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Front & Back Cover Images: Item no. 8, p.5. Frederick Waymouth GIBBS (1821-1898) *Collection of Papers*.

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AGNES AND JANE MARGARET STRICKLAND

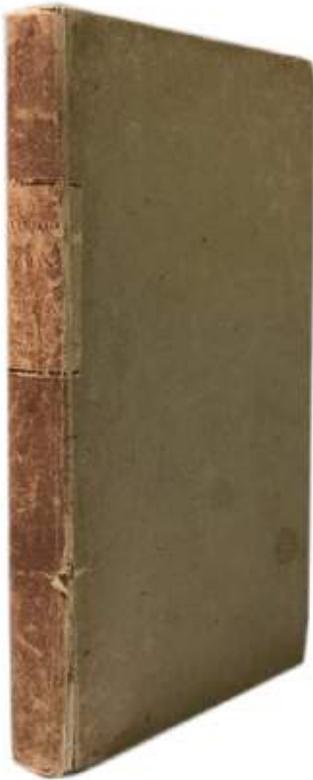


Miss Strickland was the first woman to force an entry into the State Paper Office and the permit wrung from Lord Normanby after Lord John Russell had dismissed her application is among the exhibits shown..
 (Agnes Strickland. *Centenary of the Queens of England 1840 – 1940*).

Agnes and Jane Margaret Strickland were sisters in a literary Victorian family. Of seven Strickland children all but one became authors. Agnes was first published as a poet but is best known for her historical biographies. Jane Margaret was less prolific but the proceeds from her schoolbook *Rome, Regal and Republican: A Family History of Rome*, edited by her sister Agnes, gave her the means to purchase her own cottage. The items now on offer were once part of a larger collection that also included books and correspondence from two sisters who moved to Canada with their husbands: Susanna Moodie and Catherine Parr Traill, well known authors in their own right. The original collection passed from Agnes and Jane Margaret to Georgiana Fanny Julia Foster, a lifelong resident of Southwold and staunch defender of its heritage. Una Pope Hennessey warmly acknowledged Fanny Foster in her 1940 biography of Agnes Strickland:

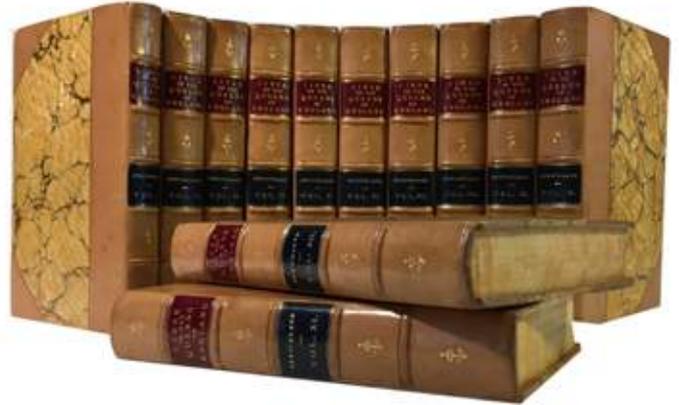
When baffled by having drawn the usual sources of enquiry blank, I began to believe that Miss Strickland was the rarest of all human species, a celebrity who had disappeared leaving no trace behind: it was Miss Foster who said to me 'Try Canada!' Try Canada I did and for this counsel as well as for ready help with photography and introductions to persons who still remember the Strickland sisters I hereby register my appreciation and gratitude. (Hennessey, p.vii).

From Fanny Foster the collection passed to Mrs May Hunter and was then acquired by Norfolk bookseller David Ferrow. In 2000 he agreed to separate it in order for a private Queensland collector to acquire the books by Agnes and her sister Jane Margaret. A handful of items have clearly been added over the years (e.g. Hennessey's biography), but most of the collection of 40 items can be traced back to the Stricklands, Reydon Hall and Park Cottage. Highlights include an association set of *The Queens of Scotland* with corrections for the second and third editions, a number of signed or inscribed copies, and a number of works in first edition including a handsomely bound set of *The Lives of the Queens of England*. We list a few of the highlights below, the rest can be found on our website: www.archivesfinebook.com.au.

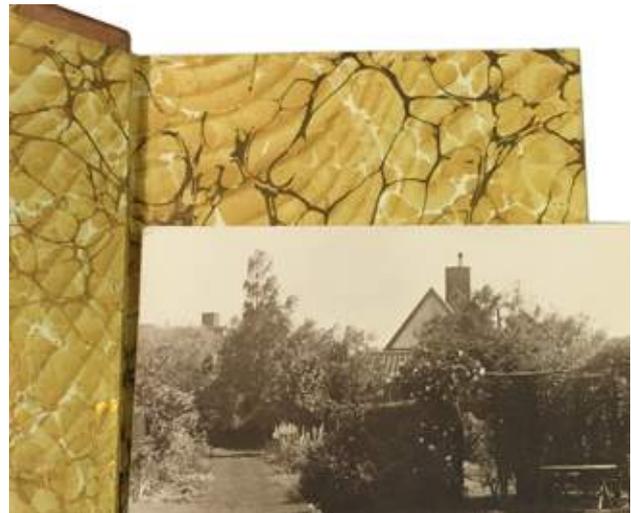


1. [PRESENTATION COPY] STRICKLAND, Agnes. *The Seven Ages of Woman*. London: Hurst Chance and Co, 1827. First Edition. Original paper covered boards, (8), 152pp. Boards, paper label to spine, untrimmed pages. Paper starting at front joint. Inscribed at half title, "To Mrs Cautly with Jane M. Strickland's love." (68) \$500.

2. STRICKLAND, Agnes. *Lives of the Queens of England*. London: Henry Colburn, 1840-1848. First Edition. Twelve volumes. Octavo, Tan three quarter calf over yellow marbled boards, matching marbled endpapers, five raised ridges to spine, red panel with gilt title, black panel with author's name and volume number in gilt. Each volume has the bookplate by T. Rough of Georgina Gertrude [Fanny] Foster laid in. (76) \$2,000.



3. [PRESENTATION COPY] STRICKLAND, Agnes. *Lives of the Bachelor Kings of England*. London: Simpkin, Marshall and Co, 1861. First Edition. Octavo, uniformly bound with *The Lives of the Queens of England* in tan three quarter calf over yellow marbled boards, matching marbled endpapers, five raised ridges to spine, red panel with gilt title, black panel with author's name, xi, 433pp. Frontis and illustrated title are lightly age toned and foxed. No bookplate, but "F. Foster" in ink on first blank and an inscribed note pasted onto the second blank: "Yours most affectionat [sic - the note is trimmed to fit the page] Agnes Strickland, March 22 1863". Loosely inserted a picture postcard from Julia Owen to Mrs Foster. Fine. Half calf. (78) \$500.



4. [EDITED BY THE AUTHOR(S)]. STRICKLAND, Agnes. *The Lives of the Queens of Scotland and English Princesses*. London: William Blackwood and Sons, 1852-1859. Volume one and two are second edition with corrections for third edition. Volumes 3- 8, are first editions, volumes 7 & 8 with corrections for the second edition. Octavo, uniformly bound by John Gray, Edinburgh, in blind-stamped cloth with gilt crest on top boards and gilt titles on spine, yellow eps.

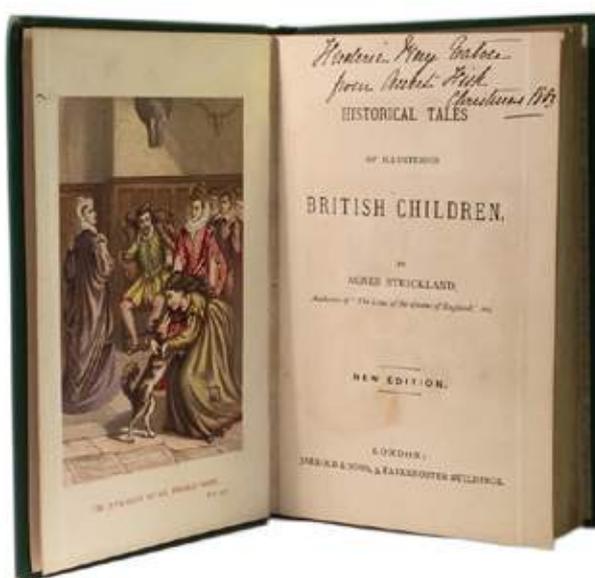
In her 1887 biography of her sister Agnes, Jane Margaret revealed that another sister helped research and write *The Lives* but preferred to remain anonymous. (77) \$2,500.

(more images on p.2)

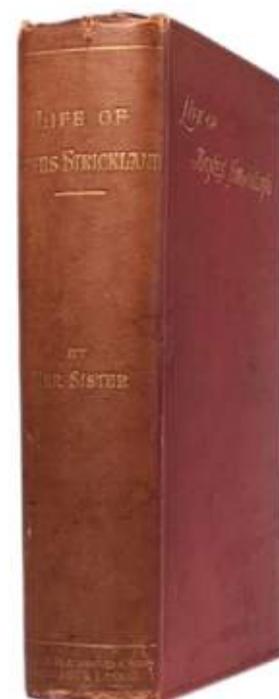
5. STRICKLAND, Agnes. *Floral Sketches, Fables and other Poems*. London: Hamilton, Adams and Co., and Webb, Millington and Co., n.d. 12mo., cloth, gilt, a.e.g., pp.vi, 10-145, coloured frontis and vignette title plus six more colour plates. Head of spine chipped, corners bumped. (70) \$250.



6. [INSCRIBED BY THE AUTHOR AT THE HALF TITLE.] STRICKLAND, Agnes. *Historic Scenes and Poetic Fancies*. London: Henry Colburn, 1850. First Edition. Green cloth and gilt. Octavo, xii, 400pp., 4pp. advertisements. Crest book plate of Christie of Cowden and Glenfarq on front pastedown. Spine a little faded, head and foot pushed, very slight lean, top edge dust toned, minor foxing. Very good. Cloth. (84) \$500.



