



Cabinet of Curiosities (et cetera)

Collectors' List No. 165, 2013

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

Established 1977

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COLLECTORS' LIST No. 165, 2013

Cabinet of Curiosities (et cetera)

On exhibition from Sat., 17 August to Sat., 28 September.

All items will be illustrated on our website from 24 August.

Prices are in Australian dollars and include GST. Exch. rates as at
time of printing: AUD \$1.00 = USD \$0.90¢; UK £0.59p

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

Sydney Antiques Fair

The Josef Lebovic Gallery will be exhibiting at the Australian Art & Antique Dealers Association from Wednesday, 21 to Sunday, 25 August at the new Pavilion, Royal Randwick Racecourse.



The Cabinet of Curiosities

includes:

Animals, Fashion, Fetish, Magic, Entertainment, Maritime, Military, People, Personages, Politics, Spiritualism, Sport, and Town & Country



1. **Lai D'Aristote**, 1506. Relief wood carving on oak panel, monogram, date and caption inscribed upper centre and lower left to right, partially obscured annotation in French in ink on remnants of label affixed verso, 45.8 x 48.5 x 5.8cm. *Old insect damage to upper right corner of border and verso.*

\$4,400

The panel is assembled from two pieces of wood. Label makes reference to the region of Haute Garonne and the Pyrenees. *Le Lai d'Aristote* (the Fall of Aristotle), considered to be one of the much loved medieval tales, was written by Henri d'Andeli, a 13th century Norman poet. Alexander the Great falls in love with a beautiful Indian woman and neglects

his kingly duties. His tutor, the philosopher Aristotle, reproaches him for the affair and Alexander agrees to break with her. But unable to stay away, he reveals his problem to her. Determined to have revenge on Aristotle, she sets out to seduce him, and she succeeds in making him fall in love and play the fool for her: she rides around the field on his back as though he were a donkey, while Alexander is a witness to Aristotle's humiliation. Ref: NYU, USA.



2. **La Porterie (The Gatehouse)**, 1773. Pen and ink, annotated "F.X.", titled and dated in ink in lower margin, 12.7 x 18.1cm. *Minor foxing overall, slight soiling to edges of margins.*

\$1,950

This image is one of numerous depictions, more commonly known as *Roman Charity*: the story of Pero breastfeeding her starving father Cimon in prison, leading to his release by guards impressed by her act of compassion and selflessness.



3. **The Cries Of London**, 1802. Etching with handwritten verse, captions including title throughout image, inscribed, signed and dated by a Henry Hollinshed in ink on centre of image, 42.4 x 32.7cm. *Stains, foxing, crinkles, minor tears, edges tipped on old backing.*

\$660

Text includes "Old chairs to mend. Fine native oysters, three a penny. The halfpenny show box. Come buy my primroses, two bunches a penny. Oars of scullers your honor. Shoe strings, a penny a pair, a penny a pair. Two for a penny, young lambs to sell. Past 12 o'clock, and a cloudy morning. Any lilly white sand, oh, my pretty maids to day [sic]. Buy my mackerel, my fine live mackerel. Fine China oranges, two for three half-pence. Published Nov'r 1, 1802, by Laurie & Whittle, No. 53,

Fleet Street, London." Inscription includes "Blind must the person be who discerns not the most striking marks of a divine government exercised over the whole creation... Midsummer 1810."



4. **The Grand National Jubilee**, 1814. Hand-coloured etching, text including title and date throughout image, inscribed, signed and dated by a Henry Hollinshed in ink on centre of image, 44.8 x 34.7cm (image). *Stains, foxing, discolouration, creases, slight tears, tipped to old backing.*

\$660

Text continues "August 1st, 1814. A correct view of the revolving Temple of Concord as it appear'd in the Green Park on the night of the Grand Jubilee. The balloon ascending with Mr Sadler Jun'r.

Besieging the Castle. Sham fight on the Serpentine. Jubilee fair in Hyde Park. The bridge and pagoda erected in commemoration of the peace. Printed and publish'd by Langley & Belch, 173 Borough, London." Inscription includes "Our present time should be dealt out with great care since we cannot secure a moment to come, nor recall one that is past... Christmas, 1814."



5. **After Françoise Boucher** (French, 1703-1770). *Panneaux Du Boudoir De La Marquise De Pompadour Au Chateau De Crécy*, c1820. Five lithographs, each with text including panel number, artist's name and title above and below image, sizes from 34.7 x 11.4cm to 35.4 x 14.3cm. *Slight foxing overall, some with minor tears to edges, mounted together.*

\$1,100

Text in French includes "Lith. Par Hageutal & Fagone. Imp. d'Aubert & Cie." Depicts scenes of children in five images reduced to one seventh the size of the original panels in Madame de Pompadour's bedroom.



6. **Isaac Shaw** (Brit., active 1830s). *A New And Complete Work Of The Liverpool And Manchester Railway*, 1831. Soft-cover letterpress book including four engravings on chine collé, 22 pages, title, engraver and date on cover and title pages, 39.8 x 28.5cm. *Slight foxing and soiling to cover and most pages, wear to edges and spine, .*

\$1,100

Text on cover continues "Comprising the most interesting views on the line of railway and every object of public interest connected with it. Part 1, India Proofs, 8s, 6d. From drawings taken on the spot, expressly for this work, and engraved by I. Shaw, Late of Soho Square, London. Liverpool: published by I. Shaw, Post Office Place; and Grundy & Fox, Exchange St, Manchester. MDCCLXXXI. Printed by W.R. Knipe, 110 St James' Street, Liverpool."

Shaw's highly detailed panoramic prints introduced the railway to the general public who had never seen a train or any tracks. Images included the variety of cargo and different classes of travel including the more affluent passengers in their own carriage, placed on a wagon ready to be harnessed to horses on arrival at their destination.



7. **[Story Of A Dance]**, c1840s. Pen and ink, captions throughout image, 21.6 x 36.4cm. *Old folds, creases, tears and foxing overall, pinholes to edges, tape verso.*

\$880

Captions above the stick figure drawings evoke various scenes and stages of a formal dance, beginning with "A brilliant assembly. An introduction. How d'you do? Vastly glad to see you. What a beautiful dress. Who's that, a fine creature, faith! Waiting to be asked to dance..." and progressing to various dances, conversations, and departure.



8. **[Child With A Guardian Angel]**, c1850s. Pinprick drawing, 28 x 20.2cm. *Foxing, stains to right edge, crease to lower right corner, tipped to original backing.*

\$990



9. **Will-O'-The-Wisp**, c1850s. Hand-coloured mezzotint and etching with gum arabic highlights, titled in plate below image, 11.5 x 14.2cm (image). *Minor soiling to margins, paper remnants verso.*

\$660

In folklore will-o'-the-wisp are atmospheric ghost lights seen by travellers at night, especially over bogs, swamps or marshes.



10. **Invitation To View William Simpson's Painting "Kars And Its Defenders"**, 1857. Colour lithograph, date in image, recipient's name with location and date of event inscribed in ink on image, 11.5 x 17.8cm. *Minor foxing and discolouration to image*

\$1,350

Text in image includes "Mr C.W. Oliver requests the honour of [inscribed name] and friends' company to view the grand picture of *Kars and Its Defenders* painted by William Simpson from actual sittings, sketches and

plans given to him by General Williams and his heroic companions. On view at Assembly Room, Bath, from the 20th February to 6th of March, 1857."

Ephemera pertaining to Simpson's work is rarer than his book, based on the Crimean War



11. **Mountain Engine. Rigi, Switzerland [Locomotive]**, c1873. Albumen paper photograph, numbered "12642" and captioned "Vitznau" in negative lower centre, titled in pencil on accompanying original backing, 10.3 x 15.2cm. *Slight creases.*

\$660



12. **Early American Currency: Six And Three Dollar Bill Facsimiles**, c1875. Two-colour letterpress and lineblock, printed on both faces of the sheet, dates, serial numbers and facsimile signatures in block, 22.5 x 13.8cm (paper). *Slight foxing overall, discolouration to edges.*

\$990

The first actual paper currency that could be considered issued by the United States government was the result of a bill passed on June 22, 1775 by the Continental Congress. The colonies had just declared independence from Britain, and needed to finance an army in preparation for the anticipated war. Bills of credit were to be issued against the amount of 2 million Spanish "milled" dollars. They were to be redeemable in four equal instalments from November 1779, and to be paid by taxing the states. These notes, called "Continentials", were the first paper money to represent all of the colonies. Ref: Wiki.



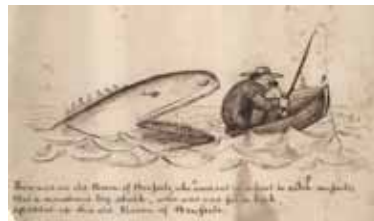
13. **After Edward Lear (British, 1812-1888). Group Of Three Drawings With Limericks**, c1880. All in pen and ink, annotated either "5", "10" or "11" in pencil in upper right corner, 18.7 x 26.7cm (paper). *Stains, foxing and soiling overall, tears to edges, portions of paper corroded by ink, old vertical folds, tape verso.*

The group **\$1,950**

(a) **There Was An Old Lady Of Yarrow.** "who always drove out in a barrow; / The barrow was small, which caused her to fall, / And spilled that old Lady of Yarrow";

(b) **There Was An Old Maid Of Malines.** "who wore such a huge crinoline, / That on one windy day, she was blown right away, / And was never more heard of or seen";

(c) **There Was An Old Person Of Brussels.** "who went out in a boat to catch mussels; / But a monstrous big shark, who was out for a lark, / Gobbled up this old Person of Brussels."



15. **After Edward Burne-Jones (British, 1833-1898) and William Morris (British, 1834-1896). Leaf From The Kelmscott Press Edition Of "The Works Of Geoffrey Chaucer"**, 1896. Wood engraving and letterpress, 42.4 x 28.6cm (paper). *Stain and slight foxing to edges.*

\$1,100

Pages 139 and 140 from *The Works Of Geoffrey Chaucer Now Newly Imprinted*, designed by William Morris and Edward Burne-Jones, printed by Morris's Kelmscott Press in 1896.



14. **Male Head With Beard**, c1890. Carved painted wood, 32.8 x 17.5 x 24.2cm. *Slight chips and minor cracks to wood, some wear to paint.*

\$3,300

Possibly North American.



16. **Celebrated Views And Beautiful Woman [Sic]. Letter Paper [Japanese]**, c1900. Complete set of hand-coloured photogravure stationery in original veneered cardboard box, including 12 printed envelopes with matching letter paper, text in letterpress on box cover with captions below images on letter paper, 18.4 x 12.2cm (letter paper, folded), 9.2 x 12.6cm (envelopes). *Slight foxing and discolouration to paper, wear and tape to edges of box.*

The set **\$660**

Text on box cover continues "12 assorted, coloured by hand." The images in this set originate from Japanese photographs taken during the late 19th century.



18. **Owen Simmons** (British, active 1903). *The Book Of Bread*, c1903. Hard-cover letterpress book including ten colour process lithographs, nine process screen prints, and two silver gelatin photographs, some tipped in, 336 pages, Sydney Technical College embossing to cover and stamps to several pages, 29.4 x 23.6cm. *Slight scuffs to cover with clear self-adhesive plastic to spine and corners, cloth tape with stitching to inner hinges, discolouration to end papers and edges of some pages, minor foxing and soiling to first pages.*

\$1,750

Stamps include "The property of Sydney Technical College" (de-accessioned). Some images show the actual size of slices of bread. This book has been described as "an extraordinary obsessive monograph on bread and a masterpiece of unintentional photographic art."

Owen Simmons was a lecturer at the National School of Bakery in London. He held many bread making and baking distinctions including being the top ranking United Kingdom bread making medalist in 1886. He was obsessive about bread, and in 1903 published *The Book of Bread*, an unusually detailed technical manual containing highly illustrative photographs almost surreal in their appearance, showing bread in all its forms. Ref: Leeds Met. University, UK.



