien en un Botany-Bay libre,* p. 24) and secondly, given that his plan involves resettling both French convicts and Tahitian volunteers, the remarkable example of Pitcairn Island and the *Bounty* mutineers, and the sort of ‘*colonie Anglo-Tahitienne*’ that they had created (p. 31).

Far from being a vague appeal, he presents a considered thesis based on his own eyewitness reportage, with an emphasis – especially notable for its time – on the need to stop the ongoing destruction of the islander people whom he had come to respect. “Our civilisation does not transform savage societies,” he writes at one point, “it annihilates them.” (*“Notre civilisation ne métamorphose pas les sociétés sauvages, elle les anéantit.”*)

Unlike many of his compatriots Radiguet consistently tries to delve into the other side of the argument: the beliefs and the reactions of the Pacific islanders. Not many writers in the 1850s could open their piece with a long story of a 'grand orateur' from Tahiti, Maré, explaining aspects of their penal code and their belief that any community could be corrupted by its impure sediment, just as any pure liquid will have its lees. Fewer still would know anything of the internal politics of the region, let alone the specifics of banishment in their laws: Radiguet believes that the ideal situation would be to graft the new colony he proposes into the Tahitian polity by specifically using the island of Meheti'a, situated midway between Tahiti and the Tuamotos, as a base. This would help Pomaré support the project because it was the traditional place of banishment for the Tahitians ('*le lieu de déportation des Tahitiens,*' p. 34).

The internal evidence of Radiguet's essay suggests that it was written around 1850, a critical juncture just after the ill-fated *Alcmené* had been sent out to New Caledonia but before news of the wreck of the ship had been heard in France. It also therefore predates the French Guiana plan of 1852 (now famous as the setting of *Papillon*). It was written, that is, at the very moment when the French government was finally putting into concrete action a plan they had been vaguely considering for decades.



Especially considering the fact that Radiguet worked with the Ministry in Paris for the second half of the 1840s, the manuscript can now be recognised as a major addition to the debate that was being canvassed in the writings of key figures such as Duperrey, Rocquemaurel and Dumont d'Urville. The manuscript is therefore a major contribution in the wide-ranging French debate of mid-century regarding prisons, transportation and penal colonies.

A more detailed discussion may be seen on our website, or will be sent on request.

Numa Broc, *Dictionnaire illustré des explorateurs et grands voyageurs français du XIXe siècle, Amérique*, p. 270 et *Océanie*, pp. 329-330; Vapereau, *Dictionnaire universel des contemporains*, 6e édition, p. 1293.

THE SOUTH SEAS COLLECTION OF A MAJOR VOYAGE ARTIST AND WRITER

27. RADIGUET, Maximilien-René, (“Max”).

Manuscript archive relating to a major Pacific collection of ethnographic art...

A small archive of manuscripts comprising: (1) a detailed illustrated South Seas catalogue on six large wove paper bifolia, 292 × 384 mm., in pencil, folded in half; (2) a similarly-sized illustrated but less-annotated South American catalogue on eight large wove paper bifolia, 301 × 404 mm., in pencil, folded in half; (3) a simple catalogue handlist on seven large sheets of wove paper, 360 × 230 mm., completed in ink with some pencil corrections, the sheets folded in half on the vertical axis; (4) a numbered catalogue of South Seas artefacts on two bifolia 312 × 400 mm., central fold; (5) some working papers, including one sheet numbered in pencil, 304 × 210 mm.; a 5-pp. handlist in pencil on two bifolia, 285 × 197 mm.; and a 2-pp. list in pencil, 315 × 205 mm., almost entirely struck through.

France, probably Paris, N.D., circa 1850.

PROVENANCE: Collection of Jean-Paul Morin, avid ethnographical and voyage collector and bibliophile.

\$58,500

 5000257

An exceptional and valuable archive of manuscripts relating to one of the most historically significant Pacific, American and Australian ethnographic collections, including countless fine illustrations which are destined to provide a baseline for research into this treasure trove of southern hemisphere art.

The manuscripts are the work of Maximilien-René “Max” Radiguet (1816-1899), the private secretary of Admiral Dupetit-Thouars during the famous voyage of the *Reine Blanche* in 1842, and now considered one of the pioneers among French artists of the South Seas (Fayaud). A keen observer and ethnographer, his pictures have long been recognised as among the most significant visual records of the Pacific, especially regarding the Marquesas and Tahiti. He was also, as becomes clear from this archive, a passionate enthusiast and probably collector too, an interest that he shared with many of the officers with whom he associated, and which in his case could have been inspired by Dupetit-Thouars himself, who is known to have collected widely, with items now known in Boulogne-sur-mer and the Quai Branly in Paris (Carreau).

Dating from around 1850, the archive includes two fully-annotated handlists, clearly the earliest attempt to bring a semblance of order to a very large ethnographic collection, and two fuller illustrated catalogues which rely on Radiguet’s artistic skill to show the curated version of the collection in remarkable detail. What these papers show, it can now be proved, is the precious outlines of the beginnings of a major mid-nineteenth century voyage collection that became known as the Musée Ginoux in Nice.

Perhaps 150 of the items in the Ginoux collection as described here are now in the Musée des Explorations du Monde in Cannes: not only will these newly discovered manuscripts therefore provide an insight into this major repository of early Pacific history and art, but they may also provide a key to unlock the history of hundreds more artefacts of the greatest significance, including a core group from early Australia.



No fewer than 18 significant Australian items each receive an unusually full description, with several, despite the relatively early date, deriving from Victoria. The fullest description relates to two boomerangs - Radiguet was clearly very interested in such an "arme extraordinaire de la Nouvelle Hollande" (nos. 118 & 119) – but he was also intrigued by what was evidently a woomera (he calls it a "raquette") and the spear which it propelled (nos. 108 & 109). Among the various shields, axes and necklaces there is also the very surprising inclusion of a bark canoe from Tasmania.

Ginoux and his collection

Radiguet seems to have become the de facto curator of this collection associated with a major figure in French Polynesia, his friend Edmond de Ginoux de la Coche (1811-1870) and, through him, the voyage artist Adèle de Dombasle (1819-1901). Although Frédéric de la Grandville, who wrote the essential work on Ginoux (*Edmond de Ginoux, ethnologue en Polynésie française dans les années 1840*, 2001), did not discover how the two met, Radiguet's connection with Ginoux may have dated from their meeting in either the Marquesas or Tahiti, or from when they were moving in similar government and South Seas circles in Paris later in the 1840s.



Ginoux's subsequently created museum is thought to have ultimately included some 500 items, notably two with a known provenance which are specifically mentioned in Radiguet's manuscripts: a necklace presented to Ginoux's travelling companion Dombasle by a High Priestess in Nuku Hiva and a decorated coconut shell which had been the personal gift of Queen Pomaré in Tahiti. Indeed, while it would be beyond the scale of this note to completely identify the ways in which the various early lists relate precisely to a manuscript catalogue prepared by Ginoux in the 1860s (see Grandville), there is constant mention of similar items throughout: the skull of a Marquesan man taken in combat; an 'Akaoutua,' a club decorated with the beard of an old man; a curious and extremely rare Marquesan taboo object in the form of a T; and so on.

However, it is the connection between Radiguet's larger illustrated catalogues and Ginoux's later papers which is definitive. Sometime around 1866 Ginoux wrote a manuscript catalogue of his collection which got as far as item no. 337 before it stopped abruptly, presumably because of the massive stroke he suffered in that year (Grandville, p. 29). The illustrated manuscripts by Radiguet match this catalogue exactly. The

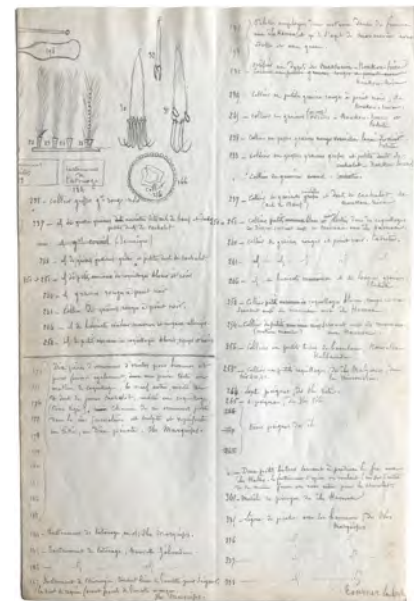
Australian items, for example, are numbered in the precise order in both (see Grandville, pp. 119, 124-127, 239-240, 315-316). Indeed, it is interesting to note that the tone of Radiguet's manuscript is slightly more thoughtful than Ginoux's later commentary. At one point, for example, Radiguet ridicules the supposed "stupidity" of the Australian Aborigines, when they are capable of making such fascinating weapons as the boomerang and the woomera; in Ginoux's later catalogue, this is far more equivocal ("*malgré leur stupidité native*").

