

LIONEL LINDSAY





LIONEL LINDSAY

The Printmakers' Printmaker



LIONEL LINDSAY

The Printmakers' Printmaker

Written by

Robert C. Littlewood

Published by

DOUGLAS STEWART FINE BOOKS PTY
LTD

First Edition

Standard version: 1000 copies bound in wrappers

De luxe version: 150 signed copies + 10 for presentation

Casebound in cloth with original print and deluxe supplement

First Published January 2011

DOUGLAS STEWART FINE BOOKS PTY
LTD

PO Box 272 Prahran Melbourne Victoria 3181 Australia

+61 3 9510 8484 info@DouglasStewart.com.au

www.DouglasStewart.com.au



All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other informational storage and retrieval system, without prior permission in writing from the publisher.

ISBN: Standard Version: 1 905611 53 6
978 1 905611 53 9
De Luxe Version: 1 905611 54 4
978 1 905611 54 6

Photography: © James Calder, ACME Photographics
© Tira Lewis Photography
Design: Tira Lewis
Text: © Robert C. Littlewood
Design & Format: © Douglas Stewart Fine Books Pty Ltd

Standard Version

Front cover: Item 71

Back Cover: Item 99

The Lindsay family needs little introduction to anyone familiar with the history of Australian art. A family of ten children produced five distinguished artists, each contributing to the foundations of art on this continent. Dr. Robert Charles Alexander Lindsay and Jane Elizabeth Williams were married in 1868 in Creswick, Victoria, where they settled to rear and educate their family. Creswick at this time was a gold mining boom-town and Dr. Lindsay was one of four practicing physicians in the town.

☞ Interest in art and particularly drawing had passed from Mrs. Lindsay's father, the Rev. Thomas Williams. The Grandfather Williams had spent many years as a Methodist missionary in Fiji and had written a book, "Fiji and the Fijians". The Grandfather had also prepared sketches as roughs for the artist preparing the book's final illustrations. Mrs. Lindsay also sketched by making careful copies of book and magazine illustrations and it would appear that this inherited interest in art was a major factor influencing the Lindsay children. The other strong Williams influence felt by the family was a strict Methodist upbringing, which both Lionel Lindsay and his brother Norman complained of and reacted against later in life. ☞ The beginnings of "the family industry" in art were slow in development, and illustrative journalism was the vehicle which transported five of the Lindsay children to fame. Each served an apprenticeship as a "Black & White" artist, either working for Melbourne newspapers or illustrating books and short stories. The pure line, facilitated by pen and ink, was the very essence of all the Lindsays' art, however each of them developed as a competent and individual artist in his or her own right. ☞ Percival Charles Lindsay (1870 - 1952) best known for his small landscape paintings and as a natural colourist is considered the best exponent of oil painting in the family; Lionel Arthur Lindsay (1874 - 1961) emerged as an etcher and wood engraver of international standing. Lionel was a respected scholar, author and journalist; Norman Alfred Williams Lindsay (1879 - 1969) was a master of pen and ink illustration, achieved competence in watercolours, oils, etching and has become a household name for his romantic and somewhat flamboyant subject matter. Arguably, his most significant contribution to Australian art and literature was writing and illustrating "The Magic Pudding" published in 1918; Ruby Lindsay (1887 - 1919) was a talented illustrator in pen & ink and watercolour. Prior to her untimely death she was said to be not only "the most remarkable woman with the pen" but also "the most beautiful woman in London"; Daryl Ernest Lindsay (1890 - 1976), successful both as an art administrator and artist, was most widely recognised for his watercolour and oil painting studies of ballet dancers and equestrian subjects. ☞ A career in illustrative journalism had its roots in the young Lindsays' school days. It was the decorations executed on school books in an idle moment that led Percy to contribute amusing illustrations to the Creswick Grammar student "rag" known as "The Boomerang". In turn, Lionel and Norman contributed to this foolscap journal which had been born out of a popular interest in gelatine-pad printing. ☞ While it was Percy who established the tradition of art in the family he lacked the ambition of his brothers, and it was Lionel who wittingly played "John the Baptist" and emerged from the wilderness to herald the coming of the family talent. At the age of nineteen, Lionel Lindsay had tired of life in what had become the sleepy mining town of Creswick now a little past its prime. Encouraged by a touring journalist the young Lionel traveled to Melbourne to illustrate for a proposed, new newspaper.

Over the next nine years, Lionel illustrated and wrote for at least twelve newspapers, often working for more than one at a time. To achieve this, the young Lindsay encouraged his brother Norman to join him in his endeavours. Norman was sixteen years of age and was apprenticed to, or “ghosted” for, his older brother. Lionel contributed not only Black & White illustrations to these newspapers but poetry, satire, theatre critiques, biographical studies, short stories, editorials as well as the occasional woodcut illustration. ❧

Lionel Lindsay’s demanding work load during the late 1890s was punctuated with his ‘careless Bohemia’ and his close friendship with Ernest Moffitt (1860 – 1899) and in the summer of 1896 he spent his holidays with Moffitt and Norman Lindsay at Charterisville, the birthplace of Australian impressionism a decade earlier. Moffitt and Lionel Lindsay were inseparable and the two saw John Shirlow’s etchings exhibited for the first time at the Victorian Artists Society. By February 1898 Lionel Lindsay was experimenting with etching while Norman Lindsay was working in wood cut design¹. Lionel had not taken to Shirlow’s aesthetic but used the medium to pursue his own interest of the time in pirates and the Spanish Main and in this, he took his aesthetic influence from the English illustrator Charles Keene whom Lindsay had admired because of his illustrative journalism. At this point in his career, Lionel Lindsay was, at best, a romantic illustrator with a growing knowledge of art theory and practice. ❧

