

فَضَائِلُ الْبِلَدِ الْقَدِيمَةِ



شمال دة كيزو

انكلند

اكتانيا

دو صافيا

فدالس

ايتالسا

اسپانيا

عاقنك

اطلاستو

LONDON 2012

DOUGLAS STEWART FINE BOOKS PTY LTD
MELBOURNE • AUSTRALIA

mo deus: Et ipse non timet. Quod
ecce ego ostendā eis per vicem hanc:
ostendā eis manū meā ⁊ uirtutē meā:
et sciēt quia nomē michi dñs. **PVI**

Peccatū iuda scriptū est stilo ferreo
in ungue adamantino: exarātū
sup latitudinē cordis eorū: et in cordi-
bus ararū eorū. Cum recordati fuerint
filij eorū aras suas ⁊ lucos suos ligno-
rum: frondentiū ī montibus excelsis

London International Antiquarian Book Fair

Olympia, 24-26 May 2012



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MEMBER

1. A noble fragment : being a leaf of The Gutenberg Bible 1450 - 55

GUTENBERG, Johannes (c. 1398 - 1468)

With a bibliographical essay by A. Edward Newton. New York : Gabriel Wells, 1921. Designed by Bruce Rogers and printed by William Edwin Rudge. Folio, full black blindstamped gilt-lettered morocco by Stikeman & Co. (corners a little rubbed, a few mm loss to foot of spine), gilt dentelles, [6] pp. preliminary text, with an original leaf of the Gutenberg Bible tipped-in. The leaf measures 388 x 287 mm, printed on recto and verso, black gothic lettering of forty-two lines in double columns, rubricated in red, with headlines, chapter numbers, and large initial letters in red and blue, being three two-line initials (two 'E's' and one 'P'), three Roman numeral verse numbers, and the headline. A very good example with wide margins, some minor foxing, the ink black and crisp. The text is the Vulgate Latin text of Jeremiah Chapters 15 and 16 in their entirety, with the closing ten lines of Chapter 14 and first eight lines of Chapter 17. *"Then said the LORD unto me, Though Moses and Samuel stood before me, yet my mind could not be toward this people: cast them out of my sight, and let them go forth."*

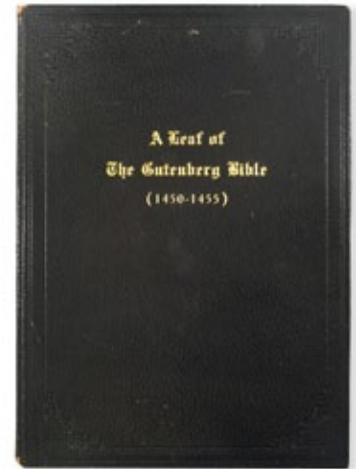
A LEAF FROM THE FIRST WESTERN BOOK PRINTED BY MOVABLE TYPE.

"Its printers were competing in the market hitherto supplied by the producers of high-class manuscripts. The design of the book and the layout of the book were therefore based on the book-hand and manuscript design of the day, and a very high standard of press-work was required--and obtained--to enable the new mechanical product to compete successfully with its hand-produced rivals. Standards were set in quality of paper and blackness of ink, in design and professional skill, which the printers of later generations have found difficult to maintain." (Printing and the Mind of Man). Only forty-eight copies of the Bible are known, most of which are incomplete. The provenance of this leaf is the imperfect Mannheim-Zouch-Sabin copy, divided into leaves and sections by New York bookseller Gabriel Wells nearly a century ago.

The Gutenberg Bible, the first complete book printed in Western culture using the radical technology of movable pieces of type, is perhaps the most famous and important book in the world. Complete examples are now virtually unprocurable in the marketplace, yet a single leaf, extracted from an incomplete copy of the Bible by New York dealer Gabriel Wells in 1921, captivates the imagination when one contemplates the impact this revolution of the Renaissance had on humanity.

AUD \$ 85,000

1929



2. **An Ottoman manuscript map of Europe and North Africa relating to the Night Of Power, circa 1740.**

Anon.

Ink on thick, waxy paper with contemporary hand colouring and gold border, 250 x 390 mm, the place names and marginal inscriptions in Turkish language written in Arabic script, an elaborate compass rose on the left side, the entire map dotted with deliberately placed numerical inscriptions which would appear to hold the key to the map's meaning, the schematically drawn sets of twin towers denoting urban centres being unlabelled and serving a secondary, virtually decorative function; a numeral in the lower margin may indicate a date, 1154 in the Hijra, or 1741 in the Gregorian calendar; the map is in a good state of preservation, with one central vertical fold line, some spotting to upper right and left margins, and an unobtrusive old tape mark at the base of the fold line in the lower margin.



The general appearance of the map, which shows Europe and the Mediterranean basin, appears to be derivative of a portion of the early sixteenth century map of Piri Reis, the Ottoman cartographer. The geographical features and political entities labelled in bold script include the Atlantic Ocean, Ireland, England, the North Sea, Spain, France, Germany, Italy, the Mediterranean, the Black Sea, Romania and the Great Desert (Sahara). However, if the map were intended solely to assist in navigation, these rather broad terms would proffer very little use to a seafarer or traveller.