Importantly, this also means that any of the identified items numbered beyond 337 can only be identified through whatever appears in this archive, notably including no. 344, the Tasmanian bark canoe and perhaps 40 or more other pieces. The South American catalogue, for that matter, is not otherwise recorded, and nor are the items from classical antiquity that are scattered throughout all of the papers. There are almost endless opportunities for further research here.

Recent work in Cannes has noted that the history of the Ginoux collection remains shaded in mystery due to the complexity of its provenance and the dearth of accurate or detailed contemporary records. It is to be hoped that the rediscovery of the present manuscripts will not only shed light on the connections that existed between the important Pacific writer Radiguet and the collectors Ginoux de la Coche and Dombasle, but also provide an important insight into the work of unravelling the history and fate of many of these important Australian and Pacific artefacts.

A very much fuller description and cataloguing can be seen on our website, or will be sent on request.

Numa Broc, *Dictionnaire illustré des explorateurs et grands voyageurs français du XIXe siècle, Amérique*, p. 270 et *Océanie*, pp. 329-330; Vapereau, *Dictionnaire universel des contemporains*, 6e édition, p. 1293.



“THE FIRST BRITISH PAINTING TO DEPICT A PERSON OF COLOUR WITH DIGNITY AND GRANDEUR”

28. REYNOLDS, Sir Joshua, engraved by Johann JACOB.

Omai, A Native of the Island of Utietea.

Mezzotint engraving, 625 x 380 mm.;
handsomely framed.

[London, John Boydell, 15 August 1780].

\$14,500

HH 5000941

One of the most romantic images of the eighteenth-century Pacific. This fine full-length portrait, based on the original painting by Sir Joshua Reynolds, was engraved by the Austrian artist Johann Jacobe (1733-1797, his name sometimes anglicised to John Jacobe). It has since become one of the most justly famous images of early Pacific exploration, and recognised as the idealised expression of Rousseau's conception of the noble savage.

Omai (more properly “Mai”) arrived in England in 1774 on the *Adventure*, commanded by Captain Furneaux. Introduced at court by Sir Joseph Banks and Daniel Solander, Omai's natural grace and enthusiasm captivated London society, and he was held to be the epitome of the noble South Sea islander.

Interestingly, Cook's initial impression of Omai was not particularly favourable, but he warmed to him, and Omai became a favourite with the crew of the *Adventure*, where he actually appeared on the books, first as a supernumerary and later as able-bodied seaman “Tetuby Homy”. He was a native of Ulietea (here inaccurately engraved “Utietea”), but after his father had been dispossessed during the civil war, he had fled to Tahiti. He was there when Wallis' voyage arrived in 1767, and bore a scar from a musket ball to prove it; he also met Cook's first voyage, after which he moved to Huaheine, from which island he joined the second voyage. In 1776 he returned to Tahiti on Cook's third voyage, with presents of ‘every article known to be held a treasure in Tahiti’, and landed in splendour at Huaheine in a breastplate and helmet decorated with large red plumes. Although he purchased land and was initially much appealed to, his subsequent history was unhappy and he died in obscurity.

Reynolds has depicted Omai in an idealised exotic landscape, his flowing robes, bare feet and classic gesture all suggesting strong links with antiquity: “a thoroughly neo-classical version of the noble savage” (Smith). The magnificent original painting, currently on exhibition in London's National Portrait Gallery, was acquired jointly by the NPG and the Getty Trust in 2023 and will be widely exhibited in the UK and the US in coming years. The NPG note in their cataloguing that the portrait depicts “the first Polynesian to visit Britain, [and] is the first British painting to depict a person of colour with dignity and grandeur”.

Nan Kivell and Spence, p. 238 (illustrated, p. 75); Rickman, *Journal of Captain Cook's Last Voyage to the Pacific Ocean*, 1781, pp. 133–4; Smith and Joppien, *The Art of Captain Cook's Voyages*,



Painted by Sir Joshua Reynolds.

*O. M. A. J.,
A Native of the Island of Whiti.*

Engraved by John Jacob.

DUTCH AND PORTUGUESE SETTLEMENTS IN THE EAST INDIES

29. SCHOUTEN, Wouter.

Ost-Indische Reyse...

Folio, title page printed in red and black; extra engraved title, engraved portrait, and 19 double-page engraved plates, with one full page engraving and many more engravings in the text; the second part with engraving on the title page and 13 engraved plates; a handsome copy in old limp vellum with ties, spine lettered in ink.

Amsterdam, Jacob von Meurs
u. Johannes von Sommern, 1676.

\$6500

 3812972

A tremendous visual resource and one of the most famous descriptions of the Dutch (and Portuguese) settlements in the East Indies, with striking views of Malacca, Batavia, Macassar, Ternate, Aniboina, Point de Galle, Colombo, Negapatam and elsewhere. These richly inked detailed engravings were used to great advantage by the Golden Cockerel Press to illustrate their publication of a translation of Jean de Lacombe's voyages to the East Indies (*A Compendium of the East*, 1937). This is the first German edition which, although published simultaneously with the Dutch edition, has an extra part added (see below). Many times reprinted, in different forms, the main work is by Schouten (his name is translated here as Walter Schultzen), a VOC ship's doctor who describes his voyage to and experiences over several years in the East Indies and at the Cape of Good Hope.

Lach, who quotes frequently from Schouten in his *Asia in the Making of Europe*, describes Schouten's work as 'one of the best' of the several descriptions of Java which appeared in the last quarter of the seventeenth century. 'Schouten described events as well as the land and its people. Much of what he wrote was the product of his own observations, although he obviously augmented them with information from other sources. His description of the court of Mataram, for example, is not an eyewitness account; he apparently never visited it. Since the whole book is written in Schouten's lively style, however, it is difficult to distinguish between the firsthand portions of his account and that which came from other sources'.

The second work included here, though it did not appear in the Dutch edition, is a German translation of Van der Heide's *Vervarelyke schipbreuk van 't Oost-Indischen Jacht ter Schelling* which had been separately published in Amsterdam the previous year. This is the dramatic account of an ill-fated VOC voyage from Batavia towards Europe: "Shipwreck on a desert island, hunger, and cannibalism are the themes of Franz Janszoon van der Heiden's tale describing the shipwreck of a VOC yacht off the coast of Bengal..." (Lach).

Howgego, S66; Huntress, 23C; Lach, 'Asia in the Making of Europe', III, p.496 (the Schelling wreck), pp. 1304-5 and passim; Landwehr, 286; Lipperheide, Ld2; Mendelssohn, South African Bibliography, II 279f; Tiele, 'Nederlandsche Bibliographie', 991n and 462.



nachdem wir unterschiedliche Hölzer bey einander gebracht hatten/bunden wir dieselben zusammen/ und nägelten einige Dielen quär über; die Flöße aber/ war kaum stark genug/ für 10. oder 11. Mann/ geschweige/ daß wir alle hätten darauff fahren können. Wir bemüheten uns sehr/ die Marsch-segel-Stange von dem grossen Mast-kamm/ ab zu nehmen/ um uns denselben zu bedienen; konten aber wenig ausrichten/ weil die Marsch-Stange/ durch ihr Gewicht und Schwereigkeit/ al zu tief ins Wasser hing.

Des Vor-Marsch-segels-Stange war auch im Wasser hangen geblieben; worauff Wilhelm Sebastian Bruck/ nachdem er sich an einem Strick fest gemacht/ über Boort sprang/ und dieselbe mit einem Messer glat machte/ welche wir nach uns zogen/ um die Flöße damit fester zu machen. Die Nacht brach bereits herein/ und die See-stürzung erhob sich sehr stark/ deßhalb wir nicht getrauten/ eine Stunde

länger auf dem Schiffe zu bleiben. Unser 7. oder 8. hieben auch/ auff Befehl des Schiffers/ die noch in die höhe stehende Focke-Rahe/ ab.

