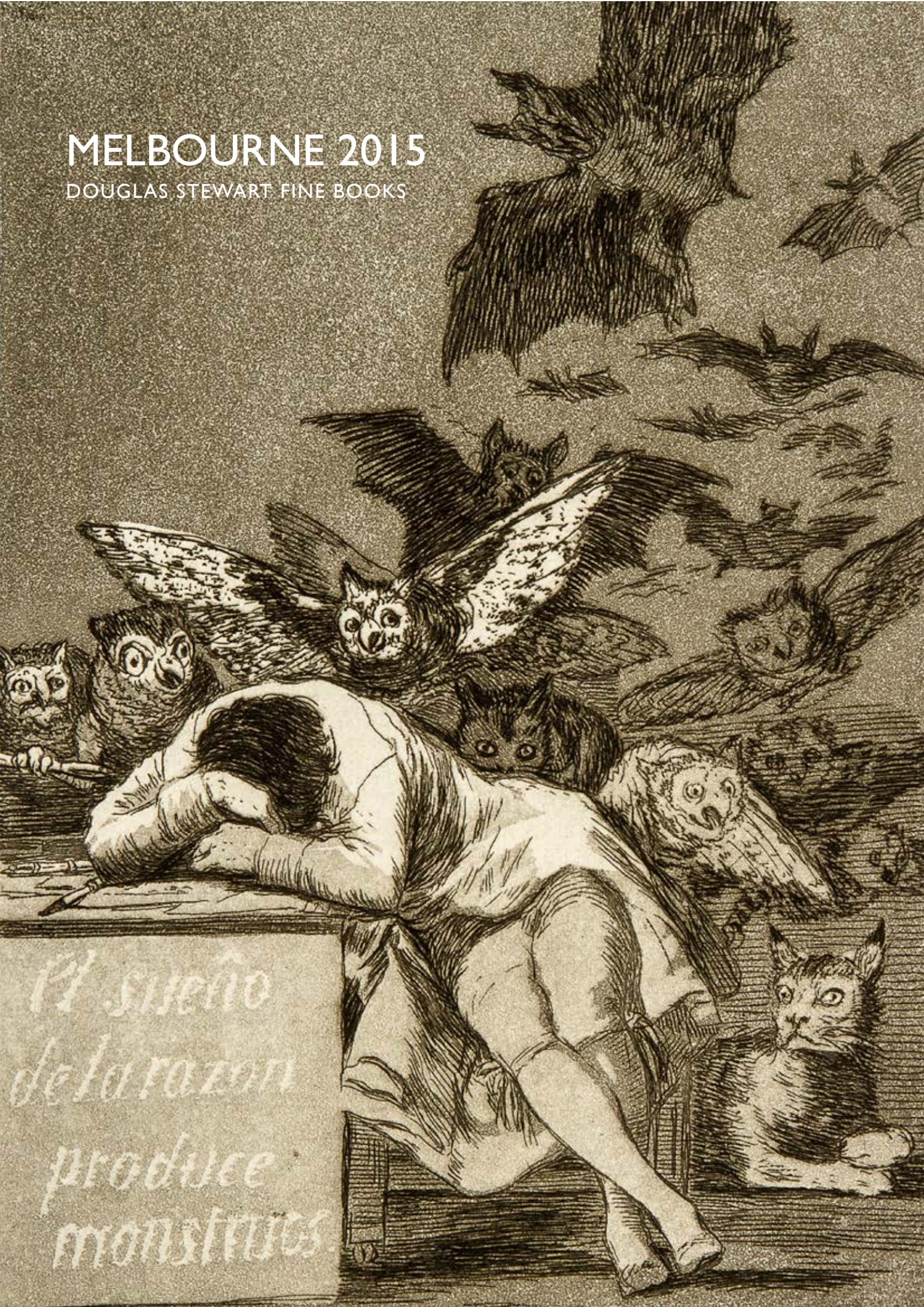


MELBOURNE 2015

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de la razón
produce
monstruos.*

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Melbourne 2015



Rare books and documents 1459 - 2012
exhibited for sale at the
43rd Australian Antiquarian Book Fair
Wilson Hall, The University of Melbourne

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I. A leaf from Duranti's *Rationale Divinorum Officiorum*
printed on vellum by Fust & Schoeffer 1459
DURANTI, Guillelmus (c. 1230 - 1296)

A RARE TYPOGRAPHICAL SPECIMEN FROM THE FOURTH
BOOK PRINTED IN EUROPE.

[Mainz : Johann Fust and Peter Schoeffer, 6 October 1459]. Folio
(419 x 308 mm), vellum sheet, printed in black ink gothic type in
two columns with additional initials in red type, recovered from
a binding, old creases, a few small holes (touching a couple of
words), one side browned, a few early manuscript annotations,
an excellent specimen leaf, the text legible and with full margins.

The first book printed by type in Europe was the *Biblia Latina*
by Gutenberg in 1455. Gutenberg was assisted by Fust and
Schoeffer, who went on to print two psalters in 1457 and 1459
after Gutenberg was declared bankrupt and forced to sell his
printing equipment. The fourth book printed in Europe was
the *Rationale Divinorum*, another great folio printed only four
years after the very first attempts to publish a book by movable
type. Written in the thirteenth century by Duranti, the bishop
of Mende, the *Rationale* is also the first non-liturgical book ever
printed. The most complete mediaeval treatise of its kind, the
Rationale is a detailed authority on theological matters. It provides
instruction in the Mass and the sacraments, the temporal and
sanctoral cycles of the ecclesiastical year (with attention given to
their holy significance), and in the construction and furnishing of
church buildings. It remained an important theological influence
for many centuries in both manuscript and printed form.

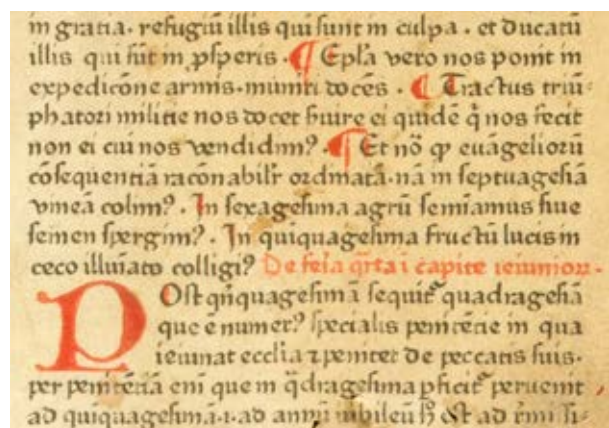
Printed in Schoeffer's 'Durandus type', a gothic-roman typeface
combining elements of rotunda with Italian humanist script,
the initials in red are also added by metal type, a laborious
process later to be abandoned by the early printers in favour of
rubrication by hand.

All copies of the *Rationale* were printed on vellum, and are very
rare, with only a handful known remaining in private hands. The
last two copies offered for sale (in 2002 and 2012, respectively)
each achieved the equivalent of over AUD \$1 million.

A fine specimen of one of the first examples of printing in the
Western world.

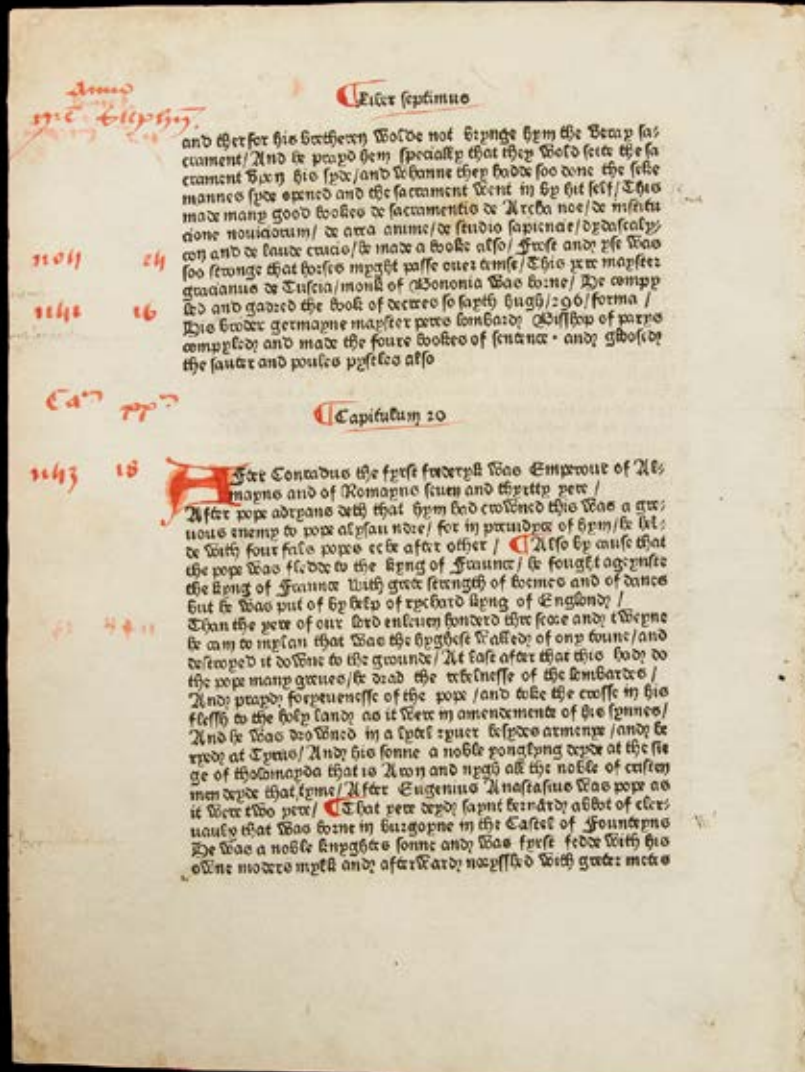
\$ 32,000 AUD

10875



dñm de celis hęc tres quinquagesime significat dies diluuij. Cor eni diebz fuit aqua super facie tēe. s. centū quinquagita. Isteo q̄ tres quinquagesimas psalmoy cantant? ut reus a tali diluuiō. et ab omī pūdo nou delendat. **I**n quinquagesima vero anoy erat an? iubilēus. q̄ quinquagesim? erat rāta eni erat septena rñ celebratā. q̄ septia dies celebratā. s. sabbatū. et septima septimana ut penthecost. septim? mensis ut septēber. et septenarius an? ut iubilēus. in q̄ oēs firi liberabāt. s. h. vero aliq̄s est qui nollet liberari. sed remanē in fuitore dñi sui ducebāt ad postea tāt barnadi vel repli et pforabāt eius auris cū subula qd erat signū fuiti nec demceps manu mitebat enā si vult. Item oia que rellus ex gñis ex eo āno pcebat omibz erat comāia non eni colebat illo āno. **V**ina enā debita illo āno remittebant et post sessiones alienate restituebant. prout s̄ p̄thecostē dicebat. vñ iubilēus tēitēo vel mīciās mēpretat p quā re. p̄mīcē figurat p quā vera libertas tribuit et a diaboli fuitore liberat. per eā enā p̄ccōa debita remittunt et hēditas etnā atq̄ cel estēs mīfiones restituit. **Q**uinquagesima g. penitēcie tēp? et tēmissiois significat. In est q̄ s̄ tpe p̄a. Misere mei dā q̄ ē quinquagesim? et tē p̄a penitēcie et tēmissiois frequētiā. et legē et cantat de diluuiō. Nā sicut per diluuiū mūdus purgat? est a malis homibz. ita per penitēciā purgat? microcosmus. i. mōi mūdus scilicet homo a viciis et tēmissio. **C**ursus quinquagesimē dies in penitēcia ducim? ut in quinquagesimā sequētibz diebz scilicet a pascha usq̄ ad penthecostē q̄s in leticia sumus acturi nō excedam? qm̄ die penthecostēs spūs sancti grati fūscipē meream? fūne eni quinquagesima in die pasche. quia penitēcia ad nouitātē vice rēurgē facit. **D**e quinquagesima psonay fimo habet in gen. Abrahā q̄ fuit a dño h septuaginta boni essent in ipso mūdō parceret eis. p̄mō dicit dñs. **P**ostea de sexaginta et quinquaginta et sic usq̄ ad tēcē. **D**e quinquagesima tenario habet sermo in euāgelio ubi agē de duobz tributibz quoz vnus tenebat centū denarios et alius quinquaginta. s. de ea mīl ad p̄na. **D**icit autē quinquagesima q̄ quinquagesimē tēcē significans tēpus tēmissiois ut dñm est. **Q**uinquagenarius eni numer? consistit ex quinq̄ et denario in se multis plicans. Nā qui opa quinq̄ sensui corpus p decem legis mādara mōderat? fūit secure dicē potest q̄ m vltio die quinquagesimē. s. in pascha cantat. s. resurrexi et adhuc fū recū rē. **E**t nō q̄ thēdespho? et gre g. ipe statuerat ut clēia mapiat a quinquagesima ieiunare. **I**nstituta ē quinquagesima p̄mō ppter supplecōem. ut vi supplerent dies dñici quī de ieiunio q̄dragēsimē s̄brahūnt. **S**ed q̄dragēta diebz ieiunarent prout sub septuagesima est dictū. **S**ed p̄ significacōem. q̄ significat tēpus tēmissiois ut p̄mīsum ē. **T**ercō ppter rēnacōē q̄ nō solū tēp? remissiois significat verū etiā statū bñtudinē rēnat. **P**ā in quinquagesimo āno serui efficebant libei ut p̄mīsum ē. et quinquagesimo die. a die agm̄ mīnola n lex data est. vñ quinquagesimo die a pascha. dat? est spūs scōs. et ideo hic numerus statū bñtudinē rēnat ubi est atēptio libertatis et cognicō v̄ritatis et p̄fectio caritatis. **Q**uāquagesimale diei hui? officiū est de diluuiō. ut ecclia moueat timorē filij hui? ne p̄ccet p luxuriā. sicut in missa in postcōmuniōne. ne

p̄ccet p galā. et q̄a hęc duo vicia maxime dñant in illo tpe. iteo agit de diluuiō. p qd penitēcia tēfigit ut p̄mīsum ē. **S**ed ne timor mīnī tēpare faciat dicit rñforū. **D**onā arcū meū in nubibz celi in signū federis. qd expōm̄ allegorice de xpo vel de quolibz scō sedm̄ sui mōdū. **A**rcus eni ille quito magis ad celum elauat. tātō magis ad tēam dēpmit. **I**ta sanct? homo. q̄ntō magis elēuat? est ad celestia tātō plus se humiliat. **I**ux illud. **Q**uō maior es. humiliat te in omibz. **I**tem arcus iste ē signū federis. simil? et xps vñ in psalmo. respice in facie xpi tui et sancti etiā fuit federis signū. q̄ possent ira dei tēnere. sicut fecit moyses. **I**tem arcus ipse potentū est. ita et sancti. quia h dñs ita suon affligi p̄mīent quō eit de malis. vñ legē in ecclia. **S**icut arcū. i. sc̄m̄ et bñdixit qui fecit illū. **R**ōndū aut est q̄ p̄mō cantat? quedā rñsona de diluuiō. **S**ed quedā de obedienā abrahā postremo de ceco illuminato. ad nōndū q̄ qui p tēm tēntiā p̄ccā sua diluit. et mādara dñas ut abrahā obediret a dño plene illuminari mereret. **P**orro in officio misse ecclia rogat tui et mōcat. p filij hui? afflictis. d. in meroim. **E**sto michi i. tui. p̄ccatōe. **P**ostea vero plapha et dicit. **E**t in domū refugij tē. **E**t causam s̄bit. s. p̄ fidē cū dicit. **Q**m̄ firmamentū meū et refugij meū tē. **T**ercō p̄ tēptatōem in p̄p̄itate existētibz. **C**ū dicit. **E**t ppter nomē tui dñe michi eris et enutries me. **D**e hoc etiā in p̄ccatōe dñica dñm est. sequit? verus de sp̄e. q. d. quia meo sp̄e. dabis michi hoc. **I**n re dñe sp̄am. **Q**uāto p̄ afflictis est scilicet p̄ccatō n̄as q̄s exaudi dñe tē. **E**plā ē de caritate p̄ma ad corinth. xij. c. **S**i linguis homin loquar. q. d. omēs vitutes eo mō quo habet possunt sine caritate nichil valēt ad vitā etērnā. **E**t p̄mō ibi quā decim ḡdus ex quibz p̄amē ad templū celestē. **P**rimus ḡdus est. caritas p̄amē ē. **S**ecōs benignitas ē. **T**ercō nō emulat? tē. **D**emē sequit? cōmendacō caritatis. **C**aritas nunq̄ excedit. **Q**uā aut nō potest homo habē caritatē nisi fiant mirabilia. **N**am eni est de impio facē p̄m q̄ creare celū et tēam. **I**deo sequit? sp̄osolū. **T**u es dñs qui facis mirabilia. **A**us et libera s̄ti in brachio tuo. i. xpo p̄ fidē xpi. **E**t sequit? tractus iubilare. cui? ūba v̄itē ē esse cōtra illud qd p tractu significat. s. dolores p q̄s ecclia trahit vitā mīseriā. **S**ed die q̄ iubilatō seu cōtrariō nō ē cōtrariū tractu. qm̄ homo bñs in ipia mīseriā exultat et etiā qm̄ homo liberat? est in ipia mīseriā gaudet vñ in actibz ap̄lo. **I**bāt apli gaudētes tē. **E**t illō salou. **C**or qd nouit amāritudinē aie sue in gaudio. qd nō mīseriā extēne? i. diabolo? **S**ed est sup omē gaudiū. **E**uāgelij est de fide passiois et resurrectionis. **E**cce ascendim? iherosolimā tē. luc. x. vij. c. **E**t q̄ p̄ fidē ceci illuminant. **I**do s̄t. **I**n sequit? ceci illuminatio. qui valde sapient? p̄nt. d. ut ut videā. q̄ v̄itō eit tota merces. **O**fferentiū simil? est de fide. bñ dict? es dñe tē. **E**t adire q̄ in euāgelio cecus p̄cōnem gemiat dices bis. **F**ili dñi mīserem ei. et m offerentiū simil? etiā grās de illuminacōe v̄itūq̄ p̄p̄i duplicat dices bis. **P**ndictus es dñe. et in aliis etiā ūbis magis ac magis duplicat illuminari postulat dices etiā bis. **D**oce me iustificacōnes tuas vel bis dices. **I**ustificacōnes tuas p̄p̄ v̄itā testimoniorū et v̄ritatis et mādatorū. **P**ostcōmuniō. s. mādauit et saturati sūt mīnī ē de timore. ut ad mēoriā educat?



2. A leaf from William Caxton's *Polychronicon* printed in 1482 [CAXTON, William] HIGDEN, Ranulph

Westminster : William Caxton, 1482. Single leaf, 274 x 206 mm, rubricated in red with marginalia, further marginalia in black ink, light soiling, else fine.

A specimen leaf from England's first printer, William Caxton. Born in Kent some time between 1415 and 1424, Caxton moved to London in the mid-1430s and was apprenticed to a cloth dealer, Robert Large. Around 1445 he moved to Bruges and became a successful businessman and diplomat for King Edward IV, later moving to Cologne where he translated Lefevre's *Recuyell of the Histories of Troy*, and, after learning the art of printing, published it as a book in 1473-74. This was the first book printed in the English language. Caxton returned to England and set up a printing press at Westminster in 1476, where he printed Chaucer's *The Canterbury Tales*, the first book printed in England. Caxton went on to print over 100 early books, mostly in English, including Higden's *Polychronicon*, a universal history of the world as known at the time. The text in this leaf concerns the sacking of Milan by Frederick Barbarossa, Holy Roman Emperor, and his campaign against the Lombard League.

A fine example of fifteenth century printing in English by England's first printer.

\$ 2,400 AUD

10023

3. **Historiale description de l’Ethiopie contenant vraye relation des terres, païs du grand Roy, Empereur Prete-lan, l’assiette de ses royaumes et provinces, leurs coutumes, loix, religion, avec les pourtraits de leur temples autres singularitez, cy devant non cogneues. Avec la table des choses memorables contenues en icelle.**

CORSALI, Andrea, 1487-?; ALVARES, Francisco, 1465-c.1541

En Anvers [Antwerp] : De l'Imprimerie de Christopher Plantin, à la licorne d'or; 1558. Foolsap octavo, early twentieth century dark blue crushed morocco binding, gilt decorated spine and boards, gilt inner dentelles, marbled endpapers, all edges gilt, front pastedown with armorial bookplate of Samuel Ashton Thompson Yates (1842-1903), title page with indistinct early ownership inscription, 15, 341 ff., woodcut device on title and 7 woodcut illustrations in the text, the first being Corsali's diagram of the Southern Cross, the others being Ethiopian churches, index; preliminary leaf 4 with large repaired tear without loss, short closed tear to upper part of ff 172 without loss, a few sixteenth century marginalia, otherwise a fine copy.

The first separate French edition of this important Renaissance travel work, based on the French translation, published in Lyon in 1556, of the first volume of *Navigazioni et viaggi* by Giovanni Battista Ramusio. The work was originally published in Portuguese, in Lisbon in 1540, as *Verdadera informaçam das terras do Preste loam*. This French edition contains the correspondence of Helena, Queen of Abyssinia, the Italian explorer Andrea Corsali, King John I of Portugal, and Negus David II of Ethiopia. Francisco Alvares, Portuguese missionary and explorer, was a member of the Portuguese embassy to the Ethiopian emperor Lebna Dengel between the years 1520 and 1527. Alvares' account of Ethiopia provided the first detailed description of that country for a European audience.

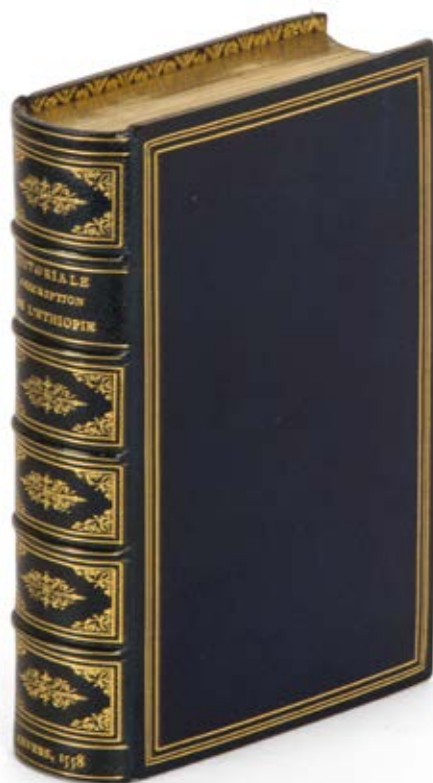
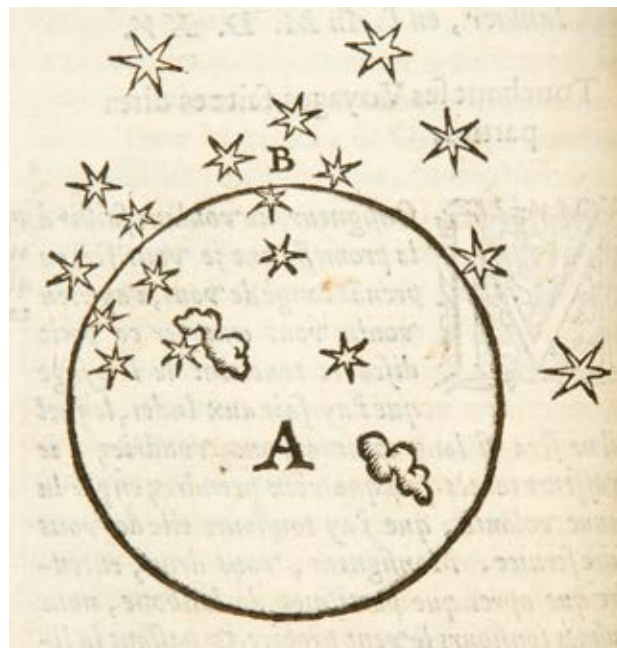
The Florentine explorer Andrea Corsali worked in the service of the Medici, and the inclusion of two of his letters in this work is due to the fact that he spent the last part of his life in Ethiopia. In 1515 he had travelled on board a Portuguese merchant ship on a voyage that made its way around Africa, across the Indian Ocean to Goa, Cochin and into the Pacific. Corsali was the first Westerner to identify the Southern Cross, and his description and illustration of this constellation (reproduced on leaf 8 in the present work), which he had carefully observed while crossing the Indian Ocean, were originally published in his *Lettera* (Florence, 1516), addressed to his patron, Giuliano de Medici, from Cochin (only three known copies of the 1516 edition survive). A second edition was printed in 1517. The cruciform analogy used by Corsali to describe the constellation was adopted by navigators very early on, and by the early seventeenth century the terminology had become fixed in the various languages of the European maritime powers.

In Alvares' work of 1558, this important *Lettera* appears as the first of two written by Corsali. Corsali was the first European to identify the island of New Guinea, and the *Lettera* also contains references to this discovery. He also postulates the existence of a continent to the south of New Guinea, a highly significant early allusion to Terra Australis.

Given the exceptional rarity of the 1516 and 1517 editions, the 1558 French edition of Corsali's *Lettera* remains the most realistically obtainable of the early editions of this work.

