

# BALLARAT 2013

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MELBOURNE • AUSTRALIA





# 4074

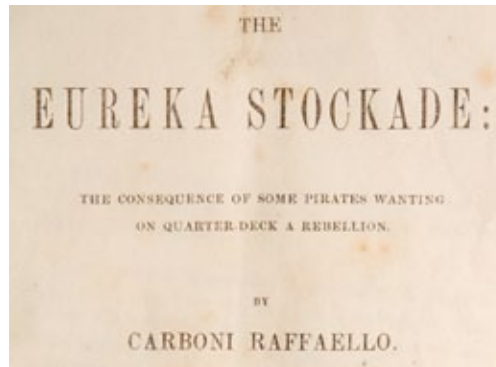
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# Ballarat Antique Fair

9-11 March 2013



# 4076

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I did - and on the 21<sup>st</sup> April 1862  
for me to put his engine and boiler  
at Saw-pit Gully Mr. Eastman's  
and also repaired and altered  
engines and machines in the neighbourhood.  
This time several owners of engines & mach-  
ines had to engage me for the following season  
& other owners of steam engines were sent  
to considerable distances for me but I had  
made up my mind to come home this Au-  
tumn.  
Left Melbourne some 18/62 in the ship "Anglo"  
some ship "Elma" and I eight years before  
some on board at Gravesend to see the Bar-  
on Lydey - when bidding them good-bye he  
we thought that he would call at Melbourne  
in 1862.  
Frederick Reynolds.

## Some account of my doings in Australia from 1855 to 1862.

REYNOLDS, Frederick

AN APPARENTLY UNPUBLISHED AUTOBIOGRAPHICAL ACCOUNT OF LIFE ON THE VICTORIAN GOLDFIELDS DURING THE 1850s.

Circa 1870. Manuscript written in ink on [27] pp, being one gathering from a contemporary quarto size notebook, the text complete in itself, titled on first page *Some account of my doings in Australia from 1855 to 1862*; written in one hand throughout and signed by the author *Frederick Reynolds* at the foot of the final page; beneath this signature is written in pencil in a slightly later hand (probably that of a family member) *Husband of Guglielma Melford*; the handwriting throughout the manuscript is bold, neat and entirely legible, and Reynolds' expression is that of a literate, reasonably well-educated person; the thickish notepaper, of a type consistent with an 1870s dating, is toned around the edges but is extremely well preserved and shows no signs of brittleness; the black ink displays a higher level of oxidation (ie. is slightly browner) on the exposed first page than on the inner pages of the manuscript, as should be expected.

The narrative reveals that Frederick Reynolds was an English miner from Bridgewater in Somerset. It was probably written down within a decade of his return to England, and was possibly based on an original diary kept by Reynolds, as the retention of the precise dates of certain events tends to suggest. The memoir follows Frederick Reynolds from Ballarat to Maryborough, to Dunolly and back again, as he seeks his fortune. Included in this manuscript is a lengthy description of Reynolds' first night on the goldfields at Maggie Gully near Ballarat, a description almost cinematic in quality, so effectively does it evoke the sights and sounds of the miners' encampment. Reynolds also provides graphic accounts of dramatic events to which he was an eye-witness, including a flash flood at a miners' camp near Buninyong and a bush fire in the Dividing Range north of Ballarat. His eye for detail is exceptional. The unique manuscript appears to have been written exclusively for Reynolds' own family or close friends, as a reference to 'Elma' on the final page presumes the familiar knowledge that she is his wife, Guglielma.

\$ 12,500

# 4005

## The Eureka Stockade : the consequence of some pirates wanting on quarter-deck a rebellion...

CARBONI, Raffaello (1817 - 1875)

Melbourne : printed for the author at J. P. Atkinson & Co., December 1st, 1855. Octavo, original green printed wrappers (respined, old tape marks expertly conserved), pp 126, a few spots of foxing, housed in a custom clamshell box.

A rare first edition of Carboni's important eyewitness narrative of the Eureka rebellion, the only contemporary published account of the momentous events which took place in Ballarat in 1854. Significantly, the original wrappers are intact, the front bearing the important illustration of the highly emotive Eureka flag, whose design of the Southern Cross continues to be recognised by many Australians as a symbol of national identity and independence.

The multi-talented Raffaello Carboni, a translator, writer and composer, had participated in the revolutionary activities in Italy in the 1840s, as a supporter of the *Risorgimento*. Following a period of self-imposed exile in London from 1849, during which the gifted linguist worked as a translator of Italian, French, Spanish and German, Carboni decided upon making the voyage to Australia to join the rush to the Victorian goldfields. He arrived at Ballarat in late 1852, but after some moderate success at Golden Point and Magpie Gully he became disenchanted with goldmining and spent some months living away from the diggings, initially working as a shepherd and then spending a short time living with an Aboriginal tribe. Returning to the diggings at Ballarat in mid-1853, Carboni quickly became aware of the diggers' grievances over the cost of the mandatory miner's licences and the manner in which the authorities were policing this requirement. Because of his language skills and, just as pertinently, his experience as a revolutionary in Italy, Carboni was chosen by Peter Lalor to act as a go-between with the non-English speaking European miners, helping to inform them about the organisation of a miners' resistance movement and to galvanise them into action.

Although he was not present at the fateful attack of the Stockade by soldiers on 3 December 1854, Carboni was a member of Lalor's inner committee and as such was deemed to be one of the key agitators in the uprising. Consequently, he was one of twelve miners charged with high treason. However, since no jury would

convict these men, they were all acquitted.

Held in high esteem for his eloquence and egalitarian outlook, Carboni was elected to the court of Ballarat in July 1855, but with his account of the rebellion completed within a few months of him gaining this position - it was published on 3 December 1855, the first anniversary of the Eureka Stockade - Carboni returned to Europe in January, 1856. He was to spend the remainder of his professional career as a translator, and in the 1860s and 1870s published several minor literary and musical works.

\$ 48,000

# 4076



## Gold mining scene, circa 1858

Photographer unknown.

Half plate ambrotype photograph, exposed image 87 x 119 mm, housed in original wooden-based leather case with embossed velvet lining, 120 x 150 mm, the case with grape cluster and scroll designs and simple gilt borders to front and back (the cloth spine has split, leaving the two halves of the case separated), brass mat with plain design and ormolu preserver with repeated floral motif, the single piece of glass intact with uniform crazing due to cracking of the black emulsion originally applied to the back of the glass.

This exceptionally rare outdoor ambrotype of gold miners at work shows six men, five of them engaged in various aspects of mining work while one figure on the far right looks on. A large building to the right with a tall chimney appears to be a communal dwelling, while the tall, pyramid-shaped construction at left is integral to the mining activity taking place. The mode of building construction, employing almost exclusively bark and roughly hewn timber (some stone is used in the larger building) is typical of buildings made by miners on the Australian goldfields of Victoria and New South Wales during the 1850s. An Australian locale (as opposed to a Californian one) is corroborated both by the miners' style of dress and the fact that the trees in the background appear to be eucalypts. The late 1850s dating of the photograph suggests it was most likely taken somewhere on the goldfields of central Victoria.

Ambrotype photographs, created using the wet plate collodion process developed by the English inventor Frederick Scott Archer, came into vogue in Europe and North America from around 1854 as a cheaper alternative to the daguerreotype. They remained a commercially popular photographic process until the mid 1860s. 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 crazing effect on the ambrotype we offer here is due to the deterioration of the dark paint used to coat the reverse of the glass. This deterioration probably occurred within decades of the photograph's creation, and seems to have stabilised.

Crazing of this kind, while often seen in ambrotypes, is certainly not typical of most examples of this medium and its occurrence would be entirely dependent on the specific type of backing emulsion used. Significantly in this regard, the appearance and extent of the crazing on this ambrotype is identical to that visible in two Victorian goldfields ambrotypes by an unidentified photographer held in the collection of the State Library of Victoria: *Lewis and Nickinson's crushing battery at the Balaclava Mine, Whroo* (collection no. H39206), and *Baud and Bazeley's Balaclava Store on the north side of the Balaclava Hill, Whroo* (collection no. H39204). These ambrotypes - one a full plate and one a half plate - are dated to 1858-59 and show scenes on the Whroo goldfield, south of Rushworth in central Victoria. It is perhaps a long bow to draw, but given the fact that there are so few extant examples of ambrotypes of Victorian goldfields subjects, the particular appearance of the crazing on the Whroo ambrotypes might imply some association between these and the present ambrotype.

**\$ 7,500**

**# 4078**





## A Melbourne opium den

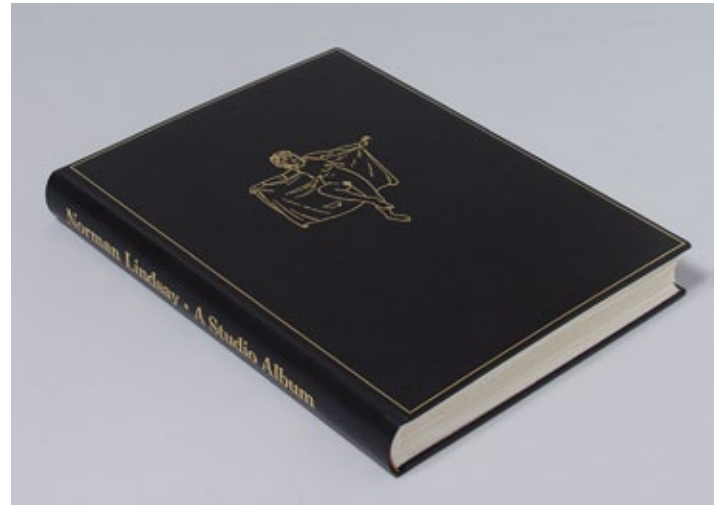
DYSON, Will, 1880-1938

1908. Charcoal and gouache on paper, 105 x 335 mm, signed lower left *Will Dyson*; mounted in contemporary wooden and glass frame, the reverse inscribed in contemporary hand in pencil: 'Round the corner / page wide. 25/6/08' and 'Will Dyson / Sun Blds. Bourke St., M.'

