

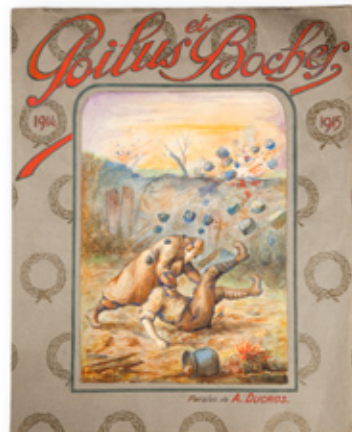


SAN FRANCISCO

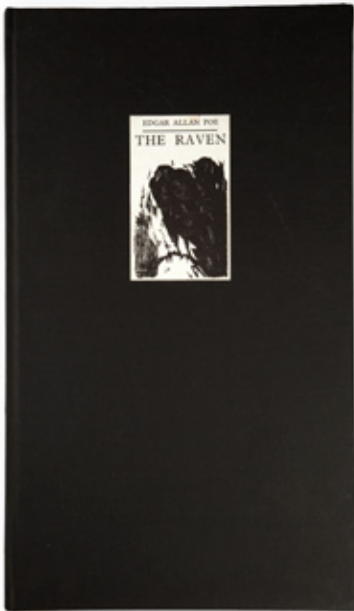
CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOK FAIR

San Francisco • February 11 - 13, 2011

Selected highlights from our display



1. [MARITIME]. BURNETT, George. **The Old Commodore**. Watercolour, pen and ink 1824. 157 x 190 mm. Inscribed in ink recto, lower left, *The old Commodore*, and signed upper left with the initials *GB*; inscribed verso *From Ge. Burnett, Wed-30th June 1824* with the following verse in pencil: *God's blood what a time for a seaman to Skulk / Under gingerbread hatches on shore / What a damned bad job the batter'd old hulk / Can't be rigged out for sea once more*. This sketch came from a scrapbook belonging to a member of the 93rd Regiment of Foot (Argyll and Sutherland Highlanders). The regiment was based in Ireland from 1816 to 1823, but was transferred to the West Indies at the end of 1823, arriving in Barbados in December of that year. Throughout 1824 the regiment was stationed in Antigua and St. Louis. **\$650**
2. [MILITARY]. DUCROS, A. **Poilus et Boches**. Unpublished manuscript poem to accompany the air *Je m'balance*. [France], 1914-1915. Folio, hand-decorated paper wrappers, cover with original watercolour of a scene from the trenches, 4pp. Patriotic lyrics, penned in a fine calligraphic hand, which sing the praises of the French soldiers fighting in defence of their homeland in the early part of World War I. The French infantrymen were affectionately known as *Poilus* (*hairy ones*); the Germans were referred to as *Boches* (*cabbages* or *blockheads*). "Glory to the Poilus, all fearless knights beyond reproach! Glory to the Poilus, valiant heroes, scourge of the Boches!" Superb. **\$750**
3. [HIPPIE CULTURE]. Hawken, Paul. **The magic of Findhorn**. 8vo, illustrated wrappers, 216pp. First British edition, London : Souvenir Press, 1975. Preliminary pages with dazzling hand-painted hippie illustration, inscribed *Yes I do believe every word in this book is true – H.S. Findhorn* is an alternative lifestyle community in northern Scotland, founded in the early 1960s. **\$350**
4. COOPER, Rev. Wm. **Flagellation & the Flagellants**. A history of the rod in all countries from the earliest period to the present time. London: William Reeves, [c. 1880]. Revised edition. Octavo, gilt-decorated cloth, 544 pp. plus adverts, illustrated. An essential reference on all aspects of flagellation. **\$175**



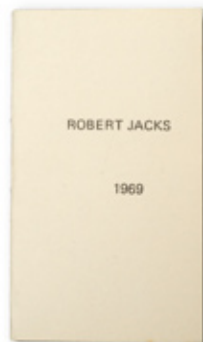
5. POE, Edgar Allen. **The raven.** With six woodcuts by Rick Amor. Cobargo : The Croft Press, 1990. Tall folio, black cloth with pictorial printed label, 16pp plus six original full-page woodcuts by Rick Amor. Printed by Jim and Ruth Walker and co-published by Richard Griffin. Limited to 100 copies, of which ten were bound in leather, this is one of the 90 standard versions. It includes an additional original woodcut signed and numbered by Amor loosely enclosed. The blocks were cancelled upon completion of this book. A fine Australian private press. "Once upon a midnight dreary, while I pondered, weak and weary...." **\$1,000**



6. [CHILDREN'S]. GAZE, Harold. **The chewg-um-blewg-um.** The Mite Merry Series. Melbourne : Whitcombe & Tombs, 1919. 4to, illustrated paper wrappers (detached), 30pp (short tear top of first 2 pp), 3 tipped-in colour plates, b/w line drawings. Charming adventures of a gum-leaf chewing koala, a gum-nut girl and a billabong bird, in rhyming verse. **\$1,100**



7. FRIEND, Donald. **Sundry notes & papers: being the recently discovered notes and documents of the Natural & Instinctive Bestiality Research Expedition, collected and collated under the title BUMBOOZIANA.** Melbourne: Gryphon Books, 1979. Elephant folio (580mm tall) in an unique publisher's binding of full calf with gilt decoration, 125pp. richly and extravagantly illustrated with gold highlights, the book reproducing Donald Friend's most famous and important illustrated manuscript. *Bumbooziانا* is a fantastic, exotic and erotic journey through foreign lands, illustrated by all manner of wild and outrageous acts of wanton sexual abandonment. Limited to 150 copies signed by the artist and publisher plus 20 hors d'commerce, this book was heavily over-subscribed and sold out before publication. **\$5,500**

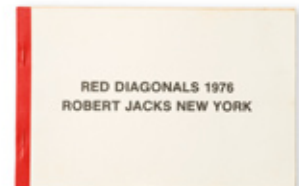


8. JACKS, Robert. **1 - 12.** New York: 96 Greene Street., N.Y. 10012, 1969. Booklet measuring 93 x 55mm, letterpress buff wrappers, single staple, [24pp], printed on rectos only, an ascending sequence of twelve vertical lines. Edition of fifty copies. A miniature artist's book created by Jacks in his twenties whilst living in New York and exhibited at 112 Greene Street Gallery, given away at the Installations exhibition. A work of controlled minimalism, this early piece established Jacks' tone for future works. Collections: NGA, BM, MOMA, NGC **\$385**

