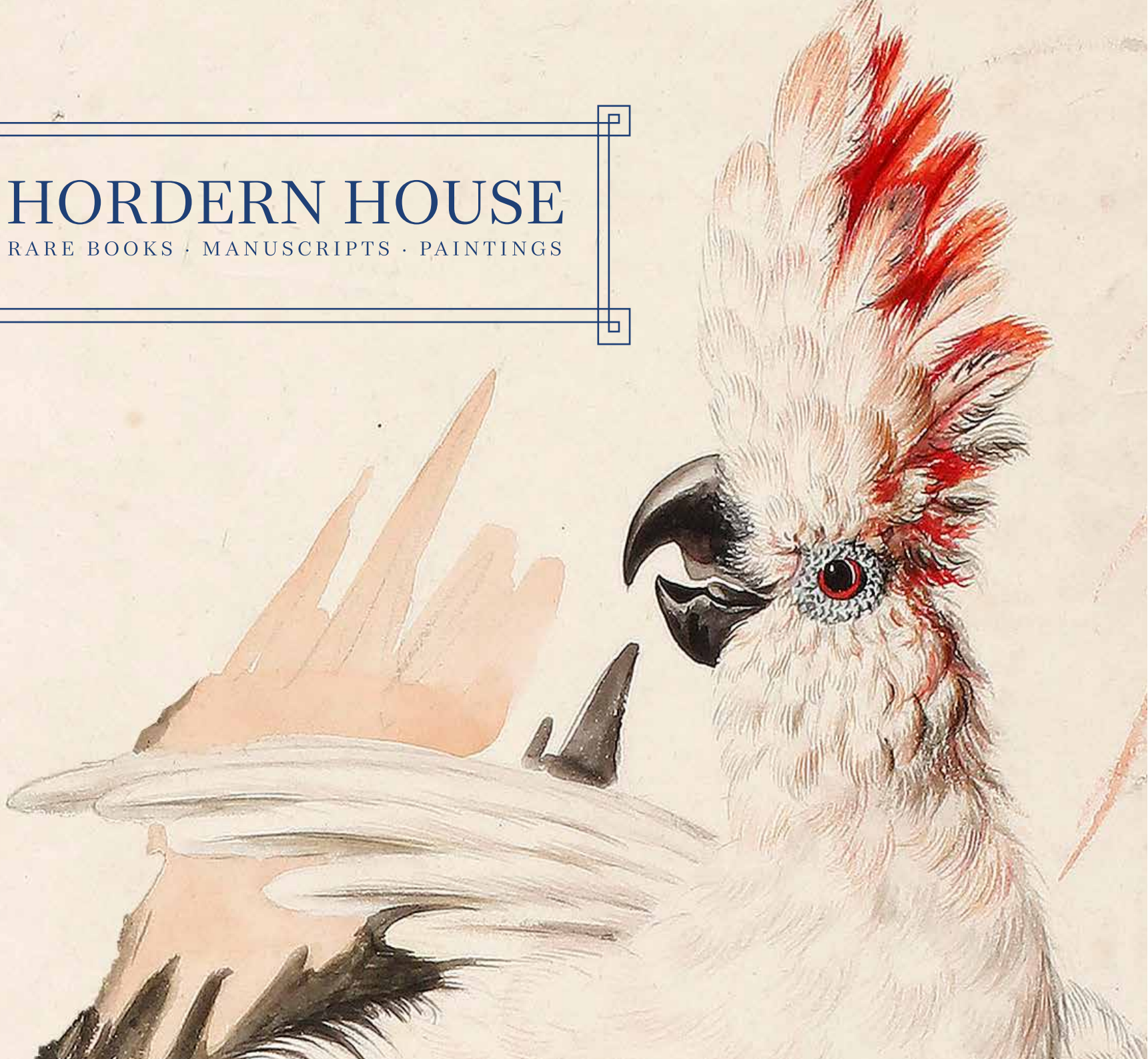


# HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS

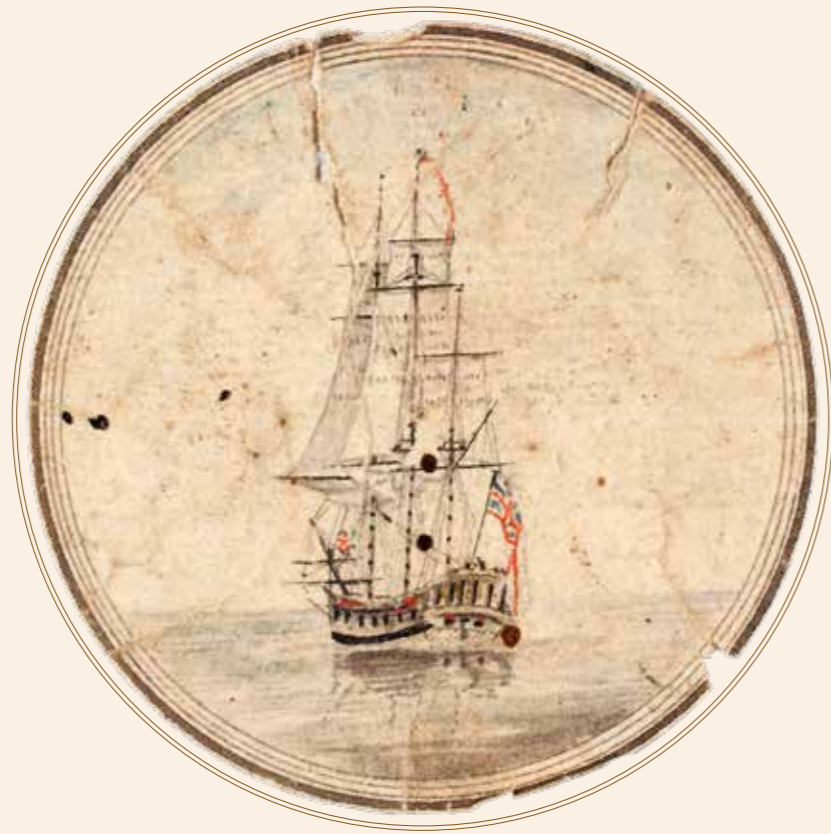


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**Please note that all prices are in Australian dollars**



Original drawing with watercolour highlights of HMS *Resolution*

[See catalogue item 10](#)

# HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



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## THE FIRST BOOK TO CONTAIN COLOURED VIEWS OF SYDNEY

### 1. BARRINGTON, George.

#### The History of New South Wales...

Octavo, with an engraved title page and 14 hand-coloured plates (including frontispiece), untrimmed, with all of the preliminaries noted by Garvey (bound out of order, as often) and with an additional "To our Subscribers" leaf not recorded, crushed blue half morocco gilt by Bayntun.

London, M. Jones, 1802.

**\$2750**

HH 5000898



A handsome copy of this important "Barrington" title, now famous as the first book to contain a suite of coloured illustrations of Sydney, the views in David Collins' *Account*, on which they are based, having been published in black and white.

Transported to New South Wales on the Third Fleet of 1791, Barrington was already a legendary hero in England. The English public's continuing interest in New South Wales and the fate of the transported convicts encouraged the publishers' greed: they compiled information from various sources more official sources to make these cheaper and thus more widely read accounts. It is quite reasonable to suggest that the little most people in Great Britain knew about New South Wales derived chiefly from one or another of the Barrington books.



This 1802 publication is easily one of the most important of the scores of different Barrington titles, "an ambitious and elaborate 'new' work, published in tandem with an expanded version of the *Voyage*. The text was for the most part a plagiaristic rewriting of David Collins' *Account of the English Colony in New South Wales*. Along with other preliminary materials ventriloquising 'Barrington's' increasingly grandiose aims as a colonial historian, the work included a dedication to the King" (Garvey). The preface claims justifiably that "no prior attempt has been made to produce a complete history of the Country itself, from its discovery, and an account of its inhabitants, their customs and manners...".

Although collation of the work is complex, this copy not only has all of the various preliminaries and prefaces noted by Garvey, it also includes an extra leaf "To our Subscribers" which appears to be quite uncommon, and which advertises "Mr. Barrington's Voyage to New South Wales" in suitably fulsome tones. This copy has the second issue title-page with "Parramatta" corrected.

*Ferguson, 345; Garvey AB29b.*

## WITH BEAUTIFUL HAND-COLOURED PLATES

### 2. BARRINGTON, George.

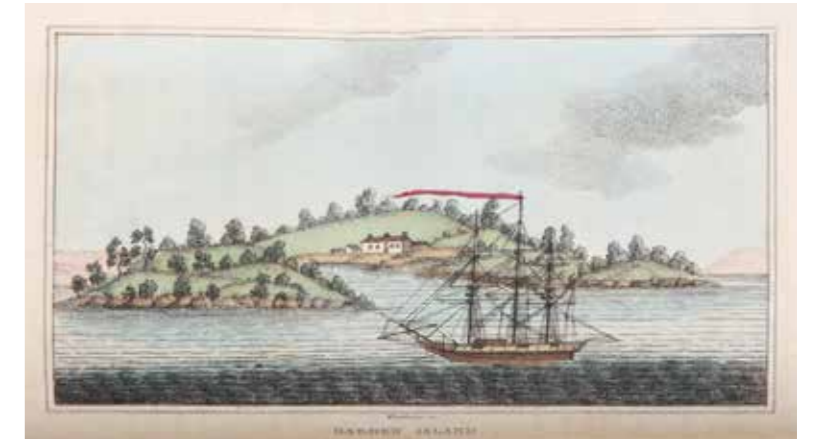
#### An Account of a Voyage to New South Wales.

Octavo, complete with portrait frontispiece, 11 hand-coloured plates (including title-page with vignette), and a hand-coloured folding map, untrimmed; crushed blue half morocco gilt by Bayntun.

London, M. Jones, 1803.

**\$2750**

HH 5000897



An attractive copy of this beautifully illustrated account of New South Wales, published over the name of the gentleman pickpocket George Barrington. The hand-coloured plates offer a series of views of the voyage out and the early settlement.

The book was issued at the same time and by the same publisher as the *History of New South Wales*, and collectors have often bound the two works to style.

*Ferguson, 367; Garvey, AB30; see Abbey, 565(n).*



## THE RARE AND DESIRABLE REVISED SECOND EDITION WITH ITS EXTRA PLATES

### 3. [BAUDIN VOYAGE] PERON, François & Louis FREYCINET.

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

Four volumes, octavo, with a frontispiece portrait of Péron; and a quarto atlas, containing a total of 68 plates, comprising a double-page map, seven full-page charts, two fine double-page views, 27 superb handcoloured engraved plates, chiefly portraits or natural history, and 31 black-and-white engravings including views, ethnography, music; complete with the sheet of errata in vol. 4; in a good contemporary binding of quarter black morocco, spines decorated in blind and lettered in gilt between raised bands, marbled boards and endpapers.

Paris, Arthus Bertrand, 1824.

**Provenance:** Library stamp of the “Bibliothèque de Suisnes” (probably Jacques de Noirmont, mid-19th-century owner of the château which had belonged to Louis-Antoine de Bougainville); Général Raoul Vaudable (1914-1991; distinguished soldier; his library of travel books was sold at Drouot 31 March 1993; with his nautical bookplate); Ginette et Marcel Lavergne (illustrated bookplate).

**\$36,500**

HH 5000850

The significant and rare second edition, extensively altered, of the official account of the important Baudin voyage to Australia and the Pacific: an excellent copy of this scarce book, in a good French binding.

This revised version of the narrative of the Baudin voyage is notably scarce on the market, rarer than the first by a factor of perhaps ten or

more. It is of particular interest and significance for the Australian collector. Extensively revised, by Louis de Freycinet himself, it reflects an abandonment of French territorial ambitions in Australia: the first edition of the book had been published before Matthew Flinders’s account of his voyage in the *Investigator*, delayed for a decade by the English navigator’s capture and imprisonment by the French on Mauritius. It had included a series of maps of the Australian coastline with French place-names, which were quietly dropped from this second edition, while a splendid series of twenty-five new engravings was added. Unique to this edition, they include new portraits of First Nations people to extend the beautiful series better known to us from the first edition. There are also fine plates of South Africa and Timor.

It is on the general map of Australia that Freycinet, in the post-Napoleonic era, has famously changed many of the place-names back to their English versions. We can also point out another significant change: the celebrated vignette on the engraved title of the atlas volume depicting Malmaison and its Australian menagerie and arboretum has been re-engraved: no longer is the map at centre front lettered “Terre Napoleon”; it has quietly become “Nlle Hollande”.

In its more complete, second edition form the pictorial impact of the *Atlas Historique* is even more apparent than in the original edition: the wonderful plates include some of the most beautiful early views of Australia; while the superb series of portraits of First Nations people represents the most compassionate yet honest portrayal of the displaced natives to be seen in any of the early voyage accounts. Most of the exceptional illustrations are by the remarkable artists Nicolas-Martin Petit and Charles-Alexandre Lesueur.

The plates new to this edition include four important portraits of named Australian Aboriginal persons to extend the beautiful series familiar to us from the first edition. There is also a most important engraved sheet of music, the first notation of any indigenous Australian



music and including a rendering of the Aboriginal cooe call (*Cou-hé*, described as the “*Cri de Ralliement*”).

Appositely, this set was once in the library of the Château de Suisnes, the property acquired by the navigator Louis-Antoine de Bougainville at the end of the 18th century – though Bougainville died in 1811, well before this publication, and the set would have been acquired by the

chateau’s subsequent owner (see Provenance. Oddly enough the chateau was owned in the 20th century by the later holder of another name famous in the annals of exploration, the Princess Kotzebue).

*Chadenat, 4378; Davidson, ‘A Book Collector’s Notes’, p. 109; Ferguson, 978 & 979; this edition not in the catalogue of the Hill collection, but see 1329 (for 1807-1816 edition); Wantrup, 82.*



## HOPING THAT BARANGAROO WILL BE SAVED FROM “LIGHTNING, SHARKS, AND RED MEN”

### 4. [BENNELONG & BARANGAROO] JONES, Stephen (editor).

#### The Spirit of the Public Journals...

Seventeen volumes, duodecimo, in attractive modern wrappers with double spine labels to each volume.

London, James Ridgway, 1797-1814.

\$6450

HH 4304407

A fine long run of an intriguing late-Georgian journal, with a good deal of interest to contemporary Australia, perhaps most notably printing a letter said to have been penned by Bennelong in London. There is also an (unrecorded?) poem about marriage in Tahiti based on Cook's first voyage, and a poem of doubtful quality commemorating the death of Jonas Dryander, the botanist who worked with Sir Joseph Banks at Soho Square.

A note accompanying the recent publishing of an electronic version comments aptly that the journal is a 'fascinating but relatively untapped source for Romantic Studies... founded and edited in 1797 by Stephen Jones.' This set includes the first seventeen volumes of the journal. The preface to the first volume summarises the project with the comment that "the idea of this compilation was suggested by the great value that has frequently been set upon collections of scraps cut out of newspapers." Although this might seem a humble ambition, each of the annual volumes as a result gives a strikingly complete overview of the popular scandals and events of the day, and it is intriguing to see how New South Wales is viewed through its prism.

Without doubt the most important inclusion is in the first volume, the "Copy of a letter from Baneelon, one of the natives of New South Wales,



now in London, to his wife Barangaroo, at Botany Bay" (pp. 114-6). Almost certainly a satire, this is nonetheless an important (because unusual) appropriation of Bennelong, who was only vouchsafed the most fleeting references in the contemporary press, and is also notable for the adoption of several plausible details which show that the author did have some close knowledge of Bennelong's visit: the addressing of the letter to Barangaroo, the use of the suffix "gal" in reference to nationality, and the perfectly convincing – but no doubt fictional – neologism of him calling the soldiers at Botany Bay "the red men". The letter-writer was evidently not averse to Bennelong, having him say at one point that he has refused to join the army against the French, "as the French never took away my wife, or stole my fishing-nets, lines, and throwing-stick, I was not angry with them; and that I could not fight without being angry." The letter concludes with his hope that Barangaroo will be saved from "lightning, sharks, and red men."

For details of the other articles of equal importance for NSW, see the entry on our website [hordern.com](http://hordern.com): search 4304407.

## “POSITIVELY FOR 2 NIGHTS ONLY”

### 5. BRICE, James.

#### Panorama of Australia and America...

Broadside, halved at central rule to form two sheets measuring 330 x 255 mm. & 330 x 260 mm., illustrated with four dramatic woodcut scenes.

England, 1851.

\$4200

HH 3910334

Rare and significant broadside advertising a panoramic lecture show on the Australian colonies that toured England in 1850 and 1851. The panoramic spectacle and accompanying lecture were the work of James Brice (fl. 1840s), a sometime South Australian resident who returned to England to promote emigration and investment with this novel and spectacular moving panorama, painted by the artists of the Polytechnic Institute of London.

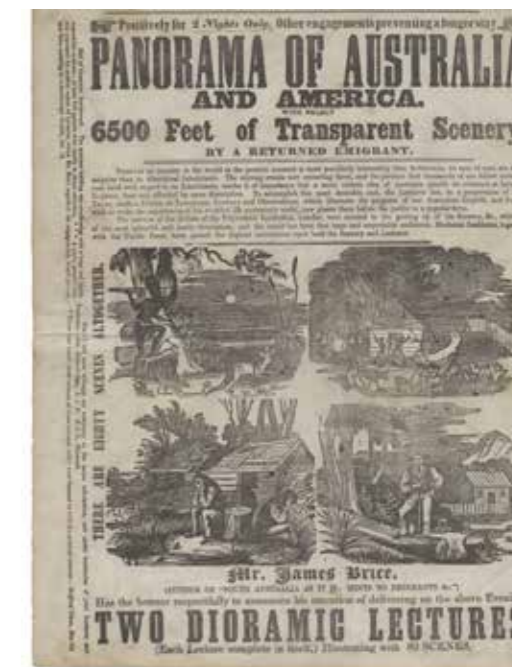
And what a spectacle it must have been! The detailed notes on this broadside describe some eighty scenes covering 6,500 feet of material, illustrating the social landscape of Australia in the mid nineteenth-century. Brice clearly sought to satisfy public interest in the Aboriginal peoples – the broadside lists at least nine native scenes, some sympathetic to their cause including "Their wrongs at the hands of white men" and "The rifle and the poisoned damper, or bread." Other striking scenes

listed on the broadside include Wreck Reef 'with the tents of the shipwrecked crew', the sperm whale fishery, sheep farming, the Burra copper mine near Adelaide and Sydney harbour.

The series of four woodblock prints, depict a hunting scene with kangaroo; a dramatic rendering of an Aboriginal attack on a homestead; two despondent settlers in the bush (the aftermath of the attack?); and a last scene of a successful settler standing proudly before his house.

At some point our broadside had been neatly cut in two, and has also been clipped with a small loss of text at the top-edge, including the details of this particular show (although the date of November 14-15 can be determined from the remnant lettering). We have located only two other examples in Australian institutions, each with a different date and location to this broadside. The National Library copy was printed for the performance at Salisbury on 19-20 February 1851 and a second copy in the State Library of South Australia issued for the show at Bury St. Edmonds on the 4-5 March 1850. Press reviews printed on the margins indicate a further five performances at Reading, Monmouth, Bedford, Scarborough and Falmouth. With evidence of at least eight performances over a period of 21 months, the dioramic spectacle was clearly a success: one press review states that the audience exceeded 2,000 people, a good example of English public interest in Australia on the eve of the gold rush.

Little is known about Brice, although he was the author of the pragmatically titled emigrants guide *South Australia as it is: How to get to it and what to do when there* (Bristol, 1848). The provincial imprint might suggest that he originally hailed from the west.



## THE NORTH PACIFIC, HAWAII, AND NEW SOUTH WALES, IN BLYTH'S BREADFRUIT VESSEL

### 6. BROUGHTON, William Robert.

#### A Voyage of Discovery to the North Pacific Ocean...

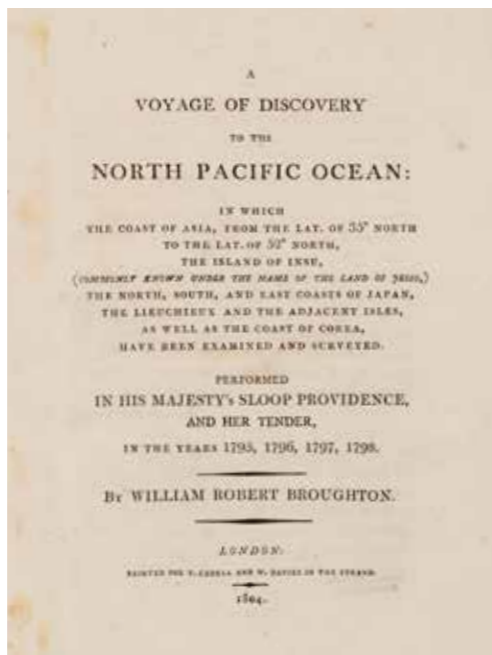
Quarto, with nine engraved plates and maps, seven folding; a very good complete copy in contemporary calf, well rebacked, lettered in gilt.

London, Cadell & Davies, 1804.

**Provenance:** Bookplate of Abel Smith of Woodhall Park.

\$48,500

HH 4505607



First edition of this famous Pacific rarity and one of the centrepieces of a Pacific voyage collection: Broughton's account of his lengthy Pacific voyage is filled with descriptions of the Northwest Coast, Hawaii and New South Wales. It is a difficult book to find: the Kroepelien collection, for example, had only the German and French versions of the work while Lada-Mocarski describes it as 'Extremely rare... the information contained in it is of prime importance'.

In 1795 Broughton was despatched in Bligh's old ship *Providence* to rendezvous with Vancouver on the Northwest Coast. He sailed to Nootka Sound via Rio de Janeiro, Australia, Tahiti and the Hawaiian Islands; however Vancouver had returned to England some months earlier so he

headed down the coast to Monterey and across the Pacific, visiting Hawaii again en route. During his first visit there in 1796 he had introduced grape vines and vegetable seeds from New South Wales. He called at Kealakekua and Honolulu, and gives a description of Kamehameha's spreading sovereignty. On his second visit he called at Waimea, Kauai and Niihau. For the next four years he surveyed the coasts of Asia and the islands of Japan, during which time important maps of Japan, Korea and Formosa were produced, some of them printed for inclusion in this volume.

In May 1797 the *Providence* was wrecked off the coast of Formosa and the crew travelled to Macao in her companion vessel, then were dispersed to other naval and India Company vessels. It is a credit to Broughton's humanity that he kept track of their subsequent fortunes. He writes in the preface that: 'the ship's company consisted entirely of young men, who were universally sober, attentive, and well-behaved; and here it is melancholy to relate, how few of them ever revisited their native country'. One unusual (and historically appealing) aspect

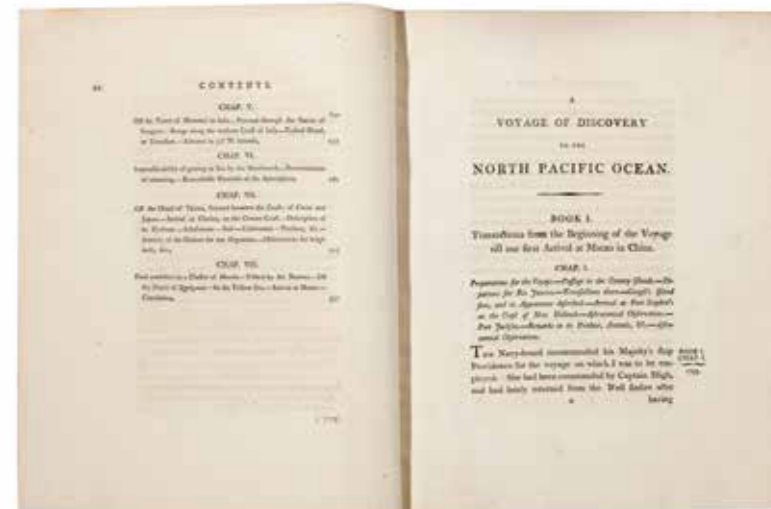
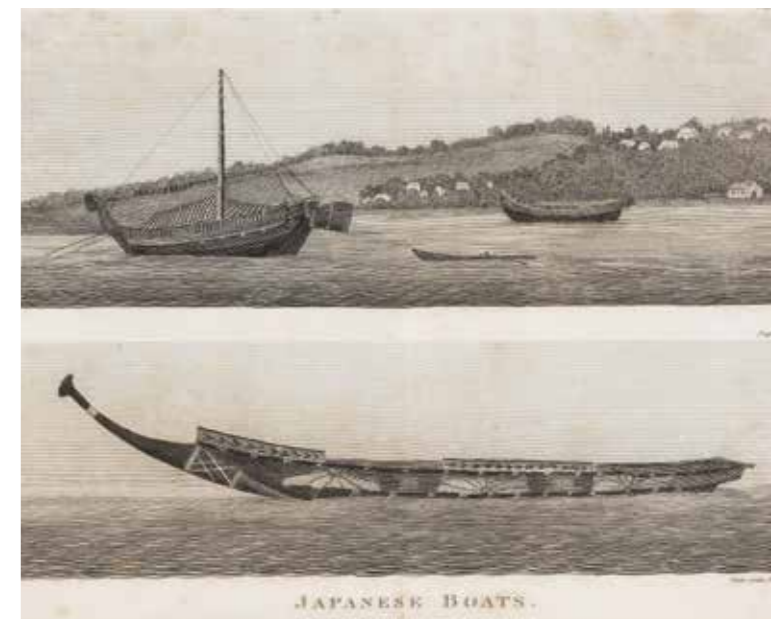
of Broughton's book is his decision to list all members of the crew, including the able seamen, with short notes on their fortunes following the loss of the *Providence*. For example, we learn that the gunner Thomas Mullen was killed by accident on his passage from China to England, and that the ship's cook Alexander Bishop died in the hospital at the Cape of Good Hope in 1798. The list makes for maudlin reading as an appalling number were lost at sea in subsequent calamities.

This book is of some interest as early Australian as the *Providence* cruised the coast of New South Wales during August 1795, including an interim stay at Port Jackson and a week at Port Stephens. Here Broughton encountered four survivors of a band of convicts who in 1790 had escaped from Rose Hill, stolen a boat and sailed northward. Five years in the wilderness had reduced the men to a pitiful state, Broughton describing them as 'miserable half-starved objects, depending on the hospitality of the natives for their subsistence, who occasionally supplied them with a part of their provisions'.

The narrative contains tantalising glimpses of the Pacific at the close of the eighteenth-century, a world on the verge of momentous and irreversible change. For example, Broughton relates barter with a convict beachcomber in Atooi (Hawaiian group), concluding the exchange as follows: 'The European now left us in his canoe with some recompense for his attentions: this man had been transported to Botany Bay, and came thence in an American brig called the Mercury; he deserted from her at this island, and is much courted by Taava, whose cause he has preferred to that of the young chief Tamoerrie'.

