



MELBOURNE  
2017

DOUGLAS STEWART FINE BOOKS

## DOUGLAS STEWART FINE BOOKS

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POPE INNOCENT IV (Sinibaldo Fieschi), 1195-1254

1. Papal bull of Innocent IV, dated 26 September 1252

Innocent IV, born Sinibaldo Fieschi in 1195, was Pope of the Catholic Church from 1243 until his death in 1254. This bull is addressed to the monastery of Moutiers-Saint-Jean de Réôme (in the village of Moutiers-Saint-Jean, Bourgogne). The document deals with the debts of the monastery and is dated 26 September 1252. Originally the bull would have been sealed with a lead *bullā* (now perished), from which the term bull is derived.

Manuscript on vellum, 288 × 238 mm, written in 10 long lines of very calligraphic late Caroline script, lower right corner repaired with stitching, old fold lines and slashes indicating the document has been used; a 25 mm folded section across the bottom of the document contains two round holes, suggesting that it was once bound with other, probably similar, documents. There are two brief annotations on the verso, perhaps recording the scribe's name ('Guiellmo de...'). Elaborate ligatures within words are used to span spaces left for aesthetic effect (for example in *Dilecto* and *monasterij* in line 1). The first initial ('I', 95 mm high) has elaborate pen flourishes in the same light brown ink in which the rest of the text is written, with the whole first word 'INNOCENTIUS' in large square capitals. There are four other smaller initials with pen flourishes (10 mm high, in lines 1, 2, 7 and 8 — D, I, N, S respectively).

Transcript:

Innocentius episcopus seruus seruorum dei. Dilecto filijs. abbati et conuentui monasterij Reomensis [Réôme] ordinis / Sancti Benedicti Lingonensis dio<e>cesis. Salutem et apostolicam benedictionem. Indempnitati uestri monasterij paterna diligen- / tia precauere uolentes auctoritate uobis presentium indulgemus; ut ad solutionem aliquorum de- / bitorum compelli per litteras apostolicas non possitis, nisi huiusmodi debita in [u]tilitatem eius- / dem monasterij conuersa fuisse legitime prob[a]tum fuerit et oste[n]sum. Non obstante si a uobis / uel predecessoribus uestris iuramento int[er]posito renuntiatum sit indulgentijs et litteris apostolicis / super hoc impetratis et etiam impetrandis. Nulli ergo hominum liceat hanc paginam nostre / concessionis infringere uel ei ausu temerario contraire. Si quis autem hoc attemptare presumpserit / indignationem omnipotentis dei et beatorum Petri et Pauli apostolorum eius se nouent incursum / Datam Perusij [Perusia] vj kalendas Octobris. Pontificatus nostrij Anno decimo.; [26 September 1252]

# 15615

\$4,850 AUD



SFORZA, Gian Galeazzo Maria, 1469-1494; [Isabella of Aragon, 1470-1524]

## 2. A love letter to the Mona Lisa?

A signed love letter of the young Duke of Milan, Gian Galeazzo Maria Sforza (1469-1494) to his future bride, Isabella of Aragon (1470-1524). Sforza was later a confidant of Leonardo da Vinci; Isabella is considered by art historian Maike Vogt-Luerssen to have been the model for Leonardo's *Mona Lisa*.

Bifolium, 300 x 210 mm, the manuscript in a fine Italian hand occupying a half side, signed at the foot *Jo. Ga. Ma. Dux M[il]l[an]i* and dated at the head *7 May 1481*; addressed to *Dne. Isabella*; light foxing, residual tape at corners and edges of the horizontal fold; complete.

The letter is written by the twelve-year old Duke of Milan to his cousin Isabella of Aragon, to whom he was already betrothed and whom he would marry in 1489. In it he thanks her for sending him a banner worthy of his love ("degno del amore nostro"). If he had to arm himself and enter battle, he would carry this out of love for her ("per amore de vostra S.ra").

The engagement of Gian Galeazzo and Isabella had been planned as early as 1471, and was formalised in 1480. The young couple would not actually meet until their marriage in 1489, but throughout the period of their betrothal the pair exchanged charming and naive letters expressing their love for one another; which were often accompanied by affectionate gifts.

The true identity of Leonardo da Vinci's *Mona Lisa* has always been the subject of conjecture, but has never been conclusively proven. The beautiful Isabella, who is described in contemporary sources as having the appearance of an angel, is regarded by German-Australian academic Maike Vogt-Luerssen (and others) to be the enigmatic subject of Leonardo's portrait. The theory is compellingly presented in her book *Wer ist Mona Lisa : auf der Suche nach ihrer Identität* (Norderstedt, 2003). Another possibility is that Isabella's beauty inspired Leonardo to create a portrait of an ideal female with traits comparable to her own.

From 1482 to 1499 Leonardo da Vinci was a court painter in Milan, and he made numerous portraits of the Sforza family. He was intimately familiar with Gian Galeazzo and Isabella, whose wedding celebrations he planned and staged in spectacular fashion.

# 15242

\$8,000 AUD



SAINT BONAVENTURE (Giovanni di Fidanza), 1221-1274; PETRUS LOMBARDUS, 1100-1160

3. [CHAINED BINDING] *Quaestiones super III-IV libros sententiarum Petri Lombardi cum textu eiusdem.*

A rare example of a finely preserved Renaissance chained binding.

Nuremberg :Anton Koberger; (after 2 March) 1491. Two parts in one volume, chancery folio (315 x 213 mm); contemporary chained binding from the Carmelite convent of Bamberg, blind-stamped pigskin over wooden boards, centre and corner brass bosses, two clasps; entire chain (98 cm), including the eyelet, attached to head of lower board; manuscript paper labels on upper cover and head of spine (both worn), lacking one strap and catchplate; mid fifteenth-century Latin manuscript on paper in a German hand used as pastedowns; inscriptions on flyleaf and A2, "Carmeli Bambergensis" (the convent was secularised in 1803); armorial bookplate of Richard Caton of Liverpool; ff 218, 272; many leaves retaining deckle edges.

The first edition of the *Sententiae* (Sentences) of Lombardus (Peter the Lombard) with the commentary of Saint Bonaventure, the Italian Franciscan theologian and philosopher; edited by Johannes Beckenhub. The Sentences was regarded as one of the most important theological works of the High and Late Middle Ages: all masters of theology were required to produce a commentary on it.

This volume was bound at the Carmelite convent in Bamberg. The researcher of early bookbindings, Ernst Kyriss, associated this "shop" (Kyriss, K52) with a named binder, Fr. Johannes de Meien, but since that name-stamp appears on only three of well over a hundred bindings from the shop, it is more likely the name of an owner of a few of the volumes, than that of the binder.

Institutional libraries would fasten their most valuable books to a horizontal iron bar running along the shelf or desk, to prevent both theft and damage resulting from the volume being dropped. The chain on this volume is of an exceptional length, and entirely intact, and it is this feature which makes an otherwise not especially valuable incunabulum so rare and desirable.

The text in the manuscript board liners is identifiable as Robert Holkot's *Praelectiones* (the lower pastedown contains *Lectio XXVIII*). Holkot was a Professor of Theology at Oxford University who died in 1349. Loosely inserted in this volume is a two-page letter from Falconer Madan, Librarian of the Bodleian, dated August 2, 1918, referring to the text of the manuscript waste as "De peccato originali... or something dreadful of that kind".

Goff P486; H 3540; BMC ii 433

Provenance: Sotheby's, London, *Music and Continental Books and Manuscripts*, 29 May 2012, lot 221.

# 15837

\$32,000 AUD





GALILEI, Galileo, 1564-1642

4. **Opere di Galileo Galilei linceo nobile fiorentino, Già Lettore delle Matematiche nelle Università di Pisa, e di Padova, di poi Soprordinario nello Studio di Pisa. Primario Filosofo e Matematico del serenissimo Gran Duca di Toscana. In questa nuoua edizione insieme raccolte, e di varij Trattati dell'istesso Autore non più stampati accresciute. Al Serenissimo Ferdinando II Gran Duca di Toscana.**

The first collected edition of the works of Galileo, widely regarded as 'the father of modern physics'.

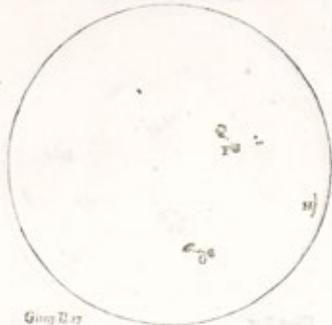
Bologna : Heredi del Dozza, 1655-56. Two volumes, quarto, contemporary full vellum (small repair to head of the second volume), manuscript titles to spines, various pagination as published; engraved frontispiece by Stefano della Bella; engraved portrait of Galileo after Villamoena; folding copperplate of a proportional compass; numerous woodcut astronomical figures and illustrations; one leaf with a paper flaw, remargined; another leaf with a repaired tear from a printing error; else a clean and fresh set.

Edited by Carlo Manolessi, and published a year after the astronomer's death, the *Opere* contains the vast majority of the works published in Galileo's lifetime as well as previously unpublished papers and critiques by fellow scientists. This edition documents some of Galileo's most significant scientific observations in the fields of astronomy, mathematics, motion and scientific methodology. A notable exception is his *Dialogo*, which, following its publication in 1635, was placed on the *Index Librorum Prohibitorum* by the Inquisition and did not reappear in print until 1744. The Dozza edition of Galileo was the first time his various papers had been collated; many of the unpublished letters were sourced from Galileo's disciple Vincenzo Viviani. As noted by Riccardi, it was this edition of Galileo which was read by Newton and his contemporaries.

Unrecorded in Australian libraries.

# 15396

\$27,500 AUD



Giug. D. 17



Giug. D. 18



Giug. D. 19



Giug. D. 20

PELSAERT, François, 1595-1630

5. Ongeluckige voyagie van het schip Batavia uytgevaren onder't beleydt van den E. Francois Pelsaert, na Oost-Indien, en gebleven is op de Abrollos van Frederick Houtman, ... Verhalende 't verongelucken des schips / en de grouwelijcke moordery onder 't scheeps-volck / op 't eylandt Bataviers Kerckhof, nevens de justitie gedaen sen de moetwillige in de jaren 1628 en 1629.

A rare early illustrated edition of Pelsaert's account of the wreck of the *Batavia*.

Amsterdam : Gillis Joosten Saeghman, n.d. [circa 1663]. Small quarto, later half vellum over marbled boards (rubbed), manuscript title to spine; ex libris bookplates to endpapers; pp 44, title page with woodcut vignette (paper repair to the gutter), allegorical woodcut verso; 6 copperplate vignette illustrations in the text, which is printed in two columns with occasional side notes; occasional pale foxing, else a very good example of this rare work.

The story of the shipwreck of the *Batavia* remains one of the most gripping in all 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 by longboat along the West Australian coastline and north across the Indian Ocean 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 women were subjugated to sexual slavery by Cornelisz and his followers, 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.

The infamous story of the wreck of the *Batavia* was first published in Amsterdam in 1647; the first edition is of the utmost rarity. Five editions followed in the seventeenth century, including two pirated versions, and all of these are considered rare. The Saeghman edition is held in only two Australian collections (neither in Western Australia) and a handful of libraries internationally; it has been catalogued at times as being 1648 but is, in fact, probably 1663 (Landwehr). Its six copperplates dramatically illustrate the narrative while the woodcut on the title page shows an imagined scene of the *Batavia* under sail alongside the *Saardam*. Landwehr, VOC, 411.

Provenance: Jan Francois Leopold de Balbian Vester (1861-1939), journalist and historian of the Dutch East Indies, his bookplate to the front pastedown; Govert L. de Leeuw (twentieth century), his bookplate to front free endpaper; private collection, Australia.

# 15496

\$78,500 AUD

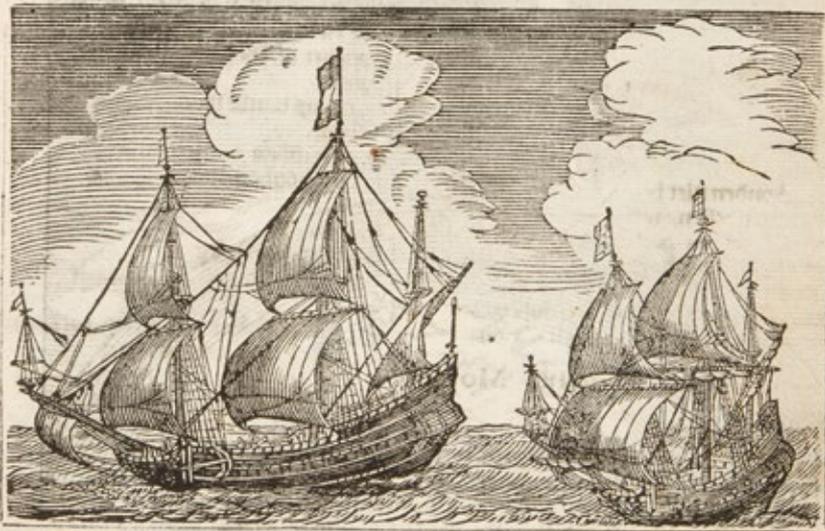
**Ongeluckige Voyagie**  
VAN HET  
**SCHIP BATAVIA,**

uytgebaren onder 't beleydt van den E. François Pelsaert, na

**OOST-INDIEN,**

**En gebleven is op de Abrollos van Fredrick**  
Houtman, op de hooghte van 28<sup>o</sup>. gra. bezuyden de Linie *Æquinoctiael*.

**Verhalende 't verongelucken des Schips / en de grou-**  
welijke *Moordern* onder 't *Scheeps-volck* / op 't *Eylandt Bataviers Kerckhof*,  
nevens de *Justitie* gedaen aen de *Doetwillige* in de *Jaren 1628. en 1629.*



l'AMSTERDAM, Gedruckt

By **GILLIS JOOSTEN SAEGHMAN**, in de *Nieuwe-Stræet* /  
*Ordinaris Drucker* van de *Journalen ter Zee* / en de *Landt-Reyzen*.

Anon.

## 6. A massive Spanish manuscript choir book in Latin

An early eighteenth century Spanish *Graduale Romanum*, or Roman Gradual (the second of two volumes), with thick wooden boards and iron fittings, containing music and text for the *proprium missal* (proper of the mass), including a Peruvian *credo* and with an index to both volumes at the end arranged mostly alphabetically under five headings for the introits, graduals, tracts, alleluias, offertories and communions. Such choir books were produced at this large scale so that they could be set on a lectern and the entire choir could gather around them to sing. Their style changed little from the sixteenth to the early nineteenth century. The combination of a mass for the Franciscan Copertino and the Peruvian *credo* may suggest that the choir book came from Spanish Franciscans, even though there are also masses for Jesuits and a Portuguese *credo*.

[Spain? : circa 1700, with additions to at least 1767]. An extremely large manuscript choir book (75.5 × 57.5 × 15.5 cm) in black and red ink on sheepskin parchment, with plainchant music (5-line staves in red measuring 56 mm with square and diamond notes in black, mostly with a c-clef on the middle or second line, sometimes an f-clef or both, sometimes with a b-flat or f-sharp) and the text in a large rotunda gothic hand (about 16 mm in height) in black with headings and some other words in red, 3 three-line (about 25 cm) and 11 two-line (about 18 cm) elaborately decorated initials in 2 or more colours, mostly in red and blue, but some with other colours and gold, and hundreds of 1-line (about 8 cm) decorated initials (black or black and yellow interlaced gothic; red, blue or duplex red and blue so-called Lombardic, sometimes with white interior decoration; and a few others); eighteenth century (?) black half goatskin with black sheepskin sides, over beechwood (?) boards (the boards 17 mm thick!), on 6 double cords (hemp ropes?), each board with 2 long iron anchor/catch plates running across the entire width (all 4 the same, but with 2 iron clasps anchored on the front and catching on the back), each with 2 iron bosses, a 5th boss in the centre of the board, thin iron strips covering the seam between back and sides, iron edge-pieces at the head and foot and the upper and lower parts of the fore-edge, the anchor/catch plates and edge pieces secured with countersunk flat-head screws, the thinner plates with round-head iron pins; with a blank front pastedown and four leaves of a similar gradual (perhaps formerly part of this one) used as free endleaves at front and back and as the pastedown at the back; and with parchment-covered cloth tabs, labelled in manuscript; "149" [= 155] ll. plus 5 endleaves (1 blank and 4 manuscript), including pastedowns; some leaves with tears, mostly repaired at an early date, some with the text retouched on the repair; some minor abrasions and an occasional heading in the older leaves shaved, but most leaves in good condition. The binding has numerous small worm holes in the boards, but is also generally good.

Most of the leaves 10-102 show a consistent style (as do their 2- and 3-line initials in red and blue) and are probably the oldest part of the book. Some parts may have been added soon after and others probably still later. The text ends halfway down 149r and the index begins immediately on the same page, continued on 149v. This index covers the texts of volume 2 only up to leaf 135 and the leaves after 102 are irregularly covered. The leaves 135 to 149 contain five credos following the text of the Roman Catholic mass: "Credo de Piedra" (136r-138v), "Credo Constantino" (138v-141r), "Credo Portugues" (141r-143r), "Credo Peruano" (143r-145v, a Peruvian credo) and another without title but with "Monja" or "Monia" written in the margin (146r-149r). The front pastedown is blank, but the other four endleaves, appearing to come from a similar choir book, are numbered 131-133, [134], and include the introit, gradual, tract, alleluia and communion for the feast of Corpus Christi (some of the slips used to repair the leaves of the main text also appear to come from a similar choir book). These also appear to be among the oldest leaves and may match 10-102 in style. The foliation is irregular, with no 127 and with the leaves between 130 and 146 (which differ in style from those before and after) numbered [130 bis], [130 ter], [130 quater], 131-133, 133 [bis], 134-135, [135 bis], 134 [bis], 135 [ter], 136-145. The index has no reference to a leaf 127, suggesting it did not begin a new part of the text. It appears to have been cut out, leaving a stub, yet only one-and-a-half words appear to be lost: leaves 124-130 contain two versions of the Credo from the Roman Catholic mass, the first (124v-126v) ending "Et vitam venturi secu[li]. Amen.]" and the second (128r-130v) complete. Perhaps leaf 127 was almost entirely decoration and was cut out to be displayed or sold.

The three unnumbered leaves between 130 and 131 clearly do not match any of the others and are probably the latest in the book. Their 5-line staff is smaller (45 mm), their text is written in a broad-bibbed pen rendering of a roman printing type, and they are added to the end of the index in a different hand than the rest. They contain masses for four saints who were canonized in the years 1746 to 1767, so they must have at least been made after 1767 and could be even later. The four are Saint Camillus de Lellis (1550-1614) from Naples, who established Ministers of the infirm or Camillians; Gerolamo Emiliani (1486-1537) from Venice, who established the Somaschi; José de Calasanz (1557-1648) from Aragon, who established Piarists; and Giuseppe da Copertino (Cupertino) (1603-1663), a Franciscan from Apulia (the heel of the Italian boot). The Franciscans were the most active missionaries in Peru from the 16th to the 18th century, though many were martyred and many of their missions were destroyed by uprisings in 1742. These are followed by masses for Saint Philip Neri, canonized 1622 (133v-134v) and the Jesuit Saints Ignatius de Loyola (134) and Francis Xavier (135). Volume 1 was apparently less extensive, for the index records leaves up to 135 for volume 2 but only up to 79 for volume 1. The large size required a whole skin for each leaf, so that the book had to be assembled from separate leaves rather than quires of bifolia, though the compiler generally arranged it so that the facing pages of an opening are either both skin side or both flesh side.

# 14447

\$40,000 AUD



LOCKE, John, 1632-1704

## 7. The works of John Locke Esq; in three volumes.

The third collected edition of the works of one of the most significant philosophers of the Enlightenment.