7. [INSCRIBED BY THE EDITOR] STRICKLAND, Jane Margaret. *Life of Agnes Strickland*. London: William Blackwood and Sons, 1887. First Edition. Red cloth and gilt. Octavo, xv, 392pp., 24pp. publisher's catalogue. An externally bright copy, some foxing to first and last gatherings. Affectionately inscribed to Charlotte Foster with the editor's love on the half title. Loosely inserted an advertisement from the Eastern Daily Press dated Wednesday September 14, 2011, for the sale of Reydon Hall, once the home of Angnes Strickland. Very good. Cloth. (90) \$250.



To My dear and beloved friend Charlotte Foster with the Editor's love —

A GENTLEMAN OF NOTE

8. Frederick Waymouth GIBBS (1821-1898)

Collection of Papers.

A small archive. Hinged wooden box with two latches and a tin handle containing a Collection of Papers pertaining to Frederick Waymouth Gibbs, C.B., Q.C. and tutor to the Prince of Wales for six years (1852-1858).



The Papers include six leaves removed from Gibbs's Diary for the years 1857 and 1858, recording mostly his activities in Court and beyond Court circles, with a list of presents received from the Royal family for Christmas 1857, dinner with Queen Victoria, visits to the Royal Institution's Christmas lectures of the English scientist Michael Faraday FRS, and in 1858 his brief account of his giving up his tutoring role on the Prince's 17th birthday on 9 November.

The archive also contains items from or connected with the aristocracy, cultural and legal elites, and a four-page letter from C.J. Vaughan, later Headmaster of Harrow, a long, moralising letter from F. Gell from Rome, 1846, describing the Carnival before Lent, and a number of legal and business documents, extracts and transcripts of Wills, share transactions, letters and other records.

The items in the archive appear under five headings:

1. Items relating to Queen Victoria, the Prince of Wales & other Royal family members [9 items];
2. Family trees & family records of F.W. Gibbs & related families [11 items];
3. Other dated records [22 items];
4. Other undated records [9 items];
5. Sundry items with unidentified connections [8 items].

A detailed inventory of the contents of the box is available on request.

5.

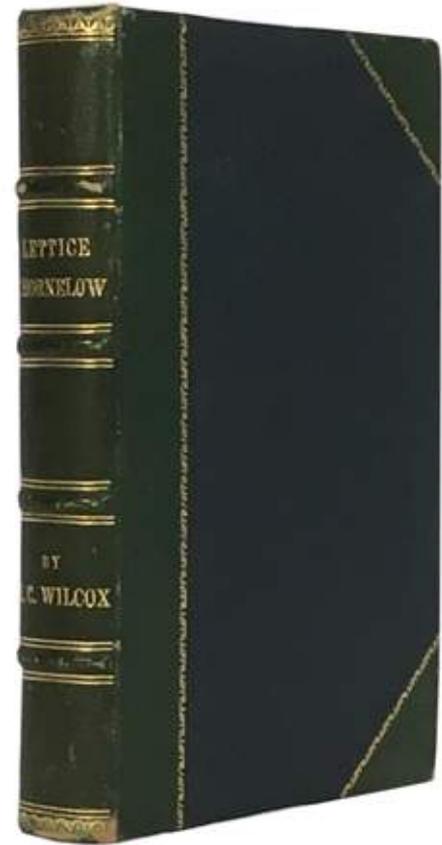
Frederick Waymouth Gibbs, C.B., Q.C., was an eminent London barrister, Bencher, and tutor for six years to Albert Edward, the Prince of Wales, who later reigned as Edward VII, King of the United Kingdom and the British Dominions and Emperor of India from 1901 until his death in 1910. This small archive is comprised of a collection of manuscript material relating to Gibbs and to the history of his family.

This beat-up wooden box was found some years ago amongst a pile of boxes, under a table, in the back room of Archives Fine Books. We had just taken over the business, and apart from a loosely inserted typed card that listed some of the documents, there was no record of what was originally in the box, nor any record of provenance. We decided to keep the material together and eventually to catalogue it. Along the way we had to make a decision whether to keep the items ajumble as found or to sort into groupings. We opted for the latter and now each grouping is collected in its own folder within the box. We offer it complete as a unique item. (790) \$2,500.

PREVIOUSLY UNRECORDED IN BOOK FORM

9. WILCOX, Robert Chatterton. *Lettice Thornelaw; A Tale of the Midlands during the Civil War*. Hong Kong: [Robert Chatterton Wilcox], 1886. [Privately printed] Octavo (192 x 134 mm.), [4] 445pp., half bound in green leather with cloth covered boards, 5 false raised bands, decorative gold roll along edges of leather and top and bottom of spine, gold rules beside raised bands, decorative endpapers. Very good, edges spotted, light foxing throughout, gift inscription on ffep, half title has been sliced out with resultant damage to title page which is still however attached. Very good. Hardcover.

A tale of unrequited love and skulduggery played out on the background of the English Civil War. Written in 1873, first published in the 'Birmingham Weekly Post' in 1874 and later serialised in 36 parts in 'The Maitland Mercury and Hunter River General Advertiser' in 1876. This volume was privately printed by the author and printed and bound at the 'Daily Press' in Hong Kong for private circulation among his friends. Not listed in OCLC. (713) \$1,000.



A POPULAR BUT INACCURATE TEXT BOOK



10. FLORUS, Lucius Annaeus. *L. Annaei Flori Epitome rerum Romanarum; Cum notis integris Cl. Salsasii & selectis Variorum Accedunt Jo. Georgii Graevii Annotationes longe auctiores & correctiones nec non numismata et Antiqua Monumenta quibus illustrator hic scriptor. Cum variantibus lectionibus & Indice in fine additus est L. Ampelius ex bibliotheca Cl. Salsasii.*

Amstelædami: Apud Henricum Wetstenium, MDCVIII (1692). Octavo, 20 x 12cm, extra engraved t.p., t.p. is red and black, [24], 672, [4], 561-588, [108], 46, [2] pages, 31 unnumbered leaves of plates (1 folded) : illustrations, portraits. Signatures: * - **6, A - 2M8, *2N-*2T8, *2V2, 2N-2Z8, 3A3.

Later binding, five raised bands on the spine, title in second panel, gilt floral design five other panels. Numerical annotations in ink at front paste down ffep, horizontal tear (6.5cm) on p.11. Lacks 3A4, which was a blank. Very good. Full leather.

Lucius Annaeus Florus (circa 74 – 130 AD) was an African born Roman historian who lived in the time of Trajan and Hadrian. Despite inaccuracies in chronology and geography, his *Epitome of Roman History* was popular in the Middle Ages and survived as a textbook into the 19th century. (667) \$795.

JANE AUSTEN

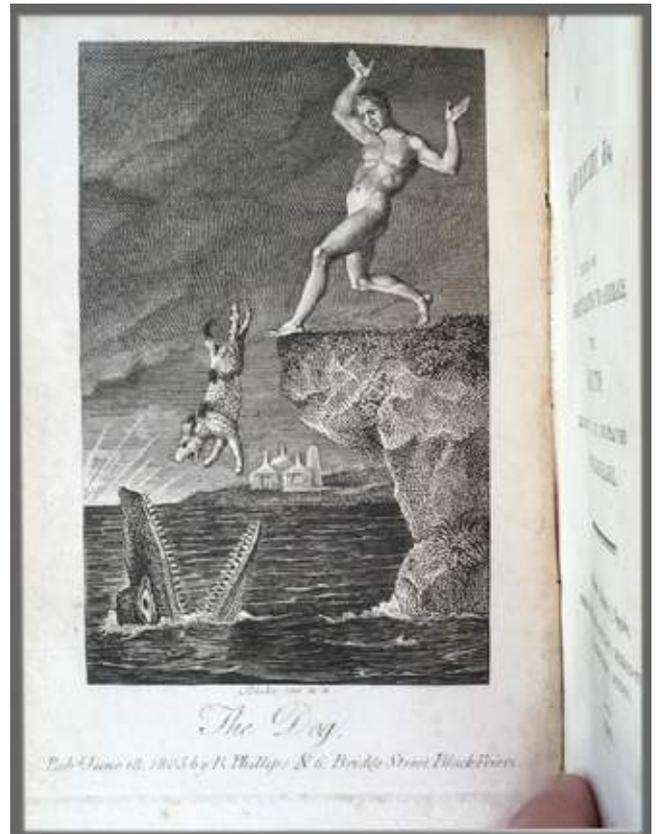


11. AUSTEN, Jane. *The Works of Jane Austen; Illustrated by Charles E. Brock*. London: J.M. Dent and Sons Ltd., 1950. First Thus. Octavo, uniformly bound by Karen McGuire in half leather over blue boards, blind tooled borders, gilt devices on the spines and lettering in gilt on red leather title and author panels, new cream endpapers.

Pride and Prejudice, pp.v, (1), 337, 16 full colour plates as called for. Mark at the head of p.2, black ink dot on last page obscuring the second letter 'e' in the word 'resentment'.
Sense and Sensibility, pp.xv, (1), 322, 16 full colour plates as called for. Small expert paper repairs at the foot of the title page and p. v. Slight fox mark to the half-title.
Northanger Abbey, pp.xiv, (2), 211, 16 full colour plates as called for. Light foxing to the half title, single fox mark on page 1 and on page 3.
Mansfield Park, pp.v, (1), 414, 16 full colour plates as called for. Title page lightly creased.
Emma, pp.v, (1), 427, 16 full colour plates as called for. Light foxing to the first vi pages.
Persuasion, pp.v, (1), 219, 16 full colour plates as called for. Light foxing to the half title.