The four line inscription in the upper margin makes reference to prayers in the month Ramadan, and ends (in red ink) with an emphatic mention of the Night of Power (Lailat Al-Qadr). This night occurs during Ramadan and is the anniversary of the night on which the Quran was revealed to the Prophet Muhammad. It is the night on which God decides the fate of all mankind, and is also known as the Night of Destiny. It would seem safe to speculate that the numerals on the map refer in some way to the Night of Power, possibly relating to astronomical calculations which would aid the reader in determining precisely when this important moment would occur, depending upon which region of the map they were located in.

AUD \$ 7,500

2552

3. Nouveau voyage autour du monde ; ou l'on decrit en particulier l'isthme de l'Amerique ...

plusieurs cotes & isles des Indes Occidentales, les isles du Cap Verd, le passage par la Terre del Fuego, les Cotes Meridionales du Chili, du Perou, & du Mexique, l'Isle de Guam, Mindanao, & des autres Philippines, les Isles Orientales qui sont pres de Cambodie, de la Chine, Formosa, Lucon, Celebes, &c. la Nouvelle Hollande, les Isles de Sumatra, de Nicobar, de Saint Helene, & le Cap de Bonne-Esperance. Ou l'on traite des differens terroirs de tous ces pays, de leurs ports, des plantes, des fruits, & des animaux qu'on y trouve : de leurs habitans, de leurs coutumes, de leur religion, de leur gouvernement, de leur negoce, &c. Rouen : Jean-Baptiste Machuel le Jeune, 1715. Duodecimo, five volumes, bound in contemporary mottled calf with morocco title labels, spine ornately decorated (joints lightly rubbed), marbled endpapers, engraved title pages to volumes I and II, printed title pages in red and black, early ink annotations to the first blanks of a couple of volumes, ribbon markers, total of 64 engraved maps, charts and views (including the two engraved title pages), many of them folding, engraved initials, headpieces and tailpieces.

A fine set of the first collected edition of Dampier, in the original French binding.

William Dampier (1652 - 1715) remains one of England's most famous seamen, and was a truly international buccaneer. As a boy he sailed on merchant ships, firstly to Newfoundland and then to Java, later trying his hand at farming in Mexico and the Caribbean. By his late twenties he was commanding raids on Spanish ships and settlements in South America, plundering them for loot. In 1686 Dampier set sail across the Pacific to ransack Spanish colonies in the East Indies, and later that year his ship the *Cygnet* was beached in north-west New Holland, making Dampier the first Englishman to set foot on Australian shores. Dampier made extensive notes of the exotic species he found there, and made the perilous (and ultimately penniless) return voyage via the Cape of Good Hope. His account of this voyage was first published in 1697. Dampier returned to New Holland in 1699 - 1701 in the *Roebuck*, and again published an account of this dramatic voyage (1703). He was to make further piratical voyages, as well as a third circumnavigation, before dying in London in 1715.

This appealing set is the first collected edition of Dampier's works, and predates the first English edition by fourteen years. It includes many fine copperplates of Australian fauna and coastlines. Dampier's contribution to the early study of Australia is significant, and he has been referred to as 'Australia's first natural historian'.

AUD \$ 9,500

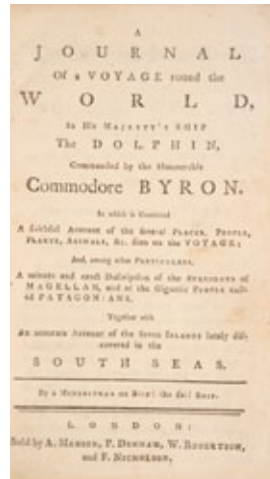
1475



4. [BYRON] A journal of a voyage round the world, in His Majesty's ship the Dolphin, commanded by ...

Commodore Byron : In which is contained a faithful account of the ... places, people, plants, animals, &c. seen on the voyage: and ... a ... description of the Straights of Magellan, and of the gigantic people called Patagonians : Together with an ... account of the seven islands lately discovered in the South Seas. By a midshipman on board the said ship. London : Sold by A. Manson, P. Denham, W. Robertson, and F. Nicholson, [1767?]. Small octavo, full contemporary calf (corners bumped, the spine with some loss at tail, joints cracked but sound), 93 pp (a little soiled on a couple of leaves), front free endpaper with owner's inscription *T. Venables, Plymouth, August 29, 1777*. A good copy.

The first published account of Byron's voyage was printed for Cooper of London in 1767. It was an anonymous narrative which bore an identical title to this presently offered edition, using the phrase '*By a midshipman on board*'. This presently offered Manson edition is undated, but is most likely roughly contemporary with the Cooper edition, due to the ascription '*midshipman*', as opposed to '*officer*', which is known in later editions. The fortunate fact that this present copy is inscribed with the date 1777 partially confirms an early dating. The midshipman in question is generally accepted as being Charles Clerke, a young sailor who later served on Cook's three voyages.



