

ARCHIVES FINE BOOKS

Sydney Rare Book Fair Highlights



BLAKE, William. *Water-Colour Designs For The Poems Of Thomas Gray*, (inventory item 35), p.9.

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ANTIQUARIAN



Horae, Use of Sarum (f); Sec.fol. *Ipsi vero*. Probably Northern France: c. 1475. Structure: ff. iv +23 leaves + iv; parchment, with four unnumbered paper blanks at each end. Approx. 135 x 90 (84 x 55) mm., the edges re-trimmed affecting the top margin of the border on f.1r. Collation: 1⁸ 2⁸ 3⁸ (3 wants 1); originally in regular quires of 8 leaves. Ruled in pale red ink in 1 column of 23 lines; writing below top line. Binding: s. xx, full calf, polished black, over boards, with gold file on turn-ins of upper and lower boards. Spine title lettered in gilt "Hours of the Passion. MS c.1475".

Contents: Book of Hours (fragment), Use of Sarum, in Latin, on parchment. Written in final quarter of the 15th century; probably N. French or perhaps Flemish origin with later additions, in English, of the first half of the 16th. 1. ff.1-5v: Psalms of the Passion "*Incipiunt psalmi de passione domini. Deus deus meus...Respice quaesumus Domine super hanc familiam, tuam ... Amen.*" 2. ff. 6r -16v: Hours of the Passion: "*Incipiunt hore compassione domini nostri ihesu christi*" beginning in the matins hymn: "*Christus factus est pro nobis obediens ... Domine iesu christe qui hora nona ... in hora mortis nostrae animas...*" [breaking off imperfectly; one leaf missing]; beginning in the middle of the nones oratio f. 17r: "..., nostras ad te qui vere paradisus es... Domine ihesu christe fili dei vivi... et ad pie passionis tue digne recolenda misteria preparavi. Qui vivis etc..." 3. ff.21r -23r: Two short prayers in English: "[O] myghty and dredfull and most mercyfull lorde... [M]ost meke lorde; and sayvor; which kneeled at the feet of thy disciples..." 4. f. 23v: A prayer opening, "*Suscipere digneris domine deus omnipotens istos psalmos...Amen*".

Hands: Artt., 1, 2, 4 are written in a script called *lettre bâtarde*, by a single hand, in a pale brown ink. Contemporary correction at f.3r Ps. 25:2 "*proba me Domine...*" the word "*ure*" is added in the margin. Art. 3, two English prayers are later additions by two hands, writing varieties of English script, one italic, the other a secretary hand.

Decoration: f. 1 recto (beginning of the Psalms of the Passion) has a full decorated border, with natural and conventional foliage; the written text framed on three sides by oblong of two bars on a ground of gold. The 5-line major initial "D" is blue on gold ground, with acanthus-leaf sprays and flowers with red, green and blue leaves. Smaller 2-line initials to the individual psalms and hours after matins, in gold, with alternating blue or red border with purple penwork flourishing, or blue with red penwork flourishing; rubrics in red.

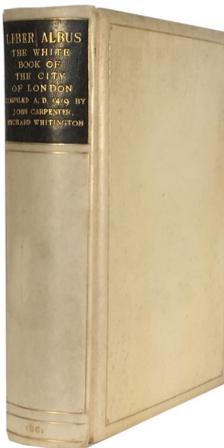
Overall condition very good. Head of spine chipped.

Written in the final quarter of the 15th century (i.e. 1475-1500) likely in northern France, to judge from the script and decoration, perhaps for an English owner to judge by the addition of English prayers of s. XVI¹ in a space left to fit. Original extent unknown, at least 145 leaves, when intact, so perhaps a full Psalter-Hours. Early modern provenance unknown. A brief description of contents written on recto of the first paper blank. Old foliation sequence at the foot of each recto; and old shelf mark 'Ms 4319' in pencil at the foot of f.1r. Provenance: Folio Fine Art Ltd., Stratford Place, London. Acquired by private collector, Brisbane, Australia in 1969. (878) \$5,000.