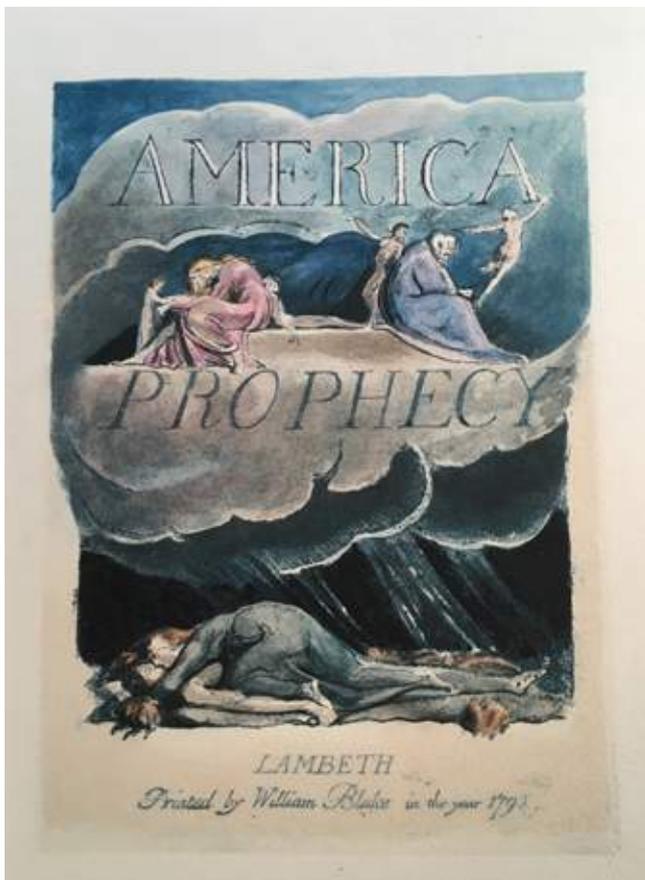
This mid-twentieth century collection of Jane Austen is notable for the charmingly romantic illustrations by Brock and the fine binding by McGuire. (792) \$1,500.

WILLIAM BLAKE



12. HAYLEY, William. William BLAKE. *Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake*. Chichester: J. Seagrave, for Richard Phillips, 1805. First Edition. Small 8vo, pp.4 (blank), (8), 212, 1 (Index), 3 (blank). With 5 engraved plates by Blake after his own designs. Early 20th-century calf, with gilt and red morocco label on the spine, gilt edges, marbled endpapers, R.E. Gaythorne-Hardy's copy signed and dated 1924 in pencil. Bookseller notes in pencil at last free endpaper. Very good.

First edition with all plates in the first state and a full stop after Blake's name on the title page. A pleasing copy with the occasional mark but otherwise clean, joints lightly rubbed. Bentley, *Blake Books*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403- 407. (4) \$7,000.



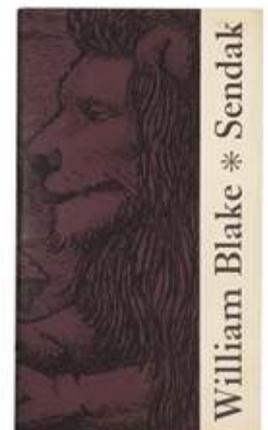
13. BLAKE, William. *America - A Prophecy*. Clairvaux: Trianon Press, 1963. Facsimile. Folio, 18 colour facsimile leaves and 5pp. of commentary by Sir Geoffrey Keynes. Near fine in quarter blue morocco over blue marbled boards in slipcase. The slipcase is slightly worn with a very slight sun-faded strip down one side.

Limited to 480 copies, this is number 400. There were also 20 copies showing progressive stages in the stencil work and 26 copies lettered and reserved for Paul Mellon and members of the Blake Trust. Bentley, BB, A9. "America was the first of Blake's books to name a place [Lambeth] in the imprint... which was an act of defiant courage... for the first time he designated one of his books as "a prophecy"... he concentrated particularly on the dramatic events in Boston... Blake continued his tale in Europe and then to make the cycle of continents complete he wrote "Africa" and "Asia" giving a general title of all four: The Song of Los." (Damon, *Blake Dictionary*). In America, "the champions are Washington, Paine, Franklin; scribe, builder, mariner... Their strength is in their united rising and in the force of the human fire that inspires them." (Erdman, Blake. *Prophet Against Empire*, p.26) (26) \$650.

14. BLAKE, William. *The [First] Book of Urizen*. Clairvaux: Trianon Press, 1958. Facsimile. Quarto, 27 plates, 5pp. text, plus the extra materials, top edge gilt. Full red morocco, spine very slightly faded. Slipcase showing moderate edge-wear. Very good.

Limited to 526 copies of which this is copy XV of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil. Printed on Arches pure rag paper made to match the paper used by Blake and each page is watermarked with Blake's monogram. The stencil is loose in the back. (31) \$4,000.

15. SENDAK, Maurice. BLAKE, William. *Poems from William Blake's Songs of Innocence*. Drawings by Maurice Sendak. London: Bodley Head, 1967. Small octavo, 19pp., [2]. Near fine in pictorial french fold wraps, saddle stitched, with 9 sepia illustrations to the text by Maurice Sendak. Privately issued. Near fine in near fine dust-jacket. First and only edition, limited to 275 copies printed as a gift from the publishers. One of Sendak's rarest and most sought-after books. Bentley, BBS, p.161. Sendak bibliography A69. (41) \$6,500.





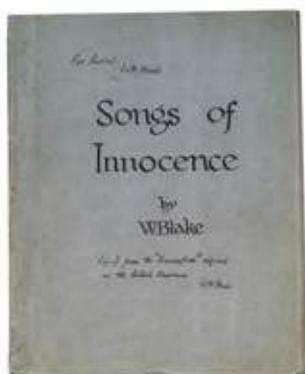
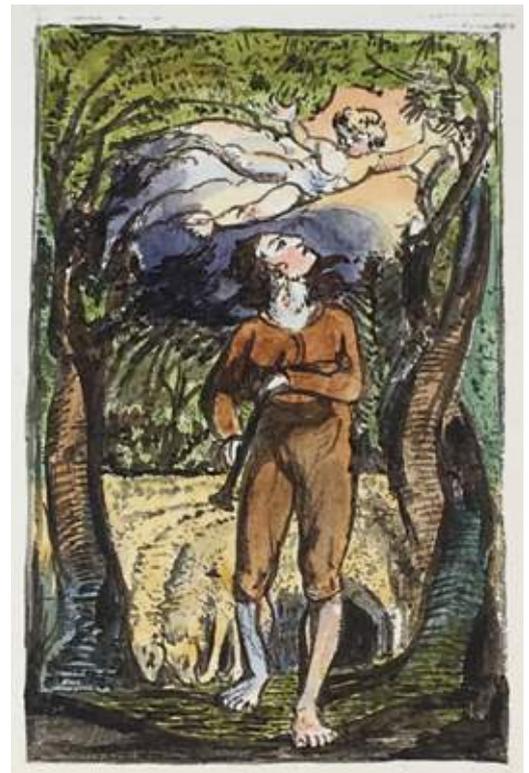
16. DANTE. William BLAKE. *Blake's Illustrations of Dante*. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent". London: Commissioned by John Linnell, 1838 or 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper. Very good.

Incomplete at the time of his death, Blake's illustrations for the *Divine Comedy*, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolours, Blake made seven engravings, also left incomplete. This is the first or second impression of the

plate; the two are indistinguishable. Bentley, *Blake Books*, 448D. Bindman, *Complete Graphic Works of Blake*, 647-653. Essick, "The Printings of William Blake's Dante Engravings," *Blake: An Illustrated Quarterly*, Fall 1990. (447) \$16,500.

17. [MUIR facsimile] BLAKE, William. *Songs of Innocence [with] Songs of Experience*. London: 1927. 2 volumes, quarto. *Songs of Innocence*: 28 hand coloured plates, copied from the "Beaconsfield" original in the British Museum by Joseph Patrick Trumble, Elizabeth Muir and William Muir. *Songs of Experience*: 22 hand coloured plates copied from the "Beaconsfield" original in the British Museum, with an appendix (4 plates) coloured from the other copy in the British Museum, and an uncoloured plate that appears to belong to the *Songs* though not included in them by Blake. Hand-lettered pale green covers, blanket-stitched. Both copies inscribed "For Review" by William Muir. In a green folder with the bookplate of Pamela and Raymond Lister. Matching green slipcase. (Blake Books #162 and #144). Both volumes clean on the inside with a bare hint of toning to the edges of the leaves. The soft wraps are toned and pushed along the edges and at the corners with a couple of minor (2mm) tears.

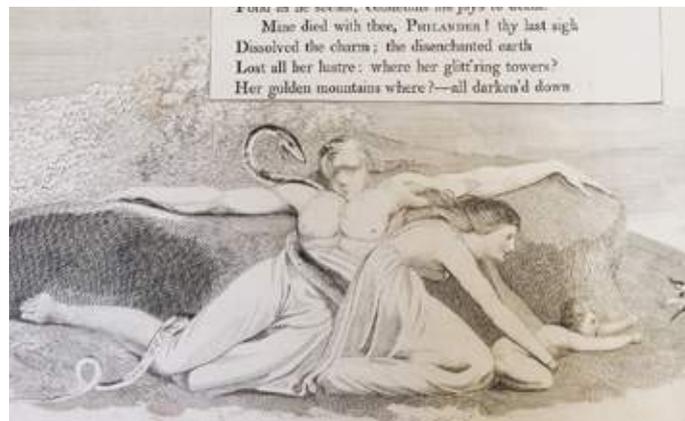
Blake Centenary, 1927. Both volumes are facsimiled copies in colour by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir. These are the second Muir facsimile copies of the *Songs*. Muir made his first facsimile of the *Songs of Innocence and the Songs of Experience* in 1885 from James Boswell's copy (son of Johnson's biographer). (Blake Books, p. 422). (453) \$16,000.



