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## THOMAS, Robert Strickland (1787-1853), R.N.

### HMS Collingwood off Bora Bora.

*Signed lower right, inscribed on stretcher, oil on canvas, unlined 514 x 722 mm; in original gilt frame. England, 1848.*

**SUPERB PAINTING OF THE LARGEST WARSHIP EVER SEEN IN THE PACIFIC, BY A GREAT MARINE ARTIST**

The magnificent 80-gun battleship HMS *Collingwood* cruises to its anchorage at Bora Bora in 1845, the last deep-water harbour in the Society Islands to retain its allegiance to Britain. In the 1840s, rivalries in the Pacific nearly flared into open warfare after the French claimed Tahiti as a protectorate in the wake of the expulsion of two Catholic missionaries (the "Pritchard Affair"). The *Collingwood* had been sent out with two conflicting missions: to shore up British prestige at a time when the French outgunned them in the region, but also to ensure that war was averted.

The man appointed to command the *Collingwood* on this delicate mission was Sir George Francis Seymour (1787-1870), a resourceful officer, "successful in all his commands" (ODNB) and ultimately Admiral of the Fleet, the highest-ranking position in the entire Navy. His ship had been chosen just as carefully: not only was it regarded as one of the most beautiful in the Navy, it was, for its time, the largest British warship ever sent to the Pacific, dwarfing the two steam-vessels in the painting, HMS *Salamander*, and the French ship that was shadowing their movements, the *Phaeton*.

Seymour's diplomacy decisively altered the history of the Pacific, not least as a catalyst for the drive towards self-determination in Australian politics. He commissioned the painting in 1848, immediately after his return. Hitherto unattributed, it is now confirmed to be the work of the great naval artist Robert Strickland Thomas (1787-1853), who had been a Naval officer in his youth. His works are marked by superb realism, attention to the sorts of details that would please an Admiral (rigging, figureheads, precisely rendered ensigns) and a more than handy ability of suggesting the local features of a scene, as with the buildings clustered on the shore here. A number of his preparatory sketches are now in the Royal Museums Greenwich.

**PROVENANCE:** Commissioned by Admiral Seymour personally, later with his third daughter Emily Charlotte (1825-1892), who had sailed with him to the Pacific. She married the second Baron Harlech, William Richard Ormsby Gore (1819-1904), then by descent, remaining at the family seat Glyn Cywarch, in Wales, until 2017.

*Full catalogue and list of references available on request.*

**\$85,000**



## MILLER, John Frederick

*Cimelia Physica: Figures of Rare and Curious Quadrupeds, Birds &c.... with Descriptions by George Shaw.*

*Folio, two works bound together, with a total of 67 hand-coloured engraved plates (see note), several with manuscript captions and small annotations, bookplates; a magnificent tall copy in contemporary full calf, original gilt-decorated spine laid down, red morocco label. London, Benjamin and John White, Horace's Head, Fleet Street and John Sewell, Cornhill, 1796.*

**BY ONE OF SIR JOSEPH BANKS' OUTSTANDING NATURAL HISTORY ARTISTS**

A rare and extremely attractive work of natural history with magnificent ornithological, zoological and botanical plates, several depicting specimens collected on Cook's voyages for the first time. Unlike many contemporary works which included illustrations of the natural history of the Pacific, Miller's book is both folio-format and hand-coloured, to dazzling effect. This fine copy offered here is the early issue without later watermarks unlike others recorded.

All of the plates are by the artist John Frederick Miller (1759-1796), who cut his teeth engraving the plates for the official account of the Endeavour voyage (1773). Miller had planned to sail on Cook's second voyage with his patron, Sir Joseph Banks, but when Banks withdrew so did he, travelling instead as part of the Banks entourage to Iceland in 1772.

Starting in 1776, Miller began to publish these beautiful plates depicting the very latest and most striking discoveries: gulls and cassowaries, jerboas and falcons, as well as Cook specimens such as the two beautiful Tahitian Rails and the penguins from different regions of the southern oceans. He ultimately published 60 plates, creating a publication that is so rare that even its actual title is not firmly recorded; it is listed as either *Icones Animalium et Plantarum* or *Various Subjects of Natural History*.

The present copy has added significance because the original owner has extra-illustrated it with a further seven exotic botanical plates and a leaf of text, including two depicting New Zealand specimens which also date from Cook's voyages. These plates were done by Miller's father Johann Sebastian Müller as a rare supplement to his *Illustratio Systematis Sexualis Linnaei*, published from 1775-1777, although these "Icones Novæ" plates are dated 1780 (see Soulsby, for a description of a similar copy in the British Museum).

**PROVENANCE:** "Wrest Park" bookplate of Thomas Philip Earl de Grey (1781-1859); ink stamp of twentieth-century collector Pierpaolo Vaccarino.

*Nissen IVB, 638; Bird Books, p. 94; Sherborn & Iredale, J.F. Miller's Icones, Ibis (1921); Soulsby, A Catalogue of the Works of Linnaeus, no. 1224b; Stafleu & Cowan, 6033; Wood, p. 465; Zimmer, p. 585.*

**\$62,000**



## [SMITH] SOWERBY, James

### The Waratah: "Embothrium Speciosissimum..."...

*Hand coloured engraved plate, 235 x 170mm, mounted and in a handsome nineteenth century timber frame. London, Published by J. Sowerby & Co, 1793.*