Joachim and Anne; Single leaf from a Book of Hours. Northern France: [c.1500]. A leaf from a Book of Hours illuminated in Northern France and dating c. 1500. This miniature shows Joachim and Anne meeting outside the Golden Gate of Jerusalem, against a background of soft blues and greens, and the whole is within an arch in liquid gold and brown. Joachim wears a robe in liquid gold, and Anne wears a full length veil in pale pink. Surrounded by a soft green mount within a gold frame.

Provenance: Folio Fine Art Ltd., 6 Stratford Place, London. Acquired by private Brisbane collector September 1969. Comes with Folio Fine Art Ltd. Certificate of Authenticity and TLS from Jill Wilson (FFA) to private Brisbane collector, offering the miniature described. (935) \$7,500.



CARPENTER, John, WHITTINGTON, Richard & RILEY, M.A., Henry Thomas (translator). *Liber Albus; The White Book of the City of London*. London: Richard Griffin and Company, 1861. First Richard Griffin and Company Edition. Octavo (220 x 170 mm). (xii), 8, 660pp. Later binding of vellum with gilt detailing; black morocco label with gilt lettering on spine; gilt detailing to borders on internal edges; top edge gilt; in a later white card slip case.

Covers scuffed, spotted and marked; 50mm faint line to spine; 4mm and 10mm scratches to label on spine; scratches and nicks to top edge of text block; previous bookseller's pencil price and stamp on endpapers; bottom of pages are misaligned up to 5mm; some leaves roughly opened; rippling to pages; occasional foxing, light marks and creasing throughout; 3mm wide mark the length of page 25; leaves 185-188, 189-192, 397-400, 537-540 & 541-544 unopened; pages 393-396, 569-572, 573-576 & 605-608 partially opened; 190 x 80mm of toning to pages 416 & 417, presumably caused by a bookmark; 10mm closed tear to page 579.

Originally published in Latin and Anglo-Norman in 1419, Liber Albus, was the first book of English Common Law. It was compiled by the Town Clerk of London, John Carpenter (1372-1442) at the request of the then Lord Mayor of London, Richard Whittington (c. 1354-1423). In his introduction, translator Henry Thomas Riley refers to Carpenter, who was clerk during the reigns of Henry V and Henry VI, as 'Secretary' to the city. Riley asserts that London's Record Room at Guildhall housed the most 'ancient and complete' collection of archives in the world. Given Carpenter's access to this collection of seven hundred years' worth of knowledge, 'combined probably with other sources of information now lost or unknown,' Riley identifies Liber Albus or the 'White Book' as a book of 'instruction and guidance' for the governance of the City of London. (846) \$500.



OVID (Publius Ovidius Naso). *Ovid's Art of Love; In Three Books*. Translated by Mr. Dryden, Mr. Congreve, &c. Together with *The Remedy of Love. To which are added, The Court of Love. A Tale from Chaucer, and The History of Love*. London: Printed for J. Tonson and sold by W. Taylor at the Ship in Pater-noster-row, 1712. Reissue of 1709 Edition. Octavo (198 x 125mm). [12], 1-174, 179-235, 238-482pp (text is continuous even though pagination is not), six plates including frontispiece (lacking one plate). Bound in brown calf, banded with contrasting tan label including gilt lettering and detail, gilt edges; boards with dark brown labels, blind borders and decorations; text block speckled red.

Head and tail worn; joints rubbed; spine rubbed and a touch brittle; small patches of wear to most bands, largest section is 5mm long; joints starting with 30 and 35mm separation either side of the head of the spine, 8mm of separation between bottom of

front board and spine; corners abraded; edges are rubbed, a 10mm ding to top edge on front board; covers rubbed; top edge a little dust toned; pages are lightly rippled with occasional light creasing; pencil note inside front cover; abraded strip on ffe as though something was tipped in and then removed, front endpapers separating at gutter, browned with some spotting, back endpapers browned and somewhat foxed, with a small hole on last free endpaper; light spotting and sporadic tanning throughout, mostly bright while some