\$ 30,000 AUD

11241



In pursuance of his Roy^l Highness's command bearing
 Date y^e 25 instant by virtue of his Coll^d order sitting in
 Council bearing Date y^e 8 of y^e same Month and to pray
 and require you forth quarter to quarter at each quarter
 payment of y^e wages to y^e yard to take care to provide
 books for the quarter of y^e arrears of y^e said yard
 beginning at y^e first quarter first so that for y^e time
 to come each quarter successively of y^e arrears may be
 discharge & upon y^e payment of each quarter of this
 wages that shall grow due (whereof the first to be paid
 at Michaelmas now coming) untill the whole of y^e arrears
 be paid. And for soe doing this shall be your warrant.
 Dated at y^e Navy Office this 26: Sept^r 1671

Samuel Pepys
 Tho Allin
 Jeremiah Smyth
 [Signature]

To y^e Clerk of y^e Cheques of
 His Maj^{ty} yard at Chatham

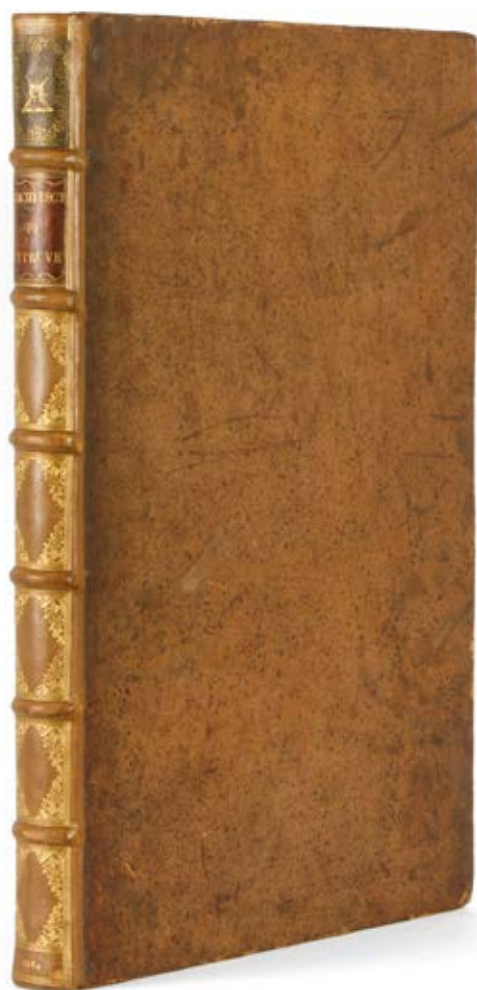
4. Manuscript Navy Office document signed by Samuel Pepys and others, 1671 PEPYS, Samuel (1633-1703)

London : Navy Office, 26 September 1671. Folio sheet of unwatermarked laid paper; manuscript in brown ink written recto only in a secretarial hand, "Dated at ye Navy Office this 26 Septbr. 1671", "To ye. Clerk of ye. Cheques of His Maj^{ty} yard at Chatham", conveying the command of His Royal Highness (Charles II) regarding the payment of wages which are in arrears, and providing a quarterly schedule for payments, the first of which is due "at Michaelmas now coming"; signed in holograph by Sir Thomas Allin (comptroller of the navy), Sir Jeremiah Smyth (comptroller of victualling accounts), Samuel Pepys, and one other; the document is extremely well preserved, a few nicks at the left edge and a tiny amount of worming at the right edge being the only minor faults.

Samuel Pepys, whose Restoration period diary famously chronicles the Plague and Great Fire of London in 1665 and 1666, pursued a successful career as a naval administrator from the early 1660s on, eventually rising to become Secretary of the Admiralty. The present document dates to the aftermath of the Second Anglo-Dutch War, a period during which the navy was undergoing fiscal restructuring. Pepys held the position of Clerk of Acts on the Navy Board at this time.

\$ 3,000.00 AUD

10864



5. **Les dix livres d'architecture de Vitruve / corrigez et traduits nouvellement en François, avec des Notes & des Figures. Seconde édition revue, corrigée, & augmentée. Par M. Perrault de l'Academie Royale des Sciences, Docteur en Medecine de la Faculté de Paris.**
MARCUS VITRUVIUS POLLIO; PERRAULT, Claude 1613-1688 (translator)

A Paris : Chez Jean Baptiste Coignard, Imprimeur ordinaire du Roy, 1684. Folio, contemporary full mottled calf, rebacked, preserving the original gilt-lettered and ornamented leather spine labels, original endpapers, front pastedown with armorial bookplate of Henry Edward Bunbury, all edges speckled red, engraved frontispiece, title page with engraved vignette, [16], 354, [16] pp, lxx [i.e. 68] leaves of plates, as called for; diagrams in the text, head- and tail-pieces, contents fresh and clean throughout, a small amount of worming, for the most part confined to the margins of the index pages (20 mm across) and towards the centre of pp 93-111 (20 mm across), on other leaves the hole being no larger than a pin head; overall a good copy of the second Perrault edition. Text in French.

Although we only have approximate dates for his birth and death (born circa 80 B.C.; died after 15 B.C.), we do know that the life and career of the Roman architect and civil engineer Vitruvius spanned the last years of the Republic and the first phase of the Imperial period under the Emperor Augustus, Vitruvius' patron to whom the *De architectura* was dedicated. This comprehensive treatise, covering all aspects of architecture, construction and technology, was probably written around 15 B.C. and is the only contemporary source for classical architecture that we have. The work was originally accompanied by illustrations, but these have not survived. Divided into ten sections, or "books", the work discusses urban planning; building materials; temples; civic buildings; domestic buildings; pavements; the construction of machines; technology such as the hypocaust (underfloor heating) and aqueduct, and the influences of the various sciences on architecture. Translated from the Latin by Perrault, the 1684 edition is a revised and enlarged version of the translator's first edition, published in 1673, and is generally considered the more desirable. Fittingly lavish in its design, the work is illustrated with engravings by Peter Vanderbank, Pierre Lepautre, Gérard Scotin, Etienne Gantrel, Jacques Grignon, Nicolas Pitau, Geirges Tournier, Jean Patigny, Gerard Edelinck and Sébastien Le Clerc.

\$ 3,250 AUD

10523

6. Oud en Nieuw Oost-Indiën, vervattende een naaukeurige en uitvoerige verhandelinge van Nederlands Mogentheyd in die gewesten, benevens eene wydlustige beschryving der Moluccos, Amboina, Banda, Timor, en Solor, Java, Suratte, Choromandel, Pegu, Arracan, Bengale, Mocha, Persien, Malacca, Sumatra, Ceylon, Malabar, Celebes of Macassar, China, Japan, Tayouan of Formosa, Tonkin, Cambodia, Siam, Borneo, Bali, Kaap de Hoede Hoop en van Mauritius.

VALENTIJN, François (1666-1727)

Dordrecht : Johannes van Braam; Amsterdam : Gerard onder den Linden, 1724-1726. Sixteen parts in eight books in five volumes, folio (335 x 215 mm), contemporary vellum over boards, blindstamped; spines with raised bands and titles in contemporary manuscript; with folding engraved portrait of Valentijn, 24 engraved maps (most folding), 265 plates including traditional costumes, natural history, topographical views, plans and Javanese manuscripts (most folding or double-page), and 78 engravings in the text, complete as issued with the exception of one plate, the portrait of de Haan, Governor-General at the time of the book's publication (second leaf of the fourth volume; this plate is known to have been omitted from some sets); occasional mild foxing to the text, but a fine set in original, unrestored condition.

A monumental and encyclopaedic work covering all aspects of the regions in which the VOC (Dutch East India Company) was active, *Oud en Nieuw Oost-Indiën* is of immense importance to the study of the exploration, history and cultures of not only Southeast Asia but also of Formosa (Taiwan), Japan, Bengal, Coromandel and Malabar; Ceylon and Persia. There is also much content pertaining to early Dutch voyages to Australia, including the first complete description of Tasman's first voyage (1642-43), drawn from Tasman's own journal, of which only one folio leaf has survived, and a description of de Vlamingh's expedition (1696-97) to the west coast of Australia. Tasman's maps and coastal profiles of the north Australian and Tasmanian coasts are the earliest known, and are based on manuscript charts now lost. The overview map of Tasman's voyages demonstrates the extent to which Tasman had contributed to the charting of the coastlines of the Australian continent, Tasmania and New Zealand. Both the Tasman and de Vlamingh descriptions are illustrated with plates, the de Vlamingh section including a view of the Swan River and earliest depiction of the black swan, from

watercolours by the expedition artist Victor Victorszoon.

Valentijn, a minister in the Dutch Reformed Church, spent two long periods as a resident on Amboina and Java, and also travelled extensively throughout the East Indies. On his return to the Netherlands, he spent a decade collating and editing the mass of information and data he had gathered in preparation for the publication of this work.

A summary of the content in each volume: Vol. I: Part I. Description of VOC activities throughout Asia; Part II. Description of the Moluccas. Vol. 2. Part I. Description of Amboina; Part II. Other matters relating to Amboina. Vol. 3. Part I. Amboina: ecclesiastical history; description of trees, birds and fish; Part II Amboina: shells (illustrations after Rumphius, whose original manuscript is now lost); descriptions of Banda; Timor; Celebes; Borneo; Bali; Tasman; de Vlamingh. Part III. Descriptions of Tonkin; Cambodia; Siam. Vol. 4. Part I. Description of Java; Part II. Description of Suratte; Part III. Descriptions of China; Formosa. Vol. 5. Part I. Descriptions of Coromandel; Malacca; Part II. Description of Sumatra; Part III. Description of Ceylon; Part IV. Descriptions of Malabar; Goa; Part V. Description of Japan; Part VI. Description of Cape of Good Hope.

\$ 60,000 AUD

10877

7. An early eighteenth century Spanish antiphonal [DE LA CRUZ, Joseph Fr.]

León, Spain, Monasterio de Santa Maria de Carbajal, 1739. Manuscript, ink on vellum, large folio, in a contemporary binding of blind embossed calf over wooden boards (620 x 410 mm), spine with five raised bands, metal bosses on upper and lower boards, pastedowns and endpapers of contemporary manuscript vellum leaves with musical notation, [61] leaves with 32 large polychrome initials in mauresque style framed by double filets in various colours, and 91 slightly smaller, mostly black initials, most leaves with 5 or 6 staves and text in Latin, recto of first leaf with notes in Spanish on the patron and calligrapher of this manuscript: *Año de 1739. Siendo Abbadessa la Señora doña Manuela Colinas. Escriuio este Libro Fr. Joseph dela Cruz a quenta dela Sa. Doña Agustina Ibañez Religiosa eneste convento de Carbajal (= In the year 1739. Being for the Abbess Señora Doña Manuela Colina. This book was written by Brother Joseph de la Cruz at the request of Señora Doña Agustina Ibañez, sister in this convent of Carbajal)*; these lines are written within a polychrome ornamental border; occasional musical annotations in the form of vertical lines in purple pencil on the staff (denoting vocal inflexions or breaths?), a few leaves with small loss at fore-edge margin (not affecting the manuscript), some leaves tanned but most bright and clean, the coloured initials still vivid; an impressive manuscript of late Baroque liturgical choral music in a magnificent contemporary binding.

\$ 18,000 AUD

10413





In fest. S.
Gertrudis
Ad vesp.

¶ cor

de Gertrudis inue

nietis me dicit do

minus, complacuit

sibi in ea anima mea.

8. **A journal of a voyage to the South Seas, in His Majesty's ship the Endeavour. Faithfully transcribed from the papers of the late Sydney Parkinson, draughtsman to Joseph Banks, Esq. on his late Expedition with Dr. Solander, round the world. Embellished with views and designs, delineated by the author, and engraved by capital artists.**
[Baldwin Spencer's copy]
PARKINSON, Sydney (c.1745-1771)

London : printed for Stanfield Parkinson, the editor; 1773. Quarto, nineteenth century maroon half crushed-morocco over marbled boards, raised bands to gilt-lettered spine (extremities rubbed), edges stained red, engraved frontispiece, pp xxiii, 212, [2 errata], wide margins, 27 copper engraved plates (offsetting as usual), engraved map of New Zealand, occasional foxing, with the bookseller's label of A.B. Scott of Melbourne on the front pastedown and the pencilled initials of W.B.S. on front free-endpaper.

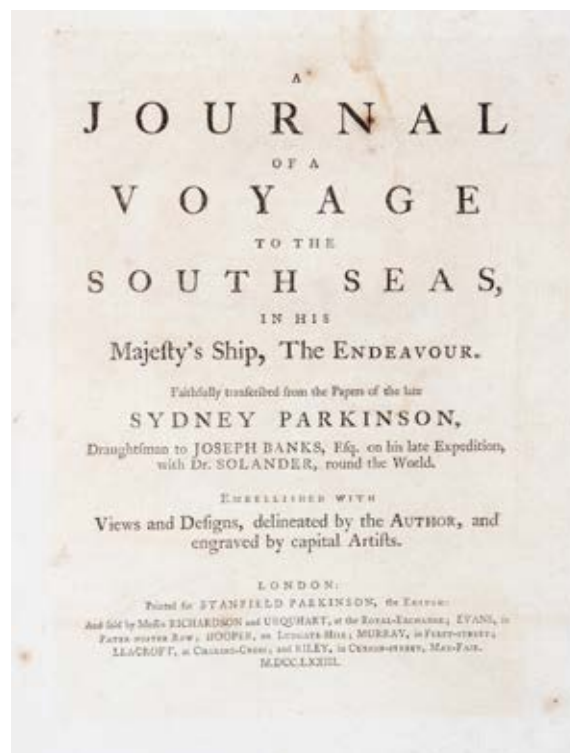
The unofficial account of Cook's first voyage, from the library of anthropologist Sir Walter Baldwin Spencer (1860-1929).

The gifted natural history artist Sydney Parkinson was invited by Sir Joseph Banks to serve as botanical draughtsman on Cook's voyage to the South Seas in the *Endeavour*, 1768-1771. The main objectives of the expedition were to observe the Transit of Venus (successfully accomplished in Tahiti in June 1769), and to confirm the existence of Terra Australis Incognita. Following the death of the topographical draughtsman, Alexander Buchan, in Tahiti, Parkinson assumed the role of the expedition's principal artist. Parkinson produced over 1300 drawings and sketches on the voyage, before succumbing to dysentery at Batavia. He died at sea in late January, 1771. On returning to England, Parkinson's drawings and papers were acquired by Banks from Parkinson's brother, Stanfield, for a sum of £500. Banks was generous enough to lend the papers and a number of drawings to Stanfield Parkinson, who secretly prepared them for his unauthorised publication, *A Journal of a Voyage to the South Seas*, without the consent of Banks. The book became the subject of a legal injunction, and was prevented from being published until after Hawkesworth's official account had appeared in print, in 1773. *A Journal of a Voyage to the South Seas* was finally published later in the same year; and an enlarged edition appeared in 1784. Although Parkinson's notes and a selection of his drawings were used by Hawkesworth in compiling the official account, Hawkesworth purposely failed to acknowledge any of Parkinson's work.

Parkinson was the first European artist to make drawings of the indigenous peoples of New Zealand and Australia from direct observation. *A journal of a voyage to the South Seas* contains his depictions of Māori and of Aborigines opposing Cook's landing at Botany Bay, and the book made these important images available to a European audience for the first time. In a very real sense it is a foundation work in Polynesian and Australian ethnography, and in this respect the present copy, being from the library of Baldwin Spencer, takes on even greater significance, having belonged to one of Australia's pre-eminent anthropologists.

\$ 12,000 AUD

10783

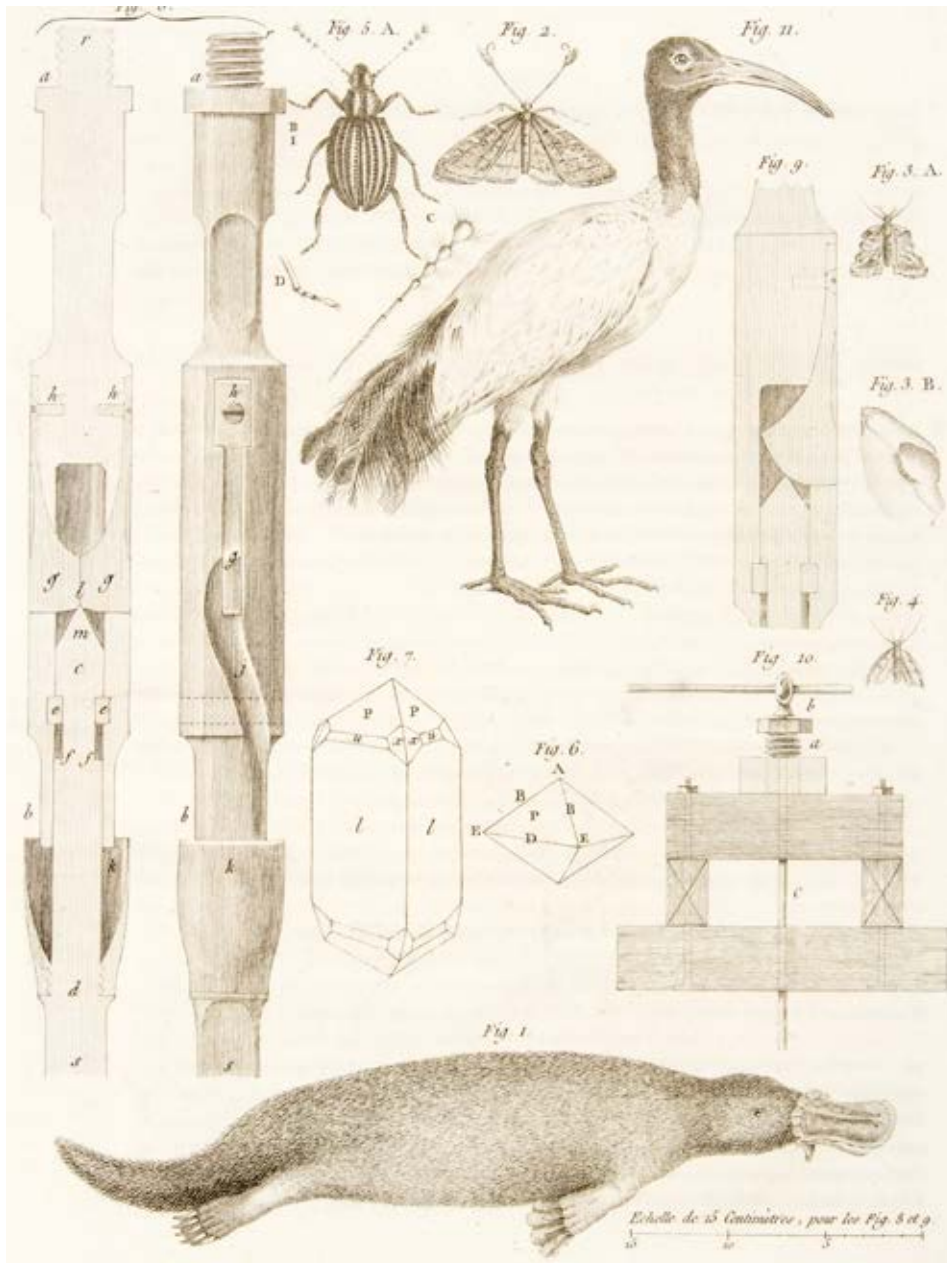




S. Parkinson del.

J. Chambers Sculp.

Head of Otegoongoon, Son of a New Zealand Chief, the face curiously tataoed.



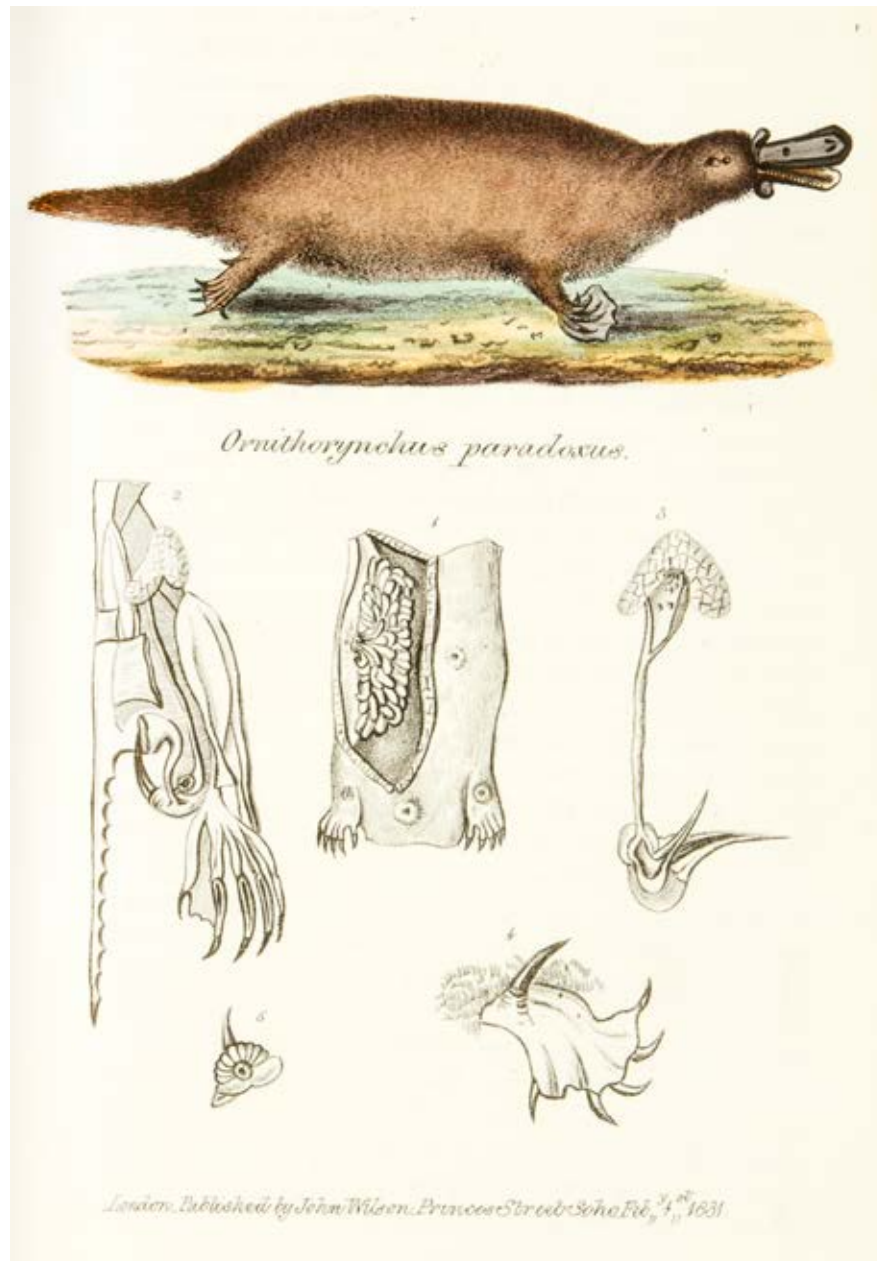
9. Sur un nouveau genre de quadrupède édenté, nommé Ornithorhynchus - paradoxus; par M. BLUMENBACH. BLUMENBACH, Johann Friedrich (1752-1840)

IN: Bulletin des Sciences, par la Société Philomatique, No. 39. Paris : Prairial, an 8 de la République [i.e. May-June, 1800]. Quarto, mid nineteenth century plain blue wrappers (some paper loss along spine), upper wrapper with later nineteenth century manuscript annotation '1800 a 1801', containing a year's run of twelve Bulletins (nos. 37-48, pp 97-192), the French translation by "C.V." of Blumenbach's report on the Ornithorhynchus paradoxus appearing on the first page of Bulletin no. 39, occupying three-quarters of page 113, and accompanied by an engraved illustration of the animal (Pl.VII. fig. 1.); all of the Bulletins within the binding are crisp, uncut copies. Text in French. Housed in a custom clamshell box.

The first illustrated description of the platypus published in French, being a translation of the German naturalist Johann Friedrich Blumenbach's account published in Göttingen early in 1800.

\$ 3,500 AUD

10428



10. Medical zoology, and mineralogy; or illustrations and descriptions of the animals and minerals employed in medicine and of the preparations derived from them : including also an account of animal and mineral poisons

... ..

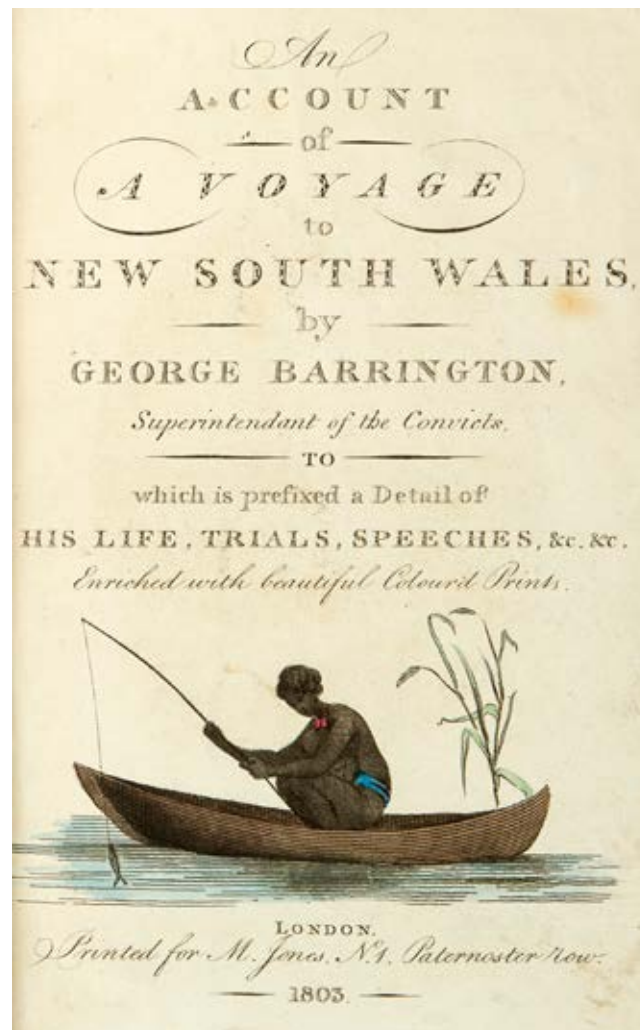
STEPHENSON, John

London : John Wilson, 1832. First edition. Octavo, contemporary cloth backed papered boards (heavily rubbed, corners worn), spine with printed paper title label (chipped), pp vi, 350, illustrated with 44 hand-coloured copper engraved plates, 2 uncoloured plates (one folding), a good copy of the scarce first edition.

Stephenson's work includes a detailed anatomical description (pp 26-30) of the *Ornithorhynchus paradoxus* (platypus), accompanied by a coloured engraving of the animal together with non-coloured engravings illustrating the poisonous spur which is attached to the male's hind legs. Stephenson quotes at length from Robert Knox (Memoirs of the *Wernerian Natural History Society*, vol. 5), giving a full account of how the animal's poison gland and spur function, and supplying anecdotal evidence of the effects of the venom, based on information in a paper read before the Linnean Society by Sir John Jamieson. He also refers to Johann Meckel's study (Leipzig, 1826) which Stephenson believes has successfully demonstrated that the animal is viviparous (i.e. brings forth live young), a conclusion which is of course erroneous. The true taxonomy of the platypus was to remain a subject of hotly contested scientific debate until 1884, when William Caldwell finally established that both the platypus and the echidna are teatless, egg laying mammals which suckle their young, the evolutionary link between reptiles and mammals.

