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MELBOURNE 2026

Melbourne Rare Book Fair 2026



#15

DOUGLAS STEWART FINE BOOKS

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Front cover: #2; back cover: #18 (part)

DOUGLAS STEWART FINE BOOKS

MEDIEVAL LITERACY AND FAITH - IN A BOX

[Unknown maker]

1. **A rare fourteenth-century coffret for a book of hours.**

[Catalonia, c.1345-1420].

Wooden coffret (or casket), 80 x 200 x 175 mm, covered with moulded and incised leather, metal mounts decorated with rosette details, three clasps, drop handles at either side, three hinges; lined with original tawed leather, stained pink; some portions of the leather with minor losses revealing the wooden structure beneath.

This is an excellent example of a distinct corpus of book boxes from Catalonia (northeastern Spain), usually associated with the later fourteenth century. Made of wood, the exterior has typical incised leather decoration in a whorl pattern. The rosette decorations on the wrought-iron reinforcements are found on virtually all the known extant examples. Above all, the tawed leather interior, with its gently curved angles and smooth surface, is indicative of the precious contents which the container was designed to protect.

These small and attractive coffrets are a distinctive variant among the numerous types of surviving European medieval caskets (which are described with varying degrees of accuracy as book boxes). As the subject of several studies, they have been shown to have been made specifically to house devotional books. ‘*Des récentes découvertes ont permis de situer non seulement la date et le lieu de production, d’un tout petit groupe d’objets similaires, dont ce coffre est représentatif, mais également de préciser leur usage: il s’agit d’étuis destinés à resserrer un livre d’heures*’ (Lepape et al., *Mystérieux coffrets*, cat. 68).

Similar examples are held in the collections of the Victoria and Albert Museum (V&A 159-1894) and Musée de Cluny (C.L. 20684, illustrated in *Mystérieux coffrets*, p. 21).

References:

Lepape, Séverine; Huynh, Michel; Yvard, Catherine. *Mystérieux coffrets. Estampes au temps de La Dame à la licorne*. Musée de Cluny, 2019, cat. 68.

Andrés, Felix de la Fuente (Museo Nacional de Artes Decorativas, Madrid). *Estuches de libro. Analisis funcional de pequenos contenedores*, in: *Además de. revista de artes decorativas y diseño*, no. 2, 2016, pp. 3-45, cat. 21.

49386

\$40,000 AUD



THE MIRROR OF THE WORLD

GAUTIER DE METZ

2. [L'Image du monde]. Sensuyt lymaige du monde.

[Paris : Alain Lotrian, c.1520].

Small quarto, nineteenth-century red morocco by Chambolle-Duru for Baron Pichon, the boards ruled and decorated in gilt with an image of Columbus's ship in each corner, spine in compartments with raised bands, lettered and tooled in gilt; all edges gilt; pp. [26], woodcut circular diagrammatic map of the universe on title-page, woodcut printer's device on final leaf; housed in a modern half morocco folding case.

From the library of the son of Christopher Columbus.

Gautier de Metz (also Gauthier, Gossuin, or Gossouin) was a French Catholic priest and poet of the thirteenth century, best known as the author of the encyclopaedic poem *L'Image du Monde*. Written in 1245, this popular work drew upon earlier Latin texts such as Honorius of Autun's *Imago mundi*, Jacques de Vitry's *Historia Hierosolymitana*, Alexander Neckham's *De naturis rerum*, and Alain de Lille's *Anticlaudianus*. Divided into three parts, the work blends historical fact with fantasy to create a pseudo-scientific text explaining the cosmology, geography, zoology and astronomy of the world. The poem was later turned into prose form, circulating in manuscript for the next two centuries.

The first printed edition (titled *The Myrrour of the Worlde*) was the English translation by William Caxton (1481); its several woodcuts qualify it as the first illustrated book in the English language. This French edition published by Lotrian in Paris around 1520 is extremely rare, the only two other recorded copies being those in the British Library (probably formerly owned by Sir Hans Sloane) and the Herzog August Library, Wolfenbüttel.

The present copy comes with extraordinary provenance, being the Columbus-Pichon-Fairfax Murray-Perrette copy, a volume that has been treasured in some of the world's most distinguished private libraries.

Provenance:

Ferdinand Columbus (1488-1539), son of the explorer Christopher Columbus (1451-1506), and the greatest bibliophile of his day: Biblioteca Colombina, Seville, bookplate to verso of endpaper.

Baron Jérôme-Frederic Pichon (1812-1896), President, Société des Bibliophiles François (France's oldest rare book-collectors' society), considered the greatest book collector of the nineteenth century. The present copy is in a binding specially executed for him, and a manuscript note on preliminary blank '*Exemplar de Fernard Colomb mort en 1539, fils de Christophe Colomb. acheté en 1885 ... Edition non citée*'.

His sale, *Catalogue de la Bibliothèque de feu M. le Baron Jérôme Pichon*. Paris, Techener, 3-14 May 1897, lot 292.

Charles Fairfax Murray (1849-1919), English bibliophile, his collection label '288' to upper pastedown.

Catalogue of a collection of early French books in the library of C. Fairfax Murray, compiled by Hugh Wm. Davies. London : Holland Press, 1961, number 288 (this copy, 'Probably the only copy of an edition unknown to Brunet')

Jean R. Perrette, Christie's New York, Sale 12259, *Important Travel, Exploration, and Cartography*, April 5 2016, lot 14.

J. F. Letenneur Livres Rare (consultant adviser to Mr. Perrette).

48913

\$100,000 AUD



THE FIRST DUTCH VOYAGE TO THE EAST INDIES

LODEWIJCKSZ, Willem

3. *Premier livre de l’histoire de la navigation aux Indes Orientales, par les Hollandois; ...*

[Amsterdam] : Cornille Nicolas [Cornelius Nicolaius], 1598. First edition in French.

Folio, later full polished calf (sunned and lightly marked), spine with raised bands and gilt lettering (frayed at head), marbled endpapers; ff. 53, [1] (engraved plate of coins); title with large engraved map, and with small early stamp of the *Domus Lugdunensis Soc. Jesu* (Lyon); in the text are a further 47 engraved maps and plates, plus many woodcut coastal profiles and anchorage diagrams; woodcut initials; title and following leaf (*Au lecteur*) re-margined; crisp and clean throughout, a fine copy.

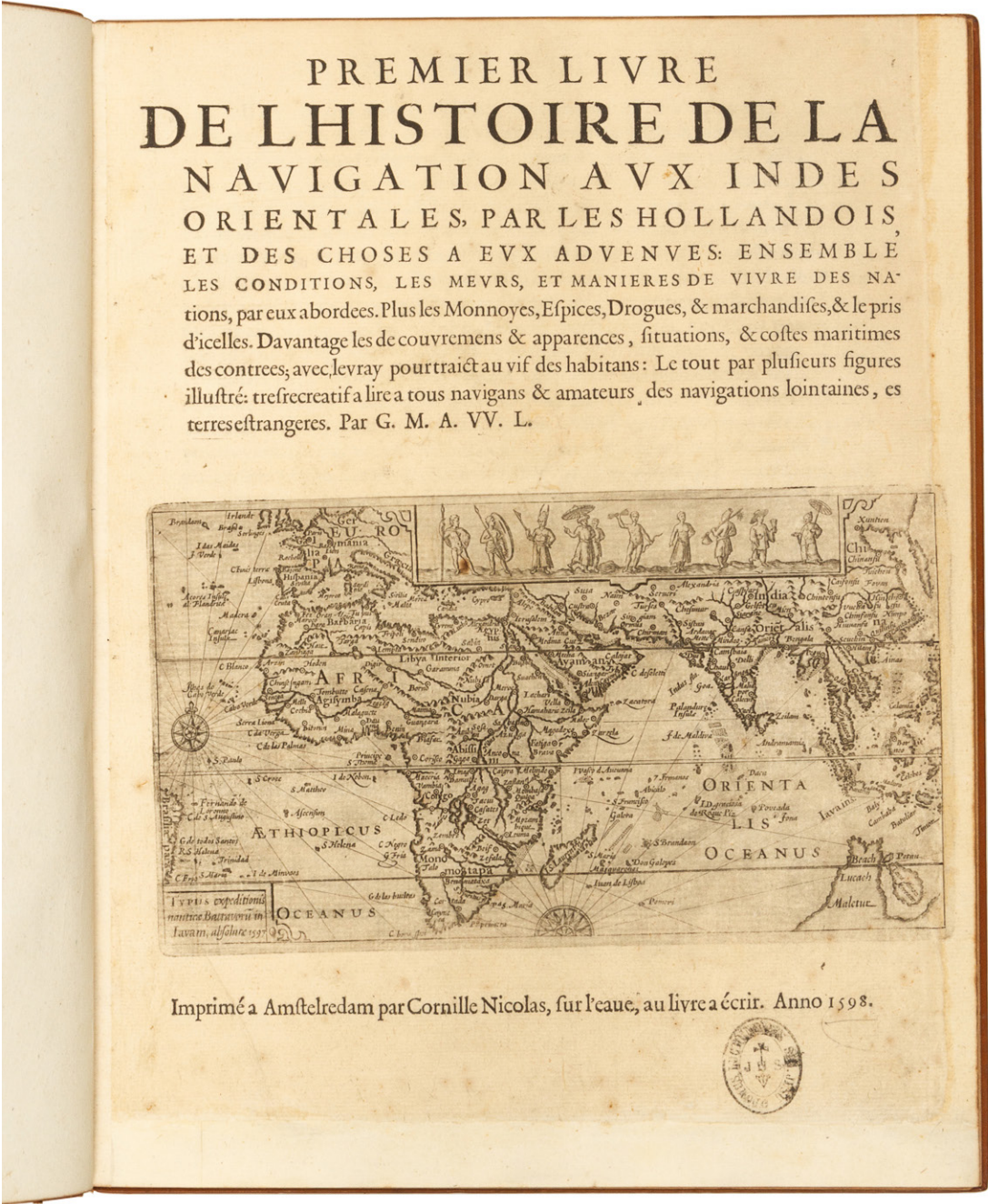
First edition in French of the major account of the first Dutch voyage to the East Indies, which was undertaken by a fleet under the command of Cornelis de Houtman (1565-1599). This voyage would lead to the creation of the Dutch East India Company (VOC) and pave the way for the Dutch colonisation and commercial monopoly of the Malay Archipelago that would endure for three centuries. It would also lead to the Dutch discoveries on the western and southern coasts of Australia, and of New Zealand. The account is based on the voyage journal kept by one of the commissaires on board the *Mauritius*, Willem Lodewijcksz, who would later (as Admiral) lead an expedition to Brazil in company with Joris van Spilbergen.

Houtman’s four ships departed from Texel at the beginning of April 1595, with the intention of venturing to the East in order to establish Dutch interests in the region; this enterprise would be in direct competition with the Portuguese, who up to that point had controlled the spice trade. Sailing by way of Brazil and the Cape of Good Hope, they entered the Indian Ocean. In October they landed in Madagascar, where by the end of an enforced stay of six months 71 out of the 248 sailors had died – most of scurvy – including the captain of the *Hollandia*, Jan Dignumsz. The expedition continued and managed to reach Sumatra in May 1596. It then proceeded to Java, reaching Bantam (Banten) the following month. Here, Houtman enjoyed the initial success of sealing a treaty between the Sultan of Bantam and the Dutch in the name of the Prince of Nassau. However, having already aroused the suspicions of the local Portuguese traders, Houtman was ultimately banished by the Sultan for his undiplomatic behaviour. The Dutch ships, though, were proving to be dangerously unseaworthy, leading to discord between the captains, merchants and crews. The ships made for Bali, and the plan of sailing on to the Moluccas had to be abandoned. By the time the beleaguered expedition returned to Texel in August 1597, with a small but profitable cargo of pepper, only eighty-seven of the original crews remained alive.

JCB I 364; Alden 598.59; Tiele-Muller 113; Adams L-1397; Howgego H105

49454

\$25,000 AUD



THE DUTCH SEARCH FOR TERRA AUSTRALIS

SCHOUTEN, Willem Corneliszoon

4. *Diarium vel descriptio laboriosissimi, & molestissimi itineris, facti à Gvilielmo Cornelii Schoutenio, Hornano, annis 1615. 1616. & 1617. ...*

Amsterdami : apud Petrum Kærium, 1619. Second Latin edition.

Small quarto, contemporary papered boards (rubbed); pp [8], 1-24, 17-71, nine folding maps and plates; title with large vignette of ships and a city and original owner's annotation 'This is in Dutch in ye. long booke pa : 145, 3 G.'; a fine copy in an unsophisticated contemporary binding, housed in a clamshell box.

The rare second Latin edition of the account of Schouten and Le Maire's important voyage.