17. **Door Lock**, c1900s. Handmade metal door lock with key, beaten and scribed decorative key plate and door-handles, mounted on wooden stand, 23.5 x 17.8 x 20.2cm. *Slight oxidation to metal. Lock in good working order.*

\$990

Accompanied with Arthur Shaw and Company's catalogue *Illustrated List of Registered Trademark Locks and Keys*. The lock might be European or English in origin and made during the early 19th century. The handle and other hardware seem to have been made later around 1900. This door lock appears to have been never used and might have been a display sample.



19. **Clocks And Decorative Objects**, c1908. Cloth-bound album including 46 silver gelatin photographs, two process screen prints, and 21 ink and wash drawings, some with pencil or gouache, album titled in ink on cover, annotated in ink on front endpaper, most photographs captioned in ink on album page below image, some annotated in another hand in pencil on image, 23.7 x 30.4cm. *Stains and some wear to cover, minor silvering to some photographs, drawings are laid down on album pages.*

\$4,400

Annotation includes "E.F. Jackson, Old Place, Hunton Bridge, Herts [Hertfordshire, UK]." All the photographs are of clocks from the 18th to 19th centuries. The drawings included in the album are of decorative architectural objects.



20. **Femme Au Miroir and Delire [Female Erotic Scenes]**, c1910s-1920s. Group of four etchings, all with illegible artist's signature and editioned in pencil in lower margin, some with titles, sizes from 24.4 x 19.4cm to 34.9 x 25cm. *Some with minor creases or foxing to margins.*

The group **\$2,850**
Editions read "1/12, 7/12, 11/12 and 3/15."



21. **Chinese Dolls, Elderly Couple**, c1920s-1930s. Pair of composition dolls including painted ceramic parts, original silk costumes, 23.7 x 10 x 7cm (approx. each). *Chips and discolouration.*

The pair **\$660**

These dolls are most likely to be propagandist items, championing peasantry.



24. **La Gravure Originale Belge 5**, 1928-1930. Folio of two lithographs, two etchings and an aquatint, editioned 65/75 and signed with one dated "'30" in pencil by artist in lower margin, one with stamped facsimile signature, 4.8 x 10.3cm to 33 x 25.3cm (images), 44.9 x 31.6cm (paper). *Slight soiling and foxing, creases, tears and missing portions to front cover, missing back cover.*

\$1,650

The incomplete folio includes prints by: Carlo van Her, lithograph; Robert Crommelynck, aquatint; van Caeneghem, etching; R. Schoenberg, etching; Georges Balthus, lithograph, and two unsigned wood engravings.



22. **Chinese Boy Soldier Doll**, c1920s-1930s. Composition doll, including painted ceramic parts, original costume, 28.5 x 10 x 5.2cm. *Minor chips and discolouration.*

\$550

This soldier is most likely to be a propagandist item, championing the "Great March" and a "rosy future."



23. **The Official AOFB [Ancient Order Of Froth Blowers] Handkerchief**, c1926. Printed cotton, captions throughout, 42 x 44cm. *Slight foxing.*

\$660

Captions include "Souvenir 1926. The more we are together, together, together / The more we are together, the merrier we'll be; / For your friends are my friends / And my friends are your friends / And the more we are together / The merrier we'll be." Handkerchief illustrates various souvenirs for members, including a ladies wristlet for "Ye angelic order of fairy belles."

The Ancient Order of Froth Blowers was a humorous British charitable organisation to "foster the noble art and gentle and healthy pastime of froth blowing amongst gentlemen of leisure and ex-soldiers." Running from 1924 to 1931, The AOFB was founded by Bert Temple, an ex-soldier and silk-merchant, initially to raise £100 (equal to about £4,228 today) for the children's charities of the surgeon Sir Alfred Fripp. Ref: Wiki.



25. **Isabel Saul** (British, 1895-1977). *[The Elizabethan Era]*, c1950. Hand-coloured etching, captions in plate throughout image, signed and annotated "sculpsit" in pencil on image lower right, 24.2 x 29.4cm. *Slight surface loss to image centre right, tears, creases, pinholes and minor foxing to margins.*

\$770

Vignettes in image show Queen Elizabeth, Mary Queen of Scots and Prince Philip, William Shakespeare and others, along with the Globe Theatre, churches, castles, and traded produce such as tea and potatoes. Captions along the border of the image refer to various literary, royal, military and religious figures, explorers, etc.





26. **L'Art De Boire Le Vin (The Art Of Drinking Wine)**, c1960. Colour process lithograph with eight vignettes, each monogrammed in image upper left or right, with caption below image, 71 x 99.7cm. *Linen-backed.*

\$880

Captions in French includes "uncorking, smelling the cork, pouring slowly, mental preparation, pleasure of the eyes, pleasure of the nose, pleasure of the mouth, the appreciation." Publishing line on right side of image reads "Les Amis du Vin. Imprimé en France. Tous droits réservés."



27. **After Charles Schultz** (Amer., 1922-2000). [*Linus And Snoopy From "You're A Good Sport Charlie Brown"*], 1974. Pair of animation cels, and pencil studies with annotations in ink or pencil to lower edge, one with stamped number "74-301" and accompanied with certificate of authenticity with title, date and date of purchase "February 19, 1992", 26.7 x 31.8cm (approx. each). *Repaired tear to upper left edge of one study, not affecting image; minor scuffs to cels, slight soiling and discolouration to paper.*

The pair **\$2,850**

Annotations read for Snoopy cel "981 SN-33"; and Linus cel with study "56 B-149 'Antic back for throw.'" Certificate includes "Saturday Morning Animation Gallery Inc., NY."

You're a Good Sport, Charlie Brown was the 14th prime-time animated TV special based upon the popular comic strip *Peanuts*, by Charles M. Schulz. It was originally aired on the CBS network on October 28, 1975.

Cel paintings made in the 1970s consisted of a xerograph of the pencil drawing on the face of cellulose acetate with acrylic paint on the reverse side. Ref: Wiki.

28. **Keith Haring** (Amer., 1958-1990). *Luna Luna: A Poetic Extravaganza!*, 1986. Colour process lithograph pop-up card, titled, signed and dated in image on cover, text inside card and verso, 30.5 x 30.5cm (closed).

\$660

Text includes "Luna Luna karussell von Keith Haring. Vand der Meer Paper Design Limited, Langley, England. Printed, hand assembled and bound by Carnaval SA, in Cali, Colombia, South America. Copyright 1986, Luna Luna, Freizeitlangen GmbH. Neue Revue."

Animals

29. **Thomas Rowlandson** (Brit., 1757-1827). [*Cattle And Tree*], c1780s. Soft-ground etching with aquatint, artist's name in plate below image, illegible stamp in lower margin, 18.7 x 28cm. *Slight stains and foxing overall, minor soiling to margins.*

\$880

After **Thomas Gainsborough** (Brit., 1727-1788). From *Thomas Rowlandson's Imitations of Modern Drawings (1784-1788)*. Held in Tate collection, UK.



30. **Thomas Rowlandson** (Brit., 1757-1827). [*Three Cows On A Ridge*], 1781. Soft-ground etching with aquatint, artist's name and date in plate lower right, 19.6 x 27.9cm. *Minor stains and foxing overall.*

\$880

After **Sawry Gilpin** (British, 1733-1807). From *Thomas Rowlandson's Imitations of Modern Drawings (1784-1788)*. Held in Metropolitan Museum of Art collection, USA.



31. **Thomas Rowlandson** (Brit., 1757-1827). [*Horses With Cattle And Dogs*], c1786. Pair of soft-ground etchings with aquatint, both with artists' names in plate below image, 14.2 x 21.6cm, 13.7 x 21.7cm. *Minor stains, foxing, creases to margins.*

The pair **\$1,450**



After **Sawry Gilpin** (British,

1733-1807) and **George Barrett, Sr** (British, c1728-1784). From *Thomas Rowlandson's Imitations of Modern Drawings (1784-1788)*. Held in British Museum, and Metropolitan Museum of Art collections.





32. **Extraordinary Head Of A Hen**, 1818. Engraving on chine collé, title, text with date and engraver in plate below image, 12.8 x 20.4cm.

\$880

Text includes "Published March 10, 1818, by R.S. Kirby, Patemoster Row." Engraved by **Samuel Springsguth** (Brit., 1769-1844).



33. **[Hunter With Hound; Pheasant And Hares]**, c1850s. Pair of black paper silhouette cutouts with gold paint and a decorative gilt border, 25.8 x 35.7cm (approx. each). *Slight foxing and discolouration including glue stains to backing. Framed.*

The pair **\$1,650**



34. **Frederick Willem Zürcher** (Dutch, 1835-1894). **[Monkey Portraits]**, c1880s. Group of three pencil drawings, all signed lower right, 26.5 x 20.6cm. *All with repaired tears and missing portions to edges, tipped to original backing.*

The group **\$1,650**



35. **[North American Passenger Pigeon?]**, c1880s. Pencil with white pastel, 34.2 x 26.2cm. *Minor surface loss overall, stains, discolouration and missing portions to edges.*

\$1,350

The last North American Passenger Pigeon died in the Cincinnati Zoo in 1914.

36. **Charles Burton Barber** (Brit., 1845-1894). **Charity Begins At Home**, 1884. Mezzotint with stipple and drypoint, artist's name and date "1882" in plate lower right, text including artist's name, date "1884" and title with blind stamp in plate below image, 60.1 x 73.4cm. *Minor creases and scuffs to image, slight tears, surface loss and soiling to margins.*

\$1,350

Text includes "Painted by C. Burton Barber. Engraved by W. Davey. London, published January 10th 1884, by Arthur Tooth & Sons, 5&6, Haymarket, S.W. Entered according to Act of Congress by Mess'rs Knoedler & Co., New York. From the original picture in the possession of Mrs William Hogg, to whom this plate is respectfully dedicated." Blind stamp reads "ATS. Arthur Tooth, Haymarket, London."



37. **[Arctic Explorer Attacked By Polar Bear]**, c1890s. Oil on board, oval format, 45.7 x 35cm. *Minor crack and chip to image upper portion. Original frame with major surface loss.*

\$1,100

38. **Robert Walker Macbeth** (Scottish, 1848-1910). [*Collie In A Chair*], 1900/1901. Etching, proof before letters, dated "1900" and monogrammed in plate lower left, text with date "1901" in plate above image, illegible title and signed in pencil in lower margin, 53.6 x 41.7cm.

\$990

Text reads "Copyright 1901, published by H. Virtue and Company Limited, London."



39. *After* **Richard Muller** (German, 1874-1954). [*The Wig Thief*], 1912/later printing. Etching, initialed and dated in plate lower right, artist's name in an unknown hand in pencil in lower margin, 57.4 x 44.4cm. *Minor mount burn.*

\$1,450

Muller, who was a student and later a teacher at Dresden, studied with Max Klinger. His imagery draws much from Freudian symbolism. This image, printed posthumously, might have been signed by the printer, but not by the artist.



40. **Give Us This Day Our Daily Bread**, 1931. Soft-ground etching, titled, signed by "Saunders" and dated in pencil in lower margin, 15 x 21.3cm. *Old mount burn to margins.*

\$990

Shows a pig eating from a trough, with an emaciated man praying.

41. [*Figure Standing Over A Crevasse, With Dove*], c1931. Soft-ground etching, 19 x 13.1cm. *Old mount burn and minor surface loss to margins.* **\$990**

Possibly by the same artist as item 40.

