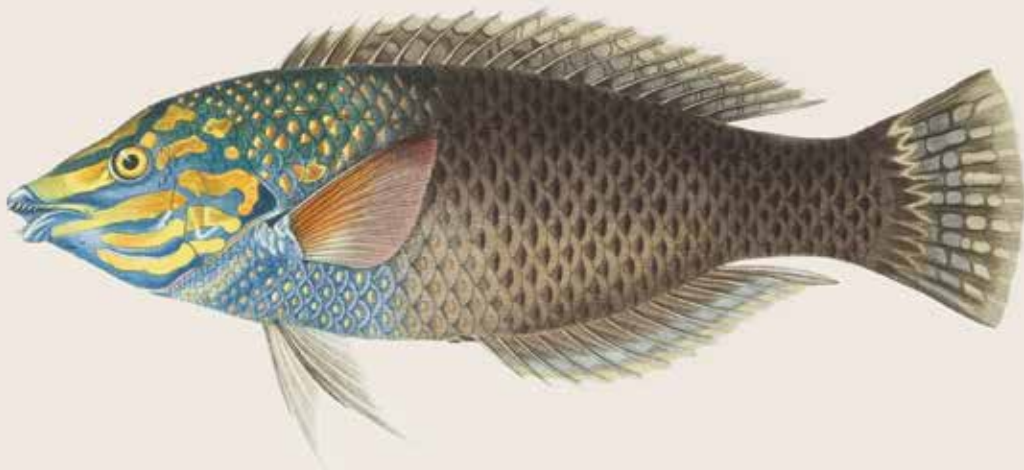


Melbourne 2016



DOUGLAS STEWART FINE BOOKS

DOUGLAS STEWART FINE BOOKS

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Front and back covers p. 36 (# 13944). Title page p. 74 (# 13723).

Melbourne 2016



DOUGLAS STEWART FINE BOOKS

[CHARLES THE BALD, 823 - 877]

1. **A manuscript from the first quarter of the twelfth century written in Carolingian miniscule**

Manuscript on vellum, 420 × 300 mm, recording an immunity provision to Santa Maria monastery in Amer (Selva, Catalonia, Spain) by Charles the Bald in 844 (the date by indiction is given in the last three lines). A monastic copy dating from the first quarter of the twelfth century.

Single leaf of thick parchment, folded with creases, a small hole at one of the folds, not affecting the text. Decorated with a simple three-line high initial I at its beginning imitating an earlier style (probably copied from the original Carolingian document). The text, which is widely spaced, is in late Caroline script, with very tall ascenders that are wedge-shaped rather than clubbed. A *calamo currente* correction in l. 26 (the d of qua(m)diu) confirms that this is a copy (an annotation on the verso also attests to this: *Copia del Precepte primer de Karlos Calvo*). The fusion of double b (e.g. abba, l. 25 and elsewhere) and the assimilation of *ti* and *cti* to *ci* (*racionibilt(er)que*, l. 20) and *cci* (*contradiccion*, l. 23) confirm the dating. Corrections are added by the main scribe (*p(re)cep-/cionem*, ll. 8-9 and *seu*, l. 24). There are a few badly rubbed annotations on the verso.

This copy of the original ninth century document may have been made when the original immunity provision granted to Santa Maria by Charles the Bald was extended to the newly founded priory church of Santa Maria de Còll which was consecrated in 1110. Charles the Bald, grandson of Charlemagne, was King of West Francia from 843 - 877 and Holy Roman Emperor (as Charles II) from 875 until his death in 877.

With the exceptions of Boethius' *De Musica* (RARESF 091 B63) in the State Library of Victoria and an incomplete fragment from the page of a missal in the Nan Kivell Calligraphy Collection at the National Library of Australia (MS 4052), this appears to be the earliest Western manuscript recorded in Australia.

\$ 3,750

13952

In nōe scē et individue trinitatis. Karolus grā dī rex. hęc loca diuini cultibus mancipata p̄r amorē dī corūq; in
eisdem locis sibi habitantib; beneficia oportuna largimur. ^{p̄p̄t} dñm em̄ remunerationis rependi nō debimur. Idcirco nō
nō sit omib; scē dī ecclē fidelib; et nris presentib; atq; futuris. quia quidā vir religiosus Gulari alba monasteriū qd̄ est
sitū in pago getrundenſe constructū. scilicet sub honore scī Em̄therij. scīq; Genesij. ad nram accedēs reuerentiā. optulit pre
cellencie nre quandā domū et genitoris nri glōrie memorie augusti Ludouici auctoritatē p̄celleri. liquidem hūc ue
nerabili altē Declaro factā in qua continebat. qualiter idem domū et genitor nri p̄ intercessionē Gauuclm̄ comitis march
oni. cū et monachos suos p̄dictūq; monasteriū cū omib; reb; sibi p̄uenientib; sub sue immunitatis tuncione defensionib;.
munimine clementer suscepit. P̄nt itaq; reuerentiā nram de Gulari alba. ut eandem domū et genitoris nri reuerentiā p̄p̄
tionem. cū monachosq; suos una cū p̄scripto monasterio et cellulis sibi p̄uenientib; alijsq; omib; reb; hūc sub nre immunitatis
defensione recipere plenissime dignaremur. cui in quā p̄uentionib; libent adqueamur. ita illi cōcessisse omib; notū ēe vo
lumus. Quia p̄r eundem altē cū monachis suis idem monasteriū cū omib; reb; sibi p̄uenientib; ac cellis sibi subiectis. q̄
cū una dicit domū scē Marie sita seculi fluminis amara. altera uero domū scē hūc sita sup̄ fluminis terrā. Nec nō etiā cellulas
duas in pago unpuritanenſe sitas. ex quib; una apellat. columbari. sita sup̄ fluminis regere. Altera q̄p̄e dicit carcer
iusta maris magni litore. cū oī earū omniū rerū integritate sub nre mundeburdo sit dictū est. atq; defensione
integritate contra omniū iniquitatem hominū constituentes p̄cepimus atq; iubemus. ut nullus uider publicus. uel q̄libet
ex iudicaria potestate. in ecclās aut loca. uel agros seu reliquas possessiones sepe dicti monasterij et cellularū sibi subiec
tarum. ad causas iudicarie more audiendas. uel fidei exigendas. uel paratas faciendas. aut illas redistributiones. aut fidei
uilliores tollendos. uel alios homines distringendos. aut illicitas occasiones regrendas. ingredi audeat. nec ea que
supra memorate sūt erigere p̄sumat. sed cū cellis supra memoratis. et uillarijs alijsq; omib; reb; p̄ueniatis monas
terio p̄uenientib; in quib; que consistant loca hūc pagū. necnō etiā cū oīb; possessionib; qual uilla rationabiliter.
presenti ip̄e possidere diuinit. hūc cū his qual diuina pietas eodem licetissimo loco p̄uenientib; fidelis auct
uoluerit. Licet memorato altē suisq; successorib; et monachis in p̄dicto loco degentib; quiete uiuere et possi
dere easdem res cū oī securitate. sine cuiuspiā contradictione et minoracione. tenere et possidere. corūq; pro
utilitatib; rationabiliter concambiare. et p̄ nō coniuge p̄leg; nram stabilitate totū regnū nri. una cū monach
is inibi dñs militantib; diuina medam iugit̄ exorare. Et quando cūq; diuina uocacione memorat alba aut
successores sui ab hac luce migrauerit. quantum int̄ se tales inuenire poterint. qui eos scdm̄ reglam scī benedic
ti regere et gubernare ualeant. licentiā habeant et benedictis altarib; eligere. q̄ eis ut p̄dictū merito iure et
licitatis p̄esse et p̄desse possint. Et ut hec nre confirmacionis auctoritas p̄p̄mā obtineat firmitatem. manu p̄
pria hūc firmauim; et anuli nri impressione adsignari iussimur.

Sigillū Karoli gloriosissimi Regis. A dexteri p̄p̄ ad uicem Ludouici recognouit. Data .ii. idus Iulij.
Anno .iiii. Indictione .xii. Regnante domino nro Karolo gloriosissimo Rege. In dī nre feliciter Aoren.
Actū sola ciuitate

[EMPEROR ZHU YUANZHANG (MING TAIZU), 1328-1398]

2. **A 14th century Ming Dynasty 1 *kuan* note :
an example of the oldest extant paper currency**

[China : c.1375]. Printed during the reign (1368-1398) of the first Ming emperor; Emperor Zhu Yuanzhang (Ming Taizu), a paper note with the original cash value of a string of 1,000 copper coins, or 1 *kuan*.

Woodblock printed in black ink on a sheet of grey mulberry paper; 340 x 220 mm; *recto* with the Chinese characters *Da Ming tong xing bao chao* ("Great Ming Circulating Treasure Certificate") at head; beneath this is a wide decorative border with dragon motif; at the centre, the denomination is written in two characters, *yi guan* ("one string"), with pictorial representations of ten piles of 100 copper coins and further registers of text including instructions for use and the phrase "To circulate forever", along with warnings of the severe punishments for counterfeiters and an offer of reward for those who inform against them; two authorising seals in vermilion ink, the first of which reads "Seal of the Treasure Note of the Great Ming Dynasty", and the second "Seal of the Office of the Superintendent of the Treasury"; *verso* with repeated pictorial woodblock print and one of the vermilion seals; original horizontal fold; some insignificant loss at left margin and a tiny perforation in the lower section, else a fine, strongly printed example; protected in an archival portfolio and housed in a custom clam shell box with calf title label lettered in gilt.

The Chinese invention of paper money was revolutionary, and may be considered as the origin of our modern paper- and credit-based financial system. Although paper money is known to have been printed in China at various intervals from the ninth century onwards, it was not until the first reign of the Ming Dynasty - the last quarter of the fourteenth century - that an attempt was made to institute an entirely paper-based currency system. The symbolic significance of the first 1 *kuan* banknote that was issued around 1375 is emphasised by the fact that it featured as one the world-changing inventions in the recent British Museum project, *A History of the World in 100 objects*, selected by the Museum's Director, Neil MacGregor (the series was broadcast by BBC 4, London, 2010).

It is possible that virtually no examples of the first 1 *kuan* note would be extant, were it not for two serendipitous finds. The first, made during the Boxer Rebellion, was the discovery of a cache of notes in the base of an overthrown statue; the second, and much more substantial find, was made in Peking in 1936, when a "bale" of the notes was uncovered during the demolition of one of the city walls; all of these notes were sold to curious passers-by.

\$ 20,000

13442

大明通行寶鈔

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大明寶鈔與銅錢通行

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仍給犯人財症

洪武年 月 日

3. The Coronation of the Virgin

Large miniature on a leaf from an illuminated Book of Hours in Latin, on vellum. Northern France (probably Brittany or Normandy), c.1430-40.

Dimensions 168 x 136 mm (image), 193 x 145 mm (leaf); framed. Single leaf with miniature depicting God the Father as a dark-bearded man wearing fine blue robes adorned with gold crosses, seated on a large bench covered with a green fabric embroidered with gold, raising his right hand in blessing as an angel descends to place a crown on the kneeling Virgin's head, all set before a dark blue sky with gold stars and within a thin gold frame, above a 3-line initial in gold with pink infill heightened with white and on a rich blue ground with similar penwork, 3 lines of text in an accomplished bookhand, with a small blue initial with red penwork and a blue and gold linefiller; miniature and text enclosed on two sides with a coloured and gold bar; and full decorated border of acanthus leaf sprays at corners and panels of gold-leaved rinceaux with a single grassy hillock with flowers (following those made popular by the Bedford Master) in the middle of the outer border; some small scuffs, but overall in excellent and fresh condition.

Following the seizure of Paris by the English armies in 1419, the greater part of the flourishing artistic communities there scattered into the countryside, and their impact is seen in provincial productions such as this. Much here harks back to the greatest Parisian masters of the first few decades of the fifteenth century, but there is also individual style which most probably places it along the northwest coastline of France. The handling of the face of God with soft flesh tones, and the detail shown in his raised hand and the face of the Virgin must have set this book apart from many of its peers.

Provenance:

Maggs Bros. (London), catalogue 1298 (2001), no. 34.

Bloomsbury Auctions (London), *Western Manuscripts and Miniatures*, 8 July 2015, lot 56

\$ 8,500

12192





ALVARES, Francisco, 1465-c.1541; CORSALI, Andrea, 1487-?

4. Warhafftiger Bericht von den Landen, auch geistlichem vnd weltlichem Regiment, des Mechtigen Könige in Ethiopien : den wir Priester Johan nennen ...

Gedruckt zü Eissleß : Durch M. Joachim Heller, 1566. Folio, bound in ornately tooled modern calf with brass clasps; all edges stained red; pp [x], 444 [ie. 436]; title with a couple of closed tears and repairs at edges; pale damp stain at upper outer corner of approximately first and last 40 leaves; illustrated with the woodcut diagram of the Southern Cross constellation and plans of Ethiopian churches, and with a map of Africa from the Mediterranean to the Tropic of Capricorn; decorative initials and tail-pieces.

The first edition in German of Alvares' account of Ethiopia, which remained the most detailed and reliable source of information on that region of Africa for over a century. Like the first French edition of 1558, the German edition contains the letters from Helena, Queen of Abyssinia and Negus David II to the Portuguese monarchs, as well as the two letters from Andrea Corsali to Giuliano de Medici, the first illustrated with the important woodcut of the Southern Cross. Corsali was the first European to identify the island of New Guinea, and the first letter also contains references to this discovery. Corsali also postulates the existence of a continent to the south of New Guinea, a highly significant early allusion to Terra Australis. The second of Corsali's two letters, dated September 18, 1517, was sent to the Medicis from the Red Sea.

Along with the 1558 French edition of Alvares, the German edition of 1566 remains the most realistically obtainable of the earliest editions to include Corsali's *Lettera* and diagram of the Southern Cross.

\$40,000

13440



HAKLUYT, Richard (1552?-1616)

5. The principal navigations, voiages, traffiques and discoueries of the English nation, made by sea or ouer-land... And lastly, the memorable defeate of the Spanish huge Armada, anno 1588, and the famous victorie atchieued at the citie of Cadiz, 1596, are described.

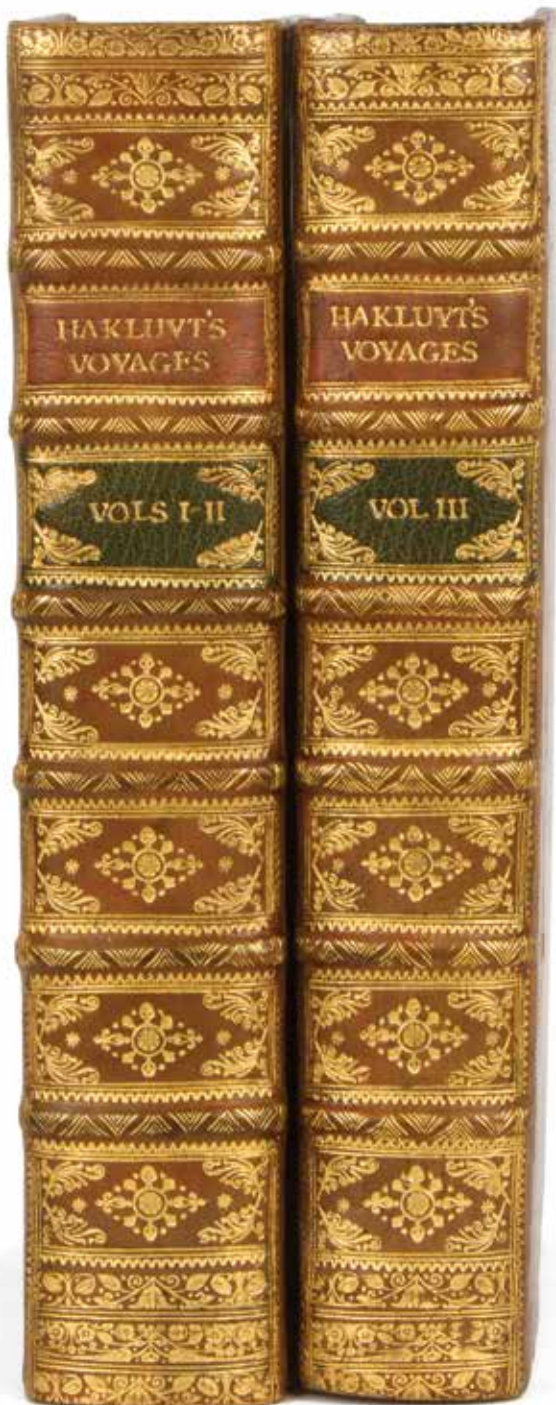
Imprinted at London : by George Bishop, Ralph Newberie and Robert Barker; 1598-1600. Three volumes bound in two (the standard arrangement), folio, period full speckled calf with gilt rule, expertly rebaked, spines in compartments with ornamental gilt tooling and contrasting leather title labels lettered in gilt, [24], 619; [16], 312, 204; [16], 868 pp; woodcut initials and ornaments throughout; second volume with title *The second volme of the principal navigations ... to the south and south-east parts of the world, at any time within the compasse of these 1600 yeres ...*; third volume with title *The third and last volme of the voyages ... of the English nation, and in some few places, where they haue not been, of strangers, performed within and before the time of these hundred yeeres, to all parts of ... America ... Together with the two ... voyages of Sir Francis Drake and M. Thomas Candish round about the circumference of the whole earth, and diuers other voyages intended and set forth for that course ...*; a fine set of the second and most desirable edition of Hakluyt's collection of voyages, the first volume having the rare first state title page which includes mention of the *victorie atchieued at the citie of Cadiz, 1596*, and the account (pp 607-619) *A briefe and true report of the honourable voyage vnto Cadiz, 1596* (the so-called "Cadiz leaves"), both suppressed by order of Queen Elizabeth after the disgrace of Essex (the subsequent second state title page had slight alterations and the date 1599, and the account of the voyage to Cadiz was excised from most copies); lacking the world map, which is only known in a few copies. Printing and the Mind of Man, 105; Sabin, 29595, 29597, 29598; Hill, 743; Church, 322.

Hakluyt had published the first edition of *The principal navigations* in 1589, but it is the monumental second edition of this work, greatly revised and expanded and published in three volumes between 1598 and 1600, which is the definitive version. Estimated to contain more than 1.7 million words, Hakluyt's work is a vast and comprehensive history of English maritime ventures and colonial enterprise, an epic account whose eloquence places it at the forefront of Elizabethan letters. A patentee and director of the Virginia Company, Hakluyt was a promoter of English colonization in the New World, and the third volume treats almost exclusively English exploration, colonization and commercial activity in the Americas. *The principal navigations, voiages, traffiques and discoueries of the English nation* is among the earliest works printed in English that deals with American subject matter in significant depth. The third volume also contains accounts of the first English voyagers to round Cape Horn and enter the Pacific, including Drake and Cavendish (1586, as well as the failed voyage of 1591).

"An invaluable treasure of nautical information which has affixed to Hakluyt's name a brilliancy of reputation which time can never efface or obscure." (Church)

\$ 75,000

12308





PURCHAS, Samuel (1577? - 1626)

6. Purchas his Pilgrimes.

In five bookes. The first, containyng the voyages and peregrinations made by ancient kings, patriarkes, apostles, philosophers, and others, to and thorow the remoter parts of the knowne world: enquiries also of languages and religions, especially of the moderne diuersified professions of Christianitie. The second, a description of all the circum-navigations of the globes. The third, navigations and voyages of English-men, alongst the coasts of Africa, to the Cape of Good Hope, and from thence to the Red Sea, the Abassine, Arabian, Persian, Indian, shoares, continents, and ilands. The fourth, English voyages beyond the East Indies, to the ilands of Iapan, China, Cauchinchina, the Philippinae with others, and the Indian navigations further prosecutes: their iust commerce, nobly vindicated against Turkish treacherie; victoriously defended against Portugall hostilitie; gloriously advanced against Moorish and ethnike perfidie; hopefully recovering from Dutch malignite, iustly maintayned against ignorant and malicious calumnie. The fifth, naiugations, voyages, traffiques, discoveries, of the English nation in the Easterne parts of the World: continuing the English-Indian occurrents, and containyng the English affaires with the Great Samorine, in the Persian and Arabian Gulfes, and in other places of the continent, and ilands of and beyond the Indies: the Portugall attempts, and Dutch disasters, divers sea-fights with both; and many other remarkable relations. [Together with] Pvrchas his Pilgrimage. Or relations of the world and the religions observed in all ages and places discovered, from the Creation unto this present. In four parts ... Fourth edition (as issued to complete the Pilgrimes).

London: printed by William Stansby for Henrie Fetherstone, 1625-26. Five volumes, folio, the first four volumes in blind ruled contemporary calf, edges stained red, each measuring 350 mm tall; the fifth volume in contemporary panelled calf and measuring 330 mm tall, all five volumes rebaked with matching spines, contrasting morocco title label gilt-lettered *Purchas's Pilgrimage*; all five volumes with the armorial bookplate of The Right Honorable George Rose (1744-1818); occasional pale stains and paper flaws to the margins, a couple of leaves remargined, overall a very good complete set.

"One of the fullest and most important collections of early voyages and travels in the English language." (Sabin)

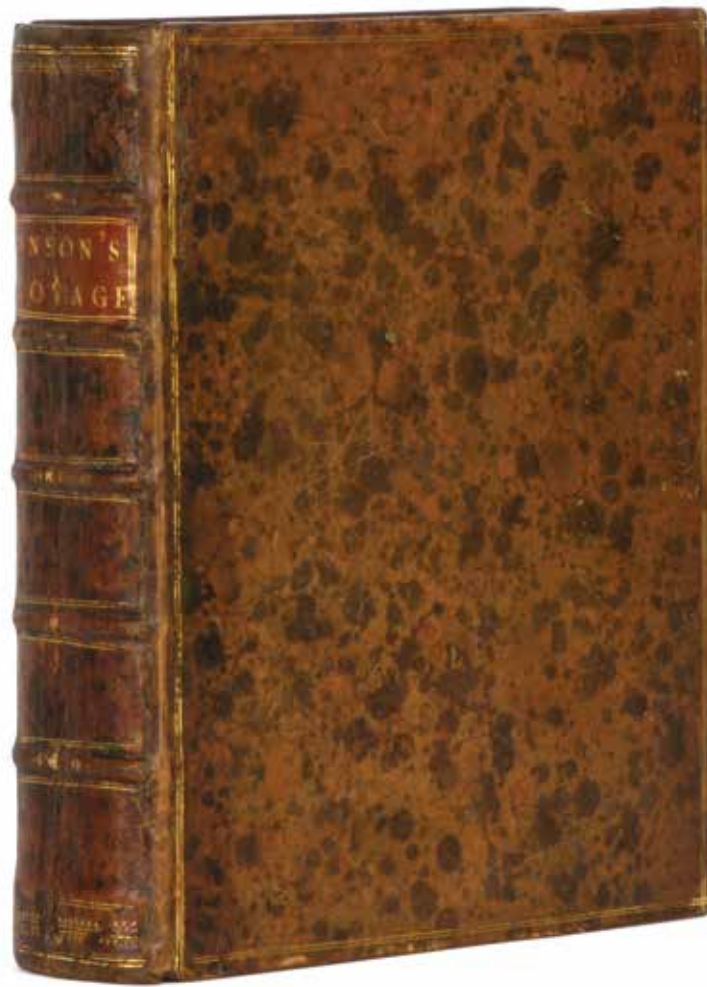
"This great geographical collection is a continuation and enlargement of Hakluyt's *The Principal Navigations*. At the death of Hakluyt [in 1616] there was left a large collection of voyages in manuscript which came into the hands of Purchas, who added to them many more voyages and travels ... This fine collection includes the accounts of Cortes and Pizarro, Drake, Cavendish, John and Richard Hawkins, Quiros, Magellan, van Noort, Spillbergen, and Barents, as well as the categories of Portuguese voyages to the East Indies, Jesuit voyages to China and Japan, East India Company voyages, and the expeditions of the Muscovy Company." (Hill)

Sabin 66682-66686; Church 401A; Hill p 243; Borba de Moraes II, pp 692-693

Provenance: The fifth volume: Thomas Tinkerson, his signature, dated 1714, to title page; The five volumes: The Right Honorable George Rose, Treasurer of the Navy, his armorial bookplate to each pastedown; Maggs Bros., London, acquired 1980; Private collection

\$140,000

13410



ANSON, George, Baron (1696-1762); WALTER, Richard

7. **A voyage round the world in the years MDCCXL, I, II, III, IV. [Subscriber's copy]**

By George Andon Esq; Commander in Chief of a squadron of His Majesty's ships, sent upon an expedition to the South-Seas. Compiled from the papers and other materials of the Right Honourable George Lord Anson, and published under his direction, by Richard Walter, M. A. Chaplain of his Majesty's ship the Centurion, in that expedition. Illustrated with forty-two copper-plates. London : printed for the author by John and Paul Knapton, in Ludgate-Street, MDCCXLVIII [1748].

Quarto, contemporary speckled calf, gilt-rules, spine in compartments with contrasting morocco title label, marbled endpapers. Title page; [blank]; pp. 3 (dedication); [blank]; 12 (list of subscribers); 4 (contents); 11 (introduction); [blank]; 417 (without the terminal 'directions to the binder'); 42 folding copperplate maps, charts and plates, some miscreasing, housed in a buckram box. A royal paper copy, of larger margins than usual, issued in a deluxe edition of 350 copies to the subscribers listed at the beginning. With page 319 misnumbered, thus, according to Cox, a 'genuine first'. Ownership inscription of Rev. John Wright Linton B.A., who is mentioned in the list of subscribers.

A fine large paper copy in contemporary binding of the first edition of one of the most significant maritime voyages of the eighteenth century.

Hill 1817; Sabin 1625.

\$ 9,000

13354

je souhaite de bon soir à mon
 oncle et mes cousins, j'ai bien de l'ouvrage
 de p. voir à cet endroit mes parents
 parce que j'ai embourbé; j'ai bien de l'ouvrage
 avec moi le plaisir de voir embourbé.
 comme je compte sur vos bontés, j'espère
 que vous voudrez bien me mettre que mes
 lettres vous soient adressées pendant un
 long-temps, et vous surs la bonté de me
 les faire parvenir. Le capit. de glaudrey
 a vu quand ils se sont arrivés ici vous
 et m'a mis une lettre dans laquelle je vous
 prie de m'envoyer des nouvelles, comme
 l'année dernière de la bonté de
 No. h. f. j. la commission n'est pas
 facile et est si malade de la fièvre
 j'ai l'honneur d'être votre très humble
 serviteur *Bruny Entrecasteaux*

D'ENTRECASTEAUX, Antoine Bruni [Bruny] (1737-1793)

8. Antoine Bruni d'Entrecasteaux : autograph letter signed, dated February, 1774

Single sheet of watermarked wove paper; 205 x 330 mm, folded into 4 pp, the first with an autograph letter by the French naval officer, explorer and colonial governor Bruni d'Entrecasteaux, signed 'Bruny Entrecasteaux', addressed to his uncle and cousins and explaining that he has just arrived [in Marseille] from Toulon en route to Aix-en-Provence (his hometown), where he intends to bid farewell to his parents before he embarks on a naval campaign (in 1774 d'Entrecasteaux served on the new frigate *L'Alcmène* under the command of his relative Admiral Pierre André de Suffren), and requesting them to make arrangements for the forwarding of his letters, which will be addressed to them while he is at sea, to other family members; the inner pages are blank; on the rear page, in a different contemporary hand, is written '1774. Marseille le 15 fevrier: Bruny d'Entrecasteaux', the paper with original folds and some pale foxing, but in a very good state of preservation.

D'Entrecasteaux commanded the French expedition to Australia and the Pacific in search of La Pérouse (1791-93), during which he died in the Hermit Islands in the Bismarck Archipelago. Whilst the expedition failed to locate La Pérouse, the importance of its scientific and artistic contributions to European knowledge of Australia and the South Seas at the end of the eighteenth century is immeasurable.

\$ 2,500

7587



ZIMMERMANN, Henri [Heinrich].

9. Dernier Voyage du Capitaine Cook autour du monde où se trouvent les circonstances de sa mort, publié en allemand par Henri Zimmermann témoin oculaire, & traduit avec un abrégé de la vie de ce navigateur célèbre, & des notes.

Berne : Nouvelle Société Typographique, 1782. Octavo, twentieth century half-calf over marbled boards with contrasting morocco title label, lettered in gilt, later endpapers, pp. xvi, 200, a very good, clean copy.

The first French edition of one of the rarest accounts of Cook's voyages, written from a first-hand perspective by Zimmermann, who sailed on the third voyage.

Heinrich Zimmermann was born near Speyer on the Rhine in 1741 and travelled through Europe looking for work from an early age, living in Geneva, Lyon and Paris before arriving in London in 1776. He worked in various trades during the journey, mainly relating to brass-making (he poured molten

metals to craft bells in Paris), but in London worked in a sugar-refining factory, where the raw ingredient was arriving from distant colonies overseas. He learned of plans to search for a north-west passage from Asia to Europe being commanded by the then-famous circumnavigator Cook, and signed on as coxswain. Against explicit British Admiralty orders, he kept a small notebook where he recorded his observations during the voyage, written partly in German shorthand in case he was discovered.

The expedition sailed again to the South Seas, and returned Omai to his home in Tahiti. (Omai had spent two years in England after joining Cook's second voyage). They visited the islands of Hawaii in 1788, becoming the first Europeans to do so, and then sailed up to the Bering Strait in Alaska in an effort to explore the possibility of a passage to Europe. The voyage returned to Hawaii where Cook met with his untimely death, and under the command of Clerke they sailed back to England. The results of the expedition were a military secret, closely guarded by the English navy officers, and Zimmermann knew that if he published his report it would cause an uproar. In the introduction he explains that while some of the secrets of the expedition do belong rightfully to Great Britain, he was not privy to those, and the details which he affords the reader in his account are simply truthful descriptions of the exotic lands he has visited. It is his duty to fellow seamen that he inform them of what lies on the far side of the world. Furthermore, Zimmermann presents, from a seaman's perspective, his appreciation of the personal qualities of Cook as a commander and as a man, which provides a valuable comparison with the official account.

Writing on Zimmermann, Holmes says 'Both French editions are of great rarity and interest', while Davidson comments 'It is hard to predict the realization price for a copy if one were to come into the open market, as competition between collectors would be very keen'.

Beddie 1629, Forbes 47, Holmes 44; Kroepelien 1363

Provenance:

Justin Godart (1871 - 1956), Lyon, French politician, his bookplate to front pastedown

\$ 21,000

13286

“ Prisoners Petition to the Right Honorable Lord
 “ George Gordon, to preserve their Lives and
 “ Liberties, and prevent their Banishment to Bo-
 “ tany-Bay ;” in which said libel is contained ac-
 cording to the tenor and effect following: But we

GURNEY, Joseph

10. [BOTANY BAY]. The whole proceedings on the trials of two informations exhibited ex officio by the King's Attorney-General against George Gordon, Esq. commonly called Lord George Gordon : one for a libel on the Queen of France and the French Ambassador; the other for a libel on the judges, and the administration of the laws in England. Also of Thomas Wilkins, for printing the last-mentioned libel. Tried in the court of King's Bench, Guildhall, on Wednesday the 6th of June, 1787; before the Hon. Francis Buller, Esq. on of the justices of his Majesty's court of King's Bench. Taken in short-hand by Joseph Gurney.

London : M. Gurney, 1787. Octavo, modern wrappers, pp 100, [2, lacking a final leaf of advertisements].

Joseph Gurney published a series of court reports from the 1770s - 1790s, including notably the trial against Thomas Paine in 1793. Lord George Gordon (1751-1793) was a British politician who, in his short but rich life, was embroiled in a number of controversies. He agitated against Catholic emancipation in 1780, resulting in a series of large scale demonstrations known as the 'Gordon Riots', and was imprisoned for several months in the Tower of London. Later, Gordon was excommunicated by the Archbishop of Canterbury for refusing to bear witness in an ecclesiastical suit in 1786. In 1787, at the age of 36, he converted to Judaism, took the name Yisrael bar Avraham Gordon, was circumcised, and lived the rest of his life as a devout orthodox Jew. This highly unusual act was widely commented on at the time and is discussed in a number of scholarly histories of Judaism in England.

In 1786 Gordon authored a small pamphlet, 'The prisoners' petition to the Right Hon. Lord George Gordon, to preserve their lives and liberties, and prevent their banishments to Botany Bay', which was in fact entirely written by Gordon himself and printed in London by Thomas Wilkins. Criticising the judiciary for sentencing prisoners to transportation to an as-yet non-existent penal colony at Botany Bay, Gordon was charged with "for a libel on the judges and administration of law in England". No copy of this pamphlet is known to have survived, though Ferguson records it as item 10 in his Bibliography of Australia on the basis of reference to it in a collection of state trials published later in 1783. Further, this account of the trial by Gurney evinces its existence, as he records the Solicitor-General presenting it in evidence during the prosecution.

Gordon's second charge of libel against Queen Marie Antoinette and the French Ambassador, relates to a separate pamphlet he published where he defended his friend the Italian Count Cagliostro who had been banished from France following his alleged involvement in the Affair of the Diamond Necklace, a highly important political event where the Queen was accused of attempting to defraud the Crown Jewellers of a valuable diamond necklace. This stain upon her Majesty's reputation, in conjunction with other failures of the nobility, served to provide the background of hostility against the monarchy which culminated in the French Revolution.

Gordon was convicted on both counts of libel, however, he was allowed to leave the court without bail, and subsequently escaped to the safety of The Netherlands. Upon pressure from the French he was forced to return in January 1788, was arrested, and sentenced to 5 years in Newgate Prison. On 28th January 1793 Gordon's sentence expired, he was required to appear before the court to vouch for his future good behaviour. At his appearance, Gordon refused to remove his hat, which was being utilised as a kippah, and it was forcibly removed from his head. Gordon had brought as character witnesses two Polish Jews, which the Court would not accept, and he was remanded once more in prison. On November 1st he died in prison from fever at the age of 42.

No copy of Gordon's incendiary pamphlet of 1786 is known to have survived, however its contents are contained herein as part of the evidence transcribed in Gurney's record of 1787. Unknown to Ferguson and held in only a handful of libraries, this 1787 pamphlet records the first objections to the penal colony at Botany Bay, expressed in court while the First Fleet was en route under sail to New Holland.

Not in Ferguson.

\$ 8,800

12705



La Billardière, Jacques-Julien Houtou de, 1755-1834

ii. Manuscript document signed by La Billardière prior to the expedition in search of La Pérouse

Brest : September 1791. Bill demanding payment, manuscript in ink on watermarked wove paper; 117 x 240 mm, headed 'Brest le 16 7bre [i.e. septembre] 1791', from 'messieurs Borgnis-Desbordes père et fils & Simon, la somme de cent quarante quatre livres', signed at foot 'La Billardière' and endorsed in his hand 'bon pour cent quarante quatre livres'; annotated lower centre 'payé le 21 7bre [septembre] 1791'; verso with further annotations indicating payment; paper browned and old folds, but the document is intact and in stable condition.

In February 1791 the National Constituent Assembly had decided to organise an expedition in search of the explorer La Pérouse, of whom no word had been received for more than three years. This expedition, under the leadership of d'Entrecasteaux and Huon de Kermadec, sailed from Brest in the frigates *La Recherche* and *L'Espérance* on 28 September 1791. The expedition's naturalist was La Billardière, and the present document records a transaction settled by him just 7 days prior to the expedition's departure. The amount of his purchase from the local ship's providores Borgnis-Desbordes père et fils & Simon was 144 livres tournois (at the time approximately equivalent to £6); the bill is most likely to have been for equipment or provisions intended for the voyage to the South Seas. It is, however, perhaps worth noting Edward Duyker's comments regarding a significant purchase made by La Billardière shortly before the expedition left port: 'While the last provisions were being stowed aboard, La Billardière (mindful of Sir Joseph Banks's advice) managed to procure twenty-two reams of paper with which to press his plant specimens during the voyage. This impressive quantity, which signalled the breadth of his collecting ambitions, had been secured with great difficulty in Brest, because all the warehouses had been emptied of paper for "the service of the artillery"' (Duyker, Edward, *Citizen La Billardière*, Melbourne : Miegunyah Press, 2003, p. 77).