18. BLAKE, William. *A Selection of Individual Facsimile Prints from the Trianon Press*. Clairvaux: Trianon Press. Hand stencil (pochoir) prints in various sizes on hand-mould paper. Fine. Prices vary. \$100 - \$250.



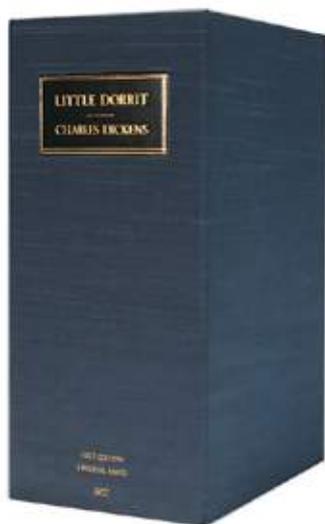
19. YOUNG, Edward. BLAKE, William. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797. First Edition. Large quarto, viii, [1], 95, [2] pages; with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. Half red hard grain morocco, gilt on the spine, gilt edges, marbled endpapers, a.e.g. "Explanation" leaf mounted at the front (lightly foxed), 1874 prospectus mounted at the back; slightly trimmed for gilding, stain at foot of p. viii, slight offsetting as often from the plates, slight mark at the top right corner of the first few leaves (from the turning of pages). Occasional other marks - 1 cm diameter mark at the foot of the inner margin pp.88 through to the end, and three light smudges of what appears to be light brown ink at the foot of p.95.



First edition with Blake's illustrations, complete with the leaf of "Explanations" and with the extremely rare prospectus and specimen leaf at the back dated London: James Bain, 1874, soliciting subscriptions for sets of the original watercolours in reproduction (never issued). "A few sets are struck off for private distribution". Bentley (*Blake Books* p.646) records one known copy (at Rosenbach). First advertised as a four part work with 150 engravings, only the first part appeared, with four out of nine Nights. According to Bentley the edition may have been small for, "the book had become excessively scarce by 1810, according to Crabb Robinson (*Blake Records* 441)" (BB, p.638). Bentley, *Blake Books*, 515. Bindman, *Complete Graphic Works of Blake*, pp.357-379. (23) \$19,500.00



DICKENS' LITTLE DORRIT IN ORIGINAL PARTS



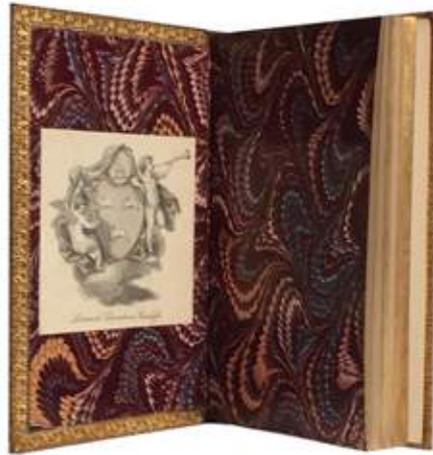
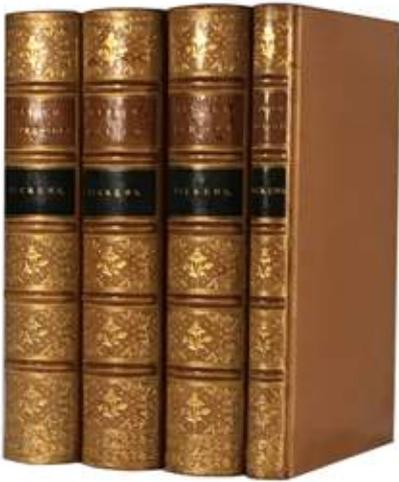
20. DICKENS, Charles. *Little Dorrit*. London: Bradbury and Evans, 1855-1857. First Edition in original parts. (20 Parts published in 19). Housed in a custom made silk solander box with leather labels. All plates present including the dark plates and the frontispiece and vignette title. Includes "Rigaud" for "Blandois" at Part 15 (ten times as per Smith 1:12), errata slip in Part 16, and the Preliminary Leaves in Parts 19 & 20.

For the most part an internally clean set with occasional foxing and soiling. The wraps are generally just a little edge-worn and several have small expert repairs to the spines. Several wraps have the ownership signature "Thos. Bostock Esq." either above or just below the top border. As is often the case some advertisements and slips are lacking (in 10 of the 19 parts), the greatest loss being at Part One where all of the front advertisements are lacking;

further to these, four small sections of advertisements have been excised with scissors: Part Four (one excision), Part Seven (two) and Part Eight (one). The parts with complete advertisements as called for by Hatton and Cleaver are 9, 10, 13, 14, 15, 16, 17, 19 & 20. A good set, with all plates and internal flaws present as per Smith and Hatton and Cleaver, neatly repaired and beautifully presented. (Smith 1:12; Hatton and Cleaver pp. 305-330). List of lacking advertisements available on request.

One of Dickens' mature works, *Little Dorrit* was a great success with the reading public. Hatton and Cleaver describe its circulation numbers as "abnormal, equal almost to the record breaking 'Bleak House'" (1933, p.307) and Eckels similarly wrote that, "in the face of critical opposition the book was a prime favourite, the second part reaching a circulation of 35,000." (p.82). (795) \$4,000.00

CHARLES DICKENS FIRSTS IN FINE BINDINGS



The following four items [19-22] are uniformly bound in full tan polished calf with five raised bands to the spine, tooled and gilt blocked panels, title panel in slightly darker tan and author panel in black leather, gilt lettered, double gilt borders on the boards, marbled endpapers, gilt dentelles, silk bookmark, and bear the bookplate of Leonard Daneham Cunliffe, a British banker who, together with his brothers, established the merchant bank Cunliffe Brothers in 1890.

21. DICKENS, Charles. *Little Dorrit*. London: Bradbury and Evans, 1857. First Edition in book form. Octavo, pp.(2) blank, xiv, 625, (2) blank, 40 illustrations by H.K. Browne including the vignette title page and eight dark plates. All internal flaws present as called for by Smith. Some foxing to the frontispiece and illustrated title page, otherwise clean throughout with just the occasional fox mark or finger mark. A very good copy in a fine binding. (Smith 1:12)

First appearing in serial from between 1855-57, *Little Dorrit* was first published in book form on May 30, 1857. The novel satirises the shortcomings of both government and society, including the institution of debtors' prisons, where debtors were imprisoned, unable to work, until they repaid their debts. In spite of critical opposition it was very popular with the reading public, with the second part reaching a circulation of 35,000. (Eckels p.82). (796) \$1,200.

22. DICKENS, Charles. *David Copperfield*. London: Bradbury and Evans, 1850. First Edition. Octavo, pp.xvi, 624, 40 illustrations by 'Phiz' including frontispiece and vignette title page. Lacks half title. All other first edition points present except p.132 where text has been corrected from 'screamed' to 'screwed'. (Smith 1:9)

This largely autobiographical was Dickens' first to be written in first person (Eckels, p.77). His eighth novel, it marked a turning point in his career from youth to maturity 11.

and many consider it his best book. It was among Dickens' own favourites. "[L]ike many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield." (preface to the 1867 edition). (797) \$1,300.

23. DICKENS, Charles. *Bleak House*. London: Bradbury and Evans, 1853. Octavo, pp. xi, 624, 40 illustrations by Phiz including the vignette title page. All but two first edition points, corrections having been made on pp. 184 and 620. The number 2 is present at p.230. The frontis and vignette title are heavily toned to the edges, and the vignette title is foxed, occasional foxing elsewhere, the plates are variously toned at the edges with occasional soil marks, top corner missing from p.91 (no loss), last plate bound between pp.620 and 621, water or soil mark to lower outer corner pp.619-623. (Smith 1:10).

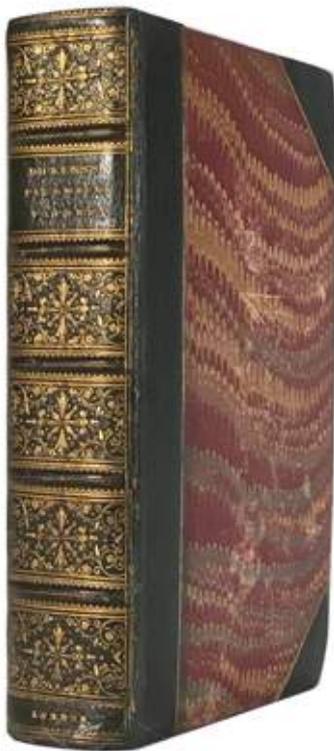
The original idea of *Bleak House* began with an article in *Household Words* titled "Martyrs in the Chancery", the new novel launching an attack of the the abuses in the English Chancery Court system (Eckels, p.79). It is a favourite Dickens novel among other writers including G.K. Chesterton and Stephen King. The narrative structure is unique, combining an omniscient third person narrator with the first person narrative of Esther Summerson, whose account provides a case study of Victorian feminine modesty. Dickens introduced two material innovations with *Bleak House*: he discarded the lengthy titles and he changes the colours of the wrappers (of the original instalments) from green to blue. (798) \$1,650.

24. DICKENS, Charles. *The Mystery of Edwin Drood*. London: Chapman and Hall, 1870. First Edition in book form. Octavo, pp.viii, 190, 14 illustrations including portrait frontispiece and vignette title-page, 2pp. tipped in front wrapper of the original Part V of Edwin Drood, August 1870. Some foxing, most apparent on pp. 31-56. Plates are in very good order with just a hint of browning to the edges. A mostly clean copy in a fine binding. All

first edition points as called for by Smith except in this instance there are no advertisements or Chapman and Hall catalogue (as per Carter A) and one of the original front wrappers has been bound in at the end (Smith 1:16).

Dickens began writing Edwin Drood in August 1869 but died ten months later on June 9, 1870. At the time of his death he had written six parts, three of which had been published. The solution of the plot was never disclosed

leading Eckels to claim “Drood” as “one of the best unfinished mystery stories in literature” (Eckels, 1932, p.96). The cover design (bound in at the back) was by Charles Alston Collins, Wilkie Collin’s brother. (799) \$1,200.