Town & Country



42. **Joseph Basserat**. *Plan Des Bois Usages De La Communauté De Montot* [*Plan Of Forest Lots, Montot, Champagne-Ardenne, France*], 1775. Pen and ink with watercolour, signed, dated and captioned in French in ink throughout image, annotated in an unknown hand in ink on label affixed to frame verso, 48.7 x 60.7cm. *Stains and foxing overall. Bird's-eye maple frame.*

\$2,200

Partially obscured annotation on label reads "Plan des bois de M... situés en Champagne ... appartenants judis a feu M'r le C'te de Mareilles."



43. **Thomas Rowlandson** (Brit., 1757-1827). [*Rural Scenes With Cottages*], c1786. Pair of soft-ground etchings with aquatint, both with artist's name in plate below image, one with illegible stamp to left plate mark and margin, 28 x 38.4cm (approx. each).

Slight stains, soiling and foxing overall, rubbing and minor creases to margins.

The pair **\$1,650**

After Thomas Gainsborough (Brit., 1727-1788). From Thomas Rowlandson's *Imitations of Modern Drawings (1784-1788)*.





44. **Thomas Rowlandson** (Brit., 1757-1827). [*Village Life - Country Inn, Passenger Coach, Knife Sharpener, Horse And Cart*], c1787. Group of four etchings, some with drypoint, all signed and two with text and date in plate lower left, 15.8 x 25.2cm to 18.2 x 25cm. *Stains, rubbing and slight soiling to some images*

The group **\$2,650**

Text for two images includes "Published as the Act directs, Oct. 15 [or 18], 1787 by T. Rowlandson, No. 50 Poland Street." From Thomas Rowlandson's *Imitations of Modern Drawings (1784-1788)*. Rowlandson was known for depicting scenes from everyday life without romantic embellishment.



46. **H. Michell**. *A View Of Falmouth And Places Adjacent*, 1806. Hand-coloured aquatint with etching, text with artist's name, engraver, title and date in plate below image, 30.5 x 75.4cm. *Minor foxing and discolouration. Framed.*

\$1,100

Text reads "Drawn by H. Michell. Engraved by R. Polard. Published June 9th, 1806, by H. Michell, Falmouth."



47. [*Street Brawl*], c1820s. Pen and ink, 13.7 x 24.8cm. *Glue stains and discolouration, paper remnants overall.* **\$990**

45. **George Chinnery** (Brit., 1774-1852). [*Rural Scene By A River, Possibly In India*], c1802-1825. Pen and ink with pencil, artist's name and annotated in an unknown hand in pencil on backing below image, 16.8 x 24.8cm. *Edges laid down on backing.*

\$1,100

Annotation, transferred from label, reads "Exhibited at Gainsborough's house, Sudbury, 1982." This sketch is reminiscent of Chinnery's paintings of watering cattle in India, where Chinnery was based from 1802 to 1825. Similar ink and watercolour drawings from an album of sketches, including views in India, Hong Kong and Macao, are held in Tate collection, UK.



48. **Fournier Desormea**. [*River Landscape With Hunter And Hound*], 1827. Oil on canvas, signed and dated lower left, 42.5 x 55cm. *Crazing to surface. Original frame.* **\$3,300**



49. [*View Of Isola Madre, Lago Maggiore, Italy*], c1830s. Hand-coloured etching, text including title in Italian and German in plate below image, 34.2 x 44.4cm. *Small holes to image upper right and to plate mark, foxing, stains, tipped to backing. Original Biedermeier frame.* **\$990**

Text reads "Veduta dell'amenissima Isola Borromea sul Lago Maggiore detta l'Isola Madre. Isola Madre, ihrer Natursschönheit wegen so merkwürdige Borromeischen Insel im Lago Maggiore. Si vende a Vienna presso Artaria e Comp, a Milano presso Ferd. e Eco Artaria e da altri mercanti di stampe."



50. **Samuel Prout** (Brit., 1783-1852). *Geneva [Switzerland]*, 1839. Hand-coloured lithograph, monogrammed and captioned in image lower left and centre, 36.2 x 25.8cm. *Slight foxing and discolouration. Framed.*

\$990

Shows Café du Mont Blanc. Ref: *Sketches by Samuel Prout*, plate LXIII.



51. **London**, 1843. Wood engraving with letterpress, text with title and date in block above and below image, 87.5 x 128.9cm (paper). *Repaired tears and old folds, slight discolouration. Linen-backed.*

\$1,650

Title continues "[London] in 1842." Text includes "Taken from the summit of the Duke of York's Column. North view. South view. This picture of the metropolis of the British Empire is presented to the subscribers of the *Illustrated London News* by the proprietors. Supplement to the *Illustrated London News* of January 7, 1843: published by W. Little, 198, Strand, London. Printed by Palmer and Clayton, No. 10, Crane-Court, Fleet Street."



53. *After Louis Aubrun. Bird's Eye View, Centennial International Exhibition, 1876, Fairmount Park, Philadelphia, 1876.* Colour lithograph, artist's name in image lower right, text including date and title below image, 50.8 x 65.8cm (paper). *Stains and repaired tears overall, missing portions to edges, trimmed upper edge of image.*

\$1,350

Text includes "Designed by Theodore Poleni. Copyright 1875 by Tho's Hunter. Published by Tho's Hunter, Lithographer, 716 Filbert St, Phila[delphia]" and lists depicted buildings. Ref: Library Company of Philadelphia.

52. **Robert Havell** (Brit., 1793-1878), *after Richard Barron* (Brit., c1798-1838). [*Views Of India*], 1873. Group of four hand-coloured aquatints with etching, 39 x 52.7cm (each image). *Framed.*

The group **\$4,900**

These plates are from Richard Barron's *Views in India*, chiefly among the Neelgherry Hills:



(a) View of the late Sir William Rumbold's house;

(b) A view taken in the Commandant's garden, including C.M. Lushington's house and Kelsoe land;

(c) The Kaitee Waterfall, as seen from the road exactly opposite, looking West;

(d) Taken at Kandelmund, which it represents, and the Toda family inhabiting.

Ref: Brit. Library and V&A, pl. 1, 3, 5 and 6.



54. [*Views Of Buenos Aires And Other Locations In Argentina*], c1880. Group of five albumen paper photographs, carte-de-visite format, studio line printed on backing verso, 5.6 x 9.2cm. *Minor discolouration or slight stains to some, all laid down on original backing.*

The group **\$2,200**

Studio line reads "Fotografia de la Florida. Florida 80, Buenos Aires." Images include Plaza de Mayo and Teatro Colon.



55. **P. Fletcher Watson** (Brit./Aust., 1842-1907). *Jativa, Spain*, c1883-1889. Watercolour with pencil, titled, signed and monogrammed lower right, 24.6 x 18.2cm. *Minor foxing and soiling, laid down on original backing.*

\$\$\$



57. **Rothesay [Scotland]**, c1890. Albumen paper photograph, titled, numbered "9664" and initialled "J.V." in negative lower left, captioned in ink on accompanying original backing, 13.2 x 20.4cm. *Slight surface crazing, minor tear and crease to right edge.*

\$\$\$

Caption reads "Capital of Bute." Rothesay is a town on the island of Bute in Scotland.



56. **H.W. Brewer** (British, c1836-1903) and **W.L. Wyllie** (British, 1851-1931). *Bird's-eye View Of Liverpool, As Seen From A Balloon*, 1885. Wood engraving, artists' names, text including date and title in block lower left and below image, 61.8 x 85.2cm (paper). *Slight creases and old folds overall, minor soiling to margins. Linen-backed.*

\$\$\$

Text includes "Supplement to *The Graphic*, August 23, 1885. Drawn by H.W. Brewer and W. Wyllie. Architectural draftsman Brewer was noted for his "genius and imagination" and for the "invention of architectural scenes purely with a view to picturesque effect." Ref: *The Tablet*, Obituary, 17.10.1903.

59. **G.P. Abraham** (Brit., 1844-1923). *The Bowder Stone [Borrowdale, England]*, c1910. Vintage platinum print, titled in pencil with photographer's Keswick stamp verso, captioned in ink on accompanying original backing, 16 x 20.8cm. *Foxing overall, ink offsetting to lower left corner, minor chips to upper edge.*

\$\$\$

Caption reads "The English lakes. The Bowder Stone, Borrowdale" and includes the stone's dimensions and geological composition (total height: 36 feet etc.). George Perry Abraham established a successful photographic business in Keswick in the Lakes District in Great Britain during the late 19th century. His sons, George Dixon and Ashley Perry Abraham, joined him in the business and all were keen rock climbers. They produced the first photographs of people climbing rocks and published a number of highly esteemed publications on mountaineering.



58. **F. Frith & Co.** (Brit., est. 1859). [*Views In England: York And Seaside Towns Including Teignmouth, Lympstone And Redcar*], 1890s. Group of six glass negatives and ten albumen paper photographs, most negatives with title, negative number and studio line "F.F. & Co." lower left to right, some photographs with title and studio line in negative or annotations in various hands in pencil and one with photographer's stamp verso, 15.2 x 21cm (approx. each negative), 15.6 x 21.7cm (approx. each photograph). *Slight chips to edges of some negatives, one with broken corner; foxing, stains or crinkles to some photographs, one with retouching in pencil, most with pinholes and wear to edges.*

The group **\$\$\$**

Negatives include views of York, UK, including several of York Minster. Photographer's stamp reads "Copyright F. Frith & Co. Ltd, London Agent, S. Ellis, 19/23 Ludgate Hill, E. O."



60. **G.P. Abraham** (Brit., 1844-1923). *Great Auk Pinnacle, Scawfell [Arctic Circle]*, c1910. Silver gelatin photograph, titled in pencil with photographer's Keswick stamp verso, captioned in ink on accompanying original backing, 15.8 x 20.5cm. *Minor tear and scuff to image upper centre, chip to right edge.*

\$\$\$

Caption reads "The Great Awk [sic] Pinnacle, Scawfell. It was 75 feet high, a pillar of rock became covered with snow which after a partial thaw was frozen while a strong wind was blowing."





61. **Stracey/Montresor Family Embroidery**, c1910. Collection of five long stitch embroidery, three in silk, one with silk and wool, two with craftperson's name, title and annotations in various hands in ink and pencil on frames or labels affixed verso, sizes from 25.5 x 20.1cm to 30.8 x 25.1cm. *One with slight stains and surface loss to upper portion. All in original frame.*

The collection **\$3,990**

Titles read *Girl in the Wind*; and *Three Parasols*. Labels include "Miss Stracey, 35 Upperton Road, Eastbourne [UK]; Medium - silk"; and "Miss Stracey, c/- Miss [Frances Frederica] Montresor, 18 Cheyne Walk, SW3 [Chelsea]." One of the annotations reads "Worked by C.A.



Phelips (aunt Charlotte) for aunt Freda [Montresor]. The collection consists of embroidery made by a Miss Stracey (British, born circa 1880) and one aunt, Charlotte Annetta Phelips nee Montresor (Brit., 1858-1925). Miss Stracey was one of the daughters of a Lt Colonel Hardinge R. Stracey at Upperton Rd, Eastbourne, Sussex. One work seems to have been an exhibition piece. Ref: *London Gazette*, 1934.



62. **Le Corbusier** (French, 1887-1965). *La Cité Radieuse. Unité D'Habitation [Marseille]. Le Corbusier, Architecte*, c1960s. Soft-cover booklet with shaped gilt-edges, containing ten silver gelatin photographs in postcard format of architecture designs, red letterpress text on cover, lithographic text including caption on each card verso, 8.9 x 15cm. *Minor surface loss to upper edge of last postcard.*

\$990

Text includes "10 vues artistiques. Une production Ryner. Societe Éditions de France, 2, Rue Clapier, Marseille, Telephone 62-75-11." The *Unité d'Habitation* (Housing Unit) is the name of a modernist residential housing design principle developed by Le Corbusier, with the collaboration of painter-architect Nadir Afonso. The concept formed the basis of several housing developments designed by him throughout Europe with this name. The most famous of these developments is located in South Marseille. Ref: Wiki.