AUD \$ 5,500

2237



5. [LA PÉROUSE; COOK] Navigation, poëme en huit chants, avec des notes historiques et géographiques

Esménard, J. (Joseph), 1767-1811

A Paris : Chez Giguet et Michaud, 1805 (An XIII). First edition. Two volumes, octavo, fine full speckled calf with gilt borders, spines with gilt decoration and red labels with gilt lettering, engraved frontispieces (arrival of Cleopatra at Tarsus and the shipwreck of La Pérouse), lxxi [1] 243 [1], 391 [1] pp (clean and crisp). A beautiful set.

A poem divided into eight *chants*, or cantos, written in the style of a Classical epic, which eulogises the great navigators throughout history. The eighth canto sings the praises of voyagers to the South Seas: Malaspina, Wallis, Byron, Bougainville and above all Cook. It also describes the voyage and imagined fate of La Pérouse.

This first edition is recorded in the collections of the National Library of Australia and the State Library of New South Wales.

AUD \$ 950

1874

6. [WHALING] Récréations instructives : campagne d'un baleinier autour du monde :

St Aulaire, Achille

croquis et notes d'un officier du bord = Instructive recreations : a trip round the world on board of a whale ship : sketches and notes by one of the officers. Paris : Aubert et Cie, [1845]. Quarto, handsome later green morocco, spine with raised bands and gilt lettering, later marbled endpapers, 18 leaves, each with chromolithographic illustrations, with blank facing pages (light spotting). Text in French and English.

A beautiful mid-nineteenth century children's book telling the story of a whaler's voyage around the world. The fine, softly coloured lithographs, animated and full of detail, represent the pinnacle of French children's book illustration of this period, and would surely have made a lasting impression on any young reader. They show graphic whaling scenes as well as the places the whaler visited and peoples the crew encountered, such as the Philippines, the Moluccas, the Solomons, the Sandwich Islands, Marquesas and Chile.

AUD \$ 4,400 # 2320



7. [HAWAII; TAHITI] Ett år i stilla hafvet.

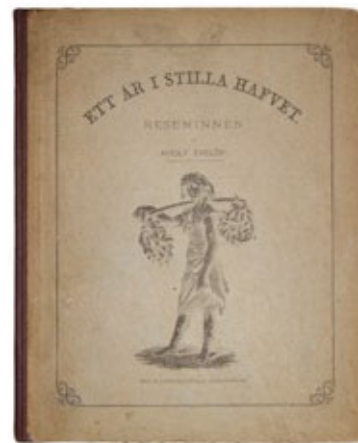
Ekelöf, Adolf

Reseminnen från Patagonien, Chili, Peru, Californien, Britiska Columbia och Oceanien. [One Year in the Pacific. Travel memories from Patagonia, Chile, Peru, California, British Columbia and Oceania]. Stockholm : Lith. Art. Anstalt, 1872. Quarto, original illustrated boards (lightly marked, corners bumped) with maroon cloth spine, 163 pp, illustrated with 17 lithographic plates (4 fully coloured, 13 tinted) from photographs and drawings by the author, musical notation. Text in Swedish. A good copy.

Ekelöf, a lieutenant in the Royal Swedish Navy, sailed to the Pacific via South America in 1866 on board the British ship *HMS Zealous*. Having joined the crew of another Royal Navy vessel, the corvette *Alert*, on Vancouver Island, he then visited the Sandwich Islands and Tahiti. Ekelöf's observations of life in Hawaii and Tahiti are highly detailed, and he even includes musical notation and words of Polynesian songs (from both Hawaii and Tahiti). His beautiful illustrations include portraits of the Hawaiian royal family as well as landscapes and native peoples of each region he visited.

Forbes 2936. Three copies recorded in Australian collections (National Library of Australia; State Library of New South Wales; University of Melbourne).

AUD \$ 750 # 2254





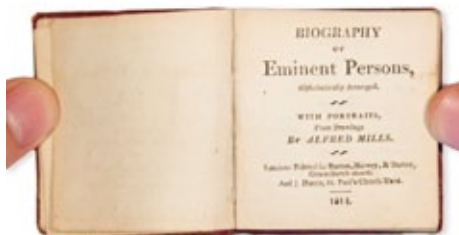
8. [MINIATURE BOOK]. London in miniature

MILLS, Alfred

With engravings of its public buildings and antiquities, from drawings by Alfred Mills. London : Darton, Harvey, & Darton, and J. Harris, 1814. Miniature book, 64 x 59 mm., printed papered boards, pp. 96, 47 engraved plates, very good. Charming illustrated miniature by the renowned Alfred Mills, who produced a series of miniatures for Darton & Harvey between 1807 and 1824.