DICKEN’S FIRST NOVEL WITH EXTRA ILLUSTRATIONS BY ONWYN

25. DICKENS, Charles. *Pickwick Papers*. London: Chapman and Hall, 1837. Octavo, pp.xvi, 609, 43 illustrations by Seymour and “Phiz” plus frontis and vignette title in first states, with 32 further illustrations by Thomas Onwyn (75 illustrations in total). Lacks half-title and Buss plates, the Seymour plates are a mix of first states of the first and second plates, and the Phiz illustrations are first states except plates 16, 17 and 42 which are second state. With Instructions to the Binders at p.xvi and 6-line errata on verso. Contains twenty of the thirty internal flaws listed by Smith as being present in most first editions, including the signature E on pp.25 and 27. Contemporary binding in half green gilt ruled morocco over marbled boards with floral gilt devices on the panels of the spine, marbled endpapers. Ownership inscription on p.v at Dedication, 1cm horizontal tear at plate 5 facing p.17 and plate 15 facing p.76, pages are age-toned, the frontis and vignette title are lightly foxed, occasional foxing and soil marks throughout, leather at front joint is beginning to separate, marbled boards lightly scuffed. (Eckels, Smith 1:1, Hatton and Cleaver).

Dickens’ first novel catapulted the young Parliamentary reporter and a roving journalist into a publishing phenomenon. As bibliographer Eckels wrote in 1932, “From a literary standpoint the supremacy of this book has been so firmly established that continued debate seems to be a closed incident. It was written by Dickens when he was twenty-four and its publication placed the author on a solid foundation from which he was never removed.” (Eckels, p.17).

After the untimely death of illustrator Robert Seymour, Robert Buss provided the plates for the third instalment, but Dickens was not impressed and Hablot Knight Browne (Phiz) provided the illustrations for the rest. Illustrator Thomas Onwyn gently satirised the disparities and interdependence between the rich and the poor. He was overshadowed in his day by George Cruikshank and earned notoriety by providing illustrations for pirated copies of *Pickwick Papers* and *Nicholas Nickleby*. Dickens did not care for Onwyn’s illustrations but both men were concerned with social injustice and inequality. (800) \$2,000.

PHOTOGRAPHY



26. [PHOTOGRAPH AND MOUNT BOTH SIGNED BY MCBEAN] MCBEAN, Angus. *Portrait of Quentin Crisp, 1940*. Silver gelatin print. Print size 30.6 x 38cm. Images size 22.8 x 29.8cm, signed Angus McBean at the lower left under the image. Mounted on card 50 x 40cm. The mount is also signed by McBean at the left under the image. On the verso of the mount is written "Copyright A McBean / Portrait of Q. Crisp 1940 / Vintage print". The context and authorship of this note is unknown, though we note that the hand is similar to McBean's. On the verso of the print itself, in the same hand, is written at the centre "Copyright Angus McBean" and along one edge "Quentin Crisp photographed 1940" and towards another edge "(b)". on the top left verso of mount "Angus McBean / Quentin Crisp 1940", and at top right is the number 57 enclosed in a circle. The print is in lovely condition with just a few pin-prick fox marks on the margins of photographic paper (not on the image itself). Near fine.

Angus McBean (1904 -1990) was a Welsh photographer renowned for his celebrity portraits. His break came when he photographed a young Vivien Leigh for Ivor Novello. He went on to photograph Leigh in studio and on stage for the next thirty years. Quentin Crisp, author of *The Naked Civil Servant* and for a brief period McBean's lover and model, described him thus: "[G]enuinely star-struck. I never heard him speak badly of anyone well known. In his eyes, celebrity made anyone adorable. In spite of his success he remained mysteriously modest." (*The Telegraph*, "So Famous, So Adorable." Review of the National Portrait Gallery exhibition of Angus McBean: Portraits, by Andrew Graham-Dixon, 16th July, 2006).

Crisp recalls sitting for McBean's portrait in his now famous book:

He took about a dozen pictures of me in three-quarters of an hour... Though it was something that he did every day of his life, Mr McBean longed to take photographs as fervently as I desired to be photographed. He worked very quickly and methodically, his instructions as clear as lenses - "Lick your lower lip and let it hang".

[*Naked Civil Servant*, London: Jonathan Cape, 1968, p.100].

McBean's clear instructions, unique lighting, and eye for the beauty of his subject combine here to produce a portrait that is impressive, intimate and sensual. (668)

Unframed \$1,500.

Framed \$1,800.

We will also be bringing a handful of books on photography and the nude to the Fair. If this is your pleasure please drop in to Stand 6 and say hello.

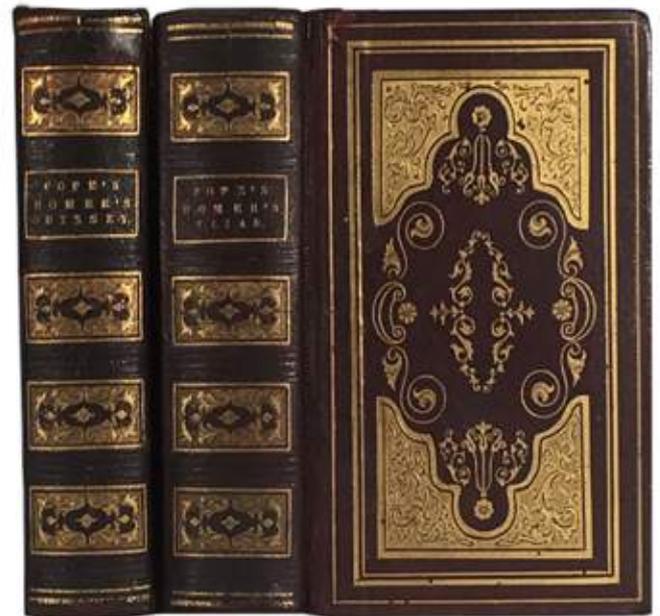
ANTIQUARIAN



27. Bland, Rev. Robert, et alia. *Collections from the Greek Anthology; and from the pastoral, elegaic and dramatic poets of Greece*. London: John Murray, 1813. Octavo, (8pp.) Comprising 2 blank, half title, 1 blank, title page, 1 blank, Dedication, 1 blank, Contents, lv, (1) Blank, 525pp., (1) Errata, (4) Blank. Rebound in half leather with cloth boards, original bookplates and ownership inscription re-mounted. The blanks and half title are quite foxed but otherwise quite clean with only the occasional fox mark throughout. Half leather.

The older of the two bookplates is that of Richard Fisher who also inscribed his name on the front free endpaper and dated it June 18th, 1823, Midhurst. Possibly Richard Fisher (1809-1890) the British collector of Italian prints and Japanese Netsuke (see British Museum's online entry for Fisher). Fisher would have been 14 in 1823 and Bland's *Collections* a likely possession for a schoolboy of that time. The second bookplate is that of R.E. Stone. (805) \$350.

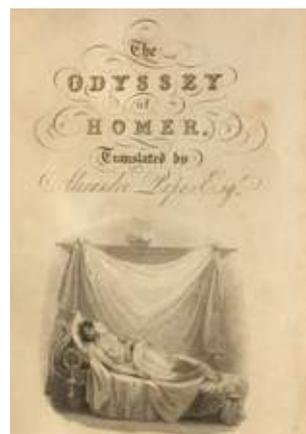
28. Homer. *The Iliad and The Odyssey; translated by Alexander Pope*. London: G.B. Whittaker, Ave Maria Lane, 1827. Two twelvemo volumes, each with a frontispiece and vignette title page designed by H. Corbould and engraved by E. Findon. Bound in full leather, elaborately gilt blocked, recently re-backed with original spines laid back on. New endpapers, all edges gilt, tissue guards. Occasional fox marks.



The Iliad of Homer, translated by Alexander Pope Esq., pp.xxx, 616. *The Odyssey of Homer*, translated by Alexander Pope Esq. To which is added, *The Battle of the Frogs and Mice*, pp.(10), 513, (3).

Pope's translation of *The Iliad* first appeared between 1715 and 1720 and was highly acclaimed and very profitable. His translation of *The Odyssey* was published in 1726 with the help of William Broome and Elijah Fenton. With the money from the Homer translation Pope was able to move into a villa in Twickenham where he established his now famous grotto and garden.

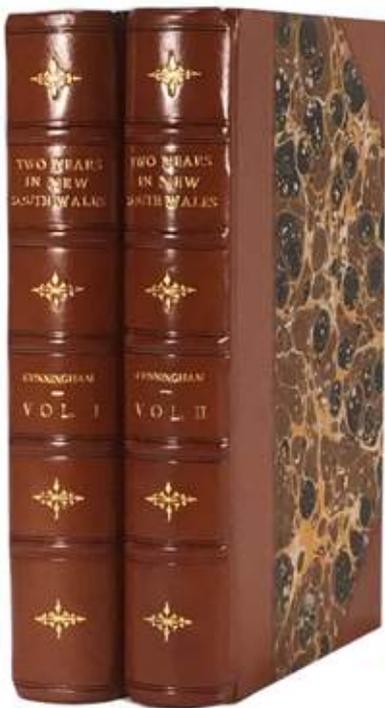
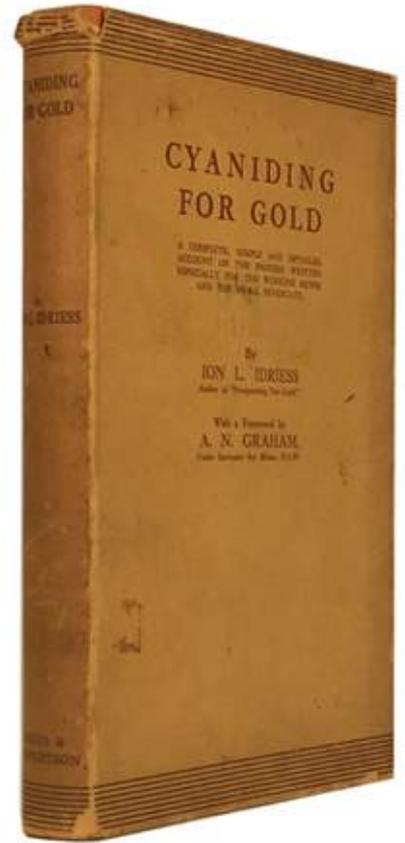
Artist Henry Corbould studied at the Royal Academy under Fuseli. Engraver Edward Findon studied and worked together with his brother William Findon and so much demand arose for their productions that ultimately a company of assistants was engaged. A charming set. (806) \$500.