The French naturalist La Billardière is best remembered for the important collection of zoological, botanical and geological specimens from southwest Australia, Tasmania and the north island of New Zealand which he gathered and documented on the d'Entrecasteaux expedition (1791-93). Although his collections were seized by the British when the expedition reached Java, they were finally restored to France in 1796 after Sir Joseph Banks had interceded on La Billardière's behalf. La Billardière published his account of the voyage in 1799, as *Relation du Voyage à la Recherche de la Pérouse*, and was later to publish the first general description of Australian flora in his work *Novae Hollandiae Plantarum Specimen* (1804-07).

\$ 4,400

13791

THOMAS HALL

12. Copper token for Thomas Hall, taxidermist, London, 1795

London : Thomas Hall, 1795. Æ halfpenny, diameter 30 mm. Obverse: Three quadrupeds. THE KANGUROO . THE ARMADILLO . THE RHINOCEROS. Reverse: T. HALL CITY ROAD NEAR FINSBURY SQUARE LONDON 1795 / THE FIRST ARTIST IN EUROPE FOR PRESERVING BIRDS BEASTS &c. Dark brown patina with reddish highlights and excellent detail; a superb example.

During the 1790s the London taxidermist Thomas Hall produced a number of copper tokens to advertise his Finsbury Museum. At this time, privately produced copper tokens were a popular form of business promotion. These tokens went into general circulation and had a value equivalent to a halfpenny. They could also be redeemed at the issuing establishment for minted crown coinage. Hall was one of numerous taxidermists and menagerists in Georgian London who made a living by charging the public to visit their displays of exotic beasts and curiosities.

The first public display of a preserved kangaroo in London was in 1789, in a concert hall near Haymarket. In 1795, when Hall issued this now extremely rare token, the display of this strange animal of New South Wales was still very much a novelty that attracted enormous public interest.

\$ 4,800

12502



PIDCOCK'S GRAND MENAGERIE.

13. Copper token issued by Pidcock's Menagerie, London, circa 1801, featuring a kangaroo and joey

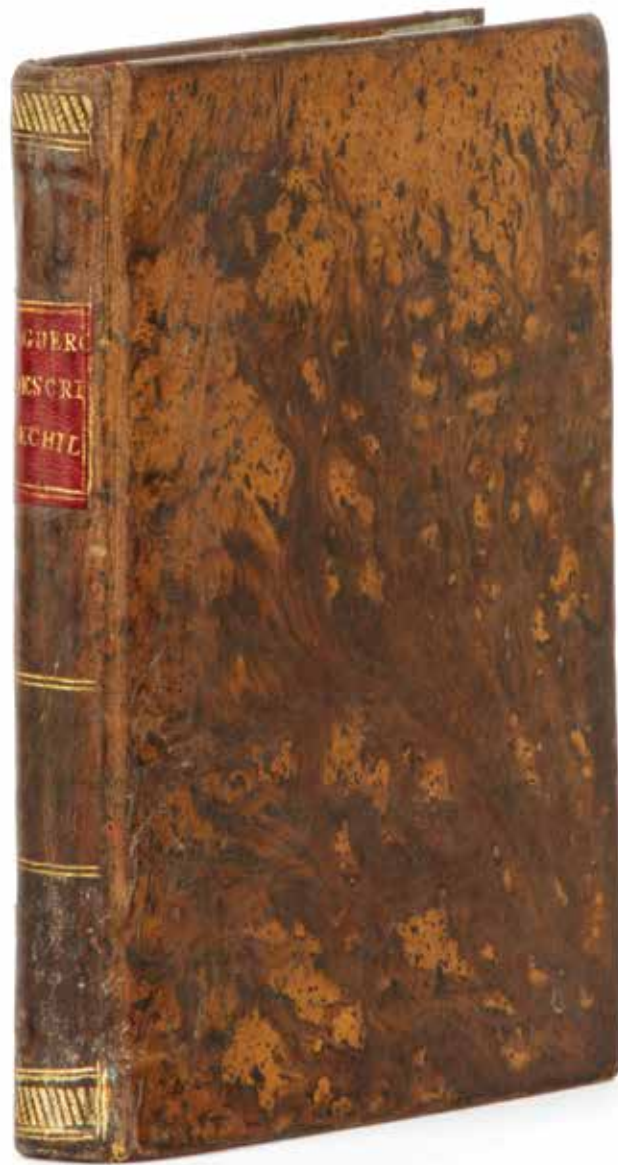
Æ halfpenny, diameter 29 mm. Obverse: a kangaroo left, facing back, a joey in pouch, *THIS KANGAROO'S BIRTH. SEP. 10. 1800.* Reverse: a lion standing right, facing back, with dog on back, *LION AND DOG 1801*; plain edge. An extremely fine example with lustrous brown patina.

The Grand Menagerie of Wild Beasts and Birds, owned by the entrepreneur Gilbert Pidcock, was one of numerous menageries of exotic animals that could be visited by the public in Georgian London. Pidcock opened for business under his own name in 1795, at the Exeter Change in the Strand, after purchasing his initial stock from his former business partner and fellow menagerist, Thomas Clark. To promote his business, between 1795 and 1801 Pidcock issued copper tokens with a wide variety of combinations of animals from his menagerie adorning the obverse and reverse. Apart from the kangaroo and lion, these included a cockatoo, toucan, beaver, rhinoceros, elephant, baboon, ostrich and a two-headed cow. Pidcock's tokens went into general circulation and had a value equivalent to a halfpenny. They could also be redeemed at his establishment for minted crown coinage, or used as part payment towards the admission fee (which would have been considerably more than halfpence). Pidcock's business was hugely popular and financially successful. By 1809, his animals were insured for the staggering sum of £4,000. Posters for the Grand Menagerie were designed by none other than engraver and natural history artist Thomas Bewick, who drew many of his illustrations from life on Pidcock's premises.

\$ 2,750

13837





González de Agüeros, Pedro

14. [TAHITI] Descripcion historial de la provincia y archipelago de Chiloe, en el reyno de Chile, y obispado de la Concepcio

[Madrid] : Imprenta de Don Benito Cano, 1791. First edition. Small quarto, contemporary full calf, spine with gilt ornament and red morocco title label lettered in gilt, marbled endpapers, title page with discreet early ownership label at upper margin, pp [6], 318, [1] engraved plate (somewhat browned and foxed) and [1] folding engraved map of the Chiloé archipelago at rear (fine); a very good, clean copy on wide-margined paper.

This work, by the head of the Franciscan missionary college at Ocapa, Peru, contains one of the few eighteenth century accounts of Spanish activities in Tahiti, which included the two voyages made by Domingo de Boenechea. Both voyages were commissioned by the Viceroy of Peru, Manuel de Amat y Junyent. The first was an exploratory voyage (1772-73), made in response to Cook's recent visit to Tahiti; Boenechea's second voyage (1774-75) had as its twin objectives the annexation of Tahiti for the Spanish Crown and the conversion of its inhabitants to Christianity. Boenechea left Callao in September 1774 in two ships, the *Aguila* and the *Jupiter*. Although the Spanish were allowed by the Tahitian ruler to establish a mission, the expedition was ill-fated. Boenechea died there in January 1775, and the mission, which was manned by the only two missionaries whom Bonechea had brought with him, was permanently abandoned in November that year.

The remainder of González de Agüeros' work comprises a history of the province of Chiloé, an archipelago off the coast of Chile.

\$ 10,000

13402

- VIANA, Francisco
Javier de (1764-1820)
15. Diario del viage
explorador de las
corbetas españolas
“Descubierta” y
“Atrevida”, en los
años de 1789 á 1794
... ..

Cerrito de la Victoria
[Uruguay] : Imprenta del
ejército, 1849. Octavo,
Uruguayan quarter-calf over

pebbled boards, spine ruled and lettered in gilt, marbled endpapers, with the two variant title pages as issued, second title 'Diario del teniente de navio D. Francisco Xavier de Viana, trabajado en el viage de las corbetas de S.M.C. "Descubierta" y "Atrevida" en los años de 1789, 1790, 1791, 1792 y 1793', pp 360, all text printed within a decorative border; pale foxing to first title, pale ownership inscription of José Pedro Varela, a very good copy of a rare book, the first published account of Malaspina's expedition of 1789-93.

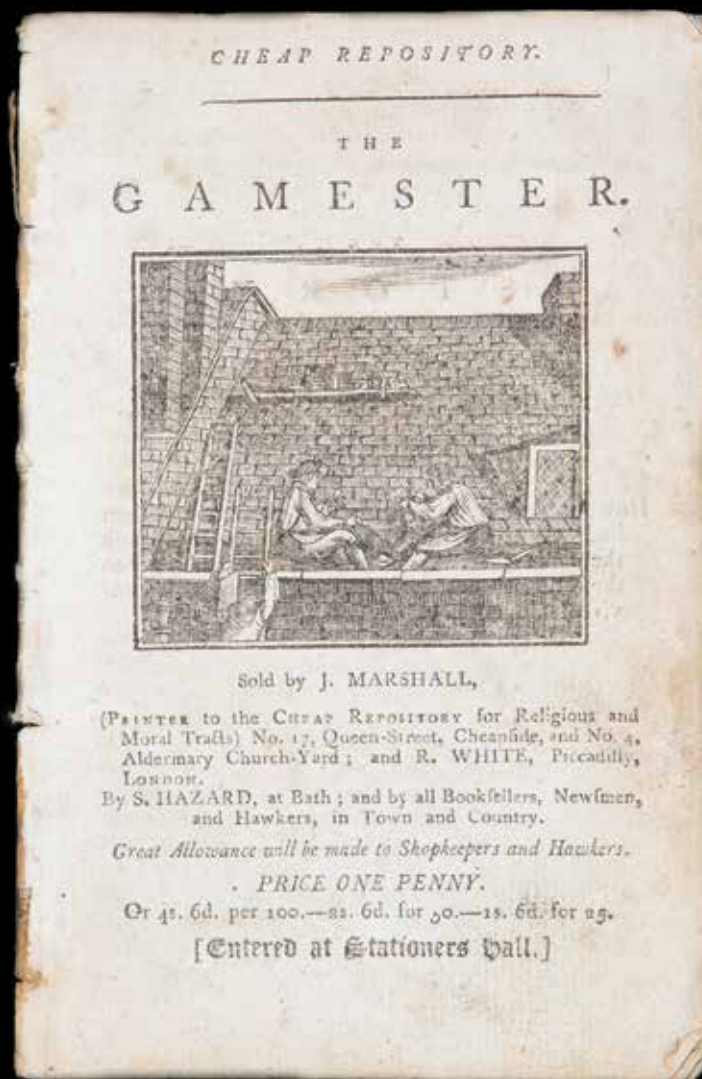
Francisco Javier de Viana was an ensign on Alessandro Malaspina's scientific expedition to the Pacific, undertaken for the Spanish crown during the years 1789-93. This was to be the first Spanish expedition to visit New Holland and New Zealand, and it sought to emulate the grand voyages of earlier explorers, in particular those of Cook and Bougainville. Malaspina, an Italian nobleman who served most of his career as an officer in the Spanish navy, named his two ships in honour of Cook's Discovery and Resolution, and in its first three years his expedition carried out important research on the eastern Pacific rim, accurately mapping the western coasts of South and North America. In 1792, Malaspina's hydrographer, Galiano, under orders to search for a northwest passage, encountered the English expedition of George Vancouver; near present-day Vancouver. Setting out from Mexico, Malaspina next sailed across the Pacific to Guam and the Philippines, then down to the South Island of New Zealand, before arriving at Port Jackson in March, 1793. Viana's narrative includes an important early account of Port Jackson, where Malaspina's scientists collected natural history specimens and his artists sketched some of the earliest known scenes and views of Sydney, during March and April 1793. The Spanish government had specifically requested Malaspina to visit and report on Port Jackson, as it was apprehensive of British activities in New Holland, where bases might be established which could pose a potential threat to her own maritime empire and trade. Viana provides us with an outsider's impressions of the fledgling settlement. Until the publication of his diary, which was printed at a military press in Uruguay by his sons half a century later (Viana had settled in Montevideo after leaving the expedition in 1794), information about the expedition's findings had remained suppressed by the Spanish authorities, recorded only in Malaspina's confidential report written on his return to Cadiz. In 1796 Malaspina was imprisoned for treason, and in 1802 was permanently exiled, after being implicated in a plot to overthrow the Prime Minister; his seven-volume account of the 1789-94 expedition remained unpublished until 1885.

Ferguson 5100; 5228. Lada-Mocarski 134; Palau 36188

\$ 45,000

13300





16. [BOTANY BAY] The Gamester. The story of poor Tricket the Gamester.

London : J. Marshall, R. White, S. Hazard, 1796. Octavo, 16pp., disbound from a larger volume, woodcut illustration, pale staining, very good. A rare early transportation chapbook telling the story of a tiler who, addicted to gambling, commits a robbery and is transported to Botany Bay in New South Wales. A good example of eighteenth century transportation literature.

Not in Ferguson.

\$ 3,000

12672

Y Si un Sauvage est tué
 par un autre, le plus proche
 parent venge le mort.
 Les deux communs - Sont les
 Les parents et amis lui mènent
 le plus qu'il intèresse, mais
 quittant plus
 Les parents s'accusent plusieurs
 dans les lieux les plus
 Solitaires l'et misseministère
 auquel il s'adresse pour
 S'enstraire
 pour il peut s'enstraire
 peut tuer à l'improvise
 s'il peut, Les Parents du
 et de vengeance publique.
 amis. L'homme qui
 chez les gens amis l'amant
 in l'aimé

BOUGAINVILLE, Louis-Antoine, Comte de (1729-1811)

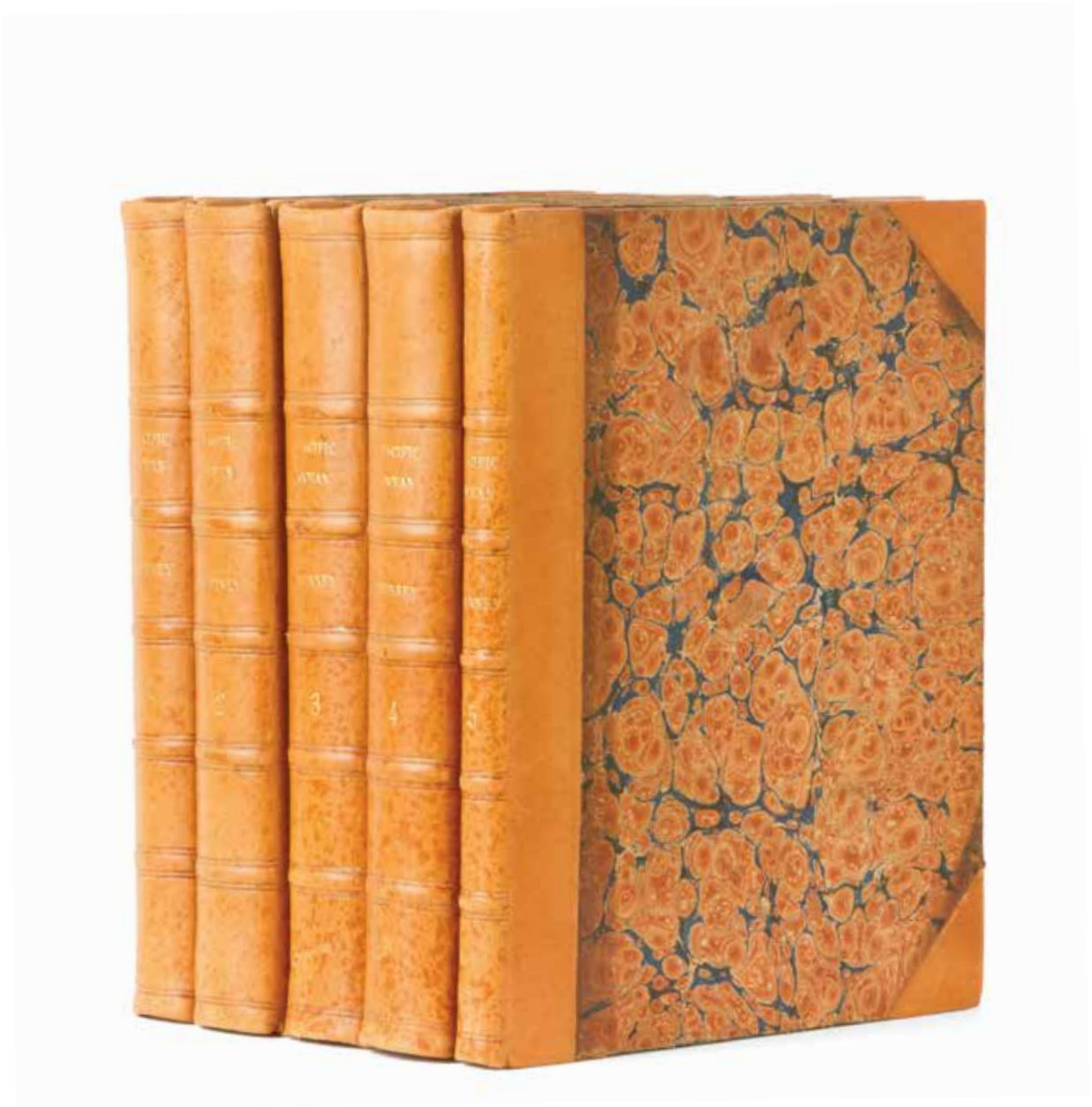
17. Autograph manuscript note by Bougainville on the “savages” of North America

Circa 1801. Ink on watermarked wove paper; sheet 120 x 185 mm, folded and written on the first side only, in Bougainville's hand; clean and legible; the document is housed in an old portfolio of the Charavay auction house, Paris, marked in pencil *Bougainville*. Note ut. Sur les "Savages de l'Amerique septentrionale".

In 1801 the famous French navigator, Admiral Louis-Antoine Bougainville, presented a paper to the *Institut national des Sciences et des Arts* which was published in *Mémoires de l'Institut national des Sciences et des Arts - Sciences et politiques*, tome 3, Paris, mai 1801 (pp 322-346), as *Notice historique sur les sauvages de l'Amérique Septentrionale par le citoyen Bougainville, lue le 7 thermidor an 7*. However, the content of the present short note concerning the custom of avenging homicide is not referred to in Bougainville's published paper.

\$ 2,200

13775



BURNEY, James, 1750-1821.

18. **A chronological history of the voyages and discoveries in the South Sea or Pacific Ocean.**

London : Printed by Luke Hansard, ... and sold by G. and W. Nicol ... 1803-17. Five volumes, quarto, recased using the original marbled papered boards, spines with raised bands, lettered in gilt *Pacific Ocean / Burney* and with volume numbers also stamped in gilt, each volume with the original marbled endpapers preserved, and discreet stamps of the King's Inn Library, Dublin; [2], xii, [8], 391 pp plus five folding maps; v, [11], 482 pp, plus six maps (five folding) and four plates; [10], 437 pp, plus ten maps (two folding) and nine plates; xviii, 580 pp plus four maps (three folding); vii, [1], 178, [2], 179-237 pp plus two maps (one folding) and folding plate; 6 woodcuts in text; a small amount of scattered foxing across the five volumes, but a very good set of a rare work, which Hill describes as "the most important general history of early South Sea discoveries containing practically everything of importance on the subject." Ferguson 372; Sabin 9387; Hill 221.

Burney sailed on the second and third voyages of Cook, and his ability to undertake the task of writing this monumental work was to a large extent enabled by Sir Joseph Banks, who granted him access to his personal library. The history spans two and a half centuries of Pacific exploration, from Magellan to Bougainville, and includes accounts of the voyages made by navigators of all the European maritime powers: Part 1. *Commencing with an account of the earliest discovery of that sea by Europeans, and terminating with the voyage of Sir Francis Drake, in 1579*; pt. 2. *1579-1620*; pt. 3. *1620-1688*; pt. 4. *To the year 1723, including a history of the buccaneers of America*; pt. 5. *To the year 1764*.

\$ 15,000

11862



LANE, Thomas (fl. 1801-29).

19. [COOK] Lane's pocket globe

London : Thomas Lane, 1815. Terrestrial pocket globe, 2 $\frac{3}{4}$ inches in diameter; engraved gores with original hand colour over papier mache and plaster sphere, the original shellac mellowed to a rich umber; two metal pins resting the globe in the original publisher's shagreen case, with engraved gores of celestial maps, the lips coloured red, original metal hinge and three hook and eye clasps. A fine example of a rare pocket globe, sitting perfectly within its case, with no rubbing against the sides.

Thomas Lane's father Nathan Lane (fl. 1775 - 83) published his first globe in around 1779. It showed the tracks of Cook's third voyage, which had returned that year. In 1807, Thomas reissued the globe, with some revisions. It would be sold through to the 1830s, again with revisions, and sometimes under license to other sellers with their paper labels pasted over Lane's. The 1807 issue saw the addition of Botany Bay and the territory of New South Wales, and in the 1809 edition Port Jackson was added to the East coast, Shark's Bay and 'South C.' to the West coast, and 'Dimen's Lane' was separated from the continent by 'Basse's Str.'. The voyage of the great English circumnavigator Cook remains on the later editions of the globe, and the caption 'Here C. Cook was kill'd 14 Febr. 1779' added just below the Sandwich Islands. Further changes were made over the next decade, including the location of 'Dampier's Anchor' off the north coast of New Holland and an unexplained 'Labyrinth' off the north-east coast.

Reference : Sumira, Sylvia. *The art and history of globes*. London : The British Library, 2014, pp 182-3, illustrated (1819 edition).

\$ 12,500

13749

DE SAINT-SAUVEUR, Jacques (1757 - 1810)

20. Tableau des decouvertes du Capne. Cook & de la Perouse

Paris : chez l'auteur; rue Coqueron Mon. de France ; Bordeaux : chez le Cne. S. Sauveur sous le peristyle de la Grande Comedie, l'an 7 de la Republique Francaise [1798 or 1799].

Aquatint with hand colouring, 430 x 518 mm (sheet), some paper repairs to margins.

French-Canadian artist, writer, and diplomat Jacques Grasset de Saint Sauveur (1757-1810) was born in Montreal and moved to Paris following the annexation of New France by the British. He published a number of encyclopedias of ethnology, illustrated with fine engravings of peoples of the world. Forbes describes their collation as 'a bibliographical nightmare' (Forbes, 137).

The present engraving was originally issued in a portfolio of 5 engraved tableaux illustrating people indigenous to the five great continents. The portfolio accompanied the book *Tableaux des principaux peuples de l'Europe, de l'Asie, de l'Afrique, de l'Amerique, et les decouvertes des Capitaines Cook, La Perouse, etc ...*, a volume of five parts published in the sixth year of the Republique (1798). This complete set of book with portfolio is very rare and held in only a couple of international institutions. It is described by Forbes (281). The following year, the seventh year of the Republique (1798 or 1799), the five parts were reissued separately, each accompanied by one of the booklets originally issued as a bound volume of five parts. This individual booklet is titled *Histoire Abrégée des decouvertes des Capitaines Cook, Wilson, La Perouse, etc ...* and includes a preparatory text describing Pacific voyages and then a description of the different ethnicities to be found on the accompanying engraving. This booklet is also rare, and is described by Forbes (271) and Beddie (258).

In three panoramic scenes the subjects range right across the Pacific. The indigenous people are depicted in their most distinctive native dress, usually engaged in some typical local activity or handicraft.

\$ 8,500

13848

Tableau des Decouvertes du Cap. Cook, & de la Pérouse



1. *Kab. des Isles* - 2. *Kab. de la Grande* - 3. *Kab. de l'Isle de Prince Guillaume* - 4. *Kab. de l'Isle de Pagan* - 5. *Kab. de la Baye de Norton* - 6. *Kab. des Isles Sandwich*
 7. *Kab. de Tanna* - 8. *Kab. de St. Christophe* - 9. *Kab. de la Baye de Castro* - 10. *Kab. de la Baye au Port des Français* - 11. *Kab. de Navona* - 12. *Kab. de Micron*
 13. *Kab. de la Baye de Rongh* - 14. *Kab. de la Conception* - 15. *Kab. de la Baye des Nautles* - 16. *Kab. des Isles Pohn* - 17. *Kab. d'Onclashie* - 18. *Kab. d'Alitica*
 19. *Kab. des Isles Marquises* - 20. *Kab. de l'Isle des Isles* - 21. *Kab. de la Nouvelle Calédonie* - 22. *Kab. d'Aliti* - 23. *Kab. de L'Annamika* - 24. *Kab. de Hapnoi*
 Tous ces découvertes ont été faites par le Cap. Cook, & de la Pérouse, & ont été rapportées par les Officiers de leur Expédition.
 Par Jacques Grasset d'Estaing, Capitaine de Vaisseau, & de l'Académie des Sciences.
 A Paris chez l'Imprimeur de la République, & chez les Libraires, & chez les Vendeurs de Livres, & chez les Vendeurs de Cartes.



HOWE, George (1769-1821); HOWE, Robert (1795-1829)

21. The Sydney Gazette, and New South Wales Advertiser

A collection of early issues of Australia's first newspaper; spanning the years 1803-1828.

Due to its ephemeral nature and tiny circulation numbers, there are very few surviving copies of the early issues of the *Sydney Gazette*. As Ferguson (383) notes, 'Complete volumes of the early years of the *Sydney Gazette* are very rare, and even single numbers prior to 1820 do not often occur in the market.'

The present archive of early issues of the *Sydney Gazette*, gathered together over several decades by a private collector; is undoubtedly the most substantial ever assembled outside of Australian public collections, and is the most important group to have ever been offered for sale *en bloc*.

The *Sydney Gazette* was first printed by George Howe on a small wooden printing press which had been brought to the colony by Arthur Phillip in the First Fleet. David Collins (*Account of the English Colony in New South Wales*) noted in November 1795 that a young printer, George Hughes, had used the press to print a handful of government notices and orders. Copies of some of these ephemeral printed items are held in the Record Office, London (Ferguson, Foster & Green. *The Howes and their press*, p.15). This almost certainly makes Hughes responsible for the very earliest Australian imprints (Ferguson, *ibid.*). George Howe had used the same press to print the colony's first book, *The New South Wales General Standing Orders*, in 1802, probably confirming him as the colony's second printer.

As examples of neither George Hughes' ephemeral printings nor Howe's *The New South Wales General Standing Orders* are realistically obtainable (the last known copy of the latter to be sold changed hands in the 1890s), the first issues of the *Sydney Gazette* have become the earliest examples of Australian printing to circulate on the market, and something of a holy grail for collectors.

The establishment of a weekly newspaper in the colony had been an initiative of Governor King, and the publication originally acted as a medium for broadcasting official information about such matters as government proclamations, new civil regulations and court news. The content of the newspaper was under strict government censorship. The newspaper also recorded on a weekly basis all the recent maritime activity at Port Jackson, including shipping arrivals and departures and cargo information. Auctions of goods, sales of land, personal and business notices, and lists of newly pardoned or emancipated convicts were also features of each issue. In its first year of publication, the *Sydney Gazette* was sold at sixpence per copy to subscribers. The newspaper was ultimately to have a considerable lifespan, being in circulation up until 1842. It was printed by George Howe until his death in 1821, then by his son Robert. In its final phase it was published thrice weekly by Robert Howe's apprentice. The *Gazette* remained the Colony's only newspaper until 1824, when W.C. Wentworth's *The Australian* was established.

'The importance of the *Sydney Gazette* as a source of Australian history cannot be over-stated' (Ferguson, *ibid.*). As primary documents of early colonial history the issues of the *Gazette* are unrivalled as a record of important events and daily life. The present archive provides a unique opportunity to acquire the most significant collection of the *Sydney Gazette* ever to be offered for sale.

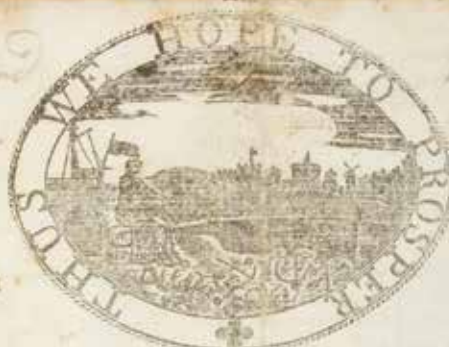
A full description of the collection is available on our website.

\$ 575,000

13951



SYDNEY



GAZETTE,

And New South

Wales Advertiser.

PUBLISHED BY

AUTHORITY.

Vol. I.

SUNDAY, APRIL 10, 1803.

Number 6

It is hereby ordered, that all Advertisements, Orders, &c. which appear under the Official Signature of the Secretary of this Colony, or of any other Officer of Government, properly authorised to publish them in the SYDNEY GAZETTE, and NEW SOUTH WALES ADVERTISER, are meant, and must be deemed to convey official and sufficient Notifications, in the same Manner as if they were particularly specified to any One Individual, or Others, to whom such may have a Reference.

Sydney, March 5th, 1803.

By Command of His Excellency the Governor and Commander in Chief,

W. N. CHAPMAN, Secretary.

General Orders.

It is intimated that His Majesty's Ship Buffalo should sail for Norfolk Island, the Moluccas, and Celebes, on Wednesday next; and that His Majesty's Ship Glatton should sail for England on the 24th Instant. All persons therefore, who are ordered for Norfolk Island, and England, will hold themselves in readiness to embark accordingly.

By Command of His

EXCELLENCY, W. N. CHAPMAN, Sec. Government-House, April 8, 1803.

ALL PERSONS holding PROMISSORY NOTES drawn by WILLIAM KENT, Esq. are requested to produce them immediately to JOHN HARRIS, Esq. at Sydney.

Court of Criminal Jurisdiction.

APRIL 9.

At ten o'clock the Court opened, and ROBERT JILEY, Labourer, stood indicted, for that he, the said Robert Jiley, on the 6th day of April, in the year of Our Lord 1803, at Sydney, in the Territory of New South Wales, with force and arms, 77 Pounds weight of Salted Pork, value 21. 12s. of the lawful money of Great Britain, the Goods and Chattels of Our Sovereign Lord the King, out of the Shop or out-house adjoining His Majesty's Stores at Sydney aforesaid, then and there being, feloniously did steal, take, and carry away, against the Peace of Our Sovereign Lord the King, His Crown and Dignity, and against the Statute in that behalf made and provided.

The evidence for the Crown being called, John Croker, Soldier in the New South Wales Corps, deposed, that on Wednesday the 6th inst. he found Croker at the Prisoner's store, between the hours of 3 and 5 in the afternoon; that he saw the prisoner pass by him with an empty barrow, and afterwards go into the yard belonging to the said Store, taking with him the barrow; that he remained in the yard about a quarter of an hour, when he came out with two bags upon the barrow, which he proceeded in wheeling away; that the prisoner called to him, but that the prisoner went onward until he had gone beyond the deponent's post and returned no answer. That a Light-horseman naming near to the deponent, he ordered him to bring the prisoner back; that he had said it was not his duty, this afterwards did bring back the prisoner, who returned without his barrow. The deponent asked what the bags contained, to which the prisoner answered, "the contents of the Store." The deponent asked what he was doing with the barrow, in or-

der that he might be convinced as to the truth of what he said, with which the prisoner complied, requesting at the same time that the deponent would suffer him to wheel the barrow into the yard of the Store, from whence he had taken it, and that he would there let him see the contents of the bags. This done, the prisoner opened the bag which lay uppermost, and showed to the deponent some damaged bread; upon examining the other, he found it to contain a quantity of Pork, of which he accused him of having robbed the Store. To this the prisoner made answer, "I hope you will not make it known, for if you do, it will be the destruction of my family, and perhaps I may be hanged." He several times begged that the deponent would suffer him to return the meat, in consideration of his family, and that he would make him any acknowledgement; but that he, (the deponent) assured him, that he would not betray his trust for 500.

Here the Judge Advocate asked the deponent, if he had ever lost sight of the barrow from the time of its going out of the yard to that of its being brought back, to which he positively answered that he never had lost sight of it.

The deponent further said, that immediately after he had taken the prisoner into custody, he had dispatched the Light-horseman (who had brought the prisoner back) to the Sergeant of the Guard, and that he (the deponent) gave immediate information to Mr. Laycock, that he had detected a man in robbing the Store.

The prisoner objected to that part of the evidence which stated, that a Light-horseman had brought him back, for that he had called to him to return, and that he did so.

W. Russell, (Light-horseman), deposed, that he was, at the time the King was committed, standing at the door of the barrack, that he saw the prisoner pass him with two bags on a barrow, and that the prisoner desired him to fetch Jiley and to bring him back; that he called to the prisoner who returned as stated by the former evidence; that the constable, very shortly after the prisoner had wheeled the barrow into the yard, came out and ordered him to go for the Sergeant of the Guard; he immediately went, and returned with a Corporal and one Private; that upon his return he saw the bags opened, one of which contained a quantity of pork; he afterwards went into the coopersage, and there assisted in searching for the cake out of which it had been taken, and which the prisoner himself pointed out.

W. Alcock, Clerk to the Deputy Commissary, deposed, that in consequence of his being informed by Russell of the above circumstances,

he went immediately to the Store, where he saw the prisoner in charge of the constable, standing by two bags on a barrow, one of which contained a quantity of pork; Of this he acquainted Mr. Chapman, who demanded of him the keys of the Store, which he delivered to him. At Mr. Chapman's order he weighed the pork, which proved to be 77lbs. he also weighed what remained in the cask, which was 240lbs. He here stated, that a cask of pork generally weighs 318 lbs. and that what remained in that cask, added to the quantity found in the prisoner's possession, amounted to 317lbs. net weight. He further deposed, that a number of casks of beef and pork, His Majesty's property, had been landed from the Bridgewater, of which he had taken a regular account, but of which, on comparing the books, one cask was deficient; this, he could not upon himself to say, was the identical cask to missing, as it exactly corresponded with the others, and, moreover, same word "Lambick" was marked upon it, which he had not seen on any cask prior to their being landed from the Bridgewater.

W. N. Chapman, Esq. proved the cask found concealed in the coopersage to be the property of the Crown.

T. Laycock, Esq. gave evidence, that at the instance of the counsel he had gone into the coopersage shortly after the prisoner was taken into custody; and that, upon searching for the cask out of which he supposed the pork to have been taken, and was pointed out by the prisoner; he saw the contents weighed both of the cask and bag, which together amounted to 317lbs.

Here the evidence closed, and the set up a defence, which contained nothing that could possibly absolve him from guilt; but went to criminate James Hickey, who was also in custody upon the charge. He lastly called upon several Gentlemen of respectability for a character, who spoke highly favourably of him.

The JURY ADVOCATE summed up the evidence; and the Court, after much consideration, returned a Verdict, GUILTY!

The JURY ADVOCATE now came to the last and brief painted duty of his office, and after a public and interesting examination to the prisoner, he pronounced Sentence of Death upon him.

The Prisoner was returned to his confinement, and at half past 12 the Court broke up.

Yesterday evening, just as this Paper was ready for Press, the H.M. CATO, from Newcastle, arrived with Provisions for Government, after a passage of 5 months. From the intelligence received by her, we are happy to announce, that PRACE is established the night.

FRANCIS BLAIR,
PRINTED BY
HISSELF AT NO. 111.



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PRINTED BY
HISSELF AT NO. 111.

Sydney

Gazette,

NEW SOUTH WALES ADVERTISER.

Published by Authority.

Vol. II.]

SUNDAY, JULY 1, 1864.

[Number 171]

22. It is hereby notified, that all the advertisements, notices, and other communications, which are published in this Gazette, and in the New South Wales Advertiser, are subject to the payment of a fee of one shilling for each insertion, and of a fee of one shilling for each copy of the Gazette or Advertiser, as the case may be, to be paid to the printer, and not to the Government. It is also notified, that if any person is guilty of publishing any advertisement, notice, or other communication, without paying the above fee, he shall be liable to a fine of not more than one hundred pounds, or to imprisonment for not more than three months, or to both such fine and imprisonment, at the discretion of the Court.

By Command of His Excellency the Governor and Commander in Chief,
Sydney, March 22, 1864.

General Orders.

IN consequence of the peculiar circumstances which have been reported to the Government, regarding the spirits brought in by the *Elle* American and *Esperanza*, amounting to 5120 gallons, the time is allowed to be disposed of in the following proportions, and at no greater prices than those underhand—

Port American—1125 gallons of Brandy Rum at 10s. per gallon and 1965 gallons of gin at 10s. per gallon.

Esperanza—1000 Gallons of French Brandy and Jamaica Rum at 15s. per gallon; and 2000 gallons of Rio Rum at 8s. per gallon.

Exemption of the Duty of One Shilling per Gallon.

In distributing with the following proportions, viz.

To *Officer* Civil and Military 40 gallons each.

To the Commanding Officer, of the New South Wales Corps, to be distributed among the Non-Commissioned Officers and Privates as he may think fit, 400 gallons.