Schouten and Le Maire's expedition was sponsored by a group of Dutch merchants known as the Australian Company, a consortium in competition with the Dutch East India Company (VOC). The expedition's primary aim was to search for Terra Australis from the east, and it was the last seventeenth-century voyage to do so. In entering the Pacific from the Atlantic in 1616, Schouten and Le Maire sailed to the south of the Straits of Magellan, naming Cape Horn and discovering a new navigable passage to its south. Striking out westward across the Pacific in search of Terra Australis, they sailed through the Tuamotu archipelago, and were the first Europeans to visit the islands of Tonga. The expedition charted a substantial part of the coasts of New Ireland and New Guinea, before eventually reaching Batavia.

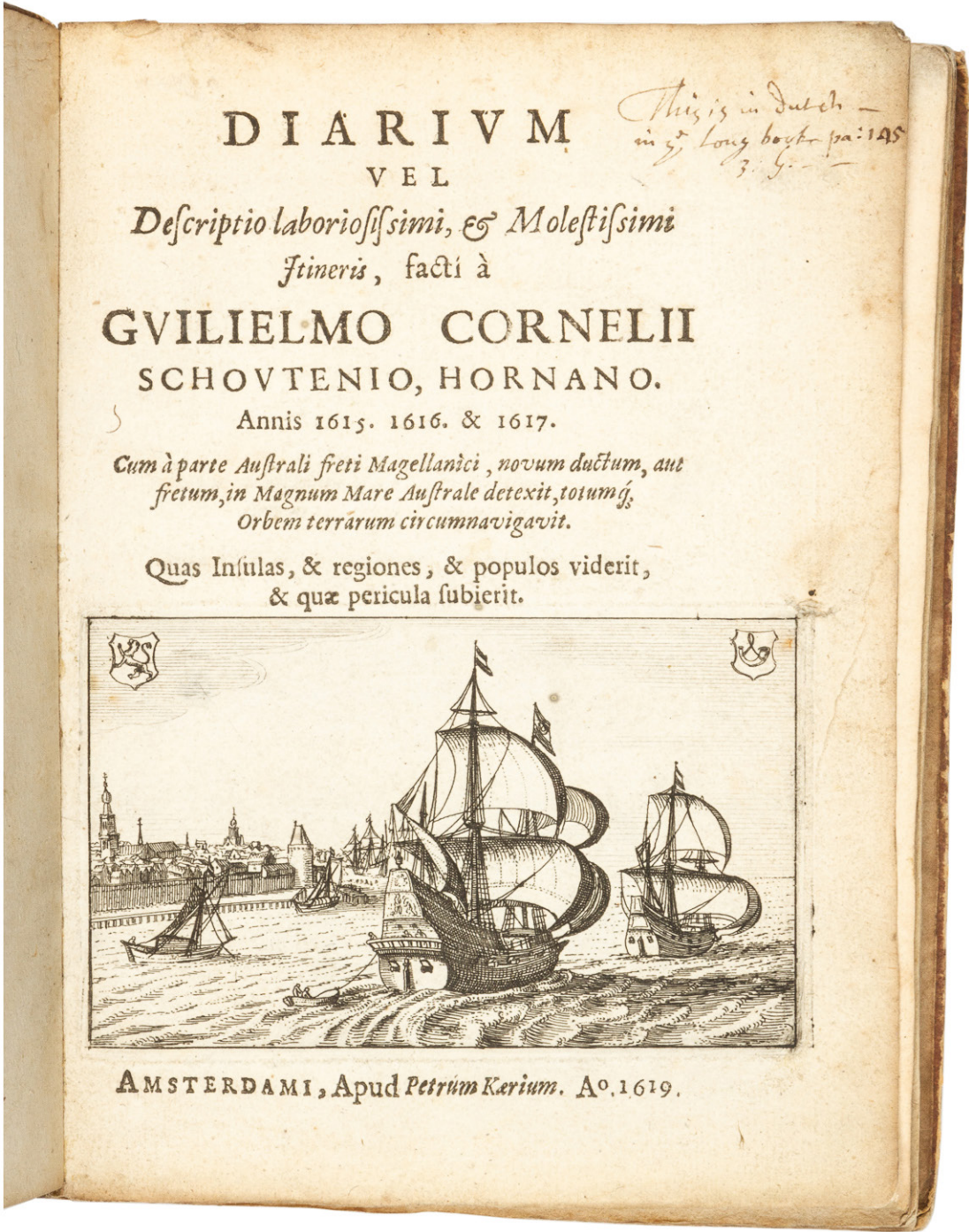
The first Dutch edition of Schouten's account was published in 1618. The first Latin edition (*Novi Freti, a parte meridionali Freti Magellanici, in Magnum Mare Australe Detectio ...*) was published in Amsterdam by Jansson in 1619; this edition by Peter Kærius, which is a translation of the second Dutch edition, appeared in the same year, shortly after Jansson's.

Both the first and second Latin editions are of great rarity; we can locate fewer than ten copies of the second Latin edition at auction in the last hundred years, and none since 1960.

Sabin 77958

16547

\$25,000 AUD



THE FIRST PRINTED IMAGES OF AUSTRALIA

PELSAERT, Francois

5. Ongeluckige voyagie, van't schip Batavia, nae de Oost-Indien.

Amsterdam : Jan Jansz, 1647. First edition.

Small quarto, papered boards; title-leaf, pp. 118, lacking final blank (as in most copies); six folding copperplates (plate V provided in expert facsimile); some very pale marginal water stains, tiny worm hole to margin of first few leaves; a clean and well preserved copy, housed in a calf clamshell box.

The first full account of the wreck of the Batavia, ‘an especially outstanding rarity’ (Wantrup).

The shipwreck of the *Batavia* remains one of the most gripping stories in maritime history. In 1629, the VOC ship *Batavia*, under the command of François Pelsaert, was wrecked on Morning Reef on the Houtman Abrolhos off the West Australian coast during her maiden voyage from the Netherlands to Batavia, Java. There were over 300 passengers aboard, mainly settlers, merchants and their families, of whom 40 drowned while attempting to reach shore. The survivors were grouped on two small desolate islands while Pelsaert and his crew searched the shore on the mainland for a fresh water supply, to no avail. Faced with disaster, Pelsaert and a few companions sailed north by longboat to the settlement at Batavia, a remarkable feat of navigation which took 33 days and was achieved without fresh supplies.

The Batavian Governor-General gave Pelsaert command of a rescue vessel, the *Saardam*, and he sailed back to the site of the wreck, arriving two months after his original departure. Pelsaert made the horrific discovery that a brutal and sustained massacre had taken place under the authority of Jeronimus Cornelisz, the apothecary he had left in charge in his absence. During the *Batavia*’s voyage Cornelisz had already entertained thoughts of mutiny, and these manifested themselves during Pelsaert’s absence. Cornelisz, together with a band of mutineers loyal to him, imposed a reign of terror over the other survivors. More than 110 men, women and children were murdered, the other women were subjected to sexual slavery, and Cornelisz eliminated any perceived threats to his personal authority.

As part of his strategy to seize control, Cornelisz had sent a party of soldiers to a nearby island in search of water, only to abandon them there to perish. In an ironic twist, this island did hold good supplies of fresh water, and at the time of Pelsaert’s return, the abandoned soldiers were engaged in combat with the mutineers; the soldiers had managed to capture Cornelisz, and now held him hostage. As Pelsaert’s ship approached, both the mutineers and soldiers raced towards it; the soldier Wiebbe Hayes arrived first and was able to recount the grisly tale of Cornelisz’s brutality. The island despot and his main supporters were tried, tortured and executed, and the other mutineers were taken to Batavia for punishment. Before his hanging, Cornelisz’s arms were amputated by hammer and chisel, a scene depicted in one of the copperplates. Two offenders, Wouter Loos and a cabin boy, Jan Pelgrom de By, were left abandoned on the Australian mainland and never heard of again.

For many years, the 1647 edition of the wreck of the *Batavia* was considered the first printed book on Australia. Then, in 2017, an obscure Dutch pamphlet, *Leyds veer-schuyts praetjen, tuschen een koopman ende borger van Leyden* appeared at an auction in Belgium. This 1630 publication happened to contain a previously unrecognised and almost contemporary account of the wreck of the *Batavia* off the Australian coast, presented in the form of ‘gossip’ on shipping matters between a merchant and a citizen of Leiden. In 2021 the rare pamphlet was acquired by the State Library of New South Wales, where it rightly claims the title of the first printed book on Australia.

Notwithstanding the existence of the 1630 text, the 1647 edition of Pelsaert is one of the rarest of Dutch voyage accounts and remains not only a foundation book on Australia, but the earliest one procurable. It is ‘the first full account of the voyage’ (Wantrup), and contains the first printed views of Australia. Furthermore, ‘Pelsaert’s vivid account contains important descriptions of the Australian coast and even includes the first published description of the kangaroo’ (ibid.).

Wantrup (2025) 1.04; Landwehr, VOC, 406; Tiele, Bibliography, 235; Tiele, Mémoire, 850.

48371

\$165,000 AUD



A CORNERSTONE OF AUSTRALIAN CARTOGRAPHY

THÉVENOT, Melchisédec

6. *Relations de divers voyages curieux, ...*

Paris : Jacques Langlois, 1663-1664 [Sebastien Mabre-Cramoisy, 1666] [André Cramoisy, 1672].

Four parts in two volumes, folio, matching contemporary bindings of mottled calf, spines with raised bands tooled and lettered in gilt; marbled pastedowns and endpapers. (Full collation available on our website).

The first edition of each of the first four parts of Thévenot's monumental work.

Amongst travel collections of the seventeenth century, Thévenot's occupies a distinguished place, being one of the most complete and lavishly produced. Its scope includes Africa, the Far East, Southeast Asia, the Americas, Australia and other regions. The narrative of Abel Tasman on Australia is certainly one of the most significant and primary sources of information on the island continent. The collection is also of great American interest, containing Palafox's study on the natives, Acarette du Biscay's relation of La Plata, and Gage's narrative, which includes an important passage on Mexico, and is profusely illustrated with full-page woodcuts. Asia and Africa are also well represented, with over half of the first volume being dedicated to these regions.

The work is profusely illustrated with views and maps, the latter including the famous Tasman map of Australia (*Hollandia Nova*) in its fifth state (with rhumb lines and the Tropic of Capricorn, and '19' added at top right). The importance of this map can hardly be overstated: it is a cornerstone of Australian cartography, both as the earliest obtainable map of the region as well as the predominant depiction by which the West would know the island for about a century. There are also maps of Japan and Pegu (usually lacking) and charts of the Indies, China, Hindustan, and East Africa; the plates include depictions of costumes, plants, and architecture.

Thévenot's work is an exceedingly difficult book to collate: 'Bibliographers have expended great pains on the collation of the Thévenot collection' (Catalogue of the John Carter Brown Library, vol. III, 102); 'Collection intéressante, dont il est difficile de trouver des exemplaires complets' (Brunet). Thévenot's collection was published in parts and over roughly 10 years, thus there are virtually no two copies alike. The first part went to the printer in 1663, the second and third in 1664 and 1666, and the fourth in 1672; a fifth part was being prepared at the time of Thévenot's death, leaving the work uncompleted. Sabin's note is very enlightening regarding this issue: 'It will be understood from this that there really was only one edition of Thévenot, and as that edition was completed only in 1696, the issue bearing that year on its general title-page is ordinarily regarded as the standard for collation' (JCBL).

Brunet, *Manuel du Libraire et de L' Amateur de Livres*, V, pp. 810-13; Palau 331563.

48825

\$62,500 AUD



THE FIRST STANDARD ENGLISH DICTIONARY

JOHNSON, Samuel

7. *A Dictionary of the English Language*

London : Printed by W. Strahan, for J. and P. Knapton ; T. and T. Longman ; C. Hitch and L. Hawes ; A. Millar ; and R. and J. Dodsley, 1755. First edition.

Two volumes, folio, in the original matching full calf bindings (boards with an expected amount of rubbing and scuffing), spines in seven compartments with gilt-tooled decoration and volume numbers (moderate wear and some fading to the gilt), and with maroon leather title labels lettered in gilt *JOHNSON'S DICTIONARY A – K* (and) *L – Z*; front pastedowns each with three armorial bookplates belonging to F. W. Brydges Esq., Robert Henry Lee Warner, and William M. Fitzhugh, Jr., respectively; titles printed in red and black; light foxing to the outermost leaves in each volume, otherwise clean and crisp throughout, a fine set with wide margins, in the bookseller’s boards.

The first edition of Johnson’s landmark dictionary, published in an edition of 2000 copies, around only half of which are estimated to have survived.

