

Raymond McGrath

(Australian, 1903-1977)

Collectors' List No. 162, 2013

Josef Lebovic Gallery

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COLLECTORS' LIST No. 162, 2013

Raymond McGrath

On exhibition from **Saturday, 23 February to Saturday, 3 April.**

All items will be illustrated on our website from **9 March.**

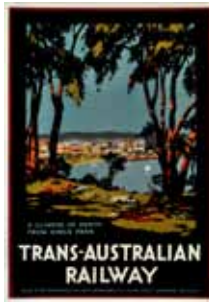
Prices are in Australian dollars and include GST. Exch. rates as at
time of printing: AUD \$1.00 = USD \$1.03¢; UK £0.66p

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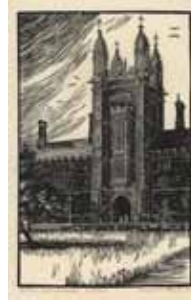
Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka



Our next list, **Australian & International Posters**, will feature rarely seen travel posters by major Australian artists including Trompf, Northfield, Dobell, Sellheim and Souter, and unusual political and general advertising posters.



Raymond McGrath (1903-1977)



Raymond Herbert McGrath was born in Sydney on the 7th March, 1903. During his education at the Fort Street Boys High School McGrath showed a prodigious talent in both art and literature. In 1921 he enrolled in the Faculty of Arts at Sydney University with the idea of pursuing some kind of literary career. His studies included English, Literature, History, Mathematics, Geology, Philosophy and Psychology. As an undergraduate his literary output was impressive. He wrote both poems and short stories and gained the University Medal for English Verse as well as other prizes.

Although working hard at the Art Faculty he did not ignore his other interests. He studied painting at the Julian Ashton School, bookbinding with Walter Taylor, as well as executing his first etchings; at a later stage he studied modelling with Rayner Hoff. This combination of literature and art was to become a hallmark of his graphic work. In 1921 he bound a collection of his poems, all elaborately scripted and illustrated which he titled *Dreams of the Orient and Other Poems*. It was in the Sydney University Magazine *Hermes* that many of these illustrated poems showing his romantic and whimsical nature were first published.

McGrath's early life spent in Parramatta was reflected in a number of etchings of tranquil life and colonial architecture. Of this period he was particularly drawn to Greenway's buildings in Richmond and Windsor in which he saw a Chinese influence.

One of his short stories, *Matthewtown*, which described in detail the architecture of a non-existent town, convinced John Le Gay Brereton, his English Professor, that McGrath should transfer to the School of Architecture when it opened in 1922 under Professor Leslie Wilkinson.

In September 1923, Tyrrell's Gallery in Sydney held an exhibition of woodcuts, wood engravings and linocuts, including works by Norman and Lionel Lindsay, Margaret Preston and Napier Waller. McGrath seized upon these new ideas and in late 1923 produced his first linocut. Although this technique did not hold his interest, the mathematical, precise nature of wood engraving was to become his favourite medium.

The first subjects he attempted in this new technique were the illustrations

for a book of his verse *The Seven Songs of Meadow Lane*. This was printed and bound with the help of his friends Jack Lindsay, John Kirtley and Wal Taylor. An interesting note by J.F. McGrath recounts some of the problems of producing the book:



This book was certainly printed on the handpress of J.T. Kirtley but not wholly by that gentleman. He and Jack Lindsay were working together and undertook to print Raymond's book. Before the job was finished, however, they decided to go to England and in cleaning up their printery accidentally upset the cases of type, of which there were several founts. Not having time to sort it, the whole lot was swept up, litter and all and emptied into kerosene tins.

The press and type were purchased by Raymond at an agreed price and he and I set about sorting the type so that the printing of the book could be completed in the fount. This took weeks of our spare time and when we

had picked out what we thought was sufficient type to print one page at a time, I had learnt to set it up, for neither of us were printers.

The three poems remaining to be printed were *The Rubbish Bin*, *The Sunflower* and *The Haberdasher* and all the woodcuts.

I had not gone far with my typesetting when I found myself running out of small "dees" and hours of search through the remaining type did not produce the required number. To help overcome the shortage, Raymond altered a number of words with "dees" in them and had to almost rewrite some of the verses. We were further aided by using the abbreviation for "and" but still there were insufficient "dees." I then hit upon the idea of picking out another font of type to help us out and this accounts for those verses printed in italics.