#### THE FIRST ENGRAVED IMAGE OF THE MAGNIFICENT WARATAH

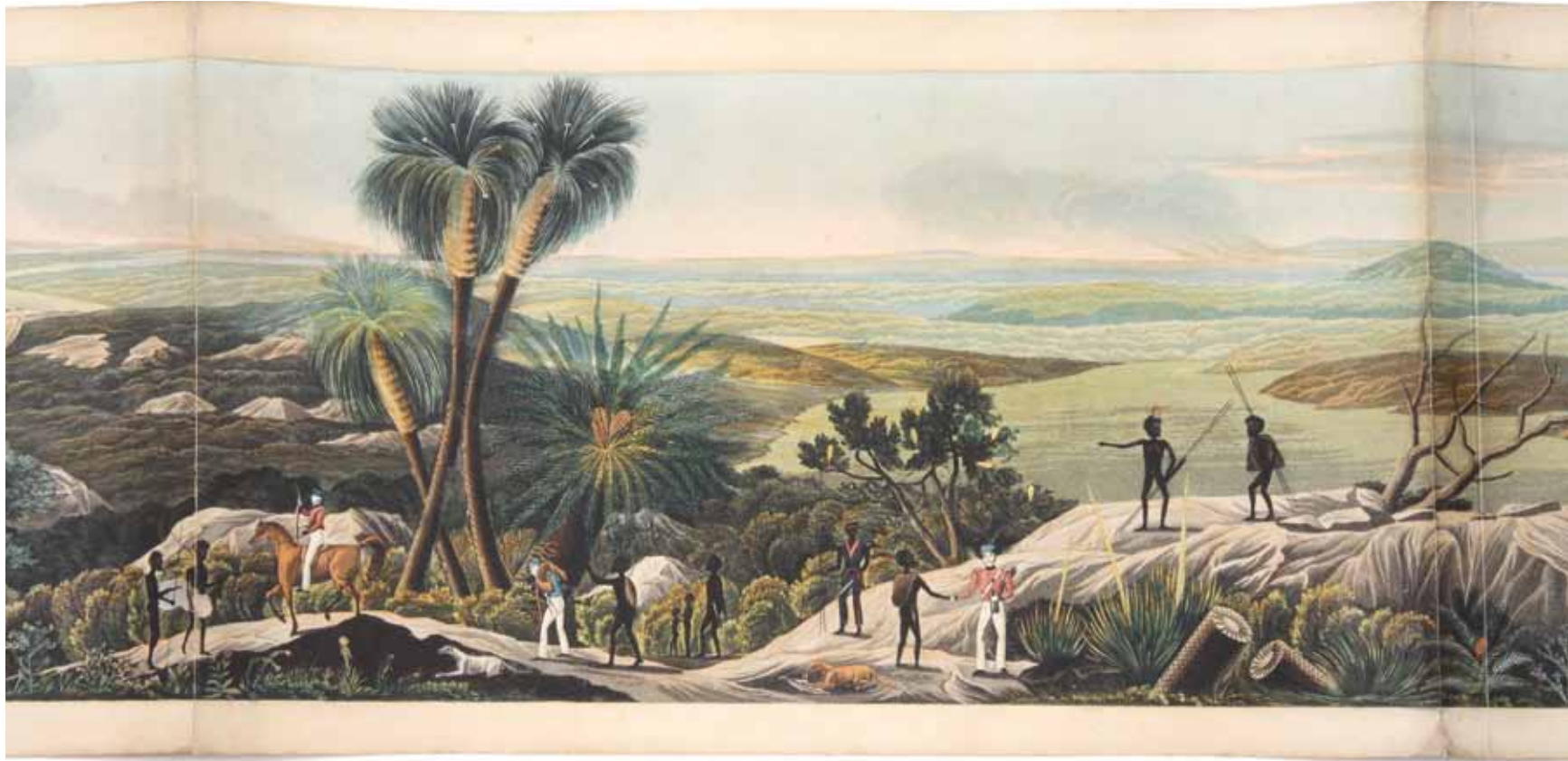
This superb image, 'the most magnificent plant which the prolific soil of New Holland affords is, by common consent both of Europeans and Natives, the Waratah. It is more over a favourite with the latter, upon account of a rich honeyed juice which they sip from its flowers.' (Smith)

The engraver James Sowerby was a natural historian and artist, he collaborated with James Smith (1759–1828), one of the first botanists to work on the plant specimens sent back to England from the new colony. In 1793 Smith and Sowerby produced the first publication devoted to Australian flora, *A Specimen of the Botany of New Holland*. This was the first time that the Waratah was described and Edwards gave the species its original binomial name, *Embothrium speciosissimum*.

Interestingly Edwards notes that this engraving was drawn from a coloured drawing made from the wild plant, compared with the very fine dried specimens sent by Mr White.

*Nissen, 1861; Sitwell and Blunt, Great Flower Books, p.76.*

\$7,500



## DALE, Lieutenant Robert.

### Panoramic View of King George's Sound...

*Folding panorama, 180 x 2745 mm.; handcoloured etching and aquatint, captioned with title and "London Pubd. as the Act Directs Octr. 1834, by Robt Havell, 77 Oxford Street". Framed. London, J. Cross, 1834.*

#### THE FIRST SETTLEMENT OF WESTERN AUSTRALIA

This famously important and beautiful view, here in fine and bright condition, is very rare indeed. Dale's *Panorama* was the most ambitious print-making attempt to portray the Australian landscape undertaken in the first half of the nineteenth century. Very few complete examples survive today, no doubt because the aquatint is of an amazing length, almost three metres.

The panorama shows the very beginnings of settlement in the west. Rarely is it possible to be witness at such a moment in a country's history: this astonishing and vivid panorama, published in 1834, was probably intended to excite interest in the fledgling settlement, and to promote immigration. It depicts 'Princess Royal Harbour, where the first settlement was established, and to the left of that King George's Sound and Oyster Harbour. The cleared area to the left is the present site of the "Old Farm" Strawberry Hill. The group of soldiers and natives on the right make up a party returning from a kangaroo hunt. Nakinna, chief of the King George Sound tribe, lived most of the time at the settlement, but eventually rejoined his people. He is probably the native shown wearing European clothes. The party of natives in the centre of the panorama are returning from a fishing expedition to the coast...' (The Colonial Eye, p. 37).