The immense significance of Johnson’s achievement in compiling the Dictionary was recognised even at the time of its publication by such illustrious commentators as Dr. Boswell and Adam Smith. Although it was surpassed as a reference work with the appearance in 1884 of the Oxford Dictionary, it is yet regarded as a foundational work in the English literary canon and has remained among its most celebrated.

It is rare to find the first edition in a fully contemporary binding. As Fleeman notes: ‘... *few copies survive in booksellers’ boards, and all such have restored spines, for when standing upright, the contents are too heavy for the binding cords*’.

‘... *a monument of industry and talent [and] the unrivalled authority for the English language*’ (Courtney & Smith).

‘I have ... attempted a dictionary of the English language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected, suffered to spread, under the direction of chance, into wild exuberance, resigned to the tyranny of time and fashion, and exposed to the ignorance, and caprices of innovations’ (Preface).

‘In 1746 Johnson entered into an agreement with a group of London booksellers to write an English dictionary, and began work the same year with only six assistants to aid him. A year later he published a plan for the dictionary in which he outlined his reasons for undertaking the project and explained exactly how he intended to compile his work ... Johnson projected that the scheme would take about three years, but he seriously underestimated the scale of the work involved, and in the end it took him three times this length of time to write over 40,000 definitions and select nearly 114,000 illustrative quotations from every field of learning and literature. Although little is known about how Johnson actually assembled his Dictionary i.e. what sources he used to compile his word list or how he went about selecting the quotations, it has been established that he, like most other lexicographers, relied at least in part on the work of his predecessors. A general history of the English dictionary usually begins with Cawdrey’s *A Table Alphabeticall* (1604), but it is possible to trace the origins of the dictionary back a lot further than this...’ (Glasgow University Library).

PMM 201; Courtney & Smith p. 54; Chapman & Hazen p. 137; Rothschild 1237; Fleeman I, p. 410

50228

\$35,000 AUD



RELICS FROM COOK’S VOYAGES

[HARVEY, William]

8. Midshipman William Harvey, sailor on all three voyages of Captain Cook : his watercolour portrait and snuff box.

An extraordinary pair of relics from Cook’s voyages, with a distinguished museum exhibition history.

- 1. Watercolour on paper, 247 x 227 mm, in an early gilded wood and gesso frame, inscribed verso *Midshipman Hardy [sic] of Ct. Cook’s Ship Discovery 1779*. Exhibited: *Endeavour voyage: the untold stories of Cook and the First Australians*. National Museum of Australia, Canberra, 2 June 2020 – 26 April 2021.
- 2. Snuff box made of bone inlaid with tortoiseshell, 26 x 89 x 39 mm; British, 1770s, with manuscript label pasted inside the lid inscribed *Snuff box which belonged to Midshipman Hardy [sic] of Captain Cook’s ship Discovery 1779. Sydney 1884*. (Note that the inscriptions on the portrait frame and box lid are in the same hand). Exhibited: *Captain Cook & the Art of Memorabilia*. The David Roche Foundation, Adelaide, 30 January – 29 May 2021.

William Harvey (1752-1807) joined the *Endeavour* at the age of sixteen on 3 June 1768, as servant to Zachary Hicks, the second lieutenant. On 7 April 1769 he became an able seaman (AB), and took part in Cook’s first circumnavigation in the *Endeavour*. Cook named the uninhabited Harvey Reef, in the Home Islands group off Cape York, in honour of his young crew member. At the end of the voyage he was promoted to midshipman on HMS *Scorpion* on 7 February 1771.

On Cook’s second circumnavigation, Harvey served as midshipman on the *Resolution*. During this voyage he was one of those entrusted to make astronomical observations during a lunar eclipse on 12 October 1772, while *Resolution* was in the South Atlantic.

Although he passed his lieutenant’s examination in September 1775, Harvey was not awarded his commission straight away: it was still as an AB that he joined *Resolution* for Cook’s third voyage on 10 February 1776. Just before her departure, he received the rating of master’s mate – the master in command being William Bligh, with whom he apparently got on well. Harvey had also already befriended the Tahitian prince Omai in London prior to this voyage, on which Omai would be returned to his home in Tahiti. At Huahine, on 30 October 1777, an islander in custody on board *Resolution* escaped on Harvey’s watch, and he was consequently disgraced to midshipman and transferred to *Discovery*. After Cook’s death in Hawaii in February 1779, Harvey was promoted to third lieutenant (the promotion not being confirmed until December of that year) and transferred back to *Resolution*. Captain Clerke (*Resolution*) wrote that he had ‘often heard Capt. Cook in private conversation declare his intentions of making Mr Harvey a Lieut’.

In October 1789, Harvey was recommissioned to captain the *Gorgon* as part of the Third Fleet to New South Wales. In a letter to his old friend, Sir Joseph Banks, dated 28 October 1789, Harvey wrote: ‘I take this opportunity to return you my most unfeigned and sincere thanks for your friendship in getting me this Command’ (State Library of New South Wales, SAFE/Banks Papers/Series 72.82).

However, shortly before the *Gorgon* sailed in March 1791, Harvey was replaced in command by Captain John Parker. In correspondence to Banks dated 2 January 1791, Harvey wrote: ‘Just as I was sitting down to inform you that the *Gorgon* was changing her provisions and that when compleated with fresh [supplies] she would have sail’d for New South Wales in the course of three weeks, when I was visited by a Captain Parker late of the *Ulyses [Ulysses]*, who inform’d me that he came to supersede me. At present I can only account for it that the Major Commandant and I have disagreed’ (State Library of New South Wales, SAFE/Banks Papers/Series 72.83).

In 1801, in the twilight of his naval career, Harvey was placed in command of the guard ship HMS *Amphitrite*, stationed off the Isle of Wight.



42458 \$48,000 AUD

THE ORIGINS OF PRINTING IN AUSTRALIA

HOWE, George

9. The Sydney Gazette, and New South Wales Advertiser. Vols I – II, 1803-1805.

Sydney : G. Howe, 1803-05. A total of 91 (ninety-one) issues. Vol. I (No. 1, March 5, 1803 – No. 52, February 26, 1804): a bound run of 50 weekly issues (out of 52, with Nos. 1 and 8 supplied in separately bound facsimile), in a colonial Sydney binding (c.1820), quarter calf over marbled paper boards. Vol. II (No. 53, March 4, 1804 – No. 104, February 24, 1805): 41 weekly issues (lacking Nos. 53, 54, 68, 69, 77, 80, 81, 82, 83, 84, 87, 90, 95, also lacking the first leaves of Nos. 79 and 91). Each issue comprises a single sheet folded into 4 pages foolscap with three printed columns of text on each page, the early and late issues with some water staining, but entirely legible, the majority of issues remarkably well preserved, a few issues inscribed with the original subscribers’ names of either [William?] Hibbard or Mr. William Blake.

An Australian printed treasure : a near complete run of the first two years of the Sydney Gazette.

The first issue of Australia’s first newspaper, *The Sydney Gazette, and New South Wales Advertiser*, was published on Saturday March 5 1803 by George Howe, a convict who had been appointed Government Printer due to his experience working on the *London Times*. In a despatch to Lord Hobart dated May 9 1803, Governor King refers to George Howe as an ‘ingenious man’ (Ferguson). The newspaper was printed 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 numerous government notices and orders. This almost certainly makes Hughes responsible for the earliest Australian imprints (Ferguson). 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.

Howe was also the editor of the *Sydney Gazette*, although the content of the newspaper was under strict government censorship. 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 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. Just as significant, if not more so, are the many primary accounts of momentous local events that occurred during this period, such as the first attempt to establish a settlement at Port Phillip under Collins, the first settlements in Van Diemen’s Land under Bowen and Collins, the successful circumnavigation of the continent by Flinders, and interactions – violent or otherwise – with Aboriginal communities in and around Sydney. In its first year of publication, the *Sydney Gazette* was sold at sixpence per copy to 300 subscribers. The newspaper was ultimately to have a considerable lifespan, being in circulation up until 1842. It was printed by 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 newspaper’s first masthead, used in these issues of 1803-05, bore the imprimatur *Published by Authority*, accompanied by the legend *Thus We Hope to Prosper*, and was a woodcut image of Port Jackson. Although John Lewin had produced some of his beautiful intaglio copperplate prints of natural history subjects as early as 1801, the primitive masthead of the first issue has been acknowledged as the first printed woodcut in the colony: ‘The few buildings that made up Sydney Town in 1803 are silhouetted against the skyline; beside the cove a man ploughs a field; picks and spades in the foreground signify the transforming of the native earth; and a female figure is given a prominent position seated on some bales of produce. Together these elements were emblematic of the newspaper’s motto....’ (Roger Butler, *Printed images in colonial Australia 1801-1901*, p. 91). The designer and cutter of the woodblock used for the masthead was possibly another convict, an Irish forger by the name of John Austin (Butler, *ibid.*).

Ferguson 383

50655

\$325,000 AUD



THE NEW ART OF LITHOGRAPHY

BRODTMANN, Carl Joseph

10. *Naturhistorische Bilder-Gallerie aus dem Thierreiche*

[Lindau? : Brodtmann, 1816].

Heften 1-33, plus the three *Supplement-Heften*, bound in one volume, large folio, contemporary half black morocco over marbled papered boards, gilt-lettered spine (a little worn at head and foot); with lithographed title-leaf, pp. [2 *Systematisches Verzeichnis*], 1-36 (explanatory text for *Heften* 1-18), 1-16 (explanatory text for *Heften* 26-33), 1-10 (explanatory text for *Heften* 19-25), 1-4 (explanatory text for the three *Supplement-Heften*) – note that this binding sequence follows other examples; followed by a total of 144 lithographed plates in six series, separately numbered; clean and crisp throughout, an exceptionally fine example of the complete edition.

In the early nineteenth century, the Swiss artist, printmaker, publisher and bookseller Carl Joseph Brodtmann (1787-1862) was among the most prominent pioneers of the new art of lithography. The large-format lithographed plates in his encyclopaedic work illustrating the animal kingdom, *Naturhistorische Bilder-Gallerie aus dem Thierreiche*, depict their subjects realistically – and as far as possible, with scientific accuracy. The first series of twelve plates illustrates racial types from around the known world (including the South Seas, after Cook’s voyage artists); the second series, with 60 plates, depicts a large range of other mammals (occasionally more than one is featured in the same plate); next is a series 32 plates of birds (including the already extinct dodo), then 12 plates of reptiles and amphibians, followed by 16 plates devoted to insects. The present volume also contains the 12 supplementary plates which illustrate a miscellany of creatures from different categories. Plates of particular Australian/New Guinea interest include those with depictions of the emu, cassowary, cockatoo, lyrebird, Bird of Paradise, and platypus.

Winkler 105 (not noting the *Supplement-Heften*); not in Nissen, *ZBI*

49868

\$12,500 AUD



AN ODE TO ROSE DE FREYCINET
EN ROUTE TO SYDNEY

[FREYCINET, Rose de] MALLAC, Jacques

11. À Madame L. de Freycinet.

Île-de-France [Mauritius, Port-Louis] : Imprimerie de Mallac frères, 25 May 1818.

Quarto, pp. 2, letterpress recto and verso of a single loose leaf; light horizontal fold; a fine example.

One of three known copies - and the only one in private hands - of a poetic tribute to the adventurer Rose de Freycinet (1794-1832), wife of navigator Louis de Freycinet.

The 55-line panegyric was written and published by Jacques Mallac (1772-1827), a Mauritian Creole who took his inspiration from an encounter with Rose during the voyage of the *Uranie* (1817-1820). Printed on his press in Port-Louis, Mauritius, it is signed at the end 'J.M.' and dated 25 May 1818. The sheet features a typographical border, the royal crest of France at the head, and a colophon vignette depicting a three-masted ship – likely the French corvette *Uranie*.

There was a clandestine aspect to the *Uranie* voyage, for when Louis de Freycinet's expedition departed Toulon on 17 September 1817, the 22-year-old Madame Rose de Saulces de Freycinet (née Pinon) was on the *Uranie*, having been smuggled aboard in men's clothing. She had disguised herself to join her husband, the geographer Louis de Freycinet. His expedition, whose objectives were largely scientific in nature, would visit Brazil, Mauritius, Western Australia, New South Wales, Hawaii, Timor, New Guinea, and other Pacific Islands on its three year circumnavigation. In recognition of his wife's courage, Louis would name a virgin island in the Samoa archipelago 'Rose'.