AUSTRALIANA

29. Idriess, Ion L. *Cyaniding For Gold; A complete simple and detailed account of the process written especially for the working miner and the small syndicate*. Sydney and London: Angus and Robertson, 1939. First Edition. With a Foreword by A. N. Graham, Under Secretary for Mines, N.S.W. Octavo, 22 x 14cm, pp.xii, 270, (2) Blanks, one folding plate and two folding tables, original cloth covers with lettering in black to top board and spine, original unclipped dustjacket. Boards lightly soiled along lower edges, one black mark at the foot of the top board, endpapers heavily foxed, some marks and soiling to the edge of the text block, otherwise clean throughout, small bookseller sticker at the foot of the front pastedown by the inner margin, and previous owner name and two addresses (one struck out) towards the top of the same page. The jacket is marked with some soiling along the fore-edges, a few short vertical tears and chips, now protected in mylar. Very good in very good dust-jacket. Original cloth.

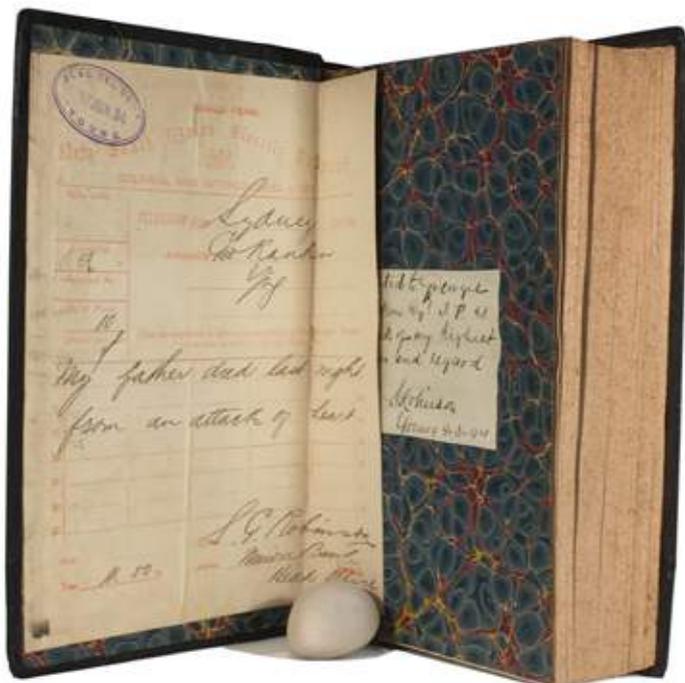
One of the scarcer Idriess titles, particularly in the original dust-jacket. (767)
\$1,500.



30. Cunningham, P. Surgeon, R.N. *Two Years in New South Wales; Comprising sketches of the actual state of society in that Colony; of its peculiar advantages to emigrants; of its topography, natural history, &c. &c.* London: Henry Colburn, New Burlington Street, 1828. Third edition. Complete in two volumes, octavo, recased in half calf over marbled boards with gilt lettering to the spine. Volume one: (2) Blank, xvi, 346pp., (2) Advertisement, folding map frontispiece (expertly repaired). Slight foxing and occasional soil mark. Volume two: (2) blank, viii, 336pp. moderately foxed on pp.1-10 and 43-53, occasional foxing elsewhere. Both volumes have a neat ownership inscription on the first blank dated 1829.

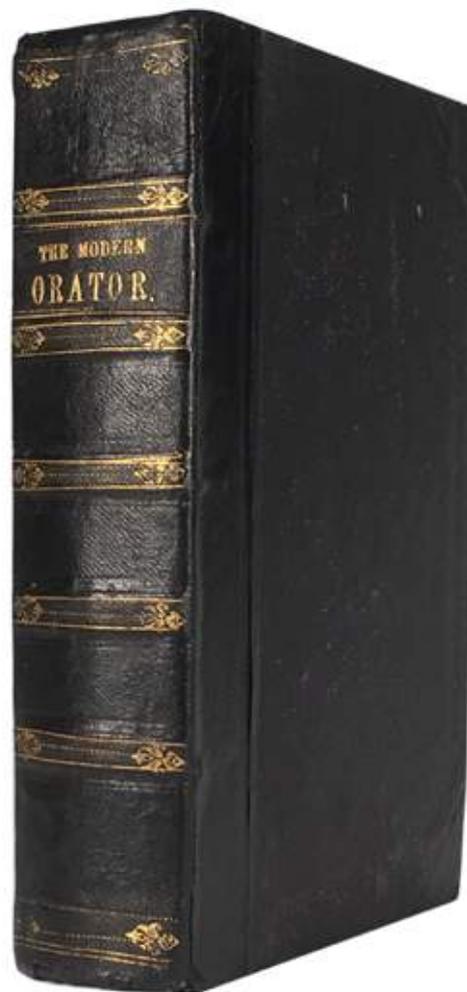
First published in 1827, second and third editions were printed in 1827 and 1828. Peter Cunningham made four voyages as surgeon general on convict ships prior to writing his account which Ferguson deemed a valuable account of New South Wales. (Ferguson 1110). (804) \$650.





Received from Samuel Robinson Esqr
Police Magistrate for eighteen years on
the occasion of his leaving Young
9th March 1894

George Ranken

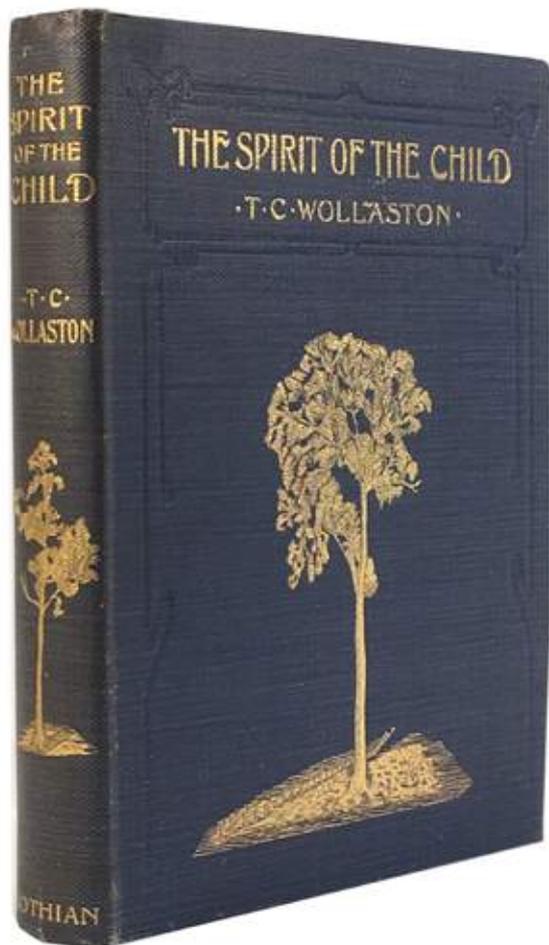


31. ***The Modern Orator; Volume II: The Speeches of the Right Honourable James Fox in the House of Commons.*** London: Aylott and Jones, 8, Paternoster-Row, 1848. Third Edition. [Presented to George Ranken by Samuel Robinson]. Octavo, pp.xviii, 862, (2) Advertisements, half title, portrait frontispiece with tissue guard, Appendix. Half leather with five raised bands, gilt lettering on spine, all edges speckled, marbled endpapers. Presentation slip on lined paper pasted onto the front free endpaper, telegram pasted onto the front paste-down, signed note in George Ranken's hand on first blank.

George Ranken (1827 - 1895) was a surveyor, pastoralist, public servant and writer. He wrote for the *Sydney Morning Herald* on questions of land under the pseudonym Capricornus, and in 1883 was commissioned with Augustus Morris to enquire into the land laws of the colony. The report aroused controversy but provided the framework for The Land Act of 1884. He also wrote pamphlets and two novels. *Windabyne* was published in serial form by *The Australian* in 1878-79 and published in book form in London after his death. According to *The Australian Dictionary of Biography* (online), "Ranken joined his brother in a surveying business at Young about 1888. He became a Justice of the Peace and a member of the local Land Board and was an active member of the

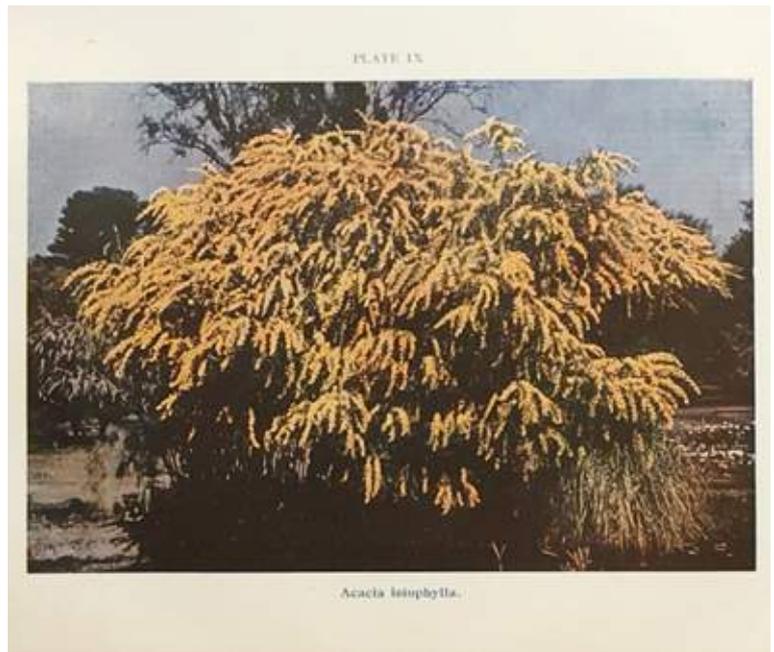
Phoenix Literary and Debating Society. On 6 May 1895 he died at Nestle Brae, Young, leaving a wife and four sons. He was buried in the Presbyterian section of the Young cemetery."

