

IMAGES AND IDEAS



DOUGLAS STEWART FINE BOOKS PTY LTD

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DOUGLAS STEWART FINE BOOKS ^{PTY} _{LTD}

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1. CORT, Cornelis (1533 – 1578)

Six Penitent Saints: St. Mary Magdelene

Engraving

500 x 353mm

Published in Rome, 1573

Cort's image of Mary Magdelene repentant in the wilderness is from his series Six Penitent Saints engraved after paintings by Girolamo Muziano (1532 – 1592). She is depicted with long hair standing before a crucifix alone in a rocky landscape with wild vegetation.

Cornelis Cort was a Netherlandish engraver born in Hoorn near Alkmaar in 1533. He was active in Flanders and left Antwerp for Italy in 1565, working first in Venice and then in Rome from 1571. He was closely associated with Titian, he lived at his house in Venice from 1565-66 and engraved a number of prints after his paintings. Cort also probably worked for the Medici family while living in Florence from 1569 – 71.

A later impression on laid paper, a couple of light stains, old central crease expertly repaired.

Provenance: The Berry Collection, Melbourne

AUD	\$1250
EUR	€900



2. THOMASSIN, Philippe (1562 – 1622)

Allegory of the Immaculate Conception, after Vasari.

Engraving

512 x 264mm

Published in Rome, before 1602

Thomassin's allegorical work, engraved after the 1541 painting by Giorgio Vasari (now held in the Uffizi, Florence), depicts Adam, Eve, Moses, kings, priests and soldiers all tethered to the bottom of a fig tree, around which the Serpent is coiled. Atop the tree is the Virgin surrounded by angels. The work displays a compositional complexity well articulated by the medium of engraving, with strong contrasts between the tone of the figures and the depth of the background.

Philippe Thomassin was a French engraver, printer and publisher, the son of a master goldsmith in Troyes who moved to Rome in 1585, where he would work for the rest of his life. He was known as a publisher, printer, and artist in his own right, as well as a teacher, his most well known student being Jacques Callot. Thomassin specialised in producing engravings after religious paintings which he published in partnership with his brother-in-law Jean Turpin (c. 1561 – 1626). Upon dissolution of their partnership in 1602, Thomassin gave Turpin his copperplates, about 240 in total, and his name was removed from the plates.

A strong and even impression on laid paper, in excellent condition with very minor repairs to a couple of short tears

Provenance: The Berry Collection, Melbourne

AUD	\$2500
EUR	€1800

3. REMBRANDT VAN RIJN (1606 – 1669)

The Hundred Guilder Print (Christ Healing the Sick)

Drypoint and Etching

280 x 400mm

Printed in Amsterdam, c. 1649

Rembrandt's greatest etching, and one of the most important prints in the world, is rare, with only 125 – 225 known impressions (Nowell-Usticke). The Hundred Guilder Print was worked on by Rembrandt over a number of years, and printed circa 1649. It is known in two seventeenth century states (this is the second), the difference between them being minor variations of shading. In the eighteenth century the plate was acquired by Captain William Baillie who extensively reworked it in mezzotint, removing much of Rembrandt's own work, and then cut the plate into four, printing and selling the fragments.

The print shows a composite scene taken from Chapter 19 of the Gospel of St Matthew. In it, Christ is ministering over the sick and poor, while Pharisees look on disapprovingly to the left. Other elements from the text are woven in to produce a scene of complexity united by Rembrandt's technical strengths. His ability to use drypoint and etching to their full effect are displayed in his use of chiaroscuro as a dramatic highlight to the divinity of Christ as narrated in the Gospel.

This has long been one of the most sought after etchings of Rembrandt, and was selling for 100 guilders as early as 1654. It has been commonly known by this title since the eighteenth century.

A later impression of the second state on laid paper, the blacks retouched with bodycolour at a later date, close margins with no tears or creases, old collection stamp and inscription verso (unidentified).

Extensively discussed in all the relevant literature.

Provenance: Dr. Konrad Liebmann, Germany

AUD	\$110,000
EUR	€78,500



4. VALCK, Gerard (1651 – 1726)

Maria Princesse van Orange &c.

