

IDA RENTOUL OUTHWAITE



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



IDA RENTOUL OUTHWAITE

"Revel in fantasies and imagination"

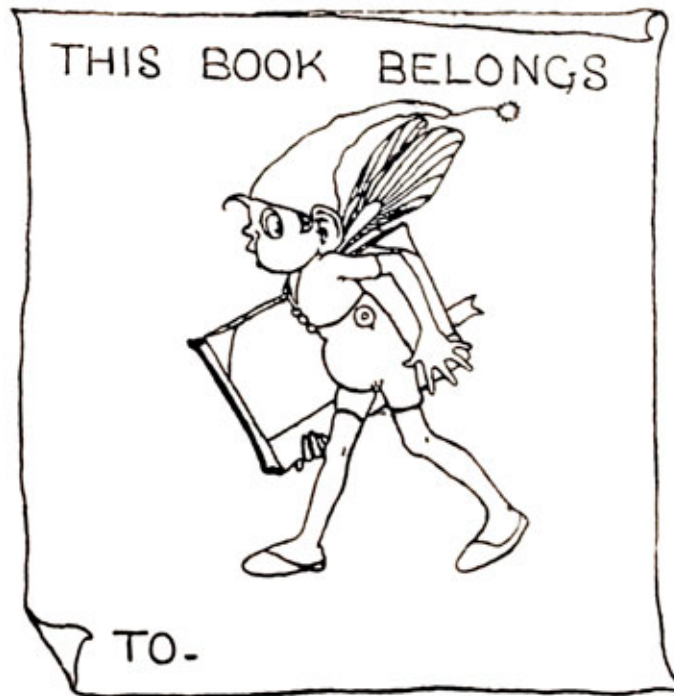


Written by

Robert Holden

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Text:	Robert Holden
Catalogue:	Douglas Stewart & Jonathan Dickson

Front cover: 'Tossing up the rainbow bubbles'.

Inside front cover: 'Fairy Beauty scattering stars'.

Inside back cover: 'Flower of the Foam'.

Back cover: 'Bookworms'.

Illustration from 'Fairyland', Item 25

Illustration from 'The Enchanted Forest', Item 20

Illustration from 'Fairyland', Item 25

Illustration from 'Elves & Fairies', Item 13

“Revel in fantasies and imagination”

Although it is commonly held that genius runs in families, this truism is still so rarely encountered that when it is manifested it is usually greeted with great surprise. In Australia, the number of gifted artistic families can, in fact, be counted on one hand: the Boyds, the Lindsays, the McCubbins and the Patersons. And to that select list can be added the parents and siblings of the Rentoul Outhwaite families. And in this, rare, final example there was one particular star who outshone all the other family members.

This star was Ida Rentoul (later Outhwaite) who was an artistic child prodigy in a family where her father, her mother and her sister all created texts for her to illustrate for publication. And, truth to say, even her family could have been surprised at this genius. Melbourne’s *Table Talk* (22 December 1921) put it succinctly: Ida had “behind her generations of staid and more or less austere clergymen who surely did not revel in fantasies and imagination.” In answer to this, however, we have a long letter (never before quoted) from Ida’s father. It was written only months earlier, presumably to the anonymous author of this extended article. In it he attempted to ‘explain’ his daughters’ genius.

“Many gifted girls,” he lamented, “have their young powers and aspirations dwarfed and crushed by the lack of intelligent sympathy on the part of dull-souled or frivolous parents and friends.” But Ida’s father could acknowledge two significant influences on his own girls. Not only had they had “every encouragement and wise appreciation” but they also spent their childhood holidays immersed in the “witchery of [the] dignified beauty” of the Australian landscape – the Macedon Ranges and the Victorian coast. And if Nature was Ida’s teacher, she was certainly one of its most apt pupils. In short, its inspirational influence allowed her to achieve nothing less than a power shift in the imaginative realm itself: she domesticated a fairyland vision into the Australian environment.



Ida aged around 18

In August 1903, a series of Australian fairy stories written by Annie R. Rentoul was truthfully introduced by the editor of Melbourne’s *New Idea* magazine with the claim that their accompanying illustrations by Ida Rentoul were her first to appear in print. His distinction was true enough, although earlier (unillustrated) literary efforts by both sisters had pre-dated even this juvenilia! Between 1898 and 1901, when the two girls were attending Presbyterian Ladies College, Melbourne, they contributed poems and short stories to that school’s magazine. And while Annie’s work was published when she was 16, her younger sister contributed work when she was only 12 and 13 years old.



Annie aged around 22

The sisters’ precocious collaboration which soon followed and, ultimately, Ida’s independent career, are both revealed in the select offerings contained in this Catalogue. They are a near unique gathering of one gifted Australian family’s oeuvre to be offered in so coherent a fashion - association copies of publications that virtually range across Ida Rentoul Outhwaite’s entire working life, from 1904 to 1949.



Every book collector or librarian, every one whose childhood was enriched by any of these books, every enthusiast of Australiana will have a favourite among this offering. And this is simply because Ida Rentoul Outhwaite created seminal storybook images of child life in Australia. Images which were no longer mere reflections of the lives which their British counterparts were leading. Nightingales and cuckoos were thus replaced by alternative serenaders in the Australian nursery. Kookaburras and cicadas became as familiar in our children's books as they were in the Australian countryside; indigenous flora and bushland settings swept away images of a remote, if greener, English sward. In short, songs and verses which were enhanced by Ida's illustrations became standard items in the schoolroom repertoire of young Australians.

Ida Rentoul Outhwaite created her forte of pen and ink work at the same time that a discernable school of black and white work was being established in Australia. In the first decade of the 20th century her work was thus appearing in magazines in company with illustrations by Percy and Ruby Lindsay, Alex Sass and Ambrose Dyson senior. More than once, in fact, Ida and Ruby Lindsay were favourably linked as examples of promising young artists of the day. Undoubtedly Ida's greatest affinity with the Lindsays was her consuming passion for self expression:

“... before she was two years old, she drew birds ... and Noah's Ark men, women and beasts. She copied, with pencil and slate, the pictures on her nursery walls.”

By the end of her long life (1888 – 1960), Ida's achievements were to far surpass those any other children's book illustrator in Australia.

Not only was she to hold at least 18 one-woman exhibitions but she would establish an international career which took her fame world-wide. The result is that this is a Catalogue of such treasures that it seems invidious to choose individual masterpieces. Yet even in a collection of such unsurpassed offerings, some still deserve to be singled out - either because of their rarity or because they offer us new insights into the work of an Australian cultural icon.

Foremost among these is the pair of books which appeared in 1904 and 1906 and which constitute the real public debut of the Rentoul sisters' talent. Up until the end of the previous century, fewer than fifty books specifically written and illustrated for children (excluding school textbooks) had been published. That in the first decade of the 20th century these two sisters created their own text and illustrations, highlights the fact that they were among the first generation of Australians to create consistently books for their young nation.

Unlike their British counterparts, the Rentoul sisters had no national canon of classic children's texts to inspire and tempt them. They set out to counter the dominance of imported books which almost exclusively featured stories and illustrations of British children and their pastimes. And it must be remembered that in these debut works the Rentouls combined Australian folklore and Australian settings over a decade before May Gibbs was similarly inspired.

Thereafter, the pair continued their collaboration by establishing a professional relationship with the Australian publisher, George Robertson. Following the success of these first two books the sisters moved to this mainstream publisher and between 1907 and 1913 contributed to six major works issued by the firm – all but one are offered in this Catalogue.

This sustained output popularised Ida's name and her fairyland vision across Australia so that she became the first locally-born illustrator to produce a significant body of children's books. The on-going demand for her works



greatly strengthened Ida's pen and ink technique and her mature mastery was first displayed in *Before the Lamps are Lit* (1911) – in Marcie Muir's words, "these are vigorous, capable and well-imagined illustrations, the best work Ida had done up to that time." Contemporary opinion was equally enthusiastic and one masterful plate from this book was used to grace the cover of the Christmas issue of *The Australian Book Buyer* the following year.

Then, in 1916, the full genius of Ida's vision was seen when the limited edition folio *Elves & Fairies* was launched. There were no Australian equivalents available with which critics could compare this work; they invoked comparisons never before lavished on Australian publications. *The Bulletin* (4 January 1917) thus proudly asserted that Ida was doing for Australia what "Arthur Rackham [had] done for the English kiddie."

Equally significant was this most authoritative forum's recognition that Ida's work could not be trivialised. *The Bulletin* stated quite categorically that "*Elves & Fairies* claims attention as an art publication [and] ... undoubtedly ... deserves to be ranked with the important artistic publications in Australia." This was surely the first time that an Australian children's book had been elevated into the empyrean.

Elsewhere, I have written in detail how Ida can be credited with single-handedly inspiring an 'Elves & Fairies' school of fantasy illustration in Australia. The Melbourne coterie of illustrators who followed her lead (Ethel Jackson Morris, Ethel Spowers, Christian Yandell and Edith Alsop) saw a public validation of their coherent vision when Ola Cohn carved her Fairy Tree for Melbourne's Fitzroy Gardens in the 1930s. This school's gentle, even sentimental, vision established an alternative vision to the more robust fantasy of May Gibbs.

By the end of her long life, Ida's achievements would far surpass those of any other children's book illustrator in Australia. Not only was she to hold at least 18 one-woman exhibitions but would establish an international career which took her fame world-wide. Her first venture into the highly competitive, de-luxe, children's picture book market came in 1921. At the time this market was dominated by Rackham, Dulac, et al. Ida's work, *The Enchanted Forest*, began an Australian conquest of Fairyland. Today her magic remains as significant, as inviting and as unique as ever. And this claim is clearly substantiated in the enticing offerings in this major Catalogue.