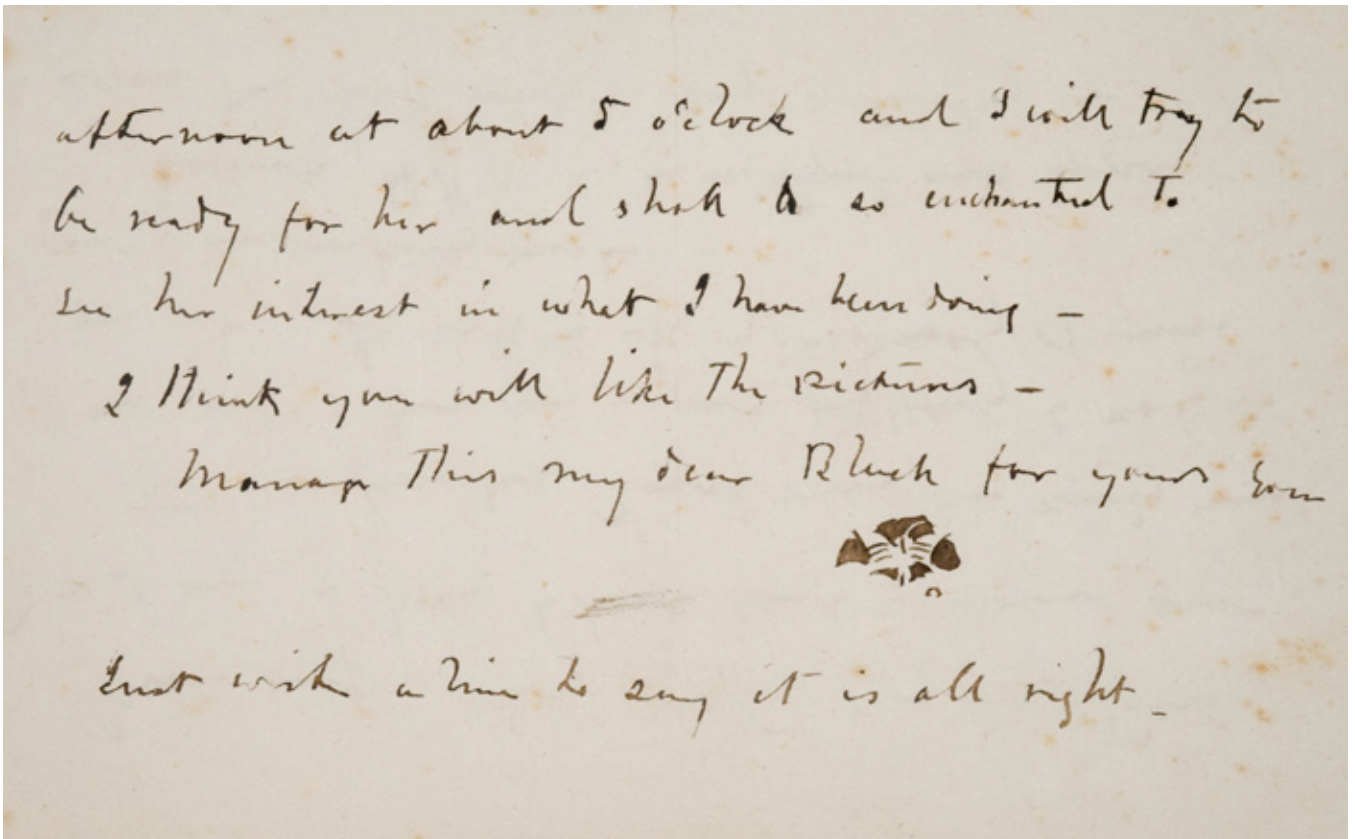


9. JACKS, Robert. **The James Joyce House of the Dead.** A suite of etchings by Robert Jacks. Melbourne: Port Jackson Press Australia, 2004. Folio, gilt-embossed green oxford buckram clamshell box measuring 395 x 290mm containing title sheet and nine original etchings each 380 x 280mm, each signed and titled by the artist. Edition limited to thirty copies. *Ulysses* by James Joyce has been the source of inspiration and titles for paintings, by Robert Jacks, since 1965. It's been a long romance. Hence, when he was invited to create a suite of prints to celebrate the 100th anniversary of *Ulysses*, it was as if Jacks had received a personal handwritten invitation from the Misses Morkan, for their annual Christmas dinner at what is now the leading literary address in the world, 15 Usher's Island'. - *Jeff Makin, from the title sheet to the folio*

The year of 2004 saw the centenary celebration of Bloomsday, the twenty four hours of the 16th June 1904, during which the events of Joyce's masterwork *Ulysses* were staged. Robert Jacks was invited to participate as the official artist in the celebrations at Joyce's house in Dublin, known as the James Joyce House of the Dead, where the author had set his earlier short story 'The Dead'. This folio of etchings represents decades of Jacks' artistic dialogue with the words of Joyce. **\$5,500**



10. JACKS, Robert. **Red Diagonals.** New York, 1976. Oblong octavo (140 x 215mm), staple bound with red tape, 16 leaves of hand-stamped designs in red ink. Edition of 250. One of Jacks' iconic hand-stamped books, Catalano writes in 1983 '*This book strikes me as his most significant publication*' (p.35). Selenitsch: 29, Anderson: p. 29, Catalano: p.35-37 Collections: NGA, SLV, SLQ, Sydney Uni., BM, MOMA, NGC. **\$440**



11. **James Abbott McNeill Whistler** (1834 - 1903). Autograph manuscript written in ink, with two pencil sketches; [n.d. but probably early 1877]; single sheet (225 x 180 mm), folded.

Noch nicht! noch nicht! my dear Black! I am a little behind hand - curious aint it! That confounded Peacock Room has nearly ruined me and I have had to work frightfully to make up for it. It will be all right directly of course but I am woefully pushed.