To Superintendents, 10 gallons each.

To Licensed People 40 gallons each, which will leave a Reserve of about 1500 gallons, to be disposed of to such persons as the Government may grant permits to, which may be applied for on Wednesday next.

Much inconvenience having arisen by those who suppose their Term of Transportation is expired leaving their employment, and applying at times when it is not convenient to touch the Public Registers, it is hereby ordered, that no Pass is to be given to any Prisoner for that purpose, nor application to be made at the Secretary's Office but on the

first Sunday of every month, at nine o'clock in the morning.

All Housekeepers of Sydney and Parramatta that are in the habit of Letting Lodgings, are hereby cautioned not to allow any person whatever from other Settlements to lodge or sleep in their premises without reporting the same to a Magistrate, who will give directions to the Constables to have their proper business and character examined into. Any person offending against this necessary Regulation to be fined, on conviction before two Magistrates, 40 shillings for the first, and 50s. for each offence afterwards.

By Command of His Excellency,
G. BLANCKELL, Acting Sec.
Government of New South Wales,
June 30, 1864.

ALL Persons having any Claim or Demand on Mr. HENRY HARCOURT, late of His Majesty's Ship *Colombo*, are required to present them to me immediately.

D. D. ALLEN.

CHARLES-BEAR FOWELL being about to quit the Colony for the Continent, Claims or Demands against him are also to be presented.

NOTICE.

ALL Persons indebted to the Estate of the late RICHARD CLINCH, Sergeant at Mares, deceased in 1798, are requested to pay the same into the hands of Mr. SPENCER LLOYD, and such as have any Demands on the same are requested to make them known to Mr. LLOYD on or before the 31st instant.

ALL Persons indebted to Captain ROBERT LEE, as Agent to Mr. Wm. LUTHER, are hereby required to adjust their Accounts with him on or before the 31st instant, as a final arrangement is about to take place.

Sydney, June 30, 1864.

T. N. CHAPMAN, Secretary.

NOTICE.

ANY Person willing to supply His Majesty's ships with fresh provisions, such as Bread, Butter, and Pickled Pork, on Tenders, or to supply the same to the Royal Navy, is requested to apply to the Commanding Officer of the Navy, at Sydney, on or before the 1st of July, 1864, and to deliver in writing, mentioning the several Prices, and the Quantity, which will be found for the performance of the same, to Mr. JOSEPH THOMAS, Public Officer and Agent, at the New South Wales Government Office, at eleven o'clock.

A Sample of the Bread will be required.

CEDAR PLANK NEWLY ARRIVED.

THOMAS RABY begs leave to acquaint the Public that he has just received from Havers River, a Quantity of rich and beautiful CEDAR, which he can furnish at very reasonable Prices, either in Logs or Plank cut in any dimensions.

Quantities are always on hand for inspection at his Yard near the Dry Dock, Sydney.

Wanted to Purchase,

ANY Quantity of BARLEY, from Ten to a hundred Bushels, for which a full Price will be paid on delivery, in Cash or approved Bills, to be delivered at the House of Mr. THOMAS HILL, at Parramatta.

Amount to be paid to Mr. JAMES SQUIRE, at King's Point, with the Quantity ready to deliver.

NOTICE.

NOTICE is hereby given, that Letters of Administration were granted by the Court of Probate to Benjamin COLE of the Firm and Effects of his late brother William COLE: It is therefore required, that all Persons to whom the Deceased was indebted at the time of his death, may present their Accounts to me on or before the 21st of July next ensuing, that they may be inspected and adjusted; and that the long time requested that all who stand indebted to the above and Effects of the said William COLE, do discharge their Accounts in or prior to the said date named, to prevent further trouble.

BENJ. COLE.

KLINGER, Johann Georg; MULLER, Johann Wolfgang

22. **Jeu de voyage des cinq parties du monde**

Also titled: Description de differens peuples remarquables des cinq parties du monde.

Nürnberg : J. G. Klinger, 1805-1807. Second edition. Original box of red paper over card, 114 × 100 × 105 mm, with gilt embossed decoration, the lid lettered in gilt *Jeu de voyage des cinq parties du monde* (corners bumped); the box in three compartments: the first contains five original slipcases of different coloured card, each 105 × 95 mm, with original printed title labels: I. *Européens*; II. *Asiatiques*; III. *Africains*; IV. *Américains*; V. *Habitans des terres Australes*; with their complete sets of hand coloured copperplate engravings, 99 × 90 mm, on grey card backing, ranging in number from 5 to 10 per set; captions in German and French, with sequence numbers at upper right corners; the final card in each set is an engraved map; the second compartment houses a booklet which provides descriptions (on average 4 pages in length) of the peoples depicted on each card (hence we can ascertain that no cards are lacking), *Description de differens peuples remarquables des cinq parties du monde avec des figures représentant leur costume national. Par Jean Wolfgang Muller et Jean George Klinger. Avec 32 planches et 6 petites cartes géographiques. Seconde édition. à Nuremberg, chez Jean George Klinger, 1807*. Sextodecimo, original blue wrappers with embossed decoration, pp xvi, 127; an engraved mappe-monde, supplied in facsimile; the third compartment contains a facsimile of the original rules sheet, *Voyages aux cinq parties du monde ou Jeu de Nations de trois manières: I) Jeu de Commerce. II) Jeu pédagogique. III) Divertissement à gages et à punitions plaisantes*, with imprint identical to the booklet, 172 × 105 mm, [4] pp, folding; and an engraved playing chart, also supplied in facsimile, *Table contenant les parties spéciales et les nations de chaque partie du monde*, in the form of a schematic pyramid and relating to the instructions contained in the rules, with the imprint dated 1805.

A rare and beautifully illustrated early nineteenth century pedagogical game produced in Nürnberg by Johann Georg Klinger. Klinger's ingenious design concept meant that the game could be played in three entirely different ways, as set out in the rules sheet. Its appeal was therefore broad and spanned different age groups, with more advanced children being able to play the most sophisticated game, one that demanded strategic planning of trade and commerce around the globe. The box and slipcase labels, booklet with text by Johann Wolfgang Muller; rules sheet and chart were printed in separate French and German versions to cater for both markets; but because the engraved cards were expensive to produce, they were designed with bilingual captions so that they were able to be used in both language versions of each edition. The captions to the engravings are as follows:

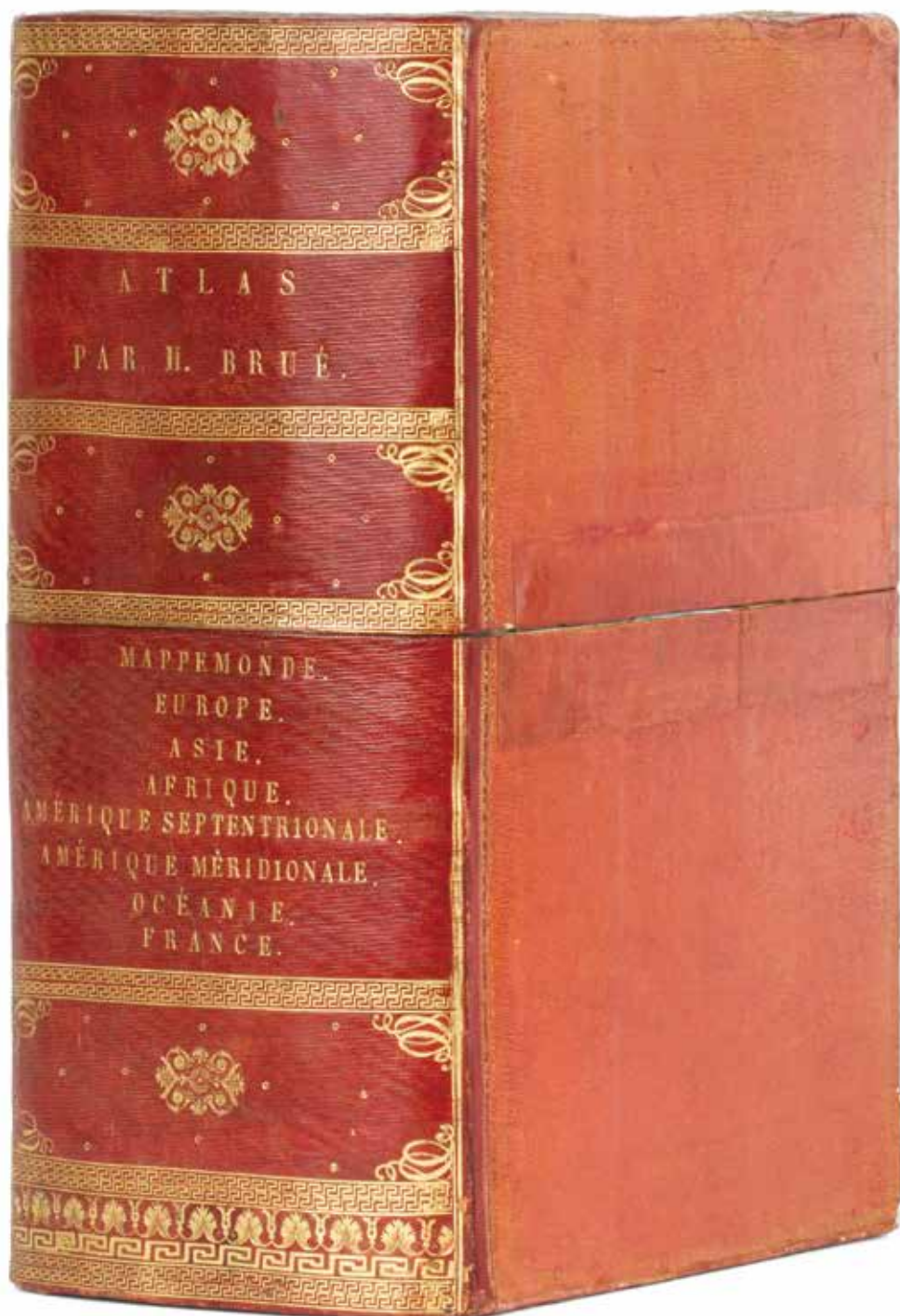
Européens: 1. Schweitzer. / Suisses. 2. Spanier. / Espagnols. 3. Ungarn. / Hongrois. 4. Türken. / Turcs. 5. Russen. / Russes. 6. Lappländer. / Lapons; Asiatiques: 1. Araber. / Arabes. 2. Perser. / Persans. 3. Ostindier. / Habitans des Indes orientalis. 4. Chineser. / Chinois. 5. Tartaren. / Tartares. 6. Kalmüken. / Kalmoucs. 7. Tungussen. / Tungusses. 8. Kamtschadalen. / Habitans de Kamtschatka. 9. Tschuktschen. / Tchoutches. 10. Samojeden. / Samoyedes; Africains: 1. Egypter. / Egyptiens. 2. Guineer. / Habitans de Guinée. 3. Shaggas. / Taggas. 4. Hottentotten. / Hottentots; Américains: 1. Feuerländer. / Habitans des terres de feu. 2. Patagonier. / Patagons. 3. Caraiben. / Caraibas. 4. Virginier. / Habitans de la Virginie. 5. Nutka Sundeinwohner. / Habitans de Nutkasund. 6. Unalaskher. / Unalaskhales. 7. Esquimaux. / Esquimaux. 8. Grönländer. / Groenlandois. Terres Australes: 1. Neuholländer. / Habitans de la nouvelle Hollande. 2. Neuseeländer. / Habitans de la nouvelle Zélande. 3. Otaheiter. Insulaires d'Otaïti. 4. Sandwich Insulaner. / Insulaires de Sandwich.

Klinger's game is discussed in Thomas Stauss' *Frühe Spielwelten : Zur Belehrung und Unterhaltung. Die Spielwarenkataloge von Peter Friedrich Catel (1747-1791) und Georg Hieronimus Bestelmeier (1764-1829)*. Hochwald : Librum, 2014, pp 360-65; and also in Buijnsters, P.J. & Buijnsters-Smets, Leontine. *Papertoys. Speelprenten en papieren speelgoed in Nederland (1640-1920)*. Zwolle : Waanders, 2005, pp 137-8, illustrated p 176.

\$ 24,000

13747







BRUÉ, Adrian Hubert

23. A rare cased atlas of eight large folding maps of the world

Paris : Chez Desray et Goujon, 1814 - 1819. A large book-form box made of stiff card, 310 mm tall, gilt-decorated papered sides, silk draw ribbon, the 'spine' made of crushed morocco styled in compartments, with gilt ornamentation and the lettering 'Atlas par H. Brué', listing the eight maps contained within: 'Mappemonde; Europe; Asie; Afrique; Amérique Septentrionale; Amérique Méridionale; Océanie; France'. Each engraved map measures 1120 x 1580 mm, is hand coloured; dissected into 32 panels and laid on linen with paper title labels and tabs, lettered in manuscript. The maps are dated between 1814 and 1819, and assembled as a cased collection circa 1820.

A spectacular French cased atlas of the six known continents, the world and France, presented in a bespoke case of refined proportions designed to sit alongside other richly bound volumes in a nobleman's library.

\$ 20,000

13941

accept my best thanks
for your very obliging note I have
on the Receipt of it given immediate
notice to Mr Maclean & India Inspector
who Superintends my Customs House
business to make the necessary inquiries
& to do the Needful whatever it may
be

I am my dear Sir
Your obld Hble Servt
Jos Banks
1/278

BANKS, Joseph, Sir (1743-1820)

24. Sir Joseph Banks : autograph letter, signed

Manuscript in brown ink on octavo sheet of wove paper; 155 x 115 mm, headed *Soho Square* Augt .19 1814, to an unknown recipient regarding the clearance of a consignment for Banks by the Customs House in London; signed at the foot *Jos. Banks*; tipped onto later backing sheet; fine.

"My dear Sir;

accept my best thanks for your very obliging note. I have on the Receipt of it given immediate notice to Mr. [David] Maclean, E. India Inspector who Superintends my Customs House business, to make the necessary inquiries & to do the Needful whatever it may be.

I am my dear Sir; Your oblgd Hble Servnt. Jos Banks"

A rare example of the handwriting of the great naturalist and patron of science, Joseph Banks. The note is of particular interest as it almost certainly concerns Banks' importation of exotic botanical specimens, regularly sent to him by one of his numerous correspondents in Australia, the East Indies, South America, India or Africa. Banks was largely responsible for most of the 70,000 new plants which are estimated to have been introduced into England during the reign of George III. Aside from living plants, Banks received dried specimens, seeds and sketchbooks from field collectors around the world. Banks' reference in this note to his "Customs House business" reveals that consignments of this type arrived for him on a frequent basis. Occasionally, more unusual (and sometimes, sinister) specimens were sent to him. In 1803, Banks received the head of the Aboriginal warrior Pemulwuy, preserved in spirits, which had been sent from New South Wales. In a letter to Governor King, Banks wrote: "... the head of one of your subjects ... is said to have caused some Comical consequences when opened at the Customs house. But when brought home, was very acceptable to our anthropological collectors and makes a figure in the museum of the late Mr Hunter; now purchased by the public."

Provenance: Winifred Myers, Bond Street, London circa 1960; Collection of Sir Edward Ford (1902-1986), distinguished physician and philanthropist in Sydney, acquired by him from Winifred Myers in the 1960s (his handwritten note to this effect on the verso of the backing sheet).

\$ 8,500

13932



PRINSEP, James (1799-1840)

25. 'Augustus in a rage, Kenton Street'

Pencil on paper; 85 x 80 mm; initialled, inscribed and dated 1816 in pencil at lower edge; fine condition; framed.

A sketch of Augustus Prinsep (1803-1830) by his older brother James, executed at the Prinsep family residence in Kenton Street, Brunswick Square, Bloomsbury, London in 1816. At the time, Augustus was thirteen years old and his brother around seventeen. The portrait shows that James - like Augustus and other members of the Prinsep family - was a highly competent sketcher.

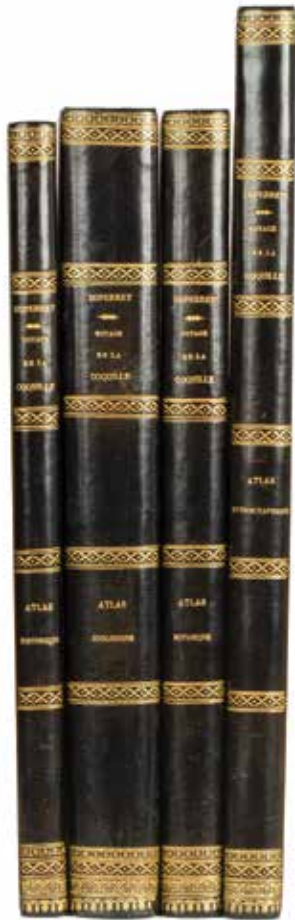
Augustus Prinsep, civil servant and artist, is best known as the author of the posthumously published *The journal of a voyage from Calcutta to Van Diemen's Land* (London : Smith & Elder, 1833), and the two volume work containing the lithographic reproductions of some of his original drawings, *Illustrations to Prinsep's journal of a voyage from Calcutta to Van Diemen's Land ... during the years 1829 and 1830* (ibid.).

Having received the post of legal clerk with the East India Company, Augustus arrived at Calcutta in July, 1822. Five of his brothers, including James, were also in India, and the India Office Library holds a number of drawings made by them. Augustus was appointed commissioner of Pergunnah Palamow in 1827, and married Elizabeth Acworth Ommanney in June, 1828. Suffering from consumption, he was advised to leave India for medical reasons. In September 1829 he arrived at Hobart, having made his way to Van Diemen's Land with Elizabeth by way of Singapore and Batavia. Augustus remained in Hobart for six months, but resolved to return to Calcutta after his land grant application was refused. In October 1830 he died at sea whilst on another recuperative voyage. Elizabeth arranged for the letters Augustus had written on the voyage from Calcutta and during his sojourn in Hobart to be published in London, along with the two volumes containing eleven lithographs, most of which, including a fine panorama of Hobart, were probably made from Augustus' drawings (others were after drawings by Elizabeth Prinsep and Thomas Prinsep, Augustus' brother). In one of his letters, Augustus remarked that the landscape around Hobart was "second only to Switzerland" and, despite his initial misgivings over the propinquity of dangerous convicts and Aborigines, his overall impression of the township of Hobart and colonial society was favourable enough for him to consider settling in Tasmania permanently.

Provenance: an album of the artist's drawings, Bonhams, London, 19th December 1984; Abbott & Holder, London.

\$ 4,500

13730



DUPERREY, Louis Isidore (1786-1865)

26. **Voyage autour du monde, exécuté par ordre du Roi, sur la corvette de sa Majesté, la Coquille, pendant les années 1822, 1823, 1824 et 1825.**

Paris : Arthus Bertrand, 1826-1827. Four volumes, elephant folio; half straight-grained morocco, lettered and decorated in gilt, over marbled papered boards. Volume 1. *Zoologie*: Engraved title page, original upper wrapper preserved, 157 hand coloured engraved plates by Coutant after L. Prévost, Meunier; Lesson, Prêtre, Bevalet, E. Guérin and Vauthier (birds 53 plates; reptiles 7 plates; fish 38 plates; molluscs 16 plates; crustaceans 17 plates; insects 22 plates;

zoophytes 16 plates); Volume 2. *Botanique*: Engraved title page, original wrappers preserved, 106 engraved plates of which 25 are hand coloured, engraved by Barrois, Mougeot, Dumesnil, Hubert Lefèvre, Rebel, Massard, Pedreti and Bourey after Bory de Saint Vincent, Bessa, Barrois and Decaisne (cryptogams 39 plates; phanerogams 67 plates); Volume 3. *Histoire du voyage*: Engraved title page, 60 hand coloured plates (plate 8 uncoloured), engraved by Ambroise Tardieu after Lejeune and Chazal, Deblosseville and Duperrey; Volume 4. *Hydrographie*: Title page, contents leaf, 21 pages, 46 maps on 51 sheets (including 20 double page), engraved by Ambroise Tardieu after Duperrey and others, and 4 plates illustrating canoes engraved by Tardieu after Duperrey and Bérard; a few stains and occasional foxing; a few plates trimmed; plate 4 of the crustaceans series (*Zoologie*) with loss to the margin (restored); plate 2 of the cryptogams series (*Botanique*) has a number of stains, and a few other plates in the *Botanique* volume have small repairs; the title page of the *Histoire du Voyage* volume is foxed; in total there are 378 fine copperplate engravings, the plates in the first three volumes being mounted on stubs; all of the plates (except one) in the *Zoologie* and *Histoire du voyage* volumes are enhanced by hand colouring of the period, as are the first 25 plates in the *Botanique* volume.

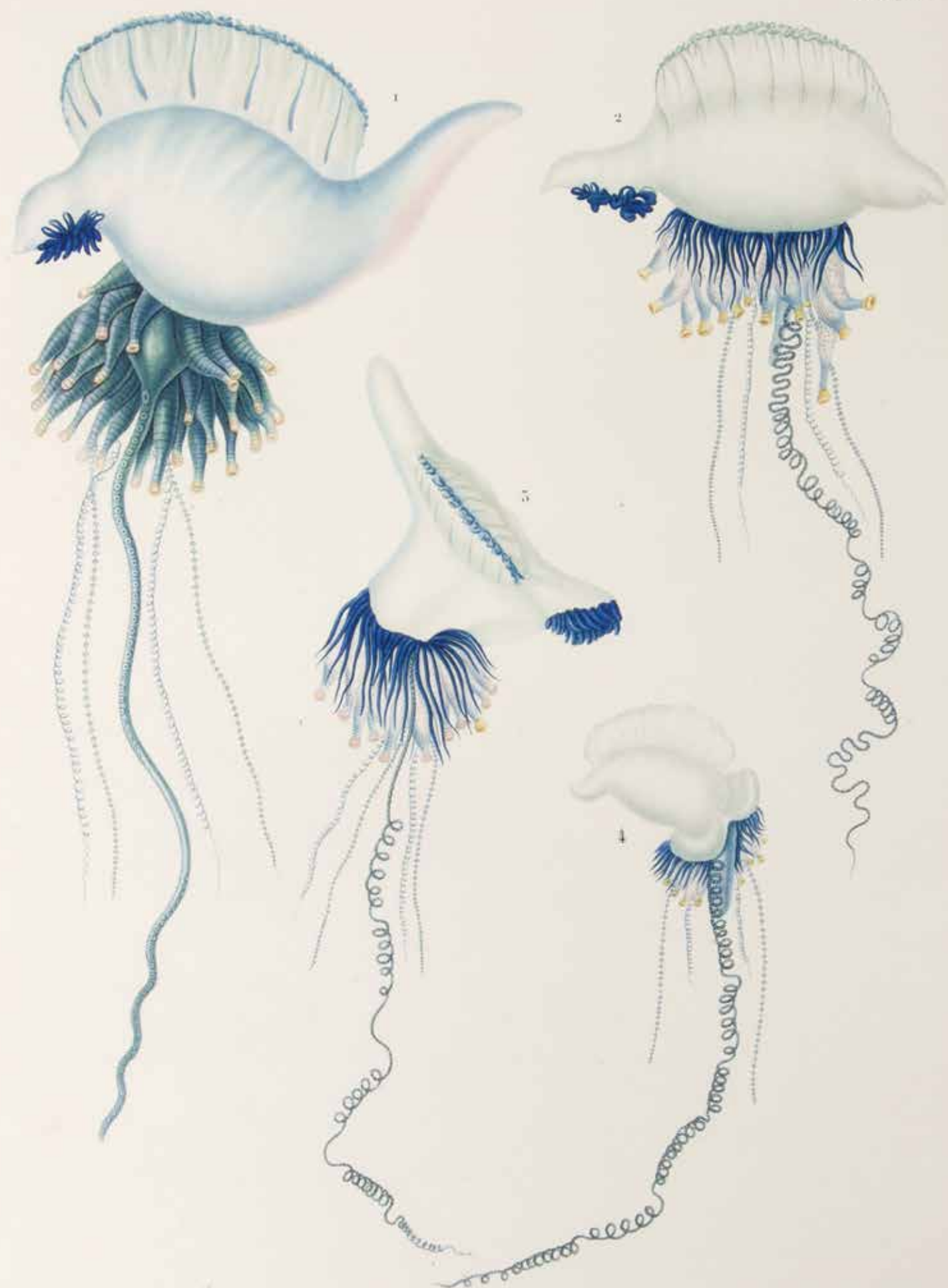
Having served as a marine hydrographer on Louis de Freycinet's circumnavigation in the *Uranie* (1817-1820), Louis-Isidore Duperrey was given command of the *Coquille* in 1822, with Jules Dumont d'Urville as his second-in-command. The various scientific duties of the expedition were delegated to the 58 members of the crew according to their qualifications: Dumont d'Urville, Bory de Saint-Vincent, Brongniart and Bessa were responsible for botany and entomology; the ship's doctors Prosper Garnot and René-Primevère Lesson, and the naturalist E. Guérin were to conduct zoological research; and Duperrey himself was the expedition's hydrographer.

The expedition left Toulon in August 1822, sailing around South America to the coast of Chile and then striking out across the Pacific, visiting the Tuamotu archipelago, Tahiti, Santa Cruz, New Guinea, the Moluccas and the east coast of Australia (a planned reconnaissance of the west coast of the continent was abandoned). During the 32 months of the voyage, Duperrey and his crew gathered a vast amount of scientific information and made a number of significant discoveries in the fields of astronomy, terrestrial magnetism, meteorology, zoology, botany, geography and ethnology. The *Coquille* arrived back at Marseille in April 1825.

The incredible pictorial record contained within the atlas volumes of Duperrey's *Voyage autour du monde*, published in Paris less than two years after the *Coquille*'s return, is a stunning testament to the expedition's phenomenal scientific success. The work, however, was never fully completed and the atlas volumes were issued separately at intervals. A set of all four atlas volumes is rare.

\$ 85,000

13944



1. Physalie de l'océan pacifique austral: *Physalia australis*, Less. (*Ph. megalista*, Peron et Les.)
2. Physalie de l'océan atlantique austral: *Physalia antarctica*, Less. (*Ph. elongata*, Lamk.)
3. Physalie tuberculense: *Physalia tuberculosa*, Lamk.
4. Physalie des Açores: *Physalia azoricum*, Less.

DUPERREY, Louis Isidore (1786-1865)

27. **An important manuscript letter written by Duperrey on board the *Coquille*.
Tahiti, May 1823**

Autograph letter, signed, written by the explorer Louis Isidore Duperrey during his circumnavigation on board the *Coquille*, addressed to the naval officer Armand Louis Charles Rose de Lostanges (1759-1836); headed *La Corvette la Coquille - Baie de Matavai (île de Tahiti)*. Le 15 Mai 1823. Manuscript in ink on wove paper with the engraved letterhead of the Ministère de la Marine et des Colonies; [4] pp, small folio; written on 3 sides, the final page with address panel and wax seals, and the Paris arrival stamp dated *Mars 20 1824*; original folds; complete and legible.

The French navigator Louis Isidore Duperrey's circumnavigation in the *Coquille* (1822-25) was one of the most significant voyages of scientific discovery of the early nineteenth century. Its research followed on from that conducted during Freycinet's circumnavigation in the *Uranie* (1817-20), an expedition on which Duperrey had also served. During the *Coquille*'s three-year voyage to South America and the Pacific, Duperrey made important observations on terrestrial magnetism and the variation of the inclination of the magnetic needle. The *Coquille* had on board no fewer than three naturalists: Prosper Garnot, René Primevère Lesson, and the naval officer and botanist Jules Dumont d'Urville, who was also the expedition's second-in-command. A vast number of natural history specimens were collected by these scientists in the archipelagos of the Pacific and in New Zealand, New South Wales and New Guinea. On the expedition's return to France this substantial collection - a major contribution to Western science that included many new species of plants and animals - was absorbed into the collections of the Muséum d'Histoire Naturelle. Duperrey's official account of the circumnavigation, *Voyage autour du monde*, was published in 1826.

The present letter was written by Duperrey in May 1823, towards the end of his month long sojourn in Tahiti. It is not entirely clear how the letter was despatched to France from Tahiti, but it took a little over ten months to reach its ultimate destination. Duperrey mentions that he intends to send a fuller account of Tahiti once he arrives in Port Jackson, so we can assume that the letter must have been placed in the care of one of the missionaries at Tahiti, and was not carried by the *Coquille* all the way to Port Jackson. Soon after its arrival in Paris, a full transcript of the letter was published in *Bulletin universel des sciences et de l'industrie: Bulletin des Science Géographiques, etc. Economie publique; Voyages* (Paris, 1824), where it was erroneously recorded as being a letter addressed to Freycinet.

In the first part of his lengthy missive Duperrey describes the voyage from Peru to Tahiti - following the track which La Pérouse had been advised to take - and the discovery of a number of new islands in the Tuamotu Archipelago, one of which he reports having named after Lostanges himself. Duperrey then describes the establishment of a scientific observation post at Point Venus in Matavai Bay, before giving a revealing, detailed account of his impressions of Tahiti and the present situation there regarding the English missionaries and the progress of the Christianisation of the inhabitants. He writes that Tahitian society has been completely transformed since Cook's first visit in 1767: the missionaries have caused traditional manners and customs to begin to disappear; the practice of idol worship has been abandoned, and Christian religion has been widely adopted; the native women conduct themselves with modesty and reserve, no longer venturing on board visiting ships and spurning physical contact with Europeans; marriage now follows the European model, and even the king [Pomare III] is allowed only one wife; human sacrifice and infanticide are no longer in evidence; the natives can read and write, and all carry religious books printed in Tahiti in their own language; sixty-six churches have been constructed and services are conducted twice a week, at which devout and literate worshippers even take notes with pencil and paper during the sermon; the missionaries organise an annual convocation of the population (some 7000 souls) at Paparo; this event is taking place as Duperrey is writing, and he witnesses the heated public debate about the creation of a new law code; it is only two months since Tahiti declared its independence from England, and the red flag with white star [of Pomare] now flies on Point Venus; Duperrey has been received civilly by both the missionaries and the native population, from whom he has obtained many curios as souvenirs. In closing, Duperrey sends Lostanges both his own and Dumont d'Urville's regards, and in a postscript announces that he seeks approval for his proposal to reward and honour his crew for their exemplary conduct and the loyalty they have shown toward the French sovereign [Louis XVIII].

A rare primary document from one of the great French voyages of exploration to the South Pacific, with first hand observations of Tahiti at the point of its transition from a traditional to a colonial, missionised society.

\$ 45,000

13858

Ministère
de la Marine
et des Colonies

La Corvette la Requin — Baie de Metanau
(île de Tahiti).
Le 17 Mai 1898.

Monsieur

101 102
101-102
J'ai eu l'honneur de vous adresser de la corvette la Requin, par le courrier de l'île de Tahiti, le 17 mai 1898, un rapport de l'expédition de la corvette la Requin, sous le commandement de M. le capitaine de vaisseau, M. de la Roche, et de M. le lieutenant de vaisseau, M. de la Roche, qui ont été envoyés à l'île de Metanau, par le courrier de l'île de Tahiti, le 17 mai 1898, pour y faire une reconnaissance et y faire des observations.

Le rapport de M. de la Roche, qui a été envoyé à l'île de Metanau, par le courrier de l'île de Tahiti, le 17 mai 1898, pour y faire une reconnaissance et y faire des observations, a été reçu par le courrier de l'île de Tahiti, le 17 mai 1898, et a été envoyé à l'île de Metanau, par le courrier de l'île de Tahiti, le 17 mai 1898, pour y faire une reconnaissance et y faire des observations.

Le 26. 1898. J'ai eu l'honneur de vous adresser de la corvette la Requin, par le courrier de l'île de Tahiti, le 26 mai 1898, un rapport de l'expédition de la corvette la Requin, sous le commandement de M. le capitaine de vaisseau, M. de la Roche, et de M. le lieutenant de vaisseau, M. de la Roche, qui ont été envoyés à l'île de Metanau, par le courrier de l'île de Tahiti, le 26 mai 1898, pour y faire une reconnaissance et y faire des observations.

101 102
101-102
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Voudriez-vous bien être assez —
 aimable, mon cher Monsieur Mathieu,
 pour venir demain lundi à 5^h 1/2, nous
 donner la preuve que votre convalescence
 est bien complète, en prenant part
 à notre modeste dîner de famille?
 Vous êtes sûr de nous rendre tous
 très-heureux. C'est presque un tête à tête que
 nous vous demandons.
 Nous comptons sur vous, et
 vous envoyons mille amitiés.
 Votre tout Dévoté
 L. de Freycinet
 ce Dimanche.

FREYCINET, Louis de Saulces de (1779-1842)

29. Louis de Freycinet : autograph letter, signed

Between 1830 and 1840. Manuscript in brown ink, single sheet, folding to form [4] sides, duodecimo; written on one side only; dated 'ce Dimanche', a friendly and informal dinner invitation to a ship's captain named Mathieu; signed at the foot 'Lis. De Freycinet'; addressed on the last side; paper browned, but complete, clean and legible.

'Voudriez-vous bien être assez aimable, mon cher Monsieur Mathieu, pour venir demain lundi à 5h 1/2 nous donner la preuve que votre convalescence est bien complète, en prenant part à notre modeste dîner de famille? Vous êtes sûr de nous rendre tous très heureux. C'est presque un tête à tête que nous vous demandons'

The French navigator Louis de Freycinet took part in Baudin's expedition to the South Seas (1800-1803). His own circumnavigation in the *Uranie* (1817-1820) was one of the most important scientific voyages of the nineteenth century.

\$ 3,300

13802

BERKH, V. N. (Vasilii Nikolaevich) (1781-1834)

30. [COOK] Хронологическая Исторія всѣхъ путешествій въ сѣверныя полярныя страны, съ присовокупленіемъ обозрѣнія физическихъ свойствъ того края. [Khronologicheskaiâ istoriia vsiĕkh puteshestvii v sĭevernyiâ poliarnyiâ strany ...]. [= Chronological history of all voyages to the Arctic regions, with the addition of the survey of the physical characteristics of that region].

St. Petersburg : Military Printing Office of the General Staff of His Imperial Majesty, 1821-1823. Two volumes bound in one, octavo; recent full calf, gilt, with black title and volume labels, gilt; new endpapers; v.1: pp [xvi], 246, [2]; v. 2: [4], iii, [1], 210; with twelve lithographed plates (one folding) and two folding engraved maps, bound without the dedication leaf to Count Rumiantsev (as usual); vol. 1 half title and title with expert paper repairs to excised ownership inscriptions; vol. 2 with repairs to margins of i-iv; otherwise a very good copy. First and only edition.

A rare and important set of accounts of exploratory expeditions to the Arctic and Russian America, including the discoveries of James Cook.

Vasilii Berkh (1781-1834) was a Russian naval officer and historian who took part in Krusenstern's famous circumnavigation, serving on the *Neva* under the command of Lisiansky.

"The seemingly ambitious title of this work does not disappoint the reader (who knows the Russian language) as it contains what is promised - a chronological history of all generally known voyages to the Arctic regions, both from the Atlantic and Pacific approaches. It is true that the narratives of most voyages are extremely abbreviated and the reader is referred to original sources listed by the compiler in Part 1, pp. [ix-xiv] for a more complete relation of any voyage. At the same time, the brevity of the present work allows a quick review of all the voyages from 1492 to 1821. As far as Alaska is concerned, the following accounts should be pointed out: Part 1 - Bering, Cook, Billings, Krusenstern. Part 2 - Vasiliev and Shishmarev, Ustiugov, Khromchenko and Etolin. The two maps ... are of considerable help in following various voyages. The work is a good general review of the voyages ... However, some of these voyages were not published separately in a book form and can be found only in Russian periodicals" (Lada-Mocarski, 81).

