

Australian & International Medley

Collectors' List No. 199, 2020

e-catalogue

Josef Lebovic Gallery

103a Anzac Parade (cnr Duke St)

Kensington (Sydney) NSW

p: (02) 9663 4848

e: josef@joseflebovicgallery.com

w: joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

Celebrating 43 Years • Established 1977

Member: AA&ADA • A&NZAA • IVPDA (USA) • AIPAD (USA) • IFPDA (USA)

Address: 103a Anzac Parade, Kensington (Sydney), NSW

Postal: PO Box 93, Kensington NSW 2033, Australia

Phone: +61 2 9663 4848 • Mobile: 0411 755 887 • ABN 15 800 737 094

Email: josef@joseflebovicgallery.com • Website: joseflebovicgallery.com

Hours: Wednesday to Saturday by chance or by appointment.

COLLECTORS' LIST No. 199, 2020

Australian & International Medley

On exhibition from Saturday, **4 April** to Saturday, **30 June 2020**.

All items will be illustrated on our website. Prices are in Aust. dollars, incl. GST.

Exchange rates at the time of compilation: AUD 1.00 = USD 0.61¢; UK 0.49p.

© Licence by Copyright Agency for the Visual Arts, 2020, LRN 5523.

Compiled by Josef & Jeanne Lebovic, Dimity Kasz, Lenka Miklos

Cover (left to right): nos 90, 107, 91, 63

Next e-catalogue:

Australian & International Posters



1. **Book Of Hours Manuscript Page (Large Script)**, c1480. Ink on vellum with illuminated initials in blue, red and black, 26 x 20.2cm (sheet). *Double-sided frame*.

\$880

"The book of hours is a Christian devotional book popular in the Middle Ages. It is the most common type of surviving medieval illuminated manuscript." Ref: Wiki.



2. **Book Of Hours Manuscript Page (Fine Script)**, c1490s. Ink on vellum with illuminated initials in blue, red and brown, and marginalia in brown ink, 17 x 13.3cm (sheet). *Double-sided frame*.

\$880

"The book of hours is a Christian devotional book popular in the Middle Ages. It is the most common type of surviving medieval illuminated manuscript." Ref: Wiki.



3. **John Argyropoulos** (Greek, c1415–1487). *Nicomachean Ethics [By Aristotle]*, 1542. Hardcover quarto with vellum boards, 16th edition, obscured annotations of previous owners' names in ink and pencil on endpaper, contemporary marginalia in ink on last few pages, 32 x 21.5cm. *Missing title page, splits to binding, backstrip mostly missing, stains and paper loss to boards, minor insect damage to interior pages*.

\$4400

Text in Latin, title includes "Opus Aristotelis de: moribus ad nicomachum", consists of 6 books, 450pp. First printed in 1497, with the last Renaissance printing in 1542.

Nicomachean Ethics "plays a pre-eminent role in defining Aristotelian ethics, consists of ten books, originally separate scrolls, and is understood to be based on notes from his lectures at the Lyceum. The title is often assumed to refer to his son Nicomachus, to whom the work was

dedicated or who may have edited it...Alternatively, the work may have been dedicated to his father, who was also called Nicomachus...The theme of the work is a Socratic question previously explored in the works of Plato, Aristotle's friend and teacher, of how men should best live...The *Nicomachean Ethics* is widely considered one of the most important historical philosophical works, and had an important impact upon the European Middle Ages, becoming one of the core works of medieval philosophy." Ref: Cambridge University; Wiki.



4. **Volo, Fuochi, Artificiali, Et Altri Giochi Net Giovedi Grasso [Flight, Fireworks, And Other Fat Thursday Games]**, 1729. Engraving, titled in Italian, Latin and French in plate lower centre, 33.2 x 42.2cm. *Old vertical fold, stains and minor missing portions to margins. Laid down on acid-free tissue.*

£880

Text in Latin and French reads "Volatus, ignes artificiales, alique lusus die Jovis in Bacchanalis" and "Volee, feux d'artifice, et autres jeux au Jeudi gras." Image from the book *Splendor Magnificentissimae Urbis Venetiarum Clarissimus [Magnificent Illumination of the Illustrious City of Venice]*, published by Pieter van der Aa. Held in Royal Academy UK; Biblioteca Nazionale Marciana (Venice).

Fat Thursday is a traditional Christian feast marking the last Thursday before Lent, and is associated with the celebration of Carnival. Ref: Wiki.



5. **A Chart Of The Pacific Ocean From The Equinoctial To The Latitude Of 39 1/2d. No.**, c1744. Engraving in two sheets, plate number "XLI" and title upper right in image, and engraver "Richard William Seale" in platemark below image, 27.7 x 90cm. *Old folds, minor tears and stains to edges, trimmed upper margin.*

£880

Text includes "Commodore Anson's track from Acapulco to Tenian and from thence to China. The track of *Nosta Seigniora de Cabadonga* from Acapulco to Guam & from thence to the Philippine [sic] Islands, where she was taken by Commodore Anson in the *Centurion* the 30th of June 1743." This map is from *A Voyage Round the World, in the Years MDCCXL, I, II, III, IV*, by George Anson, Esq., *Commander in chief of a squadron of His Majesty's ships sent upon an expedition to the South-seas*, 1748. Held in NLA; Royal Museums Greenwich.

This large sea chart of the Pacific details the "route of the Spanish treasure galleons between the Philippines and Acapulco. The coasts of California, Mexico, Japan, the Philippines, and the Mariana Islands are outlined in hand colour. A decorative compass rose at bottom centre marks north, and the chart is crisscrossed with rhumb lines [an imaginary line on the earth's surface cutting all meridians at the same angle, used as the standard method of plotting a ship's course on a chart]. The routes taken by the Spanish galleon *Nuestra Senora de Covadonga* in 1743 are shown, along with the path of HMS *Centurion*, commanded by Admiral George Anson. Anson's capture of the Manila galleon was one of the most significant moments in eighteenth century British navigation, adding significantly to British geographic knowledge of the Pacific owing to the seizure of Spanish navigational charts amongst the cargo and prize money of the *Nuestra Senora de Covadonga*." Ref: Sanders of Oxford.



6. **John Neale Pleydell Nott**, 1759. Pastel on paper, laid down on canvas, titled and dated in ink in contemporary hand on stretcher bar verso, 42.6 x 29.6cm. *Stain upper right, slight rubbing. Original restored frame.*

£2950

Captain John Neale Pleydell Nott (1732–1781) attended the Royal Naval Academy at Portsmouth, UK, during the 1740s. He saw service in the Mediterranean, off the Irish Coast, and off Africa and Jamaica. He passed his lieutenant's examination in 1753 and was promoted commander of the HMS *Barbadoes* in September in 1759, for which this portrait was possibly commissioned. National Trust (UK) holds a later portrait.

Pastel portraits rose to prominence in England and France during the 18th century as "a cheaper, smaller, more quickly-executed alternative to oil paint, which made it the perfect medium for portraits of the ever-growing section of the population that was middle class." Ref: Christie's; morethannelson.com

7. **Didier Robert de Vaugondy** (French, 1723–1786). *Carte De L'Asie Dressee Sur Les Relations Les Plus Nouvelles*, c1775. Hand-coloured engraving, text including title upper centre and engraver "Guill Delahaye" lower right, stencilled page number "92" verso, 49.5 x 54.6cm. *Slight foxing.*

£990

Text continues "principalement fur les cartes de Russie, de la Chine, et de la Tatarie Chinoise; et divisee en ses Empires et Royaumes, par le Sir Robert de Vaugondy, geographe ord. de Roi, censeur royal." [Map of Asia drawn upon the newest relations, mainly on maps of Russia, China, and Chinese Tataria; and divided into its Empires and Kingdoms, by Sir Robert de Vaugondy, geographer to the King, royal censor.] Held in Princeton University Library.



8. **Carte Des Decouvertes Du Captain Carteret Dans La Nouvelle Bretagne [New Britain & New Guinea]**, c1775–1780. Hand-coloured engraving, text in French, 23.8 x 63.1cm. *Trimmed upper platemark, minor creases, stains.*

£880

Text continues "avec une partie du passage du Cap'ne Cook a travers Les Detroits Endeavour et de la route et des decouvertes du Cap'ne Dampierre dans la N'le Guinee et la N'la Bretagne en 1699 et 1700. Note: Les parties ombrees sont des Nouv'les decouvertes. Les cotes marquées d'une double ligne ont ete vues par Dampierre. Tome I, pl. 13." [This is a map of Captain Carteret's discoveries in New Britain with part of the Captain Cook passage through the Endeavor Straits, and the route and discoveries of Captain Dampier in New Guinea and New Britain in 1699 and 1700. Note: The shaded parts are new discoveries. The coasts marked with a double line were seen by Dampierre.]



This map shows the sea-tracks of three explorers: Philip Carteret's voyage of 1766 to 1769 aboard the HMS *Swallow*; the voyage of William Dampier who named New Britain, an island in Papua New Guinea, in 1700; and Captain Cook's first Pacific voyage from New Holland to Batavia in 1770. Ref: NLA.



9. After **Jacques Barraband** (French, c1767–1809). *[Birds Of Paradise And Toucans]*, 1806/later 20th century printing. Six engravings, printed à la poupée on Arches watermarked paper, title, artist, publisher and engraver in plate lower left to right, 53.5 x 35.5cm (approx. each). *Slight foxing.*

The group **\$3300**

Titles and plate numbers read (1) *Le grand oiseau de paradis emeraude*, no. 1; (2) *Le petit oiseau de paradis emeraude*, no. 4; (3) *Le profemil*, no. 8; (4) *Le paradis rouge*, no. 6; (5) *Le grand toucan du Bresil*, no. 7; and (6) *Le toco*, no. 6. Text on all reads "Barraband pinxt. De l'imprimerie de Rousset [or] Langlois. Peree sculpt."

Plates from Francois Le Vaillant's *Histoire naturelle des oiseaux de paradis et des rolliers: suivie de celle des*

toucans et des barbuis [Natural history of birds of paradise and rollers: followed by toucans and barbets]. Ref: Biodiversity Heritage Library.



12. After **Louis-Auguste de Sainson** (French, 1801–1887). *Views Of Western Australia, "Nouvelle Hollande" From The "Astrolabe" Journey*, 1829–1833. Five lithographs, two printed on chine-collé, text including plate number, artist, lithographer, and title above and below image, two with "Voyage de l'Astrolabe, J. Dumont D'Urville commandant" blind stamp in lower margin, 18.1 x 31.7cm to 22.5 x 36.1cm (images). *Repaired tears, creases, foxing or stains to margins, two laid down on original backing.*

The group **\$4400**

Titles and plate numbers include (1) Plate 10, *Aiguade de L'Astrolabe au port du Roi Georges, Nouvelle Hollande* [The *Astrolabe* taking on water, King George Sound]; (2) Plate 13, *Observatoire de L'Astrolabe au port du Roi Georges, vu de la presqu'île Possession, Nouvelle Hollande* [Observatory of the *Astrolabe* at King George Sound, seen from the Possession Peninsula]; (3) Plate 14, *Vue de la Riviere des Francais au port du Roi Georges a 4 milles de son embouchure, Nouvelle Hollande* [View of French River at King George Sound, four miles from its mouth]; (4) Plate 15, *Vue d'un etang pres la Baie du Roi Georges, Nouvelle Hollande* [View of a pond near King George's Bay]; and (5) Plate 19, *Le havre aux Huitres, dans le port du Roi Georges, Nouvelle Hollande* [Oyster Bay, King George Sound].

A detailed list is available on request.



10. *[Birds]* and *[Butterflies]*, 1816. Watercolour with gouache, one image signed "Charles Alston" and dated "Dec'r 6, 1816" lower centre, 31.3cm (diameter, approx. each). *Slight foxing and soiling.*

The pair **\$990**

The unusual border and perspective suggest that these images were produced for a type of optical apparatus.



11. After **Louis-Leopold Boilly** (French, 1761–1845). *Les Mangeurs De Noix* and *Les Mangeurs D'Huitres* [Walnut & Oyster Eaters], 1825–1826/later printing. Two hand-coloured lithographs, each signed, dated and titled in image lower left and centre, 23 x 19.9cm and 25 x 22cm. *Slight cockling and foxing, one with water stains to lower portion. Both in original frames.*

The pair **\$770**

From the series *Recueil de Grimaces* [Collection of Grimaces]. Held in the Bibliothèque nationale de France.

Louis-Leopold Boilly was a "French painter and draftsman. A gifted creator of popular portrait paintings, he also produced a vast number of genre paintings vividly documenting French middle-class social life. His life and work spanned the eras of monarchical France, the French Revolution, the Napoleonic Empire, the Bourbon Restoration and the July Monarchy." Ref: Wiki.



13. *The Assassination Of Captain Patrick Logan, Commander Of Moreton Bay Penal Colony* [Letter By Alexander McLeay, Colonial Secretary], 1830. Four-page manuscript in ink, dated "17th Nov. 1830" and signed "Alex. McLeay", 33.1 x 20.6cm. *Minor tears to old folds, slight discolouration.*

\$4400

This government order, written by Alexander McLeay aka Macleay (1767–1848), Colonial Secretary of NSW, concerns the death of Captain Patrick Logan (1791–1830) "who was murdered by the natives." The order was published in *The Sydney Gazette and New South Wales Advertiser*, 18.11.1830, p2, along with Captain James Clunie's description of the events. Captain Logan was the commandant of the Moreton Bay Penal Settlement (Brisbane), Queensland, from 1826 until his death, and was "known as a strict commandant of the penal colony to the point of cruelty", contrary to McLeay's character reference in this government order. Alexander McLeay was granted land at Elizabeth Bay by Governor Ralph Darling, where he "constructed Elizabeth Bay House and laid out an extensive botanic garden...His extensive entomological collections formed the basis of the Macleay Museum at the University of Sydney." Ref: ADB; Wiki.

A full transcript of the manuscript is available on request.