*Ferguson, 1761; Flower, The Antipodes Observed, plate 28; Kerr, Dictionary of Australian Artists, 1992, p.189; The Colonial Eye, Art Gallery of Western Australia 1979, pp.36-7.*

**\$85,000**



## SEGUY, E. A.

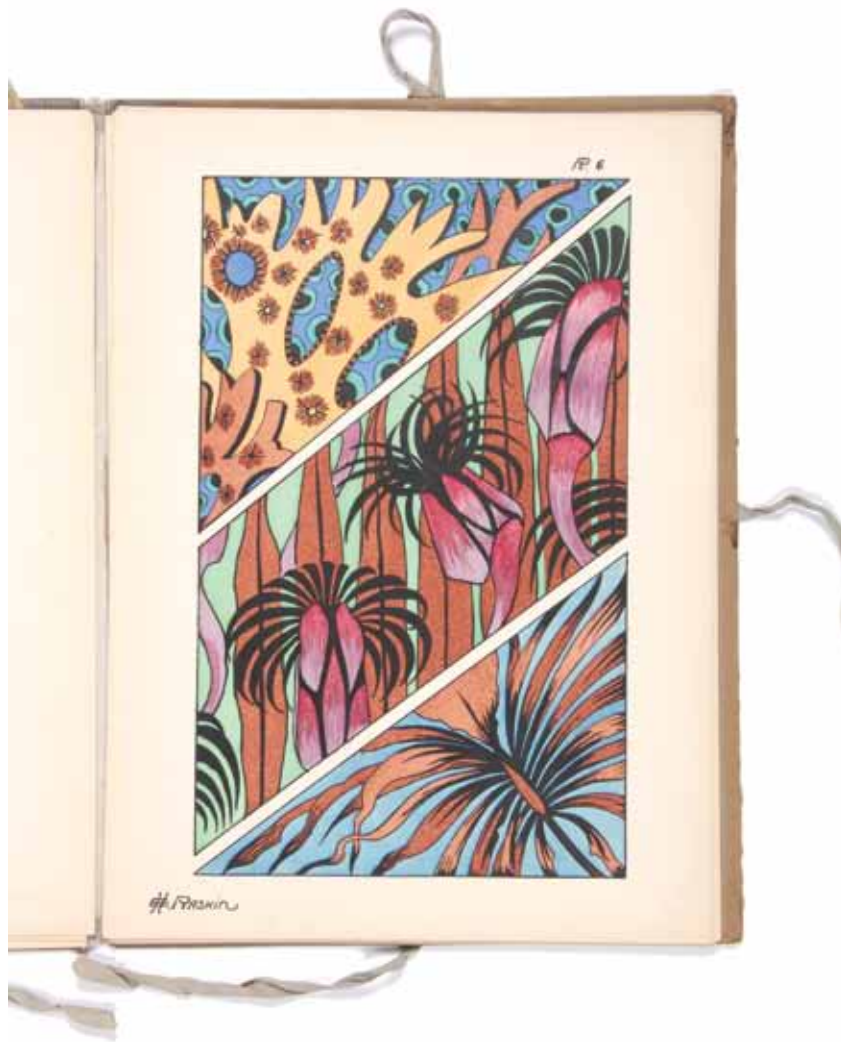
### Papillons.

*Complete collection of 20 pochoir plates measuring 448 x 323 mm., with title-page, introductory note and list of plates housed in the original folding case with cloth ties featuring pochoir design to the front board; an excellent set. Paris, Tolmer editeur, circa 1925.*

### IRIDESCENT POCHOIR PRINTMAKING

A rare and astonishingly beautiful French Art Nouveau design album based on the butterflies of the world, featuring species from China, India and Asia. Eugene Alain Séguy (1889-1985) was a leading French designer of the Art Nouveau and Art Deco periods who produced eleven stunning design portfolios with a range of styles and inspirations. Séguy had an acute interest in scientific study of insects, and utilised this knowledge to produce two albums on this theme including this brilliant set of butterfly designs.

\$19,500



## RASKIN, E.H.

### Fantaisies Oceanographiques.

*Set of twenty-five pochoir plates and decorated title page measuring 375 x 275 mm., an excellent set in the original folding portfolio case. Paris, F. Dumas, 1926.*

#### PARISIAN POCHOIR PRINTMAKING AT ITS FINEST

A rare and exotic album of vivid French art deco undersea fantasies. These skilfully printed pochoir designs based are based on tropical corals, anemones, plankton and jellyfish, combined into enticing patterns for possible use in fabric and wallpaper designs. The designs are remarkable for their use of the stencil overlay process of pochoir printing to create remarkable atmosphere and depth of field, combining subdued background colouration with vivid aquamarines and turquoise highlighting to catch the eye and entrance the viewer. The portfolio was limited to 250 copies and is beautifully preserved in the original folding case with cloth ties and elegant lettering stencilled to the front board. *Fantaisies Oceanographiques* is a mysterious and alluring celebration of Parisian pochoir printmaking at its finest.

\$12,500



## [BANKS] GILLRAY, James.

### The Great South Sea Caterpillar, transform'd into a Bath Butterfly.

Hand coloured engraving, 350 x 250 mm.; fine; mounted and framed. London, H. Humphrey, 4 July 1795.

#### MAKING FUN OF SIR JOSEPH BANKS, WHO METAMORPHOSES INTO A SPLENDID BUTTERFLY

The rare 1795 first issue of this splendid satirical cartoon of Sir Joseph Banks, ridiculed for using the Royal Order of the Bath for self-promotion. This hand coloured engraving is by James Gillray (1756-1815) the leading English caricaturist of his time, an artist of outstanding inventiveness who continues to influence satirists today. Gillray's cruel metaphor has Banks crawling from the mud of the South Seas - referring to his participation in Cook's first voyage - to blossom in the Royal Society as a man of fame and distinction, with consequent vanity.

Gillray's cruel metaphor has Banks crawling from the mud of the South Seas -- referring to his participation in Cook's first voyage -- to blossom in the Royal Society as a man of fame and distinction, with consequent vanity.

In the letterpress under his portrait of the great man as a metamorphosing butterfly Gillray explains his work: 'Description of the New Bath Butterfly... taken from the *Philosophical Transactions* for 1795. This insect first crawl'd into notice from among the Weeds & Mud on the Banks of the South Sea and being afterwards placed in a warm situation, by the heat of the Sun, was changed by the heat of the Sun into its present form - it is notic'd and Valued Solely on account of the beautiful Red which encircles its Body, & the Shining Spot on its Breast; a Distinction which never fails to render Caterpillars valuable...'

BM, 8718; King, *The Other Side of the Coin*, no. 2; Nan Kivell & Spence, *Portraits of the Famous and Infamous*, p. 17.

\$25,000



[LA PEROUSE]  
SANQUIRICO, Alessandro, *after*,  
engraved by Carolina LOSE.