The expedition left Rio de Janeiro in January 1818 for Île Bourbon (Réunion); on 5 May, it anchored at Port-Louis, Île-de-France, which had been under British administration for eight years. During their stay, the Freycinets mingled with Mauritius' Creole high society, befriending Jacques Mallac, a judge and printer. Mallac, it is perhaps worth noting, had met the explorer Matthew Flinders in 1806 during his captivity on Île-de-France, when he was introduced by his friend Edward Pitot as a member of the *Société d'émulation* (*Matthew Flinders' private journal from 17 December 1803 at Isle de France to 10 July 1814 at London*. Friends of the State Library of South Australia, 2005). He had lost his fortune in the fire of 1816, but with the support of friends, he had recently established a printing house in Port-Louis, intended for his children. Rose herself describes in her diary the circumstances surrounding her pleasant discovery of Mallac's poem during a visit to his press:

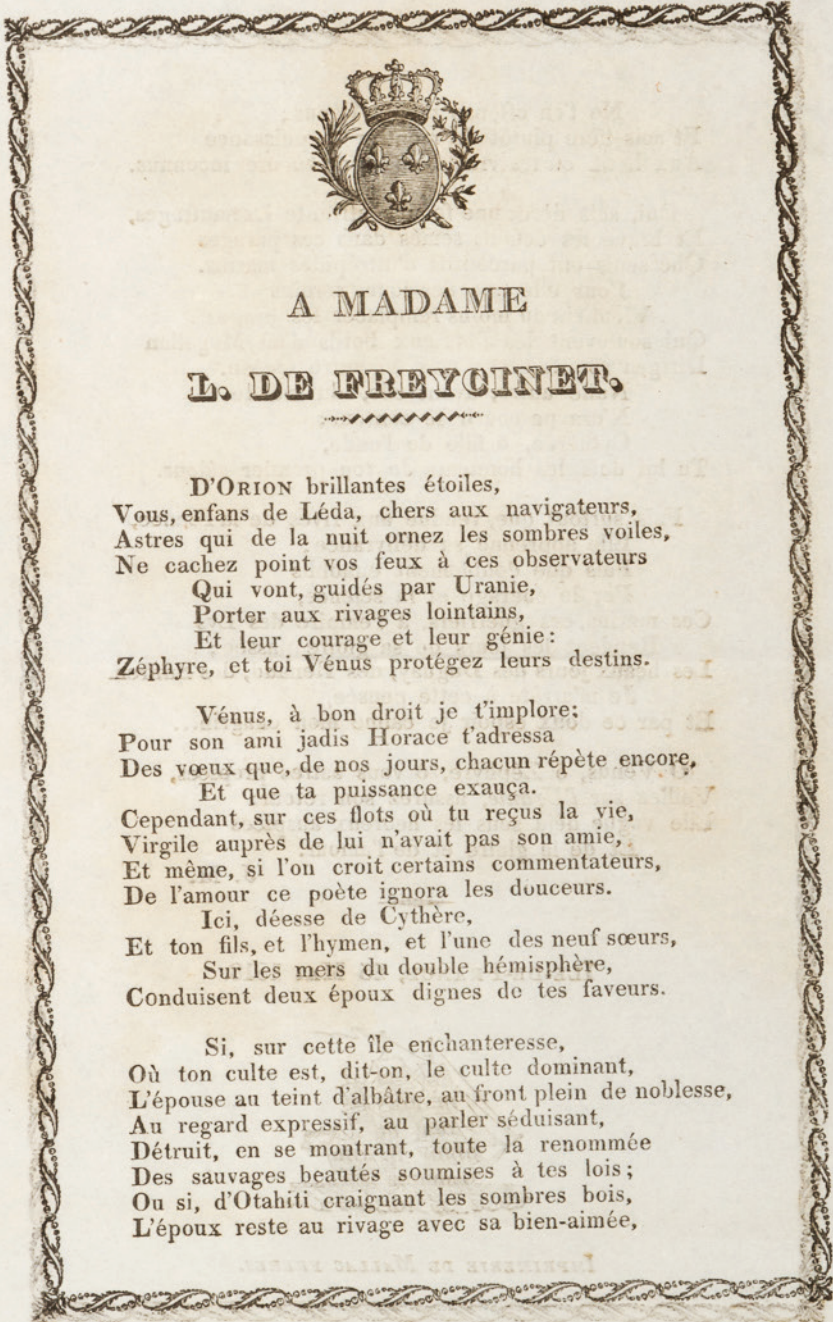
'I wanted to visit the printing presses, which had been built in England, and I expressed this wish to Mr. Mallac, who took me into the workshop. I was offered the chance to compose and print something before my eyes. The intelligent director operated the press himself, explaining each step in great detail. As soon as he had finished, he presented me with the sheet, asking me to admire the beauty of the type. What a surprise it was to see at the top "À Madame Rose de Freycinet" and to read the following lines [i.e. the first eight lines of the present poem]: "D'Orion brillantes étoiles, / Vous, enfans de Lèda, chers aux navigateurs, / Astres qui de la nuit ornez les sombres voiles, / Ne cachez point vos feux à ces observateurs / Qui vont, guidés par Uranie, / Porter aux rivages lointains, / Et leur courage et leur génie: / Zéphyre, et toi Vénus protégez leurs destins." I was deeply moved by the gesture and will judge the intention rather than the work itself.' (*Journal de madame Rose de Saulces de Freycinet: campagne de l'Uranie (1817-1820) d'après le manuscrit original*. Paris, 1927, pp. 34-35).

Under the imprint of his English press, Mallac published legal compendia, archives, and gazettes. Unofficial or more specialised works, such as his panegyric for Madame Freycinet, are extremely rare: only two copies of the poem printed for Rose de Freycinet are known, one at the *Bibliothèque nationale de France* (mandatorily acquired from the Jean Viardot collection: cf. catalogue of his sale, 1 June 2016), the other at the State Library of New South Wales (ex Freycinet family, acquired from Hordern House in 2018).

Not in Toussaint, *Bibliography of Mauritius (1502-1954)*.

49674

\$35,000 AUD



THE ORIGINAL “WORLD IN YOUR POCKET”



NEWTON FAMILY

12. *Newton’s new terrestrial pocket globe 1818*

London : John Newton, 1818.

Terrestrial pocket globe, 2 inches in diameter; engraved gores with original hand-colouring over papier-mâché and plaster sphere, the surface in fine order with original varnish, very small areas of abrasion; two metal pins resting the globe in the original publisher’s shagreen case, with engraved diagrams of the sun showing the four seasons, and the moon showing the phases, the twelve signs of the zodiac around the circumference; the lips of the case coloured red, and with original metal hinge and two hook-and-eye clasps: a fine unrestored example, sitting perfectly within its case.

A rare and attractive miniature pocket globe showing Cook’s third voyage.

John Newton (1759-1844) was the founder of a firm of globe makers in London, established in the 1780s and continuing on – with the involvement of Newton’s sons – throughout the nineteenth century. This small terrestrial globe in its original case shows the track of Cook’s third voyage of 1776-80, with its return to England under the commands of Clerke and Gore. New Holland is shown separated from Van Diemen’s Land, Port Jackson and Botany Bay are marked, and interestingly ‘French Discoveries’ are captioned along the South Australian coastline, a reference to the Baudin expedition.

Reference: Sumira, Sylvia. *The art and history of globes*. London : The British Library, 2014, p. 189 (1831 edition, illustrated)

49880

\$18,500 AUD

A FRENCH REVERSE-GLASS BINDING



JANET, Pierre Claude Louis

13. *Hommage aux dames.*

Paris : Louis Janet, 1830.

Duodecimo, in a rare contemporary binding consisting of a hand-coloured engraved title image, tortoiseshell-pattern border and lower panel, the upper and lower panels presented under glass; gilt and gauffred cartonnage edging, gilt spine with floral pattern; green endpapers; pp. [28], [14 - including a folding calendar with engraved images], engraved plates with tissue-guards; one section neatly loose, occasional light foxing.

A fine example of a rare reverse-glass binding by Louis Janet, publisher of luxury bindings and gift books.

An almanac for fashionable young French ladies, with texts by various contemporary and historical authors. At the rear are twelve blank pages on which the young owner could record her own thoughts: there is also a folding calendar.

Pierre-Claude-Louis Janet (1788-1840) started out his career as a satin-finisher and bookbinder. He became a licensed bookseller in Paris on 26 June 1821, succeeding his father Pierre-Étienne Janet (1746-1830), who passed his license on to him. Janet published a range of luxury gift books, almanacs and children's books, often with elaborate decorated card bindings and hand-coloured illustrations. He declared bankruptcy on 6 July 1838, and died in Paris in January 1840.

The technique of *fixé sous verre*, or reverse painting on glass, involves either applying the paint to a thin tissue which is then placed onto the glass, or else directly onto the glass itself, in reverse. The technique had been used for vignettes and medallions on bindings in the eighteenth century, but it was extended by Janet to be applied to engravings to encompass the entire surface of the boards.

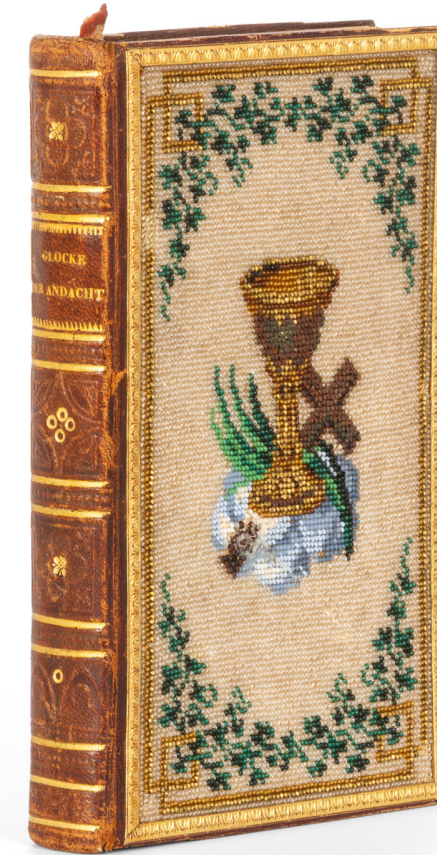
Because of their inherent fragility, few examples of Janet's glass bindings survive.

The Rakow Research Centre at the Corning Museum of Glass holds one example, *Blanche Marguerite*, 1829 (M1730 .B64 1829 O); the Graphic Arts Collection, Princeton University Library, holds another, *Le Diable couleur de rose ou Le jeu à la mode*.

49624

\$3,600 AUD

A GERMAN GLASS BEAD BINDING



[NEBEL, Wilhelm M.]

14. *Die Glocke der Andacht. Ein Erbauungsbuch für gebildete Katholiken.*

Augsburg : Matth. Rieger'sche Buchhandlung, 1836. Fifth edition.

Small octavo, early binding of full calf, the boards with highly intricate embroidered beadwork panels affixed, each design a mosaic composed from thousands of miniature cut-glass beads within gilded embossed paper borders, the upper board with chalice and cross motif symbolising the Holy Communion, and the lower board with a haloed and garlanded cross symbolising the Resurrection; the designs on both boards have been exceptionally well preserved, with evidence of a small repaired section to the lower left of the chalice on the upper board, and loss to only a very small number of beads forming part of the geometric borders around each design; spine in compartments with gilt rule and decoration, and with a contrasting leather title-label lettered in gilt; all edges gilt; pink endpapers; engraved frontispiece, pp. x (including title-leaf with vignette), 317; text in German in *Fraktur*; clean and crisp throughout.

Die Glocke der Andacht (*The Bell of Devotion*) is a German-language Catholic prayer and devotional book that was particularly popular in Baden-Württemberg, Bavaria and Austria in the mid-nineteenth century. This exquisitely bound copy is a fine example of a German beadwork binding of the period.

50175

\$1,000 AUD

A WOMAN’S GUIDE TO STARGAZING

DESROYS, Ginot

15. *Planisphere mobile.* ...

Paris : chez Bachelier, 1847. Seventh edition.

Planisphere, 355 mm in diameter, comprising four die-cut discs of engraved paper over cards, pointer, central screw and bolt holes for mounting in the edges, the edges painted green; lightly stained, but a very good example.

This rare scientific instrument is a portable, adjustable star chart that displays exactly which stars and constellations are visible in the sky at any given date and time, and which can be used without any prerequisite mathematical knowledge. It was designed by Ginot Desroys (or Des-Rois), a female scientific instrument maker and author of a number of works on astronomy and geography, as well as the educational card game *Jeu des petits voyageurs aux cinq parties du monde*. The layout of the constellations (which are labelled in both French and Latin) is based on that made by the astronomer Alexis Jarrin.

The four discs comprise the *Etoile Solaire* (North Star), and an elliptical compass window and pointer which moves across the third disc to reveal the constellations of the night sky at any given date; this in turn can be aligned with the last and largest disc, which is marked with the hours of the day or night.