AUD \$ 440

2236



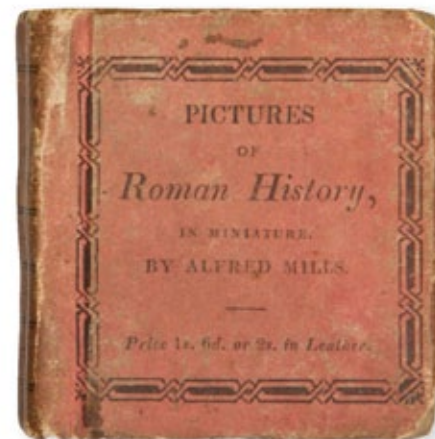
9. [COOK; MINIATURE BOOK]. Biography of eminent persons

MILLS, Alfred

Alphabetically arranged. With portraits, from drawings by Alfred Mills. London : Darton, Harvey, & Darton, and J. Harris, 1814. Miniature book, 63 x 58 mm., contemporary straight-grained morocco, gilt-lettered on spine, pp. 96, 47 engraved plates with accompanying biographies. Some of the identities include explorer Mungo Park, botanist Linnaeus and philologist Samuel Johnson. A single American, Benjamin Franklin is present. Two pages and an engraving are devoted to Captain Cook, who 'sailed several times to the South Seas, and visited many islands, where the people are not much better than wild savages'. Alfred Mills designed ten miniature books for Darton & Harvey between 1807 and 1824. A very good copy in the better variant leather binding. Reference : Bromer and Edison, Miniature Books, New York : Abrams, 2007, p. 140

AUD \$ 1,250

2234



10. [MINIATURE BOOK]. Pictures of Roman history

MILLS, Alfred

In miniature, designed by Alfred Mills, with explanatory anecdotes. London : Darton, Harvey, & Darton, and J. Harris, 1812. Miniature book, 63 x 59 mm., printed papered boards, pp. 96, 48 engraved plates, very good. Charming illustrated miniature by the renowned Alfred Mills, who produced a series of miniatures for Darton & Harvey between 1807 and 1824.

AUD \$ 350

2235

11. **India : a new and improved map compiled from the latest documents**

WALKER, J. (engraver)

Is Respectfully Inscribed to Major James Rennell, F.R.S. &c &c &c. London : Black, Kingsbury, Parbury and Allen, 1820. Steel engraved dissected map with hand colouring, 20 panels, 960 x 670 mm (folding to 240 x 140 mm), linen backed, the front and rear panels with marbled paper over card verso, original marbled paper over card slipcase with contemporary manuscript title in ink, *India*. In spite of some faded staining to the lower section (Ceylon and southernmost India), this remains a visually striking map of the subcontinent in the post-Napoleonic and pre-Mutiny era. In the northwest much of what is present-day Afghanistan is marked as *Caubul*, and the borderlands running from the north across to the east are shown as *Kashmeer*, the lands of the *Independent Rajahs*, *Dominions of Nepal*, *Little Tibet*, *Tibet* and *Bhotan*. A colour key at lower left indicates that the French possessions of Pondichéry, Chandernagore, Karaikal and Mahé, which had been returned to France by treaty in 1816, are all underlined in yellow. The Dutch, Portuguese and Danish trading centres are also marked in different colours.

This beautiful map is not only a feast for the eyes: the names and places fill the viewer's senses with a rush of exotic visions, scents and sounds, straight from the period which saw the high point of British Orientalism in India.

AUD \$ 750

1837



12. **[WINE] L'art de boire, connaître et acheter le vin et toutes les boissons :**

MAURIAL, Ludovic

guide pratique du producteur, du marchand et du consommateur. Paris : Librairie du Petit Journal, 1865. Duodecimo, original printed green wrappers (minor chipping to spine), 211 pp (some loss to upper right corner of first few pages, not affecting text).

A guide for the producer, seller and consumer of wine and other types of alcohol, including beer, cider, eaux-de-vie and liqueurs. Apart from discussing French wine varieties, it provides a comprehensive guide to alcohol produced in other regions, including Italy, Spain, Portugal, Madeira, Belgium, Holland, the British Isles, Germany, Austria, Greece, Moldavia, Crimea, Turkey, Persia, Cape of Good Hope, California, Mexico and Peru.

Australian wines are a notable omission from this work, although they were certainly known in Europe by this time, having been exported in small quantities since as early as the 1830s. By the late 1870s and 1880s wines from Victoria, which were derived from French wine varieties and consequently in direct competition with them, were winning gold medals at European exhibitions, but the following quote perhaps succinctly illustrates the prejudice and bigotry Australian winemakers initially encountered in attempting to sell their products to the French market:

'At the 1873 Vienna Exhibition the French judges, tasting blind, praised some wines from Victoria, but withdrew in protest when the provenance of the wine was revealed, on the grounds that wines of that quality must clearly be French'. (Phillips, Roderick. *A short history of wine*. London: Allen Lane, 2000, p 265.)

AUD \$ 450

2334

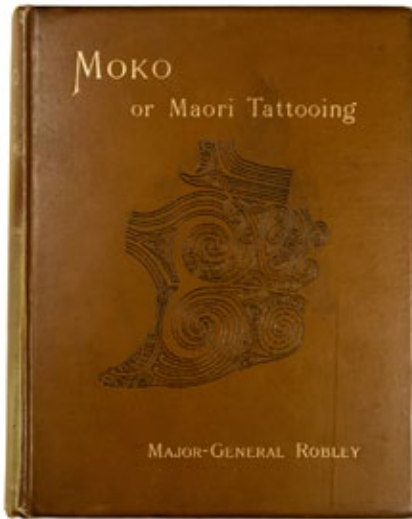


13. Moko; or Maori Tattooing

ROBLEY, Major-General

London : Chapman & Hall, 1896. 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.