Esterno Di Una Capanna [The exterior of a Cabin].  
Questa Scena fu eseguita pel Ballo Pantomimo serio Il  
Naufragio di La Peyrouse...

*Aquatint with original hand colouring, 340 x 390 mm, mounted and handsomely framed. Milan, Autumn 1825.*

**SUPERB EXPRESSION OF THE LA PEROUSE MYTH**

Atmospheric coloured aquatint depicting an evocative scene from the staging of the "Ballet-Pantomime" based on the disappearance of La Pérouse in the Pacific. Between the complete disappearance of the expedition in 1788 and the discovery of relics in 1827, just a couple of years after this performance, the mystery had captivated Europe. (Famously Louis XVI is said to have repeated on his way to the scaffold the question that he had been asking for months: "Is there any news of M. de La Pérouse?").

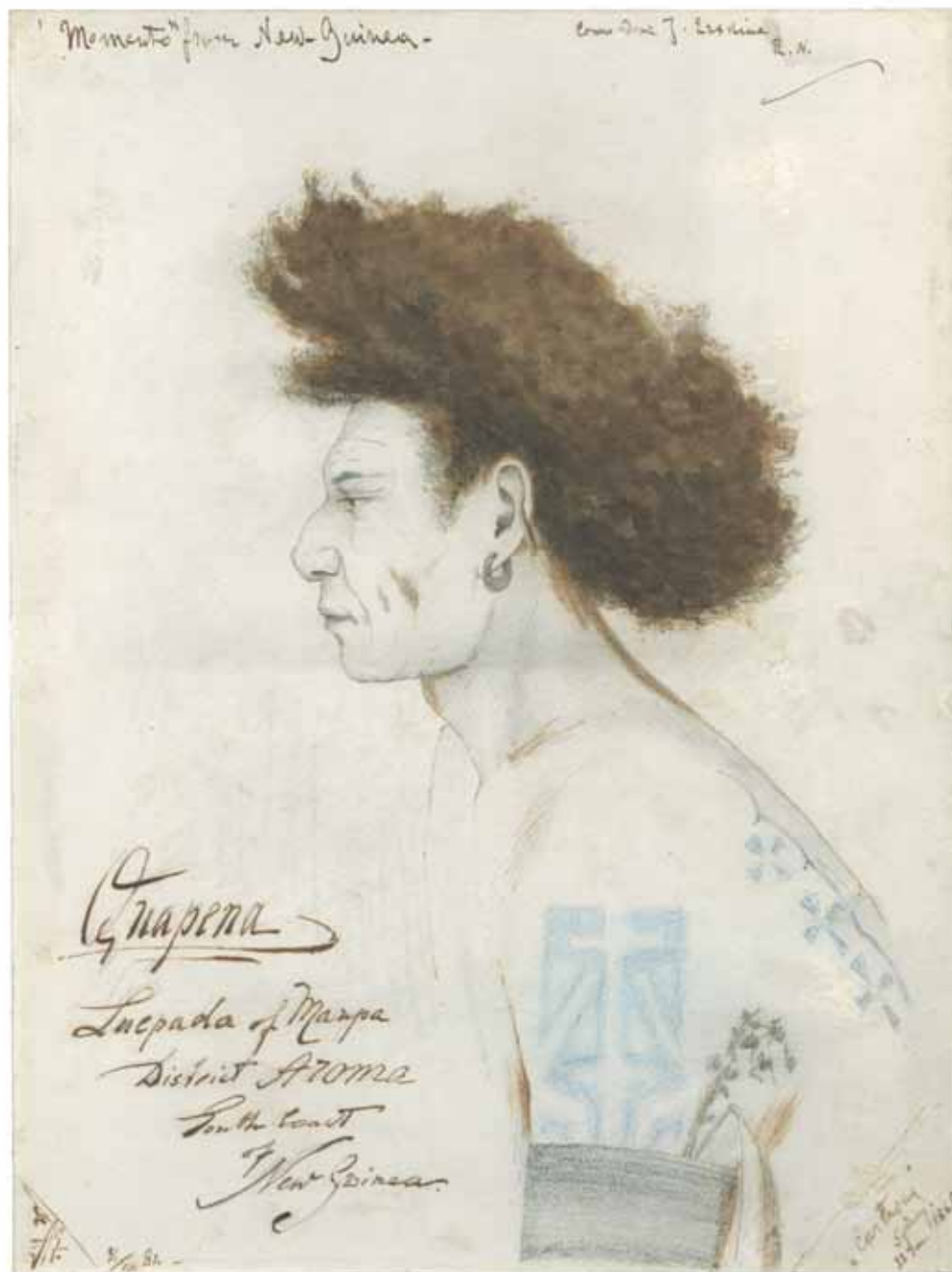
The disappearance inspired various highly imaginative performances or visualisations, and this scene was evidently one of the highlights from a very successful "pantomime" much performed in England and here being toured in northern Italy. As the caption notes the Naufragio was staged at the Teatrino Lirico in Milan (known as the Canobbiana until the 1890s). It starred the English actor William Barrymore (1759-1830). His European tour is not noted in the biography provided by the wonderful Garrick Club archives which mention his appearances in 'musical pieces and comedies. He was also a leading actor at the Haymarket Theatre for many summer seasons. Critical reports describe him as an awkward performer, who acted with stiff knees, and had trouble retaining his lines; but at least one friendly source praised his judgment, noted his improvement over the years and suggested that he was industrious and steady as a second-rate actor. The last several years of his career he spent in the provinces...'

An extremely handsome image, one of the finest produced on the epic story of La Perouse: we have tracked down just one other example, in the Cia Fornaroli collection of the New York Public Library.

*not in Ferguson; not in Maclaren.*

\$7,850





## MIKLOUHO-MACLAY, Nicholas. [1846-1888]

Portrait of Koapena, Chief of the Aroma district, New Guinea...

