

Matthew Fishburn
Voyages — Literature — History
[2022]



de l'observatoire de Hawaï

165

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175

The Arctic Shores of
AMERICA AND PART OF ASIA ;

Shewing the Tracks & Discoveries of H.M.S. Hecla & Griper, from

BAFFIN BAY TO MELVILLE ISLAND ,

Commanded by Sir Edw^d Parry 1819 & 20.

& of H.M.S. Investigator, from

BEHRING STRAIT TO MERCY BAY,

Commanded by Captⁿ M^c Clure, 1850, 51, 52 & 53.

COMPLETING THE DISCOVERY OF THE NORTH WEST PASSAGE.

Also the Coasts Discovered or Examined by the Officers of the Expeditions sent in Sea

SIR JOHN FRANKLIN.

Drawn from Official Documents by John Arrowsmith, 10 Soho Square.

1849_50 *Comm^r. Pullen's track in the Plover's Boats from Mainwaring Inlet to C. Bathurst*-----

1821, 22, 23 { *Wrangel & Anjou's routes in Sledges over the Ice, N. & E. of the River Kolima, were* }-----
 { *all performed in the months of March, April & May of the above years* }-----
 Southern limits of Pack Ice, in different years N. of Behring Strait.-----

1850 51 *Captⁿ M^c Clure's track in the Investigator*-----

1850, 51, 52, 53, 54 *Captⁿ Collinson's D^o Enterprise*-----

*ria, bears W.N.W.
Miles*

VOYAGES

Detail of no. 8, the Arrowsmith map in Notice biographique sur l'amiral Sir John Franklin (c. 1856).

Sept 23 1796

My good girl and beloved daughter, whom I love with the affection of a Father, and the sincerity of a Friend, before I sail from hence in the Ship *Duff* Capt. Jas. Wilson for the South Sea Islands, with thirty Missionaries, designed to propagate the Gospel of our Lord & Saviour, Jesus Christ among the heathens, I take an opportunity of writing a short farewell letter to your little self, requesting that you will very politely solicit your Mother to have the goodness to teach you to read it, and when that is done, that you will frequently inspect & peruse it. Not only as a Remembrance of Me during my absence, but also as the genuine Sentiments of my Soul respecting your happy Government in this flexible & important period of your life. And the first fatherly injunction that I would press upon your Memory is, that you will ever affectionately love, and readily obey your worthy Mother, thanking God in your regular Devotions, for his having blessed you with such a valuable Monitor & Instructor.

In all her needful admonitions and reproofs, I desire that you thro' the medium of this letter, will consider Me as speaking to you by her, threatening rebuke and displeasure towards you at my return in the case of your being obstinate, and inattentive; and in every instance of your growing Esteem and ready subjection to a Mother so deserving of it, contemplate my highest Paternal approbation thereof; and think, and rest assured, that I shall proportionably love you, as you have been good and obedient during my absence, ~~whom~~ should God be pleased to spare your life till I come again.

The next thing that I would herein mention and beg and re-beg your attention to, is a genuine esteem

ROBSON, Thomas.

A moving and lengthy autograph letter signed to his daughter, Mary Smail Robson, at 30 Chapel Street, South Audley Street, Grosvenor Square.

[1]

Dated: [Spithead], morning of 23 September 1796.

Description: three-and-a-half page autograph letter, signed, on laid paper watermarked "J. Smith", 32.5 x 21 cm., docketed in two different hands, red postal stamp (very smudged) and fragments of red wax seal.

Condition: very good, quite creased and browned especially to the address panel.

AS THE DUFF VOYAGE SAILS FOR TAHITI AND THE SOUTH SEAS

A remarkable and moving letter, written days before Captain Wilson and the South Seas missionaries on the *Duff* sailed.

Few original documents give such a rich insight into the mood on board, not least because this pious and **unpublished letter is written by Robson, rated as a gunner**, who penned it "in haste and in the hours allotted for rest" as the ship was being readied to sail from Spithead, off Portsmouth. It goes without saying that original material relating to this voyage, which had such an enormous impact on the Pacific, is very rare: no other manuscript of Robson's is recorded and, indeed, to have anything written from such a perspective is highly uncommon, not least as he would soon make the abortive second voyage of the *Duff* as well, being captured by a French privateer off Cape Frio in February 1799.

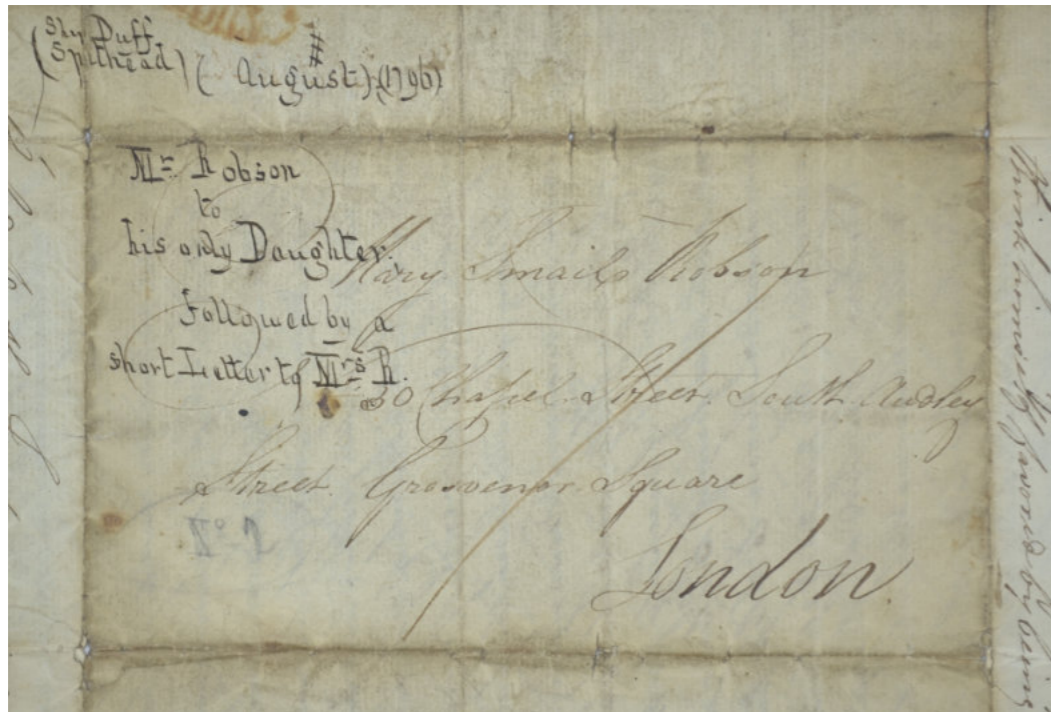
In the published account of the voyage it is stated that Wilson and the missionaries made a real effort to ensure that even the sailors on board the *Duff* were appropriate for such a voyage, but even so it is a revealing to see how devout Robson was.

The letter was sent to his "only daughter" Mary Smail Robson (and her Mother). At the time, Mary was six.

"My good girl and beloved daughter, whom I love with the affection of a Father and the sincerity of a Friend: **before I sail from here in the Ship *Duff***, Capt. Jas. Wilson, for the South Sea Islands, with thirty Missionaries, designed to propagate the Gospel of our Lord & Saviour, Jesus Christ among the heathens, **I take an opportunity of writing a short farewell letter to your little self**. Requesting that you will very politely solicit your Mother to have the goodness to teach you to read it, and when that is done, that you will frequently inspect & peruse it. Not only as a remembrance of Me during my absence, but also as the Genuine Sentiments of my Soul respecting your happy Government in this flexible & important period of your life. And the first fatherly injunction that I would press upon your Memory is that you will ever affectionately love, and readily obey, your Worthy Mother, thanking God in your regular Devotions, for his having blessed you with such a valuable Monitor & Instructor.

In all her needful admonitions and reproofs, I desire that you thro' the medium of this letter, will consider me as speaking to you by her, threatening rebuke and displeasure towards you at my [] in the case of your being Obstinate, and inattentive; and in every instance of your growing Esteem and ready subjection to a Mother so deserving of it, contemplate my highest Paternal approbation thereof; and think, and rest assured, that I shall proportionably love you, as you have been good and obedient during my absence, should God be pleased to spare your life till I come again.

The next thing that I would herein mention, and beg and re-beg your attention to, is a genuine esteem and veneration of the Holy Scripture, which is the Message of the Deity, to us his rational Creatures, shewing plainly what he requires, and what he forbids, in



order to our becoming (through the aids promised therein) holy in time, & happy thro' Eternity. Ask your Mother from me to add one of those invaluable Books to your little Library, which fail not to read frequently, and I hope and pray that God, the author thereof, will enable you as you advance in years & stature, progressively to love, & cheerfully obey its sacred precepts.

[...] As your Mother at times may be necessarily detained from waiting upon God in His Church on the weekly Sabbath, I hope and desire that in such a case, Yourself with all becoming seriousness & attention will [statedly] **take your place at Well Street Church regularly bringing the text explained, Psalms sung, &c. &c. home with you**, and am sure it will please your Mother not a little to hear them rehearsed by your little nimble & prattling tongue. By no means (I repeat my wish) ever stay at home, health & weather permitting, on that Good-Day, for if this you do, rest assured that God who instituted the Sabbath, & Sabbath Ordinances, will cease to love and bless you; Christians in general will lightly esteem you, and withal it will greatly impede that natural flow of affection for you in me, than I as a Father would ever wish to maintain & promote.

Your having distinctly learned your Graces pleases me much, and I hope that you will accustom yourself never to share in any repast whatsoever, without devoutly using one before, and another after it; and if occasionally called to partake with any company of people who use them not, that you will never fail of thinking for yourself, before you either handle or taste.

I love you very much for remembering me in your prayers. This is an important Christian duty, which I hope you will never cease to perform every morning so soon as dressed and every evening before you get too sleepy. I hope by next Summer you will be able to rehearse some of your Catechisms to Mr. Waugh amongst the rest of the little folks, and in expectation thereof I will not fail to think of you in that particular, on the first Tuesday evening of succeeding months.

Many and various are the particulars that throng upon my memory demanding place herein, but my paper is nearly filled [...], the Lord bless you & keep you &c. &c.

This being wrote in haste and in the hours allotted for rest, it is neither so plain, full or correct as I could have wished. [...] Farewell my little loving and much beloved daughter. May God bless you & you shall be blessed. I am your affectionate Father, Thos. Robson.

Beloved [Worthy] I yesterday received yours of – but as had begun this to Mary I thought it as well to forward it first. **My thoughts as yours about coming to London has been manifold but am loath to set any bad precedent or ask anything of Capt. Wilson that he might seem unwilling to grant.** Perhaps a line addressed to him from yourself may have [peculiar] influence. I want no money for travelling or other expenses. Pray think nothing more about my Bed, I should not know where to put it.

Public information was given us yesterday that the Sacrament of the Lord's Supper would (God willing) be dispensed to the Members of this floating Church of Christ on Sabbath next the 4 of Sept. I suppose by Dr. Hawes at or about Eleven in the forenoon. Perhaps Mr. Waugh might think himself favored by being informed thereof. T.R.”

[In a second hand]: “Letter written by Mr. T. Robson to his only daughter on board of the Duff, Capt. Wilson, when on her first voyage with the Missionarys for the South Sea Islands.”

[In a third hand]: “Ship Duff, Spithead (August 1796). Mr. Robson to his only Daughter, followed by a short letter to Mrs. R.”

\$4750

References: The Universal Navigator (1805); Wilson, A Missionary Voyage to the Southern Pacific Ocean (1799).

MECOU, André Joseph.

N. Baudin, Capitaine de Vaisseau, commandant en chef l'Expédition, entreprise en l'An IX, pour recherches relatives aux Sciences et aux Arts; l'un des Correspondans de la Société des Observateurs de l'Homme...

[2]

Published: [Paris], after an original by Joseph Jauffret, no date but 1800.

Description: aquatint, 198 x 140 mm.

Condition: very good but trimmed to the plate mark.

SEPARATELY-ISSUED PORTRAIT OF BAUDIN BEFORE HE SAILED

A rare and rather wonderful portrait of Baudin as he prepared for his expedition to the Terres Australes, with his ship in view over his left shoulder. This is **the finest of the published portraits of Baudin** and shows the great respect in which he was held on the eve of sailing for the Indian Ocean and Australia on his major voyage of exploration.

The caption must imply that this portrait was separately issued through Baudin's connections with the Société des Observateurs de l'Homme, a group that made one of the earliest attempts to make an anthropological study of humanity: not only is the society's name prominent, but there is an obvious connection between the artist Joseph Jauffret and the "perpetual secretary" of the society, his brother Louis-François Jauffret.

These connections also show that the portrait must predate the voyage, probably having been issued around the same time that the society published an important work by Joseph-Marie, Baron de Gérando, on the investigations they hoped Baudin would undertake on his voyage, the *Considérations sur les diverses méthodes à suivre dans l'observation des peuples sauvages*, which was published in Paris in September 1800, about a month before Baudin ultimately sailed.

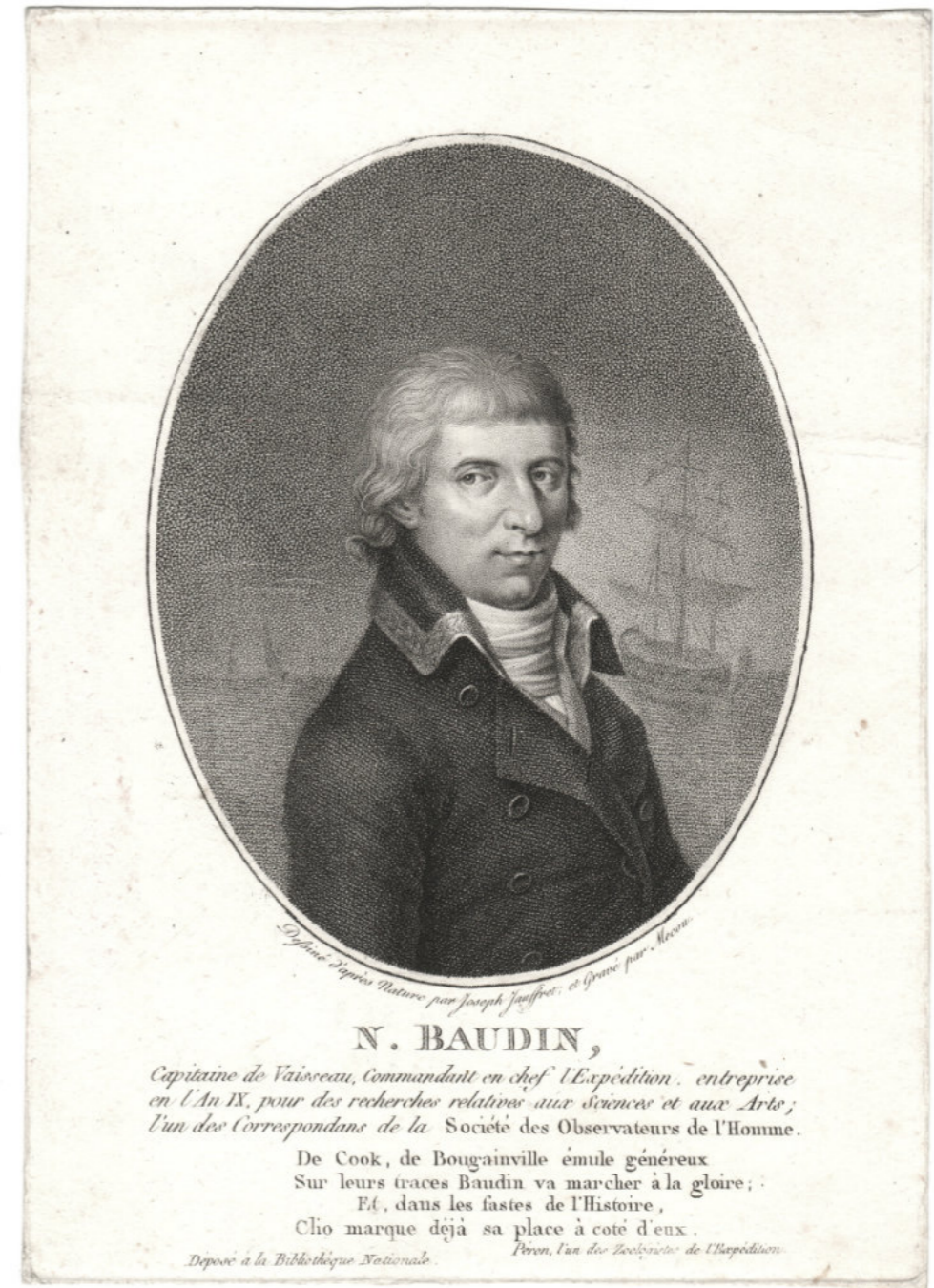
Fascinating in its own right, the portrait also features a hagiographic four-line poem by – of all people – the artist and scientist François Péron, announcing that **Baudin will surely emulate the success of Cook and Bougainville**, and that the muse of history (Clio) has already reserved a place for him by their side. Cementing the connection to the Société des Observateurs de l'Homme, in 1800 both Baudin and Péron were members, and both hoped to have the chance to make a careful study of the peoples of Australia, Timor and Africa.