AUD \$ 4,500 # 1470



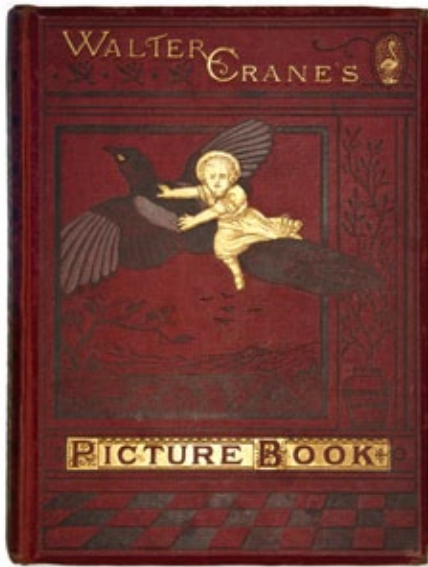
14. [MAORI] Scenes from our New Zealand home : a token from Maoriland with Christmas wishes

MARTIN, Josiah, 1843-1916

Circa 1890. Albumen print photographic montage, cabinet card format (107 x 165 mm), printed caption in lower margin with photographer's imprint, *Josiah Martin, Auckland*; verso with printed couplet: *'This little card for token true I send, that neither time nor distance breaks the bonds of love 'twixt friend and friend.'* The images in the montage (which also have tiny printed captions) include the famous shot of Te Kooti reclining, Ohinemutu, Guide Sophia Hinerangi, 'George', Maori carvings and canoe. An early commercial photographic item, part of a wave of souvenirs printed in New Zealand in the late nineteenth century which used images of Maori to promote tourism and national identity. The sturdy cabinet card was designed to withstand being sent through the post to family and friends back home in the British Isles.

AUD \$ 175

2128



15. Walter Crane's picture book

[WALTER CRANE]

Containing sixty-four pages of pictures, designed by Walter Crane, and printed in colours Edmund Evans. London : George Routledge & Sons, [c. 1873]. First edition. Large octavo, illustrated red cloth with gilt decoration (corners bumped), front pastedown endpaper with owner's inscription dated 1873, juvenile inscription to title page, [64] pp (clean and bright), colour illustrations. A lovely copy of a scarce title, in the red variant cloth (there were also green and blue issues). Not in Masse.

AUD \$ 600

2136



16. Nice weather! : an original pencil drawing by Walter Crane

CRANE, Walter (1845-1915)

Pencil on thick paper, 175 x 137 mm. Signed lower left with Walter Crane's monogram and the date *Nov: 1883*. Very fine. A charming illustration - apparently unique and unpublished - of an anthropomorphised duck and frog meeting in the rain, with the frog quipping: *Nice weather!*

Provenance: Sotheby's, *Fantasy, illustrated Books and related drawings*, London : 31 October 1997, lot 345.

AUD \$ 1,500

1955

17. Spenser's Faerie Queene

SPENSER, Edmund, CRANE, Walter

Edited by Thomas J. Wise. London : George Allen, 1894 - 97. Quarto, nineteen parts in original illustrated wrappers, illustrated by Crane throughout. The deluxe edition printed on Japanese vellum, limited to 28 copies of which 25 were for sale. A standard edition was also published. A very fine set with some creasing to the lower yapp edge. Originally in the collection of the Brooklyn Public Library (deaccessioned, without any ex libris markings at all), in custom folding cases which while now split have housed the set in exceptional condition. Magnificently illustrated by Crane and a highpoint of Arts and Crafts publishing. Masse p. 47.

Published by Edmund Spenser in two parts, in 1590 and 1597, *The Faerie Queene* is the longest poem in the English language. An allegorical epic inspired by the works of Virgil, it parallels the virtues and chivalry of the knights of the Arthurian realm with the morals and incorruptibility of the Tudor dynasty of Spenser's day, and so for obvious reasons the poem was received extremely favourably by Queen Elizabeth I (on whom the Faerie Queene is modelled) and her court. As Spenser fell under the spell of Mediaeval romances in crafting his poem, employing a deliberately archaized language in order to create a magical yet *faux* atmosphere, so Walter Crane became similarly entranced by the stories of noble deeds, heroism and chivalry which are told in each of the epic's books. Indeed, the subject matter of Spenser's poem was perfect for writers and artists of the late nineteenth century Gothic revival, and although it inspired a plethora of illustrated editions around this time, either complete or abridged, it is Crane's collaborative effort with Wise, particularly in this deluxe edition of such rare beauty, that is generally accepted as the nonpareil illustrated edition of *The Faerie Queene*.

