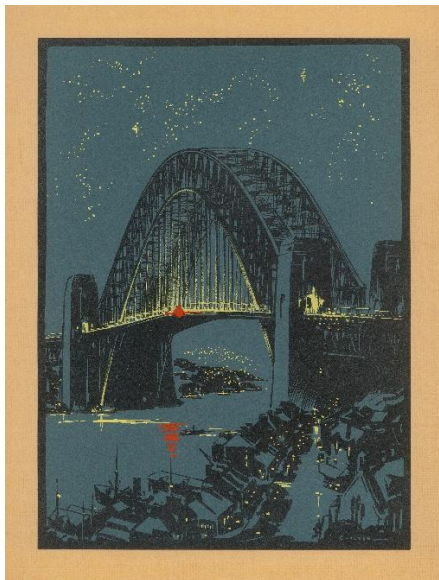




**2025 ANZAAB & State Library of NSW
Sydney Rare Book Fair**

**Josef Lebovic Gallery
in association with Kasz Books
Catalogue of highlights, No.1**

*To see more detailed images & information, click on item
title where available.*

ANZAAB 2025 Sydney Rare Book Fair Catalogue of Highlights

Among other treasures below, you'll find an exciting selection of special edition illustrated books with original artworks, antique catalogues with beautiful printing, vintage erotica, a fabric sampler, and significant menu cards and invitations from the early 20th century.

Josef Lebovic Gallery

in association with

KASZ BOOKS

<https://www.joseflebovicgallery.com/>

<https://kaszbooks.com/>

103a Anzac Pde
Kensington NSW 2033
josef@joseflebovicgallery.com

PO Box 133
Iluka NSW 2466
hello@kaszbooks.com

Ph: 0411 755 887

Ph: 0415 083 070

All prices listed are in Australian dollars and inclusive of GST.

Josef Lebovic Gallery

in association with

KASZ BOOKS

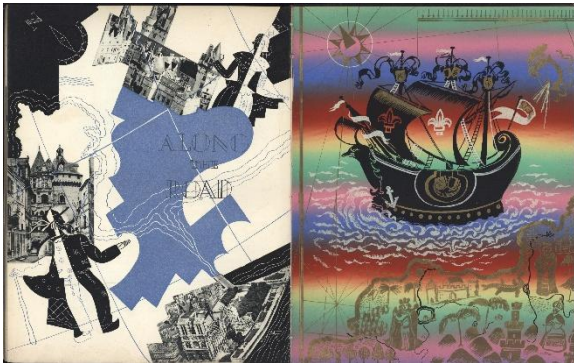
How to purchase:

Buy online: Where available, click the title of the item to buy directly from the website.

Seen something you'd like to know more about? Use the "Ask A Question" button displayed on each product's webpage to request condition reports, provenance details, or discuss shipping. Alternatively, you can email direct.

Shipping: Orders over \$250AUD ship free within Australia. International orders carry a flat fee of \$50AUD per item. If you are within the United States, please contact us directly to calculate tariffs before you place your order.

Stay in touch: Join our mailing list, **Minor Foxing**, to be updated on new items, receive our specially compiled Gift Guides, and see where we'll be exhibiting. Find the Subscribe button on [KASZ BOOKS' home page](#).



Mise En Page: The Theory and Practice of Layout, 1931.

Author: Tolmer, Alfred.

Publisher: The Studio Ltd., London.

Format: Hardcover quarto with glossy decorative boards, missing dust jacket and slipcase, [120pp], 28 x 22cm.

Contains sixteen full illustrated pages utilising a variety of printing techniques including lithography, mixed media collage,

pochoir, special pigments, glossy papers and foils. Generously illustrated throughout with half-tone images and printed in blue and black ink, with examples of work by Fernand Leger, Marie Laurencin, and Georges Braque. Text in English with a French supplement.

An important example of early graphic design with lush, bright images. Held in the Smithsonian, V&A Collection. Alfred Tolmer (French, 1876–1957) was a Parisian advertising publisher who created packaging and printed design for luxury brands throughout the 1920s and into the 1950s, foreshadowing our obsession with tactile and luxurious merchandising.

Boards are slightly rubbed with edgewear, bumping to corners, looseness and splits to spine. Three of the colour illustrated pages are slightly damaged with paper remnants, rubbing or buckling. Overall the pages are in good bright condition.

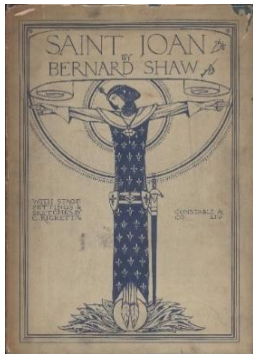
\$2,200

KB2.1j

Josef Lebovic Gallery

in association with

KASZ BOOKS



“Saint Joan.” A Chronicle Play in Six Scenes and An Epilogue, with sketches by Charles Ricketts, 1924.

Author: Shaw, Bernard.

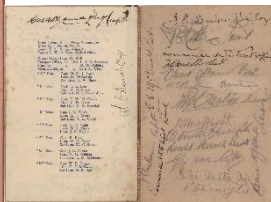
Publisher: Constable & Co., London.

Format: Hardcover folio with dust jacket in quarter cloth and decorated boards, deckled edges, v + 182pp, 40.5 x 28cm. Sixteen tipped-in illustrations of stage settings and sketches by Charles Ricketts (British, 1866–1961).

First illustrated edition limited to 750 copies. Published in 1924, not long after the canonization of Joan of Arc by the Roman Catholic Church, *Saint Joan* dramatizes what is known of her life based on the substantial records of her trial. Bernard Shaw (Irish, 1856–1950) studied the transcripts and concluded that those involved in the trial acted in good faith according to their beliefs. He wrote in his preface to the play: “There are no villains in the piece. Crime, like disease, is not interesting: it is something to be done away with by general consent, and that is all (there is) about it. It is what men do at their best, with good intentions, and what normal men and women find that they must and will do in spite of their intentions, that really concerns us.”

“Ralph Smith” ex-libris label on pastedown, creases to edges of some plates and foxing to prelim pages, minor edgewear and discolouration to edges, otherwise very clean inside. Dust jacket has some discolouration, chips and tears to edges but is rarely found with this edition and has been protected with mylar wrapping. KB2.2j

\$2,650



"Farewell Guest Night" Menu. 3rd Battalion, 1st Infantry Brigade, Australian Imperial Force, 1914.

Format: Letterpress menu card, handwritten label affixed to inside cover and autographs of the 3rd Battalion in ink and pencil throughout, 16.5 x 11.3cm (folded).

Cover continues "Kensington, 23rd September, 1914."

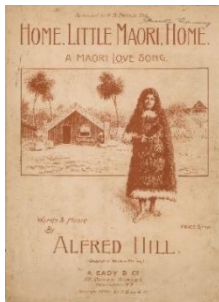
Label includes "This menu was the property of Lieut. J.E. Barlow (See "E" Coy). It was given to me by his sister, Miss K. Barlow on 27/5/65..."

The 3rd Battalion were amongst the first Australian Infantry units to be sent overseas at the outbreak of World War I. "In April 1915 the battalion participated in the Landing at Anzac Cove, coming ashore in the second and third waves. In December 1915 the 3rd Battalion was evacuated from the Gallipoli peninsula and withdrawn to Egypt again, where it took part in the defence of the Suez Canal before being sent to France to fight on the Western Front in March 1916." Ref: Wiki.

Slight foxing, stains, old fold repaired.

KB2.20j

\$770



“Waiata Poi” and “Home, Little Maori, Home.” Words and Music by Alfred Hill, 1908 and 1911.

Author: Hill, Alfred.

Format: Sheet music pair, both with lithograph cover and with previous owner's name “Minette Greenaway” annotated in ink upper right, one with “Paling's Sydney” wet stamp upper left, 4pp, 35.7 x 25.7cm.

1). *Waiata Poi (Mara): A Maori Poi Song*, 1908. Text includes “Sung by Mr Kennerley Rumford. Chappell & Co. Ltd. 50 New Bond Street, London, W. New edition. Copyright MCMVIII by Chappell & Co., Ltd. The copyright...for all

countries except the Dominion of New Zealand. Dedicated to C.F. Goldie, Esq.” Printed throughout are translations of *Maori* words, such as “Poi” and “piu-piu.”

2). *Home, Little Maori, Home. A Maori Love Song*, 1911. Text includes “Dedicated to H.B. Philcox Esq. A. Eady & Co., 112 Queen Street, Auckland, NZ. Copyright MCMXI, by A. Eady & Co.” Annotated in pencil throughout with different lyrics than those printed.

Alfred Hill (Australian/NZ, 1869–1960) “was the most significant classical composer of New Zealand's colonial period...A notable aspect of Hill's music composition was his interest in Māori music and culture, [which] also led to Hill collecting *waiata* and arranging them for piano accompaniment...Several songs he wrote on Māori themes, such as *Waiata poi* and *Waiata Māori*, became wildly popular in their own right.” Ref: NLNZ.

Foxing, chips and small tears to edges, sheets loose from wrappers.

KB2.30j

\$1,100

Josef Lebovic Gallery

in association with

KASZ BOOKS



7 Shots From the Spot-light, 1927.

Author: Sabatini, Raphael.

Format: Folio of seven original lithographs with frontispiece in linocut, title and date on contents page, each lithograph signed in pencil below image, 25.6 x 18cm (images); 40.2 x 32.7cm (folio).

Titles read (1) Strutter; (2) Trapeze; (3) Black-Bottom; (4) Get thee from behind me Satan; (5) Pozies; (6) Shuffling; and (7) Cardboard tragedy. Text on frontispiece includes "Limited to 53 sets." A scarce publication, held in Whitney Museum of American Art.

Raphael Sabatini (American, 1898–1985) was a painter and sculptor in the modernist style. He appears to have been very active in the Pennsylvania art scene and exhibited at the Whitney in 1934 alongside several other Philadelphia artists. Ref: NYT.

Tears and missing portions to contents page, old glue stains to upper edge of four lithographs with minor cockling, slight discolouration to old mats and folio cover.

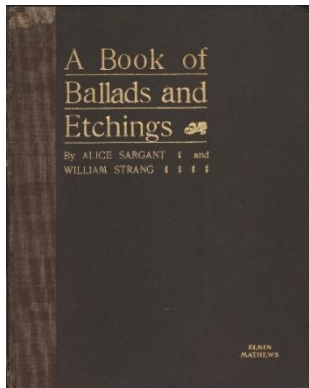
KB2.6j

\$2,450

Josef Lebovic Gallery

in association with

KASZ BOOKS



A Book Of Ballads, 1898.

Author: Strang, William. Sargent, Alice.

Publisher: Elkin Mathews Ltd, London.

Format: Hardcover quarto, quarter-bound in buckram and paper boards, 46pp + 5 etching sheets, 29.5 x 23.3cm.

Featuring five original etchings by William Strang (Scottish, 1859-1921). Four are signed and two are dated in plate. Held in The Met.

William Strang was a key figure in Scotland in “bringing about an international revival of interest in original printmaking during the late-nineteen and early twentieth-century.” Ref: National Galleries Scotland.

Slight foxing overall, cracking to spine, rubbing to upper corner of cover.

KB2.14j

\$2,200



Clocks and Decorative Objects [Compiled Album of Architectural Details], c1908.

Format: 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 on cover and annotated on front endpaper in ink, most photographs captioned in ink on album page below image, some annotated in another hand in pencil on image, 23.7 x 30.4cm.

Annotation includes "E.F. Jackson, Old Place, Hunton Bridge, Herts [Hertfordshire, UK]."

All photographs in the album are of clocks from the 18th to 19th centuries. The ink and wash drawings are of decorative metal architectural objects, perhaps planters or napkin rings.

Stains and some wear to cover, minor silvering to some photographs, drawings laid down on album pages.

KB2.4j



\$4,400



Fabre's Book of Insects [Illustrations By E.J. Detmold], 1921.

Author: Fabre, Jean-Henri.

Publisher: Hodder & Stoughton, London.

Format: Hardcover quarto, white cloth with gilt-illustrated boards and gilt title to spine, inscribed "[To] Merrie Cohen, from Uncle Arthur 2.4.1923" in ink on flyleaf, "Angus & Robertson Ltd" booksellers' sticker on pastedown, 184pp, 28.4 x 21.6cm.

First edition, with 12 laid-in colour illustrations with tissue guards. Text includes "Retold from Alexander Teixeira de Mattos' translation of Jean-Henri Fabre's *Souvenirs Entomologiques* by Mrs. Rodolph Stawell."

Jean-Henri Fabre (French, 1823–1915) was a popular teacher, physicist, chemist and botanist who is best known for his findings in the field of entomology, the study of insects. He is considered by many to be the father of modern entomology.

Edward Julius Detmold (British, 1883–1957) was a prolific book illustrator who "became one of the most talented of illustrators, depicting animals and plants with an extraordinary understanding, and making use of fantasy settings of architecture and landscape." Ref: Wiki.

Some loss and tears to spine, slight scuffing to boards, foxing to edges and some pages.
KB2.7j

\$220



Les Illuminations [Poems by Rimbaud], 1949.

Author: Léger, Fernand.

Publisher: Grosclaude, Editions des Gaules, Lausanne.

Format: French bound [looseleaf] letterpress book on handmade paper, with paper wrappers, 134pp, 33 x 25cm.

Comprising 15 original lithographs, 13 with pochoir, all initialled "F.R" in image lower right. Stamped number "342" from an edition of 395 and signed in pencil and in ink by Léger and editor Louis Grosclaude on colophon. Lithographed preface by Henry Miller. Text in French. Held in MoMA.

Arthur Rimbaud (French, 1854–1891) was a poet of huge influence on 20th century artists and surrealists. His reputation as the original *enfant terrible* of Western literature has much to do with the fact that his poetry was all written by the time he had turned 20. Fernand Léger's (French, 1881–1955) bold strokes of colour and wordy illustrations throughout this volume bring to life the spirit of movement Rimbaud carried through his writing and short life.

Excellent condition, minor tears to paper wrappers.

KB2.8j

\$5,500

Josef Lebovic Gallery

in association with

KASZ BOOKS



Monarchs Of Merrie England, Volumes I to IV. Illustrations by W. Heath Robinson, 1908.

Author: Carse, Roland.

Publisher: Alf Cook Ltd, Leeds and London.

Format: Four pictorial card covered quartos, staple bound, 36pp each, 28 x 21cm.

First edition. Humorous rhymes of historical times.

Consisting of:

Vol. I: William I to Henry III

Vol. II: Edward I to Richard III

Vol. III: Henry VII to Elizabeth

Vol. IV: James I to George V.

Verse by Roland Carse. Each with a coloured illustration on the cover, two colour plates, and line drawings and vignettes by William Heath Robinson (English, 1872–1944).

Robinson's illustrations are wonderfully whimsical and full of movement. His name became associated with term "Heath Robinson", and was used "to describe a machine that is very cleverly made and is complicated in a silly or humorous way, but has no practical use" after his illustrations of over complicated machinery. Ref: Cambridge Dictionary

Some wear to extremities, occasional marks, staple bound and now showing rust.

KB2.9j

\$550

Josef Lebovic Gallery

in association with

KASZ BOOKS



The Sphinx, 1920.

Author: Wilde, Oscar.

Publisher: John Lane and The Bodley Head, London,

Format: Hardcover quarto with beige cloth and gilt illustrated boards, previous owner's annotation and date "Aug. 18, '67" in ink on flyleaf, "Angus & Robertson Ltd" bookseller sticker on pastedown, 36pp, 30.5 x 23cm.

Limited to 1000 copies. Illustrated and decorated by "Alastair", with 12 colour lithograph plates. Held in SLNSW; The Met. According to the publisher's note on the limitation page "this edition...cannot be reprinted,

as the stones from which the offset plates were printed were in Belgium at the time of the German invasion, and were destroyed."

The illustrator of this book, Hans Henning Voight (German, 1887–1969), used the pseudonym "Alastair," and was a dancer and mime as well as an illustrator. He lived at Versailles for a time where he corresponded with his lover Richard Thoma, and supposedly went by the nickname "Baron." He was considered part of the Decadent movement, of which Oscar Wilde (Irish, 1854–1900) was also associated, and *The Sphinx* was seen as Wilde's best contribution to the movement. He remarked of the poem that "My first idea was to print only three copies: one for myself, one for the British Museum, and one for Heaven." Ref: Wiki.

Soiling to boards, slight foxing and gutter splitting to interior.

KB2.10j

\$1,100

Josef Lebovic Gallery

in association with

KASZ BOOKS

Scrapbook of 90 Original Photographs of American Architecture and Interiors from Salem, Massachusetts, USA, by Frank Cousins, c1900 – 1910s.

Author: Cousins, Frank. **Publisher:** Frank Cousins Art Co., Massachusetts.

Format: Hardcover quarto with green boards, annotated “Salem Photos” in ink on spine, 24 x 30cm.



Contains 90 laid-down albumen paper photographs of architectural details, interiors, staircases and fireplaces, and two tombstones, each stamped “Pub. By Frank Cousins Art Co., Salem, Mass. All publishing rights reserved” verso.

Frank Cousins (American, 1851–1925) was born in Salem, Massachusetts, “and began a career in photographing historic houses around his hometown. He is credited with making architectural photography into a specialty discipline. He photographed colonial architecture, as well as decorative elements that he found aesthetically rich on other types of structures. About 15,000 of Cousins’s photographs are on file today in the offices of architects. His photographs were collected by the Metropolitan Museum of Art, which owns about 700 of his prints. Dr. Peter Jessen of the Industrial Art Commission of Berlin at one time owned about 600, and J. Pierpont Morgan once owned about 400.” Ref: New York Preservation Archives Project. The Phillips Library at the Peabody Essex Museum also holds a large collection of his work.

Front cover slightly bowed, heavy scuffing and wear to boards, edgewear, hinges slightly split but binding fully intact, slight silvering to photographs.

KB2.11j

\$3,300

Josef Lebovic Gallery

in association with

KASZ BOOKS



**Wood Engravings, L. Roy Davies [With Signed Wood Engraving
"The Squall"], 1978.**

Author: Davies, L. Roy. Bloomfield, Lin (ed).

Publisher: Odana Editions, Sydney.

Format: Hardcover quarto in red cloth boards with gilt title, in matching slipcase, 124pp, 29.9 x 23cm.

First edition, numbered "167" of 184 copies in pencil, original signed wood engraving tipped in as the frontispiece, 39 full-page illustrations and 72 smaller illustrations.

Original wood engraving *The Squall*, 19.2 x 17cm, titled and signed in pencil in lower margin.

L. Roy Davies (Australian, 1897–1979) "began wood engraving in 1921 and his first published print, *Cattleman's Hut* was executed in 1922. At that time, Lionel Lindsay was also beginning to work in the wood engraving technique, and through the illustrator David Barker, Lindsay contacted Davies and invited him to his studio. In 1923 Davies exhibited 12 wood engravings at Tyrrell's Limited, Elizabeth Street, Sydney, in an *Exhibition of Woodcuts*; in the same year, two wood engravings were reproduced in *Art in Australia*. The artist exhibited regularly with the Society of Artists and held two one-man exhibitions in Sydney. In 1926 he exhibited with the Sydney Art Salon.

Minor creases to margins of wood engraving, minor rubbing to boards and slipcase.

KB2.12j

\$1,100

Josef Lebovic Gallery

in association with

KASZ BOOKS



Les Contemporains Célèbres, 1904.

Author: Cappiello, Leonetto.

