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**EXTREMELY RARE BOTANICAL DRAWINGS
OF AUSTRALIA WITH FINE PROVENANCE**

1. BAUER, FERDINAND. *Illustrationes Florae novae hollandiae sive Icones Generrum...* London, by the author, 1813.

AUD 100,000 [ref: 102308]

One of six scientists chosen by Sir Joseph Banks to accompany Matthew Flinders on his circumnavigation of Australia, Ferdinand Lucas Bauer (1760-1826) was an Austrian botanical illustrator. Working under the direction of the botanist Robert Brown, Bauer recorded not only botanical but also zoological specimens, impressing Flinders with his work, writing that his and Brown's 'application is beyond what I have been accustomed to see'.

Returning to England in October 1805, Bauer was given permission to publish an account of his travels by the Admiralty, and spent five years working on *Illustrationes Florae Novae Hollandiae*, doing all the engraving himself, whilst also contributing ten plates to Flinders' *Voyage to Terra Australis*. Fifty sets of the *Illustrationes...* were published in three parts between 1806 and 1813, however as a publishing venture it was a failure and in 1814 Bauer returned to Vienna.

First (only) edition, ONE OF 50 COPIES; folio (472 x 312mm approx.); vii, [1](blank)pp.; 15 fine engraved plates (uncoloured); contemporary decorative marbled boards with red morocco label to spine, upper section of upper joint cracked but firm, otherwise a superb copy, contained within a modern buckram clam-shell box, this with morocco label to spine. Ferguson 549 (noting 5 copies; 2 colored); Great Flower Books, p.49; Nissen BBI, 96.

SEMINARS BY NOBEL PRIZE WINNERS

2. [BERKELEY RADIATION LABORATORY]. ALVAREZ, Luis; SEGRÉ, EMILIO, ET AL. *Mimeographed Experimental Physics 290(f) Lectures*. Berkeley, CA, University of California at Berkeley, c. 1950.

AUD 10,000 [ref: 115600]

A rare set of mimeographed lecture notes from an experimental physics course connected with Berkeley's Radiation Laboratory, with chapters by three Nobel Prize winners. Mimeographed lecture notes of this kind were made by students for themselves and their colleagues, and exist in very small numbers. We have located only two auction records for this set, the present one, sold in 2018, and a copy at Christie's in 2002.

Berkeley's '290' physics courses are 'graduate level courses that feature a weekly seminar on physics topics', 'many of which are open to the public', generally meaning the research community (Berkeley website). The present lectures are all labelled '290(f)', what was then a course in experimental physics connected with the Berkeley Radiation Laboratory. Now known as the Lawrence Berkeley National Laboratory, this research centre was established in 1931 by Ernest Lawrence and centred around his development of the cyclotron, a new and more powerful type of particle accelerator for which he was awarded the Nobel Prize. The laboratory has remained a leader in physics research up to the present day, and was responsible for numerous twentieth century breakthroughs, including electronic enrichment of uranium for the Manhattan Project, the discovery of the transuranic elements and the anti-proton, and measurement of the cosmic microwave background radiation.

Taking place around 1950 (none of the reference sources listed in the text have publication dates past 1949), the present course begins with relatively basic concepts in electrical engineering — necessary for anyone doing hands-on experimental work at the Radiation Laboratory — and proceeds to linear accelerators, the cyclotron, and beta ray spectrographs. Of the fourteen lectures, three were presented by Nobel Prize winners:

Chapter 7, Ionization: Emilio Segré (1905-1989) discovered the antiproton and the elements technetium and astatine. An Italian Jew, he was made stateless by the Mussolini government in 1938 while on a visit to Berkeley, and was offered a position at the Radiation Laboratory. Between 1943 and 1946 he worked at Los Alamos, after which he returned to Berkeley until his retirement in 1972.

Chapter 10, General Accelerator Considerations: Edwin McMillan (1907-1991) was, with Glenn Seaborg, the first to produce a transuranic element, neptunium. He joined the Radiation Laboratory in 1933 and during the Second World War worked on microwave radar and the Manhattan Project. When hostilities ended he returned to Berkeley, co-developed the synchrotron, and became director of the laboratory after Lawrence's death in 1958.

Chapter 12, Linear Accelerators: Louis Alvarez (1911-1988) was a pioneer who made fundamental discoveries in physics through his development of the hydrogen bubble chamber. He joined the laboratory in 1936 and worked with the experimental team headed by Robert Oppenheimer. During the war he contributed significantly to radar research, joined the Manhattan Project, and then returned to Berkeley.

The full contents are as follows: 1. Electrical Measurements (no author listed); 2. Vacuum Tubes and Amplifiers by A. Bratenahl; 3. Pulse Circuits by R. Mozely; 4. Oscillators by D. Gow; 5. Rectifiers and Power Supplies by D. Gow; 6. General Considerations of Particle Counters by B.J. Moyer; 7. Ionization Chambers by Emilio Segré; 8. Geiger Counters by R. Chasson; 9. Proportional Counters by H.F. York; 10. General Accelerator Considerations by E. McMillan; 11. Van de Graaf Electrostatic Accelerators by A.J. Hudgins; 12. Linear Accelerators by Louis Alvarez; 13. The Cyclotron by R.L. Thornton; 14. Beta Ray Spectrographs by A.C. Helmholz.

14 mimeographed typescript lectures on 144 leaves, rectos only; diagrams throughout the text, some pencilled notes, contents a little toned; brown pressboard binder, housed in a custom brown cloth folding case, later manuscript title to upper cover, some sticker residue, edges a little rubbed, corners bumped, very good condition.

THE MOST IMPORTANT BOOK ON SCIENTIFIC INSTRUMENTS

3. BION, NICOLAS & STONE, EDMUND. *The Construction and Principal Uses of Mathematical Instruments.* Translated from the French. To which are added, the construction and uses of such instruments as are omitted by M. Bion; particularly of those invented or improved by the English. London, by H.W. for John Senex; and William Taylor, 1723.

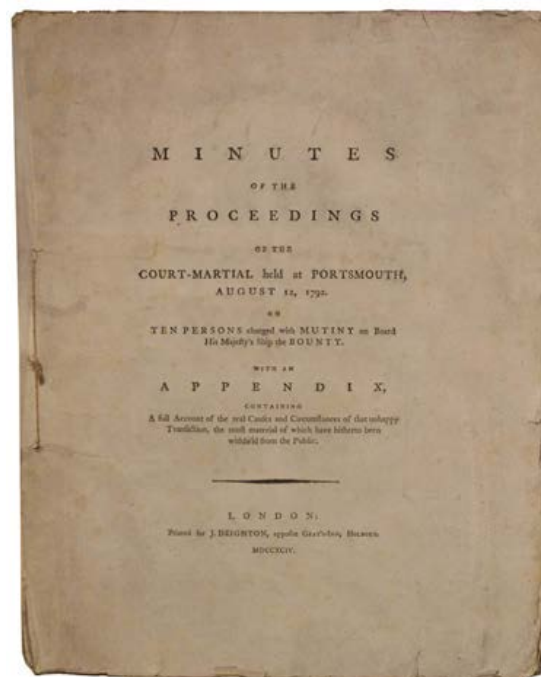
AUD 4,000 [ref: 117532]

First English language edition of 'the most famous book devoted to instruments' of the eighteenth century (Knight, *Sources for the History of Science* 1660-1914, p. 202), written by the instrument maker to Louis XIV and first published in French in 1709.

Nicolas Bion (1652-1733) was 'a master of his craft with an excellent working technique' whose workshop 'must have been one of the most frequented of his period. While his colleagues tended to specialise in the making of globes, mathematical instruments, sun-dials, or mechanical devices, Bion was able to supply all these articles, whatever they might be, of excellent quality... Unique among his fellow instrument makers in this respect, he wrote several books which achieved great success, and perhaps contributed even more than his instruments, to making his name' (Daumas, *Scientific Instruments of the 17th & 18th Centuries*, p. 79).

The present volume 'gives a fairly exhaustive survey of the instruments which a workshop in the first quarter of the eighteenth century was able to offer its clients... The book was intended for the amateur public and its success was due to both the widespread interest shown in mechanics and astronomy, and to the fact that it was adapted to the practical needs of land surveyors and military engineers' (Knight p. 80). The translator of this edition, Edmund Stone (1695?-1768), was a self-taught mathematician who made a number of important translations of French works, including the standard textbook on Leibniz's differential calculus (Oxford Dictionary of National Biography).

First English language edition; folio (34.5 x 22 cm); 25 engraved folding plates, tables within the text, woodcut head and tail-pieces and decorative initials, small contemporary pen mark to the front free endpaper, 20th century manuscript note taped to the front pastedown, 20th century bookseller's label tipped-in on the rear pastedown, some spotting and toning to the plates, heavy foxing of the final 8 leaves of text; contemporary calf rebaked with the original spine laid down, red morocco label, edges of text block speckled in red, corners repaired, boards scuffed and marked, very good condition; 264pp.



SUPERB COPY, STITCHED AS ISSUED

4. [BLIGH]. BARNEY, STEPHEN & CHRISTIAN, EDWARD. *Minutes of the Proceedings of the Court-Martial held at Portsmouth, August 12, 1792 on Ten Persons charged with Mutiny on Board His Majesty's Ship the Bounty. With an Appendix containing a full Account of the real Causes and Circumstances of that unhappy Transaction, the most material of which have hitherto been withheld from the Public.* London, J. Deighton, 1794.

AUD 80,000 [ref: 98378]

THE SENSATIONAL TRIAL OF THE BOUNTY MUTINEERS. A LEGENDARY PACIFIC RARITY.

In 1789, a gang of disgruntled sailors commandeered the ninety-foot *Bounty*, rebelling against their captain, William Bligh, following a research voyage to Tahiti to collect plants. Led by ship's mate Christian Fletcher, the mutineers cast Bligh and nineteen of his loyal sailors adrift in a rowing boat before escaping to Pitcairn Island where they planned to settle. They set fire to the *Bounty* to cover their tracks, but their crimes caught up with them two years later when, after news of the mutiny reached Britain, a ship was dispatched to arrest the mutineers. After rounding up fourteen out of twenty-three of them, they were imprisoned in a makeshift cell on the deck of HMS *Pandora*. Four died along with thirty-one crewmen when the ship ran aground on the Great Barrier Reef, but the remaining ten prisoners were returned to Britain to face court martial in Portsmouth.

This sensational trial led to three pamphlets: the first by Barney, with an appendix by Fletcher Christian's brother, Edward, in which Christian seeks to justify the mutiny; the second by Bligh in which he defends himself; and the third by Christian, replying to Bligh's defence.

Bligh had already returned to England in 1790, not as the man who had lost his ship to mutineers, but as the courageous hero who had sailed his men to safety in an open boat over 3,600 miles with scant provisions and navigational equipment. This must rank as the greatest row-to in maritime history, perhaps only approached by Worsley's epic voyage in the south Atlantic on Shackleton's Trans-Antarctic Expedition. The sensational news of his ordeal elevated him to celebrity status.

The Minutes of... the Court-Martial is, according to Parsons 'a legendary Pacific rarity'. Hill notes that 'only a few copies were printed for distribution among the interested parties and the ministers of state at that time'. The work gives an account of the trial of the members of the *Bounty* crew who were captured and repatriated; the minutes were taken by Stephen Barney, who was representing William Musprat.

The *Appendix* is by Edward Christian is a vindication of his brother Fletcher's conduct in the affair. Christian had represented his brother as a tormented romantic figure, which did much to fix for posterity the perception of Bligh as a brutal authoritarian. Christian notes that the crew declared that 'Captain Bligh used to call his officers "scoundrels, damned rascals, hounds, hell-hounds, beasts, and infamous wretches"... that he frequently threatened them, that when the ship arrived at Endeavour Straits "he would kill one half of the people, make the officers jump overboard, and would make them eat grass like cows;" and that Christian, and Stewart, another midshipman, were as much afraid of the Endeavour Straits, as any child is of a rod' (p63).

The court-martial of the ten mutineers was held aboard the HMS *Duke*, with Lord Hood presiding over a panel of twelve captains. Of the ten men tried, Joseph Coleman (armourer), Thomas McIntosh and Charles Norman (carpenter's mates), and Michael Byrn (able seaman) were acquitted. Bligh had singled out the first three as loyalists but as there was no more room in the launch on which he was set adrift, they were obliged to stay aboard the *Bounty*. Peter Heywood (midshipman), James Morrison (boatswain's mate), William Musprat (cook's assistant), and able seamen Thomas Ellison, John Millward and Thomas Burkett were found guilty and condemned to death. Heywood and Morrison were later given royal pardons; and Musprat was acquitted owing to the fact that certain evidence had not been entered at the time of the court-martial. Only Burkett, Ellison, and Millward were hanged.

Provenance: Bernard Gore Brett (armorial bookplate to title verso).

First edition. 4to (32 x 25.5 cms), [iv], 79pp. One line erratum at foot of last page, a superb copy, stitched as issued, completely uncut, with very large margins; title lightly dust-soiled, a few minor marginal nicks, preserved in modern calf-backed book-form box. Hill (2004), 1162; Ferguson 175; Parsons Collection, 158.

FINE LITHOGRAPHIC VIEWS INCLUDING HONG KONG, MACAO & CANTON

5. BORGET, AUGUSTE. Sketches of China and the Chinese. London, Tilt and Bogue, 1842.

AUD 45,000 [ref: 112117]

Borget's fine lithographic views of China, including five of Hong-Kong, and others relating to Macao and Canton.

The plates are remarkable for the lack of that 'feeling of superiority of the Chinese, so characteristic of accounts from the 1840s. The artist observes with a fresh eye' (Lust). An important and early record of the landscape and people of Hong Kong, Macao, and Canton. Borget, who was a pupil of Jean-Antoine Gudin and a close friend of Honoré de Balzac, journeyed around the world in 1836, travelling through South America and Hawaii before reaching the China coast in August 1838. In the autumn of 1838, fellow artist William Prinsep went sketching with Borget in Macao, remarking that he found the Frenchman's portfolio 'rich with scenes from South America, Sandwich Islands and China, and he was a pleasant fellow into the bargain.'



He continued his circumnavigation in July 1839 with a visit to Manila and then sailed for India via Singapore and the Straits of Malacca, eventually returning to Paris in the summer of 1840.

First London edition; folio; additional pictorial lithograph title dated 1842, 32 tinted lithograph views on 25 sheets by Eugene Ciceri after Borget, list of plates and 11 pages of descriptive letterpress, marginal light spotting, publisher's moiré fine ribbed cloth, rebacked brown morocco, a very good copy. Abbey (Travel), 540; Cordier I, 79-80; Lust 211.



CAPT. COOK'S SECOND VOYAGE

6. [BOULTON, MATTHEW]. The Resolution and Adventure Medal. London, 1772.

AUD 25,000 [ref: 109673]

An excellent example of this scarce medal struck in silver to mark the return of Capt. Cook's ships *HMS Resolution* and *HMS Adventure* from his second voyage to the Pacific.

The second voyage was intended to begin in March 1772 as indicated on the medal, but encountered numerous delays and did not in fact set sail until the 13th July. Cook, promoted to Commander, sailed in the *Resolution* with a complement of 110 men, whilst Tobias Ferneaux commanded the *Adventure* with 80 men. The purpose of the voyage, which was commissioned by the government on behalf of The Royal Society, was to determine the existence of an Antarctic continent, and to explore the high southern latitudes.

While a quantity of mounted bronze and gilt brass 'platina' specimens from a different reverse die were struck for presentation to the indigenous people of the Pacific, these silver examples (of which 106 were struck) were likely intended as contemporary commemoratives of the voyages of exploration.