Mezzotint

350 x 256mm

Published in Amsterdam, 1678

Valck's portrait of Queen Mary II of England is drawn from Sir Peter Lely's oil of 1677 (now in the National Portrait Gallery, London) and shows a fifteen year old Princess recently betrothed to her cousin and Dutch ruler William, Prince of Orange. The couple wed in London in 1677 and moved to The Netherlands, where she lived as consort to her husband Prince for over a decade. From 1685 England was ruled by Mary's father, King James II, who had converted to Roman Catholicism, to great political concern among the Protestant establishment in England. In 1688 he fathered a son, and heir, who would be raised Roman Catholic and interrupt Mary's Protestant ascension to the English throne.

The English Revolution of 1688 saw the overthrow of King James II and the invasion of England by William upon the request of Parliamentarians to restore the Protestant line. William and Mary would rule as joint Monarchs from 1689 until her death in 1694 at the age of thirty-two. The reign of Mary and William was the only co-regency in England's history and saw the establishment of the Bill of Rights following the Revolution.

Valck's mezzotint displays typical qualities of richness and softness which create deep tone and texture to the print. Valck's work is an early example of the medium, and one of the first of an English subject, Peter Lely being an early supporter of the technique as he saw its potential to promote his portraits. Valck was about twenty-six years of age when he completed this portrait.

A rich impression on laid paper, pasted on the edges to a backing sheet, small ink handwritten dates of Mary's reign along the bottom plate line, one short 4mm tear.

Provenance: The Berry Collection, Melbourne

AUD	\$2200
EUR	€1550



Maria Princesse van Orange &c.

G. Kneller pinxit J. Smith sculpsit 1662 - 1694

5. FABER, John (c. 1695 – 1756)

Mr. Nathl. Oldham

Mezzotint

455 x 312mm

Published in England, c. 1730-50

Nathaniel Oldham of Middlesex was a noteworthy character who served with the British Army in India and 'inherited a fortune which allowed him to indulge his love of field sports and fine art' (Tate Gallery). The print by Faber is after an oil by Highmore, which is now lost, Highmore and Oldham enjoying a friendship described as 'very intimate' (Einberg & Egerton, p. 48). Oldham was a consummate collector, he spent his vast fortune assembling a variety of objects including natural history specimens which early reports describe as 'whimsical gimcracks' rather than articles of merit to men of knowledge and science. His love for curiosities bankrupted him, and despite auctioning off his collection in the 1747 was sent to the King's Bench prison where died in debt.

John Faber the younger moved to England from Holland at a young age and studied engraving under his father, also John Faber. He became well known for his fine quality mezzotint portraits, completing about 165 in his lifetime. This portrait of Oldham, after the lost oil painting, shows the eccentric gentleman out shooting with a male companion and his loyal dog. It is probably set on his estate at Ealing, where Oldham resided from 1728 – 1735.

A rich impression on laid paper with good margins, tipped on to backing card along the left margin, an associated short tear extending to the plate line.

Provenance: The Berry Collection, Melbourne

AUD	\$850
EUR	€600



Mr. Nath Oldham

6. CAMPE, Joachim Heinrich (1746 – 1818)

Bibliothèque géographique. Recueil de voyages dans les quatre parties du monde.

Paris: Dufour, 1816.

Duodecimo, 36 volumes bound in 18 (the first three series of the six series set), quarter crushed morocco over papered boards (loss of head to one spine, one spine repaired, but an attractive set), numerous plates and hand-coloured folding maps, a fine set.

Campe's extensive series of voyages written for children were first published between 1804-07 and contained six annee (years) each of twelve volumes. This set comes from the 1816 reissue, and consists of the first three annee, half the total set. Importantly, it contains the eighth volume of the second annee, being *Voyage et transportation du fameux Barrington a Botany-Bay, dans Nouvelle Hollande*, the transportation of Barrington to Botany Bay, a 203 page narrative with engraved frontispiece.

As well as this rare early edition are accounts of the voyages of Cook (in several volumes), Bligh in the Bounty, Wilson, Barrow, Byron, Wallis, Mungo-Park, etc.

Noted by Garvey (AB51) but no copies located.