Format: Hardcover quarto, cloth spine and original boards with wood veneer printed with colour lineblock designs, including stamped inset of Sarah Bernhardt after Alphonse Mucha, 33 x 26cm.

Printed on laid paper watermarked "LU Nantes." Created for biscuit company Lefèvre-Utile Biscuit Co. founded in Nantes, France in 1846. The company's famous acronym and logo, LU, originated with Alphonse Mucha, who used it in an 1897 calendar advertisement.

Book contains 14 original lineblock images with pochoir signed in block by Cappiello, as well as 28 process screen or photogravure illustrations reproducing photographic portraits taken by Nadar, and others, of prominent Parisian celebrities of the fin de siècle, such as Sarah Bernhardt. The portraits are surrounded by Art Nouveau lineblock motifs with passages in reproduced script by those depicted. Scarce.

Leonetto Cappiello (Italian/French, 1875–1942) 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.

Slight soiling to boards, minor wear to edges of boards and spine, otherwise in superb condition.

KB2.13j

\$6,600



Furniture by Grace Bros. An Illustrated Catalogue of Furnishings, c1924.

Publisher: Grace Bros. Ltd, Broadway, Sydney.

Format: Softcover large quarto, original printed wrapper with cloth spine, viii + 104pp.

Title continues "Including bathroom fittings, nursery furniture, oriental rugs, kitchen products, etc." Profusely illustrated in colour and black and white, and with all prices clearly marked. A good copy of an important Australian trade catalogue from when the department store dominated the corner of George St and City Rd at Broadway, Sydney.

Shows a wonderful selection of Axminster rugs, printed linoleums, Jacobean bedroom suites, and terracotta garden pieces. An interesting prologue by the company states: "Our 3 1/2 Acres of

Furniture offers a selection that has never been equalled, either in quality or price. This is so because we are a cash store unencumbered with the usual losses incurred by Time Payment or Cash Order Systems. Our prices are strictly cash; no discounts. Packing Free. Delivery by rail, or boat is also Free."

Watermark and creases to lower corners of cover, slight foxing.

KB2.15j

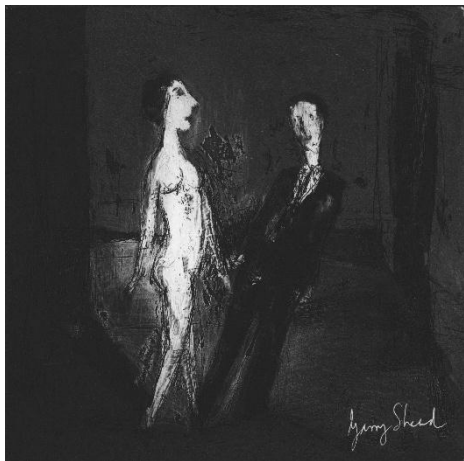
\$550

Australia Suite. Drawings by Garry Shead, 1998.

Author: Hard, Lynn.

Publisher: ETT Imprint, Sydney.

Format: Small square hardcover quarto, green cloth boards with gilt lettering, 73pp with 12 full-page illustrations plus a loosely inserted etching signed by the artist, 24 x 22cm.



Numbered "95 of 100" copies in ink on flyleaf, signed by poet author Lynn Hard and artist Garry Shead on title page, with an original etching also signed by Shead, 18.7 x 19cm. Bound by Robin Tait.

This book of poetry by Lynn Hard (Australian, b.1938) and illustrated by Garry Shead (Australian, b.1942) is dedicated to Alec Bolton of the Brindabella Press, who was to be the original publisher. Lynn Hard states "I see this book as the last publication of the Brindabella Press". Ref: NLA.

KB2.16j

\$990



Encyclopaedia of Furnishing Brass Foundry No. 35 [Catalogue], 1911.

Publisher: W.A. Hudson Ltd, London.

Format: Hardcover quarto with blue cloth boards, black and silver text, 5th edition, 247pp, 29 x 22.7cm.

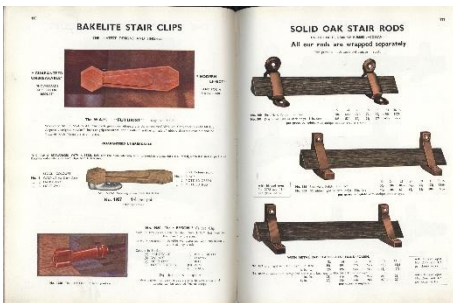
Illustrated by process screen in colour and black & white throughout, an excellent resource for anyone restoring or reproducing Edwardian fittings for homes.

W.A. Hudson were cabinet makers, brass founders and ironmongers established in London. They started manufacturing curtain poles at New Inn, Broadway, in 1890 and then moved to 117-119 Curtain Road and 51-60 Charlotte Street with a foundry producing brass cabinet ware. Ref: British & Irish Furniture Makers Online.

Scuffing, shelf damage to corners and splits to spine and gutter. Internal pages are clean and bright.

KB2.17j

\$350





**Ballinascreen School Needlework
Specimen Book, 1853.**

Format: Hardcover octavo in quarter-leather and buckram binding, gilt title with date on leather label attached to front cover, 24 x 15cm.

This book contains 62 examples of needlework, including crochet, knitting, quilting, tatting, and embroidery. The samples are in the form of doilies, swatches, collars, buttonholes, bookmarks and buttons. Fabrics include wool, velvet and cotton.

Ballinascreen is a parish in the Northern Irish district of Mid-Ulster. The village of Draperstown is "part of the Church of Ireland parish of Ballinascreen and the Catholic parish of Ballinascreen." This sampler would have been used for girls' education. Ref: Wiki.

Front board split from text block, slight stains and scuffing overall.

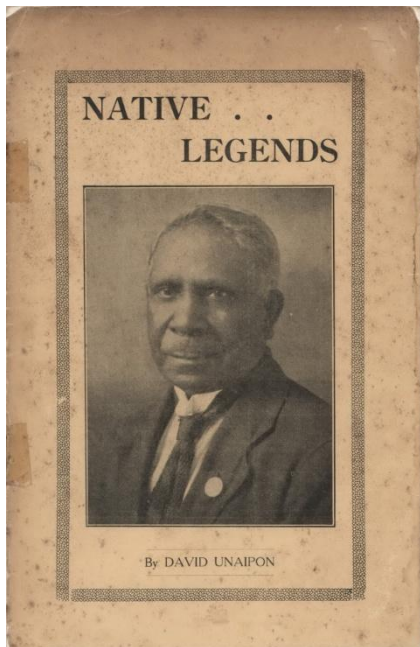
KB2.18j

\$3,500

Josef Lebovic Gallery

in association with

KASZ BOOKS



Native Legends, 1929.

Author: Unaipon, David.

Publisher: Hunkin, Ellis & King, Ltd, Adelaide.

Format: Letterpress booklet with process screen illustrations, 15pp, 21.6 x 13.8cm.

David Unaipon (Ngarrindjeri/Australian, 1872–1967) was a preacher, inventor and the first Indigenous-Australian writer to be published. Unaipon's contribution to Australian society helped to break many stereotypes for Aboriginal Australians, and he is depicted on the fifty dollar note as recognition for his work. *Native Legends* was Unaipon's third book. Ref: NLA; Wiki.

Minor stains and crinkles overall, foxing, paper loss, tears, creases and old tape to loose cover.

KB2.19j

\$550

The Bank Of Australasia Passbook For William Howe, 1898–1900.

Format: Vellum-covered bank passbook with brass clasp and marbled edges, letterpress endpapers, customer's name inscribed on front cover and title page, with dated transactions in ink throughout, 16.2 x 10.2cm

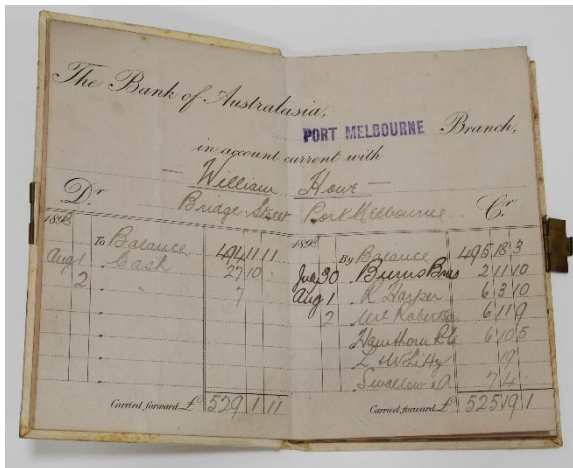
Title page reads "The Bank of Australasia, Port Melbourne Branch, in account current with William Howe, Bridge Street, Port Melbourne."

According to an obituary, Mr William Howe was five times Mayor of Port Melbourne, having first been elected in 1900. Ref: Trove.

Minor soiling to covers.

KB2.22j

\$440





***The Booksellers' Of Australia And New Zealand
First Convention, 1924.***

Format: Letterpress and colour screenprint menu card with cloth carp wrappers, date "May 12th, 1924" lower left, printer's line "G.B. Philip & Son, print" verso, 18 x 11.5cm.

Held at Sargents' Café. Shows menu, music and a song programme, with lyrics, including the *Booksellers' Anthem* ["Yes, we have no remainders, hooray!"].

Many of the toasts are to noted booksellers of the day, including to George Roberston (Angus & Robertson); J.M. Forsythe (Dymocks); C.T. Clarke, C.A. Dunlop (Edwards, Dunlop & Co); and R. Wynn (NSW Bookstall). Held in SLNSW.

Slight foxing, ribbon binding fraying.
KB2.23j

\$550



Furniture Of To-Day And To-Morrow. Waring & Gillow, 1932.

Format: Softcover quarto in brown paper wrappers with gilt-lettering, letterpress and process screen illustrations in colour and b&w, 72pp, 24.3 x 17.8cm.

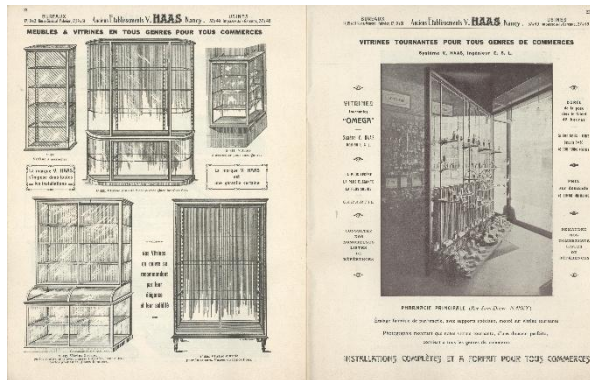
Text includes "Waring & Gillow (1932) Ltd, Oxford St, London W1. Factories at Lancaster, Liverpool and Hammersmith." The catalogue advertises furniture, carpets, fabrics, lighting and kitchenware.

Waring & Gillow was a noted firm of English furniture manufacturers and antique dealers formed in 1897 by the merger of Gillows of Lancaster and London and Waring of Liverpool. Their Oxford Street store opened in 1906, and they remained there until 1973. Ref: Wiki.

Tears and creases to edges of wrappers, binding beginning to come apart, minor foxing to prelim pages.

KB2.24j

\$330



Haas, Nancy. Vitrines, Accessoires, Etaleges [Showcases, Accessories, Displays. Shop Fittings Catalogue No. 3], 1925.

Format: Softcover quarto in letterpress, lineblock and process screen, date "Aout 1925" and stamped "Bernard Strobel representant" on cover lower left and centre, 24pp, 27.6 x 20.9cm

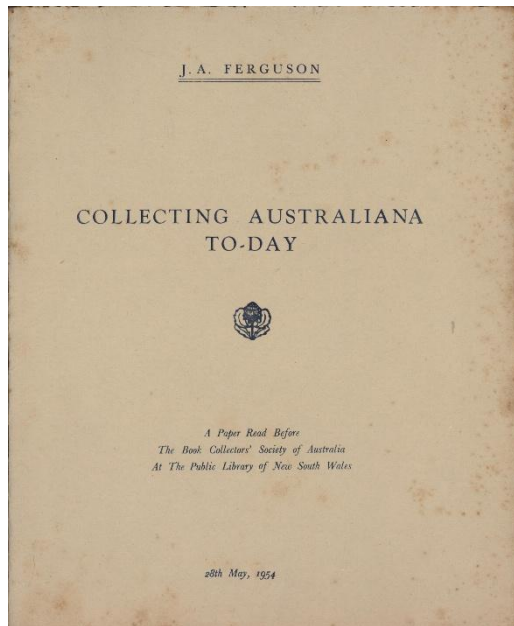
Translated text from French includes "A unique presentation of your displays. For all kinds of business. Complete layout of stores, banks, offices, artistic copperworks, carpentry, mirrors. Office: 17, 19 & 31 Rue du General Fabvier. Factory: 37 & 49 Impasse de la Garenne."

A catalogue for a wonderful array of shop fittings and cabinetry, created by "V. Haas", whose furniture occasionally shows up on the market in France.

Minor creases, stains and foxing to covers.

KB2.25j

\$440



Collecting Australiana To-Day, 1954.

Author: Ferguson, J.A.

Format: Stapled typewriter booklet in letterpress card folder, annotated and dated "Lt. Commander G.C. Ingleton, from the author, 13.9.1954" in ink upper right of title page, 11pp, 26.2 x 20.7cm.

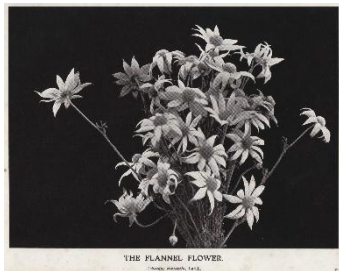
Title continues "A paper read before the Book Collectors' Society of Australia at the Public Library of New South Wales. 28th May 1954."

This essay by Sir John Alexander Ferguson (Australian, 1881–1969), bibliographer and judge, was reproduced from *Bibliionews*, vol. 7, no. 10, 103rd issue, September 1954. Held in NLA.

Minor foxing, previous owner's name and annotation in ink on title page.

KB2.26j

\$220



Native Flora of New South Wales, 1911.

Author: Maiden, J.H.

Publisher: William Applegate Gullick, Government Printer, Sydney.

Format: Hardcover folio with original board wrappers in letterpress, 18 plates, each captioned below image, 35.8 x 28.5cm.

Cover includes "Department of Public Instruction, New South Wales. Photographed from selected specimens. Brief botanical description of each specimen by J.H. Maiden, FLS. Sydney,

William Applegate Gullick, Government Printer, 1911." Contains 18 crisp illustrations of Australian flora including flannel flowers, banksia, and waratah, with index inside front cover.

Joseph Henry Maiden (British, 1859–1925) was a botanist and public servant who made a major contribution to knowledge of Australian flora. He became curator of the Technological Museum, Sydney [Powerhouse], in 1880, and in 1896 became Director of the Botanic Gardens and Government Botanist. "Active in the movement to retain large areas of native forests, Maiden also published important work on the use of plants to stabilize sand drift and on the essential role of trees in flood mitigation. A leading member of an important group of urban improvers, he ardently advocated more parks and trees to soften urban landscapes, dispatching thousands of seeds and cuttings from the gardens to local councils and schools." Ref: ADB. Held in Powerhouse Museum.

Slight crinkles and foxing overall, some pages annotated in pencil, soiling and wear to cover.

KB2.27j

\$440



Kankie Kangaroo, Who Couldn't Hop, 1945.

Author: Ross, Roselle.

Publisher: Maxton Inc., New York.

Format: Shaped soft-cover book with folded removable insert, illustrated with process and colour process lithographs, 16pp, 30.2 x 20.9cm

First edition. Title page includes "Story by Roselle Ross. Illustrated by Charles E. Bracker. Covers by Paul Kaloda. One of a series 'Mother and Baby Animal Books.' Designed by Cyril von Baumann, noted American explorer and naturalist."

Annotated "Not in Muir. 1st edition" in pencil on title page.

Slight creases, tears, minor stains.

KB2.28j

\$440

Group of Melbourne Fashion Show Invitations, 1919–1928.

Format: Group of 12 pamphlet invitations printed in letterpress with colour lineblock or process screen illustrations, all with dates in text, sizes from 17.2 x 12.2cm to 30.7 x 24.7cm.

Showing wonderful art nouveau and art deco fashions, these invitations would have been sent to society ladies for the previews of the Spring and Summer fashion collections of Melbourne softgoods importers and department stores, most of which were located in Flinders Lane.

Stores named are

- G. & R. Wills & Co.
- Brooks, McGlashan & McHarg Pty Ltd
- Robert Reid & Co. Ltd
- Paterson, Laing & Bruce Ltd
- Beath, Schiess & Felstead Ltd
- Sargood Bros.
- Richard Allen & Sons
- D. & W. Murray

A rare survival of Melbourne's early 20th-century fashion culture.

Some with slight creases or stains.

KB2.29j

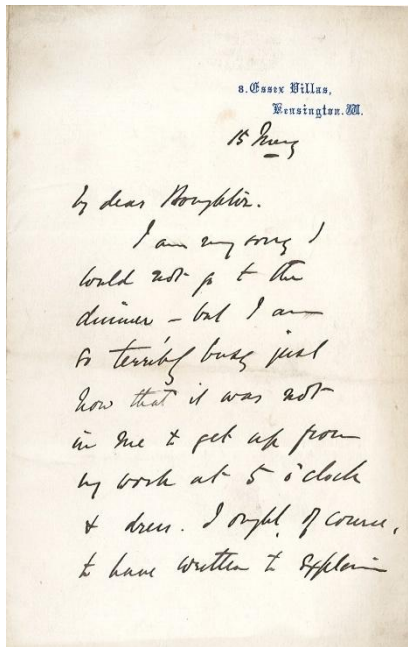


\$1,950

Josef Lebovic Gallery

in association with

KASZ BOOKS



W.S. Gilbert Letter [Composer], n.d.

Author: Gilbert, William Schwenk.

Format: Autograph letter signed to G.H. Boughton in ink, on "8 Essex Villas, Kensington W." letterhead, dated "15 May", 2pp, one sheet folded, 18.3 x 11.5cm.

Text includes "My dear Boughton, I am very sorry I could not go to the dinner – but I am so terribly busy just now that it was not in me to get up from my work at 5 o'clock & dress. I ought, of course, to have written to explain this – but I forgot to do so, & that's the truth...if you will kindly add the enclosed cheque for £2,2- to the fund, you will much oblige. Very truly from W.S. Gilbert. P.s. My wife sends her kindest regards to Mrs Boughton & so do I."

W.S. Gilbert (1836–1911), English dramatist and one half of composer duo Gilbert & Sullivan, is writing to George Henry Boughton (1833–1905), English-American painter, and illustrator of literary works.

Old folds, minor foxing and discolouration.
KB2.31j

\$1,100

The Sydney Mail [Lives and Dies], 1912 and 1938.

Publisher: John Fairfax & Sons, Sydney.

Format: Two letterpress pamphlets, one folded with border illustration by Sydney Ure Smith (signed in border lower right), 22 x 17.4cm and 29 x 22cm (folded).

Two pamphlets advertising *The Sydney Mail* – one for the first number of the new series, April 3rd, 1912, remodelled for weekly distribution, the other in memoriam.

1). Text includes “A remodelled weekly. Popularised for city and country. Well illustrated. Handsome covers. Literary budget. ‘Outdoor Australia.’ It is advisable that every intending subscriber shall give his order promptly to his local newsagent. Yearly subscription, 13s 6d, which includes *The Sydney Mail Annual*.”