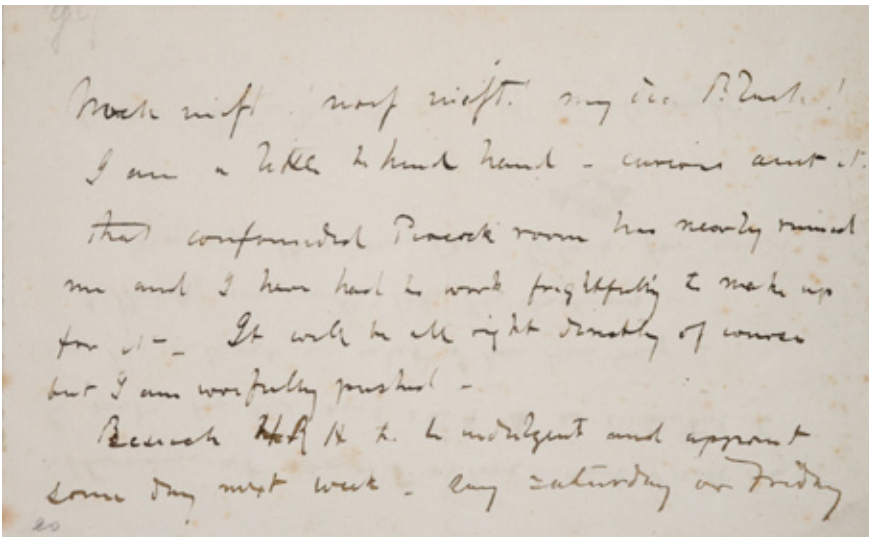
Beseech HRH to be indulgent and appoint some day next week - say Saturday or Friday afternoon at about 5 'o'clock and I will try to be ready for her and shall be so enchanted to see her interest in what I have been doing - I think you will like the pictures - manage this my dear Black for your [xxx] [signature in form of a

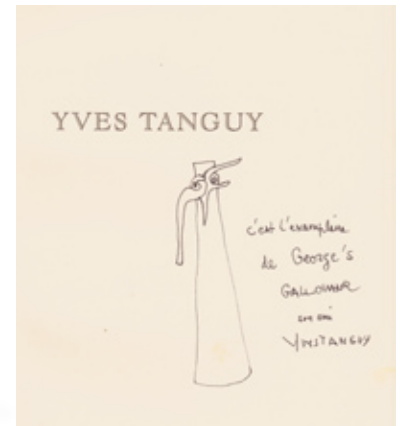
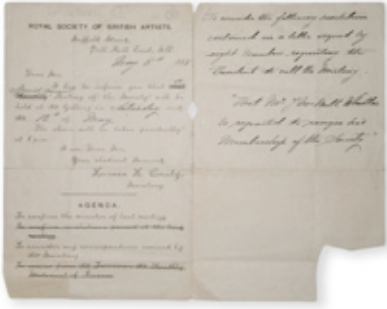
butterfly]. *Just write a line to say it is all right.*

The letter discusses a proposed visit from Princess Louise (daughter of Queen Victoria and wife of the Marquis of Lorne). The Princess was herself an artist - a sculptor of note - and Whistler's correspondence indicates she took a keen interest in his work. The two pencil sketches appear to have been drawn before the letter was written. If they are by Whistler, we can assume that they have something to do with a commission he was working on for Princess Louise. The drawings seem to be preliminary sketches for a crest, which features a dog and crossed swords.

The stupendously opulent and beautiful Peacock Room was painted by James A. McNeill Whistler during late 1876 and

early 1877. The entire room is decorated in oil colour and gold on wood, leather and canvas, its Orientalist theme crowned by Whistler's painting *The Princess from the Land of Porcelain*. The Peacock Room is now installed in the Freer Gallery of Art (Smithsonian Institution) in Washington D.C., but was originally designed for use as the dining room in the London residence of Frederick R. Leyland, a wealthy English shipping magnate. In 1904, after the house had changed hands, the American Charles L. Freer, founder of the Freer Gallery of Art, was able to purchase the contents of the room, have it dismantled and shipped to his home in Detroit, where it was installed in an addition to his home in 1905. In 1919 it was once more dismantled and transported to its permanent location in the Freer Gallery in Washington, D.C.. **\$16,500**





12. **James Abbott McNeill Whistler** (1834 - 1903). Manuscript letter on Royal Society of British Artists letterhead, dated May 8 1888, from Horace Canty, Secretary, to B. Evans, RI (Royal Institute of Painters in Water Colours). Single sheet, 210 x 270 mm (folded). The letter informs of a Special General Meeting of the Society to be held on Saturday May 12, the purpose of which is *To consider the following resolution contained in a letter signed by eight Members requesting the President to call the Meeting. "That Mr J. McNeill Whistler be requested to resign his Membership of the Society"*.

14. **James Abbott McNeill Whistler** (1834 - 1903). Telegram from Whistler addressed to Herbert Vivian (1865-1940), Piccadilly, dated May 17 1890. "Vivian. 9 Down St. Piccy. Capital tear up his letter and send back pieces without one word I fear out of town tomorrow you must tell me when I return Whistler". Herbert Vivian was a journalist and author. He was editor of the journal *The Whirlwind: A Lively and Eccentric Newspaper*. In the October, November and December 1890 issues of this journal, three lithographs by Whistler were published. 140 x 220 mm; folded into quarters; plus original envelope. **\$750**

17. BRETON, André. **Yves Tanguy**. New York: Pierre Matisse Editions (1946). Quarto, 94 pp., original boards, extensively illustrated. Limited to 1200 numbered copies. An attractive presentation of Tanguy's work, the book was designed by Marcel Duchamp and translated by Bravig Imbs. This copy affectionately inscribed by Tanguy, along with an original drawing in Tanguy's typical surrealist hand, to the notable American collector and socialite George Gallowhur. **\$12,500**

Whistler was elected President of the Society of British Artists in 1886. During Queen Victoria's Jubilee Year (1887) a presentation album from the Society containing Whistler's illustrations so impressed the Queen that she decreed the Society should be called "Royal". This created an intense animosity between the Royal Academy of Arts and the Royal Society of Artists, which led ultimately to Whistler's proposal that Royal Society members should resign from the Royal Academy. This action caused a rift in the ranks of Royal Society members, and at the annual meeting on June 4 Whistler lost the re-election ballot for President by one vote. Whistler resigned from the Society (along with a large group of members who supported him), but remained convinced that this series of events was due to the influence of members who were prejudiced against him because he was both American and an eccentric.