Forbes records two issues of the first edition, the sole difference occurring on p. 394: one issue with the list of plates on this page (this copy) and the other with advertisements.

Cordier, *Japonica*, 457; Ferguson, 389; Forbes, 'Hawaiian National Bibliography', 352; *Hawaii One Hundred*, 15; Hill, 191; Howes, B821; Lada-Mocarski, 59; Sabin, 8423; Streeter sale, 3500.





## JOSEPH BANKS'S BLUE-HEADED PARROT TAKEN BACK TO ENGLAND ON THE ENDEAVOUR

### 7. BROWN, Peter.

#### New Illustrations of Zoology...

Quarto, with 50 handcoloured engraved plates with text in English and French; full calf gilt, marbled endpapers and edges.

London, B. White, 1776.

**\$11,500**

HH 5000896

A handsome copy of this superb colour-plate bird book, whose beautifully visualised and coloured engravings include the earliest published illustration of an Australian bird, the famous depiction of the "Blue-headed and bellied Parrot" which travelled back to England on Cook's first voyage. The fifty full-page and handcoloured engravings are of outstanding quality.

Brown's book – aimed for a wide audience, with texts in both English and French – illustrates and describes almost exclusively exotic species, from far afield. The New Zealand Creeper depicted by him must also derive from the Cook voyage (like the Lorikeet, it was drawn from a specimen in Tunstall's Museum). A number of the plates are of birds or mammals of Ceylon, India and the East Indies, while others come from South Africa, the Americas, even the Falkland Islands.

Brown was one of the leading zoological artists of his day, and closely associated with Thomas Pennant, Joseph Banks, and other leaders of the scientific/natural history community in late-eighteenth-century London. This closely-knit coterie included Marmaduke Tunstall, owner of a famous private museum that contained the bird which appears, engraved and handcoloured, as Plate VII in this work. The caption reads "November 3 1774 New South Wales, in New Holland; very numerous in Botany Bay. This bird was first brought over by Joseph Banks esq.". This Rainbow Lorikeet was the first live Australian bird to reach England.

Whittell quotes George Allan, the purchaser of the Tunstall collection: 'The Blue-headed and bellied Parrot... a native of New Holland [is] very numerous at Botany Bay. The bird was brought to England by Sir Joseph Banks who gave it to Mr Tunstall and informed him that it belonged to the unfortunate Tupia, a native of Otaheite, who died at Batavia, on his way to England. P. Brown in his Illustrations of Zoology has given a beautiful plate of the bird'. This well-travelled and quite splendid bird, which had belonged in turn to a Tahitian priest, Joseph Banks and then Marmaduke Tunstall, was the continuing source of much curiosity and study.

*Anker, p. 72; Mengel, 388; Nissen, IVB 151; Nissen, SVB 73; Whittell, p. 81; Wood, p. 264; Zimmer, p. 101.*





## INSURED FOR PASSAGE TO SYDNEY AND NO FURTHER...

### 8. [CIRCUMNAVIGATION] ARMSTRONG, Thomas Henry, Captain

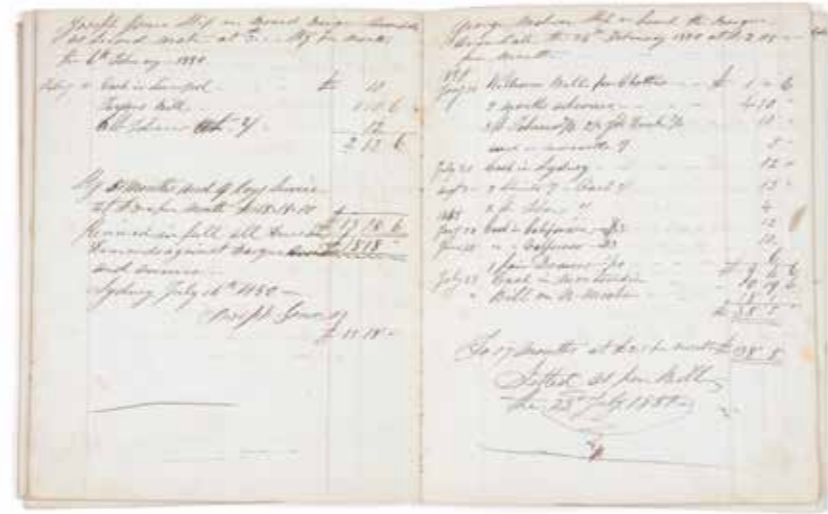
Extensive archive relating to the three-year maiden circumnavigation voyage of the Nova Scotia Bark "Avondale".

Extensive archive of over 80 items consisting of bills of lading, purchase receipts, shipping documents, pay ledgers, harbour masters' certificates and other official documents.

Various places, 1849-1852.

**\$8250**

HH 4504252



A remarkable archive of over eighty items summarising in detailed documents the history of a mid-19th century trading circumnavigation, including stops in Melbourne, Sydney, San Francisco and Honolulu.

The collection includes bills of lading, purchase receipts, shipping documents, pay ledgers, harbour masters' certificates and other official documents which chronicle the voyage of Captain Thomas Henry Armstrong as he circumnavigated the globe between 1849 and 1852 in his merchant bark the *Avondale*. The three-year voyage took Armstrong from Nova Scotia to Liverpool, Melbourne, Sydney, San Francisco, Honolulu, Valparaiso, Montevideo, New Orleans and back to Nova Scotia. Tragically, Captain Armstrong died at sea in October 1852 during the final leg of the voyage from New Orleans to Nova Scotia. His wife Melinda's mourning brooch with a tintype of Captain Armstrong is included in this archive as well as a daguerreotype of him. Melinda was part of the Mounce family, a family of notable *Avondale* ship builders. Over a dozen items relate to the *Avondale's* stay in Melbourne and Sydney in July & August 1850 mainly receipts (including one for charts of the Northern Pacific) and a printed leaf "Code of Signals, in Use at Melbourne". A Chalmers & Co memorandum marked Liverpool February 1850 notes that the Bark is insured to Sydney and no further "not knowing where you might next go to".



## WITH THE VERY RARE SEPARATE ATLAS

### 9. [COOK: SECOND VOYAGE] COOK, Captain James.

#### A Voyage towards the South Pole, and Round the World...

Two volumes, quarto, and folio atlas containing 63 plates. all of them untrimmed and mostly not folded (i.e. the true atlas format); the text volumes in contemporary polished calf, very neatly rebacked with original orange and green labels preserved, the atlas rebacked preserving original spine and labels (skilful repairs by Aquarius).

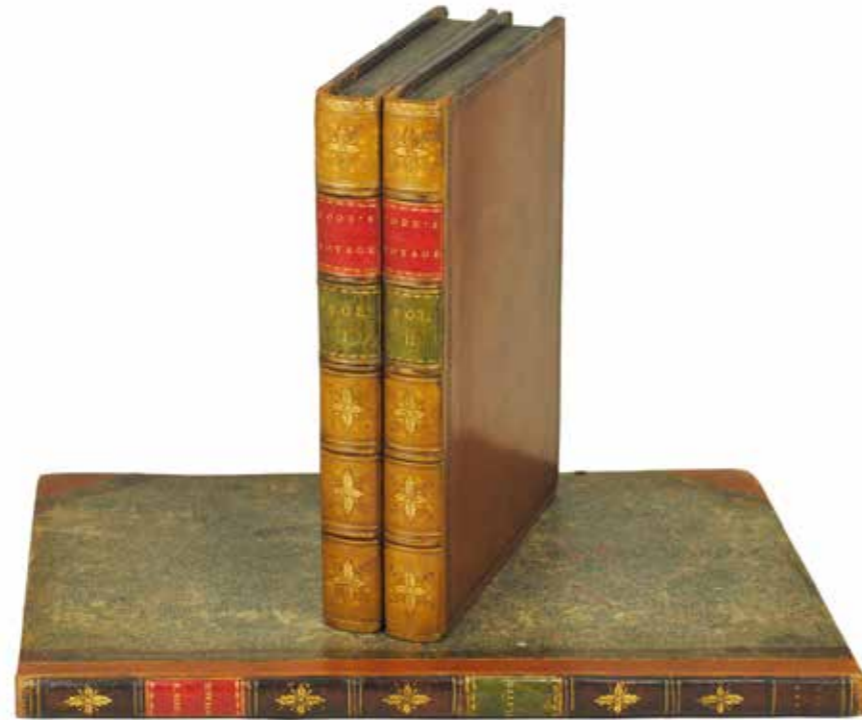
London, Strahan and Cadell, 1777.

**Provenance:** Hon. Sir William Gervase Beckett, 1st Baronet (1866-1937, British banker and politician; with his armorial bookplates).

**\$38,500**

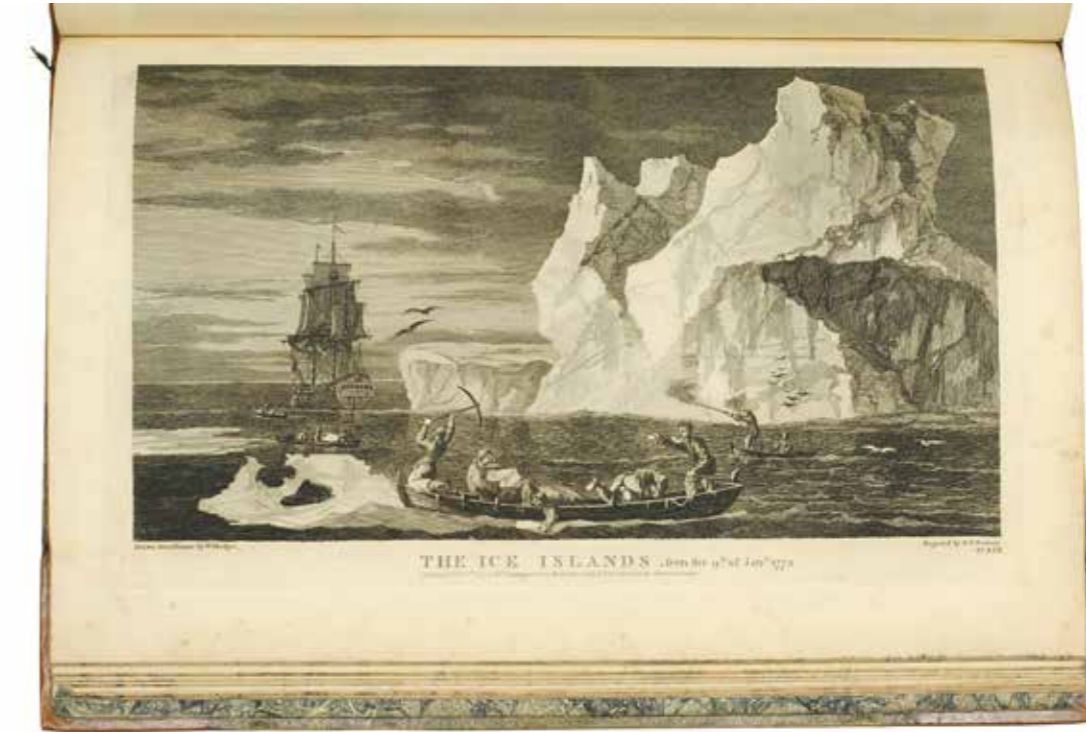
HH 4505613

First edition. A highly desirable copy of the official account of Cook's great second voyage, with the very rare separate atlas: almost all copies of the second voyage account had the engraved plates bound into the text volumes, but in this copy their separate atlas format has been preserved. We have seen only a couple of examples of this format, which represented a distinct and special issue of the book.



The text – here in fine, crisp condition – has demonstrably never had engravings bound with it. The superb engravings can be seen to their best advantage in this folio format where they do not have to be folded as is usual. The images are mostly the work of William Hodges whose presence on the voyage resulted also in a superb series of oil-paintings.

The account of the second voyage was the only publication that Cook was to prepare himself. 'Disappointed with Hawkesworth's rendering of his first voyage... Cook was determined that the second would not be similarly treated: although he had the editorial help of Dr John Douglas this is certainly Cook's book. There were to be no more Hawkesworths. "The Journal of my late voyage", writes Cook to his friend Commodore Wilson at Great Ayton, "will be published in the course of next winter, and I am to have the sole advantage of sale. It will want those flourishes which Dr Hawkesworth gave the other, but it will be illustrated and ornamented with about sixty copper plates, which I am of opinion, will exceed every thing that has been done in a work of this kind... As to



the Journal, it must speak for itself. I can only say that it is my own narrative, and as it was written during the voyage" ...' (Beaglehole). The two resulting quarto volumes, and the dramatic illustrations after the expedition's official artist, William Hodges, 'would have given pleasure to any author', but they were never seen by Cook himself, since he had embarked on his fatal last voyage by the time they appeared.

This was historically the most important of Cook's three voyages. For the first time the Antarctic circle was crossed when, at the beginning of the voyage, Cook cruised as far south as possible, round the edge of the Antarctic ice. In the Pacific, he visited New Zealand again, and either discovered or revisited many of the islands, including New Caledonia, Palmerston and Norfolk Islands, Easter Island, the

Marquesas, New Hebrides, Tonga, the South Sandwich Islands and South Georgia.

Between February and May 1773, the two ships separated, and Furneaux, commander of the *Adventure*, supplied Cook with the narrative of his experiences in the *Adventure* printed here: they called at Adventure Bay in Van Diemen's Land, and sailed up the east coast "intending to coast it up along shore, till we should fall in with the land seen by Captain Cook, and discover whether Van Diemen's Land joins with New Holland". Before they stood away for New Zealand, Furneaux had come to the opinion that "there is no strait between New Holland and Van Diemen's Land, but a very deep bay...".

*Beddie, 1216; Hill, 358; Holmes, 24; O'Reilly-Reitman, 390; Printing and the Mind of Man, 223.*



## A FAMILY MEMENTO OF HMS RESOLUTION FROM THE GREATEST ANTARCTIC VOYAGE

### 10. HODGES, William (1744-1797)

Original drawing with watercolour highlights of HMS *Resolution*.

Drawing on paper with watercolour highlights, border of concentric circles (45 mm diameter); with associated note of provenance, ink on paper (95 x 75 mm).

HMS *Resolution*, at sea, c. 1773.

**Provenance:** Vice-Admiral Sir Richard Grindall (1750-1820, able seaman on the second voyage favoured by Cook); thence by direct descent through his family.

**\$65,000**

HH 5000757

A lovingly preserved memento from Cook's second voyage to the Pacific; a delicately rendered drawing of HMS *Resolution* under sail sketched from astern, the White Ensign clearly visible, also a streamer flying from the main mast and a jack at the bow. It is attributed to William Hodges, who accompanied Cook as voyage artist. The shape and intricate detail in this remarkable drawing suggest it may have been intended as a cameo keepsake.

The watercolour's first owner, Richard Grindall, joined the *Resolution* as an able seaman, despite having passed his lieutenant's examination. "He messed with the midshipmen during the voyage, and [fellow midshipman] John Elliott described him as 'a Steady Clever young man'. Immediately, at the end of the voyage and to the great surprise of the rest of the crew, Grindall accompanied Cook from Portsmouth to London. According to Elliott, 'The same day Captn Cook with Messrs Forster, Wales, Hodges, and my Messmate Grindal set out for London. The latter we now found (and not till now) had Married a very

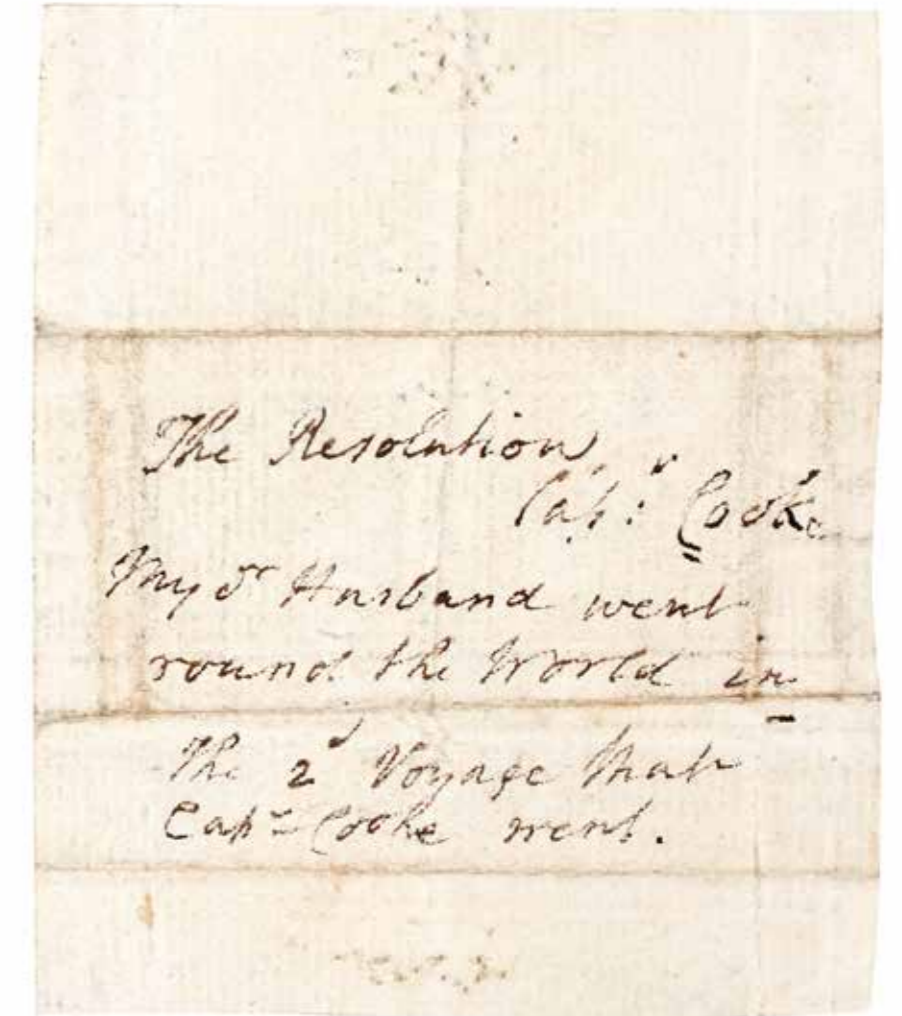


handsome young Lady, and left her, within an hour after, on our leaving England'" (Captain Cook Society website). That "very handsome young Lady" was Katherine Festing (1759-1831), who came from a musical background, both of her grandfathers being celebrated violinists and composers. It is presumably her note that accompanies the drawing: "The Resolution, Capt. Cook. My dr. [dear] Husband went round the World in the 2nd Voyage Capt. Cooke [sic] went". The National Maritime Museum in Greenwich holds an intimate family portrait of Grindall in later career, pictured with Katherine and their sons.

Cook's great second voyage saw the first crossing of the Antarctic circle, 'arguably the greatest, most perfect, of all seaborne voyages of exploration. In his three years away he disposed of the theory of a great southern continent, reached closer to the South Pole than any other man, and touched on a multitude of lands – New Zealand and Tahiti again, and for the first time Easter Island, the Marquesas, the New

Hebrides and New Caledonia' (Marshall & Williams, p. 276).

William Hodges (1744-1797) was almost 28 when he joined the *Resolution*, and like Sydney Parkinson, artist on Cook's *Endeavour* voyage, was from comparatively humble stock. The son of a blacksmith, Hodges' parents had early encouraged his artistic talent, placing him at age 14 in William Shipley's influential drawing school, joining landscape painter Richard Wilson as an apprentice in 1758. A short period of study under Wilton and Cipriani at the Duke of Richmond's Gallery "was probably responsible for developing in Hodges that respect for classical composition which never entirely deserted him..." (Joppien & Smith). However, it was during the Cook voyage that "he developed an individual response to the problems of representing light and meteorological conditions which brought criticism from a society not yet ready for a departure from recognized traditions" (ODNB). Hodges, along with Parkinson and Webber became the most important artists to visit the Pacific in the eighteenth century.



## THE SUPERB OFFICIAL NARRATIVE OF COOK'S THIRD VOYAGE

### 11. [COOK: THIRD VOYAGE] COOK, James and James KING.

*A Voyage to the Pacific Ocean... for making Discoveries in the Northern Hemisphere...*

Three volumes, quarto, and an atlas, folio, with altogether 87 engraved plates and maps, of which 24 are in the text and 63 in the atlas; contemporary quarter red morocco, flat spines ornately gilt in compartments with large ship devices, marbled boards, the atlas volume matching with its spine neatly renewed; the marbled boards to all volumes uniformly rubbed, but a fine set in appropriately patinated original condition.

London, Printed by W. and A. Strahan, for G. Nicol... and T. Cadell, 1784.

**\$21,000**

HH 4505614

First edition of the official account of Cook's last voyage: a lovely set, in an unusually good period binding, of the detailed narrative of Cook's third voyage, extensively illustrated with beautiful engravings after John Webber, and so popular at the time that copies were sometimes literally read to pieces. "A magnificent summation of all the public and private journals, logs, drawings and other observations made during the voyage, and... as important a record of the exploration of the North Pacific as Cook's first two voyages had been for the South Pacific. It is in fact one of the most important English books published in the last quarter of the eighteenth century..." (Forbes).

The *Resolution* and *Discovery* made an enormous sweep through the Pacific, calling at Tasmania, New Zealand, the Cook Islands, Tonga and Tahiti before heading north and making famous landfall at the Hawaiian islands, which Cook named the Sandwich Islands in honour of his patron. After exploring the Northwest coast of America and returning to Hawaii, Cook was killed in the notorious skirmish ashore. Command passed to Clerke, and, after his death, to John Gore. The shocking news of the explorer's death reached England through overland reports from the Russian Pacific coast some months before the ships themselves returned. It marked the end of an age, and the beginning of another that would feature a number of the men who had been aboard the Cook voyage: among them Bligh, Vancouver, and Colnett.

Unlike the official narratives of the first two Cook voyages, this was planned as a grander publication with the three text volumes containing some of the lesser illustrations but the 63 more important illustrations and maps appearing on a large scale in the separate folio-sized atlas volume. The result does justice to John Webber's superb visualisations of the Pacific. Webber was the official artist on the voyage: his romantic views remain the most evocative of all early portrayals of the islands, and helped to foster the notion of island paradise that so affected an European public eagerly reading the voyages of discovery being published in the eighteenth century.

The full story of the voyage, including the narrative of Cook's murder at Kealakekua Bay, was so eagerly awaited by the public that the entire first edition sold out within three days, at the then huge price of four pounds fourteen shillings and sixpence, and copies were soon changing hands at up to ten guineas.

*Beddie, 1552; Forbes, 'Hawaiian National Bibliography', 62; Hawaii One Hundred, 5; Hill, 361; Howes, C729a; O'Reilly-Reitman, 434.*





## COOK'S THREE VOYAGES: A COMPLETE SET OF THE OFFICIAL ACCOUNTS IN NINE VOLUMES

### 12. COOK, Captain James.

A complete set of the three official voyage accounts.

Together eight volumes, quarto, and folio atlas; a good set in old half calf and marbled boards, double labels.

London, Strahan & Cadell; Strahan & Cadell; H. Hughs for Nicol & Cadell, 1773/1777/1785.

**Provenance:** Private collection (Sydney).

**\$36,000**

HH 5000614

The full series of the official narratives of Cook's voyages – the cornerstone of any collection of books relating to Australia or the Pacific. Each of the three narratives is illustrated with marvellous engravings based on the work of the official artists on the voyages, including Parkinson, Hodges, and Webber, and the series stands as the great monument to Cook's achievements.

These were the best-sellers of the second half of the eighteenth century; very expensive when published, the first editions were sold out within a few days of publication. Their popularity meant that many copies were almost literally read to pieces; as a result, good uniform sets of the voyages are fairly scarce.

This set comprises the first edition of the first voyage in its first issue form; the unchanged second edition of the second voyage; and the preferred second edition of the third voyage. Sets of the voyages are seen in many combinations of editions: this particular combination, generally regarded as a good way to have the set, is one of those seen with some regularity.

The set is made up as follows:



#### First Voyage HAWKESWORTH, John. *An Account of the Voyages... for making Discoveries in the Southern Hemisphere...*

Three volumes, quarto, 51 engraved plates and maps, many folding. London, Strahan and Cadell, 1773.

First edition, first issue, before printing of the chart of the Streights of Magellan and the "Directions for Placing the Cuts".

Cook's great first voyage into the Pacific during the course of which he discovered and charted the entire east coast of Australia, naming it New South Wales. This is in fact a compendium of four major voyage accounts to the Pacific which culminates with that of Cook's first voyage, which fills two of the three large volumes, giving an enthralling account of his exploration of Tahiti, New Zealand and the east coast of Australia. The work was edited by the professional writer John Hawkesworth, who was given the original journals of Captains Byron, Wallis, Carteret and Cook, as well as the private journal of Joseph Banks, in order to prepare it for publication, a task which took almost two years. Cook himself was in the middle of his second voyage

when it was finally published in London to widespread enthusiasm on 9 June 1773 (Cook was actually in Cook Strait, New Zealand at the time, having just left Queen Charlotte Sound).

Hawkesworth's involvement in the book was controversial, and much ink has been spilt on the subject of his fitness for the task (the dilettante man of letters Horace Walpole is known to have wittily criticised Cook's enthusiasm for the fishermen of 40 islands, Samuel Johnson an apparent fixation with exotic insects, while indignant letters to contemporary editors attacked everything from Hawkesworth's apparent lasciviousness to his godlessness), but these reactions cannot distract from the fascinating story, the moments of early contact, and the great characters such as Banks or the Tahitian priest Tupaia. The plates, charts and views are magnificent, and most famously include the first astonishing engraving of a kangaroo, charts of New Zealand and the east coast of Australia, and the moving depiction of the *Endeavour*, hauled on shore just north of Cape Tribulation on the north Queensland coast to fix the hole that nearly sent them to the bottom.

*Beddie, 648; Hill, 782; Holmes, 5n; Kroepelien, 535.*



#### Second Voyage COOK, James. *A Voyage towards the South Pole, and Round the World...*

Two volumes, quarto, 64 engraved plates and maps, many folding. London, Strahan and Cadell, 1777.

Second edition: the official account of Cook's great second voyage, prepared for publication by the navigator himself. The superb engravings, here in fine black impressions, are mostly the work of Hodges whose recording of the voyage resulted also in a famous series



of oil-paintings. This was the second of four London editions of the full work (there would be many abridgments and translations). Unhappy with Hawkesworth's rendering of his first voyage, Cook was determined that the second would not be similarly treated: although he had the editorial help of Dr John Douglas this 'is certainly Cook's book. There were to be no more Hawkesworths. "The Journal of my late voyage", writes Cook to his friend Commodore Wilson at Great Ayton, "will be published in the course of next winter, and I am to have the sole advantage of sale. It will want those flourishes which Dr Hawkesworth gave the other, but it will be illustrated and ornamented with about sixty copper plates, which I am of opinion, will exceed every thing that has been done in a work of this kind... As to the Journal, it must speak for itself. I can only say that it is my own narrative, and as it was written during the voyage" ...' (Beaglehole). The two resulting quarto volumes, with their dramatic illustrations after the expedition's official artist, William Hodges, 'would have given pleasure to any author', but they were never seen by Cook, who had embarked on his fatal last voyage by the time they appeared.

