

# MAWSON DELPRAT

A selling exhibition of rare Antarctic photographs,  
expeditionary artefacts, antique furniture, curios  
and personal effects from the collections of  
SIR DOUGLAS MAWSON and G.D. DELPRAT

**MICHAEL TRELOAR**  
ANTIQUARIAN BOOKSELLERS



*Clarrison 1913*

**F**RANCISCA ADRIANA (PAQUITA) DELPRAT (1891–1974) became engaged to the young geologist and explorer Douglas Mawson (1882–1958) in January 1911, and in doing so brought together the families of two of Australia's most significant individuals. Her father, Dutch metallurgist Guillaume Daniel Delprat (1856–1937), was General Manager of Broken Hill Proprietary Company at a crucial moment in its development from colonial silver and lead miner to the global resources behemoth it is today. Her husband was Australia's greatest Antarctic explorer, and one of its most important scientists.

Paquita would go on to write biographies of both men.

*Douglas Mawson served his apprenticeship with Ernest Shackleton in 1907–09. As an explorer and traveller he accompanied his countryman Edgeworth David to the South Magnetic Pole and to the Summit of Mount Erebus. But always his chief interest was Science. In 1911–14 he led the first British [sic] Antarctic Expedition that may fairly claim to have had Science as its chief objective.*

*His own personal adventures were extraordinary. Yet before, during and after the tragedy that cost him two sledge-mates, tried him to the utmost and doubled the length and cost of his venture, he never wavered from his main objective of learning all that could be learned about the Antarctic environment.*

HRH the Duke of Edinburgh, in his foreword to *Mawson of the Antarctic* (1964).

*The truth is that G.D. Delprat, like his celebrated son-in-law, was an explorer. He had imagination which enabled him to see over the horizon ...*

*The celebrated movement of the Broken Hill Pty. Co. Ltd. from silver to steel was in large measure G.D. Delprat's achievement. He had associated with him, of course, men of great talent and outlook but he it was who possessed the special kind of genius needed for such a revolutionary development.*

Sir Robert Menzies, in his foreword to *A Vision of Steel. The Life of G.D. Delprat CBE, General Manager of BHP, 1898–1921* (1958).

It is our great pleasure to offer here a selection of items, some rare and important, others unusual or curious, but at all times interesting, and (with the exception of the three addenda items) with the guaranteed provenance of the Delprat and Mawson families.

Highlights include rare Antarctic photographs by Frank Hurley, T.W. Edgeworth David and Andrew Watson (among the first images of that part of the continent); artefacts taken on Mawson's Antarctic expeditions; a seventeenth-century armoire; and a singular oil painting by Charles Harrisson, artist and biologist on Mawson's Australasian Antarctic Expedition, 1911–1914, presented to Paquita and Douglas on their wedding day in March 1914.

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16–27 September 2019

196 North Terrace  
Adelaide, South Australia

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[www.treloars.com](http://www.treloars.com)

1 A very large and impressive Dutch rosewood veneer and carved oak *rankenkast* ('tendrill cabinet') or armoire, dating from the second half of the seventeenth century.

The door panels are inlaid with large eight-pointed stars, and flanked by three applied carved foliate pilasters (with trailing ribbons, flowers, fruit and acanthus leaves; possibly later). The large overhanging cornice is plain except for an applied central garland. The lower portion comprises a single drawer above massive bun feet.

Height 2155 mm; width 1975 mm; depth 780 mm. Minor signs of use and age, but minimal conservation treatment has resulted in a most attractive and imposing item. Its construction is typical of this style of furniture, traditionally a dowry piece; by removing a few pins and wedges, the main body of the cabinet breaks down into flat panels for ease of relocation and transportation.

In her 1958 biography of her father, G.D. Delprat, Paquita Mawson records his lengthy trip to England, Europe and America, from February to October 1907. She notes that he 'was always generous in his gifts to us and this time there was quite a lot of furniture, which we still have' (*A Vision of Steel*, page 149).

Provenance: G.D. Delprat; Sir Douglas and Lady Paquita Mawson; by descent.





- 2 An Edwardian crystal cabinet with a large decorative panel, embroidered in gros point and petit point by Lady Paquita Mawson or her mother, Henrietta Delprat, mounted behind the original glass panel in the door.

The cabinet, in Australian oak, contains four internal shelves. Height 1415 mm; width 900 mm; depth 410 mm; embroidered panel 705 × 515 mm.

Provenance: Sir Douglas and Lady Paquita Mawson; by descent.



3 A Georgian wine cooler (circa 1750s).

Oak with mahogany veneer; original brass insert and hardware (the drawer pull a vintage replacement), the whole standing on four cabriole legs with pad feet.

Height 490 mm; width 305 mm; depth 290 mm. Minor restoration; overall a very attractive example in very good condition.

Provenance: G.D. Delprat; Sir Douglas and Lady Paquita Mawson; by descent.



- 4 A large Kashmir-style paisley shawl of woven wool, with harlequin borders and fringes to the short ends.

European manufacture (most likely French or Scottish), from perhaps the mid-1850s. Length 3220 mm; width 1590 mm. Minimal restoration; in excellent condition.