The manuscript is complete; fold tears and loss to one corner. **\$2,850**



13. TEICHELMANN, C. G. & SCHURMANN, C. W. **Outlines of a grammar, vocabulary, and phraseology of the aboriginal language of South Australia**, spoken by the natives in and for some distance around Adelaide. Adelaide: the authors, 1840. Octavo, original blue paper wrappers, 76pp. Fine. A rare early study of Aboriginal language by two Lutheran missionaries, in appealing original condition. Ferguson 3102. **\$1750**

15. [TRAVEL]. RITZHAUPT, C. **Ein Ferien-Ausflug um die Erde**. Seinen Lieben Verwandten und Freundengewidmet von C. Ritzhaupt. Leipzig: G. Kreysing, 1894. Small 8vo, decorated cloth boards, gilt title (variant - *Eine Ferienreise*), 133pp, 2 colour maps; illustrated with tipped-in albumen photographs of Yellow Stone, Sandwich Islands (Hawaii), Japan, Hong Kong, Ceylon, Calcutta and Bombay. "A holiday trip around the world". Signed by the author on fly leaf. **\$1,500**

16. PATON, Frank H. L. **The kingdom in the Pacific**. London: United Council for Missionary Education, 1912. First edition. Octavo, original printed paper wrappers, bound in tapa cloth covered boards, cloth label on spine, 152pp, 16 photographic plates of native life in New Guinea and the New Hebrides. A fine and attractive copy in tapa. **\$330**



18. NOLAN, Sidney. **Children's Crusade**. Kinderkreuzzug. Op. 82. A Ballad for children's voices and orchestra. Music by Benjamin Britten. Words by Bertolt Brecht. Illustrations by Sidney Nolan. A limited edition facsimile of the composer's manuscript. London: Faber Music Limited, 1973. Folio, half-crushed morocco over papered boards, 36pp. with twelve high quality plates by Nolan, facsimile of Britten's handwritten score with pasted on additions. Written for the members of Wandsworth School Boys' Choir to perform on the 50th Anniversary of The Save the Children Fund at St. Paul's Cathedral on 19th May, 1969. This edition published to mark the occasion of the composer's sixtieth birthday. One of three hundred specially bound de luxe copies, hand numbered and signed by Benjamin Britten and Sidney Nolan, this copy out of series and marked 'Binder's Copy'. **\$1,800**
19. ROTHENSTEIN, John and ALLEY, Ronald. **Francis Bacon**. London: Thames and Hudson, 1964. Quarto, cloth in dustjacket (a couple of minor edge tears and creasing), an excellent copy of the essential reference. **\$750**



20. [BLACK AMERICANA]. MOULAN, Albert [illustrator]. **Au Pays des Bamboulas.** Advertising poster for a French children's comic (*In the land of the Bamboulas*), c 1918. 450 x 320 mm. The term *bamboula* refers both to a type of drum and a dance performed to drumming accompaniment. The instrument and the dance were introduced into the southern states of America by African slaves. The American composer Louis Moreau Gottschalk wrote a piece for piano titled *Bamboula* in 1848, based on his childhood musical experiences in Louisiana. **\$450**



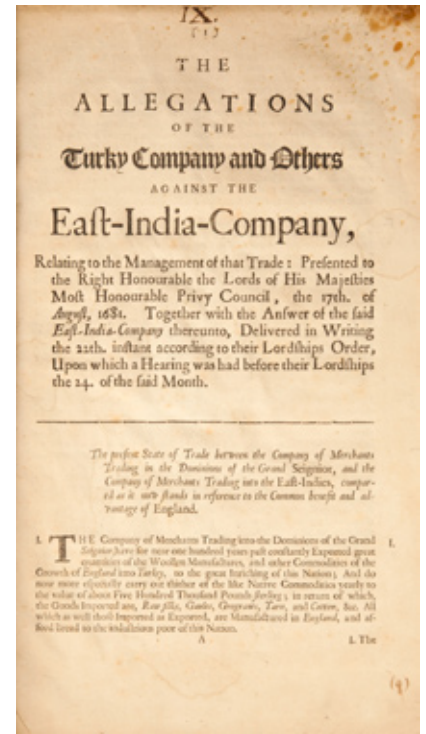
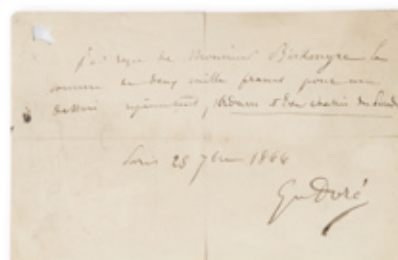
21. [BLACK AMERICANA]. **The Georgia Minstrels and Alabama Cakewalkers on tour in Australia, 1899-1900.** Talma Studio, Melbourne. Albumen print photograph, cabinet card format, 110 x 165 mm. Under the direction of Orpheus Myron McAdoo (standing, arms folded) this troupe of African American performers arrived in Australia in 1899. Born in North Carolina in 1858, McAdoo was an important figure in the rise of popular African American music in the second half of the 19th century. Having been a member of the Original Fisk Jubilee Singers, he later owned and performed with several of his own companies and conducted tours of the British Isles, South Africa, Australia and New Zealand. The 1899 tour of Australia proved to be McAdoo's last - he died in Sydney in July 1900, a few weeks after the tour had officially ended, and was buried in Waverly Cemetery. Following in the footsteps of a number of earlier African American performers who had found professional recognition and appreciative audiences in Sydney and Melbourne, several members of the Georgia Minstrels made Australia their permanent home. **\$1,100**



22. [CHILDREN'S]. **The family coach; a merry round game.** London : William Spooner, 1851. Linen wallet with illustrated board covers (150 x 100 mm) with rules pamphlet (8pp), 15 picture cards and 30 narrative cards (90 x 63 mm). An ingeniously conceived and elaborately designed card game for children. The characters include a negro coachman named Sambo. Superb, complete and original. **\$750**