Of course, as is well known, Péron grew to detest Baudin during the voyage, and by the time of his return to France in 1804 had become an implacable enemy (as is clearly seen in his first volume of the official account, published in 1807).

Rare. The only copies definitively recorded here are in the Archives Office of Tasmania and the State Library of NSW, but it does seem to be very scarce (and certainly rarer than the François Bonneville version, which, based on its simplification of the portrait, would be after this Mecou version).

\$2600

References: ADB; Jean Fornasiero & John West-Sooby, 'Doing it by the Book: Breaking the Reputation of Nicolas Baudin' (2010); Gustav Jahoda, *Crossroads between Culture and Mind* (1983); Trove.





Carte
TOPOGRAPHIQUE
 De l'Isle de Saint Jean
de PUERTORICO
 et de l'Isle de
VIEQUE
 avec leurs Divisions.
 Par Don Tomas Lopez,
 Géographe des Domaines de Sa Majesté, inventeur de
 divers instrumens, Madrid 1791. Avec quelques additions
 par M. Ledru.
 PARIS, 1810.
 chez M. Bache.

Detail of no. 5, 'Carte Topographique de l'Île de Saint Jean de Puerto Rico,' after the original by André-Pierre Ledru.

LEDRU, André-Pierre.

Voyage aux Iles de Ténériffe, la Trinité, Saint-Thomas, Sainte-Croix et Porto-Ricco... depuis le 30 Septembre 1796 jusqu'au 7 Juin 1798...

[3]

Published: Paris, Arthus Bertrand, 1810.

Description: two volumes, octavo, folding map; complete in contemporary French calf, gilt, double spine labels.

Condition: very attractive, a few spots and a little browning to the map.

A MAJOR WEST INDIES VOYAGE TO TRINIDAD AND PUERTO RICO, WITH BAUDIN'S EARLIEST PUBLISHED BIOGRAPHY

A rare and attractive work, publishing the account of Nicolas Baudin's major voyage to the West Indies and the natural history collections made during the expedition. The work was written by a respected veteran of the voyage, André-Pierre Ledru, and was not only **designed to rehabilitate Baudin's battered reputation**, but was the first to include any **substantial biography of the great voyager**, who had died in Mauritius in late 1803. The work is of particular importance for Puerto Rico and the broader Caribbean at a time of tremendous unrest.

Baudin (1754—1803) had a free-wheeling early career, sailing to India with the French East India Company, serving against the British in North America, trading in the West Indies and Louisiana, and voyaging as far afield as the Mauritius, Canton (Guangzhou) and the Persian Gulf. In Paris in 1796 he was introduced to Jussieu, who was instrumental in having him appointed to the command of the *Belle Angélique* the voyage described in the present work. After a difficult reception in Trinidad and an enforced stay at St. Thomas in the Virgin Islands, Baudin and his natural history collectors spent nine months at Puerto Rico, "where a vast collection of plants was acquired... Baudin himself was lauded as the greatest navigator and naturalist of all time, and the collection as the most magnificent ever brought to Europe" (Howgego).

The present work, the only published account of the voyage, begins with a letter by Jussieu commissioning Baudin to the expedition; a transcript of the letter sent by the same to Ledru appointing him; and, most significantly, Jussieu's "instructions" to the naturalists on board (the latter, a dry-run for the scientific impulse that would soon send Baudin to Australia). It also prints the **safe-conduct procured on their behalf by Sir Joseph Banks** ("*protecteur zélé des sciences*") in London. Equally importantly, the three main scientists – Ledru, Riedlé and Maugé – also have their roles described in detail, significant in its own right but again interesting in terms of this being Riedlé and Maugé's apprenticeship for the voyage to Australia. Both were indefatigable collectors and great friends of Baudin, meaning that their deaths, respectively in Timor and Tasmania, did a lot to scupper the reputation of the commander. There is also printed a charming letter sent by Ledru to his mother ("by the time you read this letter I will be carried by the winds to the Nouveau Monde...").

The second volume also includes a thorough accounting for the natural history collections made on the voyage and given to the Museum in Paris, with reports by Lamarck and Thouin (the latter, in particular, later being closely involved in supervising the specimens from Australia and the Indian Ocean when they were brought back by Hamelin and Milius).

By the time this work was published two accounts of Baudin's Australian expedition of 1800—1804, by Jean Baptiste Bory de Saint-Vincent (*Voyage dans les quatre principales îles des mers d'Afrique*, 1804) and the first volume of the official account written by François Péron (1807) had been published, trashing Baudin's reputation.

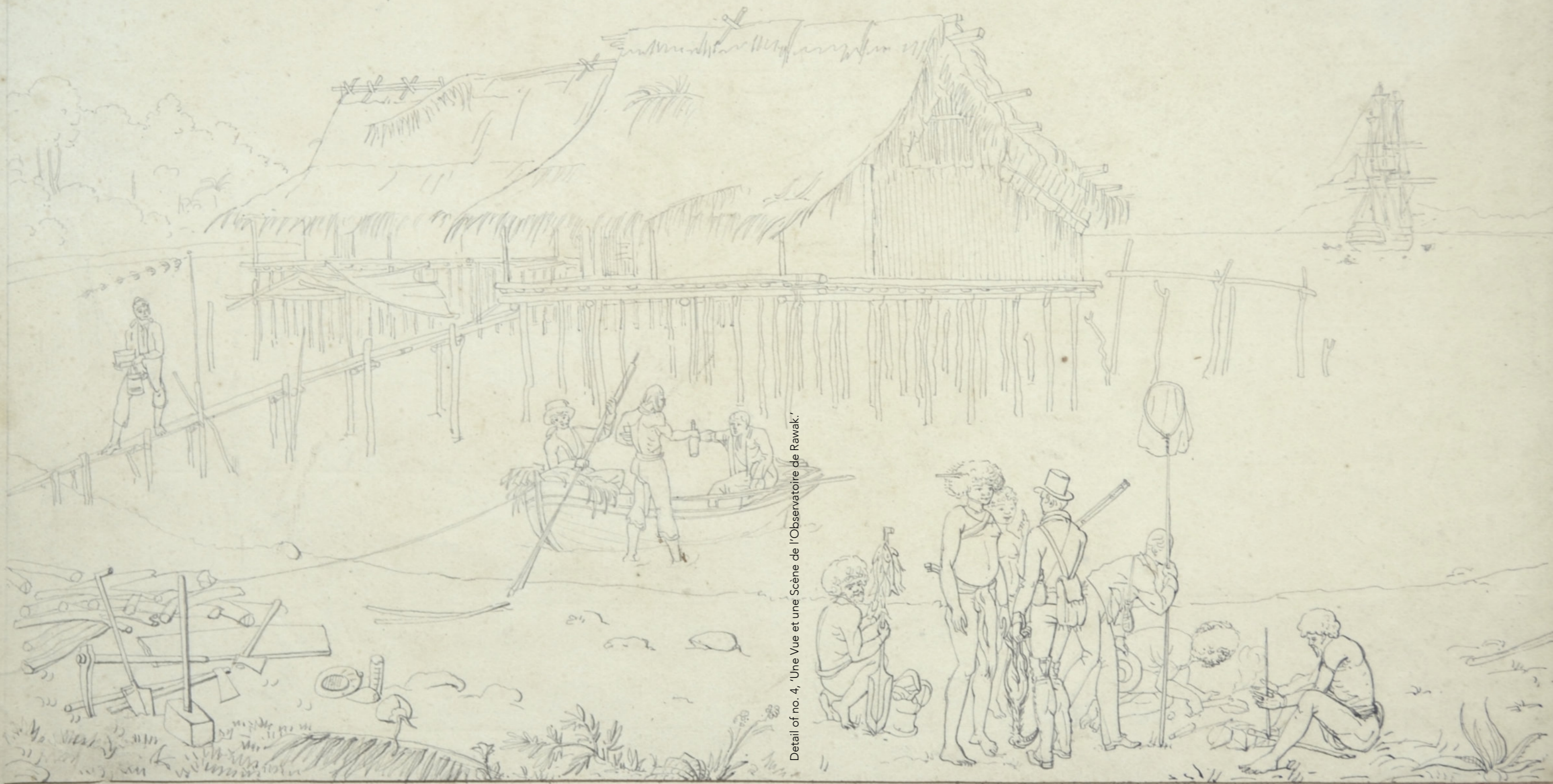


Given this, it is fascinating to see that **Ledru's book was at pains to paint him in a radically different light**, not least because of the substantial notes and, most importantly, biographical preface by C.N.S. Sonnini de Manoncourt (1751-1812), one of the grandest scientists of the age, famous for his magisterial nineteenth-century reissuing of Buffon's *Histoire Naturelle* in 127 volumes. This essay by Sonnini entitled 'Sur le Capitaine Baudin' (pp. xxxix-xlvii) was effectively the first time Baudin had been praised in print since before he left France in 1800, and although not always effusive, Sonnini was clear in his appreciation of the commander who had given much of his life to the field, and who found glory in enriching the galleries, gardens and menageries of the Muséum d'histoire naturelle ("*une partie de sa vie à faire des recherches du même genre, et qui met sa gloire à enrichir les galeries, les jardins et le ménagerie du Muséum d'histoire naturelle*").

Equally significantly, the accompanying map, after an original design by Ledru, was engraved by J.B. Tardieu (1768-1837), part of the famous family of engravers, notably Ambroise Tardieu of the *Depôt générale de la Marine*, who worked with Freycinet. The sense that Ledru's book has a quasi-official imprimatur is rounded off by the fact that it was **published by Arthus Bertrand, the same printer that issued the official account of Baudin**: it would seem that the two works were meant to complement one another, Ledru's glowing praise somehow offsetting Péron's snide indifference.

\$5200

References: Chadenat 113; Leclerc 3311; Sabin 39687.



Detail of no. 4, 'Une Vue et une Scène de l'Observatoire de Rawak.'

une Vue et une Scène de l'Observatoire de Rawak.

[4]

[PELLION, Marie-Joseph Alphonse (attrib.)] 'Une Vue et une Scène de l'Observatoire de Rawak.'

Date: 'Rawak' (Rauki, West Papua), December 1818.

Description: pencil and ink sketch, 23.2 x 34.3 cm., laid paper with watermark of an 'M' within a crown and shield device, original caption in ink.

Condition: some browning and a few darker marks, the paper a little creased, the old ink of the caption blurring; generally very good and correct.

FREYCINET IN PAPUA IN 1818: A CHARMING VIEW BY PELLION

A fascinating scene ashore at Rawak (now Rauki) off the north coast of Waigeo in western Papua in late 1818, with the *Uranie* at anchor. The scene is particularly attractive for **the glimpse it shows of the French in keen pursuit of natural history specimens**, Freycinet's officer in the foreground clearly depicted having returned from a private expedition with a finely featured and very large bird grasped in one hand and his gun over the other shoulder. This is a rare example of Pellion's work on the voyage, most of his known sketches and watercolours now held in major Australian collections.

The *Uranie* had been two months at sea when Freycinet finally anchored off the sheltered eastern coast of the tiny island of Rauki on 16 December 1818, remaining there for some three weeks. The scientists adored this "*jolie petite baie*" and used the fine anchorage as a base for many forays ashore, even despite the forbidding density of the vegetation: Quoy and Gaimard thought it a little like the jungles of Brazil.

This sketch is therefore an intriguing portrayal of their time at this important port-of-call, the first major chance for most on board to explore a region well-beyond the reach of European settlement. In the foreground stands a fabulous group, including two Frenchmen, most prominently the central figure grasping a large bird (this is not unlikely to be one of the newly discovered Scrubfowls that would be figured in the zoological atlas, feasibly *Megapodius freycinet*) with a second man leaning on his long net. They are deep in conversation with five local men, two being interviewed, two focussed on starting a fire (the same scene that Arago would illustrate in his account of the voyage) and a fifth seated with a mess of fish strung on his paddle. Just behind them all, in the ship's boat, three men – all presumably French given their clothing – share a bottle. Scattered on the shore is a group of tools (axes, picks, etc.) left behind by the shore parties, one of whom, at far left, is gingerly carrying ashore a box and a pail over a raised gangplank from the huts. One last grace note is the inclusion, at the upper right, of the *Uranie* itself, with three small boats in the water surrounding.

Marie-Joseph Alphonse Pellion (1796—1868) was a midshipman on board the voyage, but was recognised as an excellent naval draftsman who frequently assisted the official artists Arago and Taunay. His work was of such a quality that many of his originals were later engraved for the official account. Arago said of him that his "zeal, activity, and courage never failed him in dangerous enterprises, and whose **talents as a draftsman rendered him equally proper for this mission.**" Several of Pellion's sketches have become some of the most famous images dating from the voyage, none more evocative than his sketch of Rose de Freycinet at Shark Bay.

During this visit the artists on board were working closely together and **the present sketch relates clearly to a group of works by now in the Australian National Maritime Museum**, most significantly a much smaller and less-detailed pencil sketch of the same scene, although with far few figures ('Croquis des maison de Rawack,' no. 37884; illustrated opposite, lower right).



It also makes a remarkable counterpoint to two published engravings in the *Atlas historique* of the official account (illustrated above). The first, by Arago, is captioned 'Iles des Papous: Maison sur Pilotis' (no. 48): although Arago has placed himself on the other side of the gangway and has none of the action ashore, the scene is immediately recognisable. It is also closely related to a plate after Pellion, 'Vue de mouillage de l'Uranie sur l'île Rawak' (no. 45), which is the reciprocal image with the *Uranie* in the foreground and the small huts on the shoreline just visible at the edge of the bay, the tents of the observatory clearly behind them, helping understand the caption to the present scene.

Unsigned, like much of his work, many examples of which are identified with the presumably third-person annotation "Mr. Pellion," the sketch can confidently be attributed to him, notably because of the use of very strong lines, striking elements of the architectural delineation and the way in which he has included a number of implements in the foreground (tools, weapons, etc.).

However, the best clue to the identity of the artist is the most prominent of the standing Papuan men, with an elaborate ornament in his hair and some kind of belt slung like a bandolier over his shoulder: **his depiction is identifiably the same as a small portrait after Pellion, engraved for the official account** as one of a series of nine "*divers portraits*" of men and women of Rawak (no. 43; illustrated above).

Provenance: recently purchased in New York.

\$15,250

References: ANNM (online catalogue); Arago, Narrative (1823); Christie's, The Freycinet Collection (2002); Freycinet, Voyage Autour du Monde... Historique, II:1 (1829); Gallica; Quoy & Gaimard, Voyage autour du monde... Zoologie (1824); SLNSW (online catalogue); Sydney Living Museums.

Illustrated, from top left: engraved view after Arago, 'Iles des Papous: Maison sur Pilotis' (1825); engraved view after Pellion, 'Vue de mouillage de l'Uranie sur l'île Rawak' (1825); pencil sketch, 'Croquis des maison de Rawack' (1818); engraved portrait after Pellion, 'Divers Portraits' (1825), detail of the central standing man in the present work.

[NORTHWEST] ROBERTS, David.

Theatre Royal, Covent-Garden... Roberts' Moving Diorama of the Polar Expedition.

[5]

Published: London, 27 January 1830.

Description: double-playbill, 34.2 x 42 cm., old central fold.

Condition: some damage at the fold particularly at the head, a little faded, very good.

HECLA AND FURY IN THE EAST END

A most unusual double playbill from Covent Garden, recording in detail the very popular diorama-show based on Parry's Arctic expedition of 1824—1825. The playbill prints on the left-hand side the general running sheet for the Theatre Royal on the night of 17 January 1830, the right provides a run-down of the featured attractions, most prominently 'Roberts' Moving Diorama of the Polar Expedition.'

