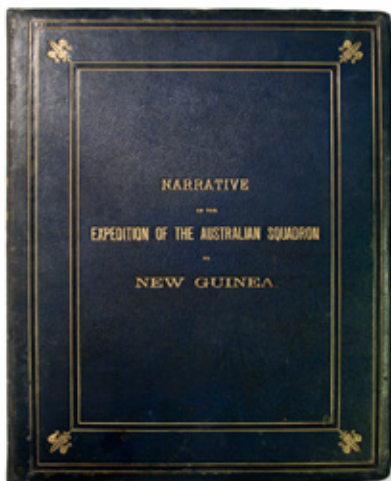




## BRISBANE ANTIQUARIAN BOOK FAIR

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State Library of Queensland • September 16 - 18, 2011



### **Narrative of the Expedition of the Australian Squadron to the South-East Coast of New Guinea.**

ERSKINE, Commodore James E. / DYER, Augustine (photographer)

# 1127

October to December, 1884. Sydney : Thomas Richards, 1884. [One of 500 copies]. Folio (approx. 425 x 345 mm), contemporary blue morocco, gilt, titled in gilt, spine rubbed. Map, 3 chromolithograph plates (2 with multiple images), 33 original silver albumen print photographs (215 x 285 mm), one 4 sheet linen-backed folding panorama (240 x 1025 mm), and one 2 sheet linen-backed panorama (240 x 550 mm), all bar larger panorama mounted on card with printed captions.

“The Imperial Government ... decided to take steps to establish a Protectorate over that part of the southern shores of New Guinea to the east of the territory claimed by the Netherlands, with the double object of preventing any foreign occupation of the country, and of protecting the inhabitants from aggression...”

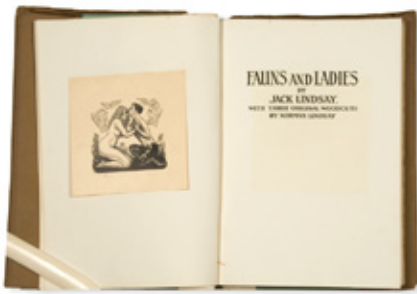
This declaration of the expedition's objectives belies the tone of much of Erskine's *Narrative*, which quite naturally evokes the exotic landscape and native way of life without over-focusing on the official

ceremonies. Similarly Erskine's own speech, considered for many years as a “Declaration of Rights for New Guinea”, contrasts strongly with the text of the Proclamation itself - it looks ahead to the real benefits that the tribesmen might expect and is very specific with regard to the protection offered by Her Majesty Queen Victoria: “look upon white persons whom the Queen permits to reside amongst you as your friends....”

However, it is the photographs themselves, attributed to Augustine Dyer (1873-1923) of the NSW Printing Office, which are of prime importance. The album is principally a visual record, a piece of photo-reportage, unmatched by any comparable work of the period. No other account is so lavishly illustrated with so many and such large photographs, and it manages to weave topography and official ceremony into one photographic narrative (Gael Newton, ‘Shades of Light : photography and Australia 1839-1988’, p 58). In addition to the five hundred copies produced for presentation, a special copy was delivered to Her Majesty the Queen as “a keen supporter of photography”.

See also Robert Holden, ‘Photography in colonial Australia : the mechanical eye and the illustrated book’, pp 24-31.

**\$ 38,500.00**



**Fauns and Ladies**  
LINDSAY, Jack

# 217

With three original woodcuts by Norman Lindsay.

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

Folio, quarter-lambskin over papered boards, dustjacket (a couple of small stains). A fine copy with three signed Norman Lindsay woodcuts. Limited to 210 copies, but not all were made up. Arnold 1.

\$ 4,400.00



**The Bookplates of William Hunter**  
GARTNER, John

# 215

Melbourne: The Hawthorn Press, 1943. Large octavo, buckram with insert label, essay and checklist of bookplates, five original signed etched bookplates tipped-in. Limited to 50 copies.

\$ 1,250.00



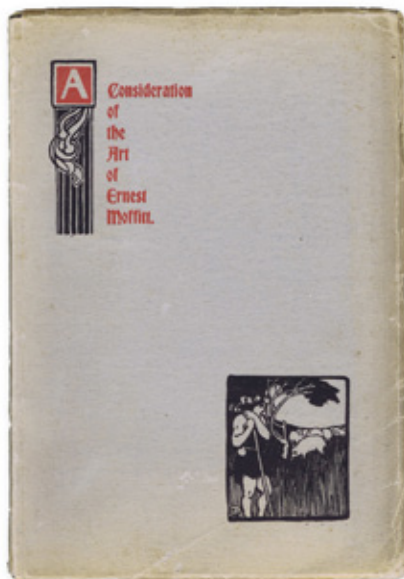
**Entrance or Exit**  
LINDSAY, Norman

# 220

Norman Lindsay's original hand-worked copper plate for the etching, measuring 278 x 206mm, created in 1938.

A couple of small spots of oxidisation and some faint scratches, but uncanceled, and in very good condition. The etching was printed in an edition of 40 copies. Actual Norman Lindsay etching plates are rare, and even more so when not cancelled.

\$ 12,500.00



**A consideration of the art of Ernest Moffitt**  
[Moffitt, Ernest]

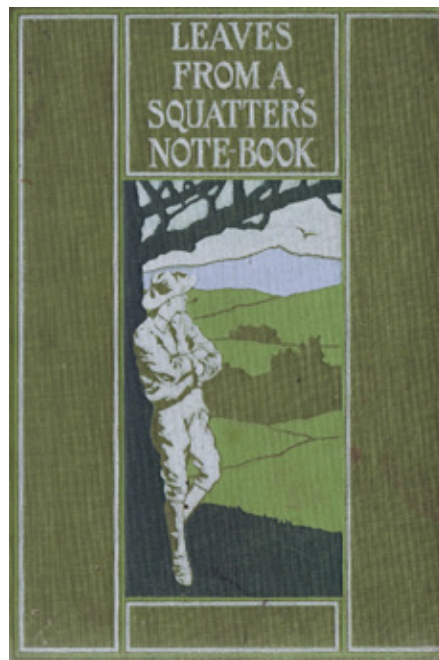
# 322

Melbourne: Atlas Press, 1899. Quarto, illustrated wrappers, light silverfishing.

Edition: 200 copies

With an original etching by Ernest Moffitt Woodcuts on wrappers by Norman and Lionel Lindsay. The first Australian art monograph.

\$ 2,750.00



**Leaves from a squatter's note book**  
MAJOR, Thomas

# 450

London: Sands & Company, 1900. Octavo, pictorial cloth, 202pp. Two quires loosening else very good. The sketches include early massacres by the Aborigines with retaliation. Ferguson 12205.

\$ 485.00



**The NSW Bookplate Club : founders' brochure number 1**  
NSW Bookplate Club

# 506

1932. Quarto, printed wrappers, illustrated with four original tipped-in and signed bookplates by Adrian Feint, four by Perrottet, and four by Gayfield Shaw. Limited to 115 numbered copies.

\$ 300.00



**The Bookplates of Norman Lindsay**  
LANE, F.C.V.

# 221

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

\$ 675.00



**“The drawings of Ruby Lind (Mrs. Will Dyson)”**

# 529

London : Cecil Palmer, 1920. Quarto, buckram over papered boards, gilt title, 51pp., illustrated in black and white and colour. A fine copy. Loosely enclosed, a signed letter from the publisher to Edward Dyson, Ruby's brother in law, explaining that this work is 'for private circulation only ... in no sense a commercial undertaking', and available only to subscribers. Also included, Dyson's note to Robert Croll, informing him he is co-ordinating the list of Australian subscribers, and including him therein. This correspondence gives reason for the rarity of The drawings of Ruby Lind, probably no more than a couple of hundred copies were printed.

\$ 1,500.00



**One Way Home**  
LYSSIOTIS, Peter

# 181

Melbourne: the artist, 2009. Octavo, gilt-lettered vellum binding with exposed cords by master Brisbane binder Friedrich Pohlmann, 92pp. hand-written, painted and printed by the artist. Limited to 10 copies plus 3 artists proofs. This is copy number 1.

One Way Home takes the form of a private devotional codex – an intimate book for personal use much like a medieval book of hours. However it becomes immediately apparent after a few pages that this is not a tribute to the Divine, but rather an internal dialogue of spiritual turmoil.

I have recorded in this book the times I've ventured towards hope on dead seas in rotting boats – trusting these cheating tides. I make a deep hole of myself and wait to snare my God alive ...

Lyssiotis asks a great metaphysical question in One Way Home – how can we continue to believe in God when we find our faith questioned by human experience? In the colophon he somewhat answers this through reference to the writings of Nikos Kazantzakis, the great Greek philosopher of the twentieth century who was repeatedly censured by the Church. Kazantzakis viewed Christ's struggle as defining human experience, and we too must struggle with faith, have doubt in God and enjoy human pleasures to end up with any certainty of belief.

It is essential for Lyssiotis that this book is in manuscript, as each word is written it is clear the work is a personal release for the artist. As he debates his choice between piety and humanity, Lyssiotis approaches the final truth engraved on Kazantzakis's epitaph: 'I hope for nothing. I fear nothing. I am free'.

A deeply personal work by one of Australia's most well recognised creators of artists books.

\$ 2,200.00



**Thirty years of an artist's life**  
[LAMBERT]. LAMBERT, Am.

# 150

The career of G. W. Lambert, A.R.A. Sydney: Society of Artists, 1938. Octavo, cloth bound boards with gilt-titled morocco label, dustjacket (fine condition), 229pp. illustrated. Limited to 200 numbered copies. With an original signed studio photograph of Amy Lambert c. 1910 and a signed letter by her dated 1947, and other minor ephemera. A desirable copy with the signed pieces from the author – the artist's wife.

\$ 550.00

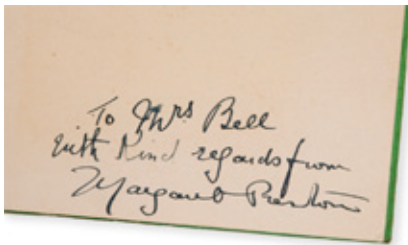


**Magic Pudding money tin**  
LINDSAY, Norman

# 1194

Cast iron hand painted money tin in the shape of the character The Magic Pudding created by Norman Lindsay. Measures 115 mm tall. Dates circa 1920s. The tin is in two halves which screw together to make the whole. The interior is hollow and a slit at the top of the hat allows coins to be inserted. Some inevitable wear and a crack to the metal on his hat. An extremely unusual and somewhat ghastly Norman Lindsay collectable from his most famous children's book.

\$ 375.00



**Margaret Preston's Lectures on art (signed)**  
PRESTON, Margaret

# 1325

contained within Art in Australia, third series, number seventy-two. Sydney : John Fairfax and Sons, August 1938. Quarto, original green wrappers, 80 pp. illustrated in colour and black and white, a very good copy. This example inscribed on the front free endpaper in blue ink 'To Mrs. [George] Bell, with kind regards from Margaret Preston'. Among the various articles and illustrations is a revised piece by Preston based on a series of lectures she gave at the Art Gallery of New South Wales in 1938. This issue is inscribed to the wife of noted modernist painter George Bell.

