

Australian & International Medley

Collectors' List No. 201, 2021
e-catalogue

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COLLECTORS' LIST No. 201, 2021

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Viewing by appointment from Sat., **30 January** to Fri., **30 April 2021**

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

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Compiled by Josef & Jeanne Lebovic

Cover (left to right): item nos CL201-34, 4, 45, 23, 15, 21, 48

Next e-catalogue: CL 202

Australian & International Medley



CL201-1 *After Jacques Callot* (French, c1592–1635). *La Tentation De Saint Antoine*, 1635/c1690. Engraving with etching, reverse copy, artist's name and engraver "Pacot" in plate lower right and below image, 35.9 x 46.4cm. *Trimmed to platemark, repaired corners upper and lower right, minor tears to edges, foxing overall.*



\$2200

French text includes dedication to "A Monseigneur l'Abbe Bignon Conseiller d'Etat ordinaire, et President de l'Academie des Sciences et de celle des Inscriptions." Ref. Lieure #416.

The British Museum holds the ink study for this image.

CL201-2 **Sir Joseph Banks Letter and Caricature**

(1) **Letter By Sir Joseph Banks, President Of The Royal Society**, c1790s. One-page, two-sided manuscript handwritten in ink, 18.5 x 11.5cm (paper). Discolouration to edges, old folds.

The letter, addressed to a Mr Bellemy and signed "Jos Banks", conveys Banks' concerns about the delay in receiving minutes of the last meeting of the Royal Society, and whether they had been checked by the chairman.

Sir Joseph Banks (1743–1820) was president of the Royal Society from November 1778 to his death. The society, originally known as The Royal Society of London for Improving Natural Knowledge, was founded on 28 November 1660 and is the oldest national scientific institution in the world. Ref: Wiki.



(2) **James Gillray** (British, 1756–1815). *The Great South Sea Caterpillar, Transform'd Into A Bath Butterfly* [Sir Joseph Banks], 1795/c1851. Etching with later hand-colouring, number "410" in plate upper right, initialled, titled and captioned in plate below image, 35.4 x 24.9cm. Slight stains to margins.



Text reads "Pub. July 4th 1795 by H. Humphrey, No. 37, New Bond Street." Caption provides a satirical description of the "butterfly" Sir Joseph Banks, emerging from a chrysalis shortly after receiving the red ribbon of the Order of the Bath in 1795. Two other etchings appear verso, titled "A Slice of Glo'ster Cheese" and "For Improving the Breed." Ref: Library of Congress, USA.

The pair **\$6600**



CL201-3 **Asia And Its Islands According To D'Anville; Divided Into Empires, Kingdoms, States, Regions Etc [Map]**, 1799. Hand-coloured engraving, four sheets, text including title, date "Feb. 2, 1799" and publisher's line in cartouche upper left corner, 106.1 x 124.1cm. *Repaired tears, missing portions, old folds. Linen-backed.*

\$3950

Text continues "with the European possessions and settlements in the East Indies and an exact delineation of all the discoveries made in the eastern parts by the English under Capt. Cook,

Vancouver & Peyrouse [sic]. Published by Laurie & Whittle, No. 53 Fleet Street, London." The cartouche depicts a Middle Eastern merchant with camel and trading goods.



CL201-4 **William Heath** (British, 1795–1840). *New Panorama...A Startling Interrogation, [Emigration]*, 1829. Hand-coloured etching and engraving, artist's monogram, title, date and publisher's line in plate below image, 24.6 x 35cm. *Trimmed to platemark, tipped to old backing.*

\$5500

Publisher's line reads "Published April 1829 by T. McLean, 26 Haymarket, where complete sets of P. Fry caricatures may be had."

This image is held in the National Library of

Australia with the following comment "[This is a] caricature criticising the British Government's policies on transportation and emigration to Botany Bay. Cartoon reflects the changing attitudes to the prospects of life in Botany Bay in [the] early 19th century. Features a prosperous family and a pickpocket purchasing tickets for viewing Augustus Earle's panorama of Sydney, exhibited at Barker's Panorama from 1828. Various inscriptions as part of image: Ticket seller: "Do you wish to go to Hell or Botany bay, Sir"; Pickpocket: "I wants to go to Bottomy bay"; Daughter of prosperous family: "La Mama I should like to see the Naughty Place better than any thing."



CL201-5 **After Joseph Lycett** (1774–1828). *Ansicht De Hauptstadt Von Neu-Sud-Wales Von Der Nordseite [View Of The Capital Of NSW From The North Side]*, c1840s. Hand-coloured lithograph, title and lithographer "H. Mayinte" (name in reverse) below image, 13.5 x 23cm. *Replaced and redrawn upper and left margins, old folds, with one fold pronounced through centre of image.* **\$4950**

Lycett first issued this view of Sydney as a lithograph in 1824 but was not satisfied with the result. In 1825

Lycett reissued it as an aquatint with minor changes to the image. This lithograph, which is extremely uncommon, is an 1830s to 1840s German version of that aquatint. The State Library of NSW holds the 1824 and 1825 images. To date, no Australian institution holds the German lithograph.

CL201-6 **Letter Discouraging Emigration To Australia**, 1838. Four pages of text in ink, dated "Sydney, 15 Dec. 1838", postmarked "Paid ship letter. Sydney, Dec. 24, 1838" with Glasgow postmark verso, 32.2 x 19.8cm. *Missing portions, discolouration, tears, and old folds with archival tape support.*

\$5500

The letter, addressed to George Hutchison in Glasgow, was written by William McGarvie who at that time was one of the owners of the newspaper *The Sydney Herald*.