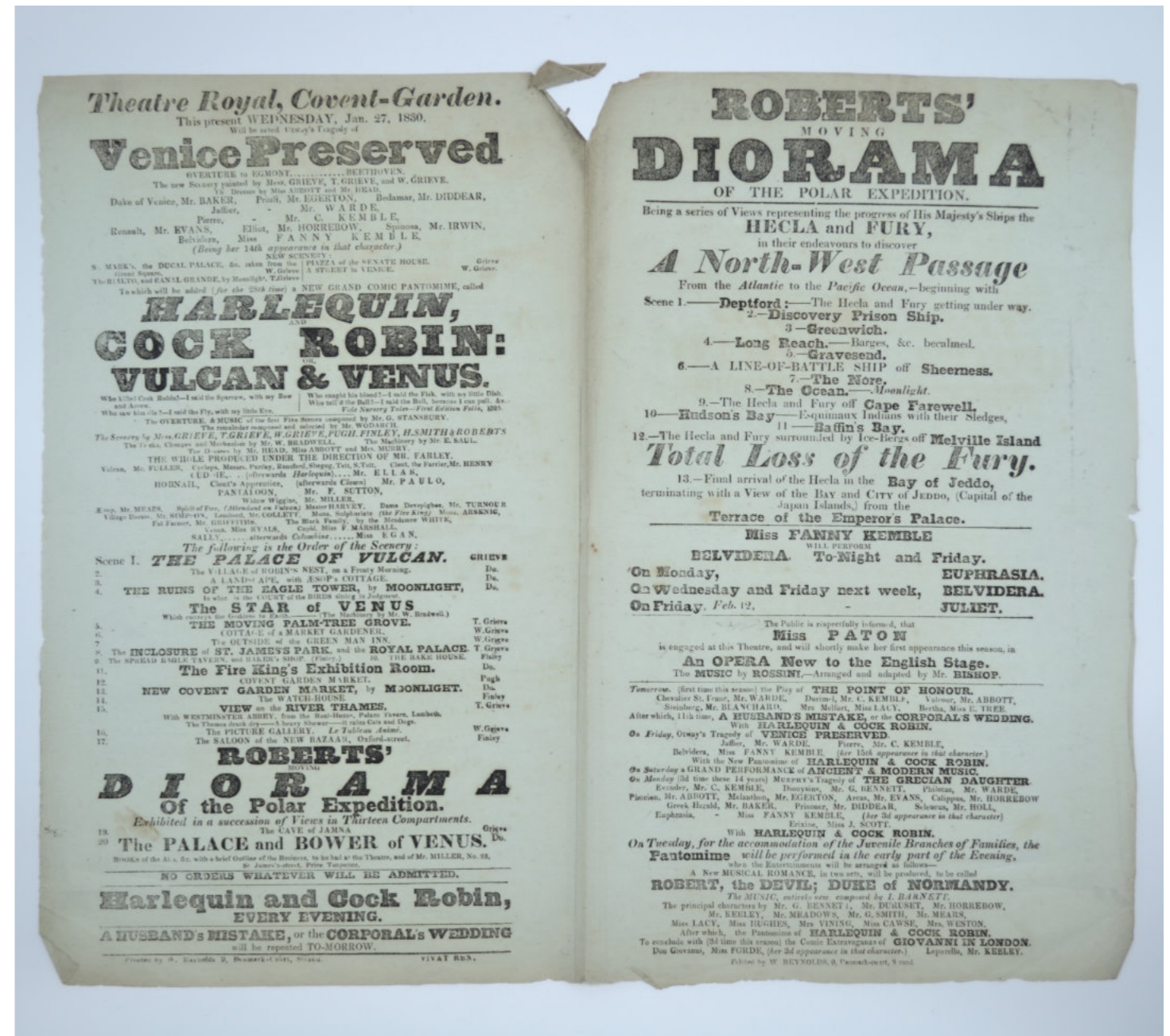
The blockbuster Arctic show included dramatic scenes drawn from the voyages of HMS Hecla and Fury under Parry, clearly drawn from the 1824 expedition. It included views of both ships "in their endeavours to discover a North-West Passage", their outfitting in Deptford, scenes at Cape Farewell, Hudson's Bay (with "Esquimaux Indians with their Sledges"), dramatic depictions of the ships surrounded by icebergs at Melville Island and one showing the "total loss of the Fury," which was abandoned on Somerset Island (Nunavut). The show did take one considerable licence in culminating, as the playbill records, with their successful arrival in 'Jeddo' (Edo, or the bay of Tokyo) in Japan: this was, of course, pure fantasy.

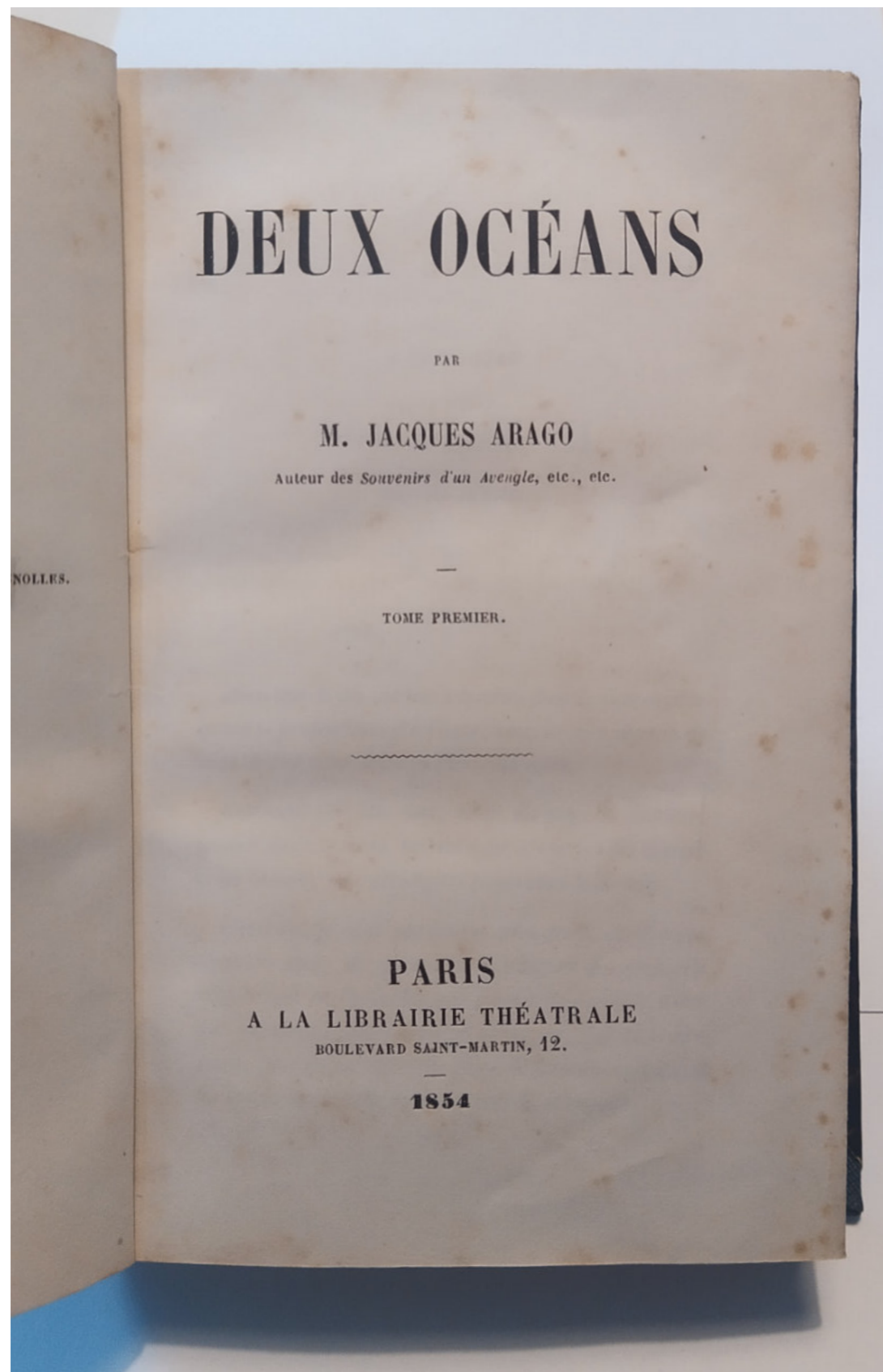
The original English Diorama, related to the earlier French concept of Daguerre (later a photography pioneer) had been patented by John Arrowsmith in 1824, as a new concept of a series of flat pictures which could create illusions of depth, prized for the ability to integrate dramatic changes in lighting into the show. The concept extended the ideas of earlier stage painters like Loutherbouurg and was considered particularly successful in the depiction of naval scenes.

The present show was staged by David Roberts R.A. (1796—1864), who went on to have an illustrious career as a travel painter but began his career working for the stage as a scenery painter, particularly known for his work with the most elaborate shows that were then all the rage in London. One of the more intriguing aspects of his polar show was that several years had passed since Parry's voyage, but it appears that the staging was partly motivated by the departure of Sir John Ross on his privately-funded Victory expedition, which sailed from the Thames in May 1829 and which, by the time the show was performed, was in winter quarters. Perhaps the scene in Jeddo was meant to recognise Ross's ambitions.

\$1650

References: Altick, The Shows of London (1978); John Kofron, 'Dickens, Collins, and the Influence of the Arctic' (2009).





ARAGO, Jacques.

Deux Océans.

[6]

Published: Paris, Librairie Théâtrale, 1854—1856.

Description: two volumes, small octavo, later mottled-purple boards with simple cloth spines.

Condition: very good, some foxing as common for French books of this era, the bindings sound but uninspired, some fading and marking to the spines.

ARAGO'S LITTLE-KNOWN SECOND VOYAGE: SOUTH AMERICA, CALIFORNIA & THE PACIFIC

First edition of this major South American and Pacific voyage account of Jacques Arago in 1849-1850.

As the bibliographer Forbes has noted, Arago's *Deux Océans* is often overlooked by later commentators: chiefly, it would seem, because most imagine it is yet another version of his adventures on the Freycinet voyage and not, as it is in fact, a wonderful first-person account of **Arago's little-known second voyage to the Pacific**. In March 1849, despite approaching 60 and with failing eyesight, Arago (1790-1855) boarded *L'Edouard* (Capt. Curet) in Le Havre. The aging voyager had been unable to resist the allure of a voyage along the Pacific coast of South America, accompanying more than 100 diggers headed for the goldfields (he called them, in a lamentable pun, the '*Aragonautes*'). Arago's itinerary took in the Falklands (site of his earlier wreck with Freycinet) and Patagonia, before spending some time in Chili, with a great disquisition on his time there including his reveries on music, literature and theatre, as well as his tours inland, before finally leaving his charges in San Francisco.

As an account of such an **emigrant voyage to California** his narrative would be remarkable enough, but in the second half he details a subsequent voyage he made on the *Ana*, an armed French brig that was a regular on the Pacific runs of the 1840s. This is therefore a major and still little known Pacific voyage account in its own right, written from the perspective of a sensitive – if always sensational! – ethnographer, with **detailed accounts of the Marquesas, New Caledonia and Tahiti**. The account of the Marquesas (which brings to his mind the painter Choris, whom he met on board Kotzebue's ship the *Rurik* in Table Bay in March 1818) includes much on the native people, including a long interview he had with King Mohana (Moana), who died of small pox in 1863. Arago's lengthy account of Tahiti at a time of great upheaval is a major contribution to the literature of the region.

The account finishes in Rio de Janeiro, where he is helped ashore by the French Consul, his old friend Taunay (related to the Freycinet voyage artist of that name). Arago loved Brazil and dedicated this account to Dom Pedro II, which is presumably why he soon returned to Rio, dying there in 1855.

\$1100

References: Bibliographie de la France, 29 April 1854, no. 2377; BnF; Forbes, Hawaiian National Biography, no. 1975 (Paris edition); Henry Byam Martin, *The Polynesian Journal* (1981); O'Reilly & Reitman, 1149; Worldcat.

ARAGO, Jacques [and] François ARAGO.

Les deux Océans [with] Histoire de ma Jeunesse.

[7]

Published: Bruxelles et Leipzig, Kiessling, Schnée et Cie., 1854.

Description: two matching works, 16mo. (13.5 cm. tall), four volumes in total (the first work three volumes, the second one); quarter tan calf, gilt, red boards (first work with embossed diamond pattern, the second with a floral pattern).

Condition: most attractive, the endpapers a little browned, the boards with some sunning, 1852-dated ink stamp on the verso of the first half-title with offsetting.

BRUSSELS EDITION, WITH MEMOIRS OF ARAGO'S BROTHER FRANÇOIS

A charming set of these Brussels-published works, comprising the major South American and Pacific voyage account of Jacques Arago in 1849-1850, together with – from the same publisher, and in a near-matching binding – the autobiography of his older brother François (1786-1853), the polymath.

Both works were published in Brussels, the **same year as the two-volume Paris edition** of *Deux Océans* (see previous) issued by the Librairie Theatrale, which had also issued an edition of Arago's *Souvenirs d'un aveugle* (his account of the Freycinet voyage). The Paris edition must have priority, not least because of its much larger format.

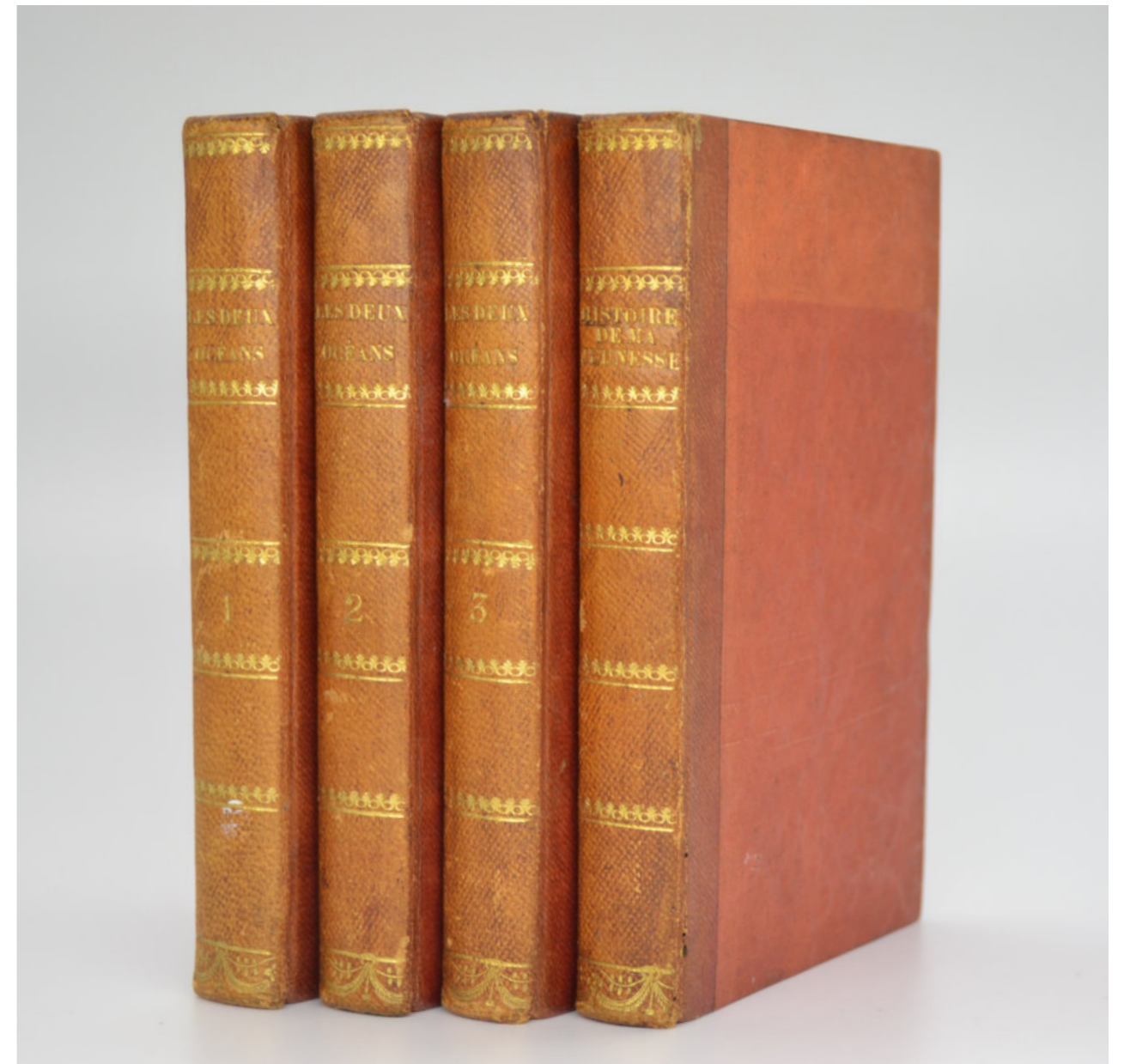
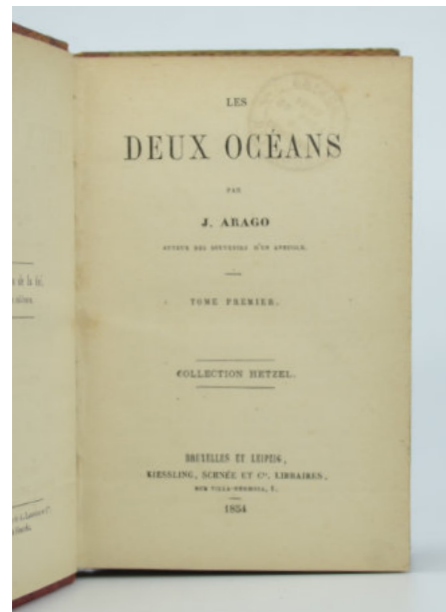
This Brussels edition was published as part of the “Collection Hetzel” (Hetzel is now better known as the publisher of Jules Verne). Volumes I and III off this set also have the stamp of the Belgique/France Convention du 22 Août 1852 (guaranteeing reciprocal intellectual property rights).