A wonderfully atmospheric depiction of a local opium den by the renowned Melbourne commercial artist Will Dyson. Originally from Ballarat, Dyson had contributed illustrations to various Melbourne publications from around 1901, including the *Bulletin* and the *Melbourne Punch*. During 1908 Dyson was working for George Randolph Bedford's mining and literary journal, the *Clarion*, which was edited and also partly illustrated by Lionel Lindsay. Dyson's illustrations adorned the covers of this journal, and along with Norman, Percy, Lionel and Ruby Lindsay (Ruby Lind) he was an occasional illustrator of feature articles (Dyson was to marry Lionel and Norman Lindsay's talented sister, Ruby, in 1910). It is possible that the drawing of an opium den which we offer here was produced by Dyson as an intended headpiece for an essay or story in the *Clarion*, although the illustration was not published. As the inscription on the back of the frame would suggest, the illustration was designed to run across the top of an entire page, probably above the four columns of the *Clarion's* printed text. Randolph Bedford was a staunch advocate of the White Australia Policy. A story on the iniquity of opium dens, which were at the time still operating illegally in the Chinatowns of Melbourne, Sydney, Brisbane and elsewhere - would have reflected Bedford's moral and political views.

\$ 1,100

# 4074



## Norman Lindsay: A Studio Album

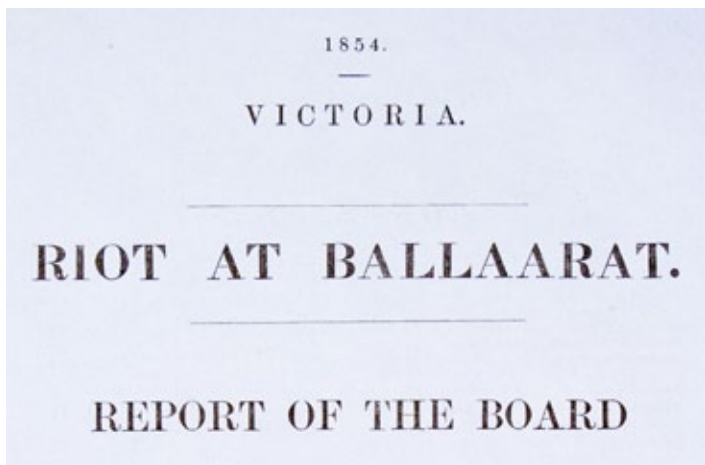
CLARK, Jane

Melbourne: The Lytlewode Press, 2001 [Stoke-on-Trent, 2009].

Folio, gilt-blocked black kangaroo in matching buckram box, Limited to 150 copies, this one of the 25 deluxe copies bound in full kangaroo with original Norman Lindsay photographs and fifteen original stereoscopic prints from original plates. An additional 10 Publisher's special copies were created, and while the colophon calls for 115 Standard copies, these to date have not been created. An exceptional private press book containing rare original Norman Lindsay photographs.

\$ 3,750

# 231



**Riot at Ballaarat. Report of the Board appointed to enquire into circumstances connected**

Victoria. Parliamentary Papers.

*with the late disturbance at Ballaarat, together with the evidence taken by the Board ... Ordered by the Council to be printed, 21st November, 1854.* Melbourne : John Ferres, Government printer, 1854. Foolscap folio, string bound, 22 pp, some browning to edges of the leaves, otherwise an excellent copy.

A key primary source document for the history of the Eureka Rebellion, this report deals with the recent rioting which had occurred on 17 October due to the acquittal of Eureka Hotel proprietor James Bentley of the charge of murder of the miner James Scobie. These riots, in which thousands of miners took part, brought the situation on the Ballarat goldfields to flashpoint, culminating in the bloody and infamous events of early December, 1854.

\$ 650

# 3874



**Smiling girl holding a flower, Ballarat, circa 1910.**

Richards & Co., Ballarat

Silver albumen print photograph, Paris Panel format, 195 x 135 mm, on original board mount, embossed studio imprint lower margin *Richards & Co Art Studios. Paris Panel. 23 Sturt Street Ballarat* ; some mild toning to lower margin recto, the print in fine condition.

A superb portrait by Richards & Co. of an exceptionally photogenic subject, in which the open window is integral to the mood of the composition.

\$ 100

# 3674





## Die Australischen Wildnisse.

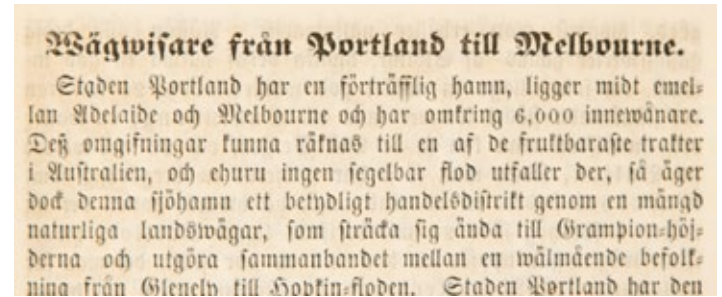
HOWITT, Alfred William (1830-1908)

Cover title: *Australischer Robinson*. Berlin : Otto Janke, n.d. [circa 1857]. Small octavo, publisher's illustrated papered boards (some mild foxing, spine sunned), title page with contemporary paper adhesions (ownership label?), 358 pp (sparse foxing), illustrated with six hand coloured lithograph plates by Bartsch. Text in German. Rare; unrecorded.

Second German edition of William Howitt's *A boy's adventures in the wilds of Australia* (1854). This work for children was based on Howitt's own experiences in Victoria, but is written in the form of a young boy's diary. A large section is entitled '*The Diggings*' and provides a very lively and colourful account of the Mt Alexander goldfields. The narrative also includes a description of life on a sheep station near the Goulburn River and at a property at Yackandandah, as well as an account of the Aborigines of Victoria and their customs, and chapters on the European exploration of Australia (Dampier, Tasman, Furneaux, Cook, Flinders and the inland expeditions of Mitchell and Leichhardt). As an explorer, natural scientist and anthropologist, Howitt was to make an enormous contribution to scientific knowledge in the Colony during the second half of the nineteenth century.

\$ 4,400

# 4108



## Australien och dess guldregioner : tillförlitliga underrättelser för utvandrare till

KANN, Charles Albert [1813-1866]

*Australien i synnerhet med afseende på öfwerfart, ankomst, bosättning och guldgräfning*. Götheborg [Sweden] : C.F. Arwidsson, [1853]. First edition. Octavo, contemporary buff boards (lightly marked) with blue cloth spine, outer pages foxed, [2], v, [1], 104 pp. Text in Swedish. Ferguson no. 11049a.

A guide book for prospective Swedish travellers to the Victorian and New South Wales goldfields, compiled and published within a relatively short time of the first gold discoveries and probably the earliest Scandinavian work on the Australian gold rushes. It includes specific information about the Turon, Bungonia, Abercrombie River, Summerhill Creek, Shoalhaven and Wentworth diggings in New South Wales, as well as the Victorian diggings in Ballarat and surrounding districts. Anecdotes of successful gold diggers are also recounted, and advice given on overland travel from Portland to Melbourne and from Sydney to Melbourne.

The author, known also as Moses Kahn, was born into Stockholm's Jewish community, but appears to have spent much of his life abroad, in Denmark and England in particular. *Australien och dess guldregioner* was translated into Danish and published as *Australien og dets guldegne* (Ferguson no. 11049b).

\$ 1,650

# 3338



### View of Ballarat from the east, circa 1861

DAINTREE, Richard, 1832-1878 (attributed)

Stereoscopic albumen print photograph (72 x 72 mm each image) on original pale yellow card mount (85 x 172 mm), slightly pale but in fine condition, *verso* with contemporary inscription in ink: *Ballarat Goldfields*, no photographer's imprint.

An extremely early photographic view of Ballarat, looking east along Sturt Street, with the premises of *John P. Marshall, Wine & Spirit Merchant & Family Grocer* on the corner of Raglan Street in the left foreground, showing the long rows of newly planted blue gums which grace the middle of Sturt Street to this day. These trees were planted in 1860, which allows a reasonably accurate dating for the photograph.

The pale yellow mount, the square-cut format of the prints and the handwriting on the reverse of this stereoview are all features identical to those of two other early stereoviews of Castlemaine and a gold diggers' log hut which are also in our inventory, but which were acquired from a different source. The National Gallery of Australia holds a copy of the gold diggers' log hut photograph in the Nigel Lendon Stereography Collection (NGA 83.3665.256), which is attributed to the pioneer goldfields photographer and geologist Richard Daintree. If that attribution is correct, then it would seem highly probable that both the Castlemaine stereoview as well as this view of Ballarat are also by Daintree.

\$ 1,250

# 3001



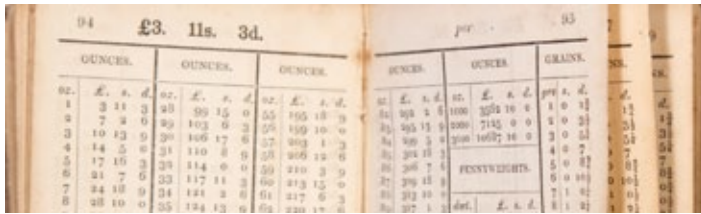
### Norman Lindsay. Paintings in oil.

[LINDSAY]

Sydney: The Shepherd Press, 1945. Quarto, gilt-decorated boards in dustjacket (a couple of short edge tears, but unusually fine), numerous colour and black and white plates, occasional foxing. Limited to 1000 copies.

\$ 1,250

# 226



## The Victoria gold ready reckoner

Sands and Kenny

Carefully revised. Commencing at £3 and terminating at £4. 5s 9d per ounce. Melbourne: Sands and Kenny, Geelong and Ballarat : T. & W. Brown, 1857. Duodecimo, cloth bound boards with worn gilt lettering to front panel, 218 pp, advertisement endpapers (lacking the final free endpaper), lacking pp 139 - 140 and also pp 209 - 210, corner torn with small loss to text on pp 123 - 126, the gatherings loosening within the binding, some grubbiness commensurate with its function as a pocketbook on the goldfields.

The Victoria Gold Ready Reckoner published by Sands & Kenny (as the sole publisher) is only known in a single edition, from 1857. This variant edition, bearing the joint imprint of T & W Brown alongside Sands & Kenny, is hitherto unrecorded, and with the inclusion of an advertisement for Brown on the front endpapers addressed 'To country storekeepers' presumably published specifically for the gold miners of the Ballarat district. Upon dissolution of the partnership of John Sands and Thomas Kenny in 1861, Sands formed a partnership with Dugald McDougall and a handful of Victoria Ready Reckoners were published in the 1860s and 70s bearing the imprint Sands & McDougall. An Australian Gold Ready Reckoner of identical pagination was also published in 1857, bearing a Sydney and Melbourne imprint of Sands & Kenny. The only recorded example was acquired from us by the Mitchell Library in 2011. Sands & Kenny were the first Australian publisher to print a ready reckoner for the gold rush, *The Victoria gold valuer's ready reckoner and assayer's chemical guide* (published in London by Orr in 1853), being the previous handbook to gold values.