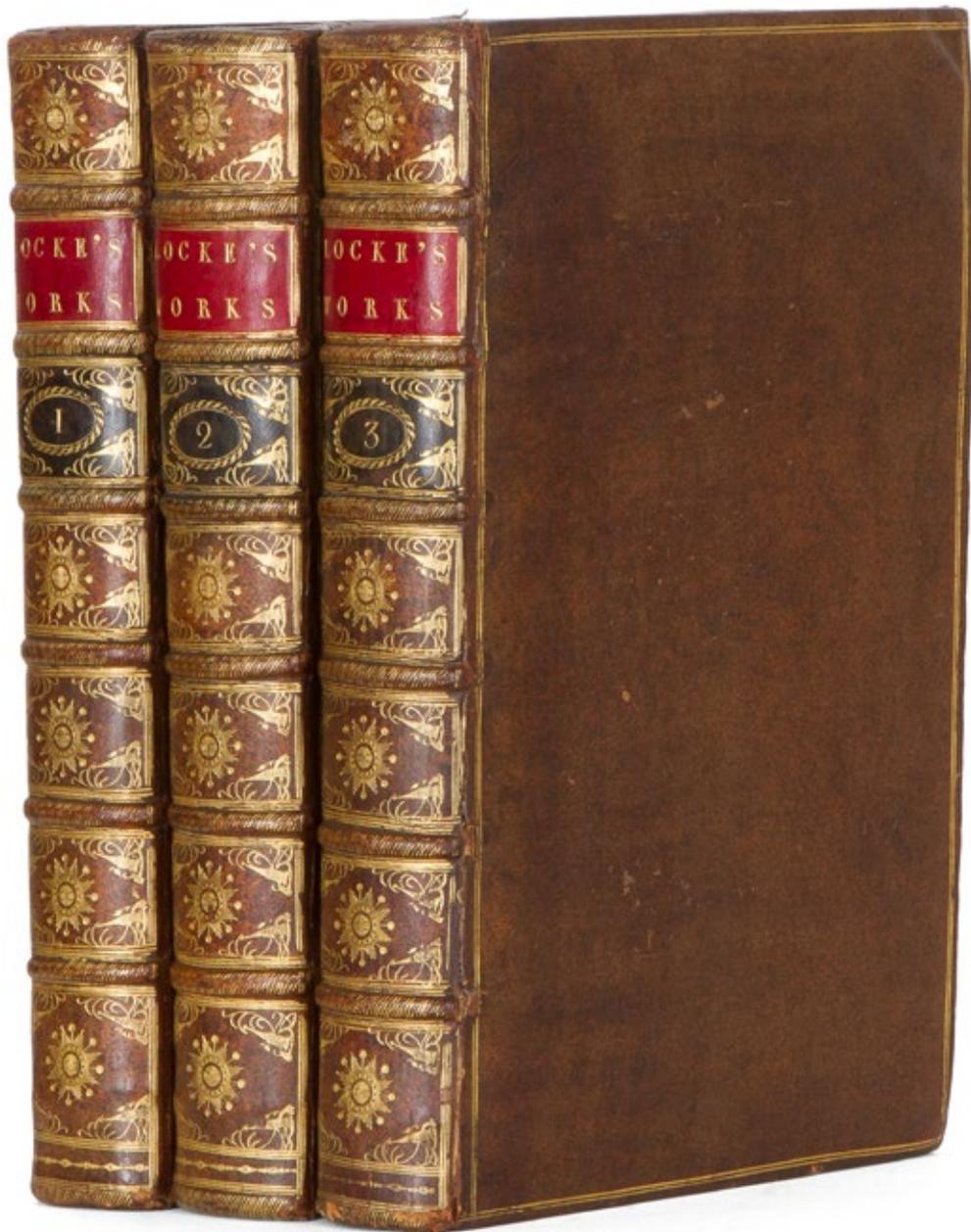
London : Printed for Arthur Bettesworth, Edmund Parker, John Pemberton, and Edward Symon, 1727. Three volumes, folio, uniform contemporary full calf with double gilt fillets; elaborately gilt spines in compartments between gilt-hatched raised bands, each spine panel featuring a central starburst tool incorporating a studded shield with an azured cross, flanked by unusual corner pieces incorporating volutes and a church monument or steeple, contrasting red and black morocco labels, gilt; bindings a little rubbed on sides and extremities, front joints rubbed on all volumes and partially split on third volume (but still holding firmly); edges speckled red; pp [6], xxviii, 575, [1], [16 index]; [2], 671, [13 index]; [6], 668, [16 index]; engraved frontispiece portrait of Locke by Geo. Vertue after G. Kneller; engraved epitaph plate (as frontis. to volume II), initials, head-pieces, and ornaments; front free-endpaper of volume I inscribed by the original owner with a quote from Voltaire: "Locke is the only one who has explain'd the human understanding, in a Book where there are nothing but truths; & what renders the work perfect is, that these Truths are clear. Voltaire"; an exceptionally fine set in well-preserved contemporary bindings.

The importance of Locke's philosophy can hardly be overstated; it is summed up by the DNB: "Locke's authority as a philosopher was unrivalled in England during the first half of the eighteenth century, and retained great weight until the spread of Kantian doctrines. His masculine common sense, his modesty and love of truth have been universally acknowledged; and even his want of thoroughness and logical consistency enabled him to reflect more fully the spirit of a period of compromise. His spiritual descendant, J.S. Mill, indicates his main achievement by calling him the 'unquestioned founder of the analytic philosophy of mind'... By fixing attention upon the problem of the necessary limits of thought and investigating the origin of ideas, his writings led to the characteristic method of his English successors, who substituted a scientific psychology for a transcendental metaphysic... Hume's scepticism was the most famous application of Locke's method; but Reid and his follower Dugald Stewart, while holding that the theory of 'ideas' accepted by Locke would logically lead to Hume, still hold that a sound philosophy can be constructed upon Locke's method, and regard him as one of the great teachers... In France, Locke's name is said to have been first made popular by Fontenelle. He was enthusiastically admired by Voltaire and by d'Alembert, Diderot, Helvetius, and their contemporaries. Condillac, his most conspicuous disciple in philosophy, gave to his teaching the exclusively sensational turn which Locke would have apparently disavowed. Condorcet and the 'idéologues'... owed much to Locke during the revolutionary period... He was attacked as a source of the revolutionary views by De Maistre and by other reactionary writers... The English empirical school have continued to regard Locke as their founder; though they seem to have been more immediately influenced by his followers, Berkeley and Hume,... as also in some respects by his predecessor Hobbes."

The first collected edition of *Works* was published in folio in 1714, the second in 1723, and the last folio edition in 1759.

# 14586

\$6,500 AUD



LEONARDO, da Vinci, 1452-1519; Trichet du Frésne, Raphaël, 1611-1661

8. **Trattato della pittura di Leonardo da Vinci : nuovamente dato in luce, colla vita dell'istesso autore, scritta da Rafaele du Fresne. Si sono giunti tre libri della Pittura, ed il trattato della Statua di Leon Battista Alberti, colla Vita del medesimo. E di nuovo ristampato, corretto ed a maggior perfezione condotto.**

A superb and rare example of the large paper issue of Ricciardo's 1733 edition of Leonardo's treatise on painting, the third and most complete edition in Italian. Leonardo's intention was to describe painting as a science, and he conceived his treatise in two sections: the first is theoretical, outlining the philosophical principles and ideals of painting with particular reference to perspective (linear, aerial and chromatic) and chiaroscuro; the second is practical, and serves as a guide to the young painter.

[Naples] : In Parigi, appresso Giacomo Langlois, stampatore ordinario del Re cristianissimo, al Monte S. Genovesa MDCLI [1651]. Ed in Napoli, nella stamperia di Francesco Ricciardo a spese di Niccola, e Vincenzo Rispoli, MDCCXXXIII [1733]. Folio, 41 cm, contemporary vellum over boards, spine with title in gilt; edges speckled red; title page in red and black, with copperplate engraved episcopal coat of arms of the dedicatee, Ercole d' Aragona, bishop of Perga, Vescovo and Mileto, initialled FS. (Francesco Sesoni), discrete early collection wet stamp with monogram VAG surmounted by crown to lower margin (some mild staining at lower outer corner), pp [16, including title page], engraved portrait of Leonardo by Francesco Sesoni, 115, [8, including title page], engraved portrait of Leon Battista Alberti by Sesoni, 55; 75 copperplate engravings by Sesoni in the text, many half page; on large paper with wide margins; occasional browning; a fine, fully contemporary copy of the rare large paper issue.

Leonardo da Vinci's notebook writings on the science of painting were gathered together by Francesco Melzi some time before 1542. The first printed editions, edited by Raphaël du Frésne under the title *Trattato della pittura di Leonardo da Vinci*, were printed in Italian and French by Jacques Langlois in Paris in 1651. Subsequent editions were published in French, in 1716 (Paris : Pierre-Francois Giffart); in English, in 1721 (London : Senex and Taylor); in Italian, in 1723 (Naples : Francesco Ricciardo); in German, in 1724 (Nuremberg : Christoph Weigel); and again in Italian, in 1733 (Naples : Francesco Ricciardo).

Ricciardo's 1733 edition contains 20 more engravings than the 1651 edition, while his 1723 edition was unillustrated and did not include Alberti's treatise. Referring in 1821 to the example in his own collection, the art historian and bibliophile Count Leopoldo Cicognara (1767-1834) noted that his was 'uno de' pochissimi esemplari in carta grande' ('one of very few examples on large paper'). (Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti da lui*, v. I, 1821, no. 233). The large paper issue also differs from the ordinary paper issue in having a variant title page with an engraving by Francesco Sesoni of the coat of arms of the dedicatee, Ercole d' Ayerbe d' Aragona (1682-1735), bishop of Perga, Vescovo and Mileto; the title page engraving in the ordinary paper issue is the publisher's device of Niccolò Rispolo – a coat of arms with lion rampant, three stars and the motto *Sub se omnia*. In other respects, the title pages of the large and ordinary paper issues are identical. Examples of the large paper issue are held in the Newberry Library and Getty Research Institute; an accurate census of holdings worldwide would be difficult to obtain, but, based on Cicognara's estimation, the number would be very low.

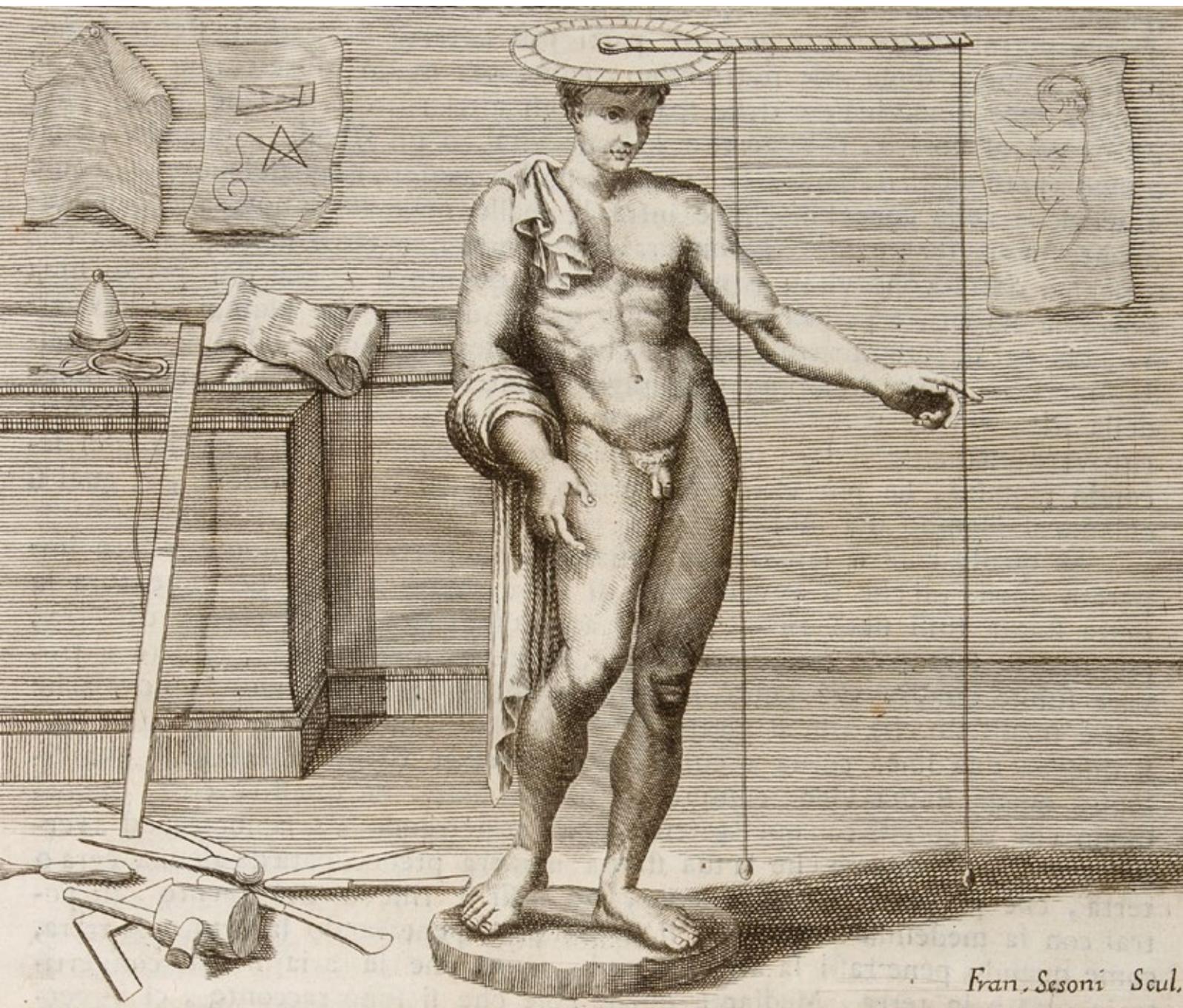
Leonardo's philosophy of painting is that it is reliant on the artist's penetrating observation of nature and of the understanding of physical phenomena through mathematics, geometry, anatomy and optics. The engravings illustrating the 1733 edition are by the Neapolitan Francesco Sesoni (or Sesone, 1705-1770), and display an exceptional level of craftsmanship.

The first part of the work also includes a short biography of Leonardo by du Frésne, while the second part contains the treatise of Leon Battista Alberti (1404-1472), the earliest Renaissance commentary on the aesthetic and scientific principles of architecture, painting and sculpture, and a work to which Leonardo's own philosophy and writings were indebted. The final two pages comprise *Osservazione di Niccolò Pussino, sopra la pittura*, remarks on painting by the Baroque artist Nicolas Poussin (1594-1665).

Cicognara, 233; PMM, 28; Guerrini, *Bibliotheca Leonardiana 1493-1989*, v. I, 1990, p. 124-125.

# 14130

\$7,500 AUD



Fran. Sasoni Scul.

HILL, Nathaniel (1708 - 1768)

9. A new terrestrial globe by Nath. Hill 1754

A rare eighteenth century globe showing the Australian coastline prior to Cook's discoveries, and with the tracks of the voyage of Anson.

[London : Nathaniel Hill, 1754]. Terrestrial pocket globe, 2  $\frac{3}{4}$  inches in diameter; engraved gores over plaster and wooden sphere, small areas of expert repair to the polar regions and South Atlantic; in the original publisher's shagreen case, with engraved gores of celestial maps; pale original colour; lips painted red, lacking the metal eye hooks, the globe sitting perfectly within its case. A fine example of a rare pocket globe.

The most prominent geographical feature on this attractive globe is 'The Great South Sea', emphasised in large lettering alongside the unfinished coastline of New Holland. Based on the maps produced from Dutch exploration, both the partly-mapped island of Tasmania and also northern Australia are labelled 'Dimen's Land'; Mary Island (Maria Island) off the coast of Tasmania is also marked. To the south is 'Lewin's Land', named for the discoveries of the *Leeuwin*; Hartog's Reef is marked off the western coast of the continent, as is the island of St Francis (named by Thijssen) off the southern Australian coastline; the eastern coastline is, of course, entirely blank. The discovery of a passage between New Britain and New Guinea is indicated as 'Dampier's Strait', in the name of the English explorer. A small section of New Zealand is charted from Tasman's voyage. The ocean below Patagonia is captioned 'Ice Sea', yet there is no hint of an Antarctic continent. The island of 'Davis Land' (in all likelihood Easter Island) is located in the eastern Pacific. The circumnavigation of Anson (1740-44) is plotted with pale red colour.

A single example of this globe is recorded in Australian collections (National Library of Australia).

References:

Dahl, Edward H. and Gauvin, Jean-Francois. *Sphaerae Mundi : early globes at the Stewart Museum*, 2000, pp.93-95

Dekker, Elly and Van der Krogt, Peter. *Globes from the western world*, 1993, p.115

Dekker, Elly. *Globes at Greenwich*, 1999, pp.355-357

Stevenson, Edward Luther. *Terrestrial and celestial globes*, 1921, pp.187-88

Van der Krogt, Peter. *Old Globes in the Netherlands*, 1984, p.146

# 15596

\$18,500 AUD





[CROZET, Julien Marie, 1728-1780; SURVILLE, Jean-François-Marie de, 1717-1770]  
ROCHON, Alexis Marie, editor:

10. **Nouveau voyage a la Mer du Sud : commencé sous les ordres de M. Marion ... On a joint à cet voyage un Extrait de celui de M. de Surville dans les mêmes Parages.**

**The first French voyages to Australia and New Zealand.**

Paris : Barrois l'aîné, 1783. Octavo, quarter calf with gilt ornament and contrasting morocco title label over papered boards, expertly rebacked; pp viii, 291, with 7 engraved plates, including folding map; the plates with occasional pale foxing; a very good copy, finely bound.

Marc-Joseph Marion du Fresne (1724-1772) was a skilful and accomplished mariner. In 1746, at the age of just 22, he had commanded the *Prince de Conty*, which had aided Bonnie Prince Charlie in his escape from Scotland. By the 1760s he was living on the Isle de France (Mauritius), and in 1770 a French vessel arrived there from France with the Polynesian Aotourou on board. Aotourou had been collected on Bougainville's circumnavigation in 1768 and was now to be returned to his native Tahiti. Dufresne undertook to make the voyage to Tahiti, largely at his own expense, but the expedition was struck by smallpox and Aotourou died shortly after setting sail from Mauritius. The expedition continued, however, and after claiming the sub-Antarctic Crozet Islands for France, reached Van Diemen's Land in March 1772, where the two ships anchored at what is now known as Marion Bay. The sailors became the first Frenchmen to set foot on Australian shores, as well as the first Europeans to encounter the indigenous inhabitants of Tasmania. After relations with the Aborigines became hostile, the ships sailed on to New Zealand, only the second time (after de Surville) the French had reached this part of the world.

After initial peaceful contact – the French were able to communicate with the Māori based on the few Polynesian words Aotourou had taught them – the expedition broke a covenant by fishing at Manawaora Bay, and were attacked by the Māori, who killed and cannibalised twenty-six of their number, including the commander du Fresne. Crozet, second-in-command of the voyage, retaliated by sacking a village and killing 250 of its inhabitants, before setting sail and returning to France. Du Fresne's journals were lost, but Crozet's manuscripts enabled the publication of this volume in 1783. It includes much detailed information on Māori life and customs. Also included is the first printed account of the earlier expedition to New Zealand of de Surville, who had mapped part of the west coast at the same time as Cook.

Davidson wrote in *A Book Collector's Notes* 'It is an exceedingly rare item and is seldom available'.

Hill, 401; Kroepelien, 1104; O'Reilly & Reitman, 326; Davidson, pp. 98-99.

# 15158

\$13,500 AUD



[FLINDERS, Matthew]

ii. A Holy Bible for children, shared by the great navigator Matthew Flinders and his younger siblings.

A highly significant bibliographic treasure, with an association to one of the most important figures in the history of Australian exploration, Captain Matthew Flinders, RN (1774-1814), the navigator and cartographer who led the first circumnavigation of Australia and identified it as a continent.

*The Holy Bible, adapted to the Use of Schools and private families: Containing all those Parts of the Old and New Testament which relate to the Faith and Practice of a Christian ... The whole carefully selected in the Manner recommended by the late pious and learned Dr. Watts.* London : Printed for C. D. Pignuit, No. 3, Aldgate, M DCC LXXXIV [1784]. Thick octavo, original full blind-blocked mottled calf (scuffed, corners worn, upper board detached); spine with raised bands (small loss at head and tail); the front pastedown with the bookplate of 'Matthew Flinders, Donington, Lincolnshire' [surgeon, father of the navigator] and the original bookseller's price of 5 shillings in manuscript; front and rear pastedowns with small remnants of red wax which would have originally held in place a protective jacket (now absent); pp viii, 616; signs of much use, nevertheless internally clean and complete.

Matthew Flinders, RN, was born and raised in the small market town of Donington, Lincolnshire, where his father, Dr. Matthew Flinders (1750-1802), was a surgeon and obstetrician. The fortuitous survival of the diary and account books of Dr. Flinders means that we have access to a wealth of information about the Flinders household – including the expenditure of Dr. Flinders, in forensic detail – and the circumstances in which the young Matthew Flinders grew up. These invaluable documents have been published as '*Gratefull to providence*': *the diary and accounts of Matthew Flinders, surgeon, apothecary and man-midwife, 1775-1802*, edited by Martyn Beardsley and Nicholas Bennett (Lincoln : Lincoln Record Society, 2007); another example of the bookplate of Dr. Matthew Flinders is illustrated in this publication (plate 11).

Matthew's mother, Susannah (Ward) Flinders (1752-1783), died at the age of 30 when Matthew, her first child, was just nine. She had given birth to 10 children, only five of whom were still living at the time of her death: Matthew; Elizabeth (1775-1799); Susanna (1779-1827); John (1781-1834) and Samuel (1782-1834). The Flinders had lost an infant son (John) in 1776, and Susannah had suffered four stillbirths – twin girls (1777) and twin boys (1778). The deep religious faith of Dr. Flinders is exemplified in his fatalistic diary entry that records the stillbirths of the twin girls: 'How kind is the Providence of God thus to free us from the expence (sic) and care of a numerous family, for had all our young ones lived with us, we should scarce [have] known what to have done with them. The two we have living, if agreeable to Divine wisdom, I would gladly keep, but by no means wish an increase.' Within 8 months of his wife's death, Dr. Flinders had married Elizabeth Ellis (née Weekes), a widow, with whom he had two children, Hannah (1788-1842) and Henrietta (b. 1791).