AUD	\$7500
EUR	€5250

7. LASINIO, Carlo (1759 – 1838)

La caduta degli Angeli ribelli. La Chûte des Anges rebelles

[Affreschi celebri del XIV e XV secolo]

Engraving

390 x 445mm

Published in Florence, 1821

The central image in Laninio's engraving is St Michael the Archangel and the army of angels battling the rebel demons during Satan's uprising as described in the book of Revelations. The Holy Father watches over this scene from Heaven while the defeated demons descend towards a fiery underworld ruled by Lucifer. Lasinio bases his composition after the fresco by Spinello Aretino in the Compagnia di Sant'Angelo in Arezzo originally painted c. 1371-1410.

The image is plate 26 of a 31 plate series by Lasinio each individually published by Niccolo Pagni in Florence between 1813 – 1827 based on a series of frescoes in the local area. The plates were later re-issued with a title page and text in 1841 in book form.

Lasinio was a noted Florentine printmaker and collector of the late eighteenth and early nineteenth centuries and one-time Professor of Engraving in Florence and Curator of the Camp Santo in Pisa. His early work shows the influence of Bartolozzi and in the late 1780s he pioneered early colour-printing producing several hundred colour engravings of artists based on the collection in the Uffizi.

A strong impression on wove paper, faint stain to upper third of the print, a short tear to upper edge and minor edge creases.

Provenance: The Berry Collection, Melbourne

AUD \$1000
EUR €725



8. HEATH, William (1795-1840)

New panorama, a startling interrogation

Hand-coloured etching

Published by T. McLean, 26 Haymarket, London, April 1829.

25.5 x 36.5 cm

Heath's engaging caricature depicts a scene at the ticket office of Barker's Panorama, London, where Augustus Earle's panorama of Sydney was exhibited in 1828. The various characters make satirical reference to the penal colony of Botany Bay, the destination of convicts transported by the British government at this time.

Ticket seller: "Do you wish to go to Hell or Botany bay. Sir"

Pickpocket: "I wants to go to Bottomy bay"

Young girl from a wealthy family: "La, Mama I should like to see the Naughty Place better than any thing".

Heath produced work under the pseudonym Paul Pry, a fictional comic character on the London stage who first appears in the 1825 production of John Poole's Paul Pry: a comedy in three acts. This etching advertises further caricatures by P. Pry (lower right margin) and also bears a caricature of Pry (lower left margin).

Some light overall warping, good margins with even colouring.

AUD	\$5500
EUR	€3900

NEW PANORAMA

Do you wish to go to Hell
or Botany Bay's Sir

I want to go to Ballinaboy

Sa Mamma I should
like to see the Naughty Place
better than any thing



A STARTLING INTERROGATION

Pub. April 1839 by W. M. Linnell, 21, Broad Street, where the plates will be sold by J. P. Colclough

9. DARWIN, Charles (1809-1882)

Collection of material including a manuscript letter, photographs, and first edition of *On the Origin of Species*.

On the origin of species, by means of natural selection, or the preservation of favoured races in the struggle for life. London: John Murray, 1859. First edition. Octavo, near-contemporary half-calf over marbled boards, endpapers renewed at a later date, bookplate removed from front pastedown, occasional foxing, bound without half-title or endpapers. Loosely enclosed, a cut signature (60 x 85mm) inscribed 'faithfully, Charles Darwin'.

With a four page manuscript letter, fully signed C. Darwin, to William Carpenter, naturalist, written from Down near Bromley, Kent, December 25th 1844. The letter concerns recent specimens of shells and fossils Carpenter sent Darwin from Patagonia, and the two scientists' research into their nature.

With, four photographic portraits of Darwin, and a photograph of Huxley.

Huxley, a largely self-taught yet brilliant comparative anatomist, was a staunch public advocate of Darwin's theory of evolution, and for this reason became known as Darwin's Bulldog. A keen supporter of scientific education and opponent of extreme religious tradition, he coined the term agnostic to describe his own religious views.

Provenance: Private collection, Melbourne

London: Elliott & Fry, 55 & 56 Baker Street, c 1881

Albumen print, Cabinet card format
170 x 110 mm

Darwin is shown standing on the veranda at Down House. This is one of three known photographs from this sitting, taken at Darwin's family home in Kent.

London: Elliott & Fry, 55 Baker Street, c 1874

Albumen print, Carte de visite format
108 x 65 mm

Printed signature in lower margin.