14. **Servant Who Accompanied Lord William Bentinck To Bangalore**, c1834. Watercolour, titled lower centre, captioned in later hand in pencil on frame verso, 23.8 x 16.5cm. *Slight foxing, mount burn. Framed*

\$1850

Caption reads "Servant of Lord William Bentinck, Governor of Madras 1803–1807, Governor-General of India 1828–1835."

Lord William Bentinck (1774–1839) was a British soldier and statesman who has been credited for "significant social and educational reforms in India." Bentinck travelled to Bangalore (now Bengaluru) in 1834 to coordinate "the attack on the 'problematic' raja of Coorg," who was at "loggerheads with the East India Company." Ref: Wiki; *Deccan Herald*, 21.4.2014.

15. **Nathaniel Parker Willis** (American, 1806–1867). "Canadian Scenery," *Volume II. Illustrated From Drawings By W.H. Bartlett [Book]*, 1842. Hardcover quarto with gilt-illustrated and lettered leather boards, gilt edges, 28.5 x 22cm. *Split joint between cover and text block, scuffing and bumping to boards, edgewear, slight foxing to interior.*

\$440

Published by George Virtue, London, 115pp, frontispiece and 63 steel engraved plates, all with tissue guards. *Canadian Scenery* followed the volume *American Scenery*, published in 1840. The book is illustrated by William Henry Bartlett.

Born in Kentish Town, London, William Henry Bartlett (1809–1854) became one of the "foremost illustrators of topography of his generation. He travelled throughout Britain, and in the mid and late 1840s he travelled extensively in the Balkans and the Middle East. He made four visits to North America between 1836 and 1852." Nathaniel Parker Willis was an "American author, poet and editor who worked with several notable American writers including Edgar Allan Poe and Henry Wadsworth Longfellow. He became the highest-paid magazine writer of his day." Ref: Wiki.



16. **Utagawa Kuniyoshi** (Japanese, 1798–1861). *Right Panel From Triptych Of Kabuki Actors*, 1847. Colour woodcut, signed with artist's and censors' seals "Muramatsu, Yoshimura" in block centre right, 36.1 x 24.4cm. *Perforations to left side of image.*

\$990

Held in Museum of Fine Arts, Boston, with full description "Actors Bando Hikosaburo IV as Ichimonjiya Saihei [right panel], Onoe Kikujiro II as Okaru [centre panel], and Ichikawa Danjuro VIII as Hayano Kanpei [left panel], in *The Storehouse of Loyal Retainers, a Primer (Kanadehon Chushingura)*."

Utagawa Kuniyoshi was one of the last great masters of the Japanese ukiyo-e style of woodblock prints and painting. Ref: Wiki.



17. **The Souvenir Of The Season. The Wake Of Extacy, A Memory Of Jenny Lind [Book]**, 1848. Hardcover quarto, olive buckram and gilt illustrated boards, gilt edges and repaired spine, two ex-libris plates laid in on prelim pages, inscribed "With the best respects of William Gaspey, Jan. 3, 1848" in ink on half-title, 27.5 x 22cm. *Spine repaired with blue tape, bumping and scuffing to boards, foxing throughout.*

\$390

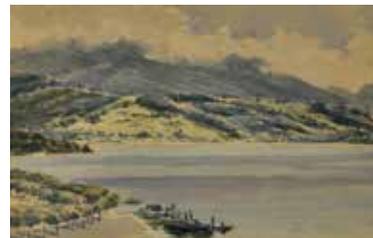
Verse by F.W.N. Bayley, (Brit., 1808–1853). Published by Willoughby & Co., 68pp, seven lithographs and a Jenny Lind portrait frontispiece, text includes "with ideal illustrations by Kenny Meadows, lithographed by R.J. Hammerton." Accompanied by three 1920s newspaper clippings, one pasted in.

Jenny Lind (Swedish, 1820–1887) was an opera singer, often called the "Swedish Nightingale." She was one of the most highly regarded singers of the 19th century, who retired at the age of 29. She is famously associated with the American showman P.T. Barnum, who brought her to the United States for a year-long tour in 1850. Ref: Wiki.

18. **Conrad Martens** (Brit./Aust., 1801–1878). *[Port Jackson Views]*, c1850s. Two hand-coloured lithographs, one monogrammed in image lower left, one titled in pencil in lower margin, 15.6 x 23cm and 15.2 x 25.1cm. *Creases to one image, minor perforation and stain to centre of other image, old mount burn and stains to margins of both.*

The pair **\$1350**

Image titles read (1) Port of Port Jackson, with Garden Island from near the church, Darling Point; and (2) Sydney from Tivoli [Rose Bay, NSW]. Held in NLA.



19. **From Lucerne [Switzerland]**, c1850s. Watercolour, title on mount below image, 14 x 22.5cm. *Framed.*

\$880

"Owing to its location on the shores of Lake Lucerne...Lucerne has long been a destination for tourists...From 1850 to 1913, the population quadrupled and the flow of settlers increased. In 1856 trains first linked the city to Olten and Basel, then Zug and Zurich in 1864 and finally to the south in 1897." Ref: Wiki.



20. **Conrad Martens** (British/Australian, 1801–1878). *Sydney And The Cove From Milsons Point and Scene Near Brisbane Water, Sassafras Tree Seaforthia [NSW]*, 1851. Two lithographs, each monogrammed in image lower left and titled in pencil in lower margin, 20 x 14.7cm and 13.5 x 22.5cm. *Slight foxing, creases, one with minor perforation and stains to edges.*

Both images appeared in Martens' *Sketches Illustrative of the Scenery of New South Wales*, 1851. Ref: Ellis, *Conrad Martens: Life & art*, 1994, p199. Held in NLA.

The pair \$1450



22. **Samuel Sidney** (Brit., 1813–1883). *The Three Colonies Of Australia: New South Wales, Victoria, South Australia; Their Pastures, Copper Mines & Gold Fields [Book]*, 1853. Hardcover octavo in brown cloth, gilt stamp and text to front and spine, previous owner's name and annotation "won at Randwick 1929" in ink on flyleaf, 22.6 x 15cm. *Damaged backstrip, split gutter between boards and text block, bumping to corners, slight foxing to interior.*

\$330

Published by Ingram, Cooke & Co., London. This is the second edition, revised by the author, viii + 412pp, illustrated with 45 wood engravings including frontispiece with tissue guard. A front pocket contains a copy of "Map of Australia compiled from the nautical surveys, made by order of the admiralty...by James Wyld." Held in La Trobe University Library.

24. **S.T. Gill** (British/Aust., 1818–1880). "*Scenery In And Around Sydney*" Series, 1856. Four tinted lithographs, each initialled, dated, titled and printer's line "Allan & Wigley Lith., Sydney" in image lower portion, 16 x 22.1cm (approx. each). *Slight foxing, stains, tears and missing portions to margins.*

The group \$3950

Titles read (1) City railway terminus, Sydney; (2) Dry dock, Balmain, Sydney; (3) Australian Club House, Sydney; and (4) Avenue approach to Botanical Gardens, Sydney.

These plates are from Gill's two-part series *Scenery in & around Sydney*, produced in 1856, the year he arrived in Sydney from Victoria. There were six plates in each part of the series. Held in SLNSW; NLA.



21. **Ballynascreen School Needlework Specimen Book**, 1853. Hardcover octavo in quarter-leather and buckram binding, gilt title with date on leather label attached to front cover, 24 x 15cm. *Front board split from text block, slight stains and scuffing overall.*

\$990

This book contains 62 examples of needlework, including crochet, knitting, quilting, tatting, and embroidery. The samples are in the form of doilies, swatches, collars, buttonholes, bookmarks and buttons. Fabrics include wool, velvet and cotton.



Ballynascreen is a parish in the Northern Irish district of Mid-Ulster. The village of Draperstown is "part of the Church of Ireland parish of Ballynascreen and the Catholic parish of Ballinascreen." Ref: Wiki.



hand-colouring, each accompanied by topographical descriptions in Danish, with artist, lithographer, title and publisher's line "Em. Baerentzen & Cos. Forlag, eneberettiget" in lower margin, 36.1 x 30cm. *Boards split and detached from text block, backstrip missing, foxing and stains including to margins and some edges of images.*

\$2200

This folio shows views of Denmark, Greenland, Iceland, the Faroe Islands and the US Virgin Islands (previously the Danish West Indies). It was published by Emilius Baerentzen in 1856 as a lithographic tour of the Danish overseas colonies, and contains scarce early images of these places. Ref: Wiki; Antiquarian Booksellers' Assoc. of America.





25. **Thomas Edmund** (British/Aust., 1827–1867). “*The European March*” [*Sydney Heads From Vaucluse, NSW*], 1857. Hand-coloured lithograph, signed in image lower right, 35 x 25cm. *Glue stain to old horizontal fold upper centre, minor tears to trimmed edges, slight foxing.*

\$660

Text continues “[Music] by [Edouard Desiree] Boulanger. Sydney. Dedicated to Captain Parfitt and the officers of the ARMSS *European*, published by J.R. Clarke, George St. Allan & Wigley, lith. printers.” Held in NGA; NLA.

This lithograph was originally the cover for sheet music. The image depicts an “artist drawing a view of a ship coming through the Heads into Sydney Harbour [and] reflects on the growing number of European immigrants coming to Australia.” Ref: NGA.

26. **Tinnevely Girls At A Missionary Boarding School [India]**, c1860. Albumen paper photograph, stereo card format, titled and annotated in ink verso, 7.6 x 7.4cm (approx. each). *Slight stains overall, pinholes, laid down on original backing.*

\$660

Annotation reads “Spinning, water carrying, pounding rice, etc.” Historically known as Tinnevely during British rule, Tirunelveli is a major city in the Indian state of Tamil Nadu. Ref: Wiki.

This is an early, richly-toned albumen paper photograph.



27. **Botanical Floral Prints**, c1860s. Two colour lithographs, one with artist name “F. Yema”, both with title and publisher’s line in image lower left to right, 23.5 x 15.6cm (approx. each). *Slight foxing. Framed.*

The pair **\$770**

Publisher’s line reads “Paris. Imp. Zanote, 13 r. des Boulangers.” Images depict (1) *Pancretium illyricum*, (its Italian name “giglio stella”, means star lily), a species of bulbous plant native to Corsica, Sardinia and the Capraia Islands of Tuscany; and (2) *Griffinia blumenavia*, a small pink and white flowering bulb that grows in woodland sites in Sao Paulo, Brazil. Ref: Wiki; Pacific Bulb Society.



28. **Seven And Eight Claims, South Monkland, Queensland [Gympie, Gold Mining]**, c1860s. Albumen paper photograph of a drawing, titled in image lower centre, captioned in pencil on backing below image, 9.6 x 13.6cm. *Laid down on old backing.*

\$880

Caption reads “Gympie Qld, known as Nashville.” The North Queensland town of Gympie was previously named Nashville, “after James Nash, who discovered gold in the area in 1867.” In 1868 the name was changed to Gympie, a derivation of an Aboriginal word *gimpi-gimpi*, meaning ‘stinging tree.’ Ref: Wiki.

29. **Rosalie Ann Thorne** (Aust., 1850–1927). *After Conrad Martens* (Brit./Aust., 1801–1878). *Near Glenrock [NSW]*, 1864. Pencil and wash, titled, annotated, dated and initialled “R.A.T.” in pencil lower right, 19 x 31cm. *Tears to edges, creases, minor missing portions, slight foxing.*

\$770

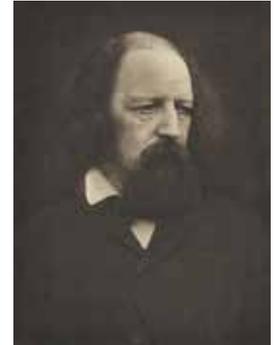
Annotation reads “Taken July 13th, 1847 by C. Martens, copied Nov. 27th, 1864.”



30. **Julia Margaret Cameron** (Brit., 1815–1879). *Alfred, Lord Tennyson*, 1866/1893. Photogravure, 21.9 x 16.2cm. *Laid down on old backing.*

\$990

This image was published in *Alfred, Lord Tennyson and His Friends: A series of 25 portraits in photogravure from the negatives of Mrs. J. M. Cameron and H. H. H. Cameron. Reminiscences by Anne Thackeray Ritchie*, 1893. Held in NPG (UK), and British Library with the comment “[The book features] a selection of Julia Margaret Cameron’s iconic photographic portraits of the poet and his circle of friends. A friend and neighbour of Tennyson’s, Cameron took photographs of the poet several times across a decade.”



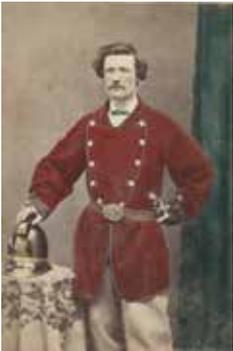


31. **Eugene von Guerard** (Austrian/Australian, 1811–1901). *Castle Rock, Cape Schank and Crater Of Mount Eggles, Victoria*, 1866–1868. Two colour lithographs, signed in image lower right, each with title and one with “Hamel & Ferguson Lithographers” blind stamp in lower margin, 33.3 x 48.9cm and 30.1 x 48.5cm. *One with repaired tears to margins including image edges, slight soiling.*



The pair **\$1850**
Both plates are from a series of 24 original lithographs by the artist, which were issued in *Eugene von Guerard's Australian Landscapes*, published by Hamel & Ferguson, Melbourne. Held in NGA; NGV.

33. **[Firefighter, Australian Volunteer Fire Company, No. 1, Sydney, NSW]**, c1870s. Hand-coloured albumen paper photograph, carte-de-visite format, annotated “6548” in pencil and studio line on backing verso, 9.3 x 6.1cm. *Slight scuffing, laid down on original backing.*



\$1350
Studio line reads “W.H. Schroder’s Photographic Gallery, 645 George Street (opposite the Haymarket,) Sydney.” Image shows “No. 1” on the firefighter’s helmet and belt buckle, which includes the acronym “AVFC” (Australian Volunteer Fire Company).
The first volunteer fire company in Sydney was “initially a private brigade, set up in the early 1840s, to protect the Royal Victoria Theatre in Pitt Street. In October 1854, the theatre’s new lessee Andrew Tarning, an actor/scene painter by trade and member of the theatre’s brigade, supplied a fire engine and renamed the brigade the Victoria Volunteer Fire Company, No. 1. It provided fire suppression services to all in the community and was funded, at least in part, by the subscription and benefit nights. As a result of such support it was able to move to its own premises in Pitt Street in 1857 and was renamed the Australian Volunteer Fire Company No. 1, reflecting its broader coverage and premier status.” Ref: Wright, “Contested Firegrounds: paid and unpaid labour in NSW firefighting between 1850 and 1955”, PhD thesis, University of Sydney, 2008.