2). Text includes “In loving memory of *The Sydney Mail* which departed this life on December 28, 1938. (Aged 78 years). Born July 7, 1860. Short and tragic was the call / Its sudden death a shock to all / ‘Tis sad, but true; we wonder why / The best are always first to die. R.I.P.”

The Sydney Mail was the oldest metropolitan weekly in Australia. The last issue was published on December 28, 1938.

Foxing, some stains and tears to larger pamphlet.

KB2.32j

\$770

Josef Lebovic Gallery

in association with

KASZ BOOKS

Paintings by Jewish Artists Resident in Sydney		
1. HERMANN BRUCK	"Boards" [Oil]	131
2. HERMANN BRUCK	"Self-Portrait" (Water Colour)	132
3. MIRIAM COHEN	"Portrait of a Lady" [Oil]	N.F.S.
4. MAXIMILIAN FREIBERG	"Abraham and Isaac's Temple" (Gouache)	133
5. MAXIMILIAN FREIBERG	"Mother and Child" (Gouache)	134
6. MAXIMILIAN FREIBERG	"Temptation" (Gouache)	135
7. SALI HERMAN	"The End of the Road" [Oil]	136
8. SALI HERMAN	"Mother's Mourning" [Oil]	137
9. SALI HERMAN	"The Window" [Oil]	138
10. LEONARD HESSING	"Entrance of Atlantis" [Oil]	139
11. LEONARD HESSING	"Portrait of a Young Girl" [Oil]	140
12. LEONARD HESSING	"Vision Perceived by Earth" [Oil]	141
13. IMRE GOETH	"Fading Light" (Water Colour)	142
14. IMRE GOETH	"Schloß Kott" (Water Colour)	143
15. IMRE GOETH	"Autumn" (Water Colour)	144
16. S. WACHTEL	"Ghetto in London. Road with Box" [Oil on wood]	145
17. S. WACHTEL	"Ghetto in London. Road with Box" [Oil on wood]	146
18. S. WACHTEL	"Landscapes near Barmby" [Oil]	147
19. S. WACHTEL	"Landscapes near Barmby" [Oil]	148
20. S. WACHTEL	"Landscapes near Barmby" [Oil]	149
21. W. J. WATERMAN	"Portrait of Rabbi Francis Cohen" Great Synagogue	150
22. JOSEPH WOLINSKI	"Portrait of A. Henry Falkowicz" Aust. Zionist	151
23. JOSEPH WOLINSKI	"Portrait of a Lady" [Oil] [Lent by L. Levenson] N.F.S.	152
Paintings by Jewish Artists in the Possession of Collectors		
24. HARRY BENJAMIN	"Portrait of a Man" [Oil] [Lent by Dr. E. H. Hirsch]	N.F.S.
25. MARC CHAGALL	"Wandering Jew" [Signed throughout] [Lent by Walter Steiner]	N.F.S.
26. IMRE GOETH	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
27. ARMAND GROSZ	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
28. ARMAND GROSZ	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
29. ARMAND GROSZ	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
30. JOSEF GRABER	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
31. IMRE GOETH	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
32. IMRE GOETH	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
33. IMRE GOETH	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
34. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
35. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
36. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
37. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
38. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
39. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
40. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
41. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
42. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
43. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
44. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
45. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
46. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
47. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
48. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
49. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
50. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
51. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
52. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
53. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
54. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
55. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
56. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
57. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
58. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
59. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
60. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
61. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
62. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
63. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
64. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
65. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
66. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
67. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
68. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
69. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
70. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
71. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
72. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
73. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
74. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
75. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
76. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
77. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
78. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
79. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
80. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
81. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
82. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
83. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
84. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
85. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
86. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
87. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
88. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
89. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
90. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
91. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
92. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
93. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
94. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
95. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
96. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
97. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
98. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
99. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.
100. MAX LIEBERMANN	"Portrait of a Lady" [Oil] [Lent by Dr. M. Hirsch]	N.F.S.

Exhibition of Paintings of Jewish Artists, 1951.

Format: Folded letterpress exhibition catalogue with loose leaf insert titled "Jewish Artists", annotated throughout in ink in unknown hand, 2pp, 20.2 x 14cm.

Text includes "25th November to 2nd December, 1951. Lounge of Temple Emanuel, Sydney. The exhibition of paintings of Jewish artists has been arranged for the first time in Australia in an effort to foster in the Jewish community interest for art, to encourage artists living

in our midst, and to induce private collectors to show some of their art treasures to the general public." Annotations throughout are concerning the style of paintings, such as "fine study" and "Cezanne style."

Sydney artists listed include Hermann Bruck, Sali Herman, and Leonard Hessing. Paintings exhibited by collectors include artists Marc Chagall, Max Liebermann, Imre Goth, and Amadeo Modigliani.

Creases, split to fold, minor soiling.

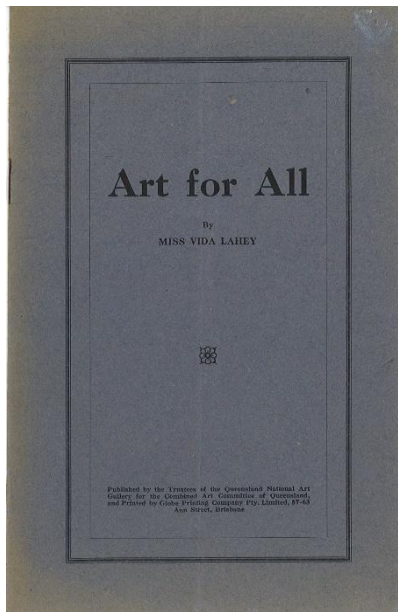
KB2.33j

\$660

Josef Lebovic Gallery

in association with

KASZ BOOKS



Art For All, c1946.

Author: Lahey, Vida.

Publisher: Trustees of the Queensland National Art Gallery for the Combined Art Committee of Queensland, Brisbane.

Format: Softcover octavo stapled booklet, 8pp, 21.5 x 14cm.

Vida Lahey (1882–1968) was an Australian painter who, alongside artist Daphne Mayo, created the Queensland Art Fund to raise money for the Queensland National Art Gallery (now GOMA). She advocated for and provided children's art classes in the gallery, and, in *Art for All*, makes an "urgent plea to combat the ugliness and monotony of the modern world through imagination and a pleasing environment." Ref: ADB. Held in NLA.

Crease running through centre, minor paper loss and sticker remnant upper right, slight discolouration.

KB2.34j

\$440



Cadbury's Fruit and Nut Chocolate Koala
[Racing Bears], c1940s.

Format: Double-sided screenprint die-cut cardboard koala, 21.5 x 15cm.

Text includes "An exciting and amusing game that all can play...Decide on definite marks for the starting and winning posts, and add to the enjoyment of the game by awarding Cadbury's Chocolate as prizes for race winners."

Creases.

KB2.35j

\$550

Eureka 1854–1954. A Folio of Linocuts, 1954.

Publisher: The Mail Publishers, Footscray.

Format: Folio of fourteen (14) linocuts by ten artists in paper wrappers with a Noel Counihan linocut tipped to cover. Each image with a letterpress number in lower margin, some images initialled in block by artists. Images range from 17 x 15cm to 20.3 x 17.7cm; folio 29.2 x 23cm.



Accompanied by four pages of letterpress text with a short history of the stockade and a list of prints. Print titles and artists are:

- | | |
|--|--|
| 1. Ray Wenban, <i>Peter Lalor</i> | 8. Len Gale, <i>The Blacksmith</i> |
| 2. Noel Counihan, <i>Joe! Joe! The Traps are Coming!</i> | 9. Ernie McFarlane, <i>The Blacksmith</i> |
| 3. Pat O'Connor, <i>The Licence Hunt</i> | 10. Peter Miller, <i>The Sly-Grog Seller</i> |
| 4. Noel Counihan, <i>The Magistrate</i> | 11. Maurice Carter, <i>The Sentry</i> |
| 5. Noel Counihan, <i>On Bakery Hill</i> | 12. Peter Miller, <i>The Pikemen</i> |
| 6. Peter Miller, <i>Burn the Licences!</i> | 13. Naomi Shipp, <i>Trampling the Flag</i> |
| 7. Ailsa O'Connor, <i>Building the Stockade</i> | 14. Mary Zuvella, <i>After the Battle</i> |

This portfolio was printed in an edition of 500 and produced by the Melbourne Popular Art Group – a “left wing Melbourne collective sympathetic to the unionist sentiments of the Ballarat miners.” Ref: NLA; NGV.

Foxing, tears and creases to wrappers, split to fold. Prints clean and bright overall.

KB2.36j

\$1,400

Josef Lebovic Gallery

in association with

KASZ BOOKS



Postcard Souvenirs of ANA Exhibits, 1907–1910.

Format: Three process screen and letterpress postcards, 9.9 x 14cm.

Three postcards from the Australian Natives Association [ANA] Exhibitions, 1907 and 1910.

Two from 1907: Text includes “Queensland Exhibit, central display of trophies [and] sisal fibre trophy, ANA Exhibition, Melbourne, 1907. Photo: H.W. Mobsby, Dept. Agric.”

One postcard from 1910: Text includes “Souvenir of 1910 Exhibition. A corner of the exhibits.”

“The Australian Natives' Association was established in Melbourne in 1871 as a non-partisan and non-sectarian friendly society for Australian-born, white men seeking to shape Australia's nationhood and identity. The ANA was a strong advocate for Federation and became an advocate for White Australia. It was a staunch supporter of trade protection and immigration restriction, and Prime Minister Alfred Deakin was a member.” They held ten displays at the Melbourne Exhibition Building between 1905 and 1926. Ref: Museums Victoria.

Slight paper loss and discolouration.

KB2.37j

\$165

Josef Lebovic Gallery

in association with

KASZ BOOKS

EROS Magazine. Vol. 1, No. 1 to No. 4, 1962.

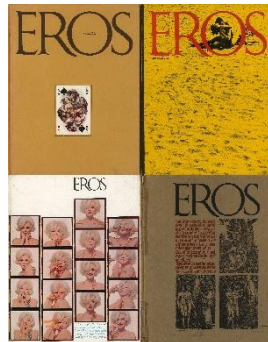
Publisher: Ralph Ginzburg, New York.

Format: Four hardcover folio magazines, 80pp or 96pp, 33 x 25.5cm.

Eros Magazine ran for only four issues in 1962, at the dawning of the sexual revolution. It ceased publication at the end of the same year, partly due to production costs, but primarily because editor Ralph Ginzburg was prosecuted and jailed.

With art direction by Herb Lubalin and editorial by Ginzburg, the quarterly magazine was “devoted entirely to the joys of love and sex” and contained literary and artful content as well as racy illustration. *Eros* published articles and short stories on sexuality and sexual politics; Bert Stern’s photo session with the recently deceased Marilyn Monroe, which became known as “the last sitting”; an editorial on women’s favourable reactions to JFK; hate mail they’d received from the American public after mailing “three million letters to Americans of higher than average income and intelligence” for advertising; and, an editorial titled *Black and White in Colour. A Photographic Tone Poem* by Ralph M. Hattersley Jr., showing naked interracial love.

These subjects spurred Robert Kennedy into prosecuting Ginzburg “because of his continual testing of boundaries of obscenity.” In 1966, after fighting the lower courts, the Supreme Court found Ralph Ginzburg guilty of violating a federal statute, commercial exploitation, pandering, and of titillation. He spent eight months in jail. Ref: Wiki.



Bumping to corners, foxing overall, tape repair to spine of number four.

KB2.38j \$550

Josef Lebovic Gallery

in association with

KASZ BOOKS

Six WWI Era Australiana Christmas Cards, c1918.

Format: One dried gum leaf, three lithograph cards with lineblock, one letterpress and lineblock card, one lineblock and process screen card, five annotated and one dated in ink, sizes range from 6.5 x 11.5cm to 17 x 11.5cm.



1. Dried gumleaf with a string through, annotated "Christmas greetings. Xmas 1918."
2. Lithograph and letterpress, with the Australian coat of arms in raised gold stamp. Text reads "A greeting from Temora. In the land of the wallaby. To greet you at Christmas wish all good wishes for a bright and happy season." Annotation reads "To you both, from Ern & Annie."
3. Laid-down pair of colour lithographs with letterpress and raised gold stamp. Front image titled "Loading Hay". Interior image shows a girl with two donkeys alongside a letterpress Christmas message and annotation "To Mother".
4. Letterpress with the shape of Australia in raised gold stamp. Text includes "With golden wishes for Xmas. This nugget of gold from a far off land, bears greetings sincere from Australia's strand."
5. Colour lithograph with letterpress and process screen image of Town Hall, Sydney. Text includes "Christmas Bells. Best wishes for Christmas and the New Year."
6. Lineblock and process screen, with raised gold stamp of Australia and a cannon of cover. Text includes "Our Brigade's Greetings. A merry Xmas, bright New Year, To all our folks and friends at home. S.W.H. Published by the Yandoo Management." Illustration by Lin Browne.

Minor foxing and creases, one with some insect damage and split to fold. KB2.39j

\$990

Donald Bradman Autograph, c1948.

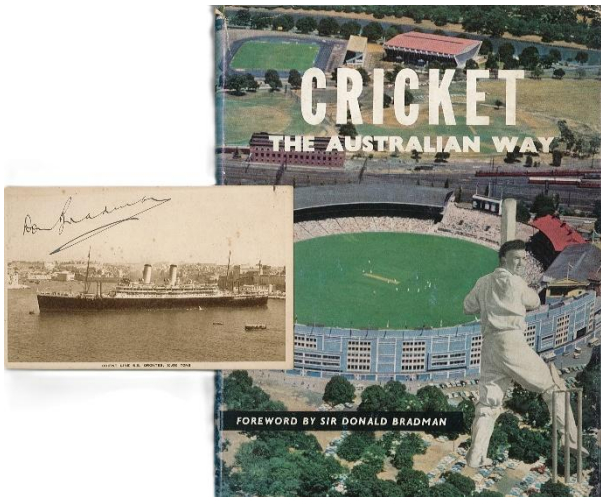
Format: Process screen and letterpress postcard, autographed in ink upper left, 8.8 x 14cm.

Text reads "Orient Line SS *Orontes*,
20,000 tons."

In 1948 Donald Bradman was making his fourth and final tour of England for the Ashes series. The Australian team under Bradman's captainship is famous for being the first test match side to play an entire tour of England without losing a match, which earned them the name "The Invincibles," one of the greatest cricket teams of all time. The SS *Orontes* serviced the route between England and Australia in 1948.

Minor foxing. KB2.40j

\$550



Mrs Wiggs of the Cabbage Patch, 1908.

Format: Double-sided letterpress and process screen card, 7.6 x 13.6cm.

Text includes "For many good laughs, see *Mrs Wiggs of the Cabbage Patch*. The most delightful comedy drama introduced to Australia this century. To be presented by J.C. Williamson (by arrangement with Liebler & Co., New York) at Her Majesty's Theatre, on Thursday, Aug. 20, 1908. Syd. Day, print."

Mrs Wiggs of the Cabbage Patch is a 1901 novel by American author Alice Hegan Rice about a southern family humorously coping with poverty. It played in Sydney at Her Majesty's Theatre with Miss Ada Dwyer as Mrs Wiggs. Ref: SLNSW.

Slight foxing, minor discolouration centre right.
KB2.41j



\$330



Cooper's Grand Hotel, Mount Victoria, NSW,
c1900s.

Format: Letterpress and process screen folded pamphlet in card wrappers, 1pp, 15.9 x 12.4cm (folded).

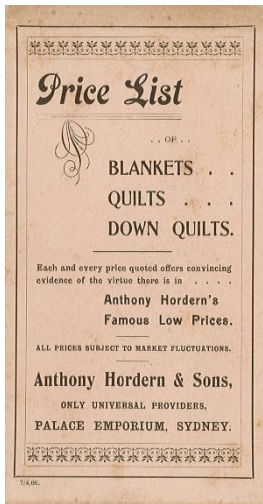
A small pamphlet advertising Cooper's Grand Hotel, Blue Mountains NSW, as a base for Jenolan Caves & Blue Mountains trips including to the various falls [Katoomba, Leura, Wentworth], Fairy Bower, and Zig Zag. Inside the card wrappers shows a floor plan of the hotel. Text includes "S.D. Townsend & Co., printers, 282 Pitt St, Sydney."

Cooper's Grand Hotel was built in 1876 by the Fairfax family as a mountain retreat and was owned by them for the next decade. It then was purchased by the Cooper family and converted to one of the most luxurious hotels in the Blue Mountains. It is now known as Mount Victoria Manor. Ref: Wiki.

Light creases and soiling, page or map possibly missing from interior.

KB2.42j

\$440



Price List of Blankets, Quilts, Down Quilts. Anthony Hordern & Sons, 1906.

Format: Letterpress pamphlet, date in text lower right, 16 x 8.5cm (folded).

Text includes "Each and every price quoted offers convincing evidence of the virtue there is in Anthony Hordern's famous low prices. Anthony Hordern & Sons, only universal providers, Palace Emporium, Sydney. 7/4/06. Blankets. Both for camping in and camping out. Friends of the family, and friends of the bushman." Shows all variety of blankets with prices, including "white blankets, Australian made blankets, colored blankets" and "reversible down quilts."

Anthony Hordern & Sons was a major department store in Sydney, NSW. The Palace Emporium opened in 1905 with 52 acres of retail space. "The historic building, which was located on a block bounded by George Street, Liverpool, Pitt and Goulburn Streets, on what was a small hill called Brickfield Hill in the Sydney central business district, was controversially demolished in 1986, to make way for the World Square development." Ref: Wiki.

An early sales catalogue from Hordern & Sons, a giant of retailing in Australia.

Slight foxing, discolouration to upper edge, minor tears.

KB2.43j

\$440

HOW TO OPEN A NEW BOOK

From "*Modern Bookbinding Practically Considered*," by William Matthews.

HOLD the book with its back on a smooth or covered table; let the front board down, then the other, holding the leaves in one hand while you open a few leaves at the back, then a few at the front, and so go on alternatively opening back and front, **gently** pressing open the sections till you reach the centre of the Volume. Do this two or three times and you will obtain the best results. Open the Volume violently or carelessly in any one place, and you will likely break the back and cause a start in the leaves.

Never force the back. If it does not yield to gentle opening, rely upon it the back is too tightly or strongly lined.

A connoisseur, many years ago, an excellent customer of mine, who thought he knew perfectly how to handle books, came into my office when I had an expensive binding just brought from the bindery, ready to be sent home; he, before my eyes, took hold of the Volume, and, **tightly holding** the leaves in each hand, instead of allowing them **free play**, violently opened it in the centre and exclaimed, "How beautifully your bindings open!" I almost fainted. He had broken the back of the Volume, and it had to be re-bound.

E. C. CHAPMAN & CO.
BOOKBINDERS
SYDNEY.

E.C. Chapman & Co., Bookbinders, c1900s.

Format: Letterpress bookmark on textured paper, 7.2 x 17cm.

Text includes "All materials used in the binding of this book are of British manufacture. Established in Sydney in 1890. Use this slip as a bookmark."

Verso is an excerpt from *Modern Bookbinding Practically Considered* by William Matthews: 'How to open a new book.'

E.C. Chapman were located in Sydney at Druitt and Clarence Streets.

Ref: Trove.

Minor foxing.

KB2.44j

\$330

Rules of the Belper Congregational Mutual Improvement Society [UK], 1888.

Format: Folded letterpress card, dated "November 16th, 1888" in text lower left, 10.4 x 7.6cm.