Inzwischen erkühnten sich ihrer sieben/ mit der Flöße/ ohne Vorwissen der andern/ weg zu fahren; hatten auch bereits die Stricke/ woran die Flöße fest gebunden war/ abgeschnitten/ und wollten eben die Ruder anlegen; da begab sich/ nicht ohne sonderbare schickung Gottes/ daß die Fock-Mast/ welche eben abgehauen war/ recht vor der Flöße nieder fiel/ und zog die Flöße wieder zurück an das Schiff; senken hätten wir übrige in der insichenden Nacht gewiß sterben müssen: dan die See-stürzung ward je länger je heftiger/ also daß alles trachte und bebte. Umgekehr um Mitternacht war die Flöße so ausgefegtigt/ daß sie/ dem vermuthen nach/ zwanzig Mann tragen konte/ da doch unter 32. waren. Die Flut war bereits über/ und hätten wir noch dieselbe Nacht auf dem Schiff

wel



Walter Schultsen
Ehrenwürdige
K E S S E
Nach
Hindien
Gethan.

In Amsterdam
von Jacob von Weursch und Johannes von Sommecken
Kunst und Buchhandlern daselbst Anno 1675.

THE FOUNDATION MEETING FOR THE CREATION OF THE COLONY OF SOUTH AUSTRALIA

30. SOUTH AUSTRALIAN ASSOCIATION

[Broadside:]

New Colony of South Australia. A Bill having been brought into Parliament under the Sanction of His Majesty's Government for founding a Colony in South Australia, A Public Meeting will be held in the Great Room at Exeter Hall Strand On Monday next. The 30th of June, at 11 o'clock in the Forenoon, For the purpose of explaining the Principles, Objects, Plan, and Prospects of the New Colony. W. Wolryche Whitmore, Esq., M.P. will take the chair at 12 o'clock precisely. Seats will be reserved for Ladies. Provisional Committee of the South Australian Association: W. Wolryche Whitmore, Esq., M.P., Chairman [then follow the names (29)] Treasurer, George Grote, Esq., M.P. Solicitor; Jos. Parkes, Esq., Hon. Secretary, Robt. Gouger, Esq. Office, No. 7, John Street Adelphi, where every information concerning the new colony may be obtained.

Broadside, 770 x 520 mm, laid down on canvas.

London, Truscott, Printer, 166 Blackfriars Road, [1834].

Provenance: From the library of the late Dr. Robert Edwards AO; perhaps the Borrow copy cited by Ferguson, and very probably therefore inherited from Boyle Travers Finniss.

\$21,000

 5000920

Large and very rare and important original poster announcing the crucial foundation meeting for the embryonic colony of South Australia.

The South Australian Association, established in 1833 by Robert Gouger to advocate for the “systematic colonisation” of South Australia proposed by Edward Gibbon Wakefield, published its aims and details early in 1834. The members of the Association “organised a huge public meeting at Exeter Hall in London on 30 June 1834, to spread awareness about the proposal for the new province and emigration scheme, chaired by Wolryche-Whitmore. The meeting was attended by more than 2,500 people, including well-known philosophers and social reformers, and the speeches and discussions continued for seven hours. Afterwards the association received hundreds of enquiries from people interested in emigration”. The Foundation Act for the Province of South Australia was passed by Parliament in August 1834.

Just two copies of this remarkable, large but ephemeral announcement were recorded by the bibliographer Ferguson, at the Mitchell Library (SLNSW) and in the collection of T.C. Borrow of Adelaide. State Records of South Australia have advised us that “Travers Borrow was a direct descendant of Boyle Travers Finniss, who was in the ‘first fleet’ of emigrants to South Australia in 1836... [later becoming the] first state Premier in 1856”. Finniss was Colonel Light’s deputy from 1836 and Light’s intimate friend, co-founder with him of the surveying firm Light, Finniss & Co. “[His] personal collection was handed down to his daughter, Emily (Mrs. Borrow), after his death and was kept by the Borrow family. Although the Finniss and Borrow families donated material to several organisations over the years, including to the Archives, they do not appear to have donated these particular posters.

The 'Borrow Collection', containing material that seemingly wasn't donated elsewhere earlier, is now held by Flinders University". In turn Flinders University have confirmed that they do not hold either poster. It is therefore our strong supposition that these two posters, from the collection of Robert Edwards AO, are the very examples that originally belonged to the Borrow family and very likely came to South Australia with Boyle Travers Finniss himself.

Ferguson, 1845 (the Mitchell Library copy can be seen at collection.sl.nsw.gov.au/record/YdmPEBd9/5Drj4GNlaJmAD).

IMAGE REDUCED TO ABOUT 10% OF ACTUAL SIZE

New Colony OF SOUTH AUSTRALIA

**A Bill having been brought into Parliament
under the Sanction of His Majesty's Govern-
ment for founding a Colony in South Australia,**

A PUBLIC MEETING

Will be held in the GREAT ROOM at
EXETER HALL
STRAND,
On MONDAY next,
The 30th of JUNE, at 11 o'Clock in the Forenoon,
For the purpose of explaining the Principles, Objects, Plan, and
Prospects of the New Colony.

W. Wolryche Whitmore,

Esq. M. P. will take the Chair at 12 o'Clock precisely.
SEATS WILL BE RESERVED FOR LADIES.

Provisional Committee of the South Australian Association:

W. WOLRYCHE WHITMORE, Esq. M. P. Chairman.

<p>Aubrey Beauclerk, esq. M.P. Abraham Borradaile, esq. Charles Butler, esq. M. P. Henry L. Bulwer, esq. M.P. J. Walbanke Childers, esq. M.P. William Clay, esq. M.P. Raikes Currie, esq. William Gowan, esq. George Grote, esq. M.P. Benjamin Hawes, esq. M.P.</p>	<p>Rowland Hill, esq. Matthew D. Hill, esq. M.P. William Hunt, esq. M.P. John Melville, esq. Samuel Mills, Esq. Sir William Molesworth, Bart. M.P. Jacob Montefiore, esq. George Ward Norman, esq. Richard Norman esq.</p>	<p>G. Poulett Scrope, esq. M.P. Dr. Southwood Smith Edward Strutt, esq. M.P. Colonel Torrens, M.P. Daniel Wakefield, Jun. esq. Henry Warburton, esq. M.P. Hen. Geo. Ward, esq. M.P. John Wilks, esq. M.P. Joseph Wilson, esq. John Ashton Yates, esq.</p>
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TREASURER, **George Grote, Esq. M.P.** SOLICITOR, **Jos. Parkes, Esq.** HONORARY SECRETARY, **Robt. Gouger, Esq.**

*Office, No. 7, JOHN STREET, ADELPHI, where every Information concerning the
New Colony may be obtained.* [Truscott, Printer, 166, Blackfriars Road.

THE FIRST LAND SALES FOR THE FLEDGLING COLONY OF SOUTH AUSTRALIA

31. [SOUTH AUSTRALIA] COLONIZATION COMMISSIONERS FOR SOUTH AUSTRALIA

[Broadside:]

By Order of the Colonization Commissioners For His Majesty's Province of South Australia, Notice is hereby given That the Commissioners are now selling orders for Town and Country Sections of Land, Entitling the holders of the first 437 orders to priority of choice. The Commissioners are also prepared to receive applications from such intending settlers as may wish to have their servants or labourers conveyed to the Colony free of cost, by means of the Emigration Fund. The Governor, Colonial Commissioner, and other Chief Officers will depart as soon as the preliminary arrangements are completed. Copies of the Regulations for the Disposal of Public Land and the Emigration of Labourers, may be obtained of the Country Agents (to whom application for Land can be made) or at the office, No. 6, Adelphi Terrace, London. By order of the Board, Rowland Hill, Sec.

Broadside, 820 x 565 mm, laid down on canvas.

London, J. Hartnell, Wine-Office-Court, Fleet-street, [June 1835].

Provenance: From the library of the late Dr. Robert Edwards AO; perhaps the Borrow copy cited by Ferguson, and very probably therefore inherited from Boyle Travers Finniss.

\$18,500

 5000921

Large and very rare original poster. The South Australia Act of 1834 specified how the new colony of South Australia was to be governed and administered.