Lionel Lindsay’s life was severely disrupted by Moffitt’s premature and sudden death leaving Lionel desperate to escape the confines of Melbourne². Lionel didn’t return to etching until 1902 when he visit England after a journey to Spain. He was commissioned in London by The Critic magazine to etch the Sussex houses of literary figures Henry James and Rudyard Kipling. On his return to Australia, Lionel Lindsay found the business centre of the art world had effectively shifted to Sydney in the aftermath of the world wide 1890s economic depression. He also found that Norman Lindsay had matured into a brilliant, highly sought after illustrator working for The Bulletin magazine. Lionel Lindsay settled in Sydney, married Jean Dyson and sought employment on the daily newspapers. ❧

By 1907 Lionel Lindsay’s family life was established, his wife expecting their first child and Lionel returned to etching and embraced a range of intaglio printmaking techniques. These etching techniques served as a vehicle for Lionel Lindsay’s illustrative aesthetic including some arcadian scenes which highlight the closeness of the artistic relationship between Lionel and Norman Lindsay. The October 1907 issue of the Lone Hand carried a feature article titled ‘Australian Art, 1907’ that reviewed exhibitions at the Victorian Artists Society, Melbourne; the Society of Artists, Sydney; and the Royal Art Society, Sydney. Lionel Lindsay’s watercolours were criticised³ but his etchings praised as if he was the first to do such work: ‘In these etchings ... Lindsay states new and charming truths, doing it in a medium, in Australia, hitherto deemed little more than the pastime of amateurs.’⁴ More poignantly, the article states in a biographical note about Lionel Lindsay: ‘An amiable artist obsessed by a Big Brother ... Nevertheless, he does much fine

1 Robert C. Littlewood, *A Ballad of Buccaneering*, The Jester Press, Melbourne, 1980.

2 Lionel Lindsay, *A Consideration of the Art of Ernest Moffitt*, Atlas Press, Melbourne, 1899.

3 ‘Australian Art, 1907’, *The Lone Hand*, October 1907 Page 592, quotation: ‘The water-colours of Lionel Lindsay suffer from over-emphasis.’

4 ‘Australian Art, 1907’, *The Lone Hand*, October 1907 Page 592

work, though not the best that is possible to him. An artist should not have a brother. He should divorce him.⁵ The seeds of discontent were sown, right at that point where Lionel Lindsay was working to develop as a fine artist after twenty years of working as a Black & White illustrator. ¶ In 1911, Norman Lindsay moved from Artarmon on Sydney's North Shore to Springwood, where he would remain for the rest of his days. Although the close relationship of the brothers continued the separate life experiences and separate successes started to drive a wedge between them. Directly after the Great War the brothers started arguing about Norman Lindsay's interests in metaphysics ... Lionel the rationalist could see no merit in Norman's spiritualism and confused philosophies expressed in the draft manuscript of his new book 'Creative Effort' which he had asked Lionel to read. As the two brother drifted apart Lionel became more focused on the development of his own art work, telling his Melbourne agent: 'I am so bitten by the desire to do something noteworthy in art that I grudge any time not spent in work. I am afraid that I have lost the art of life altogether in the life of art.'⁶ Lionel Lindsay successfully popularised etching as a collectable medium and by 1918 he was contemplating a major shift in his underlying aesthetic and he started to experiment with relief printmaking. In 1920 Lionel Lindsay happened upon a small box of purpose built wood engraving tools. Within two years he had published his 'Book of Woodcuts' and by 1923 was exhibiting woodengravings in London. Lionel Lindsay's 'Twenty-One Woodcuts' was published in 1924. By 1923, distanced himself completely from Norman Lindsay's fantasy aesthetic, telling Hans Heysen that: 'Romanticism I have done with - full of distortions and fog, pretending to finer beauty than is to be found in the truth. I have discovered... that the simple things are the profound things and that imagination in art is not a matter of fancy so much as that preference for the objects we love and their adequate presentation.'⁷ ¶ The Exhibition of Australian Art in London, 1923, gave Lionel Lindsay his first big break when his work came to the notice of Harold Wright from Colnaghi's art gallery in New Bond Street, London. Colnaghi's offered Lionel Lindsay a one-man exhibition. By 1927 the artist enjoyed his most successful exhibition of graphic prints at which Colnaghi's sold £6,000 worth of wood engravings and etchings, making Lionel Lindsay the most internationally successful Australian printmaker of all time.⁸ Effectively, from his full-time embrace of etching, through the development of his wood engraving after World War I, Lionel Lindsay developed into a leader in the printmaking art-world and forged a very sound reputation for being a world class artist. ¶ Lionel Lindsay traveled widely throughout Europe, North Africa and India and he taught himself to speak European languages and read widely in Spanish, French and German in order to enjoy the original works of great writers such as Cervantes, Rabelais and Goethe. As a journalist and writer Lionel Lindsay contributed to art discourse of his time, notably taking a traditionalist stand in the debate about the rise of Modernism. Lionel used his scholarship to promote Australian art and Australian artists. He further

5 'Australian Art, 1907', *The Lone Hand*, October 1907 Page 595

6 Lionel Lindsay to William Henry Gill, Director, Fine Arts Society Melbourne, Manuscript, Mitchell Library, Sydney, 1920

7 Lionel Lindsay to Hans Heysen, 19 April 1923, Manuscript, National Library of Australia

8 Harold Wright, Correspondence to Lionel Lindsay, as cited on Page 264, *Comedy of Life*, Autobiography of Lionel Lindsay, Angus & Robertson, Sydney 1965.

encouraged discourse on printmaking and commissioned international experts to contribute scholarly articles on master printmakers such as the great etchers Rembrandt van Rijn and Charles Meryon. ❧ However, it is for his achievements in printmaking that the world remembers Lionel Lindsay. He created more than six hundred etchings and two hundred wood engravings during a career of more than fifty years.