\$ 4,850

# 2979



## Un oncle d'Australie

PECH, Émile

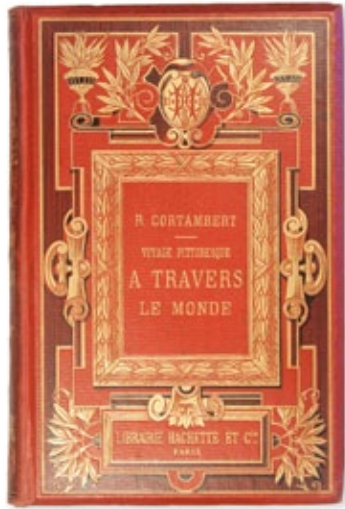
Paris : Ancienne Librairie Furne, Jouvett & Cie, 5 rue Palatine, [c 1895]. Quarto, contemporary half red cloth over marbled boards, cover with gilt stamp of the Institution Eymonnet (dated 1896), spine with gilt lettering, (joints weakened), all edges gilt, 286 pp (scattered foxing), illustrated with 73 gravures in the text. A fair copy.

A French children's story in which much of the story is set in Australia - in particular Melbourne and Ballarat. The rather serpentine plot, involving different generations of characters, is centred around the news of an unexpected inheritance - a fortune made on the goldfields, and left by the 'uncle' in Melbourne who was thought by the family in France to have perished many years ago in a shipwreck. The young heir travels to Australia to claim the inheritance.

Muir (5906) gives a suggested date of 1879 for this imprint, yet the evidence seems to point to an approximate date of 1895.

\$ 400

# 2640



### **Voyage pittoresque à travers le monde : morceaux extraits de divers auteurs**

CORTAMBERT, Richard

Paris : Hachette et Cie, 1878. Second edition. Octavo, patterned red cloth with ornate embossed design decorated in gilt, spine with gilt lettering and decoration, all edges gilt, 344 pp (scattered, mild foxing, particularly to preliminaries), illustrated. A good copy. Children's educational geography which includes short chapters on most regions of the world, some written by Cortambert and others being short extracts from earlier travel writers. The section on Oceania includes an article on the colony of Victoria by Cortambert, an extract from Beauvoir on the Ballarat gold mines, Tasmanian forests by Peron and Freycinet, a New Caledonian cyclone by Jules Garnier, and Dumont d'Urville on the inhabitants of Tahiti.

£ 330

# 1802



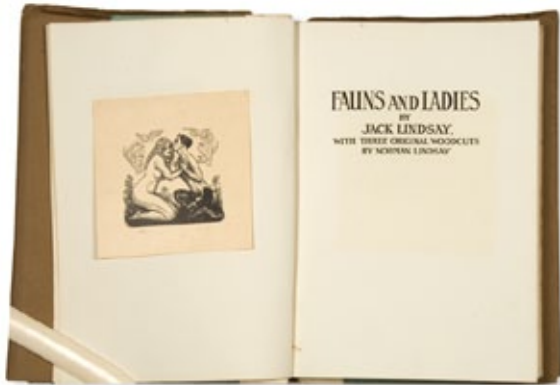
### **View of the township of Clunes, Victorian goldfields**

LIND, J.P.

Circa 1880. Albumen print photograph (152 x 208 mm), on original board mount, some mild scattered foxing not seriously affecting the image, photographer's wet stamp verso *J.P. Lind Photographer, Melbourne*. The view looks across the important goldmining township of Clunes, located just north of Ballarat, with the Unicorn Hotel (A. Nicholls, proprietor) clearly identified in the foreground. In the middle-ground the signage on the Criterion Hotel (proprietor C.G. Peddie, Meyer's Grocer, the store of R. Ross and Albion House can also be read. In the background at far right stands the St Paul's Anglican Church, and to its left the Catholic Church of St Thomas Aquinas. As the Criterion Hotel had been destroyed by fire before 1881, the dating of this photograph is most likely slightly earlier. A photographic postcard in the collection of the State Library of Victoria, dating from around 1910, shows the town from an almost identical perspective (Image No: a06976). During the 1870s the photographer J.P. Lind had worked with Beaufoy Merlin's *American and Australasian Photo Company*, famous for its photographic documentation of people and scenes on the goldfields. Although Davies & Stanbury (*Mechanical Eye*) do not record any business address for Lind between the years 1876 and 1882, this does not necessarily mean that Lind was not operating a studio in Melbourne at this time.

£ 275

# 1712



## Fauns and Ladies

LINDSAY, Jack

With three original woodcuts by Norman Lindsay.

Sydney: Hand-press of J. Kirtley, 1923.

Folio, quarter-lambskin over papered boards, dustjacket (a couple of small stains). A fine copy with three signed Norman Lindsay woodcuts. Limited to 210 copies, but not all were made up.

\$ 4,400

# 217



## Through and through the tropics : 30,000 miles of travel in Polynesia, Australasia, and India

VINCENT, Frank

New York : Harper & Brothers, 1882. Second edition. Octavo, green cloth (rubbed, corners bumped), spine with gilt lettering (worn at head and tail), frontispiece, 304 pp, 2 pp of publisher's advertisements. A travel memoir which includes vivid descriptions of Hawaii, Sydney, Newcastle, Melbourne, Ballarat and Hobart Town.

\$ 100

# 1224



## Eureka 1854 – 1954 : a folio of lino-cuts

COUNIHAN, Noel et alia

Melbourne: Popular Print Art Group, 1954. Quarto, lettered paper portfolio (the tipped-on Noel Counihan linocut missing from the front panel), four sheets letterpress and fourteen original linocuts of the Eureka Rebellion by Ray Wenban, Noel Counihan, Pat O'Connor, Peter Miller, Alisa O'Connor, Len Gale, Ernie McFarlane, Maurice Carter, Naomi Shipp and Mary Zuvella. An important and complete portfolio of artworks, produced by the left-wing Melbourne collective sympathetic to the unionist sentiments of the Ballarat miners. This copy - like most - is missing the delicately placed cover image, and priced accordingly. See: Robert Smith, Noel Counihan Prints 1931 - 1981, Sydney, Hale & Ironmonger, 1981, pp. 68 - 70 (illustrated).

\$ 1,400

# 1183



## Four autograph letters signed by the colonial artist Chester Earles, 1856-57

EARLES, Chester (1821-1905)

4 letters, 7 pp (each 178 x 110 mm), tipped in on one old album page. Fine condition. A series of four letters, written when Earles was still resident in London (2 Gower Street), to Henry Mogford, organiser of exhibitions at the Crystal Palace. Earles refers to his paintings 'At the Foot of the Cross', 'Adam and Eve', and 'May', and complains in one letter that he found his picture lying on the floor of the exhibition. He also enquires whether Mogford would like some miniature paintings (probably on ivory) for a forthcoming exhibition.

Earles emigrated to Victoria in 1864. In 1866 he exhibited 'At the Foot of the Cross' at the Melbourne Intercolonial Exhibition. The jury noted that it was 'one of the few figure pictures in the Exhibition' and considered it remarkable 'for its feeling and careful execution'. In 1869 Earles contributed fifteen paintings to the Melbourne Public Library Exhibition. Most were Biblical subjects or portraits, among them 'Adam and Eve', a miniature on ivory. Six of these works were exhibited later that year at the Ballarat Mechanics Institute. Earles was treasurer, and later president of the Victorian Academy of Arts.

\$ 1,000

# 1119



### **You Bastard Moriarty (Standard)**

GROVES, Derham

Being a consideration of the collectability of ephemera related to the greatest detective that every lived: Sherlock Holmes. Written by Black Jack of Ballarat also known as Derham Groves B.S.I. Melbourne: The Littlewood Press, 1996. Quarto, marbled wrappers, telephone book pages as endpapers, 60pp., with a quantity of signed etchings, illustrations and tipped-in ephemera enhancing the subject of the book. Limited edition of 100, signed by artist, author and publisher. An extraordinary collection of Sherlockiana enclosed within the covers.

\$ 165

# 780



### **"Hello, Soldier!"**

DYSON, Edward (1865 - 1931)

Khaki Verse. Illustrations by Will Dyson, Ruby Lind, and George Dancey. Melbourne : Alex. M'Kinley & Co., 1919. Octavo, papered boards (lightly foxed and scuffed), pp. 131, tipped-in black and white plates. Printed in purple ink on brown paper due the 'paper famine' as noted by Dyson. The second collection of poems by Edward Dyson, close member of the Lindsay family's inner circle.

\$ 175

# 3119



### Television comes to Ballarat

LITTLEWOOD, Robert C.

A personal memoir by Robert C. Littlewood with wood engravings by Hilary Paynter. Stoke-on-Trent : The Lytlewode Press, 2010. Quarto, gilt-decorated cloth in matching slipcase, 13pp., illustrated with three original wood engravings by Paynter (one signed). Limited to 275 copies signed by the author and artist. An autobiographical account of Littlewood's childhood spent in Ballarat in the 1950s, and the wonderment of the introduction of television to Australia. Charmingly illustrated with original prints by England's most highly regarded contemporary wood engraver

\$ 330

# 539



### Untitled pen and ink drawing by Reginald Lindsay

LINDSAY, Reginald (Reg) (1888 – 1917)

150 x 180mm, on a page from an album, unrelated inscription verso, signed lower left and date '09. Together with a photograph of Reg Lindsay by Fraser of Ballarat, signed by Lindsay on the backing card, overall measurement 215 x 100mm, and Reg Lindsay's wallet which was in his pocket when killed by shellfire on the Somme in 1917, a manuscript note in Harry Chaplin's hand to this effect, which contains a photograph of Lindsay's mother, Jane Elizabeth Williams (1848 – 1932). An extraordinary collection from Reg Lindsay, brother of Norman, Lionel, Ruby and Percy, the eighth of ten Lindsay children, who was killed tragically young on the Western Front during the First World War. The drawing, an attractive and idyllic scene, displays clearly the influence of his siblings, and is a rare example of his penmanship. The good looks his brother Daryl Lindsay described in *A Leafy Tree* (Cheshire, 1965) are apparent in the portrait, while the plain photo wallet is a sombre mark of Reg's untimely end. Chaplin notes that a photo of a girl was originally in the wallet along with the photo of Jane Williams. Chaplin removed the photo and placed it in a copy of Norman Lindsay's book of Pen Drawings which he dedicated to Reg in 1918. The whereabouts of this photo is now unknown.