It is rare to find this publication in good condition.

Fashion



63. **French Hairdressing**, 1795-1882. Collection of illustrations of coiffure and hairdressing for women and men:

The collection **\$3,950**

A detailed list is available upon request.

(a) **Illustrations From "Revue De La Coiffure" [Women's Hair Styles]**, 1877-1882. Group of 22 lithographs illustrating various French hairstyles, some signed in image, some with plate number or date above image and all with text in French below image, two annotated and dated "No. 9, 1877" in ink verso, 19.5 x 26.8cm (approx. each). Minor foxing, discolouration or tears to edges of some.

Artists include Rigolet, Brizel, Paul C., E. Bossuet. Text on some includes the name and address of the hairdresser whose work is depicted, and a description of the hair style. All with the text "Revue de la Coiffure. Administration et Rédaction, 3. Fg. St Honoré, 3. Imp. H'rè Lefèvre, Paris."



(b) **Men's Hairdressing**, 1795-c1850. Group of four engravings and lithographs, illustrating barber shops etc., 11.7 x 17.6cm to 26.9 x 21.7cm. *Minor foxing.*





64. **Hand-Sewing, Knitting And Crochet Sampler**, c1850s. Cotton and other fibres, sizes from 4.8 x 4.8cm to 19.2 x 28.4cm. *Some discolouration, mounted together.*

\$660

Most likely made by a school girl to show her accomplishment in various skills needed to make clothing by hand.



65. **Fashions For Men And Young Men [North American Catalogue]**, 1916. Hard-cover letterpress book including 20 colour process screen prints, 42 pages, each image captioned, 46.2 x 35.2cm. *Some foxing and minor tears to edges of some pages and title page, otherwise in very good condition, with tissue guards.*

\$1,650

Text includes "Review of fashions autumn and winter 1916-17" and includes details of cut and special features.



66. **[Fashion Designs For Women]**, c1920. Group of five pen and ink drawings, all numbered below image, sizes from 22.9 x 9.1cm to 28.1 x 11.7cm. *Slight soiling and stains overall, some with pinholes, creases or chips to edges.*

The group **\$2,200**



67. **M. Elliot. [Fashion Designs]**, c1920. Group of four watercolours with gouache, three signed lower left or right, 32.5 x 14.2cm (approx. each). *Slight stains, soiling, paper loss, some with tears to edges.*

The group **\$2,200**





68. **Shoe Fetish With Pumps**, c1920s. Group of four vintage silver gelatin photographs, 13.3 x 8.3cm (approx. each). *One with crease to image, slight stains and surface loss to edges, minor chips to margins.*

The group \$880



69. **Shoe Fetish With Lace-up Boots**, c1920s. Group of four vintage silver gelatin photographs, one annotated "12" in negative lower right, 12.9 x 8.2cm (approx. each). *Minor stains to edges of some, paper remnants to corners.*

The group \$880



70. **Shoe Fetish With High Heeled Oxfords And Mary Janes - Outdoor**, c1920s. Group of five vintage silver gelatin photographs, including four in postcard format, sizes from 14.1 x 8.8cm to 9.9 x 14.2cm. *Some with minor creases, cracks or chips to edges.*

The group \$880



71. **Shoe Fetish With High Heeled Oxfords And Mary Janes**, c1920s. Group of four vintage silver gelatin photographs, one annotated in pencil verso, sizes from 7.2 x 9.5cm to 10.2 x 8.8cm. *Minor soiling to some, one with cracks to margins.*

The group \$880

Annotation includes "Achilles, black kid, 5/8 red heels."



72. **Women's Shoe Designs**, c1920s. Three pencil drawings, all stamped "Stacey Pattern Co." above image, 19.7 x 17.1cm (approx. each). *All with old vertical fold, minor foxing, tipped to backing.*

The group \$990



73. **Poster For Weldon's Catalogue Of Fashions**, c1920s. Colour process lithograph, 76.2 x 50.6cm. *Slight foxing overall, repaired tears, missing portions, creases and old folds. Linen-backed.*

\$1,650

Text continues "No. 60. 6d. These patterns inside, for special coupon patterns at 4d each, see page 64."



74. **Joanna Clark** (British, active 1940s-50s). [*Fashion Designs*], c1940s-1950s. Five watercolours, each signed in pencil on or below image, annotated in pencil verso, sizes from 26.7 x 17cm to 30.7 x 22.7cm. *Some with minor foxing or soiling.*

The group **\$1,900**

Annotations for four images read (1) "tiered crepe dress trimmed broderie anglaise"; (2) "check wool dress, bound in white braid, detachable white pique collar and cuffs"; (3) "brocade wedding dress" and (4) "side opening pockets on skirt, side of bloused jacket open below waist." Joanna Clark was a fashion and theatrical costume designer, working in the UK during the 1940s and 1950s.



75. **Kimono Fabric Sample Catalogue**, c1960s. Cloth-covered hardcover book of 60 colour process screen pages with 119 affixed printed fabric swatches, Japanese text, stamps and adhesive labels throughout, 37 x 27.2cm. *Slight soiling and discolouration to some pages, minor fading to cover.*

\$1,350

Title page reads "Azuchi" [a town near Kyoto, Japan, where the catalogue was published.]



Magic & Entertainment



76. **Blondin's Tight-Rope Feat: Crossing The Niagara River**, c1859. Pair of albumen paper photographs, stereo card format, text with title in letterpress with line-block vignette on backing below image and verso, 7.2 x 7.1cm (approx. each image), 8.3 x 17.5cm (each card). *Slight stains and foxing overall.*

The pair **\$880**

Text includes "No. 137" and a detailed summary of the event which was "abridged from *The New York Daily Tribune*, June 30th 1859."



77. **Edwin A. Dearn**, c1910. Photomontage with silver gelatin photograph and gouache, inscribed and autographed by Dearn in ink on image lower right, 15.6 x 11.2cm (photo), 25.5 x 36.6cm (paper). *Stains, soiling, paper remnants and slight creases overall.*

\$1,650

Teddie D'Earn, aka **Edwin A. Dearn** (Brit., 1892-1980) was a British performer and magician, who knew and corresponded with Houdini and eventually settled in Sydney, after leaving China during the 1950s. Provenance: Dearn estate. See item 84.



78. **Wierd [Sic], Marvelous [Sic] Torrini, The Magician**, c1910. Colour lithograph with letterpress, National logo and number "3182" in image lower right, 70.9 x 52.6cm. *Repaired margins and tears to edges of image, slight stains. Linen-backed.*

\$1,300

Text continues "Mirth provoking and awe inspiring feats. The only worthy successor to Herrmann the Great. No handcuff or shackle, prison cell or lock can hold me."

The subject of this poster possibly takes his name from the original Torrini, a magician with a colourful life story, active in the early 19th century.



81. **Chang And Fak-Hong's United Magicians Presents Elle**, c1920s. Colour lithograph, 63.8 x 44.2cm. *Repaired minor tear to left margin. Linen-backed.*

\$1,100

Text continues "Lit. Hija E. Mirabet, Pizarro. 29 Valencia. Made in Spain."



82. **The Great Chang Presents Fak-Hong's "Japanese [Sic] Review"**, c1920s. Colour lithograph, 63.9 x 44.4cm. *Linen-backed.*

\$1,100

Text continues "Lit. Hija E. Mirabet, Pizarro. 29 Valencia. Made in Spain."



79. **Carter The Great**, c1910. Colour lithograph, 103 x 32.5cm. *Repaired upper margin and tears, old folds. Linen-backed.*

\$2,200

Text continues "In mid-air, Carter materialises a bowl of water weighing 150 lbs. A night in China. Sawing a live woman in half. His Majesty's Theatre - com. Sat. 26th March. The Otis Lithographic Co., Cleveland, Ohio. Made in USA. 4625-M."



80. **Anna Pavlova, The Dancing Revelation Of The Age**, 1912. Process screen with letterpress, poster format, 76 x 51cm (paper). *Soiling overall, tears and missing portions to edges, laid down on old backing. Framed.*

\$2,200

Text includes "H.M. Opera House, Winter Gardens, Blackpool. For one week only. Commencing Monday, September 16th, nightly at 7.30, matinees Wednesday and Saturday at 2. Vail & Co, Farringdon Road, London, E.C." The image of Pavlova with her name in script is after a photograph by Ernst Schneider, Berlin.



83. **Chang And Fak-Hong's United Magicians Presents "The Bhuda"**, c1920s. Colour lithograph, 63.4 x 44.4cm. *Linen-backed.*

\$1,100

Text continues "Lit. Hija E. Mirabet, Pizarro. 29 Valencia. Made in Spain."



84. **Letter By Magician Harry Houdini's Wife, Beatrice, Describing His Death, and Portrait Of Harry And Beatrice Houdini, 1925-1926.** Handwritten letter on photogravure letterhead with silver gelatin photograph, both signed and dated by Beatrice Houdini in ink, photographer's line "Butler, Chicago" in negative lower left, 26.4 x 20.5cm, 23.5 x 18.6cm. *Letter has slight tears and surface loss to edges, stains and old folds; photograph has silvering, slight scuffs and foxing, crease to upper right corner.*

\$16,500

Letter includes "278 W. 113th St, NYC. My dear Mr and Mrs Dearn, no doubt you will have heard of the passing of my beloved husband. I have just found the photos of you both in wedding dress amongst his letters, and I wept, thoughts of our own wedding 32 years ago swept over me, and I am

almost overcome with grief. We were so very happy, and he was taken from me, I cannot understand why – he wasn't ill long – he had broken a bone in his foot, whilst doing his torture water trick – lying on a couch in his dressing room between acts – a student playfully punched him in the abdomen, causing a ruptured appendix, my darling man complained until the following day (Sat.) and from that foolish blow, I was a widow, he was the same brilliant glorious mind, until 20 minutes before God took him, I held him in my arm, screaming in his ear 'Harry, Harry, don't go', he raised his dear head, opened wide his eyes, and went – forever. Today it is 7 weeks, my eyes are blind with tears, and cannot believe he will never come back to me. Please do not think I'm morbid, I don't know if you folks ever met me, I always was a most cheerful person, I appeared with Houdini on the stage up to his very last show, we were never separated, in all his adventures I was with him – but this his greatest adventure, he went alone – he spared me all the hardship, he was so tender and loving, and now I am alone, I fear to face the darkness without his guiding hand, but he left me many tasks to perform, and I must do as my darling wished. I like to hear from those whom he loved, and I know he loved you, for he preserved your letters so well. I also would be your friend, so write to me, with much love to you both, Beatrice Houdini. Dec 19-26. Am sending a photo of Harry and myself taken 1925."

Photograph is inscribed "To Mr and Mrs E.A. Dearn from Beatrice and Harry Houdini. Dec. 1926. N.Y.C."

Edwin A. Dearn (Brit., 1892-1980), performer and magician, was a member of The Magic Circle in London. From England he eventually made his way to Shanghai, China, living and performing there for about 25 years. During the early 1950s, he fled China to escape communist rule, moving to Sydney, Australia, where he remained until his death in 1980. Dearn was an avid collector of magic memorabilia, books, and ephemera. He was in contact with many other magicians worldwide, including Houdini, who corresponded regularly with Dearn in the 1920s. Provenance: Dearn estate. See item 77.



86. **Ephemera Relating To The Great Levante, Australian Magician, c1940.** Group of five items including a colour process lithograph portrait, a certificate in gouache and ink with attached seals, a line block and letterpress advertisement, and two copies of a colour process screen program mounted to show face and verso, certificate dated "1940" in image and signed in ink on image by founder, director and president of Magicians' Club of London, sizes from 10.1 x 16cm to 25.5 x 38.1cm (paper). *Slight foxing and stains overall, certificate with discolouration and missing portions to edges.*

The group **\$2,200**

Text in certificate includes "Greetings to Les Levante Esq. MCL. This document records your unanimous election to vice-presidency [sic] in the Magicians' Club. The Council have had great pleasure in adding your own to the other

distinguished names which appear in the list of vice-presidents. 4th August 1940." Program is for Levante's revue *How's Tricks* at the Opera House in Cheltenham, UK, and the advertisement is for Levante as a performer in general, including the above revue, printed in Australia.