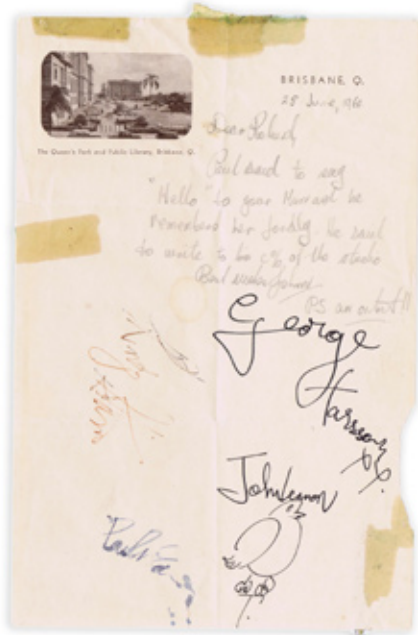


23. [BLACK AMERICANA]. **Theatre ticket for a performance of Uncle Tom's Cabin** at Roberts' Opera House (Hartford, Connecticut), Saturday November 25, 1882. 80 x 123 mm. Beautiful lithograph design of African American banjo player and dancers *recto*; printed information *verso*. *This ticket will admit a scholar on payment of 15 cents.* Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin : or, Life Among the Lowly* was published in 1852. It became the best-selling work of fiction of the 19th century, and sold more copies than any book except the Holy Bible. It was also immensely popular with the theatre-going public. **\$450**

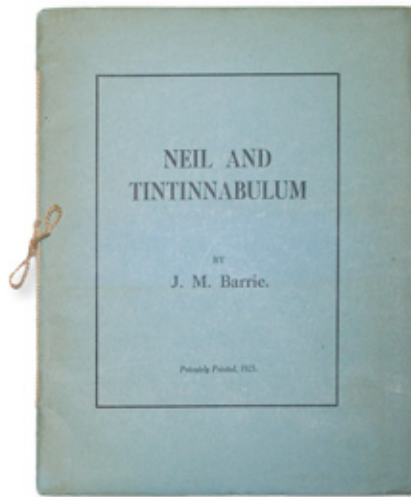


24. [ECONOMIC HISTORY]. Company of Merchants Trading to the Levant; East India Company. **The Allegations of the Turkey Company and others against the East-India-Company, relating to the management of that trade : presented to the Right Honourable the Lords of His Majesties most Honourable Privy Council, the 17th of August, 1681 : together with the answer of the said East-India-Company thereunto, delivered in writing the 22th instant according to Their Lordships order, upon which a hearing was had before their Lordships the 24. of the said month.** [No location; no publisher], 1681. Foolscap, modern brown paper wrappers, 15pp. These impassioned submissions, presented to the King's advisory council shortly after Charles II had dissolved Parliament early in 1681, illustrate the bitter rivalry that existed between the two major English trading companies, and hint at the vast fortunes at stake in the loss or gain of market monopoly of exotic goods such as silk, pepper and spices, musk, ambergris and diamonds. **\$750**

25. DORÉ, Gustave (1832-1883). **Autograph receipt for sale of an engraving, 1866.** 130 x 210 mm. *J'ai reçu de Monsieur Birkinyre la somme de deux mille francs pour un dessin représentant 'Adam et Eve chassés du Paradis' Paris 28 Septembre 1866.* ["I have received from Mr Birkinyre the sum of two thousand francs for a design representing 'Adam and Eve expelled from Paradise'"]. In 1866 the French artist Doré completed his wood-engraved illustrations for Milton's *Paradise Lost*. This receipt records the sale of an engraving from this series. The document is written in Doré's hand and is signed by him. **\$450**



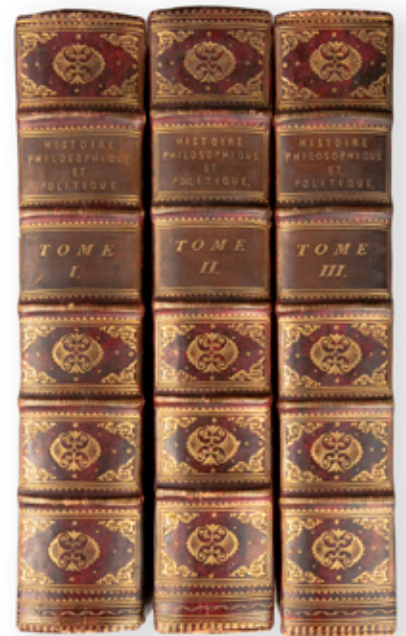
26. **THE BEATLES. Autographs of John Lennon, Paul McCartney, George Harrison and Ringo Starr, with a pen and ink sketch by John Lennon.** Australian Tour, Brisbane, June 1964. Single sheet of souvenir notepaper (210 x 140 mm) with Brisbane, Queensland letterhead, bearing a handwritten message in pencil: 28 June, 1964. Dear Robert, Paul said to say "Hello" to your Mum and he remembers her fondly. He said to write to him c/o the studio. Best wishes John. PS on orbit!! Signed by the four band members – John Lennon and George Harrison (black ink, possibly signed with the same pen), Paul McCartney (blue ink) and Ringo Starr (brown ink). Lennon has embellished his autograph with a sketch of a bird on a perch. The sketch is reminiscent of Lennon's drawings in *In His Own Write* (1964), although *Spaniard in the Works* (1965) actually contains a drawing with the title *Bird on a Perch*. The pencil message is not in John Lennon's hand: it was possibly written by John St. John (born John Gillard), guitarist with The Beatles' opening act on their world tour, the British instrumental band Sounds Incorporated, who had befriended The Beatles in Hamburg and were signed to Brian Epstein's label. (The only other "John" in the Beatles' Australian touring party was the stage manager John Clapson, but the handwriting appears too naive to be his). The note relays a friendly message from Paul McCartney to a young fan's mother. Probably signed sometime in the early hours of June 29. After playing in Christchurch, New Zealand on June 27, the group flew the next day to Brisbane, via Auckland and Sydney. The band arrived in Brisbane just after midnight of June 29 where 8,000 fans were waiting. The band played two sell-out shows at the Festival Hall, Brisbane, with crowds of 5,500 each. **\$11,000**