This was historically the most important of Cook's three voyages. For the first time the Antarctic circle was crossed when, at the beginning of the voyage, Cook cruised as far south as possible, round the edge of the Antarctic ice. His belief in the existence of a land-mass in the southern ice ring was eventually proved by the nineteenth-century explorers. In the Pacific, he visited New Zealand again, and either discovered or revisited many of the islands, including New Caledonia, Palmerston and Norfolk Islands, Easter Island, the Marquesas, New Hebrides, Tonga, the South Sandwich Islands and South Georgia.

Between February and May 1773, the two ships separated, and Furneaux, commander of the *Adventure*, supplied Cook with the narrative of his experiences in the *Adventure* printed here: they called at Adventure Bay in Van Diemen's Land, and sailed up the east coast "intending to coast it up along shore, till we should fall in with the land seen by Captain Cook, and discover whether Van Diemen's Land joins with New Holland". Before they stood away for New Zealand, Furneaux had come to the opinion that "there is no straits between New Holland and Van Diemen's Land, but a very deep bay...".

*Beddie*, 1216; *Hill*, 358; *Holmes*, 24; *O'Reilly-Reitman*, 390; *Printing and the Mind of Man*, 223.

### Third Voyage COOK, James and James KING. *A Voyage to the Pacific Ocean. Undertaken by Command of his Majesty, for making Discoveries in the Northern Hemisphere...*

Three volumes, quarto, with 24 engraved maps and coastal profiles; with the separate folio atlas, containing two charts and 62 engraved plates. London, H. Hughs for Nicol and Cadell, 1785.

The official artist on the voyage was John Webber, and his romantic views of the islands of the Pacific published here remain the most evocative portrayals of the islands – helping to create the notion of an island paradise that so affected the European public eagerly reading the voyages of discovery being published in the eighteenth century.

This is an example of the second edition, which is preferred to the first edition for a number of reasons. The most obvious difference is the use on the title-pages of the text volumes of engraved vignettes of the Royal Society Medal (in volumes 1 and 2) and of an oval medallion portrait of Captain King (in volume 3). The medal was awarded to Cook posthumously by the Royal Society in 1784, shortly after publication of the first edition of this book.

This second quarto edition was printed by H. Hughs – rather than W. and A. Strahan who had printed the first edition – with the wording of the title-pages slightly modified and the text itself entirely re-set. As Forbes points out, the second edition has always been "considered typographically superior to the first edition. That this was a contemporary opinion is borne out by a presentation inscription in a set (Dixson Library, State Library of New South Wales) from Isaac Smith (Mrs. Cook's relative, and on her behalf) addressed to Mrs. Cook's physician, Doctor Elliotson: "Clapham, 5 May 1821. I am desired by Mrs Cook... to request your acceptance of the 4 books sent herewith being her Husbands last Voyage round the World, as a mark of her respect... the letter press of the second edition being much superior to the first both in paper & letter press...". It is interesting to note that the presentation on behalf of Cook's widow was made some 35 years after publication and even then Mrs. Cook chose to give a copy of the second rather than the first printing, let alone the third or subsequent editions.

The full story of the voyage, and Cook's eventual murder while revisiting the Hawaiian Islands, was so eagerly awaited by the English



public that the entire first edition had sold out, at the then huge price of four pounds fourteen shillings and sixpence, within three days and copies were soon changing hands at up to ten guineas. King George III's copy of the official account, preserved in the British Library, is also an example of this second edition.

*Beddie*, 1552; *Forbes*, 'Hawaiian National Bibliography', 85; *Hawaii One Hundred*, 5; *Hill*, 361; *Holmes*, 47n; *O'Reilly-Reitman*, 434.



## THE ROYAL SOCIETY COOK MEDAL

### 13. [COOK: COMMEMORATIVE] PINGO, Lewis.

The Royal Society Medal, in commemoration of Captain Cook...

Bronze medal, 43 mm. diameter, relief bust of Captain Cook on recto, full-length relief portrait of Fortune leaning on a column while resting her hand upon a rudder which is affixed to a globe on verso.

London, Royal Society, 1784.

\$4200

HH 4212270

The bronze issue of the Royal Society's formal memorial to the great navigator. Fellows of the Royal Society were entitled to a free bronze medal, while silver and gold issues were available by subscription only; some were reserved for presentation. L. Richard Smith (*The Royal Society Cook Medal*, Sydney, 1982) has suggested a probable final minting figure of 22 gold, 322 silver and 577 bronze medals. An engraving of the medal was printed on the title-page of the second and third editions (and some copies of the first) of the official account.

The commissioning of this medal was due above all else to the efforts of Sir Joseph Banks, who supervised 'the minting and distribution of the Royal Society Cook medal as a personal task coincident with the publication of the narrative of the tragic third voyage' (H.B. Carter, *Sir Joseph Banks*, 1988, p. 168).

Cook's European reputation is borne out by several letters to Banks from the Continent requesting specimens of the medal, including one from Bougainville, who wrote in June 1785 to remind Banks that as a member since 1756 he felt entitled to one (see *The Banks Letters*, ed. W.R. Dawson, 1958, p. 122).

*Beddie*, 2795; *Betts*, *American Colonial History Illustrated by Contemporary Medals*, 553; *Klenman*, K5; *Marquess of Milford Haven*, 'British and Foreign Naval Medals', 734; *Mira*, *Captain Cook: his coins & medals*, pp. 35-7; *Nan Kivell and Spence*, p. 72.



## 'WITH PIERCING SHRIEKS BEWAIL THY HERO'S DOOM!'

### 14. [COOK] SEWARD, Anna.

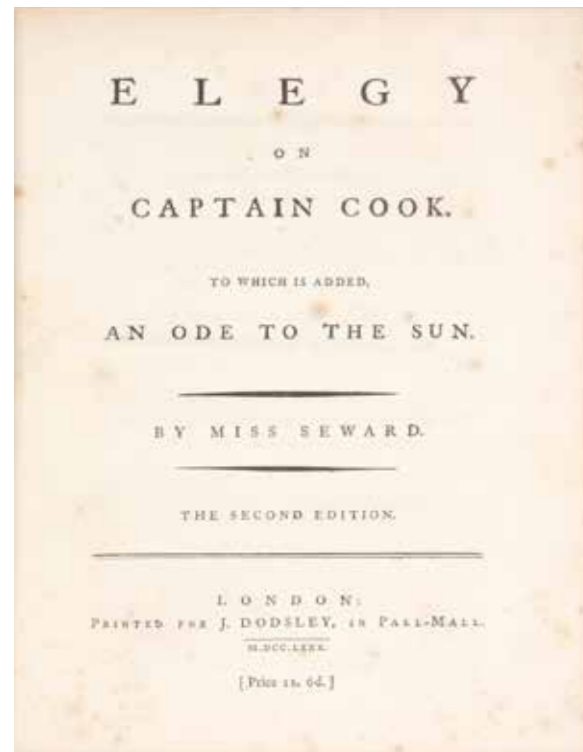
#### Elegy on Captain Cook.

Small quarto, 23 pp., later marbled wrappers.

London, J. Dodsley, 1780.

\$2500

HH 4011310



Seward's famous tribute; the second edition published the same year as the first edition, and 'one of the most influential odes on Captain Cook' (Forbes). Numerous footnotes refer to events on the voyages, including mentions of kangaroos, surfing, increasing modesty in Tahitian women, New Zealand hemp and the islanders' morais.

News of Cook's death devastated English society, and led to many poetical tributes, of which this poem by Seward was the best regarded, and very popular: there were to be a number of later editions of Seward's *Elegy*. This 1780 edition came out in the first year of the appearance of numerous literary tributes to the great man, and was a famous and significant monument to his memory. Holmes quotes the *Gentleman's Magazine* (September, 1780, p. 432): 'With the assistance of the Muses, she has raised a trophy worthy of the memory of one of the greatest men this or any age or nation has produced.'

*Beddie*, 2436; *Forbes*, 'Hawaiian National Bibliography', 25 (note); *Hocken*, p. 19; *Kroepelien*, 1182; not in the catalogue of the Hill collection.

## A CELEBRATION OF SIR JOSEPH BANKS

### 15. DA COSTA, Manoel Jose Maria.

#### Elogio Historico de Jose Banks...

Quarto, 11 pages, an unusually tall copy, uncut, on laid watermarked paper in plain wrappers..

Lisbon, na Typografia da Mesma Academia 1848.

\$3450

HH 5000908



Scarce printing of a paper presented in Portuguese to the Lisbon Royal Academy of Science in 1843 on the life of Sir Joseph Banks. Manoel José Maria da Costa was an influential man of letters and scientist, for many years secretary of the Academy. Although not as well-known as Banks, his writings show a similar range and deal with a broad variety of scientific subjects, so we can infer that he felt an affinity with the subject of his presentation, the illustrious Banks.

This rare pamphlet was apparently not known to the Banks scholar Harold B. Carter for his *Sir Joseph Banks... A guide to biographical and bibliographical sources*.

*Not in Beddie; not in Carter, 'Sir Joseph Banks'.*



## AN EDUCATIONAL ALBUM BY A PAINTER OF THE BARBIZON SCHOOL

### 16. DE PENNE, Charles Olivier.

#### Enseignement par les yeux...

Oblong folio (approximately 360 x 500 mm.), dark blue morocco spine on marbled boards.

Paris, Hachette et Cie, circa 1870.

\$4250

HH 4504205

Splendid collection of 47 coloured lithograph plates, signed Charles Olivier de Penne in the plate. The captions are in five languages: French, English, German, Italian and Spanish. The plates were issued in the *Enseignement par les yeux...* (Teaching through the eyes) collection. This series, devoted to natural history, ran to altogether five sets, illustrated by Charles Olivier de Penne (1831–1897), animal painter of the Barbizon school, student of Léon Cogniet and Charles-Émile Jacque. Animals from all parts of the world are represented, including both a kangaroo and an opossum. Such murals for the visual education of children began to be produced in the first half of the nineteenth century with the development of *salles d'asile* (refuge rooms), the precursors of kindergartens, which were intended for the protection and education of the children of working women.

These lithographs were generally laminated on strong board, and would typically have been stored in a large portfolio and brought out for the students at the time of the corresponding lesson. It is unusual to see so many bound together.

Charles Olivier de Penne (1831–1897) was initially a painter of historical scenes, but, once he came into contact with the Barbizon school, he switched to landscape painting, with a passion for depicting animals. He became famous for his paintings of hunting scenes or landscapes with animals. He attempted the grand Prix de Rome in 1857, winning second prize with his *Jésus et la Samaritaine*. He then exhibited regularly at both the Paris Salon and the Salon des Artistes Français, where he won medals in 1872 and 1883.



## A SUBSTANTIAL EARLY SETTLER'S MANUSCRIPT WRITTEN IN 1819–1820

### 17. ELDRIDGE, William

A fascinating manuscript anthology of important accounts relating to Australia, particularly Tasmania, by a well-connected free settler.

Small quarto (195 x 150 mm), manuscript on paper, 155 pages, written in a neat copperplate hand, contemporary calf, spine gilt.

At sea, Tasmania & Sydney, 1819–1820.

**Provenance:** William Eldridge; then by descent from William Macpherson (1784—1866), the son of Col. Allan Macpherson. Macpherson was born in India but spent most of his early life in Scotland, lived in the West Indies for a decade and emigrated to Australia in 1829, serving for many years as Clerk of the Legislative Council in New South Wales. It is likely that Macpherson acquired both manuscripts from a contact in India.

Offered as a pair with item 18

HH 5000824

A major early colonial manuscript and a quite beautiful object, evidence of the painstaking efforts that early settlers undertook to acquire the latest information relating to Australia. The volume not only neatly transcribes an otherwise unknown manuscript by Lt. Charles Jeffreys RN, the erstwhile commander of HMS *Kangaroo* on service in Australian waters, but also includes a complete text of one of the black pearls of Australian books, the account of the bushranger Michael Howe published by Andrew Bent in Hobart in 1818.

The manuscript was written by a man called William Eldridge, who not only had access to the two very rare works of Jeffreys and Bent, but has interspersed the volume with many personal comments relating to his life and career. This additional material includes documentation of his career in Sydney, his thoughts on Rio and Hobart, and a long list of settlers in Tasmania which is like, but significantly dissimilar to, any of the related lists that were later printed.

Eldridge was a wealthy and well-connected trader who was given a very large grant of land in Tasmania and toured the colony in December 1819, but who disappears from the record after he sailed from Sydney for India in April 1820. Taken together with his manuscript version of the book of W.C. Wentworth (see following item), the volume shows the seriousness with which Eldridge researched his emigration but also highlights the connections he must have had in the colony.

Without doubt the most intriguing inclusion is Eldridge's transcription of the account of Tasmania from a manuscript "in the possession of" Lt. Charles Jeffreys, the rather crooked commander of HMS *Kangaroo* who had been ordered out of the colony by Macquarie in 1817. This is the only-known version of Jeffreys's manuscript which had, in turn, been illicitly copied by Jeffreys from an original written by the surveyor G.W. Evans. Jeffreys's own copy of the manuscript was later incorporated – without acknowledgment – into the important guide for Australian emigrants published under his name in London in 1820. By beating Evans into print (the latter's book did not appear until 1822) Jeffreys had stolen the mantle as the author of the first emigrant guide proper to any part of Australia.

However, the Eldridge version can be shown to predate any of these printed versions, therefore providing an opportunity to both better understand this famous rivalry and also the way in which the original was altered in the press.

More remarkably still, the volume also transcribes, in full, the *Narrative of the Atrocities committed by Michael Howe* printed by Andrew Bent in Hobart in 1818. The actual book remains exceptionally rare, with the last copy definitively recorded for sale being offered by Maggs in 1945 (now NLA, still the only known copy in any Australian collection). Bent's account of Howe's outlaw career was the most important early printed work to describe the tremendous violence of Tasmanian settler life, mentioning in passing many of the same names mentioned in Eldridge's manuscript.

In context, the inclusion of Bent's book reads rather like an anti-emigrants guide, and this balancing of the history of Tasmania must have appealed to Eldridge. From the manuscript it is possible to show that he was clearly a reasonably wealthy merchant, possibly with some degree of legal training, who sailed to Australia as a passenger on the East India Company ship *Regalia* (Capt. Dixon) which arrived in Hobart in late November 1819 (*Hobart Town Gazette*, 4 December 1819) and then Sydney in January 1820 (*Sydney Gazette*, 15 January 1820). His introduction to Macquarie clearly worked, because he is surely the George William Eldridge recorded as being granted 800 acres in Norfolk Plains at this time.

He quickly set about preparing to return to Tasmania, leaving a bond of £1000 witnessed by the trader Simeon Lord before he sailed on the small trading vessel the *Martha* at the end of January 1820, but they were beaten back to Botany Bay in a





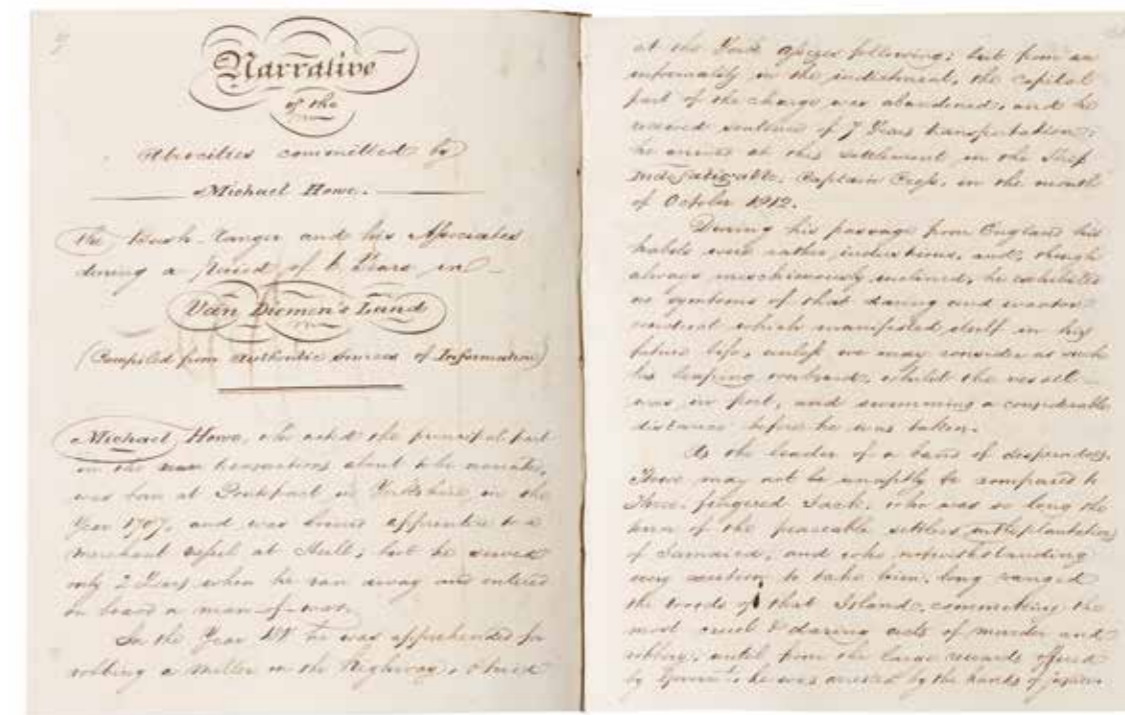


tremendous gale (one of the inclusions here is actually his brief statement on the storm written in support of the ship's master, recording that they had been compelled to jettison some of their goods over board to lighten the ship).

**The Manuscript:**

1. 'Geographical and Descriptive Delineations of Tasmania, commonly called Van Diemens Land, one of the Southern Islands of Australasia principally compiled from a Manuscript in the possession of Lieut. Jefferys, Commander of H.M. Brig *Kangaroo*.' (pp. 1—44)
2. W.E., 'Observations in 1820 with List of Grants in the County of Buckingham up to Christmas 1819.' (pp. 44—66)
3. Michael Howe, the Tasmanian bushranger (pp. 67—109)
4. 'Rio de Janeiro' on the *Regalia* (pp. 110—122)
5. 'Copy Bond entered into on leaving Sydney on the Sloop "Martha" for Port Dalrymple' (pp. 123—124)
6. 'Copy Letter written by W.E., at the request of the Master of the "Martha" on coming to an anchor in Botany Bay on Sunday February 15th 1820.' (p. 125)
7. 'Copy Assignment of Leasehold premises in New South Wales prepared by W.E.' (pp. 126—133)  
The names are half-masked behind initials, but this records a typically convoluted conveyance relating to a property in High Street, Sydney. Key figures include: I.M. of the Hawkesbury; Lydia his wife, late wife of; I.B. late of the Hawkesbury, who died 10 December 1815, his estate administered by Barron Field; and G.W. of Sydney.

8. 'Copy Bargain and Sale of Premises in George St. Sydney' (pp. 134—136)  
Relating to a deal made between M.A.L., a widow from Sydney, and Thomas C.
9. 'Mortgage' (pp. 137—141)  
Again relating to M.A.L.
10. 'Copy Protest. New South Wales.' (pp. 142—145)  
Made in February 1820 before I.W. Esq., Judge Advocate [that is, Sir John Wylde].
11. 'Affidavit' (p. 146)  
Written by the same E.S.
12. 'Protest. Accident at sea.' (pp. 147—155)  
W.T.I., Master of the brig B., then anchored in Sydney.



ADB; Bent (ed.), *Michael Howe, the last and worst of the Bush Rangers* (1818); Col. Sec. Papers; *Departing Crew & Passenger Lists, 1816—1825* (State Records); Curr, *An Account of the Colony of Van Diemen's Land* (1824); Evans, *Geographical, Historical and Topographical Description of Van Diemen's Land* (1822); Ferguson, 716 (Howe), 787 (Jeffreys), 861 (Evans); Gill, 'Lieut. Charles Jeffreys, R.N. The Last Buccaneer?' (1979); *Historical Records of Australia, Series I, vol. 9, esp. pp. 233, 258, 397—400*; Jeffreys, *Geographical and Descriptive Delineations of the Island of Van Diemen's Land* (1820); Miller, 'An Unrecorded Hobart Town Gazette' (1958); von Steiglitz, introduction to the facsimile edition of Evans (1967).

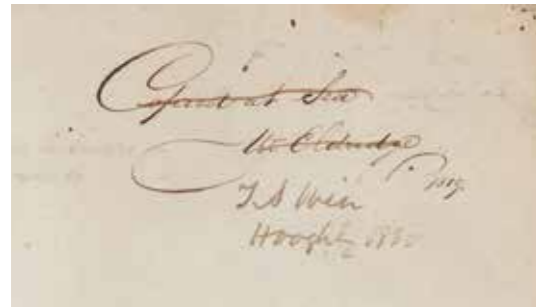
AN ORIGINAL MANUSCRIPT “COPIED AT SEA” EN ROUTE TO HOBART AND SYDNEY IN 1819

18. ELDRIDGE, William

A full manuscript transcription of Wentworth’s important book on New South Wales, made by a prospective settler in Tasmania the year it was published.

Small quarto (215 x 180 mm.), 449 pp., the first 414 pp. on laid paper with various watermarks (notably ‘G. Pike 1814’, ‘G. Pike 1815’, ‘G. Pike 1817’, ‘C. Wilmott’ & ‘1806’), the concluding section on wove paper, written in a neat brown-ink hand throughout; in contemporary dark calf, possibly Indian, lettered in gilt.

At sea, 1819.



**Provenance:** With ownership inscription of Eldridge noting “copied at sea” in 1819; early owner’s name of T.S. [Win?] of Hooghly (West Bengal) in 1830; then by descent from William Macpherson (1784–1866), who settled in NSW in 1829.

Offered as a pair with item 17

HH 5000825

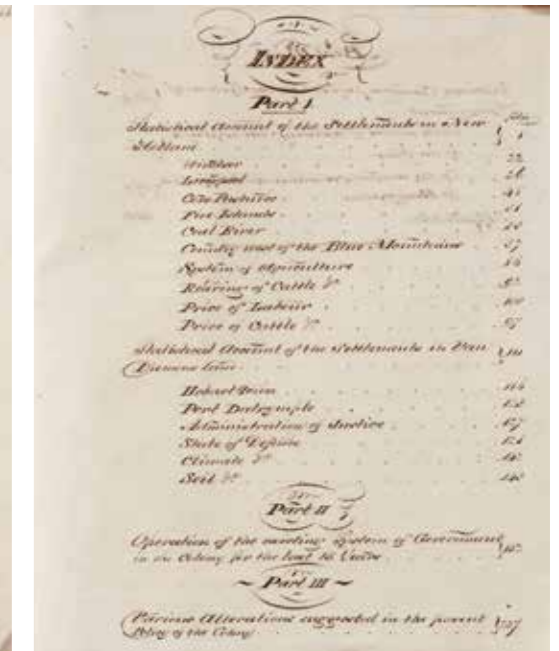


A substantial and handsome manuscript made by a wealthy prospective settler as he sailed for Australia in 1819, transcribing the complete text of Wentworth’s “very important book on New South Wales” (Wood), the first original work published by an Australian author.

The manuscript was prepared by William Eldridge, who sailed to Sydney with a letter of introduction to Governor Macquarie from Henry Bathurst (secretary of state for the colonies), and who was immediately granted a large property in Tasmania. Eldridge notes at the beginning that he had written it while “at sea” in 1819, as he sailed to Hobart and Sydney on the East India Company ship *Regalia* (Capt. Dixon).

Significantly, Wentworth’s book had only just been published in London when the *Regalia* sailed, and it is remarkable to consider that this was therefore one of the first copies of Wentworth’s influential book to reach Australia.

Given the care Eldridge took in preparing it, not only by making a full transcription of a genuinely lengthy book but also by interspersing



attractive titles and headings throughout, it is certain that he whiled away many a slow hour on the voyage making the work. It is striking to see evidence of such a manuscript tradition existing, especially for a voluminous book like Wentworth’s, not least as Eldridge has added a few additional comments and updated facts based on his own investigations.

The manuscript concludes with Eldridge’s own index (pp. 450—451) and his own five-page “Observations” in which he makes a few criticisms of Wentworth’s book, notably regarding his critical account of Hobart, because “every person who had seen the place must be convinced that it is in every way the reverse of what is here stated, the houses being for the most part built in a very handsome style of fine red brick.” This section also includes additional reports that Eldridge had acquired regarding the bushrangers in Tasmania, a particular interest of his.

Eldridge clearly thought of the volume as the companion to his other manuscript anthology (see ), the internal evidence of the manuscript suggesting that this was the first of the transcription projects he undertook. Proof that Eldridge imagined the two manuscripts as a coherent group comes from a pencil note at the very end which reads: “Endeavour to procure a correct list of all the Grants & add to this with other observations. Also add on List of those in Van Diemen’s Land.” Eldridge did precisely this in the other volume.

ADB; Col. Sec. Papers; *Departing Crew & Passenger Lists, 1816–1825 (State Records); Ferguson, 771 (Wentworth); Gill, ‘Lieut. Charles Jeffreys, R.N. The Last Buccaneer?’ (1979); Historical Records of Australia, Series I, vol. 9, esp. pp. 233, 258, 397–400; Wantrup c53 (1819); Wentworth, A Statistical, Historical, and Political Description of the Colony of New South Wales (1819).*



## SAILING DIRECTIONS BY THE FORMER CAPTAIN OF DARWIN'S *BEAGLE*

### 19. FITZROY, Robert (1805-1865)

#### Great Circle Sailing [caption-title].

Small octavo, pp. 14 and [ii] (blank); geometric diagram in text; stitched in contemporary, probably original, blue paper wrappers.

[London], [Board of Trade, Printed by G.E. Eyre and W. Spottiswoode, for H.M. Stationery Office], 18 February 1858.