\$ 4,000 AUD

10897



11. An account of a voyage to New South Wales [together with] The history of New South Wales BARRINGTON, George (1755-1804)

An account of a voyage to New South Wales, by George Barrington, Superintendant of the convicts, to which is prefixed a detail of his life, trials, speeches, &c. &c. Enriched with beautiful coloured prints. London : M. Jones, 1803. Octavo, early flame calf, gilt-rule to spine, contrasting morocco title label, bookplate of John Bright Bright to front pastedown, engraved frontispiece portrait (tiny burn hole), engraved title page with hand colouring, pp. [viii]; 467; [5 - index], three additional hand coloured plates (*The Cape of Good Hope; The Peak of Teneriffe, Spotted Hyena*), the remaining eight hand coloured plates required bound into the accompanying *History*, early news clipping loosely enclosed. Garvey AB30

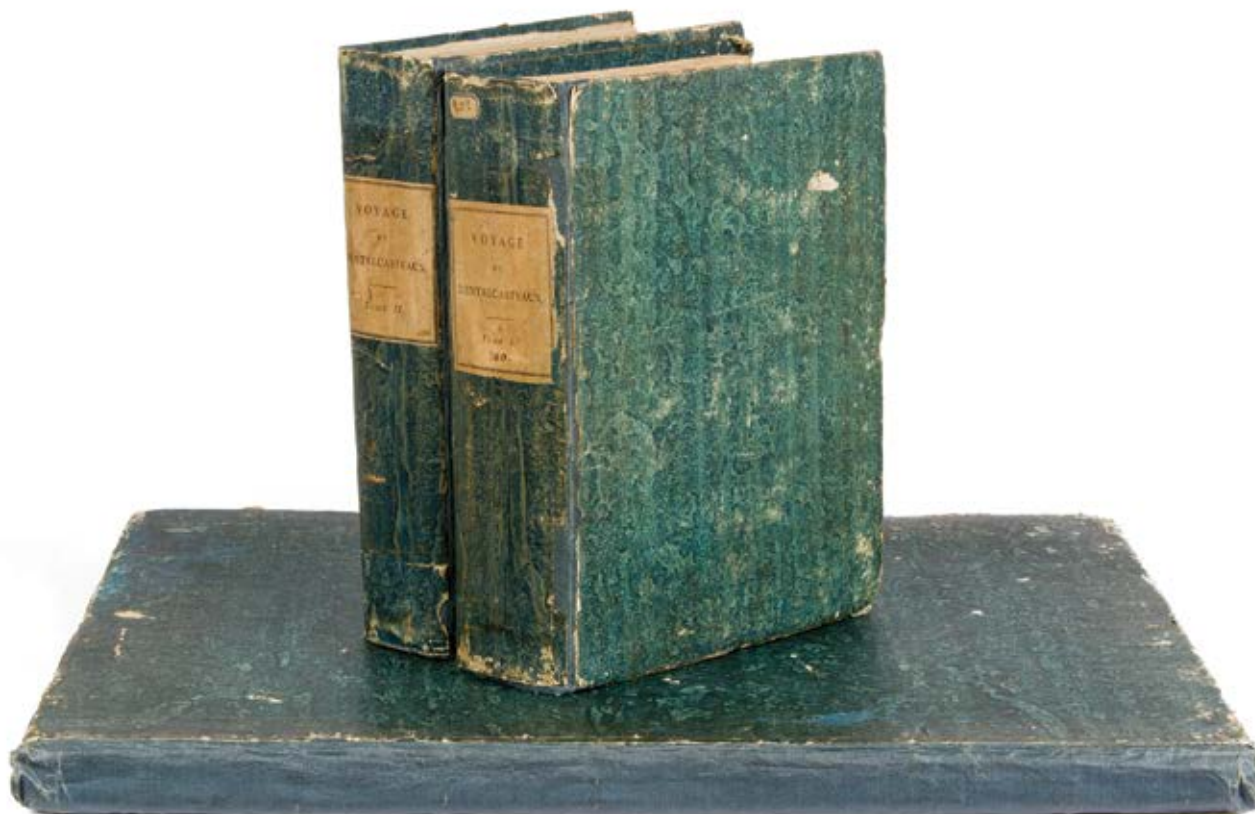
TOGETHER WITH :

The history of New South Wales, including Botany Bay, Port Jackson, Parramatta, Sydney, and all its dependencies from the original discovery of the island: with the customs and manners of the natives; and an account of the English colony from its foundations to the present time. By George Barrington; Superintendant of the convicts. Enriched with beautiful coloured prints. London : M. Jones & Sherwood, Neely & Jones, 1810. Octavo, early flame calf, gilt-rule to spine, contrasting morocco title label, bookplate of John Bright Bright to front pastedown, engraved frontispiece portrait of Barrington (duplicating that in the *Account*, and thus lacking the view of Sydney), engraved title page, pp. [xl]; 7-505; thirteen additional hand coloured plates from the 1802 edition (Garvey AB29 a-b) (*A male and female native; Manhood; Burning the dead; Courtship; A native dog; Kangaroo; Bird of Paradise; Black Cockatoo; Hornbill; Mountain Eagle; Emu; Blue Snake and Black and White Snake; Botany*); as well as a black and white woodcut *A view of the new church at Parramatta*. Also bound in are the eight colour plates engraved for the accompanying *Account*: *A native family; A plan of New South Wales; Town and Cove of Sydney; Garden Island; East View of Sydney; Entrance of Parramatta River; South View of Sydney; and Pinchgut Island*. Garvey AB47 (but with plates from Garvey AB29 a-b)

A fine set of both of Barrington's allonymous narratives of New South Wales, finely bound in matching period flame calf, the plates distributed through both volumes with little regard to placement, a practice commonly encountered by Garvey in his authoritative census of these works, and the *History* in a blended edition, as issued by the publisher and documented in Garvey.

\$ 4,500 AUD

11263



12. Voyage de D'Entrecasteaux, envoyé à la recherche de La Pérouse ... / rédigé par M. de Rossel.

[With autograph letter]

D'ENTRECASTEAUX, Antoine Bruni [Bruny] (1737-1793)

Paris : De L'Imprimerie impériale, 1808. Two volumes thick quarto, both volumes uncut in original blue-green marbled boards with original printed labels (rebacked, with the backstrips mounted, boards rubbed), first volume lvi, 704 pp with 32 folding charts and diagrams, second volume viii, 692 pp with a folding plate, half-title in each volume, some light foxing to some of the plates, the text clean; with the large folio *Atlas du voyage de Bruny-D'Entrecasteaux* by C.F. Beautemps-Beaupré (Paris : Dépôt général des cartes et plans de la Marine et des Colonies, 1807), in matching original marbled boards (rebacked in cloth, boards a little worn), with title and table of contents, both engraved, 35 engraved charts (27 double-page), including a fine *Carte générale de la Nouvelle Hollande et des archipels du Grand Océan*, the leaves with faint, marginal waterstaining to top edge, a short edge tear to one chart, otherwise sound and clean, a good set; [TOGETHER WITH] Antoine Bruni d'Entrecasteaux : autograph letter signed, dated February, 1774. Single sheet of watermarked wove paper; 205 x 330 mm, folded into 4 pp, the first with an autograph letter by the French naval officer, explorer and colonial governor Bruni d'Entrecasteaux, signed *Bruny Entrecasteaux*, addressed to his uncle and cousins and explaining that he has just arrived [in Marseille] from Toulon en route to Aix-en-Provence (his hometown), where he intends to bid farewell to his parents before he embarks on a naval campaign (in 1774 d'Entrecasteaux served on the new frigate *L'Alcmène* under the command of his relative Admiral Pierre André de Suffren), and requesting them to make arrangements for the forwarding of his letters, which will be addressed to them while he is at sea, to other family members; the inner pages are blank; on the rear page, in a different contemporary hand, is written '1774. Marseille le 15 février. Bruny d'Entrecasteaux', the paper with original folds and some pale foxing, but in a very good state of preservation.

\$ 27,500.00 AUD

7624

13. Istoricheskoe opisanie Drevniago Rossiiskago muzeia, pod nazvaniem Masterskoi i Oruzheinoi palaty, v Moskve obrietaiushchagosa.

MALINOVSKII, Aleksei Fedorovich, 1762-1840; VALUEV, Petr Stepanovich (editor)

Chast' pervaya. [=Historical account of the Old Russian Museum, known as the Masterskaia Workshop and Armoury Palaces, in Moscow. Part one.] [Moskva]: Gosudarstvennaia Oruzheinaia palata [The State Armoury of the Kremlin], 1807. Elephant folio, 485 x 335 x 30 mm, original quarter leather over continental European papered boards (very good, with minor chipping to extremities), spine with the original two manuscript paper labels in Russian, front pastedown with early manuscript collection number 4242, contents printed on Russian-made watermarked paper; half-title with tipped-in slightly later manuscript sheet in German which provides a translation of the title and gives brief individual descriptions of the engravings, heraldic title-page with slightly later manuscript in German König[liches]. Museum, No. 4242 (now known as the Altes Museum, Berlin, a museum for high art completed in 1830 and known as the Königliches Museum until 1845), pp 139, illustrated with 30 full-page steel engraved plates, the final leaf with a second heraldic engraving (margins of this leaf with vertical creasing flaws); verso of final leaf with nineteenth century collection stamp with monogram TML within a laurel wreath; three non-consecutive leaves with mild marginal water stains (i.e. the stains were made before collation), otherwise internally bright and crisp; complete; text in Russian in Cyrillic; housed in a custom clamshell box, 520 x 364 x 60 mm, in the style of the period, in blue leather with the Russian coat of arms tooled in gilt to front, patterned paper sides and white satin lining.

This monumental and exceptionally rare work, showcasing the ancient gems, crowns, orbs, sceptres, swords, furs, thrones, and other imperial regalia of the Russian rulers from the fourteenth century onwards, represents the first such catalogue of the Kremlin Armoury, a museum which had been completed in the previous year under Czar Alexander I and which is still the permanent home of these royal treasures. (The collection had originally been established by Czar Peter I in 1719). Although the title states "Part one", no second volume was issued. The inventory comprises a series of short essays that provide a historical context for each object, all of which are accompanied by a magnificent engraved plate. Among the treasures described and illustrated are Monomakh's Cap (Shapka Zolotaya), a fourteenth century gold filigree skullcap inlaid with precious stones and trimmed with sable; the Great Imperial Crown of Russia, adorned with almost 5000 diamonds and worn at coronations by Russian monarchs from Catherine the Great to Nicholas II; the crown, orb and sceptre of Czar Michael Fyodorovich, the first Czar of the Romanov Dynasty, created by Telepnev in 1627; and the sixteenth century Crown of Kazan, the second oldest in Russia, which belonged to Ediger Mahmet, the last ruler of the Tatar state of Kazan. The nucleus of this collection today forms part of the Russian Diamond Fund.

Aleksei Fedorovich Malinovskii (1762-1840), the primary author of this work, is principally known for his literary writings and translations. The royal collection to which the present work is dedicated survived the Fire of Moscow in 1812, which destroyed most of the city following the entry of Napoleon's troops after the Battle of Borodino. This lavishly produced plate book is likewise a rare survivor: only six copies are located on OCLC (all in North American collections).

\$ 45,000 AUD

11131



Корона Императрицы Екатерины Первой.



14. A new exhibition of beasts

WALLIS, John

Sold by John Wallis, No. 16 Ludgate Street, London. London : John Wallis, [c. 1790 - 1804]. Wooden box, 35 x 117 x 80 mm, lined with pink paper; the sliding lid with engraved title and image of an African leopard stalking a gazelle (original lacquer, small chip to one corner), inscription in ink verso 'To Charles Gimby, a present from his Father 3d. March 1815', housing 29 (out of 32?) hand coloured engraved cards, one (*The Bat*) torn with old paper repair; each card numbered in manuscript verso, and accordingly lacking numbers 27, 31 and 32, overall in very good condition and approaching completeness. Of the animals included, five are from New Holland: *The New South Wales Wolf*, *The Kangaroo Rat of New South Wales*; *The Spotted Opossum of New South Wales*; *The Squirrel Opossum*; and *The Flying Opossum of New South Wales*.

THE EARLIEST CHILDREN'S TOY TO DEPICT AUSTRALIAN ANIMALS.

The earliest published English table games bearing a printed date originate from the 1750s, and were largely published by mapmakers. John Wallis began trading from 16 Ludgate Street around 1775 (as *The Map Warehouse*). He would later trade from 13 Warwick Square (1804) and 42 Skinner St (1812). Wallis was a prolific publisher of games, puzzles and maps; upon his death in 1818 he was succeeded in business by his sons, who continued to be active until about 1847.

The inclusion of animals from New South Wales in Wallis' publication reflects the fascination the newly discovered Southern continent held for Europeans. The sources of the images are the standard published accounts: *the Spotted Opossum* is directly copied from John Hunter's watercolour (engraved by Peter Mazell) of the animal published in *The Voyage of Governor Phillip to Botany Bay* (1789), and the *New South Wales Wolf* (dingo) is almost a mirror image of Mazell's *Dog of New South Wales* found in the same volume; *the Kangaroo Rat of New South Wales* similarly mirrors Sarah Stone's *Poto Roo*, published in John White's *Journal of a voyage to New South Wales* (1790); and the *Flying Opossum* (Petaurine Opossum) derives from the same source; the *Squirrel Opossum* is a direct copy of Bewick's image found in the *General history of quadrupeds* (1790), drawn by Mr. Carfrae from a living specimen in the possession of Mr. Egerton of Durham.

The inclusion of Wallis' Ludgate Street address dates the work to between 1790, when the latest images first appeared in print, and 1804, after which he relocated to Warwick Square. There is only one other example of this work recorded in any

collection internationally, held in the Victoria & Albert Museum (Museum of Childhood E.1807&:1 to 32-1954). In this example, the Ludgate Street address has been removed from the lid, and there is an additional title sheet bearing Wallis' address of Skinner St, as well as the published date of January 4th 1813. The additional printed card bears the title *The Good Child's Cabinet of Natural History*, and would appear to be a reissue of the original example published while Wallis still traded from Ludgate Street, in all likelihood utilising cards which were already printed. Possibly a title card accompanied our example, but there is no evidence for this.

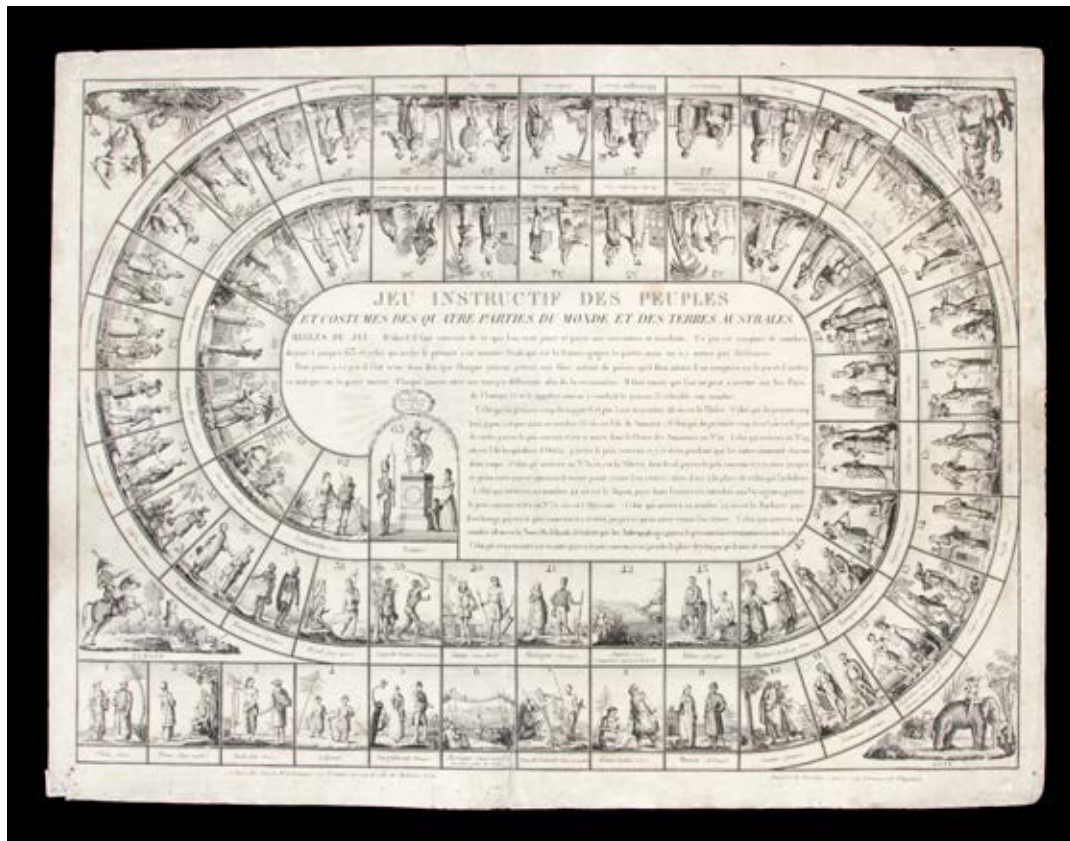
In 2009 we sold an example of a single card from this set (*The Squirrel Opossum*), but apart from this single card and the 1813 set in the V. & A. Museum, we can trace no partial or complete set in any public collection.

The example of *A new exhibition of beasts* presented here is in all likelihood unique. With its images taken from the First Fleet journals, it is the first published game or toy for children to illustrate animals from New Holland.

\$ 18,500 AUD

11250





15. Jeu instructif des peuples et costumes des quatre parties du monde et des Terres Australes BASSET, Paul-André (active 1785-1815)

Paris : Chez Basset ... rue St. Jacques ... 1815. Copper engraving on thick laid paper; 490 x 650 mm, a game board in the form of a spiral track comprising 63 numbered cartouches with vignette illustrations of inhabitants of all regions of the globe, including representations of the native peoples of New Holland, Tahiti, New Guinea, the Moluccas, Sumatra, Java, and New Zealand, as well as of the Americas (Tierra del Fuego, Brazil, Chile, Guiana, Peru, Mexico, California, Iroquois, Nootka, Greenland ...), Asia (Tibet, Siam, China, Japan ...), Africa and Europe; the final space depicts a statue of Henry IV of France; the rules of the game are printed across the centre of the board; at the four corners are larger cartouches with motifs of Europe, Asia, Africa and the Americas; the game is of a type derived from the traditional *jeu de l'oie* (= *game of the goose*), a dice game with penalties and bonuses similar in concept to *Snakes and ladders*; the playing board is in a very good state of preservation, with two short tears (at the centre and on space 25), both closed from the verso.

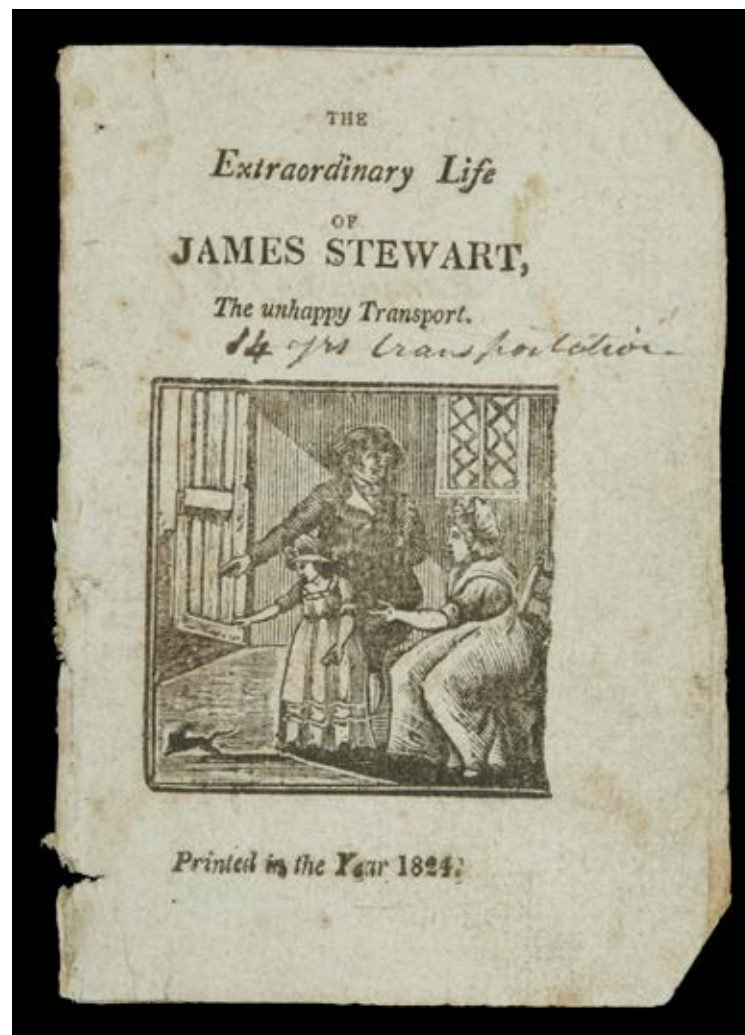
A scarce early nineteenth century board game published by the Parisian engraver Paul-André Basset. The game is of particular significance for its depictions of Australian Aborigines, Māori and Tahitians, indigenous peoples of regions only relatively recently discovered and colonised by Europeans.

Bibliography: Allemagne, Henry-René d'. *Le noble jeu de l'oie en France, de 1640 à 1950* (Paris : Grund, 1950, pl.45); Seville, A. *The geographical Jeux de l'Oie of Europe* (Bruxelles : BELGEO, 2008, pp.3-4).

\$ 8,500 AUD

10895





16. The extraordinary life of James Stewart, the unhappy transport. Giving a sorrowful account of his Fourteen Years Transportation to Botany Bay, in New South Wales, in March, 1809, from Carrickfergus ; and his return home to Toome, in May, 1824, with a serious advice to all young men and women.
Anon.

[S.l. : s.n.], 1824. Duodecimo, disbound, 8 pp, chap book printed on rag paper; front with wood engraved illustration and contemporary annotation in ink '14 yrs transportation', corners neatly trimmed (not affecting text), outer pages lightly marked, contents with some toning and pale foxing (confined to the margins), a good copy of a very scarce publication.

Although ostensibly an autobiographical account penned by an Irish convict who was transported to New South Wales for petty larceny, both the internal and historical evidence point to this ballad being a fictitious work. The author 'sings' in his ballad that upon his arrival at Port Jackson he became the property of a master who owned a tobacco plantation near a town called New Caledonia. For 12 years Stewart was forced to work in the master's tobacco fields, alongside negroes who were enslaved for life. These details alone tend to prove this is a bogus account. Furthermore, there is no convict record with details that match Stewart's place of origin, his crime, and his sentence. Regardless of its doubtful authenticity, this ballad is an important and relatively early example of the mythologising of the transportation system, and illustrates how sensationalised stories of convict banishment and servitude were regarded as lucrative business by publishers. Disseminated in a cheap and popular format, they were devoured by the reading public, who for the most part probably interpreted these moral stories as a form of warning against transgressing the law. That such accounts acted as a true deterrent to potential offenders *in extremis*, however, is highly unlikely.

\$ 3,000 AUD

8100

**17. Naturgemähde, Länder- und
Völkermerkwürdigkeiten und Erzählungen aus den
fünf Theilen der bewohnten Erde, zur Belehrung
und Unterhaltung für junge Leser ... Mit einem
Plane, fünf in Kupfer gestochenen und illuminirten
Hauptansichten der fünf Erdtheile, und mit
83 illuminirten und ausgeschnittenen Bildern von
Menschen, Thieren, Bäumen und Gewächsen &c.,
womit man die Haupt-Scenen der Erzählungen
theatralisch aufstellen kann.
CHIMANI, Leopold**

Wien : In der Kunsthandlung des H. F. Müller ... [1827]. Octavo, original marbled boards, pp [4], 144, a crisp, clean copy; with the original accompanying engraved tableaux, as issued, comprising a grid mounted on marbled board, scored to allow the display of the figures, and 77 (of 83) engraved cut-out illustrations, all handcoloured, with all 5 engraved backdrops housed in custom-made marbled paper portfolios with the original printed labels *Australien, Amerika, Afrika, Asien* and *Europa*; housed in the original marbled sleeve (small section of loss); the book, grid, figures and backdrops all housed in the original slipcase (rubbed), with original printed paper label to spine. Extremely rare.

The most complete example known of the only edition of an extraordinary children's geography, published in Vienna in 1827.

The book itself is essentially a physical and human geography of what were the five known regions of the world at the time (Europe, Asia, Africa, the Americas and Australia), presenting the information for young readers in the form of short chapters on social customs, natural phenomena and discoveries by European explorers, interspersed with exciting narratives of adventure dealing with subjects such as pirates, cannibals, volcanoes and tigers. The section titled *Australien* covers New Holland, New Zealand and Tahiti, and includes short essays on the cultures of the Australian Aborigines and the Māori, as well as a piece on the kangaroo.

The five beautiful and fragile tableaux which accompany the book are miraculous survivors. Each of the five sets of delicate coloured cut-out figures is designed to be placed on the scored grid according to the co-ordinates on the tab at the base of each figure (two of these tabs are missing, and one has a repair; otherwise the condition of the figures is uniformly fine); with the appropriate backdrop behind, they create a tableau of one of the five regions. The Australian tableau illustrates Cook (and Forster?) encountering natives of the South Seas, a scene alluded to on p.121 of the book. (The author mentions in this context that the Pacific Islands are also known as the *Forster-Kooka* islands in honour of James Cook and Georg Forster; a term apparently coined by Georg Christian Raff in the 1787 edition of his *Naturgeschichte für Kinder*). The American tableau illustrates a fort and native house in the tropics, probably in the Guianas; the Asian scene features monkeys and a tiger in combat with a snake; and the African tableau includes a lion and a stone building which perhaps represents Cairo.

\$ 24,500 AUD

10632





18. Voyage autour du monde sur la frégate la Vénus, pendant les années 1836-1839 ... Atlas pittoresque DUPETIT-THOUARS, Abel Aubert (1793-1864)

Paris : Gide, 1841. Folio (535 x 335 mm), contemporary quarter-calf over blue cloth, spine lettered in gilt (light rubbing), marbled endpapers, half-title, title page, 68 lithographed plates (14 with original hand colour; some others with tint blocks, occasional light foxing but remarkably clean), large engraved folding map of the world (a little miscreased), 3 pp (*tables des planches*). A fine copy of the *Atlas Pittoresque* of this important grand voyage.

Dupetit-Thouars' voyage in the *Vénus* was critical to the establishment of a French colonial presence in the Pacific, as well as for the promotion and protection of French commercial activities around the globe.