AUD \$ 9,500 # 1918

*** Twenty-eight copies, of which Twenty-five only are for sale, have been printed of this edition on Japanese vellum paper.
This is No. 17
CHARLES WHITTINGHAM & CO.



18. [ABORIGINES; AFGHAN CAMELEERS] Private photograph album, South Australia & Northern Territory, 1899



[UNBEHAUN, Carl A. (attributed)]

Photograph album, oblong octavo (170 x 220 mm), half morocco over pebbled cloth, gilt lettering to front, inscribed on front pastedown *Zur Erinnerung an Adelaide Sud-Australien von Herrn & Frau Unbehaun*, December 1899 [*In memory of Adelaide, South Australia, from Mr & Mrs Unbehaun*], containing 24 window mounted silver gelatin prints, each 100 x 150 mm, uniformly excellent condition, each with manuscript caption on album page beneath, including important photographs of Aborigines, camel train and a makeshift *Mohammadan Temple*.

Carl A. Unbehaun (1851-1924) was a German electrical engineer who had arrived in Sydney from New York in the early 1870s. Because of his knowledge of and enthusiasm for Bell's new invention, the telephone, he was headhunted from his job at the New South Wales Telegraph Office and brought to South Australia by Sir Charles Todd, where he was employed at the Adelaide General Post Office and was instrumental in developing the first telephone system in South Australia. This photograph album, which was presented by Unbehaun and his wife to an unknown visitor, contains private (non-commercial) photographs, identical in format and clearly taken with one camera. The full list of captions is:

General Post Office; King William Street looking south; King William Street looking north; Port Victor and Granite Island; Ankunft in Victor Harbor (train arriving); Familie Tietz (Tietz family); Umbrella Rock Port Victor; Blackfellows, Northern Territory; Blackfellows, Eucla [Western Australia]; Viaduct, Hills Railway near Mt Lofty; Port Adelaide; Camels, Northern Territory; Mohammedan Temple, Northern Territory; Camel team, Hergott Springs; Bullock team, Mt Gambier; Eucalyptus tree, 100 ft high, Gawler; Heis-Wasser Quelle (hot water spring), Northern Territory; Government House (Summer residence), Mt Lofty; Clarendon Waterworks; Blue Lake, Mt Gambier; Valley Lake, Mt Gambier; Familie Unbehaun, Unser Heim (Our Home); Botanic Gardens.

The album documents some extensive touring on the part of Mr Unbehaun (probably in his capacity as an electrical engineer with responsibilities for the telegraph), and its family context adds richness to the images (it includes a portrait of the Unbehauns as well as a view of their house). In terms of individually significant images, the following are highlights: the group portrait of Aborigines taken at Eucla on the Nullarbor, the eastern most town of Western Australia; the portrait of two Aboriginal youths (Northern Territory); the hot water springs with waiting train in the background (Northern Territory); two photographs of camel trains, one being led by an Afghan cameleer. There is one image that should be singled out for special mention, however, and that is the view of the Afghan cameleers outside their makeshift mosque with its mud walls and thatched roof and open walls. This mosque can be identified as the one built at Hergott Springs (Marree), on Lake Eyre. The State Library of South Australia has an almost identical image of the mosque (B 15341) which it dates to circa 1884, noting that the pool of water was intended for use by worshippers to wash their feet before entering the mosque. The Unbehaun photograph was clearly taken at the same time as the SLSA image. Whether this was in 1884, or somewhere between that time and 1899, it is now possibly attributable to Carl A. Unbehaun. The SLSA photograph was one of the key images in the South Australian Museum's 2010 travelling exhibition, *Australia's Muslim Cameleers : Pioneers of the Inland, 1860s-1930s*.

An important visual record of the social history of outback South Australia, Northern Territory and remote Western Australia before Federation.

AUD \$ 5,500

2164

19. [TAHITI] Moetia Salmon, sister of Titaua Brander, c 1870

Albumen print photograph, carte de visite format (94 x 53 mm), laid down on a stock card of the photographer *Em. Blanchet* (his imprint verso) at a contemporary date, the sitter's name 'Moetia Salmon' inscribed in ink verso of the albumen print itself, still clearly legible, although as a reverse image; a photographer's circular wet stamp is also very faintly visible through the paper, but is not identifiable. The vignette portrait is in fine condition, with excellent tonal range.

A rare and important portrait of Ari'i'ino'ore Moetia "Moe" Salmon (1848-1935), the daughter of Alexander Salmon (1820-1866), a merchant from an English-Jewish family who had become secretary to Queen Pomare IV of Tahiti and who had married in 1842 Ariitaimai (Princess Oehau) of the Tahitian royal family. Moetia's younger sister was Johanna Marau Salmon, who was to become Queen Marau of Tahiti (consort of Pomare V), and whose daughter Moetia would adopt later in life. Her older sister was the celebrated Titaua Tetuanui Salmon, who married John Brander, the wealthiest and most influential trader in eastern Polynesia during this period. In the mid 1860s, when she was just seventeen, Moetia visited Europe with Titaua and John Brander. Within a few years of her return she married Dorence Atwater, the U.S. Consul to Tahiti, in 1871. Aside from his diplomatic career, Atwater also became a highly successful businessman in the pearling industry, and was recognised as a philanthropist with a particular interest in eradicating leprosy.