**Provenance:** Front wrapper annotated in pencil "J. Montador / Great Circle Sailing / Short Method".

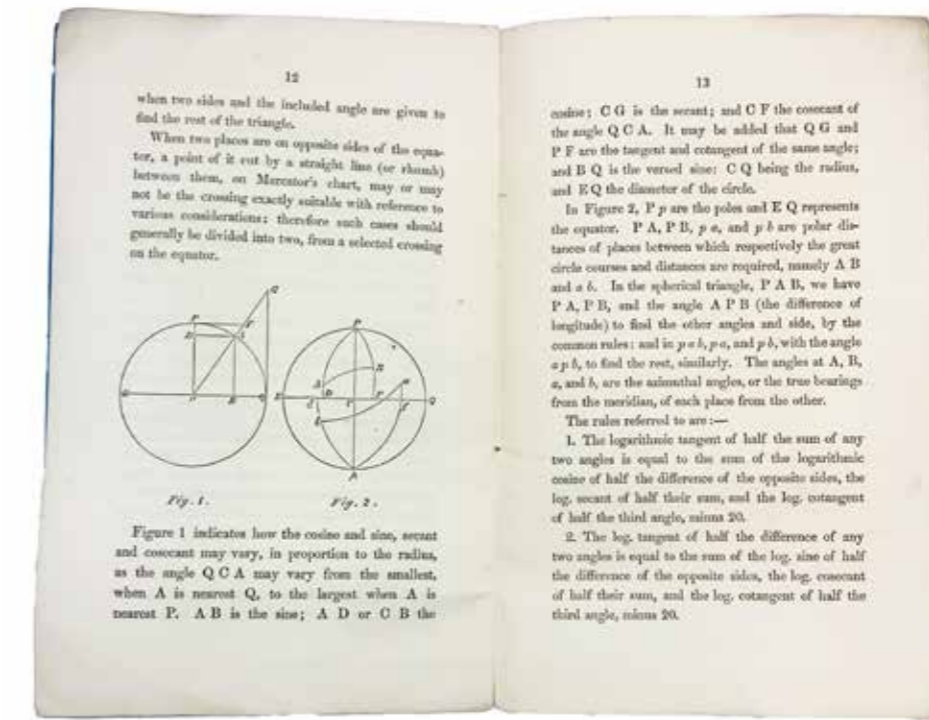
\$3850

HH 5000826



A very rare pamphlet by Vice-Admiral Robert Fitzroy, on the subject of establishing shortest course for longer voyages: the subject had become of major importance with the introduction of steam power in the first half of the 19th century (sailing ships subject to wind direction having had less choice as to precise track). Fitzroy, after originally captaining the *Beagle* on its famous circumnavigation and writing its official account, had served five years as governor of New Zealand, subsequently becoming superintendent of the Royal Naval Dockyards at Woolwich and, in 1854, being appointed to head the new creation of a meteorological department at the Board of Trade, today known as the Met Office.

An apparently similar pamphlet, *Barometer and weather*, was published two months later, signed in print "April 22, 1858", while Fitzroy's *Notes on Meteorology* appeared in 1859 and *Barometer Manual* in 1860. These comparatively slight and specialist works, all published at the Board of Trade, were followed by his substantial final work, *The Weather Book* 1863).



The lives, achievements, and philosophies of Fitzroy and Charles Darwin, friends and colleagues over decades, were entangled from the time of Darwin's first appointment to the *Beagle* in 1831 until Fitzroy's death by suicide in 1865. Indeed, one of the motives for his suicide has often been cited as his disagreement with Darwin's views on evolution, with Fitzroy maintaining a belief in the literal truth of creation and sensing a personal responsibility for the development of Darwin's views under his captaincy.

The date of this treatise has a certain poignancy as Fitzroy signs it in print "February 18, 1858", a mere five months before the famous meeting at the Linnean Society when the papers by Alfred Russell Wallace and Charles Darwin were read and the theory of evolution thus announced to the world. Five months later again, Darwin's *On the*

*Origin of Species* was published in the modest edition that would change the world.

Despite a total of 12 listings in WorldCat (no copy recorded in Australia or New Zealand), and unlike the works noted above, the present pamphlet would be entirely unrecorded in the appropriate bibliographies were it not for its appearance in a relatively obscure specialist listing by Henri Bencker (see references).

Henri Bencker, 'Chronological and Analytical List of Various Tables or Treatises on Navigation intended to facilitate Nautical Computations and Accelerate Ships' Position Finding', in *Hydrographic Review*, 1943, p. 119.

## THE BOTANY OF THE VOYAGE, PRESENTED BY LOUIS DE FREYCINET TO HIS BROTHER HENRI

20. [FREYCINET VOYAGE] GAUDICHAUD, Charles, editor; engraved by A. Poiret.

Botanical atlas for the “Voyage autour du monde”...

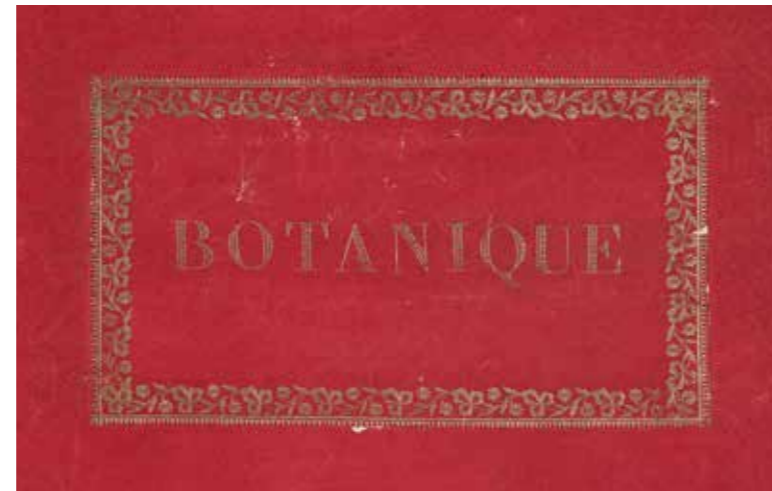
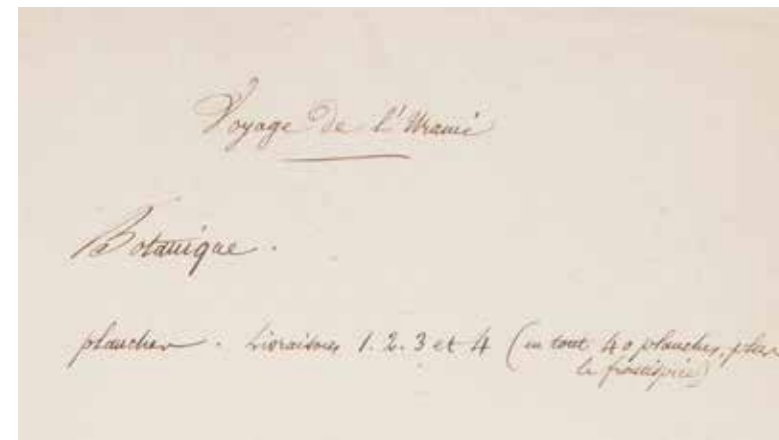
Folio atlas, complete in loose leaves, comprising title-page, 22 pages of detailed Table, and 120 engraved botanical plates, drawn and engraved by A. Poiret fils; in an original portfolio of red glazed cloth, lettered in gilt on the front “BOTANIQUE”.

Paris, chez Pillot aîné, 1826.

**Provenance:** Henri de Freycinet, governor of French Guiane in Cayenne, inscribed to him by his brother Louis, the explorer and overall editor of the published account of the *Uranie* voyage.

\$36,500

HH 5000880



A superb presentation suite of the plates prepared for the very scarce botanical Atlas, part of the full official account of Louis de Freycinet's *Uranie* expedition, with its 120 engravings, including many important for Australia or for Hawaii.

This a beautiful and special association version of the atlas, having been presented in two parts (as they were completed) by Louis de Freycinet to his brother Henri, who in 1826 had just taken up the governorship 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.

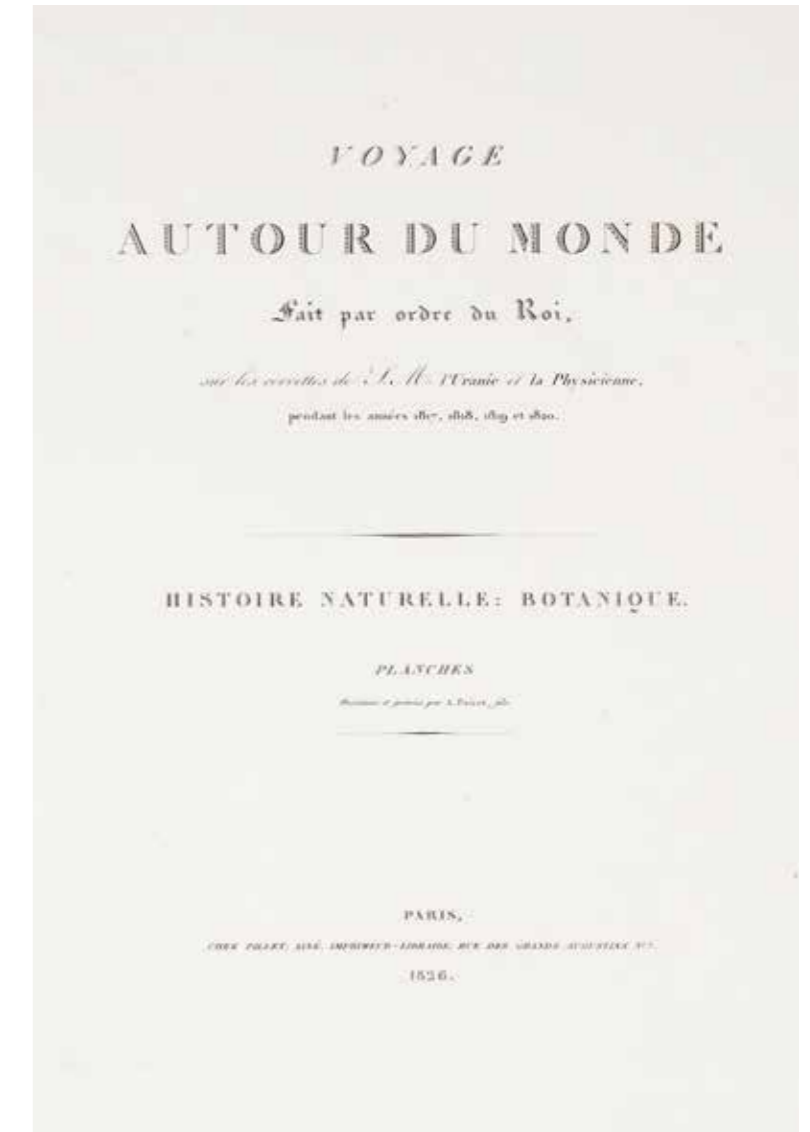
The first forty plates were sent to Cayenne first: they are loose in a plain paper folder which Louis de Freycinet has inscribed “Voyage de l'Uranie. Botanique. Planches. Livraisons 1, 2, 3 et 4 (en tout 40 planches, plus le frontispice [i.e. titlepage]”. The remaining eighty plates are contained in a wrapper made from a spare parts wrapper from the

Zoologie section of the publication, folded inside out; on the therefore plain front Louis de Freycinet has written “Botanique. Exempleire pour M. Henri de Freycinet. Planches Livraisons 1, 2, 3, 4 (1 frontispice plus 40 planches envoyé à Cayenne) 5. 6, 7, 8, 9, 10, 11, 12, et la Table des Planches”. The two folders are contained in an attractive original portfolio.

Capitalising on the incredible number of Australian specimens collected during the earlier Baudin voyage, now known chiefly because of the gardens at Malmaison, the present volume confirms that Australian botany still featured as one of the great goals of the Freycinet voyage, with 23 images representing newly described species from New Holland, while 32 plates depict Hawaiian specimens.

Of particular note is that this atlas contains one of extraordinarily few references in print to Rose de Freycinet, the clandestine companion to her husband Louis's circumnavigation. Plate 100 illustrates the Hibiscus Pinonianus, discovered in Shark Bay, which was named in honour of Rose de Freycinet (néé Pinon) “Cette superbe espèce, dont j'ai fait hommage a Mme Louis de Freycinet...”. Other specimens we named in honour of figures on the voyage or eminent in Paris or New South Wales, including Quoy, Duperrey, William Lawson, Bérard, Cassini, Humboldt, Lamarche, Labiche, and de Jussieu.

'Gaudichaud was the first botanist of the French expeditions to botanise in the Blue Mountains and Bathurst, which he did on a brief journey, with the assistance of Cunningham and Fraser... Gaudichaud's fine work (as principal contributor) and a splendid folio atlas of 120 plates... are valuable to the botanist for the specific localities of plants collected. Port Jackson, Botany Bay, the Blue Mountains and Shark's Bay in Western Australia were visited...' (Maiden, “Records of the Earlier French Botanists”, *Journal and Proceedings of the Royal Society of NSW*, vol. XLIV, pp. 137-8). The expedition made a special study of the botany of all the countries they visited.

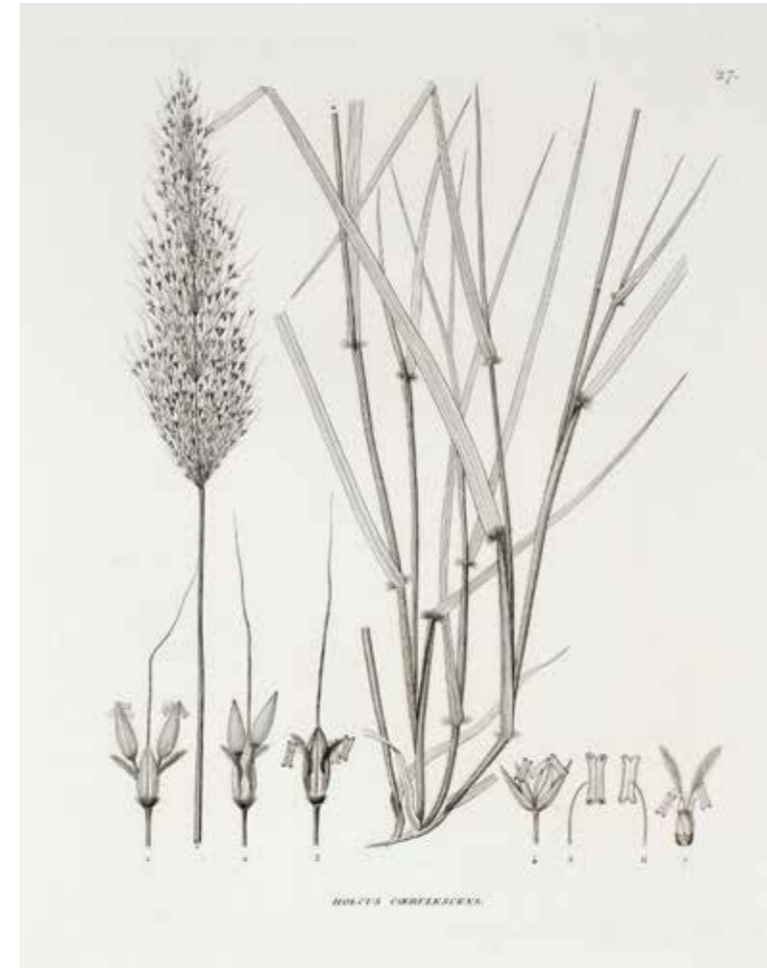
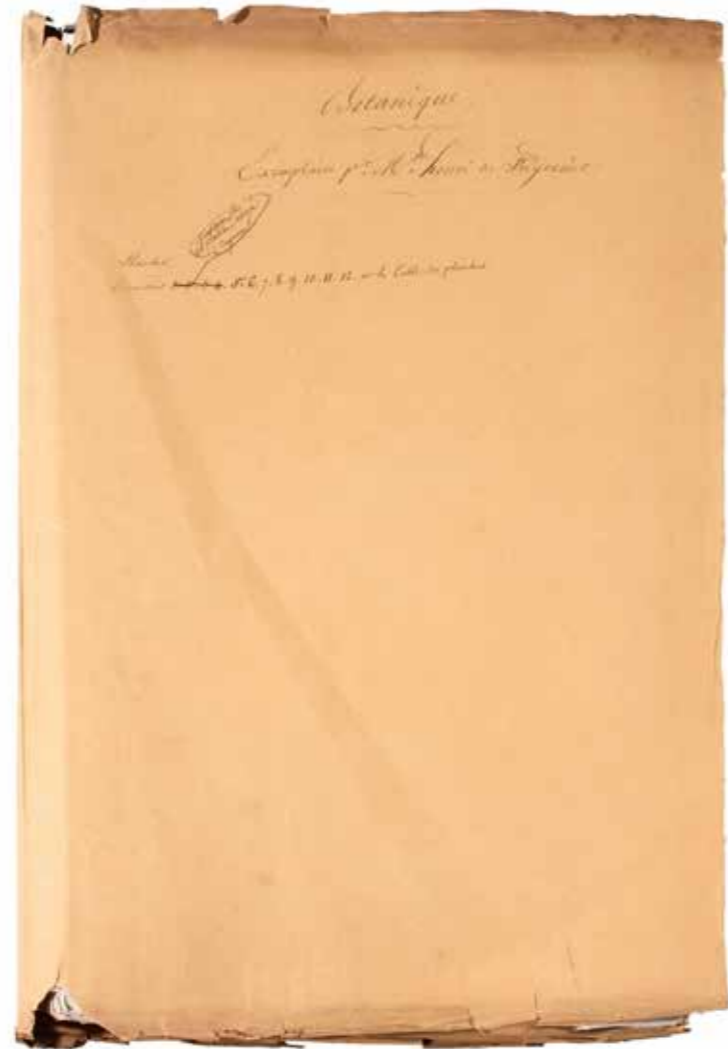




These 23 New Holland specimens first illustrated in the *Atlas Botanique* (descriptions other than the plate captions quoted from the *Botanie* text volume published at the same time):

- 25 DANTHONIA CÆSPITOSA, Shark Bay
- 25 POA (ERAGOSTIS) FALCATA, Shark Bay
- 27 HOLCUS CÆRULESCENS, Port Jackson
- 49 TRICHINIUM DIVARICATUM, Shark Bay
- 49 TRICHINIUM POLYSTACHYUM, Shark Bay
- 49 TRICHINIUM OBOVATUM, Shark Bay
- 59 HALGANIA LITTORALIS, Shark Bay, named for Admiral Halgan
- 63 DUPPEREYA SERICEA, Shark Bay, named for Louis-Isidore Duperrey
- 65 CYMBONOTUS LAWSONIANUS, Port Jackson, Bathurst, named for William Lawson
- 66 QUOYA CUNEATA, Shark Bay, named for Dr. Quoy expedition naturalist.
- 80 DISTYLUS BERARDIANA, Shark Bay, named for Auguste Bérard
- 81 SCÆVOLA TOMENTOSA, Shark Bay
- 87 ELICHYSUM CASSIANUM, Shark Bay, named for Henri de Cassini
- 88 ELICHRYSUM HUMBOLDTIANUM, Shark Bay, named for Alexander von Humboldt, the eminent botanist.
- 89 VIRAYA PODOLEPIS, Shark Bay, named for Julien-Joseph Viray, French naturalist and anthropologist.
- 92 LEUZEIA AUSTRALIS, Port Jackson, Fisch River
- 100 HIBISCUS PINONIANUS, Shark Bay, named in honour of Rose de Freycinet (né Pinon)
- 110 LAMARCHIA HAKEAFOLIA, Shark Bay for Jérôme-Frédéric Perrette Lamarche, capitain on board the Uranie
- 112 CASSIA CHATELAINIANA, Shark Bay named for "M. Chatelain", naval pharmacist.
- 112 LABICHEA CASSIOIDES, Shark Bay, for naval officer "M. Labiche"
- 113 KENNEDIA BRACTEATA, Shark Bay
- 116 ADRIANA TOMENTOSA, Shark Bay
- 116 ADRIANA GLABRATA, Hawkesbury River. Gaudichaud named the genus "Adriana" in honour of Adrien de Jussieu.

Nissen, 989.



## AUTHOR'S SEPARATELY PAGINATED OFFPRINT OF A CORE EARLY WORK ON THE KANGAROO

### 21. GEOFFROY SAINT-HILAIRE, Étienne.

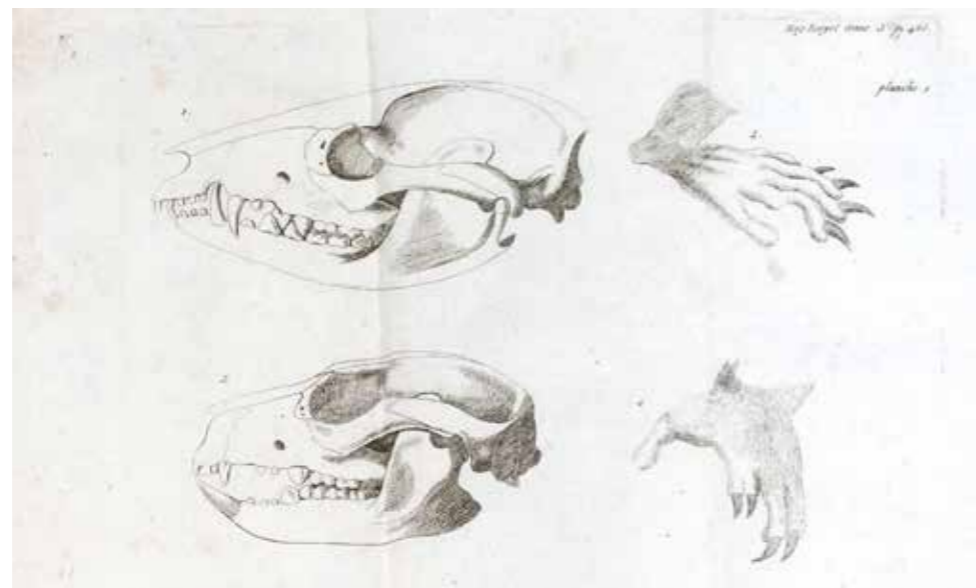
Dissertation sur les animaux à bourse...

8vo, 28 pp. with two folding plates; completely uncut and partly unopened, in original plain wrappers.

Paris, Imprimerie du Magasin encyclopédique, [1796].

**\$1850**

 4504806



An extremely rare separate printing on the kangaroo.

The author's offprint of Geoffroy Saint-Hilaire's first monograph on kangaroos and the entire marsupial group ("animaux à bourse"), originally published in the *Magasin encyclopédique*. He describes for the first time the marsupial cat which he calls *Dasyurus* and is known today as "Geoffroy's cat". The two folding plates show the skulls and rear legs of *Didelphis*, *Phalanger* and *Kangaroo*.

This is a separately-paginated offprint from the last number of the *Magasin Encyclopédique* for 1796 (*Magazin Encyclopédique* 3/12, year 4 of the revolutionary calendar). As was the convention with learned journals, a very small separate printing was made for the author's own purposes where instead of having the consecutive pagination of the article as it appeared in the journal (pp. 445-472) the pages were numbered in their own sequence (pp. [1]-28).

A rare work printed in a very limited number for the author.

## AUTHOR'S ISSUE OF RARE EARLY DISCUSSION OF THE TASMANIAN TIGER

### 22. GEOFFROY SAINT-HILAIRE, Etienne.

Description de deux espèces de dasyures...

Quarto, pp [1]-6 and integral blank leaf; uncut, folded and unbound.

Paris, Muséum d'Histoire Naturelle, 1810.

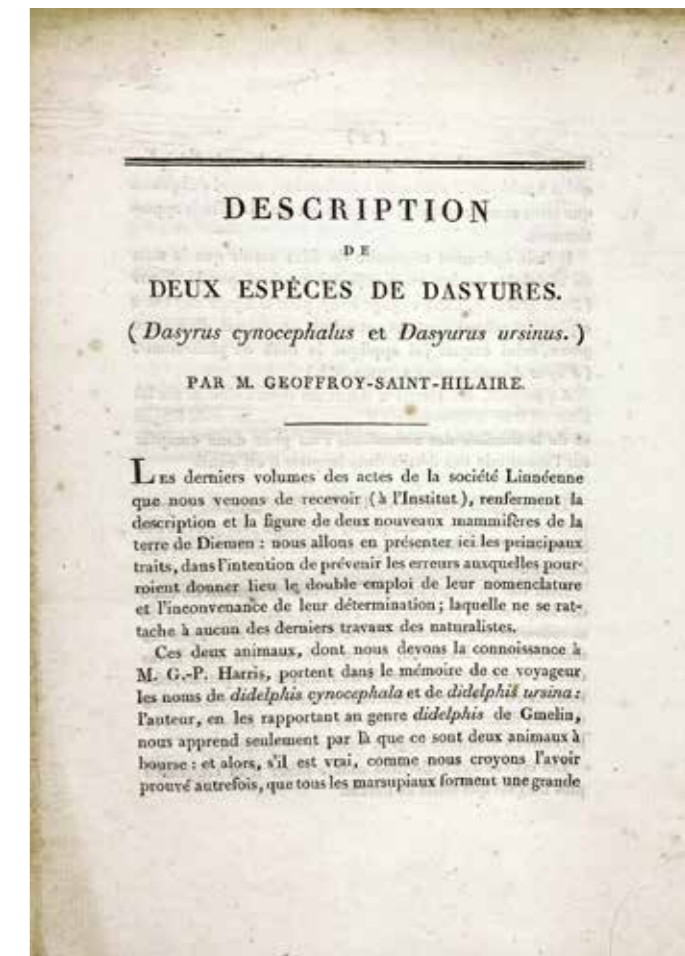
**\$3500**

 5000891

Rare, early and important scientific piece on that great Australian icon, the Tasmanian tiger or thylacine. The carnivorous marsupial, now extinct, was once native to the Australian mainland and the islands of Tasmania and New Guinea.

This is a separately paginated offprint, for presentation purposes by the author, from volume XV of the *Annales du Muséum d'Histoire Naturelle* in which the great French naturalist Geoffroy Saint-Hilaire discusses the first scientific reports of the animal and proposes its scientific reclassification. Instead of having the consecutive pagination of the article as it appeared in the journal (pp. 301-306) the pages were numbered for this small and today extremely rare separate printing in their own sequence (pp. [1]-6) and the running heads identifying the journal removed

The thylacine has always had mystery and appeal, partly from having been so elusive. The first proper scientific description was not made until in 1808 Joseph Banks published details sent to him by George Prideaux Harris, the Deputy Surveyor of Van Diemen's Land and a keen amateur naturalist. In 1810 Saint-Hilaire disputed Harris'



taxonomy and suggested a variant of his own, coining the new classification *dasyurus cynocephalus* ("the hairy-tailed one with the dog head"), which placed the Thylacine in the main family of Australian marsupial carnivores, the *Dasyuridae*.



## PEOPLES OF THE PACIFIC: THE RARE FIVE-PART TEXT

### 23. GRASSET DE SAINT-SAUVEUR, Jacques.

#### Tableaux des principaux peuples...

Quarto, with five separately paginated parts in one volume (pp. 122, 86, 68, 74, 60), four folding tables; in a most attractive contemporary French binding of speckled and polished calf, flat spine ornamented in gilt compartments, green leather label.

Paris, chez L'Auteur, and Bordeaux, chez la Citoyenne Saint-Sauveur, An VI de la République Française, i.e., 1797-1798.