'Dupetit-Thouars's account of his stay in California, in 1837, is one of the most important and complete records of the Mexican period. In 1838, the *Vénus* made a run for Easter Island, further investigated the coast of South America, then sailed for the Galápagos and Marquesas Islands, Tahiti and New Zealand. At Tahiti the expedition forced Queen Pomaré to write a letter to the King of France apologising for mistreatment of French priests, to pay an indemnity, and to salute the French flag. He had also made a treaty with Kamehameha III of Hawaii. After visits to Sydney and Mauritius, the ship sailed home, arriving after a voyage of thirty months...' (Hill).

The magnificently illustrated *Atlas Pittoresque* was issued separately from the four octavo text volumes and other atlas volumes dealing with botany, zoology and physical science. The majority of the fine plates are after the expedition's two artists, Messnard and Masselot. They include four views of Sydney, one of them a double-sheet panorama, and five views of Hawaii, one a double-sheet panorama of Honolulu, along with topographical views of Tahiti, Easter Island, the Galápagos Islands, New Zealand, Chile, Peru, Mexico and California. The work also features many ethnographic plates of the peoples of Central and South America and Polynesia.

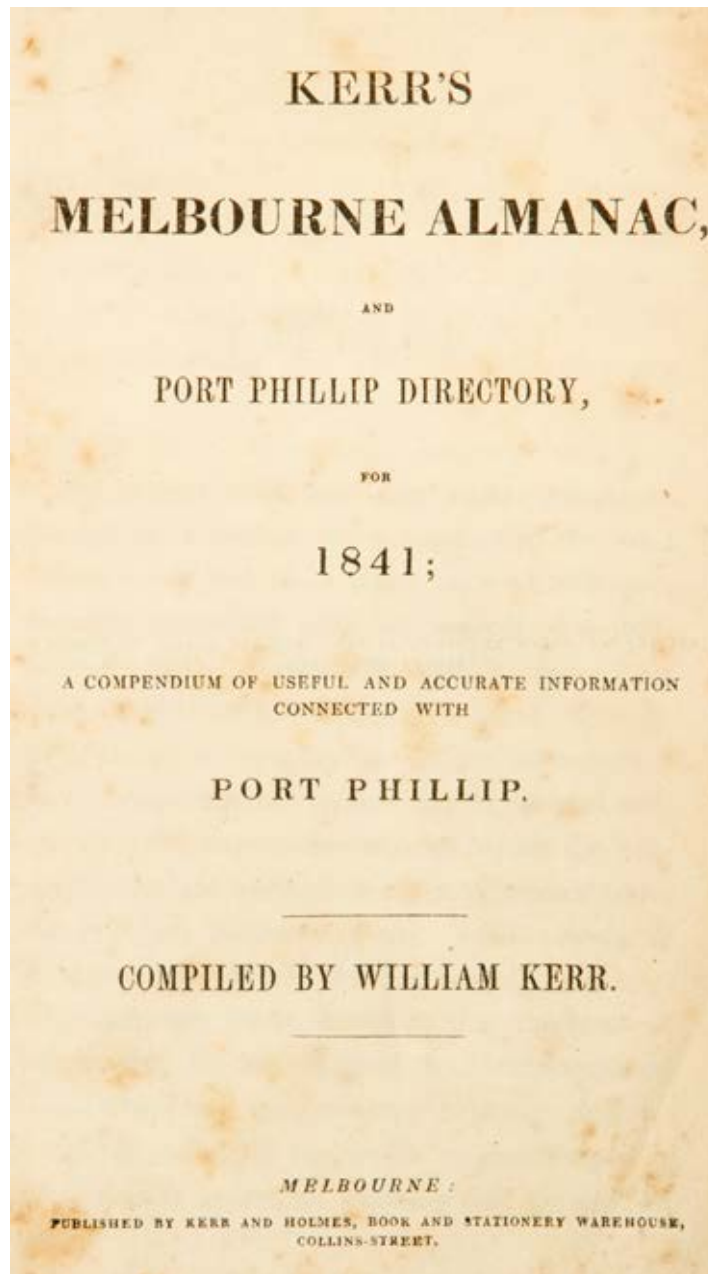
Sabin, 21354; Ferguson, 2970.

\$ 25,000 AUD

10782







19. Kerr's Melbourne almanac, and Port Phillip directory, for 1841; A compendium of useful and accurate information connected with Port Phillip. Compiled by William Kerr.

KERR, William (1812-1859)

Melbourne: published by Kerr and Holmes, Book and Stationer warehouse, Collins-Street, [1841]. Octavo, contemporary cloth, gilt-lettering to spine, bookplate from the John M. Chapman Collection to front pastedown, pp vi, 262, addenda, bound without supplementary advertisements, light toning but a clean copy housed in a cloth covered clamshell box. The city of Melbourne was founded in 1835, and Kerr's almanac was the first published in the colony. (He was to publish only one other almanac, in 1842). The almanac provides a valuable survey of the fledgling colony. It includes numerous local laws, regulations, fees and duties, government notices, city boundaries, and a named directory of settlers in the Port Phillip District. Demographic statistics are given for the entire colony, including settlers in Melbourne (numbering at least 6000); William's Town (3000); Western Port (2000), and Geelong, Portland and District (3000). A foundation book from the first years of Victorian settlement, in the original colonial binding. Ferguson 3433.

\$ 5,000 AUD

9231



20. The Melbourne Rose. Part II.
[GILL, S.T.]

London : Joseph, Myers & Co., 1862 (printed in Hamburg by C. Adler's Printing Establishment). Chromolithographed and engraved folding card in the shape of a rose, in the original gilt-printed envelope honouring Burke and Wills. Fine.

A significant and very rare Melbourne publication of the gold rush era, with engravings after those of S.T. Gill in *Victoria Illustrated* (1857) and *Victoria Illustrated. Second Series* (1862). In the examples we have handled, the groupings of engravings vary. Furthermore, the scenes themselves are adapted from the Gill originals and have some embellishments.

\$ 7,500 AUD

4276

21. South Australia Illustrated

ANGAS, George French (1822 - 1886)

London : Thomas M'Lean, 1847. Imperial folio, gilt-decorated half-morocco over calf (edges a little rubbed), all edges gilt, marbled endpapers, bookplate from the Davidson Collection to front pastedown, lithographed title page, engraved title page, dedication leaf (foxed), pale waterstain to top margin of two leaves of preliminary text, list of subscribers, preface, *General Remarks on the Aboriginal inhabitants of South Australia*, 60 hand coloured lithographic plates, each with guard sheet and accompanying letterpress, a fine and well bound copy, a touch of foxing to a few plates but overall very clean.

The fine Coles - Davidson copy of Angas' great Australian colourplate book.

George French Angas, the son of George Fife Angas, founder of the South Australia Company, arrived in South Australia in 1843. Angas Junior spent the next two years sketching as he travelled across Australia and New Zealand, with the intention of producing an illustrated book upon his return to London. In fact he produced three, the grand folios *South Australia Illustrated* and *The New Zealanders Illustrated* (both in 1846-47 and originally issued in parts), and a more modest octavo set, *Savage Life and Scenes in Australia and New Zealand*. A trip to the Cape of Good Hope at the end of 1846 resulted in a third folio, *The Kaffirs Illustrated* (1849). Tooley describes Angas' three folio plate books as 'amongst the most important of the illustrated travel books of their period'.

As well as authoring the accompanying text, Angas lithographed many of his own plates. His earlier training as a naturalist is evident in the plates, and he records his Aboriginal subjects, fauna and insects in meticulous detail. His compositional talent is apparent in the landscapes and streetscapes which, while inevitably romanticised, are also richly detailed. The indigenous peoples of South Australia are in many ways the focus of Angas' folio, approximately one third of the plates and the opening *General Remarks* being dedicated to recording the Aboriginal population. Amongst the colonial settlements included is Angaston, the prosperous farming hamlet in the Barossa Valley named in honour of George Fife Angas.

Ferguson 4458; Wantrup 237.

Provenance:

F. G. Coles Australian Collection, Gaston Renard and Leonard Joel, 1965, lot 43

The Davidson Collection, second sale, Australian Book Auctions, 2006, lot 376

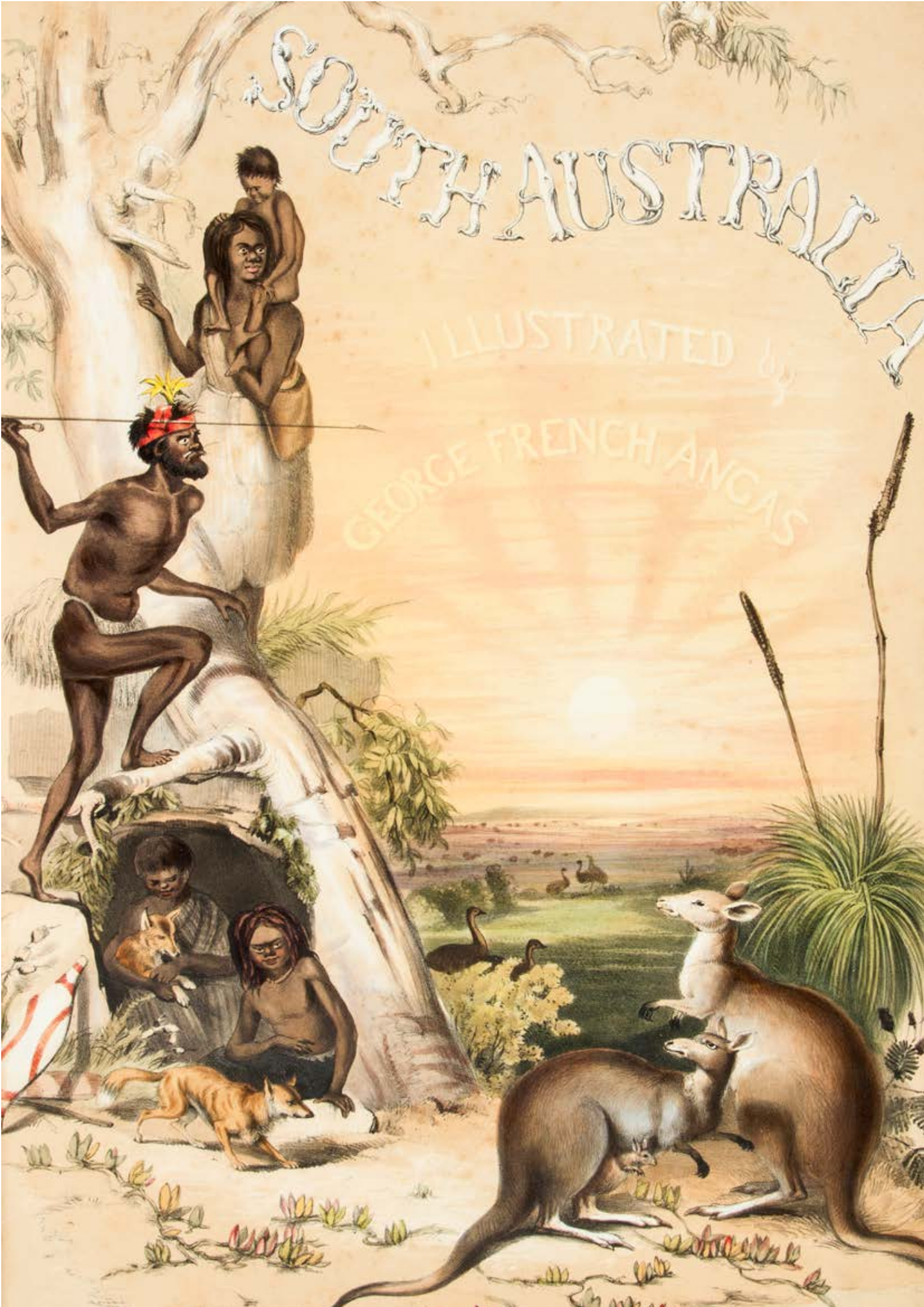
\$ 32,000 AUD

9296



SOUTH AUSTRALIA

ILLUSTRATED BY
GEORGE FRENCH ANGAS





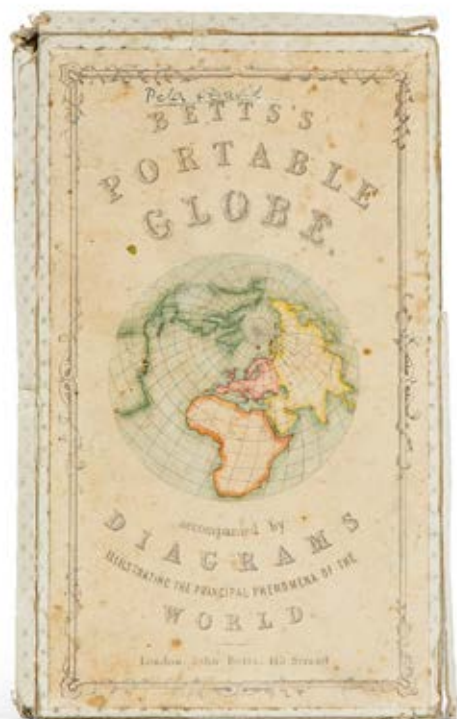
22. Globe artificiel et mécanique a l'usage du petit géographe WEYGAND, F.J.

Amsterdam ; La Haye [Netherlands] : F.J. Weygand, n.d. [c. 1840]. Collapsible globe in 6 gores, engraved with hand colouring, laid down on thin card, each gore 170 x 70 mm (irregular), in fine condition with vivid original colour; Australia with Terre de Witt, Terre d'Eendracht, Cape Leeuwin, Terre de Nuyts, Golfe de Spencer, Terre de Van Diemen, Detroit de Bass, Port Jackson, and Sidney Cove all marked; the gores attached to one another with the original tape strips at each side, original drawstrings at top and bottom of each gore intact, folding flat within its octavo size instructional booklet, pictorial pink wrappers (lightly marked, fragile stitching), with 8 pp of text (a section on Oceania on the final page), and a double page illustrated with hand-coloured diagrams, the booklet overall in very good condition, all text in French; housed within the original pictorial paper covered card slipcase with gold paper edges.

A delicate and beautiful pedagogical collapsible globe, remarkably well-preserved and with its original booklet and slipcase.

\$ 6,000 AUD

8105



23. Betts's Portable Terrestrial Globe, accompanied by diagrams illustrating the principal phenomena of the world.
BETTS, John.

London : John Betts, c.1850. Original decorated card box, 215 x 125 mm (splits to corners), with printed paper label hand coloured, owner's name in ink on front panel, containing the folding globe, two printed colour cards showing the revolution of the Earth around the Sun, and the 32 page booklet, *A companion to Betts's portable globe and diagrams, together with Catalogue of maps, atlases, dissected maps, amusing, instructive, and educational games, etc., etc.* The globe is a rare survivor of the dissected form. The eight paper gores are suspended by string between two dowel rods (the lower one not present in this example); two sliding pins are squeezed together; inflating the gores to produce a three-dimensional globe of the world, accurate in theoretical principles. The gores are crisply coloured by hand, making this a highly decorative and attractive example of this type of educational cartographic device.

\$ 6,600 AUD

10155

24. A rare large format relieve ambrotype of a wealthy couple, Sydney, late 1850s
GLAISTER, Thomas Skelton, 1825-1904

[Sydney] : Thomas Glaister, probably between 1858 and 1860. Relievo ambrotype photograph with hand colouring, in an extremely large format, exposed image 340 x 265 mm (i.e. virtually one-and-a-half plate size), in its original brass mat (fine), stamped at lower left 'Photographed by T.S. Glaister', and housed in a near contemporary glazed oak frame, 540 x 460 mm; scattered loss to the emulsion on the backing of the image, resulting in some speckling and spidering, but the subjects themselves strong and clear and the colouring vibrant.

The ambrotype was a cheaper alternative to the daguerreotype, and was popular in Europe and America from around 1854 until the early 1860s, when it was superseded by the albumen print. A glass plate covered with a thin layer of collodion, then dipped in a silver nitrate solution, was exposed to the subject while still wet, then developed and fixed. When the reverse of this negative image was coated with a dark emulsion such as varnish or paint, the resulting image appeared as a positive. The process required the expertise and experience of a professional photographer. A much rarer form of the standard ambrotype was one made using the so-called *relievo* process, developed as early as 1854 by Glasgow photographer John Urie and introduced in England around 1857. In the *relievo* ambrotype, only the primary subject matter - in the case of the present example, the couple, the chair and the table cloth - was given a black varnish coating on the underside; the remainder of the image was painstakingly scraped away, and behind it a second piece of glass with lighter coloured backing was placed. The overall effect was to produce an almost three-dimensional image, with the subjects appearing as in relief.

The English-born professional photographer Thomas Glaister arrived in Melbourne from New York in 1854, but by 1855 he had moved to Sydney, where he opened a studio at 100 Pitt Street. Glaister concentrated on portrait photography of Sydney's wealthy elite, and boasted that although his portraits - whether daguerreotypes or ambrotypes - were expensive, they would retain their richness and vibrancy for posterity. Glaister was with little doubt the leading exponent of the ambrotype in Sydney, and we know from contemporary sources that he



was skilful enough to make ambrotypes of uncommonly large dimensions: "Glaister certainly kept closely in touch with the latest photographic inventions in both Europe and the United States. In 1857 the Sydney Magazine of Science and Art commented that his photographic portraits were outstanding, particularly for their size which, although ambrotypes, were up to 17 x 22 inches (43 x 56 cm) in dimension." (Davies, Alan & Kerr, Joan. DAAO, updated 2011).

One of Glaister's advertisements from 1856 gave detailed advice for sitters, which the unidentified subjects of this ambrotype have, consciously or otherwise, followed: "Dark dresses of any material, rare velvet, are preferable for Ladies and Children ... figured dresses, with strong contrasts take well; dresses with much lustre take brighter than those with none ... Bonnets seldom should be worn, as they shade the face ... A figured shawl or mantilla gives a pleasing effect to the picture. For Gentlemen, gloves should always be omitted; dark vests, scarfs, or handkerchief, are preferable." (ibid.)

Only a small number of Glaister's fine ambrotype portraits - or, indeed, ambrotypes by other identified Australian photographers - are known to have survived. The ambrotype we offer here is of exceptional rarity, being possibly the largest extant example made by an Australian studio.

\$ 16,500 AUD

11304



25. Album chinois

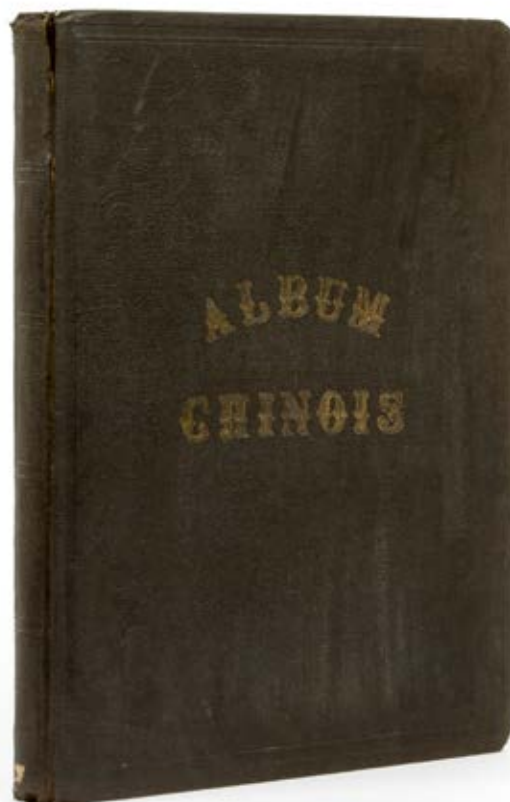
Anon.

Ce petit album est destiné à faire connaître les véritables costumes des habitants du Céleste Empire. On a tâché de choisir un spécimen dans toutes les classes de la Société, depuis l'Empereur jusqu'au simple ouvrier ... Les différents costumes et portraits qu'on trouve dans cet album, ont été photographiés sur d'anciens modèles, ou envoyés dernièrement de Chine par les Missionnaire eux-mêmes. s.l. : s.n., [circa 1857]. Quarto, original black cloth-covered boards (rubbed), the upper board with embossed decoration and gilt lettering, top edge of lower board with some discolouration due to moisture, from the library of Augustin Aubert (1781-1857), the front pastedown with Aubert's inscription, all edges gilt, [1] leaf of text followed by [41] leaves with albumen print photographs mounted individually to rectos, most images measuring approximately 100 x 80 mm, all with lithographed captions on mounted slips, including 17 original portraits of French missionaries in China and Chinese ethnic types, as well as 24 photographs of engravings of historical scenes, the majority relating to the Emperor Qianlong and his military victories; faint damp stain to upper margins of all leaves, not affecting the albumen prints, which are in overall excellent condition, sparse foxing.

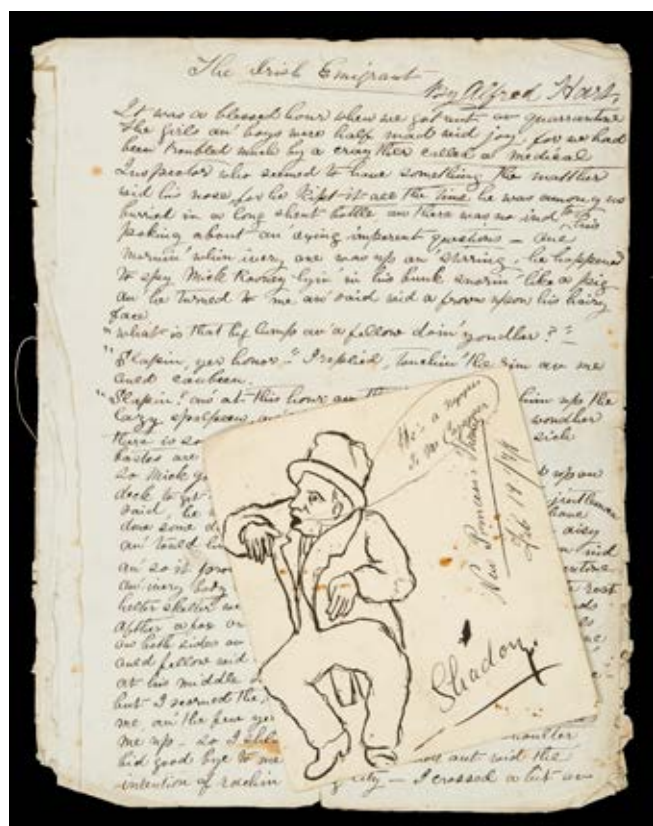
An extremely rare publication which appears to have been produced by the Missionnaires de la Compagnie de Jésus. The fact that the album's original owner, the French artist Augustin Aubert, died in 1857, provides a reliable clue to the approximate date of this work, surely one of the very earliest to include actual photographs of Chinese subjects. The photo-historian Terry Bennett has suggested that some of the photographs may be attributable to Louis Legrand. Legrand was a French merchant who operated a photographic studio in Shanghai from August, 1857 until 1860 (see Bennett, Terry. *History of photography in China 1842-1860*. Quaritch, 2009, p30).

\$ 15,000 AUD

6853







26. Sketches of Irish Life in Victoria :The Irish Emigrant HART, Alfred

[Victoria, circa 1870]. Unpublished manuscript, ink on paper; written recto only of 6 leaves, quarto, disbound, held together with the original stitching, the first leaf headed *The Irish Emigrant*, By Alfred Hart, the verso of the final leaf inscribed in the same hand *Sketches of Irish Life in Victoria / The Irish Emigrant*; pages numbered at top corners; light vertical fold along centre of the manuscript, scattered foxing, some loss at the lower edge of the fourth and fifth leaves, resulting in the loss of a small amount of text; otherwise complete, stable and legible; accompanied by a pen and ink sketch by an unknown artist, 125 x 115 mm, depicting Mr. Alfred Hart in the minor role of "the detective's shadow" in Bret Harte's play, *Two men of Sandy Bar*, at the Princess Theatre, Melbourne, February 19 1878, with a loose cutting from *The Australasian* newspaper, 23 February 1878, giving a review of Hart's performance.

Provenance: from the estate of Flora Frost (née Jeffery), 1877-1958, daughter of R.C. Jeffery and Melbourne actress Fanny Hart, thence by descent.

A previously unknown humorous short work of fiction about a naive Irishman who arrives in Port Phillip during the gold rush. The content suggests that the author, Alfred Hart, was familiar with Melbourne, and the provenance of the manuscript

confirms this. Alfred Hart was presumably a close relative of the Melbourne sisters Ada and Fanny Hart (possibly one of their four brothers), who were both popular stage actresses in Melbourne during the 1860s.

The narrative is written in the first person, in a style that is a pastiche of Irish vernacular language.

The story follows Pat, the protagonist, from the moment he leaves the quarantine station. He scorns the idea of going to an "Emigrant's Home", "for the spirit of indipidence was in me, an' the few yellor boys I had in me pocket backed me up - so I schlung me bundle across me shoulder, bid good bye to me friends an' struck out wid the intention of rachin the big city." After being made to feel unwelcome and uncomfortable by passers-by, he reaches Melbourne and starts to enquire about the "gould fields". He is told that they are a long way distant, and that he would be much better off renting a house in Melbourne and digging in the backyard, "... for the metal was ivry where in the ground an' only required a little labour to git it out, so I made up me mind to do that same an' lay up a store of fine fat nuggets - I took a house, an' dug in the back as they tould me, an' made a hole as big as the house itself, the fince fell in an' the landlord came down an' giv' me notice to quit. "A divil a quit will I!" I says "until I git the goold". "What goold?" he roared. "Why, the goold at the bottom av the ground." "An' who tould you there was goold in it?" he said, wid a bit av a sneer an his face. "Why, the neighbours about," says I, "an' I believe thim." "How long hav' ye been in the country?" he axed. "A wake," says I. "That accounts for it" says he, "pack up yer thraps ye spalpeen an' clear out, an' bliss yerself it's not damages I bring agin' ye". "Never will I leave this spot" says I, "until I see the colour."

The landlord then discovers that Pat, like himself, is from the town of Drogheda in Ireland, and the two men proceed to get drunk on whiskey together. The landlord gives Pat a potted history of Victoria and the gold diggings, and warns him that to go to the goldfields he would need capital and even then, somebody might steal his claim. Pat abandons his dream of procuring wealth through gold, and instead looks around for more regular work. A brickmaker by trade, he finds a job at a Melbourne kiln and is touted by all and sundry as the best brickmaker anyone has ever seen. The gold fever has well and truly left Pat by now, and his final reflection on his new life in Australia, where he now feels accepted, is a philosophical one: "... it's hard to get a futtin' on a furrin' soil, but I find, however poor a man may be in this country, he is rich compared to what he is at home." Pat's closing statement would have resonated powerfully with many European and American immigrants arriving during and just after the gold rush, who shared a common experience: although they did not make their fortune on the goldfields, they quickly came to realise the opportunities and freedoms that a new life in Australia presented.