Text includes "A few days ago upon my arrival from Port Macquarie I read the letter which you had written to my brother about the prospects held out for your emigration to New South Wales. As I have had ten years' experience in the colony and two years' actual experience as a bush settler besides in the above time having travelled over a considerable part of the colony, I will tell you how things really stand. I should be very sorry to advise you to come to this part of the world considering the very comfortable situation you now hold...[however] with your small capital...I would not advise any person to come here as a settler who cannot command upon landing a 1000 pounds..."



McGarvie advises that Hutchison's emigration information from a pamphlet is out of date and "totally inapplicable and calculated to do much mischief." He then provides details of the rising cost of sheep, labour and land, and the increasing population i.e. that up to 10,000 people emigrated during 1838, indicating that the colony is booming and therefore it is expensive to get established.

At the time of the letter, George Hutchison was working at Cochran & Co., merchants of cotton yarn and cloth manufacturers, at 27 South Frederick Street, Glasgow.

Born in Glasgow, William McGarvie (1810–1841) was a journalist, bookseller and pastoralist in the Port Macquarie area. In 1831, he was a founder of *The Sydney Herald* which was purchased by John Fairfax in 1841, who renamed it *The Sydney Morning Herald*. Ref: Scottish Post Office Directories, 1828-1912; ADB; Wiki.

CL201-7 **After Colonel William Light** (Brit., 1786–1839). *View Of The Country And Of The Temporary Erections Near The Site For The Proposed Town Of Adelaide In South Australia*, c1838. Hand-coloured aquatint, text including artist, engraver, title and publisher in plate below image, 44.7 x 63cm (platemark). *Slight foxing to image. Framed.*



\$11,000

Title continues "Forming the first of a series of views of that colony now preparing for publication." Text includes "Drawn by Colonel W. Light. Engraved by Robert Havell. Published by Smith Elder & Co., 65 Cornhill, London." Held in SLSA; NLA; SLNSW; SLV.

Rare, important view of Adelaide in original condition with untrimmed margins and platemark.



CL201-8 **Fort Macquarie From The Harbour Looking West, No. 2**, c1840s. Lithograph, annotated in ink and pencil with printed text below image and verso, 17.7 x 23.7cm. *Surface soiling, stains and slight foxing, laid down on original album page.*

\$2200

Text includes "drawn by J. Ellis. Printed by T. Liley." Annotations in ink read "Looking west" and "P.D.V. xv Regt" below title and lower left margin. The annotation in pencil verso is in a modern hand and includes "Philip de Vigier, Sydney, Hobart." Held in SLNSW.

CL201-9 **John Skinner Prout** (British, 1805–1876). "Sydney Illustrated" **Woolloomooloo Bay Looking North East**, c1842. Tinted lithograph, proof, 18.5 x 26.7cm. *Trimmed to image, lower corners missing.*

\$1250

This uncommon proof is a variant image to the lithograph included in the 1842 publication *Sydney Illustrated*.

This image is held in the Australian National Maritime Museum, with comments including "Located close to the initial British settlement in Sydney Cove, Woolloomooloo was granted to John Palmer in 1793. The area was gradually subdivided and settled by families and was a desirable place to live. During the 19th century it became more urbanised and the construction of the Finger Wharf in 1915 industrialised the area. The wharf ceased being utilised in the 1970s and lay derelict before being modernised in the late 20th century with Woolloomooloo once again becoming a desirable location to live."



CL201-10 **John Skinner Prout** (Brit., 1805–1876). "Sydney Illustrated" [**Views Of Sydney Harbour**], 1842. Three tinted lithographs, one signed lower right, 18.5 x 28.7cm (approx. each). *Trimmed to image, lacking titles, lower corners missing.*

The group **\$3300**

Sydney Illustrated titles read (1) Sydney Cove looking north; (2) Sydney, from Mrs Darling's Point [signed lower right]; and

(3) New Government House, Sydney." Held in NGA; SLNSW.



CL201-11 **Colony Of Victoria Miner's Right [Gold Mining]**, 1856. Letterpress and ink, inscribed and dated "December 25, 1856" in ink, 20.8 x 22.1cm. *Old folds, stains and minor perforations*

\$1650

This certificate, No. 226, was issued to "Hy [Henry] Bazin" in the district of Creswick for the cost of one pound.

During the mid-19th century the gold output from Victoria was the largest internationally, with the exception of California. Victoria's greatest yield of gold for one year was in 1856.

The miner's right licence originated after the Eureka Rebellion, which took place near Ballarat in Victoria during December 1854. The Rebellion was "sparked in part by what miners felt was an unreasonable officiousness of police and inspectors who carried out fortnightly checks on the [gold] fields to ensure that all miners had an expensive gold licence. After the Rebellion, the gold licence was abolished and replaced by a miner's right, costing one pound per year. Possession of this gave the digger a right to mine gold, and vote in the elections for parliament." Ref: Museum Victoria; NGA; Wiki.

CL201-12 **Railway Bridge On The St Kilda Road [South Melbourne]**, c1859. Albumen paper print, carte-de-visite format, titled in pencil verso, 5.8 x 8.8cm.

\$1100

The St Kilda and Brighton Railway Company in 1859 constructed a loop line from St Kilda to Windsor. This line passed through Albert Park and crossed St Kilda Road not far from Union Street west by an overhead bridge, as depicted in this photograph.

An engraving of this bridge, included in *Victoria Illustrated*, was published by Sands, Kenny & Co. in 1862. Ref: SLV; Daley, *The History of South Melbourne*, 1940, p.69.