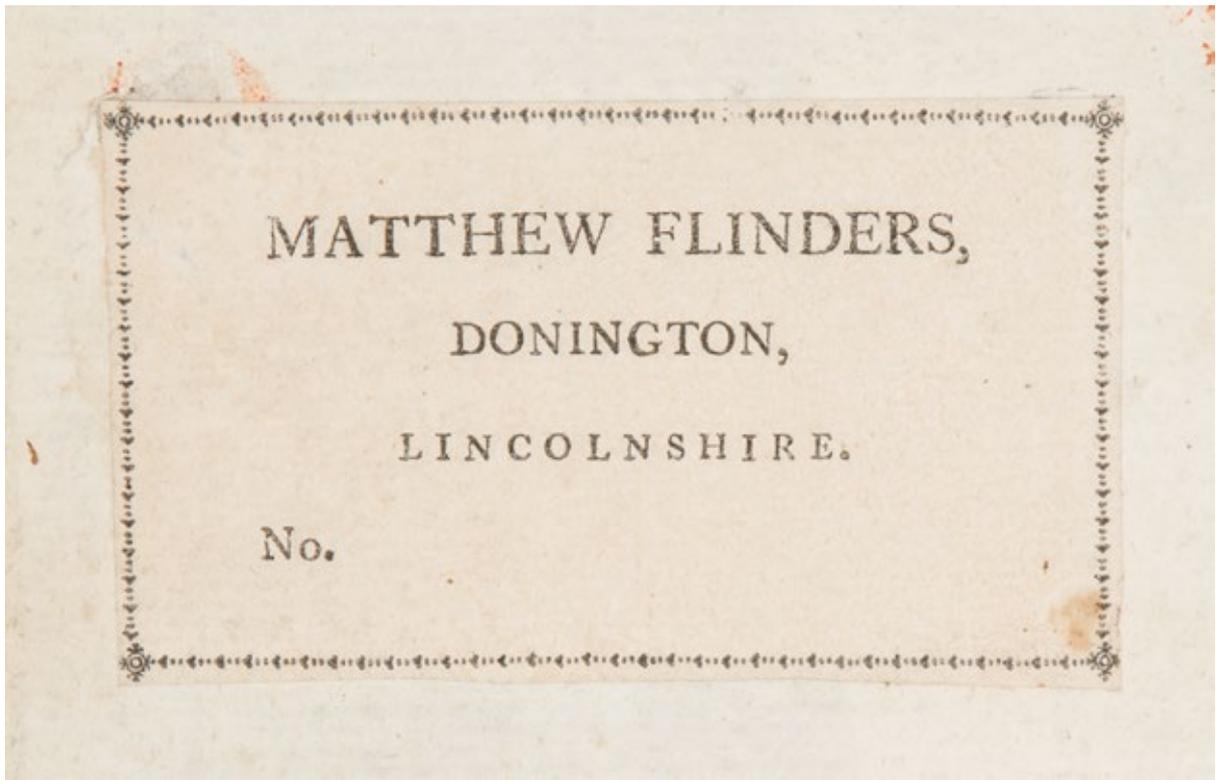
Dr. Flinders, an avid reader, purchased most of his books from John Albin, printer, publisher and principal bookseller (1775-1800) in the nearby town of Spalding, 8 miles distant from Donington. He had inculcated in his son a love of reading from an early age, and it was from Albin that he acquired for the already literate eight-year-old Matthew, in April 1782, a copy of Defoe's *Robinson Crusoe* – a book that had an enormous influence on Matthew's imagination, and one which he famously claimed had induced him to go to sea (Ernest Scott, *The Life of Captain Matthew Flinders, R.N.* Sydney : Angus & Robertson, 1914, p.12). A strong classical education for his son was paramount in Dr. Flinders' eyes: after being tutored at home, then gaining a preparatory education at the Donington free school until the age of twelve, Matthew spent three years at the Horbling Grammar School, where, under the tutelage of Reverend John Shinglar, he received a solid grounding in Latin, Greek and mathematics. In 1789, at the age of 15, Matthew joined the Royal Navy.

*The Holy Bible, adapted to the Use of Schools and private families*, first published in 1772, was an abridged version of the scriptures primarily intended for young and inexperienced readers. Without doubt, Dr. Flinders acquired this copy of the 1784 edition expressly for his young and growing family. It would have been shared across the Flinders household, initially read for the most part by Matthew, and then, as they became literate, by his younger siblings. The evidence of a protective jacket having once been attached suggests that the Bible would have been treated as a portable book, and that Dr. Flinders thought it prudent to safeguard it whilst it was in the hands of its young users, thus prolonging its life. Presumably the book was purchased (there is no presentation inscription to indicate that it was a gift, nor any mention of it in Dr. Flinders' diary); but although the majority of Dr. Flinders' book acquisitions are itemised in his account books, with numerous purchases, including other religious books (*ibid.*, II, p.20) described in detail, we find no explicit reference to Dr. Watts' Holy Bible. There are, however, several entries in Dr. Flinders' account books between 1785 and 1789 which record payments to John Albin for group purchases. It is very possible that the acquisition of this Bible – for the sum of 5 shillings – was covered by one of these generic statements.

Provenance: Batemans Auctioneers, Stamford, Lincolnshire, 2 April 2016, lot 230A; we maintain that the auction house's caveat that the bookplate may have been added later is in error:

# 15796

\$40,000 AUD





WALLIS, John (Junior); WALLIS, John (Senior)

12. **Wallis's New Dissected Map of World. Engraved from the latest authorities for the use of young students in Geography. Published by John Wallis Jun., 188 Strand. S. J. Wallis Sr., Warwick Sq.**

The only known example of the earliest dissected puzzle map to show the three voyages of Captain Cook.

[Title from lid]. London : John Wallis Senior; 1787; reissued by John Wallis Junior; 1806-1808. Engraved map of the world with the imprint 'Published as the Act directs, Jany. 1st 1787 by Proprietor J. Wallis at his Map Warehouse, Ludgate Street, London', original hand colouring, pasted on wood and dissected into 69 pieces, housed in the original publisher's cedar box with sliding lid, printed title label, slip label 'World' to title label and also side panel, contemporary inscription inside the lid 'Henry Samuel Daller from his affectionate sister S.M. Daller', further inscribed inside the box 'Outside pieces 29 / Inside pc. 40 / total 69 / H S Daller / from his sister / S M Daller / 1811'; some age toning but complete and in fine condition.

The first known puzzle map was issued by John Bowles in 1759; John Spilsbury began manufacturing in 1767, and the London map seller, publisher and maker of board games John Wallis Senior produced his first puzzle map, *Darton's Kings and Queens*, in 1787.

The map depicted in the present puzzle was originally published in 1787 by John Wallis Senior; who occupied premises in Ludgate Hill from 1775. The firm moved, and Wallis Senior was located at 13 Warwick Square from 1805 to 1811, while John Wallis Junior was located at 188 Strand from 1806 to 1808. This dates the issue of this map in puzzle format to between 1806 and 1808. It is jointly published by son and father, with the son's name listed first as he is issuing the map in the format of a puzzle, most likely utilising unsold maps still held in stock by the family. The puzzle is one of a series, the slip title 'World' pasted onto the printed label. On other examples located in institutions, the title label has been substituted with 'America', 'Somerset', 'Europe', etc.

The map itself is based on an earlier map by Thomas Kitchen and shows the three voyages of Cook, with 'Diemen's Land' still joined to the continent of New Holland. Wallis would publish other world maps in dissected puzzle format, with the same title label to the box; however, the maps are of a later date and bear the address '42 Skinner Street'.

The State Library of New South Wales holds an earlier puzzle map, dated 1772-1775, which shows the route of Cook's first voyage; while the National Library of Australia has a puzzle map by Palmer from 1794 which shows Cook's three voyages. Like the Wallis example offered here, the Palmer example may have been issued in puzzle format later than the date of its imprint.

With an imprint of 1787, it would appear that the example we offer here is the earliest puzzle map to show the three voyages of Cook.

Not in Hannas; not in Whitehouse. No other example located.

# 15069

\$24,000 AUD



ZIMMERMANN, Heinrich, 1741-1805

13. [COOK] Puteshestvie okolo sveta Kapitana Kuka i zhizni ego. Novoe izdanie s pribavleniem podrobnago opisaniia ostrova Otaiti, obozreniia vsekh voobshche Amerikanskikh oblastei, i samykh novykh izvestii ob ostrovakh mezhdou Kamchatkoiu i Materikom Ameriki, i o nrvakh, obriadakh, zhilishchakh i promyslakh obitaiushchikh tam narodov.

The first and only illustrated edition of Zimmermann's account of Cook's third voyage, containing the first Russian printed portrait of Cook.

St. Petersburg : P[etr] B.[ogdanovic], 1793. Fourth Russian edition. Octavo, contemporary full calf (rebacked, somewhat worn; binding recased, new endpapers), frontispiece copper engraved portrait of Cook (repaired tear), pp 189, 191- 412, [3]; internally clean and fresh.

Among the various editions of Zimmermann's important, unofficial first hand account of Cook's third voyage of 1776-1780, *Reise um die Welt mit Capitain Cook* (Mannheim, 1781), the fourth Russian edition has special significance due to its engraved frontispiece portrait of the great navigator, which makes it the only illustrated edition of this work in any language. The copper engraved portrait of Cook is based on the famous engraved portrait by John K. Sherwin after Nathaniel Dance, but the image is reversed. Worthy of note is that the Kroepelien copy lacks the portrait, which suggests that it might not have been included in all copies. Prior to the fourth, editions had been published in St. Petersburg in 1786, 1788 and 1792, all probably translated by the publisher, Petr Bogdanovich.

'The first part contains the Zimmermann narrative and the Lichtenberg Text, compiled by Petr Bogdanovic, who has also revised the Zimmermann text. There are added texts on Tahiti (pp.193-306) and America (pp.307-412) not found in the earlier edition.' (Forbes 231).

'Zimmermann, a native of Speyer, was coxswain in the *Discovery*. From the start of the voyage he determined to keep a shorthand journal of the voyage and to retain it, despite the instructions ... demanding the surrender of all logs and journals... His account is by no means free from errors, but it has an ingenuousness and charm which differentiate it from the other accounts. His appreciation of Cook's character deserves to rank with that of Samwell.' (Holmes 40).

Very rare; OCLC locates no copies of the Russian fourth edition.

Kroepelien 1366 ("an extended edition of the 1786 edition"); Forbes 231 ("third" St. Petersburg edition); Strathern 631, viii, gives the date as 1792 and says "some copies dated 1793"; Svodnyy Katalog XVIII 8105b; Holmes 40 (first German edition); Lada-Mocarski 33 (first German edition)

# 15659

\$48,000 AUD



ЯМЕСЪ КУКЪ.

ПУТЕШЕСТВІЕ  
ОКОЛО СВѢТА  
КАПИТАНА КУКА  
И ЖИЗНЬ ЕГО.

НОВОЕ ИЗДАНІЕ

съ прибавленіемъ подробнаго описанія острова  
Олани, обзорнаго вѣдѣнія вообще Американ-  
скихъ областей, и самыхъ новыхъ извѣстій  
объ островахъ между Камчаткою и Материкомъ  
Америки, и о нравахъ, обрядахъ, жилищахъ  
и промыслахъ обитающихъ тамъ народовъ.

изд. П. Б.

ЧАСТЬ ПЕРВАЯ.

въ Санктпетербургѣ 1793 года,  
печ. и прод. по Невск. Перспективѣ у Демидова  
мосту, въ домѣ Г. Зубова, по 2 р.



GRASSET DE SAINT-SAUVEUR, Jacques, 1757-1810

14. *Encyclopédie des voyages, contenant l'abrégé historique des moeurs, usages, habitudes domestiques, religions, fêtes, supplices, funérailles, sciences, arts, et commerce de tous les peuples : et la collection complète de leurs habillemens civils, militaires, religieux et dignitaires, dessinés d'après nature, gravés avec soin et coloriés à l'aquarelle.*

Rare set of Grasset de Saint-Sauveur's ethnographic encyclopaedia, containing additional plates and in a fine binding.

[Paris] : Deroy, 1796. First edition. Quarto, five volumes bound in four, early nineteenth century full vellum with central arabesque lozenges tooled in blind, manuscript titles to spines, green silk ribbons, four engraved frontispieces and 434 plates, all with fine original hand colouring, gold highlight to borders, printed on blue and white paper; volumes I; III; IV; V bound without the list of plates; bookplates from the Earl of Dalhousie, Austin Smith, K. K. Wood and J. R. P. to front pastedowns; an exceptional set in fine condition in de luxe full vellum binding, bound with the full complement of plates.

Writer and diplomat Grasset de Saint-Sauveur's *Encyclopédie* was published in parts, and for that reason is rarely found complete. Two volumes are dedicated to Europe, and one each to Africa, the Americas and Asia. This set contains more plates than any other known, with six additional plates drawn from Grasset de Saint-Sauveur's later works on ethnography. The fine hand-coloured aquatint plates, drawn by Grasset de Saint-Sauveur or Labrousse and engraved by J. Laroque or Labrousse, depict the peoples of the world in their traditional costumes. They include numerous subjects from the South Seas, among them New Zealand (4), Easter Island (2), Tahiti (6), Hawaii (6), Palau (3) and New Caledonia (2).

Colas, 1292; Lipperheide, 41 (both calling for 428 plates and 4 frontispieces); Brunet II, 1711 (calling for 432 plates); Forbes, 249 & 264; Sabin, 16808.

Copies are recorded in three Australian collections (National Library of Australia; State Library of New South Wales; State Library of Victoria).

# 15687

\$36,000 AUD



*Danseur des Isles Sandwich.*

NELSON, Horatio, 1st Viscount Nelson, 1st Duke of Bronté, 1758-1805

r5. Lord Horatio Nelson : autograph letter, signed. To Sir William Hamilton. Naples, 12 December 1798

This important letter, penned on board Lord Nelson's flagship HMS *Vanguard* in the Bay of Naples, was written by Nelson with his left hand, a little over a year after losing his right arm at the Battle of Santa Cruz de Tenerife in August 1797. The letter is from the famous manuscript collection of Alfred Morrison (1821-1897). It was acquired by him from Finch Hatton, heir to Sir William Hamilton, and was published in 1894 in Morrison's *The Hamilton and Nelson papers. Volume II. 1798-1815*.

Manuscript in brown ink on a single folio sheet of wove paper; 370 x 230 mm, watermarked C. & J. Honig, folded to form 4 sides, small quarto; Nelson's letter written on the first side only, headed *Naples Decr. 12th 1798* and addressed to *His Excellency Rt. Honble. Sir Wm. Hamilton K.B.*; endorsed on the verso in a secretarial hand "Ld. Nelson Dec. 12th 1798 demand whether the K of Naples is at war with what is called the Ligurian Republic. To Sir William Hamilton"; the letter is in fine condition; housed in a custom made portfolio, half black morocco over blue cloth lettered in gilt, silk ties, the bookplate of the Australian collector Sir Edward Ford to the inner front board; accompanied by Ford's cuttings from the sales catalogues of James Lawson, Sydney (1945) and James Tyrrell, Sydney (1957), both describing this letter.

Transcript:

"Sir,

I have to request that Your Excellency will demand from this Government whether the King of the Two Sicilies [Ferdinand IV, 1751-1825] is at War with a Country calling itself the Ligurian Republic, or whether the King intends to protect in his Ports the Flag of that Republic (known as the Republic of Genoa), with which the King our Master is at War, and which can only be considered as a Country conquered by the French.

I have the honor to be with the Greatest Respect Your Excellency's most Obedient Servant,  
Nelson".

Following the resounding defeat of the French fleet at the Battle of the Nile, Nelson had repaired to Naples at the end of August 1798, where he was to remain for most of the last few months of 1798. For much of this time Nelson, now a national hero, was a house guest of Sir William Hamilton, the British Ambassador to the Kingdom of Naples, and his wife, Lady Emma Hamilton, who quickly became the object of Nelson's infatuation and who would famously later become his mistress.

Nelson's fleet supported the Neapolitan army's successful capture of Rome from the French in November 1798, but the military situation was to deteriorate suddenly and rapidly for the British and the Kingdom of the Two Sicilies. The French army had regrouped and routed the Neapolitan forces, who now fled south back towards Naples. It is at this critical point in the campaign against the French that the present letter was written on board Nelson's flagship HMS *Vanguard*, at anchor in the Bay of Naples. Nelson suggests in his letter that the Ligurian Republic – a client state of the French centred around Genoa – should be treated as an enemy, and is clearly of the opinion that King Ferdinand should not offer protection to any of its vessels. He asks Sir William to obtain clarification from the King on this urgent matter. Some eleven days later, on 23 December, Nelson was compelled to hastily organise the evacuation from Naples to Palermo of the Neapolitan royal household and all British nationals, including the Hamiltons.

Provenance: From the renowned collection of manuscripts and art assembled by Alfred Morrison (1821-1897), published as no. 362 in: *The catalogue of autograph letters and historical documents formed by Alfred Morrison (Second series, 1882-1893). The Hamilton and Nelson papers. Volume II. 1798-1815* (Printed for private circulation, 1894). Originally purchased by Morrison from Finch Hatton, heir to Sir William Hamilton, in 1886, as part of a collection of Nelson and Hamilton correspondence. Morrison died in 1897 and his collection – 3300 lots – was auctioned by Sotheby's, London, in 1919; this landmark sale lasted 18 days and achieved a total sales figure of £150,000. The letter was purchased at the Sotheby's Morrison sale by the wealthy Australian pastoralist and collector A.B. Triggs (1868-1936), of Yass, N.S.W.; the Triggs Collection was subsequently sold by the auction house of J.R. Lawson, Sydney, 1945 (see no. 122 in *Catalogue of the A. B. Triggs collections of historical documents and autograph letters, old master drawings, historic and modern laces, coins, tokens and medals, to be sold by public auction on Tuesday, 27th, Wednesday 28th, Thursday 29th, November, 1945, under instruction from and as directed by the executors of the will of the Late Mrs. A. B. Triggs*); the letter was purchased at the Lawson sale by the Sydney bookseller James Tyrrell, who offered it for sale in his catalogue of November 1957; the letter was acquired at this time, or slightly later, by Sir Edward Ford (1902-1986), distinguished physician and philanthropist, Sydney, Australia.

# 13946

\$25,000 AUD

Wahles Dec<sup>r</sup> 12<sup>h</sup>: 1798,

Sir,

I have to request that your Excell<sup>y</sup>  
will demand from this Government whether  
the King of the Two Sicilies is at War with  
a Country calling itself the Ligurian  
Republic, or whether the King intends  
to protect in his Ports the Flag of that  
Republic (known to us as the Republic  
of Genoa) with which the King our  
Master is at War and which can  
only be considered as a Country  
conquered by the French, I have the

honor to be with the greatest  
Respect your Excellency's  
most obedient Servant

Your Excellency

Wm Hamilton R.D.<sup>n</sup>

Nelson

VANCOUVER, George, 1757-1798; SPARRMAN, Anders, 1748-1820

16. En upptäckts-resa till Norra Stilla Hafvet, och kring jordklotet : att på Kongl. Engelsk befallning och omkostnad i synnerhet forska efter något segelbart sammanhang imellan Norra Stilla och Norra Atlantiske Hafven förrättad åhren 1790, 1791, 1792, 1793, , 1795, under commando af Capitain George Vancouver. Ifrån engelskan i sammandrag utgifven af Anders Sparrman.

*Scarce Swedish edition of Vancouver's voyage account, being Anders Sparrman's abridgement of Voyage of discovery to the North Pacific Ocean and round the world (1798).*

Stockholm : Anders Zetterberg, 1800. Two parts in one volume, small octavo, contemporary half calf over speckled papered boards, spine ruled in gilt with title labels (one partially erased); speckled edges; pp [vi], 184; [viii], 192; 8 full-page engraved plates, all portraits after Webber (from Cook's third voyage) of indigenous subjects, including Van Diemen's Land (2), Friendly Islands (2), Oonalaska (2), and Prince William Sound (2); folding map of the North Pacific and the northwest coast of America drawn and engraved by Sparrman, based on a map published in 1781 (small loss at gutter); as in most copies, the series title page is not present; a fine copy.

Sparrman had sailed with Vancouver on Cook's second voyage, and his abridged version in Swedish of Vancouver's voyage account includes some personal recollections of Vancouver (pp.3-4, part one). This edition also includes Sparrman's own account of the Patagonians (pp.166-192, part two) as well as the Pacific map drawn and engraved by himself. The selection of engraved plates after Webber is somewhat incongruous, as Vancouver did not make landfall in either Van Diemen's Land or the Friendly Islands (Tonga). He did, however, discover and name King George III Sound (present day Albany) on the southwest coast of Australia, so his account holds an important place in the context of Australian exploration.