pages more visibly show their age; plates have caused toning to opposite pages; water marks measuring 6 x 10mm, 10 x 16mm and 11 x 22mm to top of Book One's dedication and title page; light crease across the top of pages 41-44; ink thumb print and small pencil mark to page 49; small nicks and chips out of pages 49, 61, 431, 459, corners torn or cut off pages 1, 51-54, 235, 255, all without loss; pages 87-90 half opened and pages 239-242 unopened; small stain (5 x 15mm) to bottom of page 127; thread exposed at the head of pp. 160 and 161; a 3mm and two 1mm marks have bled through pages 159-160; significant toning along edges of pages 222 and 223 with a chip 30mm long and at its worst, 5mm wide, on page 223; faint crease across top of page 469; a letter "H" inked onto last paste down and then slightly removed. The lacking plate depicting Cupid having his wings clipped and his bow stolen should have been bound in opposite p. 268 "Ovid's Remedy of Love".

Ovid (43BC – 17/18 AD) was a Roman poet during the reign of Augustus. He is most well-known for the epic narrative poem, Metamorphoses, which remains an important source of classical mythology. The Art of Love, or Ars Amatoria as it was originally published in Latin, is comprised of three books written in elegiac couplets. In the first two books, Ovid addresses a male audience and explains how they can seduce and keep a lover. In the third book, he instructs female readers on techniques for seduction. Ovid's work influenced the likes of Dante Alighieri, William Shakespeare and Geoffrey Chaucer, whose work, The Court of Love, appears in this volume. The book concludes with Charles Hopkins' The History of Love. Hopkins was a 17th century Anglo-Irish poet and dramatist who has here translated sections from Ovid's Metamorphoses. (868) \$650.

ART



MENDELSSOHN, Joanna. *The Art of Sir Lionel Lindsay*. Brookvale, NSW: Copperfield Publishing Company, c. 1982. 3 volumes: No. 147 of edition limited to 300 copies available for sale.

Volume 1: Woodcuts: Folio (372 x 273 mm.), 179 pp, ill., index, bibliography, green leather with recessed title panel, signed by the two directors of the publishing company, in cloth covered slip case with gold blocked emblem, includes biographical note. Appendices include an index of catalogued woodcuts, woodcut book illustrations, alphabetical list of woodcut bookplates, and exhibitions which include woodcuts by Lionel Lindsay. Fine in like slipcase.

Volume II: Etchings Part A: Folio (370 x 270 mm.), 164 pp. ill., index, bibliography, cloth, housed in cloth covered slipcase with Volume II: Chronological Catalogue Part B, signed by the director of the publishing company, c. 1987. Includes a list of etching exhibitions held during Lindsay's lifetime. Fine in very good slipcase, spine lightly sunned.

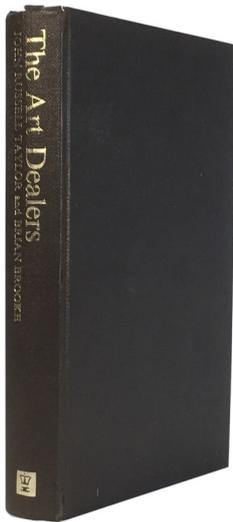
Volume II: Chronological Catalogue Part B: Folio (370 x 270 mm.), [164] pp., ill., bibliography, cloth, housed in cloth covered slipcase with Volume II: Etchings Part A. Includes Index of Lionel Lindsay's Etchings. Fine in very good slipcase, spine lightly sunned. Fine. Hardcover.

Lionel Lindsay (1874-1961) was one of the famous Australian Lindsay family of artists that included his brothers Norman, Percy and Daryl and his sister Ruby. His mastery of graphic design included drawing for newspapers and book illustration, wood engraving and etching. He was the first president of the Australian Painter-Etchers' Society and later became a Trustee of the National Gallery of New South Wales. He was knighted in 1941. (721) \$750.



PIERRE ET GILLES – [COMMOY, Pierre and BLANCHARD, Gilles] *La Creation du Monde*. Paris: Contrejour, 1991. First French Edition. 350 x 255 mm. Unpaginated with gold foil and bright orange endpapers, die-cut title page, 106 colour plates, three acetate pages, black and white index of plates. Black and gold paper wraps with decorated acetate dust jacket.