\$6800

HH 5000893

This rare work combines five separate parts, designed to describe the peoples of the world in all possible detail including their costumes, cultures and habits. It is an important descriptive text based on voyage accounts, and so uncommon that it is not recorded in any of the standard bibliographies other than Forbes: neither Beddie, Hill, Ferguson nor Kroepelien have entries for the work, while Forbes in the *Hawaiian National Bibliography* (281) had to note that he had never seen it, and could identify just two copies: Newberry Library Chicago and New York State Library. A single set is held in an Australian library (University of Melbourne).

Each of the five sections has its own titlepage taking the form of "Description des principaux peuples..." de l'Europe, de l'Asie, de l'Afrique, and de l'Amérique, while the final section differs in both style and title: "Histoire abrégée des découvertes des Capitaines Cook, Wilson, La Pérouse, etc etc". Forbes' entry for just that fifth part (271) suggests that the Dixson Library holds that part alone.

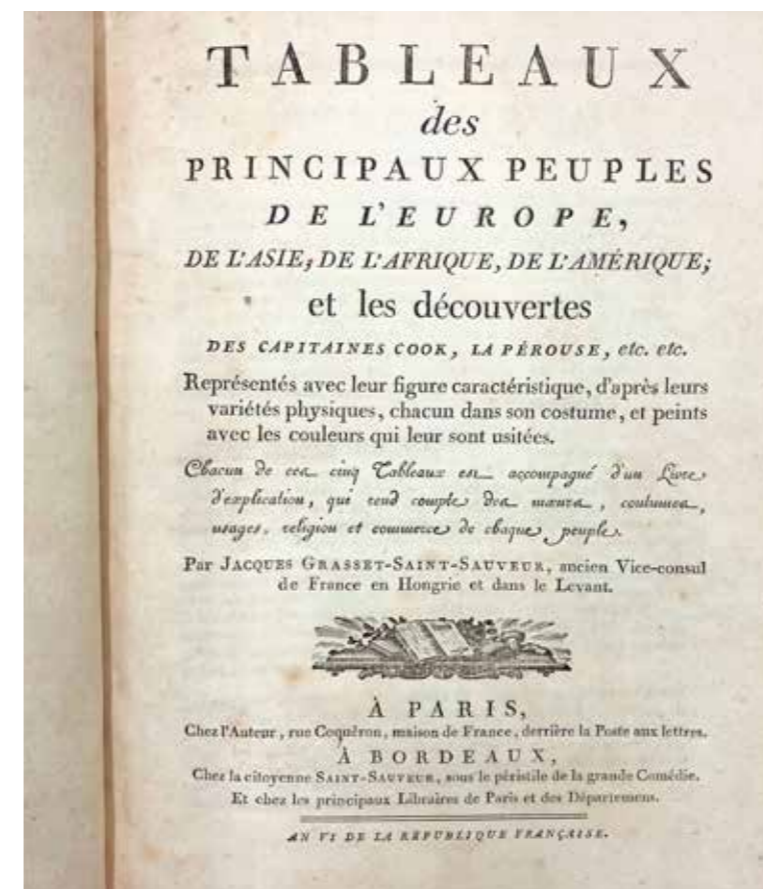


The full title of the fifth part continues: "Contenant la description des moeurs, coutumes, usages, habillemens, fêtes, mariages, supplices, funérailles, etc. des divers peuples sauvages qui habitent les bords et les isles de la mer du Sud. Accompagnée d'un tableau représentant les differens peuples de cette partie du monde, chacun dans le costume et l'attitude qui lui est propre; entouré des productions du climat, etc. etc. Et encadré d'un arabesque composé des differens attributs propres au pays".

The introduction to the fifth part includes a summary of the voyages of Cook and La Pérouse and refers to Wilson at the Pelew Islands. Then appear articles on Nootka, New Zealand, Prince William Sound, Easter Island, Norton Sound (Alaska), the Hawaiian Islands, Tana (Vanuatu),

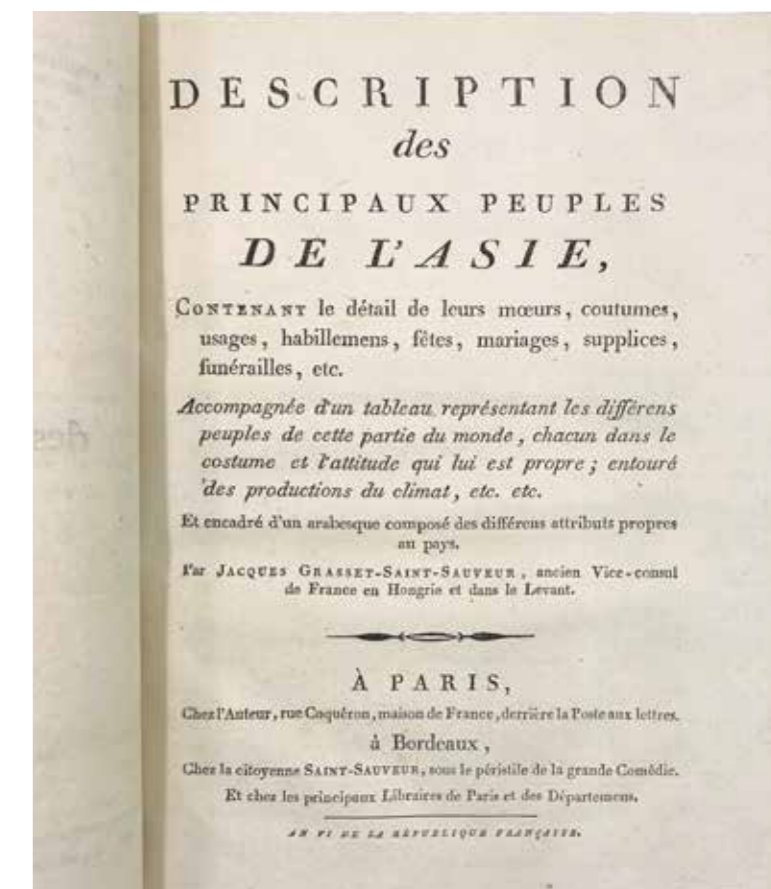
Santa Christina (Marquesas), Baie de Castries (De Kastri, Siberia), Port des Français (Lituya Bay, Alaska), Maouna (Samoa), Macao, Langle Bay (Tomari, Russia), Concepción (Chile), Manila, Pelew Islands, Unalaska, Ulietea (Society Islands), the Marquesas, Friendly Islands, New Caledonia, Tahiti, Annamooka (Tonga), and Hapae (Tonga).

An interest in ethnography took a central place in the lives of eighteenth and nineteenth-century educated Europeans as science and world history were not yet too esoteric and specialised for the average person to understand. It became the convention to acquire some knowledge



of it as much as of art and literature. Maritime discovery was enthusiastically followed by both the French and English nations and both had a keen intellectual curiosity in the ethnography of the newly-discovered Pacific islands. The author also published a series of coloured ethnological engravings.

Jacques Grasset de Saint-Sauveur was a diplomat, writer, illustrator, etcher and draughtsman born in Montreal in 1757 and died in Paris in 1810.



Beddie, 258 (part of the work only); Forbes, 'Hawaiian National Bibliography', 281 (and 271 for the final part of the work).



## THE FIRST MAP TO ILLUSTRATE THE SYSTEMATIC OPERATION OF TRADE WINDS

### 24. HALLEY, Edmond.

[Meteorological/Astronomical Winds Chart]...

Engraved chart, 155x483 mm., mounted.

London, 1686.

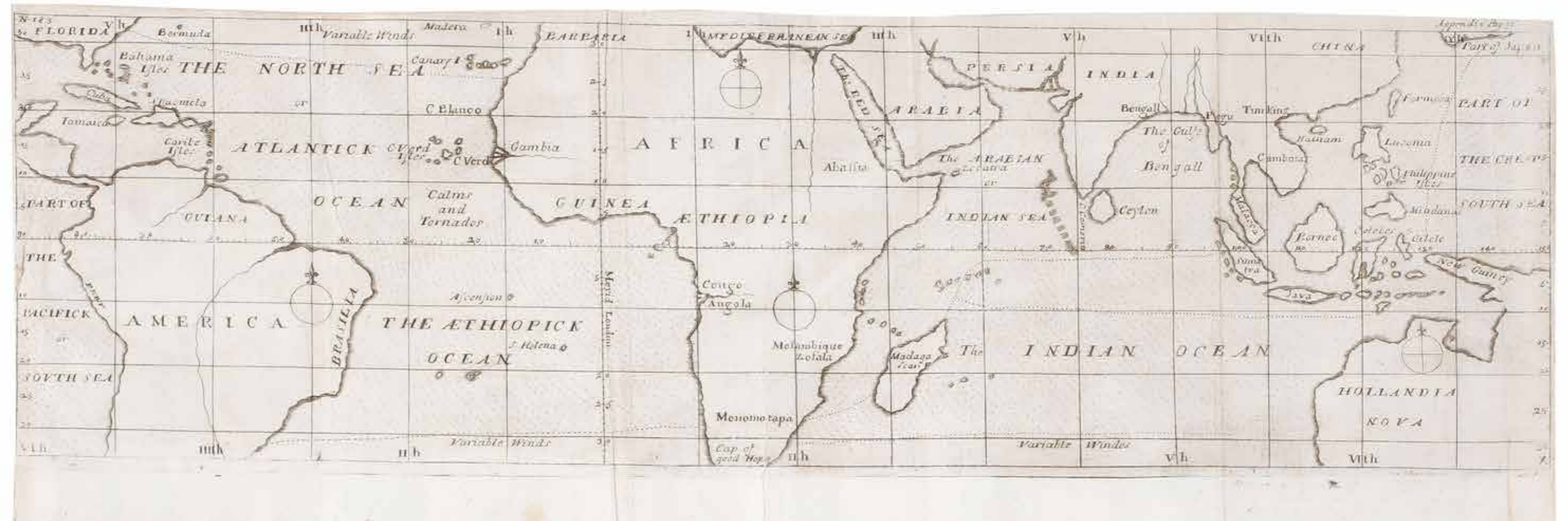
\$12,500

HH 5000899

First issue: Halley's first cartographic achievement. Published in 1686, this is a fine example of Halley's important meteorological and astronomical trade wind chart. The chart shows the Atlantic and Indian Oceans, with parts of the far eastern and western Pacific, between thirty degrees latitude north and south, the area where the trade winds blow. The outline of the western shores of the Australian continent is delineated and the land mass titled *Hollandia Nova*. Curved, dotted lines indicate the direction of the winds in particular areas, showing the systematic operation of weather patterns for the first time on a map.

This chart would have considerable influence on contemporaries including William Dampier (1651-1715), explorer, navigator and naturalist, the first person to complete three circumnavigations, and the most significant explorer between Drake and Cook. Dampier was also the first Englishman to explore any part of the Australian continent and used this chart on his Pacific voyages.

The contributions of the great scientist and Astronomer Royal Edmund Halley (1656-1742) to the science and advancement of cartography were of the utmost importance. Halley enjoyed a special position amongst scientists of his generation on account of his personal experiences at sea. In 1698 he captained the *Paramour* on an expedition of scientific enquiry to the Americas and South Atlantic (a narrative of the voyage



appears in Dalrymple's 1775 *A Collection of Voyages Chiefly in the Southern Atlantick Ocean*). His appointment was remarkable for his lack of naval experience; the voyage was the first British scientific expedition, and roughly coincided with Dampier's departure in the *Roebuck* the same year. The *Paramour* reached as far south as 52° latitude before icebergs proved hazardous.

Halley would later build on this early thematic map with his use of isogonic lines on maps of magnetic declination, but this was his first published cartographic output. He compiled information from a variety of logs, journals, and mariner testimony. He also added his own first-hand observations from his voyage to St. Helena in 1676-8.

This very rare chart was published with Halley's corresponding article, "An Historical Account of the Trade Winds, and Monsoons, Observable in the Seas between and near the Tropicks, with an Attempt to Assign the Physical Cause of the Said Wind", in *Philosophical Transactions of the Royal Society* (vol. 16, issue 183, 1686). A French edition was published in 1687.



## 233 BEAUTIFULLY ENGRAVED AND HAND-COLOURED PLATES, WITH MANY AUSTRALIAN SPECIES

### 25. HOOKER, William Jackson.

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

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

Edinburgh & London, Blackwood and Cadell, 1823-1827.

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

**\$32,000**

HH 4505238

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

"This important work reflects the extent of active plant introduction into Great Britain, and Hooker's part in it. Many of the plates represent new species, the notes give interesting details, often including the history of the introduction of the plants" (Margadant, Hooker, 6). Sir William Jackson Hooker (1785-1865) was one of the great botanists, professor at Glasgow University and later appointed director of Kew in 1841. This beautifully illustrated work is certainly his most important, a detailed botanical study in the tradition of similar works by Sir James Edward Smith, notably the *Exotic Botany* of 1804-5. A significant number of the plants noticed here are Australian, with eleven species given detailed notice, several illustrated for the first time. 'By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture and coming to Hooker's attention. Hooker treated some of these in his *Exotic Flora*' (Hewson, *Australia. 300 Years of Botanical Illustration*, p. 91).

Hooker's magnum opus is also an interesting example of the close community of botanical scholars in Europe, and is replete with continuous reference to the work of, to cite only a few of the better known names, Humboldt, Bonpland, Sir James Edward Smith, Labillardière and of course Sir Joseph Banks. Indeed, it is particularly interesting to note Hooker's detailed observations on the relationship between Australian plants, by this time becoming better known, and the newer species from Asia and the Indian Ocean: regarding the native of Zanzibar *Aneilema longifolia* (204), for example, Hooker discusses



this as the first specimen of the species not recorded as native to New Holland.

The work is also particularly good on the flowers of the Americas and the West Indies, including at least one specimen known to have been collected by William Bligh in the West Indies (33). In this context, two of the most interesting inclusions are the Californian specimens *Abronia arenaria* (193) and *Abronia umbellata* (194), grown in Paris from



seeds collected by Colignon, gardener on the La Pérouse voyage. The latter, notes Hooker, has been described by Sir James Edward Smith as "perhaps the only fruit of La Peyrouse's unfortunate expedition...".

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

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

## FIRST EDITION IN ENGLISH OF THE FIRST RUSSIAN CIRCUMNAVIGATION

### 26. KRUSENSTERN, Captain Ivan Fedorovich.

*Voyage Round the World, in the years 1803, 1804, 1805, & 1806...*

Two volumes in one, quarto, bound without the leaf of binder's directions noted by Forbes as usually absent; with a hand-coloured plate by Atkinson as frontispiece to each volume, and a folding map in vol. I; modern half red morocco, gilt.

London, John Murray, 1813.

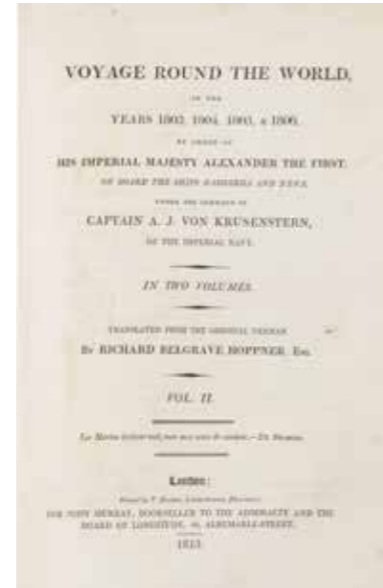
**\$22,500**

HH 4505644

First English edition: Ivan Fedorovich Krusenstern commanded this important Russian naval voyage to the Marquesas, Hawaii, Kamchatka, the Northwest Coast, China and Japan. His brilliant corps of officers – Lisiansky (commanding the *Neva*), Rezanov, Langsdorff, Kotzebue and Bellingshausen – all went on to make their mark on Pacific exploration.

The expedition is famous for the stunning visual record created by the scientist and illustrator Georg Heinrich von Langsdorff, whose images of tattooed men of the Marquesas (including European beachcombers) are some of the most enduring early nineteenth-century images of the Pacific. One such portrait, titled 'Native of Nukahiva' forms the frontispiece of the first volume of this book, while a view of Nagasaki Harbour as the second frontispiece is one of the earliest views of Japan published in the west.

The expedition consisted of two vessels, the *Nadezhda* and *Neva*, under the command of Krusenstern and Yurii Lisiansky. Both had trained in



the British navy as young men where they first met and formed a lasting professional association. The voyage was sponsored by the Tsar and was primarily intended for scientific research and cartography. One of the expedition's ships spent some time on the Northwest Coast, reaffirming the Russian presence there and putting together a cargo of valuable furs bound for China. A Russian ambassador to Japan was taken aboard, and although it was intended that he stay in Japan, this advance

was rebuffed and relations between the two countries were not established. Nonetheless good cartographic work between the Japanese islands northwards to the Kamchatka peninsula was achieved.

This book is of great Hawaiian interest as both vessels visited the islands following their rendezvous in the Marquesas, at which point Krusenstern sailed north to Kamchatka while Lisiansky remained in Kealakekua and Waimea procuring supplies. The following year, in October 1805, the *Neva* was almost wrecked on an unknown reef to the north of the Hawaiian group. Daybreak revealed a small uninhabited landmass that was christened Lisiansky Island, a name retained in recent times as part of the Hawaiian Islands.

*Arctic Bibliography*, 9381; *Cordier, Japonica*, 459; *Forbes, 'Hawaiian National Bibliography'*, 433; *Hawaii One Hundred*, 17; *Hill*, 952; *Howes*, K272; *Kroepelien*, 693; see *Lada-Mocarski*, 61 (*Russian edition*); *O'Reilly-Reitman*, 730; *Sabin*, 38331.





## EARLY SELF-PUBLISHED WORK BY LABILLARDIERE; ILLUSTRATED BY REDOUTÉ.

### 27. LABILLARDIERE, Jacques Julien Houtou de.

#### Icones Plantarum Syriae rariorum...

Three parts bound together, quarto, pp. 22, 18, 16, with 30 engraved plates. ten to each part; uncut, stitched in contemporary plain wrappers.

Paris, at the author's expense, and Strasbourg, Amand Koenig; [part 2 also Turin and Frankfurt; part 3 Paris, Huzard, only], 1791/1791/1809.

\$3800

HH 5000280

Rare and important early work by the notable French naturalist and explorer. Publication of this fundamental work, begun in 1791, would not be completed until two final parts appeared in 1812, the delay a direct result of Labillardière's involvement in the D'Entrecasteaux expedition in search of La Pérouse, and his commitment to writing the narrative of the voyage. Labillardière published three major floras: this botany of Syria, published in five parts over the 21 years between 1791 and 1812, bookended his magnificent *Novae Hollandiae plantarum specimen* (Paris, two volumes, 1804-06), the highly important first general flora of Australia. He also published a flora of New Caledonia, *Sertum austro-caledonicum* (Paris, two volumes, 1824-1825). As well as the Australian flora he wrote, and supervised the illustration and publication of, the *Rélation du Voyage à la Recherche de La Pérouse* (two volumes and atlas, Paris, 1800).

Offered here are the first three of altogether five parts published, meaning that the work is complete to 1809: it contains thirty engraved



botanical plates, including all 14 of the plates created by Pierre-Joseph Redouté for the work (six were by his brother Henri, and the remaining ten by others, including Turpin and Poiteau). Two further parts, both of which appeared in 1812, would include twenty further plates, most by Poiteau.

Between publication of the second and third parts here, Labillardière spent five years as the botanist on the D'Entrecasteaux expedition in search of La Pérouse. It was during the voyage's two visits to Tasmania, as well as the time spent in south-western Australia, that he collected the materials for his Australian flora.

Labillardière's Syrian botany is a significant precursor to his major Australian work. As Ed Duyker has noted in his masterly biography, "Unquestionably his travels in the Levant helped refine his skills as a collector and observer of nature". Those skills would be significant in his explorations in Australian waters and in preparing his seminal

botany. James Edward Smith in naming the *Billardiera* (climbing apple-berry) in his *Specimen of the Botany of New Holland* (1793) explained that he did so "in honour of James Julien la Billardiere, M.D. F.M.L.S. now engaged as botanist on board the French ships sent in search of M. de la Peyrouse. His *Icones Plantarum Syriae rariorum*, the fruits of a journey into the Levant in 1786, justly entitle him to such a distinction...".

Incidentally, while the title-pages of the second and third parts correspond to those seen in other sets, for example the bound set of the parts at Kew (available on archive.org), the first title-page differs, not least in showing multiple places of publication and a simpler typography and layout.

MacPhail, *Redoutéana*, 64; Nissen BBI, 1115; Stafleu & Cowan, 4069. Edward Duyker, "Citizen Labillardière: a Naturalist's Life in Revolution and Exploration (1755-1834)", Melbourne 2003.



## SEARCHING FOR LA PÉROUSE: FIRST ACCOUNT OF THE D'ENTRECASTEAUX EXPEDITION

### 28. LABILLARDIERE, Jacques Julien Houtou de.

#### Rélation du Voyage à la Recherche de La Pérouse...

Two volumes, quarto, and folio atlas; text volumes uncut; the atlas with engraved title, folding chart of the voyage and 43 engraved maps, and plates; text in marbled papered boards, atlas in contemporary quarter calf with marbled paper sides. Paris, H. J. Jansen, 1800 [Atlas volume dated 1817 on title-page].

\$12,250

HH 2601979

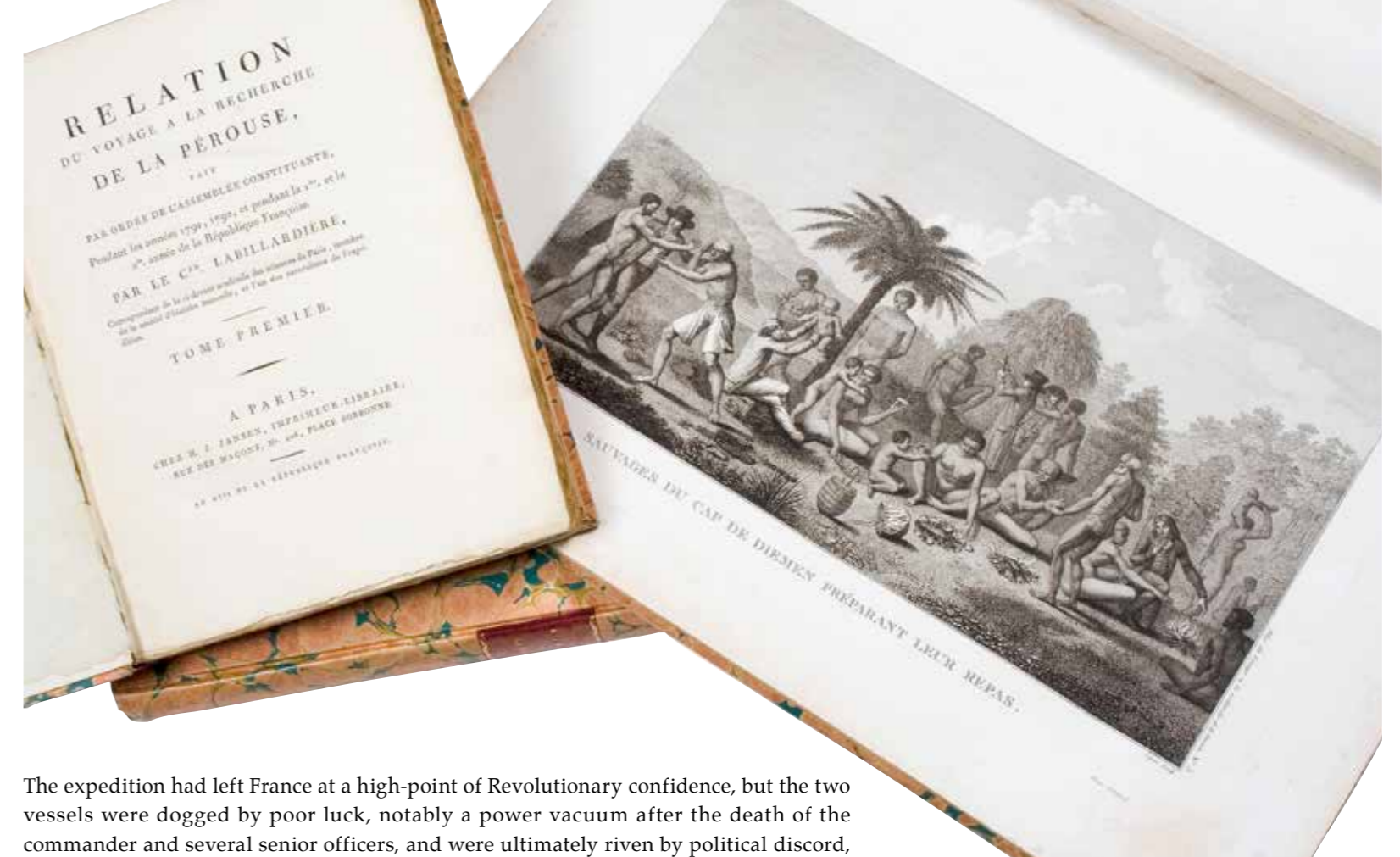
The superbly illustrated narrative by the naturalist on the d'Entrecasteaux expedition, in which Australia was fully circumnavigated, if sometimes at a distance, and the islands surrounding investigated for traces of La Pérouse. Jacques-Julien Houtou de Labillardière (1755-1834), was a botanist and doctor of medicine, who had travelled widely in the Middle East: he was just finishing up his important botanical study of Syria when he was appointed to the d'Entrecasteaux voyage. He remains an important figure in early Australian science as the author of the first extensive monograph on Australian botany.

The voyage spent many months on the coasts of Western Australia, just a year after Vancouver's visit, and made two long visits to Tasmania, charting, botanising and exploring the coasts. The visits are remembered in numerous place names, most notably Recherche Archipelago and Recherche Bay, named for the expedition's ship. Labillardière's account is one of very few eighteenth-century accounts of Australian exploration, and the only major French account of the continent in the early settlement period to be published in the same century. The important narrative based on the commander d'Entrecasteaux's papers did not appear until 1808, once the First French Republic had been well established.

In this set the Atlas volume is present in the 1817 reissued version, from the same printing as its appearance in 1800 but with a new title-page. Published on its own, it may well have been produced to accompany text volumes that remained in print from the earlier edition. The publication is noted (without particular comment) by the McLaren bibliography and recorded by Ferguson from copies in the Mitchell Library and the Tasmanian parliamentary library.

The work is particularly interesting for its descriptions (and illustrations) of Tasmania, Tonga, New Caledonia, and New Guinea, and the atlas contains outstanding views of these areas, their inhabitants, and native artefacts by the official artist Piron. Included is the famous engraving of the black swan, the first large depiction of the exotic Australian bird. Fourteen superb botanical plates, all by or produced under the direction of Redouté, the most famous of all botanical artists, include two of Eucalypts and two of Banksias. There are three fine bird studies by Audibert.