\$ 500.00



**[CHILDREN'S] Vselennaya [Universe]**  
GERSTAECKER, Friedrich (1816-72)

# 1435

Universe : stories for children in physical, mathematical and political geography, the works of F. Gerstaecker. Chief editor F. Rezenera. St. Petersburg and Moscow : M.O. Wolf, 1885. Large octavo, red cloth with superb gilt pictorial design, 624 pp, 6 chromolithographic plates, 40 wood engravings, 103 line drawings in the text and 10 maps. Text in Russian. A fine copy. Geography stories for children adapted from the works of the German traveller and writer Friedrich Gerstaecker, in particular his 'Narrative of a Journey Round the World' (Stuttgart, 1853-54). This lovingly produced book is extremely well illustrated and contains a lengthy section on Australia and Polynesia - flora and fauna, Aboriginal culture, physical geography and travel in the islands.

\$ 850.00



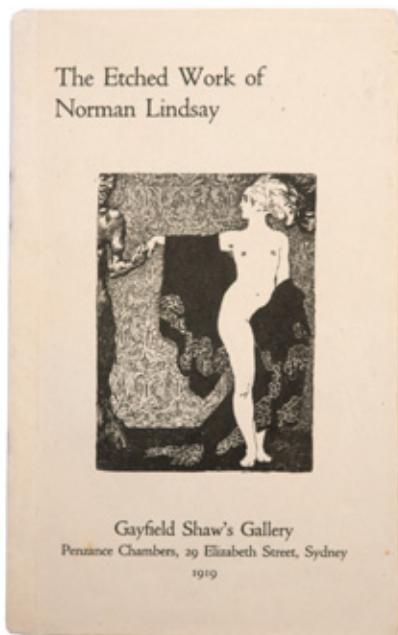
**[ABORIGINES] Performing a dance (Cape York?)**

Photographer unknown

# 1304

Photographic magic lantern glass slide (80 x 80 mm), c 1910, with contemporary handwritten caption: "Mainland Natives Dancing". (The handwriting on the label is identical to that on three Torres Strait glass slides from the same collection, so possibly the word 'mainland' here refers to the Cape York / Gulf of Carpentaria region). Fine.

\$ 110.00

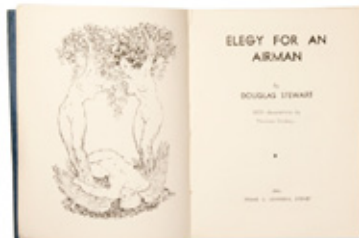


**The Etched Work of Norman Lindsay. (1919)**  
LINDSAY, Norman

# 1473

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

\$ 450.00



**Elegy for an airman. With decorations by Norman Lindsay.**

[LINDSAY, Norman]. STEWART, Douglas.

# 1459

Sydney: Frank C. Johnson, 1940. Duodecimo, illustrated wrappers, 48pp., Lindsay illustrations throughout. Limited to 500 copies.

\$ 175.00



**[LINDSAY]. Official programme ... to celebrate the opening of the first Parliament... of Australia.**

[LINDSAY, Norman].

# 1461

Official programme of functions and displays to celebrate the opening of the first Parliament of the Commonwealth of Australia by His Royal Highness the Duke of Cornwall and York, at Melbourne. Melbourne, 1901. Quarto, Norman Lindsay illustrated wrappers, 48pp., short tear to first few leaves with tape repairs, many illustrations including a centre double page by Lindsay.

\$ 250.00



**Pen and watercolour sketch by Theo Scharf**  
SCHARF, Theo

# 1351

140 x 110 mm. The sketch, showing a man proposing to a woman in a lightning storm with the sun shining in the background, is dedicated by the artist to his wife, inscribed in pen: Eine sehr bescheidene Gabe zum 12. Jahrestag. Maiki von Theo 16.XII.39. [A very modest gift for our 12th anniversary. Maiki from Theo], and executed on the fly leaf of a work by the German experimental psychologist Gustav Theodor Fechner, originally published in 1836, 'Das Büchlein vom Leben nach dem Tode', Leipzig : Insel Verlag, [n.d.]. Octavo, decorative paper over boards with paste-down printed title label, 59 pp, text in Gothic script. (Fechner is famous for his theory of the illusion of colour seen in a moving sequence of black and white, known as the Fechner colour effect, and for his animistic philosophy which stresses a hierarchy in the natural world linking all things in the universe).

Theo Scharf (1899-1987) was born in Melbourne, the son of a German-born concert pianist and an Australian mother. In 1911 Violet Teague painted his portrait ('Boy with a palette'), at a time when he was a young prodigy and his artistic work was being recognised by Teague, McCubbin and others. Before leaving for Germany in 1914 he held a highly successful exhibition in Melbourne. In Germany he based himself in Munich, and his most famous work, a series of etchings titled Night in a city is inspired by that city. An exhibition of this particular series of Scharf's etchings was curated by the Art Gallery of New South Wales (April-May 2006). In the 1930s Scharf contributed to several newspapers and journals produced by the Nazi Party, and during the Second World War he enlisted as an official German 'combat artist'. After the war Scharf returned to Melbourne and worked as an art teacher for several years during the 1950s, before spending the last period of his life in Munich.

Scharf is well represented in Australian public collections by his etchings. However, the gentle and intimate nature of this watercolour - enhanced by the fact that it echoes the romantic world view expressed by Fechner - is at odds with Scharf's known 'professional' association with Nazi propaganda activities in the 1930s and '40's, and gives a unique insight into the 'private' world of the artist.

\$ 950.00

### Adventures in paint

YOUNG, William Blamire (1862-1935)

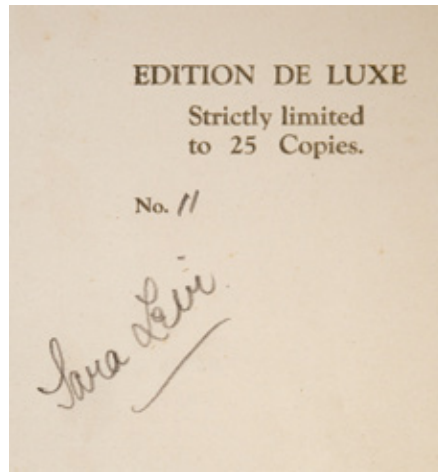
# 1339

Roneo typescript, unbound, title, [ii] prefatory poem + 12 pp (paper browned, but very stable), complete, in original plain card folder, unpublished, [1924].

Blamire Young is renowned as a key figure in Australian painting of the late nineteenth and early twentieth centuries. In particular he is regarded as one of Australia's foremost watercolourists. This is one of the author's contemporary roneo typescript copies of his unpublished meditations on the art of watercolour painting, the aesthetics of colour and - rather controversially for its time - the influence of the artist's sexual drive on his use of colour. The title page bears the address 'Montrose, Victoria', the township east of Melbourne where Young settled in 1924. On 31 December that year he completed the handwritten book with a series of 27 original watercolours which he titled 'Adventures in paint', now in the collection of the National Gallery of Victoria (Felton Bequest, 1939). The State Library of Victoria holds another manuscript version as well as a typescript copy of the text of this work. It is unclear how many roneo typescript copies Blamire Young would have produced, but the likelihood is that very few would have been circulated.

\$ 1,100.00





**The art of Sara Levi (deluxe edition)**  
VIDLER, Edward A.

# 1407

Melbourne : Edward A. Vidler, [c1921]. Quarto, gilt lettered blue cloth (spine sunned), 28pp., illustrated with colour tipped-in plates. The very rare edition de luxe, limited to 25 copies, signed and numbered by the artist. The only monograph on the successful artist, who exhibited in Sydney, Melbourne and Adelaide in her day, but who is now largely forgotten as a landscape and still life artist. This deluxe edition unrecorded in any Australian collection.

\$ 1,100.00



**[EMU] Illustrations of Natural History by George Cressy Hall, H.S.B. Edinburgh. 1842.**  
HALL, George Cressy

# 1434

Manuscript, with late nineteenth century inscription in ink on front endpaper: 'This book of Pen and Ink Drawings was done by my first cousin George Cressy Hall, whilst an undergraduate at Edinburgh in 1841.2 - Edwd. Marshall Hall.' Half calf over marbled boards (corners rubbed), hand illustrated title, [10] leaves, each with an exquisitely rendered pen and ink drawing of an animal and accompanying manuscript entry in ink in a fine copperplate hand [roebuck; llama; hyaena; zebra; eagle; emu; heron; carp; rattlesnake; butterfly]; + [1] leaf with vignette tail-piece; tissue-guards throughout.

'The Emu has the head and upper part of the neck thinly covered with slender black feathers; the general colour of its plumage is a grayish brown. The height of this bird, when his head is erect, is sometimes 7 feet. He is a native of New Holland only.'

The identity of the young but undeniably gifted artist who created this beautiful little work of juvenilia is somewhat of a mystery. The inscription on the front endpaper was probably written by Edward Marshall Hall (1858-1927), the celebrated English barrister known as 'The Great Defender', which gives George Cressy Hall a famous connection.

We can find reference to a George Cressy Hall of Swanwick Grange, Derbyshire (March 7 1826- April 27 1892). If he is the artist, it would mean he was around 16 years old when he made the book as an undergraduate - entirely plausible during the 1840s. We can find no trace of any other extant work by George Cressy Hall.

\$ 2,200.00



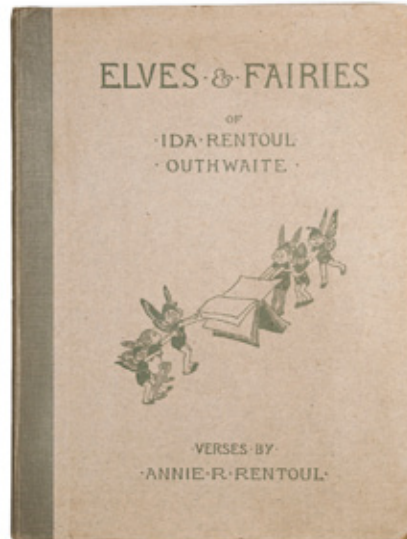
**The surprising adventures of blue-eyed Patty, the valiant female soldier.**

FRIEND, Donald

# 1324

Reprinted from the pamphlet originally published by J. Hatley of Wolverhampton, circa 1805., and further embellished with illustrations by Donald Friend. Hand-printed at the Croft Press. Melbourne, MCMLXXIX. Octavo, illustrated wrappers over card (glue stain to spine), title label to spine, within brown leather slipcase by Richard Griffin, contrasting inlay to front panel reproducing the front wrapper of the book, emblem of Richard Griffin to front paste-down, [20] pp., illustrated by Friend. An original signed drawing reproduced in the book is pasted in the final leaf, and loosely enclosed are four original signed pen drawings each 14 x 20 cm approximately. The deluxe edition, limited to 6 copies specially bound by Richard Griffin for Gryphon Books, signed by the artist and by Richard Griffin. Charmingly illustrated story of Patty, who, attired as a man, followed her sweetheart to Botany Bay undergoing a dramatic series of adventures along the way. The very rare deluxe edition of only 6 copies.

\$ 2,750.00



**Elves and Fairies of Ida Rentoul Outhwaite.**  
[OUTHWAITE]. RENTOUL, Annie R.

# 1463

Verses by Annie R. Rentoul. Edited by Grenby Outhwaite. Melbourne: Lothian Book Publishing Co., 1919. Selected edition. Quarto, quarter-cloth over illustrated papered boards, 88 pp., numerous colour and black and white illustrations. Inscription to front pastedown. Muir 5593.

\$ 1,000.00



**La mésaventure des petits kanguroos**  
CANDIDE, P.

# 1323

Paris : Editions Nilsson, n. d. [c. 1920s]. Oblong octavo (19 x 25 cms), wooden board book comprising 6 boards (12 pp.) each printed with text and illustrations, original hand colouring, the cloth spine expertly renewed, two leather tabs perished, a fine copy.