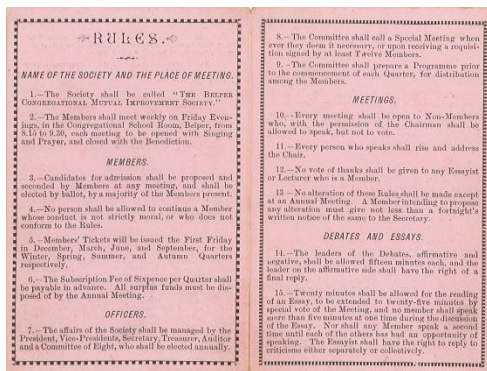
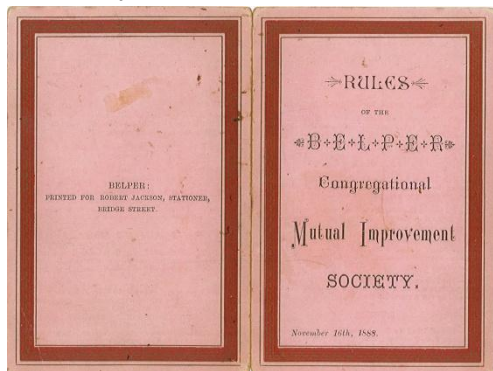
Card contains rules for the society, place of meetings and members. Text includes "Belper: Printed for Robert Jackson, Stationer, Bridge Street."

Belper is a town in Derbyshire, England.

Minor soiling and split to fold.

KB2.45j

\$220



Josef Lebovic Gallery

in association with

KASZ BOOKS



Australian Aircraft Technicians Farewell Dinner and Presentation, 1940.

Format: Letterpress menu card, 17.8 x 11.7cm.

Text includes “By kind permission of the Captain, Sir Charles G. Matheson, DSO. The Australian Aircraft Technicians held a farewell dinner and presentation on board SS *Orama*, Orient Line. 12th March, 1940.”

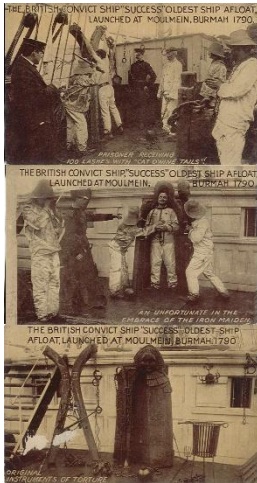
The menu contains aircraft specific language, such as “Yarra Cod–DTD 390.” And “Lamb (?) Flaps, NSW Special–BS 2255”, as well as toasts to the King, “the friends we left in England! And those awaiting us in Australia!”, and a list of members verso. Held in AWM.

Included are various newspaper clippings, annotated “26.7.39”, showing pictures of the technicians aboard the *Orama* headed to London to study the manufacture of the Bristol Beaufort twin bomber plane.

SS *Orama* was built in 1924 for the Orient Line. and operated passenger, cargo and mail services between England and Australian ports between 1924 and 1940. In 1940 she was converted to a troopship to take members of the British Expeditionary Force to Norway after the German invasion, where she was spotted by a German naval task force on the and sunk, with heavy loss of life. Ref: CollectionsVictoria, Wiki.

Minor foxing and creases. KB2.46j

\$440



The British Convict Ship "Success", c1920s.

Format: Ten process lithograph postcards, nine in sepia and one in colour, captioned in image, 8.7 x 14cm.

Text continues "Oldest ship afloat, launched at Moulmein, Burmah, 1790."

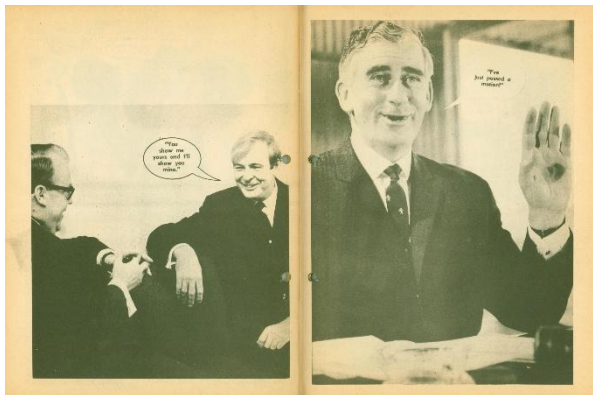
Captions read "The iron maiden and its victims; Cells on lower deck. Arctic in winter, torrid in summer; Branding prisoners with red hot irons; Prisoner receiving 100 lashes with 'cat o'nine tails'; Stern view showing antique carvings; Original instruments of torture; Dry dock view; An unfortunate in the embrace of the iron maiden; The compulsory bath. Victims scrubbed with salt water."

So-called "prison" ship *Success* was built in 1840, despite claims of 1790, to carry migrants (not convicts) to Australia from 1847. In 1852 she was deserted by the crew for the goldfields. Abandoned, "she was sold to the

[Australian] government for use as a prison hulk and was employed as a hulk in various capacities." Sold out of government service in 1890, *Success* was "purchased by a group of entrepreneurs to be refitted as a museum ship." Fitted out by showmen and exhibited as convict transport, she travelled the world as a museum of horrors, until she burnt down in 1946 near Cleveland, Ohio, US. Ref: SLSA; Mariner's Museum.

Some scuffs and minor creases, one image with paper loss.

KB2.47j
\$990



That Weird Canberra Mob (The Things They Didn't Say on TV), c1972.

Publisher: Petomane Publishing, Sydney.

Format: Softcover quarto, staplebound, unpaginated [52pp], 27 x 21cm.

A scarce publication featuring politicians such as Gough Whitlam, Billy Snedden, Andrew Peacock, William McMahon, Bob Hawke, and others, with speech bubbles of rude thoughts coming from their mouths.

Printed and published by Petomane Publishing, whose only other publication seems to have been *Call Me Abigail*, a racy biography from the star of No. 96.

A "Petomane" is a flatulist, or a performer who specializes in producing sounds and performing other feats using controlled flatulence.

Small tear to upper left corner of cover, minor paper loss and chips, holepunch holes to margin.

KB2.48j

\$550

Josef Lebovic Gallery

in association with

KASZ BOOKS

#49



Energy for the world's growing population is a critical issue. The world's energy needs are growing rapidly, and the world's energy resources are being depleted. The world's energy needs are growing rapidly, and the world's energy resources are being depleted.

Source: www.irs.gov.

of 1998, the *Statute on Capitalization of the Bank* stipulated that administrative bodies of public and enterprise banks need to be elected and appointed in accordance with the general principles which have been laid down. This must be observed in the relations between the State and the enterprise group. In the Republic of Serbia, it did not encompass group, as in the case of Russia, and it did not have bank-including character as in Germany. In the institutional structure of the bank, it is important. The model of a bank group structured in the manner that the USSR BANKING MODEL was also named according to the word used

二、研究名称：《中国书画函授大学肇庆分校建校二十周年纪念册》

De last is te groot voor zijn kleine rug en het
bestaat uit twee delen, namelijk uit de rug-
zak en de rugtas. De rugtas is de kleinste en de
rugzak is de grootste. De rugtas is de kleinste en de
rugzak is de grootste.

[illegible][illegible][illegible]

They have been written in the 19th century, but they are still very relevant in our world today. They are written in the 19th century, but they are still very relevant in our world today.

as multiple profit sources in global management (Table 1), and that of local, home and cross-border management (Table 2). Both frameworks are based on the same underlying logic, but the latter is more specific to the international business context.

1. *Harold Lloyd and Jane Lloyd Wray*, London: S&S, p. 96.
2. *Ibid.*, p. 109.
3. *Harold Lloyd and Jane Lloyd Wray*, London: S&S, p. 96.
4. *Harold Lloyd and Jane Lloyd Wray*, p. 92.
5. *Ibid.*, p. 110.
6. *Harold Lloyd and Jane Lloyd Wray*, p. 96, 8, 27 June 1962.
7. *Harold Lloyd and Jane Lloyd Wray*, p. 96.
8. *Ibid.*, p. 92.

DADA
THE 1960S
THE 1970S
THE 1980S
THE 1990S
THE 2000S
THE 2010S
THE 2020S
THE 2030S
THE 2040S
THE 2050S
THE 2060S
THE 2070S
THE 2080S
THE 2090S
THE 2100S

Copyright © 2005 by John Wiley & Sons, Inc.
 All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, without prior written permission from John Wiley & Sons, Inc.



Estadogaleto is the Dorset Museum, a Victorian building. Call on us - we'll feature your Gallery of Art in the museum library.

BIG. Barry Humphries DADA
Artist, 1993.

Publisher: National Gallery of Australia, Canberra.
Format: Softcover quarto, trifold exhibition catalogue, 29.7 x 21cm.

The works shown in this catalogue were part of the National Gallery of Australia's 1993 exhibition *Surrealism: Revolution by Night*. The exhibition included a selection of original and 'recreated' works by Barry Humphries from the 1950s

and 60s, when he claimed to be Australia's first Dada artist. "Many of the pieces from this period, made from food, literally decomposed during exhibition."

Small sticker remnant lower right.

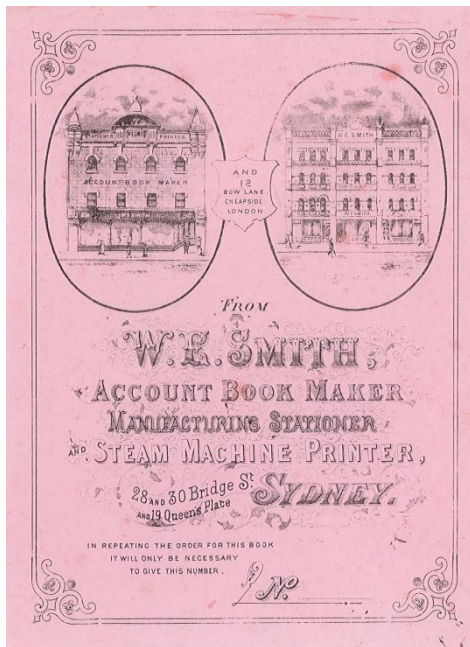
KB2.49j

\$440

Josef Lebovic Gallery

in association with

KASZ BOOKS



W.E. Smith, Account Book Maker, c1884.

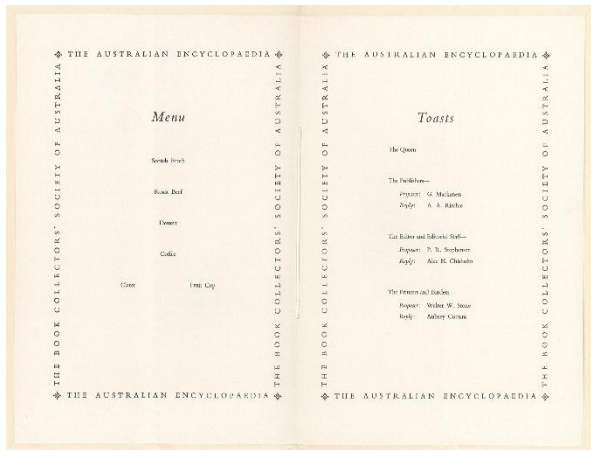
Format: Letterpress and wood engraving leaflet, 18 x 13.4cm.

Text includes "Manufacturing stationer and steam machine printer, 28 and 30 Bridge St, and 19 Queen's Place, Sydney. And 12 Bow Lane, Cheapside, London."

City of Sydney archives hold two letters, dated 1883 and 1884, from W.E. Smith to the city, complaining of a smelling drain and misread water meter.

Foxing, minor creases.
KB2.51j

\$440



**Luncheon to Celebrate the
Publication of the Australian
Encyclopaedia, 1958.**

Publisher: Halstead Press,
Kingsgrove.

Format: Letterpress souvenir menu,
string bound in textured card wrappers,
6pp, 24.1 x 16cm.

Text includes Hotel Metropole, Sydney,
Wednesday 18th June 1958. Under the
aegis of The Book Collectors' Society
of Australia."

Contents include "Some remarks by
Alec Chiscolm"; three caricatures:

Chiscolm by Gurney, A.A. Ritchie by Prior, and George Robertson by Low; Toasts; and the committee
for the *Australian Encyclopaedia*. Held in SLNSW.

Alex Chiscolm spent ten years, from 1948 to 1958, editing the ten-volume *Australian Encyclopaedia*, for
which he was awarded an OBE.

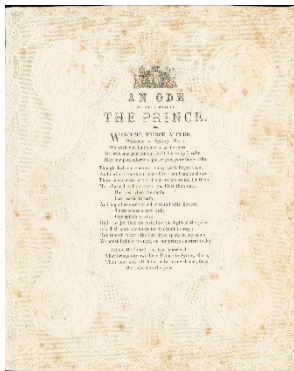
Creases.

KB2.52j
\$220

Josef Lebovic Gallery

in association with

KASZ BOOKS



An Ode for the Arrival of The Prince [Alfred Ernest Albert], 1867-1868.

Format: Letterpress on paper doily, 24.7 x 20cm.

Text includes "Welcome, Prince Alfred / Welcome to Sydney Shore; / We wish you had to do no more."

Prince Alfred Ernest Albert was the first member of the British royal family to visit Australia, and the victim of Australia's first assassination attempt.

He arrived in Sydney on 21 January 1868, after travelling around South Australia and Victoria prior, where he was met with great celebration. Many events were organised in his honour, some of which ended in farce and tragedy for the public. Despite his staff requesting a less demanding social schedule, Prince Alfred agreed to attend a picnic at Clontarf, which had been organised as a fundraiser for the Sydney Sailors' Home by Sydney barrister and politician William Manning. During the event, Henry James O'Farrell, an Irishman who had suffered considerable mental illness, attempted to assassinate the Prince by firing his pistol at close range. The bullet, on striking the Prince's back, glanced off the ribs, inflicting only a slight wound. O'Farrell was immediately arrested, and despite the Prince asking that clemency be shown to his attacker, O'Farrell was hanged at Darlinghurst Gaol in April 1868. Ref: NMA; Dictionary of Sydney.

Foxing, closed tear to lower edge.

KB2.53j

\$880

Josef Lebovic Gallery

in association with

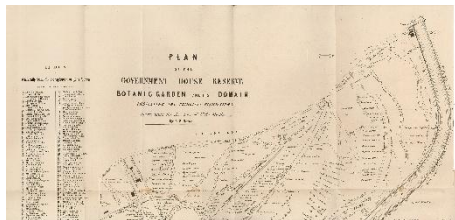
KASZ BOOKS

**Report of the Government Botanist and Director of
the Botanic Garden. Victoria [With Map], 1869.**

Author: von Mueller, Ferdinand.

Publisher: John Ferres, Government Printer, Melbourne.

Format: Foolscape folio with paper wrappers, string tied,
lipped lithographic map with staggered folds attached,
21pp, 34.6 x 21.5cm; map 57.3 x 63cm.



Text continues “1869 Victoria. Presented to both houses of Parliament by His Excellency’s command. No. 21.”

Map text includes “Plan of the Government House Reserve Botanic Garden and its Domain indicating the principal plantations. Drawn under the direction of Dr F. v. Mueller by E.B. Heyne. Lithographed at Geological Litho. Branch, Government Printing Office Melbourne by Geo. Newell.” The map includes an index of “eminently valuable, conspicuous or rare plants.”

Ferdinand von Mueller (German/Australian, 1825–1896) was appointed government botanist for Victoria by Governor Charles La Trobe in 1853, and served as director of the Royal Botanic Gardens in Melbourne from 1857 to 1873. Mueller was an accomplished academic and botanist. He established the National Herbarium of Victoria, and “was responsible for exporting eucalyptus seeds to California, India, Algeria, Hong Kong and elsewhere, advocating their planting as a measure to combat malaria.”
Ref: ADB.

Foxing to cover, creases to edges, small tear to lip of map. KB2.54j

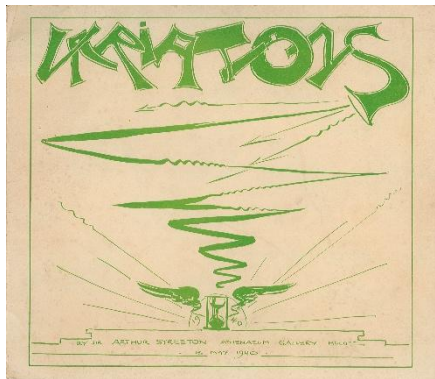
\$550

Arthur Streeton Related Material, 1897, 1923– 1945.

Format: Four items: One lithograph exhibition catalogue, two letterpress and process screen catalogues, one lithograph card, sizes range from 11.4 x 15.3cm to 29.4 x 25.4cm

1). "Farewell dinner to Arthur Streeton (Smike). From his brother artists in Sydney. Jan'y 23 1897. Upon your sword sit laurel victory! And smooth success be strewed before your feet. A.H. Fullwood." Lithograph card in brown ink by A.H. Fullwood. Streeton sailed for London via Cairo in early 1897, after his first one-man exhibition in December 1896. Fullwood quotes Shakespeare's *Antony and Cleopatra* for good travels.

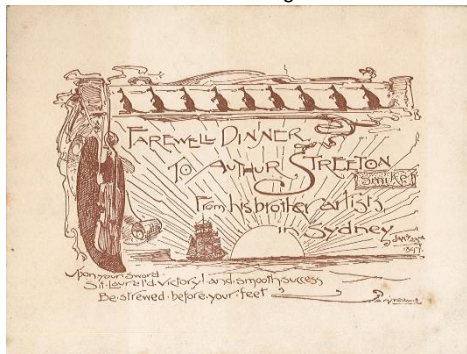
2). "Exhibition & auction sale of paintings by Arthur Streeton. November 1923. In Farmer's exhibition hall. Included in the exhibition and offered at auction: three valuable pen drawings by Norman Lindsay, and an oil by Charles Conder." Letterpress booklet in textured card wrappers, 14pp, seven process-screen illustrations tipped in, four in colour, with annotations in ink in an unknown hand, listing auction results, such as next to Streeton's *Amiens Cathedral* listing, "Sold. Levy 36gs (Marcus Clarke privately 200gs)." Three drawings by Norman Lindsay, including *The Bacchanal*, were passed in. Accompanied by a four-page abbreviated catalogue of the same auction. [cont. below]



3). "Variations. By Sir Arthur Streeton, Athanaeum Gallery, Melbourne, 13 May 1940. This, probably the last exhibition by the artist, is dedicated to Alister Clark, Esq. Note: Profits from catalogue sales to be devoted to Dandenong Range Fund for the AIF on their return." Lithograph exhibition catalogue with letterpress and process screen illustration. Incredibly modern cover design.

4). "Streeton Memorial exhibition. Souvenir catalogue, the National Art Gallery of New South Wales, 1945." Letterpress exhibition catalogue with eight process screen illustrations, four in colour, 15pp. With an essay on Streeton by Lionel Lindsay.

Arthur Streeton (1867–1943), one of Australia's best known and most influential landscape painters and member of the Heidelberg School.



Provenance: Fullwood estate.

General foxing, creases and tears to edges, AGNSW catalogue missing back wrapper, torn and chipped.

KB2.55j

\$1,650

FROM THE MAD WHIRLWIND
OF THE MEXICAN REVOLUTION
COMES THE COLOURFUL
AND AMAZING LEGEND OF

BLAZING WITH THE FURY OF CONFLICTING DESIRES!

LA CUCARACHA (THE BANDIT WOMAN)



Starring
MARIA FELIX
DOLORES DEL RIO
EMILIO FERNANDEZ

Directed by — ISMAEL RODRIGUEZ

A UNITED PIONEER FILM RELEASE THRU SEVEN SEAS PICTURES BOMBAY-9

ALL INDIA RIGHTS CONTROLLED BY :—
M/s. United Pioneer Films Pvt. Ltd.