85. **The Incomparable Sloggetts. Mystic Comedy Show, c1930s.** Colour lithograph, 98.1 x 54.5cm. *Repaired tears, minor missing portions and old folds. Linen-back-ead.*

\$1,750

Text continues "Everything new except the name! Sensational living pictures, the Incomparable Sloggetts original creation. Mysterious dolls' house illusion. The Incomparable Sloggetts masterpiece decapitation. Mystery and comedy happily blended. Laughter born of bewilderment! You will always remember the Sloggetts. Victory Publicity, Melb. & Sydney."



87. **Ken Littlewood in "Slightly Off Balance" c1940s.** Colour process lithograph, 77.7 x 54.4cm. *Repaired tears, creases and old folds, replaced portions to edges of image.*

\$1,450

Text includes "Ogi-Mon Arts Incorporated. Nine royal family appearances" and lists cities in Europe, Asia, Africa and Australia.



88. **The Incomparable Sloggetts. Big Comedy Stage Show**, c1940s. Colour lithograph, 101.7 x 38cm. *Repaired tears and old folds. Linen-backed.*

\$1,650

Text continues "The greatest show of its kind touring Australia."



90. **Batman, The Caped Crusader**, 1966. Screen-print, text including date below image, 104.2 x 68.5cm. *Minor discolouration to edges. Linen-backed.*

\$1,100

Text includes "G. & F. Posters, NYC Official Licensees. Copyright National Periodical Publications, Inc. 1966. No. 420, distributed by Fore-Play products, Inc., 200 Fifth Avenue, NYC. This poster was made to coincide with the TV series, Batman, which starred Adam West in 1966.



89. **Profesor Alba. El Hombre Que Juega Con La Muerte (The Man Who Plays With Death)**, 1950. Colour lithograph, date in lower right margin, 70.6 x 33cm. *Repaired tears to upper centre of image and margins. Linen-backed.*

\$990

Text continues "Graficas Valencia – S. Lluch, 20 – Valencia. 1950." Professor Alba was a famous Spanish magician from the 1930s to 1950s. Held in Biblioteca Valenciana (Spain) collection.

Maritime & Military



91. **Thomas Rowlandson (Brit., 1757-1827). [Seaside Vendors]**, 1786. Pair of etchings with stipple, artist's name and date in plate below image, with illegible stamp in lower margin, 35.4 x 25.4cm; 33.3 x 25.3cm. *Slight stains overall, rubbing and creases to margins.*

The pair **\$1,650**

After **Francis Wheatley (British, 1747-1801)**. From Thomas Rowlandson's *Imitations of Modern Drawings (1784-1788)*. Held in British Museum collection.



92. **Thomas Rowlandson (Brit., 1757-1827). [Lifeboat In A Storm]**, c1786. Etching, artist's name "Mortimer" in plate lower centre, 22.5 x 27.5cm. *Minor stains overall.*

\$990

After **J. H. Mortimer (British, 1740-1779)**. From Thomas Rowlandson's *Imitations of Modern Drawings (1784-1788)*.



93. **Thomas Rowlandson (British, 1757-1827). Embarking From Brighthelmstone To Diepp [Sic]**, 1787. Etching, titled, signed and dated in plate lower centre and right, illegible stamp in left margin, 27.5 x 37.8cm. *Stain to upper centre and rubbing to lower edge of image, stains, soiling and repaired tear to margins.*

\$1,350

From Thomas Rowlandson's *Imitations of Modern Drawings (1784-1788)*.



94. **Thomas Rowlandson** (British, 1757-1827). *The Glorious Victory Obtained [Sic] Over The French Fleet Off The Nile, 1798*. Hand-coloured etching, signed and text including title and date in plate below image, annotated in ink on plate mark below image, 29.6 x 44.8cm (image). *Slight foxing and discolouration overall, repaired tears to edges, trimmed plate mark. Laid down on acid-free paper.*

\$1,450

Text includes "1st of August 1798 by the gallant Admiral Lord Nelson, of the Nile... London, pub. Oct 15, 1798 at Ackermann's Gallery, No. 101 Strand." The text continues with a description of the action involving the French frigates *La Sérieuse*, *L'Orient*, and the British *Majestic* and *Vanguard*. Annotation concerns the sinking of *La Sérieuse*.



95. *After Sir David Wilkie* (Scottish, 1785-1841). *General Sir David Baird Discovering The Body Of The Sultaun Tipoo Saib, After Storming Seringapatam, 1843*. Mezzotint with engraving on chine collé, text including artist's name, date and title in plate below image, 71.7 x 55.8cm (image). *Slight stains, surface loss and retouching overall, stains, and repaired tears to margins. Laid down on acid-free backing.*

\$1,350

Partially obscured text includes "Engraved by John Burnet, FRS. London, published May 1, 1843, by F.G. Moon, printseller by

special appointment to Her Majesty & HRH Prince Albert, 20, Threadneedle St. To the Court of Directors of the honourable East India Co., this historical engraving...is most respectfully dedicated by their obliged servant Fra's Grah'm Moon."



96. **Robert Deserts His Ship And Makes Free With The Proverb "Any Port In A Storm" and "Give Us A Hand Old Feller..."** c1846. Pair of watercolours with pencil, both captioned in pencil or ink throughout image, one with obscured date below image lower right, one with watermark "J. Whatman 1841" 22.3 x 18.4cm (approx. paper). *Slight foxing, discolouration, chips to edges.*

The pair **\$1,650**

Captions include "Protection. Free trade... Anti-Corn Law Agitation" and "Don't yer wish you may git it - yer lubber." Most likely a caricature of Britain's prime minister, Sir Robert Peel.



98. **Attrib. Charles Magnus** (Amer., 1826-1900). *[Civil War Stationery]*, c1862. Group of five hand-coloured lithograph envelopes, all with titles,



some with captions and text in image lower left to right, 7.9 x 13.9cm (approx. each). *Minor discolouration and stains to edges, soiling verso.*

The group **\$1,650**

Titles read:

- (a) Maj. Gen. Peck's Headquarters at Suffolk, VA, and the 11th Pennsylvania Cavalry Camp (Col. Spears);
- (b) Belger Barracks, Baltimore, MD;
- (c) Columbia College and Carver Barracks Hospitals [Washington DC];
- (d) Mount Pleasant Hospitals [Washington DC];



(e) Yorktown, VA. Text reads "Pub'd by Cha's Magnus, NY"

Ref: Library of Congress, USA.



97. **[Launch Of The Armoured Vessel "L'Invincible"]**, 1861. Albumen paper photograph, 24.9 x 34.8cm. *Crinkles overall, slight foxing, repaired tears to edges of image.*

\$2,950

Invincible was a sister ship to the French Navy's *Gloire*, the world's first ocean-going ironclad battleship. It was launched on 4 April 1861. The *Gloire* class were designed by the French naval architect Dupuy de Lôme. *Invincible* was the second of the class to be completed. *Invincible*'s original battery proved to be ineffective against armour, and was replaced in 1868 with breech loaders. Her poor construction, a result of using poor quality timbers, saw her stricken in 1872, after less than 10 years' service. Ref: Wiki.





99. **Charles Magnus** (Amer., 1826-1900). *Satterlee USA General Hospital, West Philadelphia [Civil War]*, c1864. Colour lithograph, text, date, artist's name and title below image, 32.7 x 44.1cm. *Foxing and discolouration to edges of image and to margins. Framed.*

\$1,350

Text includes "Entered according to Act of Congress in the year 1864 by James D. Gay in the Clerk's Office in the Eastern District of Pennsylvania. Lith. and printed by Charles Magnus, 12 Frankfort St, NY. This is perhaps

the largest and most complete army hospital in the world. It covers sixteen acres of ground. There are 34 wards, containing 4,500 beds. The length of the buildings is 900 feet. There are altogether 7 acres of floors. It was opened for the reception of our brave sick and wounded soldiers, June 9th, 1862. Admitted up to May 27th, 1864: 12,773. Deaths: 260. Since the great battles of Wilderness and Spottsylvania, there have been several hundred tents put up outside of the enclosure, as the accommodations are not sufficient for the large number of patients daily arriving from the field..." Text also includes lists of hospital staff, visiting hours and facilities for patients such as reading room with piano, stationery and newspaper depot, barber shop and printing office.

In 1865, when the US Civil War ended, the hospital was closed and demolished, with residential housing now on the site. Ref: Wiki.



100. **W.F. Mitchell** (British, 1845-1914). "Swiftsure" and "Hannibal" [*Square-Rigged Sailing Ships*], 1875. Pair of water-colours, each annotated "731" or "743", signed and dated lower left to right, with additional annotations, titles, and date of "20 June '75" in various hands in pencil and crayon verso, 24 x 35.7cm, 24.8 x 35.5cm. *Slight foxing overall, old mount burn and pinholes to edges.*

The pair **\$4,400**

Mitchell was a British artist commissioned by officers and owners to paint naval and merchant ships. Many of his works are held in the National Maritime Museum collection in Greenwich, UK.



101. **[Farewell To The Sailor Son]**, c1880s. Lithograph, 54.4 x 42.7cm. *Slight foxing overall, repaired tears, creases and paper loss to edges of image and to margins, laid down on backing.*

\$880

The farewell to a sailor by his family or sweetheart was a popular Victorian subject.



102. **The Death Of Nelson On Board The Victory, At The Battle Of Trafalgar**, c1906. Colour lithograph, text including title below image, 48.8 x 71.4cm. *Crinkles overall, slight tears to margins.*

\$770

Text includes "21st October, 1805. Copyright." Ref: National Maritime Museum, London.



103. **Steam Ship "Duke Of York [I]" And Sail Boat "Armada" In Diorama With Lighthouse**, c1911. Painted wood, plaster, metal and string in wooden case with glass front, 23 x 59.5 x 14.6cm. *Slight soiling to interior of case, chips to exterior.*

\$1,100

The TSS *Duke of York* was a steamer passenger ship operated by the London and North Western Railway from 1894 to 1911. Ref: Wiki.



104. **British Military-Related Souvenirs**, 1913-1918. Group of four colour line-block, woodblock and letterpress prints on tissue or crepe paper, text including titles and dates in each image, sizes from 34.5 x 36cm to 37.3 x 38.3cm (paper). *Slight foxing to some, old folds and crinkles.*

The group **\$1,950**

Text includes: (a) "Souvenir of the Trooping the Colour, June 1913. Military colours, standards or flags borne by the majority of the regiments of the British Army";



105. **A Gas Bag That Bored The Huns [HMA "23", Vickers Airship]**, 1917. Vintage silver gelatin photograph, titled in pencil with various annotations in pencil and crayon verso, 50.5 x 59.9cm. *Stains, tears, slight silvering and missing portions to edges of image and margins.*

\$1,350

HMA 23 was commissioned on 15th October 1917 and used mainly for training and experimental work. Flying over London a few times to impress the public were the air ship's high points in an otherwise mundane and unwarlike career. She was decommissioned in September 1919.



People, Personages & Politics



106. **Antiquarians, Booksellers & Auctioneers**, 1773-1821. Collection of 13 etchings, engravings and lithographs, some with hand-colouring by various artists, 14.1 x 12.4cm to 31.6 x 22.8cm.

The collection **\$5,500**

Features anecdotal captions with portraits and caricatures of dealers of the time, including Henry Lemoine, John Love, J. Lackington, John Sewell, Theodora de Veridion and Philip H. Andre. Detailed list is available upon request.