Bernard Smith has written (*European Vision and the South Pacific*, 2nd edn, 1817, pp. 149-152) about the images in the atlas, and particularly the portraits which with "no sentiment, no sensuousness, no sense of luxury, no aura of soft primitivism clinging about the dry, wiry natives" derive rather from the school of "heroic stoicism" of Jacques Louis David. Smith notes that Piron, the official artist of the voyage, instead models his portraits on the classical ideal and his portraits are more than simply reminiscent of such classical icons as the Venus de Medici, and the Polykleitos depictions of Doryphoros and the Wounded Amazon



The expedition had left France at a high-point of Revolutionary confidence, but the two vessels were dogged by poor luck, notably a power vacuum after the death of the commander and several senior officers, and were ultimately riven by political discord, not least because Labillardière himself was an ardent Republican. It was in this desperate state that the ships anchored in Batavia in mid-1793, where they learned of the French Revolution, and D'Auribeau, then commander, and the principal officers being monarchists, put themselves under Dutch protection, arrested the remainder of the officers, including Labillardière the naturalist, and Piron the artist, and disposed of the ships. D'Auribeau in turn died, and was succeeded by Rossel, who managed to return to Europe and later edited the manuscripts for the official account.

That Labillardière even made it back is a small miracle (given how many of his shipmates died of scurvy or in prison), but the most serendipitous aspect of the project is that the

expedition's papers and all of his specimens were confiscated by the surviving commander of the expedition, eventually ending up in England: only the support of Banks himself, placing science above war, meant that the herbarium ever made it to France under a flag of truce.

Ferguson, 307 & Atlas 682; Hill, 954; Kroepelien, 697; McLaren, 'Lapérouse in the Pacific', 51, & Atlas 67.



## THE COMTE DE LAURAGUAIS, OLD FRIEND OF SIR JOSEPH BANKS, STILL WITTY AT 90

### 29. LAURAGUAIS, Louis-Léon-Félicité de Brancas, comte de.

Three important ALSs from the 1820s.

Three autograph letters, 260 x 195 mm.

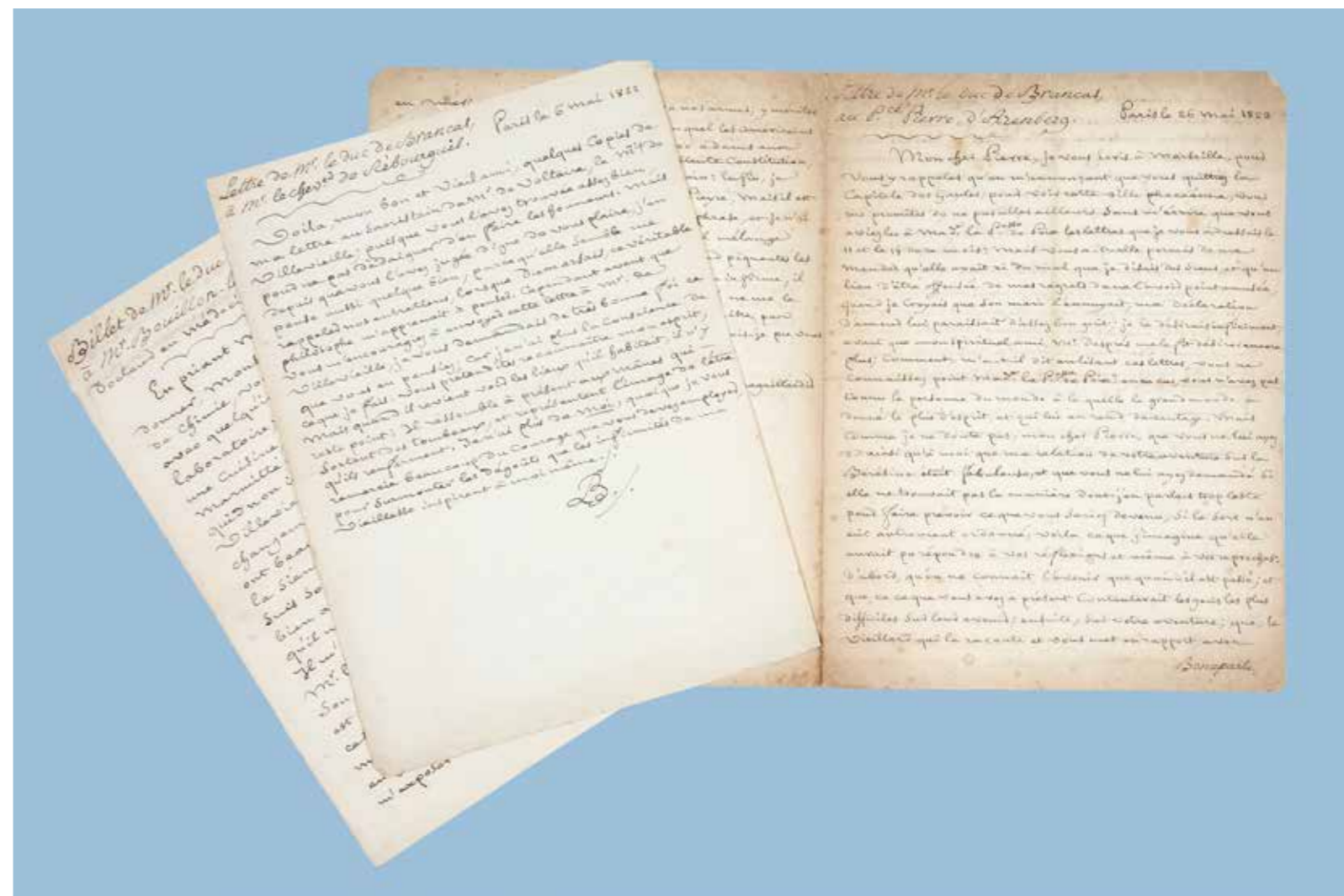
[Paris], 1822-1823.

\$3250

HH 3904109

Three interesting and witty letters written by an elderly Comte de Lauraguais, providing a revealing glimpse of the exalted scientific circles in which he still moved. This small cache of letters represents a rare opportunity to gain a better understanding of the enigmatic Count, and includes a particularly good letter to Prince Pierre d'Arenberg, his grandson. Louis Léon Félicité, comte de Lauraguais, duc de Brancas (1733-1824) was a French aristocrat and accomplished chemist, now remembered for his friendship with Sir Joseph Banks. In early 1772 Lauraguais had angered his friend by attempting to publish an account of the *Endeavour* voyage based on a letter written by Banks, only for Banks to personally seize it from the printer and have all but one copy burned (that single copy is now one of the treasures of the State Library of New South Wales). Lauraguais had a lifelong interest in the sciences and in voyages of discovery particularly, making the present letters, written when he was almost 90 years of age, a moving testament to his reputation.

The letters comprise 1 p. to the Chevalier de Rébourguil, 6 May 1822 (mentioning Voltaire); 1 1/2 p. to the chemist and professor Edme-Jean Baptiste Bouillon-Lagrange, 3 July 1822; and a longer 4 pp. letter to his grandson Prince Pierre d'Arenberg, 26 May 1823 on family and social matters.



## THE FIRST BOOK WITH ENGRAVINGS AFTER REDOUTÉ: WITH 91 HAND-COLOURED BOTANICAL PLATES

### 30. L'HERITIER DE BRUTELLE, Charles Louis.

#### *Stirpes Novæ, aut minus cognitæ...*

6 parts in 1 volume, folio, (510 x 355 mm); with a general title-page, six part-titles (each with one or two woodcut vignettes) and 91 engraved plates (two double-page): 54 after Pierre Joseph Redouté, 26 after Freret, two after Prevost, two after Fossier, two after Jossigny, one after Aubriet, one after Sowerby, two after Bruguière and one anonymous, all in very good hand-colouring, protected by tissue guards; 19th-century green half sheepskin.

Paris, Paris Philip-Dionysius Pieres (part-titles add: sold by Louis-Nicolas Prevost, Paris; Peter Elmsley, London; and Rudolph Gräffer, Vienna and Leipzig), 1784-1791.

**\$62,000**

HH 4505038



This is one of the more delightful flower books of the eighteenth century. L'Heritier de Brutelle was an amateur botanist of unusual abilities and resources. Luckily, he persuaded the young Redouté to make fifty-four drawings for his 'magnum opus'. The book is splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking, with its series of fascicles printed on

broadsheets, its bibliographical algebra. It is in 'Stirpes novae' that Luxemburg-born Pierre Joseph Redouté (1759-1840) emerges as an extraordinary botanical artist. He had the great good luck to have the very fine Dutch artist Gerrit van Spaendonck (1746-1822) as his master in drawing, and L'Heritier de Brutelle as his instructor in 'choses botaniques' (Hunt). Although the author had planned to publish more parts (with at least 120 plates), no further parts appeared and this fine botanical rarity is complete as published.

Charles Louis L'Heritier de Brutelle (1746-1800) was a self-taught French botanist who held several official positions; he corresponded with Joseph Banks and visited London several times, using the resources of the library at Soho Square and the gardens at Kew to write his two major books, the present work *Stirpes Novæ* (basically "new species") and his *Sertum Anglicum* (1788).



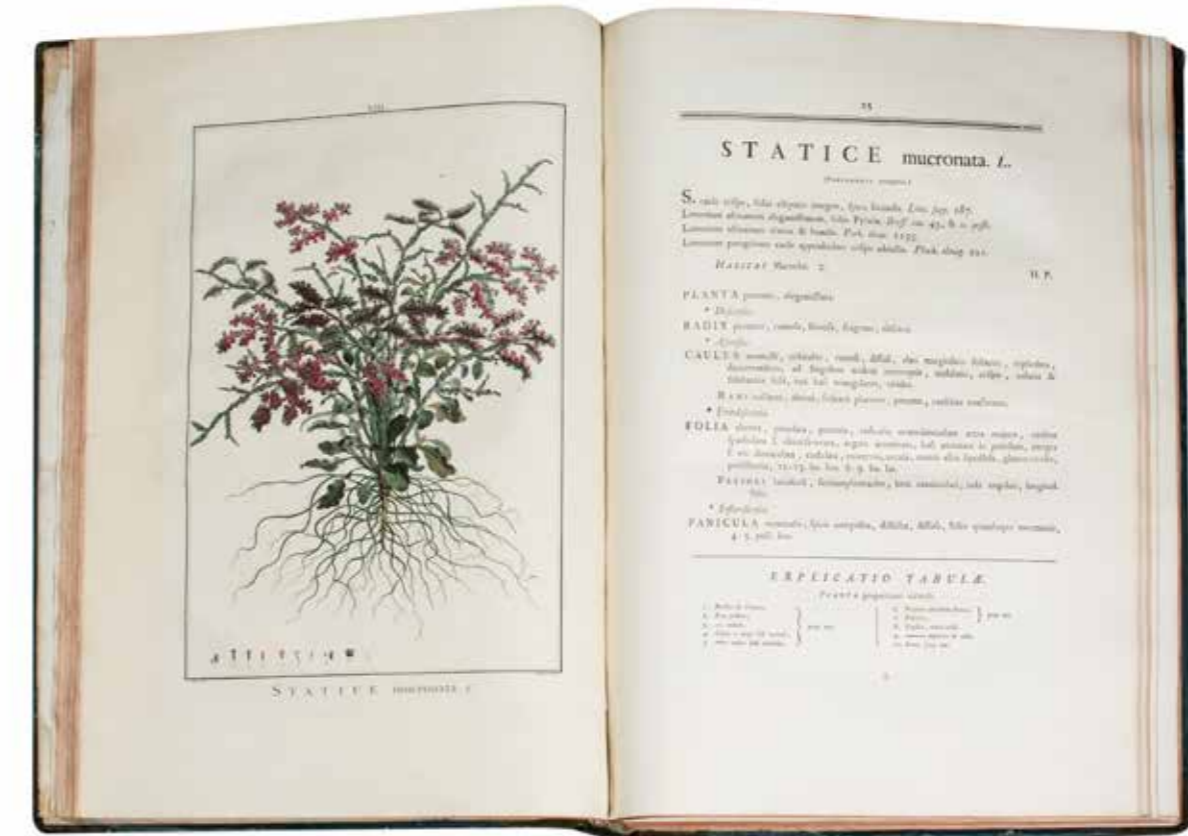




Through his connection with Banks, it was L'Héritier who wrote the first scientific description of the Eucalyptus, based on a specimen collected by David Nelson on Cook's third voyage. Here he publishes an impressive range of exotic plants from the new worlds, including a large number collected by Joseph Dombey in South America, as well as many African and Indian Ocean plants, with dozens from the Cape of Good Hope and three from Mauritius sent to France by Bougainville's old shipmate Commerson. While the inclusion of plants from French gardens and botanists is to be expected in such a work, there is also an important group from the personal collection of Banks, most having been collected by Francis Masson, the private plant hunter sent out by Banks to South Africa on Cook's Resolution in 1772, and later a formidable collector in the Atlantic and central America. One plant, the *Rhodora canadensis* (Newfoundland) is specifically recorded by L'Héritier as from Banks personally.

'Charles-Louis L'Héritier de Brutelle (1746-1800) was a French aristocrat, a magistrate and an amateur botanist – a Linnaean disciple, who espoused the principles of the Revolution of 1789. He was assassinated, by unknown assailant or assailants, with a sabre, not far from his house, on 16 August 1800. He was a staunch Linnaean and therefore increasingly at odds with the temple of the opposing natural system, based on overall similarity, the *jardin du roi*, in Paris. He was introduced to Banks by his friend the French naturalist Pierre-Marie-Auguste Broussonet (1761-1807) in 1783 and explained his plan to produce what would be his first botanical book, *Stirpes novae*. The first part of the work was published in March 1785, but it was never completed, as it was overtaken by the events of the Revolution. The second fascicle [sic, actually more] had plates by the Belgian-born Pierre- Joseph Redouté (1759-1840), whom L'Héritier had 'discovered' in about 1784 and trained as a botanical artist.

James Sowerby (1757-1822) also prepared one plate. L'Héritier was the first to employ Sowerby, who was then earning a living by teaching



drawing and painting portraits, and taught him to draw botanical subjects, leading to a life – and a dynasty – of natural history illustration' (Mabberley, *Botanical Revelation*, p. 69).

It was L'Héritier who first described the genus *Eucalyptus*, naming the *Eucalyptus obliqua* from the specimen collected in Tasmania by botanist David Nelson on Cook's third voyage in 1777 and brought to Kew Gardens, where L'Héritier was working at the time. L'Héritier left

a herbarium of approximately 8,000 species and a large botanic library which were added to the French national collections.

*De Belder*, 215; *Cat. Redouteana*, 1; *Dunthorne*, 246; *Great Flower Books*, pp. 64-65; *Hunt*, 673; *Johnston*, 555; *Nissen*, BBI 1190; *Pritzel*, 5268; *Stafleu & Cowan*, 4484; cf. *Buchheim*, "A bibliographical account of L'Héritier's '*Stirpes novae*'", in: *Huntia*, vol. 2, (1965), pp. 29-58.

## BY THE COMMANDER OF THE NEVA ON KRUSENSTERN'S VOYAGE AROUND THE WORLD

### 31. LISIANSKY, Urey.

*A Voyage round the World,  
in the years 1803, 4, 5, & 6...*

Quarto, with a frontispiece portrait, eight charts coloured in wash (three folding) and five plates (two of them, St Paul and Sitka, coloured aquatints); modern half calf, marbled boards, red morocco label, a fine copy. London, Booth/Longman, 1814.

**\$32,000**

HH 4505648

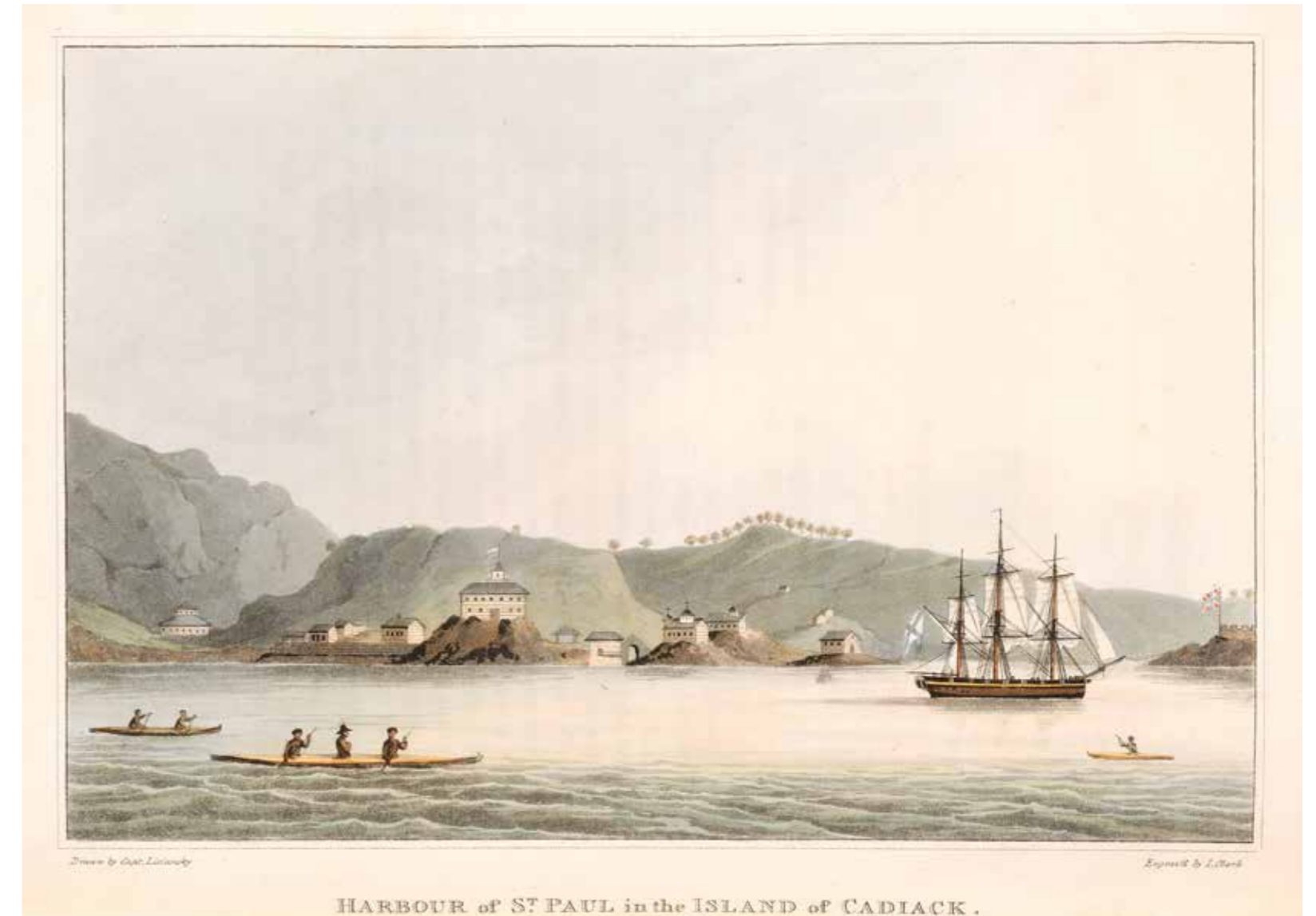


A very handsome copy of the rare first edition in English, by the commander of the *Neva* on Krusenstern's voyage around the world. Lisiansky's narrative is a counterpart to Krusenstern's own account of the voyage: after the expedition reached Hawaii in 1804 the expedition's two ships separated and Lisiansky went to Kodiak aboard the *Neva*, where he corroborated reports that Indians had demolished the settlement at Sitka. Lisiansky's orders were different to those given to Krusenstern and so he alone called at Easter Island and remained longer in Hawaii, where he discovered the island that now bears his name.

His stay in Alaska was also longer and he spent a productive time recording his observations and trading for furs. At Sitka he became involved with Baranof's retaking of the Russian fort which had been captured by the Tlingit Indians. From Kodiak he made straight for Canton with his furs and a hasty voyage to Kronstadt, arriving two months ahead of Krusenstern. Nonetheless, as Krusenstern commanded the expedition it is to him that credit goes for Russia's first circumnavigation. The excellent maps here are from Lisiansky's own surveys; the large map shows the track of the voyage and there are charts of the Coast from Behrings Bay to Sea Otter Bay, Washington Island, and Lisiansky's Island. The superb views of Kodiak and Sitka are from his drawings. The English edition was translated from Russian by the author himself, and contains his ship's log and vocabularies of the Marquesas, Hawaii, Kodiak, Unalaska, and Baranof [Sitka] languages.

Lisiansky's description of Hawaii is more extensive than that of Krusenstern, and his account of the Marquesas is quite different. The final part of the account consists of a detailed description of time spent in Canton.

*Abbey, Travel, 4; Arctic Bibliography, 10209; Forbes, 'Hawaiian National Bibliography', 443; Hawaii One Hundred, 19; Hill, 1026; Howes, L372; Kroepelien, 740; Lada-Mocarski, 68; O'Reilly-Reitman, 739; Sabin, 41416.*





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

### 32. LYELL, Sir Charles.

#### Principles of Geology...

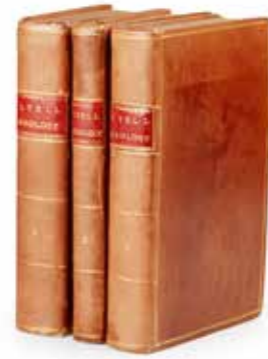
Three volumes, octavo, with a total of 11 plates, two of which are hand-coloured frontispieces, and including three maps, two of which are folding and two coloured; without the half-title in vol. 3, not called for in other volumes; bound in later plain calf, flat spines banded and numbered in gilt, red leather labels.

London, John Murray, 1832-32-33.

**Provenance:** Thomas Swanwick, M.D., ca. 1790–1859, of Macclesfield, Cheshire (with his armorial bookplate and his signature on back of titlepage in vols 1 and 2); the third volume with modern bookplate of Henry & Carol Faul (authors of “It Began with a Stone: A History of Geology”).

**\$7850**

 5000879



A good early set of this classic by ‘the father of modern geology’, composed of the second edition of the first volume, and first editions of the other two volumes. *Principles of Geology* “has been called the most important scientific book ever... [it] shook prevailing views of how the earth had been formed” (Cambridge). “One of the key works in the nineteenth century encounters between science and Scripture, Charles Lyell’s *Principles of Geology* sought to explain the geological state of the modern Earth by considering the long-term effects of observable natural phenomena. Written with clarity and a dazzling intellectual passion, it is both a seminal work of modern geology and a compelling precursor to Darwinism, speculating on radical changes in climate and geography across the ages, and exploring the evidence for the progressive development of life” (Secord).

The second edition of the first volume was the edition in print when the second volume appeared. Just 1500 copies had been published of the first volume in 1830: no one had anticipated the immediate success of the revolutionary book: eleven editions would eventually appear during Lyell’s lifetime, and at the time of his death he had just finished his revisions for the first volume of the 12th edition.

The book was to have a fundamental effect on the development of Darwin’s thinking. “When the Beagle expedition sailed in 1831 Henslow presented Darwin with the first volume of Lyell’s *Principles of Geology* ... The second volume of Lyell’s book reached Darwin in Montevideo and his constant references to the enormous influence on his thinking of this great work are typified by a letter from him to Leonard Horner saying ‘I always feel as if my books came half out of Lyell’s brain’” (PMM). Darwin openly acknowledged that Lyell’s identification of changes operating over huge periods of time to create geological features was part of the key to his development of the theory of natural selection. He remarked that ‘The great merit of the *Principles* was that it altered the whole of one’s mind, & therefore that, when seeing a thing never seen by Lyell, one yet partially saw it through his eyes’.

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

## ELIZABETH BAY AND SYDNEY PAINTED FROM MRS DARLING’S POINT ROAD

### 33. MARTENS, Conrad.

#### View of Elizabeth Bay and Sydney...

Original watercolour and pencil with gum arabic on paper, 310 x 500 mm; signed lower right C. Martens; in handsome nineteenth century frame; gold slip.

Sydney, c 1845.

**Provenance:** Private collection, Melbourne; thence by descent.

**\$68,750**

 5000833



A superb Sydney Harbour scene, sweeping from Elizabeth Bay House in the middle-ground (see detail left) around to the lower north shore, showcasing Martens’s remarkable talent at capturing the shimmering waters and the intense light of the city (see illustration overleaf). Martens has chosen his viewpoint, the ridge at Darling Point looking back across Elizabeth Bay towards the city, with great care, giving full rein to his skill as a landscape artist while also allowing him to devote his typical care to the foliage in the foreground: his informal scientific training meant that he was one of the few colonial artists to really master the distinctive look of the Australian Bush, and he took unusual care to be botanically accurate. More, in the present picture he has purposefully set out to minimise the built landscape by positioning the central tree in just such a way as to mask most of the city apart from the imposing Stables for Government House (now the Conservatorium of Music). This is a lovely example of Martens’s masterful handling of the Australian landscape. Such assured and skilful execution had a firm theoretical basis, borne out by statements such as this by Martens: “preserving the character and true delineation of the trees, plants, etc. in the landscape of this land... I have ever considered of great consequence so long as it does not amount to absolute servility.”

Conrad Martens (1801-1878) was one of the greatest early Sydney artists and probably now the best known of all colonial artists, who made his name sketching on the *Beagle* with Fitzroy and Darwin in South America. The voyage of HMS *Beagle* is today famously linked to Charles Darwin, while a surprising number of people who sailed on her have become part of Australian history. Robert Fitzroy became a governor of New Zealand whilst John Clements Wickham, Phillip Gidley King and Conrad Martens all settled in Australia.

Martens arrived in Sydney in April 1835, where he would remain for the rest of his life, just on 43 years. He arrived with an important letter of introduction, written in Valparaiso by Robert Fitzroy to his

predecessor as captain of the Beagle, Phillip Parker King, now settled on his property “Dunheved” near Penrith. “This letter played a major role in determining the artist’s future in New South Wales”. (Elizabeth Ellis, Conrad Martens, 1994, p. 16). With the help of this valuable connection to the former governor, Martens quickly attracted wealthy patrons and was commissioned to paint in watercolour and oils their houses and estates throughout the colony, becoming an unique figure in colonial art.

A pupil of Copley Fielding, Martens’ early sketchbooks show his familiarity with the works of Turner, Varley, Cox, Girtin and Burnett, with a special interest in the effects of rain clouds and mist. But it is specially during Martens’ time travelling on the Beagle accompanied by scientists and naval men, skilled observers and often themselves proficient draughtsmen, that his work become more empirical and topographical.

As the present painting fully attests, he was particularly drawn to the glittering waters east of the city through Woolloomooloo, Point Piper and Rose Bay. Soon after his arrival in Sydney Martens had made a series of forays along this southern shore of the harbour, with a number of his earliest views being made along the road which led to Macquarie’s lighthouse. Martens had found his métier and some instant success, which very quickly brought him to the attention of Alexander Macleay, who was then building his famous Elizabeth Bay House, considered the “ultimate trophy home” and still one of the most beautiful colonial buildings in Sydney (MHNSW).