CL201-13 **Attrib. Joseph Noel Paton** (British, 1821–1901). "The Rime Of The Ancient Mariner" **Study For Plate 4**, c1863. Pen and ink drawing, 21 x 22cm. *Missing portions, tears and stains to edges and image, old glue stains verso.*

\$1850

This drawing is a partial study for plate number 4, which was one of the 20 illustrations from Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*. The published image included the following verse: "At length did cross an

Albatross / Thorough the fog it came / As if it had been a Christian soul / We hailed it in God's name." Ref: British Museum; Chris Mullen, fulltable.com.

A copy of the 1863 edition of Coleridge's book, illustrated by Paton, accompanies this drawing.

CL201-14 **Wild Australian Children**, 1872. Colour lithograph, trade card, text includes publisher's line "Warner Johnson & Co. Buffalo & New York", 9.3 x 6.1cm. *Irregular margins, minor creases, soiling to surface.*

\$880

Held in National Library of Australia, with the comment "[This is a] trade card, possibly issued by P.T. Barnum, based on a carte-de-visite format photograph by Charles D. Fredricks from the early 1860s. A portrait of two microcephalic sideshow 'freaks', whose physical appearance led them to be referred to at the time by promoters and commentators as 'pinheads'. The children were billed as Hoomio and lola, who had purportedly been found in the interior of Australia. An anonymous contemporary promotional pamphlet, which gives a fictitious account of their background, is recorded in several Australian collections...Hoomio and lola are known to have been exhibited by promoters from around 1864 to at least 1869. They represented an opportunity for promoters to exploit the controversy surrounding the Darwinian theory of evolution, and were shamelessly portrayed to audiences as specimens of a 'missing link' in the evolutionary chain..."



CL201-15 **[Gold Miner And Aboriginal Man, Port Darwin]**, 1875. Albumen print photograph, carte-de-visite format, annotated in ink and dated "September 19th 1875" in pencil verso, 10.5 x 6.5cm. *Bumped corners.*

\$11,000

Annotation reads "Costume of the diggers in P.D. [Port Darwin]. All the gentlemen dress just like they do in Melbourne. Mr Solomen [sic] and in another hand "September 19th, 1875."

The gold miner depicted is most likely Adelaide-born Vaiben Louis Solomon (1853–1908) who became the 21st Premier of South Australia (for seven days) and a member of the first Australian Commonwealth Parliament. He was the first and only Jewish premier to date in Australia. Educated at John Lorenzo Young's Adelaide Educational Institution and Scotch College in Melbourne, Solomon, at the age of 20 in 1873,

joined a prospecting party, largely funded by the Adelaide Jewish community, to try his luck in the goldfields of the Northern Territory. He also worked at his brother's business in the Northern Territory, eventually becoming a prominent figure in the region, and helped establish the first municipal council of Palmerston (now known as Darwin) in 1874. Ref: ADB; Wiki.

This is an extremely rare and important photograph of a gold miner taken at the height of the gold rush at Pine Creek, Northern Territory. To date, there are no other known existing close-ups of gold miners from this area. This image was most likely taken by a travelling photographer using a makeshift "studio" on a veranda, with a simple fabric backdrop and a wooden crate for a plinth.

CL201-16 **Plan Of Part Of The Toxteth Park Estate As Divided Into Allotments [Glebe]**, 1884. Lithograph, estate plan, 39 x 47.5cm. *Repaired tears and old folds, strike-through from handwritten text in ink verso.*

\$2950

The plan includes printer's line "J. Allan Lithog., 2 Bridge St. [Sydney]" and shows named streets, landowners, numbered and measured portions and allotments, Toxteth House and "pleasure grounds", chapel, garden, paddock, and base outlines of buildings. The inset depicts Glebe Peninsula, Pyrmont, Balmain and city of Sydney.

The Toxteth Park Estate was purchased around 1829 by London-born George Allen (1800–1877), who was the founder of Australia's oldest law firm, Allens. He emigrated to Australia in 1816 and was admitted as a solicitor in 1822, the first to receive legal training in NSW.

This plan of the Toxteth Park Estate has historic significance as it shows the first European development in Glebe. It also provides evidence of the first subdivision of Glebe Point in 1884 and the proposed residential development by eldest son George Wigram Allen (1824–1885). The large allotments and the quality of the residential development are attributed to the control of the Allen family through covenants. Ref: Dictionary of Sydney; NSW Environment & Heritage; *Freeman's Journal*, 22.3.1884.



CL201-17 **Late Reverend [John] Hartford Plant And Native Teachers, Melanesian Mission**, 1891. Albumen paper print, captioned and dated in ink on original mount below image, 9.6 x 11.6cm. *Minor missing portions to edges, slight discolouration, creases.*

\$1100



In 1885, Reverend J.H. Plant joined the Melanesian Mission. He died in 1891 some time after this photograph was taken. The people surrounding Plant were teachers trained at St Barnabas College on Norfolk Island.

The Melanesian Mission was founded in 1849 by George Selwyn, the first Bishop of New Zealand. It is an Anglican missionary agency supporting the work of local Anglican churches in Melanesia. Ref: Armstrong, *History of the Melanesian Mission*, 1900; Wiki.



CL201-18 **After John Everett Millais** (Brit., 1829–1896). *Bubbles*, c1896. Colour lithograph, accompanied with original postal tube, text below image, 71.1 x 48.9cm. *Foxing and ragged edges to margins, slight handling creases.*

\$1100

Text includes "From the original painting by the late Sir John E. Millais...President of the Royal Academy in the possession of Messrs Pear. The postal tube, dated "Nov. 15, 1915" was sent from Royal Park, Surrey, England to the Royal Military College in Duntroon, Queanbeyan. It is addressed to a Mrs Maytum, possibly "Alice Maytum, home duties" who is listed in the 1917 electoral role at Duntroon. Held in V&A.