Samuel Robinson was Police magistrate for Young for 18 years and presented this volume to Ranken as a symbol of his regard when he left. The presentation note reads "Presented George Ranken Esq. J.P. as a mark of my highest esteem and regard. S. Robinson. Young. 9.3.94". The note on the next page (the first blank recto) reads, "Received from Samuel Robinson Esqr. Police Magistrate for eighteen years on the occasion of his leaving Young. 9th March, 1894. George Ranken." That the two men may have enjoyed an enduring friendship, or that Ranken may have known Robinson's family, is suggested by the telegram that has been pasted onto the front paste-down. It is from Robinson to Ranken, dated the 27th of June 1894, and simply reads, "My father died last night from an attack of heart." (802) \$250.



32. WOLLASTON, T.C. *The Spirit of the Child*. Melbourne and Sydney: Thomas C. Lothian, 1914 (May). First Edition. Octavo, 228pp. plus 12pp. publisher's advertisements, 12 full page illustrations, blind blocked boards in blue cloth with gilt blocked design of a tree and lettering in gilt on the top board and the spine, publisher's monogram "TCL" blind blocked on the rear board. Head and foot of spine gently pushed, corners lightly bumped, gilt bright.

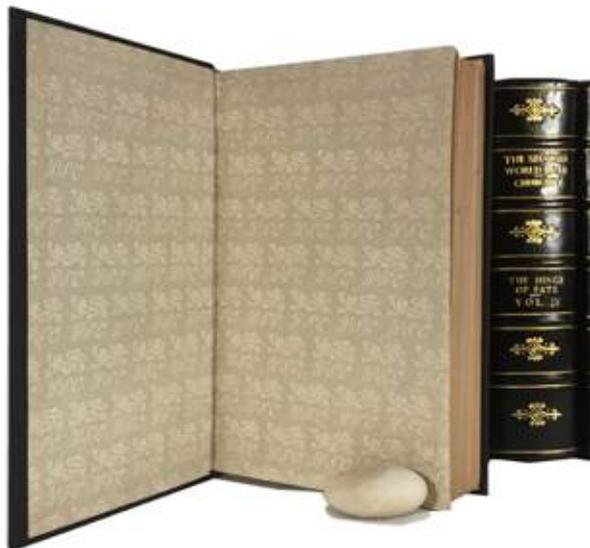
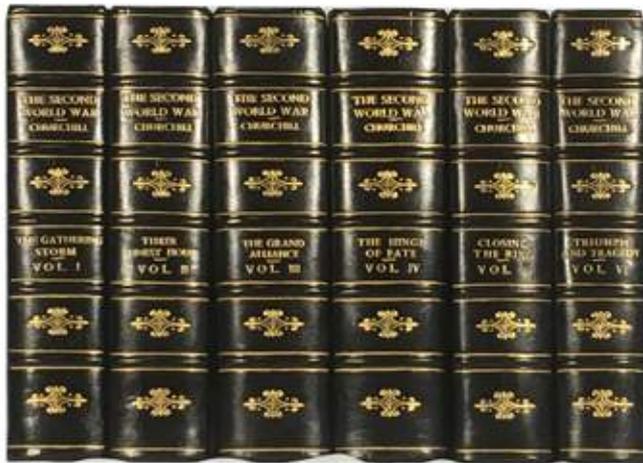
Tullie Cornthwaite Wollaston was an opal dealer whose love for Australia's natural beauty shone through his publications. *The Spirit of the Child* was his first published book and it was well received on publication, according to his publisher's advertisement in the 1916 edition of his second book, *Our Wattles*. *The Sydney Morning Herald* described it as "an exceedingly attractive book" while *The Dominion* described it as a book "full of sunny optimism...[t]he illustrations of the Black Opals in their natural colours are quite notably beautiful." The book is written as a series of letters to his children and aims to instil an appreciation of the natural world and provoke a high level of idealism. (772) \$100.



33. [SIGNED ON THE LIMITATION PAGE BY THE AUTHOR AND WILL J. SOWDEN, FEDERAL AND STATE PRESIDENT OF THE WATTLE DAY LEAGUE.] WOLLASTON, T.C. *Our Wattles*. Melbourne: Lothian Book Publishing Company, n.d. First Edition, limited. 76pp. + (4), 12 autochrome plates, marbled endpapers, gilt dentelles, green leather boards with single ruled gilt border and lettering in gilt. Preface by Sowden. Spine mildly sunned, top corners slightly pressed towards each other.

Willie J. Sowden was a pugnacious federationist, newspaper editor and opinion maker. According to the Wikipedia article on the Wattle Day League it was, "formed on 13 September 1909 at the Elizabeth Street, Sydney headquarters of the Royal Society, with J. H. Maiden, director of the Sydney Botanic Gardens as president. Its purpose was to present to the various State governments a unified proposal for a national day on which to celebrate the wattle blossom. In 1910 the League settled on "Wattle Day" as 1 September, and approached Sowden to form a branch of the League in South Australia. Campbell and A. K. Warner founded a branch in Melbourne. It was taken up, and there were celebrations in 1910 in three state capital cities: Sydney, Melbourne and Adelaide, although the Melbourne event was a muted affair due to heavy rain. The day was significant in being the first organised demonstration on a definite day across a number of States ever witnessed in Australia." This slim volume is poetic, practical and patriotic. (771) \$100.

MILITARIA

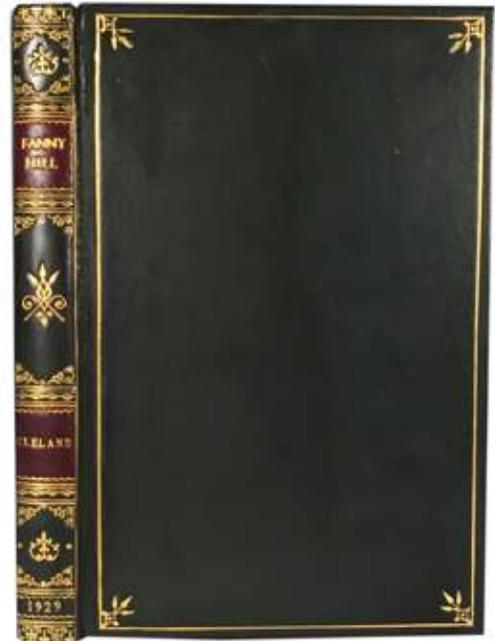


34. CHURCHILL, Winston. *The Second World War*. Sydney: Cassell and Co., 1948-1956. First Australian Edition. [Fine binding] Octavo, uniformly bound by Karen McGuire in half leather over cloth covered boards. Complete in six volumes.

Volumes One through Five are first Australian Editions so stated on the verso of the title pages. Volume Six simply states "first edition" on the verso of the title page. A nice clean copy with just a little roughness to the fore edge of the original endpaper in Volume Two, two light abrasions to the top edge of the text block of Volume Four, and a small spot to the fore-edge of the text block of Volume Six. Half leather. (791) \$3,000.

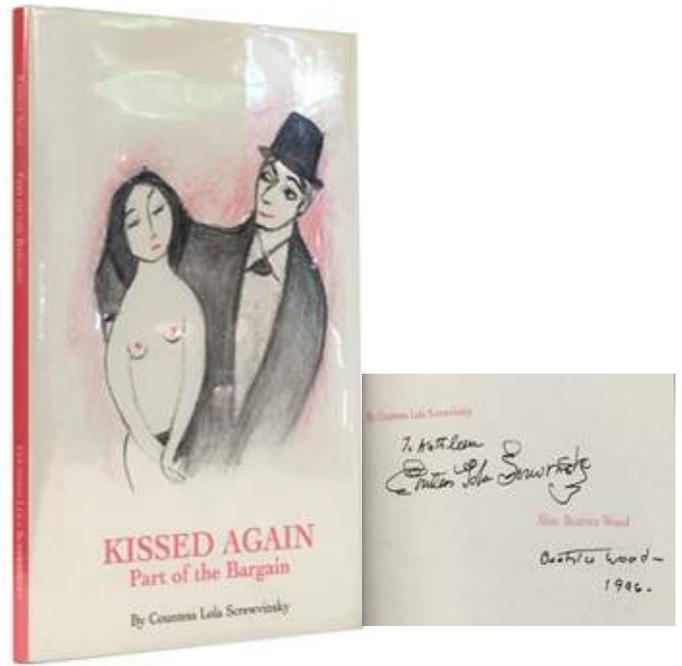
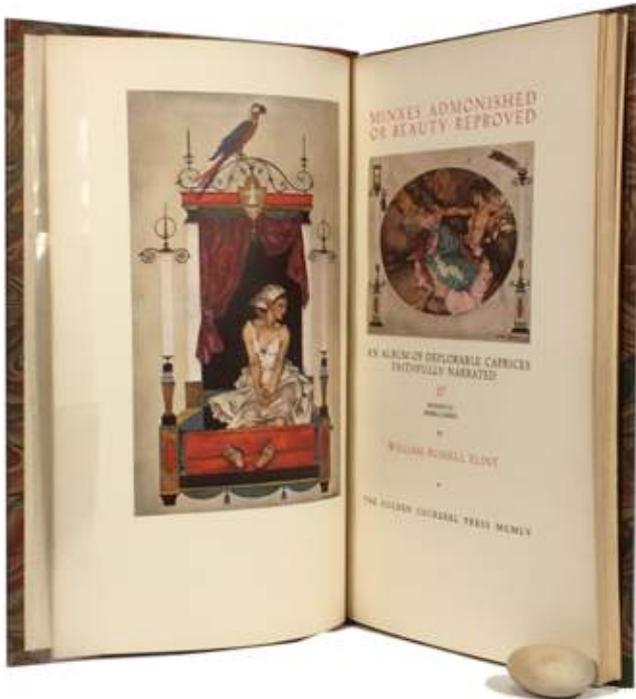
We will be bringing a handful of Australian Unit Histories to the Fair. Please drop by Stand 6 to pick up the shortlist and view the items.