Government having required that the Commissioners pre-sell land to accumulate the necessary funds, in June 1835 they offered 437 preliminary land orders for sale at £1 an acre. Each order would entitle its holder to select one town acre and 80 country acres when land was surveyed in the new colony. The take-up was compromised by the availability of cheaper land in New South Wales and the price subsequently had to be reduced to twelve shillings an acre, "entitling land order holders who invested £81 to select one town acre and 134 country acres. Finally, on 30 September 1835, a group of wealthy merchants — George Fife Angas, Thomas Smith and Henry Kingscote — saved the project. Paying £3,000 each, they bought the unsold land orders, thereby buying themselves undreamed-of influence in South Australia's affairs and openly establishing land speculation as a cornerstone of its economy" (Carol Fort, "Keeping a Trust: South Australia's Wyatt Benevolent Institution and its Founder", Adelaide, 2008).

Just two copies of this evocative original poster were recorded by the bibliographer Ferguson, at the State Archives of South Australia and in the collection of T.C. Borrow of Adelaide. As noted in the previous catalogue entry, and following similar enquiries by us, it is likely that this is in fact the Borrow copy, in which case it could well have been inherited from the South Australian first fleeter and first state premier Boyle Travers Finniss. It has appeared on the market now from the collection of the late Robert Edwards AO.

Ferguson, 1914 (the State Records of South Australia copy can be seen at <https://www.flickr.com/photos/state-records-sa/23645361285>).



BY ORDER OF THE
Colonization Commissioners
FOR HIS MAJESTY'S PROVINCE OF
SOUTH AUSTRALIA

NOTICE IS HEREBY GIVEN,
THAT THE COMMISSIONERS ARE NOW
SELLING ORDERS
FOR
Town and Country Sections
OF
LAND,

Entitling the Holders of the first 437 Orders to
PRIORITY of CHOICE.

The Commissioners are also prepared to receive applications from such intending Settlers as may wish to have their Servants or Labourers conveyed to the Colony

FREE OF COST,
By means of the Emigration Fund.

The GOVERNOR, COLONIAL COMMISSIONER, and other CHIEF OFFICERS, will depart as soon as the preliminary arrangements are completed.

Copies of the Regulations for the Disposal of Public Land and the Emigration of Labourers, may be obtained of the Country Agents, (to whom application for Land can be made,) or at the Office, No. 6, *Adelphi Terrace, London.*

By order of the Board,

BY AUTHORITY.—J. HARTNELL, WINE-OFFICE-COURT.

ROWLAND HILL, Sec.

IMAGE REDUCED TO ABOUT
10% OF ACTUAL SIZE

AN EXQUISITE WATERCOLOUR BY SARAH STONE

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

A peacock feather...

Watercolour on wove paper 425 x 300 mm.

London, circa 1790s.

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

\$45,000

HH 5000916

A charming study of a beautiful peacock feather, showing Stone's deftness and artistry in full measure: particularly interesting is her use of trompe l'oeil, a technical effect which is uncommon in her oeuvre despite the fact that she was clearly adept at using it.

Stone was one of the finest watercolourists of her generation and made a prodigious contribution to the natural history of the Pacific, Australia and Asia. At her best working on bird paintings (as Christine Jackson has commented "birds were Sarah's favourite subjects"), she was particularly expert with the colourful and vivid specimens flooding into English collections around this time.

The distinctive features and colouring of the feather are that of the Indian peafowl, *Pavo cristatus*, an identification supported by the fact that Stone is known to have made an undated full study of the bird (sold at Sotheby's in 2000). A peacock was one of three ornithological paintings she exhibited as 'Miss Stone', an Honorary Exhibitor at her first ever Royal Academy show in 1781 (*The Royal Academy Exhibitors*, p. 275, no. 464). The Peafowl, native to India, was of course, one of the most famous and glamorous of the exotic birds being acclimatised in Europe in this era.

Sarah Stone (c. 1760-1844) was only in her mid-teens when her ability was recognised by Sir Ashton Lever, the owner of the greatest collection of natural history and objects of curiosity assembled in the late eighteenth century. By 1777, at the latest, she was the artist in residence at Lever's magnificent private museum (the 'Holophusicon' or 'Leverian'), "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).

Equally importantly, she was later the artist responsible for preparing the illustrations for Surgeon John White's book on New South Wales (1790), one of the great First Fleet accounts and considered the foundation work of Australian ornithology.





Although, as Stone's contemporary John Latham recorded, the Peafowl was by the 1780s relatively "common" in Europe, the painting is almost certain to relate to Lever's museum, which definitely featured a number of larger birds such as ostriches, exotic pheasants and peacocks: indeed, an engraving of Lever published in the *European Magazine* in 1784 depicts a peacock. Similarly, the famous engraving of the interior of the Museum published by Shaw in 1792 also includes a peafowl.

Stone's output was so well-regarded in her time that when the lottery of the Leverian Museum was first bruited the British government specifically exempted her drawings from the sale, with Lever being "empowered to sell and dispose of the said Museum, and the several pieces composing the same (the Drawings of Miss Sarah Stone only excepted)."

The painting's quality and provenance speak for themselves, and this work is further enhanced by the fact that the verso of the sheet has her distinctive ink studies of three smaller birds. These sketches display Stone's particular confidence in figuring the accurate contours of the birds using a simple ink outlining (see image opposite).

In recent years, partly through the work of Christine Jackson and others, Stone's reputation has been greatly enhanced and her pioneering work recognised. In fact rather unusually, for an artist of her calibre, more completely finished drawings are known than working sketches: it is rare and instructive to see such studies. Sarah Stone's accurate and vibrant use of colour is typified by this wonderful watercolour.

Dictionary of Australian Artists (online); Fuller & Finch, *Sarah Stone's Unseen Worlds* (2023); Royal Academy, Exhibition catalogue (1781); Jackson, *Sarah Stone* (1998); Shaw, *Museum Leverianum* (1792-1796).





THE TRUE FIRST EDITION OF GULLIVER'S TRAVELS

33. SWIFT, Jonathan.

Travels into Several Remote Nations of the World... By Lemuel Gulliver...

Four parts in two volumes, octavo; portrait of Gulliver by John Sturt engraved by Robert Sheppard and six engraved plates, five of them maps, by H. Moll; 19th-century polished calf gilt, spine gilt between raised bands, green lettering pieces, triple fillet border on sides, marbled endpapers with gilt dentelle borders, gilt edges; binding by Francis Bedford with his stamp.

London, Benjamin Motte, at the Middle-Temple-Gate in Fleet-street, [28 October] 1726.

Provenance: Ralph Clutton (with armorial bookplate).

\$87,500

 4505165

First edition, first issue (Teerink "A"), with the portrait in second state as is more usual. This is a fine copy of one of the greatest of all works of English (and travel) literature. From its first publication the success of *Gulliver* was immediate and sustained, its influence enormous. Gove knew of over one hundred eighteenth century editions and there have been countless since. Although it had its famous detractors (notably Samuel Johnson's famously dismissive 'When once you have thought of the big men and little men, it is very easy to do all the rest') it has become one of the best loved and most immediately recognisable works of fiction. No one was more surprised by this than Swift himself, who had said to Pope that the satire would never be published until 'a printer shall be found brave enough to venture his ears'.

"Gulliver's Travels has given Swift an immortality beyond Temporary Fame" (Printing and the Mind of Man). *Gulliver* is one of the most famous English books of all time, and also the greatest work of literature associated with Australia. It is a crucial work in the Imaginary Voyage tradition, particularly for its use of a series of realistic framing devices which include maps, an editorial comment that the work has been greatly reduced by the omission of most of the material relating to winds and tides, and reference to genuine sailors such as Dampier or their props, such as Sanson's *Atlas*. Gulliver, who is made a cousin of William Dampier, comments at one point that he was 'coasting New Holland', and at another that he has been 'driven by a violent storm to the north-west of Van Diemen's Land' - in the very year (1699) that Dampier was in fact exploring the Australian northwest. Gulliver is quite precise in his mapping of the lands he visits, and as Davidson notes, 'With a latitude given as 30°2' south, the imaginary Lilliput... is placed somewhere in South Australia, probably near the isles of St Francis and St Peter at the eastern end of the Great Australian Bight'.



TRAVELS
INTO SEVERAL
Remote NATIONS
OF THE
WORLD.

In FOUR PARTS.

By LEMUEL GULLIVER,
First a SURGEON, and then a CAP-
TAIN of several SHIPS.

VOL. I.

LONDON:
Printed for BENJ. MOTTE, at the
Middle Temple-Gate in Fleet-street.
MDCCLXXVI.