Robert and Julien are two young kangaroos who are sent off by their mother to bring their grandfather his lunch. Along their way they are tricked by a malicious vagrant monkey and, with echoes of Little Red Riding Hood, suffer a series of mishaps. Quite an unusual storyline, involving the iconic Australian species. Very rare indeed, a single copy recorded in collections worldwide, the Kevin Crotty copy acquired by the National Library of Australia in 2007.

\$ 2,200.00



**Angry Penguins - SUNDAY REED'S PRESENTATION COPY.**  
[NOLAN, Sidney]

# 1446

Melbourne: Reed & Harris, 1945. Quarto, illustrated wrappers with Albert Tucker designed cover, slight chipping to spine, 184pp., a pale yellow stain to the wrappers. Presentation copy to Sunday Reed inscribed by Max Harris 'To Sun in the North Wind' further signed John [Reed] and [Sidney] Nolan. 'All this + more etc'. An uniquely intimate inscription within the inner circle of the Angry Penguins.

\$ 4,400.00



**The Three Stamps Box Sets**  
Robert Jacks

# 196

Jacks has pursued collaborations with artists to produce sets and series, particularly in relation to rubber-stamping, throughout his career. These early sets were produced in very low numbers.

Stamps 1976 Number 1.  
Austin: R. Jacks, October 1976. Black card box 290 x 226mm with title label, containing nineteen sheets hand-stamped with designs by a series of artists.

The artists are Stan Nishimura, Arthur Gibbons, Ray di Palma, Peter Robbins, Peggy Lewis, Jim Zver, Robert Jacks, Peter Fleishman and Robert McNealy.

Stamps 1977 Number 2.  
New York: R. Jacks, November 1977. Black card box 290 x 226mm with title label, containing twenty sheets hand-stamped with designs by a series of artists, interleaved with card.

The artists are Peter Burgess, Ray di Palma, John Doyle, Letita Eldredge, Gail Flanery, William Hellermann, Robert Jacks, Elizabeth Leszczynski, Gordon Meyer, Melissa Meyer, Stan Nishimura, Susan Tunick.

Stamps 1977 Number 3.  
New York: R. Jacks, August 1977. Black card box 290 x 226mm with title label, containing twenty-two sheets hand-stamped with designs by a series of artists, interleaved with card.

The artists are Carol Bruns, Ray di Palma, Ric Evans, Peter Fleishman, Vincent Hum, Robert Jacks, Robert McNealy, Robert McPherson, Gordon Meyer, Paul Stratigos.

Collections: NGA

\$ 2,750.00



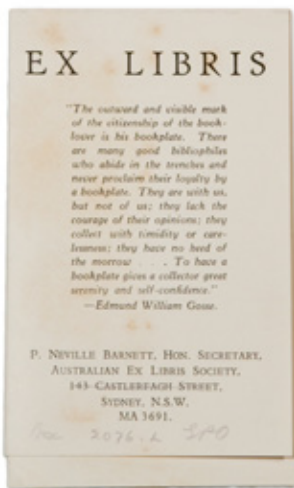
**Invitation to Sidney Nolan's third solo exhibition 1943.**  
NOLAN, Sidney.

# 1447

The Contemporary Art Society of Australia invites you to the Opening of an Exhibition of Paintings by Sidney Nolan at its Studio, 4th Floor (lift), 527 Collins Street, Melbourne, at 3 p.m., on Tuesday, August 3. Postcard, invitation text and image of painting 'Head of a Soldier' (1942) recto, printed address verso to Mr. & Mrs. Norman MacGeorge of Ivanhoe, postmarked 1943.

A fine and rare invitation from Nolan's third solo exhibition, 'Head of a Soldier' was reproduced on Reg Ellery's book published by Reed & Harris 'Psychiatric Aspects of Modern Warfare' and is now held by the NGA. 'In 1943 Nolan wrote to the first Director of the Australian War Memorial, inviting him to his exhibition and including a copy of the invitation that featured a black and white reproduction of Head of soldier. In the letter, Nolan expressed his view that he could more usefully serve the Australian Army as a war artist. John Treloar visited the exhibition but declined Nolan's application, being somewhat unenthusiastic about the artist's bold, penetrating works. Shortly after, in 1944, faced with the possibility of front-line service, Nolan absented himself from the army without approved leave' - NGA website. Very rare.

\$ 750.00



**Australian Ex Libris Society Advertisement**  
BARNETT, P. Neville

# 1185

Sydney : Australian Ex Libris Society, [c. 1935 - 40]. Small folding card, 125 x 75 mm, 4 pp., illustrated with images of bookplates, light foxing. Scarce promotional card for the society produced by the Secretary, P. Neville Barnett.

\$ 35.00



**The pen drawings of Norman Lindsay**  
LINDSAY, Norman.

# 1177

Special number of Art in Australia. Edited by Sydney Ure Smith & Bertram Stevens. Sydney: Angus & Robertson Ltd., 1918. Quarto, quarter cloth over papered boards (edges rubbed, small nicks to head and foot of spine), photographic frontispiece, 55 tipped-in plates, a couple with corners creased. Limited to 200 copies signed by Norman Lindsay. There was also a trade edition produced in an edition of 2000 copies and a larger format deluxe edition limited to 35 copies. A scarce Lindsay title signed by the artist.

\$ 1,850.00

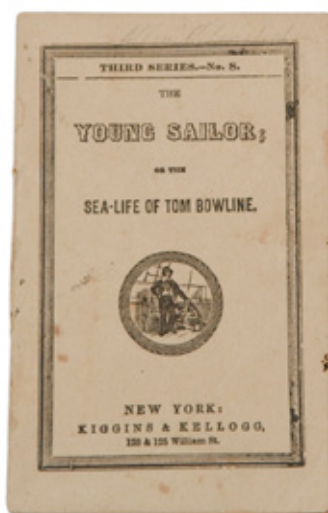


**Queensland Aborigines in camp, c 1880**  
Photographer unknown

# 725

Albumen print photograph, carte de visite format (103 x 65 mm). Inscribed in period hand in ink verso: "Queensland natives in camp. H.C." [No studio back mark]. A group of women and men seated outside their dwelling. Possibly by an amateur photographer.

\$ 325.00



**The young sailor, or the sea-life of Tom Bowline.**

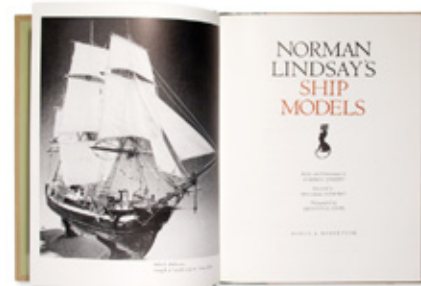
# 1170

New York: Kiggins & Kellogg, n.d. [c. 1856]. Duodecimo, printed wrappers with woodcut vignette, 16 pp., illustrated with wood-engravings including a title vignette, 1 text & 5 full-page illustrations. "Third Series--No. 8" on the front wrapper.

Chapbook tale of young Tom, who is drawn to the sea, and sails on the ship Godolphin under his uncle Mason the Captain to the East Indies. They arrive in China and set sail for New South Wales, but are shipwrecked en route, and after a perilous raft voyage reach Banguay, a small island north of Borneo. They befriend some Malays, but are attacked by another tribe, and imprisoned 'in cruel slavery'. A dashing escape sees Tom and his uncle flee their captors, and they find a friendly ship to sail them home.

Uncommon and engaging children's chapbook about a voyage to New South Wales.

\$ 450.00



**Norman Lindsay's Ship Models.**  
LINDSAY, Norman

# 1460

Preface and commentary by Norman Lindsay, foreword by Douglas Stewart, photographed by Quinton F. Davis. Sydney: Angus and Robertson, 1966. Quarto, gilt-decorated canvas and green morocco by Sangorski and Sutcliffe in matching slipcase, 98pp illustrated with numerous photographs. The deluxe edition, limited to 150 copies signed and numbered by Norman Lindsay. A handsome book detailing the models which were an enduring passion for Norman Lindsay.

\$ 750.00



**[CHILDREN'S] Mention' in 'patches**  
Rivers, A. R.

# 1057

Cabarlah, Qld. : [A.R. Rivers?], [1920?]. Octavo, illustrated boards (some toning), cloth spine, 33 pp, illustrated. A presentation copy, inscribed on the title for "K.A. Mitchell from the author Xmas 1930". Muir 6404. The book tells the story of a little boy who has a strong imagination for adventurous deeds and acts of heroism. When he grows up he finds himself at the Front in the Great War, and there, in No-Man's Land, he commits an act of great bravery and so is 'mentioned in despatches'.

\$ 100.00





**Visit of the detached squadron...**  
[BYRNE, L. J.]

# 1108

Visit of the detached squadron with their Royal Highnesses Prince Edward and Prince George of Wales to Brisbane, from 16th to 20th August, 1881. Brisbane: James C. Beal, 1881. Quarto, gilt-decorated full morocco (edges rubbed), 40 pp. with engraved border decorations in colour, some foxing, with ten original albumen photographs illustrating the visit. "The most lavish Queensland work illustrated with original photographs .... The whole production is a fine example of colonial typography, to say nothing of colonial sycophancy!" (Holden, 'Photography in colonial Australia: the mechanical eye and the illustrated book', p46). Ferguson 7752 and 17981; Holden 16.

\$ 675.00

**[MILITARY] We were the rats (presentation copy for Pearl Goldman)**  
GLASSOP, Lawson

# 996 [Illustrated on our website]

Sydney : Angus and Robertson, 1945 (1st edition). Octavo, brown cloth over boards (worn), spine with printed lettering (split to tail), 275 pp. A presentation copy inscribed for Pearl Goldman (one of Norman Lindsay's most celebrated artist's models): "To Pearl, in appreciation of 'Imperia', with best wishes from Lawson. Sydney, January 1946."

During the Second World War prints of Norman Lindsay's dramatic, risqué works were popular morale boosters amongst troops of the AIF - even at the siege of Tobruk, the story of which Glassop recounts in this book. Pearl Goldman was the model who posed for the painting 'Imperia', regarded by Lindsay as "one of the best nudes I ever painted".

\$ 330.00



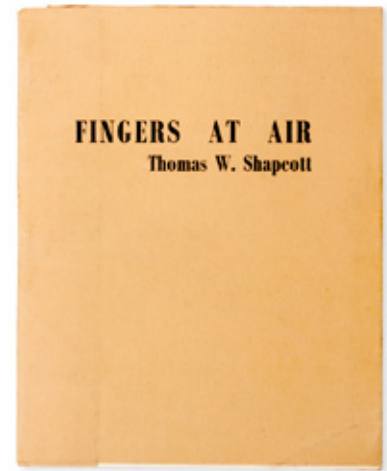
**[CHILDREN'S] Le tour du monde, ou, Les mille et une merveilles des voyages**  
GUERIN, Léon

# 1120

Two volumes bound in one. Duodecimo, full contemporary red leather with embossed design, spine with gilt lettering and decoration, marbled endpapers. [First volume] Australie, Japon, Archipel Indien et diverses autres îles. [Half title: La famille du déporté]. Paris : Langlois et Leclercq, 1841, 143 pp, illustrated; [second volume] Amérique septentrionale. [Half title: L'élève de marine, voyages dans Amérique septentrional]. Paris : Langlois et Leclercq, 1842, 143 pp, illustrated. A beautiful copy.

Rare children's book which imparts geographical and cultural information through its travelling fictional characters. The first volume contains chapters on Australian flora and fauna, Australian exploration, New South Wales, Van Diemen's Land, Solomon Islands, New Guinea, Micronesia (Palau, Caroline Islands), Japan, Philippines, Batavia and the Indonesian archipelago. The fine illustrations include Aborigines, native artefacts and wildlife.