\$ 3,750 AUD

11295



27. A map of the world in Japanese by Ed. Schnell Yokohama February 1862 SCHNELL, Edward (1834-1890)

Also titled in Japanese: *Bankoku Kōkai-Zu*. [=World Navigation Map]. Copperplate on paper with original hand coloured outline, 900 x 1710 mm (sheet), with a world map on Mercator's projection, text boxes with a chronological list of explorers and flags of foreign nations, some worming but overall in very good condition.

A rare large format map showing the voyages of major explorers of the eighteenth and nineteenth centuries, including Cook and La Perouse. The map is based on an English one drawn by John Purdy and others, originally engraved in 1845. An earlier edition was published in 1858 by Kango Takeda, and this version published by Schnell updates the 1858 version.

OCLC records examples in the Library of Congress and the East Asian Library at the University of California, Berkeley; a copy of a later edition is held in the National Library of Australia.

Edward Schnell was a Dutch-German arms dealer who arrived in Yokohama with his brother Henry around 1860. Edward supplied arms to the army of Aizu Domain (Mutsu Province), while Henry served as military instructor. Edward was held in high esteem by the ruling elite. He was given a Japanese name, Hiramatsu Buhei, a Japanese wife, and a private residence in Wakamatsu. He was granted the right to wear a sword, and is known from contemporary sources to have dressed in the manner of a samurai.

Schnell's map dates to the final years of the Tokugawa, or Edo period (1603–1867). It breaks with long traditions in Japanese cartography of making Japan the focal point of the map, and of idiosyncratic orientation; it anticipates the cartographical development of the Meiji period which would see Japanese map-makers begin to reference Western maps to a great extent. The fact that Schnell's map is on Mercator's projection is highly significant. Along with a world map by Seiyo Sato, based on a Dutch map of 1857, and also published in 1862, it is one of the very first Japanese Mercator maps.

\$ 9,500 AUD

10881

28. Los Caprichos

GOYA, Francisco (1746 - 1828)

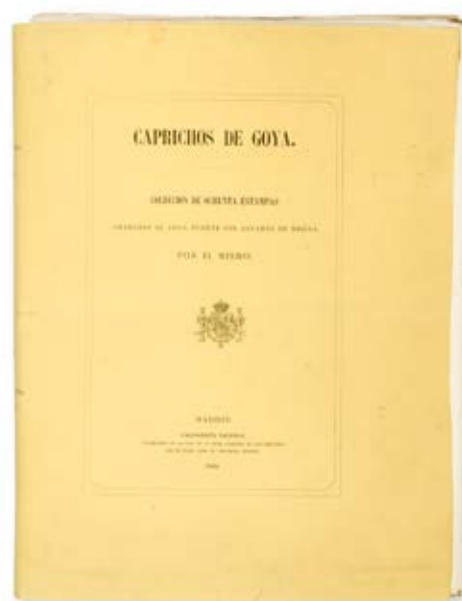
Caprichos de Goya. Coleccion de ochenta estampas. Grabados al agua fuerte con aguadas de resina por el mismo. Madrid : Calcografía Nacional, 1868. Third edition. Quarto, original printed yellow wrappers (335 x 255 mm), a few expert repairs, 80 original loose aquatints on wove paper, comprising Goya's complete series of *Los Caprichos*, entirely unrestored and with remarkably wide margins, housed in an early portfolio and slipcase.

AN EXCEPTIONAL UNBOUND SET OF GOYA'S MOST FAMOUS SERIES.

Goya had already established his reputation as a painter to the nobility and to the Royal Court of Spain when he produced his first major series of prints, the iconic *Los Caprichos*, which comprises 80 aquatints. *Los Caprichos* is a complex and enigmatic figurative series, which opens as a wry commentary on the follies of human desire and a perverted social order, and closes with images drawn from a dark realist fantasy of spectres and goblins that come to life to torment the living through temptation and deceit. Some of Goya's most recognisable images were created in this series, including the wonderful self-portrait which introduces the folio, and his graphic masterpiece *El sueño de la razón produce monstruos* (The sleep of reason produces monsters). This image, instantly familiar and arresting, signals the transition to the haunting imagery of the second half of the series, in which Goya's imagination is fully unleashed.

Los Caprichos was printed in an edition of fewer than 300 copies and first offered for sale in Madrid in 1799. Only 27 sets sold. In 1803 Goya wrote to the Royal Court and offered King Charles IV the remainder of the sets as well as the original etching plates in return for a stipend to allow his son Francisco Javier to travel. Charles agreed, and the plates made their way into the Calcografía Nacional, the National Engraving Centre established in 1789 to oversee Royal commissions and collect graphic work. Later in life, Goya expressed relief that the King had accepted the gift - he had feared the unwanted attention of the Inquisition, since some of the images relate to the Church. Goya died in 1828. In 1855 the Calcografía printed a second impression of the plates in an edition known to scholars as 'very small', perhaps only a few dozen sets (Harris, Tomas. *Goya : engravings and lithographs*. San Francisco : Alan Wofsy Fine Arts, 2001). It was the re-publication of Goya's series which ignited wider interest in his aquatints, and a third impression was made from the plates, again in numbers described as 'very small', issued in a paper printed wrapper in 1868. Harris describes the third edition as 'well printed and the impressions still generally good' (ibid.). This was to be the last printing of the plates that preserved Goya's rich aquatint and the intense variations of tone, texture, burr and ground which characterise these works.

Around 1878 the Calcografía bevelled the edges of the plates, steel-faced their surface and printed off another edition, the fourth, of 65 copies, which is described as 'inferior to the third' (ibid.). Resurfaced, the delicate plates had by now lost much of their original detail. The Calcografía would go on to print no less than eleven separate editions, the last - the twelfth edition - as late as 1937. All of these later printings display major defects in many if not all impressions, with elements of the image worn and, in some cases, lost altogether due to the over-printing.



Los Caprichos is unquestionably one of the great series of graphic prints, by an undisputed master of the aquatint process. Examples of the first edition now sell for in excess of one million dollars. Copies that do appear on the market, no matter which edition, have invariably been bound as an album in order to prevent plates going astray. Consequently they are generally much handled and tend to suffer various condition issues. Most sets which were never bound have been split and the plates sold individually. This exceptional copy of the third edition, which retains the richness of Goya's creations, is complete and preserved in the original published wrappers, as issued. This copy may have the widest margins of any known from this edition, the sheets in some instances being up to 335 x 257 mm - notably larger than the copies inspected by Harris. The fact that the works are still loose permits them to be exhibited and viewed simultaneously, without the need for disbinding or the limitation of displaying a sole page.

A precious folio of 80 original artworks by the Spanish visionary described by Robert Hughes as 'the first modern artist and the last old master'.

Provenance:

Jose Pedro Vindel (major early twentieth century Madrid collector; scholar and bookseller)

Private collection, Madrid

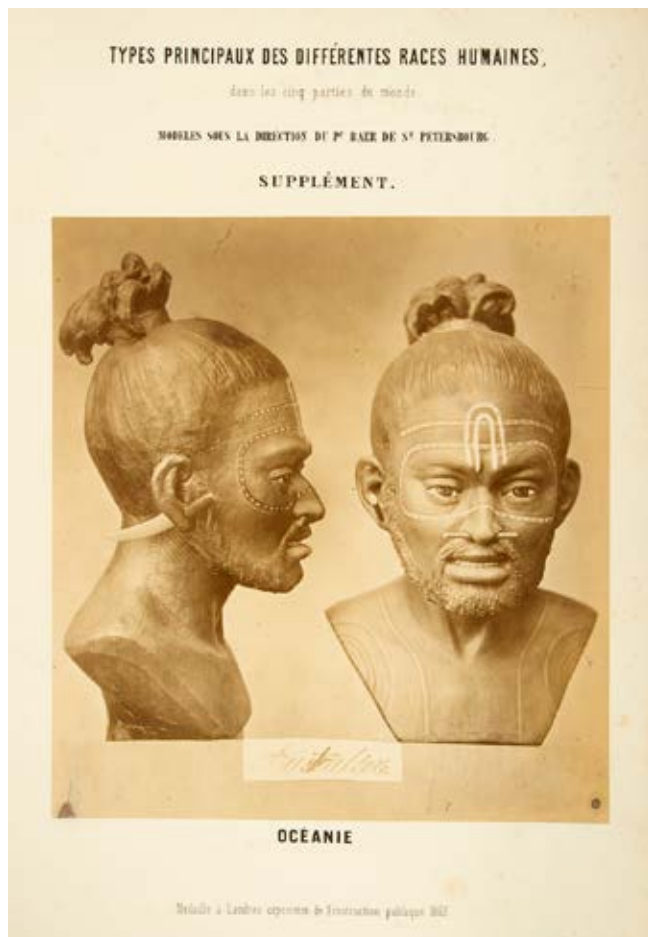
\$ 85,000 AUD

10860

P. 1



Fran.^{co} Goya y Lucientes,
Pintor.



**29. Types principaux des différentes races humaines dans les cinq parties du monde, modelés sous la direction du Pr. Baer de St. Petersburg.
BAER, Karl Ernst von (1792-1876)**

St. Petersburg : s.n., [1862]. Portfolio, 500 x 330 mm, original embossed blue morocco with gilt lettered title to front, original silk ties, containing [10] albumen print photographs, [5] in format 225 x 165 mm (complete first series) and [5] in format 267 x 267 mm (second series, or *Supplément*), on card mounts, 484 x 327 mm, each with short descriptive letterpress (general title above and name of continent that the photograph represents beneath the image) and "Médaille à Londres exposition de l'instruction publique 1862" at the foot; some mild foxing to a few of the mounts but overall a near fine set. Text in French.

Karl Ernst von Baer, born into the Baltic German aristocracy of present-day Estonia, was a distinguished Russian naturalist, biologist, geologist, meteorologist, geographer and explorer, best known for his contributions to embryology. Baer also had a keen interest in ethnology, and assembled an extensive collection of skulls for the Russian Academy of Sciences in St. Petersburg. He was instrumental in the creation of the German Anthropological Society and the founding of its prestigious journal, *Archiv für Anthropologie*.

The photographs in this portfolio show a series of heads, sculpted in *Steinpappe* (a particular form of papier mâché), representing the various races of the world. The heads were sculpted by J.M. Heuser under the direction of Baer, and were displayed at the London International Exposition of 1862, where they were awarded a medal.

Each series of photographs has five prints - one per continent (i.e. *Europe*; *Afrique*; *Amérique*; *Asie*; *Océanie*). Each print in the first series depicts a group of 16 heads, while the prints in the second series (*Supplément*) have one composite photograph for each continent showing frontal and profile views of a single racial type. Two additional plates in this series (representing Europe and Asia), depicting 22 and 18 heads respectively, were issued separately at a later date.

One of the *Océanie* plates shows 16 heads of Polynesians, Melanesians, Micronesians and Australian Aborigines, and includes - perhaps most significantly - the heads of a man and woman of Van Diemen's Land. The composite *Océanie* plate shows frontal and profile views of the head of an Australian Aborigine.

\$ 8,500 AUD

11348

30. Австралия. История открытия и колонизации
растения и животные пятой части света
[CHRISTMANN, Friedrich]

St. Petersburg : E. Likhachev and A. Suvorin, 1871. Octavo, contemporary quarter calf over marbled papered boards (rubbed), spine lettered *Австралия* and with nineteenth century label with manuscript collection number; front pastedown and title with nineteenth century Russian collection stamps, title also with (original bookseller's?) manuscript note and price in rubles, 394 pp, 106 lithographic illustrations and maps, occasional foxing, a good copy.

Russian translation of Ferguson, 8182, Christmann's *Australien. Geschichte der Entdeckungsreisen und der Kolonisation* (Leipzig : Otto Spamer, 1870). A survey of the discovery, exploration, ethnology and natural history of Australia. One of the earliest books specifically about Australia to be printed in Russian.

\$ 1,450 AUD

11251



31. A brief statement of facts in connection with an
overland expedition from Lake George to Port
Phillip in 1824.

HUME, Hamilton

Third edition : with addenda. Yass : J. J. Brown, 1874. Octavo, original flush-cut pebbled cloth, printed paper title label, portrait frontispiece lithographed by Charles Turner of Melbourne, pp. 112, manuscript contents list on p. [2], occasional pencil underlining, annotations to final blank and related cutting loosely enclosed. A very good copy.

The 1824 expedition overland to Port Phillip is one of the great stories of Australian inland exploration. The two explorers, Hamilton Hume and William Hovell, with a party of convict servants, crossed the Australian Alps and the Murray River to discover fertile pasture lands to the south that had hitherto been overlooked or condemned as wasteland. After several months they ultimately reached Corio Bay on the southern coast. Their discoveries opened up the settlement of the southeastern portion of Australia. The first published account of the journey appeared in 1837 (although there exists in a handful of copies an unpublished proof printing from 1831). Hume and Hovell were credited with the authorship of this publication, but in large part the text was constructed by the editor William Bland, working from the explorers' field journals. In 1855 Hamilton Hume published *A brief statement of facts* in response to reports that his colleague Hovell was taking credit for their discoveries. Hovell answered these accusations in his own pamphlet of 1874, and in that same year, Hume's *Brief statement* (offered here), with additional material relating to the dispute between the two men, was published, a short time after Hume's death.

Ferguson 10665; Wantrup 113a.

\$ 1,850 AUD

11260



**32. Souvenirs du voyage de la mission d'exploration
envoyée en Nouvelle Calédonie par la Cie. de la
Nouvelle Calédonie 1870-1871.**

**HUGHAN, Allan (1834-1883); ROBIN, Ernest; MARCHAND,
André**

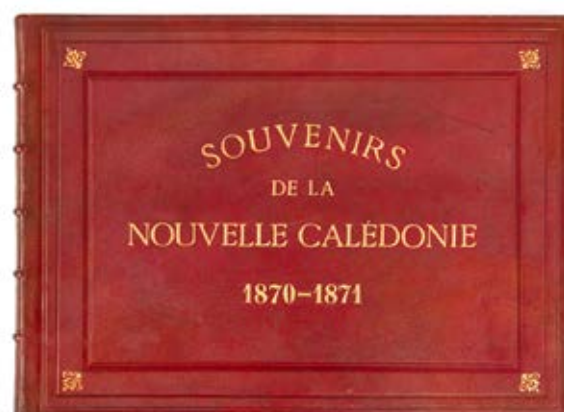
Paris : Compagnie de la Nouvelle Calédonie, [1871?]. Oblong folio, 310 x 450 mm, original blind blocked red morocco with gilt lettering and ornament to upper board, spine with raised bands and ornament, marbled endpapers, lithographed title page, with [39] albumen print photographs mounted on the *rectos* of the leaves, all in format 160 x 210 mm and with printed captions, the albumen prints in uniformly good condition and the leaves with only a tiny amount of scattered foxing, a very good example.

This lavish publication was produced by the expedition leader, the director of the Compagnie de la Nouvelle Calédonie, André Marchand, who was later to found the first private bank in New Caledonia, the Banque Marchand (Marchand's portrait is the first photograph in the album). The album contains views of Noumea (one a double-panel panorama of the port), numerous portraits of Kanaks and their traditional implements and dwellings, missions and churches, and topographical scenes on the Île des Pins, Île Nou and other locations. There are also views of Aden (2), Colombo (1), Melbourne (5) and Sydney (3).

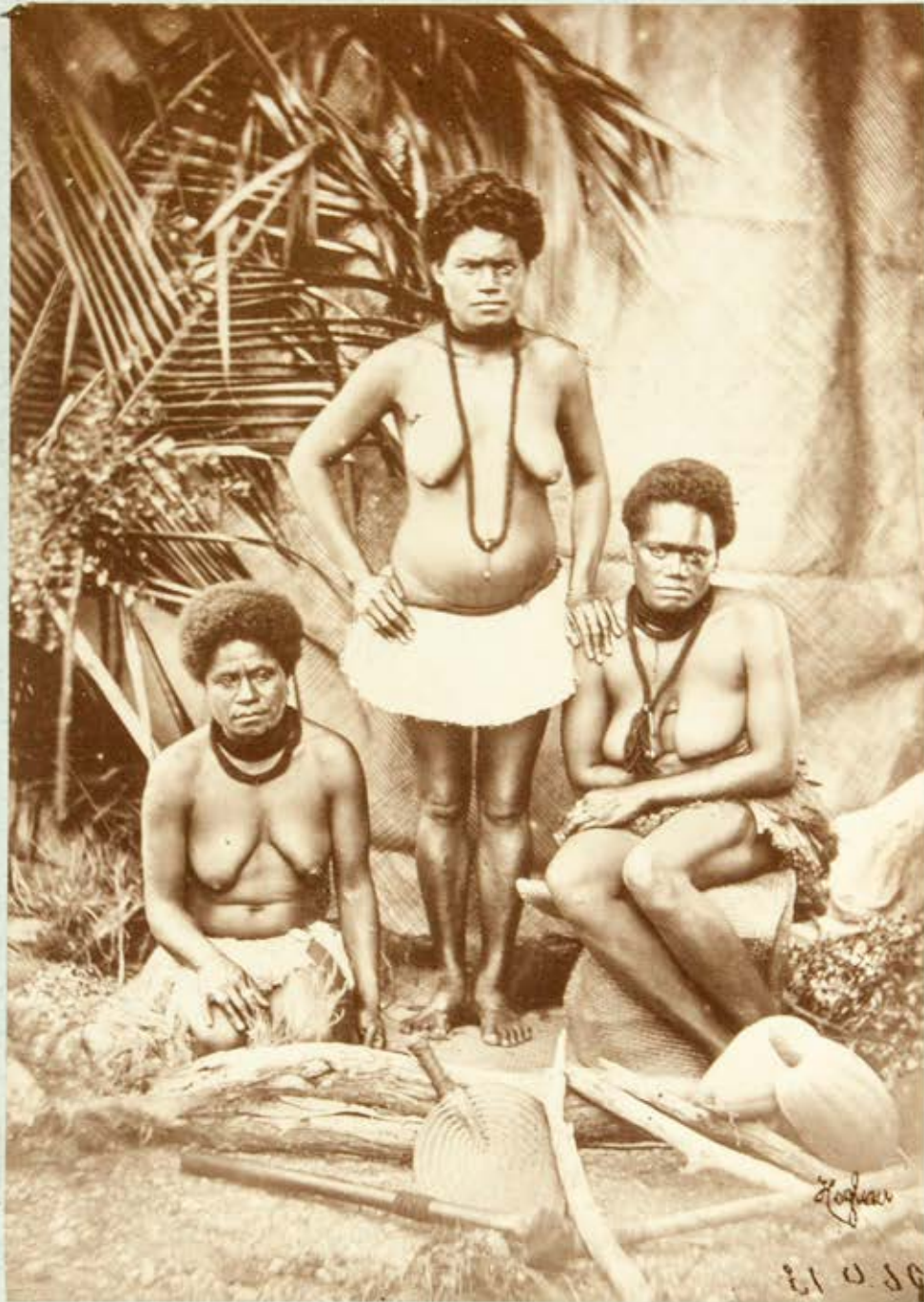
With the exception of one image (by Ernest Robin) the New Caledonia photographs are all attributable to the English photographer, trader and sea captain Allan Hughan. Hughan opened his photographic studio in Noumea in June 1871. In late 1872 he was appointed the official Government photographer for New Caledonia. In the decade or so that he was active, Hughan remained the pre-eminent and most prolific of photographers in the islands.

\$ 7,750 AUD

10850



NOUVELLE CALÉDONIE



FEMMES INDIGÈNES

33. Australie. Ph. François 1888

[FRANCOIS, Philippe, 1859-1908] CAIRE, Nicholas; BAYLISS, Charles; KERRY, Charles

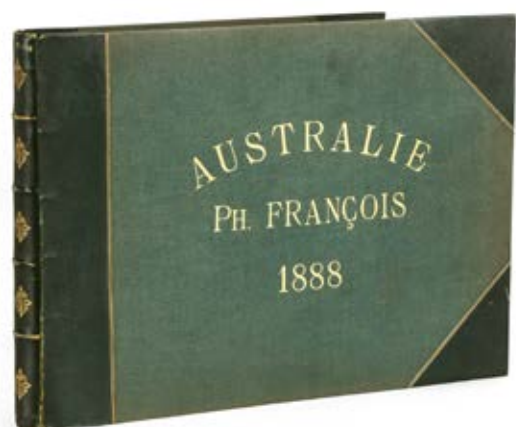
Nineteenth century photograph album, oblong folio (270 x 380 mm), original half dark green morocco over green pebbled cloth, the upper board lettered in gilt *Australie. Ph. François 1888* and both boards with double gilt rule, spine with raised bands and gilt ornament, marbled endpapers, with [51] albumen print photographs by various Australian commercial photographers of the 1880s, nearly all in format 210 x 160 mm (a few smaller), mounted *recto* and *verso* of [24] album leaves of thick card, many with contemporary pencilled captions in French beneath the image, the majority of the remainder with inscriptions in the negative, including 12 individual and group portraits of Australian Aborigines by Nicholas Caire, Charles Bayliss and Charles Kerry, views of mines in Ballarat and Bendigo and scenes of wool transports on the Murray River; all of the photographs are in fine condition, and are strong prints with rich tonal range; the album leaves are free from foxing; housed in the original green pebbled cloth slipcase. An important album compiled by a distinguished French scientist.

The French naturalist Philippe François visited Victoria and New South Wales during 1888 on his way to New Caledonia and the New Hebrides, where he was to carry out research into coral reefs in the region. He returned to Paris in 1891, but was to make a second voyage to complete his study in 1893-5. From these expeditions François brought back to France important collections of natural history specimens and ethnographic artefacts. He bequeathed the majority of these to French public collections: the natural history specimens to the *Muséum national d'Histoire naturelle*; a collection of skulls from Malekula to the Sorbonne; and ethnographic objects to the *Musée ethnographique du Trocadéro* (these now reside in the collection of the *Musée du quai Branly*, along with other photographs collected by François). In 2002, the Paris auction house Tajan sold a group of ethnographic artefacts collected by François in New Caledonia and the New Hebrides, which had remained in the possession of his family.

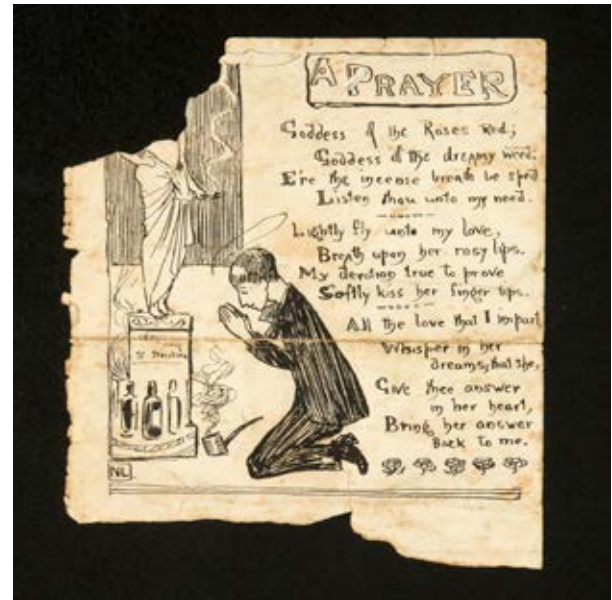
The subjects of the photographs in this album are as follows: Melbourne (5); Ballarat (5); Bendigo (1); Fernshaw (3); Aboriginal man at Lake Tyers by Caire; Aborigines at Maloga Mission on the Murray River by Caire (5); scenes along the Murray River (8); Sydney (17); New South Wales Aborigines by Bayliss (4); Port Darwin Aborigine by Kerry; Barron River Aborigine by Kerry (the image on which indigenous artist Brook Andrew's 1996 work, *Sexy and dangerous*, is based).

\$ 30,000 AUD

11350







34. A love affair in Bohemia : Norman Lindsay and Florence Jeffery in Melbourne, 1897 LINDSAY, Norman (1879-1969); FROST, Florence (née JEFFERY), a.k.a. "FLORA VANE" (1877-1958)

A group of fragmentary love letters written by the artist Norman Lindsay to Florence Jeffery, a dancer, in Melbourne in 1897, which includes original pen drawings by Lindsay; together with a small archive containing original photographs of Florence and her sister Fanny (also a dancer, and Lionel Lindsay's lover) and various manuscripts and documents relating to Florence's family.

Provenance: from the estate of Florence Frost (née Jeffery), 1877-1958, daughter of musician R.C. Jeffery and Melbourne actress Fanny Hart, thence by descent.

In his posthumously published autobiography, *My mask* (Sydney : Angus & Robertson, 1970, pp.129-31), Norman Lindsay refers to two young Melbourne dancers, sisters by the name of Fanny and Flo, whom he and his friend, art student Hughie McLean, met in Melbourne at some point in 1897. Norman had arrived in Melbourne from Creswick late in 1896, and by the second half of 1897 was making a living as a cartoonist for the magazines the *Hawklet* and the *Tocsin*. "If I ever knew their surname, I've forgotten it. Fanny, the elder, was a nice enough looking girl, with a pleasing figure for putting an arm around, but Flo was a skinny wench with a lot of fuzzy black hair; a petulant voice and no looks to speak of. Not that those disadvantages mattered. She was a girl, in the open for possible capture, and so far desirable."