'Vancouver ... had served earlier with both Admiral Rodney and on James Cook's second and third voyages, so was well equipped in terms of experience, in addition he was a first class navigator. The voyage was mounted as a grand-scale expedition to reclaim Britain's rights, resulting from the Nootka Convention, at Nootka Sound, to thoroughly examine the coast south of 60¼ in order to find a possible passage to the Atlantic; and to learn what establishments had been founded by other powers. This voyage became one of the most important ever made in the interests of geographical knowledge. Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George's Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America. In three seasons' work Vancouver surveyed the coast of California; visited San Francisco and San Diego ... and other Spanish settlements in Alta California; settled the necessary formalities with the Spanish at Nootka; investigated the Strait of Juan de Fuca; discovered the Strait of Georgia; circumnavigated Vancouver Island; and disproved the existence of any passage between the Pacific and Hudson Bay.' (Hill, *Pacific Voyages*, 2004, p.623)

Ferguson, 320a; Forbes, 325; Kroepelien, 1314; Du Rietz (*Cook*), 16

Copies are recorded in two Australian collections (National Library of Australia; State Library of New South Wales)

# 15855

\$5,000 AUD



*Poulake könung af Vänskape Öarne.*



*En Qvinna uti Eage.*



PLIMER, Nathaniel, 1757-1822, attributed

17. **A portrait miniature of Lieutenant-Colonel Thomas Brisbane, sixth Governor of New South Wales, 1821-1825**

A fine portrait of a distinguished administrator whose political and social legacies were of immense importance in the shaping of the Colony of New South Wales. Portraits of such significant early Australian figures are of the utmost rarity.

[Attributed to Nathaniel Plimer; probably 1803-1804]. Portrait on ivory, in its original nine-carat gold mount, 70 x 53 mm; verso of mount engraved 'Lieutt Coll Thoms Brisbane'; the sitter is portrayed with his hair powdered and wearing a white shirt, scarlet coat with gold epaulettes and black stock.

Sir Thomas Makdougall Brisbane (1773-1860), colonial governor and astronomer; was born into an aristocratic Scottish family. After attending the University of Edinburgh and the English Academy, Kensington, he entered the army in 1789, with the commission of ensign in the 38th Regiment. Promoted to the rank of captain and then major; he served in Flanders and the West Indies between 1793 and 1799. He was subsequently made lieutenant-colonel in command of the 69th Regiment in Jamaica, where he served from 1800 to 1803. Invalided on half-pay, he spent the years 1803-1805 in England, and it was almost certainly during this period that the present miniature was painted. In 1810 he rose to colonel and was also elected a fellow of the Royal Society on the strength of studies in the field of astronomy he had undertaken in Edinburgh. In 1812 he achieved the rank of brigadier-general; he received a K.C.B. in 1815 and a K.C.H. in 1817. On the recommendation of the Duke of Wellington, Brisbane was appointed to succeed Macquarie as Governor of New South Wales in November 1820. He arrived in Sydney to take up his post in December 1821.

Although the main tasks which faced him as Governor were related to addressing issues that had arisen from Commissioner Bigge's report – primarily the regulation of land ownership and security – Brisbane was able to appoint additional surveyors, with the result that the limits of the Colony were extended considerably. In 1823 John Oxley explored the region around Moreton Bay and named the Brisbane River after the Governor; in the following year a penal colony was established at Moreton Bay on Brisbane's orders.

Aside from the expansion of the Colony and the creation of new settlements, Brisbane's achievements included the establishment of a Legislative Council; the introduction of trial by jury; the easing of government control of the press, which allowed for the first independent newspaper; Wentworth's *Australian*; stamping out abuses in the system of hired convict labour; the encouragement, as first patron of the New South Wales Agricultural Society, of experimentation with new crops such as tobacco, cotton and flax; and the building of an observatory in the grounds of Government House at Parramatta. At this time Van Diemen's Land was still under the Governor's jurisdiction, and Brisbane managed to maintain successful relationships with the successive lieutenant-governors William Sorell and George Arthur.

Brisbane's liberalism was generally well received by the emancipists, but not by the so-called exclusives – the free settlers who comprised the majority of the leading colonists. The exclusives perceived Brisbane as a threat to their privileged position in the Colony. Indeed, the Governor's recall in 1825 was due in large part to the lobbying of a group of prominent exclusives, among them the Macarthurs, Samuel Marsden and John Dunmore Lang, who had applied political pressure against Brisbane through their complaints made in London about his policies. Brisbane's inability to work with his Colonial Secretary, Frederick Goulburn, also contributed to his recall.

Immediately prior to Brisbane's departure from Sydney on 1 December 1825, the Civil Officers of the colony commissioned Augustus Earle to execute a portrait of him 'as a monument of the progress of the Fine Arts under the present Administration'. This portrait, now in Government House, Sydney, is considered to be Australia's first officially commissioned portrait.

Nathaniel Plimer (1757-1822) was one of the pre-eminent English miniaturists of his day. He studied under the regency era painter Richard Cosway, and exhibited at the Royal Academy between 1787 and 1815 and at the Society of Artists in 1790-1791. Plimer lived most of his life in London, apart from about a decade (1804-1814) in Edinburgh. In London, he worked from 31 Maddox Street. Like his brother Andrew, Nathaniel stopped signing his work after 1789 (D. Foskett, *Miniatures Dictionary and Guide*, 1987, p.620).

Provenance: Australian Book Auctions, Melbourne, 1 December 2008, lot 13; Australian private collection

# 15754

\$185,000 AUD





PÉRON, François, 1775-1810; FREYCINET, Louis Claude Desaulses de, 1779-1842; LESUEUR, Charles Alexandre, 1778-1846; PETIT, Nicolas-Martin, 1777-1804

18. **Voyage de découvertes aux terres Australes. Exécuté par ordre de sa Majesté l'Empereur et Roi, sur les corvettes le Géographe, le Naturaliste, et la goélette le Casuarina, pendant les années 1800, 1801, 1802, 1803 et 1804.**

Rare complete set, in contemporary bindings, of the official account of the Baudin voyage. One of the most important and famous descriptions of Australia ever published, it also contains the first published complete and fully detailed map of Australia, Freycinet's *Carte générale de la Nouvelle Hollande*, along with many significant charts of the southern Australian coastline ("Terre Napoléon"), superb ethnographical and natural history plates by Nicolas-Martin Petit, and a magnificent topographical view of Sydney by Charles Alexandre Lesueur.

Paris : De L'Imprimerie Impériale, 1807-1816-1807-1811-1815-1812. Six volumes, quarto (3), small folio (2) and elephant folio (1); the complete official first edition. The two quarto volumes that comprise the narrative text (*Historique*) and the two small folio volumes that comprise the historical atlas (*Historique Atlas*) are bound in uniform contemporary half calf over marbled papered boards, spines with contrasting title labels and gilt ornament (the first volume with repaired lower hinge); the quarto *Navigation et Géographie* text volume is bound in contemporary half calf over papered boards, spine with gilt lettering and ornament (reinforced at front hinge); the elephant folio *Navigation et Géographie Atlas* is bound in contemporary quarter calf over pebbled cloth, spine with gilt lettering and ornament; discreet stamps of the Marinens Bibliotek (Copenhagen), with deaccession stamps to rear pastedowns.

*Historique* (text). Part 1, 1807. Quarto, pp [iv half-title; title], xv, 496, [v errata; contents]; Part 2, 1816. Quarto, pp xxxii, 471, frontispiece portrait of Péron by Lambert after Lesueur engraved by Langlois; two folding tables. Both fine copies.

*Historique Atlas*. Part 1, 1807. Small folio, pp [4], 40 plates (two folding, 23 coloured); Part 2, 1811. Small folio, pp [3], 14 charts (two double-page). Both fine copies.

*Navigation et Géographie*. Text, 1815. Quarto, pp xvi, 576, [ii errata]; Atlas, 1812. Elephant folio, pp [i], 32 charts (25 double-page). Scattered foxing throughout both volumes; one map with repaired tear.

Ferguson, 449, 536, 603; Wantrup, 78b, 79a (part 1), 79b (part 2), 80a, 81.

# 15838

\$90,000 AUD



J. B. de

J. B. de

J. B. de

NOUVELLE - HOLLANDE.

COUR-ROU-NARI-GAL.

de l'Imprimerie de Langlois

WALLIS, James, Captain, 1785?-1858

19. **An historical account of the Colony of New South Wales and its dependent settlements; in illustration of twelve views, engraved by W. Preston, a convict; from drawings taken on the spot by Captain Wallis, of the Forty-Sixth Regiment. To which is subjoined an accurate map of Port Macquarie, and the newly discovered River Hastings, by J. Oxley, Esq. Surveyor General to the Territory.**

One of Australia's finest early plate books, coloured by a skilled hand to striking effect.

London : R. Ackermann, 1821. Folio, half crushed morocco over marbled boards, spine lettered in gilt, lacking the half-title, pp [iv] (with the "Extract from the Sidney Gazette"); 42, followed by 12 engraved plates of views (six are double page) and a final plate of Oxley's map of Port Macquarie; text leaves very good, marginal damp stains to most plate leaves (as usual), all the engravings with fine hand-colouring in period style. The second issue, with the additional leaf quoting Macquarie's praise of Wallis, a feature not present in the earlier issue.

'Wallis's book has a most important position in a collection of Australian plate books. It is the first book of general landscape views of early New South Wales, representing the first great celebration of the progress of the colony made under the civilising rule of Governor Macquarie and, indeed, of Wallis himself. It is also the first plate book, properly so called, to consist entirely of plates engraved in the colony by a colonial engraver ... Wallis's book of views should be in every serious collection of Australian plate books' (Wantrup).

The Mitchell Library's well-publicised purchase of the original Wallis album of watercolours in 2011 has solved the riddle of artistic authorship of the original drawings from which the engravings were made. Contrary to the claim Wallis made on the title page – that the drawings were his – the inscriptions in the Wallis album of watercolours prove that the original artworks were created by Australia's most famous convict artist, Joseph Lycett.

Ferguson, 842; Wantrup, 217b; Butler, *Printed Images*, pp 50-59.

# 15616

\$45,000 AUD



*A View of Cove and Port SYDNEY, New South Wales.*

HACK, Maria (1777-1844), attributed

20. **A geographical panorama : exhibiting characteristic representations of the scenery and inhabitants of various regions.**

A very rare toy for children with exquisite aquatint renderings of scenes from around the globe, including views of Oonalaska (after Webber) and the Society Islands (after Parkinson) from Cook's voyages.

London : Harvey and Darton, 1822. Mahogany box, 300 x 260 x 90 mm, sliding lid with engraved title sheet (worn), the underside of which is engraved with 8 grooves for inserting the pieces of the diorama, the box containing two mahogany support struts with brass fittings that insert into the brass clips on the body of the box, three sheets of card (one folding) which are placed into the mahogany struts to form a proscenium arch through which one can view the diorama. There are nine background scenes printed in colour aquatint, and 18 (of 21) diecut images, all of which are inserted into the grooves of the wooden base to form a diorama of a scene from a particular part of the world. The printed instructions are provided in facsimile.

The backdrops are somewhat generic, allowing them to be used in a number of different compositions. In the explanatory leaflet, the scenes and figures are described as follows: I. the Desert of Arabia; II. Hindostan; III. A stormy sky (with detail of Captain William Parry's ship in Baffin Bay; alternatively M. de Saussure ascending Mont Blanc); IV. China; V. A calm sea (with detail of a canoe in Oonalaska; the shooting of walruses and a polar bear; all after Webber's illustrations for Cook's third voyage); VI. the Society Islands (with detail after Parkinson's illustrations for Cook's first voyage); VII. the mountains of Dofrafeld (Scandinavia); VIII. the Acropolis of Athens; IX. Lapland (with detail of figures from Kamchatka).

Originally sold at the advertised price of £3 3s, this elaborate and very expensive toy theatre would have been the preserve of only the wealthiest families in Georgian England. The instructions explain that the theatre is shown to best effect by candlelight; the candles were to be placed behind the cardboard wings at the sides, with the flickering ambient light creating a quasi-cinematic effect. A scorch mark to one of the struts is a tell-tale sign that the original owners of the theatre did indeed deploy lit candles to enhance the effect of the display.

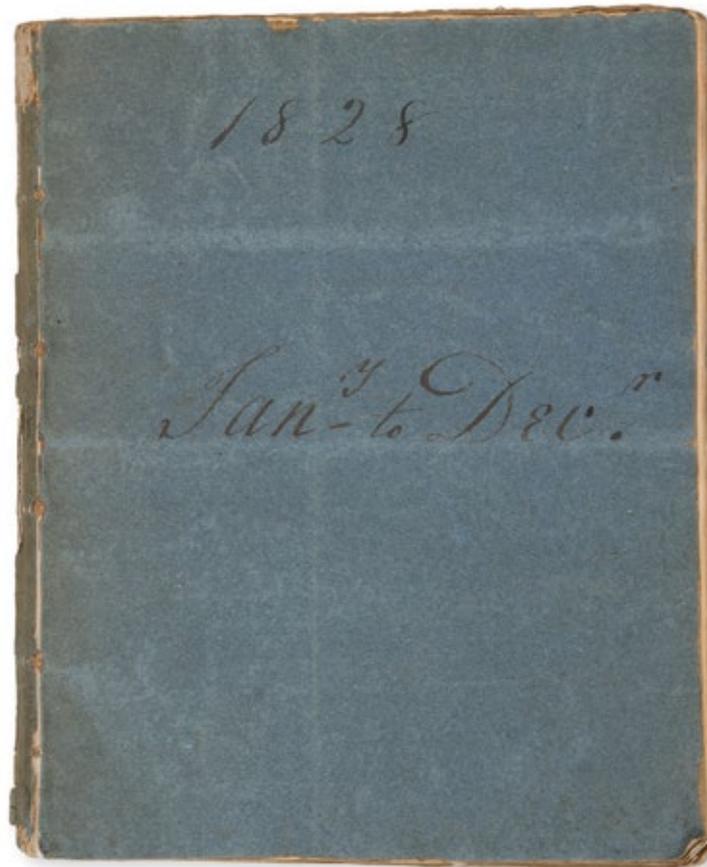
Authorship has been attributed to Maria Hack, recognised as a frequent collaborator of Darton, and the artwork for the aquatints to her daughter, Elizabeth Barton Hack. The imagery draws heavily from other printed sources, including engravings illustrating the voyages of Captain James Cook. One of the die-cuts in the first scene is replicated as the frontispiece to volume one of Maria Hack's *Winter Evenings, or Tales of Travellers* (London : Darton & Harvey, 1818), which does strongly suggest that the Hacks were the creators of *A geographical panorama*.

As with most children's games from the Georgian period, few examples have survived; those that have tend to be incomplete. The present example is substantially complete, lacking only a few of the die-cut components, while the instructions are provided in facsimile. This toy theatre was unknown to Beddie, and is not noted in any other Pacific voyages bibliography; no example is held in any Australian collection.

# 14089

\$24,000 AUD





#14854

### 21. Hobart Town Gazette

Hobart : James Ross, Government Printer; 1828. A complete run of 52 issues for the year 1828: vol. XIII, no. 608, January 5, 1828 - vol. XIII, no. 659, December 27, 1828. Bound in contemporary blue-papered boards with manuscript dates to front and spine.

#14854

\$7,500

### 22. Hobart Town Gazette

Hobart : James Ross, Government Printer; 1829. A complete run of 50 issues for the year 1829: vol. XIV, no. 660, January 3, 1829 - vol. XIV, no. 709, December 26, 1829. Bound in contemporary blue-papered boards with manuscript dates to front and spine.

#14853

\$7,500

### 23. Hobart Town Gazette

Hobart : James Ross and George Howe, Government Printers, 1834. A run of 49 issues for 1834: vol. XIX, no. 919, January 10, 1834 - vol. XIX, no. 968, December 18, 1834 (missing nos. 918; 928; 969). Housed in a pair of matching cloth covered clamshell boxes.

#14857

\$5,000

### 24. Hobart Town Gazette

Hobart : James Ross and George Howe, Government Printers, 1835. A complete run of 52 issues for 1835: vol. XX, no. 970, January 1, 1835 - vol. XIX, no. 1021, December 25, 1835. Housed in a pair of matching cloth covered clamshell boxes.

#14856

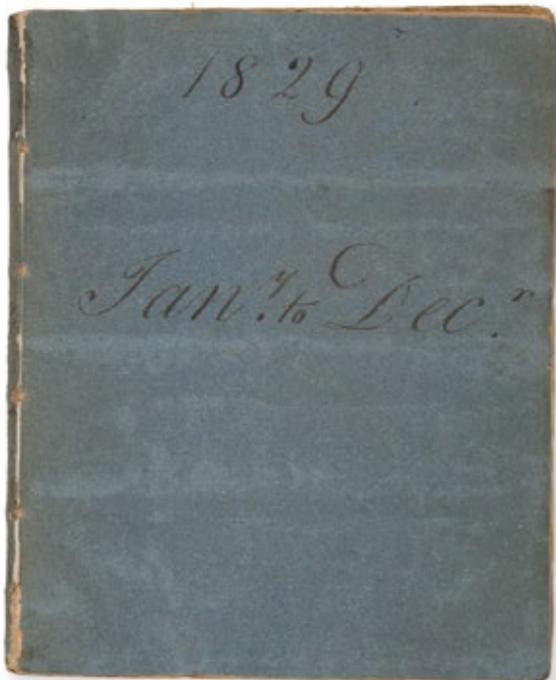
\$5,000

### 25. Hobart Town Gazette

Hobart : James Ross and George Howe, Government Printers, 1837. A virtually complete run of 51 issues for 1837: vol. XXII, no. 1075, January 6, 1837 - vol. XXII, no. 1126, December 29, 1837 (missing no. 1078; but including the "Extraordinary issue" of July 11 1837). Housed in a pair of matching cloth covered clamshell boxes.

#14855

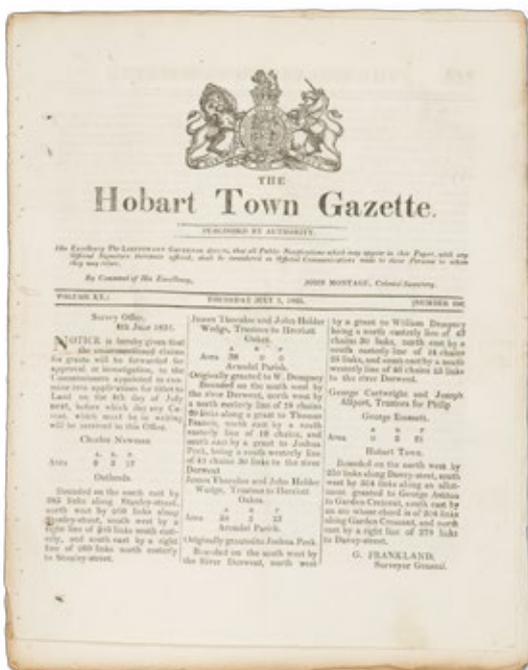
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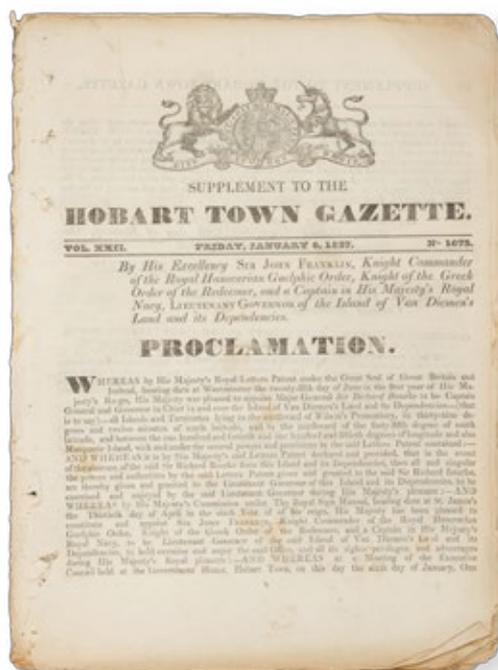
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#14857



#14856



#14855



LEWIN, John William, 1770-1819

26. **A natural history of the birds of New South Wales, collected, engraved and faithfully painted after nature. By John William Lewin, A.L.S., late of Paramatta, New South Wales. New and improved edition, to which is added a list of the synonymes of each species, incorporating the labours of T. Gould, Esq., N. A. Vigors, Esq., T. Horsfield, M.D., and W. Swainson, Esq.**

A fine example, in original condition, of one of the rarest illustrated works of Australian natural history.

London : Henry H. Bohn, 1838. Folio, original publisher's binding of quarter crushed morocco, spine lettered in gilt 'Lewin's Birds of New Holland', green cloth covered boards, yellow endpapers, pp [iv], 26 etched plates with original gouache hand-colouring, interleaved with accompanying letterpress text.

The naturalist and natural history artist John William Lewin arrived in New South Wales in 1800. Under the patronage of Governor King he was able to sketch and collect specimens in uncharted and exotic locations. He was allowed to join expeditions to the Hunter and to Bass Strait, as well as to make a voyage to Tahiti. His first collection of copperplate engravings, *The Natural History of Lepidopterous Insects of New South Wales*, was published by his brother Thomas in London in 1805. Lewin probably completed the copperplates for his *Birds of New South Wales* some time in 1805, and *The Birds of New Holland, with their Natural History* was published, again by Thomas Lewin, in London in 1808. Only six copies of this work are known to be extant, all of these, including the copy given to George III, having been distributed in London. For reasons unknown – possibly fire or loss at sea – the shipment of several dozen copies destined for colonial subscribers never arrived in Sydney.