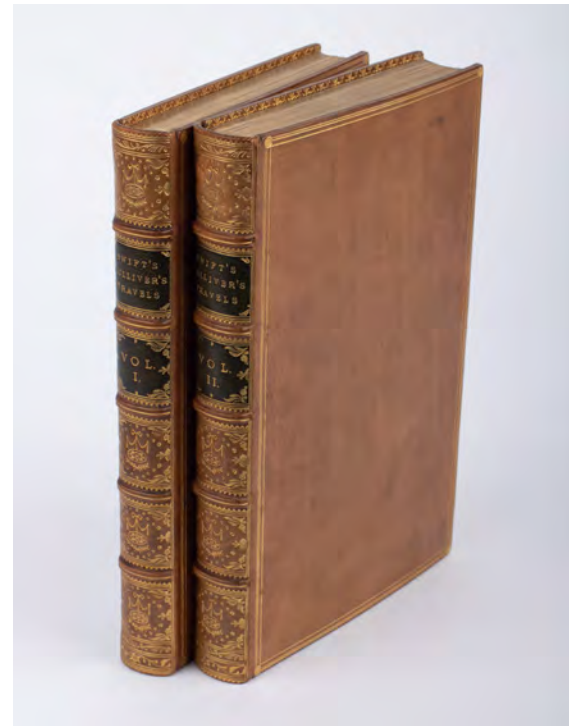
*Compositum, ius, salique animi, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.*



The frontispiece portrait of Gulliver here is in the second, more frequently found, of two states (with the inscription "Captain Lemuel Gulliver of Redriff. Ætat. suæ LVIII." around the oval and the tablet bearing a Latin inscription, printed on paper with vertical chain-lines).

The first edition was released in two volumes on 28 October 1726, priced at 8s 6d. It was an instant sensation and sold out its first run in less than a week. It was immediately acclaimed, and it has been widely read ever since.

Davidson, 'A Book Collector's Notes', pp. 39-40; ESTC, T139451; Printing and the Mind of Man, 185; Rothschild, 2104; Teerink, 289 "A" edition.



KEY TO THE BOTANY BAY PLAN, AND HONOURED IN THE NEW CITY'S NAMING

34. [SYDNEY] YOUNG, John (engraver).

Lord Viscount Sydney.

Mezzotint measuring 410 x 290 mm. within
deckle-edged sheet measuring 590 x 425 mm.,
mounted.

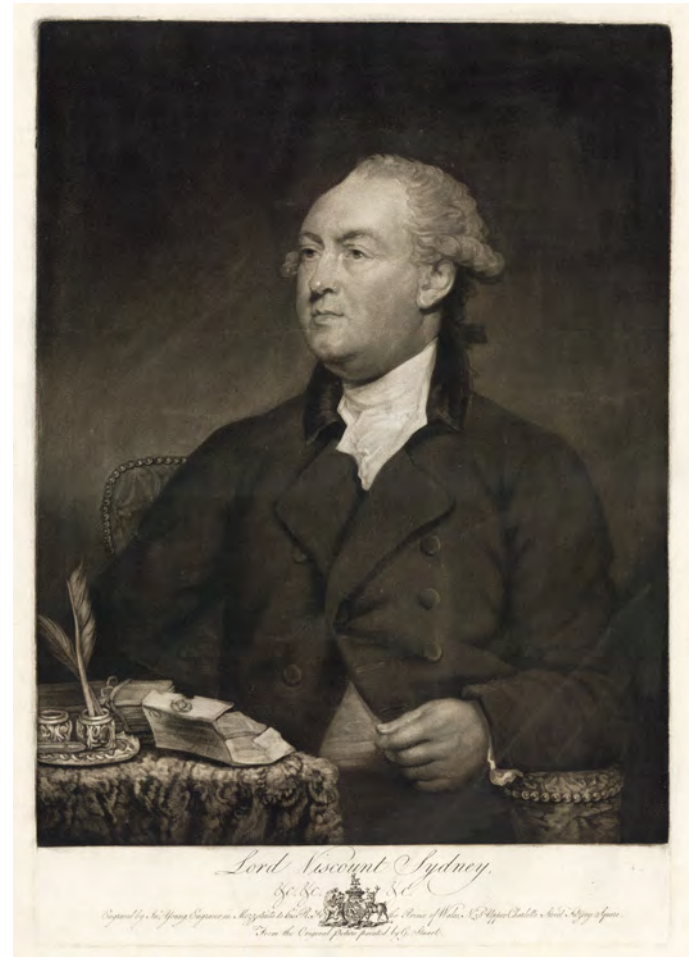
London, circa 1810.

\$2200

(HH) 5000812

A superb early mezzotint portrait of the English statesman Thomas Townshend, Viscount Sydney, an influential supporter of the plan to send the First Fleet to Botany Bay, and for whom Sydney Cove was named by Governor Phillip.

Sydney, as Home Secretary in Pitt's government, was given the task of devising a plan for settling convicts at Botany Bay, and it was his address to the Commissioners of the Treasury in August 1786 which provided the detailed plan for the establishment of the colony, with details of the number of convicts and transports, the marines, disciplinary measures, supplies and livestock, and the foundations of government itself. Sydney was particularly inspired by his interviews with James Matra, the seaman of American origin who sailed on Cook's first voyage (at that time named Magra). Matra proposed settling American loyalists in New South Wales; however, by the time of Sydney's proposal to Treasury the loyalists had been dropped from the project and Botany Bay was intended solely as a penal colony. When Phillip finally decided to establish the settlement at Port Jackson, rather than Botany Bay, he paid the Home Secretary the compliment of naming Sydney after him.



This fine portrait is accompanied by a folio-sized engraved genealogical sheet entitled "A Genealogical Table of the Noble Family of Townshend, Baron Sydney".

Nan Kivell & Spence, page 300.

35. THRELKELD, Lancelot Edward.

An Australian Grammar, comprehending the Principles and Natural Rules of the Language...

Octavo, repairs to lower margins of title page and following five leaves just touching a couple of words; half green morocco by Sangorski & Sutcliffe.

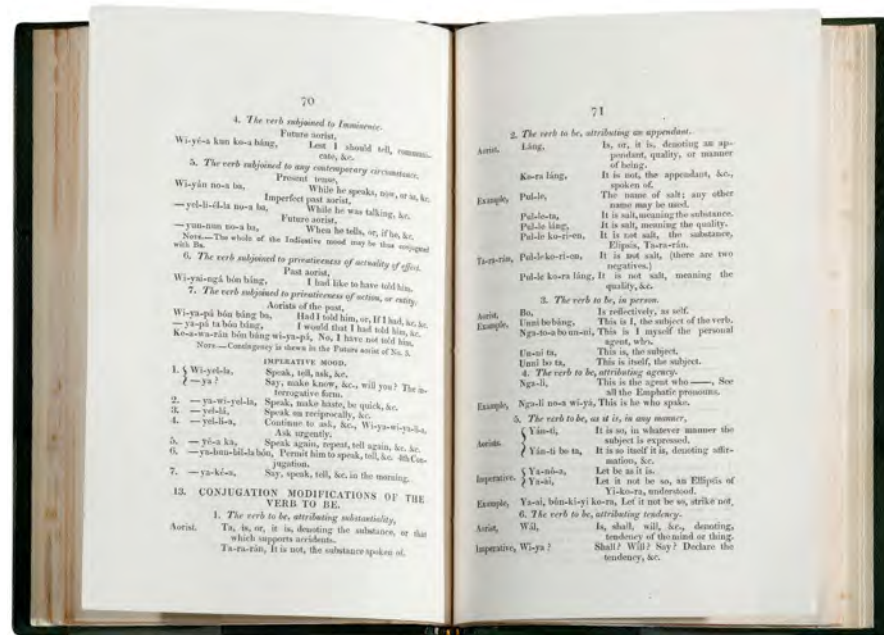
Sydney, Stephens and Stokes, 1834.

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

\$8750

HH 5000927

A milestone publication as the earliest published grammar of an Australian Indigenous language, which paved the way for future linguistic studies and understanding of these complex and diverse languages. "An Australian Grammar" specifically analyses the Awabakal language, spoken by the people of the Hunter Valley and Lake Macquarie regions in New South Wales, providing crucial insight into a language that could otherwise have been lost as a result of the pressures caused by colonisation. Threlkeld had published "Specimens of a Dialect of the Aborigines of New South Wales" seven years earlier but that was limited by comparison with the "Australian Grammar" which provides a more systematic analysis of Awabakal grammar, including rules, parts of speech, and verb conjugations.