Photographer unknown, c 1875

Albumen print, Carte de visite format
106 x 66 mm

Inscribed Darwin in lower margin

Photographer unknown, c 1880

Albumen print, Carte de visite format
106 x 67 mm

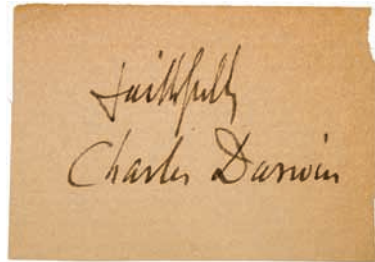
The London Stereoscopic & Photographic Company, c 1875

Albumen print, Carte de visite format
104 x 64 mm

Printed in lower margin: Professor Huxley

AUD \$150,000

EUR €105,000



10. JOUHANNEAUD, Paul

Album des voyages anciens et modernes.

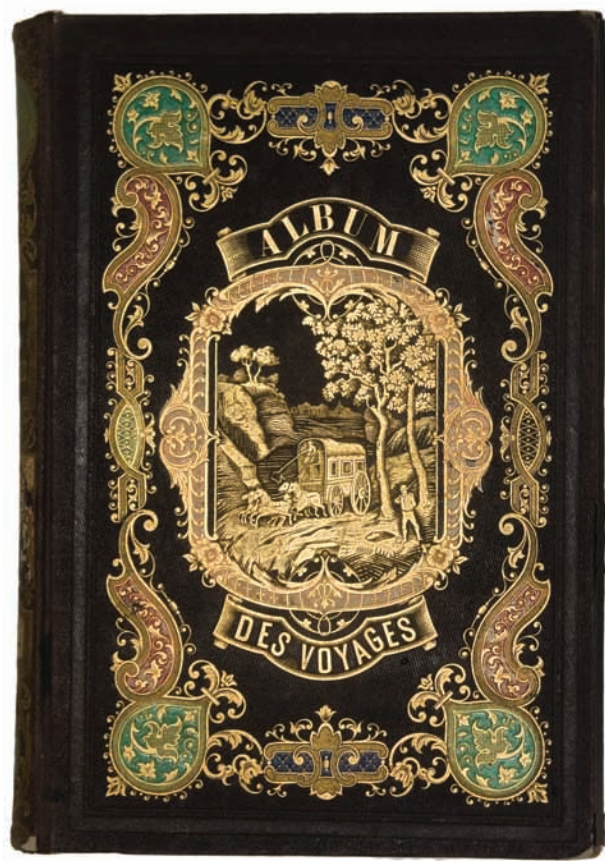
Limoges: Martial Ardant frères, 1856.

Octavo, polychromatic cloth, all edges gilt, 208pp., 23 hand coloured plates of races of the world, including the Americas, Asia, Europe, Africa and the Pacific.

A French geographical book for children, recounting voyages by great explorers to the four corners of the globe. The expeditions of Columbus, Cook, Bougainville and La Perouse are recounted, amongst others. The hand coloured lithographed plates are particularly fine.

Illustrated on title page.

AUD	\$950
EUR	€675



11. EASTON, Hosea (1857-1910)

African-American minstrel and actor

Three albumen print photographs

Carte de visite format

Noble & Co., 81 Bourke Street East, Melbourne, 106 x 66 mm

E. Wheeler & Son, Colombo Street, Christchurch, New Zealand, 104 x 65 mm

Excelsior Photo. Company, 106 King Street, Sydney, 106 x 66 mm

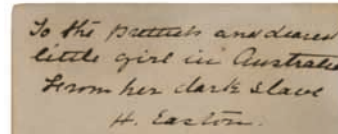
1878-79

These studio portraits show Hosea Easton in the role of Uncle Tom for a theatre production of Uncle Tom's Cabin, the anti-slavery novel by Harriet Beecher Stowe. The three studio tableaux date from the very late 1870s, when Easton is known to have toured Australia and New Zealand with a stage production of this work.