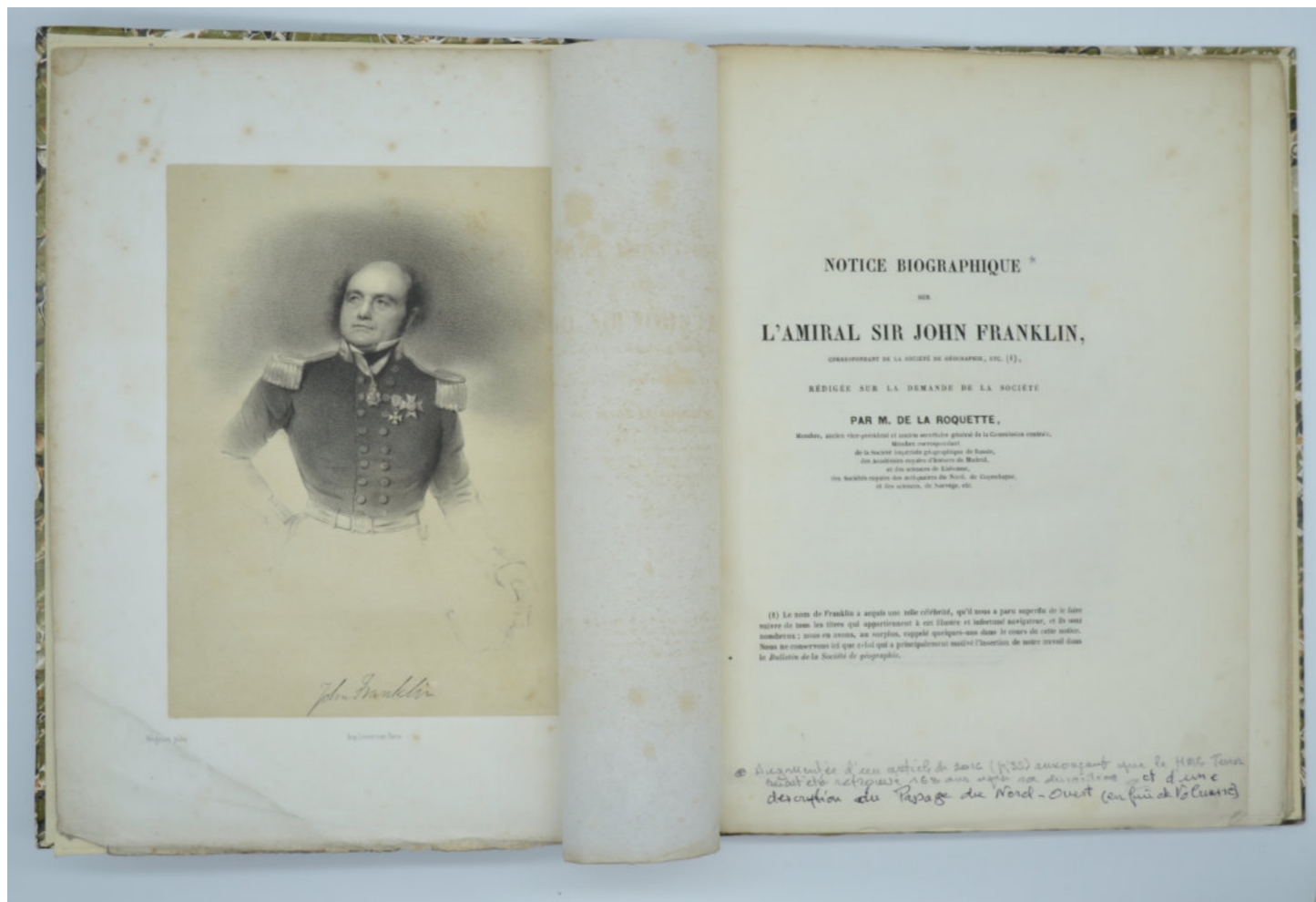
This set is accompanied by the wonderful “history of my youth” by Arago's older brother François, with much on the early life of the family in Roussillon, in the Pyrénées-Orientales and his education. Published just after his death, it includes an important preface by Alexander Humboldt. The next year it was translated into English by the Rev. Baden Powell, the mathematician and father

of the scout-master. This volume has matching spine decorations but a different pattern to the red boards.

\$900

References: BnF; Forbes, *Hawaiian National Biography*, no. 1975 (Paris edition); Henry Byam Martin, *The Polynesian Journal* (1981); O'Reilly & Reitman, 1148; Worldcat.





[NORTHWEST] DEZOS DE LA ROQUETTE, J.B.M.A.
 Notice biographique sur l'amiral Sir John Franklin... rédigée sur la
 demande de la Société.

[8]

Published: Paris, Impr. de L. Martinet, no date but circa 1856.
 Description: quarto, 67 pp., portrait frontispiece, two large folding maps, 12 pp. facsimile of letters by Franklin; in modern quarter calf, original wrappers bound in; modern travel brochure pasted to the read endpapers.
 Condition: some foxing, with a recent owner's note to the foot of the title-page in pencil and ink, the old wrappers rather discoloured and worn.

MAJOR EARLY BIOGRAPHY OF FRANKLIN, WITH ARROWSMITH CHART

Very rare first and only edition: an attractive work, testament both to the esteem in which Franklin was held internationally and to the ongoing interest in the fate of the two ships of his fatal expedition, the *Erebus* and the *Terror*, missing since 1846. The biography is a very full one, with much on his voyaging, marriage to Jane, his time in Tasmania, final expedition as well as the attempts to rescue the missing ships in the decade following his disappearance. No copy is recorded at auction since 1890.

Although many works related to Franklin, especially those dating from the flurry of books and pamphlets about him in the 1850s, include comments on his life, this is perhaps the earliest major biography of him ever published, apparently only predated by longer biographical articles in the *Annuaire historique et biographique* (1845) and the *Encyclopaedia Britannica* (1855).

Handsomely produced, the work includes **full facsimiles of letters by Franklin and Parry**, the fine **tinted lithograph portrait of Franklin published by Lemercier** (Negelen pinx., Lafosse, lith.), as well as two maps, as follows:

'The Arctic Shores of America and Part of Asia' (22 x 63 cm., on very thin paper), John Arrowsmith, 10 Soho Square, 1856.

'Chart of the Arctic Regions from Beering's Strait to Spitzbergen' (28 x 47 cm.), engraved by Erhard Schieble, 42 rue Bonaparte Paris, printed by Bineteau, 6 rue Antoine Dubois.

Of the two, **the Arrowsmith map is by far the more important**, examples of it being known on several different paper stocks, some with hand-colouring, and with known dates of issue apparently ranging from 1853 to 1859. As this suggests, the map was being constantly updated with the most recent additions: this issue has the full-length title (almost a column of text on its own) as well as one-and-a-half columns of notes, updated with the track of McClure in the *Investigator* (1850-1851) and Collinson in the *Enterprise* (1850-1854). All issues are rare: a dissected copy of the 1854 issue of the map with hand-colour was sold, for example, in the Franklin Brooke-Hitching sale at Sotheby's (2014).

Quite remarkably, both ships have recently been located, the *Erebus* in 2014 and the *Terror* in 2016, both highly preserved by the cold northern water in which they sank. This copy has annotations to that effect (partly in ballpoint pen) to the bottom of the title-page apparently by the French scientist and polar explorer Jean-Pierre Legrand, best known for his time on Base Dumont d'Urville in the Antarctic, an attractive association. It was presumably Legrand who pasted a French travel brochure for a cruise to the sites to the (thankfully new) rear endpapers.

Provenance: modern bookplate of 'Legrand Deloron,' the library of Jean-Pierre Deloron (1930-2019).

\$4400

References: ADB; Sabin, 39061; Trove.

Had not a flash darted athwart my mind, 130
 And in the spleen unfolded what it sought.

Here vigour fail'd the tow'ring fantasy:
 But yet the will roll'd onward, like a wheel
 In even motion, by the Love impell'd,
 That moves the sun in heav'n and all the stars. 135

Finished under a rock
 on the ~~bank~~ by the river
 side at Lawton -
 Saturday, 7th Sept^r
 1816.

LITERATURE

[9]

MERCIER, Louis-Sébastien.

L'an deux mille quatre cent quarante.

Published: "Londres" [but Amsterdam, van Harrevelt], 1771.

Description: octavo, 416 pp., contemporary half calf, red morocco spine label, gilt.

Condition: very good, some insignificant browning to a few leaves, head of spine chipped with small loss.

THE WORLD IN 2440: VERY RARE FIRST EDITION

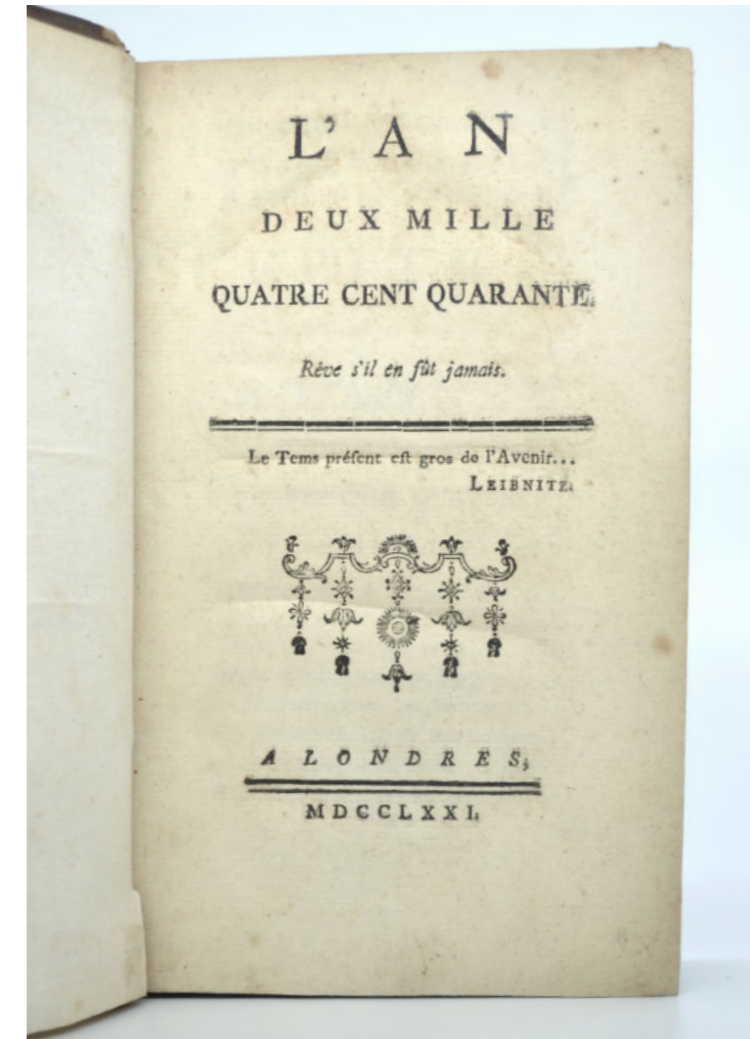
Very rare: a masterwork of early science fiction, thought to be **the first utopian book to be set in the future**, the novel was a "prodigious success" (Wilkie) and a "supreme best-seller" (Darnton) of the age. Mercier's novel transfixed contemporary readers, its success fanned by a series of bannings in France, Spain and the Holy See, not least being included in the *Index Librorum Prohibitorum* on 15 November 1773.



Mercier (1740—1814) was one of the most prolific writers of the age, particularly known for his gripping reportage of France on the eve of Revolution, but the present work, a utopian dream of the world in the year 2440, was his greatest contemporary success. It tells the story of a man who awakes one morning only to discover that he is 700 years old and living in the Paris of the future, where all of the fripperies and injustices of life in the *ancien regime* have been done away with: no jet-packs just moral peace. The whole narrative is underpinned by great sprawling footnotes in which the blissful world of the future is compared with the wrongs of the 1770s. As this suggests the work was, as Wilkie writes, "**manifestly illegal**," which is why Mercier did not completely claim authorship until 1791, by which time the novel was being championed as a forerunner of the Revolution. Better known on the continent than elsewhere, there were nonetheless several early English translations, the first appearing in 1772.

Between the dozens of early editions of the book, the need for it to be printed in Holland to avoid suppression, and Mercier's own confused account of its writing, the work has become quite well-known for its complex bibliography. Although sometimes stated to have first appeared in 1770 (as Mercier himself seemingly claimed in the introduction to a later 1786 edition), the most likely scenario seems to be that Mercier was still writing the book in late 1770, but that it was not actually printed until the following year, published by van Harrevelt in Amsterdam (and not "Londres," of course – a fake London imprint was one of the oldest tricks in the book in the later years of the *ancien regime*).

As Wilkie comments, while some early commentators suggest there may have been an earlier Paris edition of the same year (what he reluctantly refers to as the possible "1771a" issue), records on the existence of such a work are patchy and unreliable, and no such edition has yet been discovered. Therefore, the present "Londres" edition is considered the first edition (Wilkie 1771c).



As Wilkie has shown, there were three basically identical issues of the true first edition: this one, with an integral title-page, another with a reset cancel-title (1771b) and a third, with yet another cancel-title which adds the publisher's name of van Harrevelt at the foot (1771d). Wilkie does not state which he believed to be the original issue, although it would seem likely that the two with cancels are less likely to have priority, at least implying that the current copy is indeed from the first issue.

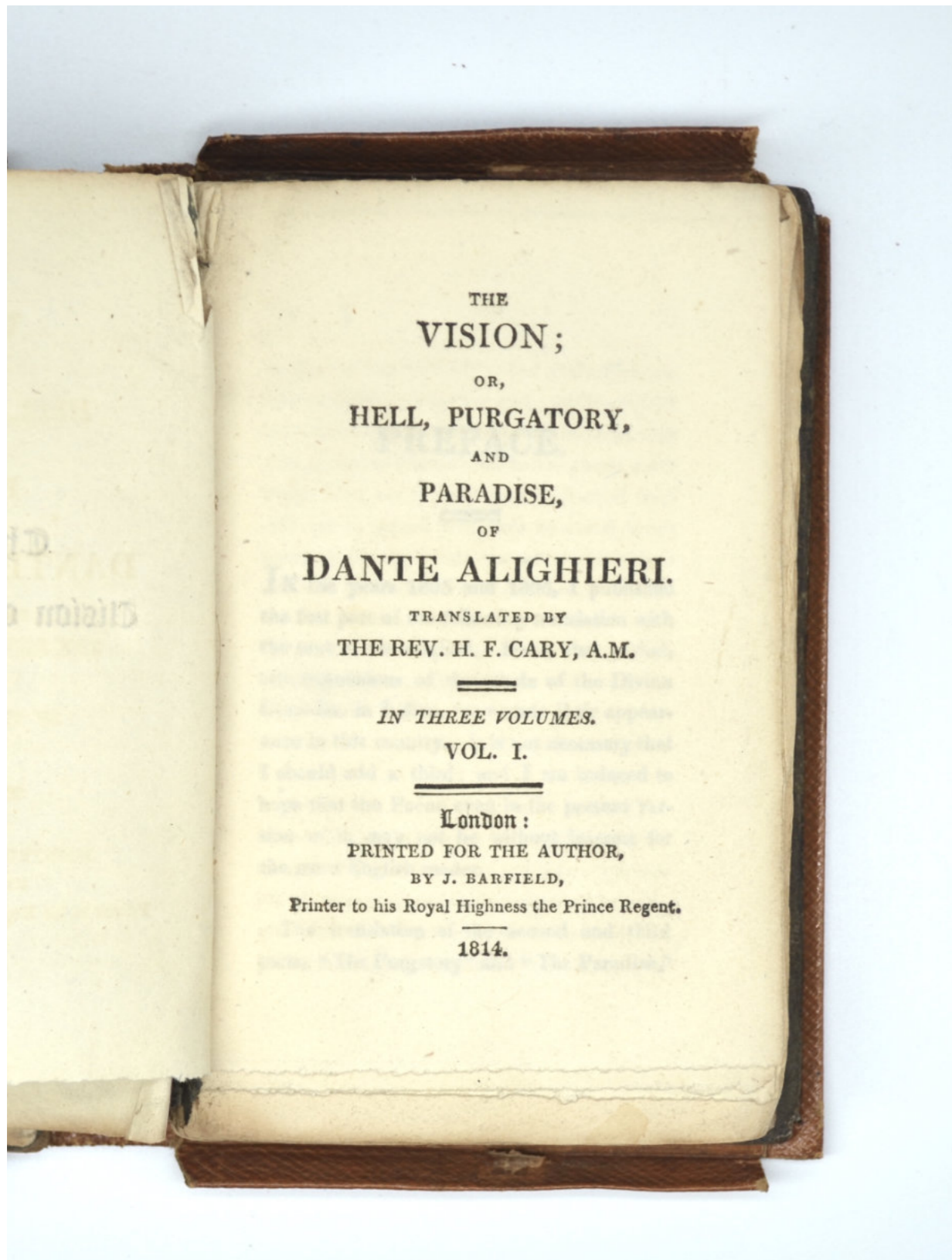
Textually the true first edition is significant because these were the only unexpurgated editions, later versions changed the reference in the preface from "populace des Rois" (p. iv) to become "populace de []", a reminder that **this book appeared at a time of great risk of censorship**.