The cover is a linocut by Raymond and was printed by me on the press. The bookbinding, I think, was done by Wal Taylor.



In 1926 McGrath graduated as Bachelor of Architecture with First Class Honors, the University Medal and the Wentworth Travelling Scholarship.

Visits to Italy and Spain during these Cambridge years gave a new vitality to McGrath's prints and writings. Short stories, poems and extracts from his diary written under the Spanish spelling of his name Ramon Majraz appeared

in both *The Architectural Review* and the *Lady Clare Magazine*.

McGrath's interest in printing and book design led him to become sub-editor in 1927 and editor in 1928-9 of the latter magazine. During these years, many of his finest wood engravings were printed in the magazine as decorations to literary works. McGrath does not seem to have exhibited his prints in London, but in October 1928 he sent a small group of wood engravings to Macquarie Galleries in Sydney.

The Labyrinth and Other Poems by James W. Mill was published in 1930. This book contained seven decorations by McGrath to the poems. The most abstract of his graphic designs, they are closely linked with his architectural work.

From 1930 to 1935 McGrath was consultant to the British Broadcasting Commission. This involved him in both the architecture and the interior fittings; including the designing of fabrics, furniture, electrical fittings, ceramics and floor coverings. His designs for Poole pottery were presumably made in these years.

Twentieth Century Houses, McGrath's history of domestic architecture of the century was published by Faber and Faber in 1933. This was followed in 1937 by his monumental work *Glass in Architecture and Decoration* written in collaboration with his brother-in-law A.C. Frost. This book remains the standard work on the subject and a revised edition was published in 1961.

McGrath's private practice flourished until the outbreak of war. In February 1940 he was appointed an Official War Artist making mostly drawings of aircraft production. In 1948 McGrath took up the position of Principal Architect in the Office of Public Works in Dublin, a post he held until 1968. In 1970 he was appointed Professor of Architecture at the Royal Hibernian Academy; a position held until his death on 23rd December, 1977.

(Extract from Roger Butler, *Raymond McGrath Prints*, Deutscher Galleries and National Library of Australia, 1979)

This catalogue primarily shows work made in Australia during the 1920s before McGrath went overseas.



Drawings



1. **A Ti-Tree Silhouette**, 1920. Pen and ink with water-colour, signed and dated lower right, titled in lower margin, 16.6 x 25.5cm. *Minor soiling to margins.*

\$880



2. **The Haunted Castle**, 1920. Pen and ink with water-colour, signed and dated lower left, titled in lower margin, 25.1 x 17.7cm. *Minor foxing overall, slight soiling to margins.*

\$890



4. **[Galleon With Four Classical Female Figures]**, c1920s. Pen and ink, signed upper right, Bristol Board blind stamp to lower left margin, 34.7 x 24.7cm. *Surface loss and stains to upper and lower portions, slight soiling overall, pinholes and tape to margins.*

\$1,350



5. **[If The Bugles Blow]**, c1920s. Pen and ink with brush, annotated in various hands in pencil in upper and lower margins and verso, 18.1 x 11.9cm. *Creases to lower right corner of image and to margins, minor tear to lower margin, slight foxing overall.*

\$1,100

Annotations include "Full page illustration to *If the Bugles Blow*."



3. **Pierrot's Song**, 1920. Pen and ink with watercolour, signed and dated lower right, titled in lower margin, 16 x 28.5cm. *Slight soiling and glue remnants to margins.*

\$1,100

6. **The Flight Of Fay**, c1920s. Pen and ink with brush, poem with artist's name upper left, initialled lower right, 36.2 x 25.6cm. *Minor crinkles overall, soiling, pinholes and slight tears to margins.*

\$1,350

First stanza reads "What ails thee, o my people? / Thy fancies fall awry / Thy dreams are starless sunset / I dare not prophesy! / The golden tapers flicker, / The olden gods are dim, / I pray for light and truth beyond / This world-wide interim."





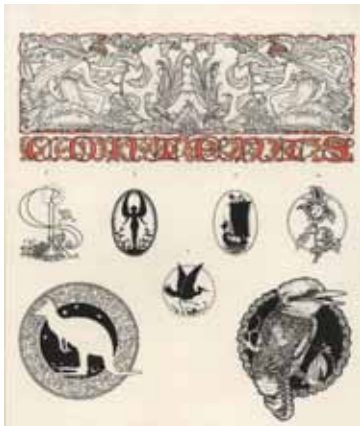
7. (a) *The Romantic History Of Australia [Book Cover]*, c1920s. Pen and ink with brush, captioned throughout including artist's name, 30.5 x 20cm. *Minor foxing, soiling and crinkles.*

Text continues "By Prof. Wal La Rue. Associate of the International College of Historians. With introduction, notes and illustrations by Raymond McGrath. Volume I, comprising six books. For the young and those who feel young."