\$ 950.00

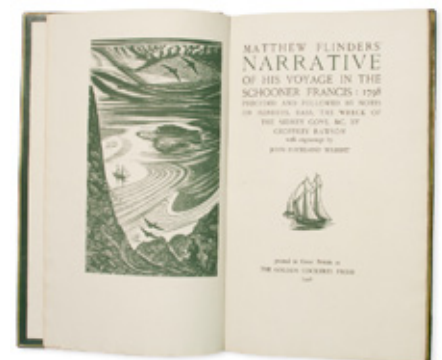


**[POETRY] Fingers at air : experimental poems 1969**  
SHAPCOTT, T. W.

# 1002

Ipswich, Qld : [printed privately], 1969. Edition limited to 200 signed copies (no. 169). Octavo, printed brown wrappers, unpaginated [48 pp]. An excellent copy. Scarce edition of poems by Queensland poet Thomas Shapcott AO.

\$ 250.00



**[GOLDEN COCKEREL PRESS]. Matthew Flinders' narrative of his voyage in the schooner Francis : 1798**

RAWSON, Geoffrey / John Buckland Wright (illustrator)

# 1123

preceded and followed by notes on Flinders, Bass, the wreck of the Sidney Cove, &c. / by Geoffrey Rawson ; with engravings by John Buckland Wright. London : Golden Cockerel Press, 1946. Limited edition of 750 copies, the first 100 in this handsome deluxe full leather binding. Quarto, full green morocco with gilt decoration by Sangorski & Sutcliffe, spine with gilt lettering, 100 pp, illustrated, 1 map. Hill 615. Copied from the original manuscript in the State Library of Victoria, 'Narrative of an expedition to Furneaux Islands on the coast of New South Wales, in the Port Jackson colonial schooner Francis'. A fine Golden Cockerel publication.

\$ 2,750.00



**The Burden of Tyre. Fifteen poems by Christopher Brennan. Etchings by Lionel Lindsay.**  
[LINDSAY, Lionel]. BRENNAN, Christopher.

# 1471

Sydney: privately printed by Harry Chaplin, 1953. Quarto, finely bound in full crushed morocco with gilt-riles and lettering by Bayntun – Riviere of England, marbled endpapers, all edges gilt. One of fifty presentation copies (this out of series), with two original signed Lionel Lindsay etchings tipped in.

\$ 450.00



**Glass photographic slides, Brisbane, c 1893**  
Photographer unknown

# 1059

Group of seven magic lantern glass photographic slides (each 80 x 80 mm), in original Austral Lantern Plates box, of thick card with paste-down label (90 x 90 x 30 mm). Six of the slides bear contemporary handwritten captions. The group comprises two views of Aborigines at their camp in Sandgate (Cabbage Tree Creek); three scenes of the February 1893 Brisbane floods (including the wharves and Queen Street); one portrait of a Chinese fruit and vegetable merchant identified as Vegetable John (a poem by C.J. Dennis titled 'Vegetable John' appeared much later in The Queenslander, 28 February 1935, perhaps indicating that this name was a generic title for this type of Chinese merchant?); and one rather enigmatic image labelled 'Mr Brown's Paraphernalia' - an array of clothing, cooking receptacles and other accessories (umbrella!), presumably the personal possessions of a local itinerant identity. The glass slides are in perfect condition with no cracks or scratches.

\$ 1,000.00



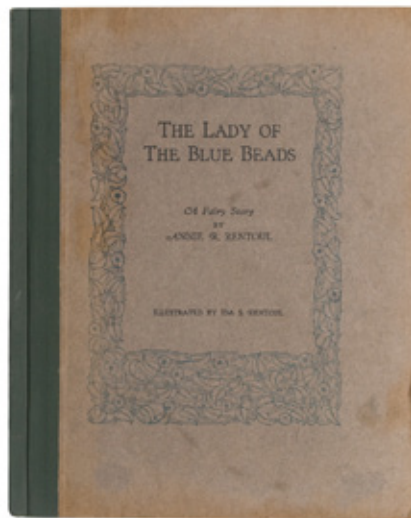
**Norman Lindsay water colour book.**

# 858

Sydney : The Springwood Press, 1939. Eighteen reproductions in colour from original watercolours.

The deluxe edition, printed on hand-made paper and specially bound, limited to 120 copies signed by Norman Lindsay.

\$ 1,850.00



**The lady of the blue beads.**  
RENTOUL, Annie.

# 928

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).

\$ 800.00



**[CIRCUS HISTORY] Caoutchouc, the Hairless Horse**

Davies & Co., Melbourne

# 762

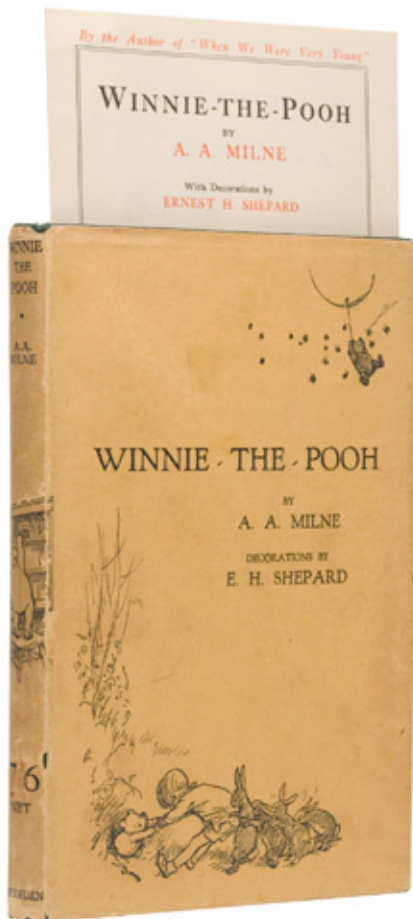
Albumen print photograph, carte de visite format (103 x 65 mm, loose within original album page window), early 1870s. The album page is inscribed in pencil in period hand: "Hairless Horse which I have handled in Melbourne. Knew the owner. A remarkable freak not a trace of hair even as an eyelash. Sepp. / India rubber Horse entirely Black and Smooth"; the back of the carte de visite is inscribed: "Ballone River Qld".

A wood engraving of this horse - whose name was Caoutchouc - by Ebenezer and David Syme (dated July 16, 1872), is held in the collection of the State Library of Victoria, Melbourne.

An entry in the Auckland Daily Southern Cross of November 28, 1873, advertises Caoutchouc's arrival and presentation there, as well as giving a brief history of the horse, which was allegedly discovered as a wild brumby near the Balonne River in southeast Queensland, and although used briefly as a working horse was soon sold to an entrepreneur for ten pounds. The article states that the owner will not sell the horse now - even for 1500 pounds - and that having been displayed in exhibitions and fairs in Australia, the horse is now bound for San Francisco, thence to be taken across the United States and ultimately to the United Kingdom. The British Library holds a poster which advertises an appearance of Caoutchouc at the Alexandra Palace, Muswell Hill, London (tentatively dated 1885 but most likely 1875), bearing an image of the horse and the caption " The marvellous equine phenomenon, Caoutchouc or hairless horse. Just imported from Queensland, Australia, and never before Exhibited in England, is on view daily. Admission threepence."

The horse's name, deriving from the Tupi (an indigenous language of Brazil) word for "rubber", was clearly intended to describe the appearance and feel of the horse's coat.

\$ 850.00



**Winnie-the-Pooh [with prospectus]**  
MILNE, A. A.

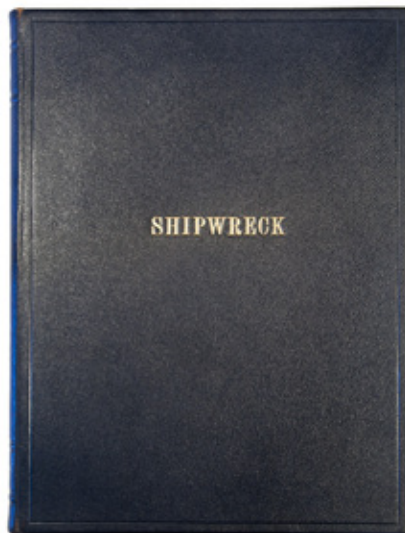
# 823

London: Methuen, 1926. First edition. Decorations by E. H. Shepard. Octavo, gilt-illustrated green cloth in illustrated dustjacket (very small nicks to head and foot of spine, minor rubbing to corners, an excellent example), top edge gilt, very small loss on front free endpaper where glue from front pastedown has adhered, usual embrowning on endpapers from dustjacket, neat owner's name on p. , 159 pp. A fine copy of the true first edition, accompanied by the original printed prospectus of 4 pp., with Shepard illustrations, advertising the availability of the three editions of 1926, specimen pages, and a list of books by the author available from Methuen.

Pooh made his first appearance in book form in Milne's *When we were very young* (1924), which features a poem about the bear which had been earlier printed in February in *Punch*. Pooh returned in a Christmas story commission for *The Evening News* in 1925, and in October 1926 was to star in his own volume of stories, simply titled *Winnie-the-Pooh*. Of all the friends of Christopher Robin, Pooh would prove favourite, and his stories have been in print since this first edition.

A fine copy with the rare prospectus.

\$ 4,500.00

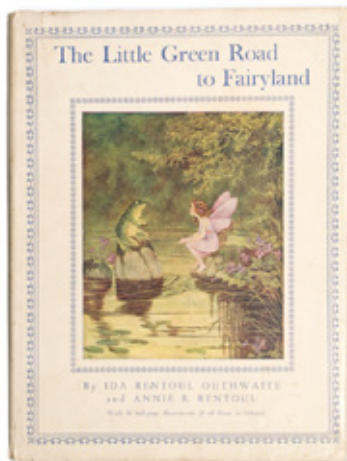


**Shipwreck. A poetic Drama.**  
[LINDSAY]. STEWART, Douglas.

# 1472

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

\$ 1,450.00

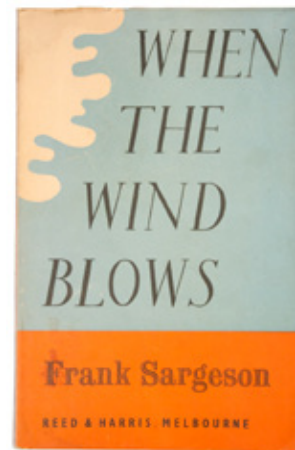


**The little green road to Fairyland.**  
RENTOUL, Annie R. and OUTHWAITE, Ida Rentoul.

# 930

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.

\$ 350.00



**When the wind blows**  
SARGESON, Frank.

# 1493

Christchurch: The Caxton Press, 1945. Octavo, boards in dustjacket, which bear the Reed & Harris Melbourne imprint, with advertisements for their publications on back wrapper. Licensed for sale in Australia through Reed & Harris.

\$ 275.00



**Satyr and female**  
LINDSAY, Norman

# 798

Pen and ink drawing, 170 x 70 mm., signed, framed. A well drawn vignette of a satyr courting a bare breasted maiden, their clasped hands and coquettish looks hinting at some bacchanalian postscript.

\$ 1,500.00

### **Impressions of the Russian Ballet (deluxe set)**

BEAUMONT, C. W.