Provenance: Lady Paquita Mawson; by descent.



- 5 A very large embroidered silk piano shawl or Manila shawl.

The cream silk ground is elaborately hand-embroidered on both sides with blue silks in a floral design, and is edged with a knotted silk border and thick, heavy fringe.

Total dimensions including fringe  
2400 × 2360 mm; embroidered panel  
1580 × 1530 mm.

The Manila shawl originated in China, but became popular in Spain and its colonies (exported via Manila, hence the name), before making its way into European fashion more broadly in the early nineteenth century. It saw a revival in the 1920s; this example is most likely from this period and of Spanish manufacture. The shawl was worn folded diagonally to form a triangle, and was often draped on furniture, hence the common English name.

A portrait of Lady Mawson wearing this shawl is now held by the National Portrait Gallery, Canberra.

Provenance: Lady Paquita Mawson; by descent.





- 6 A transverse section of steel rail stamped 'B.H.P. Co. | Newcastle. | N.S.W. | 73. lb. Rail. | 18.9.16. | Rolled. for. | War. Service. in. France.'

The Broken Hill Proprietary Company's steel works at Newcastle opened in 1915 and was soon producing steel for use in the First World War, both in Australia and on the Western Front. The Newcastle plant was the brainchild of G.D. Delprat, General Manager of BHP from 1898 to 1921; it was the foundation of the company's subsequent success and expansion. This commemorative item comes from his personal collection.

Polished steel (height 124 mm; width 122 mm; depth 14 mm) with a few surface scratches; overall in excellent condition

Provenance: G.D. Delprat; by descent.

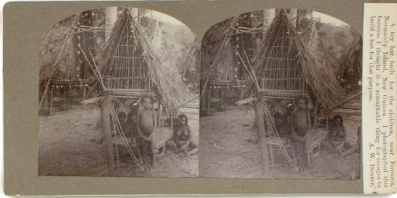
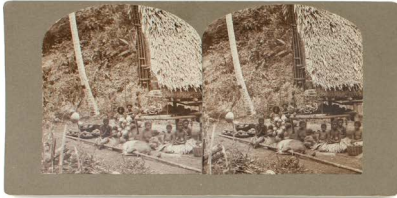


- 7 A Rochester Optical Company 4 × 5 Premo B folding plate camera, with burgundy leather bellows, Victor shutter apparatus and three original plate film-holders.

The Rochester Optical Company of Rochester, New York, sold its Premo B camera (in 4 × 5 and 5 × 7 models) from 1894 to 1902.

The external signs of wear are more indicative of exposure to the hot and dry Australian conditions that Mawson encountered in his field work in the Barrier Range than in the Antarctic.

Provenance: Sir Douglas Mawson; by descent.



A large thatched-roof hut, with a large wooden structure in front, possibly a boat or a large basket. The structure is made of woven material and has a conical shape.

Thatched-roof hut with a large wooden structure in front, similar to the previous images.

A large group of people standing in a line on a beach or near a body of water. They are dressed in traditional attire.

A view of a body of water with hills in the background. The water is calm and the hills are covered in vegetation.

Several small boats on a body of water. The boats are simple and appear to be made of wood.

Thatched-roof hut with a large wooden structure in front, similar to the previous images.



## 8 **DOBBIE, Alexander Williamson**

A collection of 43 stereophotographs of 'New Guinea, New Britain, Solomon, and many other islands during 1899'.

[Adelaide, A.W. Dobbie, circa 1899].

The stereophotographs, with detailed printed captions, are in fine condition.

Alexander Williamson Dobbie (1843–1912), an Adelaide brassfounder, merchant, inventor and photographer – and incidentally, an early director of BHP – undertook the adventurous trip between June and August 1899. The only other set of these photographs we have seen contained 42 cards, with 41 of them common to both sets.

The presence of these photographs in Douglas Mawson's collection is no accident. After he graduated in engineering in 1902, 'he took six months leave to make a geological survey of the New Hebrides (Vanuatu) ... This was Mawson's introduction to scientific exploration, carried out in rugged country with dense jungle and among hostile inhabitants. His report, *The geology of the New Hebrides*, was one of the first major works on the geology of Melanesia. He returned to further studies in geology in 1904' (*Australian Dictionary of Biography*).

Provenance: Sir Douglas Mawson; by descent.

## 9 DAVID, Professor Tannatt William Edgeworth

A collection of 29 original stereophotographs from Shackleton's British Antarctic Expedition, 1907–1909.

Edgeworth David brought with him to the Antarctic a state-of-the-art Stereo Graflex camera, with the photographs intended as a personal record. This heavy, bulky stereoscopic camera was not taken on the sledging expeditions, which means the resulting images focus on the voyage south from New Zealand, and the lives of the expeditioners, and the landscape, in the vicinity of the Winter Quarters at Cape Royds. Significantly, these include two of Mt Erebus in eruption.

Nine of the stereocards have lengthy descriptions of the images in ink by Douglas Mawson on the verso; ten of the images (or very similar ones) are reproduced in Shackleton's account of the expedition, *Heart of the Antarctic* (1909).