(b) *Mount Oksuicsok (Full Page Illustration To "The Romantic History Of Australia")*, c1920s. Pen and ink with brush, captioned upper centre, titled in an unknown hand in pencil on backing below image, 32.3 x 22cm. *Minor crinkles, rubbing and soiling to upper portion, laid down on original backing with creases and tears.*

Text reads "Prof. Wal La Rue. F.I.E., F.O., F.U.M., D. Litt." "Mount Oksuicsok" is Mount Kosciusko spelt backwards.

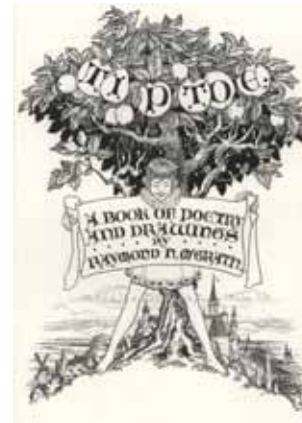
The pair \$2,650



9. *Contents [Page From Book "Tiptoe"]*, c1923. Pen and ink with watercolour, titled upper centre, annotated with page number "IV" in ink in lower margin, 28.9 x 24.1cm. *Minor soiling and foxing overall.*

\$1,250

Annotation reads "Contents" design, and vignettes."



8. *"Tiptoe." A Book Of Poetry And Drawings By Raymond McGrath*, c1923. Pen and ink, title and caption to upper portion and to centre, monogrammed and annotated lower right and page number "III" in lower margin, 28.9 x 20.5cm.

\$1,450

Annotation reads "Title-page design."

11. *Nineveh [From Book "Tiptoe"]*, c1923. Pen and ink with brush, titled upper centre, monogrammed lower right, annotation with page number "XVI" in lower margin, 29.3 x 20.5cm. *Minor soiling overall.*

\$1,350

Annotation reads "Type of first verse of *Nineveh* to be set up in blank space."



10. *The Charm Of Ettalong [From Book "Tiptoe"]*, c1923. Pen and ink with brush, signed lower right, titled with verse and page number "XI" in lower margin, 29 x 20.5cm. *Tape to upper margin.*

\$1,250

Verse reads "I shall not sound for rapture / My syrinx in the rain / Or build my amber castles / Upon her hills again."



12. **Epilogue [From Book "Tiptoe"]**, c1923. Pen and ink with brush, titled and monogrammed with poem to centre, page number "XXII" in lower margin, 28.8 x 20.6cm. *Minor soiling.*

\$1,250

Poem begins "This is but a placid garden / I have dared to lead you through, / Yet, perchance, you were requited / With a tiny star or two; / With some simple note of music / Born of nature's mingled song, / I have caught in sun-drenched hours, / While I listened, long and long..."



14. (a) **The Rubbish Bin [Poem From "The Seven Songs of Meadow Lane"]**, 1923. Pen and ink, monogrammed and dated upper left, poem title and artist's name to upper and lower centre, stamp annotated with dates in pencil verso, 37.9 x 24.1cm. *Soiling and minor crinkles overall, pinholes to margins.*

Stamp and annotations include "Date rec. 6/6/23. Date wanted 11/6/23." The poem, listed as *The Fifth Song of Meadow Lane*, begins "Once, passing down a dusty lane, / On a Monday, by a dirty drain, / I saw a battered rubbish bin / And curiously looked within / Some rotting apples and a pear, / And mould-green oranges were there. / And happy flies flew up and sang; / But I was where the apples hang, / For dirt and drain forgetting, these / Bore me among the blithe green trees. / I smelled the blossoms and the rain / Among the apple-boughs again, / And cider-tubs, and glowing store / Of quinces, golden to the core..." Ref: Butler, *Raymond McGrath Prints*, 1979.

(b) **The Rubbish Bin [Illustration From Book "Tiptoe"]**, c1923. Pen and ink, page number "XII" and signed with verse centre left and lower right, 20.5 x 29cm.

Verse reads "'Such windy, berylled, rubied boughs / As clasp Pomona's lovely brows' (*The Rubbish Bin*)."