\$ 3,300

# 522





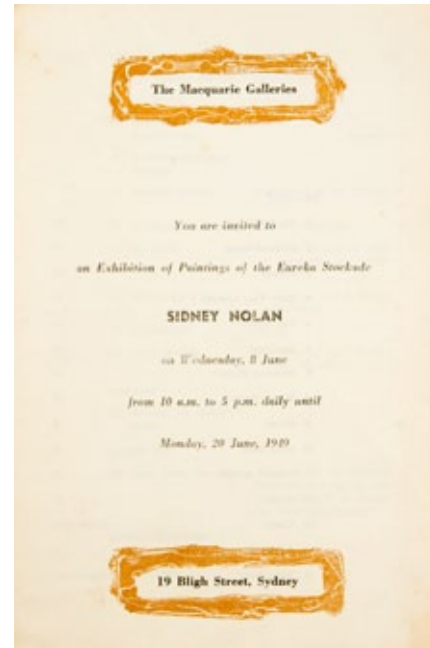
### Portrait of Madame Adelaide Ristori, Ballarat, 1875

Bardwell's Royal Studio, Ballarat

Portrait of Madame Adelaide Ristori as Mary Stuart. Albumen print photograph. Bardwell's Royal Studio, Ballarat, 1875. Carte de visite format, 107 x 65 mm. Adelaide Ristori (1822-1906), the renowned Italian tragic actress, visited Australia with her Italian company in 1875, where she performed in Ballarat, Melbourne and Sydney. A gold mine at Allandale, north of Ballarat, was named in her honour. Very good condition, with some mottling in the negative.

\$ 150

# 461



### Exhibition of paintings of the Eureka Stockade. Sidney Nolan ... 8 June until ... 20 June, 1949.

NOLAN, Sidney (1917-1992); Macquarie Galleries, Sydney.

Sydney : Macquarie Galleries, 1949. Single sheet, folded into 6 pp octavo (light horizontal fold, mild creasing and toning). A scarce catalogue listing sixty-six works from Nolan's Eureka Stockade series, with printed prices.

\$ 110

# 3552



## Welcome Nugget

T.C. WILLIAMS CO.

Chromolithographic advertising label, c 1860, for *Welcome Nugget* tobacco (350 x 170 mm), in fine condition, with imprint *T.C. Williams Co. Manufacturers. Virginia, U.S.A.* A gold miner with pick and shovel holds aloft an enormous gold nugget, and exclaims: *Jack! look at this.* A further printed caption lower right reads: *As the Welcome Nugget, weighing 2217 ounces, exceeds in purity and value any lump of gold ever found, so this brand surpasses in quality any tobacco made.* This is a reference to the Welcome Nugget, discovered at Bakery Hill, Ballarat in 1858, and weighing 71.3 kilograms, at the time the largest alluvial gold nugget ever found.

\$ 750

# 4109



## Shipwreck. A poetic Drama.

[LINDSAY]. STEWART, Douglas.

With 23 black and white drawings and 5 colour plates by Norman Lindsay. Sydney: The Shepherd Press, 1948. Quarto, gilt-lettered imitation leather, Lindsay illustrations throughout. The deluxe edition, limited to 100 copies, signed by Stewart and Lindsay. Bookplates to front pastedown. An excellent copy.

\$ 1,450

# 1472



### Photographic portrait of Henri J. Hart

[D. Appleton & Co.; A.A. Turner]

Circa 1865. Albumen print photograph, carte de visite format, 103 x 62 mm, verso with photographer's imprint *D. Appleton & Co. 443 & 445 Broadway, New York, A.A. Turner, Photographer* and contemporary inscription in pencil *Henri J. Hart. Melbourne. Fine.*

New York-born Henri J. Hart (1820-1884) was one of the most prominent and also among the earliest members of Melbourne's Jewish community, arriving in 1841, soon after the Port Phillip settlement was established. After a number of years in private enterprise in the fledgling colony, including involvement in the Victorian gold rush, he was appointed a commissioner of the Supreme Court in 1854, and by 1857 he had become a territorial magistrate. In the late 1850s and 1860s he also served as auditor of the city of Melbourne on three occasions.

\$ 275

# 2847



### Lionel Lindsay. A Printmakers' Printmaker

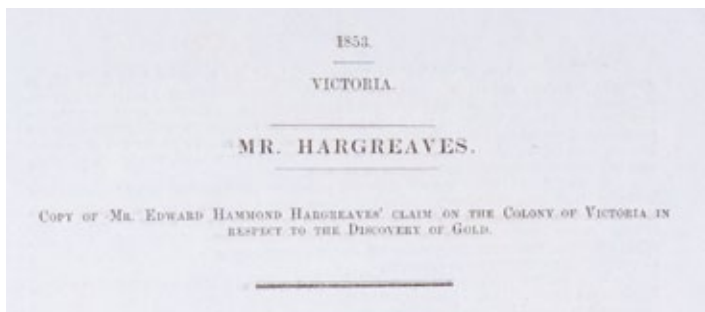
LITTLEWOOD, Robert C.

Lionel Lindsay. *A Printmakers' Printmaker*. Melbourne: Douglas Stewart Fine Books, 2011. Small folio (310 x 220 mm), gilt-lettered black cloth with decoration of a Lionel Lindsay bookplate on front board, in matching slipcase, illustrated endpapers, 64 pp. over 100 illustrations of Lindsay etchings, woodblocks and publications. Includes an additional 16 page deluxe supplement not present in the standard edition. The deluxe edition, hand-bound in England, limited to 150 copies signed and numbered by the author, with an original Lionel Lindsay etching loosely enclosed, signed in the plate, being a posthumous impression of his ex libris bookplate for Robert Croll.

Our own catalogue, featuring a collection of over 100 original artworks, finely bound in cloth, and with extra features including an original etching.

\$ 275

# 751



### Mr. Hargreaves [sic].

Victoria. Parliamentary Paper.

*Copy of Mr. Edward Hammond Hargreaves' claim on the Colony of Victoria in respect to the discovery of gold ... ordered by the Council to be printed, 6th September, 1853.* Melbourne : Government printer, 1853. Single sheet, foolscap folio, printed on both sides, fine.

Edmund Hammond Hargreaves (or Hargreaves), 1816-1891, was originally awarded 10,000 pounds and a handsome pension by the New South Wales Government for his discovery of gold in the colonies, near Bathurst in 1851, and was created a commissioner of crown lands for the gold districts soon after the initial discovery. He also claimed the 5,000 pounds reward offered by the Government of Victoria to the discoverer of gold. Despite the fact that Governor FitzRoy did not find Hargreaves' claim 'unreasonable', it was ultimately only partially successful. Hargreaves received a little less than half of the total sum, and by 1867, after a number of bids to force the Government to pay out the remainder of his claim, he had come to be perceived as an avaricious, self-promoting figure who had exaggerated his role in the discovery. His prospecting associates, Tom and Lister, fought bitterly for official recognition of their part in the discovery, which was eventually acknowledged by the New South Wales Legislative Assembly in 1890.

\$ 450

# 3813



### Vision: a literary quarterly

[LINDSAY, Norman]

Edited by Frank C. Johnson, Jack Lindsay & Kenneth Slessor. Sydney: The Vision Press, 1923-24.

Four volumes (all published), quarto, illustrated wrappers by Norman Lindsay, illustrated throughout with vignettes by Lindsay, occasional foxing. An important Australian literary magazine which saw the poems of a number of locally important authors published. Complete.

\$ 1,500

# 1839



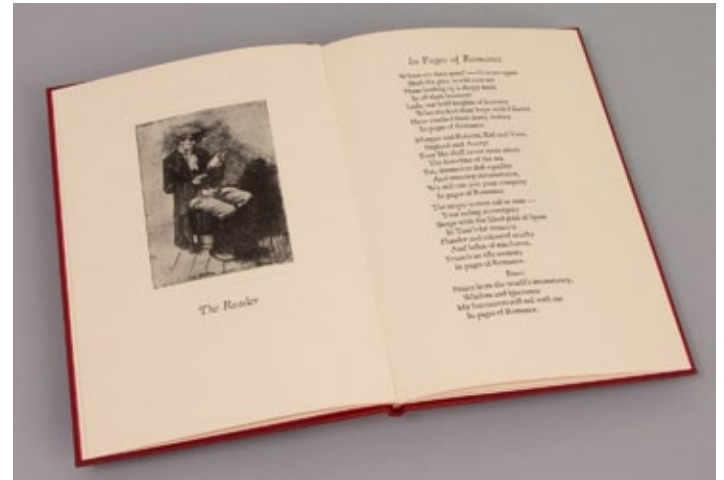
**Aileen dancing in red and green, Castlemaine, Victorian goldfields, circa 1910.**

VEREY, Adolphus (1862-1933)

Gelatin silver photograph with hand tinting, 140 x 90 mm, on original board mount, gilt embossed studio imprint lower right of mount A. Verey & Co. Castlemaine, recto with contemporary dedication in pencil: *To Uncle Maurice with love from Aileen*; some mild toning to lower margin recto, the print in fine condition.

\$ 150

# 3673



**A ballad of buccaneering**

[LINDSAY, Lionel]

An appreciation of the circumstances which influenced the production of Sir Lionel Lindsay's first six etchings, accompanied by six of the artist's poems from the same period. Compiled by Robert C. Littlewood. Melbourne: The Jester Press, 1980. Large octavo, quarter-morocco over gilt-lettered cloth, 32pp. with six Lindsay etchings reproduced. Limited to 100 copies, this one of the standard edition signed by the publisher.

\$ 330

# 152



## Les chercheurs d'or

SCHÉRER [SHERER], John

*Traduction de Raoul Bourdier.* Limoges : E. Ardant et Cie., [circa 1900]. Nouvelle Édition Revue. Octavo, gilt decorated red cloth (rubbed, corners bumped, spine frayed at head and tail), 240 pp (scattered foxing), illustrated.

A French translation of Sherer's *The gold-finder of Australia* (London, 1853), one of the most popular and successful (albeit embellished) accounts of a gold digger's experiences on the Victorian goldfields.

\$ 175

# 3197



## Lucky diggers

Anon.

s.l. [London?] : s.n., [circa 1870]. Series title: *Ten Australian Views*. Chromolithograph on card, 118 x 174 mm, printed at lower left margin 'No. 1' and captioned 'Lucky Diggers', small mark at upper right margin not affecting image, otherwise in excellent condition, the colouring still vibrant.