107. **Arcimboldo-inspired British And French Caricatures**, c1780-1850. Collection of 20 composite etchings, engravings and lithographs, some with hand-colouring, 7.9 x 7.4cm to 27.1 x 19cm.

The collection **\$5,850**
The composite figures include a "mathematical" man and woman, housemaid, cook, saddler, grocer, artist, blacksmith, and dairymaid.





108. *After William Hogarth* (Brit., 1697-1764). *Wm Hogarth*, 1786. Etching, text including artist's name and title in plate below image, 24.7 x 20.4cm. *Slight foxing overall, stains, tear and creases to margins.*

\$990

Text includes "Hogarth pinx. died Oct'r 26th 1764, aged 67. Etch'd by Sam Ireland from an original portrait in oil by Hogarth in his possession." Held in National Portrait Gallery (UK) collection.



109. *After Joshua Reynolds* (Brit., 1723-1792). *John Hunter FRS*, 1788. Engraving, working proof, text including artist's name and date in plate and titled in an unknown hand in pencil below image, 50.6 x 38.2cm. *Slight foxing, stains and repaired tears to margins.*

\$1,650

Text includes "Sir Joshua Reynolds pinx't. Will'm Sharp sculp't. London, publish'd 1st Jan'y 1788 by W'm Sharp, Charles Street, Midd'x Hospital."

John Hunter was a Scottish surgeon regarded as one of the most distinguished scientists and surgeons of his day.

110. *After John Singleton Copley* (Amer., 1738-1815). *The Death Of The Earl Of Chatham*, 1791. Engraving, text including artist's name, title and date in plate below image, 57.2 x 77.7cm (image). *Repaired tears to edges of image and missing portions to margins, slight foxing, soiling, rubbing and surface loss to margins, trimmed plate mark. Laid down on acid-free tissue.*

\$1,100

Partially obscured text includes "J.S. Copley RA [pinxit]. F. Bartolozzi RA sculp. Engraver to His Majesty. To the King's most excellent Majesty, this plate... is with His gracious permission humbly inscribed by His Majesty's most faithful subject, and dutiful [servant] John Singleton Copley, London, pub. as the Act directs, May 1st 1791, by J.S. Copley, No. 24 George St. Hanover Square." Copley's original painting is held in the NPG, London.



111. **Thomas Lawrence** (British, 1769-1830). *Henry Fuseli Esq. RA*, 1791 & 1796. Pair of engravings, including working proof and completed state, 27.7 x 23.9cm (each):

(a) Artist's name, engraver, dated "1791", titled and annotated in pencil in lower margin, titled and annotated in various hands in pencil on backing below image and verso. *Slight soiling overall, foxing to edges of image and margins;*

(b) Text with engraver, artist, title and number "168" in plate below image. *Soiling and missing portions to margins.*

The pair **\$1,100**

Annotations include "engraver's proof" and "by T. Holloway, after Lawrence." Text includes "Engraved by T. Holloway after a drawing by T. Lawrence RA. Published as the Act directs by T. Holloway and other proprietors, Oct. 28th, 1796" and a quotation from Homer in Greek.



112. **King George III**, c1810. Chinese export reverse glass painting, 50 x 35cm. *Minor paint loss overall. Original frame.*

\$5,500

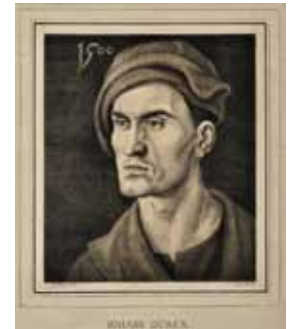
This portrait was copied from a 1762 mezzotint after **Thomas Frye** (Brit., 1710-1762).

113. **Johann Nepomuk Strixner** (German, 1782-1855), *after Albrecht Dürer* (German, 1471-1528). *Johann Dürer*, 1818. Colour lithograph, artist's name and signed by lithographer in image lower left to right and title below image, 37.3 x 31.6cm. *Slight foxing to margins.*

\$1,350

This early example of lithography was after a painting by Albrecht Dürer of his brother.

Strixner was an important early German lithographer, who collaborated with Senefelder, the inventor of lithography. Held in British Museum collection.





114. *Vue Interieure D'Une Baraque*, 1830. Hand-coloured lithograph, captioned, initialled "D.C." and dated in image centred and lower right, title on slip mounted below image, 24.3 x 36.8cm. *Stains to centre of image, slight foxing, minor creases to edges, trimmed margins, paper remnants verso, stain to slip.*

\$990

A contemporary lampoon of members of the French Assembly – the seats are filled with vegetables, logs, pots, wigs, animal skulls, and articles of military dress.



115. *Jean-Jacques Grandville* (French, 1803-1847). *Cabinet D'Histoire Naturelle*, c1835. Hand-coloured engraving, captioned throughout image, initialled "J.G.E.F." with remarque in plate lower right, text and title in plate above and below image, 27.4 x 45.8cm (image). *Minor foxing to image, small holes to right margin, vertical central fold as issued with tears to margins, chips and slight creases to edges.*

\$1,850

Text includes "Pl. 275, 276. Règne Animal (suite). *La Caricature*, No. 133. Chez Aubert, galerie véro dodat. L. de Becquet, rue Fursternberg. No. 6." Captions include Latinate species names with references to the public figures they represent. One of the public figures lampooned appears as a kangaroo wearing a bonnet. Print shows a gallery with stuffed specimens of fish, birds and animals, representing prominent French public and political figures. Grandville was the pseudonym of **Jean Ignace Isidore Gerard** (1803-1847), a French illustrator. He made his name as a caricaturist, with memorable lampoons of his contemporaries." Ref: Library of Congress, USA.



116. *Morgan's Dioramic View Of The Coronation At Westminster Abbey [Queen Victoria]*, 1838. Hold-to-light picture, hand-coloured lithograph, printed on both faces of the sheet, title, date and text printed on slip affixed to backing below image, 23.6 x 16.3cm (image). *Slight foxing, edges laid down on original backing.*

\$1,350

Text reads "June 28, 1838. This print at first presents a view of the interior of the abbey, the day previous to the ceremony of the Coronation of Her Most Gracious Majesty Queen Victoria, and on gradually raising it before the light, the galleries etc will become occupied, in the foreground the Queen will be seen sitting in the chair, being crowned, with her nobles around her, and the whole effect of this

splendid scene will present itself to your view. Price 2/6. London, pub. by Wm Morgan, 25 Bartlett's Bld'gs, Holborn, Aug. 1st, 1838."



117. *[Queen Victoria's Coronation and Family]*, c1840. Hold-to-light picture, hand-coloured lithograph, printed on both faces of the sheet, title and text printed on slip affixed to backing below image, 17.1 x 13.2cm (image). *Minor foxing, stains to edges of image, laid down on original backing.*

\$1,350

Text reads "*Relfe's Protean No. 1. Change for a sovereign*. Prin'd by Lefevre. Pub'd by Lupton Relfe, Kennington Common." When held up to the light, Queen Victoria appears with an infant in her lap, Prince

Albert and an attendant. The baby is likely to be Princess Victoria, born in 1840, who was the first of nine children.



118. *Duke Of Wellington*. Glass painting and an engraving:

(a) *Duke Of Wellington On His Horse*. c1820. Chinese export reverse glass painting with Chinese characters on back of frame, 50 x 35cm. *Some minor paint loss overall. Original frame.*

(b) *The Funeral Procession Of Arthur Wellesley, Duke Of Wellington*, 1852. Six-panel wood engraving with letterpress, one vignette signed "D. Lancelot" in block, text including captions, title and date in block overall, 57.3 x 91cm (paper). *Foxing, discolouration, repaired tears, creases and old folds overall. Linen-backed.*

The pair **\$5,850**

Text continues "On Thursday, Nov. 18th, 1852. Presented to

the subscribers of *The Herts Guardian* on Sat., November 20th, 1852. The Lying in State in the Hall of Chelsea College – Her Majesty's visit. The funeral cortege, in its passage along the nave of St Paul's. The funeral ceremony in St Paul's Cathedral."





119. **Photographic People**, c1855. Pair of lithographs, initialled "C.B." in image in centre and lower left, captioned throughout and below image, annotated "1855" in an unknown hand in pencil in upper margin, 19 x 12.3cm (approx. each). *Foxing overall, discolouration to edges.*

The pair **\$990**

Captions include "The photographic detective" and "Photographic focusing and focussing."



121. **[Gentry In Traditional Dress, Possibly Persian]**, c1880s. Group of seven watercolours, 16.4 x 12.4cm or 11.7 x 15.5cm (approx. each). *Old mount burn and slight foxing to images, some with tape or surface loss verso.*

The group **\$3,300**



120. **Prince Alexis Soltykoff** (Russian, 1806-1859). **[Indian Religious, Royal And Military Figures]**, 1858. Group of four tinted lithographs, text including artist's name, title and date below each image, sizes from 39.4 x 29cm to 41.3 x 26.8cm. *Slight stains, foxing, soiling.*

The group **\$3,650**

Titles read: (a) Fakeers; (b) A Fakeer of Rajpootana; (c) The King of Gwalier and Some of His Courtiers; and (d) Arab and Negro in the Service of the Guickwar.

Text includes "Published by Smith, Elder & Co., 65, Cornhill, London, 1858. Printed by Auguste Bry, Paris." Two are lithographed by J. Trayer, and two by De Rudder.



122. **[Street Traders, Performers And Mendi-cants In Traditional Dress, Possibly Persian]**, c1880s. Group of thirteen watercolours, 17.1 x 12.1cm (approx. each). *All with slight foxing and old mount burn, some with minor missing portions and repaired tears.*

The group **\$5,500**





123. **Leonetto Cappiello** (Italian/French, 1875-1942). *Les Contemporains Célèbres*, 1904. Hardcover book created for biscuit company, Lefèvre-Utile. Cloth spine and original boards with wood veneer, printed with colour lineblock designs, including stamped inset by Alfons Mucha, depicting Sarah Bernhardt. Includes 14 original lineblocks with pochoir signed in block by Leonetto Cappiello, 33 x 26cm. *Slight soiling to boards and minor wear to edges of boards and spine, otherwise in superb condition. Printed on laid paper watermarked "LU Nantes."*

\$6,600

Lineblocks depict prominent people of the time with accompanying pages of letterpress text. The book contains process screen or photogravure illustrations, reproducing photographic portraits taken by Nadar and others, and handwritten passages by those depicted. Opening pages include title, date, artists, publisher and list of plates in letterpress text. Published by Publications Artistiques Octave Beauchamp, 295 Boul. Raspail, Paris. Printed by G. de Malherbe, Imprimeur, 12 Passage des Favorites, Paris.

Lefèvre-Utile Biscuit Co. was founded in Nantes, France in 1846. The company's famous acronym and logo, LU, originated with Alfons Mucha, who used it in an 1897 calendar advertisement.

Leonetto Cappiello is considered to be the "father of modern advertising." His innovative approach using bold, flat colours against dark backgrounds made his posters distinctive. His prolific output included magazine illustrations, postcards and caricatures. Ref: Rennert, *The Posters of Leonetto Cappiello*, 2004.



124. **Will Dyson** (Aust., 1880-1938). [*Oscar Wilde*], c1910. Ink and wash with white highlight, signed lower right, annotations in various hands in pencil, crayon and ink to margins and verso, 29.4 x 18.4cm. *Slight foxing and scuffs, minor surface loss to gouache.*

\$1,650



125. **A. Jiquel**. [*Tahitian Woman With Lei*], 1920. Oil on canvas, signed, annotated "Tahiti" and dated lower right, 42.2 x 34.5cm. *Some restoration to surface. Relined.*

\$3,300



126. **Mariette Lydis** (Austrian, 1887-1970). *Barbe St M...* (From The Portfolio "*Criminelles*"), c1928. Etching with soft-ground, signed in pencil with slip of newsprint affixed to lower margin, 16.1 x 11.8cm. *Diagonal crease and slight surface loss to image, creases, repaired tears and rubbing to margins.*

\$990

Text on slip reads "Barbe St M..., surveillante dans un orphelinat, maltraite sous des pretextes divers et fantastiques des petites filles, les viole et les blesse grièvement, de sort que l'une de ses victims succombe." One of 24 portraits of French murderesses from the portfolio *Criminelles*.