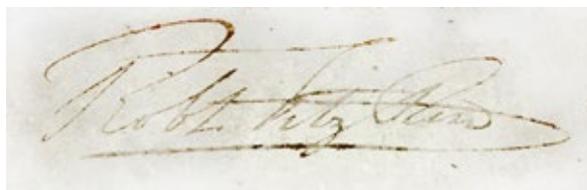
In the wake of this disappointment, Lewin decided to compile a colonial version of *The Birds of New Holland*. Without access to the original plates, which were in London, and deciding to undertake the authorship of the text to accompany the plates, Lewin was compelled to commence the venture completely anew. Making use of various earlier state plates the colonial edition, printed and bound by George Howe, eventually appeared in 1813. *The Birds of New South Wales with their Natural History* is recognised as the first illustrated book published in Australia, and contains some of the first engravings printed in New South Wales (Wantrup, *Australian rare books 1788-1900*, p.278, who refers to the eight known complete copies of this phenomenal rarity, describing the first edition as "virtually unprocurable").

A third edition of *A natural history of the birds of New South Wales* was published in 1822, with some of the plates printed on paper watermarked "1825". This finely coloured volume is the fourth edition of 1838, revised by Gould, Vigors and Horsfield, presenting the birds highlighted with striking and bold gouache in contrast to the duller watercolour of the 1822 edition. In 1875 Quaritch published a fifth edition. All editions of Lewin's *Birds* are rare and desirable, with the 1822 and 1838 editions being the earliest realistically obtainable, both fine Australian colourplate books but quite different in their presentation of the birds.

# 14850

\$65,000 AUD





FITZROY, Robert, 1805-1865; DARWIN, Charles, 1809-1882; KING, Philip Parker, 1793-1856

27. [FITZROY'S COPY] Narrative of the surveying voyages of His Majesty's ships Adventure and Beagle, between the years 1826 and 1836, describing their examination of the southern shores of South America, and the Beagle's circumnavigation of the globe.

Commander of the Beagle Captain Robert FitzRoy's own copy of the first edition of Darwin's first published book, one of the cornerstones of modern biological science, as well as one of the great travel narratives of the modern age. A complete set bound, as was the fashion, into library calf bindings, with an outstanding provenance directly from the FitzRoy family.

London : Henry Colburn, 1839. Four volumes, octavo, contemporary half calf over marbled boards (expertly rebaked), spines in compartments with gilt ornament and contrasting morocco title labels lettered in gilt; marbled edges and endpapers, **signed in ink on the half-title of volumes 1. and 2. Robt. Fitz Roy**; volume 1. also bears the later inscription in stronger ink *Admiral Fitz Roy*, probably made by a family member shortly after FitzRoy's death in order to distinguish him from his son, Robert O'Brien Fitzroy (1839-1896). Volume 1: pp xxviii, [iv – directions to binder; errata & corrigenda], 597; 16 engraved plates and folding map *Chart of a part of South America* by King (small repair); the map of the Strait of Magellan, issued loose in the endpockets of the publisher's cloth binding, is bound at rear; the map of South America, also issued loose, has been bound at rear of volume 3, with some repairs. Volume 2: pp xiv, [ii – directions to the binder], 694, [i – addenda]; 24 engraved plates; the 2 folding maps of Tierra del Fuego and Chiloe, loosely issued, are bound at front and rear. Volume 2 (Appendix): pp viii, 352; 6 engraved plates; 2 folding maps of Low Islands and Tracks of the Beagle, both bound at p.344. Volume 3 (*Journal of researches into the geology and natural history of the various countries visited by the H.M.S. Beagle, under the command of Captain Fitzroy, R.N. from 1832 to 1836*): pp xiv, 615; the folding maps of the southern portion of South America and the Keeling Islands both bound at rear; together with the map of South America (issued loose in volume 1) which has been repaired; occasional light foxing but overall a clean set; complete, with all of the loosely issued maps bound in.

Darwin was chosen by FitzRoy (who, as well as being a naval officer, was a meteorologist and competent surveyor and hydrographer) to accompany him as naturalist on the second voyage of the *Beagle* (1831-36). This scientific expedition, which would prove to be the most significant ever undertaken, visited Brazil, Argentina, Patagonia, Tierra del Fuego, the Falklands, the Strait of Magellan, Chile, Peru, the Galapagos Islands, Tahiti, New Zealand, Van Diemen's Land, the Keeling or Cocos Islands, Mauritius and the Cape of Good Hope. The majority of Darwin's time was actually spent exploring and making observations on land, rather than at sea, and his account is arranged geographically, rather than in chronological sequence. Darwin was to comment that 'The voyage of the Beagle has been by far the most important event in my life, and has determined my whole career' (*Life and Letters* I, p. 61). Indeed, the voyage provided the impetus for the germination of Darwin's theory of evolution by natural selection, which was to come to fruition in *On the origin of species*. Darwin's interpretation of the data he collected on the *Beagle* would not only revolutionize the biological sciences, but also lead to the cleaving of science and religion into discrete spheres.

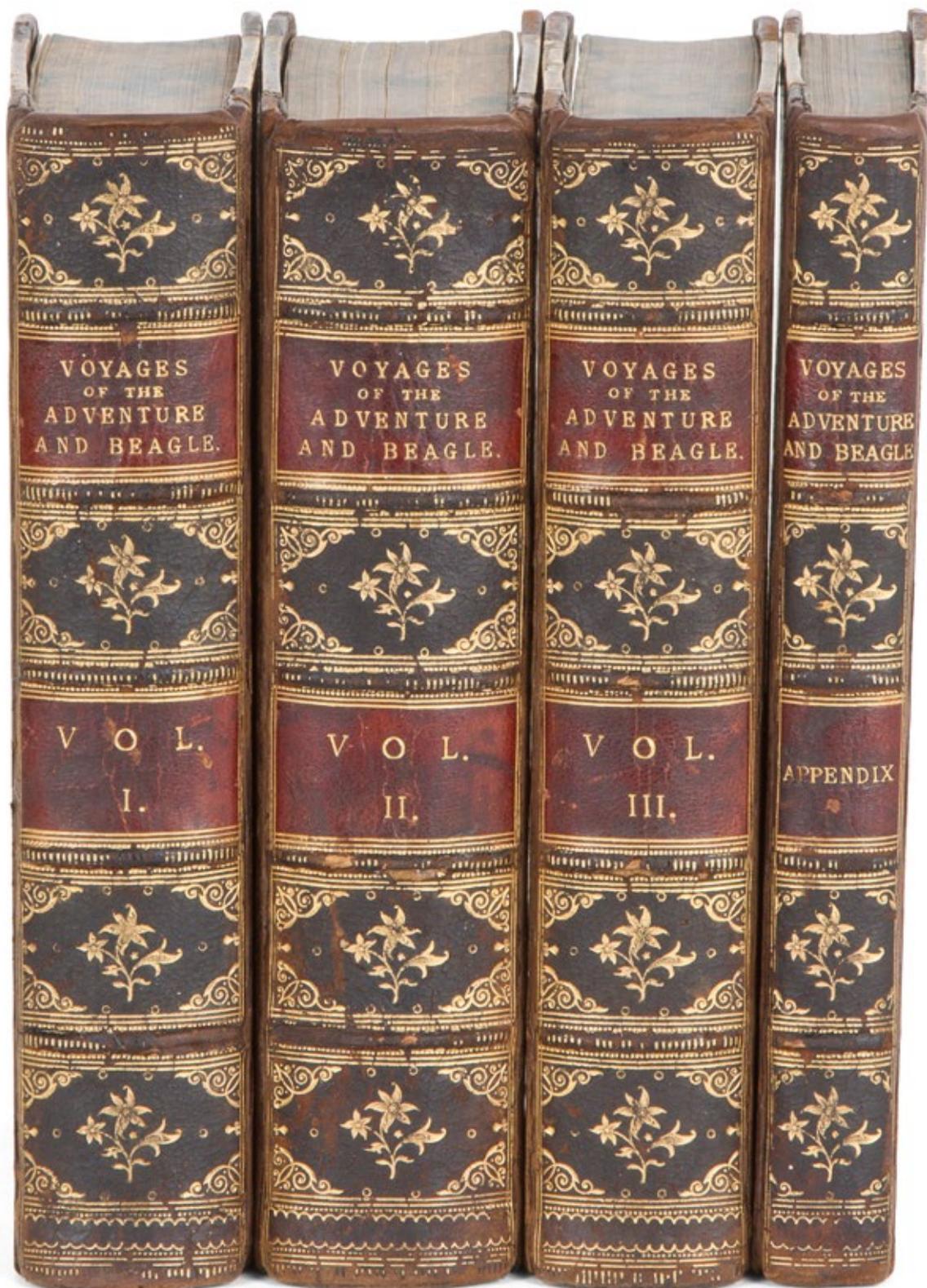
The first volume contains the expedition commander Philip Parker King's account of the voyage of the *Adventure*, with the *Beagle* in company, to chart the coasts of Peru, Chile and Patagonia (1826-30), during which FitzRoy assumed command of the *Beagle* after the death of Pringle Stokes; the second volume (with separate appendix volume) contains FitzRoy's account of the second voyage of the *Beagle* (1831-36); the third volume is Darwin's *Journal and Remarks*, 1832-1835.

Provenance: Robert FitzRoy (1805-1865); Mary Isabella Smyth (1823-1889), the author's second wife; thence by descent to Mark Smyth, Western Australia, acquired privately from his estate. (In 2011, an album of sketches by Conrad Martens from the *Beagle* expedition with the ownership signature of FitzRoy, from the same estate, was sold by auction at McKenzies Auctioneers, Perth).

Ferguson, 2708; Freeman, 10; Hill, 607; Norman, 584; Sabin, 37826.

# 14206

\$225,000 AUD



GENDRON, Ernest

28. [MANUSCRIPT] *Campagne de la Corvette à Voiles l'Alcméne. Commandée par Mr. Coudein, Capitaine de Frégate, à destination des Mers du Sud et Océanie.*

An important, unpublished first-hand account of the voyage of the French naval corvette *Alcméne* in the South Seas, 1848-1852, including extended descriptions of the loss of crew members to cannibalism in New Caledonia in 1850, and of the vessel's infamous shipwreck at Kaipara on the west coast of New Zealand in 1851, whilst en route from Hobart Town to Tahiti.

[Libourne, France, between 1882 and 1887]. Folio, 270 x 215 mm, manuscript, [159] pp, in 4 stitched sections of 23, 38, 48 and 50 pages respectively, the third section with 2 pencil and wash drawings in the text, the fourth section with 3 pencil and wash drawings in the text and one laid down on thick paper (a depiction of the wreck of the *Alcméne*); the manuscript is very well preserved and complete; [together with] *Certificats de mes services à l'État*. Signed autograph manuscript, Challans, 22 August 1887; folio, [3] pp, being the complete maritime service record of Ernest Gendron, author of the *Alcméne* manuscript.

Born in Bordeaux in 1833, Ernest Gendron embarked as a "mousse" (equivalent to the Royal Navy's rank of "boy") on the three-masted corvette *Alcméne* in July 1848. Gendron's impeccably handwritten account of the voyage was evidently set down by him at some point in the 1880s, and is drawn from his original shipboard notebooks. The vessel departed the west coast of France for the Marquesas and Tahiti on 15 July, with a complement of 262 crew and 122 passengers, mostly soldiers, missionaries and Sisters of Charity of Saint Vincent De Paul. It reached Rio de Janeiro on 4 September, Valparaiso on 10 January 1849 and Callao on 18 February, where it remained for almost a month before sailing westward. The *Alcméne* arrived at Nouka-Hiva in the Marquesas on 3 April 1849, where it relieved the corvette *Galathée*. Gendron's account includes his observations of the Marquesans, whom he describes as "half-savage", despite the fact that cannibalism is no longer practiced in the islands. Some of the ship's crew participate in the construction of a barracks next to the church. After almost a year's sojourn at Nouka-Hiva the *Alcméne* departed on 30 March 1850 for Tahiti, where it arrived on 12 April. Its duties there included ensuring the supply of provisions to the missionaries living on the various islands, as well as conducting hydrographic surveys. On 4 July 1850 the ship left for Port Jackson, where it arrived on 8 September after calling in at the Gambier Islands and Wallis Island. The *Alcméne* did not remain in Sydney long, however, as on 4 October it received orders to sail to the Isle of Pines in New Caledonia, where it was to carry out more hydrographic survey work. The greater part of the manuscript is devoted to episodes in this part of the voyage, including revictualling the missionary communities, visits to the smaller islands, topographic surveys, encounters with the indigenous inhabitants, and the discovery in the jungle of the lost headstone of d'Entrecasteaux. On the 14 November 1850 14 of the *Alcméne's* crew were sent to explore the islands off the northern tip of New Caledonia in the ship's cutter. When they did not return a search was mounted, but only three of the sailors were found. Gendron, who had remained on board the *Alcméne*, recounts in great detail the gripping eyewitness narrative of one of the survivors, Lafitte. On 2 December 1850, while collecting fresh water on the island of Yenghebane, the sailors had been attacked by natives, who massacred 11 of their number and captured the other three, bringing them before the chief of the village. The three were then compelled to watch the preparations for the ensuing cannibal feast, as their companions were mutilated and then cooked over hot coals for two hours. Their body parts were distributed amongst the villagers and consumed to the accompanying sound of the enormous slit drums. Having witnessed this terrifying scene, the three survivors were led away to a nearby ravine, where they were held hostage under heavy guard for nine days, before their fortuitous rescue by members of the search party. After erecting a memorial stone to their comrades, the sailors carried out a punitive operation which showed the island's inhabitants no mercy: they were shot on sight and their villages were razed to the ground. (One of the repercussions of these events was that the island of Yenghebane was annexed by France in 1853).

The voyage of the *Alcméne* continued regardless, and on 15 January 1851 she arrived at Hobart Town. Here orders were received to return to Tahiti via New Zealand, where she was to collect a cargo of kauri spars at Whangaroa on the east coast of Northland – often referred to as the shipwreck coast. The *Alcméne* left Hobart on May 22 with a crew of 229 and one female passenger (the Comtesse d'Ehrensvar, who was none other than the granddaughter of the Governor of Tasmania, Mary Bell Scott, the new bride of Comte Carl Augustin d'Ehrensvar, a sub-lieutenant in the Royal Swedish Navy on loan to the French Navy). On 3 June 1851 the *Alcméne* lost her bearings in a heavy storm and ran aground at Kaipara. Gendron provides a blow-by-blow account of this dramatic event and its aftermath, which sees a party strike out overland to find help, while the other survivors fend for themselves as best they can near the site of the shipwreck. His drawings, in particular his spectacular depiction of the *Alcméne* coming to grief in the storm, make his narrative all the more immediate. A group of Māori from a village 35 nautical miles distant eventually come to their rescue, transporting them in canoes as far as Akaroa, where they are met by British officers.

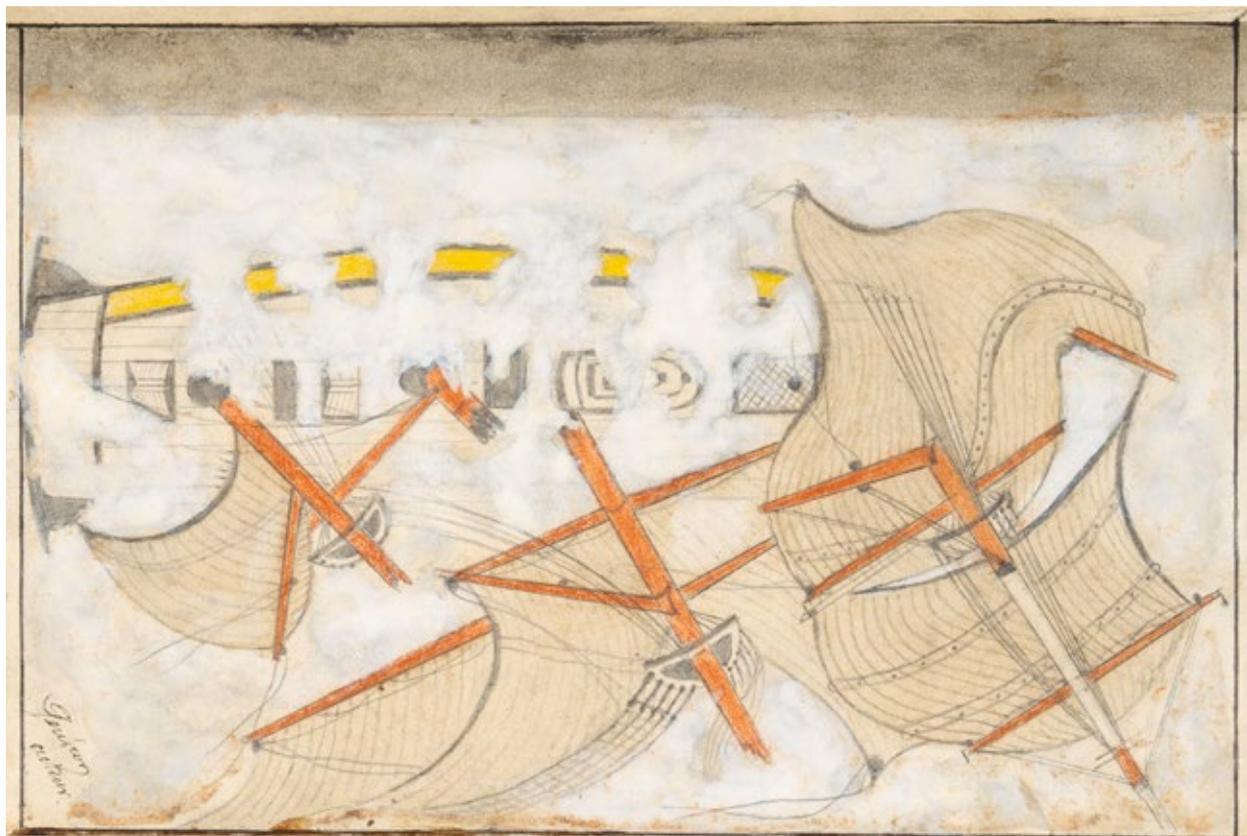
The wreck of the *Alcméne* was a sensational event in early colonial New Zealand history. Gendron records that 33 sailors were drowned, although other sources give a lower number. In Auckland the survivors were feted, and a monument commemorating the loss of the French ship and crew was erected. Many of the survivors, including Gendron, were transported back to Tahiti on an American vessel. On 28 January 1852 they finally arrived back in Brest, after a three-and-a-half year voyage that had seen 87 men had lose their lives.

Gendron's manuscript is completed by brief accounts of his later campaigns, including the Crimea (1854-56) and Mexico (1861-63).

For printed works on the voyage of the *Alcméne*, see O'Reilly, Patrick. *Bibliographie de la Nouvelle-Calédonie*, 117.

# 15736

\$42,000 AUD



*Del. par  
G. de la Perouse*

*Naufrage de la Corvette l'Atalante, le 3 Juin 1851.  
à Kai-para, côte Ouest de la Nouvelle-Héland Australie*



BRADLEY, Edward W.

29. An archive of correspondence and documents from an American gold miner on the Victorian goldfields, 1853-1868

An unpublished gold rush archive that charts an American miner's progress in the Colony of Victoria between 1853 and 1868, first in Melbourne, then in Bendigo, Ballarat, and Daylesford. It comprises 10 letters and two printed documents.

Edward W. Bradley, a native of Flushing, New York, arrived in Port Phillip via Cape Town in 1853, one of a great number of Americans who joined the Victorian gold rush from 1851 onwards. Bradley was from a wealthy upper middle class family, the son of a shipping owner, but internal references indicate that he had taken part in the recent Californian gold rush. Well educated and highly literate, his letters are full of intelligent observations and commentary that provide a wealth of information about life in Victoria during the gold rush. One of the letters includes a lucid description of the Bendigo goldfield in the winter of 1853: discussing the antipathy of the miners towards the authorities, it gives a prescient warning of dire consequences if their grievances are ignored, mentions the so-called Bendigo Petition sent to the Parliament in Melbourne at the time, and supports the general consensus among the miners that the Colony will be fully independent from Great Britain within a few years. The archive also includes a rare early Gold License, issued to Bradley in Bendigo in August 1853, and a Daylesford gold mining company report from 1868 which identifies Bradley as one of the company's directors.

# 15257

\$24,500 AUD



Various authors.

30. [MANUSCRIPT] Album of poetry by members of a circle of amateur women poets, Launceston, Tasmania, 1858-78

A fascinating collection of manuscript poems that contains the writings of a coterie of young Launceston women, providing a rare and precious record of colonial women's voices, as well as early expressions of Tasmanian identity.

Disbound folio (but with most of the original stitching extant), [61] leaves in a variety of coloured paper, comprising approximately 50 poems, most being original compositions, written in manuscript in a range of different hands; a significant number are initialled or signed by first name only, a few are signed in full; many have the words 'Launceston' or 'Tasmania' beside the signature, and are dated to between 1858 and 1878, the majority being from the earlier part of this period; the album appears to be, at the very least, substantially complete, but owing to its nature (all of the contributions are unique) it is impossible to ascertain if any leaves have been lost; the paper is virtually free from foxing, and all of the manuscript entries are clearly legible.