32. **Owen Furner, Commission Agent & General Produce Dealer [Goulburn, NSW]**, c1870s. Albumen paper photograph, carte-de-visite format, 5.7 x 9cm. *Slight foxing, laid down on old backing.*

\$1350
This photograph, taken on the corner of Sloane and Bradley Streets, Goulburn, shows the business of “Owen Furner produce dealer of cereals, hay, corn, bran, oats, barley and flour.” Next door, there are three men standing outside a butcher shop, with several hanging animal carcasses, including a small kangaroo.
Owen Furner (c1828–1901) arrived in Australia in 1838 at the age of 10, and ran a business in the same location in Goulburn for 40 years. Ref: *Goulburn Evening Penny Post*, 3.10.1901.

34. **[Sir William Wellington Cairns]**, c1875. Albumen paper photograph, carte-de-visite format, “Metcalfe & Glaister” blind stamp below image lower right and studio line on backing verso, 9 x 5.8cm. *Slight foxing and stains, laid down on original backing.*

\$990
Studio line reads “Metcalfe & Glaister, photographic artists. Queen Street, Brisbane.” Held in SLNSW.
Sir William Wellington Cairns (1828–1888) was Governor of Queensland from 1875 to 1877. He then became Governor of South Australia, but resigned after eight weeks due to ill health. Ref: ADB.



35. **[Polynesian Man Holding An Object, Possibly A Block Of Ice]**, c1875. Albumen paper photograph, carte-de-visite format, 9.8 x 5.7cm. *Slight indentations, laid down on original backing.*

\$990
The man is shown holding a rectangular object, which is barely visible against a rough backdrop. Judging from his stance and his facial expression, the object has some weight to it and feels unfamiliar, as ice would. This image was most likely taken by British-born Charles Burton Hoare or his wife Sophia Hoare, who set up a photographic studio in Papeete, Tahiti, and spent the 1870s travelling around Polynesia. Ref: Wiki; Keith Giles, “Charles Burton Hoare (1833–c1879), a Mancunian in Paradise”, Auckland Council.

36. **Thomas & Foster, Grocers, Drapers, Ironmongers & Co. and The Granary [Parkes, NSW]**, c1877. Two albumen paper photographs, carte-de-visite format, numbered "1" and "2" in ink on backing left of image, "Sydney Photographic Company [A. Smithers]" studio line on backing verso, 6 x 9.3cm (each). *Slight stains and scuffing, laid down on original backing with some foxing.*



The pair **\$1850**

These photographs show staff and children standing outside two business premises owned by Thomas & Foster, with one of the owners appearing in both images. The Granary opened in 1877 to support their main business, wheat storage. During the 1870s the Thomas & Foster business seems to have thrived, as Parkes was in one of the richest gold-producing areas of NSW.

Born in Somerset, England, Alexander Smithers (Aust., 1834–1899) was a "professional photographer and vocal proponent of modernisation in the arts." Active in Newcastle around the 1860s, he became manager of the Sydney Photographic Company while their premises were at 84 King Street from 1876 to 1878. Ref: DAAO; Wikitree; *Australian Town & Country Journal*, 24.3.1877.

37. **Ann E. Leak ["Armless Wonder", USA]**, 1877. Albumen paper photograph, carte-de-visite format, captioned, annotated, dated "Feb. 3, 1877" and autographed in ink on backing verso, 9.5 x 5.7cm. *Slight scuffing and foxing, laid down on original backing.*



\$990

Annotation reads "Born without arms. Zebulon, Pike [County], Georgia, USA. Age 34 years." Ann Eliza Leak Thomson (1839–1899), was known for the "skill and ability" of her feet and toes in crocheting and hair-braiding. As means of livelihood Ann Leak decided to exhibit her abilities, commencing with Barnum's Museum in New York, and then with Barnum and Bailey Circus where she married the circus manager, William R. Thompson. A detailed account of what to expect during her show was published in Georgia's *Southern Herald*: "she crochets, braids hair, embroiders, writes, sews, and uses scissors, knife, fork, tumbler, etc., with as much ease and comfort as though blessed with hands." Souvenirs such as carte-de-visites were "common at her shows. Ann was well known for signing the backs of them with foot-written messages." Ref: Center for Knit and Crochet; Digital Library of Georgia; findagrave.com (no. 30385482).

38. **Lower North Adelaide [SA]**, 1879. Hand-coloured lithograph, titled and dated in crayon with printer's line in lower margin, 23.7 x 32.2cm. *Repaired tears and cracking to upper and right portions of image. Linen-backed.*

\$660

Printer's line reads "L. Henn & Co. Lithog., Adelaide." This image is held in NLNZ as part of a collection of 21 images of Adelaide by L. Henn & Company, with the date of 1879.



39. **Dominic Sonsee and William Robinson [Dwarf Combination Company, Australia]**, c1882. Two albumen paper photographs, carte-de-visite format, each sitter's name in pencil or ink with studio line on backing verso, 9.7 x 5.7cm (each). *Slight foxing, laid down on original backing*



The pair **\$1850**

Studio line reads "Slade [William Joseph], Hunter Street, Newcastle, NSW." Sitter Dominic Sonsee (c1850–1883), who was two feet in height and a "native from Geelong", is shown in a rural setting, sitting on tree stump, holding a cane and binoculars. The other sitter, William Robinson, who was "double-jointed" and a "tight-rope dancer", is seated in a chair, holding a book. Both men performed with the Dwarf Combination Company (proprietor Isaac Solomon). Ref: *Newcastle Morning Herald*, 31.10.1883; *The Brisbane Courier*, 13.2.1881; *The Queenslander*, 18.2.1882.

An unusual pair of Australian portraits of little people.

40. **[Tablet Mountain, Cape Town, South Africa]**, c1880s. Two scenes in oil on ostrich egg, 15 x 40cm (height x circumference). *Minor paint loss to both scenes.*

\$990



The view of Tabletop Mountain includes fishing and sailing boats dotting the harbour.

The other scene shows a Cape Malay man wearing geta sandals and carrying two baskets on a shoulder pole. Due to the dissimilarity of these subjects, it is likely this egg was painted by a sailor on his travels.



41. **Photographs Of Sketches Of Solomon Islands, Drawn Aboard HMS "Emerald"**, c1881. Two albumen paper photographs, captions in image, 18.5 x 23.7cm (each). *Minor crinkles.*

The pair **\$1100**

Caption in one image reads "Photographed from sketches by Mr Hay, HMS *Emerald*. Excelsior Photo Company, 78 King Street, Sydney." Mr. Hay, who is likely to have produced the drawings, was the second lieutenant aboard the *Emerald*.

These photographs show drawings of villages, mountain landscapes and indigenous Solomon Islands people. It includes one drawing captioned "attack on Raita, Florida Islands" and shows a torched village. In December 1880 the HMS *Emerald* was under Captain William Maxwell, under orders to find the murderers of five men who were on an earlier mission in the Solomon Islands aboard the HMS *Sandfly*. "A two month operation followed where the crew moved between the Islands in search of the guilty parties, destroying villages as they found them." Ref: NLNZ; *The Sydney Daily Telegraph*, 18.2.1881.



42. **Edward B. Boulton** (Aust., 1812–1895). *Sydney [From The North Shore]*, 1882. Colour lithograph, signed, dated and titled in image lower left, 35.8 x 63.3cm. *Minor repaired tears to lower left corner. Laid down on acid-free paper.*



\$3300
The Garden Palace of the Sydney International Exhibition can be seen across the water in this landscape. Mosman Bay is in the foreground. Held in SLNSW.

43. **Helen Zimmern** (Brit., 1846–1934). *The Epic Of Kings: Stories Retold From Firdusi [Book]*, 1882. Hardcover quarto with gilt impressed and coloured board, gilt and deckled top and fore-edge, inscribed in ink on title page, 34.5 x 27cm. *Soiling, rubbing and wear to covers, large stain to second etching, slight discolouration to edges of pages, cracking to hinges.*

\$1100

Published by T. Fisher Unwin, London, 339pp, with two engravings signed in plate by Lawrence Alma-Tadema (Dutch, 1836–1912), with tissue guards, and a “prefatory poem” by Edmund W. Gosse. Inscription reads “To Rosalind Elaine Lois Smith, from her very affectionate father Arthur J. Smith, 1905.”



44. *After* **Myles Birket Foster** (Brit., 1825–1899). *[Flower-Picking]*, c1885. Watercolour and gouache, initialled “B.F.”[?] in image lower right, 25 x 36cm. *Old paper remnants to upper and right margins, old mount burn.*

\$1850

British watercolourist Myles Birket Foster was the known for his sentimental views of the English countryside.



45. **William Charles Piguenit** (Aust., 1836–1914). *A Winter Evening, Lane Cove [NSW]*, 1888. Pen and ink, titled and signed in an unknown hand in pencil and publishing annotation “3/2” in colour pencil in lower margin, 7.5 x 12.5cm. *Pinholes and minor tears to margins, slight foxing overall.*

\$1650

This ink drawing by Piguenit was created as an illustration of his oil painting of the same name for the Royal Art Society exhibition catalogue of 1888. The painting is held by the NGV.

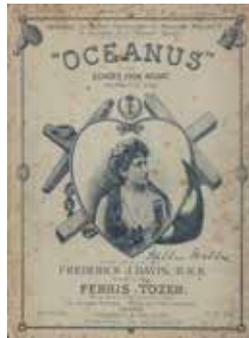
Considered to be the first Australian-born artist of note, William Charles Piguenit was “mainly self-taught, drawing his inspiration from European romanticism...An enthusiastic explorer, he travelled widely looking for natural scenery.” Ref: AGNSW; ADB.



46. **Townsville [Queensland]**, 1889. Watercolour and pencil, titled and dated in pencil on accompanying portion of original mount, 17.7 x 25.1cm. *Slight foxing, old mount burn.*

\$1100

Shows Castle Hill or Cootharinga, a “heritage-listed pink granite monolith which dominates the Townsville skyline.” Ref: Wiki; NLA.



47. *“Oceanus” Or Echoes From Afloat. An Album Of Songs [Nellie Melba Portrait]*, 1889. Sheet music, lithograph cover, annotated “author’s copy” and signed in upper margin, inscribed, dated and signed again by songwriter Frederick J. Davis in ink on first page, 35.5 x 26cm. *Loose sheets including cover, chips to edges, foxing.*

\$880

Inscription reads “With the author’s cheeriest regards to Mr Horrocks, Frederick J. Davis, 20/11/89.” Text includes “Dedicated by special permission to Madame Melba, in memory of a pleasant voyage. The words by Frederick J. Davis, music by Ferris Tozer. London, Marriott & Williams, Academy House, 295 Oxford Street, W. Ent. Sta. Hall.” Cover image shows a portrait of Dame Nellie Melba (Aust., 1861–1931).



48. **Horton College [Ross, Tasmania]**, c1890. Albumen paper photograph, titled and annotated in ink on backing verso, 9.3 x 15.7cm. *Missing portions to lower left corner and edges.*

\$990

Annotation reads "For Uncle Rory from Phil." Horton College was a 19th-century "independent Wesleyan Methodist boys' boarding school, at Mona Vale near Ross, Tasmania." Considered to be an "extremely prestigious school", the college was founded by Captain Samuel Horton in 1855

and closed in 1894. The red brick school building was designed by Tasmanian William Archer (1820–1874). Only the archway of the main entrance still stands. Ref: Wiki.



49. **S. Harris, Saddler [Muswellbrook, NSW]**, c1890s. Albumen paper photograph, cabinet card format, 9.8 x 15.1cm. *Slight foxing and fading, laid down on original backing.*

\$990

Solomon Harris was born in Maitland where "for some years he kept the Volunteer Hotel In West Maitland." He later moved to Muswellbrook and operated a saddlery. Ref: *The Maitland Daily Mercury*, 29.12.1928.



50. **[Dendroglyphs, Aboriginal Scar Trees]**, c1890s. Two albumen paper photographs, each with negative number "526" or "528", 17 x 11.6cm. *Minor crinkles, foxing.*

The pair **\$1950**

Dendroglyphs are carvings of shapes and symbols into the bark of living trees.

Australian Aboriginal people carved patterns into tree trunks for a variety of reasons, including for the "production of ceremonial or place markers. These elaborate markings...denote a ceremonial usage, where certain aspects of culture were taught (*teleteglyphs*). They may also indicate a place, and are primarily an indication of a burial site (*taphoglyphs*)." Scarred trees were most commonly associated with the Wiradjuri and Gamilaraay nations of Western NSW. Ref: Wiki; Koorihistory.com.



51. **[Japanese Kimono Design]**, c1890s. Colour woodcut, artist's chop in block lower right, 23.9 x 31.5cm. *Slight soiling overall.*

\$880

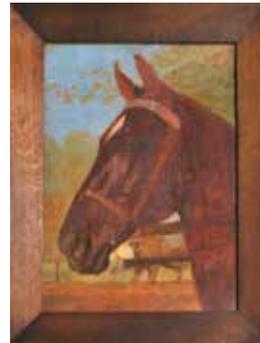
This kimono design illustrates a trail of white hares running towards the moon. In Japanese and Chinese legends, a white hare is said to inhabit the moon. Ref: Wiki; Library of Congress.

52. **Frank Prout Mahony (Aust., 1862–1916)**. **[Sketch Of Horses With Rider]**, c1890s. Oil on card, posthumous studio stamp verso, 21.6 x 46.2cm. *Slight scuffing.*

\$2650

Provenance: Frank P. Mahony estate. Mahony's work is well represented in the AGNSW.