❧ Lionel Lindsay's first essays in intaglio printmaking were simple line etchings of pirates and he took his inspiration and aesthetic from the English Black & White artist, Charles Keene.⁹ Lindsay's preferred aesthetic positioned him clearly as an illustrator which carried him through his notable career as a printmaker. When he returned to etching in 1907, as he settled into family life and fatherhood, Lionel Lindsay's inventive and inquiring mind allowed him to pursue the broadest range of known intaglio techniques such as aquatint, mezzotint, drypoint and line etching. His subject matter ranged from the Arcadian (an interest he shared with brother Norman Lindsay) to urban and rural landscape and historical story telling. One of his early Arcadian aquatints 'The Satyr's Hour' curiously places the mischievous creature from ancient Greek mythology in an Australian nocturnal landscape as if to visit us in our dreams. By the time Lionel Lindsay came to the notice of Harold Wright of Colnaghi's in 1923, etchings were experiencing an unprecedented boom in England and the great masters of the time, such as Muirhead Bone, Frank Brangwyn et al. were scouring the European landscape for subject matter. Already committed to the Spanish lifestyle, people, literature and philosophy Lionel Lindsay naturally gravitated toward etching Spanish life and the Spanish landscape. Lindsay's motivation for his European travels were simply to trace the footsteps of his literary heroes ... François Rabelais in the Loire Valley and Miguel de Cervantes in northern Spain. It was in Toledo, Spain that Lindsay unknowingly crossed paths with the young Salvador Dalí (later to be his modernist arch-enemy) where both sat and drank wine at Posada de la Sangre (Inn of the Blood) where Cervantes had lived and wrote *La Ilustre Fregona* (The Illustrious Kitchen-Maid) in the late 1580s. So, there is more to Lindsay's Spanish etchings and most often a story behind each image. Australians instantly warm to the etchings of a long passed Australian rural life that Lindsay etches so masterfully, most often from observation and sometimes he places a literary narrative within a landscape observed. The key to a deeper appreciation of Lindsay's etchings is most certainly through the knowledge of the various techniques he employed and the demands of each method of printmaking. ❧ In wood engraving as a printmaking medium, there was no peer or role model to engage as a starting point for Lionel Lindsay. Any excursion into this technique required experimentation both in technique and in subject matter to best suit the medium. At first, Lionel Lindsay simply translated his illustrative Australian landscapes to wood engraving for results that did little to showcase the craft. Taking his lead from the great English master of wood engraving Sir Thomas Bewick (1753-1828) Lindsay's focus shifted from, landscape to bird life and then to still life. Bewick had little to offer Lionel Lindsay in terms of engraving technique, aesthetic and design ... Lindsay was critical of Bewick's birds that came straight from the taxidermist complete with shriveled legs and glass eyes. Lionel Lindsay always preferred to work from life. World wide, Lionel Lindsay has no equal when it comes to the

9

The Life and Letters of Charles Samuel Keene, George Somes Layard, London, 1892. Page 261

wood engraved representation, design and scale of exotic birds. Similarly, his peaceful still life wood engravings highlight the intensity of Japonaise design and the creative use of the 'dead' black space. The greater appreciation of Lionel Lindsay's wood engravings is found in his design sense, the attractiveness of his subject matter and his masterful engraving ... and to simply imagine that this art has been created from a tree: English Boxwood. ❧ Lionel Lindsay was also a man of great influence and was magnetically attracted to other men of achievement in art, music and literature as well as in politics, law, public institutions and public life. At the same time, Lionel Lindsay maintained a humility that allowed him to move freely through any sector of society. Most of the sixty Bookplates created by Lionel Lindsay were gifts from the artist to the men and women in his life. Collectively, these little works of art tell a story of important events and people integral to any broader understanding of the artist's life and work. Individually, each Bookplate reveals the artist's skill in a chosen medium. Amongst the owners of Lionel Lindsay Bookplates are well known Australians such as: Will Ashton, Robert Henderson Croll, Hans Heysen, Walter Jeffrey, Frederick Jordan, Robert Gordon Menzies, Keith Murdoch, Charles Ruwolt and Sydney Ure Smith. At the time Lindsay created their Bookplates these were all men of achievement in business, art, literature, publishing and politics. Perhaps the most successful of these designs, and the one to achieve international notoriety is his wood engraved Bookplate for journalist and Ex Libris luminary Camden Morrisby. The meaning of the Morrisby Bookplate comes from literature: "It has been confidently related, with many embellishments, that Johnson one day knocked Osborne down in his shop with a folio, and put his foot upon his neck. The simple truth I had from Johnson himself. "Sir, he was impertinent to me, and I beat him. But it was not in his shop: it was in my own chamber."¹⁰ ❧ By the age of forty-five years (certainly mid-career by today's standards) Lionel Lindsay pushed himself through the creative membrane of endeavour to gain recognition as a fine artist in his own right. Lionel Lindsay embraced etching and all of its various techniques with gusto and was quickly recognised as a 'master' within the Australian art world. It was however, Lionel Lindsay's attraction to wood engraving that catapulted him into the international arena. By the age of fifty-three, Lionel Lindsay had become, internationally, the most successful Australian printmaker of all time. World War I, the Great Depression of the 1930s and World War II could not retard Lindsay's creative energy, even though the latter two events killed the art market, especially for original graphic prints. The 1970s saw a huge revival of interest in Australian graphic prints, especially those created during the 1920s and 1930s. In the open marketplace, Lionel Lindsay's graphic prints have been highly sought after by successive generations of art lovers, appreciating in monetary value well beyond inflationary trends. In addition, two major collections of Lionel Lindsay's graphic prints, from Peter Lindsay and Alan Queale were donated, respectively, to the National Library of Australia and the National Gallery of Australia facilitating both academic study of these museum quality works of art and greater public appreciation of Australia's most significant printmaker.