Corners and edges very gently bruised with no more than a millimetre of damage; spine creased with closed 5mm tear; multiple nicks to bottom edge of text block; internally bright; previous pencil price erased but faintly visible; rubbing to gold lettering on front and back of dust jacket near spine. (840) \$180.

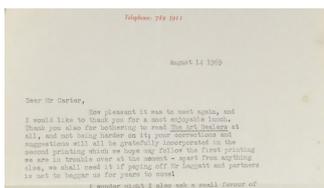
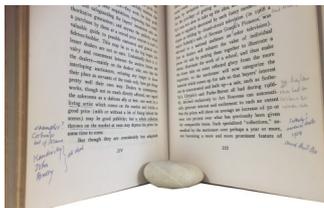


[CARTER, John] TAYLOR, John Russell; BROOKE, Brian. *The Art Dealers*. London: Hodder and Stoughton, 1969. First Edition. Octavo, hard cover (22 x 14cm), pp. iii (1, blank) 316; black cloth covered boards, lettering in argent on spine.

Head of spine a tad brittle with a 3mm chip at the head of the front joint, starting at the foot of the front joint with 1cm separation; extensive underlining and marginalia in both pencil and red pen, lacks dust wrapper. Loosely inserted, a TLS from John Russell Taylor to author and President of the Bibliographic Society, John Carter; Carter's response (unsigned); and tipped onto the ffep under John Carter's signature is a news clipping with the headline "Libel Damages for Art Dealers". The date Jan 21, 1970 has been added in red ball point.

The correspondence is pinned at the top left with Carter's unsigned response (a copy of the original sent?) laid on top of Taylor's letter. Taylor's letter on two pale blue sheets, the first with his letterhead in red ink and a note in pen "Ackd. Aug 21" at the top; Carter's response, dated 23rd September, 1969, is on very thin paper, a little foxed and chipped along lhs, remnant of a piece of fabric tape also on lhs margin. The three pages together are folded horizontally, all three sheets showing a faint vertical fold.

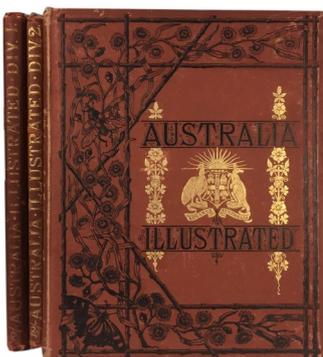
It can be inferred from the correspondence laid in that this copy belonged to John Carter and that he marked it liberally with comments, corrections and questions that he then communicated to Taylor by letter. The letter from Taylor, dated August 14, 1969, thanks Carter for reading the book, for not being "harder on it" and for offering his corrections and suggestions. He assures Carter these "will all be gratefully incorporated in the second printing which we hope may follow the first printing we are in trouble over at the moment – apart from anything else, we shall need it if paying off Mr Leggatt and partners is not to beggar us for years to come!" The art dealer referred to brought libel charges against Hodder and Stoughton and the authors. The tipped in news clipping dated 5 months after the correspondence, reports that the defendants "unreservedly withdrew all those unintended imputations of impropriety". It would seem the book was withdrawn from circulation and a second printing with Carter's corrections and suggestions did not make it to print.



Taylor then goes on to make a cheeky request that Carter might offer a character reference for a venture in which Taylor would advise a Canadian company on the buying and selling of art like shares. Carter's response expresses some dubiousness at the notion of such a company, and suggests Taylor try to find a more plausible

representative of "the art trade" than himself (Carter was then President of the Bibliographic Society). He nonetheless graciously concludes, "However you shall tell me more about this project if you have a moment before or after the Double Crown dinner on 7th October". The Double Crown Club is a dining club and society of printers, publishers, book designers and illustrators in London. (922) \$500.

AUSTRALIANA



BOOTH, Edwin Carter. *Australia; Illustrated from the Drawings by Skinner Prout, N. Chevalier, O. Brierly, ETC. ETC.* London: Virtue and Co., n.d. [1874-76]. First Edition. Quarto, 8 vols.