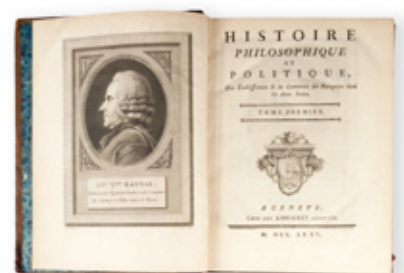
27. **BARRIE, J.M. Neil and Tintinnabulum.** Privately Printed. [1925]. Royal 8vo. Original light green card covers printed in black, tied with a cream silk cord at spine fold, untrimmed, preserved in a fine custom-made case covered in dark blue cloth lettered in gilt; pp. [ii] + 31; with 3 illustrations after engravings, signed L.W.; a very nice copy indeed, with some mild discoloration to card covers; internally near fine; rare. First edition: privately printed in an edition of just 12 copies, as stated. A handful of copies located in international libraries suggest that very few copies remain in private hands. Copies are listed at the British Library and National Library of Scotland and on OCLC/WorldCat at Harvard; Indiana; Yale and Stanford. This is an interesting autobiographical short story described as "as intimate as it is unknown" by Andrew Birkin in his excellent biography "J.M. Barrie and the Lost Boys" (Constable, 1979). It sheds light on the author's relationship with Michael Llewellyn Davies (renamed Neil in the story) and is written from the standpoint of his godfather, who represents Barrie himself. It begins, for example, with the narrator chaperoning Neil on his first day at school, just as Barrie had accompanied Michael many years earlier. **\$5,000**



28. **Jeu du Skating Rink.** A spectacular French children's game circa 1880 of roller-skating with original counters, figures, chromolithographed board in original box. **\$2,500**



29. **RAYNAL, Guillaume-Thomas-François, abbé. Histoire philosophique et politique des établissements & du commerce des Européens dans les deux Indes.** A Geneve : chez les Libraires Associés, 1775. Books I-XIX, complete in three volumes quarto, nineteenth century full marbled calf, spine in compartments with raised bands ornately tooled in gilt with title labels (corners scuffed), marbled edges and endpapers (bookplates to front pastedowns), frontispiece, numerous folding maps, engraved headpieces. A clean and handsome set.



A significant work of the French Enlightenment which actually contains contributions from several distinguished members of the *philosophe* movement – one third of it has been attributed to Diderot. In 1779, because of its ideas concerning the division of human knowledge from religion, the book was banned from entering France, although it was translated into several other languages. **\$2,750**



30. RICARDO, Geoffrey. **A Heart's Verse**. Being a book of twelve aquatints and notes presenting the artist's ponderings of love and its participants. By Geoffrey Ricardo together with a poem by Walt Whitman. Stoke-on-Trent [U.K.]: The Lytlewode Press, 2006. Elephant folio (500mm tall) exquisitely bound in full scarlet ostrich, the natural hide expressing a textural richness unique to the species, housed in a velvet-lined buckram clamshell box gilt-lettered on the spine. The poetry of Whitman introduces the book, and is complemented by works by Ricardo. Twelve original aquatints are tipped on to opposing pages of prose written by the artist, each signed and numbered, and further accompanied by a large original graphite drawing with manuscript verse signed by the artist, and four proof etchings of the same image. The frontispiece is an original photograph by James Calder of Ricardo, signed in ink by photographer and artist. Limited to thirty copies only, numbered and signed by the artist and publisher. Geoffrey Ricardo continues to grow as a contemporary artist of national importance, his etchings and aquatints are regarded by academics as some of the finest being produced. This is an aesthetically elegant work, the theme is an exploration of the phenomenon of love from the male perspective. A highpoint from the studios of the artist and The Lytlewode Press. **\$8,000**

31. [BROADSIDE]. **The Husband's Comandments**. M. Disley [printer] : London, n.d. (c 1850). 255 x 190 mm; laid down on album page. A satirical broadside parodying the Ten Commandments. *Thou shalt conceal nothing from thy husband; always speak the truth, and make no false representation of the state of thy pantry and purse, for thy husband abhorreth petty larceny in the domestic department; which shall be punished by closing the exchequer, till such financial frauds are abolished.* **\$175**



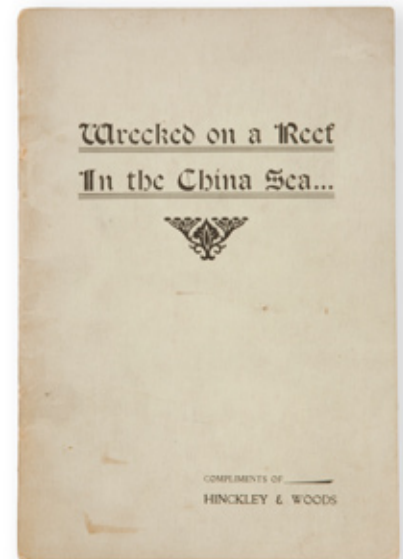
32. **The Pocket Navigator, consisting of a collection of the most select voyages**. London : Printed by T. Maiden for Ann Lemoine and T. Roe, [c. 1807 - 08]. Four volumes each containing six separate accounts, duodecimo, full calf, rebacked, gilt-decorated spines, engraved plates (frontispiece to volume 1 detached), an attractive set. Originally issued monthly, in parts, the voyages in *The Pocket Navigator* include those of Columbus, Drake, Raleigh, Dampier, Anson, Wallis, Wilson, and 'The Voyage of Governor Phillip to Botany Bay, with an account of its origin and present state'. Volume 3 covers the three voyages of Cook in 322 pages. Beddie 72. **\$2,000**



33. JACKS, Robert. **Various Texas Sketch Book Etchings 1978. 30 Relief etchings**. [Sydney : the artist, 1979]. *Oblong buckram solander box 278 x 388mm containing thirty loose original relief etchings interlined with glassine tissue*. A unique copy, signed and inscribed 'No Edition' by the artist. In 1978, Jacks completed one hundred relief etchings in Melbourne based on a series of drawings he had made earlier while living in Texas. Only a handful of impressions were made of each etching, these were printed by Peter Burgess. Three copies of *Texas Sketch Book* were bound, plus one artist's proof, each containing fifty original etchings. These are now held in Australian institutions. Jacks has configured this copy based on the remaining etchings from the series. Each copy of the book has different etchings. **\$2,750**