Macleay, a prominent natural historian and friend to grand figures in Britain including Sir James Edward Smith and Robert Brown, had needed some convincing to take up the position of Colonial Secretary to NSW in 1825, but quickly became a mainstay of Sydney politics and culture. Immensely friendly with Governor Darling, he was granted an imposing acreage at Elizabeth Bay and soon appointed the architect

John Verge to build a magnificent stuccoed Greek-revival building, surrounded by a garden “famous for its rare plants” (ADB).

The house was of the greatest significance to Martens. The artist is known to have taken a series of pencil sketches of the house as it was being built by Verge, Macleay personally acquiring a view before the building was finished (in 1836) for three guineas, and definitely executing a small watercolour when it was finished. Most significantly, Martens then took a “stack of commissions to paint the house from suitors for Macleay’s six beautiful daughters” (de Vries-Evans).

Martens learnt the technique of watercolour, especially a particular knack at depicting the effects of weather, from his teacher Copley Fielding; and the skills of strict topographical accuracy, infused with a particular interest in botany and cloud formations, while on the survey vessels *Hyacinth* (Capt. Blackwood) and especially the *Beagle* (Capt. Fitzroy) in the early 1830s. Throughout his career he could effectively draw on the two techniques at will and to great effect, as the current work shows very clearly.

These uncommon abilities stood him in good stead, his works greatly appreciated by any number of important critics: Darwin kept two of his old shipmate’s sketches on the walls of his study and it is notable how many of the colonial scientists such as the Franklins and Sir Thomas Mitchell patronised him as well, quite apart from a rollcall of pastoralists and government officials.

This painting is considered to have been done by Martens in the mid-1840s, part of the series of Elizabeth Bay House commissions he took around this time. It is a particularly good example of his more atmospheric style, well-suited to a work which so vividly evokes the beauty of the harbour shoreline.





## HAWAII AND THE NORTHWEST COAST, SUPERBLY ILLUSTRATED

### 34. MEARES, John.

Voyages made in the years 1788 and 1789,  
from China to the North West coast of America...

Quarto, with altogether 27 plates (including ten maps, three of them folding; four portraits including the frontispiece; seven views, three of them folding; and six coastal profiles, four of them double-page); without the plate of the Philippines (which according to Howell appeared in some copies only); later half calf over original blue boards, uncut as issued.

London, Logographic Press, 1790.

**\$13,500**

HH 4505656



First edition of this finely illustrated book which includes aquatint views of the Philippines, Macao, Nihoa (Hawaii) and the Northwest coast of America. Three of the engravings are of Hawaiian subjects and the text describes two important, early visits to the islands in 1787 and 1788. 'This is one of the early and fundamental books on the Northwest coast of America in general and on Alaska in particular. In addition to his voyages from China to America in 1788 and 1789, which form the principal part of this work, Captain Meares describes his earlier voyage to the Northwest coast from Bengal, which took place in 1786 and 1787... This work, profusely illustrated and with many valuable historical documents appended to the main narrative, is of great importance in the study of early trading in furs originating on the Northwest coast and of a serious conflict between the English and the Spaniards in this connection...' (Lada-Mocarski).

'John Meares was sent out in 1796 from Calcutta, by a group of merchants, to enter into the fur trade of the Northwest coast of America. Establishing himself at Nootka Sound and flying the British flag, he built the first vessel to be launched in northern waters, made important discoveries, and explored the Strait of Juan de Fuca. The discoveries by Meares were part of the basis for the claim of Great Britain to Oregon. Competition with the Spanish almost caused war between the two countries and the struggle became known as the Nootka controversy. The Spanish seizure of his ships led to the convention by which the Spanish claims to any northern territory were finally disallowed. This important narrative gives a very full account of the Indian nations of Northwest America, describing their villages, languages, manners and customs. It also contains a separate account of the voyage of the Iphigenia, commanded by Captain William



Douglas, which visited the Sandwich Islands and Nootka Sound...'  
(Hill).

This is a particularly grand voyage book, stylishly put together, and notably handsome. The substantial list of subscribers numbers approximately 300 persons: an interesting mix of smart London society, the Navy, booksellers, Cornishmen and the Prince of Wales, it shows that it must have been a very substantial success. Certainly much of the money raised by subscription must have been needed to pay for the ambitious plates and text. The plates are fine specimens of uncoloured aquatints, while the text was printed by "logography", a



printing process championed by the founder of The Times, John Walter, in which the most frequently found combinations of letters were welded together to form "logotypes", thereby enabling the compositor to work faster (see Abbey, and John Feather, "John Walter and the Logographic Press", Publishing History I, 1977).

Abbey, 'Travel', 594; Forbes, 'Hawaiian National Bibliography', 201; 'Hawaii One Hundred', 10; Hill, 1126; Howes, M469; Lada-Mocarski, 46; Sabin, 47260.

## THE FIRST COMPREHENSIVE BOOK PUBLISHED IN SINGAPORE

### 35. MOOR, John Henry.

#### Notices of the Indian Archipelago, and adjacent countries...

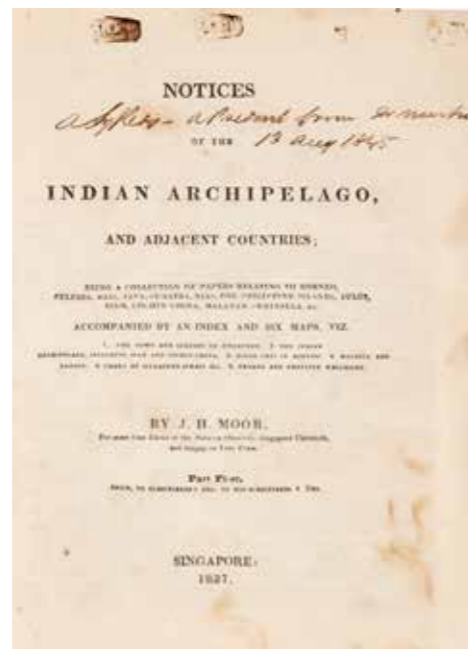
Quarto, with a large folding handcoloured frontispiece map and five folding maps (all but one handcoloured), in original binding of marbled boards with a backstrip of fine linen, remains of printed paper label.

Singapore, Printed by the Mission Press of the American Board of Commissioners for Foreign Missions, [maps printed in Calcutta by Jean-Baptiste Tassin at the Oriental Lithographic Press], 1837.

**Provenance:** Ink inscription on title-page presenting the book to an indecipherable name "A Present from Dr Martin 13 Aug 1845". This may feasibly have been M.J. Martin, the doctor who owned the Singapore Dispensary, an advertiser in the Singapore Chronicle from 1832.

**\$46,500**

**HH** 5000856



First edition: a great Singapore rarity, one of the first books to be published there, and including the earliest detailed map of Singapore Town and its surroundings, "The Town and environs of Singapore", based on a survey by G.D. Coleman. Published just after the island had become the capital of the Straits Settlements, it marks the beginning of the colony's enormous growth as a regional trading hub and the centre of the rubber industry.

John Henry Moor moved to Singapore from Malacca in 1830 and became editor of the *Singapore Chronicle*, Singapore's first newspaper, in 1831. The book is mainly composed of his articles written for the *Chronicle* between 1824 and 1834. "Notices has claimed its place in history as a valuable record of Singapore's early years

and is one of the first books published on the island. It curates studies on the Indian archipelago – present-day Indonesia, East Malaysia, Brunei, the Philippines, East Timor and Singapore – that were republished from newspapers or journals, including many from *Singapore Chronicle*, Singapore's first English newspaper... of which no known copies from 1824 to 1826 remain; his publishing project therefore preserved some precious articles that would otherwise have been lost forever.

"One such article is an account of John Crawfurd's formal possession of Singapore and its adjacent islands in 1825. Crawfurd, who was appointed Resident of Singapore in 1823, set off in August 1825 on a 10-day journey around Singapore on his ship the *Malabar* and landed at Pulau Ubin. There, the British flag was hoisted and the 21-gun salute fired as part of the ceremonial proceedings. The account also includes Crawfurd's notes on Singapore's outlying islands and Bukit Timah Hill; these are all documented in "Journal of a Voyage Round the Island of Singapore", one of six articles in the volume of direct



relevance to Singapore" (National Library, Singapore, online article "The Book that almost didn't happen").

Moor, who later moved to the Singapore Free Press, was the first headmaster of the Raffles Institution from 1834, and established the first free library in Singapore, which subsequently became Singapore's National Library.

The technology to print the maps was not available in Singapore at the time and Moor arranged for them to be printed at the Oriental

Lithographic Press in Calcutta, set up by the French émigré Jean-Baptiste Tassin to print government maps, which helped to cause a near two-year delay in the publication. This and other problems with the production led to the abandonment of an originally planned second volume.

*Cordier, Indosinica*, p. 734. *Matthew H. Edney, Mapping an Empire: The Geographical Construction of British India, 1765-1843*, Chicago, 1997; *C.A. Gibson-Hill, "The Singapore Chronicle (1824-37)" in Journal of the Malaysian Branch of the Royal Asiatic Society*, 42/1, 1969.



## THE EARLIEST BOOK DEVOTED TO AUSTRALIAN INLAND EXPLORATION

### 36. OXLEY, John.

#### Journals of Two Expeditions into the Interior of New South Wales...

Quarto, with separate title page for Part II, three folding engraved maps, two folding diagrams and six plates (two finely hand-coloured, one folding); uncut in original boards, well rebacked in cloth with printed label.

London, John Murray, 1820.

**\$10,500**

HH 4504259



First edition of John Oxley's narrative of his two major expeditions, the first detailed description of the Australian interior and the earliest book devoted to Australian inland exploration. This is a very attractive uncut copy (and scarce thus) of the most handsome of all Australian exploration journals; a finely produced quarto volume whose appearance recalls the earlier quartos of the First Fleet chroniclers and was clearly designed to rank on the shelf with the books by his illustrious predecessors like Phillip, Hunter, Tench, Collins, White, Grant and Flinders. It 'is undoubtedly the chief book-making achievement of the Macquarie period...' (*People, Print and Paper*).

Oxley's first expedition was largely disappointing, but his second expedition saw some important discoveries including lush grazing pastures, the Liverpool Plains, the Peel River, and the New England

tableland, before reaching the coast, discovering the Hastings River and the fine natural harbour of Port Macquarie. Subsequently, in 1819, Oxley also sailed to Port Macquarie on board the *Lady Nelson*; the voyage is covered in the appendices here, notably Oxley's letter to Governor Macquarie of 12 June 1819.

The finely-drawn maps and aquatints include views drawn by Major James Taylor from sketches by Evans, and the striking portrait "A Native Chief of Bathurst", prepared after a drawing by John Lewin, and one of very few known Aboriginal subjects by Australia's first professional artist.

*Ferguson, 796; Greenway, 7402; Wantrup, 107.*



## FIRST EDITION OF THE FOUNDATION WORK BY THE FIRST ENGLISH GOVERNOR

### 37. PHILLIP, Governor Arthur.

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

Quarto, portrait and engraved title, seven folding engraved charts and 46 engraved plates; bound with the final leaf of advertisements; title-page with a single name on the medallion; page 122 with the uncorrected mis-numbering 221, early state of the 'Kangooroo' plate at p. 106 (later changed to 'Kanguroo'); in a smart 1970s binding of half red morocco, spine with gilt ship ornaments between raised bands.

London, John Stockdale, 1789.

**Provenance:** With Messrs Blackwells, Oxford, in 1977.

**\$9850**

(HH) 4504263

A handsome and fine copy of the first edition: the foundation book of European settlement in Australia.

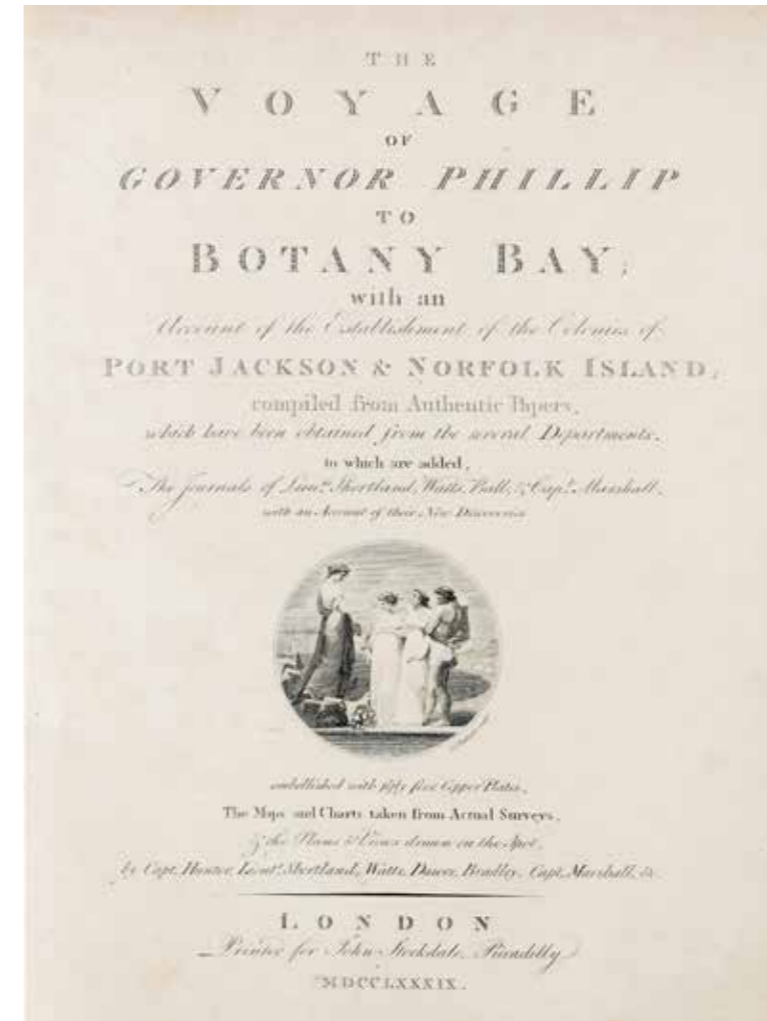
Based on the governor's journals and despatches and assembled into book form by the London publisher Stockdale, this is – as the official account of the first settlement – the single most important book to describe the journey to Botany Bay and the foundations of modern Australia. It describes the events from March 1787, just before the First Fleet sailed from the Isle of Wight, up to September 1788. There is a chapter dealing with the fauna of New South Wales, appendices detailing the routes of various ships to Botany Bay, from Botany Bay to Norfolk Island and from Port Jackson to various other ports, and finally a list of convicts sent to New South Wales. The book also



contains some excellent maps by John Hunter and William Dawes, including the first of the Sydney Cove settlement, which shows in detail the buildings and "progress" which had been made by July 1788.

Davidson summarises the importance of this volume: 'Being the authentic record of first settlement the work's importance cannot be over-emphasised, and no collection [of Australiana] can be complete without a copy', and Wantrup notes that 'as a detailed and officially sanctioned account of the new colony, the first edition of Stockdale's Phillip is a key work and essential to any serious collection of Australian books'.

*Crittenden, 'A Bibliography of the First Fleet', 180; Ferguson, 47; Hill, 1346; Wantrup, 5.*





## A SUPERB EIGHTEENTH CENTURY WATERCOLOUR OF A COCKATOO

### 38. STONE, Sarah (c.1760-1844).

#### Original watercolour of a Salmon Crested Cockatoo.

Original watercolour on paper, 470 x 320 mm,  
professionally mounted.

London, circa 1790s.

**Provenance:** From the personal collection of the artist Sarah Smith (née Stone); by descent through the family of her niece Frances Smith Beale to Patrick Docker-Drysdale.

**\$48,500**

HH 5000735

A splendid watercolour study of the salmon-crested Cockatoo (*Cacatua moluccensis*), in a characteristically alert pose, by the great bird-artist Sarah Smith, née Stone.

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, initially through her involvement as the artist in residence of Sir Ashton Lever's magnificent private museum (the 'Holophusicon' or 'Leverian'), and later as the artist responsible for preparing the illustrations for Surgeon John White's book on New South Wales (see catalogue number 43), one of the great First Fleet accounts and considered the foundation work of Australian ornithology.

Stone was at her best working on bird paintings (as Jackson has commented "birds were Sarah's favourite subjects"), and she was particularly expert with the colourful and vivid specimens flooding into English collections around this time. Interestingly, Jackson's *Sarah Stone* (p. 9) reproduces an engraved portrait of Sarah seated with her drawing book and brush at hand in the process of painting a cockatoo perched on a branch to her right. (*The Universal Review*, 1890).

All of her skill is on display in this present painting, showing Stone's remarkable ability to really capture the observant and cheeky nature of all of the Australasian cockatoos. Comparing the present work with, for example, the more workmanlike engravings done as book illustrations of this cockatoo by artists like Edwards, Martinet and Hayes, is particularly revealing of Stone's lightness of touch.

The present work, although undated, can confidently be said to have been done around the end of the 1790s. It is the original study for a follow-up watercolour dated 1801 in which she posed the bird – in the rather unscientific manner then popular – alongside a parrot from the Amazon.





Indeed, the later painting (see above) provides a most unusual opportunity to grasp her working methods: in the present work offered here there is a remarkable freedom of line while retaining all of her characteristic and adroit touches. With Stone's casual brush strokes along the edges – she appears to have been using the sheet to test her colours as she worked – a good case can be made to suggest that whilst the current painting is the preparatory work it is counter-balanced by the liveliness and feeling of the actual bird: in comparison, the finished version she then produced is mannered.

Ongoing work into Stone's oeuvre has now put paid to any lingering notion that she went into genteel retirement after her marriage in 1789. Rather, not only did she finish up White's *Journal* (1790) and make a start on some plates for the *Museum Leverianum* (1792-1796) but there was a steady flow of works such as the present one over the next two decades. If anything, she graduated from her apprenticeship with Sir Ashton, as her work was increasingly singled out by the great ornithologists and collectors of the era, including Lever's successor James Parkinson, but also John Latham, Thomas Pennant and White's patron Thomas Wilson.

The assumption must be that there is a connection between Stone's watercolour and the Leverian collection in the latter era while the Museum was owned by Parkinson, although which of several cockatoos recorded in the sale catalogue will probably remain unknown: in truth, the entries for what are obviously variant white cockatoos are all quite muddled, quite apart from the fact that trading of specimens among museum proprietors and collectors was commonplace.

The species of cockatoos listed in the Leverian catalogue of 1806 follow:

Lemon-crested cockatoo, *Psittacus cristatus* (no. 729)

Orange-crested cockatoo, *Psittacus cristatus* (734)

Large orange-crested cockatoo, *Psittacus cristatus* (1927)

Crested cockatoo, *Psittacus cristatus*, noted as from New Holland

Lesser cockatoo, (without case) (4841)

Lesser cockatoo (4944)

Scarlet-vented cockatoo (6167)]

Yellow-crested cockatoo (6833)



#### Sarah Stone

Sarah Stone (c. 1760-1844) was born in London, the daughter of a fan painter who learnt the trade with her father (clearly the technique of fan painting was an almost ideal apprenticeship for fine natural history drawing, as is evidenced by the fact that her near contemporary Nicolas-Martin Petit (1777-1804) had a similar family background).

Stone 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. Lever employed her as the central artist responsible for depicting his collection, and she is known to have been working for him by 1777 at the latest. Stone "spent hours in Sir Ashton Lever's museum, faithfully drawing and painting mounted birds, insects, mammals, fishes, lizards, fossils, minerals, shells and coral from all over the world, as well as ethnographical artefacts brought back from exploratory voyages, including those of Captain Cook" (Jackson, *Sarah Stone*, p. 9).

Her output was so well-regarded that when the lottery of the Leverian 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 natural focus on Stone's connection to Cook's voyages and the enormous number of Pacific artefacts and specimens she depicted, has tended to obscure her importance for the early natural history of Australia, which was profound, chiefly because of her central role in the publication of First Fleet surgeon John White's *Journal of a Voyage to New South Wales* (1790). The *Journal* was based on White's private account of his first months in Australia which he forwarded to his friend in England, Thomas Wilson, to be published. White also sent home a large number of natural history specimens, chiefly birds, that were then drawn by artists in London.

In 1789, Stone married a young naval officer called John Langland Smith. Little is recorded about her later life, although her husband continued in the Navy until 1806, making several runs to the West Indies, and he clearly continued to encourage her work. There is no doubt that she continued to work throughout her married life, her name recognised among the cognoscenti as non-pareil, most particularly for her accurate and vibrant use of colour.





### The Salmon-crested Cockatoo

In an Australasian context, one of the curious ironies of the works being published in the last decade or so of the eighteenth century is that crested cockatoos were not often figured by artists. In fact, one of the few to do so was actually Sarah Stone, whose plate of a sulphur-crested in White's *Journal* was something of an anomaly (compared with, to cite the most obvious example, the repeated depictions of any of the black or "Banksian" cockatoos).

This was presumably because – rather undifferentiated – white cockatoos had been relatively well-known in Europe for a century or more, being mentioned in various travel accounts. Dampier, for example, gave a generic description in his *New Voyage Round the World* (1697). In fact, not only was the generic "white cockatoo" striking in appearance, but they showed such mental agility that they had become glamorous pets by a remarkably early date. They were also robust enough to survive a voyage to Europe, all of which meant that live specimens were relatively well-known by the mid-1700s.

Although early records can be patchy, the superb red-colouring of the *Cacatua moluccensis* made them particularly attractive and it is clear that they were held in high regard by connoisseurs.

As a result, these red-crested birds were figured as the "Greater Cockatoo" by the great mid-century ornithologist George Edwards in 1751, his plate showing a distinctive red crest on a bird. The bird illustrated by Edwards had been brought from the East Indies and put on show in Bartholomew Fair in London, although he also had seen another at Copped Hall, the house of John Conyers in Essex (*Natural History of Birds*, vol. IV, p. 160).

Around the same time the French expert Mathurin Brisson knew live specimens of the bird in Paris (*Ornithologie*, vol. IV, p. 209) while soon after Buffon described them briefly in his list of cockatoos (*Histoire Naturelle... Oiseaux*, vol. VI, p. 95) and one was definitely figured by Martinet in his famous illustrations to Buffon, the *Planches Enluminees* (no. 498).

In turn, John Latham did describe (but not illustrate) them in his *General Synopsis* of 1781 (vol. I, p. 257) although, quite curiously, he appears to have only known the bird from earlier printed sources and was not able to add much even by the time of his much-revised *General History* of 1821 (vol. 2, p. 204).

The only plate issued around the time that Stone was working was the 'Great red-crested Cockatoo' as figured by William Hayes at Osterley Park around 1794, who noticed it as a bird that was indigenous to all of southern Asia and the islands of the Indian Ocean, most particularly the Moluccas: "They seem to possess a superior understanding to that of the common Parrot, and are more docile, kind, and sincere in their attachments." (*Portraits of the Rare and Curious Birds... of Osterly Park*, p. 38).

Most of the plates, including that of Martinet, make the body of the bird a simple white, quite unlike the subtle pink blush Stone has captured here. We know that over the later part of the eighteenth century, Sarah Stone was painting the cockatoos that had been gathered in their natural habitat and taken back to Europe by early voyagers travelling throughout the Australasia region. Today, the Salmon-crested cockatoo is identified as being endemic to Indonesia, suggesting that the sulphur-crested specimens were collected by boats heading home via Batavia. It is not inconceivable that this species could have been collected by John Hunter or William Bradley travelling on the *Waaksaymheydt*.

*Anemaat, Natural Curiosity* (2014); *Brisson, Ornithologie* (1760); *Buffon, Histoire Naturelle des Oiseaux. Tome Sixième* (1779); [Donovan], *Catalogue of the Leverian Museum* (1806); *Edwards, A Natural History of Birds... Part IV* (1751); *Fuller & Finch, Sarah Stone's Unseen Worlds* (2023); *GBIF (online), entry for Cacatua moluccensis*; *Hayes, Portraits of the Rare and Curious Birds with Their Descriptions, from the Menagery of Osterly Park* (1794); *Jackson, Bird Etchings* (1985); *Jackson, Sarah Stone* (1998); *Latham, General History of Birds* (1821–1824); *Latham, General Synopsis of Birds* (1787–1802); *Shaw, Museum Leverianum* (1792–1796); *White, Journal of a Voyage to NSW* (1790).



SHOWING THE EDGE OF THE PAINTING, TESTING COLOURS AS SHE WORKED.

## THE EXPANDED EDITION WITH THE “LETTER FROM SYDNEY COVE”

### 39. TENCH, Watkin.

A Narrative of the Expedition to Botany Bay; with an Account of New South Wales... Third edition, to which is now first added, A Postscript...

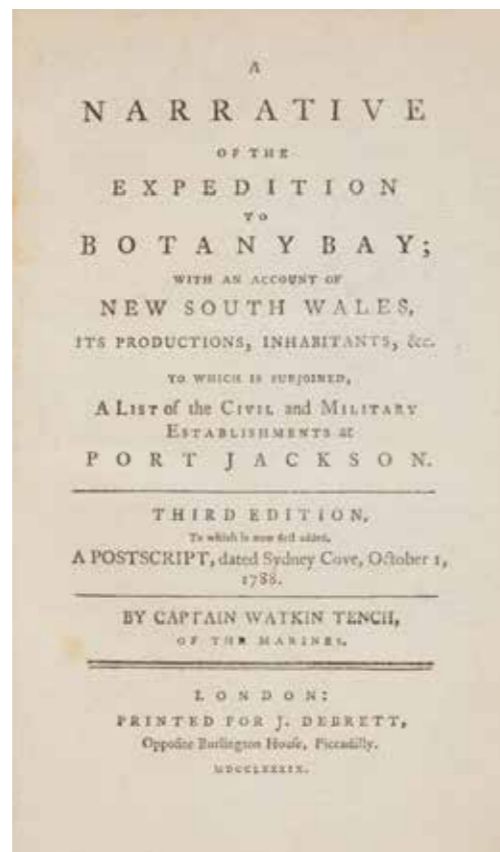
Octavo; with the half-title, no advertisement leaf; early half calf and marbled boards, spine with double labels and gilt ornaments in compartments between raised bands.

London, J. Debrett, 1789.