*Signed with initials, dated twice and extensively inscribed: 31<sup>viii</sup> 81. Quapena/Luepada of Maupa/District Aroma/South Coast/New Guinea. / "Carthona"/Sydney/23 Jan. 1885/"Memento" from New-Guinea- Commodore J. Erskine. R.N., pen and brown ink and pencil with coloured chalk; 34 cm x 25 cm, mounted and framed. Sydney, 1885.*

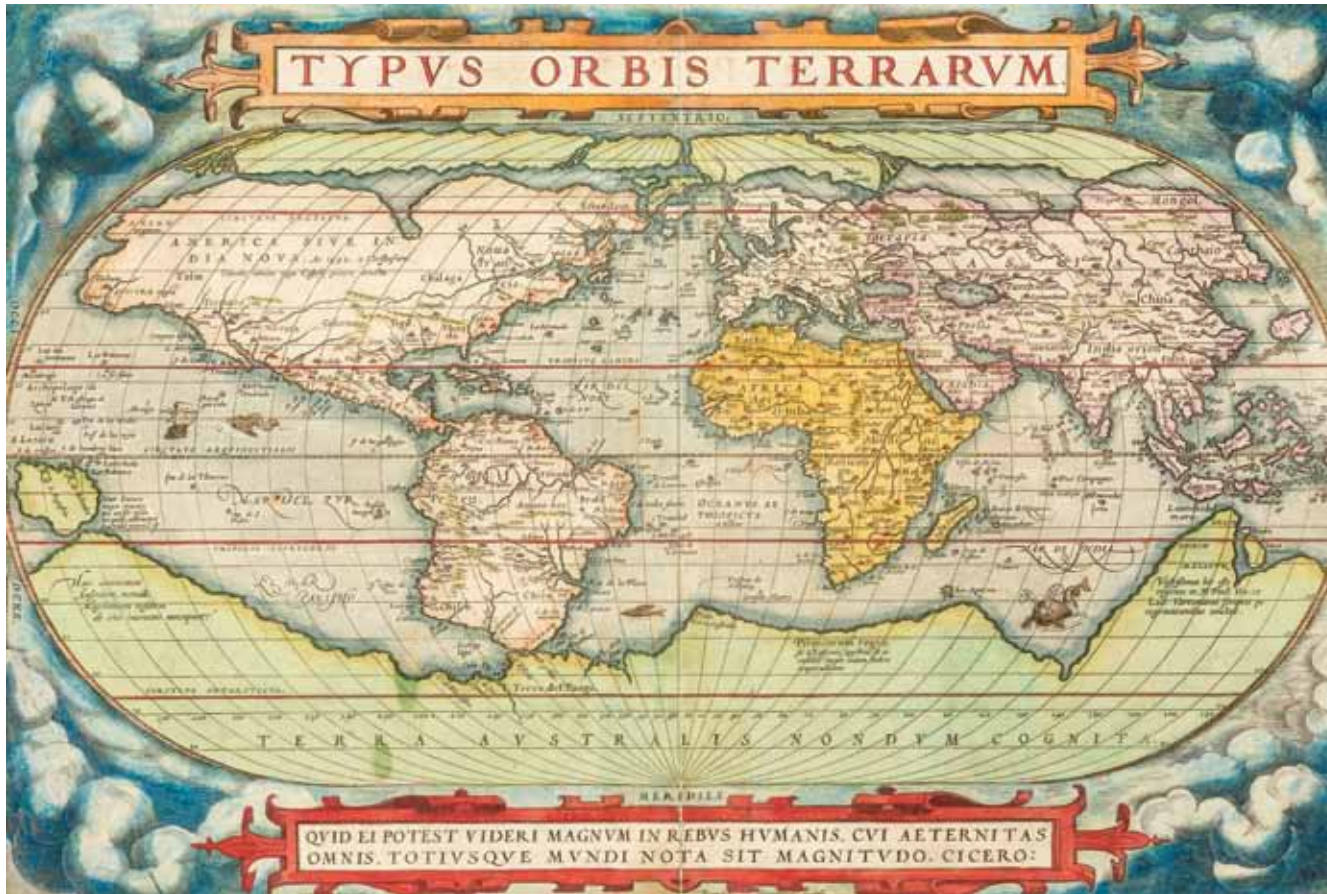
A superb portrait by the Russian scientist and artist Miklouho-Maclay, depicting the striking New Guinean man Koapena (or "Quapena"), a chief in the region of Hood Lagoon, south-east of Port Moresby.

Koapena was a towering figure and made a lasting impression on all he met: the Australian journalist Charles Lyne, who accompanied Erskine to New Guinea, spoke for most when he called Koapena "a great fighting chief, and one of the finest men we had seen" (Lyne, *New Guinea*, p. 114). More than that, Erskine interviewed Koapena at length while at anchor on board HMS *Nelson* and personally presented the chief with an ebony baton in recognition of his authority.

Not only has Miklouho-Maclay rendered Koapena with great sensitivity, but the portrait has an important degree of scientific rigour, which means that he has included an accurate portrayal of the elaborate tattoos, most notably the blue crosses with which Koapena's body was decorated. Charles Lyne noted that these crosses were representations of the number of people killed by Koapena in battle: "sixty-three were counted," the journalist commented, "besides many other marks which represented the enemies killed by his tribe" (Lyne, *New Guinea*, p. 114).

PROVENANCE: A gift from the artist to Commodore Erskine, 1885; remaining in the family until recent years then private collection (U.K.) until 2016

\$125,000



## ORTELIUS, Abraham.

Typus orbis terrarum...

*Hand-coloured engraved map, 465 x 590 mm. (sheet size), old central crease (as always), Latin text verso; some marking and browning to the margins, very good. Antwerp, Plantin, 1570.*