Silver medal (45mm); obverse showing laureate head of George III right, signed B.F.; the second reverse with short gap between EN in ADVENTURE, showing two ships viewed from astern; good very fine with slight loss to detail of raised surfaces of bust and sterns to reverse, hairline scratches, slight double-striking, pleasantly toned. BHM 165.

7. BOWDEN-SMITH, EDWARD CYRIL. Sketchbook and diary by Edward Cyril Bowden-Smith visiting his uncle the Commander in Chief of the Australia Station. 1896-98.

AUD 2,400 [ref: 117228]

Sketchbook and diary recording a round trip to Adelaide by Edward Cyril Bowden-Smith, which formed the basis of his work *Land Ho: the Last of her Kind*. The *Torrens*, the clipper on which he sailed, is known for having been Conrad's last vessel just a few years prior.

He was nephew to Nathaniel Bowden-Smith Commander in Chief, Australia Station, from 1892-5, who was knighted in the summer of 1897 as part of Queen Victoria's Diamond Jubilee celebration. His wife Emily Cecilia Sandeman married him in 1873; and they lived at Admiralty House in Adelaide.

In total the diary runs to twelve manuscript pages with twenty-six pages of sketches. Most of the diary entries relate to his journey in 1896-7 aboard the *Torrens* on his trip to Adelaide including his stay. The sketches depict Kangaroo island, Cape Willoughby, Cape Jervis, Socotra island, and a scene of kangaroo hunting, along with many ships. Also is a double page recording all the South Atlantic birds he saw.

Bowden-Smith's diary entries detail a departure on October 26th 1896 from Gravesend, with daily observations such as fireworks to celebrate particularly rapid progress and occasional diversions such as 'Had a shot with captain's Winchester rifle.' He also 'passed a dead whale covered with albatross' and on Christmas Day 'our cabin flooded this morning, sea rough', which appears as a sketch of the wave breaking the bows of the ship. Bowden-Smith also notes a 'big fire' on Kangaroo Island. He arrived at the York Hotel in Adelaide on Sunday January 10th 1897. During his stay he drove to the Norton Summit and 'went to the Theatre in the evening' He also visited the 'Zoological Gardens' during which he drew a palm tree.

Landscape 4to (16 x 24); 34 leaves and 2 stubs, containing diary entries and numerous pencil illustrations, several loose postcards dated later between 1907-1912, a few pages smudged; original hessian covered boards with enclosing tie and pencil holder, top edges gilt, upper hinge starting, initials E.C.B.S. 1896 to upper cover, in good condition.

LOVELY PUBLISHER'S BINDING

8. CLARKE, LOUISA LANE. The Common Seaweeds of the British Coast and Channel Islands; with some insight into the microscopic beauties of their structure and fructification. With tinted plates. London and New York, Frederick Warne and Co., [1881].

AUD 700 [ref: 115346]

Likely second edition, a lovely copy in the publisher's pictorial binding that depicts pink seaweed and a beach scene, and with ten delicate aquatints illustrating the contents. *Common Seaweeds* was originally published in 1865, and some online sources describe this as the second edition, published in 1881, but it is unclear where this information originated (possibly a handwritten note in the Hathi Trust copy). Neither Worldcat nor Freeman's *British Natural History Books* list editions published in the 1880s.

Seaweed collecting, alongside other natural history hobbies, was a popular occupation during the Victorian era. Inspired by religious sentimentality and the Romantic Movement's reverence for nature, it was considered a wholesome way for women to engage with the outdoors, and functioned as an accomplishment indicating one's suitability for marriage and family life. Popular guides such as this one proliferated, also offering women a route to authorship and semi-professional scientific standing.

The author of the present volume, Louisa Lane Clarke (1812-1883), was the wife of a country parson and began her career as a travel and guidebook author. But she is better known 'for her later botanical work popularizing microscopy. Her first book of this nature, *The Microscope* (1858) was published in successive editions into the 1880s. Her *The Common Seaweeds of the British Coast and Channel Islands* (1865), published the year after her husband's death, plangently invokes the seaside as a place where "[we are] soothed if by sorrow or illness we have suffered"' (Louisa Lane Clarke, *Women's Travel Writing, 1780-1840: A Bio-Bibliographical Database*, the University of Wolverhampton).

Second edition; aquatint frontispiece and 9 plates, 8-page publisher's ads at rear, bookseller's ticket of M. Smith of Alnwick, corner of frontispiece repaired not affecting the image, light spotting to the edges of the text block; original colour pictorial upper board and spine, the lower board being card printed with an ad, spine rolled, binding a little rubbed, dulled, and bumped, with wear at the corners and ends of the spine, very good condition; 140pp. Cf. Freeman (*British Natural History Books*), 715 (first edition).

TAHITI DEPICTED AS AN EARTHLY PARADISE

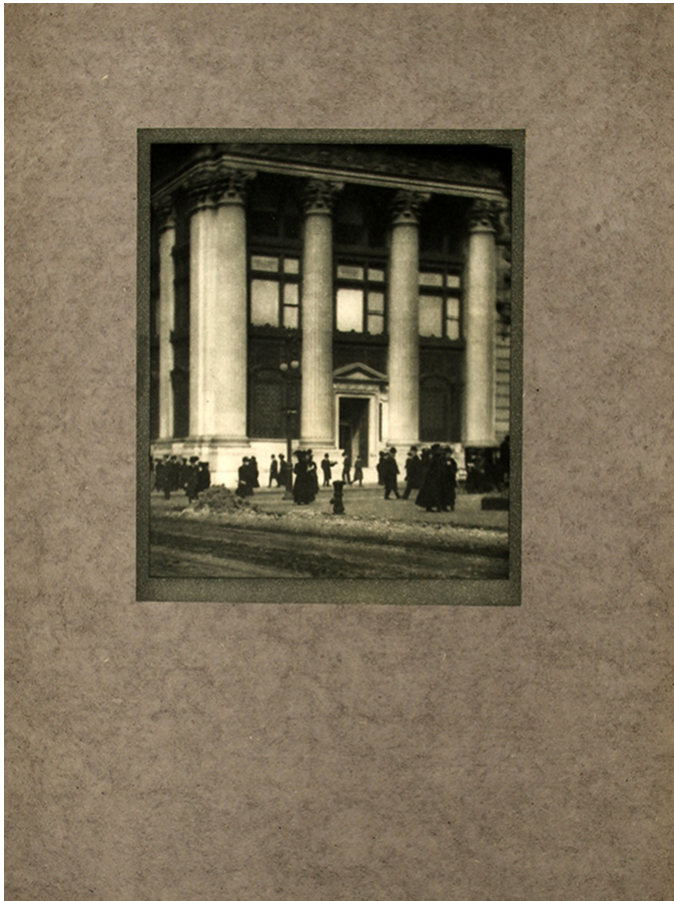
9. [COATES, REV. CHARLES?] Otaheite: a Poem. London, Printed for the author; and sold by C. Bathurst, opposite St. Dunstan's Church, Fleet-Street, 1774.

AUD 18,000 [ref: 98477]

RARE. ESTC lists 12 copies only. Author attribution from old note to title. One of the less common poetic outbursts occasioned by the return of Captain Cook from his First Voyage.

'What worlds discover'd, and what Oceans known:
Now what enchanting Fair, with wanton smiles,
Shone forth the Venus of the Southern Isles:
Now what stern races
they met of savage might,
In Peace their Manners, and their Force in Fight.
Much of their Search through Nature's boundless Reign
The Sons of Science ask, nor ask in vain.
From all the vegetable World unfolds,
All that or Air or deepest Ocean holds,
Their Treasures with collected Spoils are stor'd,
Tribes yet unknown, and wonders unexplor'd'

First edition. 4to, 16 pp., modern blue morocco-backed boards, light spotting, old author attribution and ownership inscriptions to title, a very good example. Holmes, 10.



COMPLETE WITH RARE DUST JACKET

10. COBURN, ALVIN LANGDON. *New York.* With a foreword by H. G. Wells. London and New York, Duckworth & Co and Brentano's, [1910].

AUD 65,000 [ref: 117278]

In 1909 and 1910, Coburn produced two books, London and then New York. While the photographs in London reach back to the nineteenth century and beyond, New York is the more proto-modernist work, with this most modern of twentieth-century cities pushing Coburn towards a more radical way of seeing.

In *Camera Work* 36 (October 1911), Coburn wrote: 'It has been said of me... that I work too quickly, and that I attempt to photograph all New York in a week. Now to me New York is a vision that rises out of the sea as I come up the harbor on my Atlantic liner... I can do only the creative part of photography, the making of the negative, with the fire of enthusiasm burning at the white heat; but the final stage, the print, requires quiet contemplation, time, in fact, for its fullest expression. That is why my best work is from American negatives printed in England... it is only at twilight that the city reveals itself to me in the fullness of its beauty, when the arc lights on the Avenue click into being.'

First edition, folio (407 x 308 mm, 16 x 12¼ in); 20 hand-pulled photogravures printed under Coburn's supervision from plates prepared by him; light foxing to text leaves, grey endpapers, olive morocco-backed grey boards with gilt lettering on upper side, repair to head and foot of spine, publisher's grey printed dust jacket with letterpress titles in dark blue on upper side, three short tears conserved, light offsetting to verso from spine, an excellent copy in the the rare dust-jacket, in a custom drop spine box; 12, [40]pp. *The Photobook: A History I*, p74; *Imagining Paradise* pp226-227; *The Open Book: A History of the Photographic Book from 1878 to the Present* pp52-53.

11. [COOK, CAPT. JAMES]. *The Courage and Perseverance Medal.* London [1780].

AUD 19,000 [ref: 109674]

The *Courage and Perseverance* medal was struck soon after word of Capt. Cook's death reached England, via Büsching's *Wöchentliche Nachrichten* (Berlin, 1780). The news had arrived in Europe via despatches sent by Clerke and King from Kamchatka, and word quickly spread to England of the events at Kealakekua Bay. The medal was produced in this period before the *Resolution* and *Adventure* returned to England in September 1780. This makes the medal one of the earliest artefacts associated with Cook's death. Rare.

Bronze medal (37mm); obverse uniformed bust of Cook three-quarter right, legend 'Capt. James Cook'; reverse inscription in three-lines 'Courage and Perseverance', 'Born 1728 Died 1779' in exergue; small dig to bust forehead, otherwise about extremely fine. BHM 218.



THE KILL'D BY THE INDIANS MEDAL

12. [COOK, CAPT. JAMES]. *Kill'd by the Indians at O'Why'Hee February 14 1779.* London, [1780].

SOLD [ref: 109675]

Struck soon after word of Capt. Cook's death reached England, the 'Kill'd by the Indians' medal was produced before the *Resolution* and *Adventure* returned to England in September 1780. This makes the medal one of the earliest artefacts associated with Cook's death, and one of the rarest. It has been graded R ('of the highest rarity') by *British Historical Medals*, and only four other examples are known to numismatists, including one in the British Museum.

It is interesting to note the attempt at a transliteration of the native word for the Hawaiian Islands, which quickly became Owhyhee, losing the apostrophes.

White metal medal (38.6mm); obverse uniformed bust of Cook three-quarter right, legend 'CAPT. JAMES COOK'; reverse inscription on four lines 'Kill'd by the Indians at O'Why'Hee February 14 1779', two oak branches in exergue; light hairlines, about uncirculated. BHM 219.

FIRST OCTAVO EDITION OF THE THIRD VOYAGE

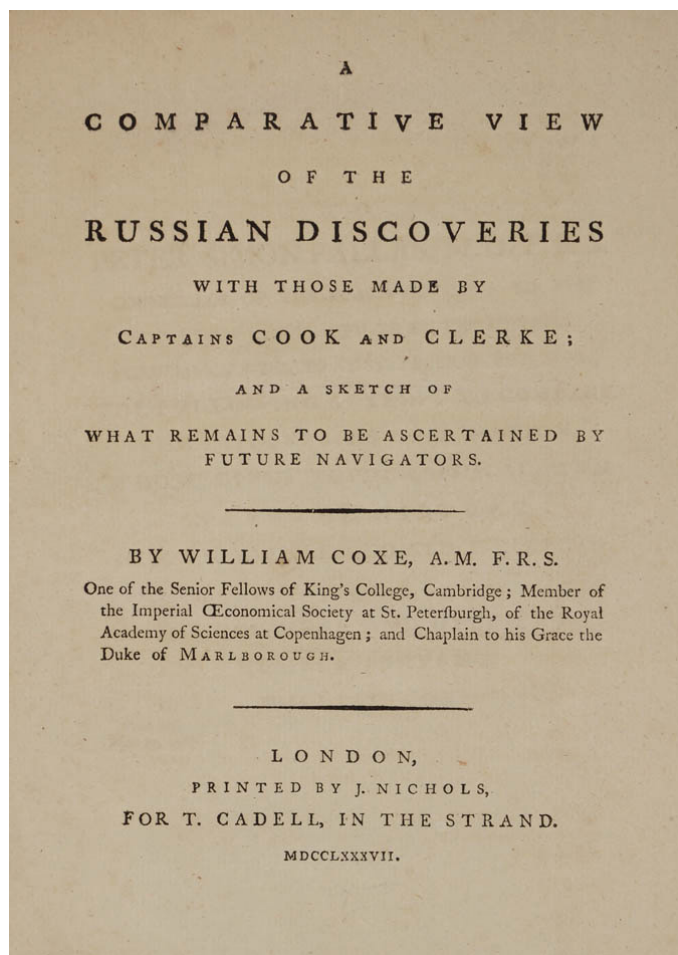
13. COOK, JAMES. *A Voyage to the Pacific Ocean; undertaken by Command of His Majesty, for making Discoveries in the northern Hemisphere: performed under the Direction of Captains Cook, Clerke, and Gore, in the years 1776, 1777, 1778, 1779, and 1780.* London, John Stockdale, Scatcherd and Whitaker, John Fielding, and John Hardy, 1784.

AUD 7,500 [ref: 117296]

THE FIRST OCTAVO EDITION OF COOK'S *THIRD VOYAGE* BOUND IN LOVELY FULL POLISHED CALF. Published the same year as the quarto edition the text is slightly abridged, omitting some technical navigation material, and the plates and maps are re-engraved in smaller format for this edition. Rare to find in this condition.

Cook's third and final voyage was an expedition in search of the Northwest Passage with a remarkable crew including William Bligh, George Vancouver, and James Burney. After calling at Tasmania and New Zealand Cook sailed north, discovering Christmas Island and the Sandwich Islands, later to be named the Hawaiian Islands. Cook charted the American west coast from Northern California through the Bering Strait before being stopped by pack ice at latitude 70° 44'. It was whilst wintering over at Hawaii that he was killed in a fracas with locals over a boat.

First 8vo edition, 4 vols, 8vo (21.5 x 13.5 cm); 49 copper-engraved plates including portrait of Captain James Cook as frontispiece and a folding plate titled 'The Death of Captain James Cook', 2 folding maps, small tear to fold of large map without loss; contemporary full polished calf, contrasting green and red gilt lettering pieces to spines, a touch of bumping to corners, a lovely fine set with the large folding map not always present; xii, 370; xii, 359; xii, 400; xii, 310, [36], [24]pp. Beddie 1545; Forbes 69; Hill 362.