Interestingly, 'David passed his Stereo Graflex to J. Francis "Frank" Hurley, official photographer on Mawson's subsequent Expedition. Hurley took one hundred stereo images' (Ron Blum: *Shackleton's 1907–1909 British Antarctic Expedition. A Journey in 3-D*, 2016).

In 1907 Sir Tannatt William Edgeworth David (1858–1934) was Professor of Geology at the University of Sydney, with a world-wide reputation, when 'Ernest Shackleton invited him to journey south with his expedition and return in the *Nimrod* at the end of the summer... [In] December 1907 David, with two former students (Sir) Douglas Mawson and Leo Cotton joined Shackleton in New Zealand. Even before his Antarctic landfall, David had decided to stay with the expedition ... [as] the promise of scientific work (and, no doubt, adventure) in such remote parts was tempting beyond refusal. David's fiftieth birthday passed within sight of the active volcano Mount Erebus (3795 m). In March he stood on its summit, leader of the first successful climbing party. Impressed, Shackleton next spring gave him charge of an attempt to reach the south magnetic Pole. The journey of four months during which David, with Mawson and a young Scots doctor Forbes Mackay, dragged laden sledges from sea-level up more than 2200 m to their goal on the ice plateau and back, covering in all some 1250 km, has passed into the annals of polar exploration as an epic of courage and endurance' (*Australian Dictionary of Biography*).

Provenance: Sir Douglas Mawson; by descent; gifted to a family friend.





## 10 **WATSON, Andrew**

A collection of 14 stereophotographs from the Australasian Antarctic Expedition, 1911–1914, mainly taken in the vicinity of the Western Base hut, Queen Mary Land, in early 1912, with some images relating to the voyage south from Hobart, via Macquarie Island.

One outstanding image depicts a group of exhausted expeditioners 'resting' on the deck of the *Aurora* after establishing the Macquarie Island Base. The best are taken in and around 'The Grottoes', the name given to the Western Base hut and its numerous caverns created in the enveloping snow drifts. These include the igloo over the ice-shaft at 'The Grottoes'; a superb image of moonlight over 'The Grottoes'; Watson's bunk therein; and one showing that 'the level surface of the névé had already risen above the level of the eaves'.





Andrew Dougald Watson (1885–1962) was appointed to the AAE as the geologist and photographer on the Western Base Party, Queen Mary Land. He spent 'almost a year in 1912–13 in the group of eight led by Frank Wild ... There he trained the party's dogs and dug a shaft to study the glacial ice. He also studied glacial effects on the landscape and accessible rock such as the Hippo Nunatak. In the summer expeditions, Wild, A.L. Kennedy, C.T. Harrison and Watson explored to the east, but broken ice hindered their mapping of the coast. A promontory on David Island was named Watson Bluff. In December Watson was rescued from a crevasse: "in an instant I found myself dangling at rope's end, fully fifteen feet, into a yawning chasm, with sheer walls"' (*Australian Dictionary of Biography*).

Provenance: Sir Douglas Mawson; by descent; gifted to a family friend.

## 11 **HURLEY, Frank**

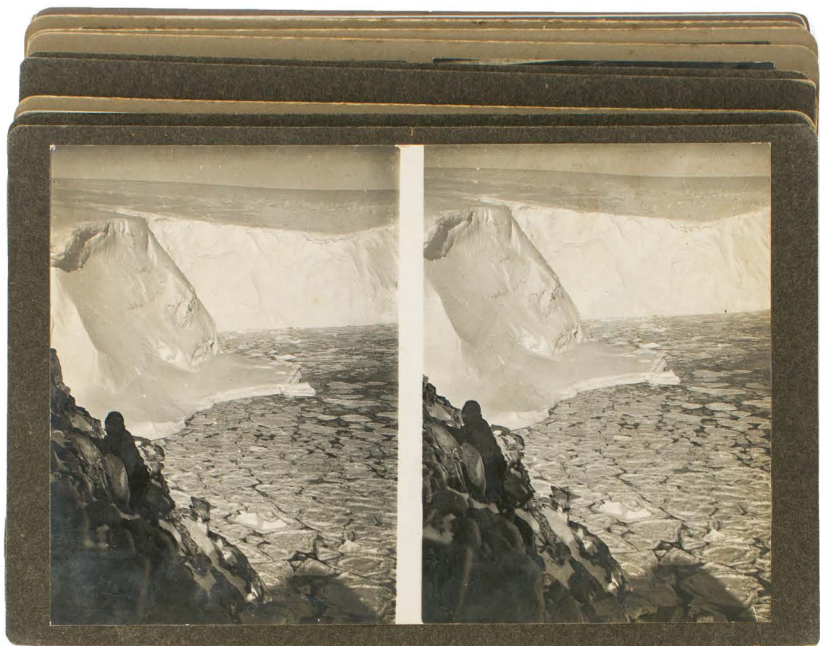
A collection of 40 stereophotographs from the Australasian Antarctic Expedition, 1911–1914, mainly taken in the vicinity of the Winter Quarters at Cape Denison in 1912, with some images relating to the voyage south from Hobart, via Macquarie Island.