This scarce Australian goldfields scene depicts two diggers who have struck it rich returning jubilantly to their miner's hut. The complete list of titles in the series, which includes only three goldfields subjects, is as follows: 1. Lucky diggers 2. Clearing the forest 3. Spearing emus 4. The stockrider 5. The vineyard 6. A pannikin of gold 7. Throwing the boomerang 8. Opossum hunting 9. Washing tailings 10. Teamsters' rest. Although the artist and publisher are unknown, it seems likely these charming and cheerful chromolithographs were produced for the English, rather than the colonial market. The hairstyles and dress of the women in the prints help to date the series to shortly after the 1860s.

\$ 875

# 4099



## The Bookplates of Norman Lindsay

LANE, F.C.V.

Adelaide: The Wakefield Press, 1944. Octavo, printed wrappers (a little marked), 32pp. illustrated with tipped-in bookplates and a checklist of works completed. Limited to 400 copies.

\$ 625

# 2483

\$ 220

# 4086

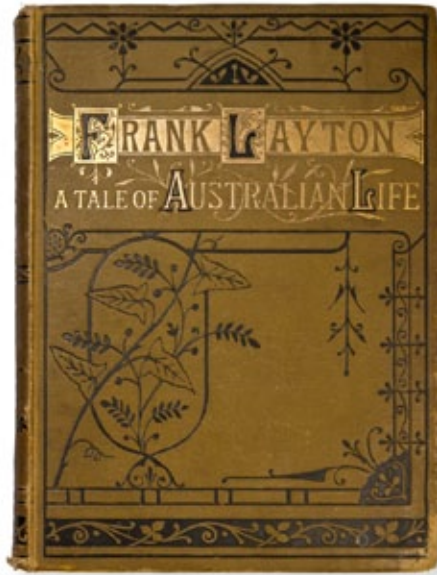


## Photographic portrait of Annie New Jenner, Emily Flora Jenner and Eliza Ann New, 1869

Photographer unknown.

Albumen print photograph with hand colouring, carte de visite format, 101 x 61 mm, no studio imprint, verso with contemporary inscription in ink: '*Annie New Jenner, 7 years & 9 months / Emily Flora Jenner, 6 years & 4 months / July 1869*'; both albumen print and mount are in fine condition.

A fine studio portrait of the wife and two of the daughters of Caleb Joshua Jenner (1830-90), businessman and colonial politician, Member of the Victorian Legislative Council of Victoria (South-Western Province) from 1863 until 1886. Jenner's wife was Eliza Ann New, pictured here with their two daughters, Annie and Emily. The Sussex merchant Caleb Jenner arrived in Port Phillip in 1850 and spent time on the Ballarat goldfields before settling in Geelong. In partnership with his brother Thomas, Jenner ran a highly successful coal and iron importing business in Geelong and later in Melbourne, where he relocated in 1863 after being elected to Parliament. Although a conservative, he was an advocate of liberal land law in the colony and also of the abolition of state aid for religion, despite being a devout Baptist.



### Frank Layton : an Australian story

SARGENT, George E.

*With an introduction by Samuel Mossman.* London : Leisure Hour Office, [1865]. Cover title: *Frank Layton : a tale of Australian life.* Octavo, original gilt decorated olive boards (corners bumped, rear board lightly marked, head of spine with short seam split), front paste down with contemporary school prize certificate, 286 pp (mild scattered spotting), illustrated. A tale of adventure set on the Victorian goldfields of the 1850s.

\$ 75

# 2729



### Photographic portrait of a young Chinese man seated at a table, Melbourne, late 1860s

[George William Perry & Co.]

Albumen print photograph, carte de visite format, 100 x 62 mm., photographer's imprint *recto* and *verso*: *Perry, 49 Elizabeth St., Melbourne.* (The firm of Perry & Co. was active at this address between 1863 and 1872). Very good condition with rich tonal range and excellent detail, a hairline scratch in the negative which runs vertically along one of the chair legs with unobtrusive contemporary hand colouring for concealment.

Precious few photographic portraits of Chinese immigrants in Victoria from this early post gold rush period exist. *'In 1857, over five thousand Chinese resided in Bendigo, close to forty per cent of the male population. In the twenty years from 1861, Victoria's Chinese population more than halved from 24,724 to 11,869. The post gold rush period is a neglected area of historiography for Chinese in Victoria.'* (Lovejoy, Valerie: *Depending upon diligence : Chinese at work in Bendigo 1861-1881*, in *Journal of Historical and European Studies*, vol. 1, December 2007. Melbourne : La Trobe University).

\$ 850

# 2561





### **Loving Mad Tom. Bedlamite verses of the XVI and XVII centuries**

LINDSAY, Norman.

With five illustrations by Norman Lindsay. Foreword by Robert Graves. The texts edited with notes by Jack Lindsay. Musical transcriptions by Peter Warlock. London : The Fanfrolico Press, 1927 (but 1928). Quarto, quarter vellum over gilt-decorated papered boards (darkened, small chip to foot of spine, edges rubbed), top edge gilt, the others uncut, photogravure and other reproductions after Norman Lindsay. Limited to 375 numbered copies. The colophon states 'Here ends Loving Mad Tom a book postulated and illustrated by Norman Lindsay circa 1917 now actualised and published by the Fanfrolico Press in London December 1927', but in reality it was published in March 1928. Arnold 17.

**\$ 375**

**# 2701**



### **Aventures de deux Français et d'un chien en Australie**

HUE, Fernand (1846-1894)

Paris : Lecène, Oudin et Cie., Éditeurs, 1895. Nouvelle Édition. Octavo, decorative gilt red cloth (rebacked, new endpapers), spine (tender) with gilt lettering, 142 pp, illustrated. Muir 3655 (undated edition). A charming children's book set mainly on the Victorian goldfields, the storyline also featuring Aborigines.

This edition unrecorded in Australian collections (although editions from 1888 and 1892 are held in a handful of libraries).

**\$ 550**

**# 2502**



### **Australian gleanings : A reverie. By an Australian.**

[BLACKMAN, Frederick Archibald, attributed]

[London : F. Algar, 1865]. Cover title. Small octavo, original printed card wrappers (central vertical crease, faded and spine chipped, as the book was actually sent through the post in the 1860s, verso with Great Britain penny red postage stamp and address of C.N. O'Hara Esq, Co. Sligo, Ireland), 80 pp.

This elegiac poem, whose authorship is open to conjecture, is written in a bombastic, neo-classical style, its relentless stream of rhyming couplets faintly echoing the Latin poet Virgil. The poem sings the song of Australia's remoteness, her vast and imposing landscape, flora and fauna, her resources such as gold and wool, and of the original inhabitants and the people of various backgrounds who have colonised it. It does, however, contain an autobiographical element, and its observations are based on personal experience.

\$ 550

# 2232



### **Rev. F.J. Fitchett and Rev. D O'Donnell**

WELLER, J.; MOSER, H.

Two albumen print photographs, each carte de visite format (103 x 62 mm), in very good condition.

1. Rev. F.J. Fitchett, Avoca. Verso with studio imprint of *J. Weller, Photographer, Maryborough, Victoria* and inscription in later hand *Rev. F.J. Fitchett Avoca 1866*. (Probably identified from an album page inscription). The Rev. Francis John Fitchett died at Geelong on 3 March 1868, aged 27. He was the brother of the Wesleyan clergyman William Henry Fitchett, an important figure in the history of the Wesleyan Methodist Church in Victoria.

2. Rev. D. O'Donnell, Avoca. Verso with studio imprint of *H. Moser, Photo Artist, Daylesford and Creswick* and inscription in later hand *Rev. D. O'Donnell Avoca 1874*. (Probably identified from an album page inscription). *The Australasian Templar* of January 1875 records the involvement of the Rev. D. O'Donnell, of the Wesleyan Church at Avoca, at the laying of the foundation stone of the Elmhurst Temperance Hall.

\$ 125

# 1713



### **An Australian Bird Calendar**

LINDSAY, Norman

Written by E. S. Emerson. Illustrated by Norman Lindsay. Melbourne : George Robertson & Company, n.d. [c. 1910]. Octavo, illustrated wrappers highlighted in silver, pp. [16], illustrated throughout after Norman Lindsay.

\$ 550

# 2491



### **Australia : its scenery, natural history, and resources: with a glance at its gold fields**

Religious Tract Society (Great Britain)

London : Religious Tract Society, [n.d., c 1854]. Duodecimo, embossed blue cloth with gilt decoration, spine with gilt lettering and decoration, armorial bookplate of John Croft Deverell on front endpaper, 192 pp. Ferguson 6295. A very good copy.

\$ 100

# 1281



### Exhibition of a 42lb Nugget of Gold at Melbourne

GILFILLAN, John Alexander (1793-1864)

Pen and ink sketch (165 x 120 mm) on single sheet (220 x 180 mm), unsigned, title from contemporary handwritten caption in ink below drawing; the lower half of the sheet with inscription in a different (but still contemporary) hand in ink: 'The Illustration shows this system of table decking to have reached Australia, for the Nugget of Gold which our Artist has pictured, formed one of the dishes at a déjeuner given at Melbourne, in Dec. last to Mr Hargreaves (sic), by his friends & admirers, in recognition of his discovery of gold in South Australia, on which occasion he was created a Magistrate. April 16th, 1853. Illustd. News.'

This is the original Gilfillan sketch for a wood engraving published in the Illustrated London News of April 16, 1853, with the title 'Exhibition of a 42lb Nugget of Gold at Melbourne'. (NLA holds a copy of the engraving). There are a few very minor differences between the sketch and the engraving, which would have been executed by one of the ILN's resident artists.

\$ 5,500

# 1253



### Enoch's Point, Big River goldfield, Gippsland, Victoria, c 1865

Photographer unknown

Albumen print photograph, carte de visite format (110 x 65 mm). Inscribed verso: 'This is the Township of Enoch's Point. The place opposite the cross is mine. This is a town in the bush of Australia if you like the population is out all through the bush for 20 miles & digging - X.'

An extremely rare photograph of a Victorian gold rush settlement which is now a ghost town. Enoch's Point, near the junction of Big River and Goulburn River in Gippsland, is situated in some of the most rugged and inaccessible terrain in Victoria. Gold was discovered there in 1854. With both alluvial and reef mining being carried out in the region, a settlement grew over the next ten years or so as Enoch's Point developed into a major stopover place for miners on their way further east to diggings at Gaffney's Creek and Wood's Point. By 1865 there were three pubs and several hundred permanent residents in the township. (Two pubs can be seen in this photograph, one of them being 'Reefer's Hotel'). The settlement retained a small population into the early twentieth century, until in 1923 the construction of the Sugarloaf Dam rendered access to the area so difficult that the site was abandoned altogether.