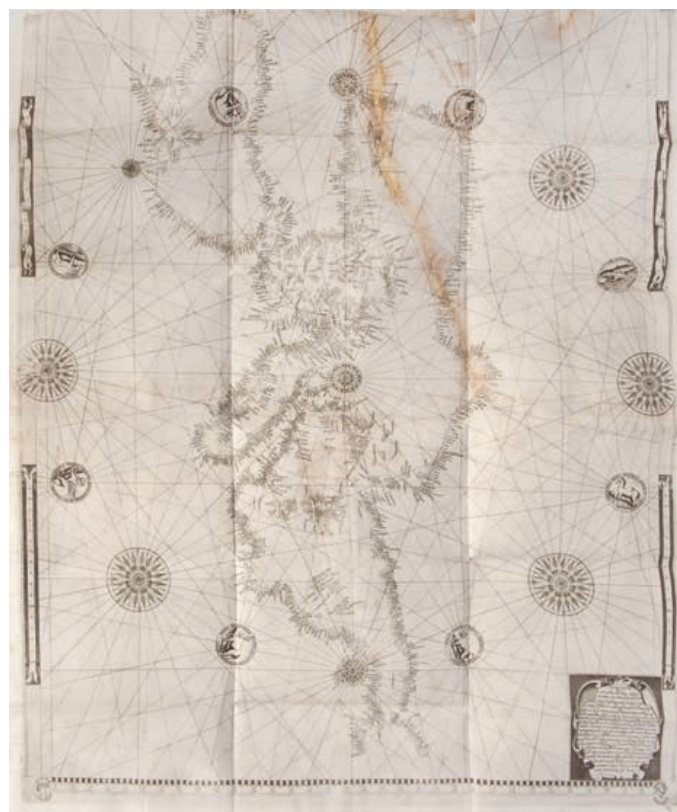
14. COXE, WILLIAM. A Comparative View of the Russian Discoveries with those made by Captain Cook and Clerke. London, Nichols & Cadell, 1787.

AUD 50,000 [ref: 98121]

'EXCEEDINGLY RARE' (Holmes). Issued some seven years after the first edition of the author's *Account of the Russian Discoveries between Asia and America* (London, 1780), this supplement was intended to be bound in at the end of copies of the first edition.

'The author would have arranged, at a more early period, the following *Comparative View*, which seems necessarily connected with his former publication on the Russian Discoveries; if he had not been absent from England when Cook's Voyage first made its appearance; and if continued travels and avocations had not prevented him from consulting those books, charts, and manuscripts, which the examination of so intricate a subject required' (advertisement).

First edition. 4to, [iv], vii-[viii], 9-31, [1, blank]] pp., without the first blank leaf, contemporary-style half calf, red morocco gilt label to spine, marbled boards. Forbes I, 135; Holmes, 64; Hill, 385; Sabin, 17312; Lada-Mocarski, 29; not in Beddie.



WITH THE RARE PORTOLAN CHART

15. CRESCENZI, BARTOLOMEO. Nautica Mediterranea. Rome, Bartolomeo Bonfadini, 1607.

AUD 75,000 [ref: 115678]

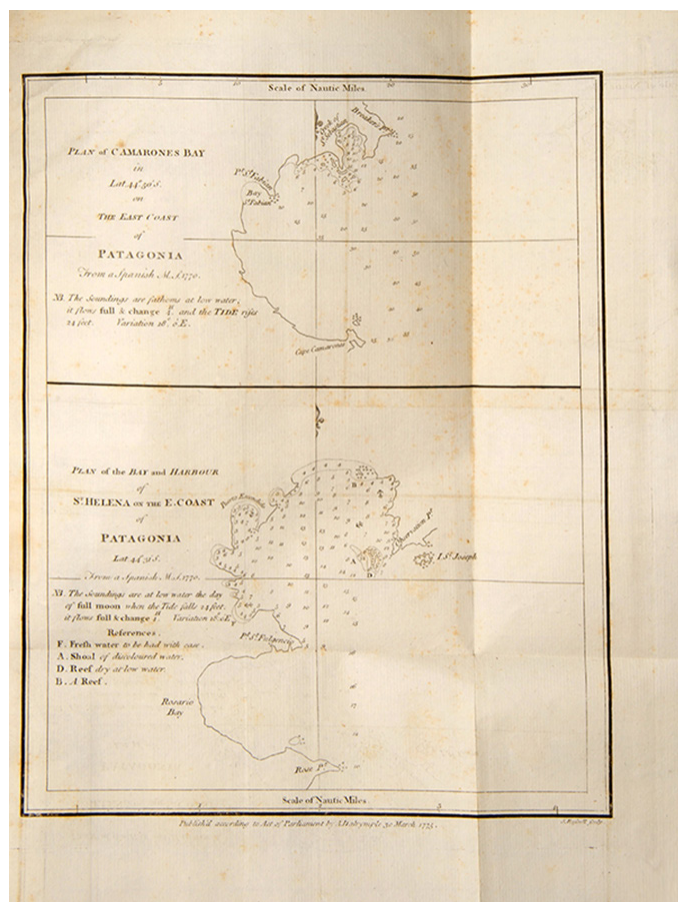
Second edition of this rare maritime classic, one of the first works to attempt the correction of navigational maps to account for magnetic declination. With the rare portolan chart lacking from most copies, including that in the National Archives and both copies in recent auction records (Christie's 2012 and 2016). *Nautica mediterranea* was first published in 1602 and reissued here with only the date on the title page altered, as the colophon bears the original date.

Portolan charts originated in the 13th century as navigational aids for sailors in the Mediterranean, and are characterised by rhumb lines, which radiate in the direction of wind or compass points to aid in laying courses between different places on the chart. Crescenzi states in this publication that, 'he has personally experienced the errors in traditional charts [caused by magnetic declination across the Mediterranean] thanks to his period as a hydrographer on the galleys of the Papal fleet (from 1588 to 1593) and other voyages made as a passenger and observer in the period 1594-95.

Crescenzo argues that magnetic declination was zero in the Azores and rose gradually and uniformly from Gibraltar to the eastern Mediterranean... He propose to correct this by rotating the axis eight degrees clockwise around the Azores as fixed center... The work is accompanied by a printed nautical chart, which dates from 1596 but is the result of the application of the theories subsequently outlined in detail within the 1602 publication itself' (Astengo, 'The Renaissance Chart Tradition in the Mediterranean', *The History of Cartography*, volume 3, pp. 196-197).

In addition to mapping, the text covers numerous other maritime matters, including the construction of galleys and nautical warfare, and includes two functioning volvelles.

Second edition; 2 parts in 1 volume, 4to (248 x 177 mm); folding portolan map, 2 volvelles, 3 engraved folding plates, engravings, woodcuts, and letterpress tables throughout the text, headpieces and decorative initials, portolan chart and final gathering of the second part mounted on a stub but with old dampstain matching the rest of the text and rear endpapers, repaired tear across a third of the portolan chart with some loss filled in, and a few other small repairs and closed tears and some spotting, Nn4 torn with loss in the lower margin not affecting the text, small worming spots in the margin from Dd2 through Ggg sometimes slightly affecting the marginal notes, Y3 and Y4 misbound after X4, spotting and dampstain; contemporary limp vellum, title in manuscript to spine, vellum worn, creased, and darkened, particularly at the spine and edges, and with some small areas of loss, marks, and spots, very good condition; 534 & 63pp.



WITH EXTRA JEFFERYS CHART

16. DALRYMPLE, ALEXANDER. *A Collection of Voyages chiefly in the Southern Atlantick Ocean.* Published from original M.S.S. London, printed for the Author, sold by J. Nourse, Bookseller in Ordinary to His Majesty [and others], 1775.

AUD 28,000 [ref: 98336]

The extra chart, by Jefferys, is: *A Chart of the Ocean between South America & Africa. With the Tracks of Dr Edmund Halley in 1700 and Monfr. Lozier Bouvet in 1738.* Halley and Bouvet outlined tracks in the South Pacific outlining a possible Southern Continent, the potential presence of which greatly concerned Dalrymple.

The volume contains in its preface Dalrymple's appeal to Lord North to allow him official approval to make a voyage of discovery in the South Atlantic to investigate the reports of Halley, Bouvet, La Roche, and Leon, and to search for and establish a colony at Halley's Cape Circumcision. There is a most interesting section which contains a surprisingly modern constitution for the new colony: 1. '...there shall be a Tax of Batchelors or Maidens possessing lands and houses... which shall go the maintenance of orphans...'; 2. 'No coin but Copper Money as in China and accounts kept in decimals'; 3. 'Women are not debarred from public office, but may enjoy their rights in the public assembly on the same footing as men'; 4. 'No Person shall exercise the Profession of Law, by counsel or otherwise, for hire or fee, on penalty of forfeiture of all his property and perpetual imprisonment'; 5. 'No person to be imprisoned for debt, or for any offence, but such as make their being left at liberty dangerous to society'. Dalrymple had intended to expand the work further, but decided to collect such articles as he had assembled on the subject, for he was about to set sail for India. The various accounts contained within the book are printed in different places (for example, the *Extrait du Voyage* is obviously of French origin, while Dalrymple's brother, James, saw the Lyon journal through the press in Scotland).

Provenance: Frederick E. Ellis (bookplate to front pastedown); contemporary(?) ms. description of the contents in French on blank verso of half-title.

First (only) edition, 4to, [iv], 20, [ii], 22, 88, 16, 16, 14pp., half-title, contents leaf, 3 engraved maps, 2 folding, EXTRA-ILLUSTRATED with a large folding chart of the Atlantic on thicker paper, contemporary sprinkled calf gilt, red morocco label, half-title browned, joints rubbed, small split to upper join professionally repaired, some browning towards the end, 2 leaves (in the *Extrait*) with paper repairs to lower margin not affecting text, a very good copy. Cook A45; Sabin I8336.



THE FINEST COLOUR PLATE BOOK ON GREECE & TURKEY

17. DUPRE, LOUIS. *Voyage à Athènes et à Constantinople, ou collection de portraits, vues et costumes Grecs et Ottomans.* Paris, Imprimerie de Dondey-Dupré, 1825.

AUD 150,000 [ref: 98719]

FIRST EDITION OF THE FINEST COLOUR PLATE BOOK EVER PRODUCED ON GREECE AND TURKEY.

Born in Versailles in 1789, little is known about Dupré's family or childhood. However, he had a powerful patron in Count Clément de Ris, thanks to whom he was able to study at the school of the renowned painter Jacques-Louis David, an apprenticeship that had a decisive impact on his personality as well as his art. In 1811, Cardinal Joseph Fesch, Bishop of Lyon, connoisseur and statesman, sent Dupré to Kassel, where he was named court painter to the king of Westphalia, Jérôme Bonaparte, who also facilitated Dupré's journey to Rome to study, in 1813.

In Italy, Dupré travelled, studied and drew antiquities, in particular vases, while developing his skills in landscape and portrait painting. He became acquainted with artists such as the sculptor David d'Angers, the painter J.A.D. Ingres, the composer J. Rossini and the architect C.R. Cockerell. He met three British art lovers, Hyett, Hay and Vivian, who suggested that he accompany them on their journey to Greece, in February 1819.

This journey, which lasted until April 1820, completely met Dupré's expectations. He saw the ideal world of ancient Greece reveal itself before his eyes, the scope of his subjects became broader and his art was animated by a fresh élan. The party of four travelled to Corfu, Epirus, Thessaly, Central Greece, Attica, and the Saronic islands. Dupré himself continued on to Constantinople and Bucharest, invited by Michael Soutsos (1784-1864), great dragoman of the Sublime Porte and prince of Moldavia.

Polite, sociable, energetic, forthright, courageous and honest, with a love of freedom and homeland, Dupré was well-liked by the Greeks. In 1825, after his return home, he published his travel album with forty lithographs in colour, made by the best lithographers in France, and from 1827 he exhibited his Greek-themed paintings in the yearly Paris Salon.

'Man, nature, religious sentiment, the reminiscence of antiquity and the charm of the East are Dupré's favourite subjects. However, the journey to Greece was a landmark in the evolution of his thematic repertoire. Although nature has the power to give new wings to memory and imagination, Dupré gave priority to portraits and costumes. He depicts human types with precision, devoid of passion, exempt of exoticism, he makes an appraisal of countenance, posture and dress, while each detail refers the viewer to the whole and vice versa. In all of Dupré's works there is a clarity of subject, while the ethos of the representation is enhanced in a balanced composition. His fluid, flexible lines achieve a harmonious union of drawing and colour. He succeeds in highlighting the cultural differences between East and West' (Ioli Vingopoulou, Aikaterini Laskaridis Foundation).

First edition, folio (59.2 x 43.8 cm), engraved title page, dedication, 52 pp., 12 engraved vignettes in text, 40 fine hand-coloured lithographs by Lemercier after Dupré, all plates titled and numbered, and blind-stamped with the artist's monogram encircled; complete with the Turkish Firman, text leaves a bit spotted, small marginal repair to lower blank margin plate 1, last plate a little toned with small marginal repairs to verso, all tissue guards taped to verso of preceding plate, contemporary Greek red half morocco gilt by Lardi of Athens with his ticket, neatly rebacked, corners renewed, covers a little spotted. Atabey 381; Blackmer 517; Colas 916; Koç II, 243; Lipperheide 1434.



18. FESSENKOV, VASILY GRIGOREVICH; ROZHKOVSKY, DMITRY ALEXANDROVICH. *Atlas gazovo-pylevykh tumannostei [Atlas of Gaseous Dust Nebulae].* Almaty, Astrophysical Institute, Academic of Sciences of the Kazakh, SSR, 1953.

AUD 25,000 [ref: 115106]

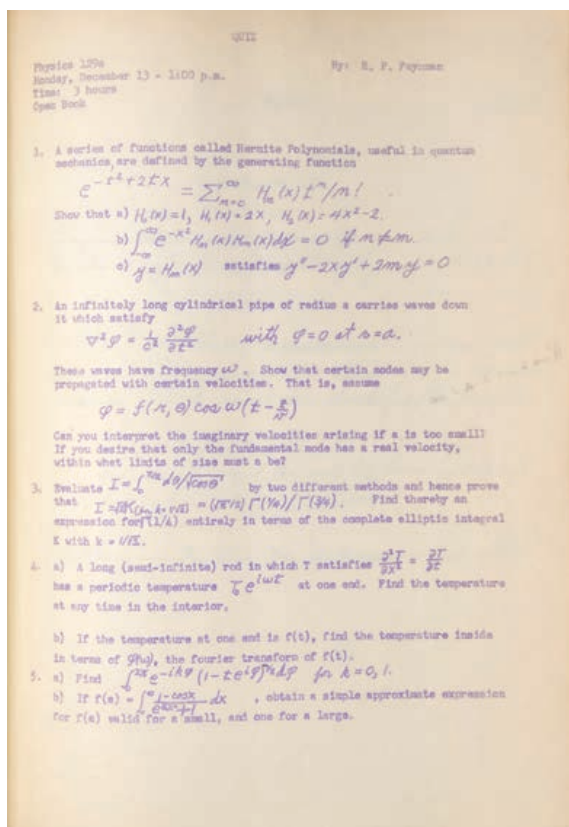
INCREDIBLY SCARCE AND IMPRESSIVE ALBUM WITH ORIGINAL PHOTOGRAPHS.

First and only edition of this large atlas volume of original photographs with accompanying text compiled by V. G. Fesenkov and D.A. Rozhkovsky who pioneered studying the gaseous nebulae. These are the leading Soviet astrophysicists of their time who were the first to make a photographic 'Atlas of Gas and Dust Nebulae' in trying to understand the 'evolution of structure of nebulae, turbulent phenomena in interstellar clouds and in the vicinity of hot stars.'