London: C. W. Beaumont, 1918 – 1921. Twelve volumes, quarto, each with striking pochoir card wrappers (occasional pale foxing), 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 housed in an early canvas box, comprising Cleopatra; The Good Humoured Ladies; Carnaval; Children's tales (this copy number 1); Scheherazade; L'Oiseau de Feu; The Three-Cornered Hat; Thamar; Petrouchka; La Boutique Fantastique; The Sleeping Princess Part One and Part Two. Each of the twelve volumes are deluxe issues, limited to 40 copies printed in Japanese Vellum, of which Number One, Cleopatra, is personally inscribed to Pickford Waller, the important English designer and decorator. Waller was a part of Beaumont's close circle, designing the delicate art nouveau boards for his third publication, W. H. Davies' 'Raptures : a book of dreams' in 1918, which also featured designs by later emigree to Australia Eileen Mayo. Continuing his documentation of these early ballets, Beaumont later commissioned Mayo as well as Allinson and White (who illustrated these Souvenirs) to produce hand-coloured souvenir prints of the ballets, of which twenty-two known works have been identified, as well as a charming series of painted wooden figures through the 1920s. Waller had a number of other links to Australian artists, being an avid collector of Charles Conder his house was filled with his paintings, and his daughter Sybil sat for a portrait by George Washington Lambert in 1905.

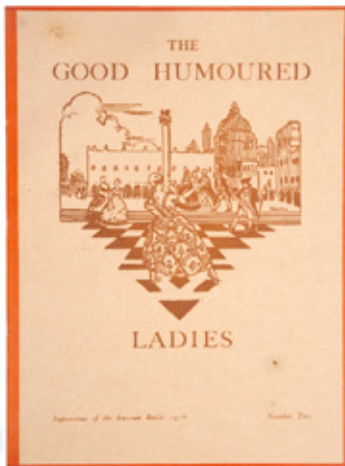
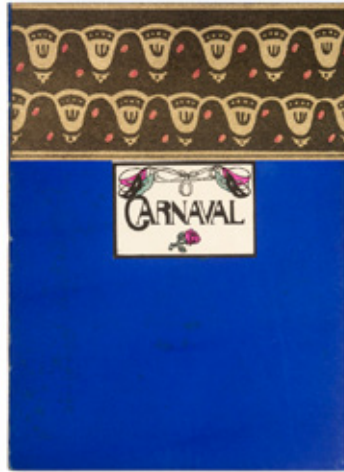


An exceptional set of these charming souvenirs, clean and fresh. The deluxe issues were each limited to 40 copies, printed on Japanese vellum, and priced at ten shillings six pence each, roughly a day's wages for an average tradesman (the standard versions on paper, in editions between 150 - 300, were six shillings each). '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.



\$ 11,000.00





**Luminance**  
STRASSER, Theo

# 158

Melbourne: Anajah Press, 2010

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

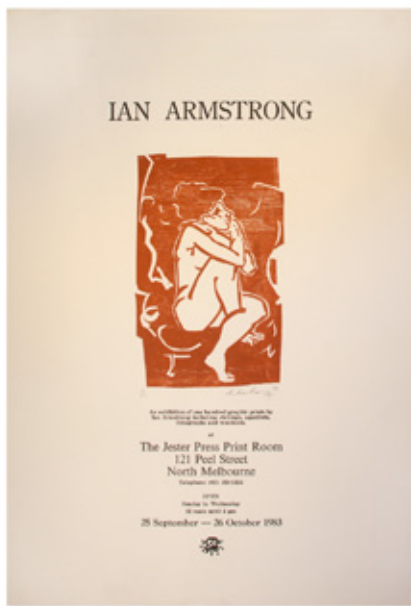


Luminance takes the shape of a codex, but its content is a series of vivid and dramatic paintings interwoven with thoughts of an artist's doubts and dreams. In the colophon Strasser states 'the text is derived from the practice of painting', by which he means Luminance serves somewhat as an artist's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

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

A contemporary Australian artists book displaying united content and form.

**\$ 2,750.00 AUD**

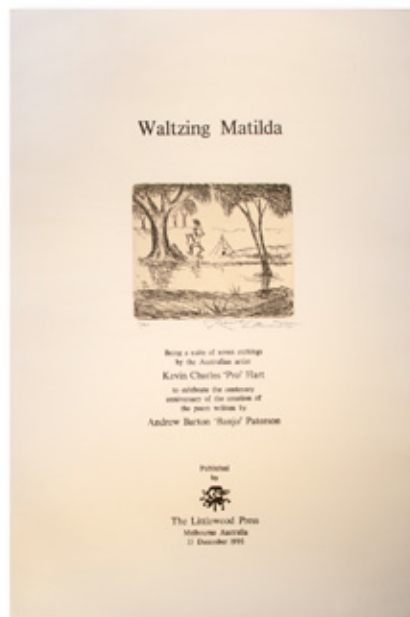


**Ian Armstrong**  
ARMSTRONG, Ian (1923 - 2005)

# 1497

Ian Armstrong. An exhibition of one hundred graphic prints by Ian Armstrong including etchings, aquatints, lithographs and woodcuts at The Jester Press Print Room, 121 Peel Street, North Melbourne. 25 September - 26 October, 1983. Letterpress poster on Arches paper measuring 570 x 382 mm with an original Armstrong woodblock measuring 215 x 130 mm signed in pencil One of 25 souvenir posters produced to launch the exhibition, signed by the artist and dated '83.

**\$ 550.00 AUD**

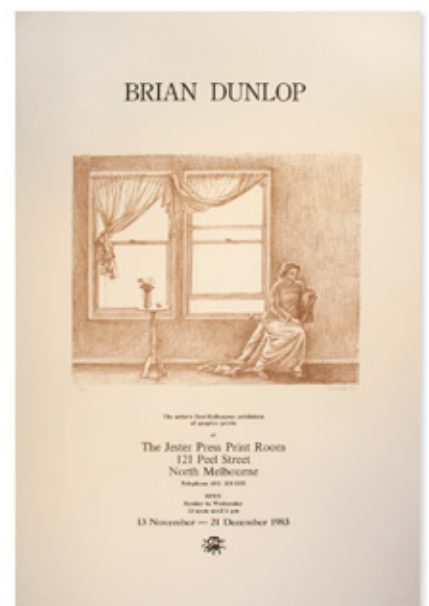


**[PRO HART]. Waltzing Matilda souvenir poster**  
HART, Pro

# 1495

Waltzing Matilda. Being a suite of seven etchings by the Australian artist Kevin Charles 'Pro' Hart to celebrate the centenary anniversary of the poem written by Andrew Barton 'Banjo' Paterson. Published by The Littlewood Press, Melbourne, Australia, 15 December 1995. Letterpress poster on Arches paper measuring 570 x 385 with an original Pro Hart etching measuring 125 x 150 mm signed in the plate. One of 20 souvenir posters produced to launch the book by the press, signed by the publisher.

**\$ 385.00**

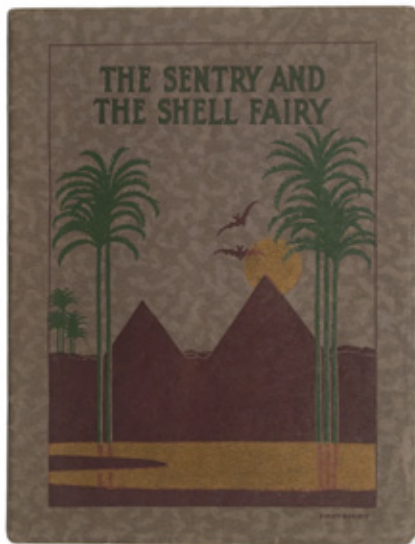


**Brian Dunlop souvenir poster**  
DUNLOP, Brian (1938 - 2009)

# 1496

Brian Dunlop. The artist's first Melbourne exhibition of graphic prints at The Jester Press Print Room, 121 Peel Street, North Melbourne. 13 November - 21 December, 1983. Letterpress poster on Arches paper measuring 570 x 388 with an original Brian Dunlop lithograph measuring 216 x 260 mm signed in pencil One of 30 souvenir posters produced to launch the exhibition, signed by the artist and dated '83.

**\$ 750.00**



**The sentry and the Shell fairy.**  
[MARTIN, George W.]

# 933

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.

\$ 1,250.00



**The enchanted forest.**  
OUTHWAITE, Ida Rentoul and OUTHWAITE, Grenby.

# 929

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.

\$ 1,200.00



**[Kangaroo] The Owl and the Pussy-Cat and other nonsense songs**  
LEAR, Edward

# 1467

London : Cundall and Co., 1872. Oblong folio, original green cloth with gilt pictorial design, all edges gilt, [2], [28] pp, 12 mounted albumen print photographs reproducing Lord Ralph Kerr's illustrations. Re-cased; some restoration to fore-edges, and some still with small amount of loss. A very good copy. National Library of Australia holds the only copy recorded in Australian collections. Rare.

The first and only edition of this photographically illustrated version, in all likelihood the earliest such volume for children which relates to Australia. It contains The Owl and the Pussy-Cat; The Duck and the Kangaroo; How the Beasts Got into the Ark. The first two poems are re-printed from "Nonsense Songs and Stories" (1871).

See McLean, 'Joseph Cundall : a Victorian publisher', p 91; White, 'From the Mundane to the Magical', p 20.

\$ 2,750.00

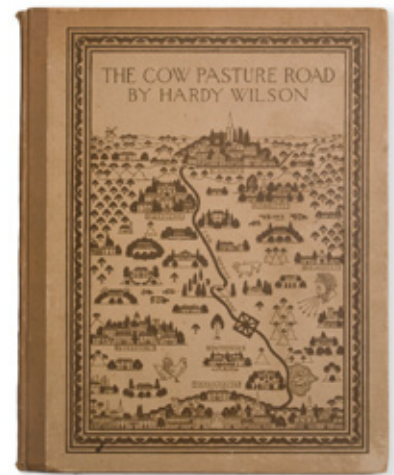


**The Etched Work of Norman Lindsay. (1926)**  
LINDSAY, Norman

# 1474

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

\$ 450.00



**The Cow Pasture Road**  
WILSON, Hardy

# 831

Sydney: Art in Australia, 1920. Quarto, papered boards with cloth spine (small tears to head and foot, boards a little rubbed, very good), 70 pp., numerous tipped-in colour plated. The deluxe edition, limited to 25 copies.

'Cowpasture Road is over 200 years old, having been surveyed and constructed in 1806 by James Meeham. The advent of this route from Prospect to Cowpastures (Camden) opened the way for many early settlers to travel through the country for the first time. The architect William Hardy Wilson mythologized western Sydney through his work The Cowpasture Road, and directed attention to its rich heritage of fine Georgian buildings through his sketches and publications' - Powerhouse Museum website.

This copy inscribed on the front free endpaper 'Mr & Mrs Slack from H. E. Budden in memory of the 1924 visit to the Sydney Works'

This book was also published in a more common limited edition of 600 copies. This is on the of the rare deluxe edition of 25 copies, with a fine association inscription.