49136 \$3,500 AUD



FROM GALWAY TO COOPER’S CREEK -
BY WAY OF VIENNA

Herr Oberlieutenant Robert O'Hara Burke

[BURKE, Robert O’Hara]

16. Robert O’Hara Burke, explorer : his official certificate of discharge from the Imperial Austrian Army, dated at Vienna, 15 June 1848.

[Vienna : Imperial Austrian Army, 1848].

Lithograph printed certificate, 320 x 460 mm, Imperial Austrian double-headed eagle in upper margin; printed text and manuscript entries in German recording the voluntary resignation of *Herr Oberlieutenant* Robert O’Hara Burke from the Imperial Austrian army, in which he has served for a period of 17 months in the Regiment of the 7th Hussars; the document is dated at Vienna, 15 June 1848 and is signed at the foot by the Imperial and Royal Minister for War, Count Theodor Baillet Latour; embossed paper Imperial seal still affixed in the lower margin; old fold lines, but very well preserved; housed in a later bird’s-eye maple frame.

‘Robert O’Hara Burke (1821-1861), explorer, was born at St Clerans, County Galway, Ireland, second of the three sons of James Hardiman Burke and his wife Anne, née O’Hara. The Burkes were Protestant gentry and landowners, and the father and all his sons were soldiers. Burke was educated at Woolwich Academy, entered the Austrian army and served as lieutenant in a cavalry regiment. Discharged at his own request in June 1848, he took up a command in the Irish Mounted Constabulary until he migrated to Australia in 1853.’ (ADB)

Burke joined the Imperial Austrian army in 1841, at the age of twenty. For the greater part of his service he was posted to northern Italy. In August 1842 he was made a Second Lieutenant in the Prince Regent’s 7th Regiment of the Hungarian Hussars, and in April 1847 he was promoted to the rank of 1st Lieutenant. In late 1847, suffering ill-health, he spent some time at Recoaro spa in northern Italy, then at Bad Gräfenberg and Aachen, also both spa resorts. Several charges against him over absence without leave and unpaid debts were dropped when he tendered his resignation from the Austrian army in June 1848.

Provenance: Victorian politician William Arthur Callendar à Beckett (1833-1901), eldest son of Sir William à Beckett; thence by descent.

41481

\$16,500 AUD



THE SPANISH ARRIVE IN PORT JACKSON

VIANA, Francisco Javier de

17. *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.*

Cerrito de la Victoria [Uruguay] : Imprenta del ejército, 1849.

Octavo, quarter crushed morocco over marbled papered boards, spine ruled and lettered in gilt (small expert restorations to head and foot of spine); marbled endpapers, with one of the two variant title pages as issued, pp. 360; all text printed within a decorative border; browning to pp. 177-216, conservation to small worm holes on first few leaves; presentation inscription to front endpaper ‘A Jose Salgado en prueba de la mas sincera estima personal e intelectual Jose E. Rodó’; a very good copy.

The first published account of Malaspina’s Pacific expedition of 1789-93, printed on a travelling Uruguayan military press.

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-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.

In 1796 Malaspina was imprisoned for treason, and in 1802 he 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. Until the publication of Viana’s diary, which was printed 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.

The context in which Viana’s diary was published by his sons is a romantic one: it was printed in haste on a travelling military press towards the end of the years-long Anglo-French blockade of the Río de la Plata, a time of civil emergency in Uruguay.

Ferguson 5100; Lada-Mocarski 134; Palau 36188

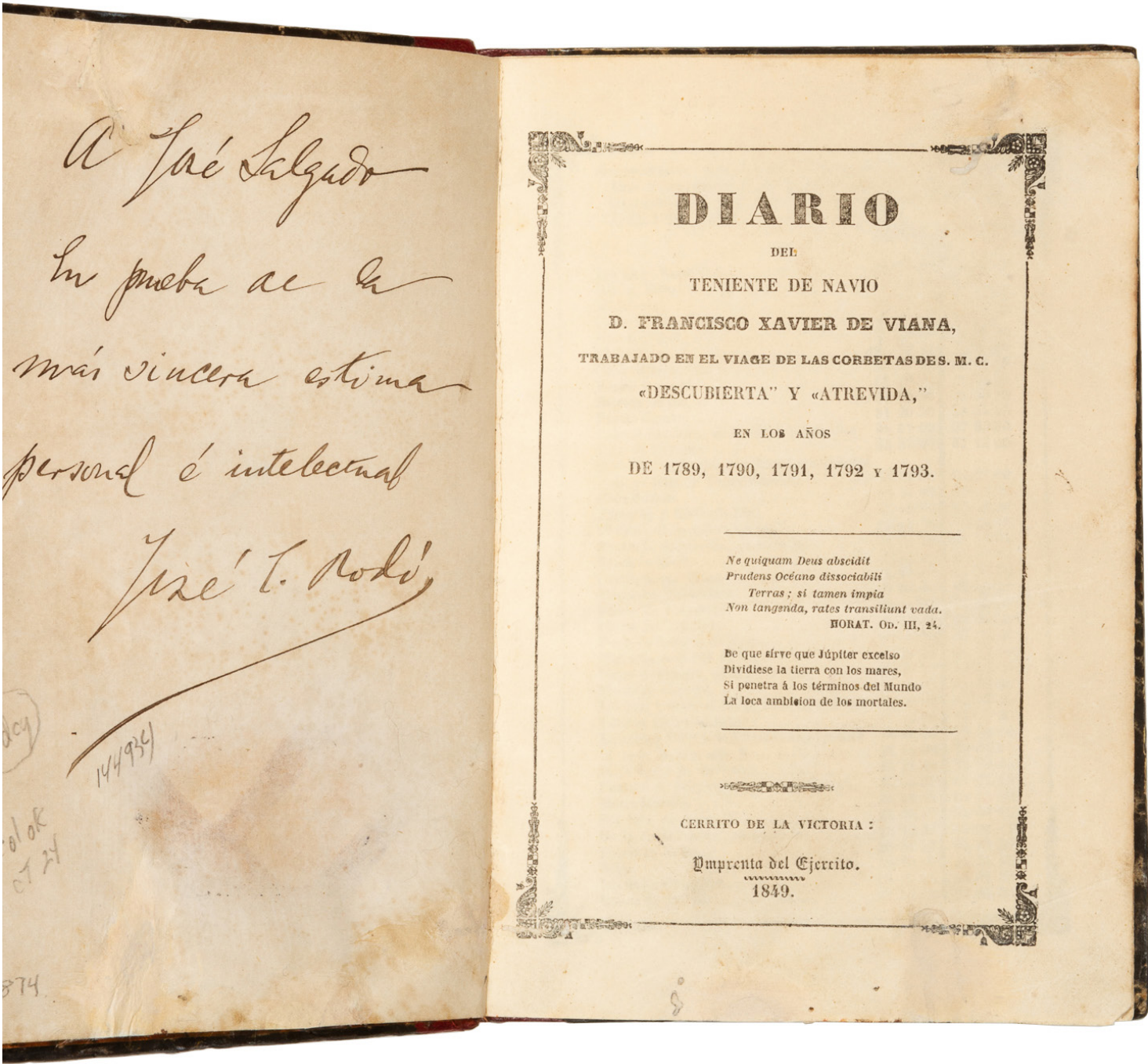
Provenance:

José Enrique Rodó (1871-1917), Uruguayan essayist and nationalist, signed presentation inscription to:

José Salgado (1875-1944), Uruguayan historian, academic, politician, and author of a number of works on Uruguayan history.

49798

\$32,000 AUD



LONDON TO MELBOURNE - AN EMIGRANT STORY



HARDY, Thomas

18. **Portrait of Henry Daniel Skinner, painted just before his departure from England for Port Phillip in 1852; accompanied by his waistcoat (as worn in the portrait).**

Gouache and watercolour on paper, 24.0 x 20.5 cm (sight), signed by the artist l.r.; in fine condition, housed in a nineteenth-century bird's-eye maple frame with original cover glass; accompanied by the embroidered silk waistcoat worn by Skinner in the portrait, approx. 50 x 40 cm (irregular), remarkably well preserved.

Souvenirs of a young Englishman's emigration to Australia at the height of the Victorian gold rushes.

Henry Daniel Skinner was born on 27 February 1831 in Stepney, London – which means he was a true Cockney – and baptised at St. Giles in the Fields, Holborn on 24 April 1831. On 4 February 1847, at the age of 16, he was indentured for four years as an apprentice in the merchant navy. His master was Robert Trace, of Liverpool. Young Henry was assigned to the sailing ship *Pemberton*, 1253 tons. During the Earl Grey Emigration Scheme of 1848-50, when children orphaned in the Irish Famine were shipped out to Australia, the *Pemberton* left Plymouth on 29 January 1849, bound for Port Phillip, carrying no fewer than 305 barefoot female orphans from Irish workhouses. Henry's ship arrived in Melbourne on 14 May 1849, discharging most of its human cargo there before sailing on to Portland in Victoria's far southwest, where it delivered another 37 orphans.

On completion of his apprenticeship, and after news of the discovery of gold in Victoria had reached England, Henry decided that he would seek his fortune in Australia. Before he left his native country – which he would never see again – he had his portrait painted, and posed for it in his most treasured piece of apparel: a beautifully embroidered silk waistcoat. Indeed, he cuts a dashing figure in this charmingly naive marine portrait by artist Thomas Hardy, standing on the shore with a sailing ship on the choppy sea behind him. Soon after this, Henry sailed for Port Phillip for a second time, arriving in Melbourne from Liverpool on the *Ellen* early in October 1852. His occupation is listed in the ship's record as mariner. Henry was still only 21, and was about to begin a new life on the other side of the world.

On the voyage out in the *Ellen*, Henry had struck up a romantic relationship with a young emigrant from London named Mary Ann Edmonds (1832-1917), who was roughly his own age. After a period of courtship in Melbourne, the pair were married in St. James Old Cathedral, William Street, on 21 June 1853. We know that in 1853 the couple had lodgings in Collins Street, between Swanston and Elizabeth Street. (This was not yet the fashionable precinct it would later become in the last quarter of the century). Henry was a working-class lad with a strong work ethic: unlike so many others, he decided not to attempt to get ahead by trying his luck on the diggings, but rather through honest (yet humble) employment. In 1859 he is listed as a labourer, living with his family in Collingwood; in 1867, he is still a labourer at the same address; but by 1870, an entrepreneurial streak in him had begun to shine through, as we find him listed as a cordial manufacturer.

From then on, he and his family were relatively prosperous: they moved out of Collingwood and across to the slightly fresher air and more salubrious neighbourhood of Carlton North. At the time of Henry's death in 1907, at the family home 'Kingsland' at the top end of Drummond Street, he was listed as 'gentleman'. His not inconsiderable estate – mostly property assets – was valued at £4000. Henry was survived by his wife Mary Ann, a fellow Cockney who had been baptised at Christ Church, Spitalfields in 1835. Mary Ann had grown up with her parents, John (a coppersmith) and Sarah Edmonds, in the East End's Kingsland Road – hence the nostalgic name of the Skinners' Carlton North residence.

Provenance: Henry Daniel Skinner (1831-1907), Melbourne; thence by descent.