127. **Mariette Lydis** (Austrian, 1887-1970). *Baronne De R...* (From The Portfolio "*Criminelles*"), c1928. Etching with aquatint, roulette and soft-ground, signed in pencil with slip of newsprint affixed to lower margin, 16.1 x 11.9cm. *Diagonal crease, rubbing and minor foxing to image, creases and repaired tears to margins, old mount burn.*

\$990

Text on slip reads "Baronne de R..., 59 ans, poursuit de son amour un acteur de cinéma très connu, l'invite à dîner sous prétexte du lui causer affaire et l'étrangle de ses propres mains lorsqu'il se refuse à des intimités (she pursued the love of a famous actor, invited him to dinner, and strangled him with her bare hands when he refused to be intimate.)" One of 24 portraits of French murderesses from the portfolio *Criminelles*.



128. **Arnold Newman** (Amer., 1918-2006). *[Richard Nixon]*, c1953. Vintage silver gelatin photograph, photographer's copyright line in negative lower left, inscribed and autographed in ink by Richard Nixon on image lower right, photographer's stamp verso, 23.1 x 18.5cm. *Slight crinkles, tear to left margin affecting image, surface loss verso.*

\$2,200

Inscription reads "To Inspector Edward Richards with appreciation and best wishes from Richard Nixon." Richard Nixon, then US Vice President, visited the construction and unveiling of the Australian American Memorial in Canberra in 1953 and 1954. Inspector Richards worked in Canberra, providing security to visiting dignitaries and was most likely given the photograph at that time. Provenance: Inspector Edward Richards.



129. **Sir Edmund Hillary And Tenzing Norgay, Patna, India, With Autographs**, 1953. Two silver gelatin photographs, and two autographed pages on "Rotary Club of Patna" letterheads, autographed in ink by Hunt, Hillary, Tenzing, and five members of the Everest expedition party, annotated "Patna" and dated "25th June 1953", accompanied by original photocopy of typed letter, 7.8 x 7.8cm (each photo), 22.3 x 13.8cm (each autograph sheet). *Stains, creases and repaired tears to autograph sheets.*

\$2,950

Autographs on second sheet are by W.G. Lawe, teacher; Tom Stobart, cinematographer; Wilfred Noyce, climber and teacher;

G. Pugh, physiologist; Westmacolt, statistician; G.C. Band, geologist. The letter, which is one of three photocopies, is from K.R. Vytopil of Bata Shoe Co., Patna, India, to his children in Sydney, describing the experience of meeting the members of the expedition which climbed Mt Everest for the first time on 29 May 1953, and their visit in Patna on the way back from Nepal, on 25 June 1953. The letter includes descriptions of each expedition member and details of the climb. It appears that Vytopil sent the same letter to all his children, as a photocopy, possibly to facilitate communication.



130. **Cousteau And Owen Lee**, 1960s. Silver gelatin photograph, inscribed and signed by Owen Lee in ink on image upper left, titled in pencil in another hand verso, 19 x 24.1cm. *Minor crinkles to image lower centre and to lower margin.*

\$990

Inscriptions reads "To Wendell Watkins, with thanks for a delightful evening and best wishes, Owen Lee." Shows Jacques Cousteau and Owen Lee, who initially worked with Cousteau as his camera man, on board the *Calypso*.



131. **Virgil I. Grissom, Astronaut**, 1964. Silver gelatin photograph, NASA text in negative left of image, autographed in ink with typed caption and date on accompanying slips, dated "1964" with stamped text verso, 24.7 x 18.9cm (image).

\$660

Caption continues "1961. He made a similar flight to Alan B. Shepard in Mercury capsule *Liberty Bell 7*. Flight time: 16 min altitude 118 miles (21st July)." Stamped text notes that Grissom was on the first manned orbital Gemini flight.



132. **Dezo Hoffmann** (Slovak/British, c1912-1986). *Ringo/John, 2 Silver Discs, Presented During Stay In USA*, c1964. Vintage silver gelatin photograph, titled in pencil with photographer's and other stamps verso, 19.1 x 25.6cm. *Slight discolouration to left portion, some creases with cracking to image, minor surface loss to corners.*

\$990

Stamps include "Copyright photo Dezo Hoffmann Ltd, 21 Gerrard Street, London, W1. Telephone CER 8441"; "Copyright by Rex

Features Ltd., 39 King Street, London, WC2, Tel: Temple Bar 3026" and "Austral-International Press Agency, Box 5352, GPO, Sydney, Phone FX 1693."



133. **Dezo Hoffmann** (Slovak/British, c1912-1986). *Brian Epstein, Manager Of Beatles*, c1964. Vintage silver gelatin photograph, titled in pencil with photographer's and other stamps verso, 20.6 x 25.3cm. *Slight crinkles to image, minor cracks and chips to edges.*

\$990

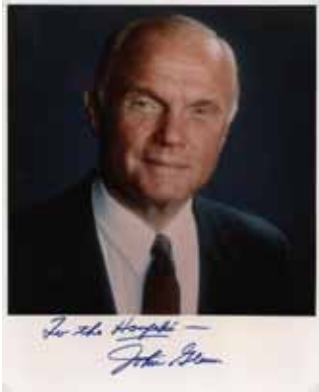
Stamps include "Copyright photo Dezo Hoffmann Ltd, 21 Gerrard Street, London, W1. Telephone CER 8441"; "Copyright by Rex Features Ltd., 39 King Street, London, WC2, Tel: Temple Bar 3026" and "Austral-International Press Agency, Box 5352, GPO, Sydney, Phone FX 1693."



134. **Dezo Hoffmann** (Slovak/Brit., c1912-1986). *John Lennon And Wife (Cynthia)*, c1964. Vintage silver gelatin photograph, titled in pencil with photographer's and other stamps verso, 20.4 x 25.7cm. *Slight wrinkles with cracking to image, minor chips to edges.*

\$990

Stamps include "Copyright photo Dezo Hoffmann Ltd, 21 Gerrard St. London, W1. Tele: CER 8441"; "Copyright by Rex Features Ltd., 39 King St, London, WC2, Tel: Temple Bar 3026" and "Austral-International Press Agency, Box 5352, GPO, Sydney, Phone FX 1693."



136. **John Glenn [US Astronaut And Senator]**, 1980s. C-type photograph, inscription "To the Houfek's" and autograph by Glenn in ink in lower margin, 20 x 19.5cm. *Minor scuffs to surface.*

\$880

Photograph was taken while Glenn was a US Senator.



135. **Stefan Filep** (Slovak, b.1954). [*Portrait Of A Woman In Florentine Style*], c1980s. Gouache, signed lower right, 40.7 x 30.5cm. *Slight foxing.*

\$990

The image appears to be painted after a similar portrait by Antonio Pollaiuolo (c1433-1498), held in the Metropolitan Museum of Art collection.



137. **Journalists And Publishers**, c1871-1909. Group of 12 items, comprising one engraving on chine collé, five colour lithographs, one wood engraving, two process prints of which one is in colour, and two line-block vignettes, most with artist's name and caption in or below image, 11.2 x 11.6cm to 29.2 x 47.3cm. *Slight foxing, discolouration and minor wear.*

The group **\$2,850**

Most items are cuttings from *Puck* or *Harper's Weekly*. Artists include E. Nicol, J. Keppler,

F. Opper, S.B. Griffin, A. Meyer, A. Lumley, W.A. Rogers, H.S. Watson. Subjects include censorship, anarchist newspapers, negative aspects of journalism, cartoonists, advertising coupons, and editors including Joseph Pulitzer. Captions include "Prudery run mad. If our new literary censors suppress Tolstoi's works, why don't they burn these books too?"



138. **T. Pashkov. (Fight For Cleanliness. Spitting People Are The Enemies Of The People's Health)**, c1920s. Colour lithograph, text in Russian throughout image, numeric annotations in pencil on image upper and lower right, 69.6 x 49.5cm. *Repaired tear to upper left corner and old folds. Linen-backed.*

\$3,850



139. **[Kuban Cossack With Wolves]**, c1918. Pen and ink with watercolour, two-panel format, captioned in Russian script in image upper left to right, 59.2 x 100.2cm. *Discolouration and stains overall, pinholes to edges, slight missing portions to corners, repaired tears and old folds. Linen-backed.*

\$2,850

The first panel with the Kuban Cossack separatist translates as "He himself is cutting down the branch on which he sits." The second panel translates as "This is the kind of blow that awaits the separatist." The threat conveyed in the poster is that if by advocating separatism the Cossacks succeed in becoming independent, they are preparing their own downfall and will be torn to pieces by the Reds - wolves and Trotsky.



140. **William Hogarth** (Brit., 1697-1764). Pair of engravings:

(a) **Canvassing For Votes, Plate II**, 1757/later printing. Engraving, title, artist's name, date and text in plate above and below image, 43.9 x 55.5cm. *Minor missing portions and discolouration to margins.*

Caption in image reads "Punch, candidate for Guzzledown." Text includes "Painted by W. Hogarth. Engraved by G. Grignon. Published 20th Feb'y 1757, as the Act directs. To His Excellency Sir Charles Hanbury Williams, Embassador [sic] to the Court of Russia, this plate is most humbly inscrib'd by his most obedient humble servant, W'm Hogarth."

(b) **The Polling, Plate III**, 1758/later printing. Engraving, text including title, artist's name and date in plate above and below image, 44 x 56.4cm. *Slight foxing overall, stains and tears to margins.*

Text includes "Engrav'd by W. Hogarth... Published 20th Feb'y 1758, as the Act directs. To the Hon'ble Sir Edward Walpole Knight of the Bath, this plate is most humbly inscrib'd by his most obedient humble servant Will'm Hogarth."

The pair **\$1,650**



141. **Aleksandr Rodchenko** (Russian, 1891-1956). *History Of The Communist Party In Pictures [Plate No.] 15*, 1926. Colour process lithograph, edition of 500, text in Russian and Arabic throughout image, 73 x 54cm. *Slight creases overall, repaired tears to margins.*

\$3,300

The poster may have been printed for use in Kazakhstan, as suggested by text in lower margin. The Kazakh language has historically been written using Arabic, Cyrillic and Latin scripts.



142. **After Norman Rockwell** (Amer., 1894-1978). *The Four Freedoms [Of Speech, Of Worship, From Want And From Fear]*, 1943. Soft-cover letterpress book including four colour process lithograph plates, 12 pages, date and artist's name in text with inscription in ink in an unknown hand on initial pages, 43.8 x 34.1cm. *Slight surface loss and scuffs to cover, stains and minor foxing overall.*

\$660

Text and inscription include "The Four Freedoms, interpreted in paintings by Norman Rockwell, distinguished American artist, and in words by the four American writers, Booth Tarkington, Will Durant, Carlos Bulosan and Stephen Vincent Benét. Presented by *The Saturday Evening Post* to: [inscribed] The Honourable Hubert Peter Lazzarini, Minister for Home Security and Minister assisting the Treasurer" and an excerpt from the 1941 Annual Message to the Congress by Franklin Delano Roosevelt.

Spirituality

143. **Leaf From Antiphonal Choir Music Book**, c1600. Red and black ink on vellum, text in Latin throughout, 57.8 x 39.7cm. *Stains and soiling overall.*

\$1,100

The large letters on this page, ranging from 2cm to 8.5cm, enabled choir members to read the Latin verse from a distance, especially in a low-lit cathedral.