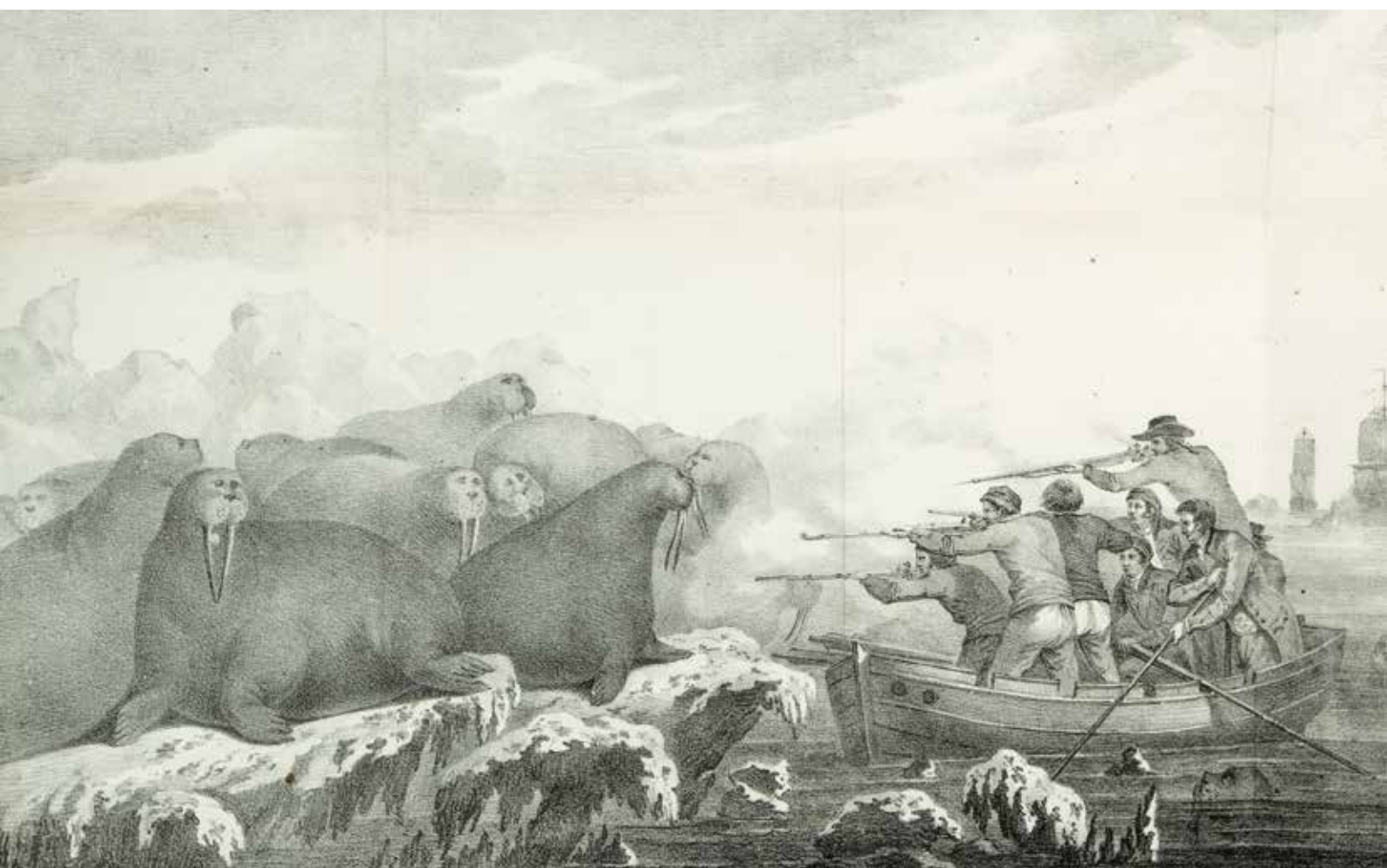
The section describing part of Cook's third voyage (1776-1780) is titled *Captain Cook, Clerke, Gore and King. 1776.* (pp 161-3); one of the lithographed plates by Karl Beggrov is after the HMS *Resolution's* artist John Webber's drawing of a walrus hunt.

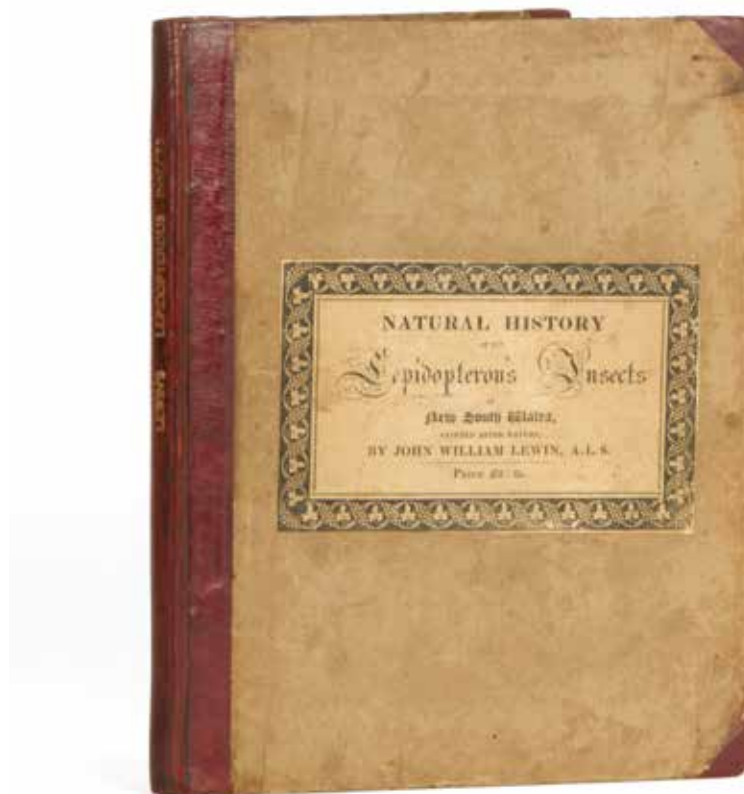
The lithographed plates are by the noted Russian artist Karl Beggrov (1799-1875). They depict a musk ox; beluga whale; Sperm whale; narwhal; polar bear; walrus hunt (after Cook's artist John Webber's famous drawing made in 1778); idols of the inhabitants of Novaya Zemlya observed by Barents; four views of snowflake patterns, and an Eskimo harpoon head. The two folding maps engraved by Frolov include the most current information available in 1823 about the North-East and North-West Passages, respectively.

Howes, U.S.iana, B376.

\$ 42,000

13722





LEWIN, John William (1770-1819)

31. A natural history of the lepidopterous insects of New South Wales.

Collected, engraved, and faithfully painted after nature. London : J. H. Bohte, 1822 (the plates on Whatman paper watermarked 1825). Quarto, half roan over papered boards (skilfully rebacked and recorned), large printed paper label to front board, endpapers replaced, pp vi; [2]; 19; 19 hand coloured engraved plates, some offsetting as usual, a fine copy.

The second edition of Lewin's first book, illustrating the insects of New South Wales, originally published in London in 1805 and reissued by the artist's wife Maria after Lewin's death in 1819.

Lewin arrived in Sydney in January 1800 and is regarded as the first professional artist working in New South Wales. He published important early works on the insects and birds of New Holland, both of which were reissued by Maria Lewin following her husband's death, struck from the original plates made in Sydney in 1803-04. The 1822 edition contains an additional plate not found in the 1805 version, and as Richard Neville notes in his recent monograph *Mr JW Lewin : painter & naturalist* (SLNSW, 2012), it appears the delicate hand colouring was done by Maria Lewin herself (p. 249). The printing of these editions was conducted over several years, which explains why many copies are printed in paper watermarked later than the year of imprint.

A fine copy of this early and important Australian natural history publication.

\$ 22,000

13912





HERISSON, Eustache

32. La mappe-monde ou le globe terrestre, représenté en deux hemisphères,

l'un oriental l'autre occidental, où sont marquées les découvertes les plus récentes, faites par Mackenzie, Vancouver, La Pérouse, Bruce, Renell, Mungo Park, Joub [sic] Barrow, Franklin et Parry. Dressée par Hérisson, élève de Mr. Bonne / Indication des trois voyages de Cook et de celui de La Pérouse ... À Paris : chez Basset, 1828. Copperplate engraved map with hand coloured outlines, sheet 1200 x 900 mm, dissected and linen backed, folding to 450 x 300 mm; original shaped paper manuscript title label onlaid to verso; the map with some discolouration from the original glue on the reverse, small area of repair to the east of the island of St. Helena; otherwise in good condition.

This impressive large scale double hemisphere map by Herisson is a revised edition, featuring the tracks of the most recent explorers such as Franklin and Parry, as well as those of Cook and La Pérouse which had also featured in earlier, smaller versions. With the exception of the Arctic region of North America, which shows a land bridge connecting Greenland with Alaska and an inland polar sea, the landmasses are drawn with accuracy.

\$ 5,500

13738



BAUER, Carl Johann Sigmund, (1780-1857)

33. The Earth and its inhabitants.

Nuremberg : Bauer, c. 1830. Original card box measuring 55 x 55 x 55 mm, a little edge wear, early inscription on lid 'William Scott - Papa', containing an original miniature terrestrial globe and folding paper concertina of vignettes of the races of the world. Globe measures 50 mm in diameter; and consists of twelve hand coloured paper gores applied to the wooden sphere; the concertina measures 48 x 1400 mm, with thirty-two hand coloured figures of the globe ethnic types titled in English, French and German. The vignettes portray men from the four corners of the globe including an Englishman, Greenlander, Mexican, Iroquois, Carib, 'Newsealander' and Sandwich Islander. Each example of Bauer's miniature globe has a different configuration of figures, and Pacific Islanders are uncommon. Previous examples we have sold have had 24 ethnicities depicted; this is an extended example with additional nationalities. 'Bodany Bay' is marked on the coast of New Holland, and the Sandwich Islands, Otaheiti etc. are also captioned.

A fine example of a fragile cartographic toy for children.

Dahl, Edward H. and Gauvin, Jean-Francois. *Sphaerae Mundi : early globes in the Stewart Museum*. Montreal : McGill-Queen's University Press, 2000, pp. 88, 98 - 99, 200 - 201 (illustrated).

Bromer, Anne C. and Edison, Julian I. *Miniature Books : 4,000 years of tiny treasures*. New York : Abrams, 2007, pp 2-3 (illustrated).

\$ 6,850

13746



"C.L."

34. Voyage autour du Monde : Croquis et Souvenirs d'un Artiste

Paris : "C.L.", [c.1820]. Children's pedagogical game of geography and ethnography. Original box of papered thick card, 265 x 200 x 30 mm, lid with embossed gilt border and hand coloured, lithographic shaped pictorial onlay with a scene depicting a group of tattooed Pacific Islanders waving to a passing European ship; the box contains [6] hand coloured lithographic maps (*Mappe-Monde; Océanie; Afrique; Asie; Amérique; Europe*) printed on individual sheets, each 185 x 250 mm, with cartouche illustrations of indigenous peoples in traditional costume, including Aborigines hunting kangaroos, an Aboriginal dwelling, a warrior of New Holland, and a Tahitian king; [10] hand coloured, lithographic shaped paper cut-outs, the largest 220 x 160 mm, depicting the headless figures of different indigenous peoples, identified by the original printed captions or printed paper labels and including *Habitant de la Nouvelle Hollande, Danseur de la Nouvelle Zélande, Patagon, Hottentot, Cafre, Chinois de Canton, Mexicain, Brésilien, Espagnol and Ecossais*; an eleventh hand coloured, lithographic shaped paper cut-out, 210 x 85 mm, printed on both sides and depicting the complete figures of a black man (*Nègre*) on one side and a white man (*Boxeur Anglais*) on the other (the child was required to match either the "white" figure or the "black" figure with an appropriate headless costume to make it complete); three additional small cut-outs representing a *Masque bouffon* (ceremonial mask) of the New Zealand dancer (in fact, a Hawaiian gourd mask, *makini*), the *Coiffure* of a New Hollander, and a *Casque* (helmet) of the New Hollander (in fact, a Hawaiian feather helmet, *mahiole*), which can be added as accessories to two of the figures; a sheet of letterpress, 185 x 250 mm, with a key to the cartouche illustrations and cut-out costumes (recto) and a Notice about the game and its intended uses (verso) signed with the initials "C.L.", stating that this is the second, revised edition of this game; and an accompanying publication, *Voyage Autour Du Monde, Ou Revue Pittoresque: Des Différentes Nations Qui Peuplent Le Globe. Deuxième édition*. Paris : Chez tous les Marchands de Nouveautés et de Jeux instructifs a l'usage de la jeunesse, [c.1820]; this comprises four booklets in uniform duodecimo format (125 x 90 mm), original illustrated wrappers: 1. *Europe* (pp 1-36) 2. *Asie* (pp 37-56); 3. *Afrique* (pp 57-76); 4. *Amérique - Océanie* (pp 77-110); the box and its contents are in fine, original condition, the only minor blemish being a horizontal crease to the head of the interchangeable figure.

A beautifully produced publication which was designed to introduce a young French audience to the subject of ethnography. It is based on maps and illustrations from the great voyage books of the late eighteenth and early nineteenth century, and includes a significant amount of content relating to Australia and the Pacific.

The remarkable, complete example we offer here is quite possibly unique; we can locate no other extant example of this game. An individual copy of the third booklet (*Afrique*) of *Voyage Autour Du Monde, Ou Revue Pittoresque* is held in the University of Leicester Library.

\$ 36,000

13641





RAYMOND, James (compiler)

35. The New South Wales Calendar and General Post Office Directory, 1833

[Sydney] : [Stephens & Stokes], [1832 or 1833]. Octavo, original half morocco over marbled boards, rebacked, preserving the original gilt decorated backstrip; front pastedown with early binder's label of William Moffitt, King Street, Sydney, and twentieth century bookplate; front free-endpaper with a presentation inscription from the Sydney shipping agents Messrs. Aspinall, Brown & Co., Sydney 4 November 1833, for the firm of Rogers & Bros.; folding frontispiece map of Sydney Town (browned); title page with vignette engraving of the General Post Office (mild offsetting); xxi, 330, [68] pp; illustrated with [5] folding plates, [1] colour and [3] black and white plates, and [11] engraved advertisement sheets (some tinted) for Sydney firms, which are bound into the business directory section at the rear; complete, as issued, a very good copy with a desirable contemporary Sydney-related inscription. Rare.

The second year of issue of *The New South Wales Calendar and General Post Office Directory*, a publication that ceased in 1837.

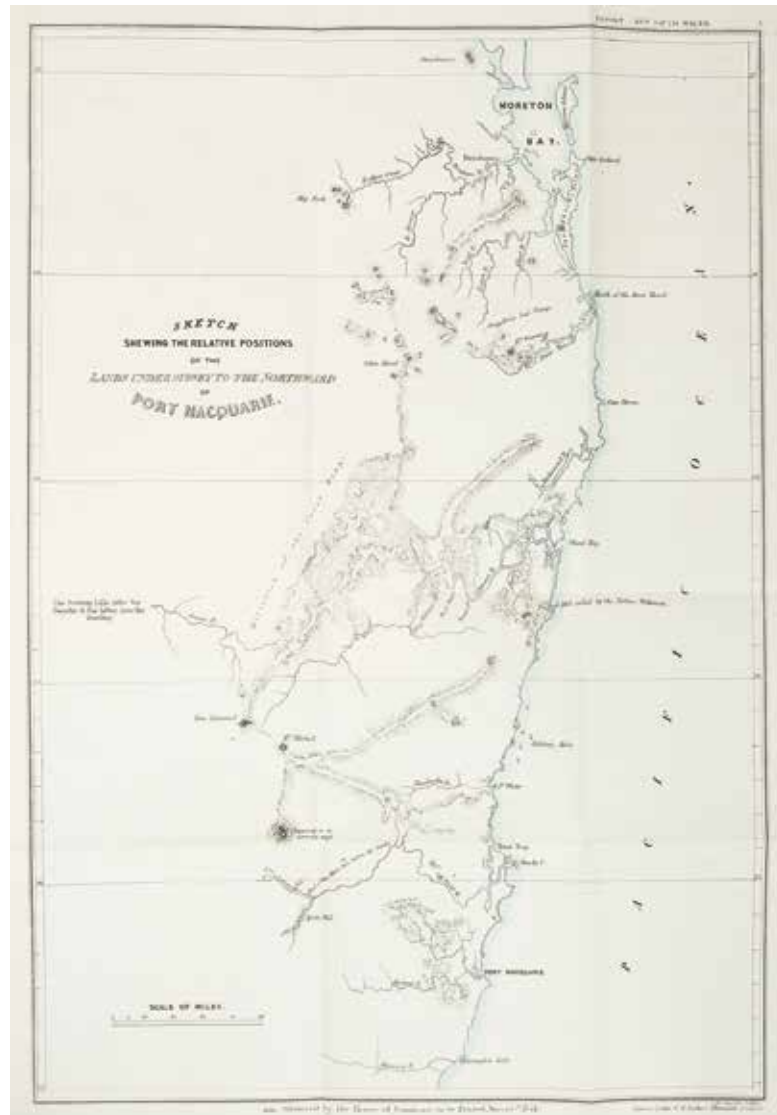
The fascinating textual content is a valuable primary source for the period, and includes: sketch of the Colony, pages i-xxi; description of the northeast coast (what is now Far North Queensland, then part of New South Wales), by Captain Philip Parker King, pages 21-48; directions for inner passage through the Torres Strait, pages 49-52; itinerary of roads throughout New South Wales, pages 53-149; list of toll gates throughout the Colony, pages 150-152; assigned servants (text signed by Alexander McLeay), pages 153-165; land regulations, pages 166-189; port regulations, pages 190-204; quarantine regulations, pages 205-209; post office regulations, pages 210-224; fees and duties, pages 225-227; bills of costs in Supreme Court, pages 228-234; method of curing hides, pages 240-243; prevention of the scab in sheep, page 242; government establishments and institutions, pages 245-262; description of Mount Victoria, with three plates bound in (a plan and two views of Mount Victoria and Victoria Pass), pages 323-326. There is also a well illustrated section on telegraphs and semaphores from South Head to Fort Phillip, which includes the folding colour plate "Code of signals for the Colony of New South Wales".

What makes this already important volume yet more appealing are the separately engraved advertisements bound into the directory section, among them some glorious examples of early Sydney engraving and graphic design. The firms represented are: R. Broad, watch and clock maker; Wellington Brewery, Edward Eagan, brewer; William Moffitt, bookbinder and stationer; William Pendray, tailor and draper; E. Peterson, house and ship painter; George Ross, boot and shoe maker; Spital Fields House, haberdasher, hosier and draper; Reuben Uther, hat manufacturer; J. White, lamp contractor; William Wilson, engraver and chaser; Wilson & Uther, furnishing ironmongers.

Ferguson, 1689.

\$ 7,250

13461



GREAT BRITAIN. COLONIAL OFFICE. [ARROWSMITH, John, 1790-1873];
[GIPPS, George Sir, 1791-1847]

36. [STRZELECKI] Return to an address of the Honorable the House of Commons, dated 26 February 1841 : for, copy of a despatch from Sir G. Gipps, Governor of New South Wales, to the Secretary of State for the colonies, transmitting a report of the progressive discovery and occupation of that colony during the period of his administration of the government.

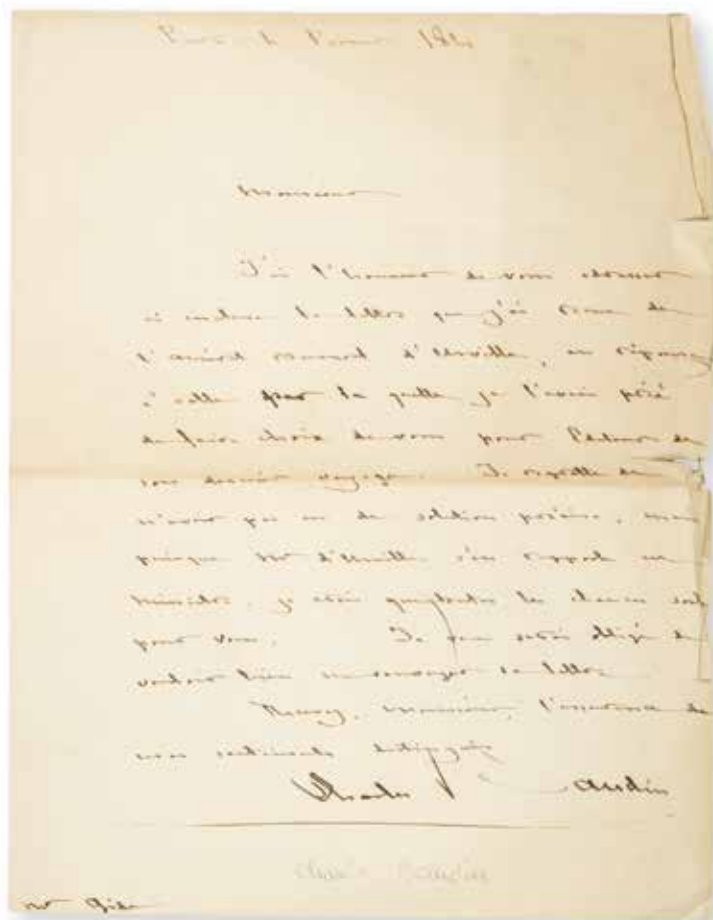
[London] : Ordered, by the House of Commons, to be printed, 1841. Folio, bound in modern half calf over marbled boards by Aquarius of London, spine lettered in gilt, front pastedown with ex libris of Rodney Davidson and Jonathan Wantrup's earlier book label, 32 pp, with 6 folding hand coloured maps by John Arrowsmith; occasional spotting, the Port Phillip map with off-setting in sections, 3 of the maps with old tape repairs to versos; overall, a good copy. Rare. Ferguson, 3205; Wantrup, 154a.

This important paper contains the only contemporary published account of Strzelecki's explorations in the Australian Alps and the Port Phillip District. It includes the following maps by John Arrowsmith: *Sketch shewing the relative positions of the lands under survey to the northward of Port Macquarie*; *A trigonometrical survey of the country at Moreton Bay* (surveyed by Robert Dixon); *Route from Yass Plains by the Australian Alps and Gipps Land to Port Philip* by E. P. Streleski [sic] 1840; *Map shewing the surveyed lands at Port Phillip from the government surveys made in 1840*; *Survey of the lower part of the River Glenelg* (surveyed by C.J. Tyers); and *Trigonometrical survey of part of the country between Melbourne and the River Glenelg* (surveyed by C.J. Tyers).

Provenance: Australian Book Auctions, Melbourne. The Davidson Collection, Second Sale. 27 February, 2006. Lot 340.

\$ 4,400

12178



BAUDIN, Charles (1784-1854)

37. [DUMONT D'URVILLE] Admiral Charles Baudin : autograph letter signed, to Casimir Gide, dated February 1841

A letter relating to the publication of Dumont d'Urville's account of his second voyage in the *Astrolabe*, one of the most important Pacific and Antarctic voyages of the nineteenth century.

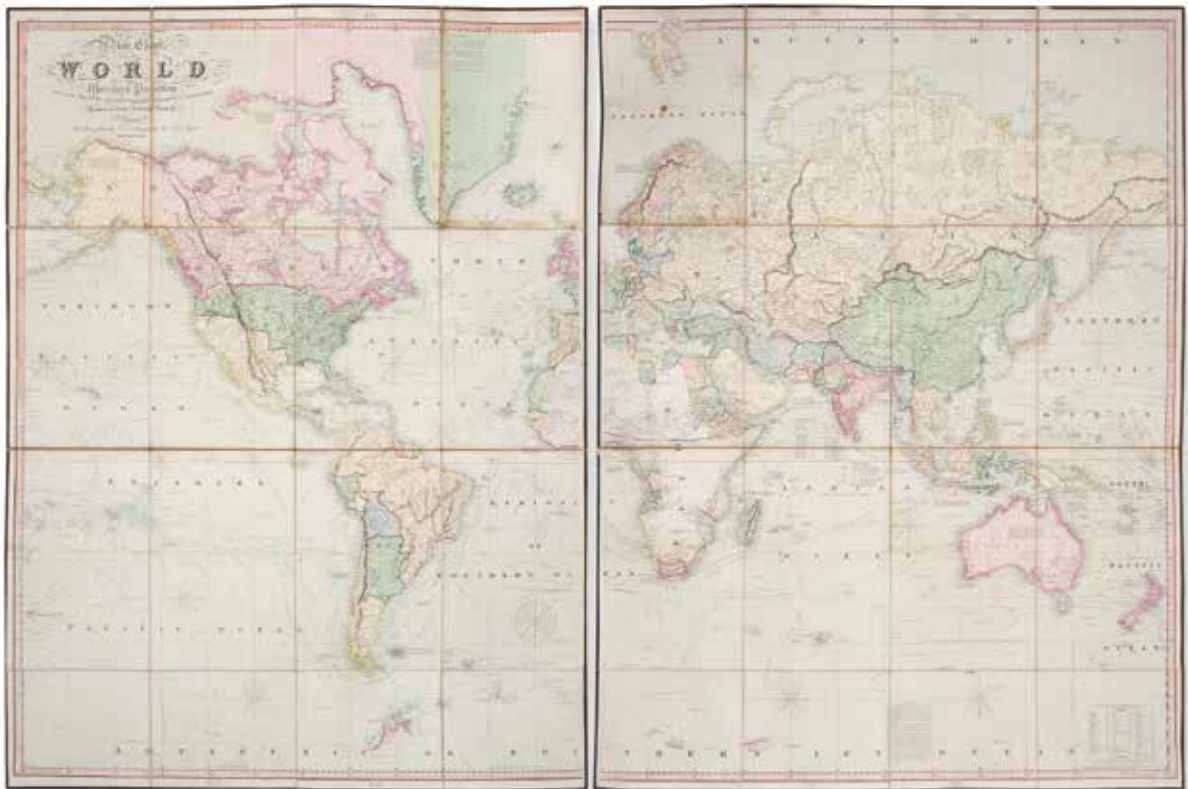
Manuscript in ink, single sheet, quarto, headed *Paris, 4 février 1841*, a note from Admiral Charles Baudin, commander of the French fleet in Central and South America, to the publisher Casimir Gide, advising him that he has been recommended to the explorer Dumont d'Urville to be the publisher of his account of the *Astrolabe*'s recently returned second voyage (1837-40); signed *Charles Baudin*; Baudin enclosed a letter he had received from Dumont d'Urville, which was evidently returned to him by Gide as requested; the verso with address and postal markings; original folds, paper toned and roughened along one edge, but complete and legible.

"J'ai l'honneur de vous adresser ci-incluse la lettre que j'ai reçu de l'amiral Dumont d'Urville, en réponse à celle par laquelle je l'avais prié de faire choix de vous pour éditeur de son dernier voyage. Je regrette de n'avoir pas eu de solution précise, mais puisque M. d'Urville s'en rapporte au ministre, je crois que toutes les chances sont pour vous. Je vous serais obligé de vouloir bien me renvoyer sa lettre".

Casimir Gide was to heed Baudin's recommendation: he published Dumont d'Urville's account of the *Astrolabe*'s expedition to the Antarctic in *Voyage au Pôle Sud* in 24 volumes between 1842 and 1854.

\$ 2,750

12254



DOWER, John Crane

38. A new chart of the world on Mercator's projection with the tracks of the most celebrated & recent navigators.

London : Henry Teesdale & Co., 1845 Engraved map of the world, dissectioned into panels and laid on two linen sheets, entire measurements 1295 x 1955 mm, original hand colouring, a few discrete stamps to the margins, in a contemporary gilt-lettered calf folder (rubbed).

A fine large format library map of the world, with attractive original hand colouring, which shows the tracks of numerous explorers including La Perouse, Vancouver, Furneaux, Flinders, Tasman, Biscoe, Wallis, Byron, Bougainville, Bligh, Biscoe, Carteret, Dampier and the three voyages of Cook. The colony of South Australia is clearly delineated within the continent of Australia; notes on Australia's discovery and settlement are complemented by further historical details of the Mutiny, the disappearance of La Perouse and settlement in New Zealand. Recent discoveries in Antarctica by d'Urville, Kemp and Ross are marked, and there are many notes across the entire map relating to exploration. Texas is depicted as an independant republic.

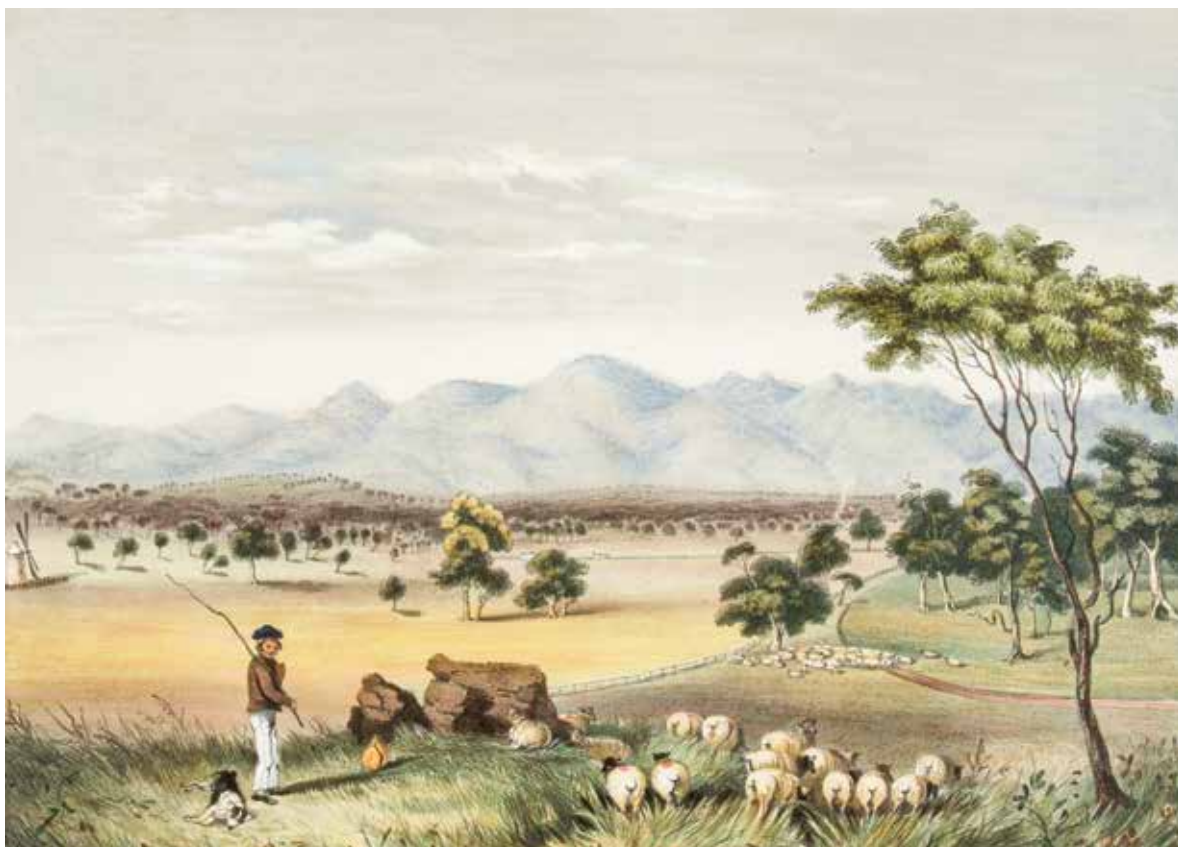
The publisher Teesdale and engraver John Crane Dower first issued this map in 1836 with editions issued in the 1840s and 1850s. All examples are uncommon.

Provenance :

Brierley Hill Library (U.K.), with a few discrete stamps, letter explaining deaccession from later owner included.

\$ 11,000

13614



ANGAS, George French (1822-1886)

39. South Australia Illustrated

London :Thomas M'Lean, 1847. Imperial folio, gilt-decorated half morocco over calf (edges a little rubbed), all edges gilt, marbled endpapers, bookplate from the Davidson Collection to front pastedown, lithographed title page, engraved title page, dedication leaf (foxed), pale waterstain to top margin of two leaves of preliminary text, list of subscribers, preface, *General Remarks on the Aboriginal inhabitants of South Australia*, 60 hand coloured lithographic plates, each with guard sheet and accompanying letterpress, a fine and well bound copy, a touch of foxing to a few plates but overall very clean.

The fine Coles - Davidson copy of Angas' great Australian colourplate book.

George French Angas, the son of George Fife Angas, founder of the South Australia Company, arrived in South Australia in 1843. Angas Junior spent the next two years sketching as he travelled across Australia and New Zealand, with the intention of producing an illustrated book upon his return to London. In fact he produced three, the grand folios *South Australia Illustrated* and *The New Zealanders Illustrated* (both in 1846-47 and originally issued in parts), and a more modest octavo set, *Savage Life and Scenes in Australia and New Zealand*. A trip to the Cape of Good Hope at the end of 1846 resulted in a third folio, *The Kaffirs Illustrated* (1849). Tooley describes Angas' three folio plate books as 'amongst the most important of the illustrated travel books of their period'.

As well as authoring the accompanying text, Angas lithographed many of his own plates. His earlier training as a naturalist is evident in the plates, and he records his Aboriginal subjects, fauna and insects in meticulous detail. His compositional talent is apparent in the landscapes and streetscapes which, while inevitably romanticised, are also richly detailed. The indigenous peoples of South Australia are in many ways the focus of Angas' folio, approximately one third of the plates and the opening *General Remarks* being dedicated to recording the Aboriginal population. Amongst the colonial settlements included is Angaston, the prosperous farming hamlet in the Barossa Valley named in honour of George Fife Angas.

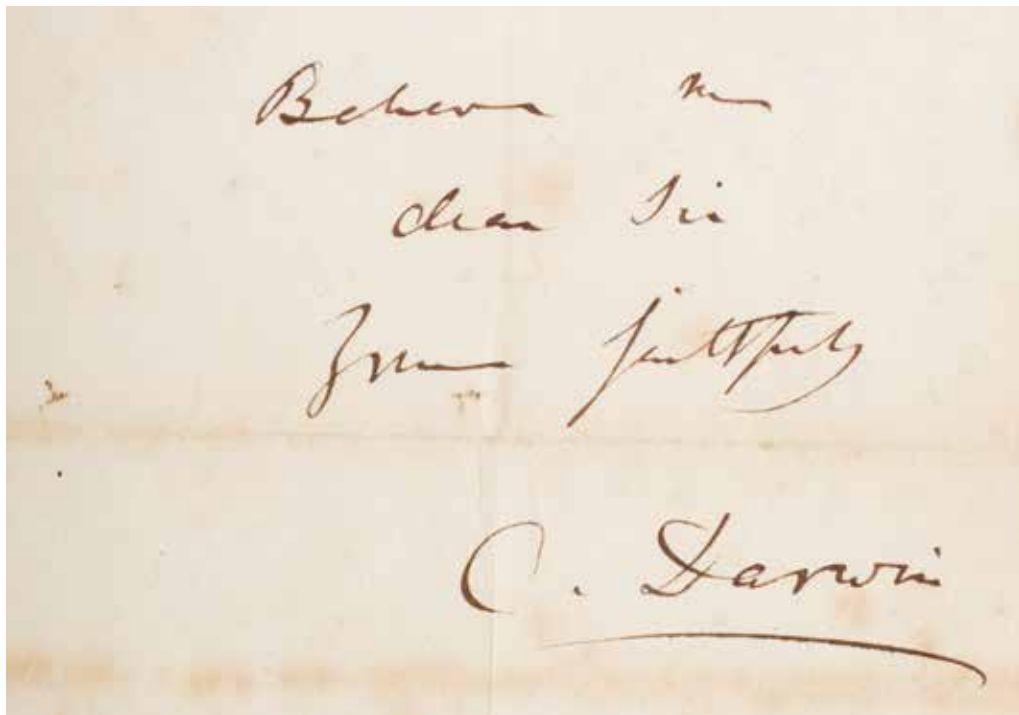
Ferguson, 4458; Wantrup, 237.

Provenance:

F. G. Coles Australian Collection, Gaston Renard and Leonard Joel, 1965, lot 43
The Davidson Collection, second sale, Australian Book Auctions, 2006, lot 376

\$ 18,500

9296



DARWIN, Charles (1809-1882)

40. Charles Darwin : autograph letter, signed. To publishers Smith, Elder & Company
[16 February 1849]

Manuscript in brown ink on [3] sides of octavo size writing paper with broad mourning border; original folds and mild toning, otherwise fine.

This letter has been published by the Darwin Correspondence Project, University of Cambridge, as Letter no. DCP-LETT-1217.

To Smith, Elder & Company [16 February 1849]

Down Farnborough | Kent

Friday

Dear Sir

With my private account you have hitherto generally let me have the account of the Geology of S. America, the sales of which (minus your commission) go to my favour.— If not inconvenient I shd be glad to have this & I cd deduct any thing in my favour (if there have been any sales at all) from your account & so save yourself & myself trouble.