34. [KINGSFORD-SMITH]. KNIGHT, Clayton (1891 - 1969). **Portrait of Charles Kingsford-Smith**. Colour pencil on card, 195 x 120mm, signed lower right dated 1932. Inscribed by Kingsford-Smith 'To my old friend H. S. Cederbloms. As always and with three point landings. Charles Kingsford-Smith, New York, September 4, 1932'. Knight was an American WWI fighter pilot, aviation artist, and friend of Smith. This personal portrait is tipped into a copy of Ward McNally's book *The man on the twenty dollar note*. **\$1,100**



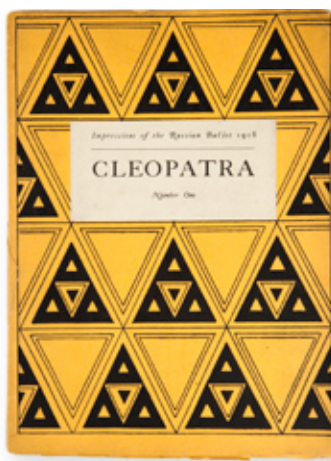
35. [MARITIME] HINCKLEY, Frederic. **Wrecked on a reef in the China Sea** : incidents of danger, privation and rescue. Boston : Fish Printing Company, 1898. Small 8vo, paper wrappers, 20pp. Author's handwritten dedication on fly leaf. Autobiographical account by the second mate of the ship "Living Age", of Boston, which was shipwrecked in 1855 en route from Shanghai to New York. **\$250**
36. LYSSIOTIS, Peter. **7 disrupted views with history**. Melbourne: Masterthief, 2007. Octavo, red leather (bound in the style of a twentieth-century prayer book), 40pp., visual exploration through photomontage of seven areas of mistreatment of indigenous Australians through history. Limited to 25 signed copies. **\$550**

37. BEAUMONT, C. W. **Impressions of the Russian Ballet.** London: C. W. Beaumont, 1918 – 1921. Twelve volumes, quarto, each with striking pochoir card wrappers, some with hand decorations, each 12 pp. or 16 pp., illustrated throughout by A.P. Allinson, Ethelbert White, Randolph Schwabe and Michel Sevier, hand coloured in vivid fashion by Beaumont and his wife. A complete set, comprising *Cleopatra*; *The Good Humoured Ladies*; *Carnaval*; *Children's tales*; *Scheherazade*; *L'Oiseau de Feu*; *The Three-Cornered Hat*; *Thamar*; *Petrouchka*; *La Boutique Fantastique*; *The Sleeping Princess Part One and Part Two*. Six of the twelve volumes are deluxe issues, limited to 40 copies printed in Japanese Vellum, of which Number One, *Cleopatra*, is copy number 1, and includes a later letter from the publisher to a collector. An exceptional set, clean and fresh.

'The importance of the Beaumont souvenirs to dance historians cannot be overestimated. The figures, books and prints give a contemporary account of the performances of the Ballet Russes, both in words and coloured illustrations, using the costumes, sets and dancers directly as their source.' Andrew Kirk, *Beaumont Souvenirs*, in [Diaghilev and the golden age of the Ballet Russes 1909 – 1929](#), edited by Jane Pritchard, London: Victoria & Albert Museum, 2010, p. 185.

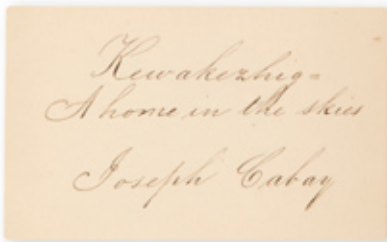
Diaghilev's intense creative output is exemplified in the achievements of the Ballets Russes, whose repertoire had profound influence over contemporary dance, music, art and theatre in the twentieth century. The dancers of the ballet performed widely across Europe and America, with key members later teaching and founding influential schools such as the New York City Ballet and the Australian Ballet. The Ballets Russes is therefore seen as the genesis of modern Ballet. Few contemporary sources document the costumes, sets, designs and theatre of these performances, Beaumont's souvenir 'impressions' are precious glimpses of these moments. \$10,000







38. [CIRCUS HISTORY]. WEED, C.L. **Fiji cannibals.** Detroit, 1870s. Albumen print photograph. Carte de visite format, 106 x 65 mm. Title printed below image. Native Fijians brought to the United States (probably by P.T. Barnum) as sideshow curiosities. Photographed by Weed's Star Photograph Gallery, a studio which specialized in portraits and tableaux of exotic subjects such as circus performers, freaks and other human oddities. **\$650**



39. [FIRST NATIONS]. **Autograph calling card of Joseph Cabay (Ojibwe Nation)**, early 1860s. Buff card, 90 x 53 mm. Manuscript in ink, verso: *Kewakezhig = A Home in the Skies / Joseph Cabay*; recto: *5 Tremont St. Boston.*

Joseph Cabay was an Ojibwe chief from Saginaw Bay, Michigan. He moved to Boston in the early 1860s and married Mary Henderson, a missionary and author of *Thirty-three years among the Indians*. He died in Boston in 1865. This address - 5 Tremont St. - was actually the building housing the rooms of the Boston General Theological Library during the early 1860s. Very fine. **\$750**

40. EPSTEIN, Jacob. **Let there be Sculpture.** An autobiography. London: Michael Joseph Ltd., 1940. Octavo, full vellum, top edge gilt, 335pp., illustrated, slight silverfishing to endpapers, bookplate to front pastedown. The deluxe edition of 100 copies, signed and numbered by the author. **\$275**



41. **Atomic bomb test, South Australia, 1953.** Press photograph, 180 x 230 mm. Typed label verso: *A MATTER OF LIGHT AND DEATH. WOOMERA, AUSTRALIA - SYMBOLIC OF MANKIND'S BRIGHT HOPES, A RISING SUN BURSTS INTO THE SKY OVER WOOMERA IN SOUTH AUSTRALIA, SHORTLY AFTER THE FIRST ATOMIC BOMB WAS EXPLODED ON THE AUSTRALIAN MAINLAND. AS THE RAYS OF THE SUN SPREAD OUT, THE ATOMIC CLOUD MELTS AWAY. CREDIT (UNITED PRESS PHOTO) 10-21-53.*