Australian-born Federation-era painter, illustrator and *Bulletin* cartoonist Frank Mahony is best known for images of the bush. Early in his career in Australia, before travelling to London, his drawings and paintings were much admired and soon after he graduated from art school, the Art Gallery of NSW purchased three of his works. Together with A.H. Fullwood and Julian Ashton, he pioneered Sydney weekend sketching camps. Ref: JLG.



53. **Frank Prout Mahony (Aust., 1862–1916)**. **[Bridled Horse]**, c1890s. Oil on board, posthumous artist's stamp on board and frame verso, 49 x 36.5cm. *Minor paint loss and indentations to upper portions of image, minor crazing and foxing overall. Framed.*

\$2950

An unfinished painting of a horse carcass appears verso.

The Art Gallery of NSW began acquiring paintings and drawings from Mahony as early as 1896 "when he was barely out of art school." Melbourne-born Francis (Frank) Prout Mahony was well known for his depictions of bush topics, especially horses and action subjects, in paintings and cartoons. Ref: DAAO.



54. **Rosebank College [Five Dock, NSW]**, c1890s–1900s. Three two-panel printing-out paper photographs, panorama format, each with caption and “St George Photo” studio line in ink on backing below image, 13.5 x 31.5cm to 14.8 x 41cm. *Some buckling, laid down on old backing. In original, carved folk art frame with horizontal split.*

\$2200

Captions read “Rosebank Convent and Church”, “Cricket Oval, Rosebank College” and “A Classroom, Rosebank College.” Two outdoor views show female students wearing distinctive white bonnets.

Rosebank College is an independent Roman Catholic secondary school founded in 1867, making it one of the oldest schools in both NSW and Australia. In 1877 Rosebank became a boarding school for girls. Ref: Wiki.



55. **Hugo Alpen (Aust., 1842–1917). Arbor Day Cantata [NSW]**, 1891. Sheet music, colour lithograph cover, 37.3 x 27.5cm. *Loose sheets including cover, stains, foxing, tears to edges.*

\$880

Text includes “Written and composed for the children of the public schools in New South Wales. Words by The Countess of Jersey. Music by Hugo Alpen. George Stephen Chapman, Acting Government Printer, 1891.” Held in NLA.

Hugo Alpen was the NSW Superintendent of Music from 1884 until 1908. He composed this cantata in 1891 for school concerts to celebrate Arbor Day, a holiday in which people are encouraged to plant trees. Ref: Stevens, *Unicorn: The journal of the Australian College of Education*, vol. 19, no. 3, 1993.



56. **Kangaroo and Emu**, c1897. Two printing-out paper photographs, each captioned and signed “H. Bolo photo, copyright” in ink on image lower corners or backing below, 14.2 x 18.3cm and 12.5 x 12.3cm. *Slight stains and discolouration, both laid down on original backing.*

The pair **\$1100**

An additional image captioned “Kangaroo scalper’s camp”, laid down on the backing of one image, is held in State Library of Queensland, and Queensland State Archives with the comment that the “register listing suggests that this [image] was taken at Burenda Station, which is near Augathella, Queensland.”



57. **The Barnum & Bailey Greatest Show On Earth [Booklets]**, c1897–1913. Two softcover octavo booklets, one stamped with performance details “Olympia, Addison Road Station, London, commencing ‘Boxing Day’ Monday, Dec. 27” on back cover, one with ex-libris bookplate for magician “E.A. Dearn”, 24.3 x 18.5cm and 25.6 x 17.7cm. *Slight foxing, minor chips and tears overall, one with missing corners to wrappers and loose binding.*

The pair **\$770**

Provenance: Magician E.A. Dearn estate. Booklet details include (1) *Barnum and Bailey’s Book of Wonders: With truthful illustrations by noted American artists*, printed in America by the Courier Co., Buffalo, NY, USA, c1897, 15pp. James Anthony Bailey took his American travelling circus for their first European tour which started on December 27, 1897, and lasted until 1902; and (2) *Program of the*

Performances and Exhibitions of The Barnum & Bailey Greatest Show on Earth, Madison Square Garden [NY], March 22 to April 19, 1913, 48pp. “Barnum & Bailey presented the historical spectacle of Cleopatra for its 1912 and 1913 seasons.” Ref: The Huntington Library; Wiki.

Both booklets are profusely illustrated with colour and black-and-white images of animals and performers.



58. **Toyohara Kunichika (Japanese, 1835–1900). Tokugawa Ieyasu From “One Hundred Roles Of Ichikawa Danjuro”**, 1898. Colour woodcut with embossing, signed, artist’s seal, publisher’s line and block-cutter in Japanese characters in block upper portion and margins, 33.1 x 21.2cm. *Stains to image centre.*

\$1150

Held in Honolulu Museum of Art.

Tokugawa Ieyasu (1543–1616) was the founder and first shogun of the Tokugawa shogunate of Japan. Ref: Wiki.



59. **Rudyard Kipling, Poet And Author**, c1898. Signed hand-written letter in ink, 42.5 x 38cm (overall). *Old discoloured mount. Framed.*

\$880

A typed transcript of the letter is framed alongside two reproduction portraits of Rudyard Kipling (Brit., 1865–1936): a silver gelatin photograph originally taken in 1934, and a newspaper clipping with image captioned "Rudyard Kipling in his library at Rottingdean, 1899."

The letter reads "Jan. 10, [18]98. In reply to your letter of the 4th, I am sorry that it is not in my power to grant you permission to quote from the article to which you refer as it will form a portion of another book. Rudyard Kipling." Ref: National Trust Collections (UK).

60. **T. Curran's Gang, Road Making, Comboyne [NSW]**, c1900s–1910s. Vintage silver gelatin photograph, postcard format, captioned in negative lower left, 8.7 x 13.8cm. *Minor chips to edges.*

\$880

The Port Macquarie News and Hastings River Advocate between 1908 and 1914, reported that Thomas Curran was contracted to build roads between Huntingdon and Comboyne, and for the Walcha Road on the mid-North Coast of NSW. Curran's obituary states that "he had the mail contract between Port Macquarie and Walcha 48 years ago, and settled at Hyndman's Creek 12 years later. He followed road contracting for a number of years, finally taking up dairying until the time of his death. He was president of the Wauchope Jockey Club, also a delegate of Central North Coast Racing Association." Ref: *The Manning River Times and Advocate for the Northern Coast Districts of NSW*, 14.4.1928.



61. **Der Boxer-Aufstand In China [The Boxer Uprising And Battle Of Tientsin, China]**, c1901. Three lithographs, two hand-coloured, German text including caption above and below each image, 34.1 x 43cm (approx. each). *Old vertical fold, minor tears, stains, creases.*

The group **\$1650**

Captions in German include "The capture of Tientsin", "The battle for Tientsin in June [sic] 1900", and "The taking of Wei-Hai-Mai." Text includes nos. 1562, 1789 and 1790, and "Printed and published by C. Burckardt's successor, Weissenburg, Alsace." One image held in State Museum in Berlin.

The Battle of Tientsin occurred in July 1900 during the Boxer Rebellion, the "anti-imperialist, anti-foreign, and anti-Christian uprising that took place in China between 1899 and 1901." Ref: Wiki.



62. **A Series Of Thirty Etchings By William Strang, Illustrating Subjects From The Writings Of Rudyard Kipling [Book]**, 1901. Bound folio of thirty (30) etchings, some with aquatint, all with tissue guards, each etching signed or initialled in plate lower left or right, 43 x 34.2cm. *Missing original cloth boards, stains to paper wrappers and frontispiece etching, tears to edges of all pages not affecting image.*

\$2650

Published by Macmillan and Co., Ltd, London. Only 100 copies of this book were printed.

Painter and printmaker William Strang (Scottish, 1859–1921) "felt a close affinity to his contemporary novelist-friends", including Rudyard Kipling, whose portrait he drew twice, and Thomas Hardy. Ref: Wiki; La Salle University Art Museum (USA).

63. **[Pearling Luggers] and [Divers, Thursday Island]**, c1905. Two printing-out paper photographs, one with photographer's line "Nicholas St Austen Studio, Thursday Island" studio line and "no. 1" in negative lower right, 15 x 20.1cm. *Missing portions to upper left and lower right corners of one image, tears, perforations and creases, slight fading to both.*

The pair **\$1950**

One image shows a diver returning to the surface and climbing aboard a pearling lugger with retrieved pearl shells; the other shows a group of six men, one in full diving uniform, while two men hold copper diving helmets.



"Pearling was enormously important to the economy of northern Australia. Beginning in 1868 in the Torres Strait, the industry had a boom and bust cycle, with high points being experienced in the 1870s and 1890s. While pearls were prized, the basis of the industry was the pearling shell [mother of pearl], which was in great demand in Australia, America and Europe for buttons, combs, jewellery, insets in furniture and cutlery set handles." Ref: SLQ; NLA.



64. **Der Japanische Angriff Bei Port Arthur [The Japanese Attack At Port Arthur, Russo-Japanese War]**, c1905. Hand-coloured lithograph, German text including caption above and below image, 33.9 x 43cm. *Old vertical fold, minor crinkles.* **\$880**

Translated German text includes "War between Russia and Japan, 1904. No. 1795. Printed and published by C. Burckardt's successor, Weissenburg, Alsace."

The Siege of Port Arthur took place between August 1, 1904 and January 2, 1905 at the Liaodong Peninsula in Manchuria. [It] was the longest and most violent land battle of the Russo-Japanese War." Ref: Wiki.

65. **Frank Short** (Brit., 1857–1945). *Strolling Players, Lydd [Kent, England]*, 1907. Etching, monogrammed "S." in plate lower left, signed and titled in pencil in lower margin, 17.6 x 25.1cm. *Slight stains and crinkles to margins.*

\$770

Shows the tower of All Saints' Church, the oldest section of which has been dated to the latter half of the 15th century. Held in NGV; AGNSW.

Frank Short was a "British printmaker and teacher of printmaking. He revived the practices of mezzotint and pure aquatint, while expanding the expressive power of line in drypoint etching and engraving." Short was President of the Royal Society of Painter Etcher & Engravers from 1910 to 1938. Ref: Wiki.



66. **Lionel Lindsay** (Aust., 1874–1961). *Convent, Los Capucins, Seville [Spain]*, 1908–1909. Etching, monogrammed in plate lower left, 10.5 x 13.5cm. *Slight foxing.*

\$880

Ref: Mendelssohn #24, listing alternative title "Los Capucins Monastery." Held in NLA; NGA.



67. **Yvonne Kleiss-Herzig** (French/Algerian, 1895–1968). *North African Collection*, c1910–1950s. Fifty-six (56) items comprising 30 watercolour illustrations in a softcover book, 15 colour linocuts, nine colour lithograph postcards, one watercolour with pencil, and one relief carved lino tile; book illustrations, linocuts and watercolour signed in image or in pencil by Hans Kleiss or Yvonne Kleiss-Herzig, 9.5 x 7.8cm to 18 x 22.5cm. *Slight foxing or stains overall.*

The collection **\$19,500**

This collection, which includes work by artist's husband, Hans Kleiss (French/Moroccan, 1901–1973) and artist's father, Edouard Herzig (Swiss/Algerian, 1860–1926), contains: (1) Magali-Boisnard's *Le Roman De Khaldoun* softcover book [disbound] with a green leather and gilt cover, with 30 added watercolour and gouache paintings by

Yvonne Kleiss-Herzig; (2) Two colour linocuts of Christmas nativity scenes by Yvonne Kleiss-Herzig and her husband Hans Kleiss; (3) A watercolour by Hans Kleiss of a North African man stringing leather between his toes; (4) Thirteen colour linocut portraits by Yvonne Kleiss-Herzig of North African people, including Berbers, Arabs and those from the Sahara; (5) A lino tile attributed to Yvonne Kleiss-Herzig of an Arabic man in profile; and (6) Nine colour lithographs postcards by Edouard Herzig [Yvonne's father], of Moroccan or Algerian caricatures. Provenance: private collection of Dr Sherene Suchy, whose father corresponded with Yvonne Kleiss-Herzig.

Yvonne-Kleiss Herzig, daughter of Orientalist painter Edouard Herzig, was born in French Algeria, studied at the Algiers School of Fine Art and later the Academie Julian in Paris. In 1933 she married Hans Kleiss, a fellow orientalist. She is known for her drawings and watercolours of animals, plants and landscapes, but especially her sensitive ethnic portraits and scenes of rural life in northern Algeria. Ref: Wiki.

A detailed list is available on request.



68. **Nibbia Chapel Of Bones, Valletta, Malta**, c1910s. Printing-out paper photograph, 15.5 x 20.5cm. *Minor creases.*

\$660

Plaque in image includes Latin text "D.O.M. [Deo optimo maximo] /.../ Abi in pace et lucifer memento mori."

In 1852 the crypt of Nibbia Chapel was "decorated with skeletal human remains taken from the adjacent cemetery, giving rise to the name Chapel of Bones. The chapel was heavily damaged by aerial bombardment in 1941, and its ruins were subsequently demolished." Ref: Wiki.



74. **A. H. Fullwood** (Aust., 1863–1930). *“Snowdrop”*, 1915. Watercolour and gouache, captioned in watercolour upper centre, signed and dated lower right, annotated in ink verso, 13.8 x 10.5cm. *Slight foxing.*

\$2650

Annotation reads “‘Snowdrop’, the majordomo at the Victoria Club (Ladies), Sydney, NSW.”

This is an exceptionally uncommon period image of an Aboriginal woman working not only as a professional, but in a private city club establishment.

Established in 1901, the Women’s Liberal League of NSW changed its name to the Queen Victoria Club in 1907. “It aimed to foster friendship between women, assist musical artists and promote the love of good music...the club held monthly ‘musicales’ under the patronage of the Governor’s wife.” Ref: The Australian Women’s Register.