47061

\$9,500 AUD



“THE MOST IMPORTANT SINGLE WORK IN SCIENCE”

DARWIN, Charles

19. *On the origin of species, by means of natural selection, or the preservation of favoured races in the struggle for life.* (1859)

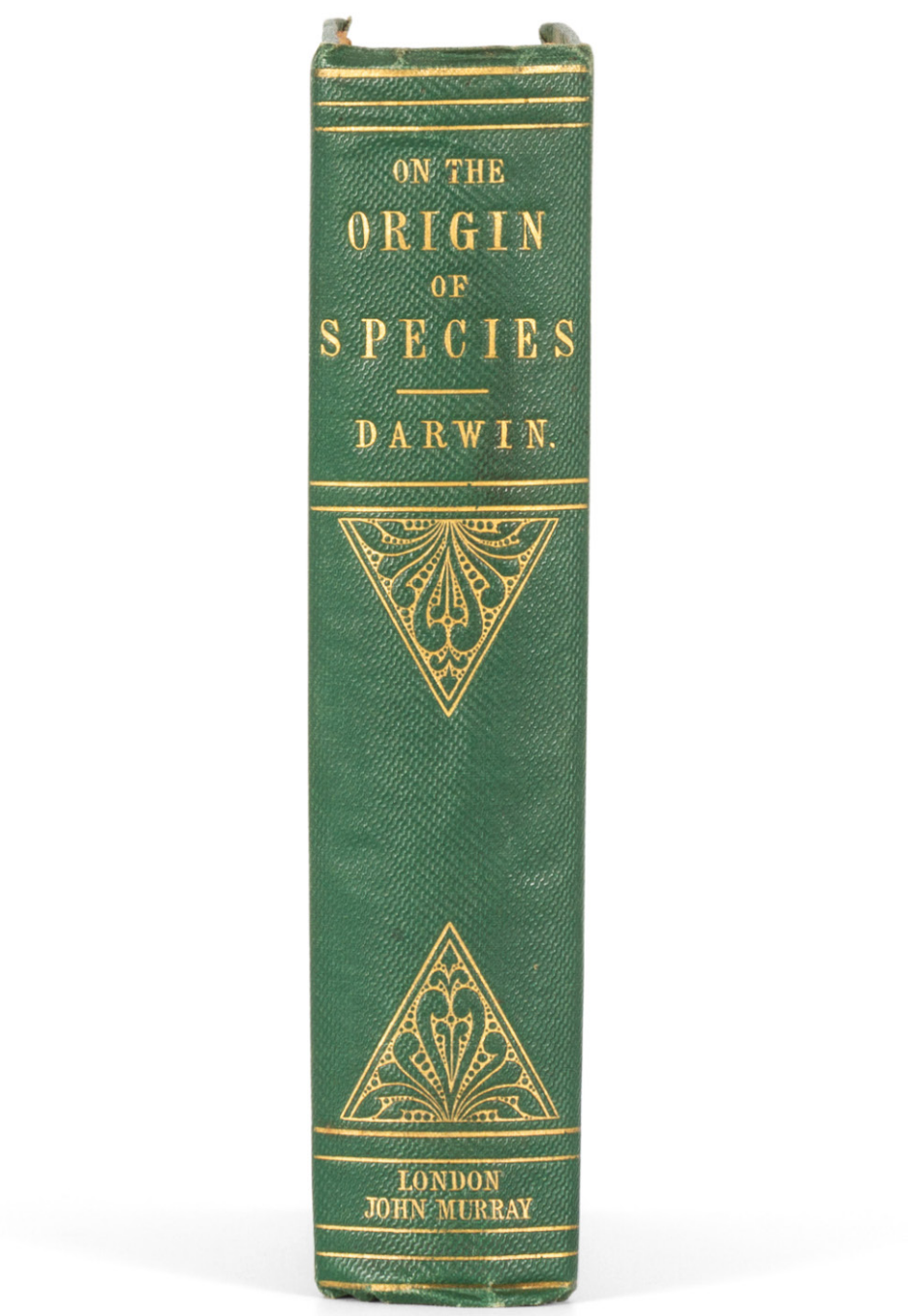
London : John Murray, 1859. First edition (with two quotations only, from Whewell and Bacon, on the verso of the half-title leaf).

Octavo, original publisher’s gilt-lettered green cloth by Edmonds & Remnants of London with their binder’s ticket to rear pastedown (very slightly bruised at head and foot of spine, a couple of very small marks); original endpapers, early owner’s name to front pastedown; pp. ix, [blank], 502, 32 (publisher’s catalogue dated June 1859), folding lithographed plate; upper hinge slightly cracked, preliminaries a little foxed, but a fine, clean and fresh copy. Housed in a custom quarter morocco box.

An entirely unrestored, crisp and sharp copy of one of the most significant publications in the history of science.

Freeman 373 (‘... the most important biological work ever written.’); Dibner 199 (‘... the most important single work in science.’); *Printing & the Mind of Man* 344b (‘... revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken.’)

48245 \$625,000 AUD



“... WE ABORIGINALS ALL WISH AND HOPE TO HAVE FREEDOM ... WE SHOULD BE FREE LIKE THE WHITE POPULATION....”
(Coranderrk Petition, 1886)

RUDD, Charles

20. William Barak and (?)Simon Wonga (holding boomerang). Coranderrk, c.1872.

[Melbourne : Charles Rudd, between 1891 and 1901].

Albumen copy print (from an earlier albumen print dating to around 1872), 160 x 120 mm; mounted on the photographer’s paper backing sheet, 230 x 190 mm, with series title ‘VICTORIAN SCENERY BY C. RUDD’ printed in the upper margin, the studio imprint in lower right margin ‘C. Rudd, Photo. Artist, 257 Bourke Street’, and ‘Photographed on Baker’s “Austral” Plates’ printed at lower left; both the print and mount are in fine condition.

An extremely rare and significant portrait photograph of William Barak (1824-1903), revered Wurundjeri lore man, artist, and statesman (standing on the right); we believe the man posed beside him, holding a boomerang and with his hand placed affectionately on Barak’s shoulder, is his cousin, Wurundjeri *ngurungaeta* (senior man) Simon Wonga (1824-1874). The photograph was taken by Charles Rudd at Coranderrk Aboriginal Station around 1872. Barak would become the next *ngurungaeta* on Wonga’s death in December, 1874. We have not been able to trace another example of this image in any institutional collection or published source.

Based on the appearance of both men, the photograph appears to have been taken in a makeshift studio at Coranderrk a few years after 1866, when both were photographed by Charles (Carl) Walter as part of his important series of portraits of Coranderrk residents.

While the Coranderrk photographs of Walter, Fred Kruger, and Nicholas Caire are well known, those of Melbourne-based photographer Charles Rudd (1849-1901) are not. One plausible explanation for this is that Rudd’s glass plate negatives recording his visit(s) to Coranderrk and Lake Tyers in Gippsland were destroyed relatively early on: examples of his photographs of these locations that have survived seem to be his own copy prints made in the 1890s from older albumen prints, as they all exhibit the tell-tale slight loss in definition always associated with this type of image reproduction. If Rudd still had access to his original negatives from which to print, he surely would have used them.

Newspaper notices inform us that Rudd moved into his premises at 257 Bourke Street in July 1891, and that he remained there up until his death on Wednesday, 16 October 1901 – when he died whilst at work in his own studio. These dates fix a very definite time frame for when this important portrait of Wonga and Barak must have been printed; the date range is also corroborated by the fact that Baker’s Austral Dry Plate Company was active in Melbourne throughout this entire decade.

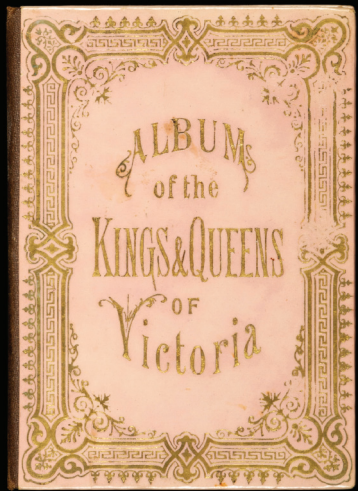
Provenance: from a Charles Rudd commercial sample album that contained hundreds of window-mounted 1890s prints in identical format (including a number of other Coranderrk and Gippsland images taken by Rudd in the 1870s-80s).

50507

\$18,000 AUD



“... AT NO VERY DISTANT DATE THEY WILL HAVE AN EXISTENCE IN HISTORY ONLY.”



KRUGER, Johann Friedrich Carl (Fred); [PERKINS, Horace]

21. *Album of the kings & queens of Victoria*

[Melbourne : compiled and published by H. Perkins & Co., The Gift Depot, c.1880].

Duodecimo, pink papered boards with gilt-stamped lettering and ornament, cloth spine; containing folding concertina of [12] panels with lithographic illustrations after Kruger’s photographic portraits of surviving leaders of Aboriginal tribes of Victoria, originally taken at various times between around 1866 and 1878; the rear paste-down with the original printed yellow sheet laid in, with a short essay titled *The Kings and Queens of Victoria : The Australian Aboriginal*; a fine example of this rare and visually striking publication, in fine condition. One of at least three variant bindings (along with tortoiseshell or blue cloth).

The subjects are captioned ‘King David, Warrnambool Tribe’; ‘Gellibrand, Colac Tribe’; ‘Queen Mary, Ballarat Tribe’; ‘King William, Mount Cole Tribe’; ‘Queen Eliza, Yarra Tribe’; ‘King Tom, Derrinallum Tribe’; ‘Mia Mia and Royal Family’; ‘King Billy and his two wives’; ‘Queen Rose, Ballarat Tribe’, ‘Tom William, Echuca Tribe’; ‘Barker and son Heron, Bacchus Marsh Tribe’, ‘Dick, Goulburn Tribe’.

From the brief essay by the publisher on the rear pastedown:

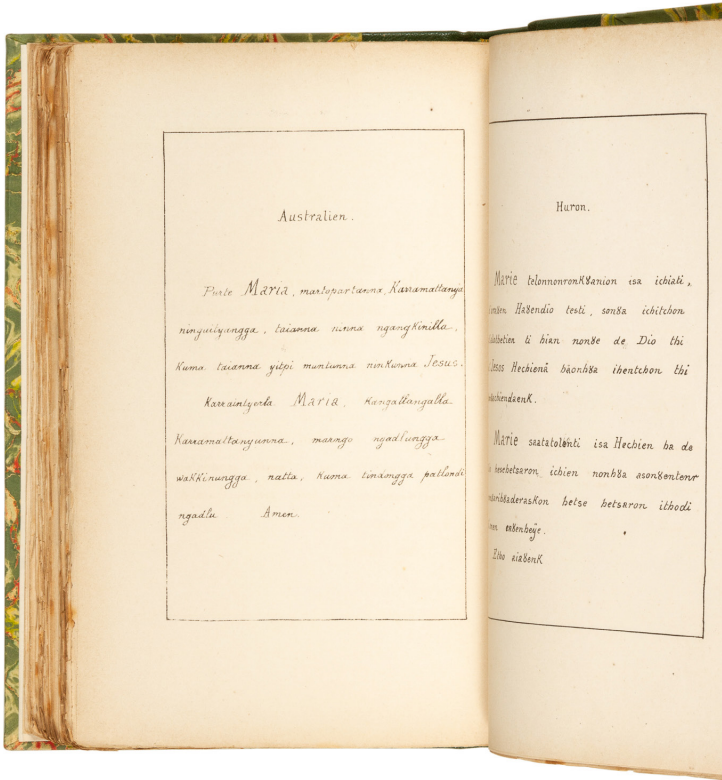
‘... like the aborigines of Tasmania which have become an extinct race, those of Victoria (which now number about 700) are so rapidly disappearing that at no very distant date they will have an existence in history only.’

Ferguson 5809 (misdescribed)

49978

\$3,750 AUD

KAURNA WARRA



PFISTER, Aloys (Louis)

22. *Ave Maria, sive Maria ab Angelo variis linguis salutata, cui omnia a se collecta scriptaque D D D, P. A. Pfister, S.J.*

Chang-hai [Shanghai] : Mission catholique de Tou-cé-wei, 1882.

Small quarto, recent morocco over marbled papered boards; lithographically printed manuscript on leaves folded in the traditional Chinese manner; title-leaf, pp. [340], 15 (index); partly unopened; both the title-leaf and the final leaf of the index have been re-margined, with some restoration at corners.

With a translation of the *Ave Maria* from Latin into Kaurna Warra, the language of the Kaurna people of the Adelaide Plains.

The rare sole edition of this eccentric religious work published by the Catholic Mission in Shanghai. It comprises the *Ave Maria* (*Hail Mary*) prayer handwritten in 340 different languages and dialects, employing wherever appropriate the original script for that particular language, and lithographically printed. The work reflects the breadth and depth of Catholic evangelism in all corners of the globe. It was compiled by the French Jesuit missionary, linguist, historian and sinologist Fr. Aloys (Louis) Pfister (1833-1891), who served as librarian at the Catholic Bibliotheca Zikawei of Shanghai (now the Xujiahui Library). Pfister’s project was an extraordinary undertaking, and its publication a remarkable achievement. The great sinologist and bibliographer Henri Cordier paid tribute to him in his essay *In memoriam: Aloys Pfister, S.J.* (Leiden : Brill, 1891) – although the present work was apparently unknown to Cordier, as it is not included in his *Bibliotheca Sinica*.

Many of the languages represented in Pfister’s work are those of the indigenous peoples of the Americas, Asia, and Africa. These linguistic exemplars, we imagine, must have been gleaned by Pfister through consulting texts in the Bibliotheca Zikawei, but they may well also have been supplemented through correspondence with fellow Catholic missionary-linguists acting as language informants. There is even a rendering of the prayer in an Australian Aboriginal language which, although generically described as ‘*Australien*’, is the Kaurna Warra (language) spoken by the Kaurna *Miyurna* (people), who are the *Yaitya mathanya* (traditional owners/custodians) of *Wama Tarntanya* (the Adelaide Plains).

The translation is likely to have been made by German Jesuit missionary and naturalist Johann Nepomuk Hinteröcker (1820-1872), who arrived in South Australia in 1866 and settled at Sevenhill in the Clare Valley. It would appear that the translation is based on the grammar and vocabulary of Lutheran missionaries Teichelmann and Schürmann, which had been published as early as 1840, as the spellings in the translation, with occasional small divergences, are largely consistent with those used in their work.