Bubbles, originally titled *A Child's World*, is an 1886 painting by Sir John Everett Millais that became famous when it was used over many generations in advertisements for Pears soap. During Millais' lifetime it led to widespread debate about the relationship between art and advertising. Millais' model was his five-year-old grandson

William Milbourne James (1881–1973), who later became a distinguished admiral, and was "familiarily known by the nickname 'Bubbles' for the rest of his life." The bubbles in the image symbolise "the beauty and fragility of life." The painting was acquired by Sir William Ingram of *The Illustrated London News*, for the purpose of reproduction in his newspaper. Subsequently, the reproduction was seen by Thomas J. Barratt, managing director of A & F Pears, who then purchased the painting from Ingram for £2200 which gave him exclusive copyright on the picture. With trepidation, Millais gave permission for a bar of Pears soap to be added to the poster, so that it could be used for the purposes of advertising. This special issue of the poster, printed around 1896, does not show the bar of soap, as it is a presentation plate of a reproduction of the painting. It was originally given away as a separate package with the *Pears Annual* (1890–1921). Ref: V&A; Royal Museums Greenwich; Wiki.



CL201-19 **"The Boer War. Bravo, Australia!"** [Poem], c1900. Letterpress text, 17.5 x 11cm. *Missing portions to edges and lower right partially affecting text, stains, foxing, creases.*

\$990

The poem, consisting of six stanzas, is by a C.H. Cracknell, with the comment "In aid of a distressed family." The first and last stanzas read "Australia's sons, rise to the cry! / Old England is at war; / And though British heroes, wounded, die, / We'll help to fight the Boers" and "Bravo, Australians! Our honour will / Be safe with those we send, / For England's Queen and Flag, we know, / They'll fight unto the end."

The Australian War Memorial lists only one person with the surname of Cracknell who enlisted in the Boer War: Sergeant William Cracknell (1876–1930) of the 1st Tasmanian Imperial Bushmen. He was born in Picton, NSW and, at the time of enlistment, was working as a butcher in Zeehan, Tasmania. There was a C.H. Cracknell in Hobart who ran a restaurant during this time, but it is not clear whether they were related. Ref: AWM; Aust. Boer War Memorial; BDM (NSW).



CL201-20 **Harry Garlick** (Aust., 1878–1910). *"The Discontented 'Roo' [Poem]*, 1903. Ink and wash with highlight, artwork for publication, three handwritten stanzas, signed and dated lower centre, 35.4 x 29.5cm. *Foxing, discolouration, laid down on original backing. Framed.*

\$2200

This illustrated poem was published in the *The Town and Country Journal*, Christmas issue, 1903. The verses read "Alas", sighed the 'Roo as he gazed at his tail / I could wish for a better design; / Why, one like a dingo would much more avail; / Or perhaps, in the marmoset line? / Or, may be, a tiger's to lash in the air, / To put fright in my enemies' eyes; / Or a peacock's to spread all about ev'ry where / Or a horse's to drive away flies. / Or a curly-up one, a la pug, understand; / How I'd dot on its beautiful loop, / Or a rabbit's, or cow's, They / were all better plann'd / Than a tail that is famous / FOR SOUP."

The National Gallery of Australia holds work by Harry Garlick, with the comment "As a young man he travelled each week from Orange to Bathurst to attend painting classes with Sydney painter Arthur Collingridge. After relocating to Sydney from Orange in 1896 he attended night classes with Julian Ashton, worked as a clerk and occasionally published drawings and cartoons in *The Bulletin*."



CL201-21 **A.W. Lund** (Aust., 1877–1948). *Federal Lime Works Quarry, Near Gin Gin, Queensland*, c1908. Printing-out paper, captioned and signed in ink on backing below image, 19.6 x 14.5cm. *Edges of photograph lifting away from slightly foxed backing.*

\$2850

Born in Jimbour, Queensland, Adolphus William Lund was the eldest son of August Lund (1840–1924), who was a leading business figure and citizen in Gin Gin, Queensland. He owned a large carriage works, motor garage and undertaking business, as well as mining and property developments.

On 3 June 1908, Adolphus Lund won the amateur photography prize in the fine arts section at the Currajong and Gin Gin Agricultural Society. In 1924, Lund inherited his father's business. Ref: *Dundaberg Mail*, 4.6.1908, 18.1.1924; Geneanet.org.



CL201-22 **East Sydney Swimming Club. Winners Of 500 Yards. Flying Squadron Championship Of NSW**, 1905. Silver gelatin photograph, letter-press text on backing above and below image, 19 x 13.2cm. *Repaired tears and missing portions, crinkles, laid down on original backing.*

\$5500

Provenance: Fred Lane estate.

Text includes "H.W. [sic] Baker, F.C.V. Lane (Capt.), C. Healy, A. Wickham, R. Baker. World's record time: 5 min. 17 2/5 sec. The Exchange Studios. 47 & 49 Pitt Street, near Circular Quay [Sydney]."