One of the best regarded of the early missionaries, Threlkeld had joined the London Missionary Society and in 1816 sailed with his family to the South Seas, working with John Williams at Raiatea. He arrived in Sydney in 1824, where his proposal to establish an Aboriginal mission was supported by Governor Brisbane. The mission was established the following year at "Reid's Mistake" on Lake Macquarie with a 10,000-acre parcel of land. Excessive expenditure incurred the wrath of Reverend Samuel Marsden who successfully sought Threlkeld's dismissal and the abandonment of the mission in 1828. Threlkeld spent the following ten years as a government-paid missionary living and working with the local tribe of Lake Macquarie. He became fluent in the local dialect under the tutelage of Biraban, a local elder, and acted as interpreter for Aborigines on trial in Sydney. In the *Sydney Gazette* of 1826 his work on the Aboriginal language was highly praised and this published linguistic study of the dialect, as well as his other published reports, are regarded as landmarks in Aboriginal studies.

Ferguson, 1838.

NEW SOUTH WALES INSTEAD: EARLY REPRIEVE FROM A DEATH SENTENCE

36. TRANSPORTATION: CHARLTON, William.

Commutation of transportation for life to simple banishment...

Document, written in ink by an official, 2pp., folio, with conjugate blank with docket title on verso ("William Charlton otherwise Charrington. Pardon").

London, 16 December 1790.

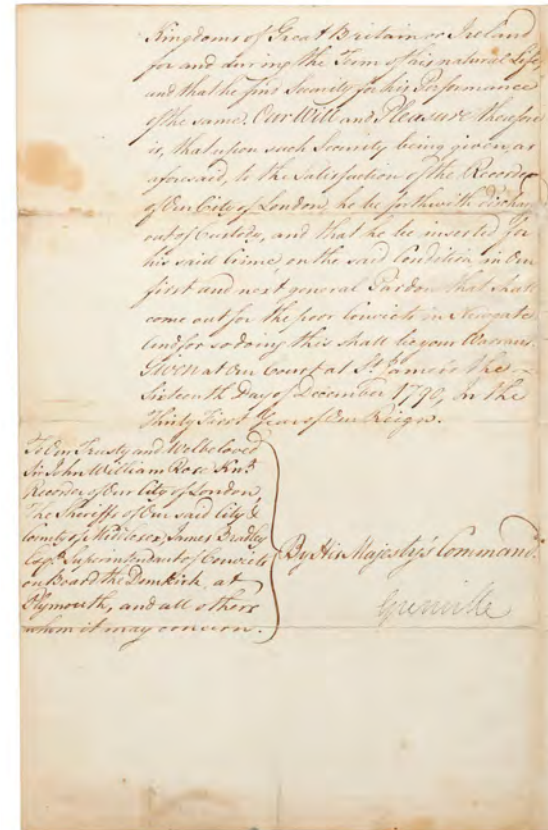
Provenance: From the library of the late Dr. Robert Edwards AO.

\$4400

HH 5000937

A good early example of clemency applied to bolster the ranks of the "true patriots all", the involuntary settlers of New South Wales. William Charlton (a.k.a. Charrington) had been tried at the Old Bailey on 28 October 1789 with an accomplice, John Wright, for the highway robbery of the Marquis D'Hautefort. Although defended by William Garrow, the highly successful criminal defence lawyer, the two men were convicted and sentenced to death, but subsequently reprieved, with their sentences being commuted to transportation for life. This document reprieves Charlton who had "sentence of death passed upon him for his said crime, but afterwards received Our Pardon on condition of his being transported to the Eastern Coast of New South Wales, or someone or other of the Islands adjacent for and during his natural life."

"Charlton was ordered for embarkation on the Scarborough transport, but remained in Newgate when Wright and a large group of London convicts were embarked in November. Shortly after Charlton had been sentenced to death, the Newgate Chaplain Mr Villette wrote to the Home Office asking for a reprieve to banishment for the young man.



He was aged 19 with respectable parents in St Luke's parish, Middlesex, and the offence was his first. On 19 December 1789 he was discharged from Newgate and sent on board the *Douglas*, which appears to have been a small vessel used to convey convicts to the Portsmouth hulks. He was among the convicts ordered on the Third Fleet in 1791, but his name was crossed off the indent, suggesting that he was held back a second time. He probably never sailed for Australia" (Flynn, p.655).

Michael Flynn, "The Second Fleet. Britain's grim convict armada of 1790".

APPOINTMENT OF THE FIRST TASMANIAN CHIEF JUSTICE

37. VAN DIEMENS LAND: CHARTER OF JUSTICE. PEDDER, John Lewes.

Appointment of Pedder as first Chief Justice of Van Diemens Land...

Two pages, folio, manuscript in ink on a bifolium, the third page receipted to the Lord Chancellor by Treasury, the fourth page a docket title.

Whitehall, London, September 1823.

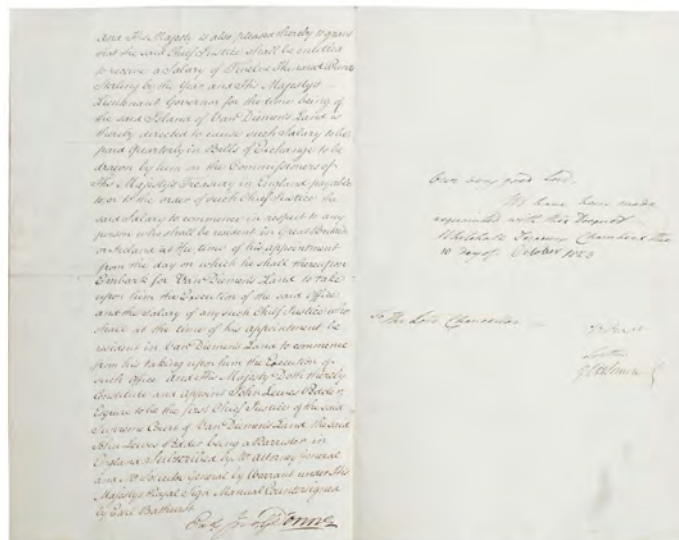
Provenance: From the library
of the late Dr. Robert Edwards AO.

\$7850

HH 5000940

Rare official document marking the appointment of the English lawyer John Lewes Pedder to the very consequential office of first Chief Justice of Van Diemen's Land, at the point when the judicial system of Tasmania became separated from that of New South Wales. Pedder, who arrived in Hobart in March 1824, would serve in the office for thirty years. He was also a Member of Tasmania's first Legislative Council, serving from 1825 until 1851, and a member of the Executive Council until 1836.

"On 26 March 1824, after Pedder had arrived in Van Diemen's Land, Lieutenant-Governor Sorell issued a Proclamation declaring him duly appointed Chief Justice, and that on 10 May the Supreme Court would 'enter upon the Exercise of its Jurisdiction according to the full Powers granted by the Royal Charter'. The Charter of Justice was read out by the Provost Marshal at Government House in the presence of the Colony's dignitaries. Immediately after, a salute of 21 guns was fired from Mulgrave Battery. On 10 May the first sitting of the Supreme



Court of Van Diemen's Land was held. This makes it Australia's oldest continually functioning superior court, since the opening session of the Supreme Court of New South Wales did not take place until a week later".

The document is receipted to the Lord Chancellor: "Our very good Lord, we have been made acquainted with this Docquet Whitehall Treasury Chambers the 10 day of October 1823". As a formal document between government departments it relates to — and precedes — the ornate original "Charter of Justice", with wax seals and "banjo case", dated 13 October 1823, which is held in the Archives Office of Tasmania (and can be seen online at <https://www.foundingdocs.gov.au/item-sdid-118.html>).

John M. Bennett, "Sir John Pedder: First Chief Justice of Tasmania", University of Tasmania, Hobart, 1977.

CRIMINAL MEMOIRS AND FLASH LANGUAGE

38. VAUX, James Hardy.

The Memoirs of James Hardy Vaux...

Two volumes, duodecimo; a fine and large copy, half-titles discarded, edges uncut, in an attractive early binding by Morrell of half polished calf, spines gilt with double labels.

London, Printed by W. Clowes, 1819.