The best of them include one of the wreck of the *Clyde* on Macquarie Island; the Western Base Party; the complement of the *Aurora* cheering the departing members of the Main Base Party off Cape Denison in January 1912; a group of men flaying a sea-elephant; another group in the workshop at the Winter Quarters; and Madigan, Hodgeman and Bage at the Transit House.

Expeditioners specifically identified in other images include Wild, Correll and McLean. Snow petrels, Adelie penguins, Weddell seals and the expedition's huskies feature occasionally in the numerous (and often impressive) ice-, snow-, rock-, and sea-scapes, the latter invariably populated with icebergs, and floe, pancake and pack ice.

James Francis (Frank) Hurley (1885–1962), adventurer, photographer and film maker, is perhaps best remembered for his Antarctic photographs from his expeditions under Mawson and Shackleton between 1911 and 1917. He was the official photographer on the AAE from December 1911 to March 1913, and his exploits and the resulting images are well documented in *The Home of the Blizzard*. Interestingly, the Stereo Graflex camera he used to produce these stereophotographs was passed on to him by Sir Tannatt William Edgeworth David, who had used it on Shackleton's British Antarctic Expedition, 1907–1909.

Provenance: Sir Douglas Mawson; by descent; gifted to a family friend.





12 **HURLEY, Frank**

*An Ice Capped Islet*

A very large vintage blue-toned carbon print (visible image size 530 × 720 mm), from the Australasian Antarctic Expedition, 1911–1914.

This print comes from the original 1915 Australian exhibition of Hurley's photographs, and has the label of the Fine Art Society, London.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



13 **HURLEY, Frank**

*A Wave Worn Stretch of Icy Coast*

A very large vintage blue-toned carbon print (visible image size 570 × 738 mm), from the Australasian Antarctic Expedition, 1911–1914.

This print comes from the original 1915 Australian exhibition of Hurley's photographs, and has the label of the Fine Art Society, London.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



14 **HURLEY, Frank**

*The Pallid Glow of a Midwinter Noon at Cape Denison*

A very large vintage blue-toned carbon print (422 × 577 mm), from the Australasian Antarctic Expedition, 1911–1914.

It shows an unidentified expeditioner on a spit of ice in Commonwealth Bay near the Winter Quarters on Midwinter's Day 1912.

This print comes from the original 1915 Australian exhibition of Hurley's photographs, and has the label of the Fine Art Society, London.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



15 **HURLEY, Frank**

*A Blizzard*

A large vintage blue-toned carbon print (351 × 417 mm), from the Australasian Antarctic Expedition, 1911–1914.

This classic image shows assistant medical officer Leslie Whetter and assistant collector John Close cutting ice for use in the nearby Winter Quarters (visible in the background). This prosaic description captures none of the awesome beauty of the scene.

This print comes from the original 1915 Australian exhibition of Hurley's photographs, and has the label of the Fine Art Society, London.

Provenance: Sir Douglas Mawson; by descent.



16 **HURLEY, Frank**

*Antarctic Petrels on the Nest, Cape Hunter*

A vintage sepia-toned gelatin silver photograph (333 × 451 mm), from the Australasian Antarctic Expedition, 1911–1914.

This print comes from the original 1915 Australian exhibition of Hurley's photographs, and has the label of the Fine Art Society, London.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



17 **HURLEY, Frank**

A vintage gelatin silver photograph (visible image size 225 × 295 mm) of the same image.

Provenance: Sir Douglas Mawson; by descent.





18 **HURLEY, Frank**

Three expeditioners with 'masks of ice'.

A vintage gelatin silver photograph (207 × 156 mm), from the Australasian Antarctic Expedition, 1911–1914.

It shows three unidentified members of the expedition inside the Winter Quarters, each with his snow hood encrusted with ice. Mawson wrote of this phenomenon: 'In thick drifts, one's face inside the funnel of the burberry helmet became rapidly packed with snow, which, by the warmth of the skin and breath, was changed into a mask of ice', after which, 'The mask became so complete that one had continually to break it away in order to breathe and to clear away obstructions from the eyes' (*The Home of the Blizzard*).

Provenance: Sir Douglas Mawson; by descent.

## 19 HARRISSON, Charles

### *Erecting Tents in a Blizzard*

An evocative original oil painting from Douglas Mawson's Australasian Antarctic Expedition, 1911–1914, given to him and his wife Paquita as a present for their wedding on 31 March 1914 at Holy Trinity Church in the Melbourne suburb of Balaclava.

Oil on canvas, in an ornate gilt wood frame (image size 298 × 186 mm; external dimensions of the frame 405 × 293 mm); it is signed in the bottom right-hand corner 'C Harrison 1913'. Recently relined; minimal expert conservation has stabilized the surface, resulting in a most appealing item in excellent condition.

Charles Turnbull Harrison (1866–1914) was selected by the AAE as the biologist and artist on the Western Base Party, Shackleton Ice Shelf, Queen Mary Land, under Frank Wild. He accompanied Wild on his main eastern sledge journey, and participated in several other expeditions. He was the only Tasmanian member of the AAE; he returned to Hobart in March 1913 and continued his work as a biologist.