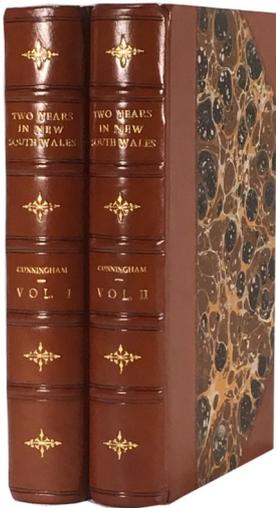
Vol 1: pp.28, iv (outer title page and advertisement), 14 steel engravings including vignette inner title page and map of Victoria; Vol 2: pp.29-56, 14 steel engravings including map of New South Wales; Vol 3: pp. 57-88, 14 steel engravings and map of the Overland Route to Australia; Vol 4: pp.89-120, 14 steel engravings and map of Queensland; Vol 5: pp.121 - 152, 14 steel engravings and map of Australia; Vol 6: pp. 153 -180, 12 steel engravings and map of South Australia; Vol 7: pp. 181 - 212, 14 steel engravings and map of Tasmania; Vol 8: pp. 213 - 232 14 steel engravings including

vignette title page, map of the world, 10pp (title pages to volumes one and two and lists of contents and engravings to each volume). Each volume bound in brown decorated cloth boards with gilt lettering and black floral borders with a butterfly in bottom left corner. Although the plate count

matches Ferguson, one plate called for volume one is not present: *Quarantine Burial Grounds, Port Jackson*.

Boards are generally bright but rubbed at the joints, corners bumped and some abraded, the heads and feet of the spines are generally tender, pushed and abraded. Volumes 2, 3 and 8 have insect damage to the spines. The plates are generally clean but some with light to moderate foxing, most with tissue guards, the edges are generally tender. Plate 8 in volume 1 has a 4.5cm tear rising vertically from base through the "T" in the first word of the title "The Boadab Tree". All plates and pages disbound as intended. Ferguson 7279.

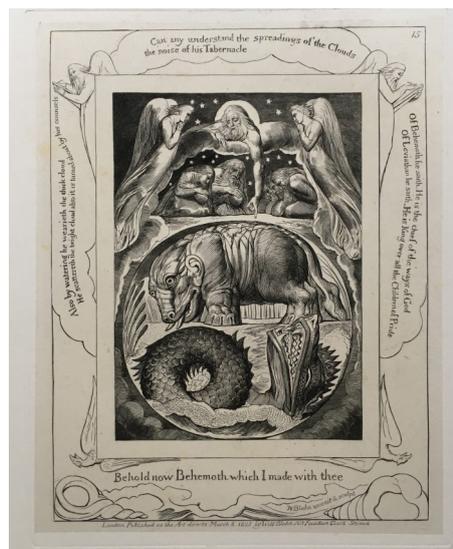
Intended for binding in two volumes, the 8-volume subscriber edition is encountered less often than the 2 volume sets. A scarce item. (857) \$2,000.



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) \$650.00

WILLIAM BLAKE



BLAKE, William. *Illustrations of the Book of Job*. London: John Linnell, March 8, 1825 [i.e. London: John Linnell, 1874]. Posthumous printing. Large folio, title-page and 21 plates printed on India paper. Mounted on large sheets as issued, enclosed in a blue linen folder within a blue morocco box lettered in gilt. The box is slightly worn

at the corners and with some marks on the back. Bookplate of Robert Pirie. Also enclosed is a letter to Mr Pirie from the British Museum of London dated 24th February 1959. A very good set with minor foxing. Very good.

A very good set of the



posthumous edition printed from the original plates (with the word "proof" removed) for Linnell by Holdgate Brothers. The India paper set is the best printing of these famous plates which comprise Blake's major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job* was Blake's last completed prophetic book: the text, a series of biblical quotations, is above and below each image. "It was produced while Blake was still working on *Jerusalem*, his most obscure book; yet the illustrations are Blake's most lucid; and they are the supreme example of his reading the Bible in its spiritual sense" (S. Foster Damon, *A Blake Dictionary*, p. 217). "The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art" (Ray, *Illustrator and the Book in England* #8). The Holdgate brothers printed 100 sets for Mr Linnell and the plates were not pulled again until 1919, when the copperplates went to the British Museum Print Room. Bentley, *Blake Books*, 421B. Bindman, *Complete Graphic Works of Blake*, 625-641C. (2) **\$55,000.**