Robert Holden
May 2011





1. RENTOUL, Annie R. and RENTOUL, Ida S. **Mollie's bunyip**. Melbourne: Robert Jolley, 1904. Oblong quarto, illustrated green wrappers (minor tears to the yapp edges, small strip of sunning to edge of rear wrapper, very good), original ribbon ties, 50 pp., 12 black and white plates plus illustrations in text, reproducing Annie's handwritten script, a fine copy. Annie Rentoul's personal copy, signed on the title page and inscribed "'St. Oswald's", Ormond College, 1st Dec. 1904'. *Muir 6334*.

Together with:

RENTOL, Annie I. and RENTOUL, Ida S. **Mollie's staircase**. Melbourne: M. L. Hutchinson, 1906. Oblong quarto, lettered wrappers (small strip of sunning lower edge), original ribbon ties, 12 black and white plates by Ida S. Rentoul, plus illustrations in text, fine. Annie Rentoul's personal copy, signed

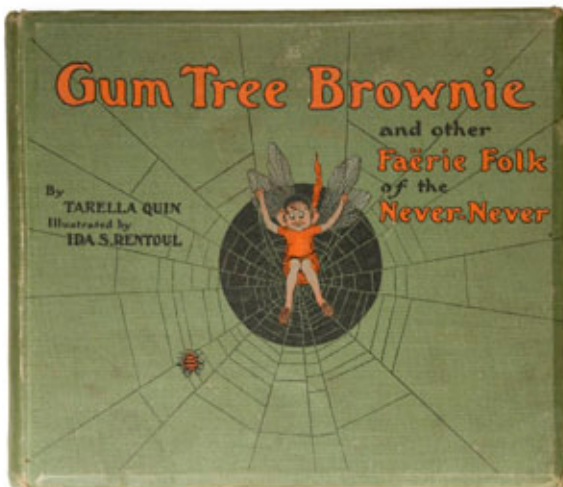
on the title page and inscribed 'St. Oswald's, Ormond College, Melbourne'. *Muir 6333*.

The earliest published books illustrated by Ida Sherbourne Rentoul; the first created when her sister, the author Annie Rattray, was twenty-two and Ida just sixteen years old. Their mother, Annie Isobel co-authored the sequel, *Mollie's Staircase*, with Ida again providing the illustrations. Annie Rattray Rentoul would go on to author several more books which Ida illustrated, making the pair the most successful and best known sisters in Australian illustrated literature.

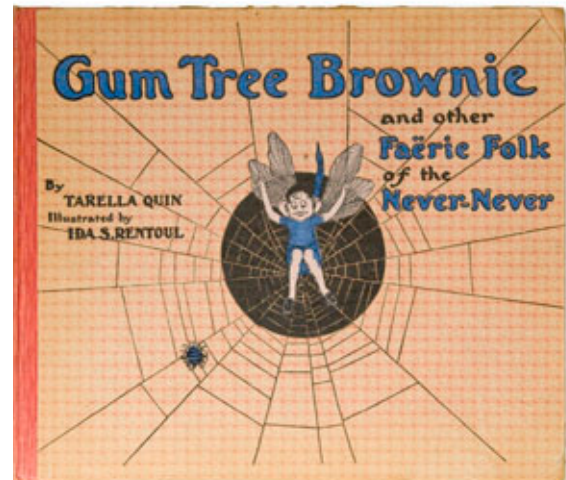
Physically, they are fine examples of fragile works, important in the canon of Australian children's literature, and certainly the finest association copies one could expect to see for sale.



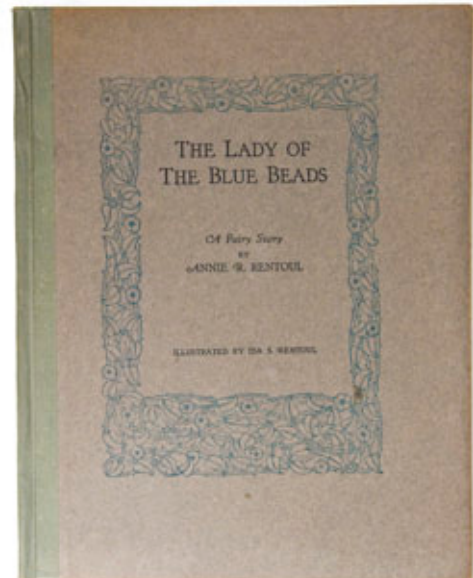
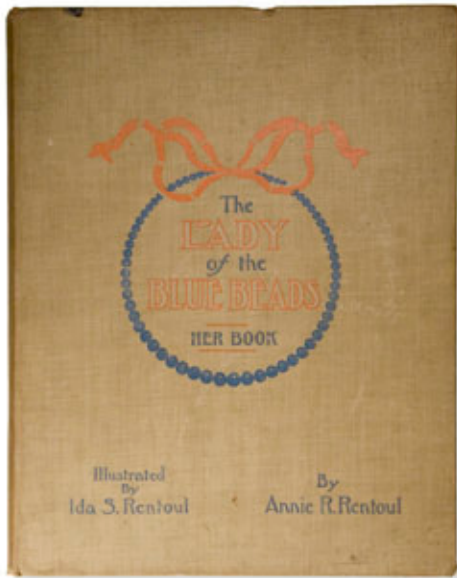
2. RENTOUL, Annie R. and RENTOUL, Ida S. **Mollie's bunyip**. Melbourne: Robert Jolley, 1904. Oblong quarto, illustrated red wrappers (a few tears and chips to the yapp edges, small strip of sunning to top edge of front wrapper), original ribbon ties, 50 pp., 12 black and white plates plus illustrations in text, reproducing Annie's handwritten script, a good copy. Previous owner's inscription on title page. The variant issue in red wrappers. *Muir 6334*.



3. [DASKEIN] QUIN, Tarella. **Gum Tree Brownie and other Faerie Folk of the Never-Never**. Illustrated by Ida S. Rentoul. Melbourne: George Robertson [1907]. First edition. Oblong quarto, illustrated green cloth, 184 pp., foreword by Ethel Turner, illustrated throughout. From the collection of Jean I. Rentoul, the author's niece, signed by her on the half-title. The third book illustrated by Ida Rentoul. *Muir 1903*.



4. [DASKEIN] QUIN, Tarella. **Gum Tree Brownie and other Faerie Folk of the Never-Never**. Illustrated by Ida S. Rentoul. Melbourne: George Robertson 1925. Oblong quarto, illustrated papered boards (corners bumped), 165 pp., illustrated throughout. A fine copy. *Muir 1905*.

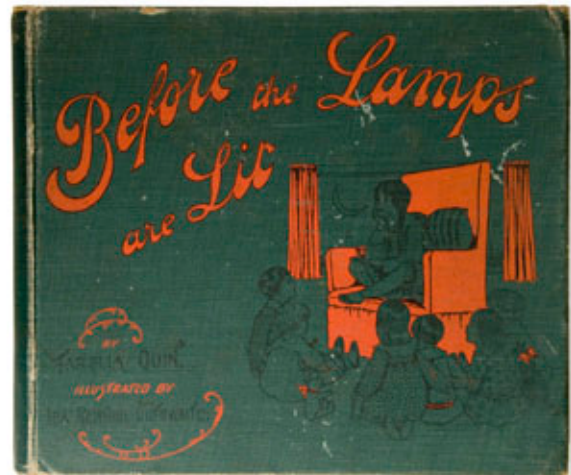


5. RENTOUL, Annie. **The lady of the blue beads.** Her book, being an account of her first blue moon spent on Sun Island. Illustrated by Ida S. Rentoul. Melbourne: George Robertson & Co., [1908]. Quarto, decorated cloth (minor stains and wear), 102 pp., illustrated throughout. Jean Rentoul's copy, the author's niece, signed by her on the front free endpaper. 'Their first major story book' (Muir and Holden, p. 40). *Muir 6342.*

6. RENTOUL, Annie. **The lady of the blue beads.** Her book, being an account of her first blue moon spent on Sun Island. Illustrated by Ida S. Rentoul. Melbourne: George Robertson & Co., [1908]. Quarto, printed grey papered flushcut boards, rexine backstrip, 102 pp., illustrated throughout. A crisp copy. Presentation inscription in pencil on front free endpaper from Jean Rentoul, the author's niece. *Muir 6342* (the rare variant binding).



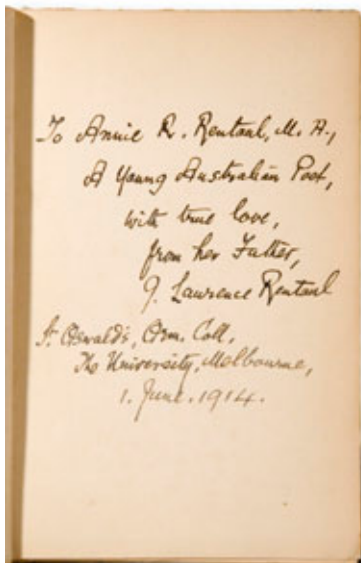
7. **Madame Melba's Concert** in aid of Her Excellency the Countess of Dudley's scheme for the extension of district nursing to the bush. Programme. Exhibition Building, Melbourne Monday, Nov. 15 1909. [Melbourne: Atlas Press, 1909]. Quarto, original wrappers illustrated by Blamire Young (edges slightly creased, small loss to one corner), stringbound, 24 pp., illustrated (including a number of portraits of Melba), title page with a drawing by Ida S. Rentoul. At Ida's first solo exhibition in 1916, Melba purchased three paintings (Muir and Holden, p. 113). Rare.