In 1950, academician V. G. Fesenkov and D.A. Rozhkovsky began a detailed study of gas-dust galactic nebulae. A large collection of original photographs of them, over 700 negatives, made it possible to prepare and publish in 1953, for the first time in the USSR, the Atlas of Gas and Dust Nebulae, in which reproductions of several dozen nebulae and their individual details were presented. The purpose of this work was to study the evolution and structure of nebulae, turbulent phenomena in interstellar clouds and in the vicinity of hot stars. High-quality photographs of the atlas clearly illustrated a peculiar panorama of the fine structure of objects formed by the radiation of ionised gas and made it possible to reveal dust scattering the light of stars. The atlas contained new, very useful information and stimulated the interest of astronomers in observing nebulae. A detailed study of a large observational material allowed D.A. Rozhkovsky to discover about 30 new diffuse nebulae.

Provenance: Hale Library of the Carnegie Institute (deaccessioned).

First (only) edition, square 4to (30 x 26.5 cm); 59 original mounted photographs, with text referencing each photograph and additional text material, leaves a little warped; a touch of wear, some soiling to fore-edge, embossed stamp of Carnegie Institution; original gilt-stamped maroon cloth, minor wear to spine, a very good copy.



LEARNING FROM THE GREAT EXPLAINER

19. [FEYNMAN, RICHARD]; NEWBURN, RAY L. Manuscript lecture notes for Physics 129, Advanced Mathematical Physics. Pasadena, CA, Caltech, 1954-1955.

AUD35,000 [ref: 114794]

A rare, complete set of lecture notes made by prominent NASA scientist Ray L. Newburn (born 1933) when he was a student in Richard Feynman's advanced mathematical physics course at Caltech, only a few years after Feynman had joined the faculty and long before he was a celebrity.

While sets of formal mimeographed lecture notes from Feynman classes occasionally appear on the market (usually his 1951 course *High Energy Phenomena and Meson Theories*) manuscript notes made in real time during classes are much rarer, and we have only encountered one other example in the last fifteen years. The present set is comprehensive, neat, and very readable, and there is a delightful immediacy about Newburn's prose reactions to various topics. Also included are his returned homework and tests, graded and often snarkily annotated in red pencil by the TA. These notes offer a unique opportunity to study Feynman's teaching methods and the student response to them, as well as the wider history of high-level physics education in America.

Following the conclusion of the Manhattan Project in 1945, Feynman worked as a professor at Cornell but quickly became restless, unsatisfied with the school's scientific culture and overshadowed by Hans Bethe. So in 1949 he readily accepted a position offered by Robert Bacher, Caltech's new head of physics. Feynman would spend the rest of his career there, and the university became intimately tied to his growing legend. It was at Caltech that he presented the revolutionary *Lectures in Physics*, published in 1964. That series completely reinvented the way that physics was taught to undergraduates, incorporating the cutting-edge science that Feynman had participated in, and it would therefore be worthwhile to investigate differences between material presented in both the *Lectures* and the present course notes.

Ray L. Newburn earned his bachelor's and master's degrees in astronomy at Caltech in 1953 and 1954 and completed his PhD work in 1956. He then joined NASA's Jet Propulsion Laboratory 'for the summer' and stayed for the rest of his career, retiring in 1999 but maintaining his connections to the laboratory as a contractor. 'In his long tenure with JPL, he participated in the development of plans for lunar and planetary exploration', including the Mariner 2 and Cassini missions (STARDUST biography). Much of Newburn's career was focused on comets, including the Giotto and Vega missions to Halley's comet, and he was the Chief Environmental Modeler and head of the imaging team for the STARDUST mission, which was the first to return samples from a comet, and also the first to return samples of any kind from beyond the Moon's orbit. He was awarded the NASA Exceptional Service Medal and has an asteroid named in his honour.

Manuscript lecture notes and coursework, approximately 300 leaves, text on both sides, occasional mimeographed course material, contents faintly toned and a little rubbed along the edges; bound in contemporary brown pressboard binder with the compiler's title and ownership inscription on the upper cover, cover and first leaf of text professionally conserved and reattached to the text block by Bainbridge Conservation, corners of binder a little creased, very good condition.



20. FORSHAW, JOSEPH M.; KNIGHT, FRANK (ILLUSTRATOR). [Original Artwork & Manuscript Notes]. *Parrots of the World. An Identification Guide*. Sydney, [c. 2006].

AUD90,000 [ref: 111292]

The original artwork and manuscript notes from the 2006 edition of Joseph Forshaw's *Parrots of the World*, comprising 123 watercolours by the ornithological illustrator Frank Knight, numerous original pencil drawings, manuscript annotations and corrections, drafts of the printed text to accompany the plates, and email correspondence relating to the editorial process. The collection is housed in five custom-made boxes by Newbold and Collins of Sydney.

Australian-born Frank Knight (b. 1941) is one of the leading ornithological illustrators of our time. As well as the present work he also illustrated a field guide to the birds of Australia.

5 vols; folio; 123 original watercolour illustrations, 3 plates of transparencies, original pencil drawings and tracings, numerous further illustrations with copious manuscript notes and corrections, printed drafts of text, email correspondence; 6 custom-made green pictorial cloth clamshell cases, gilt parrot design to upper covers, the vols containing the watercolours backed in green morocco, title-pieces to spines, some minor spotting to a few plates, otherwise fine.

THE NATURALIST OF COOK'S SECOND VOYAGE

21. FORSTER, JOHANN REINHOLD. Observations made during a Voyage round the World, on physical geography, natural history and ethic philosophy. London, G. Robinson, 1778.

AUD 11,500 [ref: 111706]

FORSTER'S SCARCE ACCOUNT OF COOK'S SECOND VOYAGE.

Forster sailed as naturalist on board HMS Resolution and his Observations were originally intended to accompany the official account of Cook's second voyage. The account of the voyage itself is therefore short, and the majority of the text relates to the scientific work of the voyage, including the comparative ethnographic observations and findings that Forster made in the South Seas. As part of his ethnographic studies he made detailed notes of the 'human species' giving information on the food, cannibalism, populations, status of women, customs, languages, mythology as well as recording the health and diseases of the islands. The final section 'presents a detailed evaluation of steps taken for the preservation of health on the voyage, notably the suggestions of James Lind on the treatment of scurvy' (Hill). The rare 'Chart Representing the Isles of the South Seas' found here but not present in all copies is based on a sketch drawn for Capt. Cook by Tupaia, a Tahitian priest and navigator.

Provenance: Milton, Peterborough (book label), historical home of the Fitzwilliam family; Steve Fossett (bookplate).

First edition. 4to, [ii], iv, iv, 9-16, 9-650 (errata to verso), [ii subscribers' list] pp., folding engraved chart, large folding letterpress comparative table of South Sea languages, contemporary sprinkled calf, double gilt rule border to boards, neatly rebacked, black morocco label, yellow edges, a very good clean copy. Hill 628; Beddie 1262; Kroepelien 456; Hocken, p.18; Sabin 25140; Rosove 140.

RARE ALBUM WITH 33 ART DECO COSTUME DESIGNS

22. GLADKY, SERGE (HLADKY, SERHII); SALMON, ANDRÉ. Synthèse du costume théâtral. Trente planches en couleurs. Paris, Le Théâtre national [mondial?], 1927.

AUD 19,000 [ref: 116866]

Rare album of striking colourful designs by the Cubist and Art Deco Ukrainian artist, Serge Gladky, in the original wrappers. We could trace only one copy in public institutions, at the Toledo Lucas County Public Library (US, Ohio) and none in Russia.

Serge Gladky's biography is rather vague. Born in the 1880s in Poltava region in Ukraine, he studied in St Petersburg and in 1924-26, published the magazine 'Umeni Slovanu' ['Slavic Art'] based in Czechoslovakia.



Since 1924, he lived in France where he started an 'art and advertising decorating business' (Ermolaeva). During or just before the World War II, he returned to Ukraine and since then his fate is generally unknown. According to Ermolaeva, he was sent to the Gulag in 1945 for 'anti-Soviet activities' and died in the far north in 1952.

Gladky published his works using the pochoir (stencil) technique popular in France at the time, employing ornamental and geometric patterns often inspired by nature and animals. Such colourful pochoirs had to be printed in a limited number of copies in order to maintain the brightness of colour. The present edition, for instance, had only 170 copies (the present one is no. 11) with 30 full-page dynamic designs by the artist, taken from theatre and dance – at a time when the Ballets Russes was an established and recognised innovation force.

The album's preface is by the poet, novelist and art critic André Salmon (1881-1969) who, together with his close friends Pablo Picasso and Guillaume Apollinaire, was one of the early proponents of Cubism. Salmon calls Gladky's plates 'inventions merveilles, miraculeuses', praising the artist's ability to capture the essence of Russian culture through geometric forms: 'Oh! je sais; la révolution cubiste de 1906 a facilité la tâche de M. Serge Gladky. Sachant de ce cubisme tout ce qu'on peut en connaître, j'admire d'autant plus l'artiste russe d'en avoir su recevoir tout ce qui lui permet de recréer, dans le temps et l'espace, dans l'heure et dans l'éternel, sa lointaine patrie, composant des costumes qui sont autant d'absolus décoratifs'.

First edition, ONE OF 170 NUMBERED COPIES; 4to (33.5 x 25.5 cm); 33 pochoir plates (including frontispiece), some with gold or silver, on laid paper, some light foxing to a few plates; original colour wrappers, very minor staining to wrappers, otherwise a very good copy.

INCLUDES SOME OF GOULD'S MOST SPECTACULAR PLATES

23. GOULD, JOHN; SHARPE, RICHARD BOWDER. The Birds of New Guinea, and the adjacent Papuan Islands, including many new species recently discovered in Australia. London, Taylor and Francis for Henry Sotheran & Co., 1875-1888.

AUD 330,000 [ref: 114427]

A fine copy of Gould's last major work. Gould died on February 3rd. 1881, shortly after the publication of the 12th fascicule. The remaining 13 parts were edited or written by Sharpe and illustrated by Hart. The work includes some of Gould's most spectacular plates, notably amongst those representing parrots, the birds-of-paradise, perroquets, kingfishers, and pittas.



The work is often considered as a companion to *The Birds of Australia*. Sharpe's own *Monograph of the Paradisidae, or Birds of Paradise* (1891-1898) continued the work and made use of some of the same plates.

Five volumes, large folio (550 x 370mm), with 320 fine hand-coloured lithographic plates by Gould and Hart, printed by Walter or the Mintern Brothers; full Contemporary Green Morocco Gilt, elaborate Greek key borders on all covers, spines with gilt designs in compartments, a fine set.

EARLY REFERENCE TO HUMAN CLONING

24. [HALDANE, J.B.S.] WOLSTENHOLME, GORDON (EDITOR). *Man and His Future*. A Ciba Foundation volume. With 8 illustrations. London, J. & A. Churchill Ltd., 1963.

AUD 5,000 [ref: 115071]

First edition, first impression of an early reference to human cloning as a scientific possibility, in the final paper, 'Biological Possibilities for the Human Species in the Next Ten Thousand Years' by J.B.S. Haldane (p. 337-361). An attractive copy and uncommon, particularly in the dust jacket.

The papers collected in this volume were all presented at a London conference on the future of human biology hosted by the Ciba Foundation. In addition to Haldane, the contributors include evolutionary biologist Julian Huxley; Gregory Pincus, one of the developers of the birth control pill, who writes here on reproductive control in mammals; and Hermann J. Muller, who was awarded the Nobel Prize for his discovery that x-rays cause genetic mutations. Given the eugenicist leanings of Huxley and others involved, it is unsurprising that the contents are focused on population control and the 'improvement' of human genetics,

as is Haldane's paper. He references cloning as part of a wide-ranging overview of the future of human biology and argues that cloning 'persons of attested ability' has the potential to 'raise the possibilities of human achievement dramatically', and that 'everyone selected for this purpose will presumably exceed the median considerably in some respect' (p. 352).

First edition, first impression; 8vo; illustrations within the text, contents fresh; original orange cloth, titles to spine and upper board in gilt on black ground, spine rolled, a few tiny rubbed spots to the cloth, a very good copy in the price-clipped jacket that is a little rubbed with some short splits and nicks and partial toning of the lower panel; 410pp.

'YOU MUSTN'T JUDGE AUSTRALIA BY THE AUSTRALIANS'

25. HUMPHRIES, BARRY. Collection of 27 items relating to Barry Humphries and Dame Edna Everage. 1965-1992.

AUD 7,500 [ref: 112519]

[22 VOLS, COMPRISING:]

[As Barry Humphries:]

HUMPHRIES, Barry. *Bizarre*. London, Elek Books Ltd, 1965. First edition in dustjacket.

HUMPHRIES, Barry. *Bizarre*. New York, Bell Publishing Company, 1965. First US edition in dustjacket.

HUMPHRIES, Barry; GARLAND, Nicholas (illustrator). *The Wonderful World of Barry McKenzie*. Melbourne, Sun Books, 1968. First edition, inscribed by the author to Hilary Gerrard on the title page: 'By Barry Humphries for Hilary.'

HUMPHRIES, Barry. *The Barry Humphries Book of Innocent Austral Verse*. Melbourne, Sun Books, 1968. First paperback edition, inscribed by the author to Hilary Gerrard on the title page: 'For Hilary Best Wishes Barry Humphries.'

BEST, Peter & HUMPHRIES, Barry. *The Adventures of Barry McKenzie. Australia & New Zealand*, Albert Publications, 1972. Musical score, signed by Barry Humphries on the front cover.

HUMPHRIES, Barry & BERESFORD, Bruce. *Barry McKenzie Holds his Own: An original photoplay*. Melbourne, Sun Books, 1974. First edition.

HUMPHRIES, Barry. *At Least You Can Say You've Seen It*. Assisted by Dame Edna Everage (Housewife Superstar). Melbourne, [Comedy Theatre, 1974]. Theatre programme.

HUMPHRIES, Barry. *At Least You Can Say You've Seen It*. Assisted by Dame Edna Everage (Housewife Superstar). Melbourne, [Her Majesty's Theatre, 1974]. Theatre programme.

HUMPHRIES, Barry; GARLAND, Nicholas (illustrator). *Bazza Comes into his Own*. Melbourne, Sun Books, 1979. First edition, inscribed by the author to Hilary Gerrard on the title page: 'For Hilary With Best Wishes, Barry Humphries.'

HUMPHRIES, Barry. *A Nice Night's Entertainment*. Sydney, Currency Press, 1981. First edition.

HUMPHRIES, Barry. *An Evening's Intercourse*. Melbourne, [Her Majesty's Theatre, 1981]. Theatre programme with signed ticket stub. Inscribed by Barry Humphries to Hilary Gerrard on the front cover: 'For Hilary with best wishes Barry Humphries.'

HUMPHRIES, Barry. *An Evening's Intercourse*. Melbourne, [Her Majesty's Theatre, 1981]. Theatre programme.

HUMPHRIES, Barry. *Song of Australia*. [Melbourne, Melbourne Concert Hall, 1983]. Theatre programme.

HUMPHRIES, Barry. *Tears Before Bedtime*. Prahran, Pan Enterprises, 1985. Theatre programme.

HUMPHRIES, Barry. *Shades of Sandy Stone*. Edinburgh, The Tragara Press, 1989. First edition, number 11 of 30 copies on Velin Arches, signed by the author; from a total edition of 130.

HUMPHRIES, Barry. *Neglected Poems and other Creatures*. North Ryde, Angus & Robertson, 1991. First edition in dustjacket, with compliment slip from the publishers.