I shd like to know what number (if any) of copies of the Coral & the Volcanic volume have been sold—though I have nothing to do with the accounts on those two volumes: I ask this out of mere curiosity—

Hoping that you will excuse this trouble | Believe me | dear Sir | Yours faithfully | C. Darwin

Smith, Elder & Company were the publishers of Darwin's volumes on the zoology and geology of the Beagle voyage (*Zoology, Coral reefs, Volcanic islands, and South America*). According to the Darwin Correspondence Project, "[Darwin] had received a government grant to cover the costs of publishing his Beagle results, which was expended before the completion of *South America* (1846). He therefore contributed towards the cost of publication. [Darwin] purchased stationery from Smith, Elder & Company and presumably offset any royalties due to him from *South America* against their account. On 25 February 1849 he paid them £6 13s. 3d. (Charles Darwin's Account Book, Down House MS)."

Provenance: Collection of Sir Edward Ford (1902-1986), distinguished physician and philanthropist, Sydney; accompanying this Darwin letter is a handwritten letter addressed to Sir Edward Ford from Dr. David Kohn, Associate Editor of *The Collected Letters of Charles Darwin* (later the Darwin Correspondence Project), dated 30 January 1978 and asking for copies of the Darwin letters in his collection and his permission for them to be published.

\$ 21,000

13933

Photographer unknown.

41. The Yara (sic) from Russel (sic) Street

Melbourne, between 1850 and 1855. Calotype stereoscopic photograph, each image 69 x 56 mm (oval format), laid down on the original mount of pale blue card; verso with contemporary inscription in ink: *The Yara from Russel Street*; light staining and foxing.

The earliest known outdoor photographs taken in Melbourne are the two sixth plate daguerreotypes of Dr. Godfrey Howitt's garden, situated in the area bounded by Collins Street, Flinders Lane and Spring Street, by an unidentified photographer (State Library of Victoria, Accession nos. H2010.61/1; H2010.61/2). These daguerreotypes date to around 1850. However, the present calotype stereoview of the Yarra from Russell Street appears to be the earliest photographic view of a Melbourne streetscape to have yet been identified.



The photograph is taken from near the intersection of Russell Street and Little Flinders Street (now Flinders Lane), looking south from the point where the ground begins to slope steeply towards the bank of the Yarra. Russell Street is a wide, unmade dirt road (the so-called Hoddle Grid - surveyor Robert Hoddle's street plan of Melbourne conceived in 1837 - stipulated that the city's main thoroughfares were to be made ninety-nine feet wide). On the east side a stone wall and a long wooden fence are visible, belonging to private residences with sizeable gardens; behind the fence the tops of small trees can be seen. These two allotments were first purchased in 1839 by Thomas Walker and John Allison, respectively, at Melbourne's fourth land sale (see *Plan of North Melbourne : exhibiting its subdivision into wards, blocks and allotments, with the names of the original purchasers of all sold lands ... Decr. 8th 1847, by Charles Laing*). The most striking aspect of the photograph is its sheer emptiness. The street is deserted; nor is there any sign of the gold rush building activity that occurred with the influx of people into Melbourne from late 1851. The roof of the double-storey building standing on the eastern corner of Russell and Flinders Streets, depicted in Goodman Teale's engraving *The city of Melbourne, Australia. Drawn by N. Whittock, from official surveys and from sketches taken in 1854*, is not present. This is strong evidence for the calotype view having been taken within around 15 years of the original sale of the subdivisions of land to Thomas Walker and John Allison in 1839.

Although the photographer is unidentified, this calotype stereoview is almost certainly a very early example of amateur photography. It is 'primitive' in every respect, from its plain mount to the roughly cut contours of the oval prints, and the misspelt caption on the reverse. The misspellings of *Yara* and *Russel* suggest that the photograph may have been taken by a visitor to Melbourne who was unfamiliar with local landmarks and names. The photograph was sourced from a private collection in the U.K., which perhaps supports this hypothesis.

The calotype process was introduced by William Henry Fox Talbot in 1841. Along with the daguerreotype, it is one of the earliest photographic processes. Calotypes - also known as talbotypes or, more commonly, salt prints - are paper prints made from a paper negative. The negative is contact printed onto paper coated with silver iodide. The prints have a distinctively grainy appearance due to the fact that the texture and fibres of the paper in the negative are visible in the print. They also tend to have yellowish tones and are prone to fade. The process was in common use only for a relatively brief period from around 1850, although salt print stereoviews were being produced as early as 1849 by William and Frederick Langenheim in America. Roger Fenton (Russia, from 1852) and Dr. John Murray (India, from 1855) also used this format extensively. Like the daguerreotype, the calotype was superceded in the mid 1850s first by the ambrotype and then the collodion process. The first professional studio in Australia to employ the calotype process was that of William and Thekla Hetzer, who advertised it in Sydney as early as 1850. Davies and Stanbury note that 'many studios in the eastern States advertised calotypes after 1850' (*Mechanical Eye*, p. 14); however, there are extremely few extant examples, as these eminent photo historians acknowledge: 'Few Australian calotypes have been located; they must be regarded as rare.' (*ibid.*, p. 112).

Notable surviving Australian calotypes include William Hetzer's portraits of Jonathon Croft, Deputy Purveyor Sydney (Rum) Hospital (Powerhouse Museum), and Sir Thomas Mitchell (State Library of New South Wales), both dating to the early 1850s; John Hunter Kerr's portrait of a Port Phillip squatter, 1850 (State Library of Victoria); four views of Port Adelaide and the Burra copper mine, 1850-52 (Scottish National Portrait Gallery, Edinburgh); amateur photographer Joseph Docker's view of Thornthwaite, near Scone, circa 1850 (Docker Family collection); and Louisa Elizabeth How's portrait of William Landsborough and his servant 'Tiger' (Art Gallery of New South Wales), circa 1857.

\$ 15,000

13814



The Yard. from Reed Street



TURNER, Edward (1836-1913)

42. Steam Boat Wharf from Portico of Mac[k's] Hotel Geelong [sic]

Pencil drawing and ink wash, 145 x 225 mm, titled in pencil lower right.

This vignette, painted *en grisaille* from the carriage entrance to Mack's Hotel, Geelong, shows the outlook over Corio Bay. Various sailing ships are arriving and departing from the pier seen through the bluestone archway, while two well dressed visitors wait by a sign advertising carriages for hire. In all likelihood the artist was a guest at the hotel during his stay at Geelong, and painted this little scene *en plein air*. Built from bluestone in 1846 on the site of the earlier timber building known as the Wool Pack Inn, Mack's Hotel in Corio Terrace (now Brougham Street) ran under the proprietorship of early Geelong settler Joseph Gardner Mack. With accommodation for 78, stabling for 44 horses and a ballroom, the hotel by the bay was a prominent location for society events.

Edward Turner arrived in Melbourne in 1856, and after visiting Geelong, Portsea and the Forest Creek diggings travelled to Sydney in 1857. He worked as an engraver, married in 1861, and in 1863 started his own business as a lithographic printer. By 1866 he was advertising as a bookseller and stationer and in 1871 he entered a partnership with William Henderson, establishing in Hunter Street a firm of booksellers, stationers, publishers and printers under the name Turner and Henderson. The firm also operated as an art gallery.

Provenance: Acquired from the artist's descendants in Sydney by Tim McCormick in the 1980s. A collection of related works depicting Sydney and surroundings (some signed) from the same source were acquired by the Mitchell Library in 2002 (PXE 879).

\$ 2,850

13075



TURNER, Edward (1836-1913)

43. The Melbourne Exhibition Building. N.W. angle 1856

Pencil drawing on watercolour wash background, 176 x 248 mm (oval), titled in pencil lower centre, mounted on a backing card. Evidently a contemporary copy of the lithograph by S.T. Gill 'The Melbourne Exhibition Buildings, N.W. angle, 1854', lithographed by Campbell & Fergusson and published in 1856 by James J. Blundell & Co. in *Sketches in Victoria*.

The Melbourne Exhibition of 1854 was the first major exhibition held in Port Phillip. The Exhibition opened on 17 October 1854 and ran until 12 December that year. It housed 428 exhibits, mainly industrial and agricultural products, and was organised to select material to send to the Paris *Exposition Universelle* held from 15 May to 15 November 1855. The building was designed and built by Thomas and Samuel Henden Merrett. Filled with light, it featured 200 ornamental windows, modelled on the Crystal Palace constructed for the London Exhibition of 1851. The building would also host the Inter-colonial Exhibition of 1861. It was demolished in the late 1860s and the Melbourne Mint was built on the site in 1871.

As well as hosting the major exhibitions the building performed a number of other functions, ranging from a temporary lecture hall for Melbourne University to a venue for Temperance League Rallies, the Vice-Regal Ball and Australia's first dog show. It was also the main concert venue for the Melbourne Philharmonic Society, and it is probably one of the Society's events that is depicted in this work. In the foreground a smart carriage brings well dressed patrons to the venue, while other society ladies and gentlemen dressed in top hats and tails make their way towards the building. At the portico hansom cabs have delivered more guests, while on the first floor balcony well-to-do members of colonial society gather.

A fine colonial work showing Melbourne society at the height of the gold rush, evidently copied by Turner from the Gill lithograph of the same year.

Provenance: as for the previous item.

\$ 3,300

12833



Photographer unknown.

44. [GOLD RUSH] Ambrotype of Samuel and Elizabeth Bates, emigrants to Australia, 1855

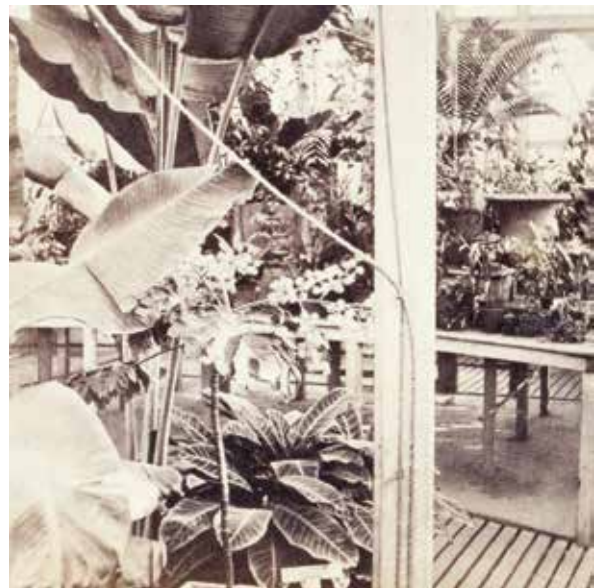
[United Kingdom or France] : [s.n.], 1855. Quarter plate ambrotype photograph with hand colouring, 130 × 105 mm, with original passe-partout frame comprising the cover glass (180 × 140 mm) and papered chip-board preserver with oval cut-out and gold painted border; the ambrotype with the original blackened backing paper intact, affixed to the back of the ambrotype's top edge with the original spots of glue (this uppermost part of the ambrotype is not exposed in the oval frame), original cloth covered thick card backing, with contemporary manuscript label inscribed "Samuel Bates and Lizzy his Wife, 1st January 1855. Left for Austrilla (sic) soon after"; although all of the ambrotype's original components are present, the frame's cloth border has perished, meaning that the components are now separated (this actually provides a good opportunity to observe how this type of "uncased" ambrotype was assembled); the cover glass has a short diagonal scratch at the right hand edge, not impinging on the main image; the ambrotype itself is in very good condition, a beautifully composed portrait with rich tonal range and delicate colouring.

The ambrotype, a cheaper alternative to the daguerreotype, became popular in the United Kingdom, Europe and North America from around 1853. A glass plate covered with a thin layer of collodion, then dipped in a silver nitrate solution, was exposed to the subject while still wet, then developed and fixed. When the reverse of this negative image was coated with a dark emulsion such as varnish or paint (or, as in the present example, covered with a sheet of blackened paper), the resulting image appeared as a positive. The process required the expertise and experience of a professional photographer. The majority of ambrotypes, like daguerreotypes, were sold to the client in a custom case made of either leather covered wood or thermoplastic, which was usually lined with velvet, with an ornamental ormolu border framing the image itself; the plainer and less expensive uncased ambrotype, produced in a passe-partout frame as a ready-to-display photograph, was more popular in continental Europe and, to a lesser extent, the United Kingdom, than in North America.

The portrait ambrotype of Samuel and Elizabeth Bates which we offer here was most likely taken by a British or French studio. Samuel and Lizzy evidently joined the rush to the Australian goldfields, probably departing from England early in 1855.

\$ 1,350

13238



HAIGH, Edward (active Melbourne, 1861-62)

45. Four views of the Aviary and interior of the Conservatory, Botanic Gardens, Melbourne

1861. Four stereoscopic albumen print photographs, each individual image approximately 82 x 73 mm, mounts 83 x 165 mm, versos of three with original printed paper labels of the photographer Edward Haigh; the fourth without label but with contemporary pencilled inscription; the stereoscopic prints and the mounts are in fine condition.

The English photographer Edward Haigh, who had studied with the Crimean War photographer Roger Fenton, arrived in Melbourne in January 1861. He opened a studio in South Yarra and spent over a year in the colony. Haigh specialised in stereoscopic photography and his views of Victoria, England and France won a first-class award at the 1861 Melbourne Exhibition. He returned to London in 1862, where his stereoviews of Melbourne and Victoria won a medal at the London International Exhibition that year.

These four stereoscopic photographs of Melbourne's Botanic Gardens were probably taken in 1861, just four years after Baron Ferdinand von Mueller was appointed Director in 1857; two different views of the Gardens by Haigh bearing the date 1861 are held in the collection of the State Library of Victoria. This is a very early date for any outdoor photograph taken in Melbourne. The two exterior views, in particular, are beautiful compositions. Haigh's careful placement of the subjects in these photographs lends great depth to the images. They are also valuable and charming early depictions of wealthy Melburnians enjoying their leisure time in the gardens, which have remained one of the city's most enduring assets.

\$ 1,850

13795



ELLIOTT, Frederick

46. An original pen and ink drawing of Australian Aborigines beside a temporary bark shelter

New South Wales or Victoria, 1860-1870. Ink on paper; 123 x 190 mm (sheet), signed in pencil by the artist beneath the image, *Fred: Elliott*; laid down on another sheet of slightly later nineteenth century paper removed from a sketch book, 170 x 225 mm; in the upper right section of the primary sheet are the faintly pencilled outlines of a tree, which the artist did not complete in ink; the primary sheet with a tiny amount of spotting and toning, confined to the margins, otherwise in fine condition; the backing sheet clean and free from foxing.

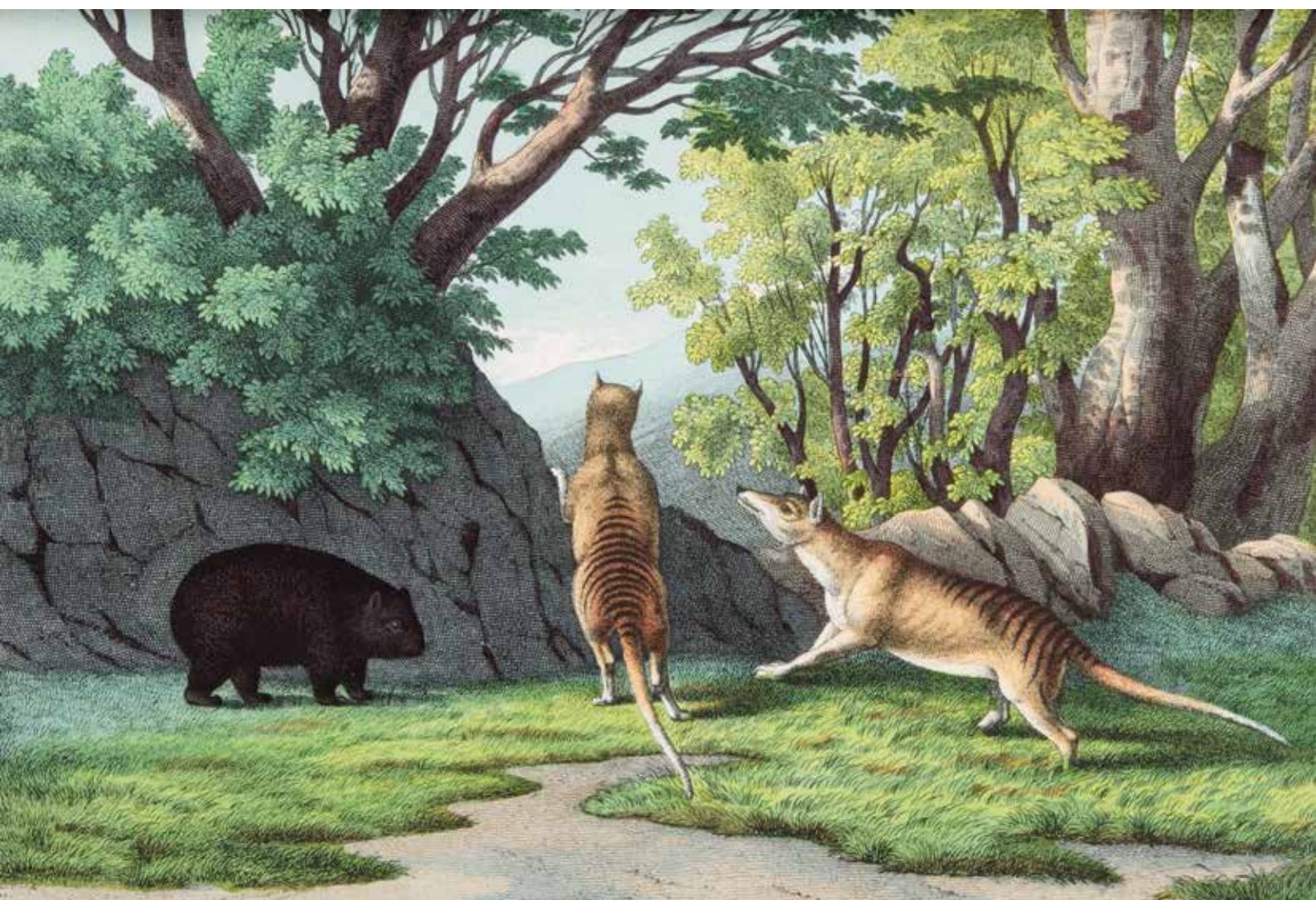
The scene shows a female figure at left, seated on the ground and smoking a pipe; wound around her waist is a garment - possibly a length of European cloth. The standing male figure at right wears a cast-off European shirt and holds a traditional barbed fishing spear. Both figures are drawn in profile and are heavily silhouetted. In the foreground are the couple's two small dogs and a camp-fire with a billy beside it. In the background is an accurately rendered depiction of an Aboriginal temporary bark shelter; a structure typically found in both New South Wales, where it is known by the Darug word *gunyah*, and Victoria, where it is known by the Wathaurong or Woiwurrung term *mia mia*.

Another early depiction of a *gunyah* of identical type appears in an aquatint by an unknown artist, titled *Party preparing to bivouac*, published in James Atkinson's *An account of the state of agriculture & grazing in New South Wales* (London: J Cross, 1826). The aquatint illustrates Atkinson's description (p. 137) of how early settlers in the interior of New South Wales, prior to selecting a site for a permanent dwelling, often benefitted from Aboriginal knowhow:

The present drawing was sourced along with a pen and ink sketch of similar date, made by the zoologist Gerard Krefft, Director of the Australian Museum in Sydney. The Krefft drawing, of emus in the wild, would have been executed in New South Wales, and this fact perhaps strengthens the case for Elliott's drawing having also been made there - although it is not possible to ascertain a precise location. We cannot identify any other works in public collections by the same Frederick Elliott. The drawing appears to be too early, and the subject matter too uncharacteristic, for it to be the work of the colonial marine artist Frederick James 'Fred' Elliott (1864-1949). The National Gallery of Australia records another Frederick Elliott (1855-1927), a New South Wales watercolourist, but again the birth date suggests that he was not the creator of the present work.

\$ 3,850

12098



KOLB, C.F.A. (Christian Friedrich August)

47. [THYLACINE] *Wilde Thiere aller Zonen. Ihre Gewohnheiten und Lebensweise, ihr Nutzen und Schaden in 60 nach der Natur gezeichneten und gemalten Tafeln zum Anschauungs-Unterricht für Schulen und zur Belehrung und Unterhaltung für die Jugend.*

Esslingen : J.F. Schreiber, [1864?]. Folio, original cloth backed pictorial papered boards (rubbed and somewhat darkened; lower board with a few old stains); hinges strengthened with binder's tape; pastedowns with publisher's advertisements; unpaginated (approximately 80 pages of text in double columns) with 60 full page chromolithographed plates; occasional very mild foxing, but the plates clean and vibrant throughout.

A scarce and beautifully illustrated German children's book on wild animals of the world, divided into sections on Europe, Africa, North America, South America, Asia and Australia. The Australian animals illustrated and described are the kangaroo; tree kangaroo; kangaroo rat; thylacine; wombat; platypus, and echidna. The North and South American sections include the blue whale; narwhal; buffalo; beaver; walrus; musk ox; grizzly bear; puma; jaguar; tapir; anteater; and llama.

\$ 4,000

13774

SCOTT, Alexander Walker; SCOTT, Harriet;
SCOTT, Helena; OLLIFF, Arthur Sidney

48. Australian lepidoptera and their transformations drawn from the life, by Harriett and Helena Scott; with descriptions, general and systematic, by A. W. Scott, M.A., Ash Island, Hunter River, New South Wales.

London : John van Voorst, 1864. Part I - part III (complete). Folio, half crushed morocco over marbled papered boards, spine lettered in gilt, title sheet, pp. 30, 9 handcoloured lithographs, complete set of wrappers bound in.

Together with :

Australian lepidoptera and their transformations, by the late Alexander Walker Scott; with illustrations drawn from the life by his daughters, Harriett Morgan and Helena Forde. Sydney : Australian Museum, 1890 - 93. Vol. 2, part 1 - vol. 2, part 4 (without part 5, issued later in 1898, which simply contained a title page and index, without any plates). Folio, half crushed morocco over marbled papered boards, spine lettered in gilt, pp 36, 12 hand coloured lithographs with explanatory texts, complete set of wrappers bound in.

A fine set of this magnificent large format Australian natural history publication, uniformly bound in handsome morocco, the plates clean and fresh, with the original lithographed wrappers included.

The first series of *Australian Lepidoptera* was published in three parts with nine plates, and issued in an edition of 100 copies of which 25 were sent to Australia (Australian Museum website). The second series was published by the Australian Museum between 1890 and 1893 and contained 12 plates. A fifth part was issued in 1898 to provide a title page for the complete set as well as an index, but does not contain any plates or scientific text. The wrappers to the parts have been retained and bound in, and depict the idyllic Ash Island in the Hunter River which was the home to the Scott sisters. Seven of the plates from the 1864 series were drawn on stone by the sisters themselves, assisted by their friends Samuel Thomas Gill and Edmund Thomas, who each also prepared a plate.

The plates accurately capture the breathtaking beauty of the sisters' original watercolours, described by contemporary William Swainson as 'equal to any I have ever seen by modern artists ... whether we look to the exquisite and elaborate finishing, the correct drawing, or the astonishing exactitude of the colours, often most brilliant and generally indescribably blended there is no poetic exaggeration in saying "the force of painting can go no further"' (Roger Butler, *Printed images in colonial Australia 1801 - 1901*, NGA 2007, p. 187). Butler further comments 'The plates, which they [the Scott sisters] hand coloured, retain the qualities described by Swainson'.

Perhaps no greater compliment could be given to the skill of the Scott sisters in capturing on stone the vibrant beauty of nature.

Ferguson, 15513; 15513b

\$ 12,500

13915



Chalepteryx collina

1864

Florence Nightingale

Lmam October 5th

NIGHTINGALE, Florence (1820-1910)

49. Florence Nightingale : autograph letter concerning a manuscript on the Aborigines of New South Wales

London, October 1864. Manuscript letter in the hand of Florence Nightingale, ink on single quarto sheet of wove paper with black mourning border; folded to form [4] sides 200 x 135 mm, written on two sides, headed *London Oct. 5 / 64.* and signed in full at the foot *Florence Nightingale*; the letter with short split at head of central fold, otherwise clean, legible and complete; accompanied by the original postal envelope with black mourning border, 73 x 140 mm, addressed to *Robert Selby Esq. 124 Fenchurch Street*, postmarked *London OC 6 64* (loss to rear flap).

'Sir,

I hasten to clear myself at least from the charge of rudeness by saying that I have only today received your letter of Sept. 23, and the M.S. paper on the Aborigines of N.S. Wales which accompanied it. A paper of mine was indeed read at York. But I myself have been a close prisoner from illness to my room for 7 years, & latterly to my bed. I have just glanced at the M.S. which seems full of original observation. But I am so occupied that I shall take leave to keep it for a few days before returning it. I am, with many thanks, Sir, Your faithful servant, Florence Nightingale.'

Although chiefly recognised as the founder of modern nursing, Florence Nightingale was for several decades an active and influential social reformer who had an interest in a wide range of subjects. The paper to which she refers in the present manuscript note was one delivered on her behalf at York in the previous month. It was subsequently published as an 8 page pamphlet, *Note on the aboriginal races of Australia : a paper read at the annual meeting of the National Association for the Promotion of Social Science, held at York, September, 1864* / by Florence Nightingale (London : Emily Faithfull, 1865). This paper contained extracts from communications from the colonies which Nightingale had received in response to one of her earlier published papers, *Sanitary Statistics of Colonial Schools and Hospitals*. In the York paper, she quotes at length from a letter sent to her by Bishop Salvado of the Benedictine Mission at New Norcia, Western Australia, who notes the 'native dislike of hospitals' and a reluctance to submit to confinement in a place that is associated with illness. In her commentary on the letter, Nightingale offers her own opinion (albeit a second-hand one) on how the Australian Aborigines should be treated by Europeans: 'In dealing with uncivilised races, it has hitherto been too often the case that the Roman Catholic Missionary has believed: "Sprinkle this child with holy water; and then, the sooner it dies, the better"; that the Protestant missionary has believed: "Make this child capable of understanding the truths of religion, and then our work is done." But the wiser missionary of this day says: "What is the use of reading and writing to the natives - it does not give him a living. Show him his Duty to God. And teach him how to plough." Otherwise, he does but fall into vice, worse than before. Ceres comes before Minerva. As for the Australians, in their present state, very few of the human race are lower in the scale of civilisation than these poor people: excepting, indeed, those who trample upon and oppress them - who introduce among them the vices of European (so-called) civilisation.'

The subject of Florence Nightingale's letter to Robert Selby - his manuscript on the Aborigines of New South Wales - appears never to have been published. According to the *British Almanac and Companion for 1864*, 124 Fenchurch Street was the premises of the East London Bank, and it would seem likely that Selby was a manager or senior employee of that firm (Nightingale endorsed the envelope 'Private', which suggests she was aware it was being sent to Selby's work address). Perhaps Selby's manuscript was based on his own experiences living for a period in New South Wales, since Nightingale writes that it is 'full of original observation'; but on this we can only speculate.

\$ 4,500

13789

COURRET HERMANOS, CALLAO;
[DUESBURY, Samuel, attributed]

50. Group of Aboriginal women
and breastfeeding infant,
Brisbane, circa 1868

Albumen print photograph, carte de visite format, 90 x 56 mm, mount 103 x 67 mm; recto with red printed border, lower margin with imprint of *Courret Hermanos, 36 Calle de la Constitucion, Callao* in red, and a contemporary inscription in ink *Indians - Eastern Peru* and a faint pencilled inscription in the same hand *Indios de Peru*; verso with monogram of Courret Hermanos and slightly later pencilled inscription *Poor Indians of eastern Peru*; the albumen print has lost some contrast and has a couple of tiny ink spots and a small scratch at bottom centre, not affecting the main portion of the image; otherwise it is in good condition; the verso of the mount has some marks caused by removal from an album page, but is otherwise clean.



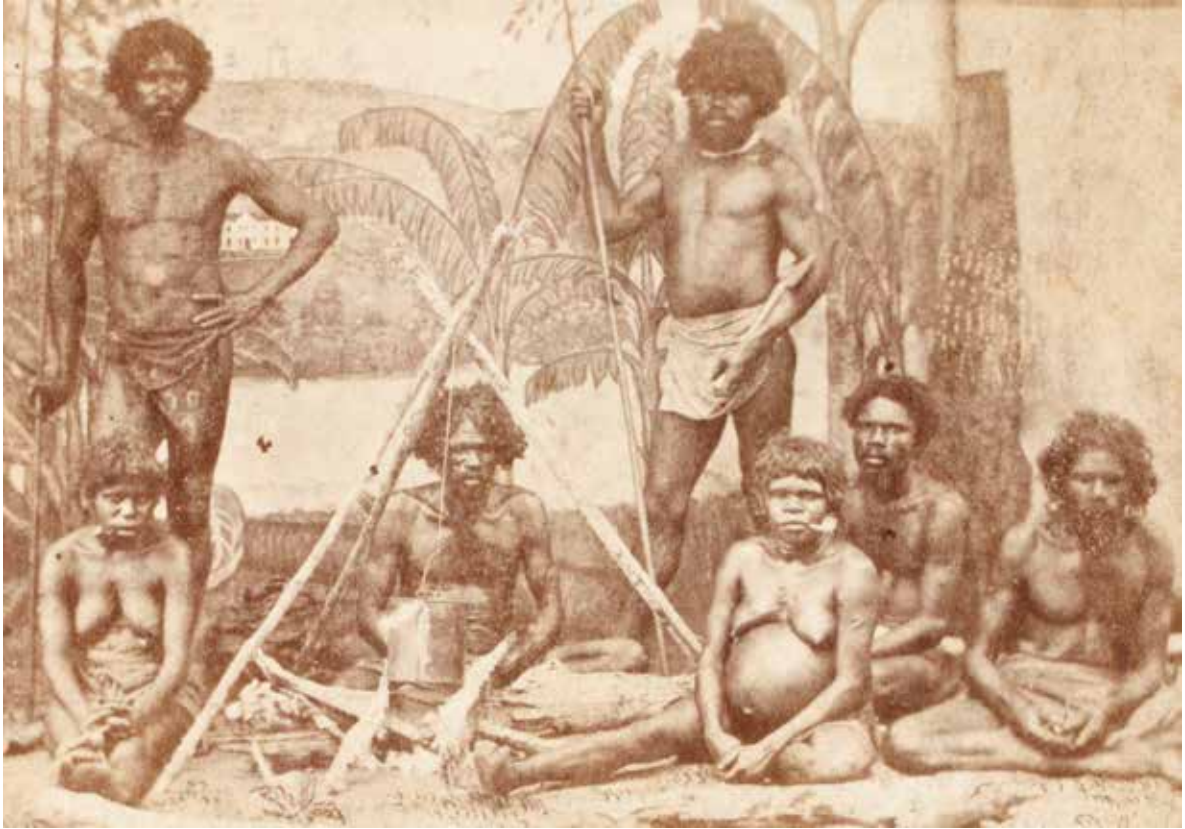
This important studio photograph was taken in Brisbane, Queensland, around 1868. It shows a group of four Aboriginal women, one of them breastfeeding her child. Although their modesty is partly preserved by the rudimentary garments of trade cloth around their waists, the salacious photographer has forced the women to pose topless, no doubt in the belief that this will potentially increase the sales of his commercial carte de visite image. The inscriptions on the mount are, of course, erroneous: the incorrect identification of indigenous peoples on photographs was a common occurrence in the nineteenth century.

The real significance of this carte de visite lies in the fact that it is one of very few known photographic images of indigenous Australians published outside Australia prior to 1885, when R.A. Cunningham's troupe of Aborigines was photographed in various studios in Germany and England. The Aboriginal cricketers from Victoria's Western District toured England in 1868, and photographs of these men were taken and sold by English photographic studios. However, the only extant example of these images that we can locate in Australian public collections is a carte de visite photograph taken of the cricketers at Exeter; held in the National Library of Australia (PIC Box A52 #P208; exhibited: "How's That", National Library of Australia, 2 February 2007 - 17 June 2007). The other early photograph of indigenous Australians published outside Australia held in an Australian collection happens to be another carte de visite of the Peruvian photographic firm Courret Hermanos, published in Lima around 1868 or 1869. It is held in the National Library of Australia (Bib. ID 3510476). Fortuitously, it bears a collector's name and a date - *Dr. Ridgway, 1869*; like the present carte de visite, it also bears an erroneous contemporary inscription: *Valparaiso, Chile / Native of Valparaiso*. Furthermore, it was also taken in a Brisbane studio - probably that of Daniel Marquis - and shows a group of Australian Aboriginal men, women and children.

There can be little doubt that both the present carte de visite and the Courret Hermanos carte de visite in the National Library of Australia were unauthorised copies, pirated from a group of original cartes de visite which would have been brought across the Pacific to Callao by a traveller who had acquired the photographs in Brisbane around 1868. The firm of Courret Hermanos had a particular interest in cartes de visite of indigenous types; although it specialised in South American subjects, it is also known to have sold photographic portraits of Tahitians and Marquesan Islanders. However, it seems highly unlikely that there was any formal commercial agreement between one or more Brisbane photographic studios and the Peruvian firm. The studio backdrop in the present carte de visite suggests that the photograph may have been taken by Samuel Duesbury, active in Brisbane between 1868 and 1885. In 1868 Duesbury's premises were in Brunswick Street, Fortitude Valley.

\$ 5,500

13729



MARQUIS, Daniel

51. Two studio photographs of Aborigines, Brisbane, late 1860s

Albumen print photographs, carte de visite format, each 101 x 64 mm, versos with imprint of Marquis, Photographer, George Street, Brisbane; both of the albumen prints are in very good condition, the mounts with some pale foxing.

Marquis opened his studio at 82 George Street in 1866. These elaborately composed portraits - a tableau of an Aboriginal group gathered around a billy hanging over a simulated campfire, and a portrait of an Aboriginal man posing with a shield and missile club, date to between 1866 and around 1870. They are highly significant images in that they predate the well known series of larger format tableaux taken by J.W.Lindt in his Grafton studio around 1873. Worthy of note is the elaborate painted backdrop behind the group of men, women and their dog, which shows the serpentine Brisbane River.

\$ 4,500

13855





Photographer unknown.

52. Portrait of King Tidy, Brisbane, circa 1868

[Title from engraved breastplate worn by the subject]. Albumen print, carte de visite format, 90 × 60 mm, on mount 104 × 65 mm; numeral "9" inscribed in ink in contemporary hand at lower margin *recto* of mount; *verso* blank; the albumen print in fine condition with rich tonal range.

We can locate only two other copies of this image in public collections. One - an example with somewhat gaudy watercolour embellishment - is contained in the Archer Family Album in the John Oxley Library; it is reproduced as Plate 1 in Michael Aird's *Portraits of our elders* (Brisbane : Queensland Museum, 1993). The other is held in the Pitt Rivers Museum (1998.307.387). The Pitt Rivers example was probably collected around 1868 by J.F. Berini, one of numerous travellers known to have sent photographs of indigenous subjects to the Hamburg studio of the photographers and publishers Carl and Frederick Dammann, and it bears a contemporary inscription *verso*: "King (Chief), living not far from Brisbane, Australia, who although in an entirely savage condition was a patron and friend of the natural scientist Dr. Berini on several occasions. He gave Berini particularly a secure escort on his way to areas never before explored or entered by a white man."

This imposing portrait, photographed from a low angle in order to invest its subject with power and gravitas, was most likely taken in the studio of John Watson, Daniel Marquis or Thomas Bevan. The photographer has purposely composed the sitter in the manner of a classical statue - we are instantly reminded of the Roman god Neptune or his Greek counterpart, Poseidon - with Tidy's three items of regalia prominent: his breastplate (sometimes referred to as a king plate or gorget), which would have been given to him by local white authorities or settlers; a crown, perhaps made from tin, and also made for him by Europeans; and a spear - the only one of the three objects of indigenous manufacture. Although it is tempting for us to conclude that Tidy's dignity transcends the mocking nature of the accoutrements bestowed upon him by white society, this interpretation of the portrait may be a little simplistic: it is not for us to judge whether or not these symbols carried significant meaning for Tidy, and in fact his expression may connote a fierce pride in wearing them, rather than a defiant attitude in the face of derision.

\$ 5,500

13724



DAWSON, Patrick; [WILLS, Thomas Wentworth, 1835-1880]

53. A previously unrecorded photograph of Tom Wills, cricketer and pioneer of Australian Rules Football

Albumen print photograph, carte de visite format, 92 x 58 mm, mount 103 x 63 mm; blind stamped at lower left *P. Dawson Photographer Hamilton*; blank verso; the albumen print with light marks and staining; Tom Wills is standing in the back row, four from right, wearing a striped shirt.