8. [DASKEIN] QUIN, Tarella. **Before the lamps are lit.** Illustrated by Ida Rentoul Outhwaite. Melbourne: George Robertson, [1911]. Oblong quarto, illustrated green cloth (lightly flecked, edges rubbed), 190 pp., illustrated. *Muir 1907.*



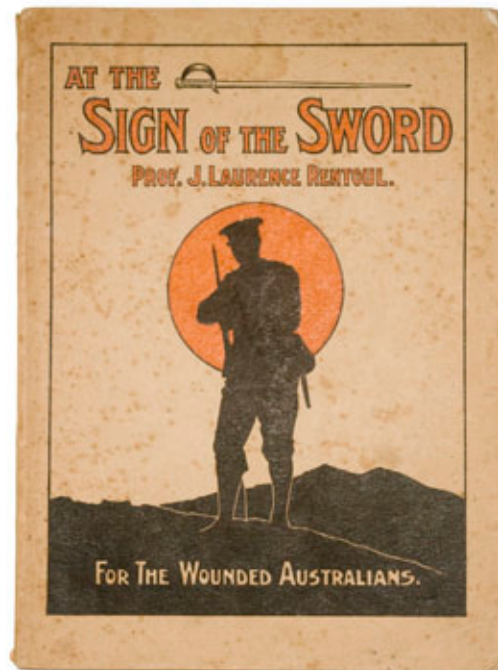
9. WOOD, J. Hickory. **Sinbad the sailor**. J. C. Williamson's annual pantomine extravaganza. Melbourne: George Robertson, [1911]. Quarto, illustrated wrappers (with illustration signed I.S.R.O.), 48 pp., photographic illustrations. Scarce theatre souvenir with Outhwaite illustration.



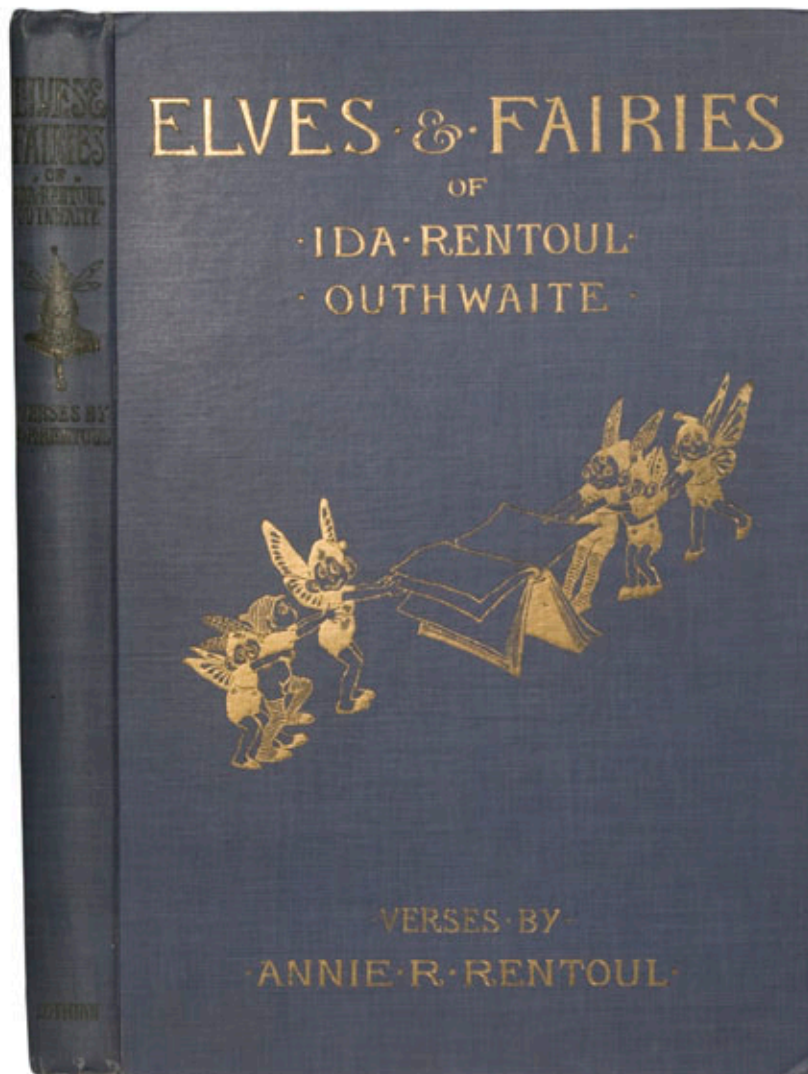
11. [RENTOUL, J. Laurence]. "GERVAIS GAGE". **From far lands**. Poems of north and south. London: Macmillan and Co., 1914. Octavo, gilt-lettered cloth (some flecking), 219 pp. Poetry by the father of Annie and Ida Rentoul, reminiscences of childhood in England and a new life in Australia. Intimately inscribed 'To Annie R. Rentoul, M. A., a young Australian Poet, with true love, from her father, J. Laurence Rentoul. St. Oswald's Orm. Coll., The University of Melbourne, 1 June 1914'.



10. RENTOUL, Annie R. **More Australian songs for young and old**. Melbourne: George Robertson & Company, [1913]. Oblong quarto, illustrated wrappers (splits to spine, juvenile colouring to front wrapper, a little foxing), 36 pp., illustrated. Laurie Rentoul's copy, Annie & Ida's nephew, his name on the title page. *Muir 6349*.



12. [RENTOUL, J. Laurence]. **At the sign of the sword**. By four in a family. Illustrations by Ida Rentoul Outhwaite. Melbourne: Melville & Mullen, [1915]. Quarto, illustrated wrappers (some foxing, minor chip to back wrapper), 38 pp., two plates. Poems by Annie and Ida's father, who was Chaplain-General of the First Australian Imperial Force.



13. OUTHWAITE, Ida Rentoul. **Elves & fairies of Ida Rentoul Outhwaite**. Verses by Annie R. Rentoul. Edited by Grenbry Outhwaite. Melbourne: Lothian, 1916. Folio, gilt-illustrated boards (corners slightly bumped, gilt dulled as usual on spine, but a handsome copy), 118 pp., with 45 colour and black and white plates tipped-in, illustrated endpapers, lettered tissue-guards (a couple lightly creased),

presentation inscription on dedication page. A clean and fine copy of the Australian classic. Limited to 1500 copies. '... the most magnificent showcase of Ida's illustrations ever to appear ... It's lavish presentation was virtually without parallel in the history of Australian book production and certainly unique in the history of Australian children's book production' (Muir and Holden, p. 110). *Muir 5592*.





14. OUTHWAITE, Ida Rentoul. **The little creek.** Pen and ink drawing, 25 x 33 cm, signed lower left. A few small areas of silverfish damage across the surface, touched-up with black ink at a couple of points. Reproduced as a full-page plate with accompanying poem on pp. 14 – 15 of *Elves and Fairies* (1916).

*The little creek that I love
Is full of secrets dear
With many a sweet surprise for me
When no one else is near ...*

This illustration for the book *Elves and Fairies* was probably included in Ida's first one-woman exhibition at the Fine Art Society's Room, Melbourne, 14 – 23 September 1916. This exhibition was a great success, Dame Nellie Melba purchased three works, with the *Argus* favourably reviewing the show, describing the black and white drawings as Outhwaite's 'forte' (Muir & Holden, p. 113).

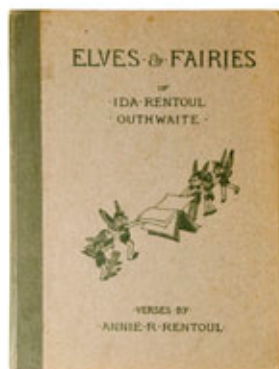
An important early drawing from the artist's major body of work.

15. [OUTHWAITE, Ida Rentoul]. **Ida Rentoul's Elves & Fairies, No. 3.** Acorn Series Jig Saw Puzzle. [Melbourne?] : R & M Stationery, c. 1916. Colour jigsaw puzzle in original cardboard box (broken), the puzzle measuring 25.5 x 17.8 cm. reproducing the plate 'Moonboat' illustrated on p. 39 of *Elves and Fairies*. The 'No. 3' on the title label suggests a series of these jigsaws were issued following the success of the book's publication. It appears this is a lone survivor – no other copies recorded.





16. OSBORN, Mrs A. R. [nee RENTOUL]. **The Willie Winkie Zoo Books.** Four of the series of six; *The Naughty Baby Monkey*; *Peter's Peach*; *The Quarrel of the baby lions*; *Teddy Bear's Birthday Party*. Melbourne: Whitcombe & Tombs, 1918. Each octavo, wrappers with colour illustration (some silverfishing and edgewear), 44 pp., black and white plates (one volume with juvenile hand colouring), plate at page 22-23 missing from *Quarrel*. Rare examples of Ida's early commissioned illustrations. *Muir* 5552, 5553, 5554, 5555.