AUD \$ 1,700

1946

20. [NEW GUINEA] Portraits of native people of the Markham Valley region, German New Guinea, c 1914

A group of seven original photographs dating from around 1914, each 115 x 70 mm, five numbered verso in ink in contemporary hand, two with pencil inscriptions in German in contemporary hand: *Häuptling von Lae* [Chief of Lae] and *Eing'ren. Schönheit von Lae* [Native beauty of Lae]. Fine condition.

These close-up and very candid portraits of native people were taken by an amateur German photographer in the hinterland and area around Lae, on the Huon Gulf at the mouth of the Markham River. The first German Government station was established in this area in 1909, and German mission stations followed in 1910-11. Whether the photographer was a missionary, trader or colonial official is unknown, but the spontaneity of the images and the direct gaze of the subjects makes them a powerful photographic ensemble.



AUD \$ 1,600

1956

21. A young man and a nail can. An industrial romance

Melbourne : MacRobertson, [1924]. Oblong quarto, original quarter morocco over gilt-lettered cloth, gilt-patterned paste-down endpapers, illustrated wrappers bound in, further pictorial endpapers, previous owner's wet stamp (and slight offsetting) to title page, pp. 152, each page photographically illustrated, 24 colour plates with tissue guards of chocolates and confectionary, some with embossing and printed in silver or gold to reproduce the packaging, a very good copy. This self-published company history of one of Australia's major confectioners of the time is a glorious testament to design of the period. The printers The Specialty Press, make the effort to acknowledge MacRobertson's largess in funding the self-promotional publication: 'Mr. Mac. Robertson spared no expense, and gave us every encouragement, to produce a booklet worthy of his vast business, and also worthy of ourselves as Printers'. It appears that MacRobertson's spending was not quite finished upon conclusion of the print run, as all copies appear to have been intended for issue in card wrappers, yet are then bound into a more sturdy cloth and morocco deluxe binding.

Note that although the foreword is dated September 1921, internal references to the British Empire Exhibition (1924) and to correspondence dated as late as September 26, 1924 mean that the date of publication was most likely late 1924. A fine Australian company history.

AUD \$ 450 # 2415



22. Antillanas. Estudio preliminar por Antonio R. Romera.

CARREÑO, Mario (1913-1999)

Santiago [Chile] : Cuadernos del Pacífico, 1949. First edition. ONE OF ONLY 100 COPIES WITH A FULL PAGE COLOUR LITHOGRAPH BY MARIO CARREÑO. Large octavo (270 x 210 mm), pictorial card wrappers (a little browned), pp XXVIII, 13, colour lithograph and numerous b/w illustrations in the text, half title with bookplate by Melbourne artist and poet Jurate Sasnaitis commemorating 10th anniversary (1991) of Nosukumo, a small Melbourne press run by Javant and Ian Biarujia at Labassa, a National Trust house in Caulfield, Melbourne. A very good copy.

Mario Carreño (La Habana, 1913-1999) was a major Cuban artist who studied in Madrid and Paris in the 1930s and was domiciled in Chile from 1958. This work published in exile represents a pictorial and poetic vision of his native country.

Rare in this limited edition.

AUD \$ 3,850 # 2357



23. Hiroshige

BARNETT, P. Neville

Sydney: privately printed at the Beacon Press, 1938. Small folio, quarter-vellum over gilt-lettered boards, glassine wrapper, original card slipcase (edges splitting), illustrated endpapers, 46 pp., illustrated with 20 *chuban* woodcut prints after Hiroshige tipped in (some ghosting from the glue as usual). Limited to 200 copies signed and numbered by the author. Favourable mention was made by a critic at the time on the apt choice of the 'Locarno fonts and the quality of the Worthy paper' (KRAAL, Diane, *From Chatswood to Edo: The Life and Books of P. Neville Barnett*, p. 42). A fine private press book from P. Neville Barnett, published in Sydney just prior to the Second World War, in a series of studies on Japanese woodcut artists.

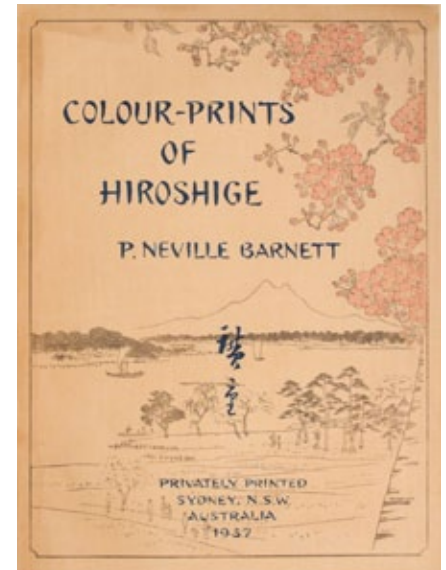


AUD \$ 1,250 # 2416

24. Colour-prints of Hiroshige

BARNETT, P. Neville

Sydney : privately printed at the Beacon press, 1937. Folio, quarter-vellum over gilt-lettered silk (a few marks), in original card box, patterned endpapers, 83 pp. illustrated with numerous original woodblocks after Hiroshige tipped-in, occasional scattered foxing and ghosting from the glue. Limited to 110 signed and numbered copies of which 100 were for sale. This was Barnett's largest and most ambitious book published to date, and is filled with large format prints after Hiroshige.