'Invited to Mawson's wedding in March 1914, Harrison declined but sent one of only three oil paintings he did on his return as a wedding present' (David Jensen: *Mawson's Remarkable Men*, 2015). Although that figure is incorrect (for instance, three of the four colour plates by Harrison in the first edition of *The Home of the Blizzard* appear to be oil paintings, and this is not one of them), his artwork is very rare on the open market, and there is little doubt that he produced very few paintings in this medium before his untimely and tragically early death.

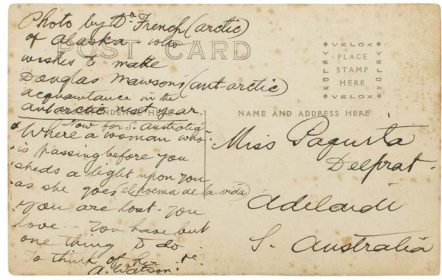
'In late 1914, he joined the *Endeavour* voyage to resupply the meteorological station at Macquarie Island, first established by Mawson's expedition. Once resupply was completed on 3 December 1914, the *Endeavour* departed Macquarie Island and was expected to arrive in Hobart a week later'. She failed to return; no wreckage was ever found, but the Marine Court of Inquiry concluded that bad weather had caused the ship and all hands to be lost at sea.

This fine painting, depicting a scene that must have been enacted countless times by all of the expeditioners, not least Mawson himself, is a singularly apposite gift to a man on his wedding day.

Provenance: Sir Douglas and Lady Paquita Mawson; by descent.



Henry Jones 1910



20 A postcard-format gelatin silver photograph of a dog-sled, with passengers and handlers, addressed to 'Miss Paquita Delprat | Adelaide | S. Australia'.

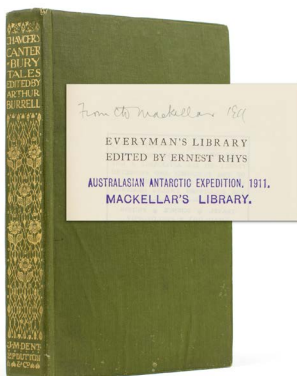
Surprisingly, the hand-written message is not from Douglas Mawson, Paquita's fiancé, and the image is not of the Antarctic. The full message is:

*Photo by Dr French (Arctic) of Alaska who wishes to make Douglas Mawson's (Ant-arctic) acquaintance in the Antarctic next year. Now for S. Australia - Where a woman who is passing before you sheds a light upon you as she goes (el poema de la vida). You are lost - you love - you have but one thing to do - To think of her &c. A. Watson*

Andrew Watson (1885–1962), geologist and photographer on the Australasian Antarctic Expedition, 1911–1914, was a graduate of the University of Sydney, where he met Professor T.W. Edgeworth David, and through him, fellow-graduate Douglas Mawson. Clearly, they were more than acquaintances, judging by this postcard (undated but 1911). Douglas and Paquita became engaged shortly before he left for England in January 1911. Watson himself became engaged before leaving for the Antarctic in December that year; perhaps this inspired him to write the message, which quotes Marius' letter to Cosette from *Les Misérables*.

The photographer is also a man to be reckoned with: Dr Linus Hiram French was a pioneering (and long-serving) doctor in south-western Alaska.

Provenance: Lady Paquita Mawson; by descent; gifted to a family friend.



## 21 CHAUCER, Geoffrey

*Chaucer's Canterbury Tales for the Modern Reader*

London, J.M. Dent & Co., 1909.

A rare artefact from Mawson's 1911–14 expedition, inscribed 'From C.W. Mackellar 1911' and stamped below it 'Australasian Antarctic Expedition, 1911. Mackellar's Library'.

Mawson wrote in *The Home of the Blizzard* that the 'Mackellar Library was a boon to all'.

Provenance: Sir Douglas Mawson; by descent.



- 22 A Jaeger camel-hair woollen blanket as supplied to members of the Australasian Antarctic Expedition, 1911–1914.

Mawson makes specific reference to the camel-hair woollen material supplied by Jaeger of London to the expedition, not least 'the blankets which were used at Winter Quarters at both Antarctic Bases' (*The Home of the Blizzard*).

Examples of these blankets are clearly visible in Hurley photographs reproduced in *The Home of the Blizzard* (1930) and *Mawson's Antarctic Diaries* (1988).

The large, heavy blanket (2155 × 1820 mm, or approximately 7' × 6') displays minor signs of use and age, but is overall in excellent condition.

Provenance: Sir Douglas Mawson; by descent.

- 23 A pair of long cream woollen socks belonging to Douglas Mawson (with his initials in ink on each sole) and said to have been worn by him at the Antarctic.

Maximum length 575 mm; soles discoloured; one heel heavily darned, with the other darned but in need of considerably more work.

Provenance: Sir Douglas Mawson; by descent; gifted to a family friend.





24 **HURLEY, Frank**

*A Javanese Market Place*

A vintage sepia-toned carbon print (325 × 443 mm), from the original 1915 Australian exhibition of Hurley's photographs, and with the label of the Fine Art Society, London.