48933

\$15,000 AUD

WESTERN ASTRONOMY CONFRONTS
EASTERN TRADITIONS



IGUCHI, Jōhan

23. 天文図解 *Tenmon Zukai* (= Illustrated Explanation of Astronomy)

Osaka : Ganshōdō, 1897 (first published in Osaka by Itamiya Mohe Kaihan, 1689).

Five volumes, octavo, original printed wrappers (lightly marked); printed title labels, 32, 31, 37, 64, 54 folding leaves, with 60 woodcut illustrations of astronomical diagrams, devices and star maps, including a volvelle in volume three; complete; housed in a modern slipcase.

A rare late-Meiji printing of the first book on astronomy published in Japan.

The Japanese astronomer Iguchi's *Tenmon Zukai* is a remarkable work that brings together Chinese and Buddhist astronomy and Western physics as introduced to East Asia by the Jesuit missionaries. It is richly illustrated with diagrammatic representations of the earth and celestial bodies, including the nine-sphere universe diagram drawn from the Chinese edition of Matteo Ricci's *A Profound Demonstration of the Two Spheres* (1603), and others based on the writings of Johann Adam Schall and Ferdinand Verbiest. This groundbreaking treatise explains for the Japanese reader the modern concepts of cosmography as they relate to ancient Chinese teachings, some of which Iguchi explains are now outdated.

Iguchi's work was first published in 1689. This identical late-Meiji printing, although made two centuries later, is nonetheless rare. It is an important document that demonstrates the residual influence of Jesuit scientific teachings long after their missionaries had been officially expelled from Japan in 1614 and the strict isolationist policy known as *Sakoku* had been imposed in the 1630s.

49135

\$7,500 AUD



THE LAST GREAT AUSTRALIAN
COLOUR PLATE BOOK



MATHEWS, Gregory Macalister

24. *The Birds of Australia* [with Supplements]

London : Witherby & Co. [later H. F. & G. Witherby], 1910-1936.

Seventy-five Parts and five Supplements (published between 1910 and 1925) bound in thirteen uniform volumes, thick quartos (360 mm tall), half crushed morocco over buckram by Walter Haydon of Norwich. [Together with]: *The Birds of Norfolk & Lord Howe Islands and the Australasian South Polar Quadrant with additions to "The Birds of Australia"*. London : H. F. & G. Witherby, 1928 [and] *A Supplement to The Birds of Norfolk & Lord Howe Islands to which is added those Birds of New Zealand not figured by Buller*. London : H. F. & G. Witherby, 1936. (Full collations available on our website).

The Birds of Australia by Gregory Mathews (1870-1949) is the last great Australian colour plate book and – with 600 hand-coloured lithographs – the most substantial work on Australian ornithology, after the elephant folio volumes of John Gould published with the same title. This magnificent set contains the original documentation of purchase and binding made out to its Australian owner Fred L. Benney from the publisher Witherby and binder Walter Haydon. The main volumes are accompanied by the full five Supplements and the later works on Australian outlying regions.

46736

\$40,000 AUD



Roland Green.del.

Witherby & Co

TRICHOGLOSSUS NOVÆ-HOLLANDIÆ.
(BLUE-BELLIED LORIKEET).

A LEGENDARY RARITY IN AUSTRALIAN LITERATURE

IDRIESS, Ion Llewellynn

25. *Madman’s Island.*

Sydney : Cornstalk Publishing Company, 1927. First edition.

Octavo, bright original red cloth (slightly pushed at head of spine), lettered in black on upper panel and spine, in the original dust jacket with illustration by Edgar A. Holloway (edges slightly rubbed), advertisements of ‘Some interesting books’ to lower panel and flaps, printed advertisement for ‘The Famous Bellbird Series of Books for Boys and Girls’ verso (old sellotape reinforcements to folds verso); ownership wet stamp of J. G. McCredie, Woollahra to front free-endpaper, collection bookplate of Ralph O. Warne to half-title; signed presentation inscription to the title-page ‘*To Ralph Warne, a true story. Ion Idriess*’; pp. 228; frontispiece illustration and one additional illustration facing p. 60 by Holloway; top- and fore-edges with spotting, scattered foxing (largely confined to the preliminaries), a fine copy.

The first edition of the author’s first book, in the dust jacket, and with a signed presentation inscription.

Madman’s Island is the first novel published by Ion Idriess. As the author’s inscription in the present copy suggests, the core of the story is autobiographical in nature, although at the insistence of his publisher, George Robertson, certain aspects of the narrative were fictionalised and romanticised. In the novel, Jack Burnett and his friend George decide to go prospecting for gold and minerals on an uninhabited island in the Great Barrier Reef, North Queensland. After the pair have subsisted for months on a diet of speared fish and giant crabs, George, who is suffering from a past war injury, eventually goes mad and attempts to kill Jack, forcing Jack into a desperate game of survival against both his island companion and the elements. Jack discovers a cache of opium hidden by Japanese smugglers, and evades their pursuit with the aid of a romantic love interest, later selling the opium to a merchant in Cairns.

This fictionalised tale is in fact based on Idriess’s own life experience: for approximately seven months between 1920 and early 1921, he was marooned on Howick Island off Cape Melville in Queensland with a friend he had gone prospecting with. They had landed on the island with a good quantity of supplies, the plan being that the cutter which took them there would return in one month’s time to collect them – but the cutter never returned. After their supplies ran out, the pair resorted to spearing fish and catching crabs, which they lived off exclusively for five months. Passing ships were signalled but failed to stop. Idriess’s friend did indeed have a war injury, which along with the monotony of island survival, according to Idriess, sent him mad and prompted him to attempt to murder his companion. When Idriess finally hailed a ship by swimming out to sea, his friend refused to leave the island. Idriess was taken to Cooktown where a rescue mission was mounted and his mate was collected.

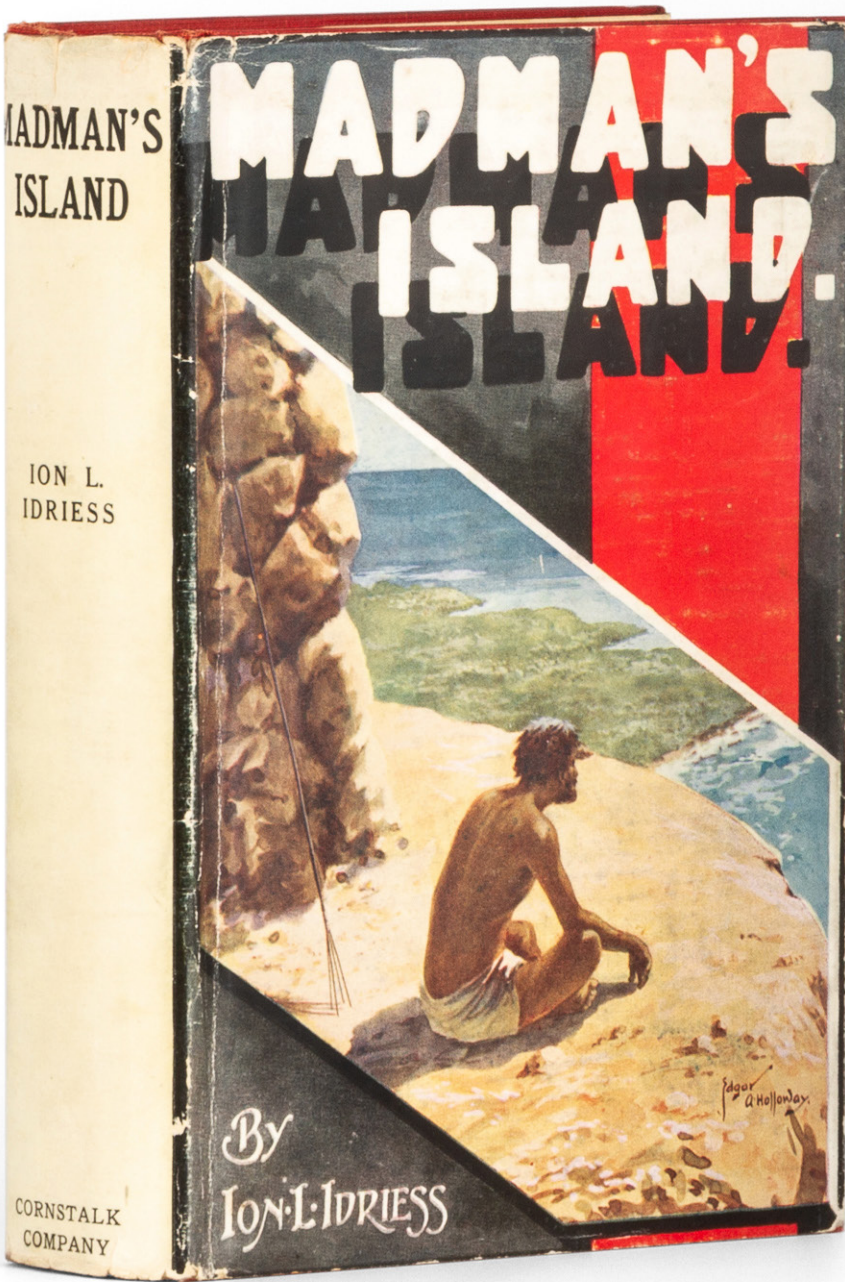
Idriess kept a diary while on the island, which was used as the basis for his book. He sold the story to George Robertson in 1925. However, the publisher insisted that a romantic element be woven in to boost sales, and so the opium smuggling and a female character were both introduced to spice up the narrative. The book was not particularly well received, though. Much later on, after Idriess had achieved success as a writer, he rewrote *Madman’s Island* as a true life memoir, republishing it as a non-fiction account in 1938. This version, in contrast to the original, sold extremely well and was subsequently reissued several times. A facsimile of the first edition was published in 2002.

The records of the publisher, George Robertson, indicate that although 2200 copies of the first edition were printed, only 300 were sold; presumably the remainder were pulped. Examples of the original 1927 edition rarely appear in the market. Furthermore, we can find no published record of an example in the dust jacket, nor of an example signed by Idriess, ever being offered for public sale. The unique copy of the rare first edition we offer here is, therefore, all the more desirable for having both a dust jacket in exceptionally fine condition, as well as being inscribed and signed by the author.

Burnett 1.1

49483

\$11,000 AUD



THE FIRST OF OUTHWAITE’S “LUXURY BOOKS”



OUTHWAITE, Ida Rentoul and Grenbry OUTHWAITE

26. *The enchanted forest*

London : A. & C. Black, 1921. The de luxe edition, limited to 500 numbered copies.

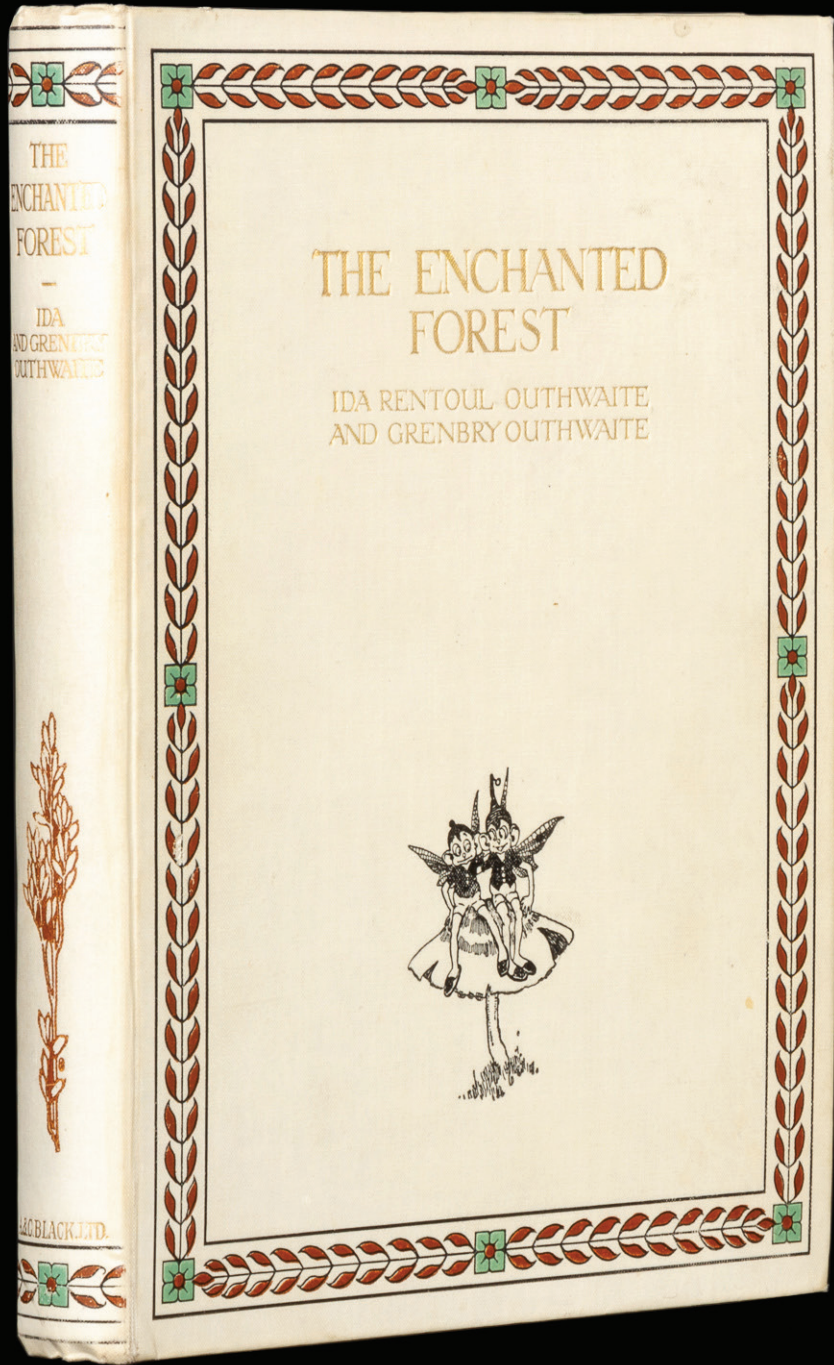
Quarto, gilt-lettered and decorated white buckram (very lightly marked); illustrated endpapers, pp. 93; illustrated with 16 colour and 15 black-and-white plates; occasional light foxing and offsetting, short tear to margin of pp. 61-62, else a fine copy.