The photographer, Patrick Dawson of Hamilton in Victoria's Western District, is listed by Davies & Stanbury (*Mechanical Eye*) as being active at his premises in Gray Street between 1866 and 1868. During 1866 Tom Wills was in the Western District recruiting and coaching Aboriginal cricketers who worked on various stations in the region. In the summer of that year he took a team of Aboriginal players to Melbourne to play a match against the Melbourne Cricket Club on Boxing Day. The players he had selected, taught and managed were to form the nucleus of the Aboriginal cricket team which toured England in 1868 under the guidance of Charles Lawrence. In the light of the present previously unrecorded photograph of Tom Wills posing with a team of local Western District cricketers, perhaps it is no coincidence that it was also Patrick Dawson who was later to photograph the Aboriginal cricketers in the same Gray Street studio before their departure for England. Dawson produced a famous montage of his portraits of the individual players in this group (see State Library of Victoria, Accession no. H5233).

\$ 4,000

13521



PARROTT, Thomas Samuel, Captain
(1842-1917)

54. Views to accompany report on geological survey of country west of Suakin, by Capt. Parrott, Engineer Officer, Staff, N.S.W. Contingent, to Colonel B. Edwards, R.E.C.B., commanding Royal Engineers, Soudan Expedition, 1885.

Oblong folio, original full leather boards (scuffed), the upper board with gilt lettered title, both boards with triple gilt rule, patterned endpapers, pp [1] title page in letterpress on leaf of thick card, [1] folding hand coloured lithographed map on linen backing, sheet 425 x 710 mm, signed in ink 'T.S. Parrott, Captain, Engineer Officer Staff NSW Contingent 1885', tissue guard intact, [1] folding plate with 5 hand coloured lithographed plans and elevations on linen backing, sheet 425 x 710 mm, signed in ink 'T.S. Parrott, Captain, Engineer Officer Staff NSW Contingent 1885', tissue guard intact, followed by [6] original watercolours, all topographical views, laid in on individual leaves of thick card, each illustration in format 155 x 340 mm or 340 x 155 mm, all with Parrott's manuscript captions in ink to the lower margin, with tissue guards intact; the condition of the art works, maps and leaves is fine and bright throughout.

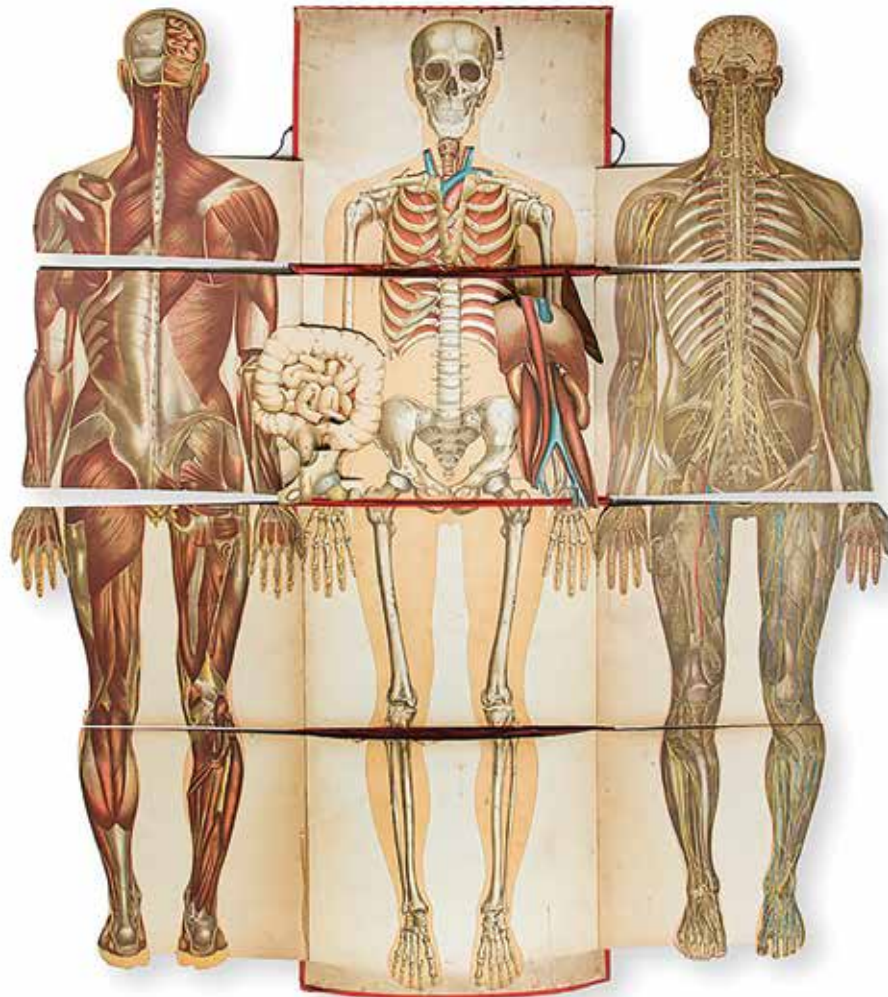


Thomas Parrott trained in England as a civil engineer and arrived in Australia in 1860. He carried out survey work in Queensland throughout the 1860s before relocating to Melbourne in 1870. There he worked as a government surveyor and also established his own civil engineering and surveying business, Parrott & Bryson. In 1872 Parrott joined the survey branch of the New South Wales Department of Lands, as well as the New South Wales Corps of Engineers (Volunteers), in which he was commissioned as a lieutenant in 1874. Interestingly, Parrott is known to have submitted a plan for a bridge across Sydney harbour in 1879. After his promotion to captain in the Corps of Engineers, Parrott applied for a year's leave of absence from his civilian position in order to serve as an engineer officer on the staff of the New South Wales Contingent in Sudan in 1885.

Parrott's Views to accompany report on geological survey of country west of Suakin is unique and completely unrecorded. This body of work by an officer attached to the New South Wales Contingent represents a substantial contribution to the activities of the so-called Suakin Expedition. The brief Suakin campaign, fought in desert terrain in the hinterland of the western coast of the Red Sea, followed in the wake of General Gordon's death at Khartoum and the victory of the Mahdi over the British in the Sudan. It was the first imperial war in which soldiers in the pay of a self-governing Australian colony fought. Parrott distinguished himself in this campaign, and was awarded the Egypt Medal with clasp and the Khedive's Star. The importance of Parrott's participation also received official acknowledgement at the time in the New South Wales Legislative Assembly's parliamentary paper, *Services of Major Parrott, C.E. in the Soudan : (correspondence)* (Sydney : Govt. printer, 1886).

\$ 17,500

12009



55. A life-size anatomical diagram

[United Kingdom, c. 1890]. A life-size anatomical diagram for teaching purposes, showing five layers of dissection; chromolithograph, 1683 x 555 mm, on hinged overlapping card within four folding boards with cotton ties.

\$ 4,500

6863



EDGE-PARTINGTON, James (1854-1930)

56. Ethnographical album of the Pacific Islands. Third series

[Portfolio cover title]. Also titled: *An album of the weapons, tools, ornaments, articles of dress &c. of the natives of the Pacific islands. Drawn and described from examples in public & private collections in Australasia by James Edge-Partington. Third series.* [London] : Issued for private circulation by James Edge-Partington & Charles Heape, 1898. "Lithographed by Palmer; Howe & Co., Manchester". Edition limited to 175 copies (this copy is no.106). Oblong folio, [6], 225, [6] sheets, lithographed *recto* only, illustrated; includes Australia (leaves 95-146) and New Zealand (leaves 147-225); title page with offsetting, otherwise clean and bright throughout; housed in the original blue and black portfolio box with working brass clasp, pictorial title label to lid; a fine example.

The third of the three magnificent ethnographical albums produced by British ethnologist Edge-Partington between 1890 and 1898, this portfolio contains illustrated plates of artefacts from Tahiti; the Hawaiian Islands; the Marquesas; the Fijian Islands; the Solomon Islands; New Britain; New Ireland; the Admiralty Islands; Micronesia; New Hebrides; New Caledonia; New Guinea; Australia, and New Zealand. After well over a century, Edge-Partington's accurate line drawings remain highly valued by scholars and art connoisseurs alike. The objects were sketched first-hand by him during his tour of the major Australian and New Zealand public collections of ethnographic material. The collections of the Australian Museum, the Queensland Museum, the South Australian Museum, the Auckland Museum, and the Bishop Museum are all strongly represented. Edge-Partington also sourced important pieces from private collections, including those of Browne (Melbourne), Black (Sydney), Turnbull (Wellington), and Hocken (Dunedin). The drawings in the section on Central Australia were produced from objects and photographs provided by Baldwin Spencer; and the publication of these illustrations actually preceded Spencer and Gillen's own publication of this material.

Edge-Partington himself was a major collector of ethnographic artefacts, and on his death his collection was divided between the British Museum, the Australian Museum and the Auckland Museum.

\$ 8,000

12250



EXPOSITION UNIVERSELLE, PARIS

57. La lune à un mètre : Souvenir de l'Exposition 1900

[Paris : Exposition Universelle, 1900]. Lithograph on tinted paper laid down on board, as issued; circular format, diameter 400 mm; a couple of surface marks and tiny amounts of paper loss at the right edge, otherwise fine.

A striking souvenir "poster" produced for the Exposition Universelle held in Paris between April and November, 1900. The design is based on an image from the groundbreaking film by Georges Méliès, *La lune à un mètre* (1898), more famously known by its alternative title *Le rêve d'un astronome* (The Astronomer's dream). It was used to advertise one of the most popular attractions at the exhibition, a powerful telescope known as *La grande lunette*. Constructed specifically for the exhibition by Paul Gautier, the telescope was the centrepiece of the Palais d'Optique, and was advertised under the rubric *La lune à un mètre* (The moon from a distance of one metre). With the aid of this telescope, views of the moon's surface were displayed on a giant screen; these images were produced by the astronomers Maurice Loewy and Pierre Henri Puiseux as a series of large photographs which were printed for the public in stereoscopic and carte de visite format.

The Exposition Universelle, which received 50 million visitors, was a showcase for the technology of the present and future. This poster celebrates marvellous advancements in both science (*La grande lunette* was the world's largest refracting telescope) and the arts (by drawing its design from the most recent of inventions, the motion picture).

\$ 2,750

13723



LARRY, Edward W., pseud.; [BARBIER, George, 1882-1932]

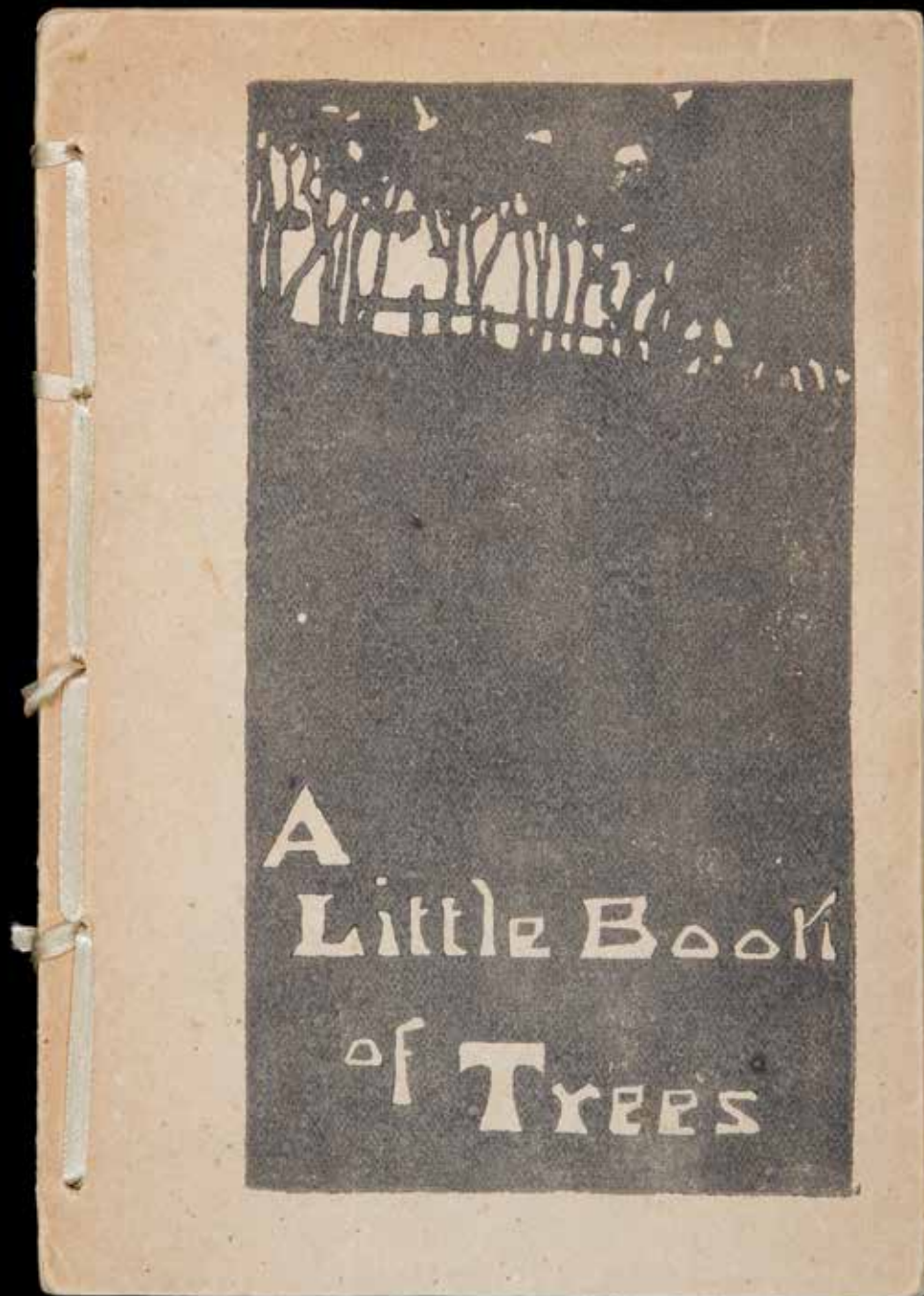
58. 'Il neige'

Watercolour on paper, 314 x 230 mm, signed and dated lower left 'Edward W. Larry 1909', framed; in fine condition.

George Barbier is regarded as one of the greatest French illustrators of the early twentieth century. His rich, flamboyant style was perfectly suited to theatre and ballet costume design and to *haute couture* fashion illustration. He worked alongside Erté in designing sets and costumes for the Folies Bergère, and designed jewellery for Cartier. Prior to his first solo exhibition in 1911, Barbier frequently signed his work using the pseudonym 'Edward W. Larry'. The present work, the title of which translates to 'It's snowing', is from this early period. Barbier went on to become one of the masters of Art Déco design and illustration. A major retrospective of his work was staged at the Palazzo Fortuny in Venice in 2008-09. (The English language edition of the exhibition catalogue, *George Barbier: The Birth of Art Déco*, was published in 2009 by Rizzoli, New York).

\$ 4,500

13743



REDE, Geraldine

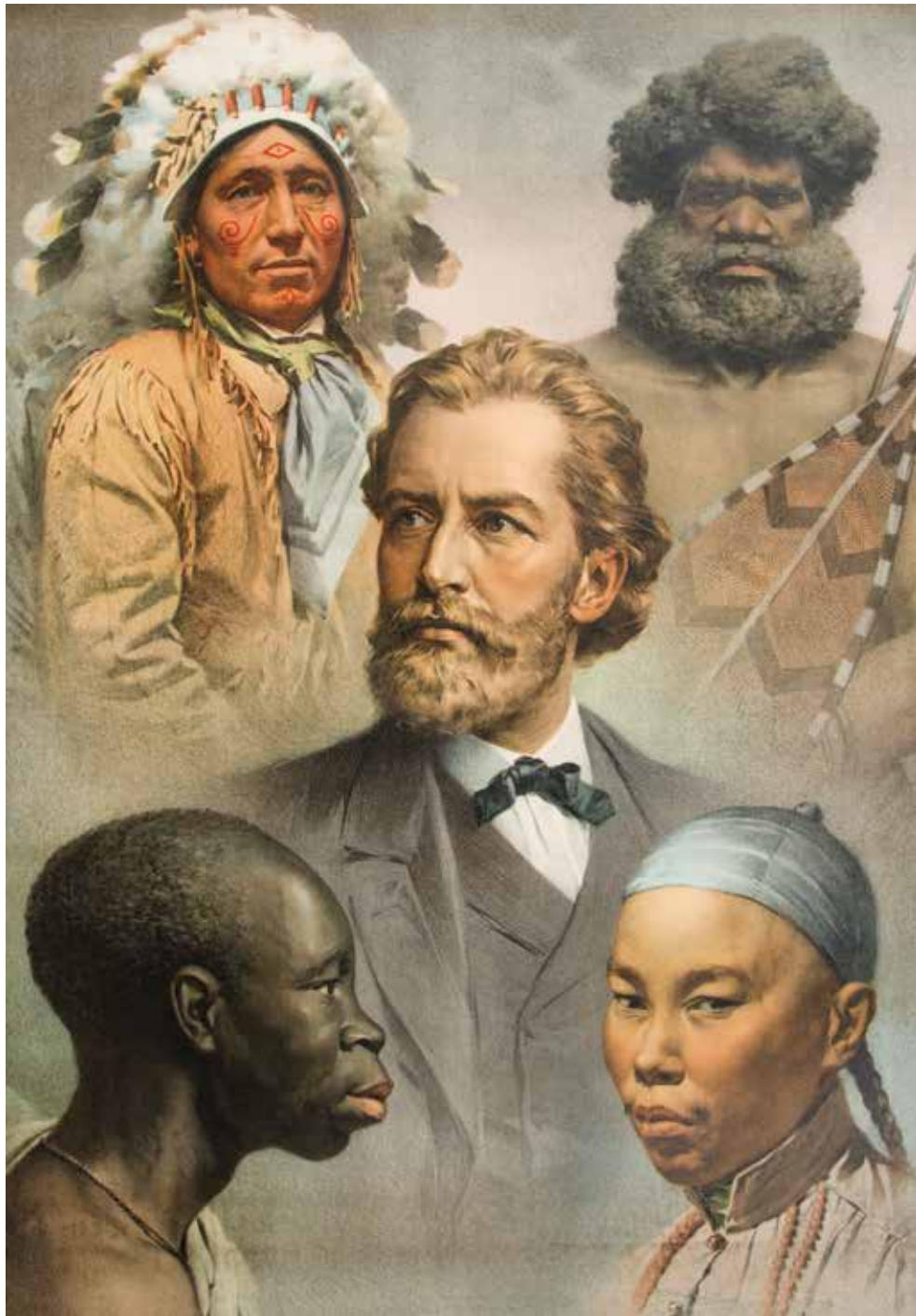
59. A little book of trees

Melbourne : 239 Collins St, 1909. Octavo, hand-sewn wrappers with woodcut illustration (ribbon binding replaced, bookplate inside front wrapper; inscribed 'N.G.' to title page), 24 pp, letterpress with thirteen original woodblock illustrations, some printed in colour with others coloured by hand, most with the artist's monogram in the block.

A little book of trees is similar in format to *Night fall in the ti-tree*, which had been produced in 1905 by Rede and her collaborator, Violet Teague. Both volumes were made using the traditional Japanese bookbinding method and are charming early examples of Australian artist's books. While *Night fall* is the more famous of the two books (it was reissued in a second English edition in 1906), *A little book of trees* is the rarer, and can be found in only a handful of public collections.

\$ 8,800

13827



[ELLKA, G.]

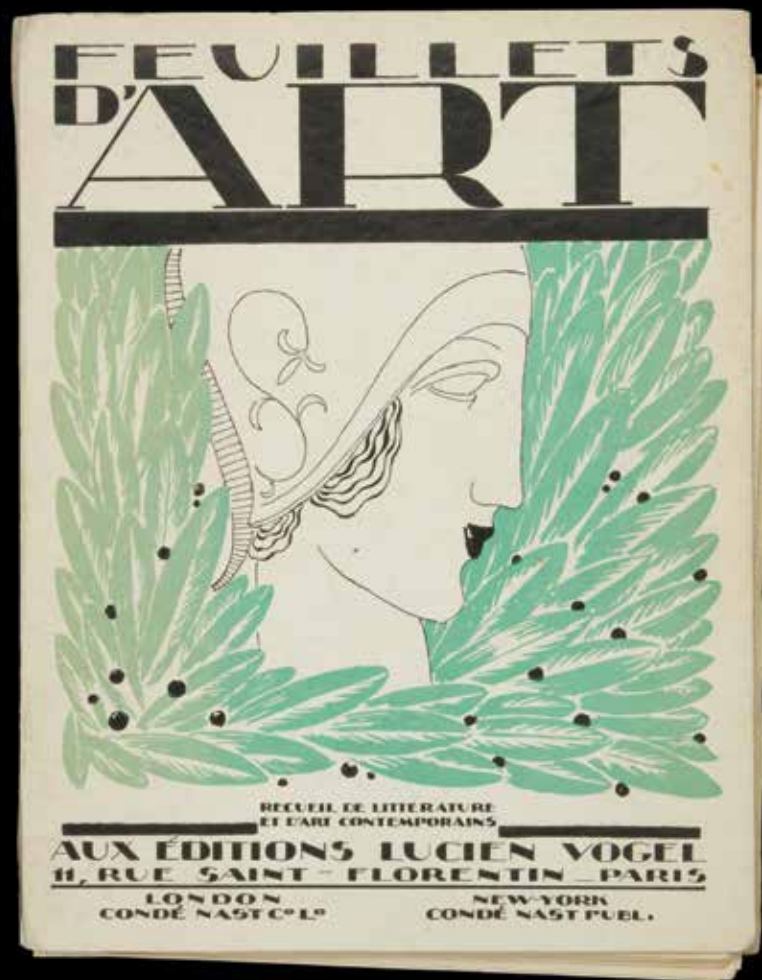
6o. The five races of mankind

[Dresden : C.C. Meinhold und Söhne, 1911]. Chromolithographic poster, 840 x 590 mm (image), 890 x 635 mm (sheet), laid down on modern linen backing; inevitable toning to the margins of the sheet, but an exceptionally well preserved example with vivid colour.

This striking, large format German pedagogical poster produced by the famous Dresden publishing house of Carl Christian Meinhold & Sons (1768-1946) exemplifies the Eurocentric world view of the period. It features an Australian Aborigine holding a Murray River broad shield; a Native American Sioux chief; an African man in profile; a Chinese mandarin; and, dominating at the centre of the image, a Caucasian type.

\$ 2,200

12710



VOGEL, Lucien

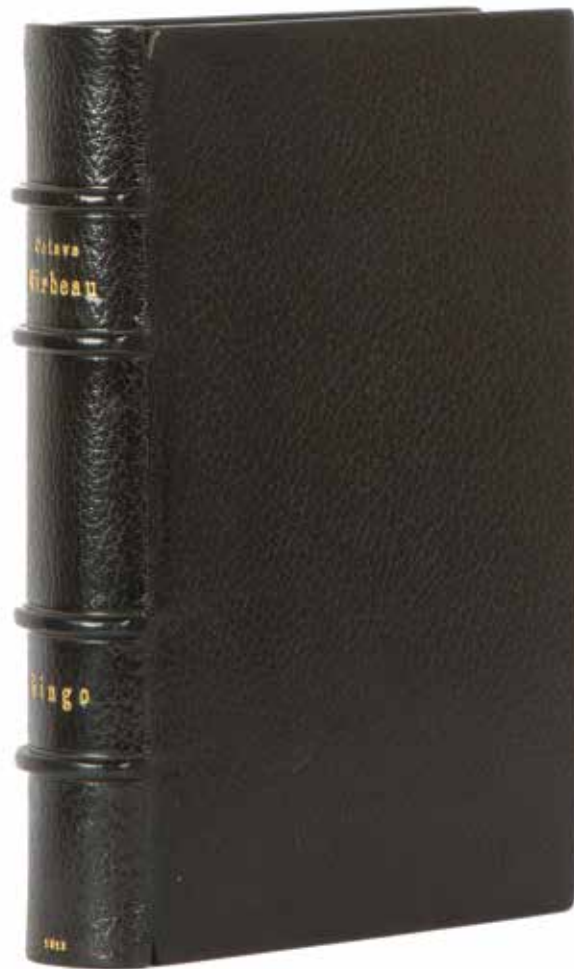
61. Feuillets d'art : recueil de littérature et d'art contemporain (complete set)

Paris : Editions Lucien Vogel, 1919-1920; 1921-1922. First series, No. 1, May 1919 - no. 6, July 1920 (complete); Second series, no. 1, October-November 1921 - no. 6, August-September 1922 (complete). First series, six issues quarto, covers with identical calligraphic design and monogram printed in red and black on pale grey or cream paper; covers of nos. 1 and 6 with light foxing and short tears to spine and edges; covers of no. 5 detached; covers of nos. 2, 3 and 4 in good condition. Second series, six issues, small quarto, pictorial card covers, the fronts lettered in black and with central design of a female face in profile, surrounded by laurel wreath (printed in a different colour on each issue); the covers display only a minimal amount of rubbing, and aside from a very short tear at the head of the spine of no. 2, are in fine condition; contents of each issue of both series are disbound and presented in gatherings of text and loose plates hors texte, as issued, in both colour and black and white; one of the plates, "Le Rimmel" by Kees van Dongen, is lacking, as is the gathering with pp 41-44 in issue no. 1, second series; otherwise both series are complete, clean and sound; a very good set of this publication which is rarely offered complete.

Feuillets d'art is considered one of the most important journals for the decorative arts and literature in the Art Déco period. We offer here the complete set of issues for both the first and second series of this sumptuous French review of literature, drawing, music, theatre, fashion and graphic design, published between May 1919 and September 1922. (An interval of just over one year separated the publication of the first and second series). The first series was issued in a larger format (320 x 250 mm) than the second (260 x 200 mm). Both series contain original texts by influential writers such as Marcel Proust, Anatole France, Paul Claudel, Max Jacob, Paul Valéry and Jean Giraudoux, and important pieces of art criticism including Claude-Roger Marx on Odilon Redon and André Salmon on Picasso and cubism and *L'Art Nègre*. The list of the publication's illustrious artistic collaborators is long, and includes, in no particular order, giants such as Dufy; Redon; van Dongen; Lhote; Foujita; Soudekin; Bonnard; Derain; Galanis; Pissarro, and Bonfils. Some of the reproductions by these artists are printed on special paper. Original musical pieces by influential composers such as Satie and Ravel also appear in *Feuillets d'art's* pages.

\$ 4,000

13210



MIRBEAU, Octave (1848-1917)

62. Dingo

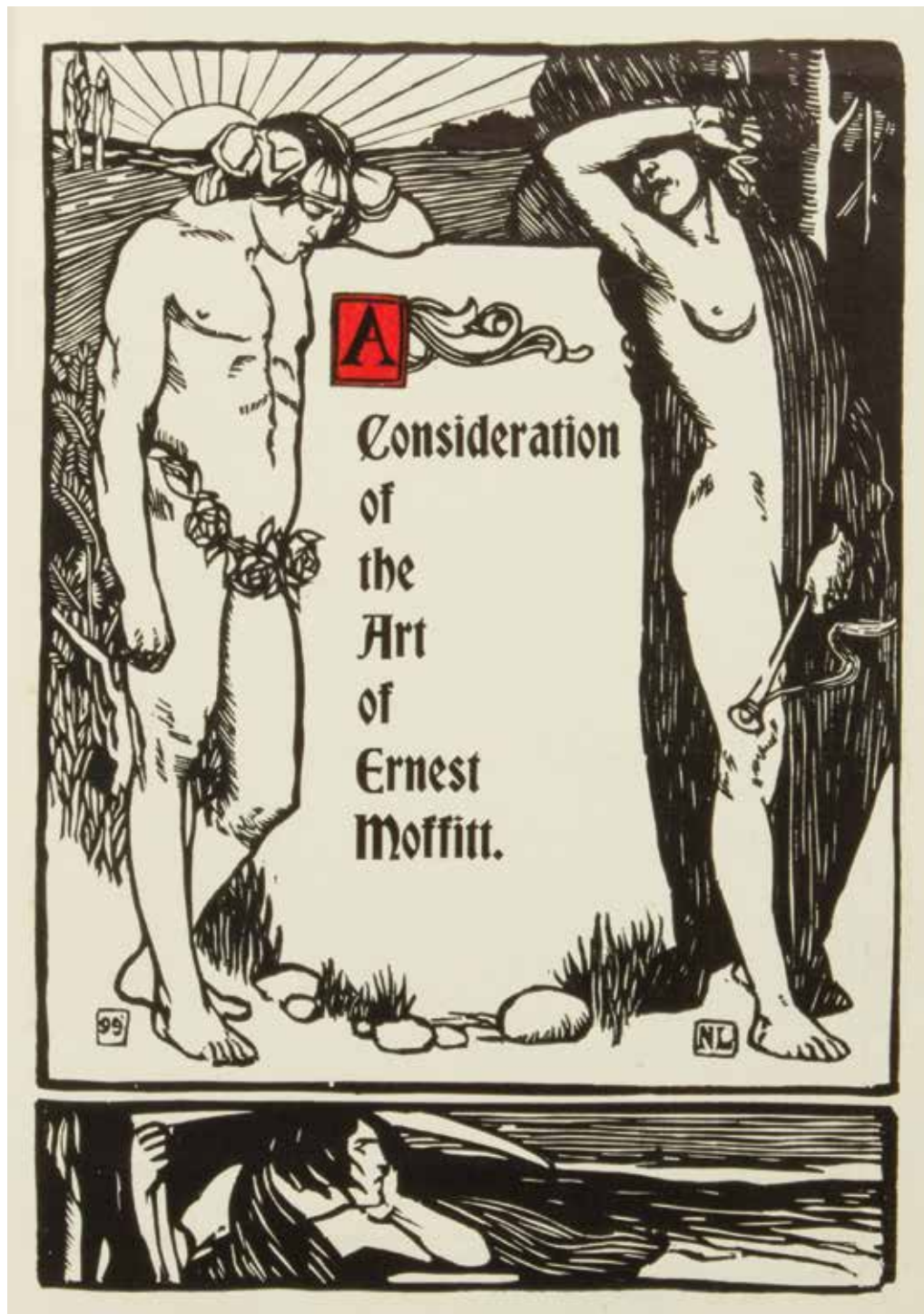
Paris : Bibliothèque-Charpentier, 1913. First edition, limited to 175 numbered copies; the present copy is one of 25 printed on *papier impérial du Japon* with wide margins (copy no. 15). Tall octavo, original full black morocco, spine with raised bands lettered in gilt, with gilt dentelles at head and tail, all edges gilt, inner boards ruled in triple gilt, crimson silk lining papers, marbled endpapers, 422 pp, a fine copy in the magnificent original binding; housed in a slightly later marbled slipcase.

The final novel by the French writer Octave Mirbeau, *Dingo* was completed by his colleague Léon Werth. The story is a disturbing allegory of the violent unpredictability and murderous impulses that lurk deep within the human psyche, the protagonist being a wild dingo whose existence within contemporary French society is described through the first-person narrative of his owner. The chief redeeming quality of the animal is, however, one that is often lacking in common human behaviour: the dingo's spontaneous interactions with its immediate environment are instinctive and truthful, neither denying the creature's real desires nor masking its own identity. Mirbeau paints the dingo as a paradox of outward savagery and profound harmony, a depiction which perhaps comes close to inverting our general perception of so-called civilised humanity.

No copy of the first edition on *papier impérial du Japon* is recorded in Australian collections.

\$ 5,500

12232



LINDSAY, Lionel (1874-1961); LINDSAY, Norman (1879-1969)

63. A consideration of the art of Ernest Moffitt

Text by Lionel Lindsay. Melbourne: Atlas Press, 1899. Quarto, original wrappers with woodcut decorations by Norman and Lionel Lindsay (marked and rubbed), 40 pp, with an original etching by Moffitt printed by Victor Cobb, black and white Lindsay decorations in the text, pictorial title and verso by Norman Lindsay. One of only 200 copies. This was the first book illustrated by either Lindsay, and also the first monograph on an Australian artist. The Norman and Lionel Lindsay decorations on the covers are original artworks. Rare.

\$ 2,400

13391



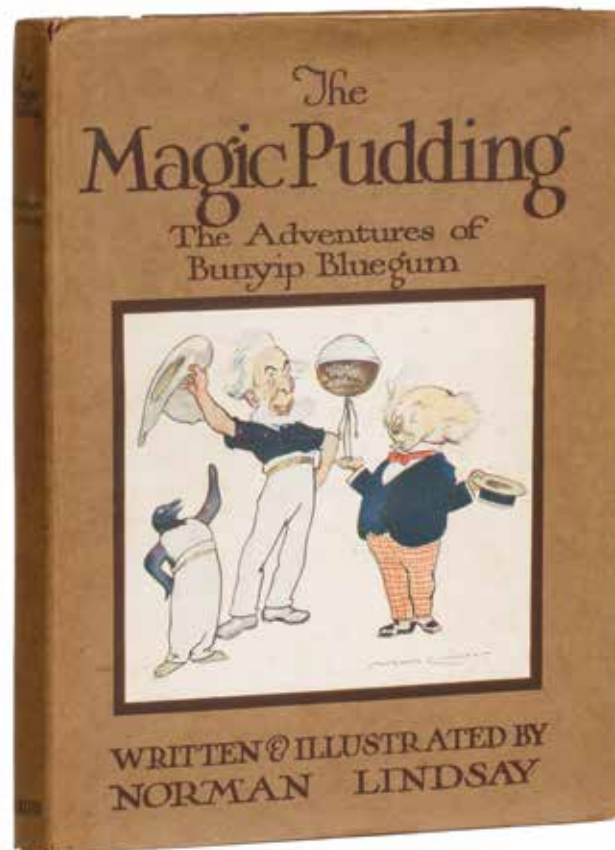
McCRAE, Hugh (1876-1958); LINDSAY, Norman (1879-1969)

64. **Satyrs & Sunlight: Silvarum Libri.** With pictures and decorations by Norman Lindsay.

Sydney : John Sands Ltd, 1909. Folio, quarter-vellum and decorated papered boards (clean and fresh, slightly rubbed on lower edge), 149 pp, includes twenty-one full page plates and numerous vignette illustrations, scattered foxing. Limited to 130 copies, signed and numbered by McCrae. The plates include eight tipped-in original Norman Lindsay sepia-toned lithographs, each signed by the artist in the image. A fine copy of this book with eight original Lindsay graphics.

\$ 2,750

4622



LINDSAY, Norman (1879-1969)

65. The Magic Pudding

Being the adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff. Sydney : Angus & Robertson, 1918. Quarto, quarter-cloth over papered boards, lettered in gilt on the spine, in fine original illustrated dust jacket (tiny loss to corners of spine), patterned green A & R endpapers (bookplate to front pastedown), colour title page, 171 pp, illustrated throughout by Lindsay. A fine copy.

The Magic Pudding is without doubt the most famous Australian children's book ever published, and for nearly a century has never been out of print. Written for children but enjoyed as much by adults, the iconic characters of Bunyip Bluegum, Sam Sawnoff, Bill Barnacle and of course the Pudding have delighted for nearly a century. 'No matter how much the reader gets out of the story, there is, as with the Pudding itself, always something left' (*National Treasures from Australia's Great Libraries*, Canberra : National Library of Australia, 2005, p. 130).

It is well documented how the idea of the Pudding was first cooked. Lindsay's friend and editor of *Art in Australia* Bertram Stevens claimed fairies were the most popular characters for children's books (an Outhwaite reference), while Lindsay thought that characters based on food were more loved. To prove his point, he wrote the book and completed the 102 illustrations in 1917, and immediately upon publication in 1918 it was hailed a success, somewhat to the embarrassment of Lindsay. Published in large format, with a dust jacket, it was designed to appeal to the art collector as much as the child. 3000 copies were printed, but bound at different times, and as such some copies have white endpapers, rather than bearing the A & R monogram, and are lettered in black on the spine. This is an example of the first issue, with the A & R endpapers and the gilt lettered spine; it is also slightly larger than the second issue.

Jane Lindsay (1920-1999, later Jane Glad), the eldest daughter of Norman and Rose Lindsay, recounts in her biography of her father *Portrait of Pa : Norman Lindsay at Springwood* (Sydney : Angus & Robertson, 1973, p. 45) childhood memories of learning to read through Norman reading aloud *The Magic Pudding* to her and her sister. 'We were allowed to appear at eleven o'clock in the studio. Pa put his feet up on the mantelpiece and reached for *The Magic Pudding*. This was our introduction to Pa's most important work of juvenile fiction. The fact that our own Pa had written it did not impress us at all. I doubt if we realised that he was the inventor of the book's collection of crazy characters. We just enjoyed them the way thousands of other children have been enjoying them all these years.'