BLAKE, William. Blair, Robert. *The Grave. A Poem*. London: Bensley for Cromek, 1808. First Folio. Folio, xiv, 36, (4) pp. marbled endpapers, a. e. g., with an etched portrait frontispiece after Phillips printed on India paper and an etched title-page (both moderately foxed), typographical title page, dedication to the Queen, List of Subscribers, the poem and 11 plates engraved by Louis Schiavonetti after Blake's designs. Some age toning to edges of the margins and occasional fox mark. Old half brown morocco, cloth boards, spine and upper cover titled in gilt. Some scuffing and wear to the corners and joints. Very good. Three quarter morocco.

First folio edition, with the famous portrait of Blake printed on India paper. Slight foxing to the portrait and title-page, the last plate and pp 34-36, and a 2mm tear to the outer margin of p.21. Otherwise a remarkably good and well-margined copy with the first state of all nine plates. Bentley, *Blake Books*, 435A. Bindman, *Complete Graphic Works of Blake*, 465-476. (3) **\$10,500.**



BLAIR, Robert. BLAKE, William (illustrator). *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair; Edited with Essays and Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley*. [N. P.]: The William Blake Trust, 2009. Facsimile. Folio, 95pp. Original quarter-maroon calf with black moiré silk-covered boards, with gilt lettered maroon-morocco label to top board, the spine also stamped in gilt; tongue and strap portfolio in full maroon calf containing 19 watercolours reproduced in facsimile, mounted within framing lines on heavy beige paper, black moiré silk-covered double slipcase; illustrated throughout with colour reproductions of watercolour drawings, as well as engravings. As new.

Copy VIII of the de luxe edition, limited to 36 copies. From the announcement: "These watercolour designs, which disappeared from the public eye from 1836-2001, came to light in a Glasgow bookshop, and were [later] offered as an entity to institutions and collectors at a price which, as it turned out, none could afford, or at least, was prepared to pay. Eventually, in the face of much protest, the portfolio and the 19 designs were offered for sale in 20 separate lots at Sotheby's, New York, in 2006. The drawings are now widely dispersed and it is most unlikely that they will ever again be seen together." (24) **\$7,000.**

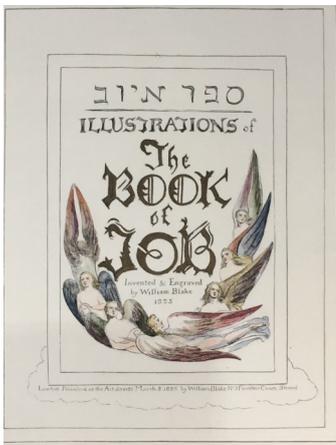
[DANTE]. BLAKE, William. *Blake's Illustrations of Dante. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent"*. London: Commissioned by John Linnell, 1838 or 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper. Very good. Now in a tasteful frame by *Artis Pura*, with museum grade materials



and shatterproof glass.

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.



BLAKE, William. *Illustrations of the Book of Job*; in twenty-one plates, invented and engraved by William Blake. Clairvaux: Trianon Press, 1987. Folio, 22 facsimile hand coloured plates, loose in a folder as issued. Near fine (first plate has a bent corner) in a near fine (slightly rubbed) folder. Near fine.

The publication of Blake's last completed set of engravings formed an appropriate finale to the William Blake Trust's scheme to issue the *Illuminated Books* and related graphic work produced by Blake in his lifetime (from the publisher's insert). The Trianon Press had already published all of the plates of *The Book of Job* and *Coloured Versions of Blake's Book of Job Designs* with extensive scholarly texts in limited editions just after the death of Arnold Fawcus in 1979. By 1987 when a limited number of these additional plates were published the original compilations were out of print. The plates in this folder are copies of the New Zealand set. Each plate reproduces the finest proof copy of Blake's original engraving and printed on a separate sheet of mould-made paper. (468) \$2,400.