For the most part the poems date to the late 1850s and 1860s, and they include two original works which reflect a strong Tasmanian identity, both proudly proclaiming the poets' love of the island: "Van Diemen's Land", by "N.E.", is in ten quatrains and is dated 29 August 1861; while "Tasmania", by "M.F.", is a poem in two quatrains: "Sweet Tasman is my nature isle / And much I love its ground / For here unnumbered blessings smile / And circle it around / Thou land of liberty 'tis thou / I love who gav'st me birth / And thou shall always be to me / The dearest spot on earth." A third original work with an explicitly Australian theme is "Thoughts suggested by the loss of 'The Dunbar'", by "A.W.", occupying two closely written pages. The *Dunbar* was wrecked near the entrance to Sydney Harbour on 20 August 1857.

The majority of the poems have romantic themes, with titles such as "What is a kiss?"; "The Nuptial Charm"; "Pretended Love"; "The Praise of Women"; "Love"; "Love on", and "Moral and Intellectual Beauty".

A clue to the identity of the album's compiler – or compilers – is to be found on the page signed "Annie & Emma. August 4th 1869, Tasmania". This signature is beneath the following entry: "Since Albums are like Public Institutions / Supported by general contributions / It's hoped kind reader you will not decline / To enrich by your donations this of mine".

The signatures beneath the poems include the following names or initials (several appear multiple times): Annie & Emma; Annie Mills; Annie; Emmaline; Emma; Beatrice [probably Ferguson, née Hamilton, b. 1846, Avoca]; Matilda; Mary; Alice; Janette [probably Dean, née Ferguson, b. 1837, Launceston]; Olivia B. [probably Olivia Barwood, née Reading, b. 1837, Launceston]; Julia; Julie; Ellen Ferguson [later Weetman, b. 1844, Launceston]; F. Ferguson; R. J. Mills; H. J. B.; C. N. E.; J. Y.; E. N.; M. J. G.; J. H.; J. C. D.; E. D.; M. G.; L. U. W.; E. A. D.; H. D.; L. W.; G. B. B.; E. A. D.; H. D.; J. A. F.; E. B. N.; G. D.

# 15829

\$4,000 AUD

— Kan Diemens Land —

Land of the Sun, Kan Diemens Land

How beautiful art thou!

How regal is the sunny band

That binds thy summer brow

— " —

And even when the winter weeps

Along thy sapphire skies —

How often o'er thy concave sweeps

The rainbow's radiant dyes?

— " —

And arching o'er the cloudless head

How winters frown beguiles:

As if her tears were only shed

For heaven to turn to smiles.

— " —

And the transparent atmosphere

That gladdens hill and dale

Around thee trembles light and clear

Like virgin beauty's veil.

— " —

How broadly - beautifully grows

The silver rivers run!

Through all the scarcely trodden land

Thou favorite of the Sun

LACY, George, 1816-1878, attributed

### 31. Portrait of an Aboriginal man holding a spear

An unpublished work attributed to an artist active on the New South Wales and Victorian goldfields in the 1850s and 1860s.

[New South Wales or Victoria, circa 1860]. Ink wash on paper, 250 × 185 mm, laid down on a nineteenth century gilt-edged album leaf, initialled in the image at lower left 'G.L.'; the work is in fine condition, unframed.

The colonial artist George Lacy, who worked almost exclusively in watercolour and ink wash, arrived in Sydney from London in 1842. His initial years in Australia were spent in the Hunter Valley and on the south coast of New South Wales, and he has been identified as the 'G.L. of Wollongong' who contributed ten works to the second Society for the Promotion of the Fine Arts in Australia Exhibition held in Sydney in 1849. Among these works were several with indigenous subjects. By the early 1850s he was on the goldfields around Ophir and Sofala in the central west. An album of ten watercolours by Lacy from this period has survived, which is held in the State Library of New South Wales (*Sketches in Australia, ca. 1851-60? / G. Lacy*, PXD 3). His drawing in this album of an Aboriginal man titled 'Billy Blue' is similar, stylistically and in certain details (the spear, for example), to the present untitled portrait. From 1855 until around 1860 Lacy was active as an artist on the Victorian goldfields, where he apparently made a living by selling his original drawings through local storekeepers. Indigenous subjects continued to feature in his work, alongside mining, bushranging and hunting scenes.

In 1860, under the initials 'G.L.', Lacy's memoir of his time on the New South Wales and Victorian goldfields was published in the *Albury Southern Courier*. Having returned to New South Wales, Lacy eventually settled in the Braidwood district, where he worked as a schoolteacher from 1865 until 1876. A number of his drawings made during this time were published in the *Illustrated Sydney News*, and provide evidence that he still had a penchant for Aboriginal portraits and scenes. The most well known of these is his *Customs of Aboriginals in New South Wales. Punishment*, which was published as a chromolithographic supplement to the *Illustrated Sydney News* in May 1874. Lacy spent his remaining years in Bathurst, where he died in 1878.

Lacy's extant works are generally signed 'G. Lacy' or 'G.L.'. However, as is the case with the present ink wash drawing, the majority are undated. Whether this portrait was made in western New South Wales or central Victoria cannot be determined with absolute certainty.

# 15850

\$7,000 AUD



[Possibly Frederick FRITH, 1819-1871]

32. Ivorytype portrait of Laura Lilius Scratchley, wife of Lieutenant-Colonel Peter Scratchley, Melbourne, January 1863.

This masterful portrait of the beautiful Laura Lilius Scratchley, sister of Thomas Alexander Browne (the author 'Rolf Boldrewood'), was created when she was 19 years and 4 months old, soon after her marriage to Lieutenant-Colonel Scratchley of the Victorian Artillery (later Sir Peter Scratchley, colonial administrator). It is an extremely rare Australian example – the earliest known – of a photographic process that demanded over-painting by an artist of the highest calibre, in order to achieve the effect of a delicate portrait on ivory.

[Melbourne : possibly Frederick Frith], January 17 1863. American ivorytype, full plate size, 215 x 170 mm, overpainted salt-print and backing paper between two sheets of glass (still sealed, perfectly preserved); original papered backing board (now separated) with contemporary inscription 'Lily / Jan. 17. 1863. 19 4/12' and later identifying caption by a descendant of the sitter; original gold-painted moulded plaster and wood frame (separated).

Laura Lilius Brown (1843-1917) was the youngest daughter of Sylvester and Elizabeth Brown, and was born on her father's property, Hartlands, at Heidelberg, near Melbourne, in 1843. Her older brother was Thomas Alexander Brown (later Browne), who was to write *Robbery under arms* under the pseudonym Rolf Boldrewood. 'Lily' married Peter Scratchley (1835-1885), military engineer, at St. John's Church, Heidelberg, on 13 November 1862. Scratchley had arrived in Melbourne from England in 1860, with the rank of Captain. He was responsible for making recommendations concerning the improvement of defences in Melbourne and Geelong, and was quickly placed in command of the newly-formed colonial unit, the Victorian Artillery, with the honorary rank of Lieutenant-Colonel. The portrait of Lily was made in Melbourne on January 17 1863, and her gold wedding ring is deliberately shown by the artist. Scratchley sailed for England with his young Australian bride at the end of 1863. However, the couple would return to Australia in 1878, when Scratchley became Commissioner of Defences for all of the Australasian colonies. Lily became Lady Laura Lilius Scratchley when her husband received his knighthood in June 1885, just prior to his untimely death while serving as Commissioner for the Protectorate of New Guinea.

During the 1850s and 1860s, in Europe, North America and also Australia, there was a vogue for overpainted photographic portraits which led to a bewildering number of processes and patents. The many processes that involved the overpainting of a paper print made from a wet collodion negative often had their own variant techniques, and one term could, rather confusingly, describe quite distinct processes. This is the case with the ivorytype. Originally patented by the English photographer Mayall in 1855 to describe his process of overpainting a positive image on natural or imitation ivory, the term was also used later in the same year by the American photographer Wenderoth in his patented 'American ivorytype'. In this process, a paper salt-print is affixed to a glass sheet and overpainted using dense colouring. Another glass sheet is then coated with melted wax and the painted salt-print is pressed onto and smoothed against its clear waxed surface. When held to the light the resultant image is translucent. A variant technique involves the use of a second sheet of light-coloured backing paper (as in the present example), or a second, uncoloured, paper print, to create a luminous, three-dimensional effect.

The earliest Australian advertisement mentioning ivorytypes we can locate is from April 1863 (E. de Balk at Turner's Portrait Gallery in Geelong). In November 1863 Thomas Glaister in Sydney advertised 'IVORYTYPES. Those beautiful pictures, which, for softness of colouring and brilliancy of detail have been hitherto unequalled, are now being produced, for the first time in Australia, at this favourite gallery. The portrait of Lily pre-dates these advertisements by a clear margin. However, the ivorytype process was already familiar to some Melbourne photographers. In mid 1862, when the entrepreneurial American photographer Charles Wilson attempted to obtain a patent in Victoria for the sennotype, a process he falsely claimed to have "invented", he was successfully challenged by Batchelder & O'Neill, William Perry and Frederick Frith, on the grounds that the sennotype was merely another name for ivorytype – indeed it was, the process being virtually identical to the American ivorytype. None of the charlatan Wilson's sennotypes has been identified; but examples by Hobart photographer Alfred Bock, to whom, along with Townsend Duryea (Adelaide), he sold the "rights" to his process, are known. In Melbourne's *The Age*, on 18 August 1862, a notice appeared advertising sennotypes by artist-photographer Frederick Frith. Frith had recently arrived in Melbourne from Hobart Town (where his brother Henry was also a professional photographer), and had worked briefly with Wilson before opening his own studio. He was highly skilled in the art of overpainting photographs, having used various techniques since 1855. Wilson publicly stated that Frith had 'never obtained any of my chemical secrets, and the pictures which he and his brother [Henry] ... palm off on the public are not true sennotypes, but base imitations'. Contrary to Wilson's slur, Frederick Frith was unquestionably one of very few artists in Melbourne in January 1863 capable of producing this portrait of Lily. We can only speculate as to whether the artist would have referred to it as an ivorytype or sennotype.

There appear to be no other photographic portraits of Lily in public collections. The portrait of 'Lady Scratchley' by Debenham of London held by the National Library of Australia (#PIC/7322) is incorrectly identified as 'Laura Browne, sister of Rolf Boldrewood'. It is in fact a portrait of one of her two daughters, taken around 1890.

# 15815

\$10,000 AUD



DIGGLES, Silvester, 1817-1880

33. **The ornithology of Australia : being illustrations of 244 Australian birds, with descriptive letter-press.**

A rarely offered complete set of one of the most important Australian ornithological publications of the nineteenth century.

[Brisbane : Printed for the author by T.P. Pugh, 1866-1870]. Folio, nineteenth century gilt-lettered cloth (joints a little worn), bookplate to the front pastedown of English ornithologist George Dawson Rowley, manuscript list of plates tipped-in, manuscript title leaf supplied (lacking the printed title), unpaginated, 126 hand-coloured lithographed plates, heightened with gum arabic, each with an accompanying leaf of descriptive letterpress, occasional foxing; a very good copy.

English-born naturalist, artist and musician Sylvester Diggles arrived in Sydney at the end of 1853 and settled in Brisbane in January 1855. In 1859 he became one of the founders of the Queensland Philosophical Society, and in 1861 he established the Brisbane Philharmonic Society. Diggles' principal interests in the natural sciences were ornithology and entomology, and his *The ornithology of Australia* was first issued in Brisbane as 126 plates in 21 parts, without text, between 1866 and 1870. It is not known how many sets were issued, but unquestionably the number was small. These plates covered about one third of the known bird population of Australia. However, due to lack of funds, Diggles had to discontinue the project. Between 1870 and 1875, bound versions were issued which included descriptive text, and also a title-page either in manuscript or basically printed. There are a few copies known to have a title-page ornately printed in colour, but these all seem to have some variation, as "Diggles evidently used this title-page for copies which he regarded as important" (Pigott, *The Bird man of Brisbane*, 2010, p.110). The work was reissued under a separate title in 1877.

Rare; only three complete sets recorded at auction in the past 70 years.

Ferguson 9146, 9147, 9148; Nissen IVB 247

Provenance :

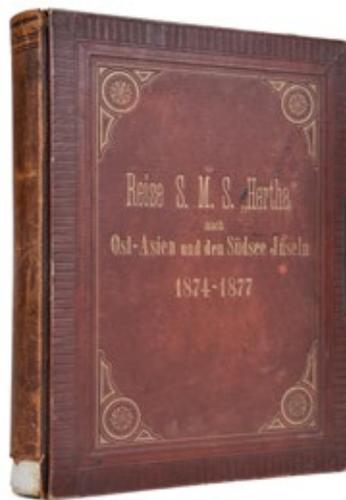
George Dawson Rowley (1822-1878), his bookplate to front pastedown and initialled note to title page  
Dudley Dickison (1896-1967), sold at auction by Peter Arnold, 17 September 2007 (lot 12)  
Private collection, Australia

# 15788

\$60,000 AUD



BIZIURA LOBATA  
Musk Duck



RIEMER, Gustav Adolph, 1842-1899

34. Tagebuchs-Auszug betreffend die Reise S.M.S. "Hertha" nach Ost-Asien und den Südsee-Inseln, 1874-1877.

A great photographic rarity, Gustav Riemer's self-published album of original photographs from the voyage of the SMS *Hertha* to the Far East, the Pacific and Australia includes many important ethnographic images, among them a series of portraits of Aboriginal groups taken at King George Sound, Western Australia in 1877.

Teplitz : G. Riemer, 1878. Folio, original embossed cloth boards decorated and lettered in gilt (rubbed), spine with small loss at tail; brass clasp; silk lining papers; dedication leaf, title leaf, pp [8], [2], followed by [63] leaves with 343 mounted albumen print photographs in various formats ranging from 90 x 90 mm to 200 x 150 mm, all with printed numbers and captions; the leaves and photographs are in fine condition throughout.

Gustav Adolph Riemer (1842-1899) worked as paymaster on the Imperial German Navy corvette SMS *Hertha* on its 1874-77 voyage to the Far East, Australia and the Pacific. A self-taught photographer, Riemer took with him on the voyage a large-format wooden camera with a bellows extension and a Petzval lens, with which he created this extremely important visual record of the places visited. Among these were Madeira, Brazil, Singapore, Borneo, Sulu Islands, Philippines, China (Hong Kong, Canton, Amoy), Japan, Bonin, Micronesia (Marianas, Caroline Islands, Palau), East Siberia, Samoa, Tonga, New Zealand and Australia.

Riemer's photographs include many significant ethnographical images, the most important of which are probably the six of Aboriginal groups taken at King George Sound (Albany) in Western Australia (nos. 326-331), together with the extensive series of Micronesian peoples (nos. 198-240) taken prior to the Carolines and Marianas coming under formal German colonial administration, and numerous exceptional views and portraits taken in Samoa and Tonga. Riemer also carried a stereoscopic camera, and although his stereoviews were separately published by Stiehm in Berlin, these images are also included in the album as 'single' views.

Only two examples of Riemer's highly important album are held in Australian collections (National Library of Australia and State Library of New South Wales).

# 15836

\$90,000 AUD



MORRIS, William, 1834-1896

### 35. The Works of Geoffrey Chaucer, now newly imprinted.

A fine copy of the Kelmscott Chaucer, recognised as the finest book printed since the Gutenberg Bible.

Hammersmith : Kelmscott Press, 1896. Folio, bound in full rich tan morocco, with raised beveled panels to front and rear boards, blind-stamped in a diamond pattern, borders and dentelles also stamped in blind, leather inlay gilt-lettered with "Chaucer's Works", spine with five raised bands and contrasting morocco title label stamped in gilt, compartments containing vertical lines stamped in blind, marbled endpapers. Loosely enclosed, the original linen spine, with remnants of original paper label reading "Chaucer's Works"; bookplate of Jean Hersholt, with his signature. Measures 426 × 291 mm (untrimmed), pp [4 – preliminary blanks], ii, [2], 554, [2 blanks], pale toning to edges of blank preliminary and terminal leaves, foxing to the margins of pp 282 – 284, otherwise clean, 87 woodcut illustrations after Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by William Harcourt Hooper; woodcut title-page, 86 other large woodcut illustrations, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 19-line woodcut initial words, numerous three-, six-, and ten-line woodcut initial letters, and woodcut printer's device, all designed by William Morris and cut by C. E. Keates, W. H. Hooper, and W. Spielmeyer. Printed in black and red in Chaucer type, the titles of longer poems printed in Troy type, printed in double columns. A fine copy, housed in a custom morocco and buckram case.

'The Works of Geoffrey Chaucer published in 1896 by the Kelmscott Press was the culmination of William Morris's vision for an ideal book. It embodied his love of medieval literature and art, as well as his love of beauty. Its vast scope and magnificence inspired his friend and collaborator Edward Burne-Jones to compare it to a "pocket cathedral." William Morris and Edward Burne-Jones discovered and developed a love for Chaucer as undergraduates at Oxford University. After Morris established the Kelmscott Press in 1891, the two old friends agreed that The Canterbury Tales and other works by Chaucer would be a major goal for the enterprise. Morris spent four years working on the book. Trial pages were printed in 1892, while final production began on August 8, 1894. The first two copies of the book were delivered to Morris and Burne-Jones on June 2, 1896. Morris was already in failing health; he died four months later on October 3, 1896.' (University of Maryland Library)

'The Kelmscott Chaucer was not designed primarily as a scholarly text but as a work to celebrate the art of bookmaking; it finds its niche in medievalism rather than medieval studies, but as a work of art, few modern books can surpass its beauty.' (University of Notre Dame Library).

The Kelmscott Chaucer was selected by Great Britain from among all the titles printed in the British Isles to present to the Japanese for the rebuilding of their National Library at the end of World War II.

Provenance: Parke-Bernet, New York, March 23-24, 1954: *Collection of Jean Hersholt, Beverly Hills*. Lot 541. (Jean Hersholt, 1886-1956, was a Danish-born actor who had a lengthy and successful Hollywood career which spanned the years 1913 to 1955. He also completed an influential translation of the works of Hans Christian Anderson into English); Heritage Auctions, New York, April 7, 2011, lot 36233; Private collection, Australia.

# 15573

\$125,000 AUD

the works of  
**G**eoffrey  
**C**haucer  
 now newly  
 imprinted

HERE BEGINNETH THE GALE OF CANGER  
 BURY AND FIRSG THE PROLOGUE THEREOF



**A**ll this world is but a wain,  
 That runs upon the wheels of pain,  
 And every man a passenger,  
 That passeth by the house of bliss,  
 And every man a passenger,  
 That passeth by the house of bliss,  
 And every man a passenger,  
 That passeth by the house of bliss.

LINGWOOD SMITH, William Thomas, 1860-1933

36. An important archive of photographs of Aboriginal subjects by police photographer W.T. Lingwood Smith, South Australia and Central Australia, circa 1900.

William Thomas Lingwood Smith was a Detective Photographer in the South Australian Police Force from 1888 until his retirement in 1922. As early as 1894 he also pioneered fingerprinting in Australia, becoming an expert in the Criminal Investigation Branch of the South Australian Police Department. The quality of his little-known, non-commercial photographic portraits of indigenous people rivals that of the much more famous portraits of another South Australian police photographer, Paul Foelsche.

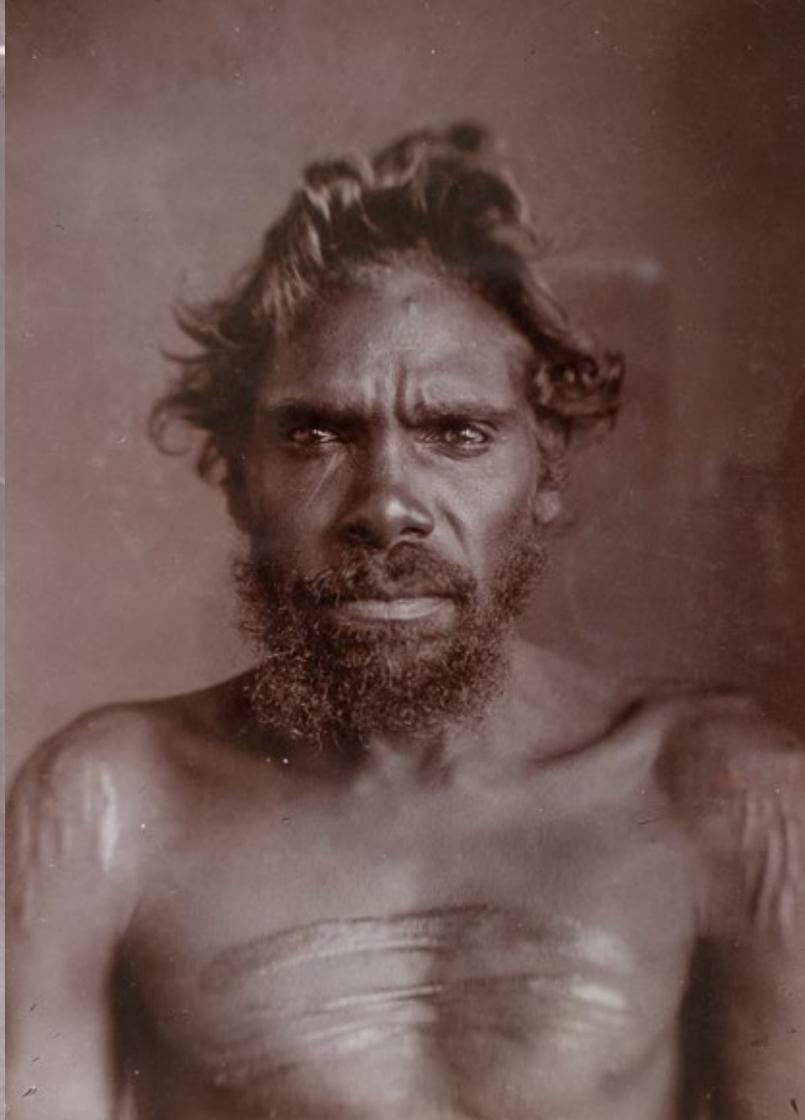
Eleven photographs on early printing out paper; each approximately 145 x 100 mm, unmounted; head and torso portraits of identified Aboriginal subjects (versos with photographer's pencilled captions and contemporary manuscript in ink 'South Australian Aboriginal. Photo – W.T. Lingwood Smith, Detective Photographer, Adelaide'); all of the prints are in fine condition.