1. **Portrait of Norman Lindsay at Artarmon (Circa 1911)**
Etching
12.6 x 8.1 cm
Posthumous Edition: 100
Reference: Mendelssohn (1987), 57

The Catalogue



2. **Santa Cruz, Toledo** (1936)
 Etching
 25.2 x 17.6 cm
 Edition: 100
 Reference: Mendelssohn (1987), 578



3. **El Potro (The Colt), Cordova** (1942)
 Etching
 11.6 x 8.6 cm
 Edition: 200
 Reference: Mendelssohn (1987), 565



4. **Cervante's University** (1919)
 (University at Alcala where Cervantes studied)
 Etching
 18.3 x 12.2 cm
 Edition: 50
 Reference: Mendelssohn (1987), 187



5. **The Wash, Taormina** (1927)
 Drypoint
 25.2 x 17 cm
 Edition: 75
 Reference: Mendelssohn (1987), 432



6. **The Gypsy Dance, Granada (1919)**
Etching
20.2 x 17.0 cm
Edition: 50
Reference: Mendelssohn (1987), 193



7. **Castle Cocas, Spain (1927)**
Drypoint
12.7 x 22.7 cm
Edition: 75
Reference: Mendelssohn (1987), 408



8. **Church of St. Ferreol, Marseilles, France (1927)**
Drypoint
21.4 x 30.0 cm
Edition: 100
Reference: Mendelssohn (1987), 411



9. **The Doorway of Las Duenas, Salamanca (1942)**
Etching
11.9 x 9.3 cm
Edition: 200
Reference: Mendelssohn (1987), 563



10. **The Bishop's Door, Seville (1919)**
Drypoint
24.8 x 16.8 cm
Edition: 30
Reference: Mendelssohn (1987), 184



11. **Church of Santiago, Malaga (1934)**
Drypoint
22.7 x 22.6 cm
Edition: 100
Reference: Mendelssohn (1987), 513



12. **The Guitar Player (1920)**
Also known as *Serenade*
Etching
17.6 x 10.8 cm
Edition: 50
Reference: Mendelssohn (1987), 220



13. **Harmony** (1922)
Etching
14.9 x 10.6 cm
Edition: 50
Reference: Mendelssohn (1987), 272



14. **The Little Square, Segovia (1928)**
 Drypoint
 22.7 x 20.2 cm
 Edition: 75
 Reference: Mendelssohn (1987), 418



15. **San Andres, Toledo (1927)**
 Etching
 21.2 x 22.6 cm
 Edition: 100
 Reference: Mendelssohn (1987), 425



16. **Basque Houses, San Sebastian (1927)**
 Drypoint
 22.6 x 27.6 cm
 Edition: 75
 Reference: Mendelssohn (1987), 421



17. **The Moorish Market, Granada (1927)**
 Drypoint
 25.2 x 34.2 cm
 Edition: 100
 Reference: Mendelssohn (1987), 395



18. **San Lorenzo in the Roman Forum** (1928)
Drypoint
17.6 x 25.2 cm
Edition: 100
Reference: Mendelssohn (1987), 453



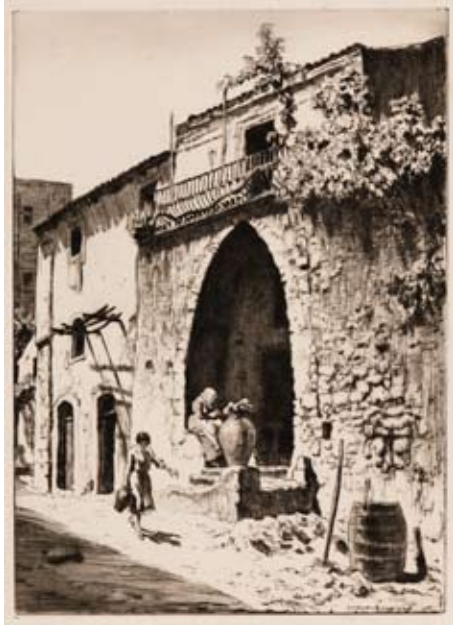
19. **St. Lesmes, Burgos** (1926)
Drypoint
22.5 x 15 cm
Edition: 60
Reference: Mendelssohn (1987), 400



20. **The Hermitage, Cordova** (1931)
Etching
21.4 x 30 cm
Edition: 100
Reference: Mendelssohn (1987), 465



21. **Outside the Walls, Avila** (1926)
Drypoint
22.5 x 31.4 cm
Edition: 75
Reference: Mendelssohn (1987), 397



22. **The Priory Doorway, Taormina (1928)**
 Drypoint
 25.8 x 18.6 cm
 Edition: 75
 Reference: Mendelssohn (1987), 450



23. **A Church in the Roman Forum (1927)**
 Drypoint
 25.2 x 17.6 cm
 Edition : 75
 Reference: Mendelssohn (1987), 410



24. **Ladies of Spain (1919)**
 Spirit Aquatint
 23 x 16.2 cm
 Edition: 50
 Reference: Mendelssohn (1987), 195



25. **The Constable's Chapel, Burgos (1944)**
 Etching
 25 x 17.4 cm
 Edition: 100
 Reference: Mendelssohn (1987), 571



26. **Santa Eufemia** (1928)
Also known as *The Convent of Santa Eufemia*
Drypoint
25.2 x 34.2 cm
Edition: 100
Reference: Mendelssohn (1987), 440



27. **The Convent of Huelgas Near Burgos (1927)**
Drypoint
17.6 x 31.4 cm
Edition: 100
Reference: Mendelssohn (1987), 412



28. **St. Eufemia, Anacapri (1927)**
Etching
15.2 x 25.2 cm
Edition: 100
Reference: Mendelssohn (1987), 404