BLAKE, William. *Songs of Innocence and of Experience*. Manchester Etching Workshop, 1983. Facsimile. 2 vols., large and smaller quarto, the larger bound in full red morocco, the smaller loose in wrappers as issued, both enclosed in brown cloth folding boxes, new as issued. With an additional folder containing one facsimile plate and the Viscomi text. Some of the corner mounts have been reattached. The larger volume is number 8 of 40, the smaller volume is number 8 of 35 and the additional folder is number 16 of 125. Near fine.

Editions limited to 35 and 40 copies, with 16 colour plates and an uncoloured proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand coloured. Both versions are accompanied by Joseph Viscomi's study of Blake's printing processes especially written for this edition (limited to 125 copies in all). Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake's original printing technique and the paper he used. The colouring is by hand not stencil, and uses inks made to 18th century formulas to recreate the colours in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for Institutions and this is the only copy to appear on the secondary market since publication -- and it may well be the last. Bentley, BBS, pp. 135-36. (25) \$20,000.



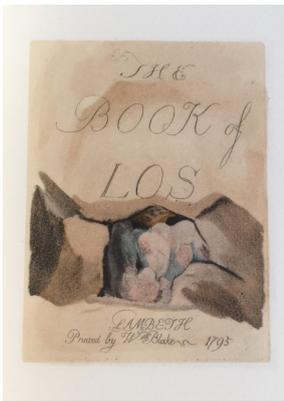
BLAKE, William. *Europe a Prophecy*. Clairvaux: Trianon Press, 1969. Facsimile. Folio, 17 colour plates, 9 pp. of commentary plus extra material: 23 additional proof sheets, 22 progressive plates, original stencil and guide sheet. Full brown morocco over boards with slipcase. Fine.

This facsimile was made from copies held by Mrs Landon Thorne and Lord Cunliffe. The edition consists of 526 copies: 480 regular copies, 20 de luxe copies (of which this is inscribed "special publisher's copy"), and 26 lettered copies reserved for Mrs Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the Publishers. Bentley, Blake Books, 34. Printed on Arches pure rag paper made to match the paper used by Blake and each page is watermarked with Blake's monogram. The frontispiece "The Ancient of Days" is one of Blake's most famous images. (33) \$4,000.



BLAKE, William. *The Song of Los*. Clairvaux: Trianon Press, 1975. Facsimile. Quarto, 8 plates, 8 pp. commentary by Keynes with another plate, and 22 additional progressive proof plates, and with a metal pochoir stencil mounted at the end. Full brown morocco, a fine copy in slipcase. Fine.

Special publisher's de luxe copy. Copy B of 26 lettered de luxe copies with the extra plates showing the progressive stages of the collotype and hand-stencil process. The total edition also included thirty-two deluxe copies bound in full morocco each containing a set of plates showing the progressive stages, and 400 copies bound in quarter morocco with hand marbled paper sides. "In the last plate Los is seen with his blacksmith's hammer kneeling on a fiery cloud, contemplating the launching of his crimson sun of poetry into space" (from Keynes's commentary, plate 11). One of Blake's more confusing prophetic books. (29) \$2,300.



BLAKE, William. *The Book of Los*. Clairvaux: Trianon Press, 1976. Facsimile. Quarto, 5 colour plates and commentary. Quarter brown morocco, marbled paper boards, slipcase. Fine.

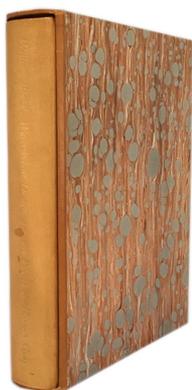
Number 11 of an edition of 538 copies, printed on Arches pure rag paper made to match the paper used by Blake. Thirty-two copies were bound in full morocco and showed progressive states of the collotype and hand stencil process, 480 copies were bound in quarter morocco with hand marbled paper sides, 26 were lettered and reserved for the Trustees of the Blake Trust and the Publishers. From the colophon: "The plates were reproduced in Paris in the workshops of Trianon Press (France) by the collotype and hand-stencil process. The editorial matter was printed by the Imprimerie Darantiere, Dijon, the binding was by Reliural, Paris and the hand-made slip case by Armbruster, Paris" The companion volume to the Book of Ahania. One copy of The Book of Los is known and has been held by the British Museum since 1866, first in the Library, and since 1953 in the Department of Prints and Drawings. Commentary by Keynes; Bentley, Blake Books, supplement p. 62. (28) \$300.