This photograph was taken on Hurley's tour of Java on assignment with the Royal Dutch Steam Packet Company in 1913, in between stints on the Australian Antarctic Expedition, 1911–1914.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



25 **HURLEY, Frank**

*Wayside Scene*

A vintage gelatin silver photograph (350 × 460 mm), most likely offered at the original 1915 Australian exhibition of Hurley's photographs. This print was made after the negative had acquired two hairline cracks (and examples of this image are scarce).

Taken on Hurley's 1913 tour of Java (see above).

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



26 **HURLEY, Frank**

*Haunt of the Wild Duck*

A vintage sepia-toned gelatin silver photograph (610 × 438 mm), from the original 1915 Australian exhibition of Hurley's photographs, and with the label of the Fine Art Society, London.

The photograph was taken on Hurley's whirlwind 6,000-mile trip with fellow-adventurer Francis Birtles through northern Australia from mid-April to the end of July 1914.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.



27 **HURLEY, Frank**

*Frilled Lizard*

A vintage sepia-toned carbon print (440 × 320 mm), from the original 1915 Australian exhibition of Hurley's photographs, and with the label of the Fine Art Society, London.

The photograph was taken on Hurley's whirlwind 6,000-mile trip with fellow-adventurer Francis Birtles through northern Australia from mid-April to the end of July 1914.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.

28 **HURLEY, Frank**

*A Monster Anthill*

A vintage sepia-toned gelatin silver photograph (330 × 450 mm), most likely offered at the original 1915 Australian exhibition of Hurley's photographs.

The photograph was taken on Hurley's whirlwind 6,000-mile trip with fellow-adventurer Francis Birtles through northern Australia from mid-April to the end of July 1914.

Provenance: Sir Douglas Mawson (with his estate stamp); by descent.







29 **HURLEY, Frank**

*Icebergs*

A vintage gelatin silver photograph (300 × 379 mm), from the BANZARE voyages, 1929–1931.

A less dramatic image of the same iceberg is contained in the extensive Hurley archive in the National Library of Australia. It is captioned 'Iceberg encountered by the *Discovery*, 900 miles north of the Antarctic continent, ca. 1930'.

Minimal conservation near a couple of surface marks; overall, an impressive image in very good condition.

Provenance: Sir Douglas Mawson; by descent.



30 **HURLEY, Frank**

*SY Discovery* under full sail, taken from the bowsprit.

A vintage gelatin silver photograph (600 × 178 mm), one of the superb vertical panoramas from the BANZARE voyages, 1929–1931.

Provenance: Sir Douglas Mawson; by descent.

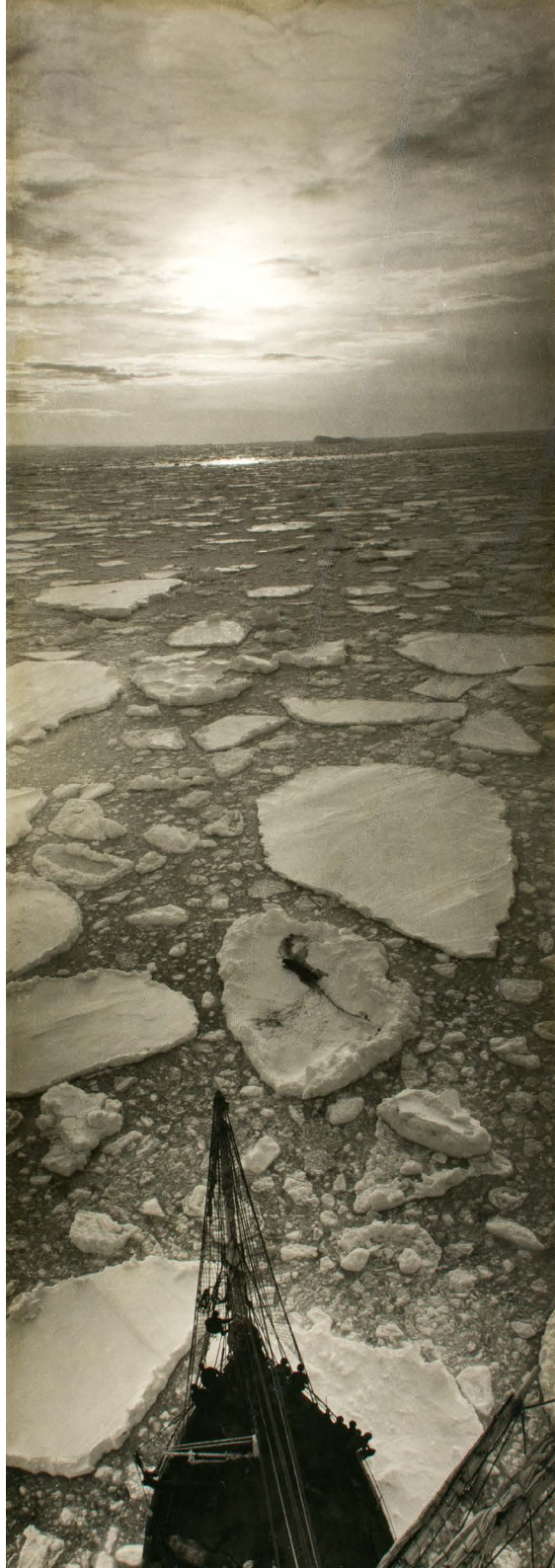
31 **HURLEY, Frank**

*SY Discovery* under full sail, taken from the head of the mainmast. Hurley is visible in the crow's nest, holding the pole on which the camera is mounted.