HUMPHRIES, Barry. *More Please*. London, Viking, 1992. First edition in dustjacket, signed by the author.

HUMPHRIES, Barry. *A Load of Olde Stuffe*. South Yara, Playbox Theatre, [n.d.]. Theatre programme, inscribed by the author in red ink: 'Best Wishes Ben Barry Humphries x'.

HUMPHRIES, Barry. *A Load of Olde Stuffe*. South Yara, Playbox Theatre, [n.d.]. Theatre programme.

[As Dame Edna:]

[THE EDNA CLUB GREETINGS CARD]. 1981. 10-line poem printed in pink. Signed 'Love from Edna' in silver ink on front.

[THE EDNA CLUB GREETINGS CARD]. 1981. 10-line poem printed in pink.

EVERAGE, Dame Edna. *My Gorgeous Life*. South Melbourne, The Macmillan Company, 1989. First edition in dustjacket, inscribed by the author to Hilary Gerrard on the title page: 'For Darling Hilary Love From Dame Edna x'.

[4 RECORDS, COMPRISING:]

HUMPHRIES, Barry. *Savoury Dip*. Parlophone, 1971. Inscribed by Barry Humphries to Hilary Gerrard: 'For Hilary, Best Wishes Barry Humphries'.

PATTERSON, Dr. Sir Leslie Colin. *12 Inches of Les*. Towerbell Records, 1985. Inscribed by Barry Humphries to Hilary Gerrard: 'For Hilary Best Wishes Always Barry Humphries'.

PATTERSON, Sir Les. *G'day*. Castle Music, 1987. Inscribed by Barry Humphries to Hilary Gerrard: 'For Hilary Best Wishes Barry Humphries'.

[PATTERSON, Les]; FINN, Tim (composer). *You Saved The World*. WEA Records Pty. Limited. 1987.

[TOGETHER WITH:]

[HUMPHRIES, Barry & PATTERSON, Dr. Sir Leslie Colin]. *Tycoons*. Sydney, 1991.

3pp autograph manuscript of the poem 'Tycoons' by Barry Humphries, together with 3pp fax of the same corrected and signed in black ink by Barry Humphries. Fax addressed to Tom Thompson and Louise Thurtell at the publishers Angus and Robertson, who published 'Neglected Poems and other Creatures' (see above), in which the poem appears. With cover sheet on Les Patterson headed paper, signed by both Barry Humphries and Les Patterson.

26 items, comprising 22 vols, 4 records, and 3pp autograph manuscript for 'Tycoons' with 3pp fax of the same; 4 vols signed by the author, 6 vols and 3 records inscribed by the author, 'Tycoons' manuscript signed by Les Patterson and Barry Humphries, fax with corrections in black ink, signed by Barry Humphries; dustjackets of a few vols slightly rubbed, but a very good set overall.



26. KNIGHT, FRANK (ILLUSTRATOR). [Original Artwork]. Vanished and Vanishing Parrots. 2007-2011.

AUD75,000 [ref: 111476]

A fine set of 37 original watercolours by Frank Knight for Joseph Forshaw's 2011 work, *Vanished and Vanishing Parrots*.

The plates depict: Carolina Parakeet (cover design), Kakapo, Norfolk Island Kaka, Yellow-crested Cockatoo, Red-vented Corella, Philippine and Flores Hanging Parrots, Red and Blue Lory, Ultramarine and Blue Lorys, Kuhl's and Stephen's Lorys, Blue-fronted and Diademed Lorikeets, Red-throated Lorikeet, Coxen's Gif Parrot, Golden-shouldered Parrot, Paradise Parrot, Orange-bellied Parrot, Night Parrot, Norfolk Island and Lord Howe Island Parakeets, Macquarie Island Parakeet, Chatham Islands and Orange-fronted Parakeets, Black-fronted and Raiatea Island Parakeets, Horned and Ouvea Island Parakeets, Mascarene Parrot, Mauritius Parrot, Newton's Parakeet, Seychelles Parakeet, Lear's Macaw, Glaucus Macaw, Spix's Macaw, Blue-throated Macaw, Cuban Macaw, Carolina Parakeet, Yellow-eared Conure, Golden Conure, Rusty-faced and Indigo-winged Parrots, Grey-breasted, Maroon-faced and Sinu Conures, El Oro and Santa Maria Conures, and the Puerto Rican Amazon.

Australian-born Frank Knight (b. 1941) is one of the leading ornithological illustrators of our time. As well as the present work he also illustrated a field guide to the birds of Australia.

37 original watercolours (sheet size: 62 x 45) unmounted on Arches paper, all but the cover design signed and dated within the image, tissue-guards, descriptive letterpress tipped to verso of sheets, loose letterpress description; loose in 2 green cloth solander boxes, red morocco labels to upper covers, occasional residue to margins, otherwise fine.

27. LEGGE, WILLIAM VINCENT. A History of the Birds of Ceylon. London, published by the Author, 1878-1880.

AUD 13,000 [ref: 111268]

First Edition of Legge's important monograph on the 371 birds of Ceylon. Colonel Legge was born in Tasmania, was educated in England and served with the Royal Artillery in Ceylon. He was one of the founders and first President of the Australasian (later Royal) Ornithologists' Union.

First edition; 4to, 33 hand-coloured lithographed plates by J.G. Keulemans, printed by Hanhart, coloured map of Ceylon, diagrammatic plate of avian physiognomy, chromolithograph plate of eggs, early blue morocco gilt, edges speckled, pp 1009-1020 with a little insect damage to blank lower margin, pp. 481 -488 with short tear in gutter, p. 480 with short tear just touching text, a good copy. Anker 284; Fine Bird Books 89; Nissen IVB, 539; Nissen SVB, 294; Whittell 421-23; Wood 430; Zimmer 382-83; Trinity College 145; Yale Library 167.

SAMMELBAND OF 8 SCARCE ORNITHOLOGICAL OFFPRINTS

28. LEITH, T. AUGUSTUS FORBES. The Parrot Family and Parrots of Victoria. [BOUND WITH] seven other ornithological offprints. Melbourne, published by the author, 1883.

RESERVED [ref: 111386]

A sammelband of eight scarce ornithological offprints from the library of Thomas Littleton Powys, 4th Baron Lilford (1833-1896), a fellow of the Zoological and Linnean societies, and President of the British Ornithologists' Union.

The collection includes an association copy of Forbes Leith's (b.1835) rare work on *The Parrot Family and Parrots of Victoria*, inscribed 'To the Right Hon. the Lord Lilford F.L.S. F.Z.S. etc. etc. Northamptonshire, England, with the Author's compliments', with a further manuscript note to the title recording that the article was 'Read Before the Field Naturalists Club of Victoria By [T. Augustus Forbes Leith (typescript)] Vice President'. One of a very few extant copies originally published in the *Southern Science Record*, with OCLC recording just two examples in institutional collections worldwide, at the national libraries of Australia and New Zealand.

The remaining seven works comprise Andrew Anderson's illustrated observations *On a new Species of India Prinia*, reprinted from the proceedings of the Zoological Society, and inscribed in pen to 'R. Hon. Lord Lilford from W.M. Crowfoot by request of Mr A. Anderson', John Littleboy's *Notes on Birds Observed in Hertfordshire During the Year 1881*, three extracts by the Austrian ornithologist Eduard Seidensacher on the birds of Croatia and the town of Cilli in Styria, Austria, the latter illustrated and inscribed by the author to 'Lorde Lilford', an inscribed copy of Henry Stevenson's offprint *On the Occurrence of the Dusky Petrel or Shearwater* 'With the author's kind regards', and Young's *Observations on the Habits of the Bearded Tit (Panurus Biarmicus) in Confinement*, reprinted from the Transactions of the Norfolk and Norwich Naturalists' Society.

Provenance: Thomas Littleton Powys, 4th Baron Lilford (ownership & presentation inscriptions).

8 works bound in one; 8vo (22 x 14.5 cm); bookplate to front pastedown, minor spotting throughout; contemporary half brown morocco, marbled boards, spine lettered in gilt, corners slightly rubbed, otherwise very good. [FORBES LEITH] first edition, MS presentation inscription in pen to front free endpaper, original pink typographic wrapper bound-in, 16pp; [ANDERSON] 1 chromolithographed plate, MS ownership inscription

in pen to original blue wrapper bound-in, 2pp; [LITTLEBOY] 83-91, [1] pp; [SEIDENSACHER CROATIEN] text in German, 12pp; [SEIDENSACHER VOGELWELT] text in German, 8pp; [SEIDENSACHER CILLI] text in German, 1 chromolithographed plate, original brown wrappers, MS presentation inscription in pen to upper wrapper recto, MS notes in pen to lower wrapper recto, 34pp; [STEVENSON] MS presentation inscription in pen to original green typographic wrapper bound-in, 467-473, [1]pp; [YOUNG] 519-524pp. Not in the standard bibliographies.

JACOB BRONOWSKI'S COPY

29. LEMAÎTRE, GEORGES. The Primeval Atom. An Essay on Cosmogony. Translated by Betty H. and Serge A. Korff. New York, D. Van Nostrand Company, Inc., 1950.

AUD 1,900 [ref: 115531]

First English language edition, first impression, of Lemaître's popular book on what would become known as the Big Bang theory. First published as *L'Hypothèse de l'Atome Primitif* in the same year. An attractive copy, uncommon in the dust jacket, from the library of Polish-British mathematician and philosopher Jacob Bronowski (1908-1974), with his ownership inscription on the front free endpaper. Bronowski was one of the most widely recognised and respected British public intellectuals of the post-war period, best known for his landmark BBC series *The Ascent of Man* (1973).

Georges Lemaître (1894-1966) was a Belgian Catholic priest who studied physics and mathematics at the Catholic University of Louvain, worked with Arthur Eddington at Cambridge and Harlow Shapley in the US, and earned his PhD in physics through MIT in 1927. That same year he published a paper in the *Proceedings of the Scientific Society of Brussels* positing a solution to Einstein's equations of general relativity that predicted an expanding universe. Though the paper initially received little attention, Lemaître realised that his solution tallied with Edwin Hubble's new discoveries about galaxies, and in 1930 he and Eddington had an English translation published.

'Together with Hubble's observations, Lemaître's paper convinced the majority of astronomers that the universe was indeed expanding, and this revolutionized the study of cosmology. A year later, Lemaître explored the logical consequences of an expanding universe and boldly proposed that it must have originated at a finite point in time. If the universe is expanding, he reasoned, it was smaller in the past, and extrapolation back in time should lead to an epoch when all the matter in the universe was packed together in an extremely dense state. Appealing to the new quantum theory of matter, Lemaître argued that the physical universe was initially a single particle—the "primeval atom" as he called it—which disintegrated in an explosion, giving rise to space and time and the expansion of the universe that continues to this day. This idea marked the birth of what we now know as Big Bang cosmology' (Sothor & deGrasse Tyson, *Cosmic Horizons*, American Museum of Natural History).

First edition; 8vo; contemporary ownership inscription of Jacob Bronowski to the front free endpaper, contents faintly toned; original green cloth, titles to spine in silver, a few small bumps to the edges and corners and some pale spots to the top edges of the cloth but overall fresh, a very good copy in the toned and lightly rubbed jacket with a small chip from the upper panel and price in ink on the front flap; 186pp.

**30. LEONOV, A.A. & SOKOLOV, A. (ILLUSTRATORS);
DENISOV, V.P.; ALIMOV, V.I. Kosmicheskie Dali [Cosmic
Distances].** *Moscow, Izobrazitel'noe iskusstvo, 1972.*

AUD 7,500 [ref: 114998]

First edition, PRESENTATION COPY INSCRIBED BY THE SPACE FANTASY ARTIST ANDREI SOKOLOV to Fuad Borisovich Yakubovskiy, Soviet minister for 'special construction projects'.

A striking portfolio of Soviet space art with thirty four plates depicting imaginary spacewalks, satellite constructions, curious spacecraft, dreamy constellations and unexplored planets and moons. One of the artists, A. Leonov, was the pioneering cosmonaut who made the first spacewalk, exiting the capsule during the Voskhod 2 mission. Art, however, was his first love and he was the first person to sketch earth from space. He often collaborated with his close friend Andrei Sokolov, who unlike Leonov did not have first hand experience of space and instead chose to paint a more fantastical picture.

The album was published to mark the 15th anniversary of the launch of Sputnik and is a glorious example of ambitious propaganda. It was clearly designed to make an impact with the elaborate portfolio case and wonderful illustrations which are often highlighted with silver. The inclusion of real life space missions alongside imagined realities of the future is an assertion of the potential for Soviet cosmonauts.

First edition, PRESENTATION COPY SIGNED BY A. SOKOLOV on the verso of the upper portfolio board, folio (38 x 28.5 cm); complete with 34 plates (of which 16 are double page), each with descriptive text on the verso, 36pp. of text by Denisov and Alimov in a separate booklet (also with an introduction by Yuriy Gagarin); housed together in the original blue leatherette portfolio, enamel and metal USSR medallion to upper cover and title in silver, a very good copy.

**'THE BEST-KNOWN AND MOST SEMINAL AVANT-GARDE
ARTIST'S BOOK OF THE ERA' (MANSBACH)**

**31. LISSITZKY, EL. Pro Dva Kvadrata: Suprematicheskii
Skaz v 6-ti postroikakh [About Two Squares: A Suprematist
Tale in Six Constructions].** *Berlin, Skify, 1922.*

AUD 50,000 [ref: 115073]

Pro Dva Kvadrata is Lissitzky's groundbreaking book for children about two squares, black and red, that fly to earth from afar. The red square represents modern Soviet order and the black represents the chaos of pre-Revolutionary Russia. Lissitzky, Malevich and Ermolaeva along with other artists at the UNOVIS workshop in Vitebsk included squares in their official table of Suprematist symbols which one could apply to decorating streets and designing posters, books, textile, porcelain, and other objects. A UNOVIS leaflet of 1919 proclaimed, 'Wear the black square as a mark of the world economy. Draw the red square in your workshops as a mark of the world revolution in the arts.'

Designed two years earlier in Vitebsk but printed in Berlin, *A Suprematist Tale* unites the cosmic ideas of Suprematism and the Constructivist techniques of book design. Lissitzky compared a book to an architectural structure that should be built with the aid of typographic machinery.



The idea of constructing pages, using letter forms, instead of rows of words, and placing them in space with geometric forms originates in this book. This radical approach to book design marked the beginning of a new graphic art and is important not just in the history of the Russian avant-garde but twentieth century art in general.

First edition; 4to (28 x 22.2 cm); text and illustrations printed letterpress in black, grey & red, spotting to a few leaves, more so to the verso of the first leaf, original staples removed leaving some rust, re sewn; original printed wrappers, small stains, a very good copy. Rowell and Wye, 405.

BOTFIELD COPY, SUPERBLY BOUND

**32. MALPIERE, D. BAZIN DE. La Chine. Moeurs, usages,
costumes, arts et metiers.** *Paris, Firmin Didot, 1825-1827.*

AUD 35,000 [ref: 113552]

Rare. A superbly bound copy of *La Chine* by Malpierre, a work which is seldom found complete, and which consists 'of a huge collection of attractively lithographed copies of scenes from Chinese life of the mid-Ch'ing period' (Lust).

Issued in 30 parts, each containing 6 hand-coloured lithographic plates, copied from the engraved plates in William Alexander's Picturesque representations of the dress and manners of the Chinese. In calling for 97 rather than 96 plates in volume II, Colas appears to be including the illustration 'L'union des sarcelles', which is included on the plate list. In this copy, the plate 'L'hommage des Sarcelles', which accompanies the music, has no descriptive text, making the unnumbered leaves of text 94 in total rather than 95 as called for by Lipperheide or 96 by Colas.