A fine copy of the great Australian classic, rare in this condition.

Muir 4263; *People, Print & Paper*, 229.

\$ 10,000

13914



LINDSAY, Jack (1900-1990); LINDSAY, Norman (1879-1969)

66. Fauns and Ladies (Margaret Coen's copy)

With three original woodcuts by Norman Lindsay. Sydney : Hand-press of J. Kirtley, 1923. Folio, quarter lambskin over papered boards, original dust jacket with paper label to spine (a few tears), Norman Lindsay designed bookplate for Margaret Coen to front paste down, light offsetting to endpapers and a couple of spots of light foxing, else very good. A fine association copy with three signed Norman Lindsay woodcuts. Limited to 210 copies, but note that not all were made up; about half the copies lack the woodcuts as they were lost in a fire. Arnold, I.

\$ 3,500

13659

GELLERT, Leon (1892-1977); LINDSAY, Norman (1879-1969)

67. The Isle of San

A phantasy by Leon Gellert with five original etchings by Norman Lindsay.

Sydney : Art in Australia, 1919. Folio, quarter-vellum over green cloth (corners bumped, vellum a little marked, wear to head and foot of spine), bookplate to front pastedown, endpapers foxed, pp 139 with initials printed in red, frontispiece portrait after an etching by Lindsay, five original large etchings with lettered tissue-guards by Norman Lindsay, each signed in full in pencil, housed in a custom clamshell box. Limited to 120 copies of which 100 were for sale, signed by Leon Gellert.

'The Isle of San was sold out in a single afternoon because Norman's etchings were enjoying a boom.' (Leon Gellert to John Hetherington, 6th January 1972, Hetherington papers, La Trobe MSS 9740/15).

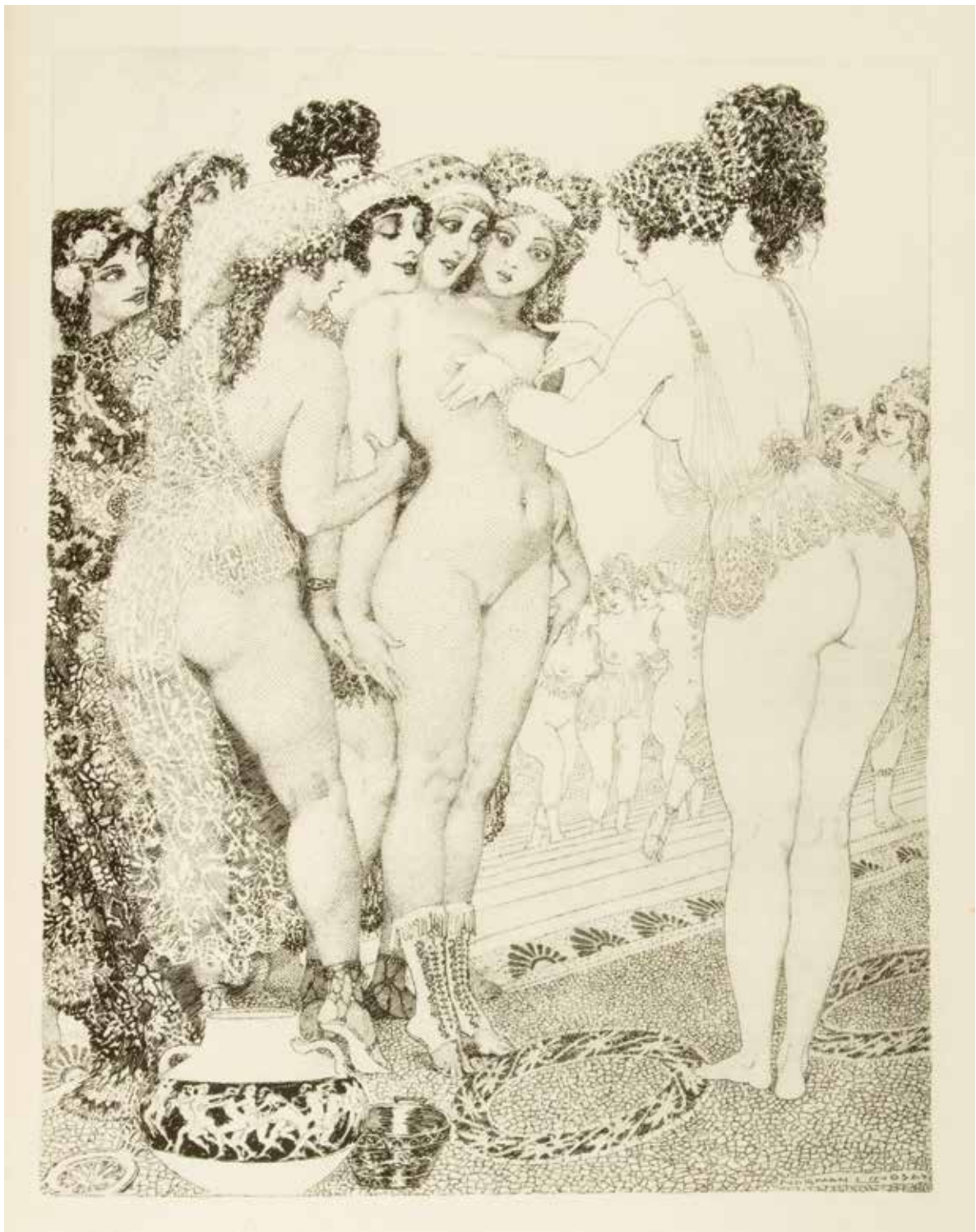
Norman Lindsay had first collaborated with the young Adelaide-born war poet Leon Gellert in 1917, with sixteen of his pen illustrations accompanying Gellert's text in the successful Angus & Robertson edition of Gellert's *Songs of a Campaign*. After his discharge from active service Gellert was quickly accepted into the Lindsays' intimate inner circle of artist and writer friends. The idea for Gellert's fantasy *The Isle of San* had apparently come to him in his dreams. With its poetic landscape saturated with the themes of Beauty and the physicality of Love, it replaced the nightmare of the horrors of war which would have haunted Gellert since his experiences at Gallipoli, and was ideally suited to the sensuality and sexual power which permeated Norman Lindsay's aesthetic vision. Lindsay was greatly impressed by its potential to become a book which would 'stir in booklovers the lust of possession'. The cycle of fifty-two poems and its illustrations were produced concurrently, Lindsay setting to work with ardour on a small group of etchings for the proposed work, while Gellert honed the text. The five etchings would be printed by Norman's wife, Rose. Despite the recent loss of a child during birth and subsequent septicaemia, Rose was recognised by Norman as the only person capable of printing the etchings precisely as he wanted. Rose eventually printed them in editions of 120. She later described one of the book's famous illustrations, 'The Grey-eyed Girl', as '... the most difficult plate I have ever had to print, with its background of clear copper, which had to be hand wiped without touching the head of the girl. At that time I was not too good at hand wiping and did many prints, which I had to destroy. The difference in hand wiping is evident in the three proof pulls in the Mitchell Library folios, the background in the third proof being much clearer than the first and second' (Rose Lindsay, *Model wife*, p 205). It is thought that *The Grey-eyed Girl* was based on Annie Brennan, the notorious Sydney bohemian and courtesan of legendary beauty and daughter of Gellert's fellow poet, Christopher Brennan. In a letter to Jack Lindsay, it was even suggested by Ray Lindsay that Annie Brennan was Gellert's main inspiration for the entire work (Ray Lindsay, *A letter from Sydney*, Melbourne : Jester Press, 1983, p 32).

The Isle of San is dedicated by Gellert to Sydney Ure Smith and Bertram Stevens: it was printed by *Art in Australia*, its first deluxe edition.

\$ 20,000

13950





LINDSAY, Jack (1900-1990); LINDSAY, Norman (1879-1969)

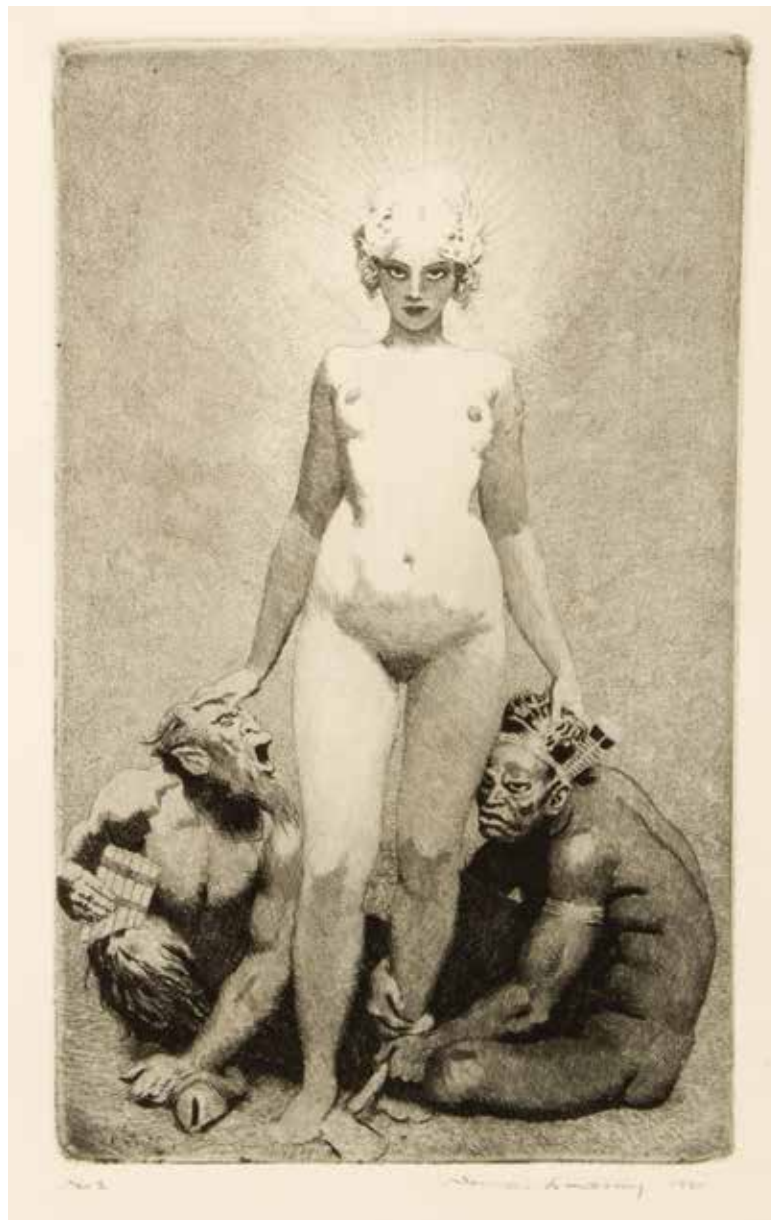
68. *Lysistrata* by Aristophanes

Done into English verse by Jack Lindsay with illustrations and decorations by Norman Lindsay. Sydney : Fanfrolico Press, 1925. Quarto, quarter white cloth over gilt-stamped boards, publisher's original plain paper dust jacket (very rare), tipped-in plates by Norman Lindsay. Limited to 136 copies, signed by Jack Lindsay. Very fine. Presentation copy, inscribed on the limitation page 'To Gerry, with the compliments of the Press. March 11th, 1926'. 'The first title to appear under the imprint of The Fanfrolico Press.' (Arnold, 5)

An exceptional copy.

\$ 1,650

13916



LINDSAY, Norman (1879-1969)

69. Creative effort : an essay in affirmation (two variant copies including a large paper presentation copy for Hugh McCrae)

Sydney : published for the author by Art in Australia, 1920. Quarto, large paper copy (255 mm tall), presentation copy from the author to Hugh McCrae, inscribed on preliminary blank 'To my one great living example, my best friend. Norman Lindsay', with reproduction photograph of Lindsay pasted in, signed in full 'Hugh McCrae' on the title page, further photographic reproductions pasted in by McCrae, including a portrait of Lindsay at work and a view of Springwood, inscribed 'Springwood. Blue Mountains, N.S.W. The house where "Creative Effort" was written'; further notes by McCrae and Harry Chaplin about another photograph, extensive pencil marking by McCrae through the text as he read his best friend's thoughts; original signed etching tipped in, as issued. Limited to 120 copies, of which 100 were for sale. One of only a handful of large paper copies, this is copy number 2.

Accompanied by another example in the standard octavo format (228 mm tall), again with a signed Lindsay etching, the pair of books presented in a custom fitted clamshell case.

Two examples in variant bound formats of one of Norman Lindsay's rarest books, the true first edition of *Creative effort*, including two signed original etchings and copy number 2, presented to Lindsay's closest friend and collaborator, Hugh McCrae.

Provenance: Norman Lindsay, Hugh McCrae, Harry Chaplin, Pat Corrigan, Lin Bloomfield

\$ 10,000

13938



MCCRAE, Hugh (1876-1958); LINDSAY, Norman (1879-1969)

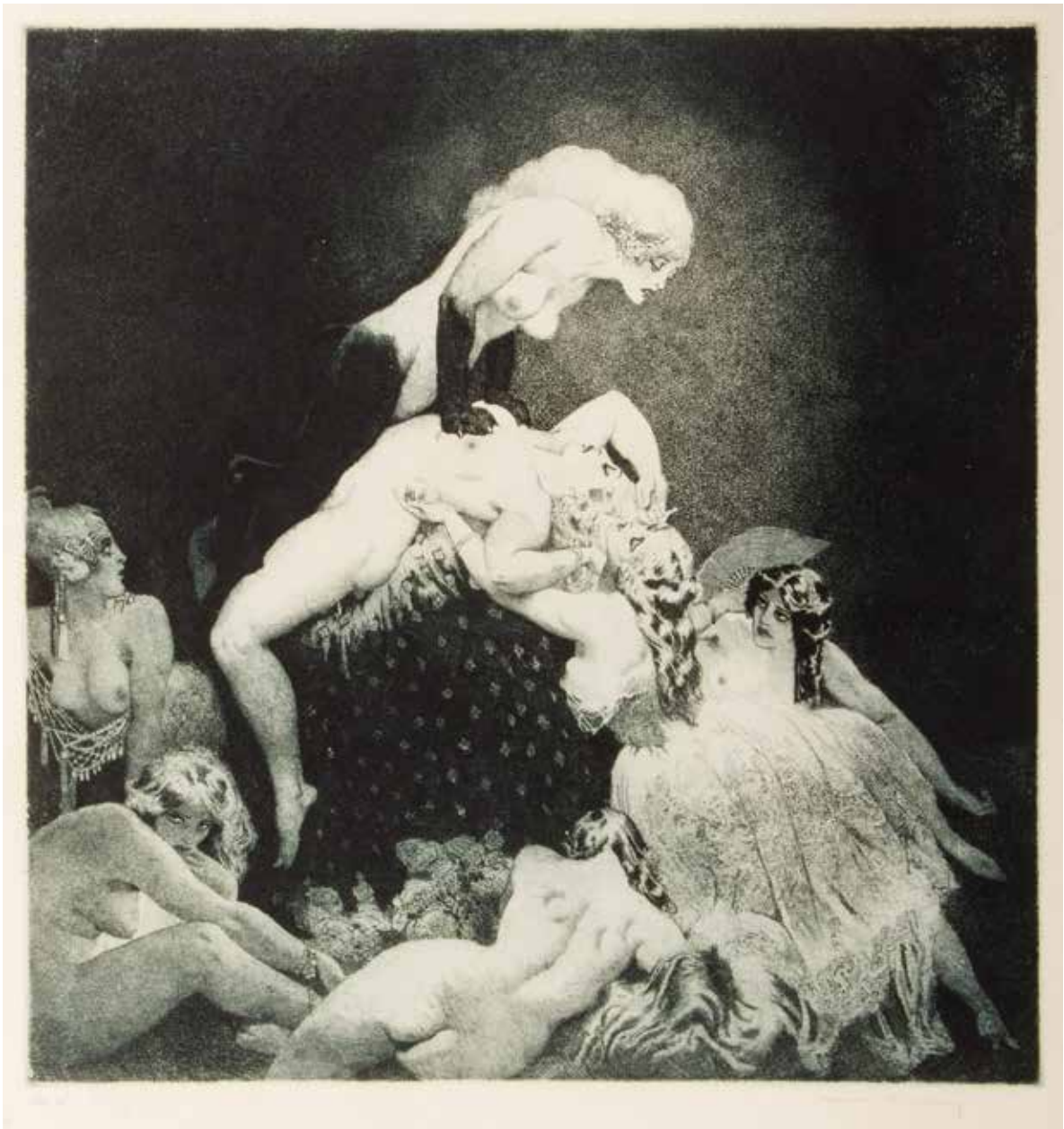
70. Colombine. With an original etching and six illustrations by Norman Lindsay.

Sydney : Art in Australia, 1920. Quarto, quarter vellum over green cloth, gilt-lettered cloth label to spine (some flecking to boards), etched bookplate for Elioth Gruner by Adrian Feint to front paste down, presentation inscription to Gruner in year of publication signed by 'H H.' (Howard Hinton?), preliminaries foxed, pp [x], 52, original signed etching 'Colombine', six tipped-in black and white plates with captioned tissue guards (a couple creased), housed in a custom buckram box. The deluxe edition, limited to only 31 copies, of which 25 were for sale; a trade edition of 1000 copies in smaller format was also issued.

Norman Lindsay first met Hugh McCrae in Sydney when the artist was eighteen. The two developed a strong friendship through time spent in bohemian artistic and literary circles. Many years later, through a chance encounter in the street, McCrae gave Lindsay some sheets of poetry and Lindsay took them immediately to his publisher George Robertson, suggesting an illustrated edition should be made. At first only a trade edition was to be published, but Lindsay convinced Robertson to also produce this deluxe edition, which was accompanied by a fine, large etching; the proceeds of sales were to go to the poet, who was struggling financially. The success of this book, the author's second book of poetry, cemented McCrae's opinion of Lindsay as 'the most generous man I have met in my life' (Bloomfield, p. 56). Printed in a small edition of only 31 copies; six of these are held in Australian public collections, and a number have been destroyed because of the value of the original etching. A rare piece of Lindsayiana, most uncommon in the market.

\$20,000

13756



MCCRAE, Hugh (1876-1958); LINDSAY, Norman (1879-1969)

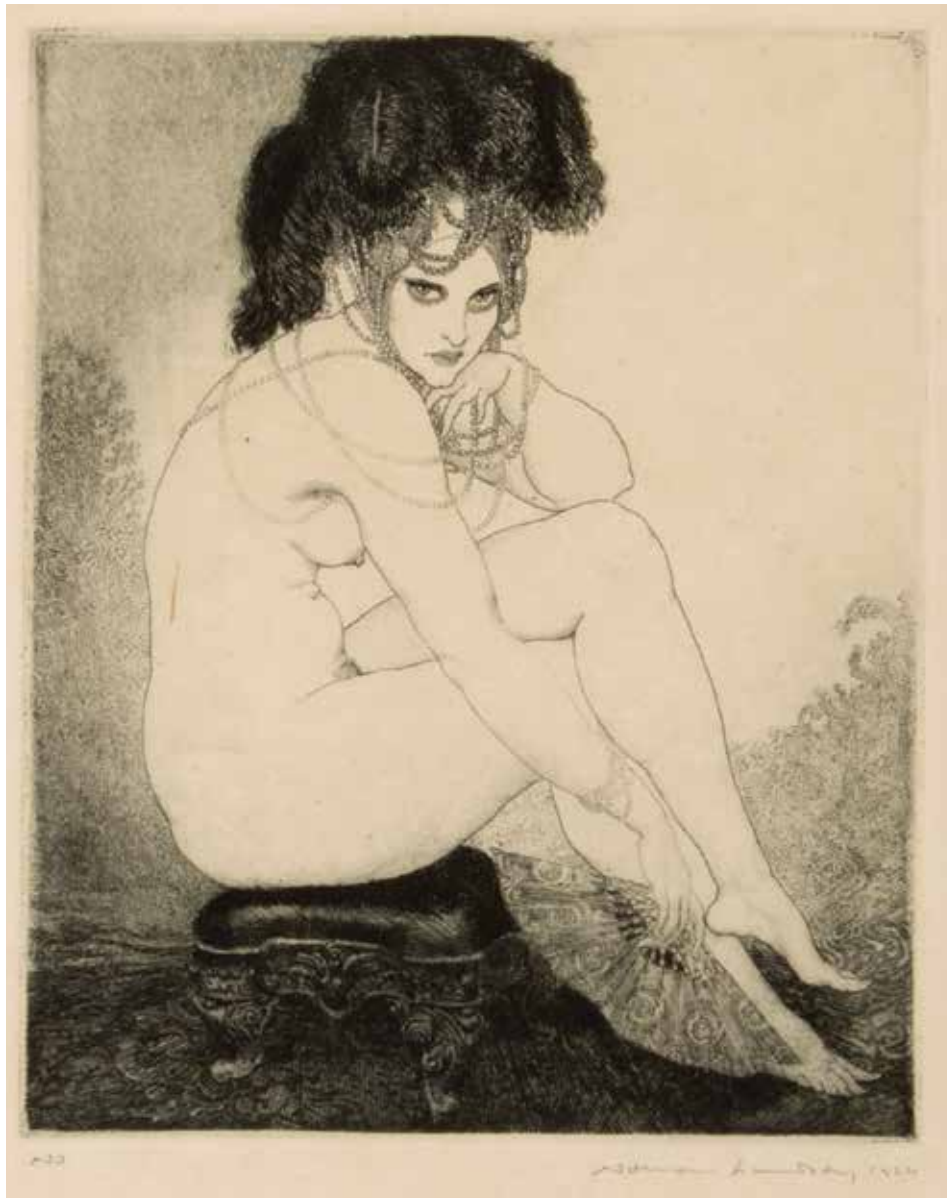
71. Idyllia

[Sydney]: N.L. Press, [1922]. Large quarto (418 x 355mm) bound in white calf over white papered boards with Norman Lindsay decoration in gold and red (a few marks), pale waterstain to fore-edge of endpapers and a couple of leaves (the etchings unaffected), 35pp. with Lindsay decorations in black highlighted with gilt, further illustrated with five large original Norman Lindsay etchings with titled tissue guards tipped-in, each signed and numbered by the artist, housed in a custom clamshell box. Limited to 133 copies of which 100 were for sale to the public, signed by Hugh McCrae. The original etchings are 'What the Deer Said', 'Robin Hood', 'Pantera', 'The Yellow Lady' and 'The Talking Breasts'.

An exceptional example of Australian private press, designed by Norman Lindsay and illustrated with five fine original etchings.

\$ 20,000

13948



LINDSAY, Norman (1879-1969)

72. The etchings of Norman Lindsay (deluxe edition)

London : Constable & Co., 1927. Folio, gilt-lettered vellum over gilt-lettered buckram, top edge gilt, bookplate removed from front paste down, 45 leaves of plates with accompanying title leaf, each a fine photogravure reproduction of a Norman Lindsay etching; occasional foxing; housed in a custom clamshell box. The deluxe edition, limited to 31 copies of which 25 were for sale, signed and numbered by Norman Lindsay, with an original etching 'Your fate' tipped-in.

The etchings of Norman Lindsay, published in lavish large format, was admired by Lindsay himself as 'a facsimile perfect as reproduction can be' (from a 1938 letter to Andrew Watt). In the opinion of Bloomfield '[it] remains one of the most tantalising collections of his work' (Bloomfield, Lin. *The complete etchings of Norman Lindsay*, Odana 1998, p 65). Lindsay's popularity in the 1920s had risen meteorically, so that the very restricted print run of only 160 copies over two editions fell far short of the market's demands. The book sold out a month prior to publication, disappointing many prominent collectors including Howard Hinton in New England. Only a handful of copies made it to Australia, due to it selling out in London, as well as the fact that Australian customs held the two copies sent to Gill's Fine Art Society on the grounds that it was an immoral publication. Bloomfield notes that many copies have been broken to sell the plates: as early as 1938 the reproductions were selling for 21 shilling each, prompting her to observe that 'The Etchings of Norman Lindsay has become the rarest of any of Norman's books'. This statement is supported by a quote from George Mackaness, who wrote in 1965: '... within my knowledge only one copy of this has ever appeared in any Australian or British bookseller's catalogue or at auction'. A handful of copies have been sold since then, but *The etchings of Norman Lindsay* remains one of his most sumptuous and rare large scale publications. The deluxe edition, specially bound in vellum with an original etching, rarely appears for sale.

\$ 17,500

13757



LINDSAY, Norman (1879-1969); LINDSAY, Jack (1900-1990)

73. A homage to Sappho

Made by Norman and Jack Lindsay. London : The Fanfrolico Press, 1928. Limited to 70 signed copies. Quarto, vellum over bevelled boards with title and Lindsay decoration in gold, all edges gilt, 64 pp, illustrated with fifteen original etchings by Norman Lindsay, a fine copy. One of the finest Australian private press books, a beautiful production. Arnold 19.

\$ 17,500

13937



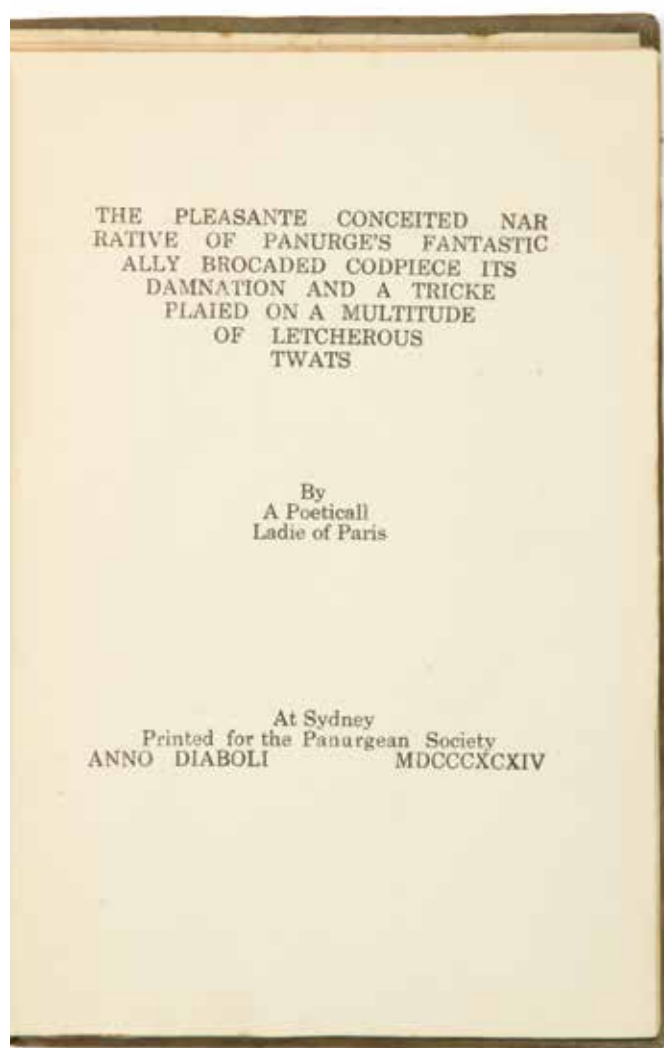
MACKENZIE, Kenneth (1913-1955); LINDSAY, Norman (1879-1969)

74. Our earth

With an original etching and 13 illustrations by Norman Lindsay. Sydney : Angus & Robertson, 1937. Quarto, quarter cloth over gilt-lettered textured boards (some foxing to cloth spine and corners bumped), 60 pp, tipped-in illustrations and vignettes by Lindsay. The frontispiece is an original etching by Norman Lindsay, signed. Limited to 225 copies signed and numbered by Mackenzie. This copy is inscribed by Kenneth Mackenzie 'to my friend Lady Stonehaven' (wife of John Lawrence Baird, 1st Viscount Stonehaven, later eighth Governor-General of Australia).

\$ 2,500

8782



LINDSAY, Jack (1900-1990); LINDSAY, Philip (1906-1958)

75. The pleasante conceited narrative of Panurge's fantastically brocaded codpiece, its damnation and a tricke plaied on a multitude of lecherous twats / by a poetical ladie of Paris.

Sydney :Wine Press for the Panurgean Society, 1924. Duodecimo, papered boards, printed label to spine (small tear), textblock detached, pp [16], printed letterpress, hand coloured initials. The colophon states a limitation of 25 copies, however far fewer were printed (Arnold suggests five copies). This is copy number 1.

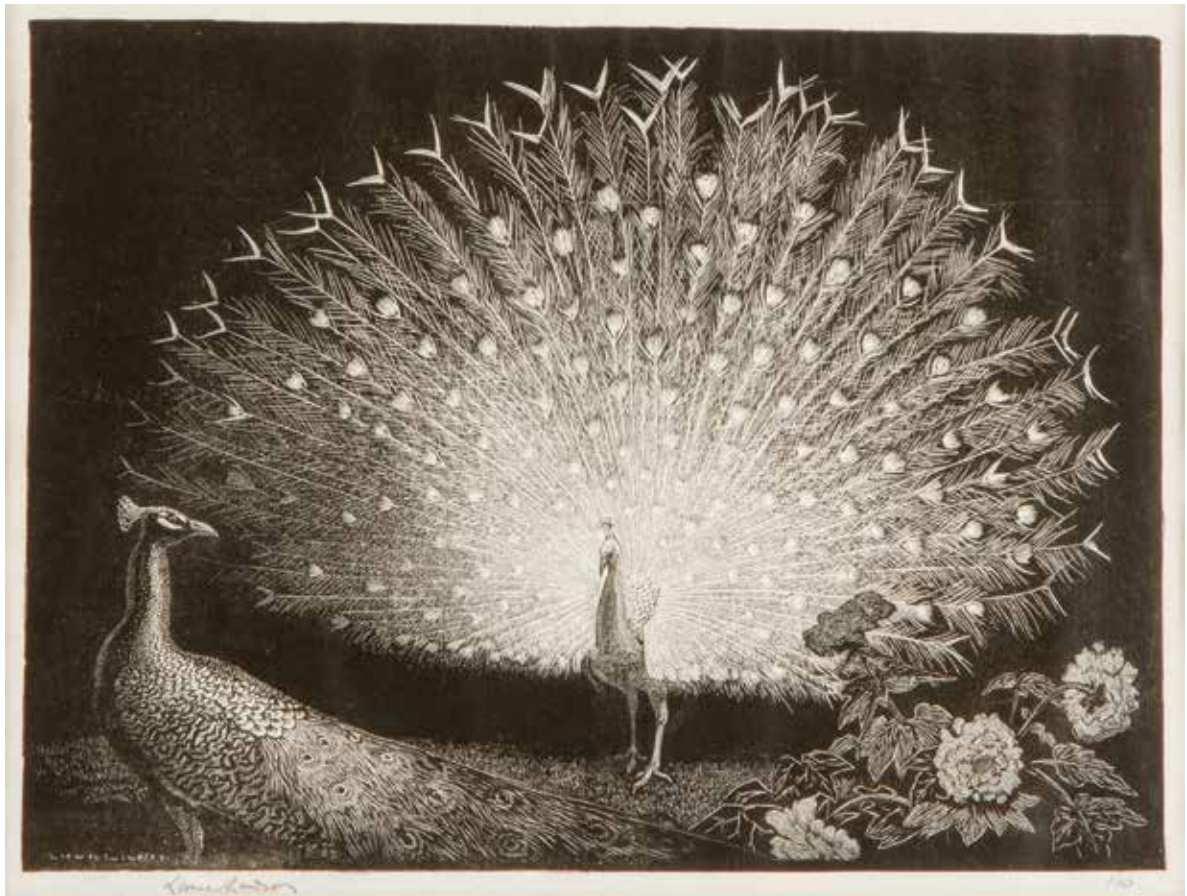
"Here ends the damnation of Panurge's Codpiece, being the first volume issued by the Wine Press very privately printed for subscribers of the Panurgean Society only hand-set hand-printed & hand-bound composed & composited by Jack Lindsay, pressman Philip Lindsay completed to-day Tuesday this fourth day of March in nomine Apollonis Dionysi et Veneris" (colophon).

A GREAT RARITY IN LINDSAYANA.

In 1924, as John Kirtley was establishing the Fanfrolico Press with Jack Lindsay, Jack and his brother Philip Lindsay printed this small book of ribald verse on a printing press bought for Philip by his father Norman Lindsay. Inexperienced in printing, they found great difficulty in working the press, and were thus able to pull only a handful of copies. Lindsay scholar John Arnold notes that Jack Lindsay estimates this number as 5 or 6 copies (Arnold, p. 277); Arnold can account for only 4 or possibly 5 copies known. The indefatigable Lindsay collector Harry Chaplin had never seen a copy. This copy, from the library of close family friend Margaret Coen, her bookplate loosely enclosed, is copy number 1, without doubt presented by Phil Lindsay to his father Norman Lindsay in thanks for his gift of the printing press, then gifted to Coen by her intimate acquaintance Norman Lindsay. No copy recorded at auction or known to us in the open market, including the Corrigan collection sold at Sotheby's 1998, which held the two other rare titles of the Panurgean Society. One of only two or possibly three copies known in private hands.

\$ 6,600

13748



LINDSAY, Lionel (1874-1961)

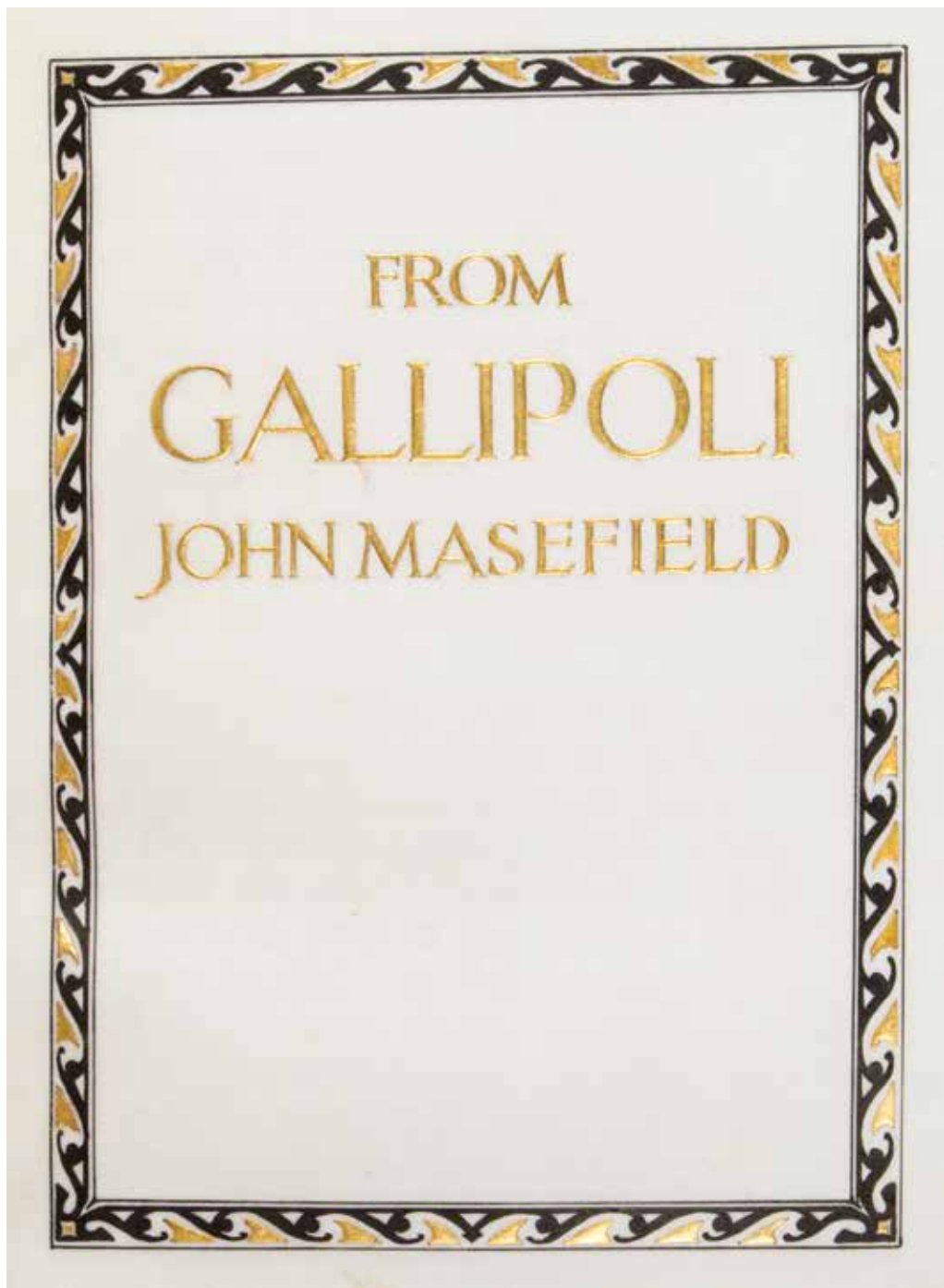
76. The White Fan

1935. Wood engraving, 165 x 223 mm; edition of 100. Signed and numbered by the artist in pencil; signed in block (lower left); a very clean, rich impression with a strong pencil signature; framed.