75. **Mrs [Martha] George Black’s Stall On “Hospital Friday”**, 12th May [UK], 1916. Vintage silver gelatin photograph, captioned and dated in ink on backing mounted below image, 10 x 15cm. *Slight silvering and foxing, minor surface loss to image centre right.*



\$990

This photograph shows a group of mostly women holding collection boxes on “Hospital Friday”, which was an annual charity day for hospitals. One placard reads “Help those who cannot help themselves” and another reads “Throw in a coin.”

Martha Black (1866–1957) was a Canadian politician and the second woman elected to the House of Commons of Canada. “In 1912 [her husband George Black] was appointed Commissioner of the Yukon...When George resigned from the post to join the war effort in 1916, Martha accompanied her husband, youngest son and the Yukon Infantry Company to England where she administered the Yukon Comfort Fund, sponsored by Dawson’s Imperial Order Daughters of the Empire (IODE).” Ref: Wiki; *The St George Call*, 20.4.1916.



76. **William Minshall Birchall** (Brit., 1884–1941). *HMS “Warspite”*, 1916. Watercolour, titled, signed and dated lower left, annotated and signed in pencil verso, 21.8 x 31.9cm. *Slight foxing.*

\$880

Annotation reads “I can guarantee this is an authentic sketch of the warship in question. W.M. Birchall.”

HMS Warspite was a *Queen Elizabeth*-class battleship “built for the Royal Navy during the early 1910s. Completed during the First World War in 1915, she was assigned to the Grand Fleet and participated in

the Battle of Jutland...The *Queen Elizabeths* are generally considered the first fast battleships in their day.” Ref: Wiki.



77. **Douglas Dundas** (Aust., 1900–1981). *The Lid Off*, c1918. Ink and wash with gouache, titled in ink lower centre, annotated “Drawing by Douglas Dundas circa 1918, ref. Kerry Dundas” in pencil by artist’s son (Kerry) verso, 22.2 x 17.9cm. *Slight foxing.*

\$990

An early sketch by Douglas Dundas at the age of 18, this image, alluding to WWI, shows the flames of revolution and defeat “blowing the lid off” German autocracy.



78. **The Art Of J.J. Hilder [Book]**, 1918. Hardcover quarto with illustrated dust jacket and quarter buckram and grey cloth boards, 26 x 22.5cm. *Slight stains, tears and missing portions to dust jacket, slight offset from colour plates, minor split to inner gutter.*

\$265

Published by Angus & Robertson Ltd, Sydney. Edited by Sydney Ure Smith and Bertram Stevens, 48pp. Twenty-nine (29) tipped-in colour plates, and six laid-in colour plates illustrating Dorothea Mackellar’s poem *My Country*, plus numerous black-and-white illustrations.



79. **Eirene Mort** (Aust., 1879–1977). *“Country Cousins” Presented In Picture And Rhyme [Book On Australian Animals]*, c1918. Softcover octavo with Japanese string binding and hand-stencilled title, each illustration captioned, initialed and dated between 1904 and 1918 in block, 25.5 x 19cm. *Minor creases to corners, slight stain to cover lower left.*

\$990

Printed by G.B. Philip & Son, Sydney, 38pp with 16 lineblock illustrations accompanying each poem on Australian birds and other animals.

Born in Woollahra, Eirene Mort studied art in London and returned to Sydney in 1906. She set up a studio, “which became one of Sydney’s earliest centres for professional design and applied art... influenced by William Morris. That year she was a founder of the Society of Arts and Crafts of New South Wales and was a vice-president until 1935.” In 1914 she taught Sydney Ure Smith the etching process, and in 1921 became a founder and “council-member of the Australian Painter-Etchers’ Society, honorary treasurer of the Australian Ex Libris Society and a member of the Australian Bookplate Club. She was also a founder of the Australian Guild of Handicrafts.” Ref: ADB.



80. **SOS [Influenza Pandemic In Australia]**, c1919. Letterpress notice, 25.5 x 28.5cm. *Ink stains to lower left, tears to edges, minor creases, old mount burn, tipped to old backing.*

\$1950

Text reads "SOS. If you want any attention from the doctor, nurse or helper, put this card on the window bar, showing the SOS. If you want food only put the back of the card to the window. A depot has been established in this district for the purpose of rendering any assistance required. If you need assistance, do not ring up if you can send a messenger. Communicate only with the officer in charge of this district. The streets will be patrolled each morning and afternoon to find out the homes in which assistance or medical attention is needed. Depot at [blank space]. St 45. 46987."

This poster was published during the outbreak of the Spanish flu in Australia. "Despite a swift quarantine response in October 1918, cases of Spanish flu began to appear in Australia in early 1919. About 40 per cent of the population fell ill and around 15,000 died as the virus spread through Australia." Ref: NMA; Stone, *Fragments of the Everyday: A book of Australian ephemera*, 2005, p25.



81. **Oscar Wilde** (Irish, 1854–1900). *The Sphinx [Book]*, 1920. Hardcover quarto with beige cloth and gilt illustrated boards [book], previous owner's annotation and date "Aug. 18, '67" in ink on flyleaf, "Angus & Robertson Ltd" bookseller sticker on pastedown, 30.5 x 23cm. *Soiling to boards, slight foxing and gutter splitting to interior.*

\$1100

Published by John Lane and The Bodley Head, London. Illustrated and decorated by Alastair, 36pp with 12 colour lithograph plates. Limited to 1000 copies.

According to the publisher's note on the limitation page "this edition... cannot be reprinted, as the stones from which the offset plates were printed were in Belgium at the time of the German invasion, and were destroyed."

The illustrator of this book, Hans Henning Voight (1887–1969), used the pseudonym "Alastair." Held in SLNSW; The Met.



82. **Sydney Ure Smith** (Aust., 1887–1949). [*Australian Landscapes, Windsor/Richmond Area, NSW*], c1920s. Three watercolour and pencil drawings, one signed in pencil lower left, from 14.9 x 20.9cm to 22.3 x 36cm. *Slight stains, crinkles.*

The group **\$2950**

Provenance: Sydney Ure Smith estate.



83. **Sydney Ure Smith** (Aust., 1887–1949). [*Sydney Harbour From Fort Denison With Ships In Background*], c1920s. Watercolour and pencil, 33.8 x 24.4cm.

\$1350

Provenance: Sydney Ure Smith estate.



84. **Braidwood, NSW**, c1920s. Two vintage silver gelatin photographs, postcard format, each captioned and signed or initialed in negative lower centre and right, both with photographer's stamps verso, 8.7 x 14cm (approx. each). *Slight stains overall, one with minor creases and missing portion to upper right corner of image.*

The pair **\$880**

Captions and details read (1) "Post Office, Braidwood", stamp verso reads "Photo by Paul C. Nomchong, Braidwood." Shows five horse-drawn carts and men standing outside the Braidwood post office, next to the Literary Institute (both buildings still stand); and (2) "Braidwood." Stamp verso reads "Sherwood." Shows the township of Braidwood. Considered to be among the most notable Chinese-Australian entrepreneurs, the Nomchong family settled in Braidwood during the 1860s-1870s, flourishing in various business. Ref: Braidwood Museum.



85. **Norman Lindsay** (Aust., 1879–1969). [*Seated Female Nude*], c1920s. Pencil with pen and ink, 18.3 x 16.5cm. *Crinkles, creases. Framed.*

\$1850

A certificate of authenticity accompanies this drawing.



88. **Fabre's Book Of Insects [Illustrations By E.J. Detmold]**, 1921. Hardcover quarto, white cloth and gilt-illustrated boards with gilt title to spine, inscribed "[To] Merrie Cohen, from Uncle Arthur 2.4.1923" in ink on flyleaf, "Angus & Robertson Ltd" booksellers sticker on pastedown, 28.4 x 21.6cm. *Some loss and tears to spine, slight scuffing to boards, foxing to edges and some pages.*

\$220

Published by Hodder & Stoughton, first edition, 184pp, 12 laid-in colour illustrations with tissue guards. Text includes "Retold from Alexander Teixeira de Mattos' translation of Jean-Henri Fabre's *Souvenirs entomologiques* by Mrs. Rodolph Stawell."

Edward Julius Detmold (Brit., 1883–1957) was a prolific book illustrator who "became one of the most talented of illustrators,

depicting animals and plants with an extraordinary understanding, and making use of fantasy settings of architecture and landscape." Ref: Wiki.



86. [**English Fox Hunting Scene**], c1920s. Watercolour with gouache, monogrammed "T.W." lower left, 10 x 45.8cm. *Minor surface loss, old glue stains to edges.*

\$990



87. **Norman Lindsay** (Aust., 1879–1969). [*Three "Fat Cats"*], c1920s. Ink and wash, annotated and signed by Margaret Coen and Douglas Stewart in ink on board attached to frame verso, 17 x 23.1cm. *Old mount burn and glue stains to edges not affecting image, minor creases. Framed.*

\$3950

Annotation reads "This drawing is by Norman Lindsay and is reproduced in the book *Norman Lindsay's Cats*."

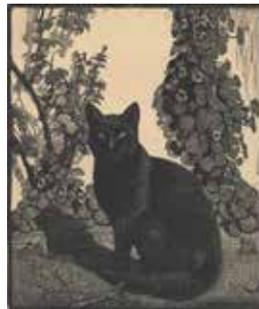
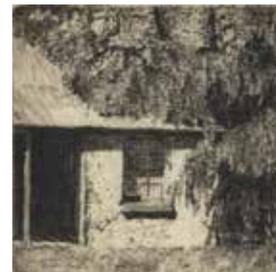
This drawing is illustrated in *Norman Lindsay's Cats* (Macmillan, 1975, p33), which includes an introduction by Douglas Stewart, a prominent book seller in Sydney during the first half of the 20th century. Provenance: Margaret Coen, Bloomfield Galleries, Lendell-Jones, Australian Art Auctions. (Both Margaret Coen and her husband Douglas Stewart were good friends of Norman Lindsay.)

A copy of Lindsay's book and auction catalogue accompany this drawing.

89. **Sydney Ure Smith** (Aust., 1887–1949). *Cottage, Clarendon [Windsor District, NSW]*, 1921. Etching, annotated "no. 43 [of] 50 proofs", titled and signed in pencil in lower margin, 10.5 x 10.6cm. *Old mount burn.*

\$770

Artist, publisher and promoter of Australian art Sydney Ure Smith played an important part in the revival of etching in Sydney. He had a "keen interest in architecture, particularly 'old Sydney' – areas like the Rocks, Windsor, and central Sydney... Many of these areas were under threat of demolition as the growing city developed, and Ure Smith, with others including Julian Ashton and Lionel Lindsay, recorded the older quarters of the city and their colourful street life, in part for nostalgia but also to advocate for their preservation." Ref: AGNSW.



90. **Lionel Lindsay** (Aust., 1874–1961). *The Black Cat*, 1922. Wood engraving, signed in block lower right, signed, editioned 75/100 and titled in pencil in lower margin, 18.2 x 15.2cm. *Slight stains to upper edge of image and margin, minor crinkles, old mount burn.*

\$1850

Ref: Mendelssohn #121. Held in NGA; NGV; AGNSW. Lindsay created approximately 160 wood engravings covering a wide range of subjects which included only seven images of cats.



91. **A.B. Webb** (Brit./Aust., 1887–1944). *Nedlands [Perth, Western Australia]*, c1922. Colour linocut, titled, editioned 33/50 and signed in pencil in lower margin, 12.2 x 17.1cm. *Slight stain to image lower centre, minor crease to upper left edge.*

\$4400

Illustrated in *Sunshine and Shadow*, Art Gallery of WA, 2004, #5. Held in NGA; AGWA.

"Webb lived at Nedlands, close to the Swan River, a favourite subject for his prints and watercolours. Influenced by English art of the 1880s, he was among the first to adopt the 'Continental movement'. He adopted variations of the style and techniques used in Japanese woodcuts." Ref: ADB.

unimpressed with most modernist developments, which he termed the 'Continental movement'. He adopted variations of the style and techniques used in Japanese woodcuts." Ref: ADB.



92. **A.H. Fullwood** (Aust., 1863–1930). *Burdekin House, Sydney*, 1923. Etching, initialed and dated in plate lower right, signed, dated, titled and editioned 2/50 in pencil in lower margin, 15 x 19.8cm. *Lightly inked impression, slight foxing overall.*

\$990

Held in SLNSW. Burdekin House in Macquarie Street, Sydney, was built in 1841 for merchant Thomas Burdekin (c1799–1844). "It was owned and occupied by members of the Burdekin family until its sale in 1922 [when] the Royal Australian Historical Society unsuccessfully lobbied government to

acquire the house for preservation." The house was demolished in August 1933 for a new St Stephen's Presbyterian Church to replace the existing one in Phillip Street. Burdekin House was at one time called "Sydney's finest private residence," and it "became an early catalyst for the heritage movement when it was demolished." Ref: SLM; Dictionary of Sydney.



93. **Lionel Lindsay** (Australian, 1874–1961). *The Jester*, 1923. Wood engraving, signed and titled in pencil in lower margin, 14.5 x 9.5cm. *Slight foxing to image lower centre.*

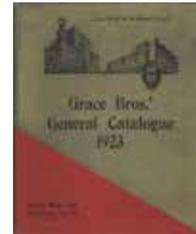
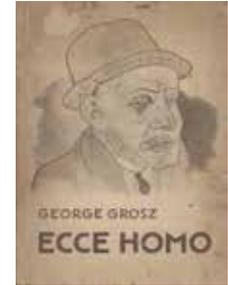
\$1350

Ref: Mendelssohn #111, with the comment "The Jester is Lindsay himself in a hearty Rabelaisian mood, laughing at life and himself with great gusto, without the moustache he always wore."

94. **George Grosz** (German/Amer., 1893–1959). *Ecce Homo [Behold The Man]*, 1923. Softcover folio with illustrated wrappers, containing 84 bound offset lithograph-illustrated plates, 35.5 x 26cm. *Stains, tears, chips and missing portions to wrappers and spine. Inside plates remain clean with good binding.*

\$1750

Published by Der Malik-Verlag, Berlin. This folio is a first edition, issue D (standard issue). There were five issues of the first edition. These satirical drawings were aimed at attacking bourgeois supporters of life in the Weimar Republic post-WWI. They depict "corpulent businessmen, wounded soldiers, prostitutes, sex crimes and orgies." Ref: Wiki.