The first of A. & C. Black’s large-format editions of Outhwaite ‘luxury books’ (as described by Muir & Holden), lavishly illustrated by Ida with text by her husband Grenbry.

Muir 5595

50439

\$2,750 AUD





#2



DOUGLAS STEWART FINE BOOKS

ADDENDUM





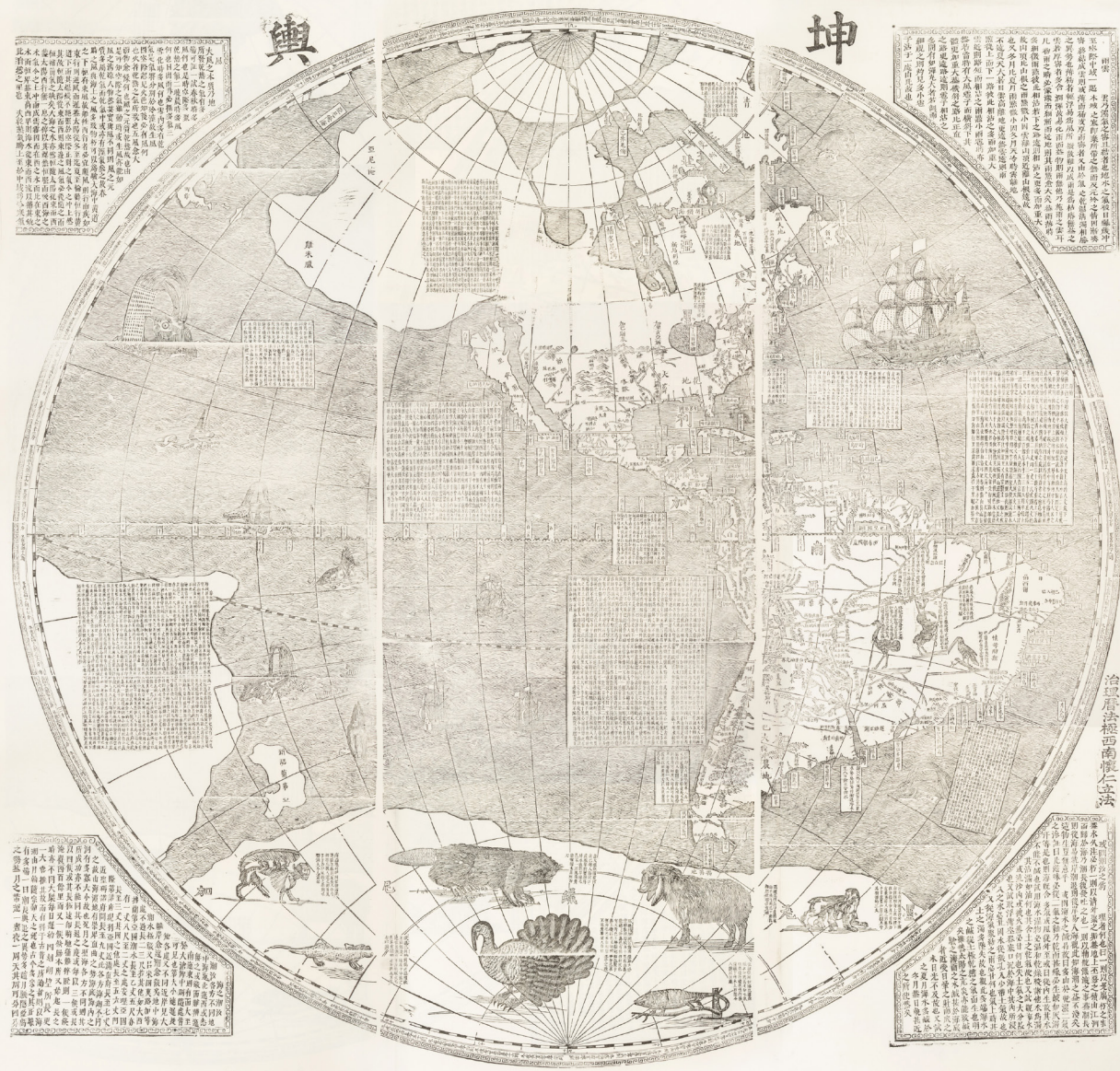
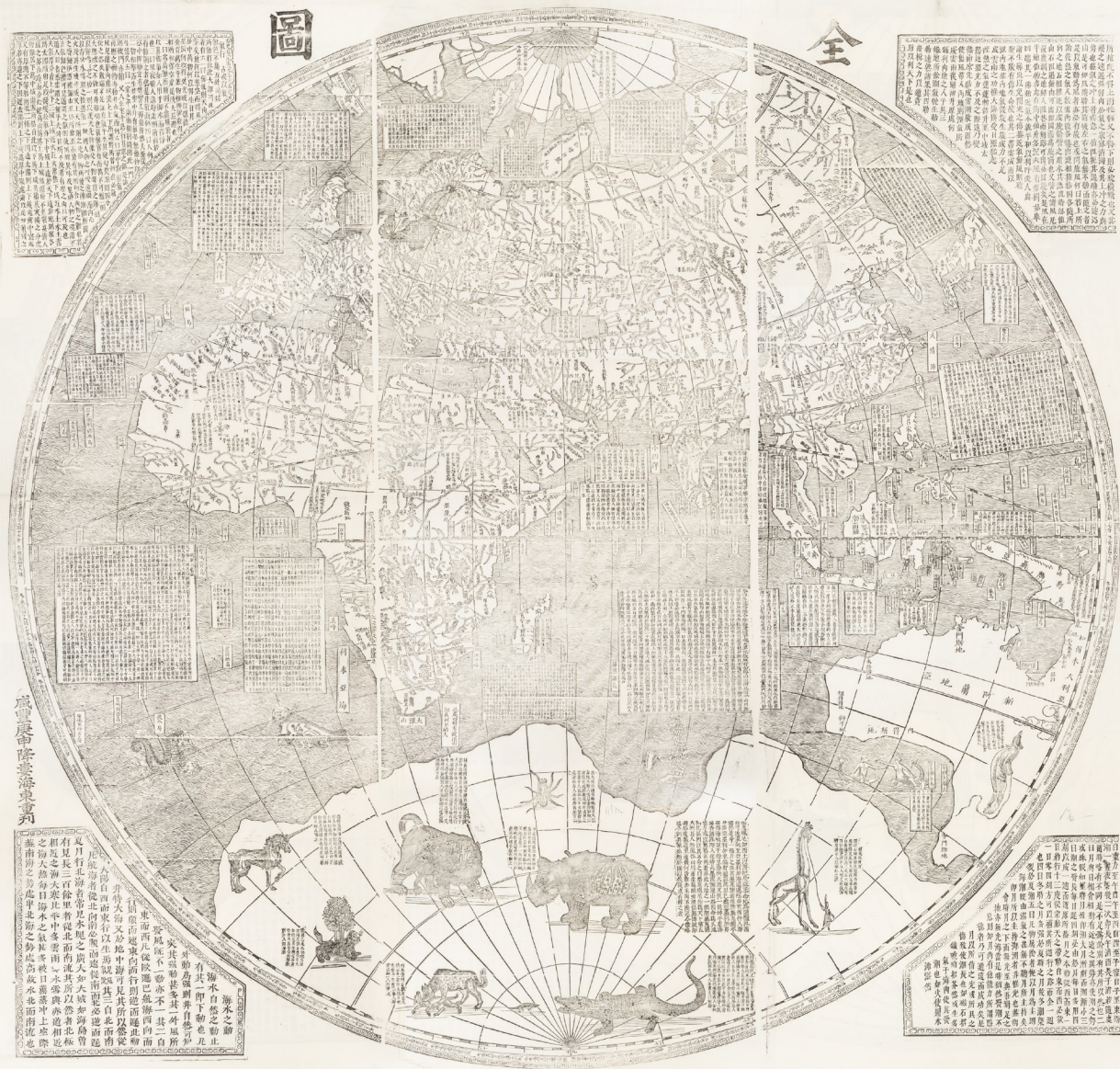
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或殊假如望時月盈即潮大月漸虧而潮漸小三
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刻以成之發長每日遲四刻必由於月每日多用四
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也四日多時之月多強於夏時之月故冬潮大
裂於夏潮五日凡物屬陰者概以月為主則
海潮既由濕氣之甚無不聽月所主持矣
月所以主持海潮者非惟光也蓋潮
會時月之下無光至與吾對足之
地亦無光海當是時猶然發潮不
息則知月尚有他能力所謂隱
德者乃可通遠而成功矣是
月以所借之光或所具之
德致使潮長也如磁石招
鐵琥珀招芥然或生多
氣于海內使其發
潮也如火使鼎水
沸溢然



VERBIEST, Ferdinand

***Kunyu quantu* [A map of the whole world]**

[Korea, between 1860 and 1931; after the original map printed in Peking in 1674].

World map, printed by woodblocks in six sheets, each measuring 182.0 x 57.5 cm; expertly cleaned and lined by paper conservators on Japanese *kozo* tissue, traces of old fold lines; a superb example with full sheets, untrimmed.

A monumental map of the world, based on both Western and Eastern seventeenth-century geographical knowledge.

In 1674, the Flemish Jesuit missionary and astronomer Ferdinand Verbiest (1623-1688) presented the second Qing Emperor with an enormous manuscript map of the world, oriented with China at its centre. The map, which drew upon both Western and Eastern sources of information, was an updated version of the Ricci world map of equally grandiose proportions, printed in Peking (Beijing) in 1602. The original manuscript of Verbiest's map - now lost - was transferred onto woodblocks soon after it was presented to the emperor, and approximately 20 printed examples from 1674 are known to survive. More than simply an exercise in mapmaking, Verbiest's map was a powerful tool in the cementing of Sino-European relations, for - in contrast to European maps - China is placed at the centre, with the prime meridian running directly through Peking, thus endorsing the historical Chinese worldview with itself as the Middle Kingdom (*Zhōngguó*). The 1674 edition of this map (Kaida A) is of the greatest rarity.

In 1856, the Verbiest map was recut in Canton (Guangdong), where it was printed with a new title cartouche (Kaida B). This edition is so rare that Kaida knows only of a single example. These blocks were then transported to Korea, where they were printed again in 1860 with new cartouches (Kaida C1). After this date, the blocks entered the Education Department of the Korean Government, where 40 copies were printed (Kaida C2). *It appears that the present map is an example of this printing (C2); however, the possibility of it being an 1860 printing (C1) cannot be ruled out.* Later, in 1931, the blocks were transferred to the Keijo Imperial University Library where 150 copies were initially printed (Kaida C3), followed by a further 138 copies in 1933 (Kaida C4). The woodblocks are now in the collection of the Seoul National University Museum. An extensive illustrated collation of the various printings is contained within Kaida's detailed reference on Japanese world maps.

Reference:

海田俊一 (KAIDA, Toshikazu). 江戸時代に刊行された世界地図 続編2 [World maps published in Tokugawa Japan, Supplement 2]. Tokyo : Arsmedica, pp. 392-401 (illustrated)

50090

\$95,000 AUD

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