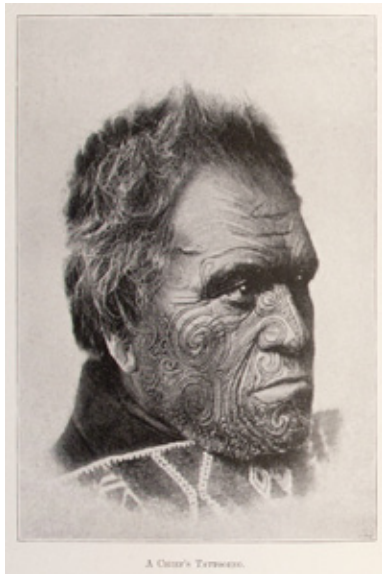
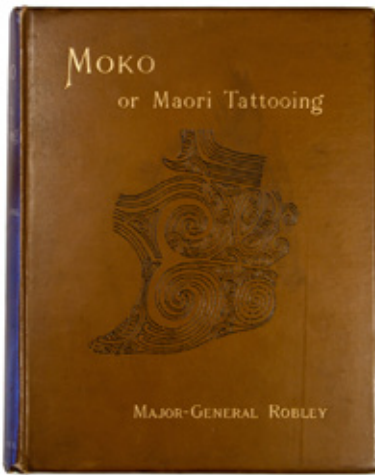
\$ 950.00

**An epistle from Oberea**  
[CROOKE]

# 15 [Illustrated on our website]

With decorations by Ray Crooke. Ferntree Gully (Melbourne): The Rams Skull Press, 1955. Quarto, hessian bound boards, 24pp. illustrated with seven original silk screens by Ray Crooke. Limited to 250 copies signed by the artist. The cover is also silk screened by Crooke on Thursday Island, a fine example of Australian private press, locally made by a significant Australian artist. The image shows two variant bindings, in olive and green, this copy is printed in green.

\$ 450.00



**Moko; or Maori Tattooing**  
ROBLEY, Major-General

# 1470

Quarto, gilt-lettered brown cloth with moko decoration, faint shelf-number to spine, minor rubbing at edges and short splits to head and foot of spine, photographic frontispiece, 180 illustrations and photographs, Tate Central Library bookplate on front pastedown and stamp on verso of title-page, a very good copy with many pages yet unopened. Horatio Gordon Robley (1840-1930) was a soldier, artist, and collector. He arrived in New Zealand in 1863 and while stationed in the country drew an unprecedented number of sketches of Maori life. Moko or Maori Tattooing is his magnum opus. His acknowledged objective was to put together a text to support the specialised record he had drawn of tattoo patterns. Robley also had a significant personal collection of mokomokai, or preserved Maori heads with moko design. When he returned to England in 1908 he offered to sell his collection of heads to the government of New Zealand, they declined, and the collection eventually went to the American Museum of Natural History. In 1998 these human remains were repatriated to New Zealand. Very rare, a fine copy of this important early work.

\$ 4,500.00



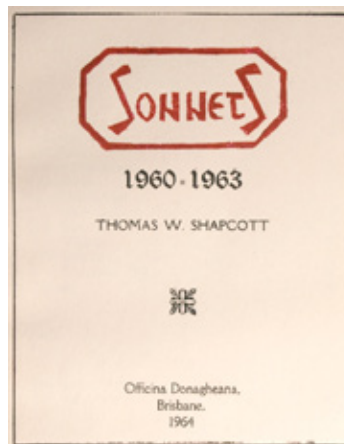
**Papua New Guinea flag, independence period, 1975**

# 770

Papua New Guinea flag (linen, 200 x 300 mm, irregular) sewn on to a larger yellow linen banner (900 x 550 mm), printed "Papua New Guinea / Independence 1975".

This design, featuring a bird-of-paradise and Southern Cross, was chosen as the national flag of Papua New Guinea on July 1, 1971. The artist was Susan Karike, a fifteen year old student at the Sacred Heart Mission School, Yule Island. The flag was first flown in Port Moresby on the day Papua New Guinea gained its independence from Australian administration - September 16, 1975.

\$ 475.00



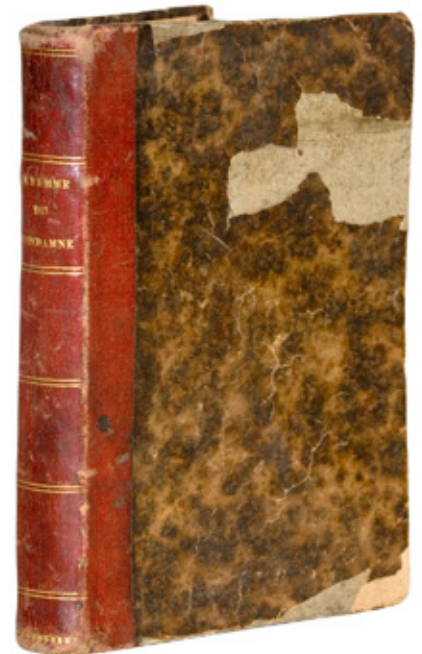
**[POETRY] Sonnets 1960-1963**  
SHAPCOTT, Thomas W. (1935-)

# 954

Brisbane : Officina Donagheana, 1964. Limited edition of 100 copies signed by the author. Presentation copy from the printer, Brian Donaghey. Octavo, quarter cloth over boards, spine with paste down title label, 41 pp. A very good copy.

Scarce collection of poetry by the respected Queensland writer Thomas Shapcott AO.

\$ 500.00



**[JOHN LANG] La femme du condamné : scenes de la vie australienne**  
PICHOT, Amedee

# 709

Paris : Michel Levy Freres, 1862. Octavo, quarter roan over papered boards (worn and somewhat warped), 284 pp., one corner torn from the preface, with partial loss to four lines of text.

This story is in fact an extremely rare French adaptation of the first Australian-born novelist John Lang's work "The Forger's Wife", which had originally appeared anonymously in serialised form in Fraser's Magazine in 1853 and in book form two years later as "The forger's wife, or, Emily Orford" (London : Ward Lock, 1855).

The publisher of this 1862 French translation, Amedee Pichot, was the editor of the Revue Britannique, a Paris literary journal which had earlier published a serialised French version (again anonymously) of Lang's story in 1854, under the title "Scenes de la vie des transportes anglais : la femme du convict". Pichot must have considered the story to have sufficient literary merit and to be compelling enough to warrant an edition in its own right eight years later.

Only two copies are recorded in Australian collections (NLA and SLNSW). The bibliographical information in these entries would suggest that the relationship between this French edition and John Lang's original story has hitherto not been recognised.

\$ 3,500.00

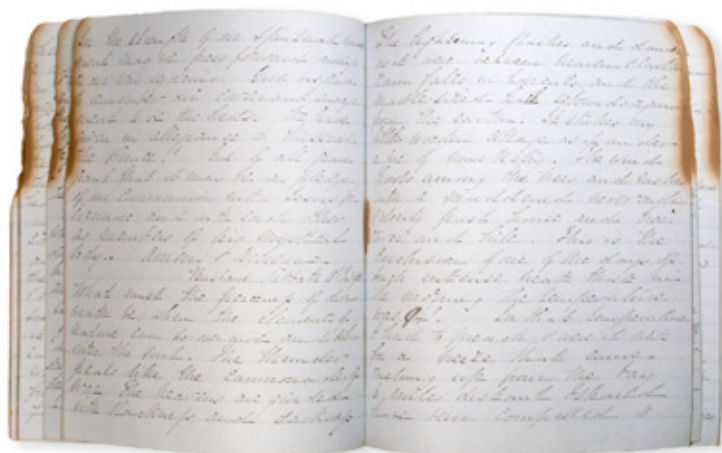


**[RELIGION] Manuscript journal of the first Presbyterian minister in Queensland, 1851**

MACLEOD, Walter Ross

# 1404

The Reverend Walter Ross Macleod was the first minister in charge of a Presbyterian congregation in Queensland. A member of the Free Church, he arrived in Moreton Bay from Edinburgh in August 1851 and preached primarily at the Grey Street Church in South Brisbane until he was forced to resign in November 1852 due to ill health. After staying briefly with his sister, who had emigrated from Scotland to Queensland that year and married, he returned to Scotland in 1853. The journal is offered together with a small archive of manuscript ephemera relating to Macleod and his immediate family.



I. Manuscript journal of Walter Macleod, kept during his sojourn in Australia. 190 x 160 mm, quarter leather over marbled card, upper right corner burnt (resulting in small amount of text loss on the first few leaves, but not affecting the legibility of the remainder), approximately 200 handwritten pages. The front free endpaper bears the place and date of purchase: 'Sydney 9th June 1851' and the title 'Journal Vol. I'. The first entry is partially retrospective and lists some significant events that cover the period from early 1851 to early 1852: 'Left England 22nd Feb. 1851. Arrived in Sydney 30th May 1851. Licensed to Preach the Gospel and ordained as a Minister 25th June 1851. Left Sydney for Moreton Bay 5th August 1851. Arrived in Moreton Bay 10th August 1851. Preached my first sermon in the Presbyterian Church South Brisbane 17th August 1851. Visited Ipswich and preached there 19th Oct. 1851. School of Arts opened for Divine Service 2nd Nov 1851. Sabbath School opened in South Brisbane 9th Nov 1851. Visited Ipswich, preached there. The Sacrament of Our Lord's Supper first dispensed to the Presbyterians of this district 11th January 1852. Received the first answered letter from home 16th Feb. 1852. Teacher arrived from the Free Church of Scotland (Mr Scott) March 1852. Day School opened in North Brisbane in connection with the Congregation 29th March 1852.'

The journal entries themselves span a twelve month period between September 3 1851 and September 15 1852. The majority of the entries are headed 'Bulimba, Moreton Bay, NSW', but occasionally simply 'Brisbane' or 'Ipswich'. A journey to Sydney and back via Newcastle and the Clarence River by steamer is also described at length. The bulk of the entries are filled with the language of Presbyterian religious fervour, and many are theological meditations or philosophical monologues which could be considered as sermons in their own right. This type of writing is frequently punctuated by topical references. For example, on 28 October 1851 Macleod tells of a visit to Ipswich and meetings with many Scots people there; on December 31 1851 his entry reflects on how his life has changed since arriving in Australia: "The Lord hath brought me to a pleasant land, a land of the Vine, the Fig and Cedar; a land where I have loved and loving friends. A land which my countrymen have adopted, and in which they would wish to see the Church of their Fathers planted...."; on 18 Jan 1852 he witnesses in awe a Brisbane thunderstorm: "The lightning flashes and dances as it were between Heaven and Earth, rain falls in torrents, and the marble-sized hail rebounds again from the Earth. It strikes my little wooden cottage as if under a fire of musketry. The wind howls among the trees and rushes with a maddened neverending velocity past house and tree, river and hill. This is the conclusion of one of the days of such intense heat that in the morning the temperature was 94. In that temperature I had to preach and were it not for a breeze that came rushing up from the bay 6 miles distant I should have been compelled to give up.'

Ib. A pocket expenditure book (155 x 110 mm) kept by Walter Macleod during his Australian sojourn 1851-52, with 7 pp of detailed manuscript entries.

Ila. St. Bernard's Free Church, Edinburgh, pledge of payment to Rev. Walter Macleod for sermons delivered during 1861.

II.b University of Edinburgh student enrolment cards for Walter Macleod, dating from the 1840s. An engraved card for each course was given to a student. Macleod studied Hebrew, Greek, Anatomy, Systematic Surgery, Moral Philosophy, Natural Philosophy, Theology, Church History, Chemistry and Pharmacy. (23 items)

II.c University of Edinburgh certificates of attendance for Walter Macleod, in the subjects of Chemistry and Pharmacy, 1856-7. (2 items)

IId. University of Edinburgh General Council member's life ticket, for Walter Macleod, 1860.

III. Manuscript biography of John Macleod (brother of Walter Macleod) written in the hand of Walter Macleod. John Macleod was a naval surgeon who saw service in South America (the Pacific Station), the Far East and Crimea, and visited the Holy Land. It contains extracts of letters to his family (from Peru and Brazil in the 1830s, for example), and sections on his interest in philosophy. Octavo, contemporary half calf over marbled boards, approximately 90 handwritten pages; together with a handwritten certificate of service (HMS Actaeon) and testimonial for John Macleod by John Dunlop, ship's surgeon, Valparaiso (1841); a handwritten certificate of service (HMS President) and testimonial for John Macleod, by Robert Guthrie, ship's surgeon, Valparaiso (1842); a handwritten letter from John Macleod in Hong Kong to his mother in Edinburgh (1852); a handwritten testimonial for William Macleod (brother of John) by Dr Henderson of the Royal Infirmary (1841); a handwritten letter from William Macleod to John Macleod (1842); two handwritten letters relating to payment of debts, addressed to Alexander Macleod, brother of Walter.