**Provenance:** David G.L. Worland (with book-ticket).

**\$7850**

HH 5000882

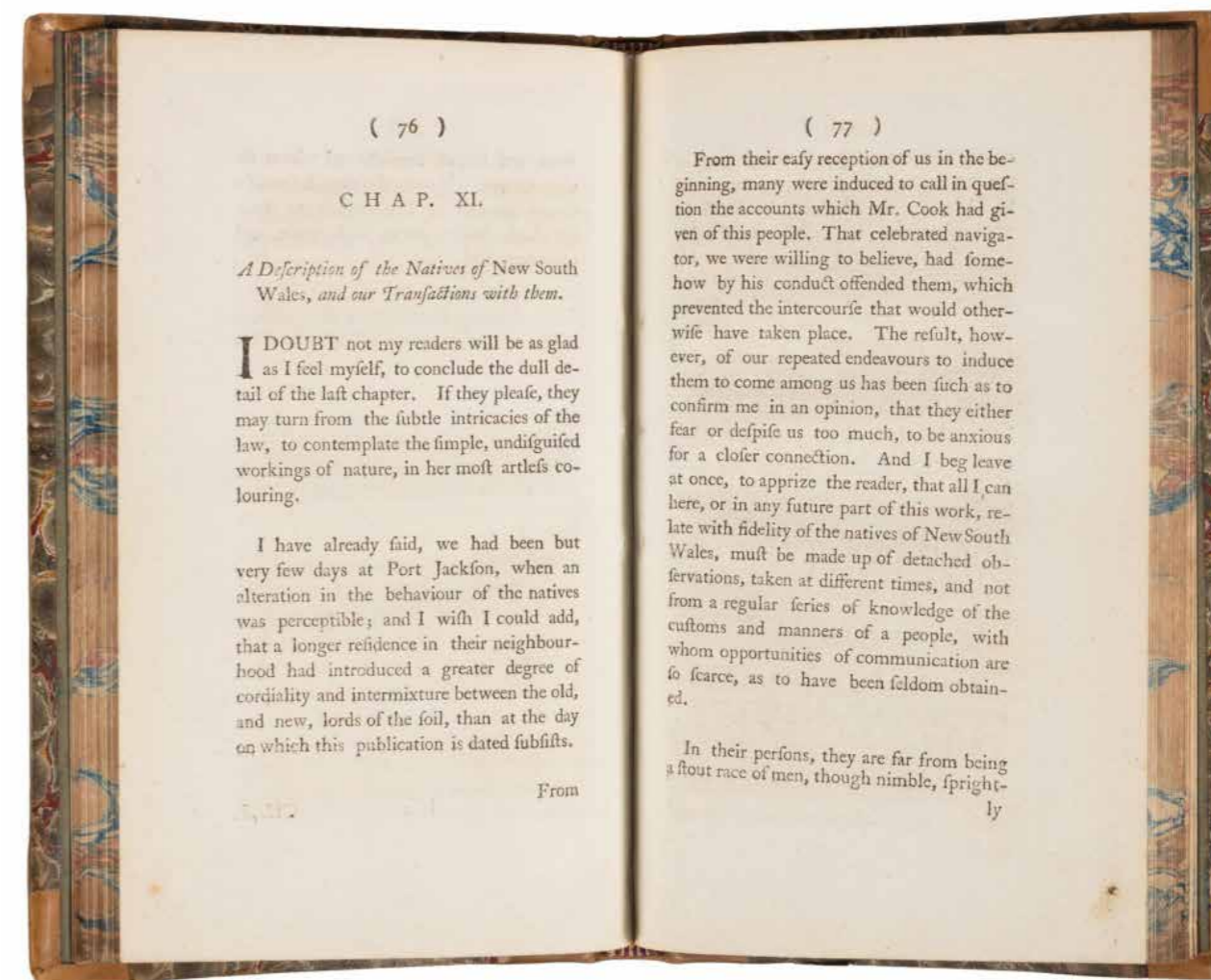


Tench's first work on the colony at Port Jackson, in the important third edition, the first to include his new *Postscript*, printing a letter from Sydney Cove dated 1 October 1788. This closely-printed letter (pp. 147-8) reports further activity since July and, despite the growing difficulties faced by the settlers, strikes the bright and optimistic note characteristic of the author. The letter is particularly interesting regarding the early settlement at Norfolk Island, and includes the ominous aside that the Norfolk settlers have made every attempt to 'find a landing-place, whence it might be practicable to ship off the timber growing there, but hitherto none has been discovered.' Just six months after the time of writing the *Sirius* would be wrecked trying to anchor there.

'In Port Jackson,' the letter continues, 'all is quiet and stupid as could be wished.' Everyone is well, Tench

comments, and the detachment for Parramatta is about to be sent up river. The *Sirius* is about to be dispatched for the Cape of Good Hope in an attempt to purchase much needed supplies, and it is on this ship that the present letter will be sent.

Tench's work was the earliest authentic account of New South Wales, and the fact that it had run to a third edition within the year is testament to its popularity. Tench joined the marine corps in 1776 seeing action in the American War of Independence, including being a prisoner for three months in 1782. In 1786 he volunteered for a tour of service in the



proposed settlement in New South Wales, sailing aboard the *Charlotte* as captain-lieutenant of marines under the command of the Lieutenant-Governor, Major Robert Ross. Tench was well-liked and a perceptive observer, and his polished and shrewd account is considered the most readable of all of the First Fleet books.

Crittenden, 'A Bibliography of the First Fleet', 224; Ferguson, 50; Wantrup, pp. 54-57.



## IN THE ORIGINAL BOARDS: TENCH'S DETAILED ACCOUNT OF THE EARLY DAYS OF ENGLISH SETTLEMENT

### 40. TENCH, Captain Watkin.

#### A Complete Account of the Settlement at Port Jackson, in New South Wales...

Quarto, with a folding map; uncut; in the original blue-grey boards; contemporary simple canvas spine with hand-lettered label; and preserved in a bookform box.

London, Nicol and Sewell, 1793.

**\$18,500**

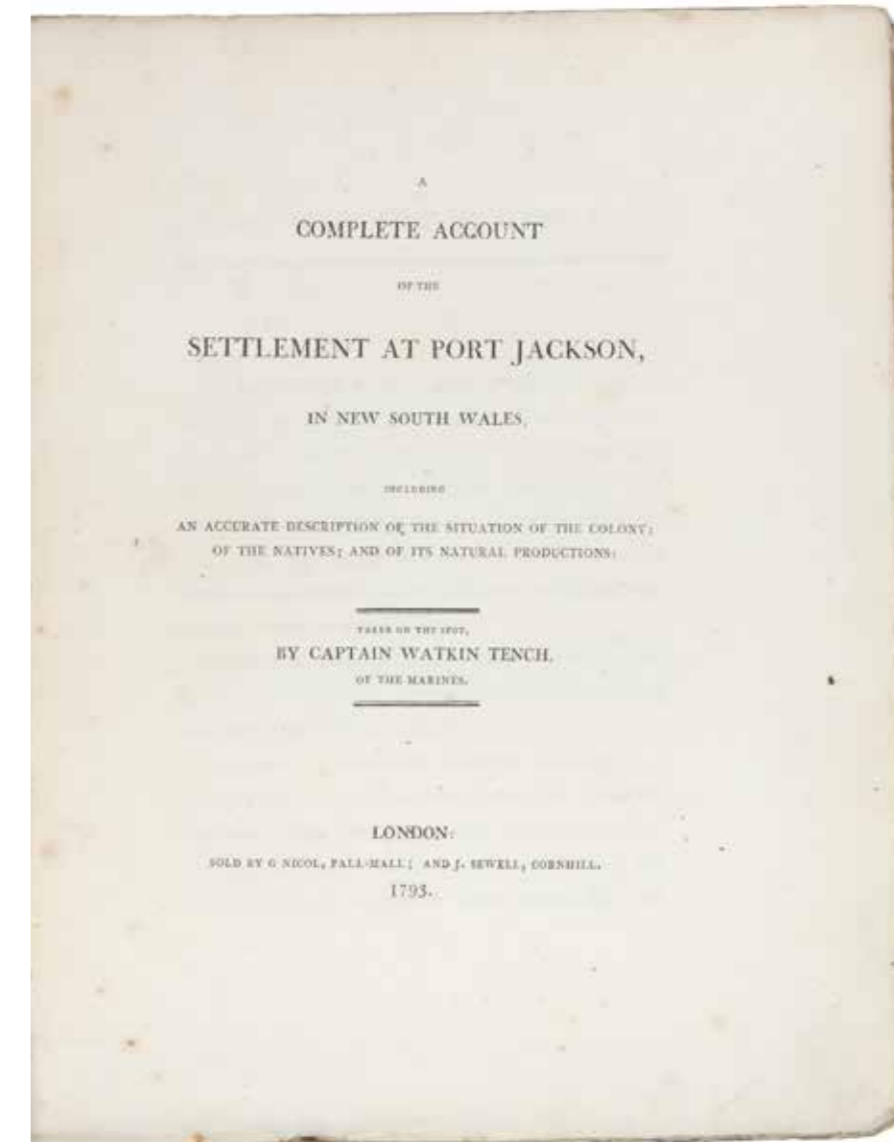
HH 4107621

A most attractive copy of Tench's important and informative account of the settlement at Sydney Cove, his second book, continuing the story begun with his "Narrative of the expedition to Botany Bay" (1789) and covering the crucial first four years of the English colony. Tench left New South Wales with the other marines on 18 December 1791 aboard *HMS Gorgon* which had accompanied the Third Fleet and his book was published in November or December 1793, more than a year after his return.

Tench's publication paints a comprehensive view of daily life in the settlement through years of hardship and severe shortages. An understanding and intelligent observer of human nature, he gives vivid insights into the often strained relationships between convict labourers and the marines set to guard them. His account is praised as the most insightful and detailed description of the social fabric of the penal colony, in contrast to other more formal and official narratives.

Tench also describes his significant explorations of the landscape of the Sydney basin and forays into the Blue Mountains, while providing sympathetic descriptions of their contact with the Eora Aboriginal people. The book includes a folding map providing an excellent survey of known lands, it details Botany Bay and Broken Bay along the coast and inland to the Nepean river, with numerous engraved notes on the landscape with a view to future farming and grazing ventures.

*Crittenden, 'A Bibliography of the First Fleet', 238; Ferguson, 171; not in the catalogue of the Hill collection; Wantrup, 16.*



## THE SPECIAL ISSUE OF THE GREAT BOOK ON JAKARTA AFTER THE BRITISH CONQUEST

### 41. THORN, Major William.

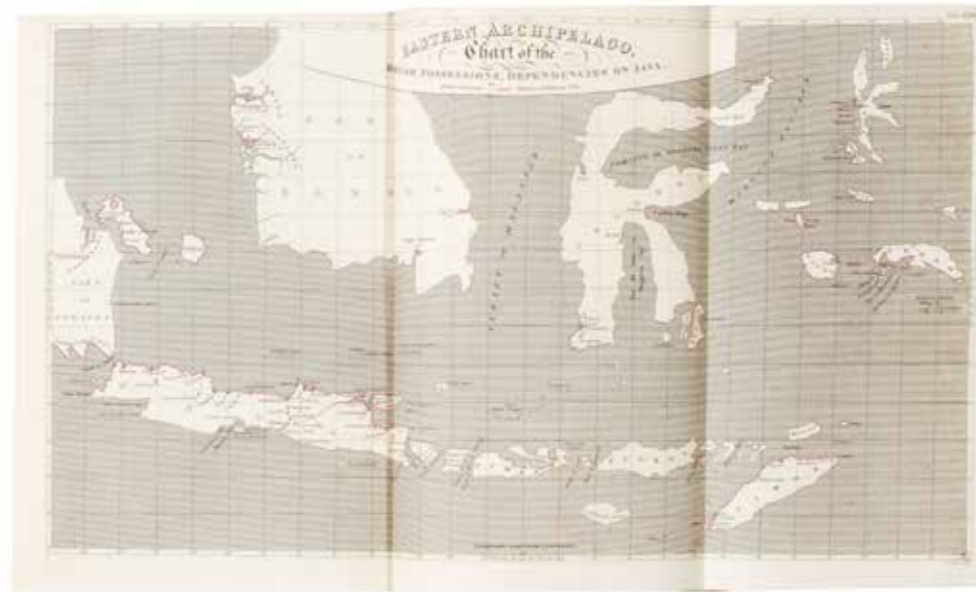
#### Memoir of the Conquest of Java...

Quarto, with 17 engraved maps (13 folding) and 18 aquatint plates (four of them folding), altogether 35 plates and maps; handsome contemporary binding of russet leather, spine decorated in gilt and blind between raised bands gilt, lettered direct, gilt and blind borders to sides, all edges gilt.

London, Printed by Robert Wilks, 1815.

**\$18,750**

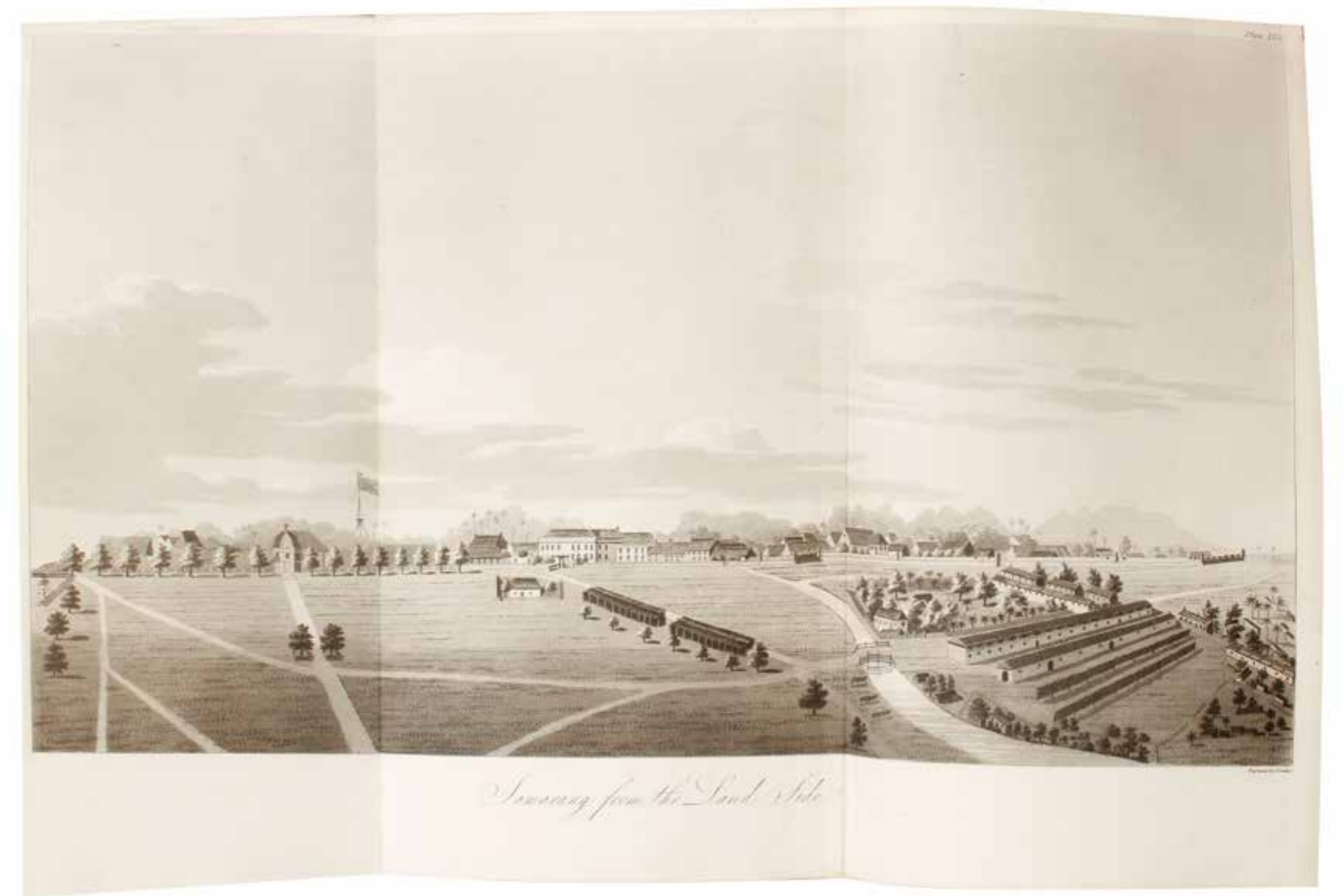
HH 5000857



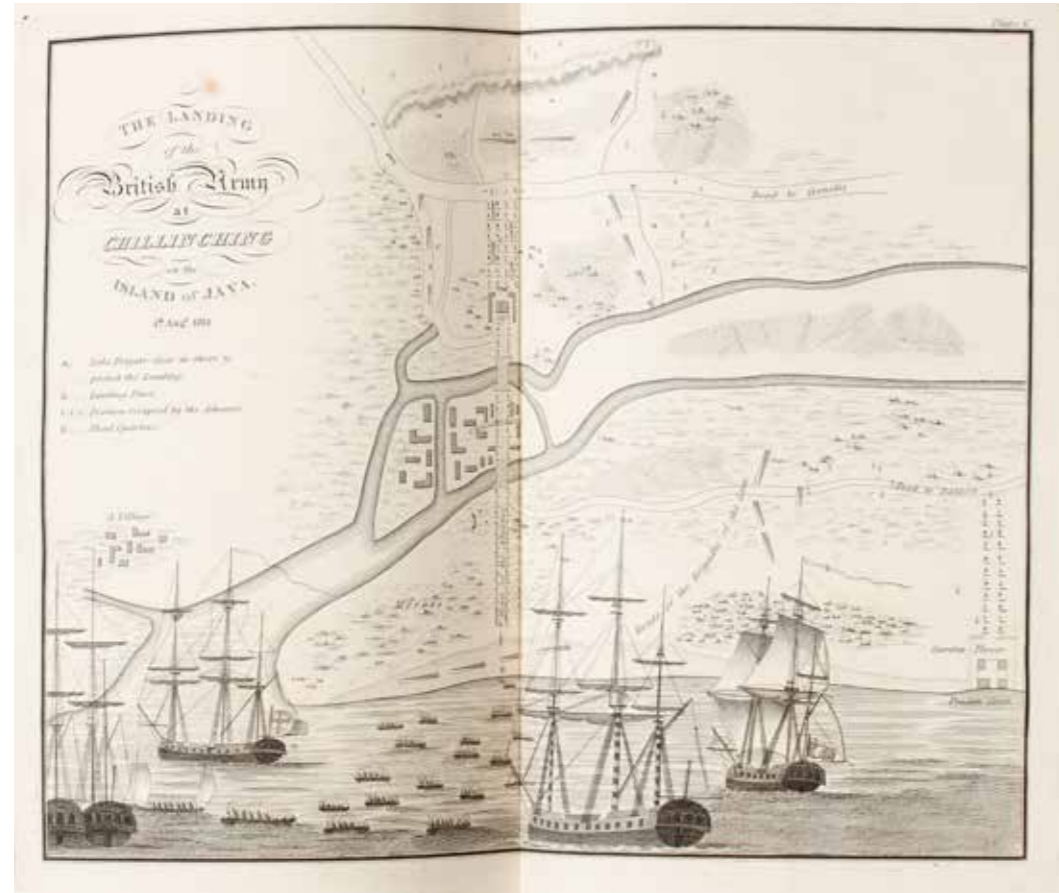
A superb copy of the rare first issue, on thick paper, the issue almost certainly printed in a limited quantity for the author. Wider publication was then taken on by Thomas Egerton, whose imprint is the one more commonly seen, and the one recorded in the chief relevant bibliographies by Abbey and by Bastin & Brommer.

Thorn took part in the British expedition to Java where, despite having been wounded, he was involved in the main assault on Fort Cornelis. He was thanked in public orders by Sir Samuel Auchmuty, the leader of the expedition, and, after the conquest of Java was complete, he was appointed deputy quartermaster-general of the British forces in Java and promoted brevet major (ODNB). Following Thomas Stamford Raffles's appointment as Lieutenant-Governor after the ousting of the Dutch, Thorn was one of the officers employed in important surveys of the coasts, harbours and fortifications.

The book includes the justly famous series of marvellous views of Batavia and the coastal towns of northern Java, aquatinted by Joseph Jeakes and here in fine impressions, all but







one based on the work of Johannes Rach, the Danish artist who, employed by the Dutch VOC, came out to Indonesia in 1762, and lived and worked in Jakarta until his death in 1783. With the help of a studio of pupils and copyists he managed a substantial output and his views of Jakarta and surrounds are celebrated (see Haks and Maris, *Lexicon of Foreign Artists who visualised Indonesia*, who speak of a School of Rach). The plates include the first print to depict the great *Taman Sari* or water Castle, the architectural wonder built in 1758 by the Sultan of *Jokjakarta*.

Like *Raffles's History of Java*, this is a splendid example of a new style of book production in Britain, where a precisely detailed historical text is accompanied by the beautiful work of an accomplished aquatint artist. Thorn's work on Java is one of the most notable of these. This special issue, on thicker paper and highly limited, is further identified by the half-title not having the publisher's imprint (Bastin & Brommer).

*Abbey, Travel*, 553 (of the second issue Egerton imprint); *Bastin & Brommer*, 110-114 (distinguishing the two issues), and p. 7.

## SCIENCE FICTION AND EARLY PHOTOGRAPHY FROM "BABYLON"

### 42. [TIPHAIGNE de la ROCHE, Charles François].

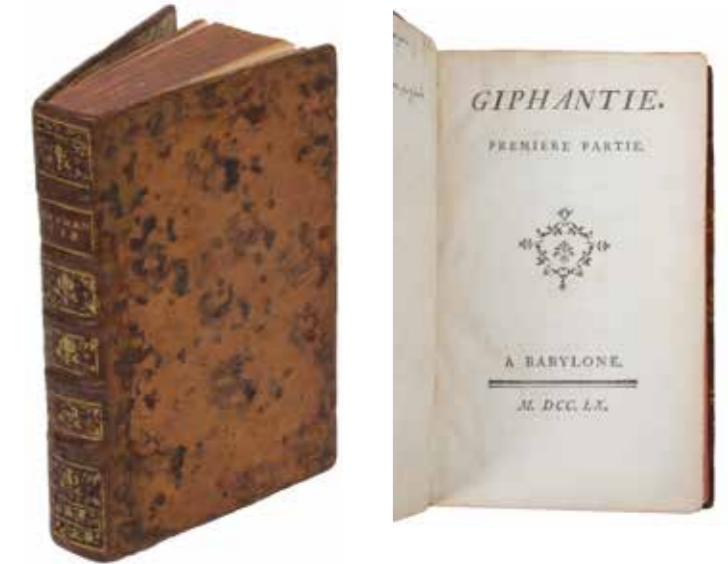
#### Giphantie.

Octavo, with four engraved plates by Cochin after Desfriches illustrating the second work "Mon Odyssée ou le Journal de Mon Retour de Saintonge"; contemporary mottled calf, spine gilt with red label.

"Babylone" [in fact Paris], n.p., 1760.

\$7250

HH 3006485



First edition: a marvellous imaginary work describing an utopian community, and prefiguring the uses of photography, television and the telephone.

Tiphaigne de la Roche (1729-1774) was a physician, polymath and much-published writer. In *Giphantie* (an anagram of the author's name) the protagonist is lifted semi-conscious and transported by air to a beautiful garden, where a charming spirit guide shows him around a 'vaguely utopian society' (Lewis). The book is a good example of the imaginary voyage genre, using a quite plausible African setting, but is more renowned for the fantastical series of technical advances that are discussed in striking detail, including everything from prototype televisions to telephones. The discussion of the way in which the ruling spirits of the land have learnt to 'fix' the fleeting images formed by light is so detailed that the novel is considered a milestone in the pre-history of photography. A relevant passage in the subsequent English

edition of 1761 is often quoted: 'You know that the rays of light, reflected from different bodies, form a picture, and paint the image reflected on all polished surfaces, for instance, on the retina of the eye, on water, and on glass. The elementary spirits have sought to fix these fleeting images...'

This copy is bound together with Pierre Honoré Robbe de Beauveset's rococo poem in four verses *Mon Odyssée ou le Journal de Mon Retour de Saintonge* (La Haye, 1760), illustrated with four engraved plates. De Beauveset was an influential French writer known for his satires and erotic works.

*Barbier*, II, p. 544 (Tiphaigne de la Roche: lists publishing details as 'La Haye (Paris)') & III, p. 331 (Robbe de Beauveset); *Lewis*, p. 188 (microform only); *Negley*, 1101.

## A FINE COPY OF THE RARE COLOURED ISSUE

### 43. WHITE, John.

#### Journal of a Voyage to New South Wales [coloured copy]...

Quarto, engraved title and 65 hand-coloured plates, bound with the list of subscribers, with the 4pp. advertisements and pp. 239/240 (describing the female wattle bird) and 255/256 (the superb warblers) present as cancels; an excellent copy in old half dark brown roan and marbled sides.

London, J. Debrett, 1790.

**\$18,500**

 5000883

A very good copy of the rare coloured issue, the deluxe version of the first edition of this famous First Fleet book in which the plates, by Sarah Stone, Frederick Nodder, and others, were coloured by hand. Especially in this form, White's *Journal* is one of the most beautiful of Australian colour-plate books, and one of the most attractive, as well as one of the earliest, Australian bird books. With Governor Phillip's *Voyage to Botany Bay...* – the two books produced by rival publishers – it paints a remarkable picture of the earliest days of the colonial settlement.

The book was an immediate success on publication, with subscribers alone accounting for seven hundred copies, mostly of course for the issue with the engraved plates in black-and-white. It is a travel and ornithological classic by a medical voyager:



John White was chief surgeon of the First Fleet, and overcame serious medical problems in appalling conditions both on the voyage out and when the settlement was founded. He was also a keen amateur naturalist and after arriving at Port Jackson found time to accompany Phillip on two journeys of exploration. On joining the First Fleet he had begun to keep a journal in which he made notes about birds in the new colony. It was this manuscript which formed the nucleus of his journal.

The natural history content makes White's particularly noteworthy amongst the First Fleet journals. Many of the plates were drawn in England by leading natural history artists of the day, such as Sarah Stone and Frederick Nodder, from original sketches done in the colony. White's interest in natural history continued until he left New South Wales in December 1794. When the convict artist Thomas Watling arrived in the colony in October 1792 he was assigned to White and in the next two years made many drawings of birds for him. It is possible that White himself had some skill as an artist and that he was responsible for the original sketches of some of the engravings here.

White's journal also contains a good description of the voyage from London, with long, detailed accounts of the stops at Rio de Janeiro, Cape Town and of the colonial voyages to Norfolk Island.

*Abbey 'Travel, 605; Casey Wood, 626; Crittenden, 'A Bibliography of the First Fleet', 248; Davidson, 'A Book Collector's Notes', pp. 81-6; Ferguson, 97; Ford, 2495; Hill, 1858; Mathews, Supplement; Nissen, 4390; Wantrup, 17 (and long discussion in text); Zimmer, 672.*







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Illustrations:

Front cover: 38 (detail) Salmon Crested Cockatoo, by Sarah Stone (1760-1844)

Back cover: Illuminated leaf from an Antiphonal centred on the word Jerusalem. Venice, circa 1430 attributed. to Christopher Cortese

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

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**Back cover:**

Illuminated leaf from an Antiphonal centred on the word Jerusalem.

Venice, circa 1430, attributed to Christopher Cortese

**\$7500**

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