The sisters whom Lindsay mentions were in fact the young dancers Florence and Fanny Jeffery, who performed for the theatre companies of J.C. Williamson and George Musgrove under the stage names Flora and Frances Vane. As the content of the ardent letters in this previously unpublished archive demonstrates, Lindsay's unflattering description of Florence and the recollection of his relationship with her as presented in *My mask* are seemingly at odds with his true feelings towards the young woman at the time. Lindsay claims in his memoir that their relationship was never consummated, a fact which, given Lindsay's later pronouncement that "Sex is not only the basis of life, it is the reason for life", would have frustrated him no end. Either Lindsay's memory of their affair had been heavily

distorted over time, or else he was not being altogether honest about it in his memoir. In *My mask*, Lindsay goes on to describe the dynamics of the relationships between himself and Florence, and between Hughie McLean, his brother Lionel and Florence's sister Fanny, in some detail:

"By profession they were small-time dancers in such shows that put on a ballet or a chorus, and for a period we were more or less in established possession of them, though in my case, possession of Flo only went so far; and there was blocked by her obdurate refusal to grant me full rights over her skinny, unattractive person. Hughie did very well with Fanny. She was a self-contained, amiable girl ... wise enough to dispense with putting a captious price of chastity on her favours, and so lose the rewards of casual love affairs with personable youths. From Hughie she passed over to Lionel [Lindsay], though I don't recall on what terms that exchange was made. I dare say it was a mere matter of propinquity ... Hughie and I occupied two rooms on the top floor of the Premier Permanent Buildings at that time, and Lionel, returning from West Australian goldfields ... took the room between ours ... As there were only thin wooden and glassed partitions between the three rooms, any private events going on in them were common property. The generous ordinances of friendship, no doubt, also made common property in Fanny between Lionel and Hughie. Fanny's placid hedonism probably found it an agreeable arrangement. It stranded me with Flo, and my experience with that petulant and obdurate wench revealed to me that attraction by repulsion which keeps so many married couples spitting venom at each other to the end of their days. She had everything that was to me least desirable in a girl; she disliked me as much as I disliked her; and yet, apparently, she was under an equal compulsion with me to keep our wretched affair going. I spent good money on her ... She came constantly to my room and I never parted from her after one of those frustrated interludes save in a furious state of antagonism. Memory reconstructions of those squalid rows do not reveal me as an agreeable youth at all. One of them presents me as seated on the table smoking while she lay on the bed, in a considerable disorder of hair and clothes, and her small face set in a mask of sullen, speechless resentment, while I exhausted vituperation on that shopworn theme of "What the hell did you come here for, anyway?" ... her lack of sex attraction may have imbued her with another kind of resentment. If she could get a feckless youth on the grid and keep him there, so far it ministered sweetly to her feminine self-esteem. As evidence of a satanic possession in myself during that affair, I am reminded



that while it was going on I had at my disposal that pleasing little early-morning, snub-nosed girl, whom I have difficulty in recalling, while I could, at this moment, make a drawing in replica of that obnoxious Flo as easily as if she was sitting in the room with me...." (ibid.)

Although the fragmentary letters from Norman to Florence in the present archive date to around 1897, an illustrated envelope is dated April 1900, which proves that Norman's feelings for Florence must have been more than merely transient. Florence married the Melbourne journalist Gustave "Gus" Frost in 1900, and by 1904 she had borne Frost two children. Florence kept for posterity the letters which were embellished with Norman's drawings, but evidently "censored" parts of the correspondence (and one of the more risqué illustrations) - probably in deference to her husband's potential feelings, should he ever come across them amongst her papers.

The archive comprises the following:

1. Norman Lindsay to Florence Frost. Fragment of a holograph letter; written in ink, 100 x 100 mm, undated, addressed to 'Dearest Flo', with a self-portrait by Lindsay depicting himself writing the letter at his desk; verso with postscript in Lindsay's hand: 'I will be at the same corner as last time at 8.00 tomorrow (Tuesday night). N.'

2. Norman Lindsay to Florence Frost. Fragment of a holograph letter; written in ink, 120 x 110 mm, undated, verso with a self-portrait by Lindsay depicting himself kneeling in prayer at the feet of a statue of a goddess on a pedestal, the lettering on which names her as Venus and St. Nicotina (the head and upper torso have been torn away, presumably by Florence for reasons of modesty, as the drawing almost certainly portrayed her face and naked breasts), initialled NL, with a self-penned poem by Lindsay titled *A Prayer*: 'Goddess of the Roses Red; Goddess of the dreamy weed; E're the incense breath be sped, Listen thou unto my need. Lightly fly unto my love, Breath upon her rosy lips, My devotion true to prove, Softly kiss her finger tips. All the love that I impart, Whisper in her dreams; that she, Give thee answer in her heart, Bring her answer Back to me.' The opening lines of the letter on the recto read: 'Dearest Flo. Always the same old beginning. I admit its a sweet one, but I wish the English language had a few more endearing epithets than it has got. I might have called you "My dearest own", but I always had a lingering sense of humour, that properly speaking'



3. Norman Lindsay to Florence Frost. Holograph letter; written in ink, single octavo size folding sheet, undated, headed *Lincolns Inn Court, 175 William Street*; with a marginal pen sketch by Norman Lindsay, a caricature self-portrait depicting him as having gone prematurely bald with worry.

'Dear Flo, This letter should have been written a week ago, but it wasn't, as you may remark. I've been so busy lately, rushing about on matters of business, that it is very poor. This, the prophetic sketch S.P. [ie. Self-Portrait] will be a sad reality by the time I see your pretty face again in Melbourne. Ray [?] and I were out most of last night posting bills and being chased by policemen - 3 weeks later - Observe what a rotten beastly bally put off till tomorrow sort of rotter I am. Florrie, I kiss your hands, I put my head under your feet. I ask humbly pardon. I started this letter weeks ago and only got this far. I've been so horribly worried with business and other things that I've been half mad lately. Naturally after a couple of weeks I succumbed & went under and had to go home and get better.'

4. Pen and ink drawing with 'N. Lindsay' in another hand at lower right (the original signature scratched out), 155 x 115 mm, depicting a young woman in Persian garb holding a candle (possibly Ali Baba?); the drawing has separated neatly along an old horizontal fold (possibly an original fold for posting), and is now in two sections; verso of the lower section is inscribed in ink in Lindsay's hand: 'From Norman to "Flo" / 13th November 1897.'

5. Pen and ink drawing signed and dated 'N. Lindsay '94' at lower left, 120 x 110 mm, depicting a man holding a flaming torch accompanied by two young women, verso inscribed in ink in Lindsay's hand 'Illust. "Marguerite de Valois".'

6. Envelope addressed to *Miss Flo. Jeffery H.K., 22 Ophir Street, Richmond, Melbourne, Victoria* (postage stamp removed); verso with a small ink drawing by Lindsay of the head of a lady wearing a bonnet, captioned by the artist 'Auld Lang Syne', and on the paste down, in Lindsay's hand, 'Queenstown 9/4/00'.

Full descriptions of items 7-21 in this archive are available on our website.

\$ 16,500 AUD

10684

35. Self-portrait, dated 1897 LINDSAY, Norman (1879-1969)

Pen and ink on card, 440 x 330 mm, laid down on slightly later board, signed and dated at lower centre *Norman Lindsay '97*, the paper darkened and with light surface marks and staining, several short, closed tears at the edges, a small section of loss at the top edge, and old pin holes at each corner; framed.

Executed by Lindsay in Melbourne at the age of just eighteen, this enigmatic but hugely revealing work is an existentialist meditation whose symbolism reflects the inner conflict Lindsay was experiencing in perhaps the most crucially formative period of his life. Influenced by the philosophy of Nietzsche, convinced by Darwinism, and drawn to the works of writers such as Rabelais and Petronius, the young artist was seduced by the concept of self-determined fate, yet equally anxious of its corollary, the complete rejection of religious faith. He was also on the cusp of embracing total freedom of artistic expression, having made the conscious decision to eschew the puritanical values of his upbringing and thus be free from the constraints that these imply for any artist.

The dominant image in the present work is that of the artist sitting fearfully at the foot of a forbidding tree of life, surrounded by the figures of other young men, vanquished and seemingly impotent in their attempts to make the ascent. Outside the upper and lower borders of this central image are depictions of scenes from heaven and hell: the branches of the tree are surmounted by a frieze of Greek youths in a pastoral setting, while in the lower panel, the gnarled roots of the tree are occupied by sadistic gremlins. The work is balanced by six vignettes in the outer margins, three on each side. At upper left, a naked youth lies in an opium-induced reverie, above him the figure of Death holding a handless clock face, while outside his window a throng of naked male figures, drone-like, appear to suffer the agony of the tedium of mere existence; at the centre, the figure of a bishop oversees a pyre of burning books, into which are about to be thrown the works of Goethe, Rabelais, Voltaire and Darwin, while a satyr prances gleefully in front of the scene; and at lower left, another bishop preaches to a congregation of men at the base of the tree of life. At upper right, a naked male figure, possibly portraying Daphnis the shepherd, defiantly resists the carnal temptations of the three naked females who surround him; at centre, a seated male figure reads by the light of a lamp,

while the spectre of death turns the pages of his book; and at lower right Eros, the god of desire, flies above a storm-tossed sea.

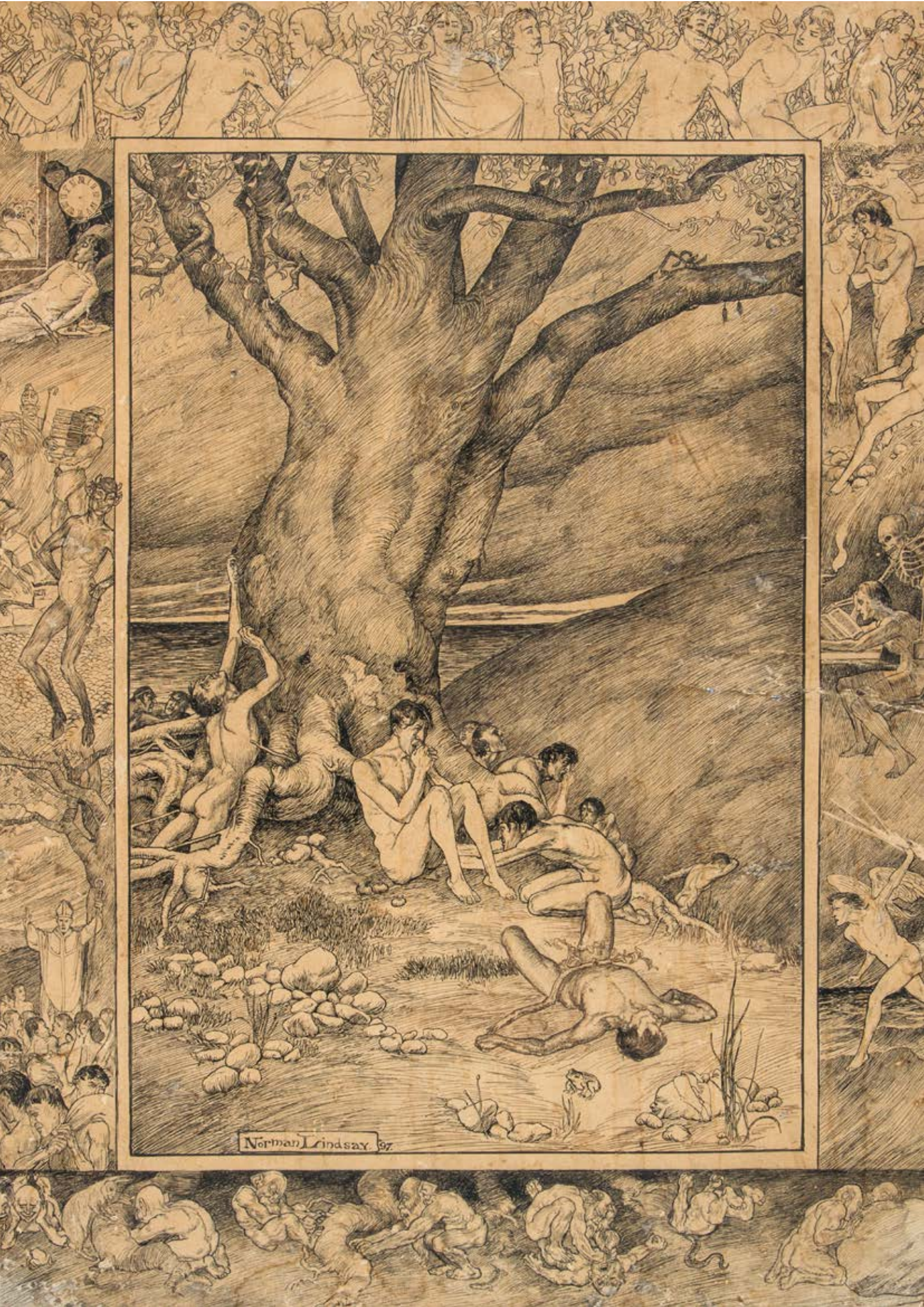
In 1897 Lindsay was about to embark on his career as a professional artist. In October he was engaged as an unpaid illustrator for Jack Castieau's weekly paper, *Tocsin*, and in the early summer of that year he and his close friend, the artist Ernest Moffitt, together with Lionel Lindsay, spent time in a cottage on the Charterisville property near Heidelberg, where Norman completed a series of illustrations based on *The Idylls of Theocritus* and *The Decameron*, using the Charterisville garden as inspiration. In *A consideration of the art of Ernest Moffitt* (1899), Lionel Lindsay described the interlude at Charterisville in the summer of 1897-98:

'The old garden at Charterisville and everyone down at the river... Moffitt his whole body sunburnt, as bronze as a faun, and some of us climb the bank and binding flowers and vine leaves about us dance on the short grass, or chase each other shouting; and we think of happiness and pagan Greece, before Christianity came to throw its ominous shadow'.

It is conceivable, considering its pastoral and mythological elements, that the present work was completed at Charterisville, in late 1897. (For comparison, see the pen and ink illustration from *The Idylls of Theocritus*, probably completed in early 1898, published in Bloomfield, Lin. *Norman Lindsay : watercolours 1897-1969*. Bungendore : Odana Editions, 2003, p 14).

\$ 22,000 AUD

9649



36. Myself, Conant, and the girl who fell in love with him, and whom he ran away from.

LINDSAY, Norman (1879-1969)

Ink and wash on paper, 330 x 310 mm (image), signed lower right and titled lower centre, a few small spots else fine, framed.

A fine character study by Norman Lindsay of Hugh Conant, the 'Great Lover'. It illustrates a scene set in 1896, although the work was probably executed later.

Lindsay's good friend and former housemate Hugh Conant is the subject of a lady's affections. She is well-presented and attractive, a fact which distinctly unnerves Conant as he stands peculiarly with his back to her. Avoiding the lady's eye, he mispours a glass of red wine, which spills over the edge of the table. Norman and his own lady companion sit awkwardly on either side of the mismatched couple, the lady with a cigarette between her fingers and Norman with his hands tensely placed on his knees. They both look quite uncomfortable. The scene is almost certainly set within Conant's residence, as he acts the part of the host with a limited level of skill. The small group of framed portraits hanging on the wall behind the group (signed to himself by famous actresses, but in Conant's hand) reflect Norman Lindsay's description of his room in his autobiography *My mask* (Sydney : Angus & Robertson, 1970, p.102).

Norman Lindsay moved to Melbourne from Creswick in 1896 and enrolled in drawing classes at the National Gallery School at the age of sixteen while ghosting illustrations for his older brother Lionel in *The Hawklet*. Norman met Hugh Conant around this time, and along with a mutual friend, De Burier, the three rented a cheap terrace house in the slum area of Little Fitzroy Street where they stayed for a period of twelve months in 1896. Living in this 'human hutch' and situated between a rabbit-hawker and a slum-brothel, Norman wrote: 'I owe it to Little Fitzroy Street that it rid me for ever from any mushy sentiment over the suffering poor ...' (*My mask*, 1970, p.97). Lindsay described Conant as 'a romantic fantasy-monger ... fantasy was the essence of Conant's being'. He describes his pomposity and inflated ego, his unending stream of bad poetry and exaggerated stories about famous acquaintances and escapades with beautiful women, none of which Norman saw any evidence of, on account of which he took to ironically referring to Conant as the 'Great Lover'.

Norman moved to Charterisville near Heidelberg in late 1897 with his brother Lionel, who taught him the art of etching. It was for his friend Hugh Conant that Lindsay created his first bookplate in the same year. Conant moved to Sydney, and the two lost contact for several years. Lindsay would later base the character of Cuthbert Bunson, the 'celebrated poet' in *A Curate in Bohemia* (1913), on Hugh Conant. All of Lindsay's characters in this novel were pastiches of real acquaintances but, unlike all the other subjects, Conant was furious with the caricature. When Lindsay next saw him a few years later 'his greeting to me, with a ferocious scowl, was "You bastard!"'.

In this unusual painted scene, Norman Lindsay illustrates perfectly the character he later described in words in *My mask*. Conant was clearly a meaningful influence in Lindsay's life, the outrageous character from his youth unforgettable to him, even as an elderly man.

\$ 7,500 AUD

10144



Myself, Conrad, and the girl who fell in
Love with him, and whom he ran away from

37. Australian Aborigines in staged combat, northern New South Wales, circa 1900

Photographer unknown.

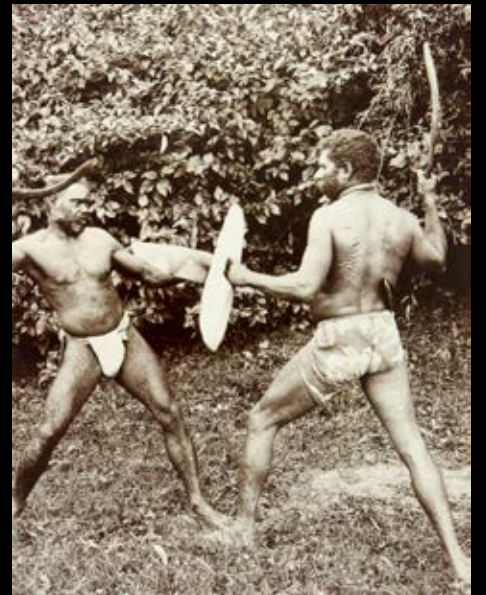
Five albumen print photographs taken in sequence, each 200 x 150 mm, laid down on the *rectos* of their original board mounts, one of the mounts with contemporary pencilled inscription in German: 'R 251. Australier m. Bumerang und Parierschild kämpfend' [=Australians fighting with boomerang and parrying shield]; no photographer's imprint; the albumen prints are in fine condition, all with rich tonal range; the mounts are clean and free from foxing; the photographs have been framed individually.

The two men in these important photographs, taken by an unidentified photographer, are using parrying shields and boomerangs typical of the northern rivers region of New South Wales and southeastern corner of Queensland. The photographs were sourced as part of a larger group of images of Aborigines that had come from a German collection. All of the photographs dated to the late 1890s or very early 1900s and were inscribed in German in an identical hand, some with sequence numbers beginning with the letter "R". The group included a portrait of a Clarence River man by the distinguished Austrian physician, ethnographer, anthropologist and photographer Rudolf Pösch (1870-1921). Pösch visited northern New South Wales in 1905 during a side-trip from an extended period of field research in New Guinea between 1901 and 1906. He later published a study of the crania of the Aborigines of the Clarence River district, *Studien an Eingeborenen von Neu-Südwestaustralien und an australischen Schädeln* (1915), which was based on his own photographs and data collected during his sojourn in the area. Pösch is renowned as a pioneer in the use of documentary film and sound recordings in anthropological research, and his technical equipment, field notes and much of his photographic archive are held in the Naturhistorisches Museum in Vienna.

It is highly likely that Pösch acquired this sequence of images of staged combat, along with other ethnographic photographs, in New South Wales in 1905, and that they were taken back to Europe either by himself or a colleague. It goes without saying that Pösch would have instantly appreciated the cinematic qualities of this fight sequence, given his interest in experimenting with moving film.

\$ 15,000 AUD

10524



38. King James, Roebuck Bay

Anon.

Northwest Western Australia, late nineteenth century. Brass breastplate or gorget, crescent shape, diameter 230 mm, recto with engraved lettering *King James Roebuck Bay*, flanked by small engraved figures of a kangaroo and emu, dark patina in the recessed areas of the engraving, some verdigris around the edges; verso with the original faux gold wash substantially remnant, with some exposed darker patches; original circular punched holes for suspension cord at upper left and right, attached to the hole at upper right is a fragment of a very old collection label.

The practice of presenting Aboriginal people with engraved brass breastplates, also referred to as gorgets or king plates, originated in the early nineteenth century and persisted until well into the twentieth. The concept of bestowing a "badge of honour" to denote chieftanship amongst Aboriginal groups was introduced by the Governor of New South Wales, Lachlan Macquarie, in 1814 (Kaus, David. *History of Aboriginal breastplates*. In: *Unreal shields*. Cairns, Qld.: Tropical North Queensland TAFE, 2006, pp.25 ff.). Although the reasons for making and bestowing these objects changed over time and varied according to circumstances, they were usually commissioned by a local colonial authority or prominent member of a community, and were given either to people who had distinguished themselves in a display of bravery or loyalty towards whites, or to those who were regarded as a senior figure in a particular tribal group.

Only very few examples of Western Australian breastplates have been recorded. Jakelin Troy, in *King plates : a history of Aboriginal gorgets*, records only one Western Australian example, that of Queen Rungini of the Nyungar, Albany, 1881 (private collection). The National Museum of Australia, which holds a substantial collection of king plates, records only two in its checklist, one presented to *Danoo: King Mallee of the Nyungar*, Danoo outstation, 1881 (NMA IR 3486.9), and the other to *Windarra, Chief Leckie*, Windarra tribe (NMA IR 4347).

This breastplate for King James of Roebuck Bay, located on the coast of the Kimberley region of northwestern Australia and later to become the port of Broome, possibly pre-dates the establishment of a permanent township at Broome in 1883. Continuous European presence in the area had begun in 1864 with the creation of the Roebuck Bay Pastoral and Agricultural Association Ltd., formed in Perth following a report of a gold discovery on the Kimberley coast. In 1865 Maitland Brown, a horse-breeder, mounted a small expedition to find the bodies of Association members Harding, Panter and Goldwyer, who were believed to have been murdered by Aborigines near Roebuck Bay. After a bloody clash with Aborigines, in which six were killed and twelve wounded, Brown located the remains of the Europeans, and brought them back to Perth. By around 1867 the pastoral runs allocated to the Association had been abandoned, but Roebuck Bay soon became a lucrative destination for pearlers. Initially, local pastoralists had used Aboriginal workers as forced labour to gather pearl shell, but in the early 1870s the rich pearling banks outside the bay gradually attracted professional pearlers based either at Cossack (700 kilometres to the south) or Thursday Island in Torres Strait. The Cossack pearling luggers

made use of Aboriginal skin divers, their crews being able to control up to 50 divers at one time. The Thursday Island pearlers showed a preference for Malay crews and divers in canvas suits, weighted boots and copper helmets who, with the benefit of air pumped through hoses, could operate at deeper levels than the skin divers. In 1871, 1873 and 1875 legislation was enacted to protect Aborigines working in the pearling industry, but to little effect. Indigenous labourers continued to suffer kidnapping, lack of pay, physical mistreatment, and removal from traditional lands. It was the extensive shell beds discovered by the suited divers off the Kimberley coast which led to the first storage depots being constructed at Roebuck Bay in the late 1870s, and the Government of Western Australia eventually realised the need for the establishment of a permanent settlement under colonial administration. The township of Broome was gazetted in November, 1883. The fledgling settlement "consisted of a few pearling camps on the sand hills" (Laura Gray. *Shire of Broome heritage inventory review*, 2012, p.7).

We cannot trace a "King James" of Roebuck Bay in the historical record. The use of "Roebuck Bay" as the locality, as opposed to "Broome", suggests that the breastplate may have been made prior to 1883, when the name Broome was first used for the local settlement, although this is not necessarily the case, given that Roebuck Bay itself is still known by this name today. It is highly improbable that such an object would date from as early as the 1860s, when there were only a handful of pastoralists in the area, at a time when relations between the Europeans and the indigenous population seem to have been typified by open conflict. It was not until the early to mid 1870s that large numbers of Aborigines became involved - for better or worse - in transactional activities with Europeans as the labour force for the local pearling industry, and therefore this period seems to provide the earliest plausible approximate date for the king plate.

Provenance:

Ex Casey Conway, Arizona, U.S.A.; Ex Patrick Morgan, New York; Ex Ron Nasser, New York; Ex Brant Mackley, Santa Fe, New Mexico; Ex Mark Blackburn, Hawaii.

\$ 25,000 AUD

10416



39. Woodcut artwork for the cover of *Night fall in the ti-tree*

TEAGUE, Violet (1872-1951), and REDE, Geraldine (1874-1943)

Circa 1905. Woodcut on paper, 244 x 174 mm, printed in colour from multiple blocks in the Japanese manner; signed lower right in black ink 'R T' [Rede & Teague], with conjugal leaf illustrated with a woodcut of a rabbit (not visible), framed in museum timber with a floating mount, the artwork unhinged and affixed with conservation corners.

The iconic art nouveau image illustrating the front panel of *Night fall in the ti-tree*.

'In 1905 Violet Teague, in collaboration with her friend Geraldine Rede, handprinted *Night Fall in the Ti-Tree* at the Sign of the Rabbit Press, in the Teague family home at 89 Collins Street, Melbourne. Nine decades later the charm of this book remains, the National Gallery of Australia having published a facsimile edition in 1988. Although Teague produced other prints and illustrated other books her reputation as a graphic artist rests on this publication'. (Roger Butler, *Violet Teague and Japonisme, Printed Works*, in *Violet Teague 1872-1951*, The Beagle Press, 1999).