Established in 1892, the East Sydney Swimming Club was one of the oldest clubs affiliated to the NSW Amateur Swimming Association. In 1905 the membership included nearly all the NSW champions, including the following:

(1) **William Harold Baker** (1887–1962) was an outstanding sportsman in swimming, water polo, rugby, boxing, and wrestling. He won the Albert Medal for bravery for surf rescue in 1910;

(2) **Frederick Claude Vivian (Fred) Lane** (1879–1969) was the first Australian to represent his country in swimming at the Olympic Games, when he competed at the 1900 Summer Olympics in Paris, and won two gold medals. After the Olympics, Lane stayed in England for another two years working for a legal firm in Blackpool while he continued to swim and break records. On returning to Australia, Lane became a master printer and a partner in a printing and stationery firm on Bridge Street, Sydney. He worked with most of Australia's major artists, including Norman Lindsay. He was inducted into the International Swimming Hall of Fame in Florida, as well as the Sport Australia Hall of Fame in 1969 and 1985 respectively;

(3) **Cecil Patrick (Cec) Healy** (1881–1918) was an Australian freestyle swimmer of the 1900s and 1910s, who won silver and gold at the 1912 Summer Olympics in Stockholm. He died during WWI at the Somme;

(4) **Alick F. Wickham** (1886–1967) was a Solomon Islander swimmer and diver. He resided in Sydney from 1901 to 1927 where he achieved several national and NSW titles for swimming. His swan dive into Melbourne's Yarra River in 1918, which attracted over 70,000 spectators, is considered to be one of his most significant achievements in which he was credited with breaking a world diving record. Wickham is also widely known for being a pioneer of the modern front crawl;

(5) **Reginald Leslie (Snowy) Baker** (1884–1953), "Australia's greatest all-round athlete, competed in 26 different sports, and excelled in all of them. He was an international footballer, swimmer, boxer and diver, and was in championship class as a horseman, rower, wrestler, polo and water polo player, track athlete, fencer and gymnast. He remains the only Australian to have represented the nation in three separate sports at the Olympic Games, and he played rugby union for Australia against the touring Great Britain team in 1904...Baker had a varied post-Olympic career, most notably as a boxing referee, boxing promoter, entrepreneur, writer, actor, film-maker, Hollywood stuntman...During the 1932 Olympics in Los Angeles, he was both Australia's team attaché and a perceptive correspondent for *The Referee*," [Sydney]. Ref: *The Sydney Mail*, 8.3.1905; ADB; Wiki; Harry Gordon, AOC.



CL201-23 **Norman Rutherford** (Aust., c1872–1941). [*Beach Scene With Mother And Three Children*], 1908. Gouache on board, signed and dated lower right, 23.7 x 30.6cm. *Laid down on old backing with glue remains from mount.*

\$1650

Born in Durham, England, Norman Alexander Kemp Rutherford, aged about eight, immigrated with his family to Australia around 1880 where they resided at The Dene, Bronte Road in Waverley, NSW. His father, James Douglas Rutherford, worked as a bookbinder for John Sands for 10 years and then at the Sydney School of Arts for 17 years. His son, Norman Rutherford, enlisted in the army on 22 June 1916, aged "43, 6 [months]" listing his profession as "water colour artist." He was discharged for ill health due to rheumatism on 10 September 1918. Ref: National Aust. Archives; BDM (NSW) #11939/194; *Aust. Star*, 3.12.1907.

Rutherford's watercolour shows a strong influence of the plein air painting style. His paintings are uncommon in the marketplace.



CL201-24 [*Royal Agricultural Show, Moore Park, Sydney*], c1908–1912.

Six silver gelatin photographs, consisting of one cabinet card and five in post-card format, two captioned in negative, the other photographs are annotated in ink verso, sizes range from 8.5 x 13.2cm to 11 x 15.2cm. *Some insect damage and soiling to edges of the cabinet card, slight creases to corners of other photographs.*

The group **\$1850**

Images include four views of the main show ring. Captions read (1) "Jas. Croudice. First prize, licensed delivery van turnout, Royal Show 1908" (cabinet card) and (2) "Show Grounds. [Asterisk] Photo" (panoramic postcard). Annotations include "RAS Show 1912" and the famous horse 'Desmond', a veteran grey show jumper, owned by Henry Douglas Morton, MLA. One photograph has a note written in ink by a sailor named "Nobby" from the HMS *Sydney*. Ref: NSW Parliament.



CL201-25 **May Summerbelle** (Aust., 1867–1948). “*Ave Maria*” *Written Specially For And Sung By Madame Melba*” and “*Gavotte In D: Swords & Roses Dance*”, c1910 & 1916. Sheet music for two compositions, lithograph covers, both dedicated to “Ernest Truman” and signed in ink on the cover, one is dated “July 2, 1932”, 36 x 26cm (approx. each). *Both have minor tears to edges, one has stains and foxing.*

The pair **\$990**

Dedications include “To Ernest Truman whose musical talent [is] regarded as the highest in Australia” and “To my friend, Ernest Truman in sincere appreciation.”



Acclaimed organist and composer Ernest Truman (1869–1948) played Summerbelle’s composition *Ave Maria* at the Sydney Town Hall in 1912.

Sydney-born Annie May Collette Summerbelle (née Summerbell) was a prolific composer of light classical and popular music. From the late 1880s she and Dame Nellie Melba were students of Alice Charbonnet-Kellermann. Summerbelle’s song *So Long* was played as the Australian Light Horse embarked on the Gallipoli campaign during WWI. Her music was selected to be played at the British Empire Exhibition in London in 1924. Her private life was not so successful, with two troubled marriages. In 1893, she married her first husband Herbert Glasson, who later that year was convicted and executed for a double murder and robbery. In 1901, she married her second husband, Stanton Senior, who deserted her when their twin sons were quite young. Ref: *Table Talk (Melbourne)*, 11.8.1910 (*Ave Maria*); *Catholic Press*, 26.9.1912; NLA (*Gavotte in D*); Wiki; *SMH*, 5.1.1949; Pleskun, *A Chronological History of Australian Composers and Their Compositions*, vol. 1, 2012.