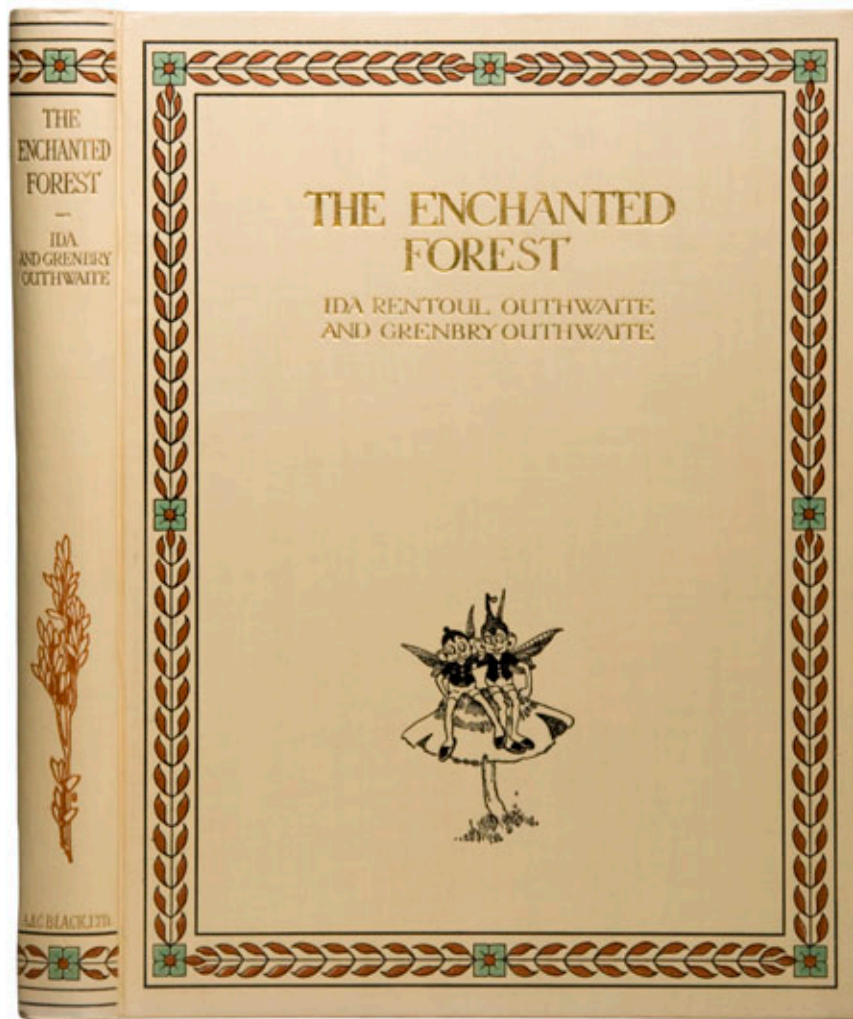
18. RENTOUL, Annie R. **Elves and fairies of Ida Rentoul Outhwaite.** Verses by Annie R. Rentoul. Edited by Grenby Outhwaite. Melbourne: Lothian Book Publishing Co., 1919. Selected edition. Quarto, quarter-cloth over illustrated papered boards, the text block starting to loosen, 88 pp., numerous colour and black and white illustrations. Presentation copy from Annie Rentoul to Amy Kelly, with an affectionate Christmas greeting, signed and dated 1923. *Muir* 5593.



17. [OUTHWAITE, Ida Rentoul]. **Cinderella's dream, and what it taught her.** Melbourne: J. Kitchen & Sons, [c. 1920]. 32mo., illustrated self-wrappers, 16 pp., illustrated in black and white by Outhwaite. The Farrow Falcon Press issue, with text different to the Specialty Press issue. Rare promotional booklet for the soap and candle manufacturer, probably included within the packaging for one of their products. The charming story 'suggests how Kitchen's cleaning products would make Cinderella's work much easier. Velvet Soap makes her linen lily white; merino powder would stop her woollen blankets from shrinking; and to keep Cinderella's beauty fair she could use Kitchen's Medicated Soap' (O'CONNOR, Julie. *Botternikes and other lost things. A celebration of Australian Children's Books*. Melbourne: 2009, pp. 82 – 83, illustrated). One of the rarest publications illustrated by Outhwaite, known only in a couple of examples. A fine, clean and crisp copy. *Not in Muir*.



19. [OUTHWAITE, Ida Rentoul]. **Kitchen's decorative candles.** For birthday cakes, Christmas trees, parties, and all other decorative purposes. Melbourne: J. Kitchen & Sons, [c. 1920]. Cardboard box 120 x 90 x 44 mm. with cover illustration by Ida Rentoul Outhwaite of a fairy leading a procession of elves, all holding Kitchen's candles, some occasional silverfishing, the box containing ten original wax candles. A very rare example of Outhwaite's commercial work from the Melbourne candle and soap manufacturer. Outhwaite produced the tiny promotional book *Cinderella's Dream* for the same firm.



20. OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenbry. **The enchanted forest.** London: A. & C. Black, 1921. Quarto, gilt-lettered and decorated white buckram (flawless) original dustjacket (very faint sunning and a couple of light waterstains to spine, else crisp and clean), 93 pp., 16 colour and 16 black and white plates, faint signs a bookplate has been removed to p. [iii], a hint of foxing to preliminaries. The deluxe edition, limited to 500 copies signed by Ida Rentoul Outhwaite, this copy further inscribed by her on

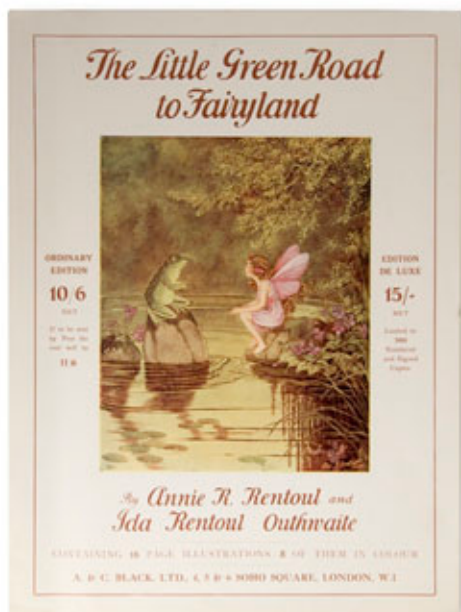
the half-title 'to dear Mollie Keage', signed in pen. Loosely enclosed, the rare prospectus, advertising the standard and deluxe editions, a single black and white illustration, fine. The first of A. & C. Black's large format illustrated works of Outhwaite, 'luxury books' as described by Muir & Holden, lavishly illustrated and finely printed. An absolutely cracking copy, tight, clean and crisp, complete with rare jacket and prospectus - and a bonus additional signature. *Muir 5595.*



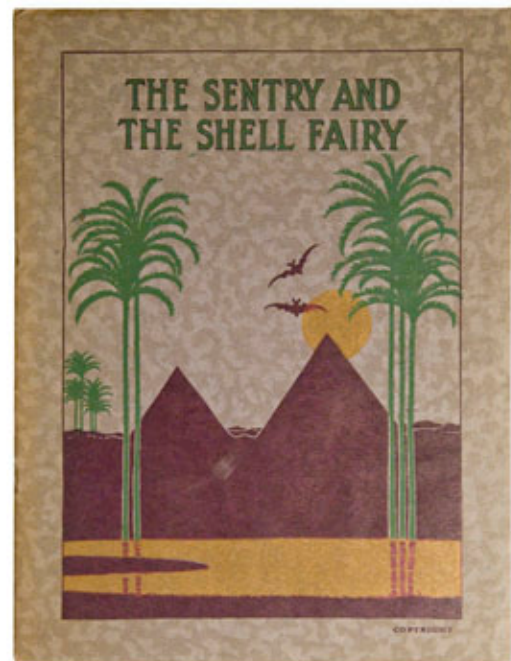
21. RENTOUL, Annie R. and OUTHWAITE, Ida Rentoul. **The little green road to Fairyland.** London: A. & C. Black, 1922. Quarto, patterned boards with paper title label (edges and corners a little rubbed, slightly canted), 103 pp., 8 colour and 8 black and white plates. Presentation copy from the author Annie Rentoul to niece Jean Rentoul, with an affectionate inscription from year of publication '*Darling Jeanie, with much love from Auntie Anne, 26 October, 1922*'. One of the classic illustrated Outhwaite titles, published in large format by A. & C. Black. *Muir* 6351.



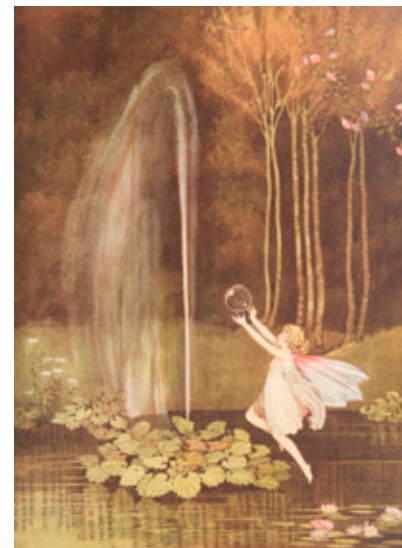
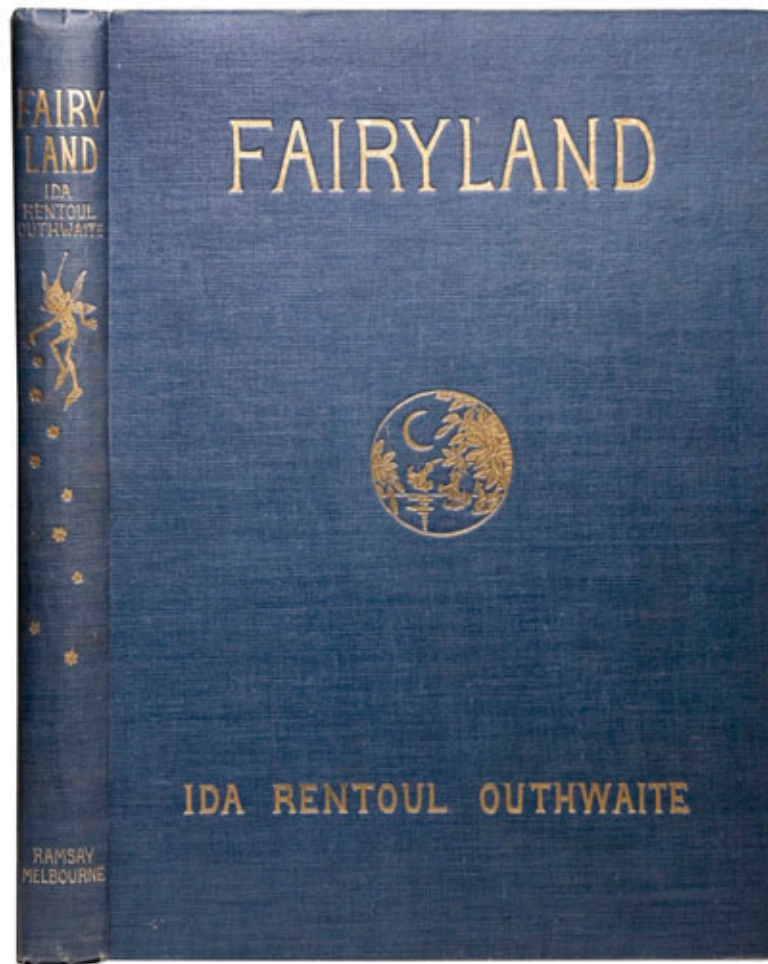
22. [OUTHWAITE, Ida Rentoul]. **The fairy story that came true.** Melbourne: British Imperial Oil, [c. 1922]. Quarto, illustrated wrappers (clean), 16 pp., five colour plates, black and white decorations, map. A delightful illustrated story by Outhwaite, created as a promotion for Shell oil, 'few copies of these booklets have survived' (*Muir and Holden*, p. 58). *Muir* 2396.