29. **The Fish Market Clock Tower, Naples (1931)**
Etching
25 x 17.3 cm
Edition: 100
Reference: Mendelssohn (1987), 442



30. **Casa de los Tiros, Granada (1931)**
 Etching
 27.6 x 17.6 cm
 Edition: 100
 Reference: Mendelssohn (1987), 461



31. **An Ancient Gateway, Burgos (1928)**
 Drypoint
 20.2 x 17.4 cm
 Edition: 100
 Reference: Mendelssohn (1987), 433



32. **The Carpenter's Shop, Toledo (1926)**
 Etching
 22.6 x 21.2 cm
 Edition: 100
 Reference: Mendelssohn (1987), 389



33. **Posada de la Sangre, Toledo (1926)**
 (The inn of the blood)
 Etching
 19.6 x 26.2 cm
 Edition: 100
 Reference: Mendelssohn (1987), 398



34. **The Satyr** (1916)
The Satyr's Hour
Aquatint
14.2 x 9.1 cm
Edition: 30
Reference: Mendelssohn (1987), 133



35. **The Sundowner** (1921)
 Aquatint
 12.6 x 24.4 cm
 Edition: 50
 Reference: Mendelsohn (1987), 253



36. **Dawn** (1923)
 Aquatint
 13.8 x 23.5 cm
 Edition: 75
 Reference: Mendelsohn (1987), 295



37. **Ben Hall's Cottage, Binalong, New South Wales** (1924)
 Spirit Aquatint
 13.3 x 14 cm
 Edition: 50
 Reference: Mendelsohn (1987), 262



38. **Coaching Days** (1925)
 Spirit Aquatint
 15.4 x 24.2 cm
 Edition: 75
 Reference: Mendelsohn (1987), 346



39. **Old Miller Street, The Rocks (1925)**
 Etching
 10.6 x 23.6 cm
 Edition of 50
 Reference: Mendelsohn (1987), 93



40. **Demolition of the Girls' High School, Sydney (1924)**
 Etching
 8.8 x 19.8 cm
 Edition: 50
 Reference: Mendelsohn (1987), 322



41. **Wahroonga, NSW** (1925)
Pencil drawing
17.5 x 25 cm
Signed lower left



42. **A Northern River** (1923)
(Port Macquarie, NSW)
Etching
12.7 x 18.9 cm
Edition: 50
Reference: Mendelsohn (1987), 290



43. **St Philip's Church, Sydney** (1926)
Pen and ink drawing
27.5 x 27.5 cm
Reproduced: The Evening News, Sydney, 1926



44. **The Trough, Ambleside** (1925)
Drypoint
19.1 x 25.3 cm
Edition: 30
Reference: Mendelsohn (1987), 379



45. **Lengthening Shadows** (1944)
 Drypoint
 17.0 x 22.4 cm
 Edition: 40
 Reference: Mendelssohn (1987), 573



46. **Travelling Shearer** (1921)
 Etching
 11.2 x 10.8 cm
 Edition: 50
 Reference: Mendelssohn (1987), 257



47. **Dora Creek** (1918)
 J. J. Hilder memorial etching signed by Hilder's widow.
 Aquatint
 17 x 23 cm
 Edition: 100
 Reference: Mendelssohn (1987), 166



48. **The Great Fig Tree, Berrys Bay, Sydney** (1923)
 Spirit Aquatint
 15.5 x 23.6 cm
 Edition: 75
 Reference: Mendelssohn (1987), 302



49. **Asters** (1936)
Wood engraving
10.2 x 14.6 cm
Edition: 100
Reference: Mendelssohn (1982), p. 78



50. **Bignonias** (1925)
(Sometimes incorrectly listed as *Bigonias*)
Wood engraving
15.4 x 14.7 cm
Edition: 100
Reference: Mendelssohn (1982), p. 64



51. **Melon and Aubergine** (1936)
Wood engraving
10.3 x 12.3 cm
Edition: 100
Reference: Mendelssohn (1982), p. 75



52. **Fruit Piece** (1936)
(Basket of Fruit)
Wood engraving
10.5 x 13 cm
Edition: 100
Reference: Mendelssohn (1982), p. 74



53. **Fruit Piece** (1925)
(Pears and Grapes)
Wood engraving
10.1 x 14.5 cm
Edition: 100
Reference: Mendelssohn (1982), p. 68



54. **Globe Artichokes** (1936)
Wood engraving
12.6 x 16.7 cm
Edition: 100
Reference: Mendelssohn (1982), p. 72



55. **Ibis** (1936)
Wood engraving
14 x 14.2 cm
Edition: 100
Reference: Mendelssohn (1982), p. 108



56. **The White Peacock** (1925)
Wood engraving
19.8 x 11.6 cm
Edition: 100
Reference: Mendelssohn (1982), p. 100



57. **The Blue Crab** (1931)
Wood engraving
14.4 x 21.6 cm (printed image)
Edition: 100
Reference: Mendelssohn (1982), p. 155



58. **Spring** (1936)
Wood engraving
15.2 x 21.7 cm (printed image)
Edition: 100
Reference: Mendelssohn (1982), p. 50



59. **Hornbill (Toucan)** (1931)
 Wood engraving
 14 x 14 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 109



60. **Philosophy** (1925)
 Wood engraving
 17.5 x 15.2 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 99



61. **The Silver Pheasant** (1936)
 Wood engraving
 20.4 x 14.5 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 51



62. **The Crane** (1925)
 Wood engraving
 11.9 x 11.9 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 122



63. **Morning Glory** (1932)
Wood engraving
25.4 x 14.6 cm
Edition: 100
Reference: Mendelssohn (1982), p. 107



64. **Depression** (1931)
(The Clipped Wing)
Wood engraving
14.3 x 10.9 cm
Edition: 100
Reference: Mendelssohn (1982), p. 103