Distributed by —
M/s. Seven Seas Pictures.
386, C, Vithalbai Patel Rd., Near Congress House, BOMBAY-4.
Tel. No. 41091 Grams : JAYACHITRA.

La Cucaracha (The Bandit Woman), 1964.

Format: Letterpress and woodblock pamphlet, image signed “Pinto” in block centre left, 22 x 15.8cm.

Pamphlet for the promotion of the film in Indian theatres. Text includes “From the mad whirlwind of the Mexican revolution comes the colourful and amazing legend of *La Cucaracha (The Bandit Woman)*. Blazing with the fury of conflicting desires! All India rights controlled by M/s. United Pioneer Films Pvt Ltd. Distributed by M/s. Seven Seas Pictures, 386, C, Vithalbai Patel Rd, near Congress House, Bombay. Restricted to Adults (A) Censor no. 1454 dated 27-2-1964.”

La Cucaracha, also known as *The Soldiers of Pancho Villa* is a 1959 Mexican film directed by Ismael Rodriguez, starring Maria Felix, Dolores del Rio, and Emilio Fernandez. It was nominated for the Palme d'Or award at the 1959 Cannes Film Festival but lost to Marcel Camus' *Black Orpheus*.

KB2.56j

\$220



Cathedral for the Diocese of Brisbane

SOUTHERN QUEENSLAND, AUSTRALIA.

MEMORIAL TO HER LATE MAJESTY QUEEN VICTORIA.

Patron—

HIS MAJESTY THE KING.

H.R.H. THE DUKE OF CORNWALL AND YORK graciously laid the
Foundation Stone on May 22nd, 1901.

The Archbishop of Canterbury has kindly written:—"I earnestly commend this
Appeal to the Church at home. The work of our Church in the Colonies needs our aid
for its full equipment, and it is the duty of all who believe in the
doctrine of the Communion of Saints."—(Signed) "F. CANTUAR."

Cathedral for the Diocese of Brisbane, c1901.

Format: Letterpress and process screen flyer, 21.6 x 14cm.

Text includes "Southern Queensland, Australia. Memorial to her late Majesty Queen Victoria. Patron—his Majesty the King. HRH the Duke of Cornwall and York graciously laid the foundation stone on May 22nd 1901."

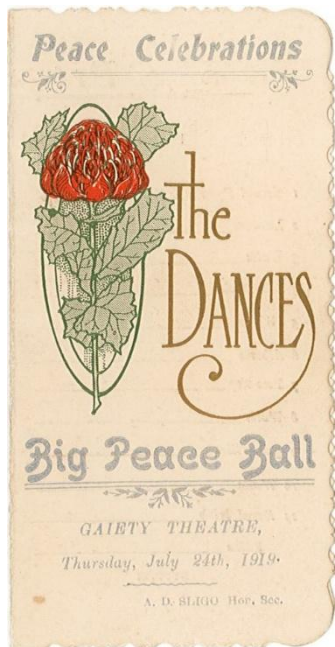
Verso lists "Need of a cathedral: reasons for helping to build it."

St John's Cathedral, Brisbane, was designed by John Loughborough Pearson. In 1899 the plans were approved, and on 22 May 1901, the Duke of Cornwall and York (later King George V), laid the foundation stone. The church was not completed until 2009. Ref: Wiki.

Minor foxing, discolouration verso.

KB2.57j

\$330



Big Peace Ball. Gaiety Theatre [Tasmania], 1919.

Format: Letterpress and lithograph programme card, annotated in pencil inside, 12 x 6.1cm (folded).

Text continues "Peace celebrations. The dances. Thursday July 24th, 1919. A.D. Sligo, Hon. Sec."

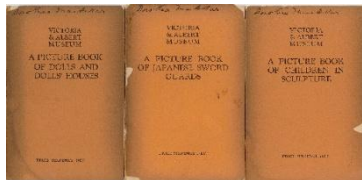
Front image shows a lovely, stylised waratah. Inside is the programme of dances. Annotation includes "M.P. Fowler, Bob" and a list of dance partners.

The Gaiety Theatre is in Zeehan, on the west coast of Tasmania. Zeehan, once known as the Silver City for its silver mines, went through several boom and bust cycles. It survives as somewhat of a living museum today.

Archibald Douglas Sligo (NZ/Australian, 1866–1938) was a printer and mining entrepreneur who "epitomized community pride and promoted a sense of self-worth among his fellows." Ref: ADB.

KB2.58j

\$330



Dorothea Mackellar Association Copies, c1926–1928.

Format: Five softcover 12mo booklets in pink, blue or yellow wrappers, all signed “Dorothea Mackellar” in ink on front cover, 18.7 x 12.6cm.

Five booklets from the collection of Australian poet Dorothea Mackellar (1885–1968), best known for *My Country*. There are three booklets from London’s Victoria & Albert Museum:

1. *A Picture Book of Dolls and Dolls’ Houses*, 1926. Letterpress with photogravure illustrations, publication no. PB13, unpaginated.
2. *A Picture Book of Japanese Sword Guards*, 1927. Letterpress with photogravure illustrations, publication no. PB19, unpaginated.
3. *A Picture Book of Children in Sculpture*, 1927. Letterpress with photogravure illustrations, publication no. PB22, unpaginated.

And two booklets from The Ariel Press:

4. T.S. Eliot, *A Song for Simeon*, [1928]. Colour lithograph by E. McKnight Kauffer. Faber & Gwyer, Ariel Poems no. 16.
5. Walter de la Mare, *Self to Self*, [1928]. With wood engravings by Blair Hughes-Stanton. Faber & Gwyer, Ariel Poems no. 11.

All covers but one separated from block, chipped, discoloured and extremely fragile.

KB2.59j

\$440



Dorothea Mackellar Christmas Card, c1940s.

Author: Mackellar, Dorothea.

Format: Autograph letter signed [ALS], to Kathleen O'Keefe in ink on card, with vintage silver gelatin photograph with letterpress text below image attached to front. 2pp, one folded card, 12.4 x 18.3cm [card folded]; 6.8 x 10.7cm [photograph].

The photograph, a reproduction of a Nanette Kuehn, depicts the Ballet Russe. Annotated text

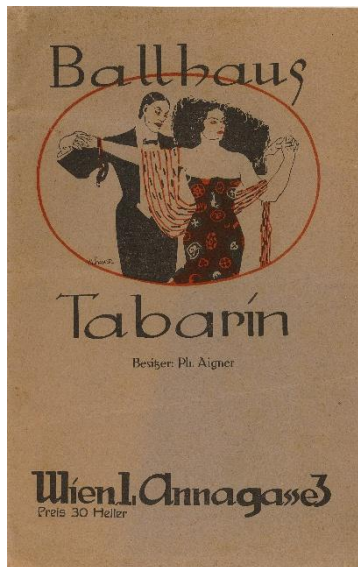
includes "I have had a lot of illness in the last few years, mostly in hospital. I haven't been able to see any of my friends, but I know you understand...My nurses are very nice & some time next month I may be able to do without them. Best love from Dorothea Mackellar."

Dorothea Mackellar (1885–1968), Australian poet and novelist best known for *My Country*. Kathleen O'Keefe (Aust., 1883–1949) was a public servant and early campaigner for equal pay for women. Ref: ADB.

Minor crinkles, silvering to photograph.

KB1.24j

\$440



Ballhaus Tabarin [Vienna Cabaret Programme], c1910s–1920s.

Publisher: Dr Frisch & Co., Vienna.

Format: Softcover octavo, staple bound, with letterpress and colour lithograph wrappers, cover signed “A. Stadler” in image lower right, 8pp, 25.4 x 16.2cm

Text translated from German includes “Owner: Ph. Aigner. Vienna 1, Annagasse 3. Price 30 Heller.”

This programme advertises a series of dance performances: ballet, acrobatics, gypsy dancing, and modern dance. Adverts for luxury products throughout include for Russian caviar, French champagne, culinary shops, photography studios, linen and bridal outfits, and “tea, tableware & luxury bakery” houses.

Scarce programme for a Viennese ballroom bar at the height of the city’s modernity. Vienna during this period was undergoing a Social Democratic revolution to improve public education, healthcare, and sanitation, “while attempting to create the architectural foundation for a new socialist lifestyle.” Ref: Wiki.

Creases, minor foxing and discolouration to cover.

KB2.60j

\$550



The Entrance Tourist Directory [Central Coast, NSW, 1961.

Format: Softcover quarto magazine with illustrated wrappers, 32pp, 30.5 x 22.5cm.

Text includes "The Entrance & District. Embracing Entrance North, The Entrance, Long Jetty, Killarney, Bateau Bay, Blue Lagoon, Toowoan Bay, Shelley Beach. The holiday resort with the tropical atmosphere. Come to beautiful Tuggerah Lakes for fishing, prawning, golf..."

Filled with advertisements from local businesses and articles on tourist activities in the area, as well as bus and train timetables from Sydney to Gosford. The Central Coast, north of Sydney, NSW, was historically considered a holiday destination due to its coastline, national parks, and relaxed atmosphere. This directory perfectly captures the spirit of holidaying in Australia in the 1960s.

Foxing, tears and chips to edges. Fragile.

KB2.61j

\$330



**"For The Tourist." Three NSW
Tourist Maps, 1939–1940.**

Publisher: New South Wales
Government Tourist Bureau,
Sydney.

Format: Three colour and
process lithograph maps,
previous owner's name
annotated in ink on cover of one,
41 x 70cm folded to 23 x 14cm.

Three tourist maps produced by the New South Wales Government Tourist Bureau, printed by "Poster Pty Ltd, Sydney." Each contains a note on attractions and a charming map of each area with people undertaking activities known to that locale.

Titles are:

Harbour Beautiful, Sydney, Australia.

Central Coast District, New South Wales, Australia.

North Coast, New South Wales, Australia.

Held in Sydney University Library.

KB2.62j

Minor foxing, some small tears and wear to folds.

\$1,250

Josef Lebovic Gallery

in association with

KASZ BOOKS



Fashions for Men and Young Men. Fall and Winter 1916-17 [North American Catalogue], 1916.

Format: Hardcover folio, green cloth with gilt letterpress text and process screen illustration, bound with string, 21pp of colour process screen illustrations with tissue guards, 46.2 x 35.2cm.

Text includes "Review of fashions autumn and winter 1916-1917" and explains the styles, such as "Akron—Novelty one button English sack. Long narrow lapels. Patch pockets. Sleeves half cuffed."

Each image is caption with the style illustrated, and shows men in environments in which they could wear the garments: with a woman playing piano, promenading, at work, or with other men and a motor car.

More fantastic images available on request.

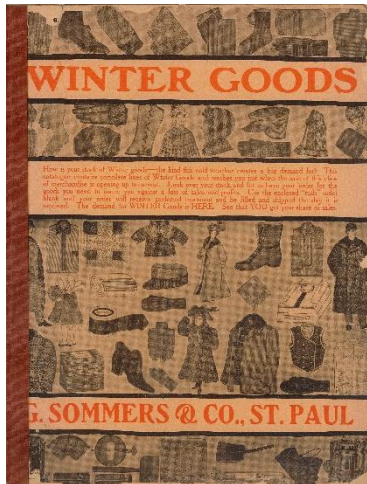
Some foxing and minor tears to edges of some pages and title page, otherwise in very good condition.

KB2.63j

\$1,650

Winter Goods. G. Sommers & Co., St Paul, c1908.

Format: Softcover quarto, original wrapper with letterpress and process screen, buckram spine added for stability, accompanied by blank order sheet, 121pp, 32.6 x 24.9cm.



Text includes “How is your stock of winter goods—the kind this cold weather creates a big demand for?...Use the enclosed ‘rush’ order blank and your order will receive preferred treatment and be filled and shipped the day it is received. The demand for winter goods is here. See that you get your share of sales. G. Sommers & Co., wholesalers of general merchandise, by catalogue only.”

G. Sommers & Co. were based in St. Paul, Minnesota, US, and ran from 1882 to the 1940s. The stock in this catalogue ranges from clocks to dinner ware and bed spreads, rugs, hats, caps, gloves and coats, and all manner of clothing for men and women. Ref: Minnesota Historical Society.

Extremely fragile. Substantial tears to all edges, missing portion to upper corner of last 60pp.

KB2.64j

\$220



Ex Libris Die Sie Nicht Tauschten [Erotic Bookplates],
1909.

Author: Bonestoc, Venu de [pseudonym of Franz von Bayros].

Publisher: [not listed]; London, Paris, Vienna.

Format: Hardcover octavo in quarter vellum with gilt text, decorated boards and matching endpapers, Martin Lezius ex-libris on pastedown, numbered 76 [of 500], 21 heliogravure plates tipped in, each with title plate with roman numeral, title, and name of original bookplate owner, 42pp, 23.6 x 17cm.

Each bookplate is inspired by a mythological or historical character, whose story has been reimagined erotically.

Franz von Bayros (Austrian, 1866–1924) was an artist and illustrator involved with the decadent movement. He is best known for *Tales at the Dressing Table*, a 1911 portfolio of erotic lesbian lithographs, for which he was arrested and exiled from Germany. Explicit images available upon request.

Rubbing to corners, water or glue stain to last two plates.

KB2.65j

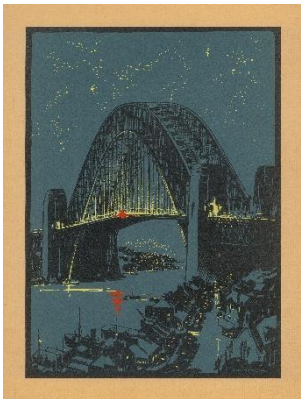
\$2,200

Josef Lebovic Gallery

in association with

KASZ BOOKS

#67



Building the Bridge [Original Signed + Reprint], 1931, 1982.

Author: Curtis, Robert Emerson.

Format: Pair of folios: one foolscap folio, 38.5 x 28.5cm (overall); one hardcover folio, 34.1 x 24.5cm.

1). *Building the Bridge: Twelve Lithographs with Supplement in Colour*, 1931. Simmons Ltd, Sydney. Foolscap folio, illustrated wrappers with silver text, **signed** and dated "Nov. 11, 1931" in ink by Emerson Curtis on introduction sheet. Fourteen leaves: one introduction sheet with lithograph, twelve numbered and titled lithographs, and one "supplement" – a colour linocut signed in image lower right by Curtis, 25 x 18.2cm. *Tears, creases and split to fold of wrappers; leaves near perfect.*

2). *Building the Bridge: Fourteen Lithographs Celebrating the Construction of the Sydney Harbour Bridge*, 1982. Collins, Sydney & London. Hardcover folio with illustrated boards and silver text, 48pp inclusive of 14 plates. Published to

celebrate the Bridges 50th anniversary, this edition reproduces the 1933 edition "as closely as today's materials will allow." It was not possible to reproduce the colour linocut, so the publishers included an additional lithograph. *Rubbing and bumping to spine, creased upper right corner of all pages including boards.*

Robert Emerson Curtis (Australian, 1898–1996) is a well-regarded illustrator and artist who "developed what was to become a lifelong interest in industrial modernism." In 1928 Curtis visited J.J.C. Bradfield to show his portfolio, and "they let him 'go all over the Bridge', so long as he kept out of the 'bloody way'. He went whenever he could afford to, which was 'once every several weeks' and while on the Bridge he sketched quickly in crayon and later drew exactly in pencil for lithography." The portfolio, which seems to have been a limited run, was published in 1931, and a book version was published in 1933. Ref: DAAO.

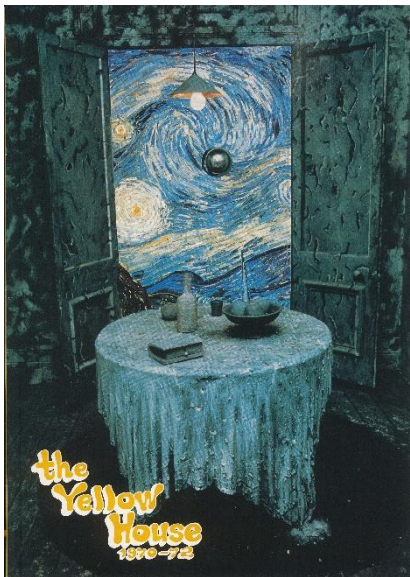
KB2.66j

\$4,400

Josef Lebovic Gallery

in association with

KASZ BOOKS



The Yellow House, 1970-72 [Catalogue], 1990.

Author: Mendelssohn, Joanna (ed).

Publisher: Art Gallery of New South Wales, Sydney.

Format: Small softcover quarto, illustrated card wrappers, 55pp, 29.6 x 20.8cm.

Catalogue from the exhibition at the Art Gallery of New South Wales, celebrating the 20th anniversary of the Yellow House, a 1970s collective of artists who took up residence at 57–59 Macleay Street, Potts Point, Sydney. Based off Van Gogh's Yellow House at Arles, France, and a community ideal of “brotherly love”, the Yellow House became a hub of counter-culture in Sydney: a haven for pop art, surrealism, dada happenings, and conceptualism.

The artists involved went on to become some of the most influential art and film makers in Australia. They included Maritn Sharp, Garry Shead, Albie Thoms, Brett Whiteley, George Gittoes, Bruce Goold, and Greg Weight. Held in NLA.

Minor creases, some paper loss verso.

KB2.67j

\$265

Sue RICHYER
Australia born 1949
Untitled
2978 Adelaide
six 11cm C colour photographs 27.8 x 39.2cm
South Australian Government Printer 1985



Sue Richier graduated from Torrens College of Art and Design in Adelaide in 1978, her major study being in sculpture. Since then she has worked with plastic making sculptures from people, then produced video tapes and been involved in performance art. Her work frequently combines all of these media and makes comments about social behaviour, needs and attitudes.



This series of photographs by Sue Richier has been used to document a process of transformation from barrenness to full bloom. The work was photographed over three months during the spring of 1978. The head, cast directly from a fellow student, was placed in the ground for each session. This sort of exciting and risky approach typifies Sue Richier's work at that time.

Half the Sky. An Exhibition of Works on Paper by Australian Woman Artists, 1985.

Publisher: Art Gallery of South Australia, Adelaide.

Format: Small softcover quarto, illustrated card wrappers, 27pp, 29.6 x 21cm.

Text includes "The State's collections. The 1985 travelling art exhibition organised by the Education Section of the Art Gallery of South Australia." Foreword by Daniel Thomas, introduction by Clearihan. With erratum slip.

The exhibition title and image on the front cover is from Ann Newmarch's colour screenprint, *Women Hold Up Half the Sky*, 1978. This exhibition marked a decade since the UN's International Women's Year. Artists featured include Adelaide Perry, Christian Waller, Thea Proctor, Margaret Preston, Dorrit Black, Eveline Syme, and Mandy Martin. Held in NLA.

Slight foxing to covers.