The pair **\$2,650**



13. **The Death Of Shackleton [From Book "Tiptoe"]**, 1923. Pen and ink with brush, signed and dated lower centre, verse with page number "XIII" in lower margin, 29.4 x 20.2cm. *Glue remnants to margins.*

\$1,150

Verse reads "Among the cranked mountains of the Horn."

Prints



15. **Argyle Cut, The Rocks**, 1922. Etching, signed, titled and editioned 1/6 in pencil in lower margin, 21 x 25.5cm. *Minor creases and discolouration.*

\$1,350

From the signed and numbered edition of 6 on wove paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #5.



16. **The Gargoyle**, 1922. Drypoint, signed and dated in plate lower left, titled in pencil in lower margin, estate stamp verso, 23.9 x 16.3cm. *Minor soiling to margins.*

\$1,100

Printed on wove paper, but appears to be outside the signed and numbered edition of 14. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #7, listed as *The Gargoyle*, *Sydney University*.



17. **Early Morning, Sydney Harbour**, 1922. Etching, estate stamp verso, 5.7 x 8.9cm. *Minor soiling to margins.*

\$770

Printed on wove paper, outside the signed and numbered edition of 10 on laid paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #8.



19. **Lennox Bridge, Parramatta**, 1922. Etching, signed and dated in plate lower left, estate stamp verso, 8.9 x 14.1cm. *Soiling, creases and minor foxing to margins.*

\$990

Printed on Japanese Vellum, outside the signed and numbered edition of 5 on wove paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #13.



20. **The Deserted Farmhouse, Ermington**, 1922. Etching, 7.7 x 13.9cm. *Slight foxing overall, old mount burn.*

\$770

Printed on laid paper, outside the signed and numbered edition of 10 on wove paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #14.



18. **The Velvet Cloak**, 1922. Hand-coloured etching, titled, signed and annotated "trial proof" in pencil in lower margin, 11.2 x 6cm. *Minor foxing to margins.*

\$1,100

Trial proof, outside the signed and numbered edition of 20 on wove paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #12.



21. **The Hayshed, Windsor**, 1922. Etching, signed and dated in plate lower right, estate stamp verso, 9 x 18.3cm. *Minor soiling to margins, old mount burn.*

\$1,100

Printed on wove paper, outside the signed and numbered edition of 30 on Japanese Vellum Illustrated in Butler, *Raymond McGrath Prints*, 1979, #15.



22. **Landsdown Bridge, From "The Garden Of Eden"**, 1923. Etching, titled and signed in pencil in lower margin, 16.6 x 27.9cm. *Minor soiling to margins.*

\$1,100

Printed on wove paper, outside the signed and numbered edition of 15. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #16.



23. **Windsor-Across-The-River**, 1923. Etching, monogrammed in plate lower right, estate stamp verso, 9 x 20.4cm. *Slight foxing overall, ink stains to uneven margins.*

\$1,100

Printed on wove paper, outside the signed and numbered edition of 10 on laid paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #17, with the note "The title comes from McGrath's poem *A Song of Windsor-Across-the-River*."



24. **The Tower, Sydney University**, 1923. Linocut, titled, editioned 18/25, signed and dated in ink in lower margin, 30.8 x 19.4cm. *Slight foxing overall, creases to edges of image and margins.*

\$1,100

From the signed and numbered edition of 25 on thin wove paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #23.

25. **Great Expectations [The Fisherman]**, 1924. Etching, estate stamp verso, 17.7 x 18.4cm. *Minor foxing and mount burn.*

\$1,100

Printed on laid paper, outside the signed and numbered edition of 25 on Japanese Vellum. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #20, listed with alternate title *The Fisherman*.

26. **The Pantheon, Rome**, c1924. Etching and aquatint, titled and signed in pencil in lower margin, 15 x 9cm. *Slight tears to plate mark due to excessive impression, minor stains to margins.*

\$990

Illustrated in Butler, *Raymond McGrath Prints*, 1979, #21. At the time of publication of Butler's book, a signed and numbered edition was not known to exist.

Rare, signed proof.



28. **Cover Piece [From Book "The Seven Songs Of Meadow Lane"]**, 1924. Wood engraving, estate stamp verso, 6.4 x 4.8cm.

\$440

Intended to be affixed to the front cover of McGrath's book. No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #24.