Provenance: Beriah Botfield (Longleat sale, Christie's, 13 June 2002).



First edition; 2 volumes, 4to (34.5 x 24.7 cm.). 2 hand-coloured lithographed titles, 179 hand-coloured lithographed plates by Deveria, Regnier, Schaal, Schmit, and Vidal after Castiglione, Pu-Qua, W. Alexander, Chambers, and others, including a hand-coloured plan of Peking, 4 leaves of engraved music in vol. 2 with a hand-coloured title illustration: some spotting and browning as usual, 3 plates in vol. II with large splash marks; contemporary nineteenth-century red morocco gilt, covers panelled with foliate roll-tool borders gilt, spines gilt in compartments, green morocco lettering-pieces, gilt edges; spines sunned, a fine set. Colas 1957; Cordier (Sinica) I, 69; Lipperheide 1532; Lust 60.

THE FIRST CROSSING OF THE ANTARCTIC CIRCLE

33. [MARRA, JOHN]. *Journal of the Resolution's Voyage, in 1772, 1773, 1774, and 1775. On discovery to the southern hemisphere,... Also a journal of the Adventure's voyage, in the years 1772, 1773, and 1774.... Illustrated with a chart,... and other cuts.* London, F. Newbery, 1775.

AUD 19,000 [ref: 116950]

THE FIRST PUBLISHED ACCOUNT OF COOK'S SECOND VOYAGE AND THE FIRST PRINTED ACCOUNT OF THE FIRST CROSSING OF THE ANTARCTIC CIRCLE, WITH THE RARE EXTRA MAP.

Appearing anonymously eighteen months before the official account, Marra's *Journal* records many incidents omitted by Cook and gives the reasons which caused Sir Joseph Bank and his twelve assistants to withdraw from the expedition at the last moment. It includes the account of the *Adventure's* fateful second stop at Queen Charlotte Sound in New Zealand and the death of ten crewmen during an altercation with the Māori people. His friend David Henry, then publisher of the *Gentleman's Magazine*, helped him edit his narrative.

Marra was a gunner's mate of Irish descent aboard the *Resolution*. He attempted to desert, unsuccessfully, at Tahiti, prompting Cook to remark later: "I know not if he might not have obtained my consent if he had applied for it in proper time." Marra himself recounts his punishment in irons.

This copy contains the rare extra map *Part of the Tropical Discoveries of the Resolution Sloop Captain J. Cook in 1774*, showing New Caledonia, the Great Cyclades islands, and Norfolk Island. It exists in two states: the first shows Norfolk Island at 4° more southerly than accurate and includes the engraver's imprint, the second corrects the latitude of Norfolk Island and was also published in



the March issue of the *Gentleman's Magazine* accompanying an article on the voyage. The present map is the latter, corrected, version and indicates that this copy was not sold until 1776 by which point Marra's old friend Henry had time to include the amended version of the extra map.

"A rare work... contain[ing] details of many events not recorded in the official account, and a preface recording the causes which led Banks and his staff to withdraw from the expedition at the last moment. Accordingly it is a vital second voyage item." (Davidson).

First edition; 8vo (23.5 x 16 cm); folding map, 5 engraved plates, extra-illustrated with the rare additional map, fore- and bottom-edges uncut, a few repaired worm holes to lower margin of folding map; later half calf, marbled boards, spine in six gilt compartments with gilt red morocco lettering piece, a very good copy; xiii, [1], 328 pp. Hill 1087; Holmes 16; Rosove 214.A1.b; Sabin 16247.

INSCRIBED BY MAWSON TO FAMILY RELATIVE

34. MAWSON, SIR DOUGLAS. *The Home of the Blizzard being the Story of the Australasian Antarctic Expedition, 1911-1914... illustrated in Colour and Black and White, also with Maps.* London, Heinemann, 1915.

AUD 14,000 [ref: 112882]

INSCRIBED ON THE FIRST BLANK: MR. DELPRAT / WITH KIND REGARDS FROM / DOUGLAS MAWSON / 1916.

RARE INSCRIBED COPY OF THE FIRST EDITION OF MAWSON'S 'CLASSIC ACCOUNT OF "HEROIC AGE" EXPLOITS' WITH 'STUNNING PHOTOGRAPHY' (Taurus).

Sir Douglas Mawson (1882-1958), a former companion of Shackleton on the *Nimrod* expedition, visited the almost unexplored regions of King George V Land and Adelie Land, charting about two thousand miles of coastline from 1911 to 1913.

With sales diminished by the ongoing war in Europe, Heinemann soon abridged and republished *The Home of the Blizzard* in a popular edition. None the less, the first, two-volume edition is 'handsome, and all aspects of the expedition are thoroughly covered', and accompanied by 'beautiful, softly toned, color paintings' and 'superbly prepared' maps (Rosove).

Provenance: inscribed by Mawson to C.C. Delprat (1853-1934), whose bookplate is pasted onto the upper pastedown of vol. I. His younger brother G.D. Delprat (1856-1937) was the father of Mawson's wife Francisca Adriana ("Paquita") Delprat. She married Mawson in 1914, shortly after his return from his Antarctic Expedition.

First edition. 2 vols, 8vo, INSCRIBED BY MAWSON ON FIRST BLANK, [2 (blank)], xxx, 348, [1], [3 (blank)]; [2 (blank)], xiii, [1 (blank)], 337, [1], [4 (imprint, blanks)] pp., with numerous illustrations and charts in text, photographic frontispiece portraits (captioned on tissue guards) and 218 plates (many with multiple illustrations), of which 9 double-page and 18 printed in colour (each captioned on a tissue guard), 3 large folding maps with printed colour loosely inserted in pocket end vol. II, bookplates to front endpapers; original blue cloth gilt, silver pictorial vignettes to upper covers, spines professionally restored, a very good set; xxx, 349; xiii, 338 pp.



FINELY BOUND EXAMPLE BY MIGUET FROM THE EDITION DE TÊTE

35. MIRO, JOAN; HRITZ [DEHARME], LISE. Il était une petite pie [There was a Little Magpie]. Paris, Jeanne Bucher, 1928.

AUD 45,000 [ref: 115074]

MIRO'S FIRST ARTIST'S BOOK. ONE OF 20 COPIES ON JAPON WITH AN EXTRA SUITE IN BLACK.

Lise Deharme is widely known for being a Surrealist muse after André Breton referred to her as 'La Dame au Gant' [The Lady with the Glove] in his book *Nadja*. She was also photographed by Man Ray and hosted salons popular with the leading artists and writers of the time such as Joyce and Picasso. Although her legacy mainly remains in the shadow of the prominent male members of the Surrealist movement she was not merely a hostess but a prominent writer and editor of the magazine, *Le Phare de Neuilly*.

Colette and Jean-Paul Miguet, who were active between 1951 and 1981, were among the most prolific designer bookbinders of the second half of the twentieth century. 'Their productions range from the purest classic to the most modern original creation, without ever falling into the binding-object which for them is a heresy. (...) Boundless advocates of high quality book binding, these two craftsmen argue that the bookbinder must never betray the author in the design of a set, or, possibly, the illustrator, but must define graphics and colours that will interpret them best, and this, in a perfection of execution' (Julien Fléty, *Dictionary of French Binders*, 1988).

Limited edition, NUMBER 6 OF 20 COPIES ON JAPON, NUMBERED & SIGNED BY THE ARTIST AND AUTHOR ON THE JUSTIFICATION, from a total edition of 300, 4to (32.3 x 24.3 cm); illustrated with eight full-page pochoir plates coloured by Saudé, with an extra suite in black; original illustrated cloth portfolio wrapper bound in, black calf by Miguet with cut-outs showing coloured morocco spots of the suede guards inspired by plate V, text in red, blue and green gilt to spine, chemise and slipcase, a fine copy.



PARROTS BY KEULEMANS

36. MIVART, ST. GEORGE JACKSON. A Monograph of the Lories, or brush-tongued parrots, composing the family Loriidae. London, R.H. Porter, 1896.

AUD 28,000 [ref: 111267]

Mivart's Lories is perhaps the greatest and most desirable monograph on the nectar feeding parrots ever published.

Mivart (1827-1900), is probably best known for his vehement opposition to the ideas of Darwin, having originally been one of his most ardent supporters. He was attracted to these parrots by their suitability for domestication as well as by their colouring; his monograph depicted and described 16 species for the first time. The work is distinguished by the fine illustrations of George Keulemans, the leading bird illustrator of his day. The provenance of the present copy includes Jan Coldewey, author (with Keulemans' son, Tony), of *Feathers to Brush*, the only significant biography of the artist.

First edition; 4to; liv, 193 pp; 61 fine hand-coloured lithographic plates after and by Keulemans, 4 lithographed maps partially printed in colour, 19 text figures; original brown gilt, light wear and fading, a very good clean copy. Ayer/Zimmer 439; FBB 94; Keulemans 64; Nissen IVB, 640; Wood 468.

37. MOLLE, GEORGE JAMES; WYNARD, HENRY JOHN. *Series of letters and correspondence between Lieutenant Colonel George Molle and the Major General Lachlan Macquarie, regarding the investigation into the libel and conspiracies of the 46th Regiment against their persons. Sydney, 6th July 1817 - 26th July 1817.*

AUD 25,000 [ref: 116987]

A series of correspondence between Lieutenant Colonel George Molle and Major General Lachlan Macquarie, the fifth Governor of New South Wales, sent by Molle to Lieutenant General Henry Wynyard, providing the full evidence of his investigation into the charges levelled at the 46th regiment by Macquarie, mainly of sedition and libellous talk against his character and policies and Molle's complacency in squashing the officer's disobedient ways. Wynyard was one of the officers of the 46th, in the firing line of Macquarie's charges, and presumably received these letters as a testament to Molle's attempts to do right by him and the regiment.

Molle was the Lieutenant-Governor of New South Wales, assistant to Macquarie, and they had been friends since their time in India. But after their appointments in Sydney they fell out over disagreements in authority and pay. From then on Molle was a public opponent of Macquarie's policies and appeared a defender of the 46th. Which is why Molle was so enraged in 1816 when William Charles Wentworth, son of the infamous D'Arcy Wentworth, authored an anonymous pamphlet attacking Molle for being a hypocrite and receiving special treatment from Macquarie. He called it the "Dagger of the Midnight Assassin" which had hobbled him with the "Demon of Suspicion" that the letter had come from one of the 46th.

The following year, when Macquarie levelled his charges of abuse, Molle blamed the anonymous pamphlet and demanded that D'Arcy Wentworth, who he believed by that time to be the real author of the pamphlet, answer for his crime of libel against him. The seven charges were as follows: that the 46th regiment had openly disagreed with Macquarie's policies in the mess hall, acted in ways that openly opposed his lenient policies toward emancipated felons of the colony, drawn a lewd caricature of him in the officer's changing rooms, declined his invitations to dinner, and published their letter to Molle in response to his investigation and subsequent vindication of their involvement with the Wentworth pamphlet. Despite a court-martial not taking place and Macquarie's eventual satisfaction of Molle's reply to the charges, the whole thing had blown out of proportion and Macquarie packed the 46th up in August and sent them to Madras.

The letters are as follows:

1. Covering letter to Wynyard explaining the enclosed contents and hoping it serves as a vindication of the 46th, including a postscript where he reveals his reaction to finally learning the author of the anonymous pamphlet, in the hand of Molle and signed by him (dated 26th July 1817).

2a & b. Molle's own reply to Macquarie's charges, in a secretarial hand and signed by Molle (dated 1817).

3-12. Copies of 20 letters between Macquarie, Molle, and the officers of the 46th that lay out the chronology of the affair and the subsequent investigation, in a secretarial hand and signed by Molle to sheaf 12 (dated 26th July 1817, totalling 40 pages of ms).

13. Copy of a 1799 letter from General Grose, Lieutenant Governor of New South Wales 1792-1794, warning that any officer of the British Army fraternising with D'Arcy Wentworth should be dismissed, signed by Molle.

14. Letter by Surgeon Forster of the 46th, one of the deputised authors involved in Molle's investigation, replying to the charges levelled by Macquarie, in his hand and signed by him (dated 6th July 1817).

15a & b. Letter by Lieutenant Grant of the 46th, one of the deputised authors involved in Molle's investigation, replying to the charges levelled by Macquarie, in his hand and signed by him (dated 23rd July 1817).

Despite the bulk of the letters being secretarial copies, we find only sheaf 13 (the extract of Grose's letter from 1799) present, as a different copy, in the Wentworth collection in the State Library of NSW. Further research would be required to ascertain whether these letters exist within the Macquarie archive.

Provenance: Wynyard family (auction records).

17 sheaves of letters totalling 62 manuscript pages, light marginal toning and splits to folds of a couple of sheaves, else remarkably legible and well preserved, with later printed genealogical table.

INSCRIBED

38. MORIYAMA, DAIDO. *Shashin yo Sayonara [Bye Bye Photography]. Tokyo, Shashin Hyoron-sha, 1972.*

AUD 12,000 [ref: 111556]

PRESENTATION COPY, inscribed to Hilary Gerrard. *Shashin yo Sayonara* is the central book of the Provoke movement, born out of Moriyama's perceived limitations of Provoke's manifesto and photography as a medium. The resulting combination of images re-photographed from newspapers, magazines, television screens, other people's negatives, and his own pictures composed mainly of out-takes, scratched frames, and blurred images was sequenced by two editors at Shashin Hyoron-sha in a seemingly random order to create a visual manifestation of the overpowering density of life in modern Japan.

Provenance: Hilary Gerrard (author's inscription).

First edition, PRESENTATION COPY inscribed by Moriyama in black ink on the title-page; 4to (230 x 181 mm, 9 x 7 1/4 in); black & white photographs printed in gravure, transcript of a conversation between Moriyama Daido and Nakahira Takuma, minor spotting to top edge; plain endpapers, ghost mark from bookseller's label, printed wrappers, black, grey, and blue, minor reading crease, printed white dust-jacket, text in black, blue, and grey, trivial wear along spine-fold, publisher's red order slip laid in, fine; 308, [2]pp. The Book of 101 Books pp218-221; The Photobook: A History I, pp298-9; Auer collection p543; For a New World to Come 172; The Japanese Photobook 1912-1990 256, pp344-5.

39. NORTH, ALFRED J. *Nests and Eggs of Birds Found Breeding in Australia and Tasmania.* Sydney, printed by order of the Trustees of the Australian Museum, 1901-1914.

AUD 5,000 [ref: 111283]

The preferred, much enlarged second edition of Australian ornithologist Alfred North's comprehensive report, containing descriptions of the plumages, eggs, and nesting habits of birds found breeding in Australia and Tasmania. Illustrated in a series of 45 photographic plates and numerous in-text designs.

North (1855-1917) joined the Australian Museum in 1886. His early work involved the arrangement of the Dobroyde collection of bird eggs, and the preparation of a catalogue of the museum's collection. This was first published in 1889, the same year North was appointed Assistant Curator to E.P. Ramsay with a remit to focus principally on the preparation of catalogues of the Australian birds held in the museum. In 1891 North's position at the Australian Museum was formalised as permanent Assistant in Ornithology, which he held until 1917.

'Alfred North's interest in collecting bird eggs can be traced back to his youth and alongside his work at the Australia Museum he was a founding member of the Field Naturalists' Club of Victoria (1880), a Corresponding Member of the American Ornithologists' Union from 1902 onwards, and a Colonial Member of the British Ornithologists' Union from 1903. Several genera, species and subspecies of birds were named after him' (Encyclopedia of Australian Science and Innovation).