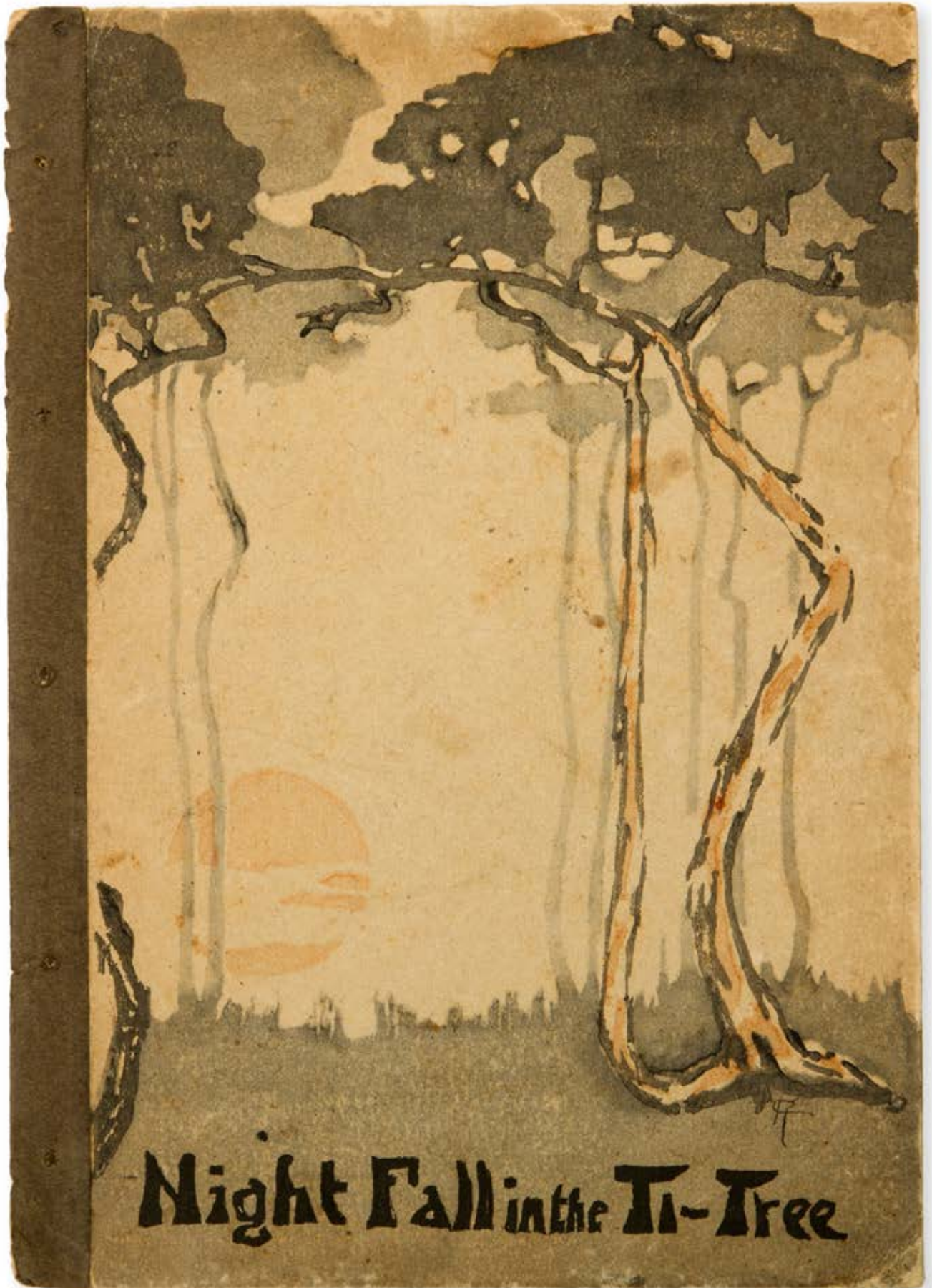
Night fall in the ti-tree was privately printed by hand in 1905 and a few copies released for sale in December that year. A copy made its way to art publisher Elkin Mathews in London, who agreed to sell the book in Britain. Teague re-designed the title page, crediting herself as author of the text, and changing the imprint to add Elkin Mathews as publisher and the date as 1906. The artists cut and coloured each block, as well as signing many of the images – all original artworks - in fine black ink. Examination of institutional copies reveals distinct variations in the quality of print and colour; this, coupled with the fact that not all copies are signed on the same plates, is reflective of the hand-made nature of the book. Butler comments that '...despite having an English agent it seems that very few copies of it were printed or sold. The dozen copies known to exist come from family, friends and fellow artists.' (ibid.)

The fate of the remaining pages of this fragile artist's book is unknown; this rare woodblock cover was discovered in Melbourne unaccompanied by its fellow leaves.

\$ 4,400 AUD

10705





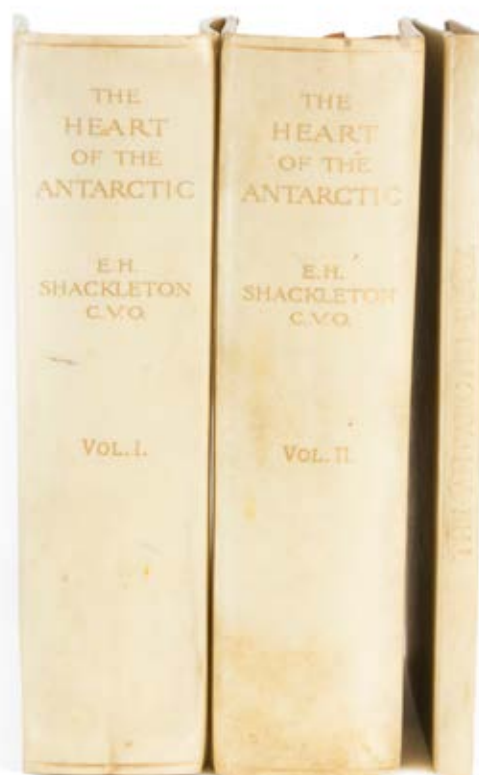
Night Fall in the Ti-Tree

40. The heart of the Antarctic : being the story of the British Antarctic Expedition 1907-1909 [and] The Antarctic Book. Winter Quarters 1907-1909. SHACKLETON, Ernest Henry, Sir, 1874-1922

London : William Heinemann, 1909. De luxe large paper edition, limited to 300 numbered copies (no. 115); the third volume, *The Antarctic Book*, was only published as part of this limited edition, and is signed on one half-title by the fourteen British members of the shore party (Shackleton; Priestley; Wild; Joyce; O'Day; Brocklehurst; Adams; Marshall; Mackintosh; Armitage; Roberts; Murray; Marston; Mackay) and on the other by the two Australian members, Douglas Mawson and T.W. Edgeworth David. Three volumes, quarto, the first two volumes in original gilt-decorated vellum (a little mellowed and rubbed) with Marston's *At the Sign of the Penguins* device to the front, *The Antarctic Book* in uniform gilt-lettered vellum-backed boards (upper board with a few spots of paper loss), printed on fine laid paper; top edges gilt, others uncut, neat early ownership stamp of George A. Thomas on front free endpapers, illustrated with both monochrome and colour plates, maps in rear pocket of first volume, complete as called for; fore- and bottom edges with mild flecking, the third volume with occasional light foxing; a fine set.

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

In the winter months of 1908, in dark and cramped conditions in the expedition hut at Cape Royds, Joyce and Wild, with



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

The lavishly produced de luxe edition of *The heart of the Antarctic* - now a great rarity - is one of the finest publications of the golden age of polar exploration.

\$ 40,000 AUD

11310

THE BRITISH
ANTARCTIC
EXPEDITION
1907 1909

Ernest H. Shackleton
Ray Mawley
Frank Wild
Ernest Joyce
Bernard C. Day
Philip M. Mollison
J. E. Evans
Vic. Marshall
Alfred H. Mackintosh
Edmund Taylor
William E. Roberts
James Murray

THE BRITISH
ANTARCTIC
EXPEDITION
1907 1909

J. W. Edgeworth David
Douglas Mawson





41. Bangaroo : the harmless and fascinating boomerang game BANGAROO MANUFACTURING CO.; [FRANCIS P. STONELAKE, artist, 1879-1929]

Bristol, U.K. : W.R. Powell, printer [for Bangaroo Manufacturing Co.], [c.1907]. Box, 310 x 195 x 25 mm, the lid with pictorial paper onlay, featuring a design of a bounding kangaroo signed and dated in the image at lower left 'Frank Stonelake - 07', the title in bold red and black lettering, at the foot of the design the printed captions 'Size 1 : for indoors' and 'Registered & provisionally protected'; a label printed in red on the inside of the box reads: 'CAUTION. "BANGAROO". This game has been Patented and Registered in Great Britain and abroad. Any form of infringement will be summarily dealt with. (Signed) Bangaroo Manufacturing Co. 67a, Park Street, Bristol'; the box containing two shaped, flat figures of thick card, printed in colour and depicting a kangaroo (obviously the "target") and an Aborigine in the act of throwing a boomerang which is attached to his right hand by the original black cotton thread; and a boomerang-shaped box (diameter 180 mm) housing two miniature plywood boomerangs, stamped in red and blue 'BANGAROO' (one of the boomerangs with repairs), together with two flat metal pieces (each 170 mm in length) engraved 'BANGAROO REGD. PROD.' and with eyelets at one end, one with the original string attachment; the inside of this boomerang-shaped box with a printed label that reads: 'Bangaroo Manufacturing Co. No. 1 Size Complete 3/6 / Single Boomerangs 9d Projectors 6d / Boomerang and Projector in Case 1/6; No. 2 Size for Lawn or Hall / Boomerangs 1/6 / Projectors 1/- / Complete 6/6'; the game appears complete, and although it has been played at some stage, both the outer box and its contents are in good condition overall.

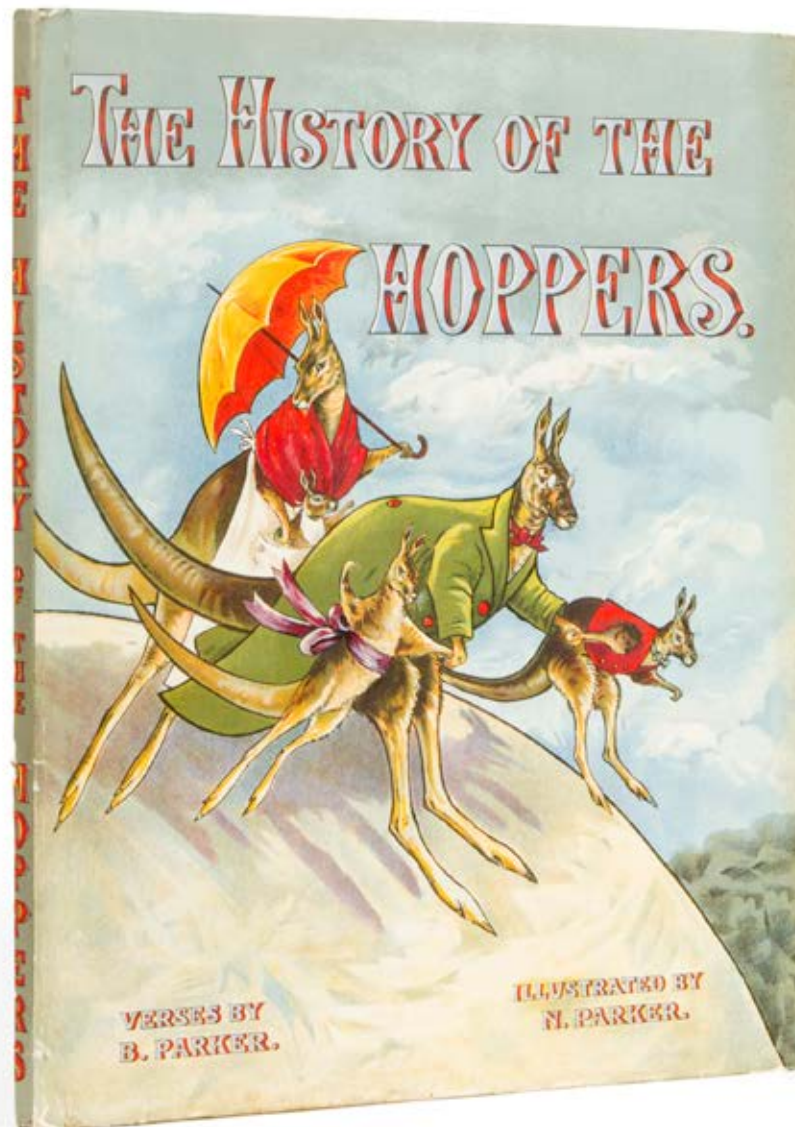
This Edwardian period game is completely unrecorded. We can locate no other examples in collections in Great Britain or elsewhere, of either the 'Size 1' or 'Size 2' variants which are advertised on the label. The present example was perhaps the prototype version of a game that never reached the full commercial production stage.

Frank Stonelake, the game's designer (and possibly its creator) was a member of the Royal West of England Academy, Bristol's first art gallery. He is most noted for his oil paintings of hunting and equestrian scenes.

The cultural significance of the boomerang, both as object and image, cannot be overestimated. As renowned anthropologist Philip Jones has observed: 'In the European imagination, the boomerang has always expressed a unique quality associated with Australia as a land of paradox. This remarkable object, both a weapon and a toy, which can return to strike its thrower as easily as its target, seems of a kind with the duck-billed platypus, the egg-laying echidna, the bounding kangaroo, or plants which spring into life after bushfires.' (Jones, Philip. *Boomerang : behind an Australian icon*. Adelaide : Wakefield Press, 2004, p.4)

\$ 4,400 AUD

11176



42. The history of the Hoppers

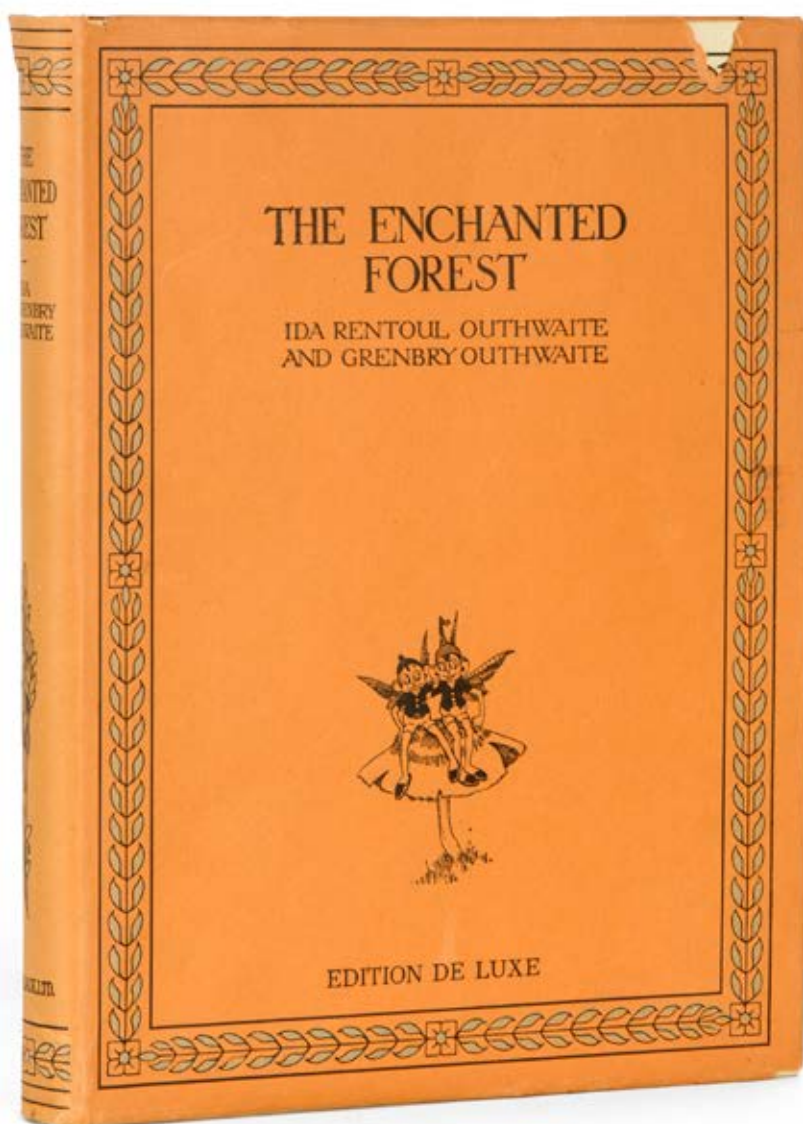
PARKER, Bessie ; PARKER Nancy (illustrator)

London : W.R. Chambers, [c. 1912]. Quarto, pictorial papered boards, front free endpaper with presentation inscription dated 1918, mild foxing and off-setting to front and rear endpapers, [50] pp, superbly illustrated with [12] full page colour plates and sepia drawings throughout; flecking to fore-edge but internally bright and clean, an exceptional copy of a spectacularly designed and emotionally appealing children's book, the adventures of a family of (very convincingly) anthropomorphised kangaroos, told in verse form.

Muir 5707; Robert Holden noted in *The Mint Exhibition* (1985) that this was 'perhaps the best known story entirely devoted to the kangaroo.'

\$ 2,850 AUD

8011

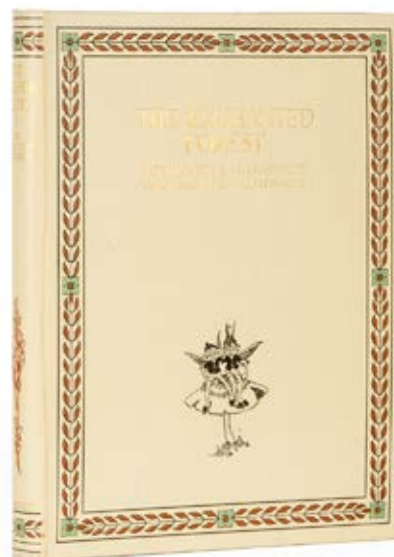


43. The enchanted forest (de luxe edition)
OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenbry.

London :A. & C. Black, 1921. Quarto, gilt-lettered and decorated white buckram (perfect), original dust jacket (small chip to front panel and small tear to head of spine, else crisp and clean), 93 pp, 16 colour and 16 black and white plates, the rear endpaper inserted upside down, a very fine copy. The deluxe edition, limited to 500 numbered copies. The first of A. & C. Black's large format illustrated works of Outhwaite, 'luxury books' as described by Muir & Holden, lavishly illustrated and finely printed. An outstanding example. Muir 5595.

\$ 7,500 AUD

11214





44. Gold pocket watch presented to W.T. Pyke, manager of the book department, Cole's Book Arcade, Melbourne [PYKE, William T.]

Swiss Omega pocket watch in a solid 14ct gold case, the inner case engraved *To W.T. Pyke, Esq., Manager of the Book Department, from the employees of Cole's Book Arcade, Melbourne, on the completion of his 50 years service. 28 - 7 - 1923*; the medals on the back of the watch are awards Omega received at various European exhibitions, from 1896 (Geneva) onwards; the dial has a few hairline cracks at the edge between "3" and "4"; the movement has not been serviced; a handsome watch with a significant history.

Cole's Book Arcade was a business of singular importance in the cultural development of Melbourne. Established by Edward William Cole in 1873, in premises at the eastern end of Bourke Street, the firm carried a vast stock of new and second-hand books, which included its own publications, most notably the famous and hugely popular *Funny Picture Book* for children. The Arcade, which eventually occupied an entire block between Bourke and Collins Streets, was a city landmark and a household name in Melbourne until its closure in 1929. Its manager for much of its life, William Pyke, was one of the original staff members when the business opened in 1873. The wealth of experience Pyke gained in the world of books and publishing saw him become a respected identity in Australian literary circles, valued by bibliophiles and writers alike.

William Pyke's papers, including correspondence and literary manuscripts sent to him in his capacity as manager of Cole's Book Arcade, are preserved in the collection of the State Library of Victoria.

The Cole's Book Arcade Collection at Museum Victoria comprises 80 objects, including publications, mementoes, advertising material, discs for mechanical music machines, and metal tokens issued by the company which could be exchanged for goods.

\$ 3,300 AUD

10422



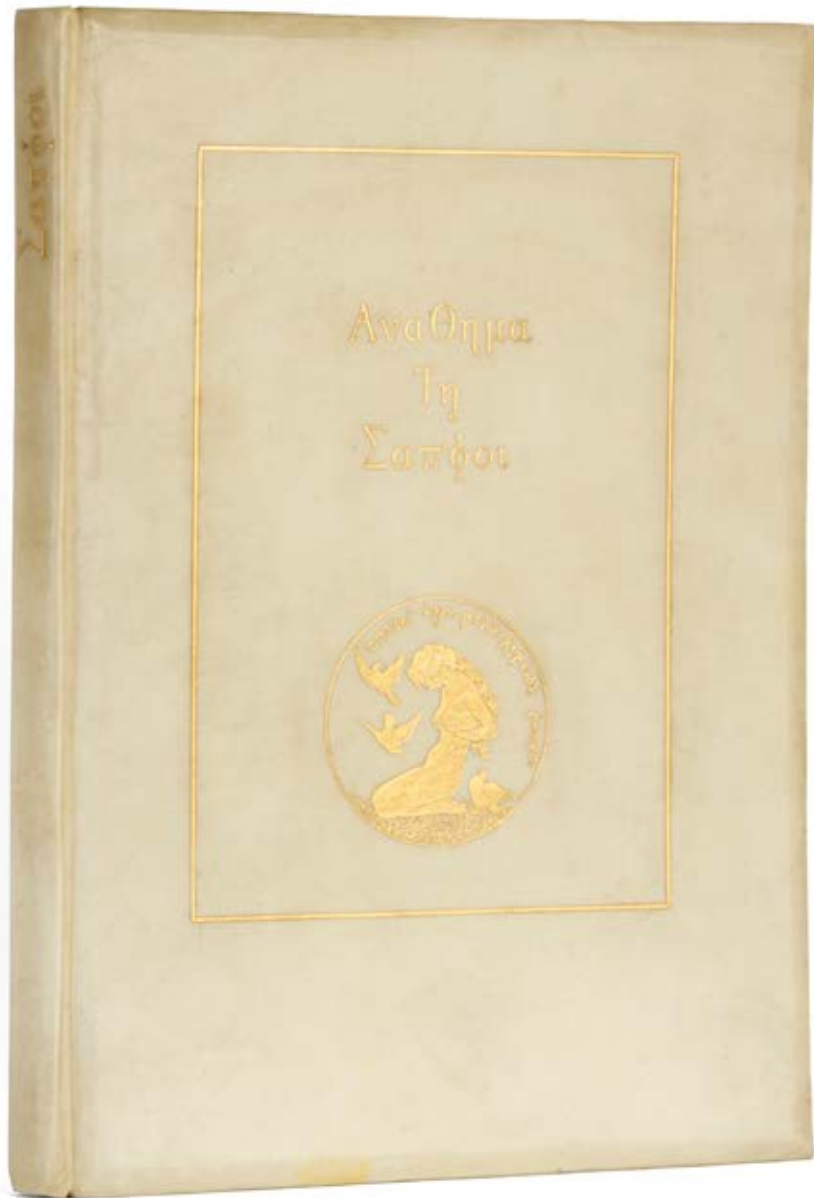
45. A book of woodcuts (presentation copy from Lionel Lindsay to his mother)

LINDSAY, Lionel

Sydney : Art in Australia, 1922. Quarto, cloth covered boards, title inlay, all edges uncut, unpaginated, signed and handcoloured woodcut frontispiece, foreword by Lindsay with woodcut decoration, a further nineteen original woodcuts tipped-in. The de luxe edition, limited to 35 copies, hand printed by Percy Green on Japanese vellum, the woodblocks hand printed by the artist. This copy not numbered and inscribed 'Presentation copy. To my mother - with love from Lionel July, 1922'. An exceptional example.

\$ 4,000 AUD

10076



46. A homage to Sappho

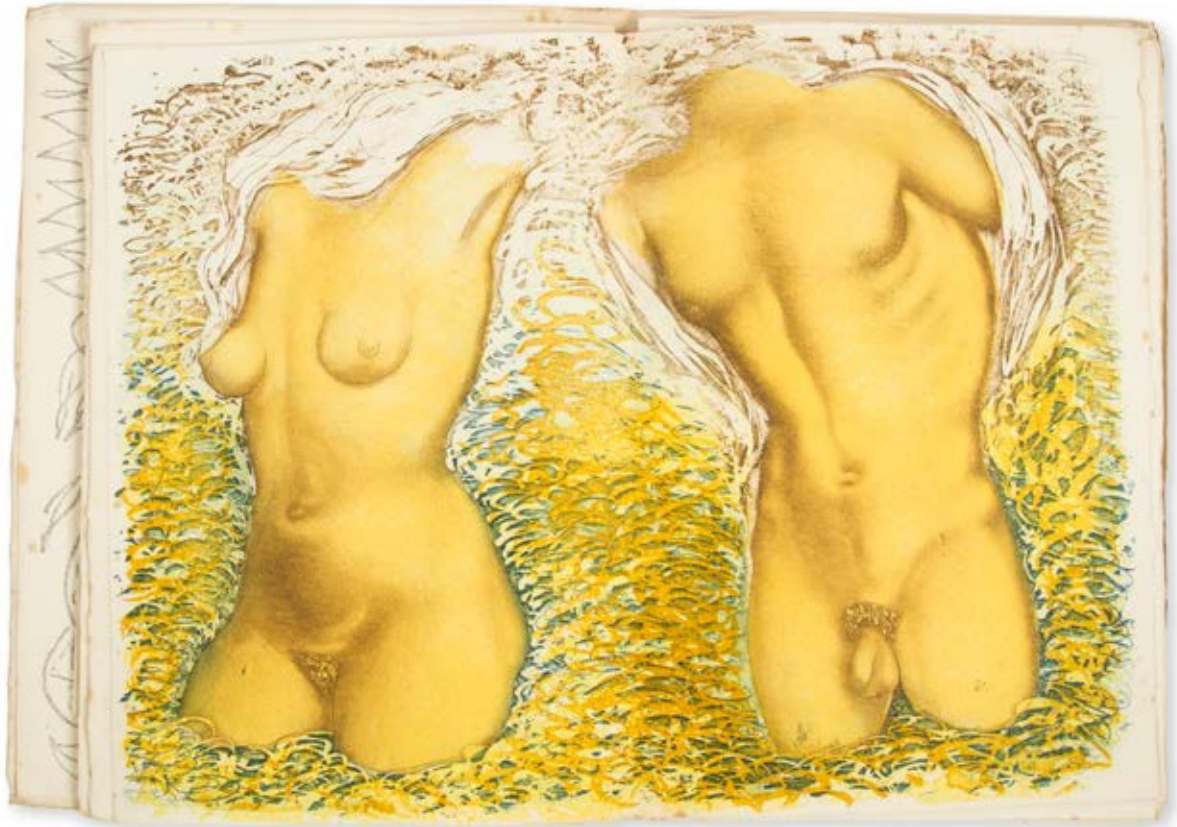
LINDSAY, Norman and LINDSAY, Jack

Made by Norman and Jack Lindsay. London :The Fanfrolico Press, 1928. Limited to 70 signed copies. Quarto, vellum over bevelled boards with title and Lindsay decoration in gold (small stain at bottom edge of upper board), 64 pp, all edges gilt, illustrated with fifteen original etchings by Norman Lindsay, a very good copy. One of the finest Australian private press books, a beautiful production. Arnold 19.