23. [PROSPECTUS]. **The little green road to Fairyland.** London: A. & C. Black, 1922. Single sheet with colour illustration, advertising both the ordinary and de luxe editions. Scarce and fine.



24. [MARTIN, George W.]. **The sentry and the Shell fairy.** Melbourne: British Imperial Oil, [c. 1922]. Quarto, illustrated card wrappers (crisp), 16 pp., six colour plates by Outhwaite, a scarce promotional booklet for Shell. *Muir* 4851.



25. OUTHWAITE, Ida Rentoul. **Fairyland of Ida Rentoul Outhwaite.** Verses by Annie R. Rentoul. Stories by Grenbry Outhwaite and Annie R. Rentoul. Melbourne: Ramsay Publishing, 1926. Folio, gilt-lettered cloth (fine), illustrated endpapers, 166 pp., 50 tipped-in colour and black and white plates. Limited to 1000 copies, signed and numbered by the artist. This copy with the ownership inscription of Charles Greenlaw,

who is included in the original list of subscribers. A fine and clean copy. The major companion to *Elves and Fairies*, an edition de luxe described by Muir and Holden as 'a very attractive volume, and one of which Australians might once again feel proud. It was, once more, entirely printed and produced in Australia, of handsome appearance, and lavishly illustrated' (p. 74). *Muir 5600.*





26. [OUTHWAITE, Ida Rentoul]. **The Shell Fairy Calendar 1924 – 1925**. Melbourne: British Imperial Oil, 1923. Illustrated calendar, six colour illustrations on cards by Outhwaite, string cords, some edge rubbing. The calendar section has been trimmed from the bottom sections to leave only the illustrations.



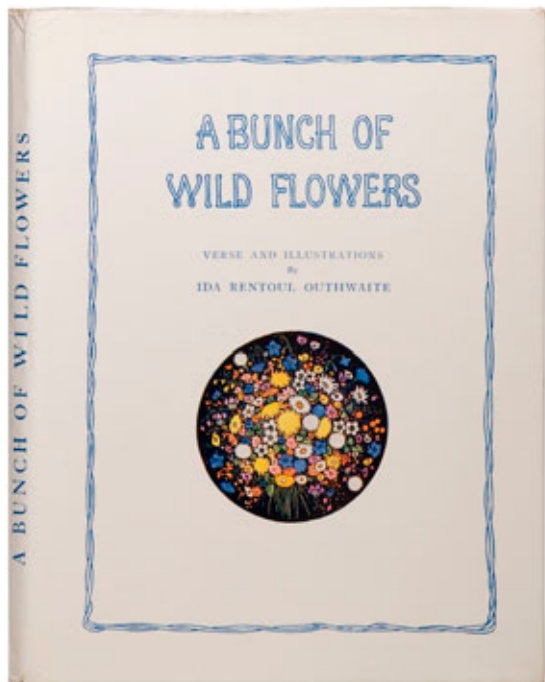
28. RENTOUL, Annie R. and OUTHWAITE, Ida Rentoul. **The little green road to Fairyland**. London: A. & C. Black, 1925. Octavo, cloth with paper label (lightly flecked), illustrated dustjacket (torn and creased with some areas of loss), 103 pp., illustrations, some in colour. Second edition. *Muir 6353*.



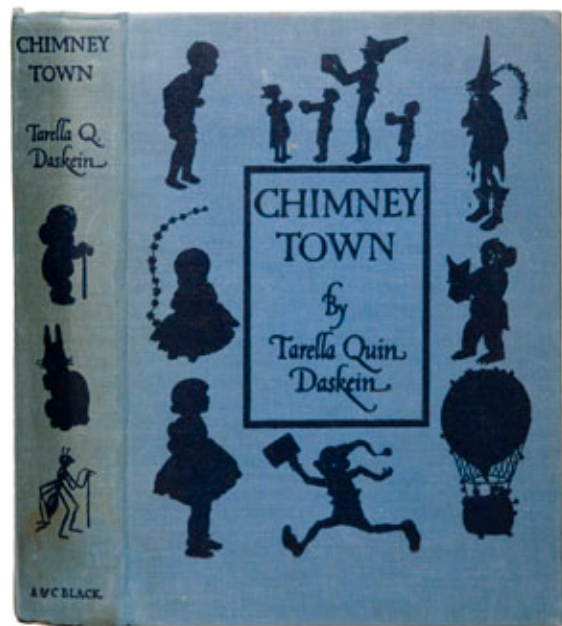
27. RENTOUL, Annie R. **Australian songs for young and old**. Melbourne: Allan & Co., [1924]. Oblong quarto, illustrated wrappers (the cover illustration the brown and orange version), inscription inside front wrapper, 28 pp., illustrated. Imperial edition 335. First published 1907. *Muir 6339*.



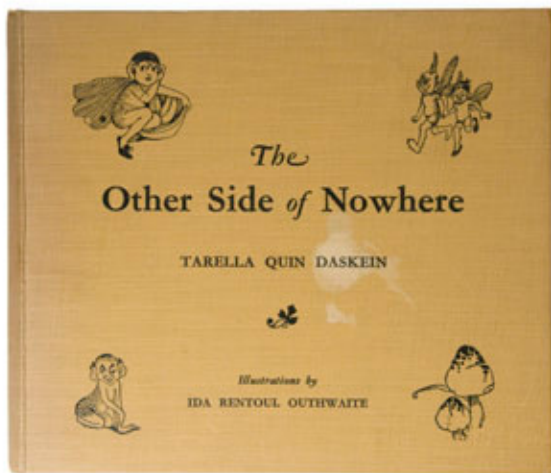
29. RENTOUL, Annie R. and OUTHWAITE, Ida Rentoul. **The golden whistle**. Contained within : *Australia To-Day 1931*, Special number of "The Australian Traveller", Melbourne: United Commercial Travellers' Association of Australia Limited, 1930. Folio, illustrated wrappers, 128 pp., extensively illustrated, a crisp example. The Outhwaite illustrated story is six pages in length with a number of black and white reproductions.



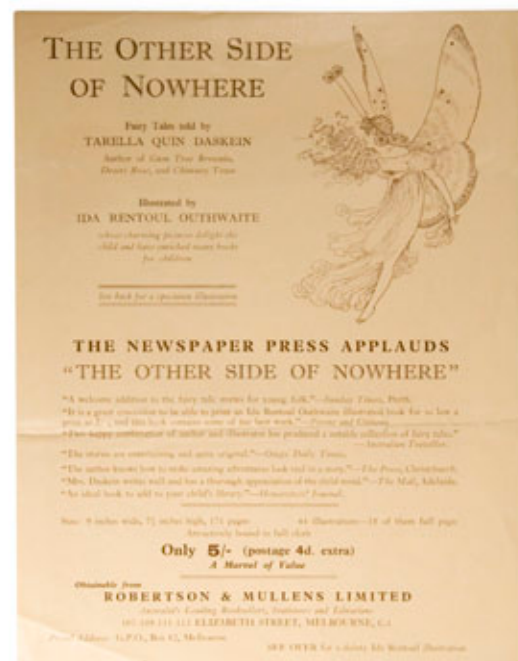
30. OUTHWAITE, Ida Rentoul. **A bunch of wild flowers.** Sydney: Angus & Robertson, 1933. Quarto, papered boards, illustrated dustjacket with original glassine wrapper, 48 pp., black and white illustrations, six tipped-in colour plates. An outstanding copy. First edition. *Muir 5606.*



31. DASKEIN, Tarella Quin. **Chimney town.** Illustrated by Ida Rentoul Outhwaite. London: A. & C. Black, 1934. Octavo, illustrated cloth (faint sunning to spine), 238 pp., inscription to front free endpaper, illustrated throughout, two colour plates. First edition. *Muir 1908.*



32. DASKEIN, Tarella Quin. **The other side of nowhere.** Illustrations by Ida Rentoul Outhwaite. Melbourne: Robertson & Mullens, 1934. Oblong quarto, illustrated cloth (an ink stain to front board, but a tight copy), 171 pp., illustrated. *Muir 1909.*



33. [PROSPECTUS]. DASKEIN, Tarella Quin. **The other side of nowhere.** Illustrations by Ida Rentoul Outhwaite. Melbourne: Robertson & Mullens, 1934. Single sheet, illustrated, 280 x 215 mm, with order form attached.