The Excelsior carte de visite bears a handwritten dedication on reverse from Easton to a young girl: 'To the prettiest and dearest little girl in Australia, from her dark slave H. Easton'. This carte de visite originally came from an album belonging to Miss Emma King of Sydney, possibly the child actress who played the role of Little Eva alongside Easton, and who is pictured in both this and the Melbourne carte de visite. (The character of Little Eva in Stowe's novel treats her slaves with profound kindness, and her death causes great sorrow among her servants).

Having arrived in Australia in 1877 with the Charles B. Hicks Georgia Minstrels, Easton was to remain in Australia until his death in 1910. He was perhaps most highly regarded as a banjo player, and was the teacher of renowned 19th century Australian banjo virtuoso Bessie Clarke.

Light browning, very good examples.



AUD \$2950
EUR €2100



12. DENI, Viktor (1893 – 1946)

GPU Counter-revolutionary Wrecker

Moscow, 1930

Lithograph.

The GPU (ГПУ in Cyrillic) was the secret police of the Soviet Union from 1922 until 1934, following the early military days of the Cheka, and later growing into the all-powerful and much feared OGPU.

During the Stalinist era, several distinct acts of counter-revolutionary behaviour were specified as criminal activities. Under s58 of the RSFSR Penal Code, 'Wrecking' was defined as 'a deliberate act aimed at normal functioning of state and cooperative organisations', such as incompetence or misdirection, and distinguished against 'Diversions' which were direct acts of vandalism or 'Sabotage' which was the non-execution of duties. 'Wrecking' was almost indefensible, and commonly prosecuted against those the state or officials wished to persecute. It was widely used by Stalin during the Great Purge against members of the Communist Party and Red Army, the sentences were usually execution or transportation to the Gulag camps.

Deni's graphic poster demonstrates clearly the penalties for wrecking, as the intense power of the GPU agency strikes down the counter-revolutionary with precise force.

Another example is currently on display at the Tate Modern, London.

Laid on linen, light staining and creasing.

AUD	\$3300
EUR	€2350



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13. LINDSAY, Norman (1879 – 1969)

Vision: a literary quarterly

Edited by Frank C. Johnson, Jack Lindsay & Kenneth Slessor.

Sydney: The Vision Press, 1923-24

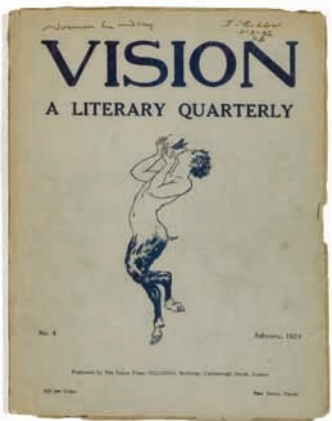
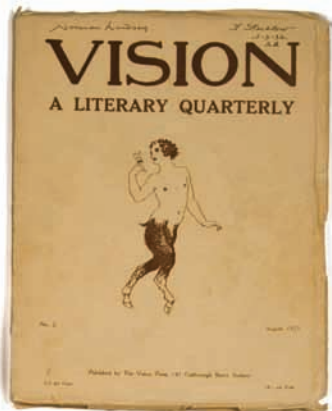
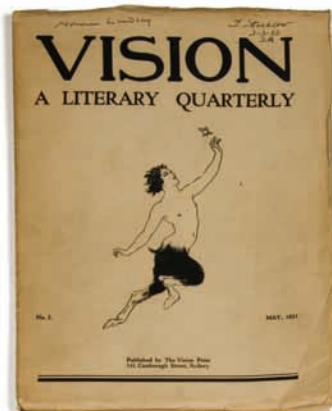
Four volumes, quarto, illustrated wrappers by Norman Lindsay (some creasing to the yapp edges), illustrated throughout with vignettes by Lindsay, one advertisement cut in No. 3. Signed by Norman Lindsay in full on all four issues, and with an initialled pen inscription inside the first wrapper by Lindsay noting that two names of contributors are pseudonyms for himself.

An important Australian literary magazine which saw the poems published of a number of locally important authors. This set fully signed by Lindsay, and scarce thus.

Provenance: T. Strehlow, Adelaide, his name inscribed on each wrapper

AUD \$1500

EUR €1000



14. BOURET, Jean (1914 – 1979)

Manifeste de l'Homme-Témoïn

Premiere Exposition, 21 Juin-21 Juillet 1948

Galerie du Bac, Paris

Text by Jean Bouret (1914-1979), writer and art critic, to accompany the exhibition of paintings by Bernard Lorjou, Michel de Gallard, Yvonne Mottet, Paul Rebeyrolle and Michel Thompson.