\$ 18,000 AUD

9985





47. Accent & Hazard

STRACHAN, David (artist); KERSHAW, Alister (text)

Paris : printed by Jacques Murray at the Stramur-press, 1951. Small folio, colour printed paper portfolio in original card slipcase housing ten sections containing Kershaw's poems, etched from the manuscript by Murray, illustrated by eight large full page, double page or folding etchings and aquatints by David Strachan complemented by numerous vignette and title etchings by the artist, occasional foxing to margins. Limited to fifty copies signed by the author, artist and printer, plus fifteen *hors commerce*. A magnificent and rare book in the true French *livre d'artiste* manner; by Australian expatriates, artist David Strachan and poet Alister Kershaw. Kershaw was an active member of the Angry Penguins circle in Melbourne. The name Stramur-press is a play on the names Strachan and Murray.

\$ 6,000 AUD

10077



48. Is ...

ROSKOLENKO, Harry; PUGH, Clifton and HODGKINSON, Frank.

[Melbourne, 1971]. Quarto, 385 x 385 mm, plain paper wrappers housed in a cloth folio (a little worn), 36 pp, with five large signed etchings by Pugh, five large signed etchings by Hodgkinson and five signed typed poems by Roskolenko tipped in. Some staining on upper margins due to the tape used, as in every copy. Edition limited to six copies, reserved for Clifton Pugh, Judith Pugh, Frank Hodgkinson, Kate Hodgkinson, Harry Roskolenko and Rudy Komon, plus one artist's proof made for the printer. This is the author's own copy.

The poet who is widely known as Harry Roskolenko was born Robert Rosen, one of five surviving children (from a total of twelve) born into a poor immigrant family in 1907 on New York's lower East side. The Rosens originated from Łomża Gubernia in eastern Poland. The family name was simplified from Roskolenkier to Rosen upon reaching Ellis Island. Robert (known in the family as Bob) took the nom de plume Harry Roskolenko, in reference to the traditional family name. He also later published under at least a dozen other pseudonyms. Roskolenko spent his life largely as a traveller, adventurer and freelance writer. He was an active member of the Angry Penguins circle in Melbourne in 1943-44 and published a number of books of poetry while in Australia. He returned to Melbourne several times in later life, and continued to mix in artistic and literary circles. 'Is ...', essentially an intimate artist's book created solely for the collaborators, was made on Dunmoochin, Clifton and Judith Pugh's property outside Melbourne. Roskolenko published continuously through later life and kept extensive papers, which are now held between Yale University, Syracuse University and the University of Texas. An oral history recording was made by the National Library of Australia in 1976.

Of the seven copies made, four are held in Australian public institutions: National Gallery of Australia (the printer's copy); National Library of Australia (Clifton Pugh's copy); State Library of New South Wales (Rudy Komon's copy); Monash University Library (unknown provenance).

Provenance:

By descent to Stephen Rosen, the author's nephew.

Acquired from the above, New York, 2015. A signed copy of Rosen's autobiography including discussion of Roskolenko accompanies the work.

\$ 8,500 AUD

10874



49. Livre d'artiste by Yvon Taillandier

TAILLANDIER, Yvon (1926 -)

[France : probably between 1970 and 1980]. A unique object created by Yvon Taillandier by overpainting the pages of a nineteenth century copy of the published score to the opera *Lara* by Louis-Aimé Maillart (1817-71), the volume measuring 275 x 200 mm, with 295 pages. Taillandier has painted 7 full-page and 34 double-page paintings within the first 81 pages of the musical score, some leaves painted *recto* only but most painted both *recto* and *verso*, to create a suite of works highly representative of the artist's distinctive absurdist style. The book is signed by Taillandier in pen in the first image.

Taillandier's imaginary landscapes are populated by fantastic figures: multi-limbed, contorting, sphinx-like hybrids, by turns menacing and self-devouring, playful and humorous, or sexual and fetishistic. Taillandier once described himself as "a writer who paints", and language is indeed integral to all his painting. The artist's fascination with both the abstract nature of words - their layers of poetic meaning - and their concrete, glyphic quality, is evidenced by his repeated isolation and highlighting of individual words and phrases within the libretto of this musical score, transforming them, along with the musical notation, into part of the painting's dynamic.

Yvon Taillandier - writer, critic, painter and sculptor - was born in Paris in 1926. His first solo exhibition was held in Lyon in 1942, but in 1950 he abandoned painting to concentrate on writing. He published numerous landmark studies on artists as diverse as Giotto, Rodin, Cézanne and Miró, and in 1949 was appointed secretary of the artistic circle the Salon de Mai, a position he held for the next five decades. Taillandier returned to drawing and painting in 1969, and through the 1970s began to develop his own pastiche style which involved painting on various media. The present work probably dates from this period.

Provenance: From the estate of Jacques Damase, publisher and art historian, and close friend of the artist.

\$ 12,500 AUD

11237



50. Lettres en souffrance, orné par Sonia Delaunay
BRZEKOWSKI, Jan (1903 - 1983); DELAUNAY, Sonia (1885 - 1979)

Paris : Guy Chambelland, 1972. Octavo, printed wrappers, glassine, pp 47, with an original colour lithograph by Sonia Delaunay, signed in pencil below the image, further signed by her verso and editioned 15/30. Limited to 30 numbered copies.

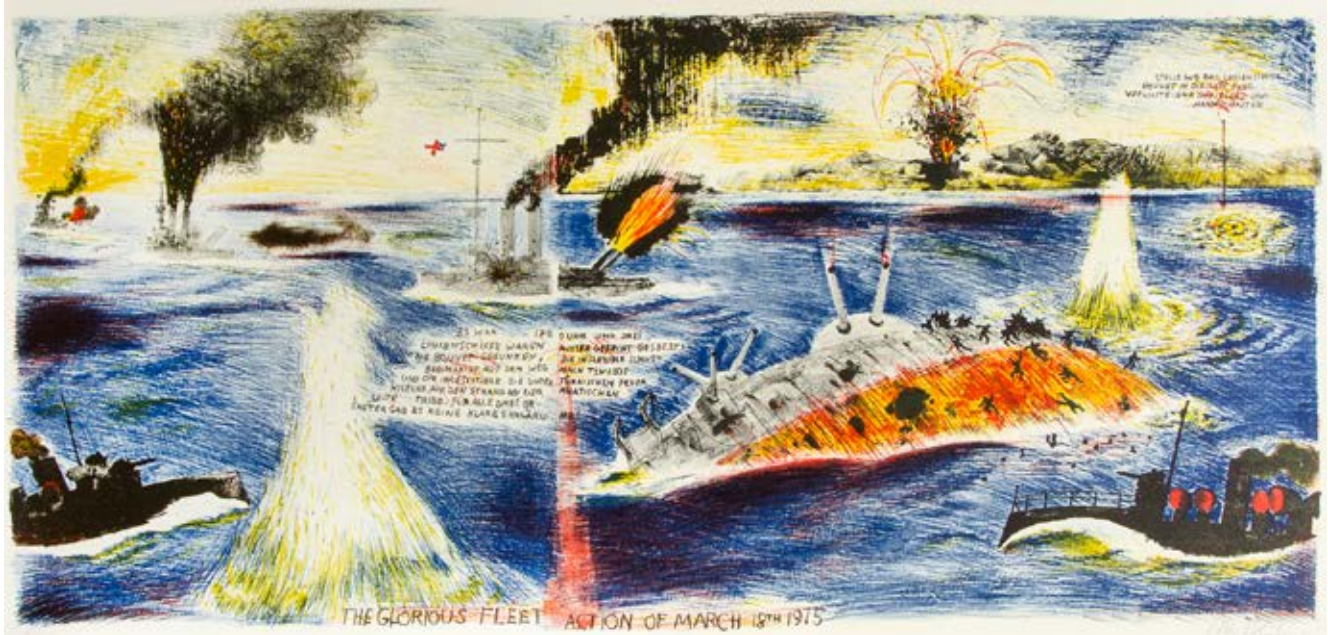
Ten copies recorded in francophone collections: Bibliothèque nationale de France; Bibliothèque Municipale de Lyon; Université d'Angers; Université de Bourgogne; Université de Paris-Sorbonne; Université de Toulouse; Bibliothèque Centre Pompidou; The Polish Library in Paris; Université d'Ottawa; Erfgoedbibliotheek Hendrik Conscience (Antwerp).

A single copy recorded for sale in Krakow, 2010 for 16,000 złoty.
 No copies recorded in the United States.

Provenance: the estate of Jacques Damase, Paris, publisher and art historian, and close friend of the artist.

\$ 7,500 AUD

11319



GALLIPOLI-KAMPAGNE

51. Gallipoli-Kampagne. BLUTH, Manfred (1926-2002)

Berlin : Graphische Werkstatt, [1975]. Edition limited to 20 copies (no. 6), signed and numbered by the artist. Oblong elephant folio, original red cloth boards lettered in black (a few light marks) with black cord binding, containing 12 coloured lithographs signed by the artist, each 370 x 750 mm; text in German, English and Latin. A fine copy.

German artist Manfred Bluth trained in Berlin and Munich in the 1940s and 50s. Along with Johannes Grützke, Matthias Koeppel und Karlheinz Ziegler, he was a founder of Die Schule der Neuen Prächtigkeit, a group formed in January 1973 as a reaction against abstract modernism. The work of this school can be broadly categorized as satirical realism. Bluth himself was strongly influenced by the work of Max Ernst.

In *Gallipoli-Kampagne* Bluth savages any preconceptions we might have about the disastrous Gallipoli campaign of 1915 being a noble and worthwhile sacrifice of human life. He depicts the futility of war; the arrogance of the invader; and the folly of military commanders in a series of striking graphics which incorporate text largely drawn from eyewitness accounts and contemporary commentaries by Australian, British, French and Turkish writers. The Gallipoli story unfolds in chronological sequence, from the opening naval bombardment and initial landings to the war graves of the Allied dead. An entire lithograph is devoted to the August offensive, in which the ANZAC forces suffered horrendous casualties.

\$ 9,500 AUD

11298



52. The waiting bus

SMART, Jeffrey (1921 - 2013)

Lithograph, 600 x 730 mm (image), 950 x 1050 mm (framed), titled lower centre, editioned out of 80 lower left, signed lower right. Created in 1986, and published by the Victorian Print Workshop, this was Jeffrey Smart's first lithograph.

Reference: McDonald, J. *Jeffrey Smart Paintings of the '70s and '80s*. Sydney : Craftsman House, 1990, p.161, cat. 309.

\$ 10,000 AUD

10706



53. Teeming with Life. John Olsen: His complete graphics 1957 – 2005 (Publisher's edition with drawing)

[OLSEN, John]. McGREGOR, Ken

By Ken McGregor in consultation with John Olsen and Jeffrey Makin. Melbourne : Macmillan, 2005. Quarto, silver decorated cloth in matching slipcase, 264 pp, illustrated throughout. First edition, first printing of the definitive catalogue raisonné of Olsen's graphics. This is the Publisher's Edition, limited to 20 copies (numbered in two series of 10 copies: this copy is 10/10), specially bound, signed by John Olsen, with an original photograph of Olsen by Ken McGregor; signed by Olsen, tipped-in, and with an original signed drawing or watercolour sketch by Olsen tipped in, each unique.

Note: A deluxe edition of 70 copies with an original etching was also published, and in addition to this, the second printing of the first edition was also issued in a deluxe edition with another etching, *Emu Spring*, also limited to 70 copies.

This Publisher's Edition, envisaged in a series of 10 copies (later expanded to a second series of 10 copies) is the only edition to contain an original drawing or watercolour sketch by one of Australia's greatest artists.

\$ 4,000 AUD

9913



54. Yannima Pikarli Tommy Watson Ngayuku Ngura - My Country (deluxe edition)

McGREGOR, Ken and GEISLER, Marie

Translation into French by Flore Gregorini. Melbourne : Macmillan, 2010. Quarto, white lettered black buckram in matching slipcase, illustrated endpapers, pp 248, extensively illustrated. The deluxe edition, limited to 50 numbered copies, with a large and magnificent original colour etching by Watson loosely enclosed, limited to 50 numbered copies signed with his monogram 'X'. This monograph presents the spectacular painting of a master colourist. A Pitjantjatjara elder who maintains his home and studio in Alice Springs, the artist still travels extensively across his 'country' to fulfil traditional obligations.

\$ 2,200 AUD

6851

55. Yannima Pikarli Tommy Watson Ngayuku Ngura - My Country (special edition, with original painting)
McGREGOR, Ken and GEISSLER, Marie

Translation into French by Flore Gregorini. Melbourne : Macmillan, 2014. 'This special presentation of Yannima Pikarli Tommy Watson Ngayuku Ngura - My Country, authored by Ken McGregor and Marie Geissler; translated into French by Flore Gregorini and published by Macmillan, has been compiled by Ken McGregor. It is limited to 40 copies. Each copy, consisting of 2 units presented together in a slip-case, contains the original publication with a signed portrait of the artist and this explanatory colophon tipped in. A second component contains a unique original painting by the artist together with a signed photograph of the artist creating the work. The photographic portraits are by Ken McGregor. The book-binding is by David Pool with the assistance of Rod Eastgate of Jarman the Picture Framer and Eastgate and Holst. Copy No. 30/40'. (colophon)

Quarto, white lettered purple buckram, illustrated endpapers, pp 248, illustrated, text in English and French; the original painting and signed photograph are presented in a black buckram portfolio; both the book and portfolio are housed in a buckram slipcase.

\$ 3,500 AUD

9953



56. The art of Nyurapayia Nampitjinpa (Mrs Bennett)
(Deluxe edition, with an original etching)
McGREGOR, Ken; HOBBS, Ralph; STROCCHI, Marina;
ROTHWELL, Nicholas

/ Ken McGregor, Ralph Hobbs ; with a contribution by Marina Strocchi ; introduced by Nicholas Rothwell. Melbourne, Vic. Macmillan Art Publishing, 2014. Deluxe edition, limited to 20 numbered copies (this is copy no. 5) and 5 *hors commerce* copies. Quarto, black cloth boards in slipcase, 215 pp, bound in at the front of the work are a tipped-in signed photograph of the artist and an original etching numbered 5/20, 250 x 180 mm; illustrated in colour, with reproductions of hundreds of paintings by this important Alice Springs-based indigenous artist, as well as photographs demonstrating her methods of production.

\$ 2,200 AUD

10630



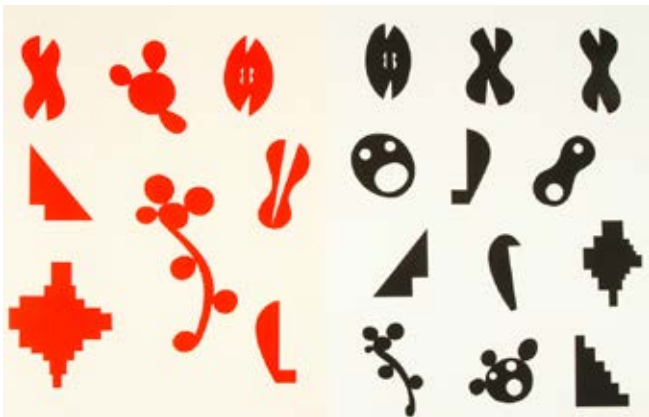


57. In the studio. Original lithographs by Jan Senbergs
SENBERGS, Jan (1939 -)

Melbourne : Zimmer Editions and Townsville : Lyre Bird Press, 1998. Folio, full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dustjacket, unpaginated, essay by Jenny Zimmer; two folding lithographs of Senbergs' studio, printed by John Robinson. Limited to 30 copies signed and numbered by the artist.

\$ 2,200 AUD

9509



58. A family of forms
JACKS, Robert

A book of original serigraphs by Robert Jacks. Melbourne and Townsville : Lyre Bird Press & Zimmer Editions, 1999. Large folio (520 x 410mm), embossed canvas covered boards with plain black paper jacket, vivid yellow endpapers, 16 pp of text and striking full page original screenprints by Jacks. Limited to 30 copies signed by the artist. Anderson: p. 39.

\$ 3,300 AUD

9492

59. Ko-ko

MITELMAN, Allan (1946 -)

Melbourne : Zimmer Editions and Townsville : Lyre Bird Press, 2000. Folio, full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dust jacket, unpaginated, a series of 8 original linocuts by Allan Mitelman accompanied by dense pages of screenprinted text by Larry Rawling, designed by Charles Teuma, a purely nonsense text employed for its striking visual impact. Edition limited to 30 copies signed and numbered by the artist. A stunning artist's book by one of Australia's great minimalists.

\$ 3,500 AUD

9508



60. Gestures

ADAMS, Tate (1922 -)

Townsville : Lyre Bird Press and Melbourne : Zimmer Editions, 2005. Folio (525 x 415 mm), portfolio with series of handpainted leaves in gouache by Tate Adams, cut on the fore-edge to different depths, to produce a series of overlapping designs, colophon and two further screenprints, one double page, with screenprinted text by Jenny Zimmer, housed within cloth covered archival box by Norbert Herold with pictorial inlay. Edition limited to 20 signed copies, this being no. 20.

Colophon: 'This book is the fourth in a series of limited edition artists' books published by the Lyre Bird Press, Townsville, Queensland in collaboration with Zimmer Editions, Melbourne, Victoria. The edition comprises 20 copies and each is signed and numbered by the artist. Tate Adams' Gestural gouaches were painted in his Townsville studio in 2004. The text, by Jenny Zimmer, has been screen-printed on 270 gsm BFK Rives by Larry Rawling in his studio in Kinglake West. The book's design follows an original concept for the series provided by Tate Adams. The typography is by Charles Teuma. Norbert Herold created the fine binding.'

\$ 3,500 AUD

9748





61. Exploration of the soul

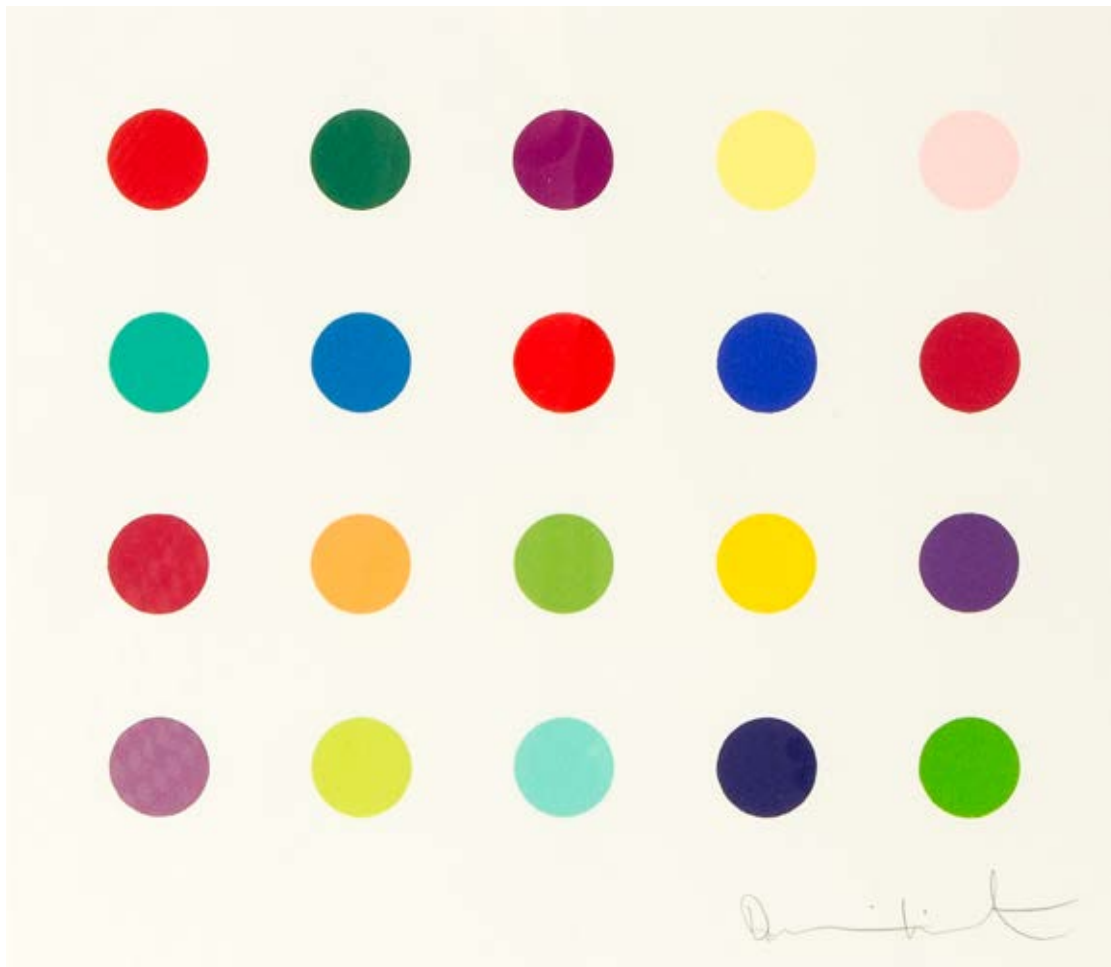
EMIN, Tracey (1963 -)

[London : the artist], 1994. Quarto, lettered flush-cut boards, pp [40], two original photographs of Tracey Emin and her brother Paul as children, original lithograph of a bird perched on a penis, inscribed by the artist on the front free endpaper 'I wanted this to be the truth Tracey Emin 1994' and editioned out of 200 copies, housed in a calico cloth bag with hand-stitched initials 'T.E.' to front panel.

An artist's book by the Young British Artist made in the mid-nineties, at the point of her spectacular emergence as a major artist on the world stage. In typical Emin style, *Exploration of the soul* is a self-revelation dealing with childhood, family, sexuality and human relationships. Her experiences are laid bare and authenticated through direct expression. The variety of media employed (printmaking, text, photography, and particularly hand-stitching) is distinctively Emin and, as with most of her work, *Exploration of the soul* interweaves ideas such as home, gender and banality with the theme of the pervasive and fundamental power of the desire for sex.

\$ 3,750 AUD

11239



62. Lauric Acid Butyl Ester
HIRST, Damien (1965 -)

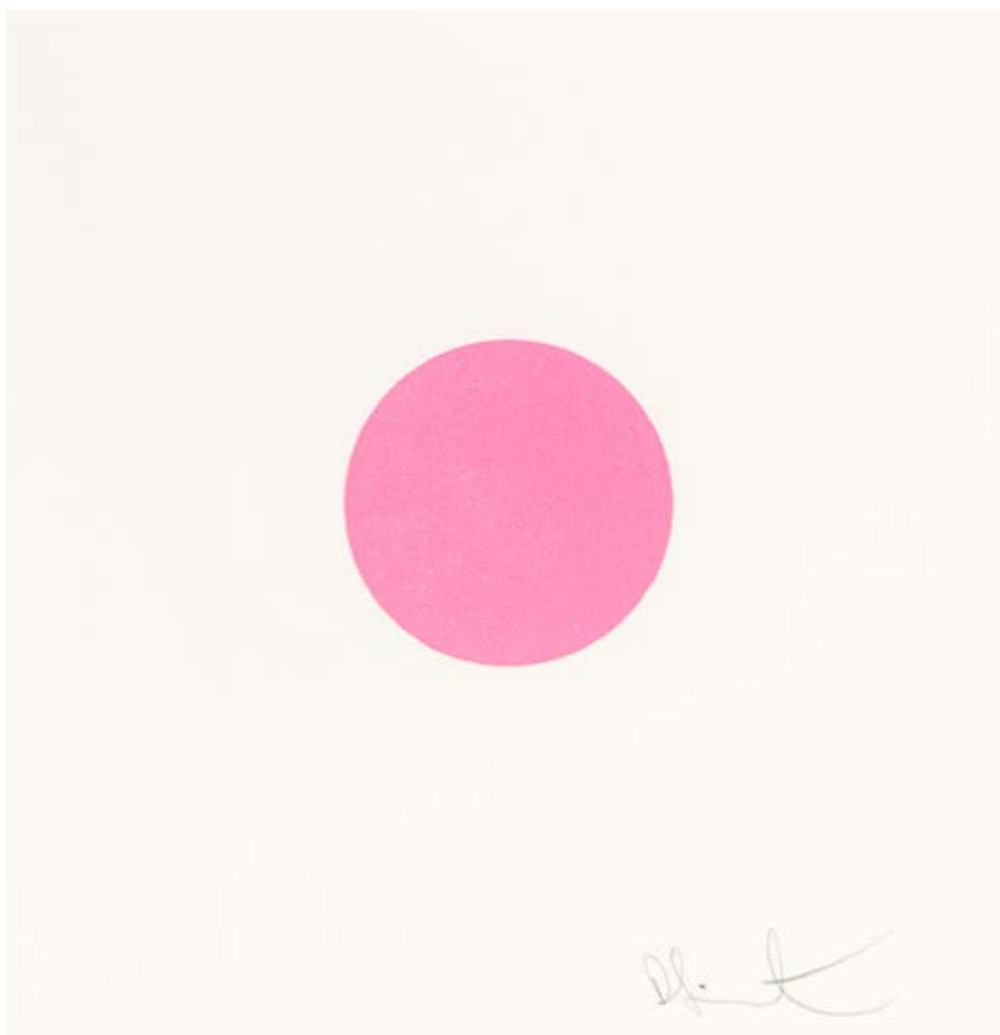
Woodcut. Created 2012. Measures 242 x 276 mm (sheet), signed lower right, editioned out of 55 copies verso, presented floating in a white timber frame.

Active in London's contemporary art scene since the 1980s, Damien Hirst shot to national prominence as part of the Young British Artists movement in the early 90s and international prominence at the Venice Biennale in 1993. Hirst won Britain's most prestigious art award, the Turner Prize, in 1995. Since the artist began experimenting with the series in 1986 his 'spots' have developed a powerful brand quality within the art world. Like Warhol, Hirst is comfortable (indeed more than comfortable) with the commercialisation of art, and has created, often through the use of assistants, thousands of the 'spot' paintings and graphics. Through the pharmaceutical titles to his works, Hirst refers to a scientific approach to creating art, the seamless repetitive pattern that is never actually being replicated more than once.

"Mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art. Which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format." (Damien Hirst and Gordon Burn. *On the Way to Work*, Faber and Faber, 2001, p. 120).

\$ 12,500 AUD

11308



63. Picrotoxin

HIRST, Damien (1965 -)

Woodcut. Created 2011. Measures 152 x 152 mm (sheet), signed lower right, editioned out of 55 copies verso, presented floating in a white timber frame.

With a single solid pink spot Hirst removes all detail, reducing art to its simplest elements of colour and form.

'To create that structure, to do those colours, and do nothing. I suddenly got what I wanted. It was just a way of pinning down the joy of colour.'

(Damien Hirst and Gordon Burn, *On the Way to Work*, Faber and Faber; 2001, p.119).

\$ 4,000 AUD

11358