34. OUTHWAITE, Ida Rentoul. **The Red Cross in Fairyland.** Illustrated flyer measuring 250 x 150 mm., with printed compliments for Christmas and the New Year from the Junior Red Cross Committee, dated 1935. Probably an insert for the Red Cross magazine *I Serve* to which Outhwaite contributed illustrations in the late 1930's



35. OUTHWAITE, Ida Rentoul. **Sixpence to spend.** Sydney: Angus & Robertson, 1935. Quarto, papered boards, illustrated dustjacket, 92 pp., black and white illustrations, five tipped-in colour plates, sparse foxing to preliminaries and a couple of other leaves, exceptionally fine. Jean Rentoul's copy, signed on the front free endpaper. Holden and Muir describe *Sixpence* as 'the last real book Ida wrote and illustrated... Amusing and well-executed, the artist's sense of composition and soft colour resulting in pleasing illustrations which advanced the brief story.' (Muir and Holden, p. 90). First edition. *Muir 5609.*



36. **The Australian wonder book.** Melbourne: Home Entertainment Library, 1935. Quarto, papered boards (spine discoloured, edges rubbed, front hinge slack), 351 pp. Four complete children's books in the one volume including Daskein's *The Other Side of Nowhere* illustrated by Ida Rentoul Outhwaite. Loosely enclosed, a very good contemporary pen and ink copy of an Outhwaite illustration on page 168, in a careful juvenile hand. *Muir 3125.*



37. MELLOR, Dorothy. **Enchanting isles.** Sydney: Howard, Whyte & Coy, 1934. Octavo, boards, 112 pp., black and white illustrations, inscription on half title. Signed by the author on the title page. A story set in the New Hebrides, Fiji and other Pacific Islands. *Muir 4936.*



38. [PROSPECTUS]. **Four new books** illustrated in colour by Ida Rentoul Outhwaite. London: Adam and Charles Black, 1937. Prospectus, single sheet 185 x 125 mm, light crease, colour illustration, announcing the availability of *Janet and the Fairies*, *The Red Witch*, *The Enchanted Seas*, and *The Lost Princess*.



39. OUTHWAITE, Ida Rentoul. **A bunch of wild flowers.** Sydney: Angus & Robertson, 1948. Quarto, papered boards (spine sunned), 48 pp., black and white illustrations, 21 tipped-in colour plates. 'Some of the plates were redrawn for this edition' (Muir). *Muir 5608.*



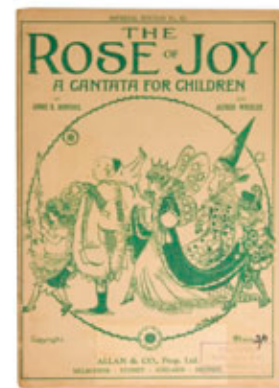
40. TYR[R]ELL, Edward H. **Fairy woods**. With violin obligato. London: Melo-art music publishing company, c. 1940. Quarto, 6 pp., Outhwaite illustration on front wrapper.



41. DANKS, Bertha M. **Janet and the fairies**. With four illustrations in colour by Ida Rentoul Outhwaite. London: A & C Black, 1942 (reprint). Octavo, decorated cloth, illustrated dustjacket (some small chips and stains), 64pp. Uniform with the volume *The Lost Princess* by Madeline Collier, oddly this author's name is credited on the dustjacket, a point not apparently noted by Muir. *Muir 1888*.



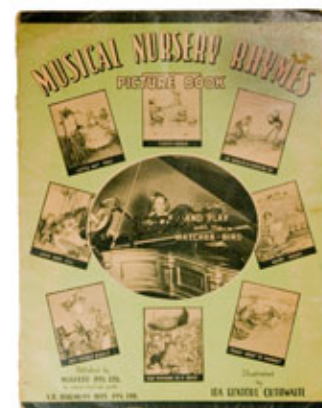
42. TAYLOR, Bronnie. **The Puddin' & the Pixie**. 12 songs for children. Melbourne: Allan & Co., 1949. Quarto, colour illustration by Ida on the front panel (previous owner's name roughly erased from upper corner), advertisements rear panel, printed price of 2/6d, 20 pp., music score. Imperial edition no. 521. *Muir 7265*.



43. RENTOUL, Annie R. and WHEELER, Alfred. **The rose of joy**. A cantata for children. Melbourne: Allan & Co., n. d. [c. 1940s]. Quarto, illustrated wrappers (mark from removed label), 44 pp. *Muir 6360*.



44. OUTHWAITE, Ida Rentoul. **Nursery rhymes**. Melbourne: Murfett & Co., 1948. Quarto, illustrated cards, 32 pp., 14 colour plates and black and white illustrations. *Muir 5611*.



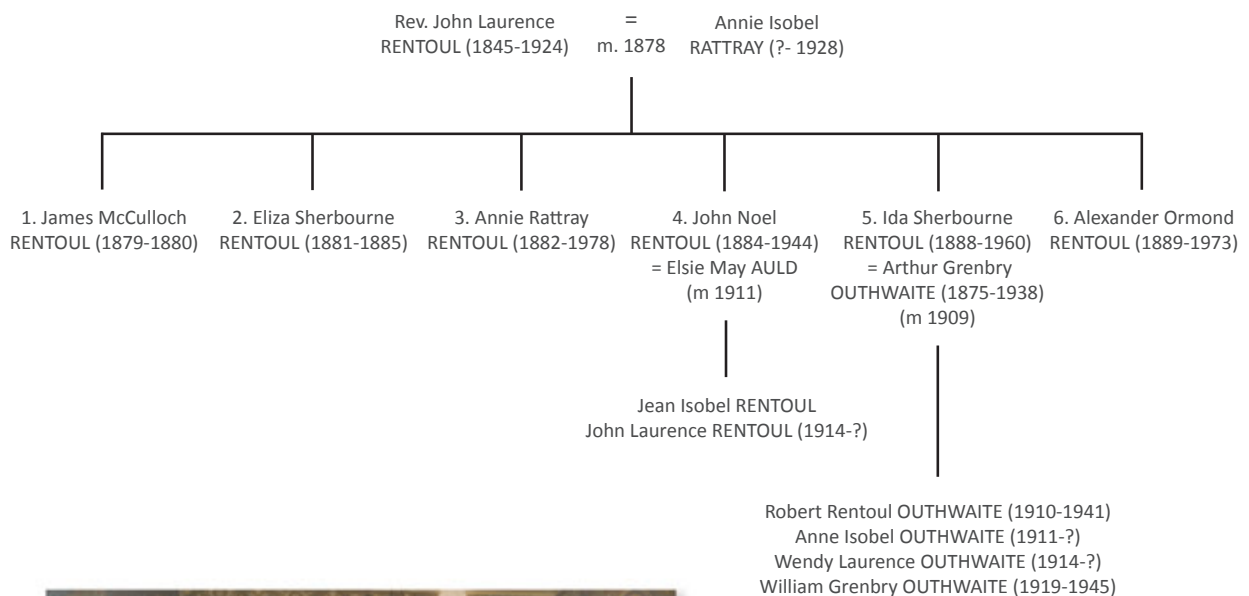
45. OUTHWAITE, Ida Rentoul. **Musical nursery rhymes picture book** to sing and play with the watcher-bird. Melbourne: Murfett, 1945. Quarto, illustrated wrappers (detached), 16 pp., 8 colour illustrations by Outhwaite, lightly creased. *Muir 5610*.

46. The Rentoul Family Photographic Archive

A tangible visual record of incalculable importance to researchers and collectors of the work of Annie Rentoul and Ida Rentoul Outhwaite, this large group of photographs – principally portraits – has a provenance close to the heart of the Rentoul family: it represents the personal photograph collection of Elsie Rentoul (née Auld), who married Annie and Ida’s brother John Rentoul in 1911. The collection came by descent to Elsie and John’s children, Jean and Laurence.

Seven of the photographs have previously been reproduced in Marcie Muir and Robert Holden’s landmark study *The Fairy World of Ida Rentoul Outhwaite* (Sydney : Craftsman House, 1985). Otherwise, the entire collection is unpublished. A selection are illustrated here.

Spanning the period from the early 1880s to around 1940, the archive documents both Elsie’s own family – the solid, respectable middle-class Aulds of Melbourne – and her husband John’s family, the Rentouls. It seems reasonable to speculate that the Rentoul family portraits came to Elsie directly from her husband John. Many of the early portraits are annotated, allowing some of the later subjects to also be identified with a good degree of certainty. The Rentoul family photographs include portraits of Annie and Ida’s parents – Rev. John Laurence Rentoul and Annie Isobel Rattray – hugely influential in the formation of the girls’ creative talents and outlook. The several superb portraits of Annie and Ida follow them from early childhood to womanhood. Their siblings John and Alexander also feature. The later portraits show Ida and her children and grandchildren, and possibly Elsie and John’s children Jean and Laurence.



Ida Rentoul & Grenbry Outhwaite’s wedding, 1909



Rev. John Laurence Rentoul, c.1914



Annie Rattray, c. 1878



Ida (rear), her mother Annie (seated) & Ida's children Anne, Wendy & Robert, c.1917



The Rentoul children: John (far left), Ida (second from left), Annie (centre) and friends. Ormond College, 1891-92.