CL201-26 **Captain Scott’s Message**, c1910/1912. Composite vintage silver gelatin photograph, text with two dates and typed label in image from lower left to right, 14.6 x 20.2cm. *Laid down on original backing.*

\$2200

Text includes “Left [Union Jack] at the Pole” and “Dec. 1910.” Label reads “Captain Scott’s Message. These rough notes and our dead bodies must tell a tale. But surely a great, rich country like ours will see that those who are dependent on us are properly provided for. R. Scott, 25th March 1912.”



This is the last photograph of Captain Robert Falcon Scott (1869–1912) and his crew, which was taken on the *Terra Nova* at Port Chalmers in Dunedin, New Zealand, prior to departure for the South Pole on 29 November 1910. Ref: *Otago Daily Times*, 8.12.2009.



CL201-27 **Winged Spoked Train Wheel Wall Emblem**, c1910/1920s. Hand-carved wood, 33 x 80 x 5cm. *Chips to edges, aged and soiled surface with remains of old gilding.*

\$1650

Unlike most early 20th century winged wheel emblems for motor cars, this wheel with spokes does not have a tyre, suggesting that it is a representation of a railway train wheel.

Initially, a winged wheel was a symbol used on monuments by the ancient Greeks and Romans. The symbol was associated with the Greek god Hermes and as a representation of the chariot (or velocipede) of Triptolemus. In heraldry the symbol has been used to represent transport, speed and progress. Ref: Wiki.



CL201-28 **The Tip Of Gallipoli Peninsula Just Before Abandonment By Allies [ANZAC Troops]**, 1916. Silver gelatin photograph, press print, caption, date “Jan. 22, 1916” and text which includes “from the N.Y.H. Service” and “Amer. Ant. Soc.” stamped verso with attached small newspaper clipping with same caption, 16.7 x 21.6cm. *Minor creases and tears to corners and edges.*

\$1850

This photograph shows the withdrawal of ANZAC troops from the Gallipoli Peninsula. Originating from the *New York Herald Service*, it was illustrated in the *Detroit Free Press* on 19 January 1916.

CL201-29 **The Epping General Store, H.H. Vallis & Son**, c1920. Silver gelatin photograph, 11 x 15.5cm.

\$880

Image shows three men standing in front of the store. Store sign includes "H.R. Vallis, manager, late A.I.F." Vallis' son, Henry Raymond, 2nd Australian Field Artillery Brigade, left Sydney on the HMAT *Aeneas* on 30 September 1916. He was listed as "Acting Bombardier" and was discharged on 9 August 1919. Grocer and ironmonger, Henry H. Vallis' estate and business was listed for tender as a going concern in 1922. Ref: AWM; SMH, 25.1.1922.



CL201-30 **Ida Rentoul Outhwaite** (Aust., 1888–1960). [*Young Girl With Dog By A River*], c1920s. Pen, ink and wash drawing, illustration for a publication, initialled "I.R.O." lower right, 20 x 15.5cm. *Slight foxing below image. Framed.*

\$6600

CL201-31 **Ida Rentoul Outhwaite** (Aust., 1888–1960). [*Frog Teacher Leading Elf Pupils While Fairy Looks On With Opera Glasses*], c1920s. Watercolour with pen and ink, signed in ink lower right, 28.6 x 45.1cm. *Slight foxing to lower foreground. Framed.*

\$13,500

Melbourne-born Ida Rentoul (later Outhwaite) was a highly popular internationally-recognised Australian children's fantasy illustrator, who held at least 18 one-woman exhibitions over her lifetime. During her long career, Outhwaite illustrated about 98 books, as well as postcards and other publications. Her work was influential in raising the status of illustration in Australia and creating a higher standard of publishing for children. Ref: M. Muir & R. Holden, *The Fairy World of Ida Rentoul Outhwaite*, 1985; M. Organ bibliography, UOW; ADB.



CL201-32 **W.L. Wyllie** (Brit., 1851–1931). *St Paul's From Waterloo Bridge*, c1920s. Drypoint, signed in pencil below image, typed title in exhibition label verso, 22.4 x 37.8cm. *Slight foxing, old mount burn. Framed.*

\$1100

Exhibition label includes "Royal Exchange Art Gallery, London."

Described as "the most distinguished marine artist of his day", William Lionel Wyllie was a prolific English painter of maritime themes in both oils and watercolours. His work is held in major British galleries and museums, including the Tate, the Imperial War Museum, the National Maritime Museum, and the National Museum of the Royal Navy. Ref: Wiki.



CL201-33 **Norman Lindsay** (Aust., 1879–1969). [*Female Pantera*], c1922. Lineblock mounted together with a signed note in ink, 8.5 x 4.1cm (lineblock), 2 x 9.4cm (note). *Smudged, discoloured text due to water damage.*

\$550

Note reads "For my part in his production of Hugh's [McCrae] book."

Provenance: Fred Lane, printer (also Australia's first Olympic champion swimmer).

The "pantera" figure appears more than once in Hugh McCrae's book *Idyllia*, which was illustrated by Norman Lindsay.



CL201-34 **Ida Rentoul Outhwaite** (Aust., 1888–1960). *In Sleepy Bay*, c1922. Pen, ink and wash drawing, initialled "I.R.O." lower left, 17.6 x 17.7cm. *Minor retouching and old mount burn to left and right side of image. Framed.*

\$9900

In Sleepy Bay was included in an exhibition of 55 works by Outhwaite at Preece's Gallery, King William Street in Adelaide in November 1922. A reviewer of the exhibition described this drawing as a "dainty fantasy in which a dreamy child sleeps in a cradle made of the crescent moon which swings on the Milky Way. A tree blossoming with stars stands close by. The artist has achieved a beautiful effect of diffused light in this composition." Ref: *The Advertiser*, 21.11.1922.