IV. Manuscript recipe book (175 x 115 mm), belonging to Barbara Macleod of Edinburgh, sister of Walter (c 1860); together with a pocket almanac for 1862 also belonging to Barbara Macleod; pocket account book of Barbara Macleod (1892).

**\$ 5,000.00**



The pocket Queensland : containing information regarding the resources of the state

# 956

Brisbane : Queensland Government Intelligence and Tourist Bureau, n.d (1915). Special edition printed for the Australian Pavilion at the Panama-Pacific International Exposition, San Francisco, 1915. Octavo, colourfully illustrated wrappers, 192 pp, black and white photographic plates and folding colour map. A very good copy of a scarce edition.

\$ 85.00



Moving picture wagon, rural Queensland, c 1925

# 677

Silver gelatin print photograph (82 x 106 mm). Inscribed in period hand in pencil verso: "QLD outback early 20 cent.". Originally part of a larger album of Queensland photographs, divided by previous owner.

A very interesting image of a horse drawn cart with the hand-painted advertisement on front and side panels reading "Moving Pictures". The Australian pioneer filmmaker Charles Chauvel grew up in Warwick, Queensland. After WW1 he worked in the nascent film industry in Sydney, and later on in Hollywood itself. On returning to Australia in 1923, Chauvel made his first two feature films ("Moth of Moonbi" and "Greenhide"), which were Westerns shot on location in south-east Queensland. It is possible that this photograph shows a wagon used on location in one of these Chauvel films.

\$ 250.00



The Queensland Court at the Philadelphia International Exhibition, 1876

Centennial Photographic Co., International Exhibition (William Notman, President)

# 642

Stereoscopic albumen print photograph. 104 x 80 mm each image. The display includes large format framed photographs (most of which appear to show rural scenes), glass cabinets with geological specimens, animal pelts and an extensive selection of books.

\$ 110.00

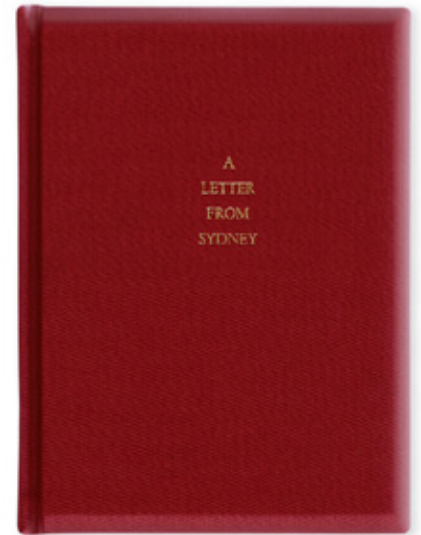


[MARITIME] Eliza Fraser : a brief account of her shipwreck, ordeal and rescue  
CORTAMBERT, Richard

# 1454

[article in] La Science pour tous : journal illustré paraissant tous les jeudis. 8e Année - No 2. 18 décembre 1862. Quarto, disbound, [pp 17-24, double columns], illustrated. A single issue of this weekly journal which contains a review (single column) by the French writer Richard Cortambert of the recently published book of narratives of shipwreck survivors, 'Les vrais Robinsons : naufrages, solitude, voyages', by Denis & Chauvin. He chooses to highlight the story of Eliza Fraser (Mistress Ann Frazer), famously shipwrecked off the coast of Queensland in 1836, as the most gripping story in the collection. The cover illustration of this issue is an engraving taken from 'Vrais Robinsons', with the caption 'Mistress Ann Frazer chez les Australiens'.

\$ 125.00



A letter from Sydney  
[LINDSAY]

# 625

Being a long epistle from Ray Lindsay to his brother Jack relating mainly to their lives in Sydney in the nineteen-twenties. Edited by John Arnold. Melbourne: The Jester Press Pty Ltd, 1983. Large octavo, gilt-lettered cloth over bevelled wooden boards, 56pp., photographic frontispiece. Limited to 1100 copies, this one of the first 100 Collector's Editions specially bound and signed by the editor.

\$ 175.00



A naturalist in cannibal land  
MEEK, A.S

# 527

London : T. Fisher Unwin, 1913. Octavo, pictorial cloth, deckle edges, 238pp, 36 photographic plates. Queensland author's account of his travels in Dutch New Guinea and the Solomon Islands. Anthropological and zoological observations

\$ 300.00



**Old Markets George St. (1914)**

LINDSAY, Lionel

# 1494

Etching, 212 x 146 mm (plate line), 288 x 207 mm (paper). Signed in pencil lower left, edition of 50 (second state). A fine impression. Mendelssohn 112.

'This is one of a number of etchings made by Lionel Lindsay of 'old' Sydney, after his arrival in 1903. The city was in a state of great flux due to the pressures of development, and many of the older parts, such as the Rocks area, were being demolished. Lindsay was interested, like other artists of the time, in the changing city and in emulation of Meryon, recorded it.' - Hendrik Kolenberg and Anne Ryan, 'Australian prints in the Gallery's collection', AGNSW, Sydney 1998

**\$ 1,650.00**

**[CRICKET]. Alice in Holidayland.**

MARTINDALE, F. W.

# 1140 [Illustrated on our website]

A parody in prose, verse and picture. Perpetrated with apologies to the immortal originals of Lewis Carroll and John Tenniel. Pictures by Frank H. Mason and Noel Pocock. Second edition. London: Chorley & Pickersgill, n.d. [c. 1920]. Oblong quarto, illustrated cards, illustrated throughout. A very good copy. Featuring a delightful Australian plate of a kangaroo and British lion fighting over the Ashes, an urn which Alice is holding tightly. Charming juvenilia with Australian content, four copies recorded in Australian collections (NLA, SLNSW, Monash, MCC Library).

**\$ 750.00**



**[POETRY] Darlinghurst nights / and morning glories / being 47 strange sights /**

SLESSOR, Kenneth / REILLY, Virgil (illustrator)

# 1076

observed from eleventh storeys, / in a land of cream puffs and crime, by a Flat-roof Professor; / and here set forth in sketch and rhyme. Sydney : Frank C. Johnson, 1933 (1st edition). Quarto, decorative colour wrappers, 48 pp, illustrated with monochrome line drawings. A remarkable copy, as clean and bright as the day it was printed; accompanied by a offset lithograph by Virgil Reilly (sheet 480 x 310 mm) titled 'Drawing the colour line' (some very mild creasing), an illustration which does not appear in the book.

Darlinghurst Nights - through the near-perfect symbiosis of Slessor's endlessly inventive and witty verse and Reilly's gaudy, noiresque illustrations - must rank as one of the most evocative books about Sydney that has or ever will be published. All the verse and drawings had previously appeared in 'Smith's Weekly', but it was their destiny to be published as a collection, such is their potency as a group. The works bring to life the demi-monde who inhabited Darlinghurst and the Cross at the tail end of the Depression era: prostitutes, alcoholics, fighters, gamblers, petty criminals, cocaine addicts, lovers, suburban interlopers - and the streets and establishments they frequented. Although Slessor's razor-sharp observations are candid and revealing on so many levels, his tone actually betrays a deep empathy and compassion for these denizens of inner-Sydney: one senses a warm, overarching social conscience which is tangibly reacting (through the medium of poetry) to the alienation, self-destruction and sadness he so keenly perceives.

**\$ 1,100.00**



**The Solomon Islands and their natives**

GUPPY, H.B.

# 1135

London : Swan Sonnenschein, Lowrey & Co., 1887. First edition. Quarto, blue cloth with gilt lettering and decoration, spine with gilt lettering, 384 pp, 12 leaves of photographic plates; [together with] GUPPY, H.B. The Solomon Islands, their geology, general features, and suitability for colonization. London : Swan Sonnenschein, Lowrey & Co., 1887. First edition. Quarto, blue cloth with gilt lettering and decoration, spine with gilt lettering, 152 pp, 4 leaves of photographic plates, colour map. Both volumes ex Bowdoin Library, each with old paste-down library label on spine and 'withdrawn' label to front endpaper. Most attractive set.

Together, these two works provide an invaluable resource for the study of the material culture and natural history of the Solomons, covering traditional beliefs and practices such as head-hunting, tattooing, ritual dance, construction of canoes, dwellings, textiles and weapons, as well as the botany, geology and zoology of the area.

**\$ 500.00**

**[DRYSDALE]. Journey among men**

MARSHALL, Jock and DRYSDALE, Russell

# 1243 [Illustrated on our website]

London : Hodder & Stoughton, 1962. Quarto, cloth in illustrated dustjacket, 206 pp. illustrated throughout by Russell Drysdale. Inscribed by the artist in the year of publication on the first blank 'For Norma - Russell Drysdale September '62', with a full page ink drawing of a stockman drinking a beer with the quotation 'You know, Norma, its just a lot o' bull'. Drysdale and Marshall's great journey through the Australian outback is interspersed by a variety of unique characters each with a particularly dry Australian sense of humour. This fine copy of Journey among men is greatly enhanced by an original artwork, which with Drysdale's unmistakable hand brings alive on the page one of these characters.

**\$ 2,750.00**

**Broken Hill & Beyond**

[HART]. LITTLEWOOD, Robert C. and GROVES, Derham

# 205

Stoke-on-Trent [U.K.]: The Lytlewode Press, 2008.

Three volumes quarto bound in full ostrich, in gilt-lettered black buckram slipcase (measuring 400 x 310 x 170mm), concertina photographic endpapers to volumes 1 and 2, each extending to 1850mm, depicting 360 degree panoramas of Pro Hart's studio and gallery, illustrated with twenty-eight original hand coloured etchings by Pro Hart, thirteen of which are signed by the artist in pencil, numerous original photographs documenting the township of Broken Hill by Melbourne photographer James Calder tipped-in, additional loose original photographs by Calder housed in volume 3, which is presented as a portfolio.



Limited to ten signed copies.

'Broken Hill & Beyond' is an ambitious publication by Robert Littlewood, the Australian publisher based in England, to document the settlement and development of far western New South Wales and the character of its unique residents. Central to our picture of today's Broken Hill is iconic folk artist Pro Hart (1928 – 2006), who features in this work as a study of the culture and values of outback Australia.

A mammoth work extensively illustrated with original artworks. Rare, the only copy recorded in Australian collections held in the State Library of New South Wales.

\$ 15,000.00



**Our earth**  
MACKENZIE, Kenneth.

# 222

With an original etching and 13 illustrations by Norman Lindsay.

Sydney: Angus & Robertson, 1937. Quarto, quarter-cloth over gilt-lettered textured boards, lightly marked, 60pp., bookplates and newspaper clippings to front endpaper, tipped-in illustrations by Lindsay and vignettes. The frontispiece is an original etching signed by Lindsay.

Limited to 225 copies signed by Mackenzie.