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IDA RENTOUL OUTHWAITE

PRICELIST

JUNE 2011

1.	Mollie's bunyip (1904) & Mollie's staircase (1906)	\$8500
2.	Mollie's bunyip (1904)	\$3850
3.	Gum Tree Brownie [1907]	\$1250
4.	Gum Tree Brownie (1925)	\$450
5.	The lady of the blue beads (1908)	\$900
6.	The lady of the blue beads (1908)	\$900
7.	Madame Melba's concert (1909)	\$600
8.	Before the lamps are lit (1911)	\$500
9.	Sinbad the sailor (1911)	\$600
10.	More Australian songs for young and old (1913)	\$300
11.	From far lands (1914)	\$400
12.	At the sign of the sword (1915)	\$500
13.	Elves & fairies of Ida Rentoul Outhwaite (1916)	\$7500
14.	The little creek (1916)	\$8750
15.	Ida Rentoul's Elves & Fairies Jig Saw Puzzle (1916)	\$2750
16.	The Willie Winkie Zoo Books (1918)	\$750
17.	Cinderella's dream (1920)	\$2500
18.	Elves & fairies of Ida Rentoul Outhwaite (1919)	\$1000
19.	Kitchen's decorative candles (1920)	\$1500
20.	The enchanted forest (1921)	\$9500
21.	The little green road to Fairyland (1922)	\$1250
22.	The fairy story that came true (1922)	\$1250
23.	The little green road to Fairyland prospectus (1922)	\$450
24.	The sentry and the shell fairy (1922)	\$1250
25.	Fairyland of Ida Rentoul Outhwaite (1926)	\$7500
26.	The Shell Fairy Calendar (1923)	\$500
27.	Australian songs for young and old (1924)	\$200
28.	The little green road to Fairyland (1925)	\$500
29.	The golden whistle (1931)	\$350
30.	A bunch of wild flowers (1933)	\$850
31.	Chimney Town (1934)	\$450
32.	The other side of nowhere (1934)	\$450
33.	The other side of nowhere prospectus (1934)	\$250
34.	The Red Cross in Fairyland (1935)	\$350
35.	Sixpence to spend (1935)	\$850
36.	The Australian wonder book (1935)	\$350
37.	Enchanting Isles (1934)	\$200
38.	Four new books (1937)	\$250
39.	A bunch of wild flowers (1948)	\$200
40.	Fairy woods (1940)	\$250
41.	Janet and the Fairies (1942)	\$250
42.	The Puddin' & the Pixie (1949)	\$200
43.	The rose of joy (1940)	\$100
44.	Nursery rhymes (1948)	\$100
45.	Musical nursery rhymes picture book (1945)	\$100
46.	The Rentoul family photographic archive	\$11,000



IDA RENTOUL OUTHWAITE

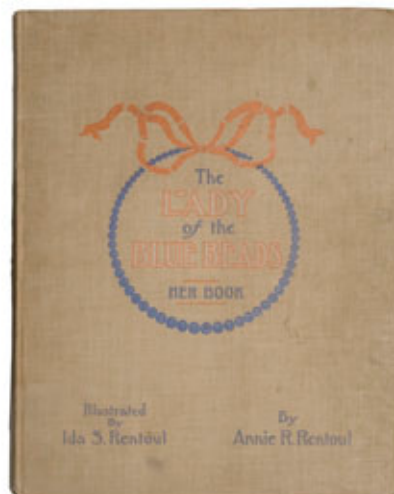
SUPPLEMENTARY LIST

A selection from our stock

JUNE 2011



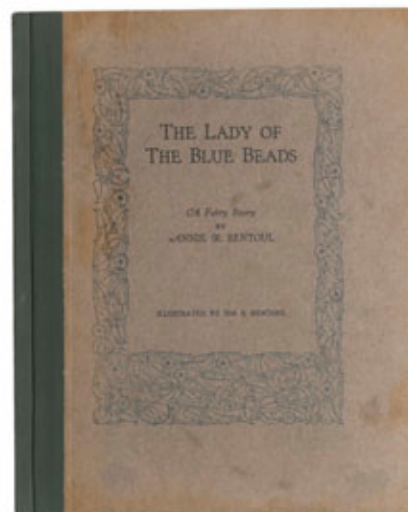
1. RENTOUL, Annie R. and RENTOUL, Ida S. **Mollie's bunyip.** Melbourne: Robert Jolley, 1904. Oblong quarto, illustrated green wrappers (a few chips to the yapp edges, ties perished), 50 pp., 12 black and white plates plus illustrations in text, reproducing Annie's handwritten script, foxing. The first book written by Annie and the first illustrated by Ida. *Muir* 6334. **\$2000**



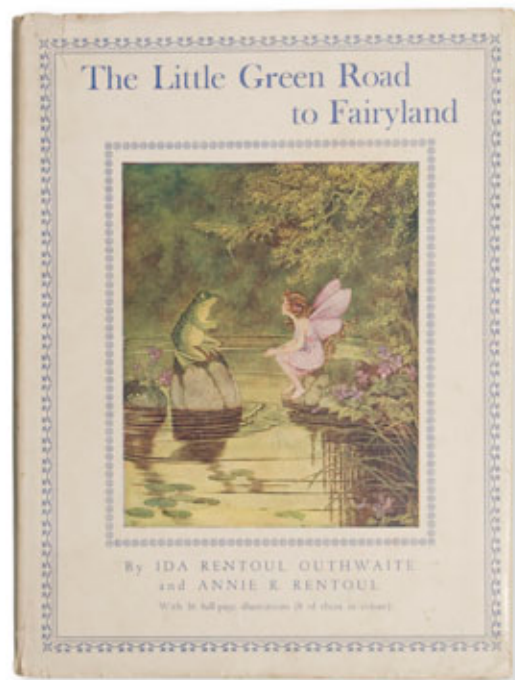
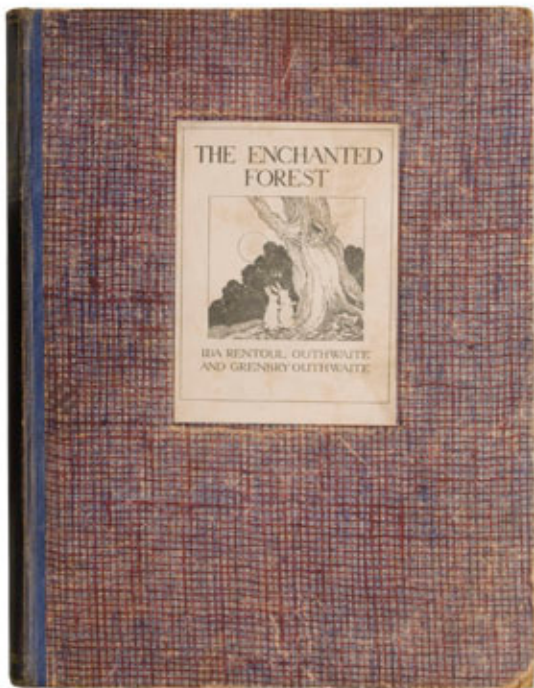
3. RENTOUL, Annie. **The lady of the blue beads.** Her book, being an account of her first blue moon spent on Sun Island. Illustrated by Ida S. Rentoul. Melbourne: George Robertson & Co., [1908]. Quarto, decorated cloth (minor stains and wear), occasional light foxing 102 pp., illustrated throughout. With a charming inscription on the front free endpaper 'To three little girls in England from two little girls in Australia'. 'Their first major story book' (*Muir and Holden*, p. 40). *Muir* 6342. **\$900**



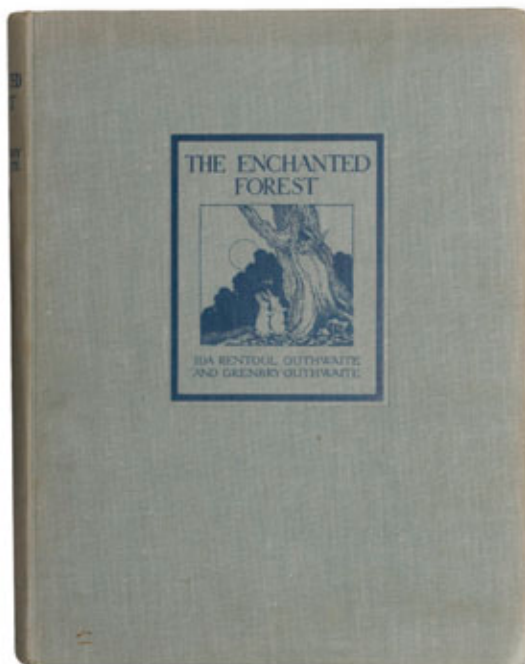
2. RENTOUL, Annie I. and RENTOUL, Ida S. **Mollie's staircase.** Melbourne: M. L. Hutchinson, 1906. Oblong quarto, lettered wrappers (a few tears to the yapp edges, slightly stained), original ribbon ties, 12 black and white plates by Ida S. Rentoul, plus illustrations in text, fine. Inscription to title page, a few marks throughout. *Muir* 6333. **\$1250**



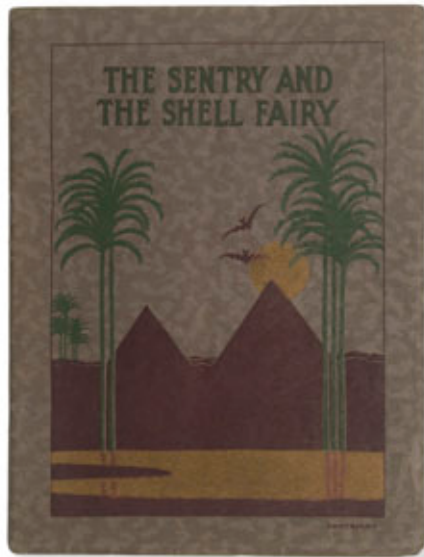
4. RENTOUL, Annie. **The lady of the blue beads.** Her book, being an account of her first blue moon spent on Sun Island. Illustrated by Ida S. Rentoul. Melbourne: George Robertson & Co., [1908]. Quarto, printed grey papered flushcut boards, rexine backstrip (some soiling to front board), endpapers replaced, 102 pp., occasional foxing illustrated throughout. *Muir* 6342 (variant). **\$800**