AUD \$ 2,500 # 2420

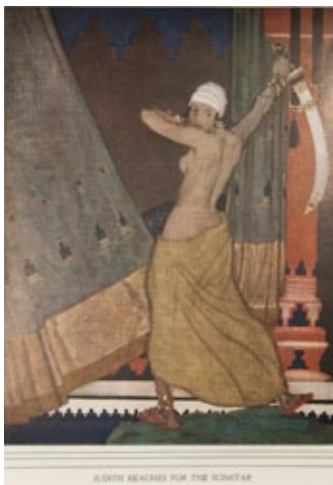
25. Judith (one of 12 copies)

FLINT, W. Russell

London : The Haymarket Press, 1928. Quarto, full vellum with ribbon binding (partly perished), 48 pp. printed on vellum, four colour plates tipped-in (some wrinkling along with the vellum, as always), additional suite of three plates (possibly of four) enclosed within a paper folder. The special deluxe edition, limited to 12 copies, signed by the artist on the colophon.

The *Book of Judith* is a deuterocanonical book - one which is included in the Catholic and Eastern Orthodox Old Testament canon, but considered apocryphal by Protestants and not included in the Hebrew Bible. The story is set in the period of the Assyrian conquest of Israel. Judith, a great beauty and fearless person, is the heroine of the Israelites. Managing to win the trust of the Assyrian general Holofernes, she enters his tent one night and decapitates him, returning to her people with his severed head. Judith has been portrayed by many great artists throughout history, including Caravaggio and Gentileschi.

The Oxford Dictionary of National Biography comments that the mature work of the artist W. Russell Flint reflects an escape into exoticism and a fascination for the beauty of the female form, a reaction to the harrowing experience of his early career, in which he was paid to produce medical illustrations of horrific war wounds and diseases.



AUD \$ 2,750

1860

26. Typed letter signed by Kipling, discussing illustrations in the Just-So Stories.

[KIPLING, Rudyard]

Single, folded octavo sheet on letterhead with Kipling's Bateman's Burwash, Sussex, address (very clean and bright), typescript, and signed in ink by Rudyard Kipling, dated 20 November 1924, with original envelope and addressed to D. Avery Esq., London. *'Dear Sir, I am much obliged to you for your interesting account of your discoveries in the illustrations of my "Just-So Stories"; as I am struck with the zeal with which you followed your clues. As to the letters on the collar round King Solomon's neck, any friend of yours who happens to be a Freemason will tell you what they mean. Wishing you success in your further searches, Believe me, Very Sincerely yours, Rudyard Kipling. P.S. I do not recall that there was any special significance in the rocks etc. above the cave in the illustration to "The Cat that Walked". There you have the advantage of me.'*; [together with] a handwritten draft of a letter of reply from D. Avery to Kipling, dated 25 November 1924, addressed to Kipling's Bateman's Burwash address: *'Dear Sir, Please accept my thanks for your kind letter. I am enclosing a rough tracing taken from the illustration of the "Cat that Walked" to indicate the outlines that suggested to me grotesque monsters devouring female figures - the waistband, skirt & foot*

indicating the one, and the back, part of upper of arm, waistline & part of skirt indicating the other figure. I thought you might be interested in seeing the foundation on which my imagination had built. Again thanking you for your Kindness, Believe me, Yours sincerely....'



AUD \$ 2,200

1822



27. Bargains

LINDSAY, Norman

Etching, soft ground, and stipple engraving, 11.9 x 12.4 cm (plate line), on paper 21.8 x 21 cm. Signed and dated by Norman Lindsay 1922 lower right, titled lower centre, numbered in an edition of 55 copies.

This miniature gem of an artwork has been one of the most instantly recognisable examples of Lindsay's oeuvre for nearly a century. The bargain struck between the beautiful young nude (modelled after Rose Lindsay, the artist's wife) and the devil can only be imagined, but her assortment of rare jewels and diaphanous silks suggest the price must have been high. A fine original etching by Norman Lindsay.

Bloomfield 230.

AUD \$ 7,500

1724



28. Norman Lindsay water colour book.

LINDSAY, Norman.

Sydney : The Springwood Press, 1939. Eighteen reproductions in colour from original watercolours. Quarto, embossed silk-bound boards (a couple of stains), endpapers browned, eighteen tipped-in colour plates (a little offsetting). With the scarcely found original purple box (edges sunned and tape mended). The deluxe edition, printed on hand-made paper and specially bound, limited to 120 copies signed by Norman Lindsay. A more common standard edition was also produced.

AUD \$ 1,650 # 2328