The 'cross' referred to in the inscription is on the back of the photograph, and identifies the house in the foreground as the writer's place of residence. It is probable that the photograph was taken by a travelling goldfields photographer. The photograph came from a North American estate, so the miner was possibly American.

\$ 2,200

# 630



**Trade card with map of Australia and illustrative cartouches, c 1890**

Arbuckle Bros. Coffee, New York

Chromolithographic design (138 x 88 mm) incorporating images of kangaroo, black swan, gold miner and sheep; verso (toned) with printed information on Arbuckle's Coffee and an overview of the series of trade cards of which this card is number 94.

\$ 75

# 1664



**Photographic portrait of two young siblings, Ballarat, circa 1869**

SMITH, A.V.

Albumen print photograph, carte de visite format, 101 x 62 mm, verso with studio imprint of A.V. Smith, *Photographic Artist, 29 Sturt Street, Ballarat*; both albumen print and mount are in fine condition.

A superb colonial child portrait of a little girl and her younger brother, who has been given a whip - a studio prop - to hold. This carte de visite came from an album belonging to the Drake family of Ballarat and surrounding townships. A.V. Smith is recorded as being active at this address in Sturt Street only during the year 1869 (Davies & Stanbury, *Mechanical Eye*).

\$ 70

# 4072



**Photographic portrait of two young ballerinas, Maryborough, Victoria, circa 1867**

WELLER, James

Albumen print photograph, carte de visite format, 103 x 62 mm, *verso* with studio imprint *J. Weller, Photographer. Maryborough, Victoria, Australia*. Both the albumen print and mount are in fine condition. A masterful child portrait of two young goldfields sisters wearing their ballet pumps, the elder sister showing beautiful comportment.

\$ 90

# 4040



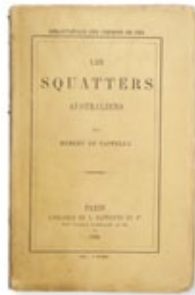
**Norman Lindsay: Oil Paintings 1889-1969 (deluxe edition)**

[LINDSAY]. BLOOMFIELD, Lin (ed.).

Bungendore: Odana Editions, 2006. Quarto, full leather in leather slipcase, 308pp., Limited to 550 copies which only 500 are for sale. Signed by the author and curator Lin Bloomfield. Contains an original photograph of the Norman Lindsay painting 'The Vanities'. As new, mint copy. The most substantial book produced on Lindsay's oil paintings.

\$ 715

# 2070



## Les squatters australiens

DE CASTELLA, Hubert

Paris : Hachette et Cie., 1861. First edition. Octavo, original printed wrappers (light marks and edge wear, some loss to paper at tail of spine), fragile binding, the text block severely loosened, pp 300, 4 (publisher's advertisements), contents clean and fresh.

Charles Hubert de Castella (1825-1907) arrived in Port Phillip from Switzerland in 1854 to join his brother Paul, a landowner, grazier and vigneron at Yering Station east of Melbourne. He purchased the neighbouring property, Dalry, and raised cattle in partnership with Guillaume de Pury, another wealthy Swiss immigrant. Hubert returned to Switzerland in 1856, and this memoir of his first sojourn in Australia includes accounts of the Victorian goldfields, life at Dalry and Yering (including discussion of viticulture, the local Aborigines and Chinese domestic servants) and a trip through western New South Wales visiting the grazing lands along the Namoi, Lachlan and Darling rivers. The account of the colony is a positive one, full of enthusiasm for its people and prospects. In the year that this book was published in Paris, De Castella returned to Melbourne, and, having made the decision to specialise in viticulture, over the following decades the wine he produced at St Hubert's vineyard (originally part of Yering) was to make him one of the most respected and successful vigneron in the colonies.

\$ 220

# 4015



## Bargains

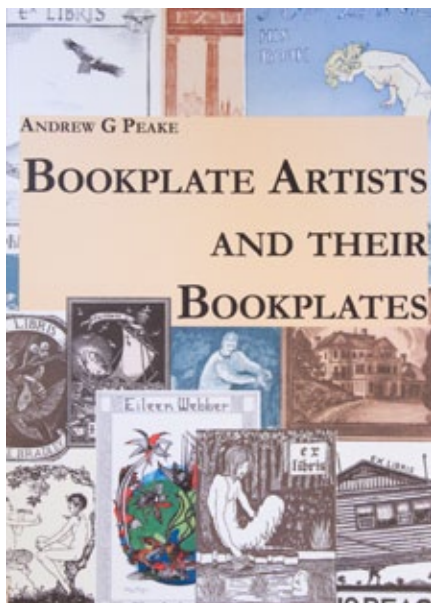
LINDSAY, Norman

Etching, soft ground, and stipple engraving, 11.9 x 12.4 cm (plate line), on paper 21.8 x 21 cm. Signed and dated by Norman Lindsay 1922 lower right, titled lower centre, numbered in an edition of 55 copies.

This miniature gem has been one of the most instantly recognisable examples of Lindsay's oeuvre for nearly a century. The bargain struck between the beautiful young nude (modelled after Rose Lindsay, the artist's wife) and the devil can only be imagined, but her assortment of rare jewels and diaphanous silks suggests the price must have been high. A fine original etching by Norman Lindsay.

\$ 7,500

# 1724



### Bookplate artists and their bookplates (ordinary edition)

PEAKE, Andrew

Adelaide : Tudor Press, 2012. Quarto, illustrated wrappers, pp. 104, illustrated in colour. An excellent contemporary survey of the most significant Australian bookplate artists of the last 150 years, with illustrated examples of some of their best works. Includes the artists John Shirlow, Irena Sibley, Lloyd Rees, Eris Thake, Lionel Lindsay, Norman Lindsay, and many others. The ordinary edition, limited to 100 copies (of an overall limitation of 130 copies), this copy signed by the author.

\$ 70

# 3208



### Photographic portrait of a female pianist, Ballarat, circa 1869

BARDWELL, William

Albumen print photograph, carte de visite format, 98 x 61 mm, verso with studio imprint *Bardwell's Royal Studio, Ballarat, opposite Theatre Royal*. Both the albumen print and mount are in fine condition. A rare image of a female musician on the Victorian goldfields. Although unidentified, the young woman was most likely a professional performer. It is possible that she is the Melbourne pianist Miss Rebecca Nordt (once engaged to Baron Ferdinand von Mueller), who was a prominent solo performer in Ballarat and Melbourne at this time.

\$ 450

# 4038





### Wentworth River diggings, Gippsland

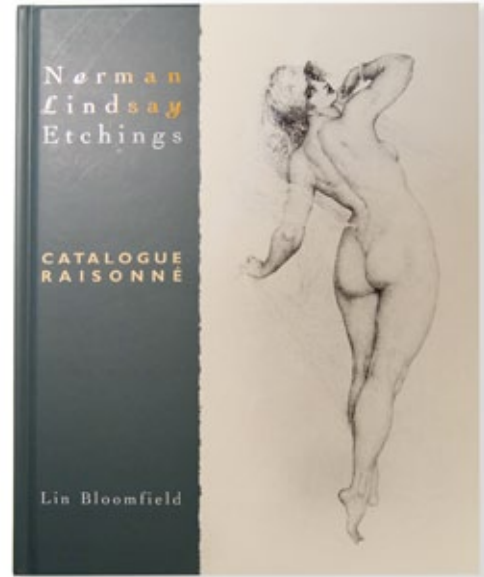
[CHEVALIER, Nicholas. 1828-1902]

Albumen print photograph, carte de visite format (102 x 61 mm), of a lithograph by Charles Troedel after a painting by Nicholas Chevalier, c 1863-64, captioned in the negative below image, no studio imprint. Fine condition.

The main rush on the Wentworth River, part of the Dargo-Crooked River goldfield in east Gippsland, Victoria, occurred in 1863-64. Troedel published an album of chromolithographs of Chevalier's paintings of Victorian scenery in the mid 1860s, which included several Gippsland views. His lithograph of Chevalier's '*Wentworth Diggings*' was separately published in 1864.

\$ 165

# 1600



### Norman Lindsay Etchings. Catalogue raisonné.

BLOOMFIELD, Lin

Bungendore: Odana editions and Sydney : Josef Lebovic Gallery, 1999 (2006 printing). Quarto, illustrated boards, 306 pp., profusely illustrated. An invaluable illustrated catalogue of all the etched works of Norman Lindsay, whose output in this medium was remarkable. The various essays, appendices and notes make this reference book an essential resource on the subject. New copy.

\$ 150

# 2172



### **Norman Lindsay water colour book.**

LINDSAY, Norman.

Sydney : The Springwood Press, 1939. Eighteen reproductions in colour from original watercolours. Quarto, embossed silk-bound boards (a couple of stains), endpapers browned, eighteen tipped-in colour plates (a little offsetting). With the scarcely found original purple box (edges sunned and tape mended). The deluxe edition, printed on hand-made paper and specially bound, limited to 120 copies signed by Norman Lindsay. A more common standard edition was also produced.

**\$ 1,650**

**# 2328**



### **Photographic portrait of a family, including a boy with a cricket bat, Ballarat, circa 1886**

RICHARDS, George

Albumen print photograph, carte de visite format, 103 x 63 mm, *recto* and *verso* with studio imprint of *Richards & Co. Portrait Parlors, 19 Sturt Street, Ballarat*; both the albumen print and mount are in fine condition. A beautifully lit and composed study of a mother and her children, the seated boy holding a cricket bat on his lap.

**\$ 50**

**# 4059**



**Colombine. With XI illustrations by Norman Lindsay**

McCRAE, Hugh

Sydney : Angus & Robertson Ltd., 1920. Quarto, papered boards with cloth spine, 53 pp., 11 tipped-in plates by Norman Lindsay. Limited to 1000 copies. A very good copy with some faint foxing to the boards and moderate foxing to endpapers.

\$ 350

# 3227



**Will Dyson**

[DYSON]. NEWLIN PRICE, F.

New York : Ferargil Galleries, 1930. Quarto, printed yellow wrappers, yapp edges, pp. [20], 17 full page plates, catalogue of works with prices, essay. A rare New York exhibition catalogue by the talented Ballarat artist Will Dyson, husband to Ruby Lindsay and close associate of the Lindsay circle. Unrecorded in Australian collections. A very fine example.