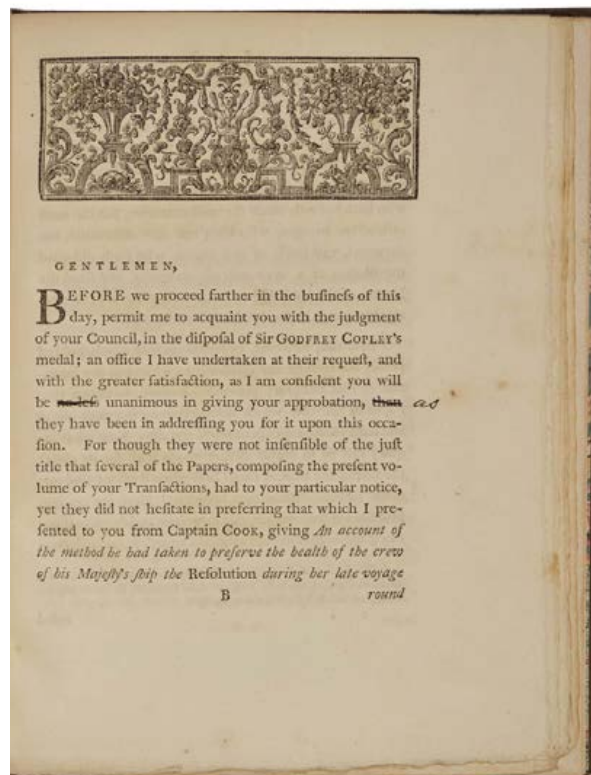
Second edition, ENTIRELY RE-WRITTEN WITH ADDITIONS; 4 vols in 17 parts, vols I and II with separately bound titles with top-edges uncut; folio (32 x 26 cm); 45 photographic plates, numerous in-text illustrations, errata and publisher's information tipped-in; original printed wrappers lettered in black to upper covers, stab-sewn, larger parts cloth backed, slightly faded, occasional light wear mostly affecting vol. IV with small tears to margin of last few plates, a very good set attractively presented in 4 pictorial green clamshell cases, emu design in gilt to upper panels, spines lettered in gilt. Zimmer 467; Nissen IVB 681; Whittell 552; Wood 494; Olsen 83; Trinity College, Hartford 176; Yale Library 210-11

INCLUDES COOK'S PAPER ON THE PREVENTION OF SCURVY

40. PRINGLE, SIR JOHN. *A Discourse upon some late Improvements of the Means for Preserving the Health of Mariners. Delivered at the Anniversary Meeting of the Royal Society, November 30, 1776.* London, printed for the Royal Society, 1776.

AUD 30,000 [ref: 98463]

A WORK OF HUGE IMPORTANCE FOR THE INCLUSION OF CAPTAIN COOK'S PAPER ON THE PREVENTION OF SCURVY. One of the most significant of all the printed works relating to Cook's voyages, it contains not only the discourse given to the Royal Society by its President, Sir John Pringle, prior to the presentation of the Copley medal to Mrs Cook (in her husband's absence during his Third Voyage) but also the first appearance in print of Captain Cook's epoch-making paper - *The Method taken for preserving the Health of the Crew of His Majesty's Ship the Resolution during her late Voyage round the World* - on the successful measures taken for preserving the health of the crew of the *Resolution* during his Second Voyage, one of the most important achievements in the general field of exploration.



Cook's paper follows on from Pringle's discourse, on pages 39-44.

First edition. 4to (25 x 19.5 cms), [iv], 44 pp., ENTIRELY UNCUT, 2 small ink corrections to text page 1, light foxing to quire C, modern tan morocco gilt, red morocco labels, a fine example. Beddie 1289 & 1290; Garrison-Morton 2156 & 3714; Holmes 20; Norman 508.

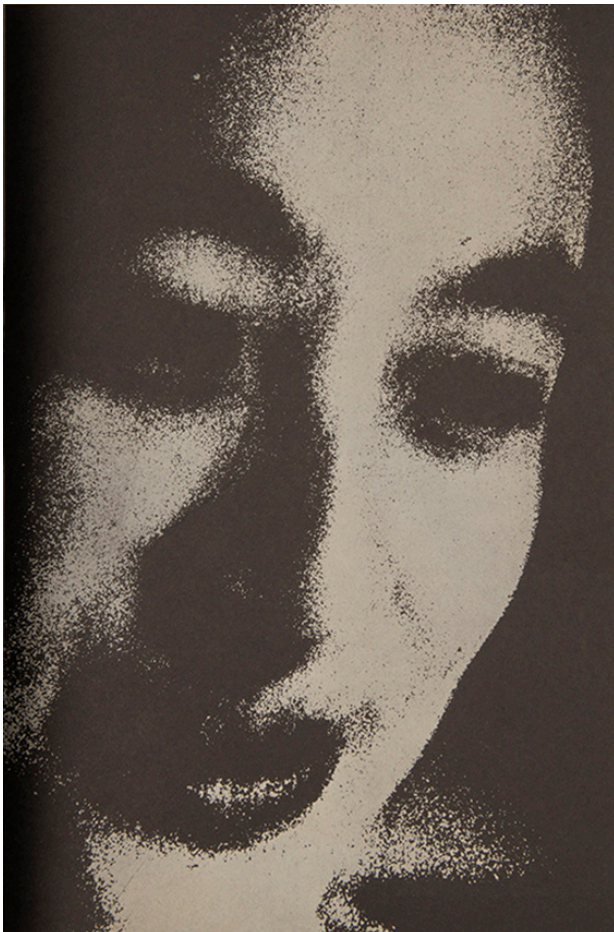
COMPLETE SET OF PROVOKE - VOL I INSCRIBED BY TAKANASHI

41. [PROVOKE]. NAKAHIRA, TAKUMA; TAKANASHI, YUTAKA; TAKI, KOJI; OKADA, TAKAHIKO; MORIYAMA, DAIDO. *Provoke / Purovoku: shisho no tame no chohatsuteki shiryo kikan dai 1-go [Provokative Materials for Thought. Quarterly. No. 1]; Provoke / Purovoku: shisho no tame no chohatsuteki shiryo kikan dai 2-go [Provokative Materials for Thought. Quarterly. No. 2]; Provoke / Purovoku: shisho no tame no chohatsuteki shiryo kikan dai 3-go [Provokative Materials for Thought. Quarterly. No. 3]; [WITH] Amano Michie. Mazu tashikarashisa no sekai o sutero. Shashin to gengo no shiso [First, Abandon the Realm of Verisimilitude. Thoughts on Photography and Language].* Tokyo, Provokesha, 1968, 1969, 1969; & 1970.

AUD 30,000 [ref: 111558]

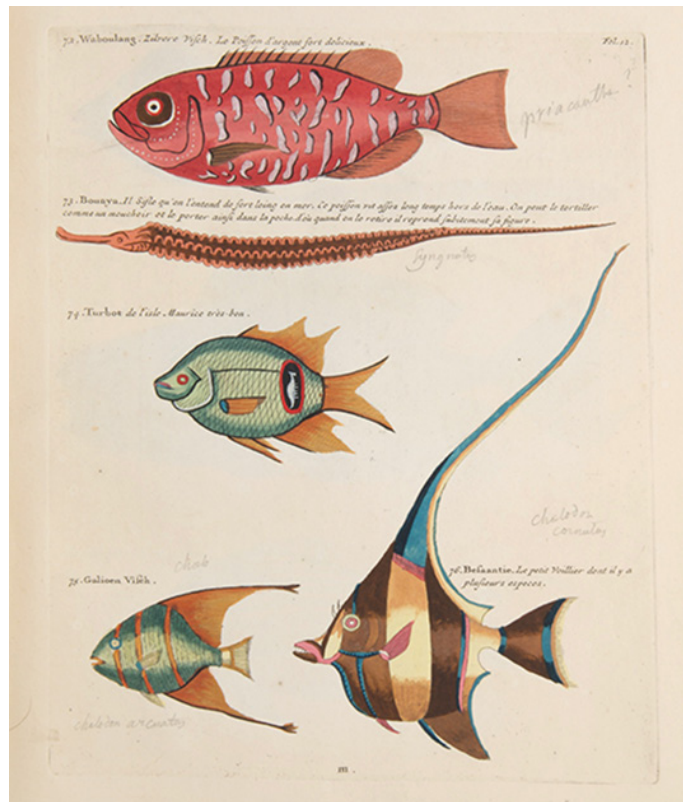
Provoke was co-founded by Nakahira, Tatsuma, Okada Takahiko, Takanashi Yutaka, and Taki Koji, with Moriyama Daido joining them for the second issue. The group disbanded after publication of *Provoke 3*, and the following year issued *First, Abandon the Realm of Verisimilitude* (*Provoke 4 & 5*) as a summary of their activities, reproducing five photographic sequences and six texts. Taki's introduction to *Provoke 1* serves as a manifesto for the group:

'Photographs alone are not ideas. They cannot encompass the totality of a concept, nor have they the interchangeability of language. Yet, because of their irreversible physicality - moments of reality clipped by the camera - photographs inhabit a world that lies behind language, at times provoking the world of ideas. When this happens, language can overcome its own rigid conventions, transforming into new words, new meanings.



Today, as words are severed from their material base, their reality, to flutter in space, we photographers must use our own eyes to grasp fragments of reality far beyond the reach of pre-existing language, presenting materials that actively oppose words and ideas. Thus we have to swallow a certain degree of embarrassment in order to give PROVOKE the subtitle: materials to provoke thought.'

First edition, inscribed by Takanashi Yutaka below the introduction; 4to (210 x 210 mm, 8¼ x 8¼ in); texts by Taki Koji and Okada Takahiko, black-and-white photographs by Nakahira Takuma, Takanashi Yutaka, and Taki Koji in relief halftone; self-endpapers, white printed wrappers, text in black, toned and soiled, handling creases to lower side, a very good copy; [ii], 68, [2]pp. Provoke No. 2: First edition; 4to (242 x 180 mm, 9½ x 7 in); text by Okada Takahiko, black-and-white photographs by Moriyama Daido, Taki Koji, Nakahira Takuma, and Takanashi Yutaka in relief halftone printed by Toppan Printing Co., Ltd.; self-endpapers, grey printed wrappers, text in black, light wear to extremities, light rubbing along spine-fold, handling creases and marks, without the band, a very good copy; 107, [2]pp. Provoke No. 3: First edition; 4to (240 x 184 mm, 9½ x 7¼ in); texts by Gozo Yoshimasu, Okada Takahiko, and Taki Koji, photographs by Moriyama Daido, Taki Koji, Nakahira Takuma, Takanashi Yutaka in relief halftone printed by Ichimura Genshokuban Insatsu, Tokyo; red printed wrappers with flaps, text in black, fine; 110, [2]pp (incl. 2 folding). 'Amano Michie': First edition; 8vo (205 x 144 mm, 8 x 5¾ in); texts by Amano Michie and Okada Takahiko, photographs by Moriyama Daido, Nakahira Takuma, Takanashi Yutaka, and Taki Koji in relief halftone printed by Seiwa, Tokyo, lightly toned, light spotting to top edge, errata slip; self-endpapers, photo-illustrated wrappers, printed in burgundy, light wear to bottom edge, minor creasing to spine, photo-illustrated dust-jacket, printed in red and black, light toning, minor wear to extremities, without the band, a very good copy; [ii], 340, [8]pp. The Open Book pp240–1, pp242–3, pp244–5, pp252–3; The Japanese Photobook 251, 252, 253, 254.



THE MAGNIFICENT FIRST COLOUR PLATE BOOK OF FISH

42. RENARD, LOUIS. *Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires, que l'on trouve autour des Isles Moluques, et sur les Côtes des Terres Australes...* Amsterdam, Reinier & Josué Ottens, 1754.

AUD 180,000 [ref: 118288]

The first colour plate book on ichthyology, among the rarest and most beautiful of all works of this type. One of only approximately 35 remaining copies of the second edition.

The first edition of *Poissons, Ecrevisses et Crabes* was produced by Amsterdam publisher Louis Renard in 1718 or 1719. This edition and the two that followed it 'each contain 100 color plates, bearing a total of 460 brilliantly colored copper engravings, representing 415 fishes, 42 crustaceans, two stick-insects, a dugong, and a mermaid. With one exception, all of the illustrations represent tropical species of the East Indies, said to have been drawn from nature on the island of Ambon in the South Moluccas by an artist, named Samuel Fallours, in the employ of the Dutch East India Company. The original drawings were obtained by Renard from various individuals who brought them to Holland in 1708 and 1715'. A recent survey by biologist and historian of science Theodore Pietsch determined that of the one hundred copies printed, only sixteen are still known to exist (Pietsch, 'Louis Renard and his Poissons' in *Ichthyology in Context*, 2023).

The second edition is 'only slightly more accessible' than the first. 'It seems that the publishing firm of Ottens took the 30 (or 36) unbound copies purchased from Renard's estate, had the plates colored, replaced the old undated title page of Renard, and added a "Preface" provided by Vosmaer and the "Declaration sur cet Ouvrage" of Renard. These then, together with some 70 additional copies newly printed from the original coppers (save for the new title page and "Preface"), constitute the second edition', of which around 35 copies still exist (Pietsch).

While the illustrations have been criticised in the past for their 'dazzling' colour and embellishments, they are in fact based on real specimens and were considered a valuable source of information by naturalists, including Georges Cuvier, who in 1828 described them as 'still indispensable'. 'Indeed, fully 91% of the 460 organisms depicted in the book have been identified at least to the taxonomic level of family' (Pietsch).

Second edition; 2 volumes bound in 1, folio (41.5 x 26.5 cm); 100 hand-coloured engraved plates of which 1 is folding, title printed in red and black, engraved dedication leaf, divisional title, printed 19th century bookplate of Dr. Henry Petit, later pencilled notes identifying species, short closed tear to plate 22 not affecting the image, some spotting primarily to the front matter and index but plates overall clean; later paste-paper boards in red, blue, and yellow, marbled paper backstrip in tree-calf pattern, manuscript title to spine, some wear, hinges and spine professionally conserved, a very good copy housed in a custom marbled slipcase with chemise.



PRESENTATION COPY IN THE SCARCE DUST JACKET

43. Renger-Patzsch, Albert. *Eisen und Stahl.* 97 Fotos von Albert Renger-Patzsch. Geleitwort von Dr. Albert Vögler Generaldirektor der Vereinigte Stahlwerke AG. Werkbund-Buch. Berlin, Verlag Hermann Reckendorf GmbH, 1931.

AUD 19,500 [ref: 112957]

Presentation copy, inscribed: '[...]/ Essen den 18. Jan. 1935 / Albert Renger-Patzsch'.

Eisen und Stahl is an important work in the history of modern photography. It exemplifies Renger-Patzsch's New Objectivity approach and attempts to redefine how industry and technology

could be photographed. It was published, in part, to persuade a sceptical public that all was well with the ailing German economy prior to the fall of the Weimar government.

First edition, PRESENTATION COPY INSCRIBED IN BLACK INK ON FRONT FREE ENDPAPER; plain endpapers, silver paper-covered boards, blue cloth spine with titles stamped in white, upper side stamped in black, publisher's photo-illustrated dust-jacket, black, text in white, light wear to edges, head and foot of spine chipped, a fine copy in the exceptionally scarce dust-jacket; [96]pp. *Regards sur un siècle de photographie à travers le livre* 40; *The Photobook: A History I*, p125; *The Open Book: A history of the photographic book from 1878 to the present* pp102-103; *Auer Collection* p175.