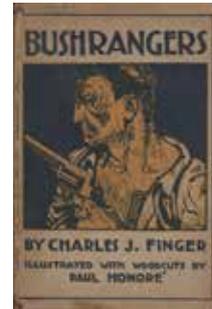


95. **Grace Bros' General Catalogue**, 1923. Hardcover quarto in two-colour cloth illustrated boards, 30.3 x 24.5cm. *Slight fading to front cover, tears to upper and lower hinges of spine, split gutters.*

\$880

Printed by The Snelling Printing Works, Sydney, vi + 514pp. Contains section markers to signify categories of items, an unused order form, and pages copiously illustrated throughout in black-and-white with some full-colour process lithograph pages. Sections include "Ladies' and children's coats, skirts & frocks; underclothing; hairdressing; electric fittings; builders' ironmongery; sports; stationery; men's & boys' wear; toys and games."

The first major Grace Bros store was located on Broadway, Sydney NSW in 1906. "Grace Bros boasted a store with, among many features, 'three and a half acres of furniture.' The Grace auditorium dominated the social life of Sydney with dances, fashion parades, children's events, displays and pantomimes held within it." Ref: Wiki.



96. **Charles J. Finger** (Amer., 1869–1941). *Bushrangers [Book]*, 1924. Hardcover octavo with colour woodcut-illustrated dust jacket and endpapers, black cloth and gilt lettered boards, 23 x 15.5cm. *Slight tears, foxing and stains to dust jacket, foxing to interior.*

\$220

Published by George G. Harrap & Co. Ltd, London. This is a first edition, 216pp, with eight colour woodcuts by Paul Honore (Amer., 1885–1956). Held in NLA.

97. **Complimentary Banquet To The Hon. J.T. Lang, Premier Of NSW, 1926.** Vintage silver gelatin photograph, caption, date and "Broughton & Ward" studio line in negative lower centre, 29.5 x 38.5cm. *Tears, missing portions and foxing to edges, minor surface crazing overall.*

\$1650

Caption continues "and his ministry, by employees of the Railway & Tramway Service of NSW, at Town Hall, Sydney, 28 June 1926. Photo: Broughton & Ward." Programme for this event held in SLNSW.

Jack Lang appears in the background, standing behind table "D", which is in the centre of the hall.



98. **Lionel Lindsay (Aust., 1874–1961). Las Rejas, Toledo [Spain], 1927.** Etching, signed in plate lower right, signed, titled and annotated "mat on Japanese vellum, [proposed edition of] 100" in pencil in lower margin, 26.2 x 20cm. *Repaired perforation to left edge and margin, slight foxing to lower centre, old mount burn.*

\$770

Ref: Mendelssohn #423. Held in NLA; Te Papa (NZ); and AGNSW with the comment, "Lindsay was an inveterate traveller with a passion for southern Spain and made many etchings on the subject. He first visited there in 1902, full of romantic preconceptions of Spanish life fostered by

his reading as a young man. He came to love the sun-parched landscape and the customs, food and way of life of the peasants with whom he lived and worked, but most of all the Moorish architecture and other remnants of Arab influence in the south."



99. **Murdoch's [Sydney] Catalogues For Men's And Boys' Fashion, 1928.** Two oblong softcover booklets with illustrated envelopes addressed to "Mr C. Wartzelhan Jnr, North St, Albury NSW", 19.4 x 25.7cm (each). *Old vertical folds, minor creases and tears, one with tape-repaired binding.*

The pair **\$660**

These two catalogues are for Murdoch's Ltd, a men's and boys' department store located in Park Street, Sydney. Opened by James Anderson Murdoch (1867–1939) in 1893, the business slowly prospered in

the 1890s and by 1914 it had 400 employees. These catalogues are for autumn and winter 1928 seasons, and spring and summer 1928 to 1929 seasons. Both still contain their original mail order form, and show men's fashions of the day, as well travel equipment and accessories. Ref: ADB. Both catalogues are profusely illustrated in colour and black-and-white.



100. **[De Havilland Airco DH.9A Aircraft], 1928.** Vintage silver gelatin photograph, annotated in ink on mat below image, 22.5 x 36cm. *Slight silvering and scuffing overall, minor chips to edges. Framed.*

\$1950

Annotation reads "DH.9A, winner – aerial derby, Mascot, 31.3.28. F/O [flying officer, Norman] Mulroney. Also [winner] aerial services race, Brisbane, 25.8.28. F/O S.J. Moir." This aircraft was one of 30 gift DH.9A aircraft presented by the British government to the newly formed Australian RAAF [in 1921]. "As a World War I pilot, Lieutenant Norman Mulroney [1893–1988] served with No. 3 Squadron Australian Flying Corps in France. He witnessed the shooting down of the German fighter pilot Rittmeister Manfred von Richthofen ["Red Baron"] on 21 April 1918."

After service in the infantry in France, Sydney James Moir (Aust., b.1896) joined the Royal Flying Corps in 1917 and was "awarded the Air Force Cross in 1920 and went on to become a flying officer with the Citizen Air Force in 1925. In 1928, he was one of the pilots of the monoplane 'Spirit of Australia' which attempted to fly from Australia to Britain and back again with Captain Frank Hurley and Pilot-Officer H.C. Owen until it crashed near Athens, Greece." Ref: AWM; Wiki; NLA (NATMAP); Parramatta Centenary of WWI; National Archives of Aust. (Moir enlistment); NSW BDM.



101. **Georg Fayer (Austrian, c1892–1950). Musician Wilhelm Backhaus, 1930.** Two vintage silver gelatin photographs, both inscribed to "Mabel Zillmann", signed and dated by Backhaus in ink on lower portion, "Fayer, Wien [Vienna]" photographer's line in negative lower left, 21 x 16cm (each). *Silvering, slight foxing and crinkles. Original frames with framer's label.*

The pair **\$990**

Inscriptions read "To Mabel Zillmann, in fulfilment of an old promise, with all kindest greetings, Wilhelm Backhaus. Brisbane, Sept. 1930" and "With all best wishes to Mabel Zillmann, Wilhelm Backhaus. Brisbane, Sept. 1930."

Wilhelm Backhaus (1884–1969)

was a German pianist "particularly well known for his interpretations of Mozart, Beethoven, Schumann, Chopin and Brahms." Backhaus gave three concerts at Brisbane's City Hall in 1930. Mabel Zillmann appears to have been a music teacher in Brisbane, conducting examinations on behalf of Trinity College, London. Ref: Wiki; *The Brisbane Courier*, 5.9.1930; *Queensland Times*, 30.6.1938.





102. **Oscar Droege** (German, 1898–1983). *Edge Of The Forest*, c1930s. Colour woodcut, editioned 17/75, titled and signed in pencil in lower margin, 29.9 x 44.8cm. *Slight stains to margins.*

\$1650

"Droege studied at the Düsseldorf Academy but it was Leopold von Kalckreuth (1855–1928), painter and graphic artist, who influenced Droege to turn to colour woodcuts in the early 1920s. In the late 1920s, Droege befriended the artist Werner Lange and the

two travelled via bicycle and paddleboats through Germany, France and Scandinavia searching for subject matter." Ref: The Annex Galleries.



105. **Lionel Lindsay** (Aust., 1874–1961). *The Crab*, 1931. Wood engraving, signed in block lower right, signed, annotated "proof, 100" and titled in pencil in lower margin, 14.2 x 21.5cm. *Slight foxing to margins.*

\$1350

Ref: Mendelssohn #131. Held in NGA; NGV; AGNSW.



103. **Oscar Droege** (German, 1898–1983). *Nasturtiums*, c1930s. Colour woodcut, titled and signed in pencil in lower margin, 39.5 x 30cm. *Slight foxing to margins.*

\$1100

"Droege studied at the Düsseldorf Academy but it was Leopold von Kalckreuth (1855–1928), painter and graphic artist, who influenced Droege to turn to colour woodcuts in the early 1920s. In the late 1920s, Droege befriended the artist Werner Lange and the two travelled via bicycle and paddleboats through Germany, France and Scandinavia searching for subject matter." Ref: The Annex Galleries.



104. **Cedric Emanuel** (Australian, 1906–1995). *On The Slips [Rushcutters Bay, NSW]*, c1930s. Etching, editioned 14/50, titled and signed in pencil in lower margin, 32.5 x 19.5cm. *Slight foxing.*

\$1100

Illustrated in *The Etchings of Cedric Emanuel*, #4, with title "Boatshed, Rushcutter's Bay." New Zealand-born Cedric Emanuel studied art at the Royal Art Society under Julian Ashton, and learned etching from Sydney Long. "His first exhibition, held in 1938, was very successful...He spent most of his life working as a freelance artist [and his art depicted] various aspects of Australia. In 1981 he was awarded the Medal of the Order of Australia for his services to art." His work is held in NGA; NLA; AGNSW; NGV. Ref: ANU.

106. **Photograph Album Of Russia, Compiled By An American Tourist**, 1932. One hundred and forty-seven (147) vintage silver gelatin photographs, dated "Aug. to Sept. 1932", each photograph captioned in white ink, "Bartons British Album" label on inside back cover, 18.8 x 24.5cm (album); 5.5 x 6cm to 6.5 x 11cm (photographs).

\$1450

Captions include "Leningrad Station (illegal photograph, therefore taken at night)" and "A demonstration on the Red Square. Note Lenin's mausoleum on the right; a corner of the Kremlin behind; and St Basil's Cathedral in the centre background." Two photographs are missing from the album, both with captions noting they were of the photographer himself.

This album was most likely compiled by an American tourist, who entered Russia from the Finnish border and travelled to Leningrad (St Petersburg), Moscow, the southern port city of Rostov-on-Don, and to Kiev in the Ukraine. The photographs show monuments, buildings, artworks, tour guides, and street scenes, as well as some bridges and railway stations, both forbidden to be photographed in the USSR for security reasons, which resulted in the arrest of the photographer at a station outside Moscow.



107. **Ethleen Palmer** (Aust., 1908–1965). *Hill Country*, 1938. Colour linocut, annotated "P/25 [proof], linocut", dated, titled and signed in pencil in lower margin, 26.3 x 37.7cm. *Slight foxing to image centre, crinkles, mount burn.*

\$3950

During the 1920s Ethleen Palmer studied art at East Sydney Technical College under Rayner Hoff. She exhibited watercolour landscapes in 1929 with the Society of Women Painters and the Australian Art Society, and it was not until 1933 that Palmer showed her first linocuts at the Society of Arts and Crafts. Throughout the remainder of the '30s she continued to experiment with various printing mediums, developing a complex linocut printing technique which allowed for the subtle gradation and overlay of colour...This marked the pinnacle of her artistic career, both in terms of recognition – by 1939 she was represented in all major state gallery collections – and in technical and aesthetic accomplishment." Ref: DAAO.



108. **Dorrit Black** (Aust., 1891–1951). *Landscape*, c1933. Linocut, monogrammed in block lower right with title and artist in letterpress in lower margin, 14.6 x 20.3cm.

\$1950

Published in an edition of 1200 in *Manuscripts*, no. 12, 1935, p31. Illustrated in Coppel, *Linocuts of the Machine Age*, no. DB/23, p158.

109. **Alan McCulloch** (Aust., 1907–1992). *What Makes A Film Censor Wild?*, 1934. Pen and ink, signed and dated in ink lower right, signed and captioned in pencil in upper and lower margins, "McCulloch" estate and date stamp "14 Dec. 1934" verso, 30.3 x 44.7cm. *Minor creases, foxing, soiling.*

\$990

Text in cartoon reads "On sale here. 'Evensong.' The film version of this book has been banned by the film censor!" Caption reads "Since the beginning of the film 'Evensong', booksellers have sold hundreds of copies of the book." Provenance: Alan McCulloch estate.



Artist, critic, gallery director and art historian Alan McCulloch initially worked as a bank teller while studying at the National Gallery of Victoria Art School and the Working Men's College in Melbourne. "Encouraged by Will Dyson, he became an illustrator and writer, contributing stories, cartoons, and caricatures to newspapers and magazines," eventually becoming one of Australia's leading art critics. He also wrote a number of books including *The Encyclopedia of Australian Art*, and was the director of the Mornington Peninsula Arts Centre for 21 years. He received the Order of Australia in 1976. Ref: ADB.

110. **Margaret Preston** (Aust., 1875–1963). *The Bad Lady Puppet and The Usurer Puppet*, 1935. Two woodcuts on a single sheet, each image initialled in block lower centre with title, medium and artist in letterpress in lower margin, 14.6 x 18.1cm (overall).

\$1650

These woodcuts were published in an edition of 1200 in *Manuscripts* no. 12, 1935, p17, to illustrate Preston's article "The Puppet Show of Osaka, Japan." Ref: Butler #182 & 183, with the comment "Preston saw a performance of this puppet theatre when she was touring Japan in 1934."



111. **Dorrit Black** (Aust., 1891–1951). *The Leg Action Conductor*, 1935. Linocut, initialled in block lower right with title and artist in letterpress in lower margin, 15.3 x 9.8cm.

\$1950

Published in an edition of 1200 in *Manuscripts*, no. 12, 1935, p51. Illustrated in Coppel, *Linocuts of the Machine Age*, no. DB/29, p160.



112. **Margaret Michaelis** (Austrian/Aust., 1902–1985). *[Young Man With Stopwatch.]* c1940s. Two vintage silver gelatin photographs, signed in pencil on backing below image, photographer's stamp on photograph and backing

verso, 19.6 x 16.1cm and 20.5 x 16cm. *Slight silvering to one image, both tipped to original backing.*

The pair **\$2950**

Photographer's stamp includes "Photo-studio M. Michaelis, 114 Castlereagh Street, Sydney." Margaret Michaelis emigrated to Sydney from Europe in 1939, "opening her own photographic studio a year later. For the next twelve years Margaret Michaelis was one of the few women photographers working in Sydney; she specialised in portraiture and dance photography. Her clientele was often European Jewish but also included many people involved in the arts." Ref: Helen Ennis, *Margaret Michaelis: Love, loss and photography*, NGA, 2005.