Quarto, 4 pp; 27 x 21cm

In 1948 a group of French painters formed l'Homme-Témoïn (Man as Witness) as an anti-abstract movement that championed figurative painting and social realism. In his manifesto for the group, published at the time of its first exhibition, the critic Jean Bouret states that Painting exists to bear witness, and nothing human can remain foreign to it, and that man is someone who eats red meat, fried potatoes, fruit and cheese. The dominant themes in the work of the five original members of the group are despair, human vulnerability, and the monotony of everyday life - ideas which have obvious parallels in the philosophy of existentialism.

A couple of creases to the corners.

AUD	\$750
EUR	€525

manifeste
de
l'homme
témoïn

PREMIERE EXPOSITION
21 JUIN - 21 JUILLET 1948

15. WATTS, Robert (1923 – 1988)

Events Fluxbox

New York, 1964 (1984 anniversary edition)

Perspex box with sticker label containing numerous photo-images and text cards, being a series of concepts to do with time and events. Signed and dated by the artist.

Robert Watts was the key American member of the international avant-garde Fluxus movement of the 1960s. Fluxus concerned itself with an inter-media approach to art-making, where the formal role of the artist is diminished and art is conceptually created through process. In the 1960s a number of Fluxus artists produced these do-it-yourself artworks known as Fluxboxes or Fluxkits. This is a reissue produced in 1984, twenty years after the original.

Fluxus as a contemporary art movement was pervasive and strongly represents the way formal art and social establishments were critiqued and reformed in the second half of the twentieth century.

Provenance: Francesco Conz, Verona
Private collection, Queensland

AUD \$850
EUR €600

Assemblage Stolen from a New York Artist
assemble .30 cal. machine gun, point at audience
options: leave machine gun on stage for next piece
use as event in lobby

(ill) a swimming pool

...vent lap being
a quick e-
the fr-
that
powde,
more fi,

goboy

this card may be destroyed

a dress
consisting mainly of
leathers;
each leather
may be seen
individually

a dog



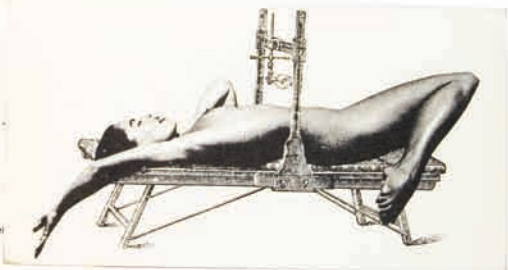
In order to ob!



grring

there she goes with
her fuji denki

As Ben said
art is everywhere
even
IN
this ashtray



16. LYSSIOTIS, Peter and MATOULAS, George.

His wayward hand

Melbourne: Masterthief & Messofa Press, 2005

Folio, half-crushed morocco over screenprinted papered boards, [6], 36pp, [14], 8 full page or double page lithographs, screenprinted endpapers. Limited to 12 copies plus 2 artists proofs.