EROTICA



35. CLELAND, John. *The Memoirs of a Woman of Pleasure Or The Life Of Fanny Hill*. Hoboken: Privately Published, 1929. Limited Edition. Octavo, pp.(10; comprising 2 blanks, half title, 2 blanks, illustrated frontispiece, title page, limitation page, "Letter the First", 1 blank), 211, (1) Blank, 11 unnumbered coloured illustrations after Aubrey Beardsley. Fine binding by Karen McGuire in polished green calf with gilt borders, dentelles and lettering to spine. title and author on red leather labels, sewn headband, top edge dye (pale red), marbled endpapers. Full calf.

John Cleland's first, best and most famous book. Officially *Fanny Hill* remained suppressed in its unexpurgated form in the United Kingdom until 1970. The illustrations in this privately printed edition are explicit and printed in black, green, flesh tones. Limited to 700 copies, this being no. 360. (803) \$800.



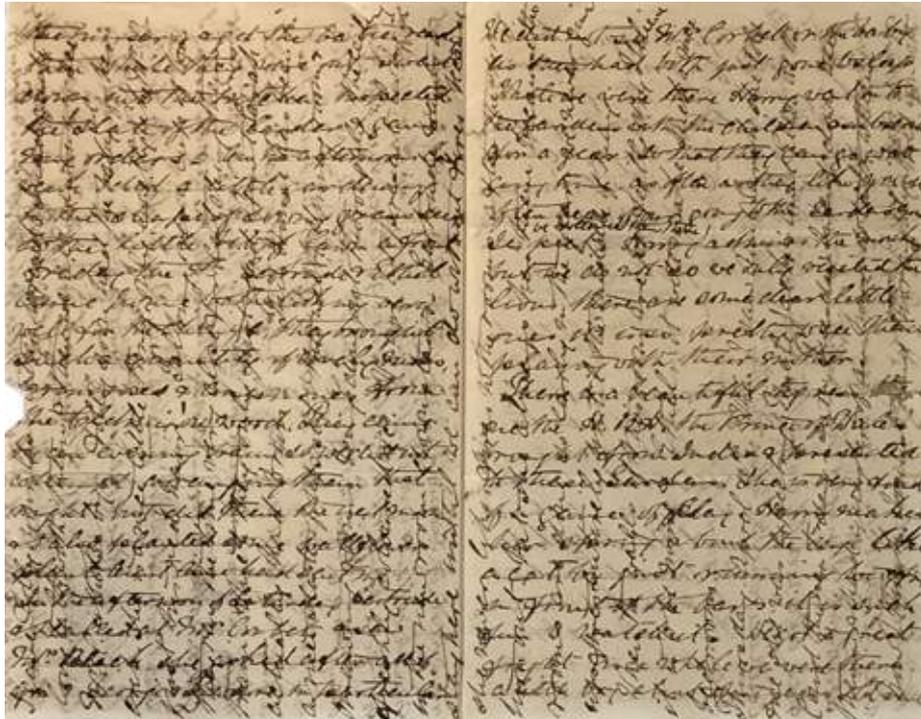
36. FLINT, William Russell. *Minxes Admonished Or Beauty Reproved; An Album of Deplorable Caprices Faithfully Narrated*. London: Golden Cockerel, 1955. First Edition, Limited Edition. Octavo, 128pp., two watercolour illustrations and fifty-one crayon illustrations by Flint reproduced in photogravure, bound in quarter morocco by Mansell, marbled boards, matching marbled slipcase. Spine darkened with joints beginning to separate, head of the spine is chipped, lightly foxed endpapers. Slipcase is somewhat dull and beginning to fray along the base.

No.161 of 550 (the first 150 copies were bound in scarlet morocco by Sangorski and Sutcliffe and accompanied by eight extra plates). The text in Pastonchi type was set and printed by John Roberts Press, London. The photogravure reproductions were created by Bemrose and Sons of Derby and the copper plates from which they were printed were afterwards destroyed. (763) \$400.

37. [SIGNED AND DATED PRESENTATION COPY] WOOD, Beatrice. *Kissed Again; Part of the Bargain*. Happy Valley, Ojai, CA: Pleasure Palace Books, 1995. Octavo, pp.(vi), 55, (iii) blank, 26 full page colour illustrations by the author, glossy illustrated boards, illustrations repeated on the dustjacket. Signed and dated on the title page by Wood and by her pseudonym Countess Lola Screwvinsky. Loosely inserted is a previous bookseller's description of this book and three others by Wood. Fine in Fine dustjacket.

Beatrice Wood, "The Mother of Dada", was a Bohemian artist, potter and writer who counted Marcel Duchamp and Anais Nin among her friends. She published her first book in her late eighties and the last twenty-five years of her life were the most productive of her career. She continued to work in her studio past the age of 100 and died in 1998 at the age of 105. When asked the secret to her longevity she would often reply, "art books, chocolates and young men".

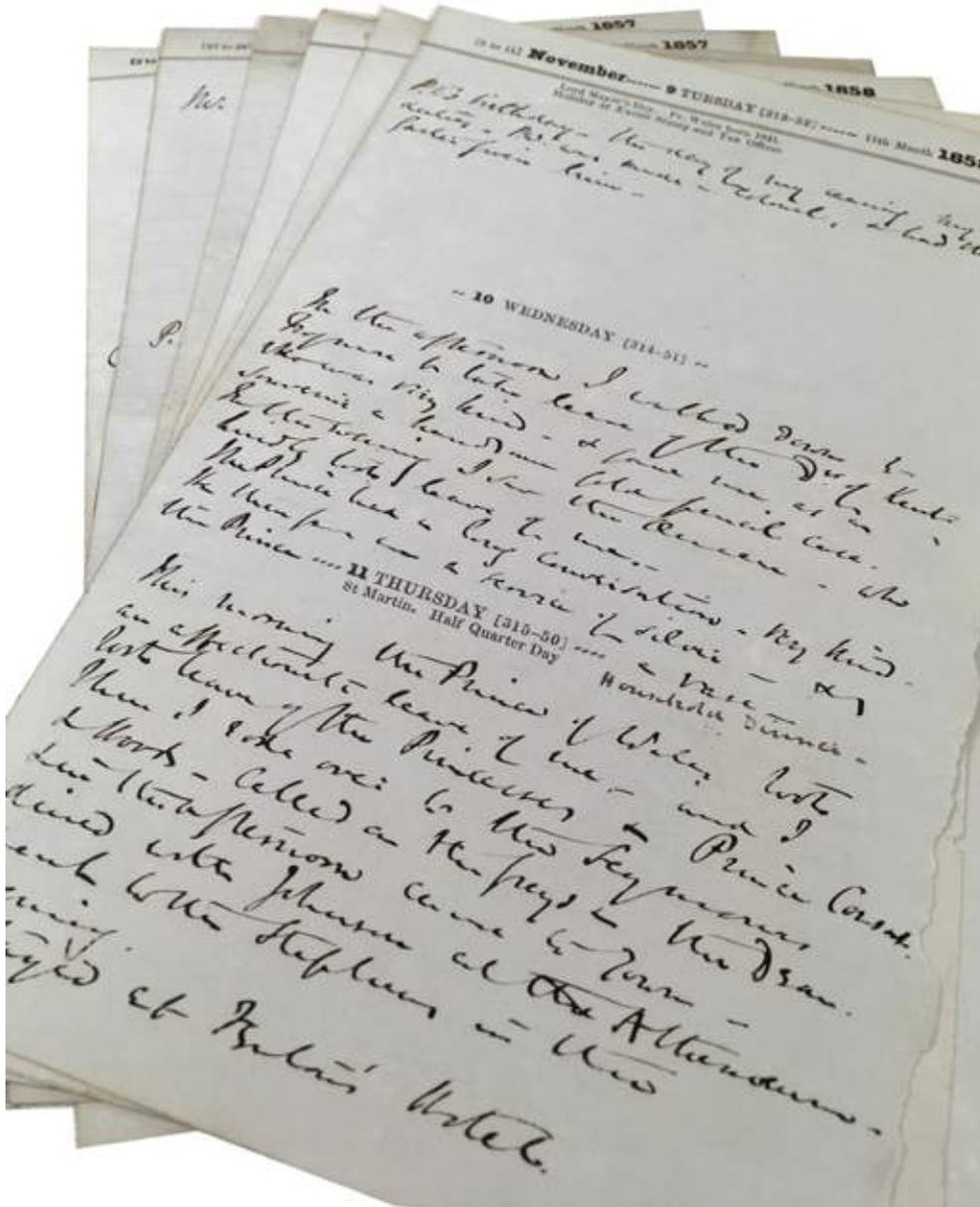
The book is inscribed to Kathleen, possibly the Kathleen Freeman mentioned in the loosely inserted description. (766) \$250.



Item no. 8, p.5. Frederick Waymouth GIBBS (1821-1898) *Collection of Papers.*

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