A vintage gelatin silver photograph (587 × 178 mm), one of the superb vertical panoramas from the BANZARE voyages, 1929–1931.

Provenance: Sir Douglas Mawson; by descent.





32 **HURLEY, Frank**

*Sunset off Proclamation*

A vintage gelatin silver photograph (482 × 174 mm), one of the superb vertical panoramas from the BANZARE voyages, 1929–1931.

Proclamation Island is five kilometres off Cape Batterbee, Enderby Land, where Mawson proclaimed British sovereignty over a large area of the Antarctic on 13 January 1930. The body of the seal on a blood-soaked sheet of floe-ice near the bow of the ship will catch many by surprise.

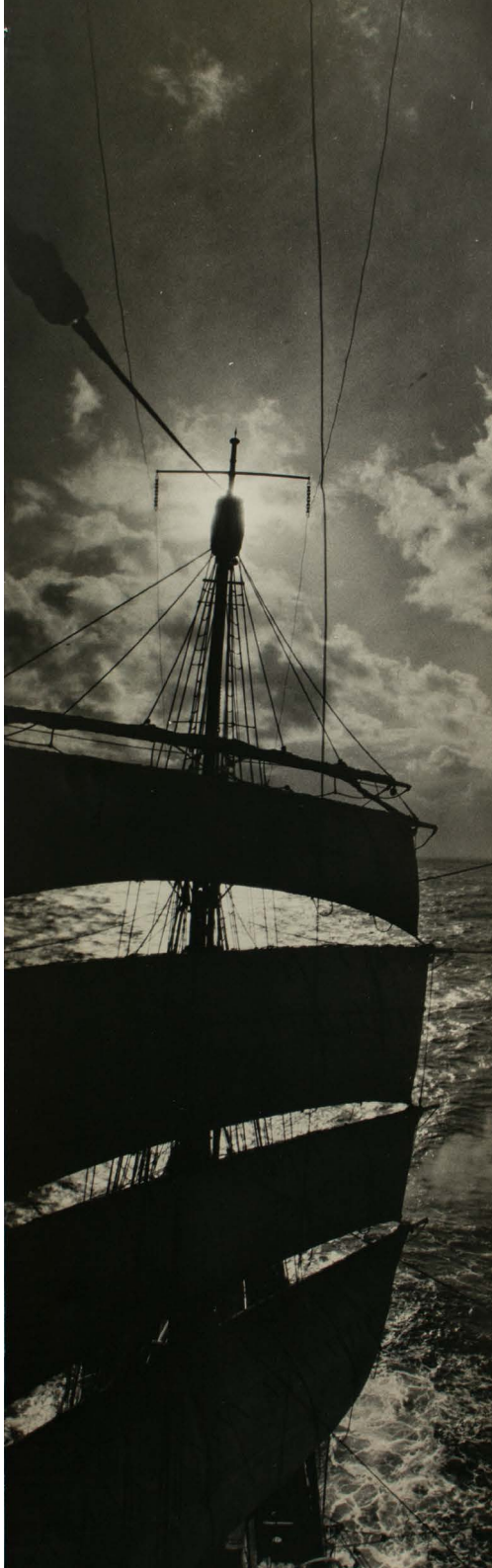
Provenance: Sir Douglas Mawson (the title caption is in his hand); by descent.

33 **HURLEY, Frank**

The mainmast of *SY Discovery* silhouetted against the sun, taken from the fore topgallant yard.

A vintage gelatin silver photograph (584 × 177 mm), one of the superb vertical panoramas from the BANZARE voyages, 1929–1931.

Provenance: Sir Douglas Mawson; by descent.





34 **HURLEY, Frank**

Christmas dinner on board SY *Discovery*, 1930.

A vintage gelatin silver photograph (160 × 204 mm) from the second voyage of the BANZARE, 1929–1931.

Douglas Mawson is in the front right of the image, holding a copy of the menu, produced photographically by Hurley (who is two seats to his right).

Provenance: Sir Douglas Mawson; by descent.

# ADDENDA

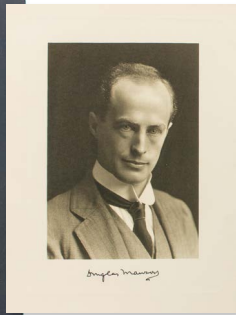
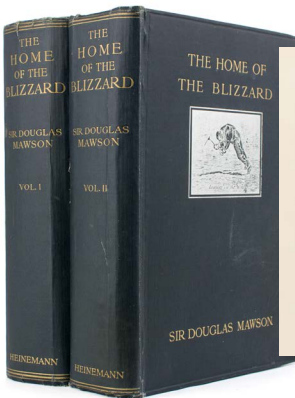
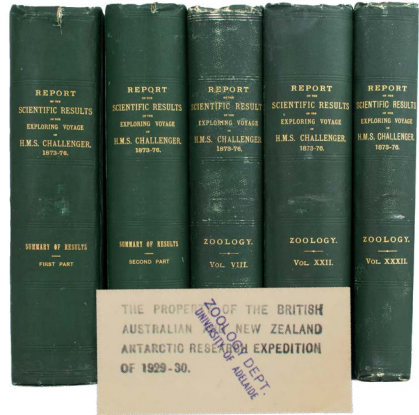
Items associated with, but not from the personal collection of, Sir Douglas Mawson

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## 35 *Report of the Scientific Results of the Voyage of HMS Challenger during the years 1873–76 ...*

London, HMSO, 1893 to 1895.