KB2.68j

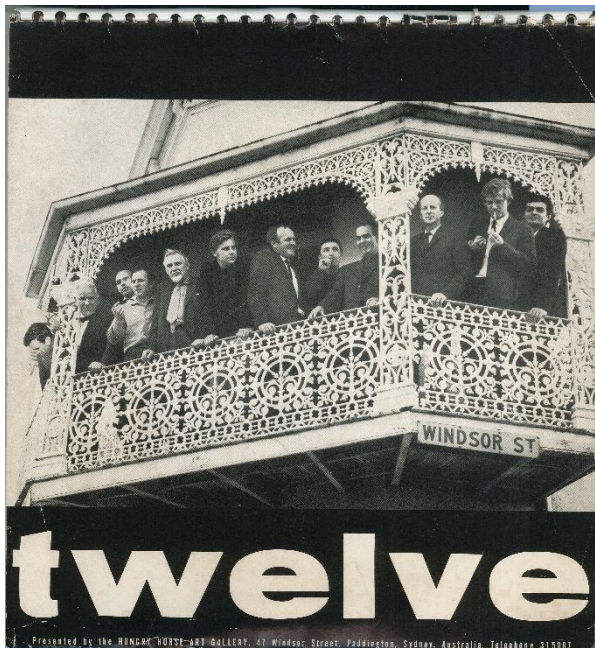
\$220

Josef Lebovic Gallery

in association with

KASZ BOOKS

#70



Twelve. Presented by the Hungry Horse Art Gallery, c1963.

Format: Spiral bound catalogue with process screen cover, twelve colour process lithograph posters, each captioned with title, date, medium and artist below image, 32.6 x 30.5cm.

Hungry Horse Gallery in Paddington, NSW, was run by Betty O'Neill from 1962–1965. "Twelve" was an exhibition of twelve avant-garde and modernist Australian artists. They are Robert Klippel, John Olsen, Frank Hodgkinson, Charles Reddington, John Coburn, Leonard Hessing, and Robert Hughes.

Hungry Horse Gallery was taken over by Kym Bonython in 1965.

Creases, tabs coming apart from spiral binding.

KB2.69j

\$450

Josef Lebovic Gallery

in association with

KASZ BOOKS



Lockheed Turboprop Electra, 1956.

Publisher: Lockheed Aircraft Corporation, California.

Format: Oblong softcover quarto, colour and process lithograph cover and illustrations, ink stamp on cover upper right, 29pp, 25.5 x 34.6cm.

Text continues "The right airplane, at the right time, at the right price." Stamp reads "E.L. Heymanson & Co., Pty Ltd. 419 Lonsdale Street, Melbourne. Representatives for Australia for Lockheed Aircraft Corporation."

A promotional overview of the Lockheed L-188 Electra including perspective drawings, floorplans, seating, lounge, engine servicing, and refuelling diagrams.

The L-188 Electra was the first large turboprop airliner first flown in 1957. Initial sales were good, but after several fatal crashes they fell out of use for civilian service. In Australia, Ansett Airlines, Qantas, and Trans Australia Airline operated the Electra. Ref: Wiki.

Paper loss to upper edge and fold of wrappers, creases and minor foxing overall.

KB2.70j

\$275

Josef Lebovic Gallery

in association with

KASZ BOOKS

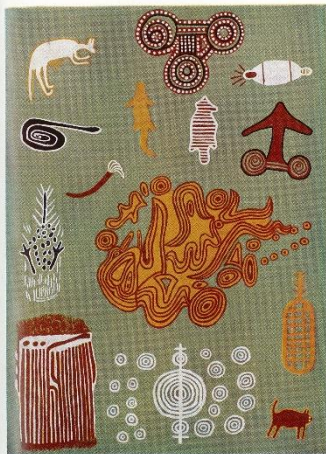


Plate 2.
(From top, left to right)

Kangaroo (Delamere, Northern Territory), (silver design) Gill Ranges, central Australia, barromod, fish (Delamere), Snake, gnomu, eelishu, brooked homomung (Delamere), Eem sitting on eggs (Gill Ranges), two totemic designs (Macquarie Ranges and Arva Range, central Australia), Three Weelwey Gumb totem designs (Aranda tribe, central Australia). The virginone shows three eggs, and a curved line representing a woman with one hand to her head, watching a totemic ceremony - the circular design is connected with the tribe's spiritual ancestors and the lower one is a ekeleale. Lower right, a allego (Delamere).
Painting by B. P. Beaman. After Basson, Davidson and Stirling.

Australian Aboriginal Culture Booklets, 1962-1964.

Format: Three softcover booklets, staple bound, 14.6 x 22.1cm to 24.2 x 18.3cm.

1). F.D. McCarthy, *Australian Aboriginal Rock Art*, second edition, 1962. Published by The Australian Museum, Sydney. Colour process lithograph cover and illustrations throughout, 72pp.

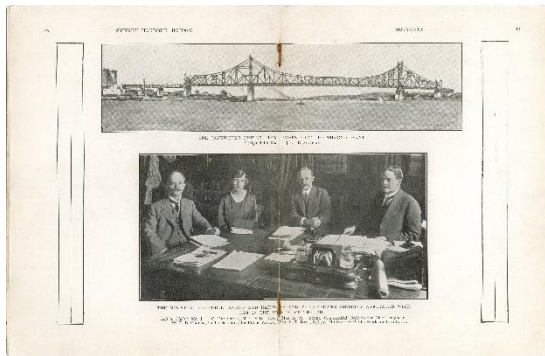
2). F.D. McCarthy, *Australian Aboriginal Decorative Art*, sixth edition, 1962. Published by The Australian Museum, Sydney. Colour process lithograph cover and illustrations throughout, 60pp.

3). *Australian Aboriginal Culture: An Exhibition Arranged by the Australian National Committee for UNESCO*, 1964. Victor C.N. Blight, Government Printer, Sydney. Colour lithograph cover signed "Browning" [George Julian] in image upper right, 46pp.

Minor creases.

The group **\$220**

KB2.71j



Sydney Harbour Bridge Souvenir [Turning of the First Sod], 1923.

Author: Ball, Richard Thomas.

Publisher: Alfred James Kent, Government Printer, Sydney.

Format: Large softcover octavo, grey wrappers in letterpress and lineblock, 20pp, 24.4 x 18.8cm.

Title continues "Ceremony of turning the first sod of the northern railway approach at the site of North Sydney Station. By The Honorable

R.T. Ball, MLA, Minister for public works and railways. Saturday 28th July, 1923 at 3pm." Outlines the ceremony, which was held on Blue Street, North Sydney. The first sod was turned by Richard Thomas Ball (Australian, 1857–1937), who passed through parliament the act authorising construction of the Bridge.

At the time of this publication the design of the Sydney Harbour Bridge had not been finalised. The choice was between a high-level cantilever bridge, which seems to be favoured in this booklet, or an arch bridge, which was ultimately decided upon, as the arch design was cheaper and stronger than the alternative cantilever option. Held in NLA.

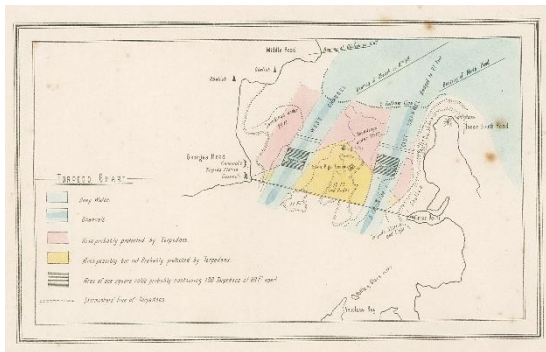
Creases, minor soiling to lower corner. KB2.72j

\$330

Josef Lebovic Gallery

in association with

KASZ BOOKS



"Extracts From My Diary," Being an Account of an Attack on Sydney Harbour, By a Russian Naval Captain, 1883.

Publisher: John Sands Printer, Sydney.

Format: Softcover octavo, letterpress, 40pp + 8 leaves of engraved plates, seven of which are maps, one with hand-colouring, 21.7 x 14.2cm.

Full title reads "Extracts from my diary," being an account of the preparation for, and

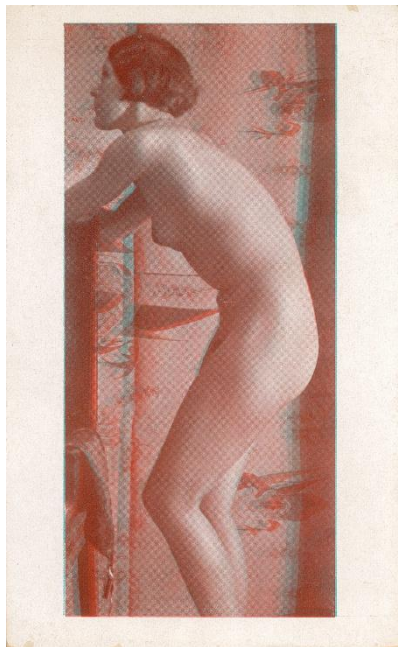
successful accomplishment of, an attack on Sydney Harbour, by a Russian naval captain, serving with the fleet. With 'notes and suggestions' and a preface by a colonist."

This appears to be a work of fantasy fiction. Held in SLNSW, stated author "C. Fenwick", and their copy inscribed by the original owner "Presented to me by the writer - a very able but unfortunate...Sub. Lieutenant; who has seen service in the [lahilider?] where his imagined [scones?] are laid."

Foxing, loose wrappers, chips and creases to edges.

KB2.73j

\$990



Erotic 3D Postcards, c1920s.

Format: Thirteen anaglyph process lithograph postcards, letterpress series no. and previous owner's initials "M.F.K." in ink verso, approx. 14.7 x 10cm each.

Series numbers include "ET K1 202, 205, 206; ET K4 220-222, 224; Belle Arte S.S. 1-5; CG 3."

Anaglyph images are created by superimposing two images of the same scene, printed in different colours, typically red and cyan. The full 3D effect is observed when viewed through anaglyph glasses.

Small creases and stains to margins, two images with some paper loss.

KB2.74j

\$990

Joies Secrètes No. 16 [French Periodical], c1920s.

Publisher: Editions Paris, 45 Rue Anatole-France, Levallois-Paris.

Format: Softcover octavo with illustrated wrappers, staple-bound, printed in sepia photogravure, unpaginated, 24 x 15.6cm.

Text includes "Prix: 12fr. Demandez *Paris-Studio*. Demandez *Paris-Plastique*. Le Gerant: Bourdon."

Thirty pages of artfully posed nude models, mostly in domestic settings.

Crease to lower portion of first 2 pages, chips and creases to edges, some loose pages.

KB2.75j

\$330





Studies from the Studios of Talma & Co., 1900.

Publisher: The Atlas Press, Melbourne.

Format: Softcover octavo, letterpress wrappers with process screen portrait laid-down, ribbon and staple bound, x + 17 plates, 24 x 19.3cm.



Text continues "By special appointment to their Excellence Lord Brassey & Earl Beauchamp. Melbourne: 119 Swanston St. Sydney: 374 George St." Includes several advertisements printed in colour or two-tone colour, including one for The Austral Cycle Agency by Blamire Young.

A selection of portraits of leading actors and actresses of the day, including Maud Jeffries, Mrs Brown Potter, Dorothy Vane, Hilda Spong, Maxine Elliott, Julius Knight, Wilson Barrett, and others. *The Referee* called it a "collection of the choicest specimens of the photographic art gleaned from the thousands of celebrities photographed by this noted firm...The souvenir is indeed worthy of the reputation of a firm famous for the excellence and thoroughness of its work." Ref: *The Referee*, 28.3.1900. Held in NLA.

Talma & Co. studios was established by photographer Andrew Barrie (1859–1937) and Henry Weedon (1859–1921) in Melbourne in 1892. "Talma & Co was the first commercial photography studio in Australia to use electric light, being fitted out with a '6000 candle power lamp' that reduced exposure times to two seconds and 'by which the most perfect photographs [could] be taken at night.'" Ref: NPG.

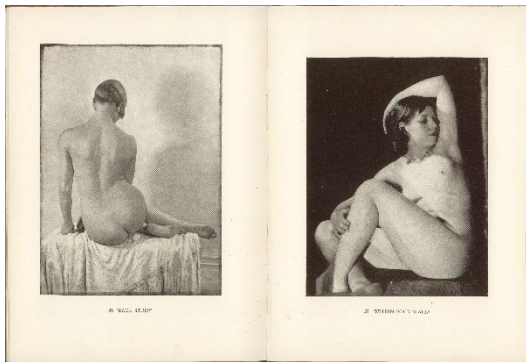
Chips, creases and tears to cover and prelim pages, ribbon falling apart. KB2.76j

\$1,100

Josef Lebovic Gallery

in association with

KASZ BOOKS



Sun Bathers [and] The Beauty of the Female Form, 1935–1936.

Author: Park, Bertram. Gregory, Yvonne.

Publisher: George Routledge & Sons, London.

Format: Pair of hardcover large octavos, cloth bound in yellow or terracotta, xv + 48pp and xxiii + 48pp, 25.2 x 18.7cm.

“The Victorian horror of the unclothed was a sign of a repressive age but, with the advance of true education, hygiene and open-air

culture, athletics and sunbathing societies, every normal person can and should take a natural delight in the pure loveliness of the human body untrammelled by the ugliness of false conventionality.”

Nude studies in studio or naturalistic settings by husband and wife Bertram Park (British, 1883–1972) and Yvonne Gregory (British, 1889–1970), who set up studio together on Dover Street, London, in 1919. Together they photographed high society people as well as important theatre productions, before turning their camera to nudism and naturism.

No dust jackets, shelf wear and rubbing to boards, minor foxing to prelim pages.

KB2.77j

\$440



Erotic Triptych: Proverbes, Quatrains, Bon Vieux Temps,
c1945.

Publisher: Jacques Vialetay, Paris.

Format: Set of three octavo volumes, French bound [looseleaf], each with illustrated paper wrappers and numbered, 33 lineblock and hand-coloured pochoir leaves on “Marais” watermarked paper, 25.4 x 16.4cm.

“Printed at the expense of a group of amateurs in 300 copies.” Each copy stamped with a number:

Proverbes no. 120;

Quatrains no. 211;

Bon Vieux Temps no.83.

Each image initialled “G.M.” in block.

Published clandestinely in Paris with no associated information. Each leaf has an elaborately styled title in French, also hand-coloured with pochoir. The subjects are styled as 18th century society ladies and occasional gent in Rococo clothes and furnishing. These are very witty and modern illustrations. A scarce trio.

Creases and some tears to wrappers. KB2.78j

\$5,500

Josef Lebovic Gallery

in association with

KASZ BOOKS

***The Romance of the Swag. Illustrated with Woodcuts by
Lionel Lindsay, 1939/1940.***

Author: Lawson, Henry.

Publisher: Australian Limited Editions Society, Sydney.

Format: Hardcover large octavo in green boards with gilt text, deckled edges, numbered "252" [of 350 copies] and signed in ink by Lindsay, 50pp + 4 full page woodcuts, 25.5 x 17.5cm.

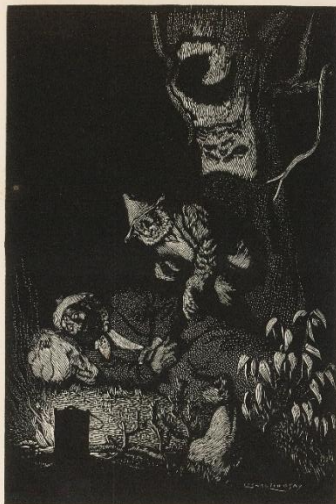
Publisher's colophon at rear states year of printing 1940.

With an introduction by Lindsay and seven additional, smaller woodcuts (making 11 in total). Unfortunately missing four woodcuts printed on Japanese vellum that were bound at rear, but this remains a beautiful edition.

Sun fading to spine and edges, slight foxing.

KB2.79j

\$550





Lessons in the Art of Illuminating, n.d.
[c1880–1885.]

Author: Loftie, W.J.

Publisher: Blackie & Son, Glasgow, Edinburgh & Dublin.

Format: Hardcover quarto, green-grey boards with gilt text, xviii + 34 + 4pp adverts at rear, with eight tipped-in colour lithograph plates, 26 x 21.5cm.

Title continues “A series of examples selected from works in the British Museum, Lambeth Palace Library, and the South Kensington Museum. With practical instructions, and a sketch of the history of the art, by W.J. Loftie, BA, FSA.”

Frontispiece missing. Shelfwear, scuffing and stains, chips to head and tail of spine, foxing throughout.

KB2.80j

\$220



Prayers Written at Vailima
[Stevenson's Prayers],
1910.

Author: Stevenson, Robert Louis.

Publisher: Chatto & Windus, London.

Format: Hardcover quarto, cream boards with gilt text, blindstamp "presentation copy" on title page, unpaginated [23pp], 26.7 x 20.7cm.

Illustrations presented as

illuminations, by Alberto Sangorski (British, 1862–1932). With an introduction by Mrs R.L. Stevenson.

Vailima is a village in Samoa where R.L. Stevenson (Scottish, 1850–1894) lived with his family until his death.

Scuffing, stains and shelfwear, rubbing to corners and upper edge. Offset to prelim pages, interior clean and bright.

KB2.81j

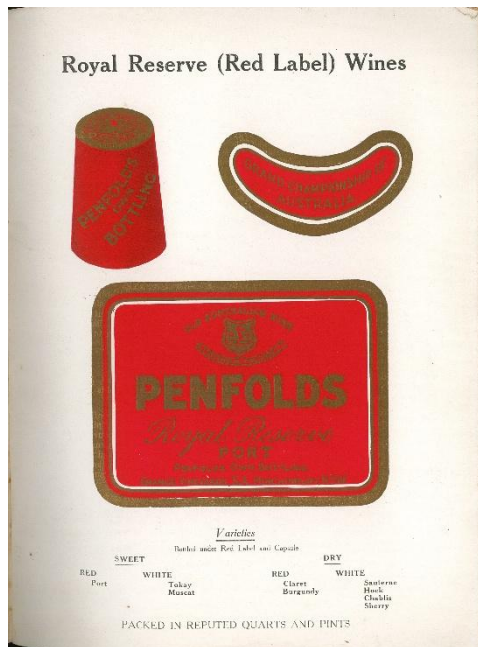
\$220

Josef Lebovic Gallery

in association with

KASZ BOOKS

#83



Wine Wisdom by Penfolds, n.d. [c1923].

Publisher: Penfolds Wines Ltd, Sydney.

Format: Softcover octavo, staple bound, grey card wrappers, iii + 66pp + 6 colour plates, 24 x 18cm.

"Messrs. Penfolds Wines Ltd desire, by publishing *Wine Wisdom*, to convey the advantages and enjoyment to be derived from the judicious use of wine in foods and beverages. (The French chef is the world's acknowledged 'master.' Wine is the secret of his mastery.)" Held in NLA.

Creases, minor foxing, light discolouration to edges.

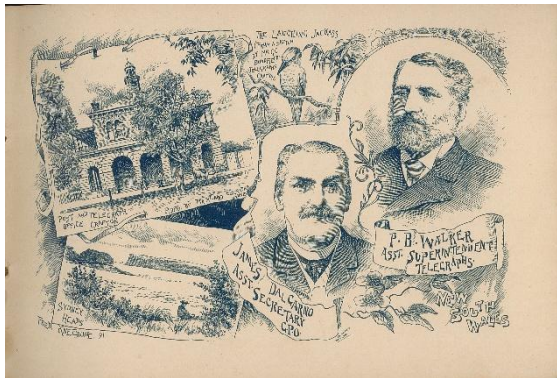
KB2.82j

\$550

KASZ BOOKS

Josef Lebovic Gallery

in association with



**Christmas & New Year Greeting Souvenir
of Australasia, 1891-1892, 1891.**

Publisher: Tatchell, Garritty, & Dobson, Victoria.

Format: Softcover oblong octavo, string bound, illustrated paper wrapper, unpaginated [30pp] lithographed sheets, 12 x 18.7cm.