\$ 385

# 4107



## Our earth

MACKENZIE, Kenneth

With an original etching and 13 illustrations by Norman Lindsay.

Sydney: Angus & Robertson, 1937. Quarto, quarter-cloth over gilt-lettered textured boards (occasional foxing, one corner with a minor bump), 60pp., tipped-in illustrations by Lindsay and vignettes. The frontispiece is an original etching signed by Lindsay. Limited to 225 copies signed by Mackenzie.

\$ 3,300

# 3830



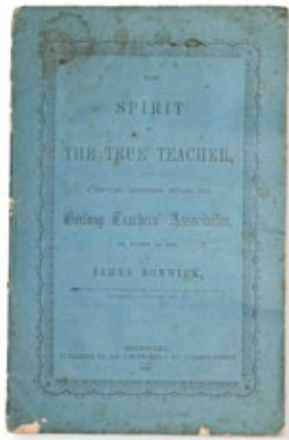
## Photographic portrait of Mrs Reeves and daughter, Ballarat, circa 1865

SOLOMON & BARDWELL

Albumen print photograph, carte de visite format, 100 x 61 mm, verso with studio imprint *Solomon & Bardwell, Photographers, Ballarat & Maryborough* and contemporary inscription in ink: *'For Mrs Drake with Mrs Reeves's kind remembrances & thanks for hers.'* Both the albumen print and mount are in fine condition. A wonderful mother and daughter portrait from one of the most renowned Victorian goldfields studios.

\$ 70

# 4039



**The spirit of the true teacher : being a lecture delivered before the Geelong Teachers' Association**

BONWICK, James (1817-1906)

on March 28, 1857. Melbourne : Jas. J. Blundell & Co., 1857. Octavo, publisher's printed blue wrappers (stained, front lower edge and spine chipped and with short tears from head and tail), front paste-down with bookplate of Rodney Davidson, 24 pp (foxing to outer pages). Pescott 36.

Historian, writer and teacher James Bonwick arrived in Hobart from England in 1841. After teaching there and later in Adelaide he moved to Victoria at the height of the gold rush in 1852, initially publishing the *Australian Gold Digger's Monthly Magazine* in Melbourne. Although he went on to work in the colonial education system and indeed to open two of his own schools in Melbourne, Bonwick's chief legacy is the body of research and published works for which he was responsible on the history of Tasmania, Port Phillip and New South Wales.

\$ 440

# 2530



**The Etched Work of Norman Lindsay. (1919)**

LINDSAY, Norman

Sydney: Gayfield Shaw's Gallery, 1919. Octavo, illustrated wrappers (spine with tape repair), 8pp., two tipped-in black and white plates. Includes a two page appreciation of Lindsay's work and catalogue. The book 'The Isle of San' was launched for sale at this exhibition, and is listed for sale. Rare.

\$ 450

# 1473



### **The Etched Work of Norman Lindsay. (1926)**

LINDSAY, Norman

Melbourne: The Fine Art Society, 1926. Octavo, illustrated wrappers, 8pp., tipped-in black and white plate. Includes a two page appreciation of Lindsay's work. Rare.

**\$ 450**

**# 1474**



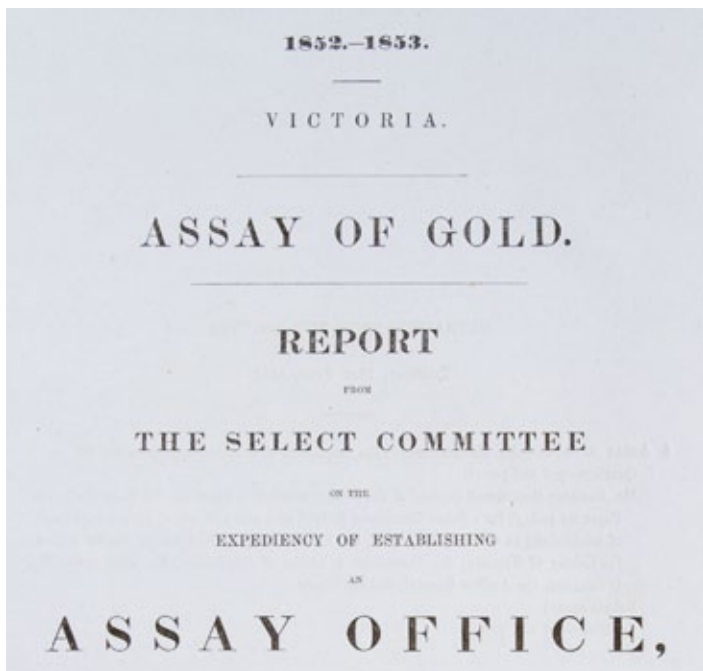
### **Photographic portrait of a man in drag, Ballarat, circa 1886**

RICHARDS, George

Albumen print photograph, carte de visite format, 103 x 63 mm, recto and verso with studio imprint of *Richards & Co. Portrait Parlors, 19 Sturt Street, Ballarat*; both the albumen print and mount are in fine condition. A highly unusual nineteenth century Australian studio portrait. Most likely an actor, the male subject is dressed in historical female costume and wig, and is photographed in front of an elaborately painted backdrop of a mediaeval European town.

**\$ 220**

**# 4058**



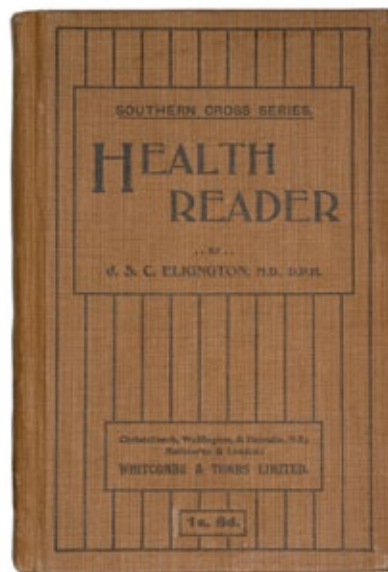
**Assay of gold. Report from the Select Committee on the expediency of establishing an Assay Office,**

Victoria. Parliamentary Paper.

*together with the Proceedings of the Committee, and minutes of evidence. Ordered by the Council to be printed, 20th January, 1853. Melbourne : Government printer, 1853. Foolsap folio, string bound, vi, 16, [3] pp, fine.*

\$ 135

# 3803



**Health Reader with chapters on elementary school hygiene**

ELKINGTON, J. S. C.

Illustrated by Norman Lindsay. Christchurch : Whitcombe and Tombs, n.d. [c. 1908]. Octavo, lettered cloth, 139 pp. with numerous illustrations by Norman Lindsay. Very scarce and early Lindsayana.

\$ 650

# 2496



**From Range to Sea. A Bird Lover's Ways.**

[LINDSAY, Ruby]. BARRETT, Charles.

Melbourne: Lothian, 1907. Octavo, wrappers illustrated in black and gold by Ruby Lindsay (one light crease), 62pp., photographs, advertisements. A charming art nouveau image by Ruby Lind graces the front panel. Previous owner's name to the half-title. A very good copy.

\$ 220

# 3122



**Photographic portrait of a widow in mourning dress, Ballarat, circa 1875**

WRIGHT, John

Albumen print photograph, carte de visite format, 101 x 61 mm, verso with studio imprint of *J. Wright, Sturt Street, Ballarat*; both albumen print and mount are in fine condition.

The unusual aspect of this portrait is the fact that the woman has been photographed in what appears to be the conservatory of a private house. It is plausible that the photographer was engaged to take the portrait in the woman's own house, due perhaps to the fact that she was an invalid, and the conservatory would have been the only part of the building affording sufficient natural light for the photograph to be successful.

\$ 90

# 4065





**Photographic portrait of Harry Conway, Clerk of Works, Geelong, circa 1865**

NORTON, John

Albumen print photograph, carte de visite format, 105 x 65 mm, verso with studio imprint of *J. Norton, Photographer, York House, Market Sqre. Geelong* and contemporary inscription in pencil: *Harry Conway. Clerk of Works*; both the albumen print and mount are in very good condition.

The position of Clerk of Works for Geelong was an important administrative post, and would have required Conway to be either a qualified engineer or architect. A notice in the *Ballarat Star* of 12 October 1861 also records that Harry Conway, of Geelong, was a shareholder in the Band of Hope Company Ltd., the recently formed Ballarat gold mining enterprise. He owned three shares, worth £20 each. If Conway still owned his shares around the time this portrait was taken, he would have become considerably wealthier overnight: the Band of Hope was to strike the mother lode in 1865, and was one of the highest yielding gold mines in the world during the late 1860s and 1870s.

\$ 165

# 4060



**Keith Wingrove Ex Libris [LINDSAY].**

LITTLEWOOD, Robert C.

Introduced by Norman Lindsay's last letter to Keith Wingrove. Melbourne : The Littlewood Press, 1996. Small folio, 74 pp printed on arches paper with a profusion of photographs and ephemera tipped-in, including portraits of Lindsay, bookplates, and ephemeral articles from the Wingrove collection. Limited to 150 copies signed by Robert Littlewood.

\$ 440

# 1574



### **The General.**

LINDSAY, Norman.

Pen and ink drawing on card, 240 x 175 mm (irregular), signed 'N.L.' lower right. 'The General' is an old-time character from C. J. Dennis' short story 'The Pageant of Empire', published in the first Norman Lindsay book of 1912 (p. 82). Original Lindsay book illustrations from a century ago are rare.

\$ 1,250

# 1505



### **Souvenirs d'un squatter francais en Australie (colonie de Victoria) par M. H. de Castella.**

DE CASTELLA, Hubert

Complete article removed from issue no. 58 [1861] of *Le tour du monde*, the Parisian review published by Edouard Charton. The text is an extract from de Castella's forthcoming book, *Les squatters australiens* [Paris : Hachette et Cie., 1861], but significantly, this article is copiously illustrated, whereas de Castella's book is unillustrated. This article includes a wonderful lithograph of Yering homestead. Quarto, disbound, pp 81-128 (3 *fascicules*), with 29 lithographed illustrations and map, occasional foxing.