Online records for this work in Worldcat and elsewhere are very confused (there has clearly been much borrowing and copying from generic records). Wilkie was writing as long ago as 1984, but his list is probably still the best starting point, noting a combined total of 30 copies of what he called 1771b, 1771c and 1771d (of which 21 are from the present 'c' issue), the great majority in continental Europe.

Provenance: private collection, France.

\$3850

References: Darnton, *Forbidden Best-Sellers of Pre-Revolutionary France* (1996), pp. 115-136; Goldsmiths, 10822; Negley, 772 (later edition); Wilkie, 'Mercier's L'An 2440,' *Harvard Library Bulletin* (1984), 1771c.



[DANTE] CARY, Henry Francis.

The Vision; or, Hell, Purgatory, and Paradise of Dante Alighieri.
Translated by the Rev. H.F. Cary, A.M.

[10]

Published: London, for the Author (printed by Barfield of Wardour Street), 1814.

Description: three volumes, 16mo. (page size 11.7 x 7.1 cm.), complete with all half-titles, errata leaf in vol. I, in the original boards (back board of vol. III renewed to style), original paper spine labels, pencil annotations dated 1816; with later nineteenth-century tan roan chemises lettered in gilt, "Hell," "Purgatory" and "Paradise."

Condition: the bindings with some wear and with boards detached (vols. I & III) or hinges fragile (vol. II), chipping to the spines with some lost, but wonderfully appealing in the hand.

EXTREMELY RARE FIRST ISSUE OF A FOUNDATION WORK OF ROMANTICISM: BELIEVED TO BE THE ROGERS COPY

Extremely rare and attractive: **first edition, first issue**, an unsophisticated copy in the original boards, of Cary's Dante with notes by a contemporary reader, almost certainly the poet Samuel Rogers, friend of Lord Byron and Thomas Moore, one of the work's most influential supporters.

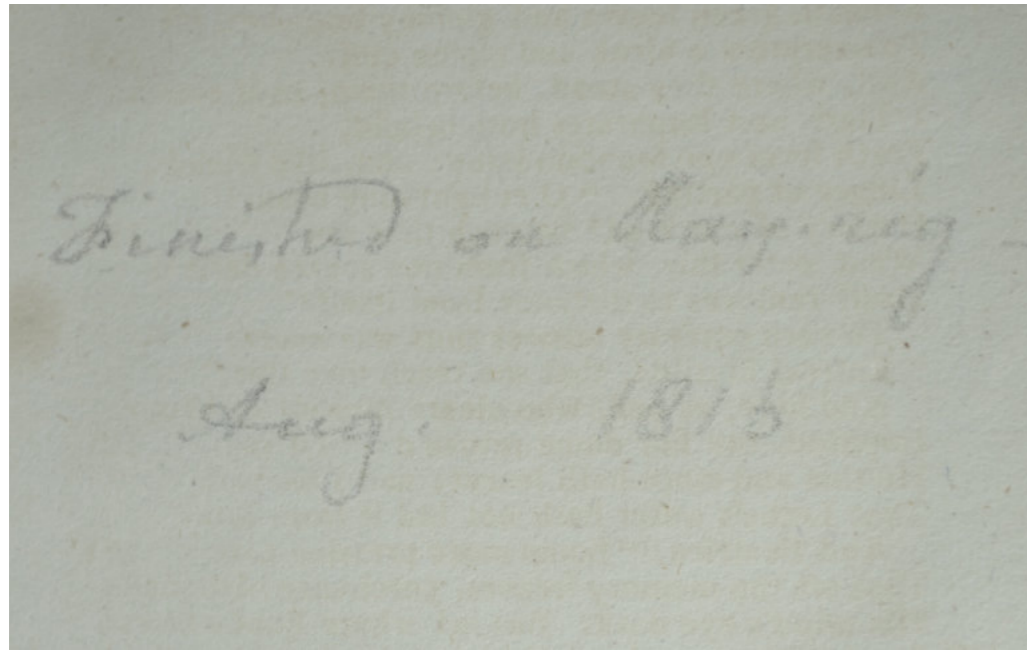
These three tiny volumes were the first time that the entire Divine Comedy was made available to an English-speaking audience, becoming a favourite inspiration and source-book for the Romantics, none more so than Coleridge, who revered it as "Mr. Cary's incomparable translation of Dante."

Despite its far-reaching influence, this original issue as printed for the author is remarkably rare, as the work only became popular after it was reissued several years later by the influential publishers Taylor and Hessey, who bought up the remainder stock from Cary himself; by tradition, they are said to have purchased almost the entire run, which would explain this first issue's tremendous rarity.

The work was the magnum opus of Henry Francis Cary (1772—1844). Educated at Rugby and Christ Church, Oxford, Cary took orders after his graduation, but his passion was French and Italian poetry, publishing a translation of the *Inferno* in two volumes in 1805—1806. That work was a commercial failure but Cary pressed on, finally finishing his full translation in 1812, but still no publisher would take it on: he was forced to publish entirely at his own risk, "which he could ill afford" (ODNB) and which led to him choosing the small format to keep costs down.

Although published to almost complete indifference in 1814, the first issue did find some readers. Of real interest, **this copy was read with great enthusiasm during a tour of the Lake District in 1816** – although the notes are unsigned, they record that Purgatory was finished at "Ray-rig" (the house of Wordsworth's friend John Fleming, near Windermere) in August, while Hell, even more evocatively, was "Finished under a rock ~~on the bank~~ by the river side at Lowther. Saturday, 7th Sept. 1816." Fugitive, but likely salvageable, pencil notes are also written on the first blank free-endpaper and, more substantially, on the last blank free-endpaper, as well as numerous markings in the margins (small crosses, tiny lines).

Not only are these dates incredibly suggestive, as evidence of one early reader taking the volumes on a walking tour of the Lake District from Windermere up towards Penrith in 1816, but **the dates are so exact that it is possible to make a compelling argument that the reader in question was the banker-poet Samuel Rogers**, known to have been visiting Wordsworth and Southey at precisely this time. This attribution is certainly supported by the handwriting which, apart from a capital "A" which is more angular than the loopier version Rogers seems to have most



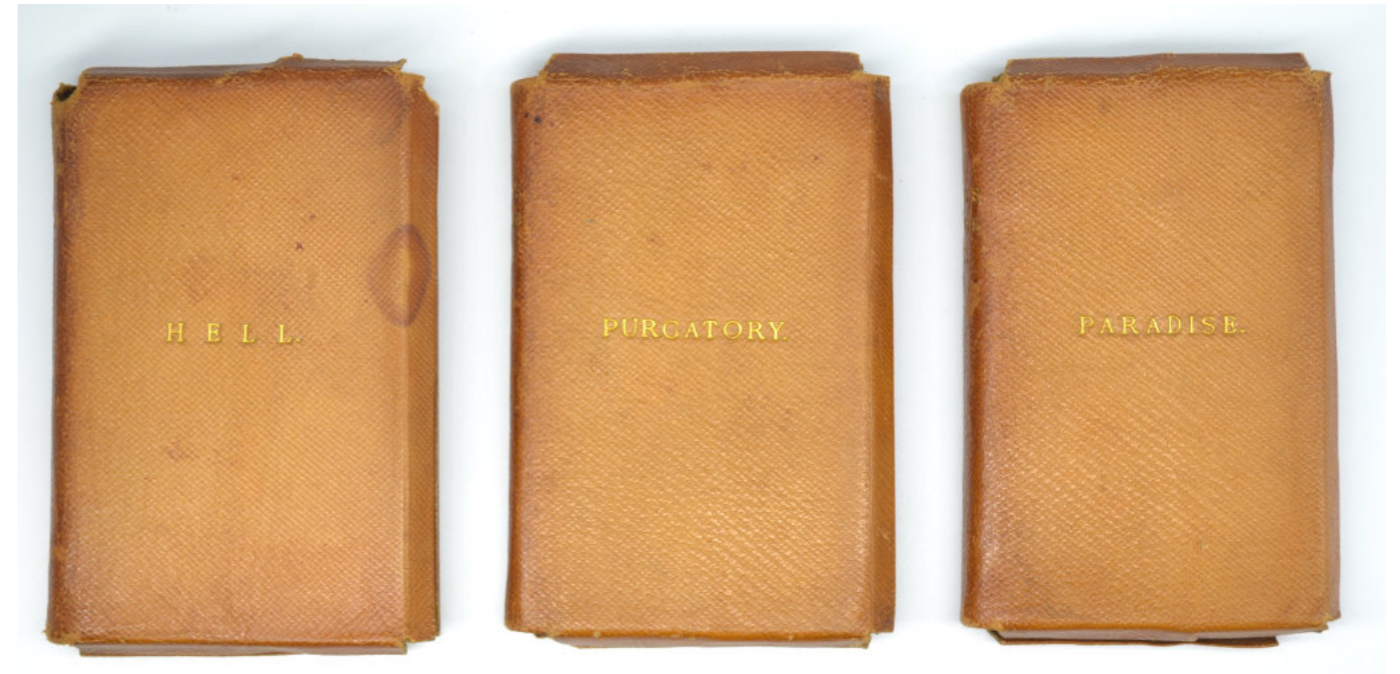
commonly used, is very like other examples of his writing: neat, rather formal, well-spaced.

Rogers (1763—1855) had early success with his *The Pleasure of Memory* (1792) and was widely considered one of the greatest poets by his contemporaries, but is now known chiefly as the witty conversationalist who reconciled Byron and Moore after the *English Bards and Scotch Reviewers* debacle, and for encouraging the work of J.M.W. Turner, who illustrated Rogers's last major work, *Italy: a Poem* (1830). Rogers, who made an extensive tour of Italy in 1814—1815, was a lifelong enthusiast for Italian art and literature, and a serious book-collector as well (when Cary and he became friends in the 1820s he borrowed books from Rogers on recherché Italian subjects).

Not only is Rogers known to have read Cary's book in the first edition, but he was its first reviewer of note, describing it as "a great acquisition to the English reader" in an anonymous article he wrote for the *Edinburgh Review* four years after the book first appeared. Rogers would later say that he first became aware of Cary's work after his friend Moore "mentioned the work to me with great admiration" (Maltby, *Recollections*, p. 282): this is utterly plausible, especially given that Moore is on record as calling Cary's book a "tour de force" (Moore, *Memoirs*, VII, pp. 137—138).

Rogers spent the best part of a week with Moore in August 1816 while en route to Rydal, where he arrived on 19 August. Although Rogers's exact movements are not always precisely recorded – it is a particular shame that the last known letter of his from this jaunt is dated 1 September – he was therefore definitely at Windermere in August and is likely to have visited nearby Lowther on his way home, an area he knew well from an earlier visit he made in 1812. These dates would be telling enough, but there is a significant clue in a letter Wordsworth wrote to Rogers the following May, speaking fondly of how they had "parted in a shower near the Turnpike Gate of Keswick" and commenting "do you and Dante continue as intimate as heretofore?" (*Letters*, III, p. 382).

That Rogers was obsessed with Dante at this time is confirmed by the fact that soon after he returned to London he met the expatriate Italian scholar Ugo Foscolo, the pair immediately bonding on the shared love of "everything Italian" (Clayden, *Rogers and his*



Contemporaries, p. 224). By mid-1817 the two had **agreed to write companion pieces on Dante for the *Edinburgh Review***, Foscolo to produce a broad-ranging essay and Rogers a specific review of Cary's *Vision*; the diarist Crabb Robinson, who met them both around this time, said the pair could talk of little else. The two essays, awkwardly sandwiched together to appear as if written by a single anonymous author, finally appeared in February 1818 (Corrigan, 'Foscolo's Articles,' pp. 212—215).

Utterly by chance, Rogers's review of Cary's book coincided with a project of Coleridge's. In late 1817, Coleridge had first met Cary in the seaside town of Littlehampton. Coleridge was rusticated in an attempt to manage his opium addiction; Cary was walking the beach teaching his son ancient Greek by reading Homer aloud as they went. It was the perfect Coleridge-trap: the poet watched on with interest over several days before his curiosity got the best of him, striding over to announce "Sir, yours is a face I should know: I am Samuel Taylor Coleridge." The same day, he accepted a set of the Dante and, by the next, was back on the beach having memorized long passages in admiration.

The timing was perfect for Coleridge, who was planning a series of public lectures on literature, including one on Dante, Milton and Donne which he ultimately gave in London on the evening of 27 February 1818. Just prior to the lecture, Coleridge wrote repeatedly to Cary explaining his dealings with the publishers Taylor & Hessey, who had agreed at the poet's urging to purchase whatever remaindered stock of the first issue Cary had on hand.

The earliest Taylor & Hessey advertisement I have discovered for their reissue of the three "pocket volumes" is from May 1818 – it is listed just under Keats's *Endymion* – but in fact, the deal had been struck much earlier, in time for the collaboration with Coleridge's lecture series. **The letters from Coleridge not only prove that he was advertising Cary's work at Taylor & Hessey's as early as February but explicitly state that new title-pages would have to be made – and paid for – as is "the custom of the trade"** (Morgan Library, MA 1851.7). Coleridge urged Cary to hand over as many of the remainders as possible (650 is the number quoted), although there were clearly more scattered around various booksellers throughout the



country, as Cary was still calling these in months later (it may be that a sum of £109 Cary was paid by Taylor & Hessey in May might relate to this last cache).

That is, although Rogers had been working on his review by mid-1817 at the latest (and must therefore have been using the original 1814 edition), his review appeared at the precise moment that the second issue of the work was made available. That this was mere chance is proven by a curious little bibliographical point. For unknown reasons Taylor & Hessey printed the date on their reissue as 1814: as Roscoe, who first proved that despite the printed date it was not actually issued until four years later in 1818 has commented, with commendable restraint, this has been “slightly misleading to bibliographers of a later age.” It certainly caught out the *Edinburgh Review*, because **Roger’s review lists the publishing details as “London, 1818” (proving that he had not actually even seen the cancel title-page).**

Taylor & Hessey’s imprint not only burnished the work’s Romantic credentials (as the publisher of Keats, De Quincey and soon enough Coleridge as well), but became a surprise bestseller, the standard edition in English for more than a century. It was the Romantics who first took it to heart, from Keats (who read his copy of the Taylor and Hessey issue on his tour of the Lake District in 1818 and later gave it to Fanny Brawne), to Blake (as he worked on his unfinished illustrations to Dante, as Crabb

Robinson recalled, the second edition of “Cary’s Dante was before him”) and even Herman Melville (who took his 1840s reprint with him to the South Pacific). Lamb, Hazlitt, Southey, Moore and Landor all admired it, while Shelley is on record as having sought out a copy in late 1817 (in the same letter revealing himself as having already read Cary’s *Inferno*). Even Wordsworth thought it “a great national work.” Taylor & Hessey had their second larger-format edition in print by 1819.

None admired the work more than Rogers, who was not only one of precious few readers known to have read Cary’s *Vision* in the original edition, but who was in the Lake District at the precise moment recorded in the marginalia of this copy and, as both Wordsworth and Crabb Robinson would later recall, was thinking of little but Dante. As he travelled, Rogers recalled, he was often freezing cold and wet – this is Byron’s 1816, the year without a summer, after all – and, by his own admission, stayed most nights in inns with ample time to read. Two years later Keats popped his second issue in his knapsack for his own walk through the Lake District. Rogers had clearly already had the same idea.