### ONE OF THE MOST INFLUENTIAL WORLD MAPS: IMAGINING THE SOUTHERN HEMISPHERE

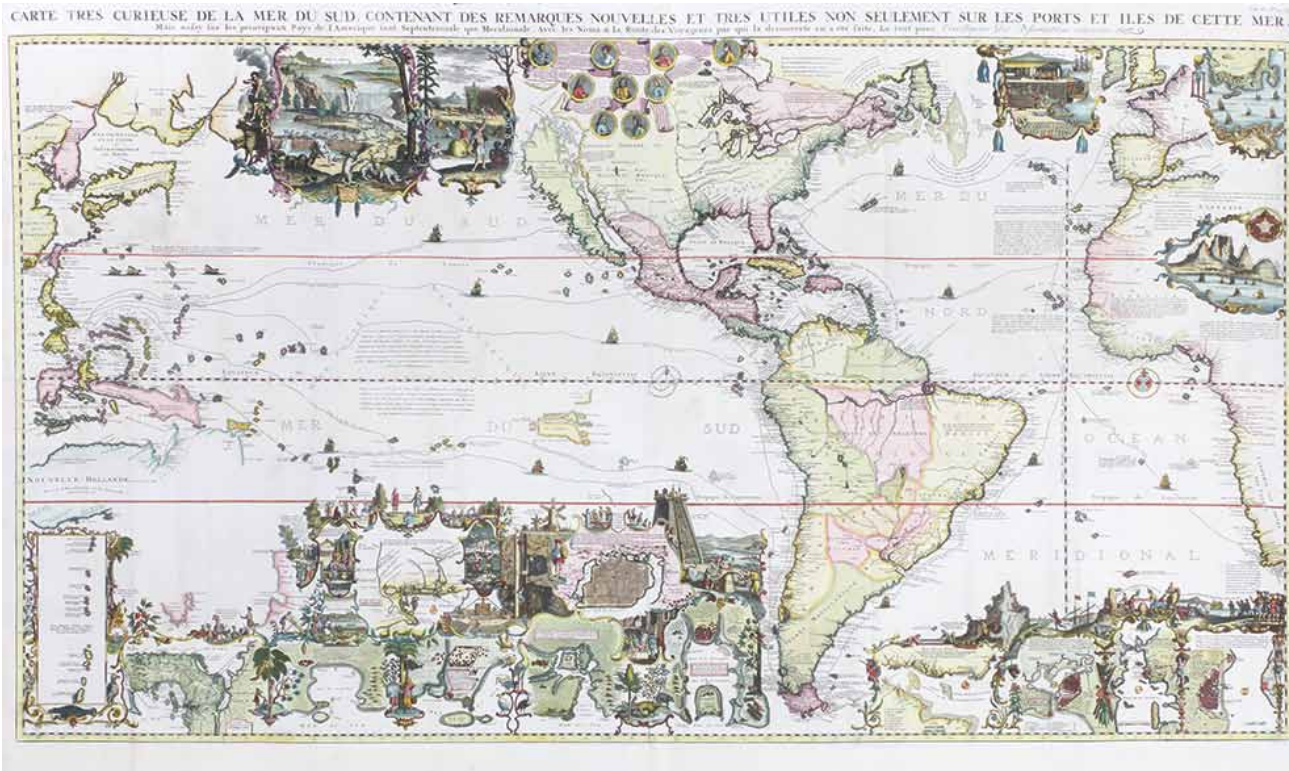
An excellent copy with bright original colour: the major world map of the great cartographer Ortelius, of the highest significance for the imagining of the Pacific and the Great Southern Land. One of the more remarkable aspects of the map is how fully it investigates the southern hemisphere, depicting the speculations of classical geographers and the vague reportage of Marco Polo, jostling with the very latest reports from Spanish and Portuguese voyagers in the Indian and Pacific Oceans.

Abraham Ortelius (1527-1598) had an early career as an engraver and a book dealer but, partly through the encouragement of Gerardus Mercator, turned to scientific geography in the 1560s, and published his *Theatrum Orbis Terrarum* ("theatre of the world") at the end of the decade, widely considered to be the first and certainly most influential modern atlas.

This world map is based on a much larger and extremely rare wall-map by Mercator of 1569, but the accessible format of the Ortelius version meant that it would become the map that gave currency to the theories that would dominate scientific thinking for centuries. The central premise of the map, the notion of the "balancing" of the top and bottom of the globe, can clearly be seen by the two polar landmasses: a series of four large islands in the north, pierced by great waterways that seem to go through to the pole and, much more dramatically, the massive "Terra Australis Nondum Cognita," at the bottom.

*Clancy, Mapping of Terra Australis, 5.16 (1570 issue); Koeman, 31:351 (map 109); Ortelius Atlas Maps, 166; Shirley, 122.*

\$16,750



## CHATELAIN, Henri Abraham.

### Carte très Curieuse de la Mer du Sud...

*Engraved map, with fine hand colouring, printed in four sheets joined, 860 x 1440 mm.; mounted and framed. Paris, l'Honore & Chatelain, 1719.*

#### ONE OF THE MOST RICHLY DECORATED WORLD MAPS EVER PRODUCED

A splendid example of Henri Châtelain's rare and magnificent wall chart of the Pacific and its surrounds. Described by Schwartz as "one of the most elaborately engraved maps", and Goss as "one of the most decorative and impressive maps of the Americas [and] ... a veritable pictorial encyclopedia of the western hemisphere", this is undoubtedly one of the most richly decorated world maps ever produced. Australia is charted according to the discoveries of Tasman from seventy-five years earlier (and Hartog before him): "*Nouvelle Hollande découverte l'an 1644*", and the new place name "*Golfo de Carpentarie*" is recorded. The north of the continent is shown strangely flattened and the south coast of Tasmania, "*Terre d'Antoine Diemens*", is placed at a great distance from the rest of the continent. A strangely shaped New Guinea neighbours the Solomon Islands which reference the discoveries of Mendana and Quiros; the mysterious "Terre De Quir" - the Quiros discoveries still having currency after a century has passed - here seems to credit Pedro Fernandez de Quir with the discovery of eastern Australia.

*Goss, The Mapmaker's Art, plate 7.5; ibid., The Mapping of North America, 52; Leighly, California as an Island, pl. xxx; McLaughlin, The Mapping of California as an Island, 190; Nordenskiöld Collection, 753; Portinaro & Knirsch, The Cartography of North America 1500-1800, plate CVIII; Schwartz & Ehrenberg The Mapping of America pp.146-147 & plate 85; Suarez, Early Mapping of the Pacific, fig.97; Tooley "California as an Island", 80, plate 80, in Map Collectors' Circle 8; ibid., The Mapping of America, p.130; ibid., The Mapping of Australia, 66; Wagner, Cartography of the Northwest Coast of America, 511.*

\$30,000



## [COOK: THIRD VOYAGE] CLEVELEY, James.

The series of four coloured aquatint views of the Pacific...