\$ 125

# 4024



**Eaglehawk Borough Fire Brigade : certificate of Life Membership, dated 1889**

[Eaglehawk Borough Fire Brigade]

Ballarat : F.W. Niven & Co., [circa 1885]. Large format (poster size) chromolithographed certificate, 630 x 510 mm, laid down on a contemporary board mount, a beautiful and highly colourful design incorporating a large bell surrounded by a series of vignettes illustrating a fire brigade at work, with pro forma printed text and manuscript entries, reading: '*This certifies that Gr. Capt. D Murdoch became a Member of the Eaglehawk Borough Fire Brigade on the 2nd day of March 1875, and having served as Captain Lieut. and Apparatus Officer was elected a Life Member on the 20th day of August 1889. Signed: Chas. H. Leggo, Captain; John Maslin, Lieutenant; A. Berryman, Hon. Sec.*'; the margins with the printed motto: '*Ever ready, ever willing, always eager, always brave; never failing, never shrinking, striving, with a will to save*'; a similar example for a member of the Sandhurst City Fire Brigade is held in the State Library of Victoria (H24646). The chromolithograph is in good, stable condition, with light foxing overall and sections of discolouration and surface loss to the margins.

\$ 220

# 3446



**Two photographic group portraits of ladies, Castlemaine, circa 1888.**

MORISON, George Pitt

Albumen print photographs, each cabinet card format (165 x 107 mm), *recto* of mounts imprinted G.P. Morison, Castlemaine; *verso* of each blank; both albumen prints are in excellent condition; the edge of one mount has been trimmed slightly, partially excising some of the lettering of the imprint. Two quartets of ladies photographed in the most genteel manner by Morison in his studio; one group is posed as if taking tea; the other group is about to enjoy a reading session. Note the domestically themed painted backdrops. Two strong images relating to Australian colonial women's history.

\$ 220

# 4068



### Mr. Wilkinson's Patent.

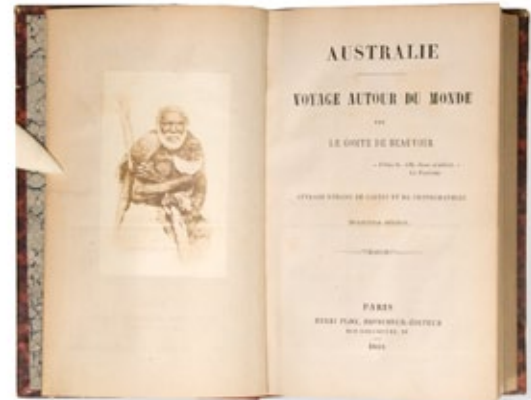
Victoria. Parliamentary Paper.

*Reply to question put by Mr. J. S. Johnston, 16th May, 1861, for a Copy of the Report of the Board appointed to enquire into Mr. Wilkinson's Patent for the Extraction of Gold from Quartz. Ordered by the Legislative Assembly to be printed, 25th June, 1861.* Melbourne : Government printer, 1861. Foolscap folio, string bound, pp 8, [3] lithographed plates illustrating Wilkinson's machine and its location at Warrandyte on the Yarra, fine.

Wilkinson's machinery relied on the process of calcination to extract gold from quartz, and he had trialled it at the Anderson's Creek diggings. This report compares the economic efficiency of Wilkinson's machinery at Anderson's Creek with that of the Port Phillip and Colonial Gold Mining Company's Works at Clunes, which extracted gold by burning quartz in open kilns of 100 tons. Although Wilkinson's method was actually found to be more costly in terms of labour and fuel, the compilers of the report suggest that a new invention being tested on a limited scale is at a distinct disadvantage when in competition with an established, large scale operation, and they therefore recommend that a special furnace be constructed (at a cost of 380 pounds) in order to more accurately test the efficacy of Wilkinson's method. In particular, the Board wishes to find out if Wilkinson's method has the potential to give a higher yield of gold than the established method, as such a result could justify the higher running costs of the calcination process.

\$ 330

# 3819



### Australie : voyage autour du monde / par le comte de Beauvoir

BEAUVOIR, L. (Ludovic) marquis de

Paris : Plon, 1869 (second edition). Small octavo, quarter-bound marbled boards, spine with raised bands and gilt title and decoration, marbled endpapers, x, 363 pp, two folding maps, two tipped-in albumen print photographs of Australian Aborigines (King Tatambo and Queen Susan of the Murray River area, northwest Victoria). A handsome copy.

This is the first part of de Beauvoir's memoirs of his round the world voyage. It covers his sojourn in Port Phillip and visits to Ballarat, Bendigo, Geelong and the Murray River; as well as his trips to Tasmania (Launceston and Hobart Town), Sydney (including Botany Bay and the Blue Mountains), Newcastle, Brisbane, north Queensland and the Torres Strait.

\$ 550

# 776



### The island-world of the Pacific : journey notes

VOJNICH, Oscar

Budapest [Hungary] : Pallas Literary, 1909. A presentation copy, the author's personal card pasted down on front free endpaper; plus another (loose) copy of author's card; a holograph letter by the author in English sent from Rangoon (June 1911) to Colonel G. Buijs in Java informing him of an impending visit and thanking him for previous assistance; and a holograph letter by the author in German sent from Dutch East Indies (July 1911, in original envelope), again to Colonel G. Buijs in Java, presenting him with a copy of the book; the book is signed by G. Buijs on front free endpaper. Octavo, gilt decorated cloth, spine with gilt lettering (slightly worn, short seam split), marbled endpapers, 455 pp (451-454 detached), illustrated with black and white photographic plates, folding map. Scarce.

A little-known travel memoir of a Hungarian visitor's tour around the Pacific. The narrative includes Fremantle, Perth, Adelaide, Melbourne, Ballarat, Launceston, Hobart, an extensive account of New Zealand, Cook Islands, Tahiti, Hawaiian Islands, Fiji, Tonga, Samoa, Bismarck Archipelago, New Guinea, Macao, Hong Kong, French Indochina and Ceylon.

\$ 660

# 1419



### The king

LINDSAY, Ruby

Circa 1919.

Pen and ink on paper.

250 X 430mm (image)

305 X 500mm (sheet)

Signed: Ruby Lind

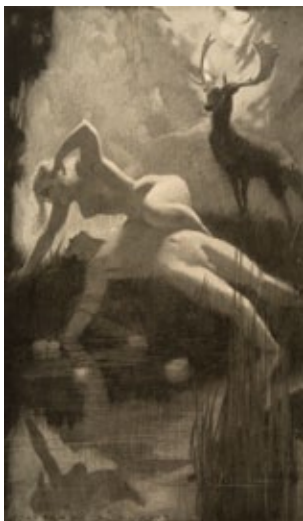
Silverfishing to right of image.

Small loss in centre of image, expertly restored.

Captioned in pencil verso.

\$ 6,600

# 235



### Satyr's & Sunlight: Silvarum Libri

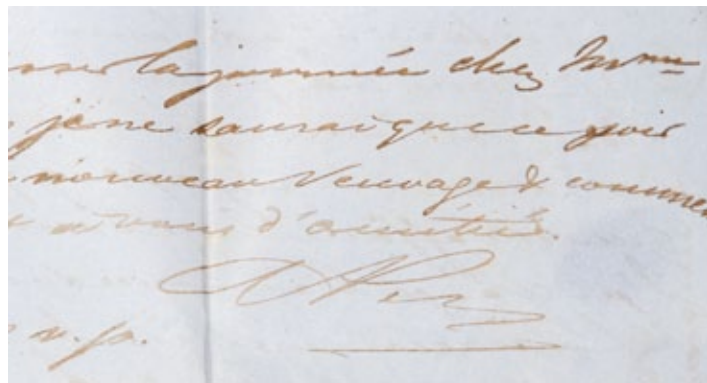
[LINDSAY]. McCRAE, Hugh.

With pictures and decorations by Norman Lindsay. Sydney: John Sands Ltd, 1909. Folio, quarter-vellum and decorated papered boards (sunned and worn), 149pp. some foxing to the text, includes twenty-one full-page plates and numerous vignette illustrations. Limited to 130 copies, signed and numbered by McCrae, The plates include eight tipped-in original Norman Lindsay sepia-toned lithographs, each signed by the artist in the image.

Presentation copy signed and inscribed by Hugh McCrae to Bertram Stevens (1872 – 1922), noted literary and art critic and editor of The Bulletin's Red Page (1909-10) and later Art in Australia.

\$ 2,500

# 214



### Manuscript letter to Édouard Adet, of Curcier & Adet, wine merchants, 1863

CURCIER & ADET

Entire letter (single folded octavo sheet of blue writing paper), addressed to *Edouard Adet Esq., Curcier & Adet, Post Office, Castlemaine*, the addressed side franked with 4d stamp of the Colony of Victoria and postmarked *Melbourne SE 8 63*, with rubber cachet in blue of *Curcier & Adet, Melbourne*, arrival cancel of *Castlemaine Victoria SE 9 63* on reverse, along with remains of wax seal, message written in French over one-and-a-quarter sides, signed by one of Adet's business associates, whose identity is not certain (although the signature looks tantalizingly like *de Pury*); the letter was roughly opened by Adet, resulting in partial loss of one line of the message; otherwise, the letter is clean and legible.

\$ 220

# 3536



**Eugene von Guerard. A German Romantic in the Antipodes 1811 - 1901**

BRUCE, Candice; COMSTOCK, Edward & McDONALD, Frank

Martinborough (N.Z.) : Alistair Taylor Publishers, 1982. Oblong folio, thick boards bound in gilt-decorated half-crushed morocco over linen, pp. 306 with numerous full colour plates, ribbon marker and drawstring, housed in a matching clamshell box (slightly sunned). A magnificent tribute to the great colonial painter, this weighty and substantial volume is not only a detailed survey of von Guerard's life, but also a fine work in its own right.

\$ 750

# 4046



**Photographic portrait of a young girl, Castlemaine, circa 1863**

WHERRETT, Charles

Albumen print photograph, carte de visite format, 101 x 63 mm, verso with studio imprint *C. Wherrett, Photographic Artist. Post Office Portrait Rooms. Barker St. Castlemaine*. Both the albumen print and mount are in fine condition. Wherrett ran a studio in Castlemaine during the years 1862-3, making this a very early goldfields carte de visite. Wherrett's composition has a mesmeric, three-dimensional quality, with the awkward little girl appearing to float on her own plane at the centre of the image.

\$ 90

# 4043

On June 21<sup>st</sup> 1853 I left Gravesend in the  
A / Ship "Kensington" 800 tons. A new Ship  
and this her first voyage, bound for  
Melbourne, Australia.

We arrived at Melbourne, on the 10<sup>th</sup> of October  
and I stayed at "Lankard's Temperance Hotel".  
At this time the "Post Office" was a wood  
building of no pretention. The way to it was  
over a series of narrow planks of which  
if you by any means got and they were  
not by any means steady you went into