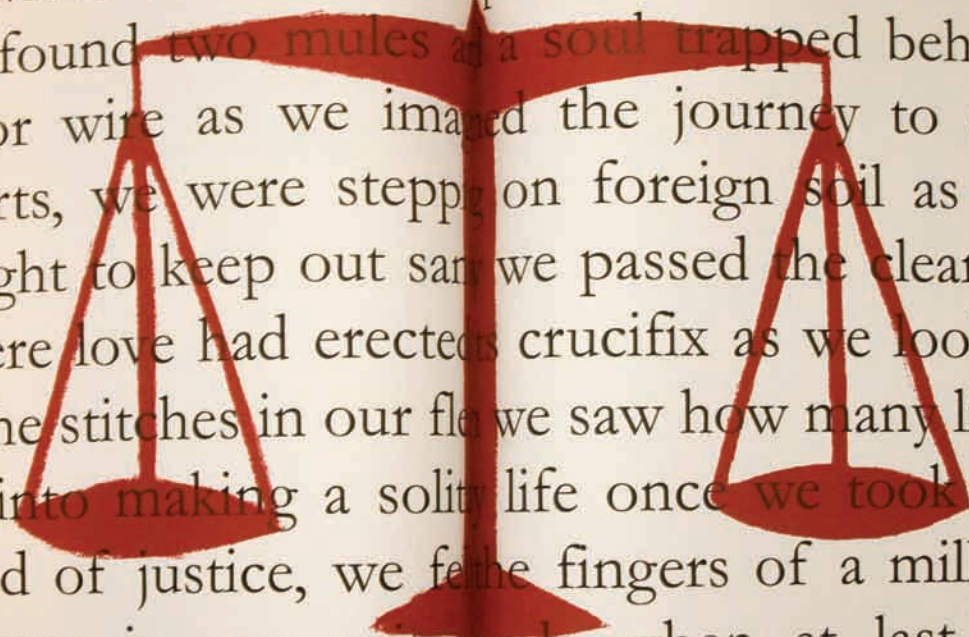
The poetry and lithography of Matoulas and Lyssiotis explores identity, virtue and control over one's own life, fundamentally expressing a sense of alienation and unbalance.

The books created by George Matoulas and Peter Lyssiotis, either individually or collaboratively, as here, are well-collected internationally for their creative approach to exploring personal issues, and their attention paid to quality production values.

Of the twelve copies of *His wayward hand* released for sale, eight are held in public Australian institutions.

AUD	\$2200
EUR	€1600

While we were calling for justice, night engulfed
us when we rode the serpent to a Golden Age.
We found two mules and a soul trapped behind
razor wire as we imagined the journey to our
hearts, we were stepping on foreign soil as we
fought to keep out sin we passed the clearing
where love had erected a crucifix as we looked
at the stitches in our flesh we saw how many lives
go into making a solitary life once we took the
hand of justice, we felt the fingers of a million
lawyers in our exit wounds when at last we
thought we could kill. We severed our own hands



17. STRASSER, Theo

Luminance

Melbourne: Anajah Press, 2010

Large quarto, 395 x 395mm, 48pp., each hand painted, hand bound by Monica Oppen of Sydney. Limited to 8 copies signed by the artist.

Luminance takes the shape of a codex, but its content is a series of vivid and dramatic paintings interwoven with thoughts of an artist's doubts and dreams. In the colophon Strasser states 'the text is derived from the practice of painting', by which he means Luminance serves somewhat as an artist's own manifesto of the personal challenges involved in realising an artwork from concept to canvas.

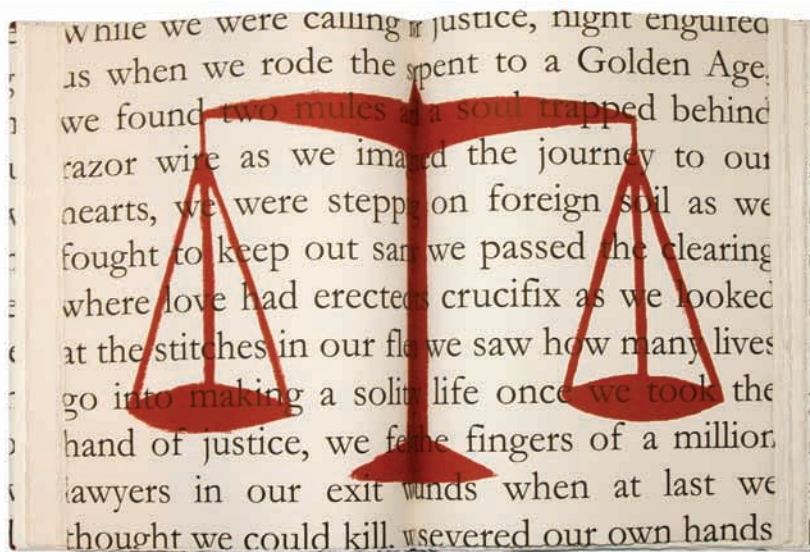
Luminance is a textural creation which is visually indulgent. Sections of paper are cut and manipulated to reveal a thought underneath, while the evolution of colour scheme and patterns reflect the development of a creative thought.

A contemporary Australian artists book displaying united content and form.

AUD \$2750
EUR €1950







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