The convoluted publishing history and the book’s tiny format has combined to make even Taylor & Hessey’s second-issue quite uncommon, but this genuine first issue, privately printed for the author, is almost never seen on the market: **prior to this copy being discovered, the last confirmed record is from a Goodspeed’s catalogue of 1967.**

OCLC locates copies at the BL (they have Coleridge’s copy) and UCL, and in North America Cornell, Maryland, Ohio Northern University Law, Penn State and San Antonio. Another is definitely noted at Harvard.

\$32,500

References: Beatty, ‘A Century of Cary’s Dante’ (1914); Braid, Dante and the Romantics (2004); Cary, *Memoir of the Rev. Francis Henry Cary* (1847); Clayden, *Rogers and his Contemporaries* (1889); Corrigan, ‘Foscolo’s articles on Dante in the *Edinburgh Review*’ (1971); Hill (ed.), *The Letters of William and Dorothy Wordsworth* (1982); Jones (ed.), *The Letters of Percy Bysshe Shelley* (1964), I., pp. 585–586; Gilchrist, *Life of William Blake* (1863); Gittings, *The Mask of Keats* (1956); King, *Parson Primrose* (1925); Maltby, *Recollections of the Table-Talk of Samuel Rogers* (1866); Marlow, ‘Query,’ *The Book Collector* (1953/1), p. 54; Moore, *Memoirs, Journal and Correspondence* (1856); ODNB; Roscoe, ‘Query,’ *The Book Collector* (1953/2), pp. 127–128; Saly, ‘Keats’ Answer to Dante’ (1965); Toynbee, *Dante in English Literature from Chaucer to Cary* (1909); Worldcat.

[SIR WALTER SCOTT] NICHOLSON, George & David Ramsay HAY.

Printed announcement of the creditors of Sir Walter Scott, late 1830, annotated in manuscript by the decorators of Abbotsford.

[11]

Dated: Edinburgh, 2 November & 7 December 1830.

Description: printed bifolium, 25.5 x 20.2 cm., wove paper, with manuscript note signed by creditors Nicholson & Kay, annotations of Robertson, postal stamps.

Condition: very good, quite dirty and worn along the original folds, roughly opened at the red wax seal.

CREDITORS OF THE ESTATE OF SIR WALTER SCOTT

An intriguing survivor, shedding light on the affairs of Sir Walter Scott after his bankruptcy, signed by two artisans responsible for the decoration of Abbotsford.

The great novelist Scott (1771—1832) was at the height of his fame when the 1825 banking crisis ruined him, in no small part through his investments in the printing firm of James Ballantyne & Co. Unwilling to declare himself bankrupt nor accept financial support, he put his income in trust and wrote himself into solvency, keeping up a prodigious output until his death. The present document is a fascinating insight into this period, **showing how his creditors intervened to allow Scott to keep the elaborate fit-out of his house Abbotsford**, no small concession given the two signatories here.

The first two pages print the November resolution of the creditors of Scott and Ballantyne & Co., proposing that Scott “be requested to accept of his Furniture, Plate, Linens, Paintings, Library, and Curiosities of every description, as the best means the Creditors have of expressing their very high sense of his most honourable conduct; and in grateful acknowledgment for the unparalleled and most successful exertions he had made, and continues to make for them,” followed by a printed list of 25 signatories.

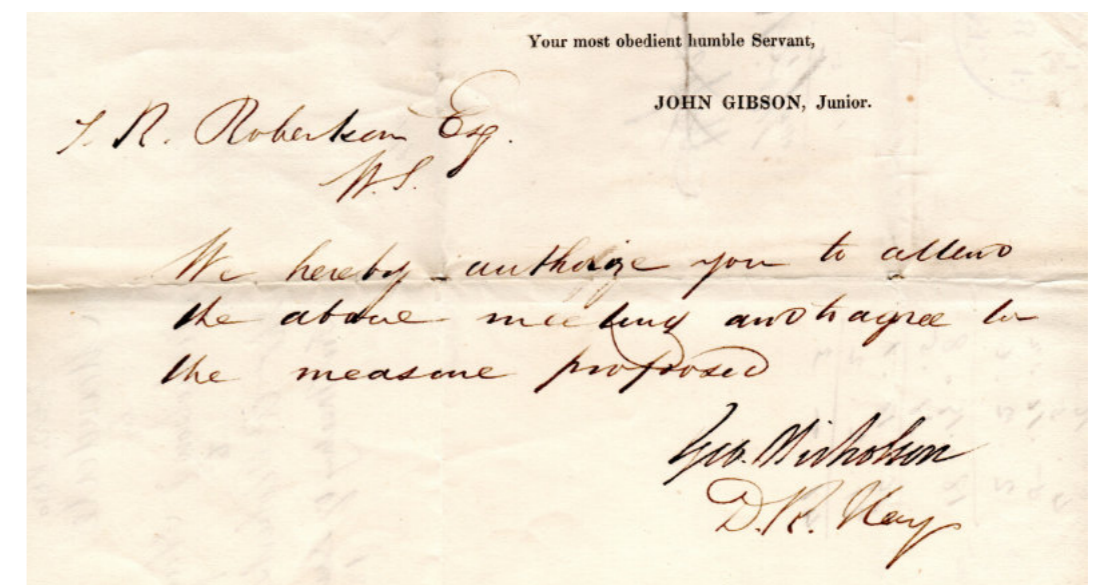
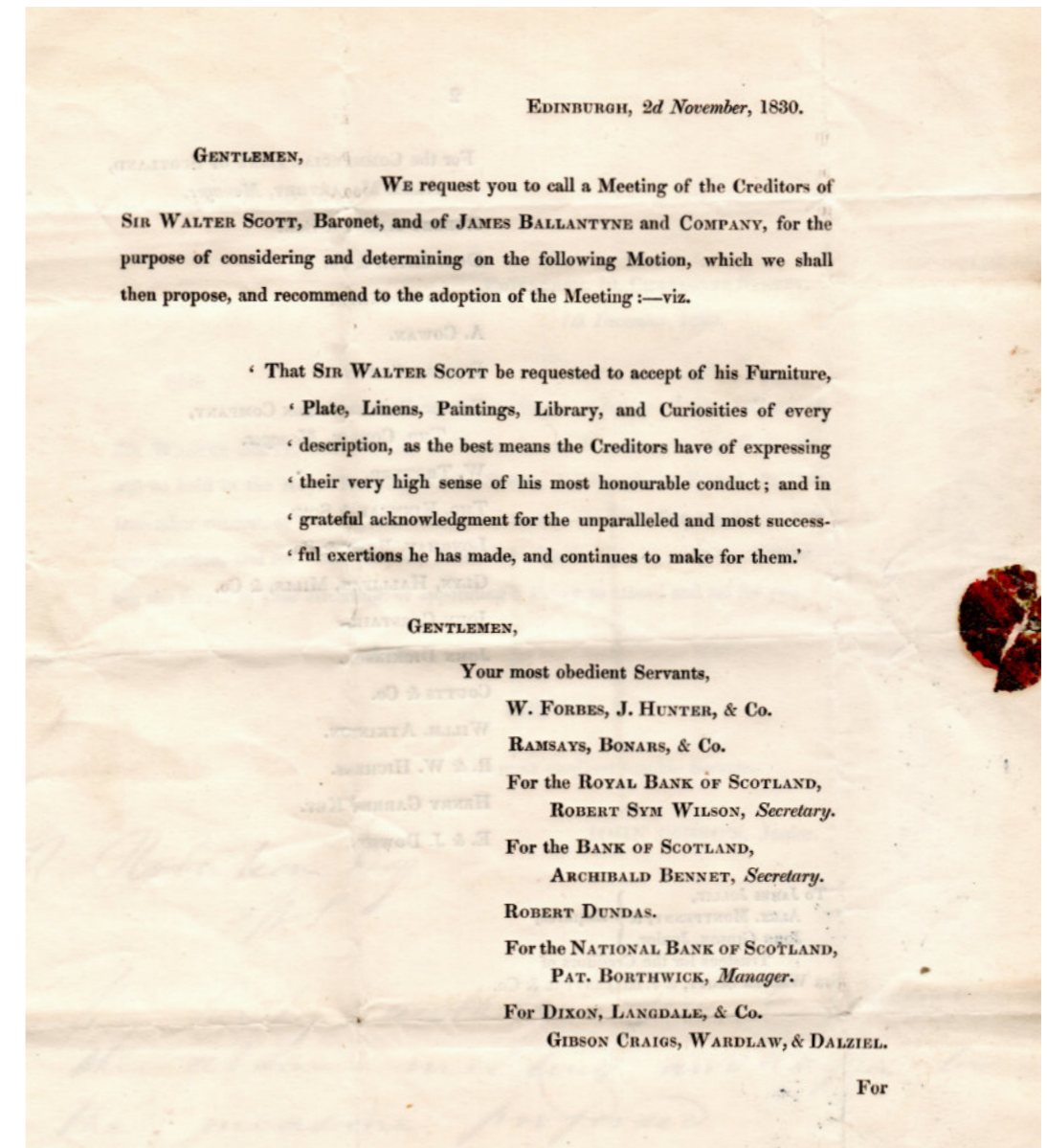
The third page announces a follow-up meeting to be held at the Royal Exchange Coffee House in Edinburgh on 17 December 1830, begging the attendance of trustees or their proxies. Appended to this page is a manuscript note addressed to one T.R. Robertson Esq., asking that he agree to the measure on behalf of Nicholson and Hay.

The meaning of this is clarified by the address panel on the fourth page: the document had originally been sent to “Messrs. Nicholson & Hay, Painters” and they have struck through their address and over-written it, forwarding it to their legal representative Robertson in Brown Square, Edinburgh. They had clearly acted promptly as both postal stamps are dated 8 December, while a docket note in an unknown hand records that this was the “mandate” of the two men, followed by a series of calculations (presumably regarding monies owed).

The document thus connects Scott with David Ramsay Hay (1798—1866) the artist and writer. As a young man Hay had been commissioned by Scott to paint a favourite cat, and it was Scott who encouraged the young artist to specialise in house decoration, employing him to decorate Abbotsford, a task that began in earnest in 1820. Hay’s partner during this era, and the other signatory here, was George Nicholson, the lesser-known brother of the painter William Nicholson (1781—1844) who took several portraits of Scott. The partnership of Nicholson & Hay had supported Scott in his taste for rich hangings, elaborate decorative work of carved oak, painted surfaces in imitation oak grain, the whole highlighted with brightly coloured heraldic devices (see the description in the sixth edition of Hay’s work on *Harmonious Colouring*).

\$925

References: Hay, *The Laws of Harmonious Colouring* (1847); McKinstry & Fletcher, ‘The Personal Account Books of Sir Walter Scott’ (2002); ODNB.



Details of the first and third pages, showing the initial proposal and Nicholson & Hay's signed approval.

[CARPENTER, William & Locke KING].

A “Bleak House” Narrative of Real Life; being a faithful detail of facts connected with a suit in the Irish Court of Chancery, from the year 1826 to 1851... To which is added (by permission,) Letters on Chancery Reform, by Locke King, Esq. M.P.

[12]

Published: London, H. Elliot, 1856.

Object: octavo, 66 pp., original blue front wrapper bound in at the end, Bedford binding of tan polished calf, gilt, red morocco spine label.

Condition: a most attractive copy, the front hinge just a little strained.

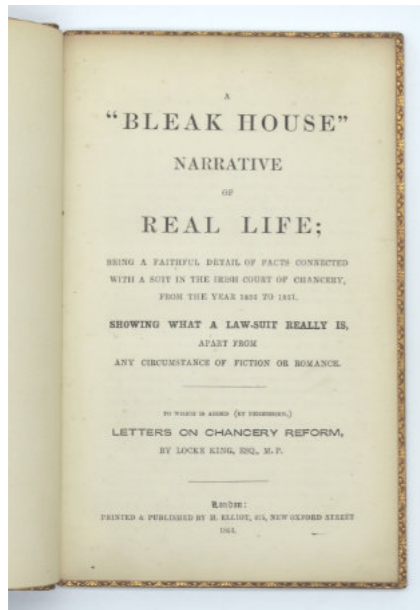
DICKENS IN REAL LIFE: JARNDYCE AND THE COURT OF CHANCERY

A superb copy of a most uncommon work inspired by Charles Dickens’ *Bleak House*, in a **fine nineteenth-century binding by Bedford** with the original front wrapper bound-in.

Charles Dickens had published *Bleak House* in 1853, and as works such as the present amply prove, the tale of the interminable legal case of Jarndyce & Jarndyce soon became a touchstone for social criticism and legal reform and a “reference point for criticisms of Chancery”, notably this influential work by “W.C.”, William Carpenter (Dolin). Carpenter was a reform-minded journalist and a lifelong critic of Chancery, which he had called an “engine of oppression” in his 1850 lecture on its reform. In the present work, his most substantial and personal reflection on the subject, he goes into great detail of “the bitter reality of suffering produced by it”, describing his own family’s experience between 1826 and 1851.

The work also appends a series of letters by Peter John Locke-King, MP for East Surrey. As Carpenter comments in his introduction, the Locke-King letters appeared in *The Times* at the same time that Carpenter was preparing his own book, and he was so taken with them that he asked permission to reprint them here as a postscript (the only time they were printed in book form).

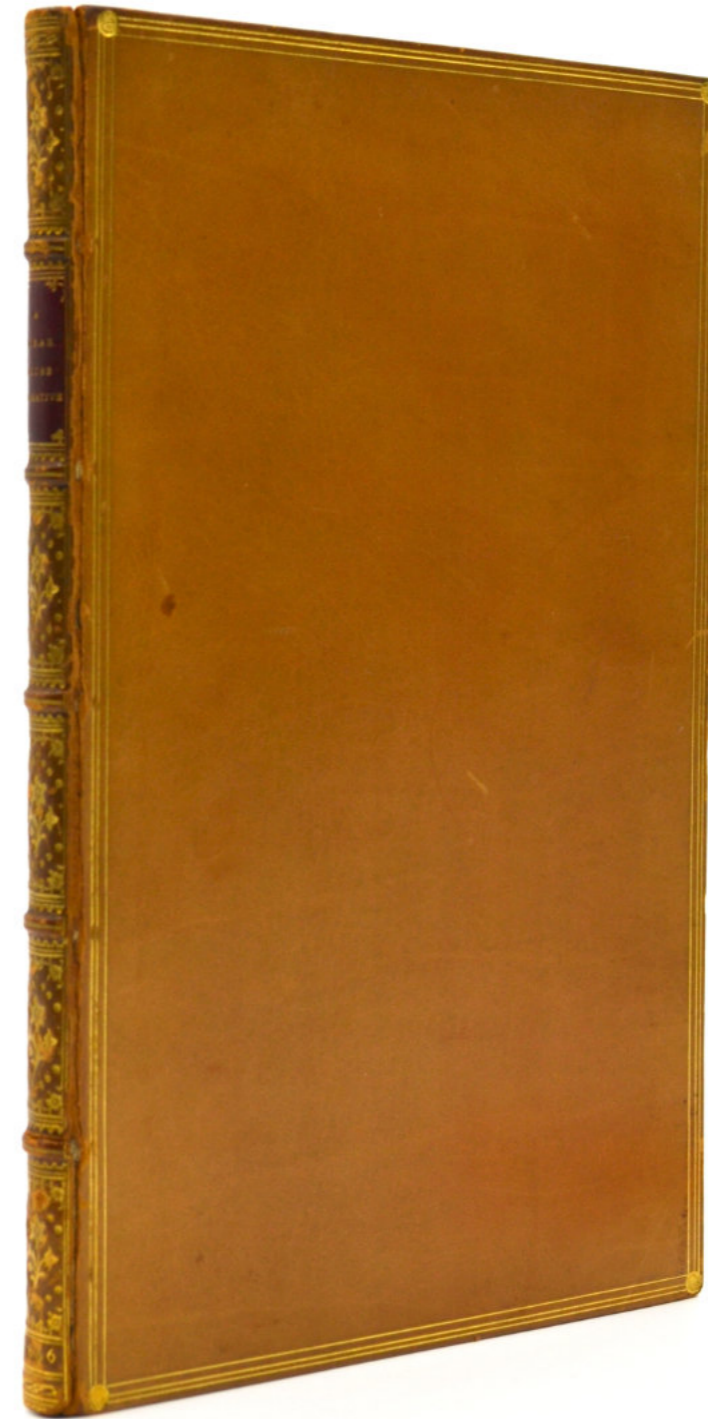
Carpenter’s book is only very rarely offered for sale, but is known in a handful of established collections (BL,



NLS, Bodleian, Cambridge).