\$ 3,300.00



**[HESTER, Joy]. The Contemporary Art Society Annual Exhibition 1940.**

HESTER, Joy

# 1485

Sydney: David Jones' Gallery, 1940. Quarto, illustrated wrappers, 8pp., catalogue of exhibits. With two full page pen drawings by Joy Hester inside the front and rear wrappers, unsigned, of a soldier and his bride, and of an anguished face, each 235 x 235 mm. The show was organised by Hester's husband Albert Tucker, Joy travelled with him to Sydney to attend, but did not exhibit. Provenance: Joy Hester and Albert Tucker, to Barbara Tucker, acquired by Douglas Stewart. Australian art publications signed - or in this case drawn in - by Joy Hester, the rarest Angry Penguin, are unheard of in the market.

\$ 4,400.00

**Norman Lindsay. Paintings in oil.**

[LINDSAY]

# 226

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

Limited to 1000 copies.

\$ 1,250.00



**Television comes to Ballarat**  
LITTLEWOOD, Robert C.

# 539

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

\$ 330.00



**Spanish Main & Tavern - Standard edition**  
LINDSAY, Jack

# 72

With decorations by F. Finley. Stoke-on-Trent: The Lytlewode Press, 2006. Octavo, gilt-decorated cloth in matching slipcase, a facsimile of the original 1924 edition published by the Panurgian Society, Sydney in 1924. Limited to 120 copies signed by the publisher Robert Littlewood, this one of the 100 standard editions.

\$ 195.00



**Ex Libris K. Brian Stonier**  
LITTLEWOOD, Robert C.

# 812

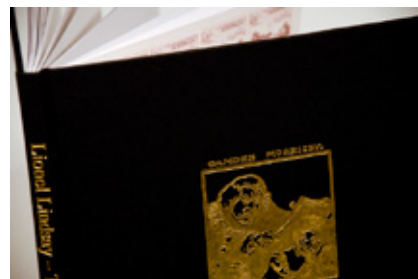
Ex Libris K. Brian Stonier. By Robert C. Littlewood. Stoke-on-Trent : The Lytlewode Press, 2010. Quarto blue cloth in matching slipcase, 13 pp., portrait frontispiece of Lionel Lindsay, original tipped-in etched Stonier bookplate by Lionel Lindsay, facsimile of original design with alternate composition overlay. Loosely enclosed in pocket at rear, facsimiles of correspondence and ephemera, complete in envelopes, relating to the original project.

A fascinating case study of the commission of an important bookplate, created by Lionel Lindsay in 1951 for Brian Stonier, who is now the only person living for whom the artist created such a work. The volume explains the biographical background of the subject, now a prominent figure in the fields of arts and viticulture, and includes a design model for the commission as well as facsimiles of relevant documents. It is significantly enhanced by the addition of an original impression of Lindsay's etched final work. The presence of a checklist of all of Lionel Lindsay's bookplates further contributes to the usefulness of this volume in the study of Australian bookplates.

Limited to 275 copies printed on Zerkall mold-made paper and bound in Shropshire, England. Signed and numbered by the author.

A new publication from Robert Littlewood of The Lytlewode Press in his series of studies on the history of Australian bookplates.

\$ 330.00



**Lionel Lindsay. A Printmakers' Printmaker V**, Robert C.

# 751

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

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

\$ 275.00



**Six bookplates engraved by David Frazer**  
Littlewood, Robert C.

# 509

Stoke-on-Trent : The Lytlewode Press, 2006. Quarto, cloth in matching slipcase, [4pp.], six plates, each being a tipped-in original wood engraved bookplate. Limited to 150 copies signed by the author. David Frazer is widely considered one of Australia's finest wood engravers. This finely produced monograph on his bookplates is a tribute to his skill and the art of contemporary bookplate making.

\$ 330.00



(Enlarged)

**Australian Aborigines in R.A. Cunningham's touring company, Düsseldorf, Germany, c 1885**

SCHAAR, Julius

# 755

Albumen print photograph, carte de visite format (64 x 104 mm), recto with photographer's imprint: "Julius Schaar, Düsseldorf"; verso with full studio imprint: "Julius Schaar Photograph. Anstalt. Düsseldorf Schadowstrasse 57, schräg über der Bleichstrasse."

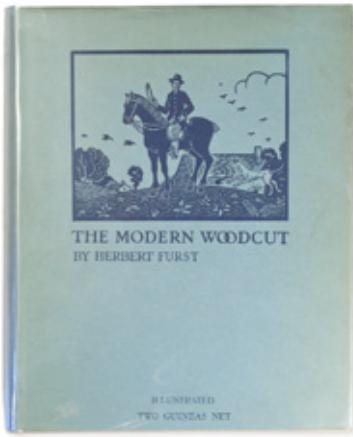
There are very few known photographic images of Australian Aborigines taken outside Australia in the nineteenth century. This photograph shows four Australian Aboriginal members of the Canadian promoter R.A. Cunningham's touring company, taken in a German studio around 1885. They had been coerced into performing acts such as boomerang throwing on stage, producing an exotic spectacle for the titillation of a curious public and the benefit of the promoter's pocket. Acting as an agent for P.T. Barnum, Cunningham had originally visited Australia in 1883 and 'enticed' nine Australian Aborigines from North Queensland to travel with him to North America as part of an ethnological troupe which Barnum had formed. In 1884, assuming control of the group - now reduced to seven with the death of two members - Cunningham took them to Europe. They were photographed by Negretti & Zambra at the Crystal Palace, London, in the early part of 1884. Several examples of images from this photographic session are known, illustrated on the right is the example held in the National Gallery of Australia. They feature seven members of the troupe in various combinations of personnel and pose. However, in this particular photograph by Schaar, we see from left to right only Jenny, Toby (her son), Toby (her husband) and Billy: at the time this photograph was taken in Düsseldorf, it is likely that these four were the only surviving members of the group, as three other members had died in 1885. (Toby senior also died the same year, probably within a short period of this photograph being taken). Only Jenny, young Toby and Billy were to return to Australia.



**William Robinson**  
*Members of R. A. Cunningham Australian Aboriginal international touring company, Crystal Palace, London, April 1884 1884*  
 albumen silver carte-de-visite photograph  
 National Gallery of Australia, Canberra

See POIGNANT, Roslyn. *Professional Savages : Captive Lives and Western Spectacle.* Sydney : University of New South Wales Press, 2004.

\$ 5,500.00



**The modern woodcut**  
FURST, Herbert

# 1255

A study of the evolution of the craft by Herbert Furst (Tis) with a chapter on the practice of xylography by W. Thomas Smith with over two hundred illustrations in black and white and sixteen plates in colour. London : John Lane The Bodley Head, 1924. Quarto, decorated cloth, illustrated dustjacket (both very fine), previous owner's name and light offsetting to endpapers, 271 pp. extensively illustrated. An exhaustive study on the history of the craft, from the late medieval period through to the twentieth century, with copious illustrations. A very fine copy indeed.

\$ 300.00



**[CHILDREN'S] Gumnuts**  
GIBBS, May

# 1072

Sydney : Angus and Robertson, [194-]. Oblong quarto, illustrated colour wrappers (some edge tears, water stain around lower half of spine most apparent on front and back lining papers and title), illustrated lining papers, 48 pp (clean and sound), monochrome illustrations in green, sepia or black. Muir 2780. Scarce.

A short anthology of the Bib and Bub comic strips created by Gibbs from 1927 onwards. These strips originally appeared in both Australian and New Zealand newspapers, and continued to be published in this format up until 1967.

\$ 5,500.00



**[NORTHERN TERRITORY]. The pictorial album; or, cabinet of paintings, for the year 1837.**

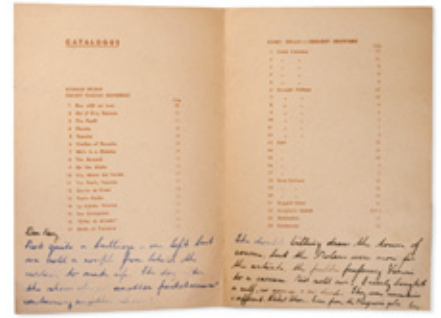
BAXTER, George

# 1464

Containing eleven designs, executed in oil colours, by G. Baxter, from the original pictures, with illustrations in verse and prose. London : Chapman & Hall, 1837. Quarto, full straight-grained plum morocco with coloured leather onlays and gilt decoration, all edges gilt, bookplate to front pastedown, poetry and prose illustrated with eleven Baxter prints printed in his distinctive oil process.

Included is the plate 'Cape Wilberforce, Australia. Discovered by Capt. Flinders in H. M. S. Investigator 1802' taken from the original painting by William Westall, a watercolour version of which now in the collection of the National Gallery of Australia.

\$ 1,250.00



**Two exhibitions of drawings. Donald Friend. Sidney Nolan.**

# 1492

1 to 13 October, 1952. Sydney: Macquarie Galleries, 1952. Octavo, folding card, the works listed. With a lengthy and insightful manuscript note from Lucy Swanton to Harry [Tatlock Miller?] regarding the exhibition.

\$ 330.00



**Norman Lindsay does not care**  
STEPHENSON, P. R.

# 1198

An outburst. London: Fanfrolico Press, [1928]. Price one farthing. Duodecimo, folding sheet, cover illustration, text. No other Fanfrolico pamphlets were issued. A humorous outburst by Stephenson (who, with Norman's son Jack Lindsay, founded the Fanfrolico Press), defending Norman against the critics of the time. 'Norman Lindsay will not care. He is a very busy man, and has a lot of work to do'. Arnold E7 (illustrated p. 246). Rare

\$ 330.00

**Night Fall in The Ti-Tree**  
TEAGUE, Violet

#169

Woodcuts by Geraldine Rede and Violet Teague. Melbourne and London: Sign of the Rabbit and Elgin Mathews, 1906. Small folio, original ribbon-tied woodcut-printed wrappers (exceptionally fine), illustrated endpapers, fourteen leaves folded in the Japanese manner illustrated with original woodcuts by Teague and Rede, the major illustrations hand-signed by the artists, this copy further signed and inscribed by Teague on the endpaper 'To Pan pipes – with love VT'.

'In 1905 Violet Teague, in collaboration with her friend Geraldine Rede, handprinted *Night Fall in the Ti-Tree* at the Sign of the Rabbit Press, in the Teague family home at 89 Collins Street, Melbourne. Nine decades later the charm of this book remains, the National Gallery of Australia having published a facsimile edition in 1988. Although Teague produced other prints and illustrated other book her reputation as a graphic artist rests on this publication'. Roger Butler: *Violet Teague and Japonisme, Printed Works*, in *Violet Teague 1872 – 1951, The Beagle Press*, 1999.

*Night Fall in the Ti-Tree* was privately printed by hand in 1905 and a few copies released for sale in December that year. A copy made its



way to art publisher Elkin Mathews in London, who agreed to sell the book in Britain. Teague re-designed the title page, crediting herself as author of the text, and changing the imprint to add Elkin Mathews as publisher and the date as 1906. Each block was cut and coloured by the artists, and being original artworks, they have signed many of the images in fine black ink. Examination of institutional copies reveals a distinct variation in quality of print and colour, as well as the fact not all books are signed on the same plates, reflective of the hand-made nature of the book. Butler comments that '...despite having an English agent it seems that very few copies of it were printed or sold. The dozen copies known to exist come from family, friends and fellow artists'.

*Night Fall in the Ti-Tree* has been widely recognised as the first book with colour relief printing in Australia. It echoes closely the format of a Japanese book, both in the minimal haiku-style of the poetry and the asymmetrical woodcut illustrations. It can also

be considered the first artists book, in the sense of a creative artwork in the form of a book entirely created by hand. A fragile work, this example is in splendid condition, intimately inscribed by Violet Teague.

\$ 16,500.00

**Norman Lindsay: A Studio Album**  
CLARK, Jane

# 231

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

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

\$ 3,750.00