27. **Night, Sydney University**, c1924. Aquatint, titled, annotated "Aquatint" and signed in pencil in lower margin, 13.1 x 8.8cm. *Minor soiling to margins.*

\$1,100

Rare, signed proof. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #22

At the time of publication of Butler's book, a signed and numbered edition was not known to exist.





29. **The Haberdasher** [From Book "The Seven Songs Of Meadow Lane"], 1924. Hand-coloured wood engraving, estate stamp with letterpress table of contents verso, 9.7 x 7.7cm. *Minor creases and rubbing to margins.*

\$770

Table of contents includes "The Haberdasher; The Gates of Heaven; The Sunflower; The Ice-Cream Vendor; The Rubbish Bin; The Organ Grinder; Hung-Po the Chinese Nightingale." Printed on Japanese Vellum, but outside the signed and numbered edition of 30, 25 of which were bound in the book *The Seven Songs of Meadow Lane*. Illustrated in Butler, Raymond McGrath Prints, 1979, #27.



30. **The Sunflower** [From Book "The Seven Songs Of Meadow Lane"], 1924. Wood engraving, estate stamp with letterpress poem verso, 12.2 x 6.4cm. *Minor crease to edge of lower margin, surface loss verso.*

\$770

The poem is entitled "The fourth Song of Meadow Lane. *The Ice-Cream Vendor.*" Printed on Japanese Vellum, but outside the signed and numbered edition of 30, 25 of which were bound in the book *The Seven Songs of Meadow Lane*. Illustrated in Butler, Raymond McGrath Prints, 1979, #29.



32. **The Women's College, Sydney University**, 1924. Wood engraving, titled, editioned 8/10, signed and dated in pencil in lower margin, estate stamp verso, 10.3 x 14.8cm. *Minor crinkle to upper margin, surface loss verso.*

\$1,100

From the signed and numbered edition of 10 on Japanese Vellum. Illustrated in Butler, Raymond McGrath Prints, 1979, #34.



33. (a) **Never More, Sailor**, 1924. Wood engraving, editioned 1/25, titled, signed, dated and annotated in pencil in lower margin, 6.4 x 15.3cm. *Minor foxing, rubbing and ink offsetting to margins, old mount burn.*

Annotation reads "Illustration to *Walter de la Mare* [poem]." From the signed and numbered edition of 25 on Japanese Vellum. Illustrated in Butler, Raymond McGrath Prints, 1979, #35.

(b) **[Study For "Never More, Sailor"]**, c1924. Ink and brush, 11.9 x 20.6cm. *Tears and dents to upper left corner of image and to margins, crinkles and foxing overall, slight stains to margins.*

The pair **\$1,650**



34. **Dark Chateau**, 1924. Wood engraving, estate stamp verso, 12.9 x 6.5cm. *Slight creases and rubbing to margins.*

\$770

Illustration for Walter de la Mare's poem of the same title. No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #36.



37. **Who Is It Calling By The Darkened River**, 1925. Wood engraving, annotated and titled in another hand in pencil in lower margin and verso, estate stamp verso, 14.1 x 4.5cm. *Minor crinkles, rubbing and soiling to margins.*

\$990

Annotations read "1 only" and "Voices." Illustration for Walter de la Mare's poem *Voices*. No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #40.



35. **Come Hither, Child, To Me!** 1924. Wood engraving, signed, dated, titled and annotated in pencil in lower margin, 9 x 9.6cm. *Minor crinkles and rubbing to margins.*

\$880

Annotation reads "The Keys of Morning – Walter de la Mare." No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #37.



36. **"Is There Anybody There?" Said The Traveller**, 1924. Wood engraving, titled and annotated in another hand in pencil in lower margin, estate stamp verso, 9.7 x 9cm.

\$880

Annotation reads "The Listeners. 1 only." Illustration for Walter de la Mare's poem *The Listeners*. No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #38.

38. **The Royal Mint, Macquarie Street [Sydney]**, 1925. Wood engraving, estate stamp verso, 15.1 x 18.3cm. *Rubbing to margins..*

\$1,250

Printed on Japanese Vellum, but outside the signed and numbered edition of 50. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #41.





39. **The Castle Derlin Built Pendragon**, 1925. Wood engraving, estate stamp verso, 14.3 x 19.8cm. *Stains and rubbing to margins.*

\$990

No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #43.