113. **Wrestling Card & Scrapbook Collection [Sport]**, c1940s. Fifty (50) vintage silver gelatin photographs and two process screen prints, most in postcard format, laid down in a scrapbook, 31 of the photographs are autographed in ink by wrestlers, most annotated with their name by "Fred Phillips", compiler of the scrapbook, 9.1 x 5.3cm to 22.8 x 18.1cm (photographs). *Slight scuffing, silvering and creases overall.*

The collection **\$3300**

Compiled in Australia, one of the scrapbooks contains photographs of International and Australian wrestlers, including Chief Little Wolf, Arjan Das, Dick Raines, Danny Dusek, Pat Fraley, Jack Claybourne, Leo Jensen, Pat Meehan, Ken Hawthorn, Dutch Hefner, Rudy La Litzze, Ray Murdoch, Peter Guion, Seelie Samra, Sammy Stein, Roy Heffernan, Al Costello, Sandor Szabo, Fred Atkins, Marvin James, George Pencheff, Tom Lurich and Gino Vagnone. A second scrapbook, containing newspaper clippings relating to wrestling, includes a typed and signed letter from Australian champion Roy Heffernan. The collection also includes an autograph book with eight autographs by wrestlers including Tom Lurich, Arjan Das, Leo Jensen, Al Costello and Dutch Hefner.





114. **Diorama Figures**, c1940s–1950s. Two folk art figures and two vintage silver gelatin photographs, one figure with “Jakanda Reg’d” label attached to base, one photograph with paper manufacturer’s mark “A.M. Crown Copyright Reserved” verso, 13 x 8.5 x 6.5cm and 14 x 6 x 2.5cm (figures); 19.2 x 12.2cm and 19 x 22.7cm (photographs). *Wear and missing portions to figures, curling and creases to photographs.*

The group **\$660**

One figure, depicting a young female with her boots strung over her shoulder, is made of felt and papier-mache. In the accompanying photograph she is seen standing on a hilltop, overlooking a vast moor. The figure possibly represents Cathy from Emily Bronte’s *Wuthering Heights*.

The other figure, made of wood, horsehair and cloth, assumes the position of a witch riding a broomstick, and in the accompanying photograph is seen suspended in front of a moonlit backdrop.



115. **Steam Tug Boats**, c1940s–1980s. Forty-two (42) vintage silver gelatin photographs, most annotated with ship names and various details in ink and pencil, some with photographer’s stamps from locations in Victoria, Hobart (Tasmania), Wales and Kent (UK) verso, 9 x 14cm (approx. each). *Slight scuffing, stains and crinkles overall.*

The group **\$2200**

Images include Australian tug boats: *Bucra, Fern Bay, Harport, Bega, Protrude, Kurnell, Maydena, Warunda, Wandilla, Pronto, Wonga*; UK tug boats (Thames River): *Water Cock, Crested Cock, Englishman, North Buoy, Cervia*; South African tug boat *A.M. Campbell*; and American tug boat *Go-Getter*. Ref: Sydney Heritage Fleet; The Happy Mariner blog.

116. **Marguerite Mahood Exhibition Catalogue And Related Ephemera**, 1947–1978. Softcover “DJ’s” exhibition catalogue with lineblock cover, a Christmas card with linocut illustration and a handwritten note in ink, a typed letter signed by Mahood in ink, and five newspaper cuttings, 13.7 x 11.1cm (catalogue). *Covers detached from catalogue, minor stains and tears.*

The group **\$990**

The group consists of eight individual items: (a) *Exhibition [Catalogue] of Earthenware Figures, Lustre and Filigree Ware by Marguerite Mahood*, David Jones’ Art Gallery, March 27th to April 16th, 1947. Twenty-four pages listing 261 pottery works and their prices, with three black-and-white illustrated pages; (b) Christmas card by Mahood with linocut cover initialled and titled “Australian ringtail possum” in block in lower portion, addressed to a “Miss Hitchcock” with note offering season’s greetings for 1964; (c) Typed letter to a “[Ms] Florence” from 1974, encouraging her to continue writing; and (d) Five newspaper clippings, dated from 1967 to 1974: concerning the work of Aubrey Beardsley, Mahood’s newly-earned Doctorate of Philosophy at the age of 70, and the publication of her book *The Loaded Line: Australian political caricature 1788–1901*.

Marguerite Mahood (Aust., 1901–1989) was a painter, potter, printmaker and art historian. She was “one of the few professional studio potters of the period,” and contributed to ceramic knowledge throughout Australia with her many articles on the subject. Ref: MAAS; Wiki.



117. **Max Dupain Photographs [Book]**, 1948. Hardcover quarto, half-cloth boards with silver and yellow embossed text, no dust jacket as issued, signed by Max Dupain in ink on verso of half-title, stamped “Frasers, Terrigal Motel” on pastedown, 30.8 x 22.6cm. *Foxing, scuffing and bumping to boards and corners, inner pages slightly split from binding, some foxing to interior.*

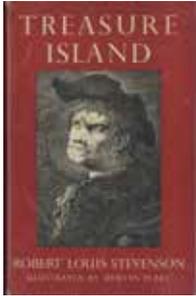
\$990

Published by Ure Smith, introduction by Hal Missingham, 12pp + 51 photographic plates. Limited to 1000 copies. This book contains the first published image of Max Dupain’s most-regarded photograph, *Sunbaker*, taken in 1933. The negative printed for the book is a variant image of the more well-known version of *Sunbaker*, as it shows the right hand in a fist rather than outstretched.



118. **Sydney Ure Smith** (Aust., 1887–1949). [*Sydney Foreshore, Rushcutter’s Bay, NSW*], 1948. Graphite and coloured pencil, signed and dated in graphite lower right, 13.7 x 17.7cm. *Minor crinkles.*

\$1350



119. **Robert Louis Stevenson** (Scottish, 1850–1894). *“Treasure Island”*, illustrated by **Mervyn Peake** [Book], 1949. Hardcover octavo with illustrated dust jacket, blue boards and silver title to spine, “F.W. Preece Ltd, Booksellers, Adelaide” sticker on pastedown, 22 x 14.1cm. *Ink marks to back of inside cover, minor chips, tears and creases to price-clipped dust jacket, slight foxing to paper edges.*

\$330

Published by Eyre & Spottiswoode, first edition, 244pp. Mervyn Peake (Brit., 1911–1968) was best known as an illustrator, poet and writer of a series of fantasy books about the “inhabitants of Castle Gormenghast, a sprawling, decaying, Gothic-like structure.” Ref: Wiki; mervynpeake.org.

120. **Gayfield Shaw** (Aust., 1885–1961). *Hobart Government House*, 1949. Etching, signed and dated in plate lower right, editioned 20/50, titled and signed in pencil in lower margin, 26.3 x 20cm. *Slight foxing to image upper right.*

\$660

Held in SLNSW.

Hobart Government House is considered to be a “fine example of an early Victorian country house in neo-Gothic style and is one of the largest of its type in Australia. Its construction was completed in 1857.” Ref: govhouse.tas.gov.au.



121. **Syd Nicholls** (Australian, 1896–1977). *Fatty Finn And Pal The Dog*, c1950s. Water-colour, signed lower right, 15.5 x 16.5cm. *Dis-colouration, slight foxing overall. Framed.*

\$880

Caption reads “Hi there, Jan an’ Ross! How’s my two best mates?”

Fatty Finn was a popular, long-running Australian comic strip created in 1923 by Syd Nicholls. It ran in syndication until the creator’s death in 1977. In 1980 the strip was adapted into a eponymous feature film directed by Maurice Murphy. Ref: Wiki.



122. **Birrong Hardware Co. Pty Ltd [NSW]**, c1950s. Twenty-six (26) vintage silver gelatin photographs, one with studio stamp for “Laurie Richards”, one with “Cumberland Newspapers” copyright stamp, many with jottings for hardware or builder’s orders in ink and pencil in multiple hands verso, 20.2 x 25.1cm (approx. each). *Curling, slight creases and stains, some with minor surface loss from insect damage.*

The group **\$1650**

Birrong Hardware Company, a supplier to builders and plumbers, was located at 79 Auburn Road, Birrong,

NSW (Canterbury-Bankstown area). These photographs show many aspects of the business: their delivery truck being loaded with supplies; staff behind the checkout or taking customer orders; hardware supplies including bathroom fittings, carpenters’ tools, hinges, catches, dowels and beading, and crockery supplies; and some street scenes from around Birrong, including a small brick church with a notice posted on a tree for “St Matthew’s Birrong being erected on this site.” It appears the business closed only recently.



123. **Le Docteur Schweitzer Soignant Un Malade A Son Hopital De Lambarene [Doctor Schweitzer Treating A Patient At His Hospital In Lambarene, Gabon]**, 1955. Vintage silver gelatin photograph, press label with typed title, caption and date attached with “Agence Intercontinentale” copyright and “Galerie Muni. Chateau d’Eau, Toulouse” stamps verso, 13 x 18.1cm. *Minor crinkles, creases, slight chips to corners.*

\$990

French caption reads “Le 80e anniversaire d’Albert Schweitzer. Le monde entier rend hommage aujourd’hui au docteur Albert Schweitzer dont c’est le 80e anniversaire. Hier une proposition de resolution a ete depose sur le bureau de l’Assemblee Nationale invitant le gouvernement a citer le docteur Schweitzer a l’ordre de la nation comme exemple de devouement et d’abnegation dont il a fait preuve durant toute sa vie. 31.726 Intercontinentale 14/1/55.” [Albert Schweitzer’s 80th birthday. The whole world pays homage today to Doctor Albert Schweitzer whose 80th birthday is today. Yesterday a motion for a resolution was tabled on the desk of the National Assembly inviting the government to nominate Doctor Schweitzer to the order of the nation as an example of the dedication and self-sacrifice which he has displayed throughout his life.]



Albert Schweitzer (French, 1875–1965) was a theologian, organist, writer, humanitarian, philosopher, and physician. He received the Nobel Peace Prize in 1952 for his work at his hospital in Lambarene, Gabon (formerly French Equatorial Africa). Ref: Wiki.

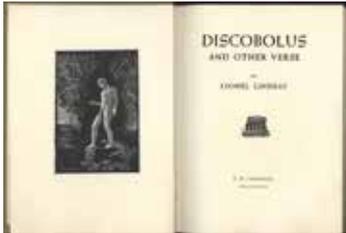


124. **Giacomo Porzano** (Italian, 1925–2006). *Man Seated On Settee*, 1956. Pen and ink, signed and dated lower right, five labels on frame verso, 31.5 x 23.7cm. *Slight foxing and cockling. Framed.*

\$880

Labels include one with artist and title; three exhibition labels from "Fogg Art Museum [Harvard University]", "Four Arts Society [Palm Beach, Florida]" and "The Minneapolis Institute of Arts"; and a "Sothebys, New York" auction label. Provenance: David M. Daniels estate. Work held in the NGA (USA).

126. **Lionel Lindsay** (Aust., 1874–1961). *Discobolus And Other Verse [Book]*, 1959. Hardcover quarto, olive cloth boards with matching slipcase, gilt title to spine, annotated, signed (twice) and numbered "323" [of 350 copies] by Lindsay in ink on endpaper and prelim page, "Berkelouw Bookdealers Sydney" sticker on pastedown, 24.8 x 18.6cm. *Slight marks to cloth boards and bowing to corners; scuffing, damaged head and tail of spine and bumping to slipcase.*



\$2950

Published by F.W. Cheshire, Melbourne, printed by The Hawthorn Press, 68pp. Annotation reads "As many of the prints in this edition were too heavily inked I have printed and laid down ten on Japanese paper like those in the limited edition. They are the frontispiece and the woodcuts on pages 3, 9, 11, 16, 31, 37, 51, 61, 63. [signed] Lionel Lindsay." Contains 10 hand-printed woodcuts, amounting to 21 prints in total alongside Lionel Lindsay's poems, as well as an errata slip.

128. **[Futuristic Head]**, c1960s–1970s. Crackle-glazed porcelain on wooden plinth, 25.5 x 14.2 x 17cm. *Minor paint splatter top left.*

\$770



125. **Roger Baker** (Amer., b.1925). *John Cranko and Mario Amaya*, 1957–1960. Two drawings, one charcoal and one pencil, one titled, both signed and dated lower left to right, both with exhibition details on "Helene C. Seiferheld" label and other exhibition labels verso, 20 x 30.5cm and 31 x 22cm. *Slight foxing.*

The pair **\$1650**

Titles of portraits read "John Cranko, London, 1960" and "Mario Amaya, 1957." Provenance: David Daniels estate.

(1) John Cranko was a South African-born ballet dancer and choreographer with the Royal Ballet and the Stuttgart Ballet.

(2) Mario Amaya was an American art critic, museum director and magazine editor, and a one-time director of the New York Cultural Center. He was the founding editor of London's *Art and Artists* magazine. Ref: Wiki.



127. **Tilly Willy Creek [Macksville, NSW]**, c1960s. Gouache and ink, obscured initials "M.G.D." [?] in ink lower right, titled and annotated with medium and price "1 [guinea]" in ink verso, 28 x 35.6cm.

\$660

Located halfway between Sydney and Brisbane, Macksville is a small town on the Nambucca River in NSW.

129. **Robert Emerson Curtis** (Aust., 1898–1996). *Building The Underpass To The Gladesville Bridge*, 1964. Wash and ink with crayon, signed twice and dated in ink lower left to right with accompanying original exhibition label handwritten by Curtis in ink, 47.5 x 66.3cm. *Old glue stain to upper edge, minor cockling.*

\$1650

Gladesville Bridge is an arch bridge that spans the Parramatta River. "When it was completed in 1964, Gladesville Bridge was the longest single span concrete arch ever constructed." Ref: Wiki.