\$885

References: Kieran Dolin, 'Law, Literature and Symbolic Revolution'; Kitton, *Dickensiana*, no. 546.



be thus appalling, judge often hated
on the other hand, the white women
with their prostititional embraces,
the deeply degraded Aborigines. and
in, the corrupted becomes doubly
wretched.

The black, well known to me,
a striking confirmation of this opera
will procure fish; sell them; and,
of clothing his nakedness, and satisf
cravings of his stomach, bestows his be
and pittance upon the gratification of
that lust. He is, a most cruel, stran
& abandoned wretch. It is not diffic
divine, to what issue this promiscuous
course will come.

The present excessive corruption of
them, may be traced to this source, an
it intercourse of the sexes.

Farewell,
My dear Father,
Yours, very affectionate
William Walker

Warrant:
15 April 1822.

The Rev Watson.

HISTORY

Detail of no. 13, the final page of the Rev. William Walker letter.

WALKER, Rev. William.

Detailed autograph letter, signed, to the Rev. Richard Watson of the Wesleyan Missionary Society, 77 Hatton Garden, London.

[13]

Written: Parramatta, 27 April 1822.

Description: three page letter with fourth address panel, laid paper watermarked 'John Hall', 33.5 x 21 cm., English postal stamps for January 1823.

Condition: very good, the paper with old-strengthening to the inside edge, some visible wear and tear, the red wax seal damaged.

VIOLENCE AT PARRAMATTA, PROSTITUTION & BENNELONG'S SON

A troubling and bitter letter, in which the newly appointed Wesleyan minister William Walker, destined to become **an influential figure in colonial NSW, despairs of the conditions among the local Aboriginal men and women at the Parramatta Mission.**

William Walker (1800—1855) was a Methodist missionary who was appointed “to the black natives of New South Wales” in 1820, arriving in Sydney in September 1821. Soon established at Parramatta, as the present letter records, he spent much of the first few months “**in the company of the Aborigines**” travelling with them to different encampments.

That is, although at the time of writing Walker had only been in Sydney for six months (he **explicitly refers to this as the first letter of real substance he had sent to England**), he was already becoming pessimistic about his ability to carry out his work, writing “my ministerial barrenness is far from being the weakest of my enemies.” It is his belief, he continues, that prostitution of both European and Aboriginal women is cruelly exacerbating violence among the community of the latter. His unusually frank assessment had been prompted, he continues, by the recent death of one Aboriginal woman, beaten to death by her husband, retold by Walker with ghoulish detail, including the flourish that the very weapon used in the murder a *Cooborrough* or “club about two feet in length,” was on his desk as he wrote.

As an insight into conditions at Parramatta and Walker’s understanding of the situation the letter would be of some importance, but this grim subject also leads him to his anxious reflections on the life of Dicky, the son of Bennelong and Boorong, whom Walker is said to have adopted around this time (despite the fact that he and Walker were basically the same age). Curiously, Walker does not name Dicky but it is clear from the context that his comment on the life of “**the black, well known to me**” – a curiously cold-blooded turn of phrase – must refer to him, just as it is evident that the prevailing violence makes him worry for his young protégé:

“The black, well known to me, is a striking confirmation of this operation. He will procure fish, sell them, and instead of clothing his nakedness and satisfying the cravings of his stomach, bestows his hard earned pittance upon the gratification of his bestial lust. He is a most cruel, drunken and abandoned wretch. It is not difficult to divine, to what issue this promiscuous intercourse will come.”

Walker’s pious condemnation of Dicky in April 1822 makes it all the more striking that by September of that year he had convinced his young friend to be baptised (as Thomas Walker Coke) at the Wesleyan Chapel in Parramatta. Sadly, four months later Dicky died at the Mission House, on 31 January 1823.



Detail of the address panel showing it has been docketed in London as “condition of the Natives.”

Walker remained in Sydney, becoming a well-regarded but often controversial figure in the 1820s. He soon washed his hands of the Aboriginal mission, went on to a complicated stewardship of the Female Orphan School and later became a partisan supporter of Governor Darling, which led to his family being granted a substantial run at O’Connell Plains, south of Bathurst. The family became minor grandees of the region but when he died on 23 November 1855 he left instructions that his manuscripts be destroyed, which presumably explains the scarcity of original materials relating to his life. Certainly, examples of his letters do appear uncommon, beyond what has been rescued from the twentieth-century dispersal of the Missionary Society papers. The present example is of particular importance because it dates from his management of the Aboriginal Mission in Parramatta.

\$7400

References: ADB; Dictionary of Sydney (online); Sydney Gazette (27 September 1822; 6 February 1823); Trove.



[MOKOMOKAI].

The Head of a New Zealand Chief who was Kill'd in Battle by a Spear piercing through the Skull. The face Curiously Tattoo'd & in a state of perfect preservation the features being Retain'd with the Hair, Teeth, Beard &c. a process unknown to Europeans.

[14]

Published: England, probably c.1820-1830.

Description: etching, laid on sheet of brown album paper 11.5 x 7.5 cm, fringed in a decorative red border.

Condition: very good, some loss.

UNRECORDED: ADMISSION TICKET FOR DISPLAY OF A MAORI CHIEF

Striking, macabre and important: the original illustrated ticket for the exhibition of a Maori Chief's tattooed head, depicting a man said to have been "kill'd in battle." The ticket has been trimmed and decorated with a bright red saw-tooth pattern – quite effectively – no doubt for inclusion in an album: in the process the text at lower right has been clipped with some loss, but clearly would have read "Admit One."

Since the time of Sir Joseph Banks on the *Endeavour* voyage, a European trade in mokomokai had existed, but it was in the 1820s that such heads became one of the greatest desiderata of early ethnographic collectors, fired by the books of John Liddiard Nicholas (1817), Richard A. Cruise (1823), Craik's *The New Zealanders* (1830) and the tales of John Rutherford, the tattooed white man said to have lived at the Bay of Islands in the 1820s. Where such heads were brought to England in this era it was not uncommon for them to be exhibited, but printed evidence of this practice, especially accompanied by a detailed engraving as here, is scarce.

Although there has been a deal of work on the subject in recent years, not least due to strong repatriation efforts, my preliminary review of the literature has not revealed the identity of the man figured on the ticket. It is worth adding that the man does not look particularly like known depictions of warriors on contemporary posters and handbills (for example "Watangheon," Te Pahi or Pahe-a-Rangi).

Without doubt the most promising lead is that the precise **wording of the first part of the ticket matches an entry recording the gift of a tattooed head to the Ashmolean in 1822**: "The head of a New Zealand Chief who was killed in battle." The notice adds that this "very curious head was dried by the natives, and was presented to the Museum by the Rev. J. Hill, M.A. of New College, in February, 1822" (*The Oxford University and City Guide*, 1822, p. 104). That is, the presentation to the Ashmolean was the gift of the Rev. Justly Hill (1781–1853), for many years the Archdeacon of Buckingham, although how on earth he acquired the head is not clear (perhaps through his brother, Capt. Henry Hill RN, a veteran of the West Indies and at one point commander of HMS *Gorgon*).

With the caveat that such ephemeral items are exceptionally difficult to track and research, I have not discovered another example in any public collection.

\$3500

References: A Catalogue of the Ashmolean Museum (1836), p. 67; Ellis, *Ki Tō Ringa Kingā Rākau Ā Te Pākehā?* (2014); Paterson, *Tattooed History: the story of Mokomokai* (2021); Thuram, Exhibitions: *L'invention du Sauvage* (Quai Branly, 2011).

[LACROIX ET CIE.]

Handcoloured lithograph: 'Les six Indiens Osages Arrivés du Missouri au Havre, le 27 Juillet 1827, et à Paris le 13 Août même année.'

[15]

Published: Paris, Lacroix et Cie., [29 August] 1827.
 Description: lithograph, 27 x 24 cm., laid on old album sheet.
 Condition: very good, but quite closely trimmed to the image.

SEPARATELY-ISSUED IMAGE: THE OSAGES IN FRANCE

Very rare: one of the grandest and most true-to-life images of **the group of six Osage Nation men and women who travelled to France in July 1827.**

(A) *KIHEGASHUGAH, (ou le Petit Chef) âgé de 33 ans.*
 (B) *WASHINGSABBA (ou l'Esprit noir) âgé de 32 ans.*
 (C) *MARCHARTHITAHTOONGAH, le Gros soldat, âgé de 45 ans.*
 (D) *MINKCHATAHOOH, le Petit soldat, âgé de 22 ans.*
 (E) *MYHANGAH, Femme) de Kihégashugah âgées l'une et l'autre de 18 ans.*
 (F) *GRÉTOMIH, Cousine)*

Lith.

This fine group portrait depicts four men and two women, named as Kihégashugah (the Little Chief), Washingsabba, Marcharthitahtoonah, Minkchatahoon, Myhangah (more usually Mo-hon-go, the wife of Kihégashugah, who was later painted by Charles Bird King for Thomas McKenney's *History of the Indian Tribes of North America*) and Gretomih. The group had travelled down the Mississippi to New Orleans and crossed to Le Havre where they were feted as a sensation by enormous crowds. After they arrived in Paris they were introduced to the Bourbon King Charles X, attended the opera and some military exercises at Vincennes, and even visited the other popular favourite of the season, the giraffe Zarafa.

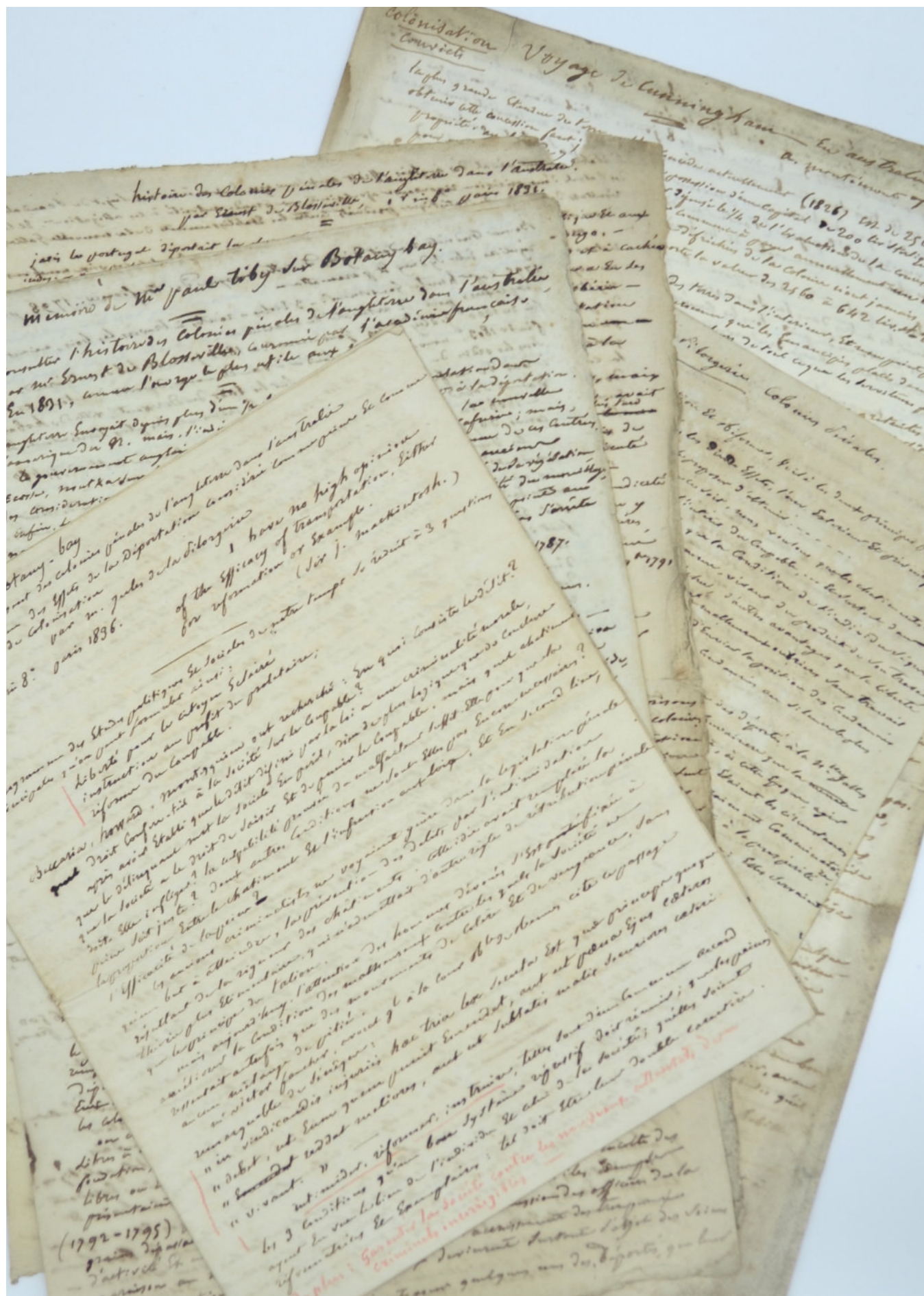
However, a few months later the showman who had arranged the trip, one David de Launay, was arrested for fraud, meaning that they were soon embarked on a perilous tour that saw them travel to Belgium, Germany, Holland, Switzerland and Italy. Back in France they split into two groups, two quickly returning to America by a subscription raised for them, while the other four were taken under the wing of La Fayette, but not before two of the remaining party died of the smallpox.

A small and much reissued book was published at the time, (*Six indiens rouges de la tribu des Grands Osages*): the book, with a small uncoloured frontispiece, is quite rare in its own right, but **this separately-issued lithograph with its striking original colour is very uncommon indeed.** A copy is recorded in the 'Collection Michel Hennin' (Estampes relatives à l'Histoire de France) in the Bibliothèque nationale de France, but this is otherwise apparently unknown, although related images by different publishers in France are recorded.

\$5800

References: Bibliographie de la France (1827); BnF Gallica; Nanette Snoep, 'L'Odyssée de six Osages en Europe,' in Exhibitions: L'invention du Sauvage (Quai Branly, 2011).





ROCQUEMAUREL, Gaston de.

A superb working archive of four manuscripts relating to prisons, convicts and transportation.

[16]

Written: c.1836.

Description: a group of closely-written manuscripts of varying dimensions (detailed descriptions available on request).

Condition: some staining and marks of age, but generally very good.

THE FRENCH & BOTANY BAY: BLOSSEVILLE, PILORGERIE, CUNNINGHAM

An important small archive of **four manuscripts explicitly relating to transportation, prisons, Australia and the Botany Bay experiment.**

Amounting to around 8000 closely-argued words, all of the manuscripts were written by the Pacific voyager de Rocquemaurel while serving as second-in-command of Dumont d'Urville's second expedition to Australia and the Antarctic: Rocquemaurel was a serious scholar and writer, and the present group represents something of a missing link in his papers, notably for revealing his close reliance on two major contemporary French theorists, Ernest de Blosseville's *Histoire des colonies pénales de l'Angleterre dans l'Australie* (1831) and Jules de la Pilorgerie's *Histoire de Botany-Bay* (1836), as well as with the practical advice included in the book of the convict surgeon Peter Cunningham, *Two Years in New South Wales* (1827). Among much of interest, the rediscovery of the present papers will therefore shed light on his major manuscript on the subject, which is a detailed review of the major English-language sources of the era (Alexander Maconochie, Sir John Franklin, police magistrate Josiah Spode, Colonial Secretary Matthew Forster, and Alexander Cheyne).

Rocquemaurel (1804—1878) studied at the famous École polytechnique in Paris and served in the Mediterranean before finally gaining an appointment as second-in-command to Dumont d'Urville on the *Astrolabe* in 1836. The two officers were well-matched, not least in their shared taste for scientific research, and it is now known that Rocquemaurel was one of the most important contributors to the published narrative of their voyage. In the 1840s he worked at the Ministry before being given command of *La Capricieuse* from 1850—1854 on a Pacific voyage with orders to complete the survey of the tricky Korean and Japanese waters, extending the work of La Pérouse, Broughton and Krusenstern. He retired to Toulouse in 1856 but continued to work and write. His biographer rightly called him “*un humaniste, un marin-savant curieux de monde aux multiple talents: physicien, chimiste, écrivain, dessinateur, ethnographe...*”.

In the 1820s the French had seriously considered establishing a penal colony in the south-west of Australia (which was the catalyst for the founding of the British military outpost at Albany), and at the time Dumont d'Urville sailed in 1836 there was a serious political will to try and beat the British at their own game.