It is unlikely that Lingwood Smith ever met his older contemporary, fellow South Australian police photographer Paul Foelsche (1831-1914), whose photographic portraits of indigenous subjects taken in and around Palmerston (Darwin) between the 1870s and 1890s include many of the most visually compelling taken by any nineteenth century photographer working in Australia (see Jones, Philip. *The policeman's eye : the frontier photography of Paul Foelsche*. Adelaide : South Australian Museum, 2005). It is almost certain, though, that Lingwood Smith would have come across Foelsche's portraits in the South Australian police files. An album of photographs in the South Australian Museum (Series AA 295/01, Album P), whose provenance is given as 'William Thomas Lingwood Smith', bears out this theory, as it contains numerous photographs by both Foelsche and Lingwood Smith (including other copies of most of the photographs we offer here), along with others by F.J. Gillen, Saul Solomon, Henry Yorke Lyell Brown and Hermann Klaatsch, and would appear to have been compiled by Lingwood Smith himself. Whether the influence of Foelsche on Lingwood Smith is real or imagined, the similarities between the intense, beautifully lit portraits taken by both of these supremely gifted police photographers are immediately striking. Unlike those of Foelsche, however, the photographs of Lingwood Smith are virtually unknown; they were taken not for commercial purposes, but exclusively in the line of his police work; by contrast, a substantial part of Foelsche's legacy comprises his topographical photography documenting the frontier township of Palmerston and the landscape of the Top End. With the exception of the album and some individual prints in the South Australian Museum, we can locate no examples of Lingwood Smith's photography in any Australian collection.

The portraits in this archive of Lingwood Smith photographs were taken in various locations in South and Central Australia. The photographer's captions identify the subjects by either their indigenous name or its anglicised version (sometimes both), as well as giving a location.

# 15021

\$32,000 AUD





BULLER, Walter Lawry, 1838-1906; KEULEMANS, John Gerrard, 1842-1912

### 37. *A history of the birds of New Zealand.*

Scarce first edition of an acclaimed ornithological work, illustrated by J.G. Keulemans.

London : John Van Voorst, 1873. First edition, printed in an edition of 500 copies. Quarto, contemporary full crushed blue morocco by Leighton of London (edges a little rubbed) with armorial crest of the house of Dutton, spine in compartments, lettered in gilt; all edges gilt, marbled endpapers with the bookplate of the Shelborne Library, lithographed frontispiece of a moa with Maori chief (remounted on a stub), previous owner's name of E.L. Dutton (one of the original subscribers) inscribed to title page, with date of 1877; pp xxiii, 384; publisher's prospectus dated March 1872 (two leaves, one printed on blue paper) bound in at rear; 35 fine hand-coloured lithographed plates by John Gerrard Keulemans; occasional light foxing, a very good copy.

Sir Walter Lawry Buller was born at the Wesleyan mission, Newark, at Pakanae in the Hokianga in 1838, the son of Methodist missionary Rev. James Buller. In 1854 the family moved to Wellington where he was befriended by naturalist William Swainson. Buller trained as a lawyer but is best known for his contribution to ornithology in New Zealand. *A history of the birds of New Zealand* won Buller much critical acclaim, including from Charles Darwin, and for it he was awarded the CMG in 1875. A second edition was published in 1887-88.

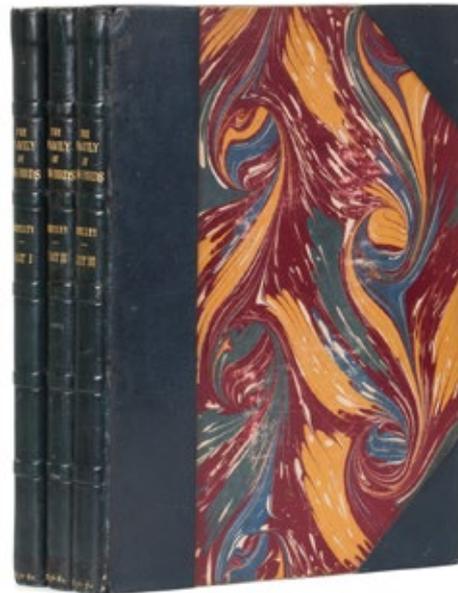
'It has been remarked by a celebrated naturalist that "New Zealand is the most interesting ornithological province in the world ... It has been the author's desire to collect and place on record a complete life-history of these birds before their final extirpation" (prospectus).

Bagnall, 755; Nissen IVB, 163; Nissen SVB, 83; Casey Wood, p. 269; Zimmer, p. 115.

# 15783

\$12,500 AUD





SHELLEY, George Ernest, Captain, 1840-1910; KEULEMANS, John Gerrard, 1842-1912

38. *A monograph of the nectariinidæ, or family of sun-birds.*

Rare privately printed ornithological work, with some of the finest illustrations of bird artist J. G. Keulemans.

London : published by the author, 1876-1880. Printed in an edition of 250 copies. Three volumes, quarto, gilt-lettered blue crushed morocco over marbled boards (lightly rubbed), marbled endpapers, the bookplate of J. Hamilton Leigh to pastedowns; top edges gilt; paper restorations to three leaves, including the title leaf, where stamps have been removed; pp cviii (pp vii – viii, list of plates, bound in after text); 121 hand-coloured lithographed plates by Keulemans, divided across the three volumes; a very good copy, the plates clean and fresh.

Captain George Ernest Shelley (1840-1910) was an English ornithologist, and nephew of the poet Percy Bysshe Shelley. His monograph on sunbirds, a tropical Old World family with representatives in Africa, Asia and Australasia, was privately printed in an edition of 250 copies, is one of the finest illustrated books by noted ornithological artist John Gerrard Keulemans. Originally published in parts, this set has been unusually and usefully bound in three volumes; it is normally found in a single volume.

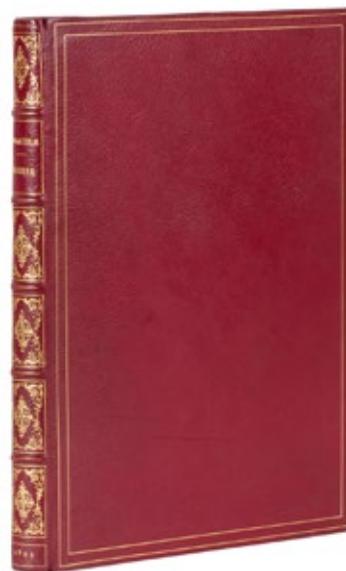
Nissen IVB, 873

# 15787

\$20,000 AUD



ATBUEVA TICARI



DRESSER, H.E., 1838-1915; KEULEMANS, John Gerrard, 1842-1912

39. *A monograph of the coraciidæ, or the family of the rollers.*

Scarce privately printed ornithological work, illustrated by J.G. Keulemans.

Farnborough, Kent : published by the author at Topclyffe Grange, 1893. Printed in an edition of 250 copies. Folio, full crushed morocco by Bayntun-Riviere, spine in compartments, lettered in gilt; bookplate for Nowell Peach to front pastedown, marbled endpapers, title page remargined; pp xx, 111; 27 fine hand-coloured lithographed plates by Keulemans, a very good copy.

The Coraciidae, or roller family, was first classified by Constantine Samuel Rafinesque in 1815. Its habitat is in the warmer parts of the Old World, mainly Africa, where it is believed to have originated. The family derives its name from the birds' acrobatics during courtship or territorial flights. It is related to the eight other families in the order Coraciiformes, which also includes the motmots, bee-eaters and three families of kingfishers.

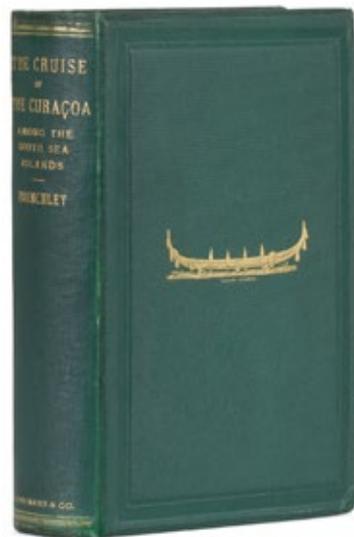
Nissen IVB, 270

# 15789

\$12,500 AUD



RAQUETTAILED ROLLER  
*COCCYAS ERYTHRAEA*



BRENCHELEY, Julius Lucius, 1816-1873

40. **Jottings during the cruise of H. M. S. Curaçoa among the South Sea Islands in 1865**

Naturalist Julius Brenchley's account of one of the most significant scientific expeditions to the Western Pacific of the nineteenth century.

London : Longmans, Green, and Co., 1873. Octavo, gilt-illustrated green cloth (rebacked, a little edge worn), endpapers replaced, folding chromolithograph frontispiece; pp xxviii, 487; colour map; 8 full page wood engravings; 36 text vignettes; chromolithographs; 50 hand-coloured lithographs; a very good copy.

'This voyage was especially significant for the natural history data collected, described here in "Natural History notices" (pp.[353]-474). The ship sailed from Sydney under the command of Sir William Wiseman to display the British flag in the different archipelagoes of the western Pacific. Visits were made to Lord Howe Island, Norfolk Island, and Niue or Savage Island; Samoa, Tonga, and Fiji; the New Hebrides, Santa Cruz and Solomon Islands; New Caledonia; and the Loyalty Islands.' – Hill catalogue.

Many of the objects collected on the *Curaçoa* expedition are held in the Macleay Museum, University of Sydney.

Ferguson, 7376; Hill, 181; Troelstra, p. 80.

# 15786

\$3,500 AUD



O.H.Ford.

PLECTROPOMA OCELLATUM

Marten Beck. Circa 1810.

Larkin Longman, Green & Co.

LINDSAY, Norman, 1879-1969

#### 41. Orleans and Isabelle

An original work by Norman Lindsay inscribed for his friend, the poet Hugh McCrae, illustrating a scene from McCrae's unfinished verse-drama, *Joan of Arc*.

Watercolour on paper, 408 x 400 mm, signed and dated lower left 'Norman Lindsay 1921' and inscribed below by the artist 'to its creator...'; framed.

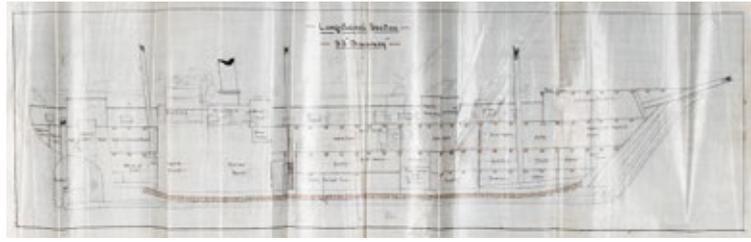
This watercolour was painted by Norman Lindsay for his close friend Hugh McCrae during one of the most intense periods of their artistic collaboration. The two artists had first met in 1897 while working on *The Bulletin* and other periodicals, and Lindsay had later illustrated McCrae's first volume of poetry, *Satyrs and Sunlight: Silvarum Libri*, in 1909. Norman Lindsay arranged for the publication of another volume of McCrae's poems, *Colombine*, in 1920, with the entire proceeds of the de luxe edition – containing a Lindsay etching – going to the impoverished poet (McCrae was perennially broke). From 1920 McCrae worked on a verse-drama, *Joan of Arc*. He never completed it, although the second part was published in *Art in Australia* between December 1921 and May 1922 as *Orleans and Isabelle, A Tragedy in Three Scenes*, with woodcut initials designed by Lindsay. It was at this time (late 1921) that Lindsay painted this exquisite large format watercolour illustrating a scene from the second part of McCrae's *Joan of Arc*. The work bears a presentation inscription by the artist for McCrae. The following year, McCrae and Lindsay would privately publish *Idyllia* and in 1928, *Satyrs and Sunlight: being the collected poetry of Hugh McCrae*, which included *Orleans and Isabelle, A Tragedy in Three Scenes* from the unfinished *Joan of Arc*.

Provenance: Norman Lindsay, gifted to Hugh McCrae; thence by descent through the McCrae family.

# 14832

\$45,000 AUD





[SCOTT, Robert Falcon, 1868-1912]

42. An album of photographs documenting Robert Falcon Scott's *Terra Nova* expedition, 1910-1913; [together with] A manuscript plan of the *Discovery*, and two letters of Scott relating to the British National Antarctic Expedition, 1901-04.

1. A rare photographic chronicle of the most celebrated expedition in the history of polar exploration, Robert Falcon Scott's ill-fated *Terra Nova* Expedition, officially known as the British Antarctic Expedition, 1910-1913.

Album of press photographs by various English and New Zealand agencies, 1910-1913. Small folio (310 x 220 mm), original green cloth boards (rubbed and marked), spine with contrasting red morocco title label lettered in gilt 'Scott Expedition Pictures'; containing [58] silver gelatin press photographs, most large format from 210 x 150 mm up to 290 x 190 mm, laid down *recto* and *verso* of the album pages, the majority with a contemporary typed caption label pasted beneath the image; the photographs generally in very good condition, a small number with minor blemishes; pages with scattered light foxing and occasional short edge tears.

This important album of press photographs was compiled between 1910 and 1913 by a journalist attached to the London illustrated weekly newspaper *The Sphere*. It tells the story of the *Terra Nova* expedition from just prior to its departure to its tragic aftermath, and includes images from its sojourn in Lyttelton, New Zealand; its time in the Antarctic; the *Terra Nova*'s return to Lyttelton; and portraits of the families of Scott and Evans taken after the news of the fate of Scott's polar party had reached England. The photographs document preparations on the *Terra Nova* prior to departure; the ship's departure; Lyttelton, New Zealand, including inspection of the expedition's ponies and huskies (17); Scott and companions at the foot of Mount Erebus (2); the *Terra Nova* in the ice (3); expedition dinner on board the *Terra Nova*; the return of the *Terra Nova* to Lyttelton in February 1913 (10); Mrs. Evans and family (5); Mrs. Scott (Kathleen Bruce) and her son Peter; including the expedition leader's wife in her artist's studio (4).

Aiming to be the first to reach the geographic South Pole, Scott and four companions reached their objective on 17 January 1912, only to find that the Norwegian team under Amundsen had beaten them to the pole by 34 days. Scott and his party perished on the return journey across the ice. Eight months later, the search party from the *Terra Nova* recovered journals and photographs from the party's tent that famously document the epic journey of Scott, Evans, Wilson, Bowers and Oates.

2. Manuscript diagram of the *Discovery*, built for the British National Antarctic Expedition, 1901-04.

[Dundee Shipbuilders Company. W.E. Smith, architect; R. Paterson, Managing Director; E. Bate, Inspector. 1900 or 1901]. *Longitudinal Section, S.S. "Discovery"*. Manuscript in ink on tracing paper; 217 x 680 mm; annotations in pencil, possibly in the hand of Robert Falcon Scott; original vertical folds, complete.

*The Sphere*, Vol. VI, No. 80, London, 3 August 1901 featured an article on the "The Great British Antarctic Expedition", which was illustrated with photographic plates and a double page 'Diagrammatic view of the *Discovery*' that appears to have been based on the present longitudinal section.

3. Two holograph letters by Robert Falcon Scott to a journalist at *The Sphere*.

Robert Falcon Scott. Autograph letter signed, 2 pp. octavo, on embossed letterhead of the 'Discovery Antarctic Expedition 1901', dated 'At sea, August 14th [1901]', addressed to Mr. House (or possibly Horne?), a journalist at *The Sphere*, thanking him for his good wishes. Scott writes: 'I shall be indeed glad to see your further work in illustrating our venture and as our progress is slow there is no doubt of our receiving letters & papers sent to Cape Town ... believe me, Yours faithfully, R.F. Scott'.

Robert Falcon Scott. Autograph letter signed, 1 p. octavo, on embossed letterhead '56, Oakley Street, Chelsea Embankment', dated 'Oct. 29th [1905?]', addressed to Mr. Home. 'Many thanks for the photographs, also for the Spheres which you have so kindly sent me from time to time. Yours sincerely, R.F. Scott.'

Both letters are torn along an original horizontal fold and have old tape residue, but are complete and legible.

Provenance: Private collection, Australia; by descent from an associate of the journalist at *The Sphere*.

# 15714

\$85,000 AUD



CAPT. SCOTT'S EXPEDITION TO THE SOUTH POLE.  
PHOTOS TAKEN IN THE ANTARCTIC.

Scott's ship the "Terra Nova" in the ice.

SHACKLETON, Ernest Henry, Sir, 1874-1922

43. **The heart of the Antarctic : being the story of the British Antarctic Expedition 1907-1909 [de luxe edition]; [and] The Antarctic Book. Winter Quarters 1907-1909.**

The lavishly produced de luxe edition of *The heart of the Antarctic*, one of the finest publications of the golden age of polar exploration.

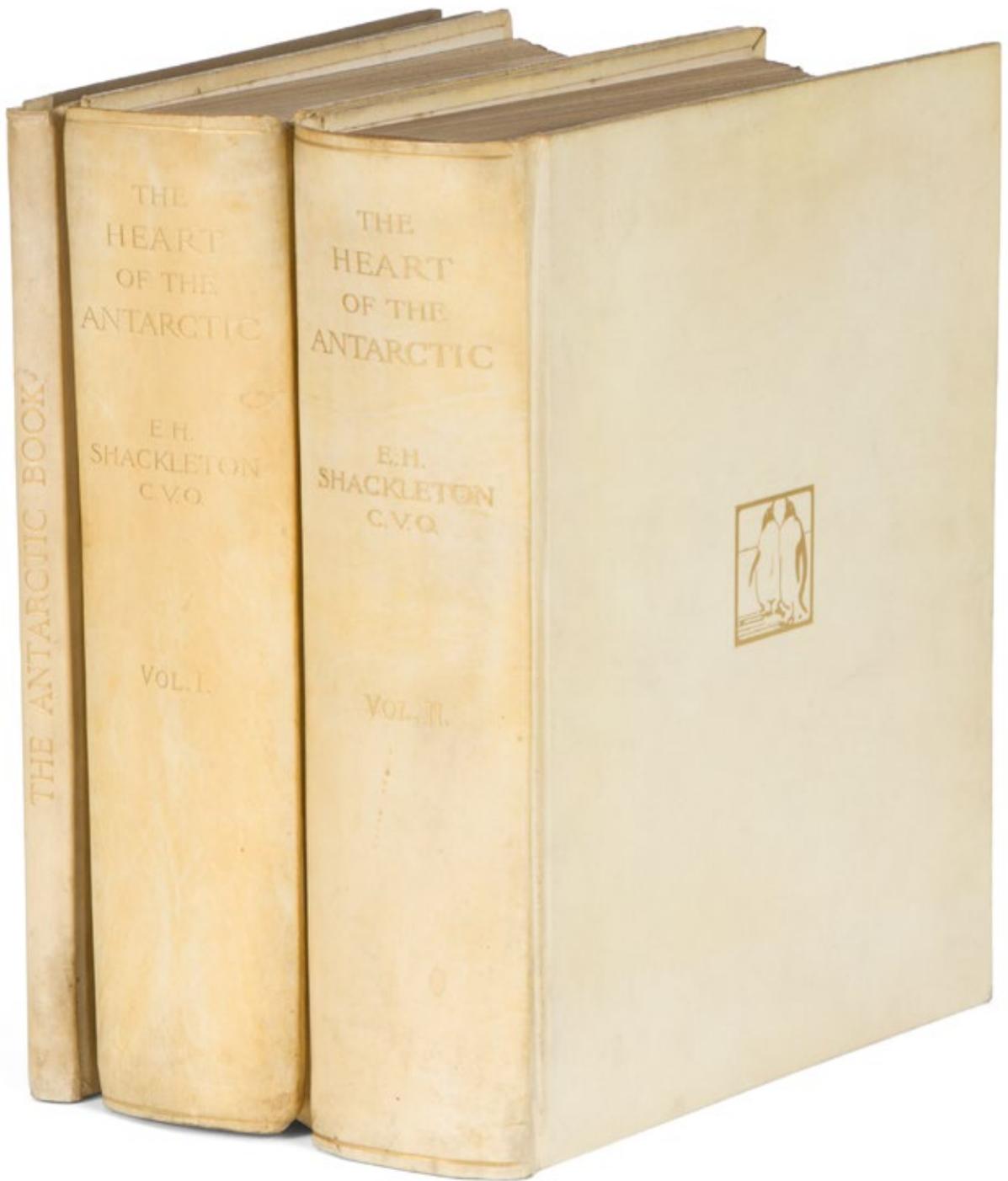
London :William Heinemann, 1909. De luxe large paper edition, limited to 300 numbered copies; the third volume, *The Antarctic Book*, was only published as part of this limited edition, and is signed on one half-title by the fourteen British members of the shore party (Shackleton; Priestley; Wild; Joyce; O'Day; Brocklehurst; Adams; Marshall; Mackintosh; Armytage; Roberts; Murray; Marston; Mackay) and on the other by the two Australian members, Douglas Mawson and T.W. Edgeworth David. Three volumes, quarto, the first two volumes in original gilt-decorated vellum (a little mellowed) with Marston's *At the Sign of the Penguins* device to the front, *The Antarctic Book* in uniform gilt-lettered vellum-backed boards, printed on fine laid paper, top edges gilt, others uncut, illustrated with both monochrome and colour plates, maps in rear pocket of first volume, complete as called for, a very good set.