130. **John Sandler** (Aust., b.1945). *[Doll Parts]*, 1970–1971. Five prints consisting of one lithograph and four process lithographs, each editioned, titled, signed and dated in pencil below image, 58.5 x 45.5cm (paper). *Minor creases, foxing, stains.*

The group **\$1650**

Titles and editions read (1) "Tea Head", 21/45; (2) "Soup Portions", 4/50; (3) "Frozen Food", 7/50; (4) "Banquet Positives", 3/60; and (5) "Shoe Unit", 10/60.



131. **John Sandler** (Aust., b.1945). *[Boot Fetish]*, 1972–1973. Three colour process lithographs, each editioned, titled, signed and dated in pencil in lower margin, 53.3 x 38.8cm (approx. each). *Slight foxing, minor crinkles and creases overall.*

The group **\$1150**

Titles and editions read (1) "Revealing", 8/75; (2) "Balancing", 14/50; and (3) "Observers", 11/50. Provenance: Hogarth Galleries.

132. **Charis Schwarz** (Aust., b.1939). *Lyana & Horto* and *Lisko & Lyana*, c1973. Two ink drawings, each titled and signed in pencil below image, one dated "1973", 36 x 26cm and 36 x 28.9cm. *Slight stains and creases to paper not affecting image.*



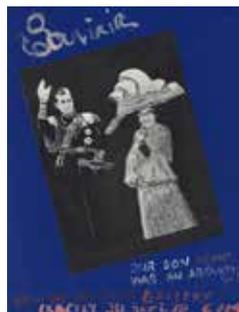
Provenance: Hogarth Galleries.

Charis Schwarz, an Australian artist and former nurse, "met the dashing, Swiss-born artist, George, on a beach in Spain." They travelled extensively on a motorcycle throughout Europe, Asia, North Africa and Australia, and have been described as "the last bohemians, [and] the essence of 1960s European cool." Schwarz and her partner made "erotic films together, collecting and creating extraordinary objects from antique bones to statues of baby Jesus." Hogarth Galleries held an exhibition of Schwarz's work in 1975. The couple's 1965 BMW R50 motorcycle is held at the Museum of Applied Arts & Sciences in Sydney. Ref: ABC Radio National, 18.11.2012; MAAS; artist's website.

133. **[Mauri, "Artist On Campus", University Of NSW]**, 1974–1981. Nine dyeline prints, most with title, date, artist name "Mauri" or "Maurie" printed below image lower right, six signed in pencil in lower margin, 47 x 53.4cm to 50.9 x 76cm. *Minor crinkles and tears to margins, discolouration to one image.*

The group **\$2950**

Provenance: Hogarth Galleries. Titles read (1) Madam Lash, University of NSW; (2) Australia, Jenolan Caves; (3) Transportation; (4) Green Ban, Victoria St [Potts Point]; (5) Old Tote Theatre [Kensington], *That Championship Season*; (6) Sydney Opera House, *Macbeth*; (7) University NSW; (8) The Choir; and (9) [Untitled, possibly a UNSW building]. "Mauri" appears to have been an "artist on campus" at the University of NSW in 1974 who "studied in London in the late sixties and then returned to Australia to have exhibitions at the Filmmakers Cinema, Sydney University and the Nimrod Theatre." NGA holds three screenprints by Mauri. Ref: NGA; *Tharunka*, 25.6.1974, 22.7.1980.



134. **Peter Kingston** (Aust., b.1943). *"England -V- Australia" Chess Set Ephemera*, 1978–1979. Six items comprising artwork for five exhibition posters: one with C-type photograph; two with screenprint of which one is hand-coloured; two in pen and ink; plus one magazine article, one poster signed and dated "1978" in pencil lower right, many captioned with exhibition details, 25 x 27.5cm to 54 x 33.9cm. *Pinholes, creases, slight foxing, scuffing and minor tears, one with missing portion to lower left corner.*

The group **\$1650**

Provenance: Hogarth Galleries.

The group consists of the following six items (1) Exhibition poster showing Prince Philip and Dame Edna Everage as chess pieces, for "Peter Kingston's Chess Set" at Hogarth Galleries,

Paddington, in September and October 1978; (2) Exhibition poster artwork showing Prince Philip and Dame Edna Everage as chess pieces, with caption "Souvenir [sic]. Our son Kenny was an arngounot [sic]. Soon at Hogarth Gallery"; (3) Exhibition poster artwork showing a photograph of Peter Kingston and his chess set, including caption "Australis' 'zanniest' [sic] chess set—Jill Bowen, *Aust. Women's Weekly*"; (4) Poster artwork with collage for *The Chess Set Show*, acknowledging exhibition and chess set construction work by seven artists (including Martin Sharp) and several organisers, and shows two process screen images: one with Dame Edna and Queen Elizabeth, the other with Dame Edna and the Bee Gees; (5) Exhibition poster artwork in pen and ink for "Drawings and etchings by Peter Kingston at the Hogarth Galleries", December 1979; and (6) Illustrated magazine article from *The Australian Women's Weekly*, June 7, 1978, titled "Anyone for chess with Corgi and Bess?"

The chess set is held in AGNSW, with the comment "Created between 1976 and 1978... 'England -v- Australia' chess set features a menagerie of characters representing the colonial and the colonised. Cuddleepe and the corgi, the Queen Mother and the Opera Diva Dame Joan, each figure is carved meticulously from Oregon and lovingly hand painted in enamel. The pieces cavort across a table flanked on four sides by the laughing, benevolent face which graces Sydney's Luna Park."



135. **Blake Twigden** (Australian, b.1945). *Lyrebird*, c1980s. Colour screenprint, editioned 96/100, titled and signed in pencil in lower margin, 27.9 x 24.1cm.

\$550

New Zealand-born artist Blake Twigden is a "specialist painter of zoological and botanical subjects in oils on hardboard and in gold leaf, pen and watercolour. Since 1972 he has published eight limited edition books on birds, fishes, and [a series on] the Australian parrot...for the Australian Museum. His work is represented in regional galleries in Australia and overseas collections." Ref: Australian Art Auction Records.

136. **Bill Henson** (Australian, b.1955). *Untitled*, 1983–1984. C-type photograph, signed verso, "Roslyn Oxley Gallery" label with text including "edition A/P" on back of frame, 86 x 80cm. *Laid down on aluminium backing. Framed.*

\$13,500

This image is from the series *Untitled 1983/84*, comprising 120 photographs. Provenance: Roslyn Oxley Gallery. Illustrated in Henson, *Mnemosyne*, 2005, p243; and *Bill Henson Photographs*, 1989, cover and p46.



137. **Angela Newberry** (Brit., b.1934). *Godfrey Up A Gum Tree*, 1986. Colour linocut, editioned 10/40, titled, signed and dated in pencil in lower margin, 37.5 x 25cm.

\$660

Artist's work is represented in the NGA. Printmaker Angela Newberry, a graduate of the Royal College of Art in London, has practised exclusively as a printmaker since 1984, sharing her time between Australia and the UK. Newberry's print work is "largely landscape driven, focusing on the topographies, climate, and eco-cultures of rural parts of both the UK and Australia." Ref: artrepublic.com.

The Occult

138. **Francis Barrett** (Brit., b. circa 1770s). *The Magus, Or Celestial Intelligencer; Being A Complete System Of Occult Philosophy [Book]*, 1801. Hardcover quarto with quarter leather and marbled paper boards, previous owner's stamp and name in ink on flyleaf pages, 26 x 21cm. *Missing title and prelim pages (content, list of plates), foxing, stains and creases to interior, old repairs to portion of spine, scuffing overall and splits to hinges.*

\$2950

Printed for Lackington, Allen and Co., Temple of the Muses, Finsbury Square [London]. Presented as three volumes in one book, 175 + 198pp, with 19 full page engravings, one being the frontispiece portrait of author Francis Barrett, drawn and engraved by Daniel Orme (Brit., c1766–1832), and including text "Francis Barrett, student in chemistry, metaphysics, natural & occult philosophy &c. &c." The illustrations in the book were drawn by the author and engraved by R. Griffith. Four engravings are missing: those facing pages 42, 44, 46, and 48.



Book content includes the ancient and modern practice of cabalistic [Kabbalah] art, natural and celestial magic, the occult properties of metals, herbs, and stones, "the sciences of natural magic; alchemy, or hermetic philosophy; also the nature, creation, and fall of man...the constellatory practice, or talismanic magic; the nature of the elements, stars, planets, signs...Magnetism, and cabalistical or ceremonial magic; in which the secret mysteries of the cabala are explained." Ref: University of Adelaide Rare Books Collection.

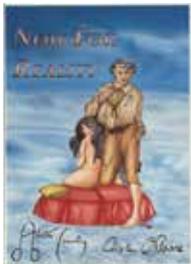
139. **Austin Osman Spare** (Brit., 1886–1956). *The Focus Of Life: The Mutterings Of Aaos [Book]*, 1921. Hardcover quarto with quarter vellum and buckram boards, gilt text to spine, annotated "no. 8" and signed by Austin Osman Spare in ink on half-title, "Angus & Robertson Ltd" bookseller stamp on pastedown, 32.5x 25.7cm. *Foxing to vellum and interior pages, most notably to prelims, slight bumping to corners of boards.*

\$3300

Published by The Morland Press, London, 44pp with 13 full-page illustrations (includes one for frontispiece and one for title page). This is one of 50 copies numbered and signed by the artist.

Written and illustrated by Spare, *The Focus Of Life* is a comprehensive treatise on key occult concepts he introduced in his previous writings. Austin Osman Spare was an "English artist and occultist who worked as both a draughtsman and a painter. Influenced by Symbolism and Art Nouveau, his art was known for its clear use of line, and its depiction of monstrous and sexual imagery. In an occult capacity, he developed idiosyncratic magical techniques including automatic writing and drawing, and sigillation, based on his theories of the relationship between the conscious and unconscious self." Ref: Wiki.



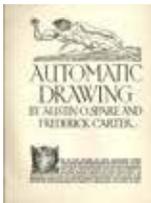


140. **Austin Osman Spare, Book Collection**, 1921–2005. Fifteen (15) books, 20.4 x 13.5cm to 40.5 x 33cm. *Minor creases or bumping to boards, one with binding slightly loose and slight discolouration to interior. Overall fine.*

The collection **\$5950**

This collection of books contains original and facsimile editions by and about the artist and occultist Austin Osman Spare (Brit., 1886–1956).

Titles include: *Now For Reality* [with poems by Aleister Crowley]; *The Book of Ugly Ecstasy*; *The Focus of Life*; *The mutterings of Aaos*; *Automatic Drawing*; *Images & Oracles of Austin Osman Spare* [Kenneth Grant]; *Austin Spare: An introduction to his life & writings* [Sunny Shah]; and two scarce exhibition catalogues, *Austin Osman Spare. The Divine Draughtsman* and *Austin Osman Spare: Artist, occultist, sensualist*. Also included are eight publications by I-H-O Books, seemingly an imprint of Mandrake Press, the publishing house associated with Aleister Crowley and the occult in the 1930s. A detailed list is available on request.



141. **Rosaleen Norton** (Aust., 1917–1979). *Avant-Propos*, c1940s. Pencil drawing, titled and signed lower centre and right, 54 x 36.8cm. *Slight scuffing, pinholes to image upper left.*

\$4950

A pencil drawing of three figures, a dragon, and a castle appears verso. The face of one of the figures resembles Rosaleen Norton. Uncommon large drawing by Norton of her devilish creatures.



142. **Rosaleen Norton** (Aust., 1917–1979). [*The Greek God Pan*], c1950s. Colour pencil and graphite, signed lower right, 32.5 x 24.5cm. *Creases to image edges, missing upper left corner.*

\$2950

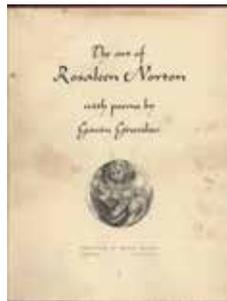
An avid practitioner of pantheism, "Norton had special reverence for the Great God Pan and regarded him as the Totality of All Being, as the true god of the world and overlord of the balance of nature." Ref: *The Art of Rosaleen Norton*, 1982, p8.

143. **Rosaleen Norton** (Aust., 1917–1979). [*Baphomet*], c1950s. Pen and ink, signed lower right, 24.5 x 22cm. *Minor creases, uneven edges.*

\$2950

Shows Baphomet, a deity associated with the Knights Templar and later a symbol of the Church of Satan. A five-pointed pentagram is usually depicted on the forehead rather than this six-pointed star.

Nicknamed the "Witch of Kings Cross", sexually liberated occultist Rosaleen Norton was "born in NZ during a thunderstorm." Her family moved to Sydney in 1924 and later she became an artist, a life model, and a journalist. During her lifetime her controversial exhibitions were frequently raided by the police. Ref: Wiki.



144. **The Art of Rosaleen Norton: With Poems by Gavin Greenlees [Book]**, 1952. Hardcover quarto in red cloth boards with gilt title and spine, deckled edges, illustrated endpapers and original bookmark ribbon, inscribed "To Rose, all the best" and signed by Rosaleen Norton and Gavin Greenlees in ink on prelin, 32.5 x 25.5cm. *Scuffing and stains to boards, water damage to prelin pages including staining from cloth boards.*

\$1250

Published by Walter Glover, Sydney, first edition, 79pp. Limited edition of 1000, this being numbered "37" in ink, 29 illustrated plates (of 31). This scarce book, which features artwork by Norton and poems by her lover Greenlees, was banned in NSW "on the grounds of obscenity", and copies exported to the USA were destroyed. The publisher Walter Glover was charged with obscenity and subsequently filed for bankruptcy. Norton was called into court to defend her art, which she did "in terms of Jungian archetypes." The judge ruled that two of the images in the book, *The Adversary* and *Fohat* "had to be removed from all existing copies of the book. Glover 'blacked out' the two 'obscene' plates in a few copies, but most were unaltered." This copy still contains one banned plate, *Fohat*, but is missing *Qliphah* (p43–44) and *The Adversary* (p47–48). Ref: Wiki; Sydney University Library.

Several images and creatures in this book are most likely inspired by the work of Austin Osman Spare.