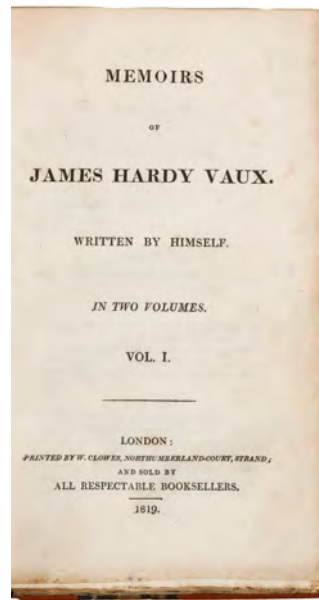
Provenance: From the superb collection of Henry L. White (with his Belltrees bookplates); probably bought from A.H. Spencer in Melbourne (with his booktickets); binder's stamp of Morrell in both volumes.

\$4350

HH 5000914

The first full length autobiography written in Australia, and an uncensored picture of criminal life in London and the convict system in Australia.

Vaux was sentenced to transportation at the age of eighteen in 1800, and eventually returned to London as a free man in 1807, on the same ship as Marsden and Governor King, who employed him as an official secretary. Nevertheless, he ended up back in Sydney as a convict in 1810. After more trouble in the colony he was sent to Newcastle, where he completed a slang dictionary for the use of magistrates. Judge Barron Field edited his memoirs and arranged for their publication in this form, with a preface and including (as 81 pages in the second volume) Vaux's "New and Comprehensive Vocabulary of the Flash Language".



A contemporary English magazine described the work as "one of the most singular that ever issued from the press". Vaux was still leading a life of crime when he was last heard of in Sydney in 1841. An abridged edition of his book was published in 1827, and later editions appeared in 1829 and 1830.

A good piece by Stephanie Ryan on Vaux's very mixed life appears online at www.slq.qld.gov.au/blog/c colourful-convict-and-moreton-bay-james-hardy-vaux.

Ferguson, 770.

SUPERB VISUAL RECORD OF LIFE IN THE DUTCH EAST INDIES AT MID-CENTURY

39. VELDE, Charles William Meredith, van de.

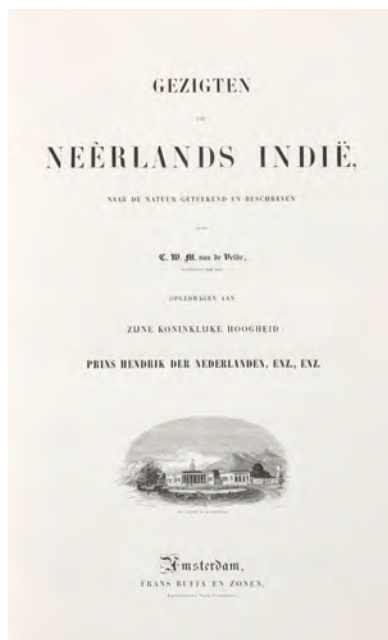
Gezigten uit Neêrlands iut Indië, naar de natuur geteekend enbeschreven.

Small folio, engraved title and 50 lithographed plates by P. Lauters, accompanying letterpress; a fine and complete copy in handsome contemporary green half Morocco.

Amsterdam, Frans Buffa en Zonen, circa 1845-46.

\$22,500

HH 5000858



An exquisitely-produced view book of the ports and peoples of the Dutch East Indies. Van de Velde's remarkably handsome book, produced at the famous lithographic workshop of Frans Buffa & Sons in Amsterdam, is a benchmark in the development of such works. The superb plates, with captions in Dutch and French, share much in common with other early mid-century works of voyages, especially those produced on the continent – one is reminded of the views associated with the near-contemporary account of the second Dumont d'Urville circumnavigation, by artists including Sainson, for example. They were lithographed by the master Paulus Lauters (1806-1876), who had earlier worked with Goubau in Brussels and been appointed to the Royal School for Engraving in that city in 1836. His earlier work on Benoît's *Voyage à Surinam* used more traditional engraved plates, but lithography was considered to be his true métier.

The book is the magnum opus of Charles William Meredith Van de Velde (1818-1898), who took the original sketches while still a very young junior officer in the Dutch Navy, having travelled to the East Indies to take up a position at the topographical office at Jakarta. He remained in the region for over a decade before returning to Europe for his health, and later made a tour of the Holy Lands, publishing his *Narrative of a Journey through Syria and Palestine* (1854) and a renowned 'Map of the Holy Land' in London.

For such a young artist, the views in the present book are remarkably accomplished. Some of the earliest date from his time on the *Triton* – a Dutch corvette which had earlier claimed part of New Guinea – and show the great set-pieces of his voyage to the region, including passage of the Sunda Strait, views in Java and the roadstead of Batavia, the sky bristling with the masts of a whole host of European and local ships. The plates relating to this major port are some of the most detailed and interesting of any published in this era, when Dutch power and influence was waning but still paramount.

Contd...



ΠΡΩΤΟΤΥΠΟ ΤΗΣ ΕΥΡΩΠΑΪΚΗΣ ΤΡΑΠΙΖΑΣ.

MAISON DES EUROPEENS A BATAVIA.



DEBUT DE NOTRE VOIE DANS LE DEPARTEMENT DE KARANG AND PONDICHÉRI.

VUE DE LA VILLE BASSO ET DES MOYENS KARANG ET PONDICHÉRI.



Many of the more interesting of the plates relate to Van de Velde's journeys overland, not least because he was adept at figuring the local customs and landscape. Most significant is his record of a journey he took with the Resident at Bantam, including his description of their ascent of the crater of Pulu-Sari, the accompanying text recording that they travelled to the very mouth of the lava flow, cheerfully oblivious to the urgent warnings of their Javanese guides (plate 16). Although almost half of the book is devoted to places in Java, Van de Velde travelled widely, notably making two important early views in Timor, a major series on the Moluccas and Celebes, as well as Borneo, Bintang and Padang.

Copies are genuinely scarce, with the only firmly recorded copy in Australia being that originally owned by David Scott Mitchell himself. Undated on the title-page, the work is said to have been completed by 1845 (or perhaps 1846), and is known to have been issued in 12 instalments, each with either four or five plates and the accompanying text: a reviewer in 1844 noted that about half had then been published.

Bastin & Brommer, 360; Landwehr, 459; Tiele, Bibl., 1136.

“A TABLET ON WHICH NATURE WRITES THE STORY OF THE MODIFICATION OF SPECIES”

40. WALLACE, Alfred Russel.

On the Phenomena of Variation and Geographical Distribution as Illustrated by the Papilionidae of the Malayan Region...

Quarto, 72 pp., with eight lithographic plates by Day and Son after J.O. Westwood; uncut and unopened, in later plain wrappers.

London, Longman, Green, et al., 1865.

\$5850

HH 5000874



The rare first printing of one of Alfred Russel Wallace's most significant papers: his important text on butterfly variation on the Malay Peninsula, illustrated with eight full-page lithographic plates. Of this paper Darwin wrote, "I cannot conceive that the most firm believer in species could read it without being staggered. Such papers will make many more converts among naturalists than long-winded books such as I shall write if I have the strength" (Epsilon WCP1868).

In this paper, read before the Linnean Society of London on 17 March 1864, Wallace presented detailed evidence of evolution occurring in nature. It contained some of his most important early observations and conclusions concerning mimicry, polymorphism, and protective colouration. One of Wallace's most frequently cited works, it was based on data collected during his research on the Malay Peninsula from 1854-62, during which he devised his own theory of natural selection independent of Darwin, later published in his *Malay Archipelago* (1869). Wallace's Malay research "alone would have established him as one of the greatest English naturalists of the age" (DSB).

We have traced just two copies of this rare offprint sold at auction in modern times.

Jeremy Norman, Evolution collection, Sotheby 1992, 395.

THE BEST PUBLIC EDITION OF THE GREAT ANTARCTIC VOYAGE

41. WILKES, Charles.

Narrative of the United States Exploring Expedition...

Six volumes in five, including the atlas; with 64 steel-engraved plates; text illustrations engraved in steel & wood; nine double-page copper-engraved maps; atlas with five large folding copper-engraved maps & charts (one hand-coloured); contemporary half green pebbled morocco, marbled boards, spines lettered in gilt.

Philadelphia, Lea & Blanchard, 1845.