The British Antarctic Expedition of 1907-09, also known as the *Nimrod* Expedition, was the first of three Antarctic expeditions to be led by Ernest Shackleton. It received no financial support from the British Government and was funded entirely by private sponsors. Although the expedition's primary objective was to reach the South Pole, it failed to achieve this goal. It did, however, reach a point farthest south of 88° 23' S, a mere 97.5 nautical miles from the pole, which at the time was the closest any expedition had come to accomplishing this elusive feat. The expedition's other purpose was to conduct scientific research on the Antarctic continent. To this end, it included a team of scientists in various fields. The main members of the expedition's shore party, with its base – like Scott's before them – on the shores of McMurdo Sound at the edge of the Ross Sea, were: Ernest Shackleton (expedition leader); Jameson Boyd Adams (second in command and meteorologist); Tannat William Edgeworth David (head of scientific staff, geologist); Philip Lee Brocklehurst (assistant geologist); Raymond Priestley (geologist); Douglas Mawson (physicist); James Murray (biologist); George Marston (artist); Eric Marshall (surgeon, cartographer); Alistair Forbes Mackay (assistant surgeon); Ernest Joyce (storeman, dogs, sledges, zoological collections); Bernard Day (electrician, motor mechanic), and Frank Wild (in charge of provisions). Employing a combination of ponies, motor traction, and sled dogs to transport its equipment and provisions, the expedition became the first to ascend Mount Erebus, the second highest volcano in Antarctica, and its scientists were able to make important contributions to the study of the geology, zoology and meteorology of the continent. Upon the expedition's return to England, Shackleton was feted as a hero by the public.

In the winter months of 1908, in dark and cramped conditions in the expedition hut at Cape Royds, Joyce and Wild, with Marston (designer) and O'Day (binder), managed to make close to one hundred copies of what was the first book printed on the continent of Antarctica. *Aurora Australis*, of which only around 70 copies are known to have survived, contained literary contributions by nine of the expedition members under the editorship of Shackleton, and was illustrated with lithographs and etchings by Marston. The third volume of *The heart of the Antarctic* de luxe edition – *The Antarctic Book* – includes Shackleton's poem *Erebus* and Mawson's extraordinary work of fiction, *Bathybia*, both from *Aurora Australis*. Mawson's *Bathybia* is set at an imagined South Pole, where a crater is home to a forest of toadstools populated by giant insects. Of the six etchings by expedition artist George Marston reproduced in this volume, only the two accompanying *Bathybia* had appeared in *Aurora Australis*.

# 15504

\$36,000 AUD



THE ANTARCTIC BOOKS

THE  
HEART  
OF THE  
ANTARCTIC

E.H.  
SHACKLETON  
C.V.O.

VOL. I.

THE  
HEART  
OF THE  
ANTARCTIC

E.H.  
SHACKLETON  
C.V.O.

VOL. II.





LUSHINGTON, Reginald Francis, 1890-1961

#### 44. A prisoner with the Turks, 1915-1918

Lushington was one of only four Australians captured by the Turks at Gallipoli on April 25 1915. This unique extra-illustrated copy of his memoir bears the ownership inscriptions of his mother, to whom the book is dedicated.

Bedford: F.R. Hockliffe; London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd., 1923. Octavo, original cloth backed papered boards (rubbed, corners worn), upper board with faint initials MBL (Mary Beatrix Lushington), spine with original printed paper label (small loss); front pastedown and free-endpaper with pen drawing by Lushington captioned 'On the lower shores of the Taurus Mountains. Aug 1916 / By Reg.', endpaper also inscribed 'Beatrix Lushington'; 103 pp, with the author's pen drawings to the margins throughout, and full page portraits to the first two blanks and rear pastedown; scattered foxing; housed in a custom-made chemise and slipcase; accompanied by a portfolio of research documents compiled by Patrick Walters.

507 Private Reginald Francis Lushington, 16th Battalion AIF, was one of only four Australian soldiers captured by the Turks at Gallipoli on April 25 1915, the day of the first landing. This memoir relates the remarkable story of his four years in captivity, which were spent in the San Stefano Prisoner of War camp outside Constantinople and in harsh conditions in the mountains of southern Turkey, where Turkish prisoners were used as forced labour. Lushington's own highly competent illustrations – 35 in total – for the most part comprise finely observed sketches of his fellow prisoners and their Turkish captors, such as 'Jimmy the One', described on page 14 as 'of the old type of Turk, fat, lazy, cruel and cunning, and to him we were entrusted by the Turkish War Office.'

Lushington was born and grew up in south India. In September 1914 he enlisted in Perth as a private in the West Australian 16th Battalion, 1st AIF. His next of kin is recorded as 'Mother, Mrs Mary Lushington, Upper Swan', and his occupation at the time of enlistment is given as 'farmer', although in his self-portrait on the second blank he depicts himself as a typical swagman, or itinerant labourer. Lushington's battalion took part in the first wave of the ill-fated landings at Gallipoli. His pen drawing of the landing, captioned "'Anzac': The Landing. Pope's Hill the highest point', adorns the top half of the first page of text in this copy. The fact that Lushington was fluent in Tamil and Hindi was to play a bizarre part in his capture. On the evening of the 25 April, Lushington, as an interpreter, along with Captain Ronald McDonald and Lieutenant William Elston, was despatched to make contact with what was mistakenly thought to be a detachment of Indian troops fighting with them on one of their flanks. These soldiers turned out to be Turks, and the three Australians were taken prisoner.

Lushington was one of the many Allied prisoners who were 'assigned to work parties in the Taurus and Amanus mountains, and spent up to twelve hours a day quarrying, drilling tunnels, felling timber, laying track, and blacksmithing' (Aaron Pegram, *Prisoners of War (Australia)*, in *International Encyclopedia of the First World War*, Freie Universität Berlin). Inevitably, factors such as malnutrition, sickness and physical exhaustion took their toll on all of these prisoners, yet Lushington, along with his two comrades, McDonald and Elston, survived the ordeal.

Lushington's pen illustrations enliven and enrich his narrative, transforming this copy of an acknowledged rare first edition into a work of immense significance for our understanding of what is a little-known aspect of the Anzac experience.

Provenance: Mary Beatrix Lushington; Patrick Walters, London; published in *From ANZAC to the Hindenburg Line: the Patrick Walters Collection* (Adelaide: Michael Treloar Antiquarian Booksellers, 2016).

# 15652

\$15,000 AUD

A PRISONER WITH  
THE TURKS

1915-1918

BY

R. F. LUSHINGTON

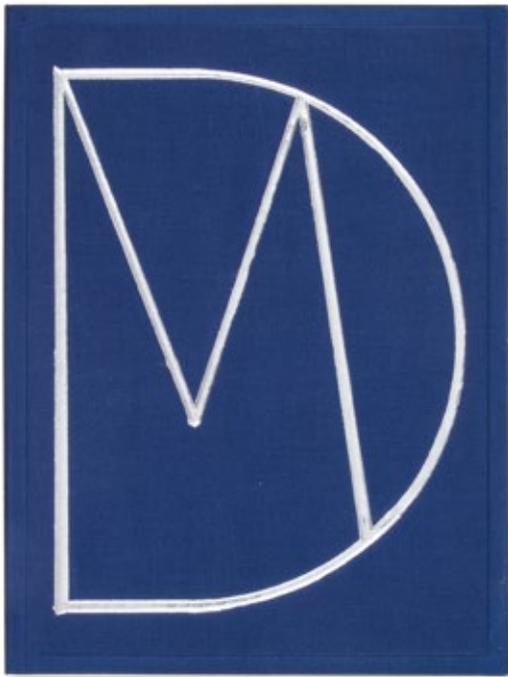
LATE 16TH A.I.F.



—  
BEDFORD : F. R. HOCKLIFFE.

LONDON : SIMPKIN, MARSHALL, HAMILTON,  
KENT & Co., LTD.

1923



MAN RAY; MIRO; ALECHINSKY; ERNST; ARMAN et al.

#### 45. Monument à Christophe Colomb et à Marcel Duchamp

*A stunning tribute to the great Dadaist, Duchamp, by his leading artistic contemporaries and close friends.*

Paris : Éditions Georges Visat, 1971. Folio, folding blue cloth portfolio with silver embroidered lettering 'MD' in matching slipcase, housing a blind-lettered card folio, housing fourteen folded paper sections, the first being the title sheet and colophon, the other thirteen each lettered in blind with a short printed tribute to Duchamp and a large full sheet etching printed on velin d'Arches and Lana, numbered in an edition of 125 and signed in pencil by the artist. The contributing artists are Man Ray (two etchings); Hans Richter; Dorothea Tanning; Joan Miró; Roberto Matta; Raoul Hausmann; Max Ernst; Camille Bryen; Hans Bellmer; Enrico Baj; Arman and Pierre Alechinsky. Limited to 125 numbered copies with an additional 35 copies in Roman numerals reserved for the artists and collaborators. The etching by Joan Miró was printed with Maeght Éditeur Paris; the other twelve etchings were printed by Éditions Georges Visat, Paris. Work on this portfolio commenced in September 1968 (Duchamp died on 2 October) and was realised on 1 March, 1971. The final etching, by Man Ray, is a striking portrait of his friend Marcel Duchamp, created in 1971 based on a mixed media print originally made in 1923.

A fine complete set.

Other examples can be found in the Yale University Library; Harry Ransom Humanities Research Center at the University of Texas at Austin, and the Bibliothèque nationale de France.

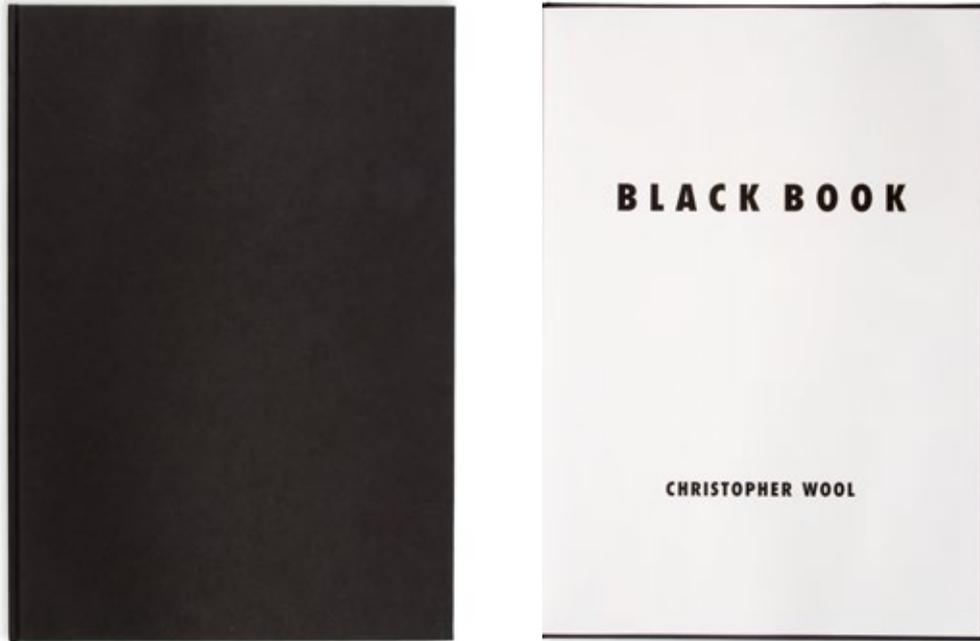
# 14887

\$12,500 AUD



29/125

Miró.



WOOL, Christopher, b. 1955

#### 46. Black Book

The only book created by influential post-conceptual artist Christopher Wool from his most important series of letter paintings.

New York : Thea Westreich and Cologne : Gisella Capitain, 1989. Elephant folio (585 mm tall), black papered boards, title page, 17 screenprints, colophon. Limited to 350 copies signed and numbered by the artist (a further 8 artist's proofs also issued). A fine copy.

Born in Boston in 1955, Christopher Wool is widely considered to be the most influential Post-conceptual visual artist of the twentieth century. In the 1980s Wool began composing his first word-based series of paintings, drawing inspiration from the stencilled labels painted on the sides of military vehicles, along with the urban graffiti found across New York. In the 1980s, Christopher Wool was doing a Neo-Pop sort of painting using commercial rollers to apply decorative patterns to white panels. One day he saw a new white truck violated by the spray-painted words "sex" and "luv." Mr. Wool made his own painting using those words and went on to make paintings with big, black stenciled letters saying things like "Run Dog Run" or "Sell the House, Sell the Car, Sell the Kids." The paintings captured the scary, euphoric mood of a high-flying period not unlike our own' (Ken Johnson, 'Art in Review: Christopher Wool', *The New York Times*, March 17, 2000).

In *Black Book*, the artist's only book created from his most important series, Wool fills each page with a staccato-like series of stencilled black letters, forming words such as TERRORIST; PERSUADER; EXTREMIST; CELEBRITY. The letter forms are almost abstract, with words broken arbitrarily into groups of three letters equally spaced across three lines. As a sequence they become the syllables in an unremitting mantra. Wool formalises the rawness and immediacy of street graffiti and presents an assault of word-images which, through their minimalism, are at the same time benign and unsettling.

Wool's letter art from the late 1980s, epitomised in *Black Book*, is some of the most sought after in the contemporary art world. These works are post-pop icons of the ongoing deconstruction of our sense of security, identity and familiar space.

Retrospectives of the work of Christopher Wool have been held at the Museum of Contemporary Art, the Guggenheim Museum, the Art Institute of Chicago and numerous other major institutions.

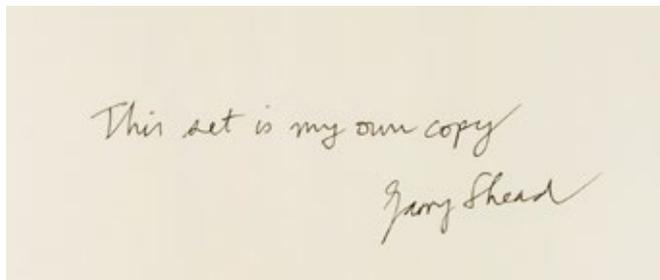
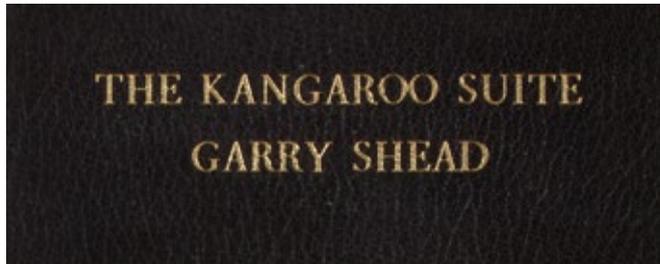
# 15276

\$65,000 AUD

**PIER**

**SUA**

**PIER**



SHEAD, Garry, b. 1942

#### 47. The Kangaroo Suite

The artist's own copy of his most significant series of original prints.

Canberra : printed at Studio One Print Workshop, 1994. Cloth box with gilt-lettered morocco title label, 418 x 444 mm, containing the complete set of 15 etchings and aquatints, and an additional work 'The Dream' which was not included in the final portfolio; accompanied by the original prospectus; signed and inscribed inside the box in pen 'This set is my own copy, Garry Shead'.

Painter, printmaker and filmmaker Garry Shead is considered by many critics to be Australia's greatest living figurative artist. Since the 1960s Shead has exhibited internationally, and is a past winner of the Archibald and Dobell Prizes. In 1968, while in Papua New Guinea, he came across a copy of the letters of D.H. Lawrence, and then read the 1922 novel *Kangaroo*, written while Lawrence was living in Thirroul, New South Wales. In the 1990s, from his home in Bundeena, close to Thirroul, Shead commenced his major series paintings which, although inspired by Lawrence's novel, are not direct illustrations of the text. The figures in this series sometimes represent the novel's characters Richard Lovat Somers and his wife Harriet, at other times Lawrence and his wife Freda, or even the artist himself with his late wife Judith. Through all of these works the totemic form of the Kangaroo is a recurring image, at once familiar and alien, serving as a reminder that Somers, Lawrence and indeed Shead are all simply temporary visitors within the timeless Australian landscape.

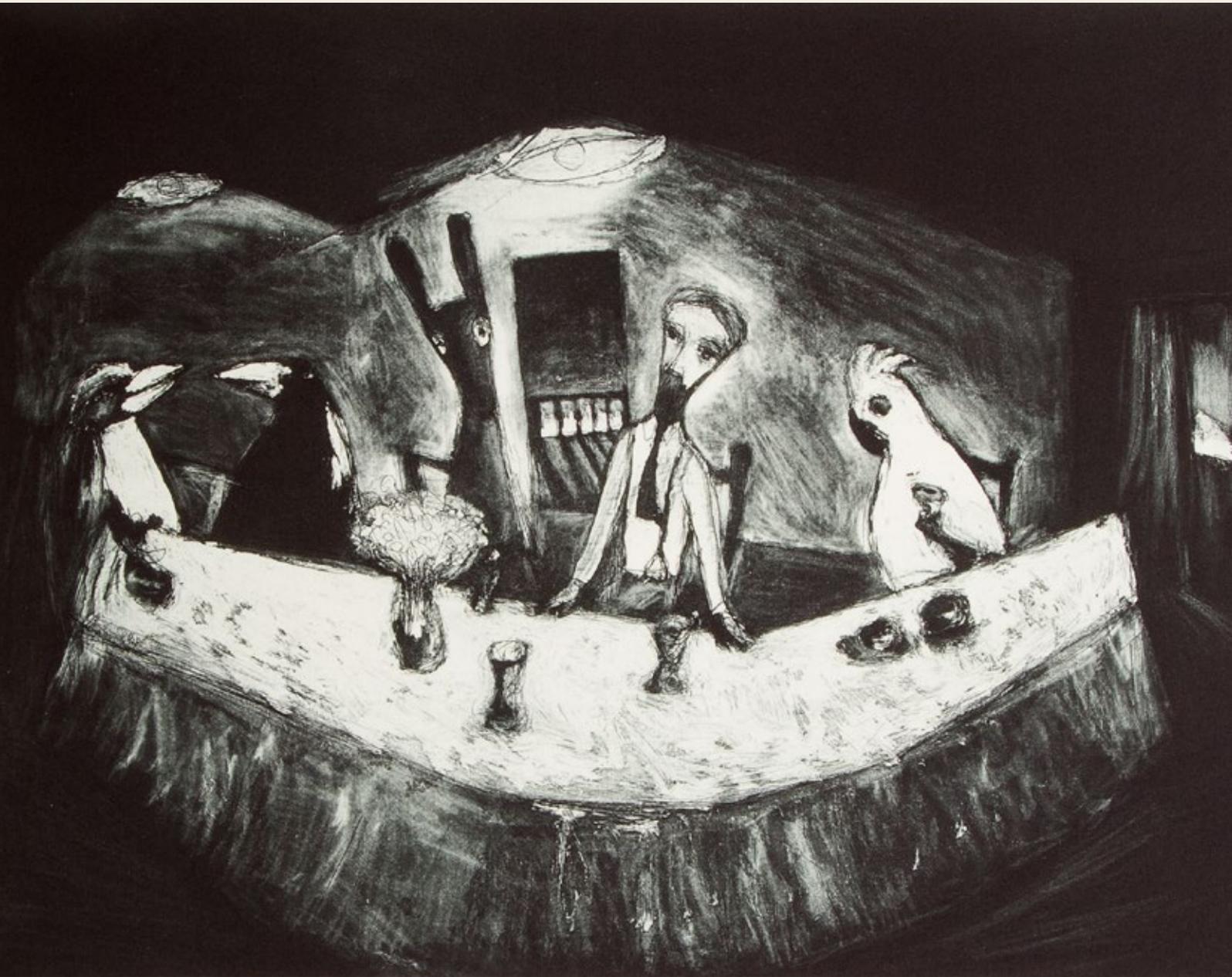
Printed in Canberra with the assistance of master printmaker Basil Hall, *The Kangaroo Suite* is Shead's most significant series of original prints, drawn from his critically acclaimed D.H. Lawrence series of paintings. As most folios have been separated and the etchings sold as individual artworks, complete sets are of the greatest rarity; no sets are located in public collections and a single example is recorded at auction (Deutscher-Menzies, *The Sydney Auction*, Sydney, 10 March 2004, lot 185).

Provenance: Acquired from the artist.

# 15502

\$32,000 AUD





DOUGLAS STEWART FINE BOOKS