This image is an excellent example of Outhwaite's skill in drawing.





CL201-35 **Salvation Army Party. Boy Farmers For Australia. TSS "Vedic" [UK], 1925.** Silver gelatin photograph, caption in image, typed caption label and "Sport & General" press stamp verso, 14.3 x 19.2cm. *Minor handling creases and buckling to edges.*

\$880

Caption in image continues "31 October 1925." Label includes "HRH Princess Louise, Duchess of Argyll visits Regent Hall, Oxford Street, and makes a speech to 90 boys who are sailing for Australia under the Salvation Army Emigration Scheme." Image

includes the Duchess of Argyll and General Booth with British boys from disadvantaged backgrounds, who were trained in farming at Hadleigh Farm in Essex.

The passing of the *British Empire Settlement Act* in 1922 enabled the Salvation Army to establish more schemes for "various groups including, most notably, the General's Scheme for Boys. The Salvation Army's Hadleigh Farm Colony was almost entirely given over to training boys on this scheme" to prepare them for emigration to the colonies of Australia, Canada and New Zealand. Ref: Salvation Army Records.



CL201-36 **[Newtown-Marrickville District Ambulance, NSW], c1930s.** Silver gelatin photograph, panoramic format, partial and illegible inscription in faded ink in lower right corner, 15.3 x 38cm. *Repaired tears and cracks, missing portions to corners. Laid down on acid-free backing.*

\$990

Image includes 11 crew with two well-used Austin ambulances from Newtown-Marrickville district, identified with Maltese cross logos. In 1895 the Civil Ambulance and Transport Corps was established in NSW. The ambulance crew "wore a red cross to signify their humanitarian role." In 1920, the Transport Corps, which was renamed NSW Ambulance Transport Service Board, adopted the Maltese cross as their symbol. The service commenced operation in 1921. Ref: ambulance.nsw.gov.au/about-us/history



CL201-37 **Mary Packer Harris (Aust., 1891–1978).** *Ocean Pier, Hobart [Tasmania], c1930s.* Colour linocut, titled and signed in pencil in lower margin, 21.3 x 20.8cm. *Minor cockling to edges. Framed.*

\$1450

British-born Mary Packer Harris was a painter, printmaker, designer and embroiderer who also wrote and published books on art and Quaker beliefs. She taught at the South Australian School of Arts and Crafts from 1922 to 1953. Ref: ADB.

CL201-38 **Louis Lozowick (Amer., 1892–1973).** *City On A Rock [Cohoes, NY, USA], 1931.* Lithograph with original publication label, signed and dated in pencil below image, 20.7 x 32.7cm. **\$1350**



This lithograph, published by The Print Club of Cleveland, Ohio, is accompanied with the Club's label, with a designation of "No. 9." Held in Smithsonian American Art Museum.

The image depicts a view of the American city of Cohoes, located in the northeast corner of Albany County in the state of New York. It also known as the "Spindle City" due to its cotton textile manufacturing which flourished during the 19th century. Ref: Wiki.

CL201-39 **WWII Japanese & American Propaganda, c1942–1945.** Group of seven air-dropped leaflets, five targeted at American and Australian troops, two directed at Japanese troops, sizes range from 12.7 x 9cm to 30 x 23cm. *Old tears, creases, slight soiling and minor missing portions.*

The group **\$3950**

Japanese propaganda leaflets include one entitled "Siren", which shows an Australian soldier being embraced by Death, personified as a ghoulish, partially clad female with a skull for the head. Text includes "Beware, young man! The lady will get you if you don't watch out." Another leaflet, entitled "Ticket to meet your wife & kid", gives instructions on how to surrender to the Japanese Army. Two American propaganda leaflets in Japanese characters report the death of Mussolini, and Allied troops taking over Berlin.



CL201-40 **Jacqueline Hick** (Aust., 1919–2004). *Women In Café*, 1943. Etching, titled, editioned 1/25, signed and dated in pencil in lower margin, 18.3 x 22.7cm. *Slight foxing, random ink stains, pinholes to corner of margins.*



\$2200

Another café image by Hick is held in NGA. This rare early etching, which is a working state, was created by Hick when she and her friend, Jeffrey Smart, were teachers at the School of Arts and Crafts in Adelaide, South Australia, from 1941 to 1945. Ref: DA00.

CL201-41 **Elley Bennett**, c1950. Silver gelatin photograph, press print, captioned and dated "1950" in pencil verso with publishing annotation, 18.5 x 10.4cm. *Minor creases and indentations.*

\$990

Born in south-east Queensland, Elliot "Elley" Bennett (1924–1981) was an Aboriginal boxer who was Australian champion in both the bantamweight and featherweight divisions. In 2005 he was an inductee for the Australian National Boxing Hall of Fame Veterans category and was also inducted into the Queensland Sport Hall of Fame in 2009. Ref: ADB.



CL201-42 **[Japanese Woman With Tattoos, Biting A Cloth]**, c1950s. Ink and watercolour, 34.7 x 20cm (image), 43.7 x 29.1cm (paper). *Slight discolouration to edges of paper.*

\$2200

From the late 19th century until the end of WWII, tattoos were outlawed in Japan as the Japanese government wanted to protect its image and make a "good first impression in the face of its new international status." Ref: ABC; Wiki.



CL201-43 **[Fisherman With Black Hat]**, c1950s. Oil on board, signed "Lesley" upper right, 49.5 x 42cm. *Slight soiling to surface. Original frame with flaking paint.*

\$1100

Background includes crab or fishing traps.