144. **After Bernard Picart** (French/Dutch, 1673-1733). Pair of Judaica engravings:

(a) **Instruments Qui Servent À La Circoncision (Circumcision)**, and (b) **[Sukkot Ritual Objects]**, 1725. Both with title, artist's name and date with text in plate above and below image, 33.6 x 21.7cm (each). *Slight discolouration to upper portion of image, minor tears, foxing and crinkles to margins.*

The pair **\$1,650**

Text includes (a) "Dessiné d'apres nature par B. Picart [aka Picart] 1725" and a key in French to the depicted objects, and (b) "Vol. I, No. [blank]. B. Picart delin. C. Du Bosc Ex" and a key in English and French to the depicted objects. French edition of Picart's famous book, *Cérémonies et Coutumes Religieuses de Tous les Peuples du Monde*, shows these plates opposite pp106 and 139. Ref: UCLA Library.





145. After **E. Martin**. *The Grandfather Reading The Gospel To His Family*, 1771. Mezzotint, text including artist's name, title and date in plate below image, 30.2 x 35.3cm. *Minor scuffs to image, slight foxing, soiling, rubbing, tears and creases to margins.*

\$880

Text includes "E. Martin pinxit. Elias fecit. Publish'd as the Act directs, May 14, 1771, by Picot and Delattre Print Sellers, in St Martin's Lane."



146. **Festa Lulij**, c1780s. Two-sided antiphonal leaf including letterpress, watercolour and gilt, 54.8 x 40.2cm (paper). *Stains to edges.*

\$600

Antiphonal or responsorial singing dates back to the 2nd century. The music is in Gregorian notation with Latin text, containing illuminated initials.



147. **Francis Barrett** (Brit., active c1770). *The Magus*, 1801. Hardcover book in letterpress text with vignettes and 33 etchings, titled and signed in plate, previous owners' stamp and name on front free endpaper and first flyleaf, 26 x 21.5 x 3.5cm. *Foxing, stains, wear, creases to most pages, missing portions to cover, old repairs to spine.*

\$2,850

Portrait of Francis Barrett on frontispiece was drawn and engraved by **Daniel Orme** (Brit., c1766-1832). The illustrations in the book were drawn by the author Francis Barrett and engraved by R. Griffith. The frontispiece includes "Francis Barrett, Student in Chemistry, Metaphysics, Natural & Occult Philosophy &c, &c. Orme del. & sculp. Engraver to the King &c." Printed by "W. Blackadder, Printer, 10, Tooke's Court, Chancery Lane." Book includes chapters on natural magic, alchemy, talismanic magic, magnetism, "the Cabala [sic], or, the mysteries of ceremonial magic", and accounts of the lives of "ancient and modern magicians, Cabalists [sic] and philosophers" such as Zoroaster and Hermes Trismegistus. Also contains a foldout pertaining to the Kabala. Ref: Wiki.



148. **Johann Nepomuk Strixner** (German, 1782-1855), after **Albrecht Dürer** (German, 1471-1528). *Albrecht Dürers Christlich Mythologische Handzeichnungen (The Christian Mythological Drawings Of Albrecht Dürer)*, 1808. Hardcover book comprising 47 lithographs and two pages of letterpress, most plates signed by Strixner with plate number and Dürer's monogram and date in image, dated "1808" in lithographic text on introductory page, previous owner's inscriptions in ink on front free endpaper and first flyleaf, 35.3 x 26.3cm. *Slight foxing to some pages, some wear to edges and spine and discolouration to paper of cover.*

\$6,600

Inscriptions read "[?] Delamere. Given me by my brother F.W. Williams Wynn" and "the gift of Sir Watkin Williams Wynn." Last page provides details for each plate.

Sir Watkin Williams Wynn, 5th Baronet (1772-1840), was a Welsh politician who sat in the House of Commons from 1794 to 1840.

Johann Strixner was a German draughtsman, copper engraver and lithographer. He studied in Munich from 1797, learning the art of copper engraving, and in 1803 he took up lithography. In 1808 Strixner published a book of lithographs, which was the first publication of Dürer's drawings. This book was quite successful and became a model for 19th century illustrators. The Dürer book also contributed greatly to the popularity of lithography, by proving it to be both an efficient reproductive technique and a means of artistic expression.

This book is uncommon in complete condition, as issued.



149. After **E. Hanskirk**. *The Temptation Of St Anthony*, c1820. Lithograph, artist's monogram in image lower centre, title and text with artist's name and lithographer below image, 25.6 x 31.1cm. *Trimmed to image on three sides, repaired tears and creases.*

\$990

Text reads "Drawn in stone by S.A. Hart. Printed by S. Vowles. From a picture by E. Hanskirk in the possession of Mr Ibbett, Maidenhead Gate, Aldersgate Street."



150. After Isaac Frost (Brit., 1793-1858). *System According To The Holy Scriptures and The Newtonian System*, 1846. Pair of Baxter colour patent prints, text with artist, engraver and title in plate above and below image, 19.7 x 27.7cm (image). *Slight foxing overall, trimmed plate mark.*

The pair \$990

Text includes (a) "Day. Night. Plate 10", and (b) "Plate 3", with distances of the planets Earth, Mars and Jupiter from the Sun and from each other. Text for both reads "Drawn by Isaac Frost. Engraved by W.P. Clubb & Son, 7 Charterhouse Street. Printed in oil colours by G. Baxter, Patentee, Northampton Square." From a set of six astronomical engravings that were drawn by Isaac Frost in 1846 to demonstrate the Muggletonian belief that the Earth is at the centre of the universe. The religious sect known as the "Muggletonians" developed after the English Civil War in the 1650s. Ref: Old Print Shop, NY.



151. **Charles Crombie** (Brit., 1880-1967). [*Pacific Islander Woman Worshipping Easter Island Deity*], 1920s. Watercolour, charcoal and pastel, signed "Crombie" lower left, 32.3 x 53cm. *Repaired tear and perforation to upper and lower centre, slight stains and mount burn to image, surface loss verso.*

\$990

Charles Crombie was a well-known illustrator and cartoonist, noted for his golf and cricket images.



152. **The Wicker Colossus Of The Druids**, 1771. Engraving, text in plate above and below image, 29.1 x 17.4cm. *Slight foxing, soiling and stains overall, tipped to backing.*

\$660

Text continues "Wherein malefactors, prisoners of war, and sometimes innocent persons (when there was a deficiency of the former) were burnt as sacrifices to their deities. Engraved for *The Complete English Traveller*. To face page 77."

Sport



153. After **W. Drummond** (Brit., active 1800-1850) and **Chas. J. Basébé** (Brit., 1818-1880). *A Cricket Match Between Sessex [Sussex] And Kent*, c1860. Hand-coloured lithograph, text including title below image, 48.5 x 60.1cm. *Slight foxing, repaired tears and surface loss. Laid down on acid-free tissue.*

\$1,950

German and English text includes "London, published by S. Lipschitz, 84 Brushfield St, Bishopsgate." Depicts a fictitious cricket match including 72 portraits of the most influential cricketing persons of the time (1849-1851).

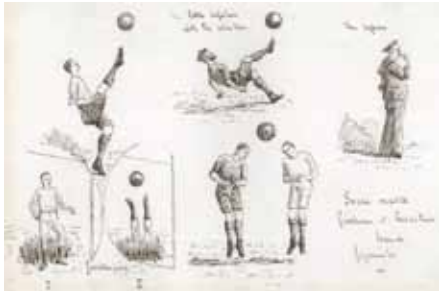
This image, which originally was an engraving, was first published by W.H. Mason (Brit., 1810-1879), who was a well known printseller and publisher (also a cricketer) and the proprietor of Brighton's Repository of Arts where he exhibited prints and other works of art. Mason had already been dealing in cricket lithographs since the early 1840s and he was the publisher of what is believed to be the most popular cricket print of its time. Mason's engraving was pirated by several publishers, including Lipschitz, whose version is considered to be one of the best. Ref: *The New York Clipper* website.



154. **Thomas Worth** (Amer., 1834-1917). *The Great Walk. "Go As You Please." The Start, and The Great Walk. "Come In As You Can." The Finish*, 1879. Pair of colour lithographs, each signed in image lower left with text including date and title below image, 25.6 x 35.6cm (approx. each). *Slight foxing, soiling and minor surface loss overall, crinkles and tears to margins.*

The pair \$1,100

Text includes "Published by Currier & Ives. 115 Nassau Street, New York."



155. **Charles Cooper King** (Brit., 1843-1898). *Socca Match [Soccer]*, c1885. Pen and ink, captioned throughout image, artist's name and annotated in another hand on mount below image, 8.7 x 29.3cm. *Slight discolouration to edges.*

\$990

Captions include "The little captain with the whiskers; the referee; goal keeping..." Charles Cooper King was a captain and a major in the British army and a professor at the Royal Military college. He wrote a

number of books on history and geology, and edited *Great Campaigns in Europe* and *The United Service Magazine*. Ref: Wiki.



157. **Cricket At Lord's In 1822**, 1894. Hand-coloured lithograph, title below image, 41.6 x 53.5cm. *Soiling, creases and tears to margins, slight old mount burn.*

\$1,250

Text trimmed from image includes "London, published May 24, 1894, by the Leadenhall Press Ltd, 50 Leadenhall Street, E.C." Unusually large format used to illustrate an early cricket match at Lord's.



158. **After Henry Sandham** (Canadian, 1842-1910). *The Club's The Thing [Golf]*, 1898. Colour photograph with added hand-colouring, artist's name in image lower right, text including date and title in plate below image, 47.2 x 60.2cm. *Foxing overall.*

\$2,650

Text includes "Copyright 1898 by Hiram Walker & Sons, Ltd. Goupil & Co., Paris."



156. **Mornington Cannon**, 1894. Colour lithograph, text with title and date in image lower left and centre, inscription with Cannon's facsimile autograph in image lower right, 40.3 x 32.2cm. *Old folds, minor foxing and discolouration. Original horseshoe frame.*

\$1,850

Text includes "From a photo by ... Sherborn, Newmarket." Herbert Mornington Cannon (1873-1962), commonly referred to as Morny Cannon, was a six-time champion jockey in the United Kingdom in the 1890s. He holds the records for the most wins by a jockey in the Craven Stakes, Coronation Stakes and Prince of Wales' Stakes. His most famous mount was Flying Fox who won the British Triple Crown in 1899. He was the son of English jockey and trainer Tom Cannon and, like his father, he was respected for his horsemanship.



159. **George W. Beldam** (Brit., 1868-1937). *Harry Vardon, [Golfer]*, 1905. Photographure on chine collé, text including date above image, signed by photographer and autographed by Vardon in pencil on plate mark below image, 49.7 x 33.7cm. *Minor foxing. Framed.*

\$2,950

Text reads "London, published by the Swan Electric Engraving Co., Northumbria House, 116 Charing Cross Rd, 1st Sept. 1905." George Beldam was an English cricketer and a pioneer of action photography in sport. Henry William "Harry" Vardon (Brit., 1870-1937), a professional golfer from Jersey and six-times winner of the British Open, was considered to be golf's first superstar.



160. **Louis Busière** (French, 1880-1960), *after Francis Cotes* (Brit., c1725-1770). *Louis Cage [Young Cricketer]*, 1929. Colour mezzotint on chine collé, captioned in image, text, blind stamp and signed in pencil on plate mark below image, 59.9 x 41.5cm. *Discolouration, dents, repaired scuff and foxing to image, surface loss and slight tears to margins.*

\$1,650

Caption on cricket bat in image includes "Louis Cage." Text reads "Copyright 1929 in the United States of America by Henry Graves & Co. Ltd. 182 Sloane Street, London SW1." Blind stamp reads "DVL Printsellers Association."