Text continues "Issued by the officers of the post and telegraph departments. Containing illustrations by Walter Withers, Ernest Ferris, Fred Kneebone. Photo-lithog. by John

Clements. Compiled by O. Dobson." Shows views throughout Australia and New Zealand of buildings and landscapes. The *Geelong Advertiser* said of the publication "It is a beautifully executed series of sketches of all parts of the Australian continent through which the telegraph line runs, many of them being of great interest. It gives the portraits also of all the principal men engaged in working the various telegraph systems."

Walter Withers (British/Australian, 1854–1914) was a known illustrator and landscape painter who, as a member of the Heidelberg school, won the inaugural Wynne Prize in 1897.

[cont. below]

Frederick Kneebone (Australian, c1865–1939), was a “pioneer member of the artists’ staff of *The Herald* and *Weekly*...[who] joined the company in 1890...He was associated in the early days with newspaper pictorial work, when blocks for illustrations were engraved by hand. He shared in the revolution of newspaper illustration through the half-tone process.” (*The Herald*, 11.12.1939.)

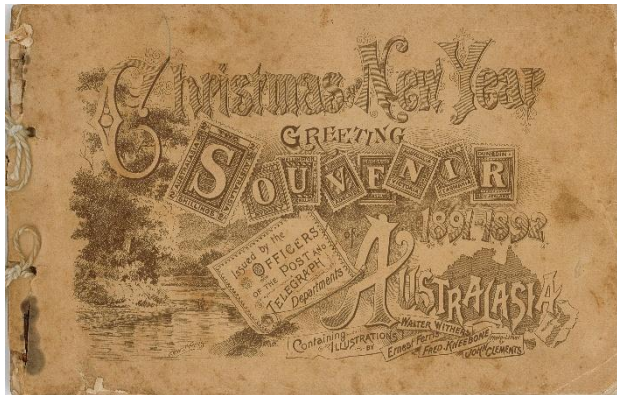
Mr O. Dobson (Australian, c.1857–1892) was the postmaster at Dandenong, Victoria. “He was a caricaturist of no mean order, and his pen and ink sketches, as published in the Christmas booklets

issued by the officers of the postal department.” He died at 35 of typhoid fever, one year after the publication of this booklet. (*South Bourke & Mornington Journal*, 30.3.1892.)

Foxing, chips and creases to fragile wrappers, stain lower left to prelim pages, mostly clean throughout.

\$2,200

KB2.83j





Adam and Evelyn at Kew, Or, Revolt in the Gardens.
Illustrated by Edward Bawden, 1930.

Author: Herring, Robert.

Publisher: Elkin, Mathews & Marrot, London.

Format: Hardcover octavo in green quarter cloth and decorated paper board, gilt top and other edges deckled, map decorated endpapers, numbered 118 of 1060 [1000 for sale], 168pp + 13 pochoir plates, 22.3 x 15cm.

A satirical novel by poet Robert Herring (British, 1903–1975), who associated with the “Bright Young Things” of 1920s London.

The thirteen hand-coloured pochoir plates and six small illustrations in text by Edward Bawden (British, 1903–1989) are truly charming. The endpapers display maps of Kew Gardens and Kew Green.

Water damage to edge and rubbing to boards, red stain running the length of the cover. Internally sound and bright.

KB2.84j

\$1,250



Facing page 70

“ RHODA ”

The Naked Truth About Nudism,
1939/1945.

Author: Welby, William.

Publisher: Thorsons Publishers,
London.

Format: Hardcover octavo in red
cloth boards, 120pp + 15
illustrated plates, 22.2 x 14.5cm.

Fourth impression of first revised
edition (1939).

With reproduced photographs by
Walter Bird, Bertram Park, and

possibly the author (unattributed), as well as photos of nudist clubs such as the “New Forest” and “Lotus” clubs.

The Naked Truth About Nudism is William Welby's second book on the subject of nudism, the first being *Naked and Unashamed*.

Foxing and soiling to cloth covers, light bumping to corners. Internally sound and bright.

KB2.85j

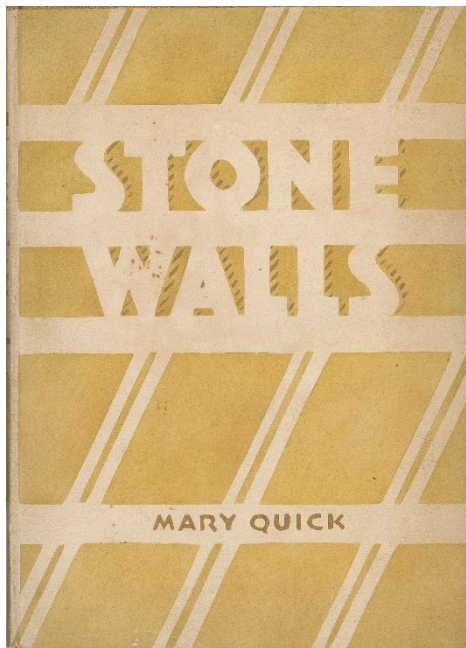
\$330

Josef Lebovic Gallery

in association with

KASZ BOOKS

#88



**Stone Walls: Engravings of Old Buildings at
Berrima, NSW, 1952.**

Author: Quick, Mary.

Publisher: The Juniper Press, Bundanoon.

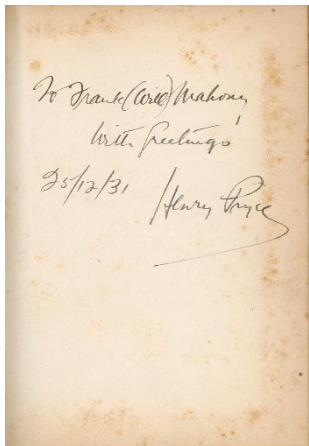
Format: Hardcover large octavo, brown cloth board with linocut dustjacket, numbered 85 of 150 copies and signed in ink by the author, 36pp, 23.8 x 17cm.

With 24 wood engravings by the author Mary Quick, who founded and Juniper Press with her husband Ernest Quick. Held in NLA.

Very minor stains and creases to dust jacket and small insect damage to flaps. A fine copy.

KB2.86j

\$550



Loot and Captives, 1929.

Author: Pryce, Henry.

Publisher: William Brooks & Co., Sydney.

Format: Leather bound octavo with black lettering on spine, decorated endpapers, annotated, signed and editioned 77 of 100 copies by the author in ink on prelim pages, 78pp, 19.2 x 14cm.

Annotation reads "To Frank (Will) Mahony, with greetings, Henry Pryce, 25/12/31."

A book of poetry by Henry Pryce (Australian, 1891–1963), who with his brothers joined the 9th Machine Gun Company of the AIF in 1916 and returned wounded in 1917. Both his brothers died in the war. "After the war he contributed verse and stories to Australian literary journals for several years and joined the staff of the *Sydney Sun*."

Papers of Pryce held in the State Library of NSW suggest noted Australian artist Will Mahony and Henry Pryce had a long friendship and spent many Christmases together. From annotations noted in Pryce's papers: "To Henry Pryce - Xmas 1933, Will Mahony", and "To Gunner from Will Mahony".

Provenance: Will Mahony estate. Held in NLA.

Scuffing to boards, tanning to endpapers, minor foxing throughout.

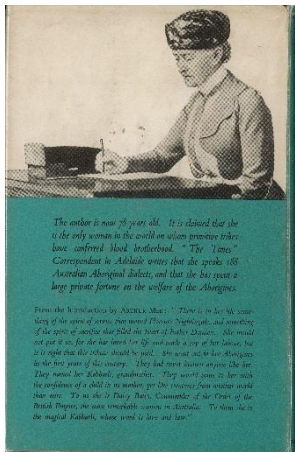
KB2.87j

\$770

Josef Lebovic Gallery

in association with

KASZ BOOKS



Passing of the Aborigines: A Lifetime Spent Among the Natives of Australia [A Literary Hoax], 1944.

Author: Bates, Daisy.

Publisher: John Murray, London.

Format: Hardcover octavo, brown cloth boards with illustrated dust jacket, 17 illustrations and a map, xviii + 254pp, 22.3 x 14cm.

First Australian edition. Daisy Bates (1859–1951) was an Irish/Australian journalist who moved to Western Australia in 1899 and developed an interest in Australian Indigenous people. She was awarded the Commander of the Order of the British Empire in 1934 by King George V “for her devoted service to a primitive race” [p.ix]. “Bates was influenced by the pseudoscience of Social Darwinism and believed that Aboriginal Australians were primitive and ‘physically uncivilizable’. She consequently believed, as did many others in her time, that

Aboriginal Australians were a “dying race”. Therefore, her mission was to “smooth the dying pillow” and to record as much as she could before they disappeared.”

Many of Daisy Bates’ claims, about her anthropological work and personal life, have been refuted and speculated on over time. She stills presents as a controversial figure in Australian academia. Ref: Wiki; NMA; NLA.

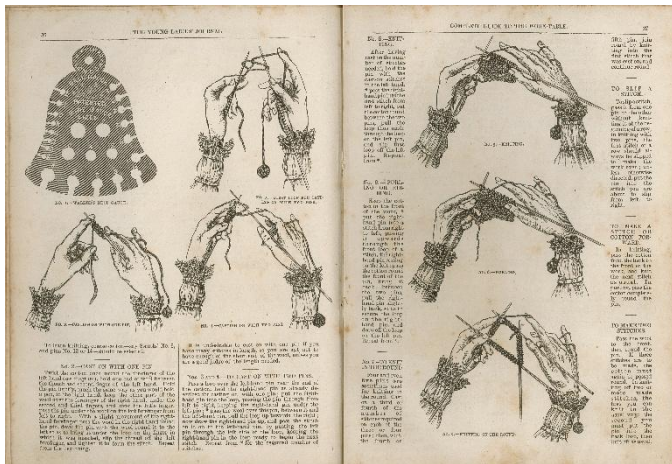
Dust jacket price-clipped with some paper loss and creases, previous owner's inscription in ink on flyleaf. KB2.88j

\$550

Josef Lebovic Gallery

in association with

KASZ BOOKS



The Young Ladies' Journal
Complete Guide to the Work-
Table. Ninth Edition, c1880s.

Publisher: E. Harrison, Fleet Street, London.

Format: Hardcover large octavo, maroon cloth boards with gilt text, 4 + iv + 136pp, 22.4 x 16.5cm.

Text continues "Containing instructions in Berlin work, crochet, brawn-thread work, embroidery, knitting, knotting or macrame, lace, netting, poonah painting, & tatting. With numerous illustrations and coloured designs."

Fantastic lineblock engravings with four chromolithograph colour supplements bound in.

Boards rubbed and buckled with some water damage to the lower corner, slight foxing throughout.

KB2.89j

\$220

Josef Lebovic Gallery in association with

KASZ BOOKS

#92



LORD ALFRED DOUGLAS WITH OSCAR WILDE, 1894
From a photograph

*The Autobiography of Lord Alfred
Douglas [Oscar Wilde's Lover], 1929.*

Author: Douglas, Alfred.

Publisher: Martin Secker Ltd, London.

Format: Hardcover large octavo, blue cloth boards with gilt text, 340pp + 9 plates of illustrations, 22.2 x 17.2cm.

First edition, second impression.

Lord Alfred Douglas (1870–1945), also known as Bosie Douglas, was an English poet and journalist who became the younger lover of Oscar Wilde. Douglas's father, the 9th Marquess of Queensberry, was enraged by their relationship and made efforts to end it. This ultimately led to a famous dispute with Wilde, which would culminate in Wilde's eventual imprisonment.

Light stains and rubbing to extremities of boards.

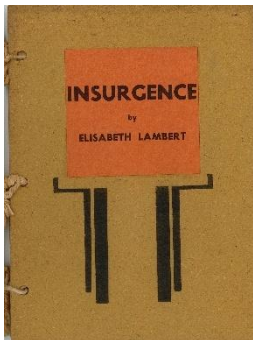
KB2.90j

\$330

KASZ BOOKS

Josef Lebovic Gallery

in association with



Elisabeth Lambert, Bessie Mitchell, and The Viking Press, 1939–1943.

Author: Lambert, Elisabeth.

Publisher: The Viking Press, Sydney.

Format: Three octavo booklets, 20.4 x 12.7cm to 21.5 x 15.7cm.

1). *Insurgence. Poems by Elisabeth Lambert. Decorations by Bessie J. Mitchell*, 1930. Printed by S.T. Ross & Hays, Sydney. Strawboard covers with pasted on card title, string bound, inscribed "**For Ken Slessor, from Elisabeth Lambert**" in ink on flyleaf, unpaginated [26pp] with 8 vignettes by Mitchell.

2). *The Map by Elisabeth Lambert. Decorations by Bessie Mitchell*, 1940. Printed by Waite & Bull, Sydney. Softcover octavo, plain cream wrappers, 6pp. One of only 250 copies.

3). *Elisabeth Lambert Poems*, 1943. Printed by Boylan & Co. Softcover octavo in cream wrappers with brown letterpress, inscribed "To Jan, wishing you all the best for Xmas + the New Year, Bessie" in ink on flyleaf, 39pp. One of only 220 copies.

Bessie Mitchell, also known as Bessie Jean Guthrie (Australian, 1905–1977), was a designer, publisher, and feminist. "She was the first woman to hold a solo design exhibition at the East Sydney Technical College. In 1939 she set up Viking Press, publishing anti-war material and poetry mainly by women." She counted Rosaleen Norton amongst her friends. Ref: DAAO.

Elisabeth Lambert (British, 1915–2003) also known as Elisabeth Lambert Ortiz, was a poet and writer who briefly lived in Australia before becoming a regarded food writer in the US. These are the three books of poetry she published in Australia with Viking Press. They are artefacts of pivotal moments in Australian poetry and publishing.

Dark offset to inside of boards and next pages, rust marks, light foxing overall. KB2.91j

\$450

Josef Lebovic Gallery

in association with

KASZ BOOKS



The Australian Flora in Applied Art. Part I: The Waratah, 1915.

Author: Baker, Richard T.

Publisher: Government Printer, Sydney.

Format: Hardcover large octavo in blindstamped brick cloth boards and gilt text, waratah decorated endpapers, ix + 84pp + 29 coloured plates and many black & white illustrations, 25.3 x 18.8cm.

Title text includes "Technical education series no. 22. Department of Public Instruction. Technological museum, Sydney, NSW. Richard T. Baker, FLS, etc, curator and economic botanist, lecturer on timbers, Sydney University."

Richard T. Baker (1854–1951), British/Australian botanist and museum curator "details the use of the Waratah motif in Australian architecture and decorative arts. Baker argues that the Waratah motif had figured in almost all of the local branches of the liberal arts and sciences since the Colony's foundation (i.e. 1788) to his times. In the spirit of Lucien Henry, he offered this study as 'a contribution towards the foundation of a National School of Australian Applied Art & Design' so that design students would study the local flora as a source of inspiration. He discusses the various types of NSW, Victorian and Tasmanian waratahs and shows their application in the local architecture, bookbindings, ceramics, enamel tiles, electrical fittings, glassware, horology, ironwork, lace, modelling, silverware, wallpapers, dados, friezes, windows and woodcarvings." Ref: SLNSW. Held in SLNSW; NLA.

Light scuffing and minor rubbing to boards, minor foxing to endpapers. Very good. KB2.92j

\$880

Josef Lebovic Gallery

in association with

KASZ BOOKS



Swansong. Drawings by Sidney Nolan, 1968.

Author: Osborne, Charles.

Publisher: Shenvall Press, London.

Format: Hardcover quarto in quarter black buckram and brown card boards, gilt text to spine, numbered 226 of 500 copies in ink on colophon, unpaginated [32pp], 28.2 x 21.2cm.

Twelve illustrations by Nolan, one in colour.

Stains to centre of cover, scuffing to lower spine.

KB2.93j

\$145



RHODODENDRON

O rhododendron, gros bonhomme
qui cours après tous les tendrons,
gras, bien nourri, au ventre en pomme,
luisant, un peu visqueux en somme,
trop opulent rhododendron!

Fleurs de France. Fables et Esquisses, 1949.

Author: Hesse, Raymond.

Publisher: La Tradition, Paris.

Format: As issued, French bound [looseleaf] letterpress book on Arches paper housed in marbled cardboard case and matching slipcase, number 238 of 550 copies, 134pp with 19 pochoir engravings, 29.1 x 20.3cm.

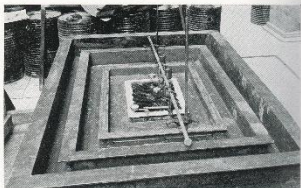
First illustrated edition. The first volume, published in 1941, was censored during the war, the poems by Hesse were deemed offensive to morality.

These poems are illustrated alongside richly hand-coloured copper plate engravings, whimsical and humorous in nature, by Joseph Hemard (French, 1880–1961). Each engraving has a tissue guard.

Slight foxing to edges of pages and some offset from prints. Slipcase with some paper loss, cracking and yellowing.

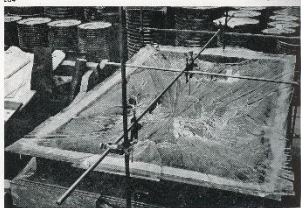
KB2.96j

\$880



234

McGrath, Raymond (1937)



235

McGrath, Raymond (1937)

Plate 234 illustrates the apparatus employed to give uniform loading by rollers.
235 shows the characteristic failure of a 1/8-in. pitted plate under the roller test.

SUCTION-TEST APPARATUS FOR UNIFORM LOADING

492

Glass In Architecture and Decoration, 1937.

Author: McGrath, Raymond. Frost, A.C.

Publisher: The Architectural Press, London.

Format: Hardcover folio, green cloth boards with gilt text, xi + 664pp, 32.2 x 23.5cm.

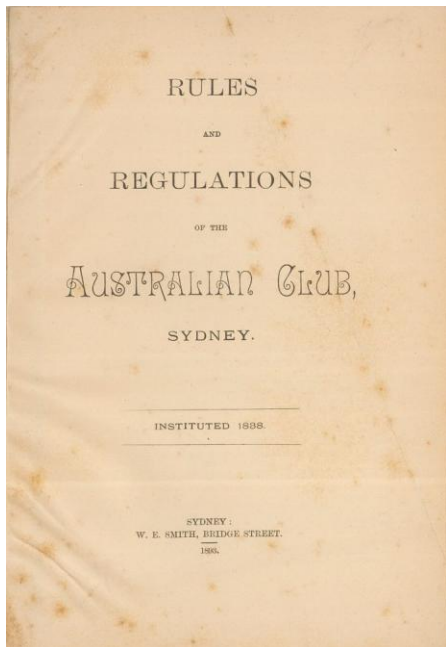
First edition. With a section on 'The Nature and Properties of Glass' by H.E. Beckett of the Building Research Station.

Richly illustrated with examples of glass work. Raymond McGrath (1903–1977) was an Australian-born architect, illustrator, printmaker and interior designer who studied under Rayner Hoff and Julian Ashton.

Scuffing and shelfwear to boards, foxing to edges and prelim pages, previous owner's inscription on flyleaf, folds to mid-section of pages 637 to 639.

KB2.97j

\$450



**Rules And Regulations of the Australian Club,
Sydney, And List of Members, 1893.**

Publisher: W.E. Smith, Sydney.

Format: Green buckram 12mo, gilt title with brown endpapers, vii + 59pp, 17 x 12.2cm.

The Australian Club at 165 Macquarie St, Sydney, was instituted in 1838, and is the oldest gentleman's club in the southern hemisphere.