65. **White Goats** (1925)
Wood engraving
15.4 x 15.0 cm
Edition: 100
Mendelssohn (1982), p. 153



66. **Prince Albert's Curassow** (1935)
 Wood engraving
 20.4 x 11.8 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 114



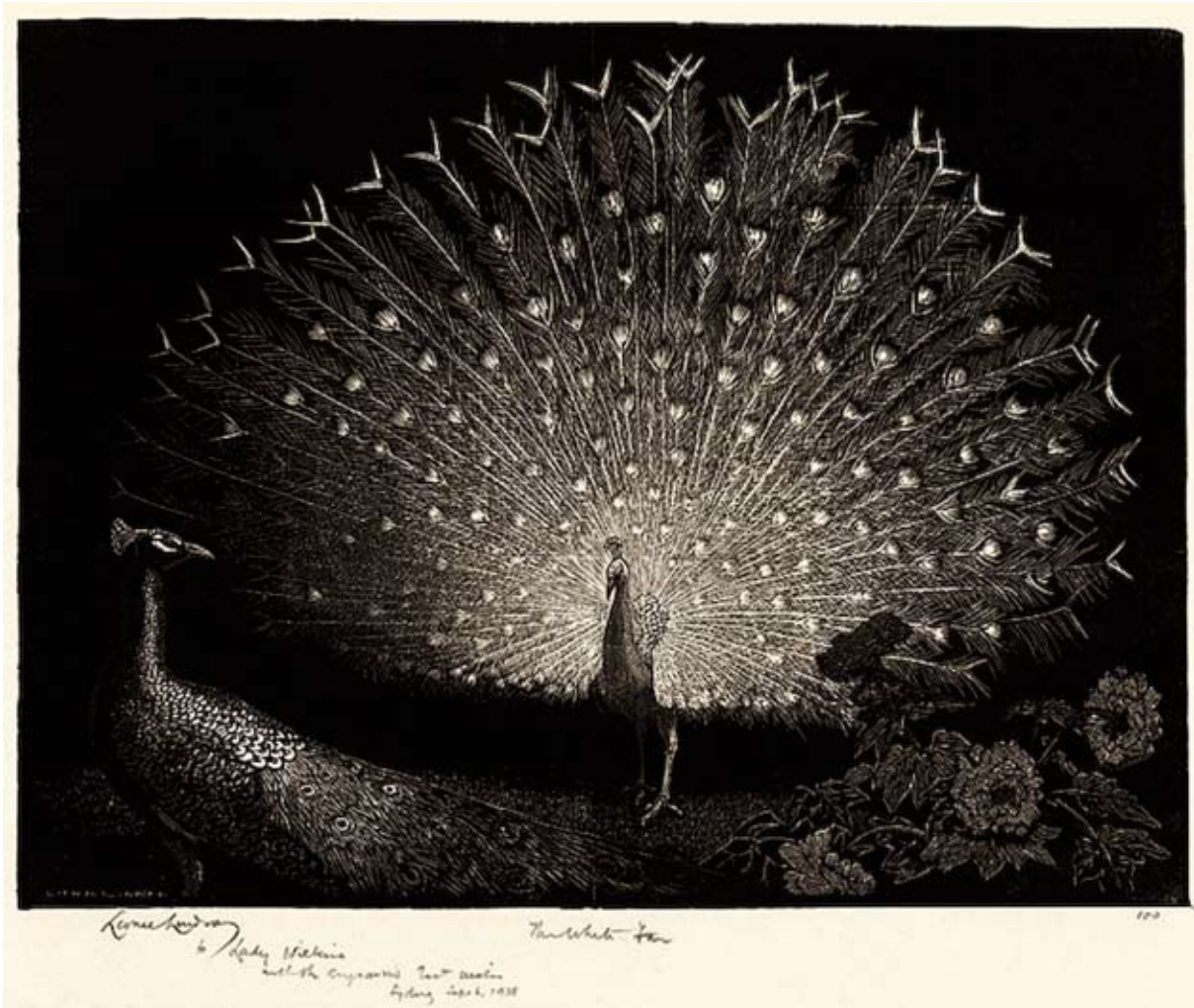
67. **Magnolia (small)** (1924)
 Wood engraving
 7.4 x 7.2 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 62



68. **Hawkesbury Willows** (1922)
 Wood engraving
 9.9 x 7.8 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 163



69. **Autumn (The Peacock)** (1936)
 Wood engraving
 15.4 x 14.5 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 92