Without doubt, therefore, **the most important piece included here is that relating to Pilorgerie's history of Botany Bay**, which goes beyond simple note-taking to become more like a substantial review of the entire work and its conclusions, of particular importance because Rocquemaurel was clearly trying to move beyond the disillusioned tone that characterised Pilorgerie's work, who was unconvinced by the English model: no doubt Rocquemaurel, who travelled widely ashore during his Australian landfall, felt there was more to consider on the subject.

Of the three additional manuscripts, two relate to Blosseville's *Histoire de colonies*, being Rocquemaurel's notes on the monograph itself, but also an equally substantial report on the timely and influential review by Paul Tiby, that had been published in the *Annales Maritimes et Coloniales* (the bible of French voyagers). The last of the group

includes some comment on the prison experiment of Sing Sing in upstate New York (opened 1826) as well as a thorough investigation of the more practical aspects discussed in the work of naval surgeon and convict supervisor Peter Cunningham's *Two Years in New South Wales* (1827), concentrating on conditions on board convict transports.

The manuscripts are precisely the sort of background briefing an ambitious middle-ranking officer would prepare, most probably with a view to interesting his political masters in pursuing further voyages, which is unsurprising because it is well recorded that when Roquemaurel stepped ashore in Toulon in late 1840 he was brimming with new ideas and would spend the next few years petitioning the government to grant him a command of his own, as was finally granted in 1850. Roquemaurel would certainly have known that the dream of a penal colony on the "Botany Bay" model was being planned and must have guessed that such a detailed report could well be much in demand.

Taken together, the manuscripts not only provide important context for the French push for penal colonies in the Pacific, but **prove that Roquemaurel was one of the most important proponents for this colonial dream**, albeit staying firmly off-stage. For one, his major contributions in the official account of the Dumont d'Urville voyage – not least, the sections on the English penal colonies – are not signed by him.

A fuller description of the manuscripts available on request.

Provenance: the Rocquemaurel library was sold to a Parisian dealer in the early 1970s, and widely dispersed within France and overseas. The present manuscript was originally part of these sales but was recently purchased from a dealer in the United States.

\$9500

References: Dumont d'Urville, *Voyage au Pole Sud et dans l'Océanie* (Paris: 1841-1846), esp. vol. IX; Dunmore, *From Venus to Antarctica* (Auckland: 2007); Duyker, *Dumont d'Urville* (Otago: 2014); West-Sooby, *Nowhere is Perfect: French and Francophone Utopias/Dystopias* (Delaware: 2008); Zanco, *L'héritage oublié de Dumont d'Urville et des explorateurs du Pacifique: les voyages de Gaston de Rocquemaurel, 1837-1854* (www.musee-marine.fr).

histoire de Botany-bay
 Etat présent des Colonies pénales de l'Angleterre dans l'Australie
 ou Examen des Effets de la Déportation comme le seul moyen de Colonisation
 par M. Jules de La Sizergue
 1^{er} et 2^e Paris 1836.

I have no high opinion
 of the efficacy of transportation, either
 for reformation or example.
 (Sir J. Mackintosh.)

introd.
 le programme des études politiques et sociales de notre temps se réduit à 3 questions
 principales qu'on peut formuler ainsi:
 liberté pour le citoyen éclairé
 instruction au profit du prolétaire;
 réforme du langage.

Bucaria, Howard, Montaigne ont recherché: En quoi consiste le D^{roit}?
 quel D^{roit} convient à la Société tout le Langage?
 après avoir établi que le D^{roit} n'est pas la loi; a une criminalité morale,
 que le D^{roit} n'est pas la loi; En fait, rien de plus logique que de conclure
 que la Société a le D^{roit} de saisir et de punir le Langage, mais quel châtiment
 doit elle infliger? la culpabilité grandit de malheur suffit-elle pour que la
 punition soit juste? D'autres conditions ne sont-elles pas encore nécessaires?
 la proportion entre le châtiment et l'infraction est-elle, et en second lieu,
 l'efficacité de la peine?

Les anciens criminalistes ne voyaient guère dans la législation pénale
 qu'un but à atteindre, la prévention des Délits, par l'intimidation
 résultant de la rigueur des châtiments. Elle leur avait remplacé la
 théorie plus étendue, qui n'admettait d'autre règle de rétribution pénale
 que le principe de l'équité.

mais aujourd'hui l'attention des hommes de bien s'est portée sur
 les conditions de la condition des malheureux, toutes les fois que la Société se
 voit en face de crimes de sang et de larmes, sans
 aucun mélange de pitié.

« Victor fanchet, avait gl à la cour de la Seine, c'est le passage
 remarquable de l'équité:
 « in viâ candidis injuriis hoc tria lex secuta est que principis quoque
 « debet, ut Eum quem puniret emendat, aut ut peccata Eius ceteros
 « emendat reddat meliores, aut ut substat malis securior ceteris
 « visant. »

intimidat, réformant, instruit, telles sont donc dans un accord
 les 3 conditions qu'un bon système répressif doit réunir; qu'on puisse
 agent de son bien de l'indivision de la Société; qu'elle soient
 réformatrices et exemplaires: tel doit être leur double caractère.

Et de plus: Garantie de la Société contre les mauvais effets de son
 criminalité incriminée.



[MITCHELL, Francis].

Lengthy but incomplete autograph letter to his brother, James Mitchell of Brechin, Scotland.

[17]

Published: Wellington, New Zealand, 6 September 1844.

Description: three-and-a-half page letter on wove paper, 23 x 18.8 cm., apparently missing the concluding page, but otherwise good and legible, with 'paid at Wellington' stamp and other postal marks, parts of the original black wax seal (the latter very fragile).

Condition: generally very good and legible, old tape repair to seal, worn at the folds.

"... ANOTHER ROW WITH THE NATIVES AT BAY OF ISLANDS..."

An unrecorded and very early letter written from Wellington in New Zealand, apparently incomplete but including much of substance, including Mitchell's thoughts on the economic slump of the 1840s and notice of the conflict at the Bay of Islands. Given that Mitchell listed his occupation as a farmer and his age as only 17 when he emigrated on the *Martha Ridgway* in 1840, the letter is **remarkably considered and literate**.

The internal evidence of the letter confirms three important points: firstly, that it was written to his brother James at East Mills, in Brechin (Scotland); secondly, that Mitchell was particularly close with the Alexander brothers, that is, James (1818—1895) of Whanganui and Alexander (1820—1873), usually associated with Hawke's Bay; and thirdly, that Mitchell was only recently married, given the distinctly newly-wed tone of one important passage regarding his "Gudewife" who is very anxious to get a piece of land" but how "she will get some thing to do by and by perhaps) by the time she has as many crying out Ma as Margret has."

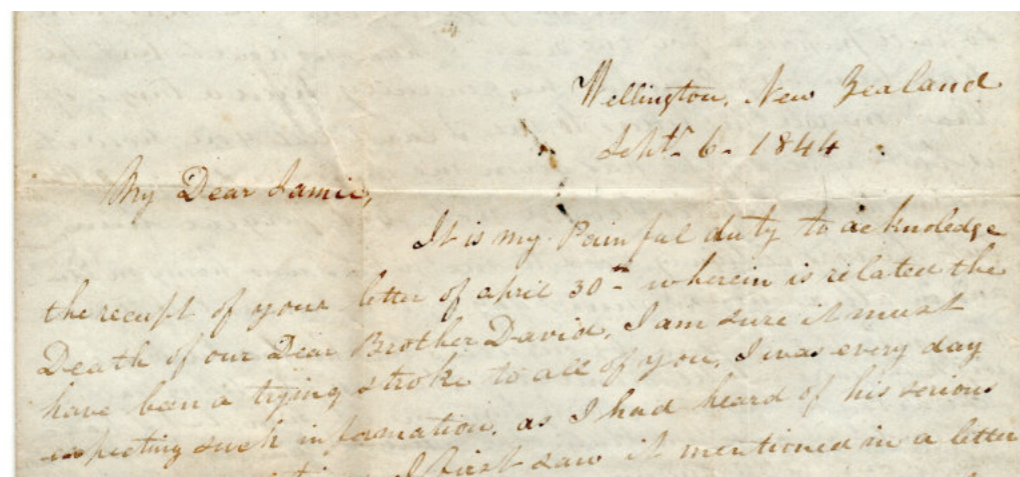
This is more than enough evidence to confirm that the author must have been Francis Mitchell, who gave his age as 17 (that is, born c.1823) when he **emigrated on board one of the earliest New Zealand Company ships the *Martha Ridgway* in 1840**. Not only was this the same ship on which the Alexander brothers were recorded as sailing – both only a few years older than Mitchell – but as much to the point, the Alexanders hailed from Dun, Forfarshire, a short 5 or 6 miles down the road from Brechin.

Mitchell's arrival in Wellington was so early, that finding records relating to his time in New Zealand is difficult, although more will surely be discovered. His name is recorded in 1841 as working for William Mein Smith in the Surveyor General's Department and he was on the local jury list by 1845. He is also known to have married a more recently arrived emigrant called Mary Robertson (1821—1887) on 15 April 1844. Francis and Mary are recorded as having one child but, unlike his friends the Alexanders, who saw off the fraught early years and remained in the area, Mitchell was compelled to take work on an England-bound ship in January 1846. By then his health was not terribly good (again, perhaps explaining his comment here that he is thinking of staying on in New Zealand "as this climate agrees with me very well"). Sadly, Mitchell was returning to New Zealand on the barque *Indian* after two years away when he died 29 January 1848, "aged 25 years," from an inflammation of the lungs and brain, that left him delirious and incapacitated (see his short obituary in the *New Zealand Spectator and Cook's Strait Guardian*).

The letter begins with news of the death of his brother David. Although badly affected by the news, it is also clear that he had long been expecting it and that he didn't believe that David's planned move to a warmer climate could have saved him ("how sorrowful

he looked and the tears beginning to roll down his cheeks that day we parted in Leith Roads"). Their early relationship had clearly been tempestuous, Mitchell remembering many a "severe pelting," but had improved then they were both in Edinburgh (presumably just before the sailing of the *Martha Ridgway*), concluding that "it is a serious loss to you and me."

The loss of his brother had also put further strain on an already complicated family dynamic in Scotland, where "Katie" (by inference his step-mother) was angling to shut out the surviving brothers: Mitchell thanks James for standing up to her now that she has revealed herself to be their "bitter enemy," and pleads with him to "be sure and let nothing into their homes belonging to me, but dispatch every thing belonging to me by the first opportunity of course accompanied by a note of the expense that it has cost



you, the money in Bank bills, and the clothes & goods in good boxes." There would appear to have been good reason for Mitchell to emigrate so young.

Despite the interest of this stormy family relationship, of course much of the interest lies in Mitchell's account of his life in Wellington, which he records in some detail: "As I said to you in former letters **this place is getting very dull, and merchants failing almost every other day**, still I have hopes now of getting on in the world. I am very anxious to get a piece of land some where, and if once I had that I am independent, I would like very much to come home, but as this climate agrees with me very well, and good prospects before me, I think it is likely I will remain here some time, I have been very lucky for some time back having secured my 30/ per week regularly besides a good deal owing me, but I don't expect to get all that, as provisions are pretty reasonable at present. My Gudewife and I live on about 15/ per week, before I was married it took the most of it to keep me in meat and clothes but she has learned me economy. My clothes last as long again and altogether I am [] more comfortable, & often felt myself in the morning as you have often done before you got spliced, but now I am as fresh as a [] in the morning and feel myself ten times more happy and contented than ever I did long may it continue... You mentioned in your letter, there was a letter in the [] to my [cousin?] for me, but it only came last week and [is] [] this week to Wanganui, and the vessel that carries this [will] be gone

before I get it round. I had a letter from James [Alexr.] last week, he says they are getting on well. I used to get lots of papers from our brother David and I hope you will send all you can lay your fingers on, the Paper that I used to send you sometimes is [Dixon Times] but I expect another will soon be started and at a cheaper rate when I will be able to send you more of them."

Mitchell's air of domestic complacency, however, makes a curious counterpoint to an ensuing passage about the ongoing Maori Wars:

"There was another row with the natives at Bay of Islands on this island, **the British Flag was hoisted and the natives went and pulled it down and tore it to pieces**, and annoyed the settlers very much. On the Governor hearing the news he started [of] in a Man of War, and sent for more troops to Sydney to come to the place, where the natives got very much frightened at seeing so many redcoats and begged for peace and delivered up a great many of their arms and promised to disturb the settlers no more. The same must soon be done here."

Although addressed at Wellington, the section relating to Whanganui, around the point to the west, quoted above does imply that he was working there to earn his 15 shillings a week. He also records sending the letter on the *Bella Marina*.

The assumption must be that there was an additional page (given that the letter simply breaks off without any signature) but as the end of the existing part of the letter has him reverting to questions about his goods coming from Britain, it is probably fair to assume that it was chiefly family and/or business matters.

Provenance: private collection, UK.

\$1750

References: Ancestry (online); Hutt Valley Timeline 1822—1855 (online); McPhail, *The Blenheim People* (2015); *New Zealand Spectator and Cook's Strait Guardian* (12 April 1848); NZETC; *Scottish Water Mills* (online); *Te Ara; Wanganui Chronicle* (16 July 1895).



[FIJI MISSION].

“Fiji before Civilization... Glorious Result of Civilization.”

[18]

Printed: [England, 1879].

Description: colour machine-printed linen cloth, 59 x 59 cm.

Condition: old folds (as always), and a little discolouration of the linen, but very good and bright.

RIDICULING THE MISSION TO THE FIJIAN

Rare: a commemorative colour-printed linen cloth issued to satirise the Mission to Fiji, the four vignettes **mockingly depicting the march from paganism to Christianity**. Given that the first missions to Tahiti were established in 1797, the spread of missionary contact was relatively late in Fiji, where the first missionaries to arrive were the Wesleyans David Cargill and William Cross in 1835 and it became a British colony in 1874.



The four scenes are meant to depict the apparent progress of the Mission, as follows:

‘Fiji before Civilization,’ in which a Moloch-like beast devours weeping Fijians whole;

‘Dawn of Civilization,’ where Fijian men, women and children rush forward to take the frankly rather materialistic goods that Britannia is handing out from a tea trunk, a child at the lower right lost in contemplation of a picture book;

‘Advance of Civilization,’ a scene clearly meant to be comic but with a menacing tone, in which the people squabble and argue over the new clothes;

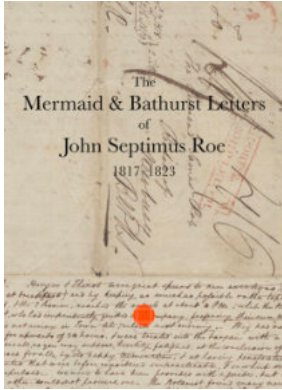
‘Glorious Result of Civilization,’ in which the series irrevocably tips over into a sort of Jim Crow-style mockery of the Fijians, who are shown stepping in their gaudy fashions, oblivious of the children picking their pockets.

The little I can discover about this rare printed textile is derived from a catalogue issued by Finch & Co. in 2004, in which it is noted that these “cotton handkerchiefs are said to have been printed in the machinery department of Crystal Palace in 1879 on behalf of a missionary society.” The notion of this having been printed for the Wesleyans seems deeply unlikely: at best, it may have been meant as a **heavy-handed satire** on the failure of the missionary impulse, but if so the apparent targets and all of their religious iconography have remained comfortably off-stage, and apart from a few carpet-bagging Westerners it is chiefly the Fijians themselves who are targeted.

\$550

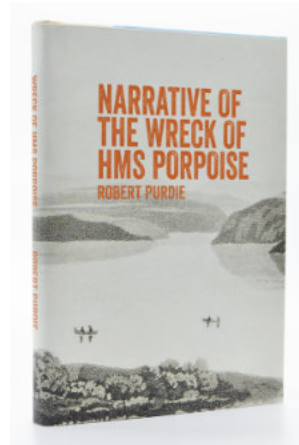
References: Finch & Co., Catalogue no. 5, Autumn 2004.

Some recently published works available at www.matthewfishburn.com/lrp



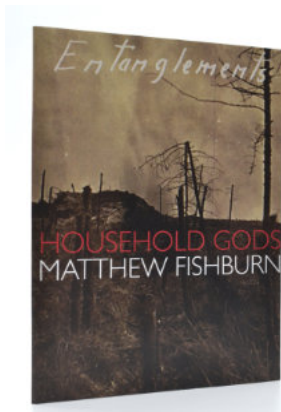
John Septimus Roe
The Mermaid & Bathurst Letters

Free download.
Full transcriptions of the letters of John Septimus Roe written during the voyages of Phillip Parker King on the *Mermaid* and *Bathurst* to survey the Australian coast (1817-1823).



Robert Purdie
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