The British Government tested its first nuclear weapon in Australia at the Montebello Islands off Western Australia in 1952. This photograph shows the first nuclear test on the Australian mainland, Totem I, which was actually carried out at Emu Field in the Great Victoria Desert, north-western South Australia, on 15 October 1953 - not in the Woomera weapons-testing range as the press caption asserts. This explosion pre-dates the notorious series of nuclear tests that were conducted at Maralinga. It is highly unlikely that the Indigenous traditional owners of the land were given any warning about a pending nuclear blast, considering that the British Government was feeding false co-ordinates and propaganda to the press even after the explosion had taken place. **\$1,200**



42. [ETHNOGRAPHY]. **Samoa chiefs.** [Photographer unknown] c 1885. Albumen print photograph (laid down on album page). 135 x 190 mm. Title inscribed below image. **\$550**



43. MOXON, Joseph. **A tutor to astronomy and geography.** Or, an easie and speedy way to know the use of both the globes, cœlestial and terrestrial. The fifth edition, corrected and enlarged by Phillip Lea. London : Phillip Lea, [1699]. Quarto, contemporary speckled calf, blindstamped in panels, bookplate to front pastedown, lacking endpapers, portrait frontispiece, [8], 271 pp., [9], diagrams in the text, small tear with minimal loss to corner of pp 9-10, a very good copy in contemporary binding. Moxon was Hydrographer to the King, and his treatise on Globes, first published in 1659, was the foremost English work on the subject in the seventeenth century. **\$1,750**



44. [BROADSIDE]. **Advertisement for W.Watt, Oilman, &c. Wholesale and Retail, 30, Brunswick Parade, White Conduit Fields, (opposite the North End of Goulden Terrace. Established 1828.** Islington (London) : [no printer], n.d. (c 1850). 380 x 250 mm. An extraordinary feat of creative advertising, the three lengthy, fine-print columns being composed entirely in verse and extolling the virtues of the oilman's complete stock: wax candles, starches, brushes, snuffs, paints, varnishes, treacle, powder and shot - "*here Maw-seed, Saffron, Fig-dust may be freely purchased ev'ry day.*" Fascinating piece of retail ephemera.

Broadside were an important part of popular culture from the late 17th century right through to the close of the 19th century. They were a cheap source of information and entertainment, commonly sold by street peddlars as single, unfolded sheets and generally printed on one side only. **\$250**



45. ROSENQUIST, James (born 1933). **Delivery Hat. 1971.** Four colour lithograph. 16 x 11.5 cm, edition of 70, signed and numbered. This small but striking print, from the 'Cold Light' suite of 1971, was created during a depressed period on Rosenquist's life, following a serious car accident which placed the artist and his family in hospital for an extended period. The series questioned American government's focus on space exploration, to the detriment of civic care. *'Why aren't we doing something on the ground instead of spending money going to the moon? We can't eat the moon'* (Glenn, p. 51). The image, showing a lone hat placed in a cosmic setting, is 'punctuated by a cold, white moon-circle that Rosenquist used to illuminate personal stories, remembrances, and the political climate of the moment'. 'Constance Glenn, Time Dust. James Rosenquist Complete Graphics : 1962 – 1992, New York : Rizzoli, 1993, p. 48 – 50 (illustrated). Glenn no. 35. **\$2,250**

46. [BROADSIDE]. **Advertisement for James Crease & Son, Cheap Paint Manufacturers, Colourmen, & Varnish Makers, 53, West Smithfield, London.** Fleet Market (London) : Burton, n.d. (c 1820). Single sheet printed on both sides, 210 x 185 mm. The stock included a staggering array of varnishes, cheap tar paints, many hues of green oil paint with names such as Pomona, Roman, Saxon and Spanish, as well as the highly toxic pure white lead paint which was preferred by artists for coating a canvas prior to painting. **\$175**

47. PEARSON, M. J. **Cookery recipes for the people.** Melbourne: H. Hearne & Co., 1894. Octavo, printed boards, 124pp, staples rusted. Third edition of the popular work, first published 1889 for the Centennial Exhibition in Melbourne. **\$450**



48. [CHILDREN'S GAME]. **Historical Pastime** or a New Game of the History of England from the Conquest to the Accession of George the Third. London : Harris & Wallis, 1803. Engraved board game, dissected and laid on linen, depicting major events in British history, including the War with America and the South Sea Bubble. Lacking the case and rule book. **\$500**



49. [CIRCUS HISTORY]. DICKSON, M. **Fijian chiefs and dwarf.** Honolulu, c 1872. Albumen print photograph. Carte de visite format, 103 x 65 mm. Title inscribed verso in pencil. These native Fijians were brought to the United States as human curiosities in the early 1870s by the circus entrepreneur P.T. Barnum, where they were promoted as ferocious cannibals. The three can be identified from other sources as Ko Ratu Masi Moa, Ra Bian (the dwarf, who died in Pennsylvania in May 1872) and Ki Na Bose Yaco. **\$650**



50. 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 'Diversion' 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. **\$3300**

51. **The Kandy Koola cookery book and housewife's companion.** Melbourne : Kandy Koola Tea, 1898. Duodecimo, illustrated paper wrappers (slightly chipped, light stains), 71pp, illustrated. Scarce promotional cookery book 'for presentation to the Ladies of Victoria, . **\$450**



52. FRORIEP, Robert. *De lingua anatomica quaedam et semiotica. Dissertatio inauguralis quam consensu inclyti medicorum ordinis Pro Gradu Doctoris in medicina et chirurgica publice defendet auctor Robert Froriep*. Bonn : Abbeville Press, 1828. First edition, 4to, contemporary blue boards (corners worn, lightly marked) with linen spine, printed paper label on cover, 89pp, 8 engraved plates (4 hand-coloured). Doctoral dissertation on the anatomy, pathological conditions and foetal development of the human tongue. The coloured plates are exceptionally vivid and visually striking. **\$1,500**

53. 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 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).

Provenance: Dr. Konrad Liebmann, Germany. **\$110,000**