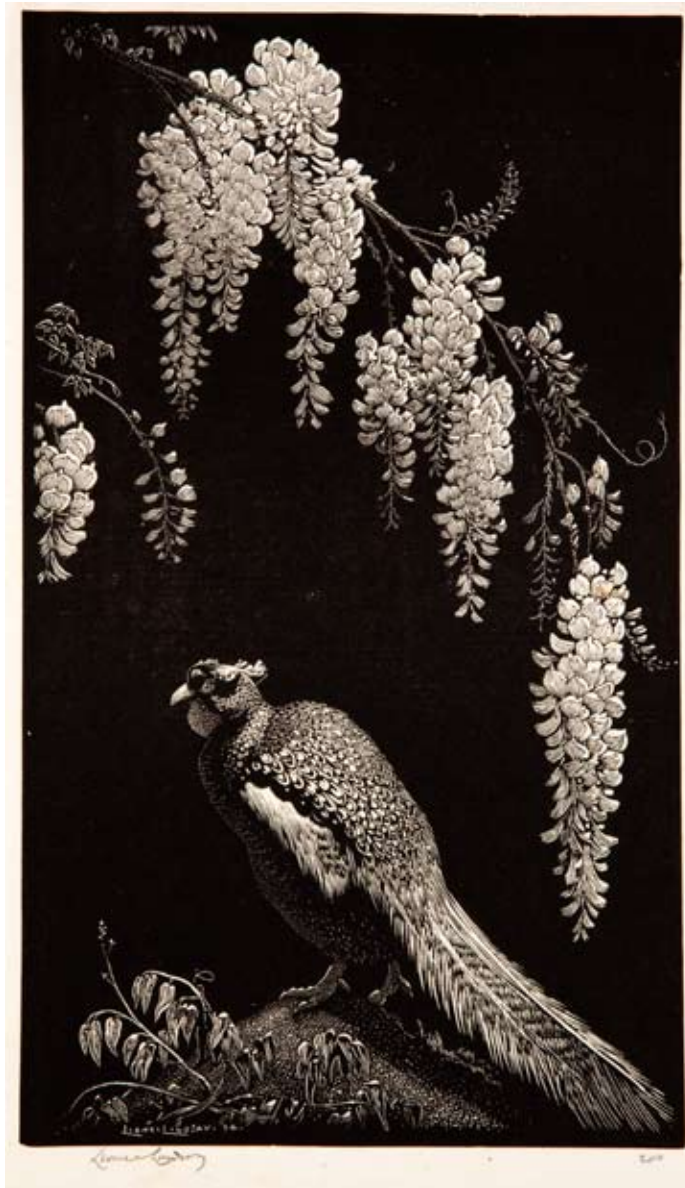


70. **The White Fan** (1935)
Wood engraving
16.5 x 22.3 cm
Edition: 100
Inscribed by the artist to Lady Wilkins
Reference: Mendelssohn (1982), p. 113



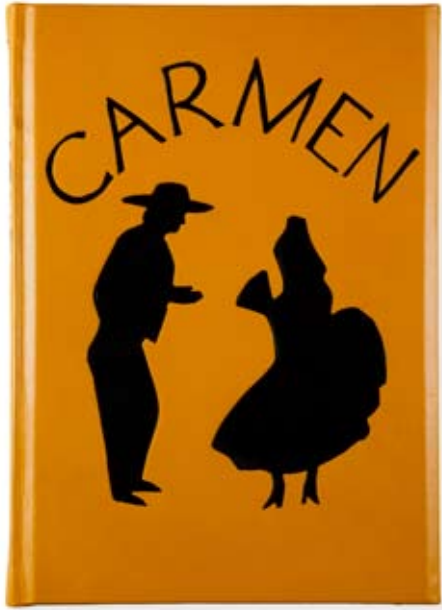
71. **Repose (Peacocks) (1934)**
 Wood engraving
 22.7 x 15 cm
 Edition: 100
 Reference: Mendelssohn (1982), p. 117
 The first printing
Illustrated on front cover
72. **Repose (Peacocks) (1938)**
 Wood engraving
 22.7 x 15 cm
 Edition: 200
 Reference: Mendelssohn (1982), p. 117
 The second printing, for the Woodcut Society,
 Kansas City, in folio
Illustrated on this page



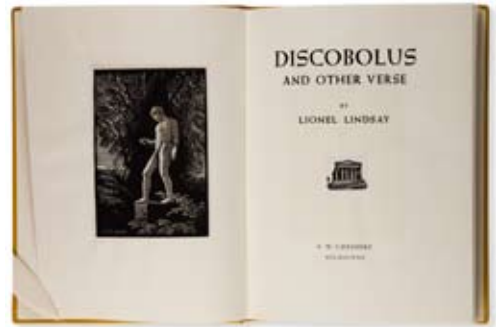


73. **Pheasant and Wistaria** (1934)
Wood engraving
22.6 x 13 cm
Edition: 200
Reference: Mendelssohn (1982), p. 49
The only printing, for the Woodcut
Society, Kansas City, in folio





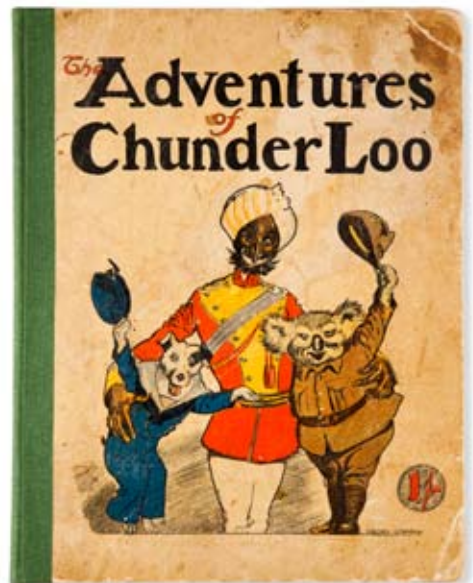
74. **Carmen**
 Illustrated by Lionel Lindsay
 Sydney: Southern Cross Books, 1984
 Edition: 150 copies
 This copy in a unique leather binding by Richard Griffin



75. LINDSAY, Lionel
Discobolus and other verse
 Melbourne: Cheshire, 1959
 Edition: 50 deluxe copies
 With original wood engravings and a long presentation inscription



76. BRENNAN, C. J.
The Burden of Tyre
 Sydney: Harry F. Chaplin, 1953
 Edition: 300 copies
 With a signed portrait etching and letter from the publisher



77. O'FERRALL, Ernest
The Adventures of 'Chunder Loo'
 Illustrated by Lionel Lindsay
 Sydney: Blyth & Platt, 1916



78. BRENNAN, C. J.
The Burden of Tyre.
 Collection of etching plates, woodblocks, deluxe editions and original etchings documenting the relationship between poet and artist