*The complete set of four aquatints, each 440 x 600 mm., handcoloured; a fine set; mounted and framed. London, 1787-1788.*

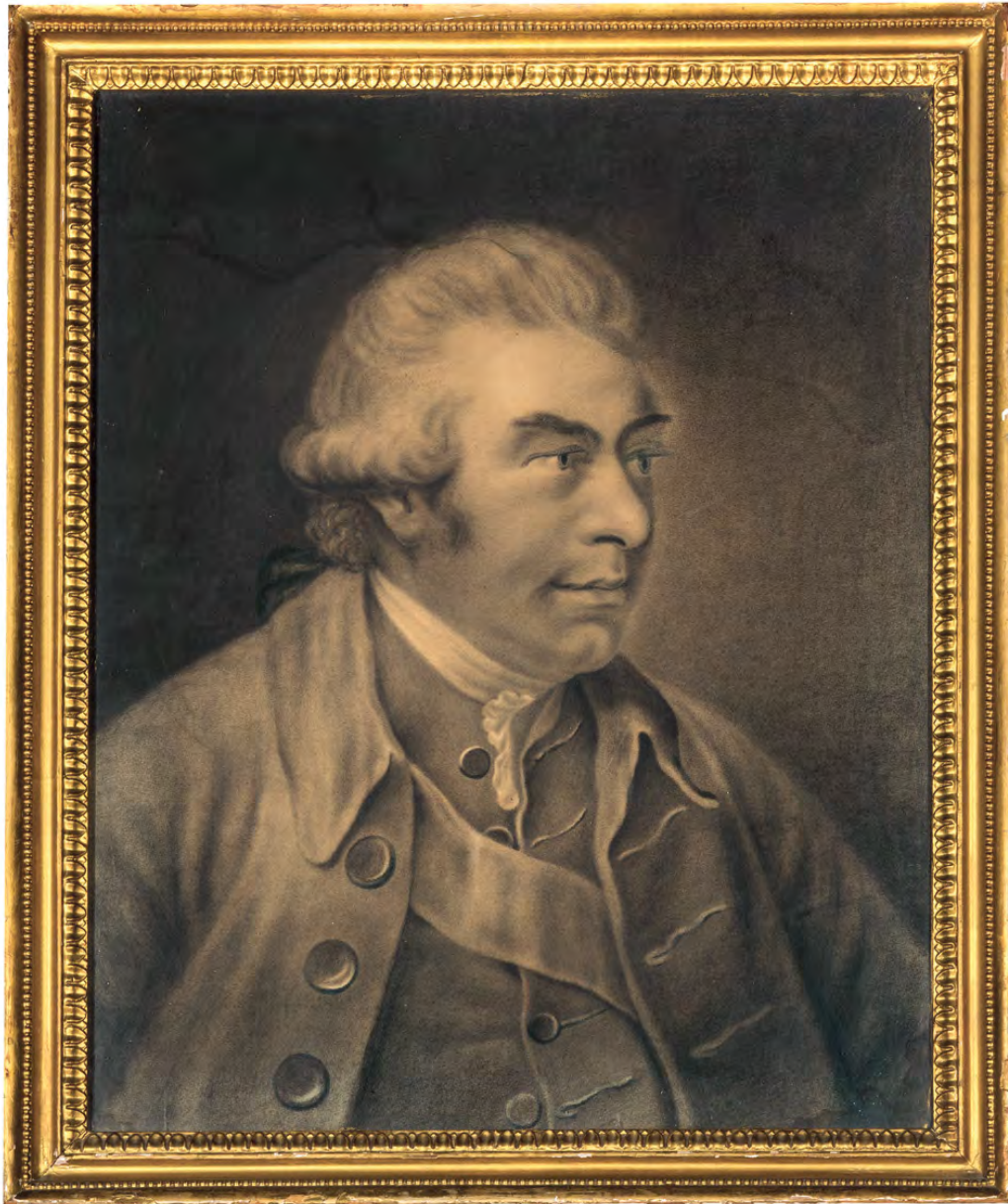
### CLEVELEY'S WONDERFUL VISIONS OF CAPTAIN COOK'S PACIFIC

A full set of the four beautiful handcoloured aquatints, prepared from watercolours by John Cleveley after original drawings made by his brother James in the South Seas. Perhaps the most magnificent Pacific marine prints ever issued, they have been described as 'the kind of prints that anyone who travelled with Cook, whether officer, midshipman or able seaman, might want to possess to remind him and his family of the days when he travelled with Cook' (Joppien & Smith, III, p.221). Each of the four images shows *Resolution* and *Discovery* at anchor in the Society and Sandwich islands. The settings are ideals of Pacific beauty, and particularly of the moments of contact between the European crews and the islanders; whether it is a peaceful transaction being carried out alongside a beached cutter, or the colour and violence of Cleveley's version of Cook's death in Kealakekua Bay.

*Beaglehole, III, pp. ccxiv; Beddie, 1752-1783; Nan Kivell and Spence, p. 68.*



\$22,500



[BANKS]

PETTY, A.S. (Amelia Susannah).

“Portrait of Sr. Joseph Banks. President of the Royal Society” (early caption)...

Pastel on paper backed onto linen 620 x 500 mms;  
in the original gilt frame and glass.  
England, circa 1795 – 1800

**Provenance:** United Kingdom art dealer

A compelling lifetime portrait of Sir Joseph Banks at the height of his powers, recently rediscovered in England. The portrait is based on a pastel John Russell RA drew in 1788, showing Banks holding a lunar map. Banks loved the Russell drawing, consenting for it to be engraved by Joseph Collyer, and later singling it out as his favoured portrait and “a most decided Likeness” (quoted in Carter, *Guide*, p. 306). It shows him in his prime, during the era of New South Wales and the *Bounty*, the rapid expansion of Kew, and the voyages of Riou and Vancouver.

In the Georgian era the practice of copying, updating and circulating portraits was widespread, and there can be no doubt that the artist of this well-executed work in crayons knew either Russell’s original or, more likely, Collyer’s version, but has removed the lunar map and updated Banks’s outfit to include the sash of the Order of the Bath, presented to Banks in July 1795. Not only has this change been very neatly contrived, it provides the likely date of composition: it is certainly not much later, given that one of the more striking aspects of the picture is that it is in the original frame, largely untouched and unrestored, with fragments of an old newspaper from 1804 that was used as paper backing.