40. (**Gum Trees**), c1925. Wood engraving, estate stamp and annotated "Gallop" in another hand in pencil verso, 11.2 x 6.9cm. *Discolouration to lower left corner of image and margins.*

\$660

No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #44.



41. (**Moonlight**), c1925. Wood engraving, folded greeting card format, estate stamp and partially printed text consisting of the letter "T" in red ink inside card, 7 x 5.9cm (image), 17.8 x 11.5cm (paper, folded). *Minor foxing and soiling overall.*

\$550

The letter "T" in red suggests that the remaining text was to be added later in a different colour and size. No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #45.



42. **St Simeon Stylites**, 1925. Wood engraving, estate stamp verso, 22.4 x 18.6cm. *Minor tear and creases to edges of margins.*

\$1,650

Illustration for Alfred Lord Tennyson's poem *St Simeon Stylites*. Printed on laid paper, outside the signed and numbered edition of 30 on Japanese Vellum. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #47.



43. **Techelles, Draw Thy Sword**, 1925. Wood engraving, estate stamp verso, 11.3 x 8.3cm. *Minor creases and rubbing to margins.*

\$880

Illustration for J. Le Gay Brereton's poem *Marlowe*. Printed on Japanese Vellum, but outside the signed and numbered edition. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #49.



44. **Raymond McGrath Ex Libris [Bookplate]**, 1925. Wood engraving, text in block lower centre, estate stamp verso, 11.6 x 7.4cm. *Minor soiling overall.*

\$770

No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #50.



45. **Heather McDonald Sutherland Ex Libris [Bookplate]**, 1925. Wood engraving, text in block upper to lower centre, estate stamp verso, 10.3 x 7.1cm. *Slight foxing overall.*

\$550

Text includes "Sans peur." No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #51. Possibly made for architect Heather Sutherland (Aust., 1903-1953).

47. **Christmas Card**, 1926. Wood engraving, greeting card format, dated "Nov. 1926" and initialled in ink in lower margin, letterpress with inscription in ink inside card, 8.3 x 6.5cm (image), 14.2 x 11.8cm (paper, folded). *Minor foxing and crinkles overall.*

\$990

Inscribed to his parents, the card's message reads "Wishing you your merriest Christmas and your happiest New Year. As you have probably observed already, by reason of the box-wood phantasy which accompanies these remarks, I am now in London and I have seen Saint Paul's, a pigeon or two, Christopher Robin, Peter Pan and Rima, and some top-hats, and other sights of London. If there are no fogs I expect to see very much more, and in all likelihood I shall have holly on my plum pudding. In the meantime, I remain, your sincere friend Loving Son, Raymond. 7 Cambridge Terrace, Hyde Park, W.2."

Illustrated in Butler, *Raymond McGrath Prints*, 1979, #54. This actual print is referenced in Butler's book.



46. **Macbeth And The Witches**, 1926. Wood engraving, estate stamp verso, 11.2 x 8.8cm. *Slight foxing overall, creases to upper margin.*

\$770

Illustration for *Macbeth*, Act 1, Scene 1. An edition of 25 on rice paper is known to have been printed, few of which were signed or numbered. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #53.

48. **I Cannot See What Flowers Are At Thy Feet...**, c1927. Wood engraving, greeting card format, verse and annotation "John Keats" in ink in lower margin, estate stamp verso, 8.9 x 5.4cm (image), 19.1 x 11.3cm (paper, folded). *Minor crinkles overall.*

\$990

The John Keats verse reads "I cannot see what flowers are at thy feet, / Nor what soft incense hangs upon the boughs, / But, in embalmed darkness, guess each sweet / Wherewith the seasonable month ends / The grass, the thicket and the fruit-tree wild."

No signed and numbered edition is known. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #55, includes the same image used for a bookplate for Janet Frew Waterhouse, the mother of renowned entomologist, Douglas Waterhouse (1916-2000), whose many accomplishments included introduction of the dung beetle into Australia, and the invention of the active ingredient for Aerogard, which saved the day for Queen Elizabeth II during her visit to Australia in 1963. Ref: Wiki.



49. **Paradise Lost**, 1928. Wood engraving, annotated "by Raymond McGrath" in another hand in pencil in lower margin, 9.1 x 7.8cm. *Foxing overall, tears, creases and discolouration to margins.*

\$990

Illustration for Milton's *Paradise Lost*, Book XI. Outside the signed and numbered edition of 30 on Abbey Mills paper. Illustrated in Butler, *Raymond McGrath Prints*, 1979, #67.