CL201-44 **William Gropper** (Amer., 1897–1977). *[Two Fishermen With Rowboats]*, c1950s. Gouache and ink on coloured paper, signed in ink lower right, 29 x 20.5cm. *Soiling to margins and verso.*

\$1650

Work represented in MoMA; Smithsonian. William Victor (Bill) Gropper was an American cartoonist, painter, lithographer, and muralist. A committed radical, Gropper is best known for the political work he contributed to left-wing publications including *The Revolutionary Age*, *The Liberator*, *The New Masses*, *The Worker*, and *The Morning Freiheit*. Ref: Wiki.



CL201-45 **[North Melbourne Australian Rules Footballer]**, c1954. Oil on board, 29.7 x 21.3cm. *Minor dents and scratches. Original frame.*

\$990

The Australian rules footballer depicted in this naive painting is most likely John Brady (b.1932) who won the Syd Barker Medal in 1954. Ref: Wiki.



CL201-46 **Proclamation. Parramatta Fair**, c1960s. Oil on board, signed "Alice Ruth Hall" lower left, captioned in image centre right, artist's name and address incised on board verso, 40.5 x 42.5cm. *Original frame, slightly distressed.*

\$990

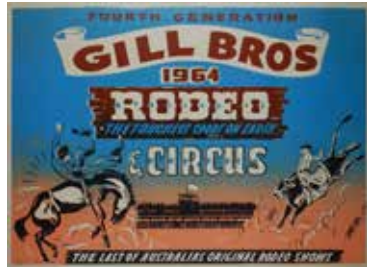
Title appears in a caption in image. Artist's address reads "90 Saddington Street, St Marys, NSW."

Born in Kiama, Alice Ruth Hall née Geoghehan (Aust., 1896–1984) was a local amateur artist in the western suburbs of Sydney. She married builder Frank Hall in 1924. They had a son and a daughter. Ref: *SMH*, 26.10.76; 21.1.1985; BDM (NSW).

CL201-47 **[Schoolchildren At La Perouse School, NSW]**, c1960s. Five silver gelatin photographs, three with typed captions in German with photographer's name "George Trost", one with photographer's stamp "Bunte Illustrierte. Foto: George Trost", sizes range from 18.7 x 16.3cm to 27.7 x 23cm. *One with emulsion loss and stains to edges, laid down on board; one with stains to right side of image.*

The group **\$2950**

This group of photographs, depicting Aboriginal and non-Indigenous schoolchildren from La Perouse Public School in NSW, was taken by George Trost, a German journalist who was residing in Australia. At the time, he was working for the German magazine *Bunte Illustrierte*. Ref: Camp Ohio Project; Wiki.



CL201-48 **Gill Bros Rodeo & Circus [Australia]**, 1964. Colour screenprint, 76.5 x 101.5cm. *Repaired creases, old tears, some soiling to surface.*

\$2200

Text continues "Fourth generation. 1964. The toughest sport on Earth. The last of Australia's original rodeo shows."

Gill Bros Rodeo is a seventh generation rodeo business established in 1874. The rodeo travelled extensively in Australia, staging Wild West shows before rodeos became commonplace. The Gill Brothers were also Australia's first official rodeo stock contractors. In 2015,

two brothers, Jack and Stan Gill were inducted into the Australian Professional Rodeo Association Hall of Fame. They were part of the fourth generation involved in rodeo, and taught some of Australia's renowned champions. Ref: *Gill Bros Rodeo*; *The Rural*, 23.10.2015.



CL201-49 **Gerald Geerlings (American, 1897–1998). Bicentennial Neighbors [Manhattan, NY, USA]**, 1976. Lithograph, captioned, dated, titled and signed in pencil below image, 29.5 x 24.1cm. *Old mount burn.* **\$1350**

Caption reads "Water and Broad Streets, Lower Manhattan." Image depicts the Financial District located in the Lower East Side of the New York City.

Accompanying this lithograph is the original exhibition catalogue, *Gerald Geerlings. A Retrospective Exhibition of Prints. 1926–1988*, which was published by Associated American Artists in 1989. This image was part of the series *Salute to New York*, which consisted of 10 lithographs in an edition of 90. Work held in Smithsonian.

CL201-50 **Norman Rockwell (American, 1894–1978). She's My Baby**, 1976. Colour process lithograph, editioned 119/200 and signed in pencil below image, 65.5 x 47.7cm. *Framed.*

\$1950

Illustrator and painter Norman Perceval Rockwell is renowned for his cover illustrations of American everyday life he created for *The Saturday Evening Post* magazine for almost five decades. He is also known for his 64-year relationship with the Boy Scouts of America, during which he produced covers for their publications. Rockwell was a prolific artist, producing more than 4,000 artworks in his lifetime. He illustrated over 40 books, as well as painting portraits of presidents, dignitaries and celebrities. Most of his surviving works are in public collections. Ref: Wiki.



CL201-51 **[Australian & International Christian Missionary Panorama]**, c1978. Crayon and ink, eight panels, each panel captioned below image, 360 x 77cm. *Slight scuffing, pinholes to edges. Linen-backed.*

\$3950

Captions in black read "(1) Ramabai Mukti Mission, India [est. 1889]; (2) O.M.S. International, Thailand [Oriental Missionary Society, est. 1901]; (3) Christian Radio Missionary Fellowship, New Guinea; (4) Gospel Recording; (5) South Sea Evangelical Mission [Queensland Kanaka Mission/Solomon Islands, est. 1904]; (6) Mayflower Retirement Village [NSW, est. 1978]; (7) Tahmoor Children's Home [NSW, 1941–1979]; and (8) Bomaderry Aboriginal Children's Home [NSW, 1908–1980]. Final caption in red reads "And also other missions." Unusual mural-sized drawing, possibly made for a commemorative event.