The identity of the artist is neatly recorded on an old caption on the back of the frame as “A.S. Petty”, but no artist of that name is noted in any of the standard references of the era, which is surprising given its quality. Our research has concluded that it must have been one Amelia Susannah Petty (abt. 1767 – 2 April 1827), the only child of James Petty Esq. (abt. 1740 – 1822), himself the wealthy son of James Petty, Viscount Dunkeron (abt. 1713 – 1750). Amelia was, that is, the great-great-granddaughter of the economist and scientist Sir William Petty. Her father, James Petty Esq. was an extremely well-connected figure, travelling widely before settling at the grand estate of Broome Park, in Betchworth, Surrey. His connection to Banks is patent: Petty was elected to the Royal Society in 1771 and wrote his President at least one letter, from Vienna in 1784 (now NLA).

The portrait is beautifully contrived, and, given the tangled social web of Georgian England, at least partially the product of direct observation. It is likely that there was a connection between the artist Amelia Petty and John Russell, given that the latter had a small holding in Dorking, only some five kilometres down the road from the Petty family estate at Broome Park.

ADB; An Act to enable Sir Maurice Crosbie knight... to discharge an encumbrance on certain collieries and coal mines in the county of Durham (1758); Beddie; Brabourne Papers (SLNSW); Carter, Sir Joseph Banks... A Guide to Biographical and Bibliographical Sources (1987); Carter, Sir Joseph Banks (1988); Collins, *The Peerage of England* (fourth edition); National Portrait Gallery (UK); ODNB; Papers of Sir Joseph Banks (NLA).

\$65,000



## GRASSET DE SAINT-SAUVEUR, Jacques.

### Tableau des découvertes du Capne. Cook & de La Pérouse.

*Engraved aquatint with original handcolouring, 440 x 530 mm. (sheet size), mounted and framed. Paris, circa 1795.*

#### FROM ETHNOLOGY TO FASHION

Rare and alluring hand-coloured engraving of the islanders of the Pacific, composed of twenty-four groups of inhabitants from new lands revealed through the voyages of Captain James Cook and La Pérouse. St-Sauveur's print has been long considered one of the most romantic and elegant depictions of ethnological subjects, and is much desired for its decorative qualities.

Bernard Smith discusses the importance of St-Sauveur's costume studies in disseminating this exotic imagery: 'The engravings published in Cook's Voyages provided new visual information about many previously unknown peoples, and greatly enlarged Europe's knowledge of the family of man. Joppien has shown how important encyclopedias of costume and 'gallery of man' books were in this process of popular dissemination. But as artists copied the engravings so they altered them still further in the direction of European pre-conceptions, the anthropological and ethnographic intentions of the originals being diverted increasingly to fulfil the demands of taste and the intrinsic needs of decoration. A fascinating example is the hand-coloured etching by St.-Sauveur, the finest of the costume encyclopaedists of the late eighteenth century...' (*European Vision and the South Pacific*, p. 113).

Grasset de Saint-Sauveur, was born in Montreal in 1757 and died in Paris in 1810. Like other artists of the period he was captivated by Pacific discoveries and here he shows figures from Nootka Sound on the northwest coast of America, Prince William Sound in Alaska, as well as Easter Island, Hawaii, Unalaska, Tahiti and Ulitea. As Forbes notes in the *Hawaiian National Bibliography*, Grasset's engraving was separately issued and was the only such large image by him to depict the peoples of the Pacific.

*Beddie, 557; see Forbes, 'Hawaiian National Bibliography', 271 and 281.*

\$8,200



## LYCETT, Joseph.

### Views in Australia...

*Oblong folio, handcoloured lithographed title and 48 fine handcoloured aquatint views after drawings by Joseph Lycett, with descriptive text, two folding maps; a fine copy in half morocco, spine lettered in gilt and decorated in compartments, edges fully gilt. London, J. Souter, 1825.*

#### BY GOVERNOR MACQUARIE'S ARTIST

First edition of the great Australian plate book, one of the earliest and most important collections of antipodean landscapes.

This was a landmark in the development of Australian illustrated books: Lycett's charming, highly-coloured views of New South Wales and Tasmania are justly famous today and the book as a whole provides a remarkable visual record of Macquarie's Australia. Memorably described as 'an enticing book' in the late Edmund Capon's ABC documentary on the "Art of Australia", Capon commented that 'when these pictures were first seen in Britain, it was something of a revelation, a little bit like receiving postcards from another planet.'

Not only does the book offer an historical snapshot of New South Wales and Tasmania in the early decades of settlement, but especially from the point of view of colonial architecture, it is a collection of remarkable importance. Lycett's incomparable plates record some of the colony's most important houses and country seats, and provide an invaluable contextual record of many lesser-known buildings and indeed building types.

*Ferguson, 1031; Wantrup, 218b.*

\$80,000







SMITH, Worthington George.

*Blandfordia Flammea Elegans* (Christmas Bells).

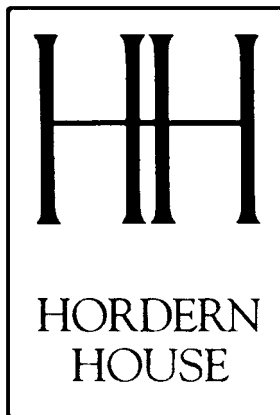
*Hand coloured lithograph, 285 x 240mm, mounted and framed; artist's proof with notes to the colourist. London, lithographed by the artist, c.1860.*

**AUSTRALIAN CHRISTMAS BELLS: COLOURED PROOF**

A lovely image of Christmas Bells, by the natural history artist W.G. Smith, lithographed by the artist and here in an unique proof version before letters, beautifully hand-coloured by him with detailed notes for the colourist. The proof is addressed to the publishers of *The Floral Magazine*, Reeve and Company in Covent Garden, and the image appeared in the first issue of the periodical published in 1861 (number 134 in the top right of the lithograph), printed by V. Brooks for the colour printing specialists Day and Son.

*Australian Plants online*

\$5,500



First published in 2019

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