\$11,500

HH 4505681



The substantial narrative of the massive official American expedition, one of the three great Antarctic voyages of the 1840s. This fine set is an example of the edition of 1000 sets printed of the public edition, which was preceded by the very rare quarto official and unofficial editions, printed in just 100 and 150 copies respectively, many of which were subsequently destroyed, and consequently today almost unknown on the market. Later editions, including the second 1845 octavo edition, are smaller in size, are generally of inferior quality and do not include the fine steel-engravings

found here. This is thus the much preferred edition for the collector of voyage or Antarctic material.

The explorations of Wilkes along with the English under Ross and the French under Dumont d'Urville form the basis for today's territorial claims in the Antarctic, and together established the knowledge of the frozen continent on which all subsequent expeditions built. While the greatest significance was the expedition into the Antarctic in the winter of 1839-40, with Wilkes being the first to announce the existence of an Antarctic continent, the expedition's other great achievements included the extensive survey of the American Northwest coast. "... Equally important, the Expedition collected and described natural history specimens from all parts of the globe — specimens that eventually came to the fledgling Smithsonian Institution, making it the National Museum of the United States. In a wider sense, the Expedition led to the emergence of the United States as a naval and scientific power with worldwide interests...". (Magnificent Voyagers. p.9).

Forbes, 'Hawaiian National Bibliography', 1574; Hawaii One Hundred, 68; Haskell, 2B & 17B (atlas); Howes, W414; Renard, 1697; Rosove, 353.B1.a; Spence, 1262.



THE GREAT ROCKS - MOUNTAIN VIEW

UNIQUE CREATION BASED ON A STANDARD WORK ON CHINA, WITH HUNDREDS OF EXTRA IMAGES

42. WILLIAMS, Samuel Wells.

The Middle Kingdom: a Survey of the Chinese Empire and Its Inhabitants [extensively extra-illustrated]...

Octavo, two original volumes expanded to six volumes with extensive extra illustrations added throughout on their own supplied pages; beautifully bound in full light tan morocco, decorated in gilt, all edges gilt, triple inner dentelles in gilt around marbled endpapers.

New York, Scribner's, 1883.

Provenance: Helen Gould Shepard (with bookplates; heiress and philanthropist, the daughter of the railroad baron Jay Gould, she inherited Lyndhurst, the Gothic Revival country house overlooking the Hudson River in Tarrytown, Westchester County, New York, living there until her death in 1938).

\$11,500

 5000913

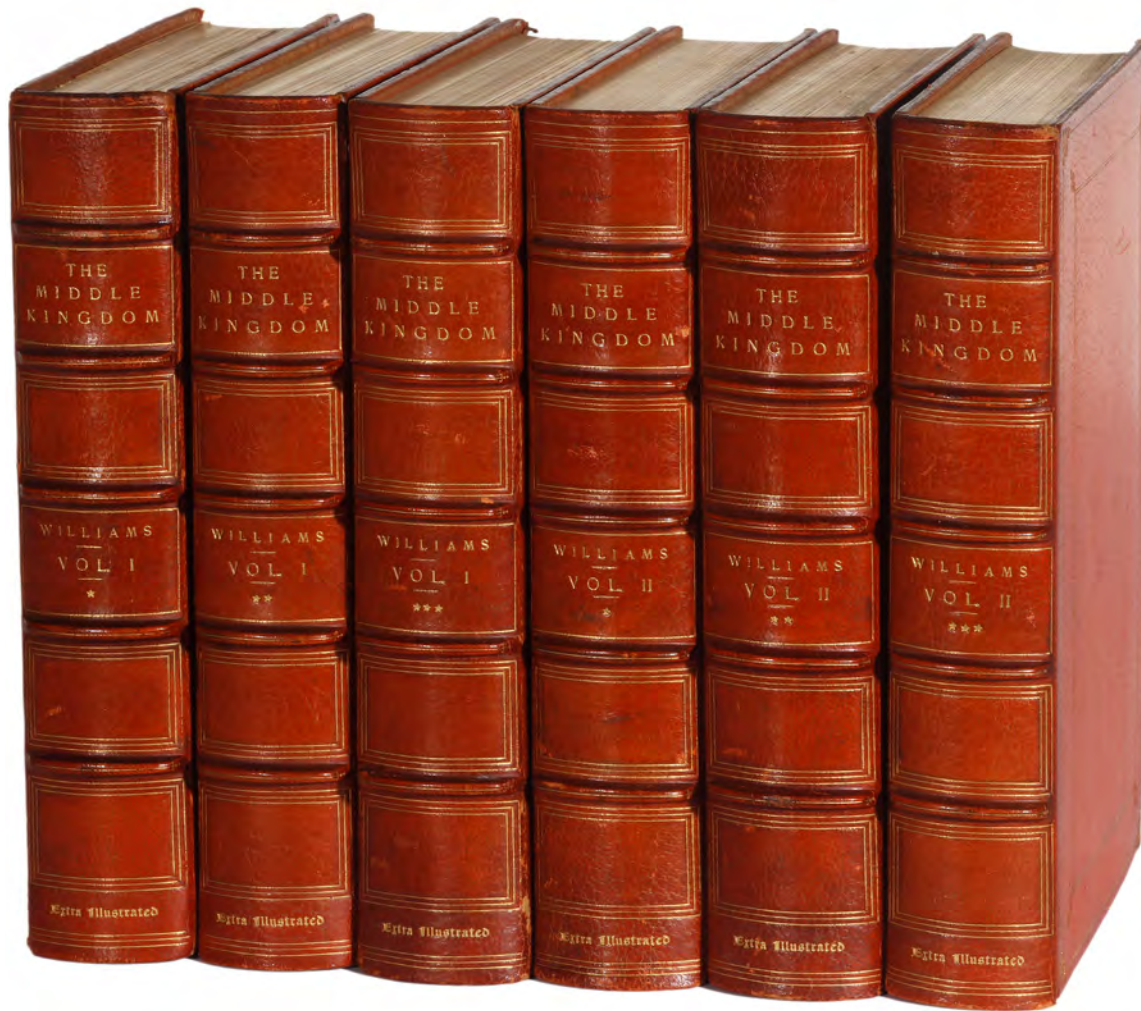
An exceptional version, beautifully prepared and extended, of this enduring standard work on China, assembled for the opulent American philanthropist and connoisseur Helen Gould Shepard. The text, normally contained in two volumes, has been bolstered and perhaps even dwarfed by the addition of an extraordinary collection of upwards of 430 illustrations, ranging from engravings and lithographs to chromolithographs and maps, the heft of which has tripled the size of the book to six volumes.

Images added date from the late 17th to 19th centuries, some of them well known (as for example the famous engraving by Fletcher after Honbleau of Confucius "Kong Fu Tse or Confucius the Most Celebrated Philosopher of China" from Osborne's "Collection of Voyages and Travels" 1745). A number of steel-engravings come from Allom and Wright's "China, in a Series of Views", 1843. Some are slight, while some are substantial, but in all cases they have been carefully placed to illustrate particular aspects of the text. Some are coloured, many are larger than the format of the book and have been carefully folded to fit. . The larger images are mounted on stubs so that they fold correctly.

Putting this extraordinary ensemble together must have been a labour of love for whoever took on the task, and certainly it was done without thought of cost. The splendid binding is of a quality to match, and the finished product is truly one of a kind.

Of the regular book itself, "This enormous survey of China covers almost every aspect of Chinese life including law, education, literature, architecture, science, industry, history, missions and foreign relations. A standard work on China throughout the 19th century, this work was an important influence on European attitudes to China" (Asia Bookroom).

Samuel Wells Williams (1812-84) arrived in Canton in 1833 to take charge of the printing press at the American Board of Commissioners for Foreign Missions at Guangdong. "In 1848 he published his work entitled 'The Middle Kingdom', which in 1895 was republished under the title 'The Middle Kingdom: a Survey of the Geography, Government, Literature, Social Life, Arts, and History of the Chinese Empire and its Inhabitants'. This work for long was the textbook which students of Chinese, who desired to gain a general knowledge of China, studied..." (Journal of the Royal Asiatic Society of Great Britain and Ireland, No. 1, Jan. 1934, p. 151). In 1860 he was appointed chargé d'affaires for the US in Beijing, and subsequently became professor of Chinese at Yale, the first such professor in the United States.





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Illustrations:

Front cover: Item 21 (part) portrait of Alexander Lind by Charles d'Oyly circa 1820-1830
Back cover: Item 32 detail of a peacock feather from a watercolour by Sarah Stone (c. 1760-1844)

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

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