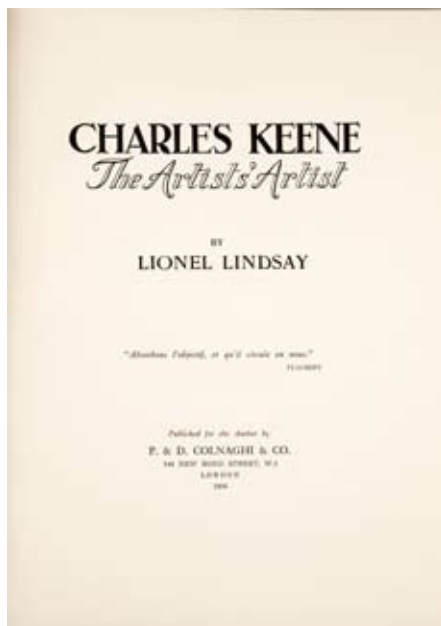
79. **A consideration of the art of Ernest Moffitt**
 Melbourne: Atlas Press, 1899
 Edition: 200 copies
 With an original etching by Ernest Moffitt
 Woodcuts on wrappers by Norman and Lionel Lindsay



80. **Red Cross Certificate** (1919)
Lithograph
26 x 20.5 cm



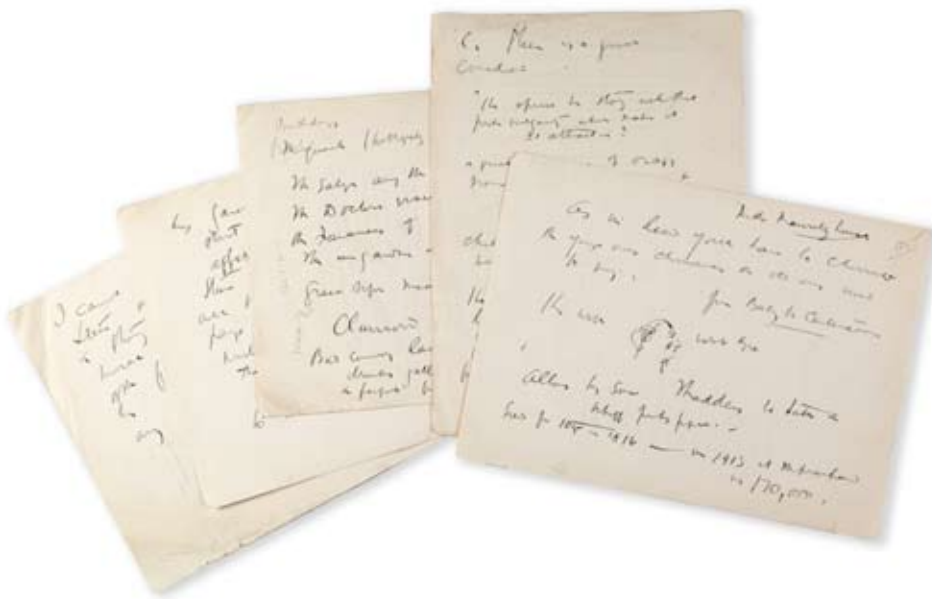
81. **The Herring** (1923)
Wood engravings and letterpress in black and red ink
Mendelssohn (1982), p. 57
Edition: Probably 100



82. LINDSAY, Lionel
Charles Keene: the artists' artist
London: Colnaghi, 1934
Edition: 130 copies



83. STEPHENS, A. G.
Woodcuts
With an original woodcut by Lionel Lindsay
Sydney: Tyrrell's Limited, 1923
Edition: 125 copies



84. **Speech**
 Manuscript, 5 sheets, small ink sketch
 A speech for a social gathering, c. 1930
 Written on loose sheets from a Lionel Lindsay catalogue



85. **'Fantin'**
 Manuscript, 5 sheets, signed
 An article on French painter Henri Fantin-Latour (1836-1904)
 Published Art in Australia, Series 3, No. 8, 1924



86. **Bear-bating** (c. 1920)
Watercolour
11.5 x 18.5mm
In a contemporary leather bound autograph book



87. Bookplate for Peter Lindsay
Wood engraving (1923)
7.3 x 5.9 cm



88. Bookplate for Camden Morrisby
Woodcut (1922)
8.5 x 7 cm



89. Bookplate for Keith Murdoch
Wood engraving (1943)
10.2 x 8.8 cm



90. Bookplate for C. F. Wymark
Woodcut (1924)
7.4 x 5.2 cm



91. Bookplate for Lionel Lindsay
Wood engraving (1933)
7.5 x 6.5 cm



92. Bookplate for J. E. Tyrrell
Woodcut (1922)
6.2 x 3.5 cm



93. Bookplate for Keith Wingrove
Woodcut and engraving (1958)
8 x 5.5 cm



94. Bookplate for K. Brian Stonier
Etching (1951)
10 x 7.4 cm



95. Bookplate for J. W. Gellert
Wood engraving (1923)
5.8 x 5 cm



96. Bookplate for John Preece
Woodcut (1928)
6.6 x 5.7 cm



97. Bookplate for R. H. Croll
Etching (1942)
9 x 5.4 cm



98. Bookplate for the Lionel Lindsay
Gallery and Library, Toowoomba
Woodcut (1957)
12.9 x 9 cm



99. **A Cigarero, Seville** (1902)
 Pen & Ink Drawing
 28 x 13 cm
 Illustrated: *Carmen*. Southern Cross Books, 1984

Back cover

Printed on inner wrappers (detail)

100. **The Mosque, Cordova** (1923)
 Spirit Aquatint
 12.3 x 13.8 cm (plate-mark)
 Edition: 50
 Reference: Mendelssohn (1987), 306

101. **Pioneers of the coaching era** (1955)
 Full sheet of 80 stamps, mint
 Designed and engraved by Frank. D. Manley
 based on a 1925 etching by Lionel Lindsay
 Edition: 33,981,120 stamps printed





DOUGLAS STEWART FINE BOOKS PTY LTD

PO Box 272 • Prahran • Victoria 3181 • Australia • +61 3 9510 8484
info@DouglasStewart.com.au • www.DouglasStewart.com.au