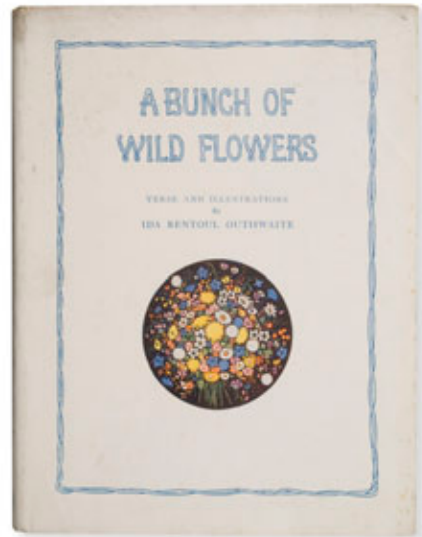
5. OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenby. **The enchanted forest.** London: A. & C. Black, 1921. Quarto, papered boards (wear to edges and corners) 93 pp., 16 colour and 16 black and white plates, sparse foxing. The first of A. & C. Black's large format illustrated works of Outhwaite, 'luxury books' as described by Muir & Holden, lavishly illustrated and finely printed. A good copy of the standard edition. *Muir 5596. \$1200*
7. RENTOUL, Annie R. and OUTHWAITE, Ida Rentoul. **The little green road to fairyland.** London: Adam and Charles Black, 1954. The second Australian edition, printed by The Specialty Press, Melbourne, for A & C Black. Quarto, cloth boards, illustrated dustjacket (mended tear on rear panel, price clipped) 94 pp., 8 colour and 8 black and white plates. One of the classic illustrated Outhwaite titles, originally published in 1922 by A. & C. Black. *Muir 6356. \$350*



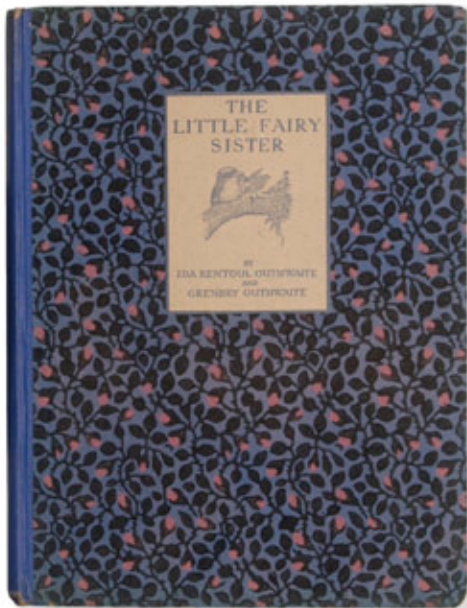
6. OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenby. **The enchanted forest.** London: A. & C. Black, 1925. Quarto, illustrated cloth (two strips of sunning to rear panel) 93 pp., 16 colour and 16 black and white plates, child's name in pencil to half-title, a clean copy. *Muir 5597. \$700*
8. [OUTHWAITE, Ida Rentoul]. **The fairy story that came true.** Melbourne: British Imperial Oil, [c. 1922]. Quarto, illustrated wrappers (a little silverfishing to edge of front wrapper, a couple of biro marks to front blank, the spine reinforced along the edge with a glue or resin), 16 pp., five colour plates, black and white decorations, map. A delightful illustrated story by Outhwaite, created as a promotion for Shell oil, 'few copies of these booklets have survived' (Muir and Holden, p. 58). *Muir 2396. \$1000*



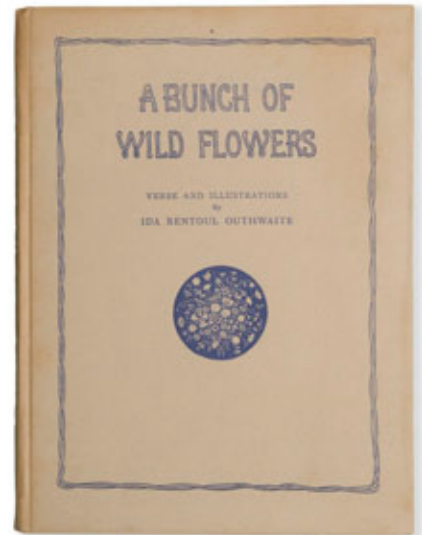
9. [MARTIN, George W.]. **The sentry and the Shell fairy.** Melbourne: British Imperial Oil, [c. 1922]. Quarto, illustrated card wrappers (very light creasing to yapp edges, tiny loss to bottom corner, owner's name inside front wrapper), 16 pp., six colour plates by Outhwaite, a scarce promotional booklet produced for Shell. The better variant issue with additional Outhwaite illustration on p. 16. *Muir 4851. \$1250*



12. OUTHWAITE, Ida Rentoul. **A bunch of wild flowers.** Sydney: Angus & Robertson, 1933. Quarto, papered boards, illustrated dustjacket, 48 pp., black and white illustrations, six tipped-in colour plates. A very good copy. First edition. *Muir 5606. \$600*



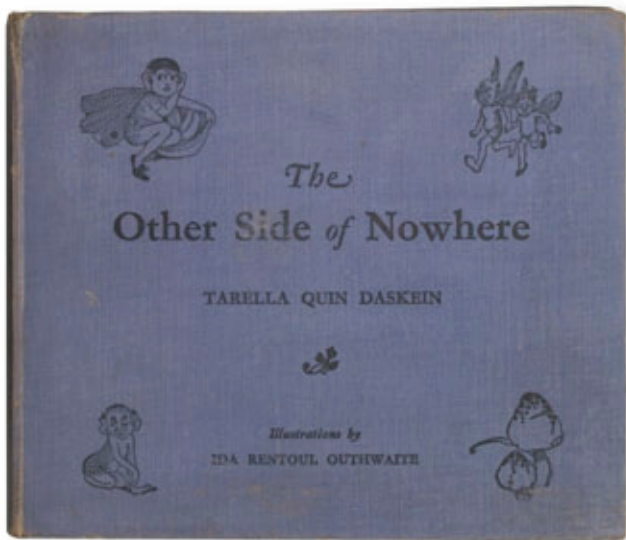
10. OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenby. **The little fairy sister.** London: A. & C. Black, 1923. Quarto, patterned cloth (a little edge and corner wear), 91 pp., colour and black and white plates, inscription to half-title, some foxing to edges. *Muir 5598. \$900*



13. OUTHWAITE, Ida Rentoul. **A bunch of wild flowers.** Sydney: Angus & Robertson, 1934. Quarto, papered boards, lacks dustjacket, 48 pp., black and white illustrations, six tipped-in colour plates. A good copy. Second edition. *Muir 5606. \$300*

11. NEWELL, Averil. **The enchanted seas.** With four illustrations in colour by Ida Rentoul Outhwaite. London: A. & C. Black, 1937. Octavo, boards in illustrated dustjacket (a couple of small edge tears), 64 pp. *Muir 5331. \$300*

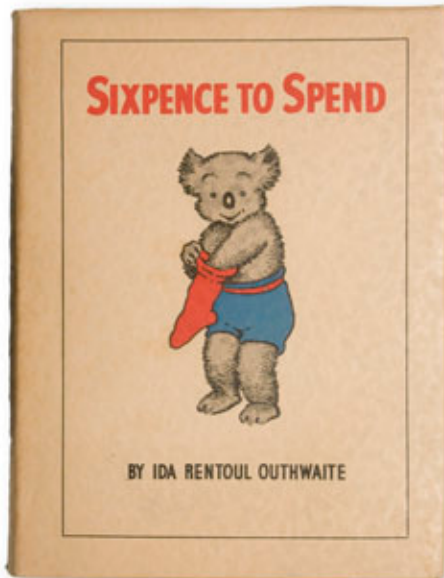




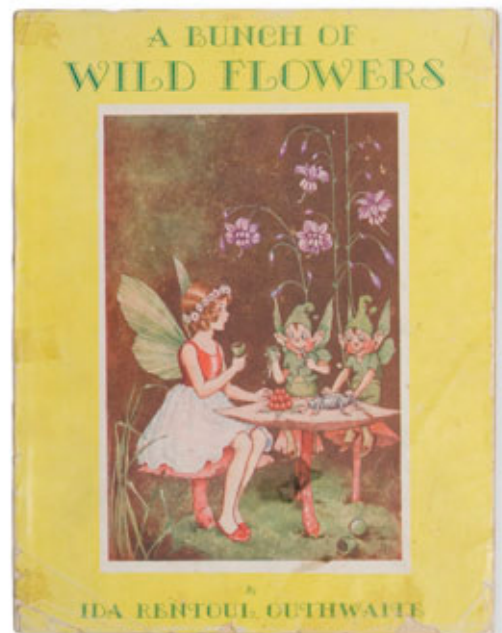
14. DASKEIN, Tarella Quin. **The other side of nowhere.** Illustrations by Ida Rentoul Outhwaite. Melbourne: Robertson & Mullens, 1934. Oblong quarto, illustrated blue cloth (lightly marked), 171 pp., illustrated. Very good. *Muir 1909.* \$400



16. ONEWELL, Averil. **The red witch.** With four illustrations in colour by Ida Rentoul Outhwaite. London: A. & C. Black, 1937. Octavo, boards in illustrated dustjacket (a couple of small edge tears), 64 pp. *Muir 5332.* \$300



15. OUTHWAITE, Ida Rentoul. **Sixpence to spend.** Sydney: Angus & Robertson, 1935. Quarto, papered boards, illustrated dustjacket, 92 pp., black and white illustrations, five tipped-in colour plates, foxing to preliminaries and a couple of other leaves (as always), inscription to front free endpaper. Holden and Muir describe *Sixpence* as 'the last real book Ida wrote and illustrated... Amusing and well-executed, the artist's sense of composition and soft colour resulting in pleasing illustrations which advanced the brief story.' (Muir and Holden, p. 90). First edition. *Muir 5609.* \$800



17. OUTHWAITE, Ida Rentoul. **A bunch of wild flowers.** Sydney: Angus & Robertson, 1942. Quarto, cards with illustrated paper wrapper (minor edge chips, small cellotape mark to rear panel), 48 pp., black and white illustrations, six tipped-in colour plates. A very good copy of the scarce wartime edition. *Not in Muir.* \$350



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