Reference: Mendelssohn (1982), p. 112

\$ 2,200

10985



[MASEFIELD, John, 1878-1967]; Artist unknown.

77. [CALLIGRAPHIC MANUSCRIPT] From Gallipoli.

[United Kingdom, c.1930]. Large octavo, original full dark blue morocco binding with triple gilt rule and ornament, spines with raised bands and lettered in gilt; inner boards with gilt rule; calligraphic manuscript in red, black and gold ink on vellum, [11] pages, each page with decorative borders in red, black and gold; the text comprises an extract from Masefield's book *Gallipoli* (1916), which describes the gathering of ships on the 23rd April prior to the landings on the 25th; the extract is preceded and followed by quotes from the *Song of Roland* (also used by Masefield in his book), which are rendered in red ink. Fine and unique.

The poet John Masefield's *Gallipoli* was based on a report he had written on the disastrous Dardanelles campaign for the British Foreign Office. It was one of the first widely published accounts of the campaign. Unflinchingly realistic in its descriptions, it helped to enshrine in legend the heroic deeds and deplorable suffering of the soldiers of the ANZAC contingent. Masefield believed that, in spite of the campaign's ultimate strategic failure and the enormous human sacrifice it had demanded, Gallipoli was a glorious event, in the same way that other military defeats throughout history have been viewed by the losing side as events that shape national pride and character.

\$ 4,400

12390



DELAUNAY, Sonia (1885-1979)

78. Original fabric design by Sonia Delaunay for haute-couture textile supplier Robert Perrier

Circa 1942. Gouache on paper, 205 x 260 mm; initialled by the artist in pencil at lower left "S.D."; wet stamp of the Robert Perrier Sonia Delaunay collection on reverse; framed; accompanied by a copy of a typed document by Sonia Delaunay (circa 1972) recording her sale of a total of 1,244 gouache fabric designs to M. Robert Perrier, 26 rue Norvins, Paris, 75018, in 1942; the document authenticates these designs for M. Perrier; and records that 115 of them were lent by M. Perrier for exhibitions in Mulhouse (May, 1971) and Nancy (September, 1972).

As early as 1927, in a lecture titled *The Influence of Painting on the Art of Clothes*, Sonia Delaunay observed: "A movement is now influencing fashion, just as it influences interior decoration, the cinema, and all the visual arts, and it overtakes everything that is not subject to this new principle which painters have spent a century seeking; we are only at the beginning of these new colour relationships, still full of mysteries to unravel, which are at the base of a modern vision." Damase, Jacques, *Sonia Delaunay : Fashion and fabrics* (London :Thames & Hudson, 2014, p. 59).

The career of Russian-born colourist Sonia Delaunay spanned seven decades, from the Belle Epoque to the 1970s. After studying in Germany, in 1905 she settled in Paris, where she would remain for most of her life. From around 1911, along with her husband, Robert Delaunay, she pioneered a particular branch of Cubism known as Simultanism (or Orphism, as it was termed by Apollinaire), which was based on the colour theory developed in the nineteenth century by Michel Eugène Chevreul (*De la loi du contraste simultanée des couleurs*, Paris, 1839). In this abstract style, form is subjugated to colour: the vital rhythm of a work is created by the interaction of overlapping and juxtaposed contrasting colours.

A note on Robert Perrier: R-26 was an artistic salon regularly held at the private residence of socialites Madeleine, Marie-Jacques and Robert Perrier at 26 Rue Norvins in the Montmartre district of Paris. First convened on 1 January 1930, the salon became a meeting ground for many creative luminaries of the next eighty years, including singer Josephine Baker, architect Le Corbusier and musician Django Reinhardt ... Early on, painter Sonia Delaunay, a close colleague of Robert Perrier, was most active in introducing new artists to the gatherings, aided by her husband, Robert, and son, Charles.

Provenance: the estate of art critic and publisher Jacques Damase, a close friend of the artist who promoted her work in the last 16 years of her life.

\$ 12,000

13834



DELAUNAY, Sonia (1885-1979)

79. Original fabric design by Sonia Delaunay for haute-couture textile supplier Robert Perrier

Circa 1942. Gouache on paper, 260 x 180 mm; numbered by the artist in pencil at upper right "167/2"; framed; accompanied by a copy of a typed document by Sonia Delaunay (circa 1972) recording her sale of a total of 1,244 gouache fabric designs to M. Robert Perrier, 26 rue Norvins, Paris, 75018, in 1942; the document authenticates these designs for M. Perrier; and records that 115 of them were lent by M. Perrier for exhibitions in Mulhouse (May, 1971) and Nancy (September, 1972).

Provenance: as for the previous item.

\$ 12,000

13836

WARHOL, Andy; FRANKFURT, Suzie;
WARHOLA, Júlia

80. Wild Raspberries (presentation copy)

New York : the artist, 1959. Folio (445 mm tall), original fuchsia papered boards (faded and paper lost at spine, as usual), title sheet, pp [42], consisting of 14 leaves with original watercolour; one double page with original watercolour; four illustrated leaves uncoloured and one sheet with text, interleaved with eight sheets of fuchsia tissue paper, as issued; the complete folio printed in offset lithography by Seymour Berlin, hand bound with one bifolium in duplicate probably in error; resulting in two leaves in duplicate (Calves Head Giant and Dorothy Killgallens Gateau of Marzipan), one set coloured and one set uncoloured; a presentation copy, inscribed 'To Bob / andy Warhol'.



One of Andy Warhol's early hand made artist's books, a satirical take on the French cookbooks popular at the time, written in jest with socialite friend Suzie Frankfurt, the recipes scripted by Andy's mother Júlia Warhola and illustrated by Andy Warhol, then hand coloured with Dr. Martin's dyes under the artist's supervision and bound in Manhattan.

After seeing an exhibition of the young Warhol's work at Serendipity ice cream parlor on the Upper East Side, the beautiful young Californian Suzie Frankfurt sought the artist out and a friendship quickly developed. Being recently married to an advertising executive, Suzie's mother had sent her a series of French cookbooks so in vogue in the fifties, which were filled with recipes and ingredients quite foreign to young Americans. "My mother, who was a hostess sine qua non, deemed the most important thing for a new bride was to be a good hostess. I wanted to emulate my mother; of course, and it was the year all these French cookbooks came out. I tried to make sense of them. 'Make a béchamel sauce,' they'd say. I didn't even know what that was." Inspired by the recipes that were a source of mirth and mystery to Suzie and Andy, the two decided to write their own cookbook of exotic, elaborate and improbable recipes.

A receipt in the Andy Warhol Museum Archives shows that 94 copies were bound by A - Z Bookbinding at the corner of Canal Street in the Lower East Side for a total amount of \$94. It is likely that the duplicate sheet found in this example was bound in accidentally at this point. The title "Wild Raspberries" is a spoof on the 1957 Ingmar Bergman film "Wild Strawberries" and the book includes many spelling mistakes made by Warhol's mother, who is described by Frankfurt as 'gifted and untutored', deliberately left in the book, a fact which adds to its naïveté. The hand colouring was applied by four schoolboys who lived in an apartment above Warhol's. In a step towards Warhol's 'Factory' of the 1960s, they created the finished artworks under his direction. According to Frankfurt, 34 copies were coloured in entirety, and the remainder assembled with 5 coloured sheets, enriched using Dr. Martin's aniline dye which would be recognised as one of Warhol's trademark mediums.

Andy Warhol's "Wild Raspberries" show ran from December 2 – 24, 1959 at the Bodley Gallery and featured original watercolours from the series as well as copies of the book for sale. The exhibition and book received positive reviews ('clever frivolity in excelsis' - The New York Times; 'Noël Provincial' - Harper's Bazaar), but the book sold poorly, with only a few copies selling at the exhibition and also at the department store Bloomingdales. Many copies were given away as a consequence, and a number have now been split by art dealers and the prints sold individually.

The copy we offer here was presented with a signed inscription to Robert Hungerford, and was inscribed by Warhol around the time that the book was made. It is one of the few copies to be signed by Warhol. Hungerford was the creative director of Campbell Eward, who commissioned Andy Warhol on behalf of Champion Paper Company to produce artworks for the advertising campaign "Face to Face" in the 1960s.

Primary references :

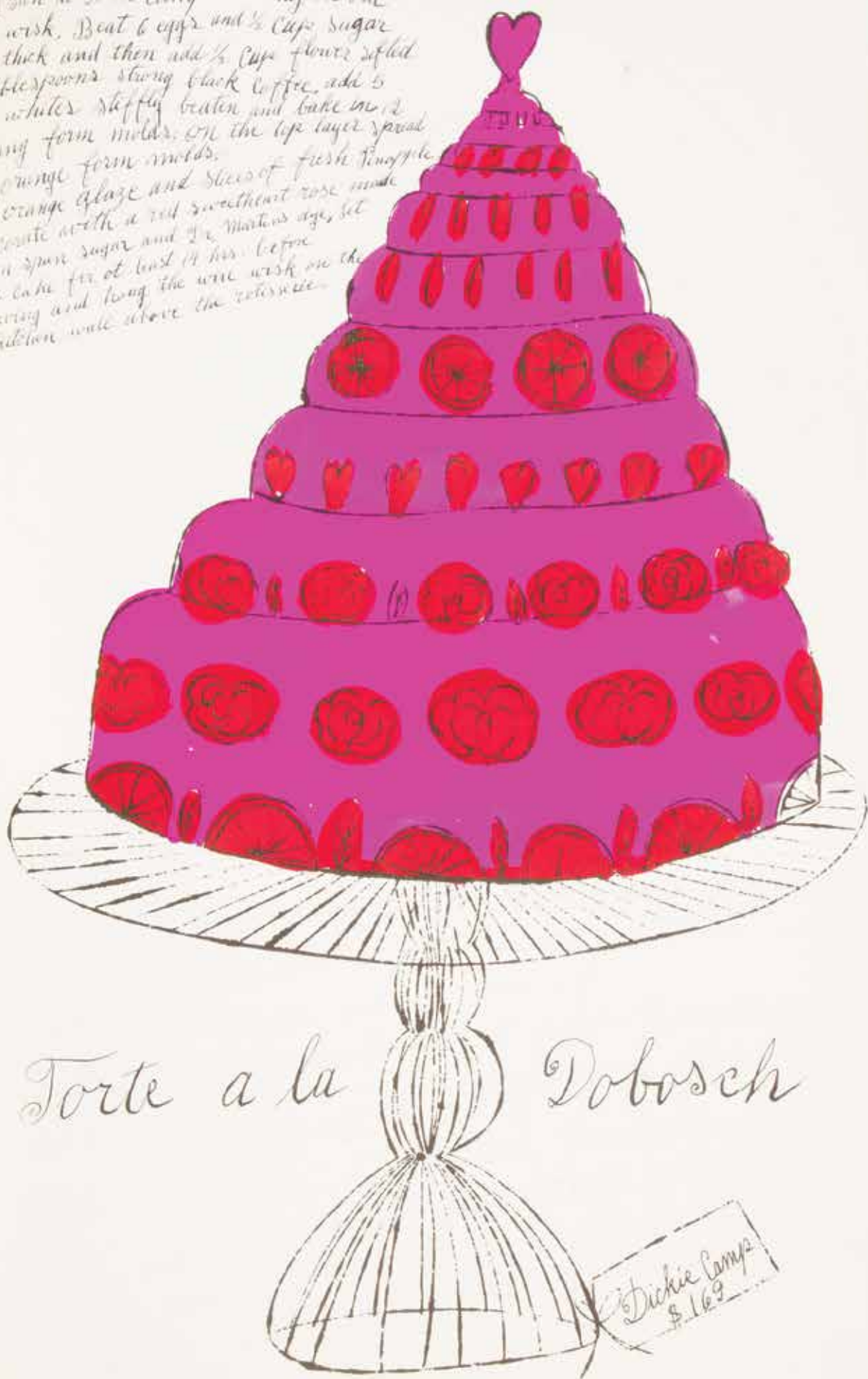
Feldman and Schellmann IV. 126 – 143

Reading Andy Warhol. Museum Brandhorst. Ostfildern (Germany) : Hatje Cantz Verlag, 2013

\$ 55,000

12826

in Down to Dick Camps and buy an old
 ice wish. Beat 6 eggs and $\frac{1}{2}$ cup sugar
 til thick and then add $\frac{1}{2}$ cup flower sifted
 tablespoons strong black coffee, add 5
 egg whites stiffly beaten and bake in a
 spring form mold. On the top layer spread
 an orange form molds.
 on orange glaze and slices of fresh pineapple.
 Decorate with a red sweetheart rose made
 from spun sugar and $\frac{1}{2}$ Maras age, let
 the cake sit at least 14 hrs. before
 serving and bring the wine wish on the
 kitchen table above the table.



Torte a la Dobosch

Dickie Camps
 \$16.9



BRET-KOCH, Ray (1902-1996)

81. Original gouache for the cover of *Vogue Paris*, 1935

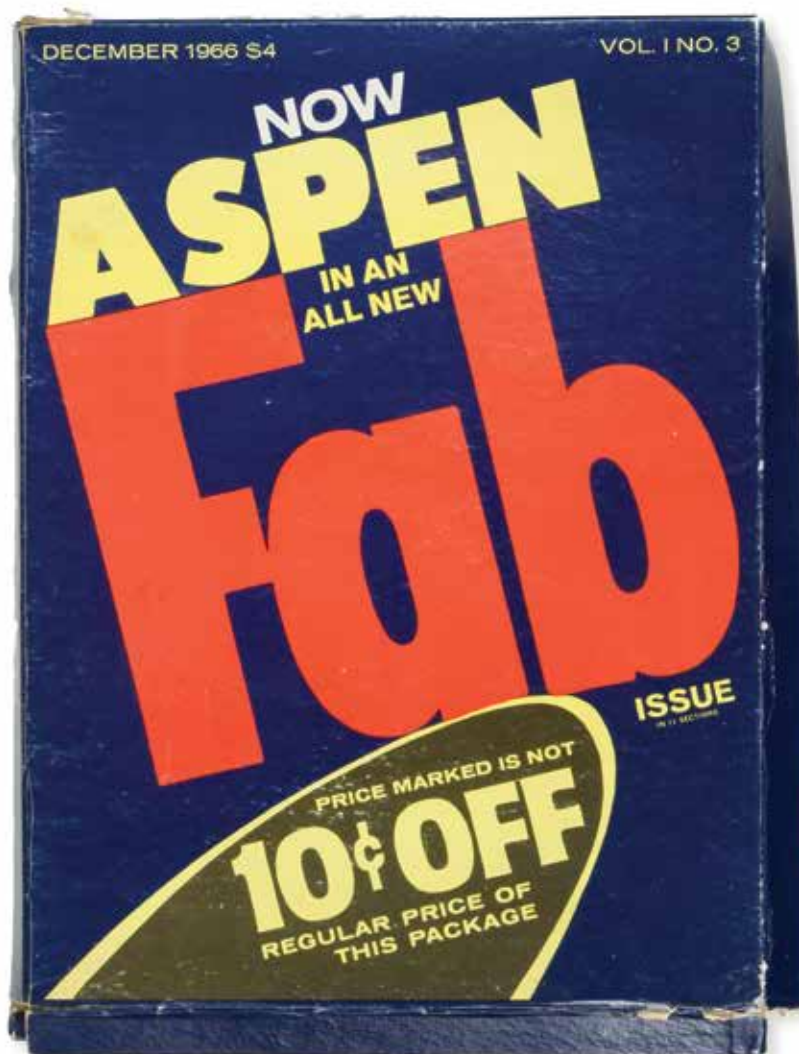
Original gouache on card, 340 x 260 mm, signed in the image lower left, a little marked at edges. A stunning modernist painting by noted French designer Ray Bret-Koch for the front cover of *Vogue Paris*. Bret-Koch is recognised as a commercial illustrator and designer as well as architect active in Paris in the mid twentieth century. Having studied architecture under Robert Mallet-Stevens and art under Andre Groualt and Roger Tolmer, Bret-Koch designed a number of advertisements for major fashion and literary magazines as well as graphic posters. He was a close personal friend of Jean Cocteau.

Founded in 1920, *Vogue Paris* is widely considered one of the most stylish fashion magazines in the world. Designed as a cover for the magazine during 1935, this striking modernist work incorporates elements of casual couture and recreational pursuits which, against a brilliant yellow background, capture the sense of pre-war Paris in the summertime.

Provenance : the estate of the artist, Paris.

\$ 5,000

12837



WARHOL, Andy; DALTON, David; JOHNSON, Phyllis (editor)

82. [WARHOL] *Aspen* : the magazine in a box. Vol. 1, No. 3, 'The Pop Art Issue'

Cover title: Now Aspen in an all new fab issue. Vol. I no. 3. New York : Roaring Fork Press, December 1966.

Cardboard box with colour graphic based on Fab laundry detergent, 310 x 230 x 20 mm (a couple of splits to corners)), containing a flip-book of Warhol's film *Kiss* and Jack Smith's film *Buzzards Over Bagdad*; a flexidisc (creased) of the John Cale composition *Loop* by the Velvet Underground and Peter Walker's *The White Wind*, in an illustrated portfolio with essays by Lou Reed, Robert Shelton and Bob Chamberlain; the newspaper *The Plastic Exploding Inevitable*, with articles on LSD and marijuana; the portfolio *Pop art 12 paintings* op art from the Powers' collection; the booklet *Season's Greetings*, an illustrated essay on the Colorado wilderness house of Chuck and Lydia Rand; a survey promoting the fashion boutique *Paraphernalia*, titled *Are you confused enough for Paraphernalia?*; an advertising pamphlet for Vanguard Records; a broadsheet mimicking the New York Times, advertising *Aspen*; an advertising broadsheet for Guild Musical Instruments, and a ten-trip "ticket book"; original subscription forms, a complete edition, all original, and all contents in good condition.

Aspen, published in ten issues between 1965 and 1971, was edited by Phyllis Johnson and featured contributions from many renowned and influential artists.

The Pop Art Issue was designed by Andy Warhol and David Dalton. The cover art is reminiscent of Warhol's Brillo Box works, imitating a brand-name detergent box design on front and back covers. Inside the front cover is a table of contents and contributors and inside the back cover is an advertisement for Verve Records.

\$ 1,750

13636



JACKS, Robert (1943 - 2014)

83. William Creek Lake Eyre May 2001

THE ORIGINAL SKETCHBOOKS FROM ROBERT JACKS'S WILLIAM CREEK EXPEDITION.

Four folio volumes, each 390 × 570 mm, bound in red cloth (a little scuffed), with printed label 'Jacks' to front board, filled with watercolours and drawings from Jack's expedition into Central Australia.

Vol. 1 : Label on front panel with manuscript title 'Lake Eyre 2001'. Title page in coloured pencils 'William Creek / Lake Eyre / Robert Jacks / May 2001'; 20 leaves of Acquerello

5050 watercolour paper with original watercolours and pencil drawings of the landscape (some leaves painted both *recto* and *verso*, last two leaves blank). Some of the images are captioned by the artist : 'The ground was covered with layers of stones'; 'Grass and sand'. In this volume Jacks explores repetition and pattern as found in the natural landscape.

Vol. 2 : Titled on front free endpaper in pencil 'Lake Eyre / Jacks / 2001 / Stones / on the ground'; 20 leaves of Pescia 2020 watercolour paper with original watercolours and pencil drawings of the formation of stones (some leaves painted both *recto* and *verso*, some with full page colour washes, last leaf blank). The first image captioned by the artist 'Stones'. In this volume Jacks explores repetition and variation found in stones.

Vol. 3 : Titled on front free endpaper in pencil 'Robert Jacks' with a spiral shaped design; 20 leaves of Pescia 2050/c watercolour paper with original pencil drawings of the leaves and twigs (last four leaves blank). In this volume Jacks explores shapes, patterns and variation found in leaves.

Vol. 4 : Titled on first leaf in paint 'Jacks' with an abstract shape; 20 leaves of Pescia 2021/p tinted blue watercolour paper with original paintings of geometric shapes, the first image with pencil drawings of skulls and other shapes. The meaning of the final volume is probably is a reference to death and the complete abstraction of the shapes Jacks has discovered in the landscape.

In 2001 art collector David Deague and organiser Ken McGregor planned an expedition for a group of prominent Australian artists to William Creek in Central Australia. The result of this intense period of creative output would result in a collection of works, exhibition and book. Each artist had a distinctively different style and aesthetic approach; however, all would be responding to the same visual stimuli. The artists involved were Jason Benjamin; Rodney Pople; Robert Jacks; David Larwill; Jeff Makin; Mark Schaller; Andrew Sibley; Hazel Dooney; Tim Storrier and John Olsen, accompanied by photographer Hari Ho and journalist Ashley Crawford. In the resulting book *William Creek and Beyond*, author Ken McGregor described Jacks' process:

'Between Tim Storrier and Jeff Makin, Robert Jacks was sitting cross-legged on the ground with a large notepad between his knees. Jacks is renowned for his abstracted shapes and organic forms. Unlike his peers he was not focusing on the distant horizon but on the ground before him - the minutiae of the landscape, the small rocks and crystallised salt formations of the surface - finding small iconographic symbols which are the building blocks of Lake Eyre; materials to carry back to the studio to expand and explore. The resulting icons, strange objects out of context, are oddly reminiscent of Jacks's works in New York in the 1960s when the artist produced small booklets of woodblock stamps. At Lake Eyre, he filled a large hardbound book with meticulous shapes, at heart literal figuration, but few viewers would be able to recognise his totems as such' (*William Creek and Beyond*, pp 51-53).

The first three volumes contain Jacks' original sources for the series of paintings he would later finish in his studio near Harcourt. The fourth volume, with its completely abstract shapes and references to death, may be explained by Jacks' own words : 'You stop and look at a dead horse because there is nothing else there. At my age you start to think about mortality because so many people start to die ahead of you and you realise that your generation is the next to go to the big studio in the sky. We have less time to see things'. (*ibid.*, 242)

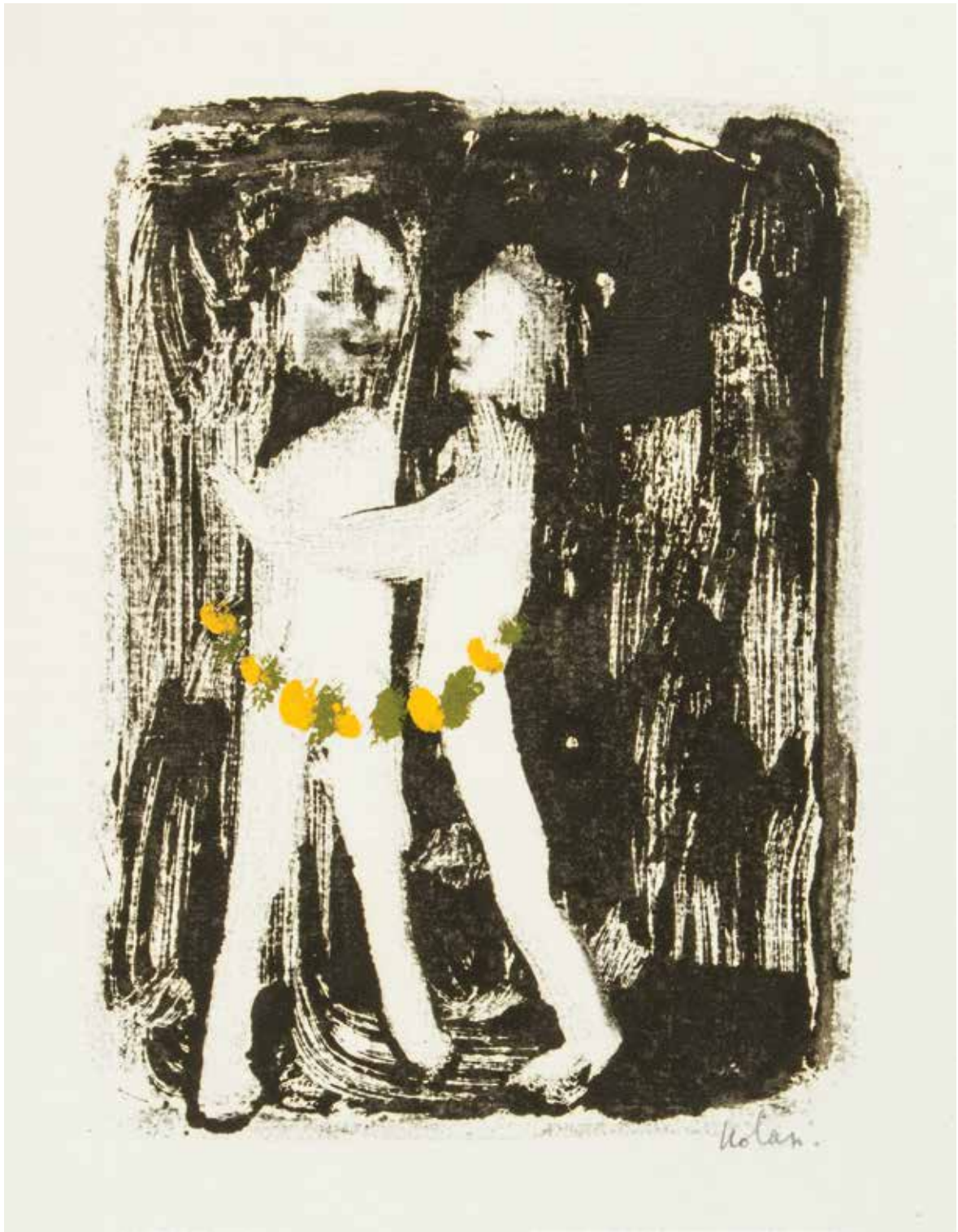
Reference : McGregor, Ken. *William Creek and Beyond*. Sydney : Craftsman House, 2002, p. 51 (illustrated with Jacks' painting in the first sketchbook).

A rare group of original sketchbooks completed *en plein air* during one of the greatest painting expeditions conducted by a group of Australian artists.

\$ 12,000

13645





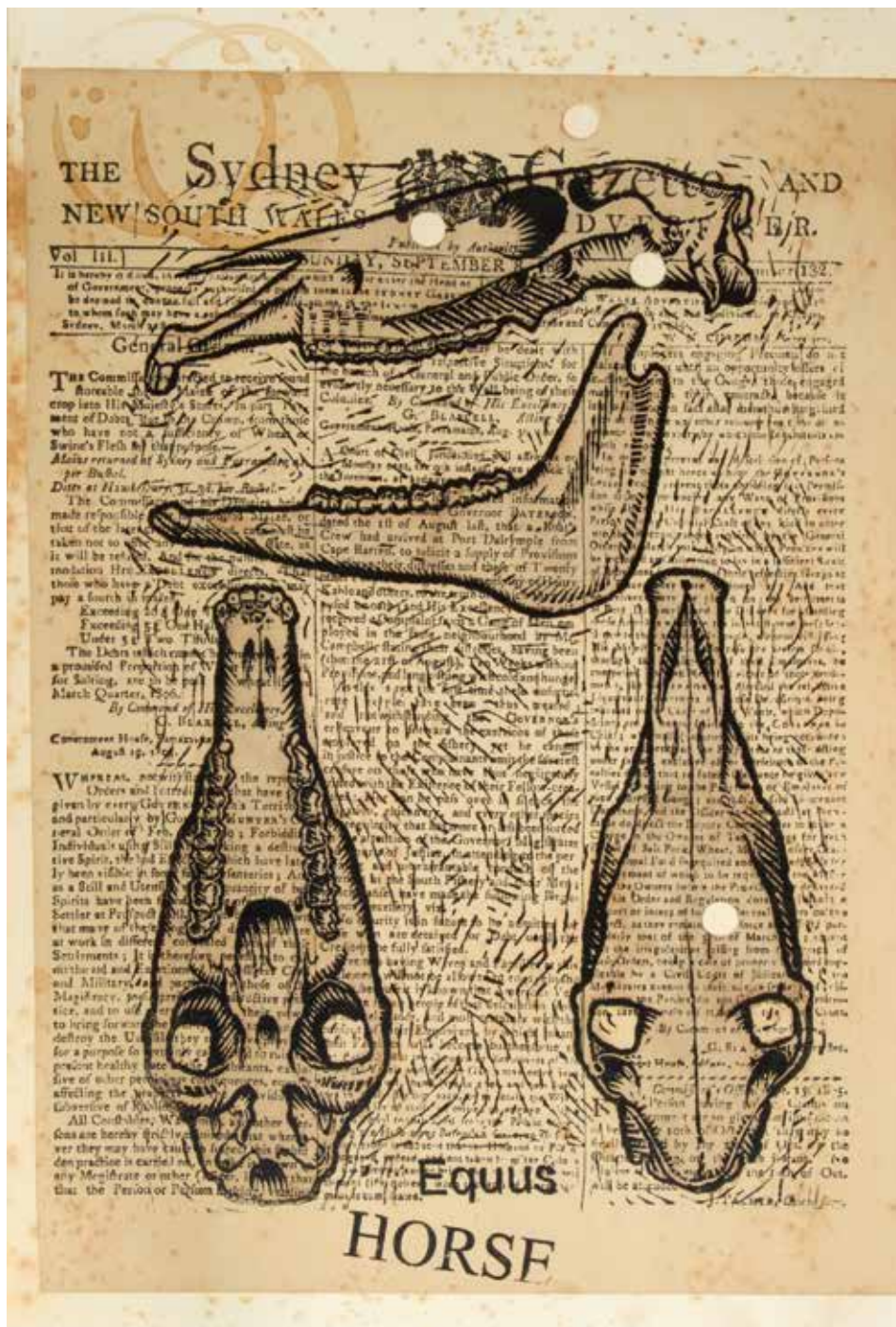
NOLAN, Sidney (1917-1992); CLARK, Kenneth; MACINNES, Colin; ROBERTSON, Bryan

84. Sidney Nolan (deluxe edition)

London :Thames and Hudson, 1961. Quarto, gilt-lettered half calf over linen, matching slipcase, all edges gilt, 119 plates (16 in colour tipped-in), signed by Sidney Nolan and the three authors, with an original signed monotype of two figures tipped-in. Limited to 60 copies. The first monograph on an Australian artist published outside of Australia. The rare deluxe edition with original unique artwork.

\$ 5,500

11559



HINDS, John (1950 -)

85. This ferral Australis!

How Terra Australis (a utopian terra nullius) became Ferral Australis (a dystopian terra numbskullius!) by Mr. John Hinds Esq. 2014 or ... an ironic meta-narrative on the pluralist hybridity of the hegemonic colonialistic simulacra, referencing the semiotic intertextuality of a paradigmatic Shakespearean narratology. A hyper-critical poststructuralist pastiche on the metaphysical extraction of urine! Melbourne : the artist, 2014. Folio, calico over boards with linocut design, calico wrappers, 14 leaves bound concertina style, linocuts with hand colouring, facsimile pages, on occasion treated by the artist to simulate ageing.

'Limited edition of 10 copies, hand printed and bound 2014 by the artist at Fire Station Print Workshop, Melbourne, on Magnani 'Incisioni' Ivory 310gsm, with collaged and altered pages from facsimiles of 'Sydney Gazette 1805'; facsimiles of the 'Journal of Lieutenant William Bradley of the Sirius, 1786-1792' and various Australian histories, 1971-2.' (colophon).

\$ 2,750

13612



HINDS, John (1950 -)

86. The English Suite : a new catalogue of nostalgic wallpapers designed for the Antipodes

Melbourne : the artist, 2012. Elephant folio (580 mm tall), lettered cloth, title page, preface, 14 leaves of designs stencilled in colour; which reference traditional English patterns and iconography, but have been re-designed to reflect a contemporary theme or topic, ostensibly as prototypes for wallpapers for distribution in the Antipodes. A printed sheet of notes describing each wallpaper is loosely enclosed. The wallpapers reference Canterbury Cathedral, William Shakespeare, the Union Jack, Heathrow Airport, the Royal Mail, the Willow pattern and, of course, amongst other subjects, the Tube map. Due to the constant references to the letter 'E' for England, the artist states 'This is the world's first non-electronic E Book!'. Limited to 10 copies, housed in a lettered drawstring cloth bag.

\$ 3,000

13613



ANDERSON, Sue and HARRISON, Gwen

87. Howl for a black cockatoo

Sydney : Impediment Press & Wand'Ring Bark, 2015. Folio (540 mm tall), designer binding of black kangaroo inlaid with etching by Sue Anderson and Wayne Stock, etched endpapers, pp. [28], each leaf being printed letterpress and with sugarlift or aquatint etching, some leaves folding and some shortened. Limited to 25 copies housed in a custom clamshell box.

"In 1869 the notorious convict prison on Cockatoo Island in Sydney Harbour was closed and turned into an industrial school for girls and a separate reformatory. It was renamed 'Biloela' in 1871 to counter the dark stain of 'Cockatoo,' but was nevertheless 'a queer place' for the hundreds of young orphaned and neglected girls (some of whom were sent there as babies) who were kept on this barren, windy and snake-infested crag of rock, in prison cells turned into dormitories. This artists' book explores the mad wonderland of their experiences, drawing on an 1873 inquiry which outlined their brutal, inhumane treatment, as well as nursery rhymes and text and images adapted Lewis Carroll and Sir John Tenniel's *Alice in Wonderland*. A contemporary coda links contemporary misogyny ('the sheilas are wrecking the joint') with the girl's rioting in response to their incarceration, and refers to the Royal Commission into the Institutional Response into Child Sexual Abuse established in 2014, which uncovered a similar harrowing pattern of deprivation and isolation a century later in the Parramatta Training School for Girls, where the Biloela girls were moved to in 1888." (National Library of Australia website)

Howl for a black cockatoo has featured in the following exhibitions:

Codex V, Craneway Pavilion, Richmond, California, 8-11 February 2015

Small Publishers, an exhibition of artist's books, Brenda May Gallery, 2 Danks Street, Waterloo NSW, 17 February to 14 March 2015

Liberbook, Parma, Italy, 23-24 May 2015

Reference : Crawford, Marian. *How could a cockatoo howl?* in *Verso : a magazine for the book as a work of art*, edited by Alan Loney, Melbourne 2015, issue 1, pp. 1 - 4 (illustrated front wrapper)

A stunning and significant artist's book exploring one of the darkest periods of Australia's colonial history.

\$ 7,000

13504



HITTI, Deanna

88. Artbook Volume Arba 'ah

[Melbourne : the artist, 2016]. Folio, bound by the artist in cloth, lettered slipcase, pp [94], each page of Somerset Bookwove 175g watercolour paper hand printed with original cyanotype images by the artist. Created in an edition of 5, with one artist's proof.

Deanna Hitti is an Australian artist of Lebanese descent whose work explores contemporary themes of cultural identity. Her books comment on how Western society engages with Middle Eastern culture, including the way it is presented. In this lavish artist's book printed in the largely forgotten photographic technique of cyanotype, the artist presents images of Arabs, mostly women, as depicted in classical Western painting. From their exotic surroundings (camels, souks and baths) it is clear the subjects hail from the Arab world, yet in every instance they are clearly modelled on European aesthetic ideals. The turning of each page extends the sequence of pale white women masquerading as Oriental "types", adding another layer to the greater complex picture of misrepresentation. Sections of nonsensical Arabic calligraphy are included by the artist as a design element that accentuates the meaninglessness of this exoticism. In this extraordinary volume, titled Artbook Volume Arba 'Ah ("four" in Arabic), Hitti draws our attention to a tradition of systemic bias in visual culture, and in doing so raises questions about how this delegitimisation of Arab appearance has translated into broader racial prejudice.

\$ 2,900

13674



DOUGLAS STEWART FINE BOOKS