THE FIRST BOOK OF OBSTETRICS

44. ROESSLIN, EUCHARIUS & RAYNALDE, THOMAS (ED.). *The Birth of Mankynde, otherwyse named The Womans Booke.* Newly set forth, corrected, and augmented. Whose contentes ye may reade in the table of the booke, and most plainly in the prologue. [London, R. Jugge,] 1565.

AUD 19,500 [ref: 117633]

Likely sixth English language edition of 'the first printed book dealing exclusively with the subject of obstetrics as distinct from medicine and surgery', rare complete with the folding anatomical plate. An unsophisticated copy in contemporary calf binding with near-contemporary annotations (Norman, *One Hundred Books Famous in Medicine* 13). All early editions in both English and German are rare, with only three copies of the present edition appearing in auction records since 1992, all defective, and 6 copies of the 1545, 1552, and 1560 English editions appearing since the 1990s.

The first English language edition of this text, titled *The Byrth of Mankynde*, was published in 1540 and was based on a Latin translation of the German physician Eucharius Rösslin's *Rosengarten* of 1513, 'which had originally been garnered from fifteenth-century sources' (Hogan, 'The Birth of Mankind: Putting the text in context', blog of the Royal College of Surgeons of England, October 24, 2022). The translation was produced by Richard Jonas, working closely with the London publisher Thomas Raynald, who printed the first three editions.

In 1545 the text was substantially reworked by a physician confusingly named Thomas Raynalde, who added a 'Prologue to the Women Readers', corrected a number of errors made by the original translator, and reworked many of the remedies (Hogan). It was then published by R. Jugge.

The Grolier Club's *One Hundred Books Famous in Medicine* lists four English language editions of which this is the fourth, but the Royal College of Surgeons cites editions in 1560, 1561, and 1564, making this the likely sixth edition, with 'newly set forth' in the title matching ESTC S94926 & S114566, but the complex printing history makes this difficult to confirm.

In addition to the two double-sided plates of birth figures that were present in the earliest version, this edition contains a folding woodcut plate with anatomical figures based on Geminus's *Anatomy*. These first appeared in the 1545 edition and are often lacking. This copy also shows evidence of use, containing manuscript annotations highlighting parts of the text for easy referral (for instance, 'pomegranates' in the margin next to a sentence on their medical use) as well as numerous underlinings and four charming manicules. On the final leaf is a calculation of the difference in years between publication in 1565 and the date 1616, suggesting that the annotations were produced around that time.

The Birth of Mankynd 'influenced many other printed books of the period offering information on reproduction, fertility, pregnancy, birth, and written in an accessible, colloquial style. It also provided anatomical information and tips on parenting. As a result of it proving popular with both the medically trained and a wider audience of non-medical readers, the English work was a huge commercial success. It proved popular enough to remain in print throughout the period 1540-1654 with multiple editions appearing, some with recorded, accurate dates and some made during a period when the dates are missing or possibly inaccurately recorded' (Hogan).

Sixth English language edition; 8vo (19 x 14 cm); 2 double-sided plates, 1 folding plate, title within woodcut border, text in blackletter, decorative initials, printer's device on final leaf of text, contemporary ownership inscriptions, marginalia, and manicules, light dampstain affecting some portions of the text, largely in the corners, some marks and dulling of the contents, occasional small spots of worming, recently repaired closed tear to the final leaf not affecting text, rust mark to second plate, folding plate creased and spotted; contemporary English calf, centrepieces in blind, raised bands, some wear at the corners, ends of spine, and one of the raised bands, the calf of the upper board crackled and with three small spots of worming, a very good, unsophisticated copy; 290pp. ESTC S94926 & S114566; Hook & Norman, Norman Library of Science and Medicine 1844 (second edition); Norman 100 Books Famous in Medicine 13.

45. SCHOUTEN, PETER. Nine original watercolours of parrots. 2001.

AUD 50,000 [ref: 111303]

Fine original watercolours by Peter Schouten for Tim Flannery's *A Gap in Nature - Discovering the World's Extinct Animals*, Melbourne, 2001.

The 9 original paintings of parrots are:

- Carolina Parakeet
- Cuban Red Macaw
- Mascarene Parrot
- Newton's Parrot
- Norfolk Island Kaka
- Paradise Parrot
- Raiatea Parakeet
- Seychelles Parrot
- Tahiti Parakeet



Included is a copy of Flannery's book.

Nine original watercolours (62 x 46.5 cm) of parrots, signed within the image, all mounted and preserved in 2 green cloth portfolios, red morocco labels, descriptive letterpress to verso of mounts, fine.



FINELY BOUND EXAMPLE

46. SCHWOB, MARCEL; BARBIER, GEORGE (ILLUSTRATOR). Vies Imaginaires. Paris, Le Livre Contemporain, 1929.

AUD 33,000 [ref: 116856]

ONE OF 120 COPIES CREATED SPECIALLY FOR MEMBERS OF *LE LIVRE CONTEMPORAIN* under the direction of E. de Crauzat and A. Bertaut.

The work itself is a collection of 22 semi-biographical short stories about Petronius, Lucretius, Paolo Ucello, Pocahontas, William Kidd and other historical figures, first published in the newspaper *Le Journal* between 1894 and 1895. Incorporating myth and fantasy with historical facts, they are considered among the first of the genre of biographical fiction. Jorge Luis Borges was extremely fond of Schwob's writing.

Barbier's plates are devoted to the subjects that interested him most. While preserving the settings and costumes of their times, he makes them all inhabitants of an elegant, ambiguous country in which conventional expectations are invariably disappointed. Of particular note are the frontispiece, showing the muse of intimate history gazing into a globe and dictating what she sees to Cupid; Clodia accompanying her brother to a Roman brothel; and Pocahontas meeting Captain John Smith.

Provenance: Pierre Bouchet (nominative example); Robert Beauvillain (exlibris designed by Charles Jouas).

Limited edition, one of 120 copies on vélin de Rives; 4to (27 x 25 cm); with 88 colour woodcut illustrations by Bouchet after Barbier, including vignettes and lettrines and 15 hors texte; green morocco with elaborate inlay designs and gilt ruling, spine with raised bands and gilt titles, morocco doublures with silk pattered guards and marbled endpapers, marbled slipcase with corresponding green morocco entry, a fine example.



WITH ROYAL PROVENANCE

48. STACKELBERG, OTTO MAGNUS (BARON VON). *Trachten und Gebräuche der Neugriechen.* Berlin, G. Reimer, 1831.

AUD 50,000 [ref: 113949]

The second authorised edition of Stackelberg's beautifully illustrated work, but the first in German, published in Germany, where he lived from 1829-1833. It had first appeared in 1825 in Rome, and this edition is Stackelberg's response to the pirated editions which had begun to appear after the Rome edition. This is the only edition to contain his text and an extra plate (no. 30, *Femme de Missolonghi*). This is part one of an intended two-part work; the second part, the 'Gebräuche' or 'Usages', was started in 1835 but was unfinished at the time of Stackelberg's death in 1837.

Stackelberg published a number of works on both ancient and modern Greece, having travelled in the area from 1810 to 1814. 'He was in Athens with Byron and travelled and worked with [Charles] Cockerell, [Carl] Haller von Hallerstein, [Georg] Gropius, [Jacob] Linckh and [John] Foster on various archaeological excavations, particularly at Bassae' (Bobins I, p.159).

From the library of Queen Victoria's uncle, Ernest Augustus, Duke of Cumberland who, as the fifth son of George III, became King of Hanover in 1837 on the death of his brother William IV. Since Salic law prevented women from inheriting the throne of Hanover, Victoria became Queen of the United Kingdom, but the kingdom of Hanover went to her Uncle.

Provenance: Ernest Augustus, King of Hannover (stamp to title).

First German edition; folio (37.3 x 25 cm); hand-coloured engraved frontispiece, 30 hand-coloured engraved plates numbered 1-30, captioned in French and German, minor spotting to prelims, else unmarked internally; original blue boards, split to lower joint, some spotting and staining to covers; housed in card chemise within brown cloth slipcase, green morocco spine tooled in gilt. Blackmer 1591; Droulia 1956.

49. TERRY, FREDERIC CHARLES. *Landscape Scenery Illustrating Sydney, Paramatta, Richmond, Maitland, Windsor, and Port Jackson, New South Wales.* Sydney & Melbourne, Sands and Kenny, 1855.

AUD 1,900 [ref: 118765]



47. SOUANCÉ, CHARLES DE. *Iconographie des Perroquets non figurés dans les publications de Levaillant et de M. Bourjot Saint-Hilaire... avec la coopération de S.A. le prince Bonaparte et de Émile Blanchard.* Paris, Bertrand, 1857-[58].

AUD 25,000 [ref: 111271]

Souancé's *Perroquets* is a fine sequel to the works of Levaillant and Bourjot Saint-Hilaire. Together these three works constitute the definitive study of parrots in France. The change of printer after the plates I-XV, resulted in the later plates having the branches uncoloured.

First edition; large folio; 48 hand-coloured, lithographed plates (last plate is misnumbered LXXIX) with descriptive text. The first 15 plates by Emile Théophile Blanchard (1795-1864) have both the birds and the branches coloured, while the branches are left uncoloured in the remaining plates by J. Daverne (? -1860); modern black half morocco gilt slight tear to margin plate 14, spotting, browning and toning to many of the plates as usual with this book due to the slightly inferior paper stock used, but withal a very good example of this work; housed in modern black box. Anker 479; Fine Bird Books 108; Jackson 161, 217; McGill/Wood 578; Nissen IVB, 887; Zimmer 598.

Frederic Terry arrived in Australia during the height of the Gold Rush and headed straight to the diggings in the Hunter Valley. He doesn't appear to have stayed long, and is known to have begun to work as an artist in Sydney by 1852. By 1853 he was exhibiting in Melbourne with the Victorian Fine Arts Society, and enjoying some success attracting commissions for his Sydney watercolours.

In 1854 Sydney publisher John Sands commissioned a series of sketches from Terry to capitalise on the emergent market for view books. Terry submitted 39 sketches to be engraved in London, but due to the geographical distance between publisher and engraver, the plates were attributed to 'Fleury'. The album, consisting of 38 of the 39 plates, was published under the title *The Australian Keepsake*, and sold for 25 shillings. The Sydney Morning Herald proclaimed it to be a work of genius.

First edition; oblong quarto (22 x 29 cm); engraved title-page, and 38 steel-engraved plates, the unnumbered 24 plate not, as usual, included, slightly spotted; original publisher's gilt decorated cloth, extremities a little rubbed, inner hinges starting, a good copy. Ferguson, 15440; Wantrup, 259a.

THE FIRST EUROPEAN SEX MANUAL

50. VENETTE, NICHOLAS. *The Mysteries of Conjugal Love Revealed. Containing an account of the parts ministering to generation in both sexes, with whatever incident to them. Also, a new hypothesis of the place of conception, with some nice thoughts of the formation of the fetus, and a discourse of hermaphrodites, incubus's and succubus's...* Translated from the 7th edition of the French. London & Westminster, sold by John Chomley, 1703.

AUD 15,000 [ref: 115391]

The rare first English language edition of the first European sex manual, originally published anonymously in French under the title *La génération de l'homme, ou Tableau de l'amour conjugal* in 1675. It was, alongside Aristotle's *Masterpiece* (first published in 1784), one of the most notorious and widely read sex guides of the early modern period and was repeatedly reprinted, translated, and abridged up through the nineteenth century. Copies of the first edition, however, are rare. Only two others appear in auction records over the last few decades, one of them defective, and no institutional copies are listed by WorldCat. Individual catalogue searches of the British Library, Wellcome Collection, Royal College of Physicians, Oxford, Trinity College Dublin, the Library of Congress, Huntington, Yale, and Harvard reveal no examples of the first edition, only those of the second of 1707 and third of 1712. ESTC cites only a 'second edition' of 1703 at the Royal College of Physicians in Dublin (N60577), but a catalogue check reveals this to be a copy of the 1712 edition with 'done into English by a gentleman' as part of the title.

'Arranged in four main parts, [*The Mysteries of Conjugal Love Revealed*] is subdivided with an air of scholastic analytical seriousness into chapters and "articles". Typical articles treat such subjects as "of the external genital parts of Man", "What hour of the day one ought to kiss ones Wife", "Of the Menstruous Blood". The book's enormous popularity is partly attributable to its explicit treatment of titillating subject matter, and partly also to its challengingly liberal tone. Venette declines to accept, for example, the church's negative view of copulation *retro*, while his comments on the appropriate frequency of married intercourse are not only liberal but set out in a tone of dead-pan bravado that is plainly intended to startle.' (Hart, *Heaven and the Flesh*, p. 34)

First English language edition; 8vo (18 x 11.5 cm); ownership signature to the preface and inscription to the verso of the title, occasional pencilled marks to contents, some spotting and finger soiling; 18th-century sprinkled calf handsomely rebound to style, endpapers renewed, spine gilt in compartments, red morocco label, some mild scuffing to boards, very good condition; 496pp.

WALES' ATTACK ON FORSTER

51. WALES, WILLIAM. *Remarks on Mr. Forster's Account of Captain Cook's Last Voyage round the World, in the Years 1772, 1773, 1774, and 1775. By William Wales, F.R.S. Astronomer on Board the Resolution, in that Voyage, under the Appointment of the Board of Longitude.* London, printed for J. Nourse, opposite Catherine-Street, Strand, 1778.

AUD 40,000 [ref: 98574]

ONE OF THE RAREST ITEMS CONCERNING THE SECOND VOYAGE. 'Wales, who was the astronomer in the *Resolution*, challenges the accuracy of a number of the statements in George Forster's account of [Cook's] Second Voyage and speaks in very disparaging terms of the elder Forster' (Holmes). The errors in the work were, apparently, only very minor, but there was considerable ill feeling directed towards the Forsters by some members of the expedition. It may be said that those who were inclined to support Lord Sandwich's shabby treatment of the elder and younger Forster were prominent among those only too ready to accuse the German scientists of all kinds of misdeeds.

On page 48 the words 'and his son' have been inked out, as in all known copies.

First edition. 8vo (22 x 14 cm), [ii], 110 pp., expert marginal restoration to last six leaves affecting 4 words on last page (now in ink facsimile), a couple on the penultimate, and page numbering to the others, old staining to title and first leaf of text, well bound in modern half-calf gilt, red morocco label, a well margined copy, untrimmed on the fore-edge, and, other than the defects mentioned, a good clean example. Beddie, 1292; Hocken, 19; Holmes, 30; Sabin, 101031; not in Hill.

52. WHITE, PATRICK. *The Ham Funeral: A Tragical Farce in Two Acts.* c. 1950s.

AUD 7,000 [ref: 114527]

Composition of this play began in 1947, with the present script being produced in 1950 for the aborted New York production. White re-wrote portions of the play for the Australian debut the year after.

We know of just one other example of this true first printing of the play.

This copy was once owned by actress Ruth Ford and her husband actor Zachary Scott. This text is markedly different from the final version published by Eyre & Spottiswoode in the Patrick White compendium *Four Plays* (1965).

Provenance: Ruth Ford & Zachary Scott (label to title page).

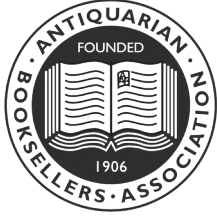
True first edition; 86ff; typescript carbon, punch-bound, ownership label on title page; housed in brown cloth box; fine.

NOTES

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