The list of rules and regulations includes such topics as "Complaints: how made", "No dogs to be brought into club", and "Expulsion of members."

Including a list of members for 1893, and noting the President, "E.C. Mereweather", the committee, trustees, etc. Held in NLA.

Damage to covers, text block has come away from spine, foxing to edges and prelim pages.

KB1.38j

\$330



**Three Hand Painted Christmas Cards,
c1930s.**

Format: Watercolour with gouache,
tipped in to blind-stamped envelope, 15.5
x 9.8cm to 16.3 x 11.3cm

Three watercolour cards by "J. Garrett",
each annotated in ink.

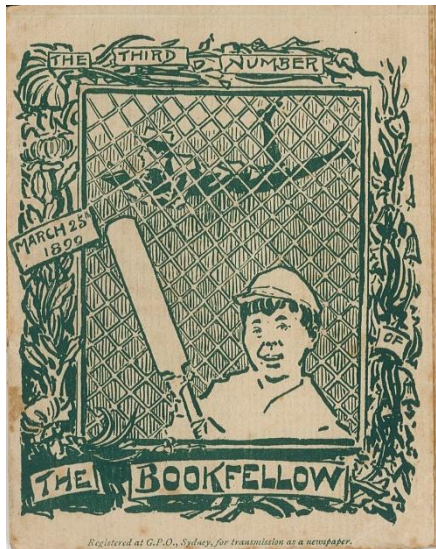
- 1). Annotated "Neilson Point, Sydney.
With best Xmas + New Year wishes from
J. & H. Garrett."
- 2). Annotated "Bonnie Scotland. With best
wishes for Xmas + a happy new year from
J. & H. Garrett."

3). No title: shows a sailing boat in choppy waters. Annotated "With the season's greetings + all good
wishes. From the Garretts."

Minor stains overall; chips, offset and tears to envelope of one.

KB1.10j

\$330



The Bookfellow: A Monthly Magazine for Book-Buyers and Book-Readers, 1899.

Author: Stephens, A.G. (ed.)

Publisher: *The Bulletin*. Printed by W. Macleod, Sydney.

Format: Five softcover booklets, saddle stitched, first editions numbered one through five, 12.5 x 9.1cm to 7.3 x 11cm.

The first five issues of *The Bookfellow*, published between 7th January and 31st May 1899 by A.G. Stephens of *The Bulletin*.

Scarce full run before this publication was folded back into 'the Red Page', the inside cover of *The Bulletin*.

All have original illustrated wrappers, two with cover art signed by A.J. Fischer (Aust., b.1859). Black and white illustrations by Mahony, Hopkins and other Australian artists feature amongst the pages, as well an article on Aubrey Beardsley in issue 5. Ref: Trove.

Foxing, chips and tears overall.

KB1.9j

\$1,100

Josef Lebovic Gallery

in association with

KASZ BOOKS



In Dreams. Mervyn Bishop: Thirty Years of Photography 1960-1990, 1991.

Author: Bishop, Mervyn.

Publisher: Australian Centre for Photography, Paddington.

Format: Softcover square octavo, illustrated card wrappers, 112pp, 24.2 x 24.2cm.

This major survey of Bishop's work was curated by Tracey Moffatt and toured for over ten years.

Australian news and documentary photographer Mervyn Bishop joined the *Sydney Morning Herald* as a cadet in 1963, being the first Aboriginal Australian to work on a metropolitan daily newspaper and one of the first Aboriginal

Australians to become a professional photographer. In 1971, four years after completing his cadetship, he was named Australian Press Photographer of the Year. Bishop is a member of the *Murri* people.
Ref: Wiki.

Unsigned \$440

Signed \$550

Josef Lebovic Gallery

in association with

KASZ BOOKS



The Art of Justin O'Brien + Artists' Ephemera, 1982 and c1980s–1990s.

Author: Bradley, Anthony.

Publisher: The Craftsman's Press, Sydney.

Format: Hardcover cloth bound quarto, black cloth boards with gilt titling to front board and spine; presented in red cloth slipcase with title blind-embossed to one side, red decorative endpapers., edition no. 140 of 250 numbered and signed copies by Justin O'Brien and Anthony Bradley. Ephemera from 9.1 x 16.3cm to 38.5 x 29.5cm

Includes black & white frontispiece of a photo of the artist beside Edward M. Smith's *St. Francis in a Landscape*, and 30 full page colour plates.

Accompanying this volume are two pencil sketches by O'Brien, two items of correspondence, three colour process lithograph exhibition catalogues and one greeting card from the National Gallery of Victoria, one photocopied price list, two slips of newsprint, and a number of exhibition catalogues, some signed. The correspondence, which is addressed to Laurie Lane of Bondi Beach, sent by O'Brien (Australian, 1917–1996) from Rome, comprises an aerogramme postmarked 1983, regarding O'Brien's pension claim, and a letter postmarked 1995 which includes reference to his prostate cancer.

Stains and creases to sketches and correspondence, minor foxing to book not affecting plates.

CL174-156

\$3,350

Josef Lebovic Gallery

in association with

KASZ BOOKS



Dingo, 1924.

Author: Bonnard, Pierre.

Publisher: Ambroise Vollard, Éditeur, Paris.

Format: As issued, unbound letterpress book (French binding) with original boards with partial paper wrappers and slip case, containing 55 original etchings, some monogrammed in plate, number "265" from an edition of 350 on justification page, sizes range from 4 x 3.6cm to 28.7 x 22.8cm (approx. each image); 40 x 29 x 5cm (book).

French painter and printmaker Pierre Bonnard (1867–1947) illustrated several books, including this 1924 edition of the novel *Dingo* by French author Octave Mirbeau (1848–1917). The Toledo Museum holds a copy of this book with the comment "This semi-autobiographical novel, first published in 1913, tells the story of the author through his pet dog, Dingo. Dingo is mistreated by the hostile and corrupt residents of the town, which was modelled after the author's own place of residence. [Dingo] is an untamed and marauding beast, but one who also displays goodness, affection, loyalty, and humour. The illustrations in *Dingo* mark Bonnard's first major use of the techniques of etching and drypoint. Most often depicting what he saw around him, Bonnard, a dog owner himself, frequently included dogs and cats in his works."

Discolouration, wear and repaired tears to paper wrappers.

CL204-34

\$6,600

Josef Lebovic Gallery

in association with

KASZ BOOKS



Greeting Cards and 'Paper Scraps' Albums, Marjorie Graham Collection, c1882–1930s.

Format: Pair of hardcover folio albums in blue cloth, both with blindstamp designs and gilded text, "Graham Collection" sticker on endpaper, containing several hundred greeting cards or "paper scraps" laid down on pages, 31.5 x 26cm and 36.5 x 27cm.

Marjorie Graham purchased and restored these albums between 1967 and 1975 in "distressing condition." Each album was repaired and re-paged by D.S. Murray Pty Ltd of 45 Market Street, Sydney at the expense of Marjorie.

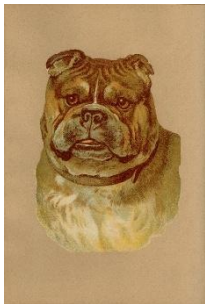
Marjorie Graham (Australian, 1924–1994) was "a pioneer collector of Australian pottery, glass and ephemera who assembled the Graham Collection, one of the most significant decorative arts collections in Australia. Graham developed an interest in 18th century English porcelain during the 1950s while she was working in the Press Clipping Services of the Country Press Association. She gradually became interested in collecting Australian items including pottery, glass, metal kitchenware, postcards, greeting cards, packaging, paper and sheet music... Marjorie Graham's meticulous research is one of the hallmarks of her collection. She thoroughly researched each item before she formally added it to what she termed the Graham Collection. In recognition of her contribution to the decorative arts Graham was made an honorary associate of the Museum of Applied Arts and Sciences in 1973." Ref: SLNSW. [cont. below]

The Two Swallows Album: 62pp, an average of 5 scraps per page. Purchased in Ballarat, Victoria in 1975, this album contains scraps, cards, newspaper clippings and manuscripts compiled by “Annie Hill of Pootilla, near Ballarat, Victoria.” Typescript notes by Margaret Graham are interleaved in each page, dating (where possible) and describing each scrap in detail. One of the most remarkable pages contains 15 slips of “advice”, annotated in ink, tipped-in, and with a poem of marital advice under the slip, possibly created by the original owner’s (Annie Hill’s) mother.

The Blue and Gold Album: 97pp, an average of 8 scraps per page. Purchased in Sydney in 1967, the album has been “used to contain Scraps, not as a child of c1885 might have used it, but rather as a small-scale ‘history’ of scraps.” Most pages contain a pasted-on typed note about the scraps, such as date and description.

KB2.99j

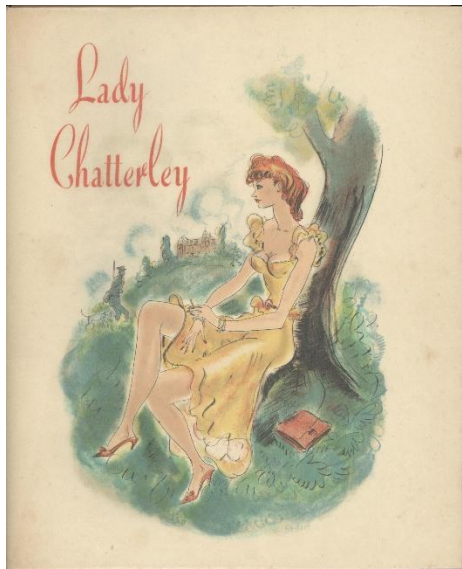
The pair **\$4,400**



Josef Lebovic Gallery

in association with

KASZ BOOKS



Lady Chatterley. Lithographs by Schem, 1956.

Author: Lawrence, D.H.

Publisher: Deux-Rives, Paris.

Format: French bound [looseleaf] letterpress book on wool chiffon paper, colour lithograph cover with glassine dust jacket, cream chemise with red velvet spine and matching velvet slipcase, numbered 450 of 950 copies, previous owner's dedication in ink on chemise, 322pp, 28 x 23cm.

Text in French. Each chapter head has a single colour lithograph by "Schem." Preface by Frieda Lawrence (wife of D.H. Lawrence), critique by Esther Forbes. Unfortunately this copy is missing the additional lithograph that was issued with the book.

Stains to covers of chemise, scuffing, and a split to the seam. Edgewear and repaired seam to slipcase. Book has some offsetting from the lithography, otherwise very good.

KB2.101j

\$220

Gefilde der Lust: Morphologie, Physiologie und Sexual-Psychologische Bedeutung der Sekundären Geschlechts-Merkmale Des Weibes [Realms of Lust: Morphology, Physiology and Sexual-Psychological Significance of the Secondary Sexual Characteristics of Women], 1930.



Author: Kind, Alfred (1876–1927). Moreck, Curt (pseudonym of Konrad Hammerling, 1888–1957).

Publisher: Verlag für Kulturforschung, Vienna and Leipzig.

Format: Hardcover quarto in blue cloth boards with gilt text and illustration, 351pp + 28 tipped-in colour illustrations and numerous black & white illustrations, with 16 anaglyph plates inserted into a pocket at rear, 28.4 x 20.2cm.

Text in German. A rather pseudo-scientific concept of how women's secondary sexual characteristics influence her physical sexual response and psychological experience of pleasure, probably published as a guise for erotica. All shape of women's nudity is illustrated throughout, and the 16 anaglyph/3D plates included in the back are justified as a study for "Differential diagnosis: the breasts and buttocks according to shape and size."

"Dr." Alfred Kind was a Berlin amateur sexologist and one-time medical student who worked & fought with Magnus Hirschfeld. Curt Moreck was a writer who published an early guide to "depraved Berlin" in the Weimar Germany of 1931: a tour of gay, lesbian, and open, sex bars pre-WWII. His guide was frequently destroyed in the Nazi book burnings of 1933. Ref: Wiki, Archives of Sexual Behaviour.

Edgewear, bumping to corners, and split to back gutter. Binding intact, internally very clean and bright.

KB2.100j

\$1,650

Josef Lebovic Gallery

in association with

KASZ BOOKS

Genius: Zeitschrift für Werdende und Alte Kunst. Vol 2. No. 2 [Journal for Ancient & Emerging Art], 1920.



Author: Heise, Carl Georg. Mardersteig, Hans. (eds).

Publisher: Kurt Wolff Verlag, Munich.

Format: Hardcover folio, quarter vellum and red papered boards with gilt stamp and text, 332pp, five original prints, and numerous offset illustrations, 35.5 x 26.5cm.

The five original prints are:

Erich Heckel (German, 1883–1970), *Girl's Head (Mädchenkopf)*, woodcut, 1913.

Georg Ehrlich (British/Austrian, 1897–1966), *Consolation (Tröstung)*, lithograph, 1920.

Frans Masereel (Belgian, 1889–1972), *Business-man*, woodcut, 1920.

Max Kaus (German, 1891–1977), *Head (Kopf)*, woodcut, 1920.

André Rouveyre (French, 1896–1962), *Head (Kopf)*, woodcut, 1920.

“Hans Mardersteig and Carl Georg Heise, friends at the University of Kiel, conceived *Genius* as a journal that would provide critical reactions to contemporary art alongside art historical studies of established works. The two presented their idea to literary publisher Kurt Wolff. Despite his reservations about the Expressionist movement, Wolff began publishing *Genius* in 1919, under the stipulation that it also include a literary section.” Ref: MoMA. *Scuffing, soiling and rubbing to boards, slight foxing to edges, insect damage and watermarks to flyleaf and prelim pages.*

\$4,400



The Tempest. Lithographs by Marc Chagall, 1975.

Author: Shakespeare, William.

Publisher: André Sauret, Monte Carlo.

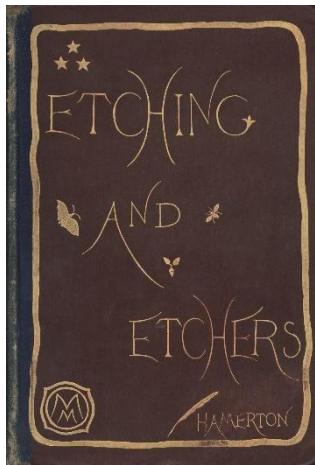
Format: Folio, French bound [looseleaf] on Arches paper, glassine dust jacket, in goatskin clamshell box with gilt text, numbered 106 of 250 copies and signed in pencil by Chagall on colophon, 50 lithographs after Chagall, 42 x 33cm (sheet size).

This limited edition of Shakespeare's *The Tempest* contains fifty lithographs after Marc Chagall (Russian/French, 1887–1985): 31 full-page inset plates, and 19 *en-texte*, printed on the presses of Fernand Mourlot, Paris. Sorlier 144.

This edition illustrated by Chagall when he was 88, has drawn symbolic comparison between Shakespeare's *Tempest* and the tempest that engulfed Chagall's own life, "and the traumatic experiences of European Jews in the first half of the twentieth century." Ref: The Arc Culture Hub, UK.

In publisher's original cardboard packaging. Some yellowing to vellum, a small spot of foxing to the lower edge of prelims. Near new.

\$33,000



Etching & Etchers, 1868.

Author: Hamerton, Philip Gilbert (British, 1834–1894).

Publisher: Macmillan & Co., London.

Format: Hardcover large octavo in quarter blue leather and brown buckram with gilt-impressed text to cover and spine, all edges gilt, “J.H. Burton” ex-libris plate on pastedown, xxvi + 354pp, 35 etchings, 26.1 x 17.5cm.

“R. Clay, Son & Taylor printers, Bread Street Hill.”

Contains 33 original etchings and 2 copies after the original.

The most notable etchings are: *The Early Ploughman* by Samuel Palmer (British, 1805–1881).

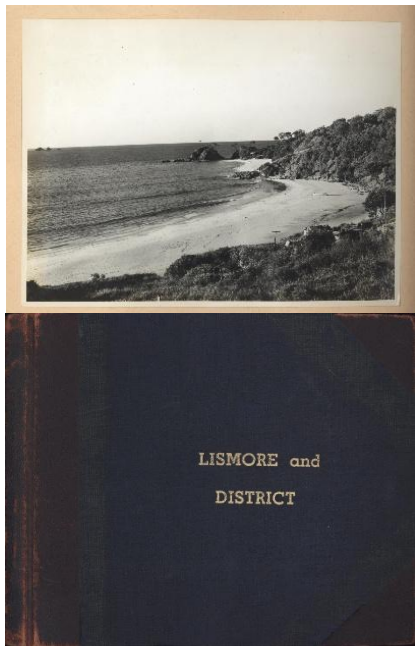
Jacob And Laban (Three Oriental Figures) by

Rembrandt van Rijn (Dutch, 1606–1669).

Scuffing to spine and lower right of cover, bumping to corners, slight foxing throughout.

\$6,600





Lismore and District, c1935.

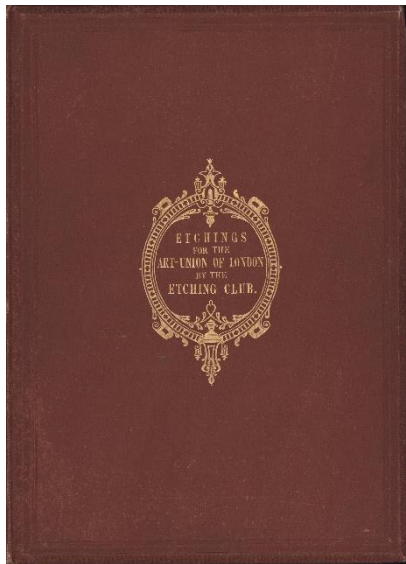
Format: Oblong quarto album in half leather and gilt text with 116 vintage silver gelatin photographs laid down, a typed poem on slip adhered to endpaper, typed key to each photograph on flyleaf, pages numbered in pencil, 20 x 15.6cm or 15.6 x 20cm (photographs), 26.3 x 32.5cm (album).

A scarce pre-WWII documentation of the Northern Rivers district, especially as the face of Lismore undergoes dramatic changes. Views are from Broadwater as north as Mullumbimby, including views of Lismore, the Wilson River, the Richmond River, Minyon Falls, Ballina, Bangalow, Lennox Head, Byron Bay, Brunswick Heads, Clunes, and Nimbin. Likely created as a commission project after Lismore's flood of 1931. Some of these were published in a tourist brochure of the area. The poem laid in is *A Dedication* by Adam Lindsay Gordon.

Shelfwear to album exterior. Photographs and interior fine and clear.

[Contact Josef for more information.](#)

\$44,000



Etchings for the Art-Union of London by the Etching Club, 1872.

Publisher: Art-Union of London.

Format: Hardcover quarto in terracotta buckram boards with gilt-impressed text and blind-stamp verso, all edges gilt, list of plates in letterpress and twenty (20) original etchings each with protective chine-collé sheet, 37.5 x 27cm (book).

Each etching signed, titled and numbered in plate. The twenty etchings are by T. Creswick, J.E. Millais, J.C. Horsley, G.B. O'Neill, C.W. Cope. Seymour Haden, Frederick Tayler, R. Ansdell, J.C. Hook, Samuel Palmer, and R. Redgrave.

The Etching Club of London was formed in 1838 and helped to foster the appreciation of contemporary painters' etchings at a time when prints were done as a means for reproducing artworks. Membership of the Etching Club included well-regarded artists such as William Holman Hunt and Samuel Palmer. The club published ten volumes of original etchings, many of which illustrated literary works. The club closed in 1885. Ref: Philadelphia Museum of Art.

\$6,900