Five volumes of reports from this most important research expedition, each stamped 'Property of the British | Australian and New Zealand | Antarctic Research Expedition | of 1929–30' (BANZARE).



## 36 **MAWSON, Sir Douglas**

*The Home of the Blizzard. Being the Story of the Australasian Antarctic Expedition, 1911–1914*

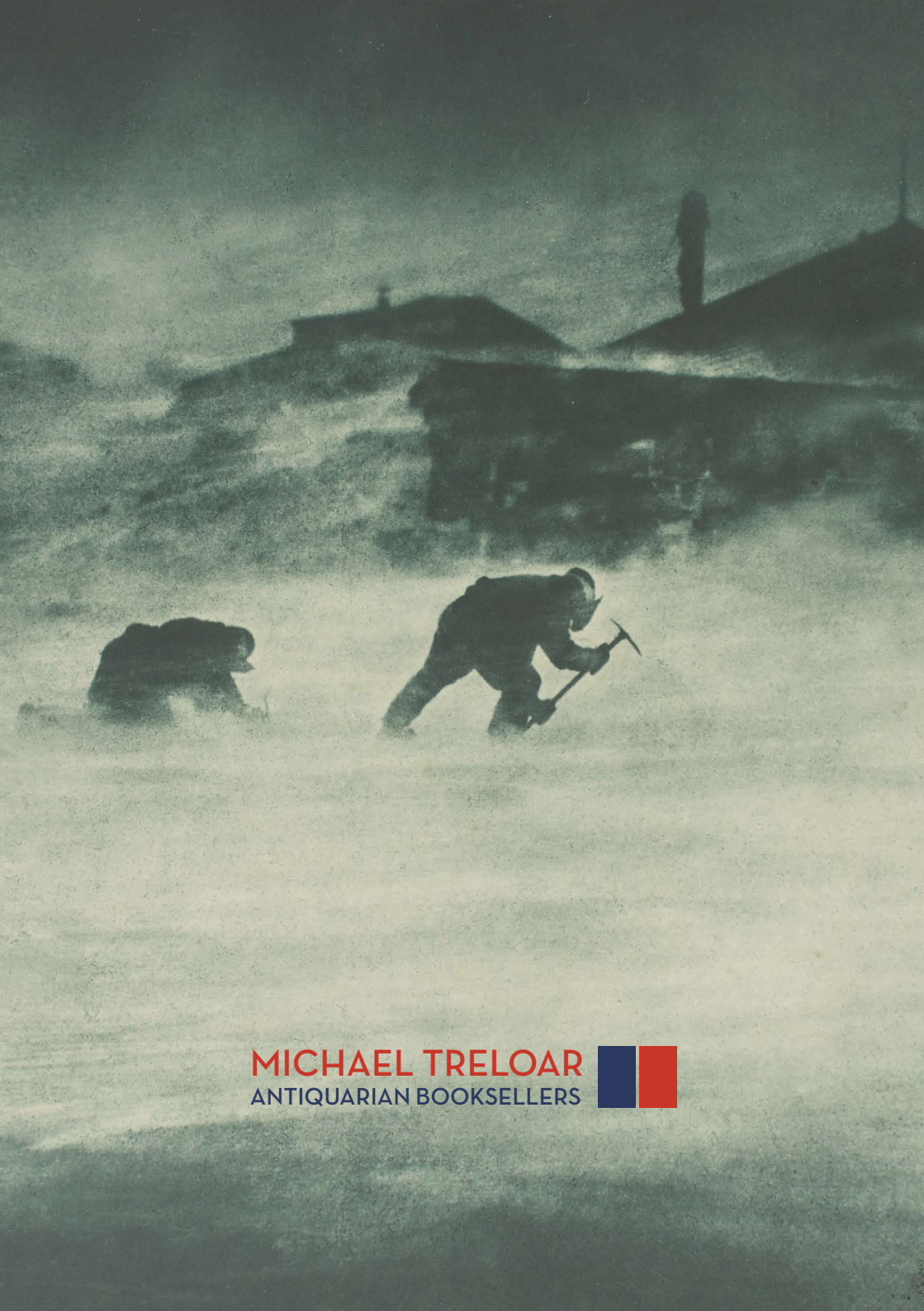
London, William Heinemann, 1915.

The frontispiece portrait of Mawson in the first volume is signed by the author.



## 37 A table fork from the Australasian Antarctic Expedition, 1911–1914, with 'AAE' and the penguin logo engraved on the handle.

The silver-plated Mappin & Webb fork (AI-design, 182 mm) is a little tarnished and shows minor signs of use, but considering its history, this rare expeditionary artefact is in excellent condition.



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