BLAKE, William. *Water-Colour Designs For The Poems Of Thomas Gray*. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. Clairvaux: Trianon Press, 1972. 3 volumes, folio, with 116 colour facsimile leaves reproduced by collotype and hand-stencil colour, the text of the poems reproduced from copperplate with 3 additional printings to reproduce Blake's pencilings and the tone of the paper. Marbled boards, morocco spines, slipcases, a fine set as issued. Volume one: 43 colour plates; volume two: 61 colour plates; volume three: 12 colour plates, xvii (index), 28pp (Commentary by Geoffrey Keynes, 2pp (blank) 1p (colophon)). Fine.

This is no 208 of 351 copies numbered 37- 388; a further 100 copies (389-489) were reserved for Paul Mellon. Deluxe copies numbered 1-36 were issued unbound in portfolio with extra material, 18 copies were hors commerce (contents unrecorded), and 352 copies either bound in 3 volumes in slipcases, or as a single set of the loose sheets in a box.

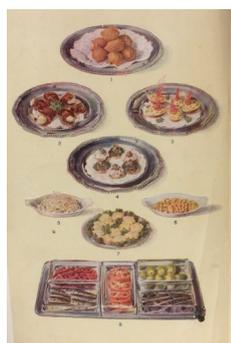
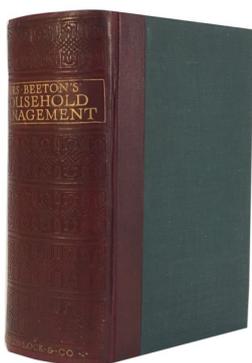
An exceptionally beautiful Trianon Press reproduction. Working from the originals in Paul Mellon's collection each leaf was faithfully hand-coloured through stencils to achieve an exact likeness. Bentley, Blake Books, 385. (35) \$3,500.



BLAKE, William. *Water-Colour Designs For The Poems Of Thomas Gray*. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. Clairvaux: Trianon Press, 1971. Small folio, 72 pages, with 16 colour facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco spine, slipcase, internally fine. Spine is lightly sunned with a small stain. Very good. Quarter calf.

Limited to 28 copies so inscribed and signed by Geoffrey Keynes (this book is number 25). This is the de luxe edition of the trade version of the Gray issued by the Trianon Press in 1972 using 8-color printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy. (36) \$1,500.

CULINARY



BEETON, Mrs (Isabella Mary). *Mrs. Beeton's Household Management; A Complete Cookery Book*. London and Melbourne: Ward, Lock & Co., Limited, n.d. New Edition. Hardcover 16mo (22 x 15cm), pp. xvi, 1680 + 12 pages of advertising (6 at the front and 6 at the back), 32 colour plates and nearly 700 illustrations; later rebinding by Karen McGuire, green cloth with quarter red cloth and original red morocco spine with blind stamps and gilt lettering, advertising endpapers; previous owner's bookplate loosely inserted.

Sympathetic rebinding is free from defects, original spine is clean and bright with hints of previous rubbing and wear; edges of text block have been restored so are very square, though also toned, a touch nibbled with sporadic marking and a small 30 x 10mm patch of water damage next to the tail of the spine; original advertising paste-downs trimmed and pasted in inside covers, advertising pages are nibbled a little creased with a few small nicks and tears without loss, pagination of advertising is irregular; some pages browned with scattered foxing throughout, many pages are quite clean and bright while others, particularly those close to a plate, show more browning and are heavily foxed at the margins; plates have caused toning to facing pages; very occasional light creases throughout; paper repair to page facing title page and frontispiece. (883) \$300.

EROTICA



CARON, Sue. *The Sex Game*. Surrey: Gadoline Limited, 1971. Paperback, 162pp (unpaginated), richly illustrated with 134 black and white photographs of young women in flirtatious and immodest poses. Green and red wraps with colour photo illustration on the front cover.

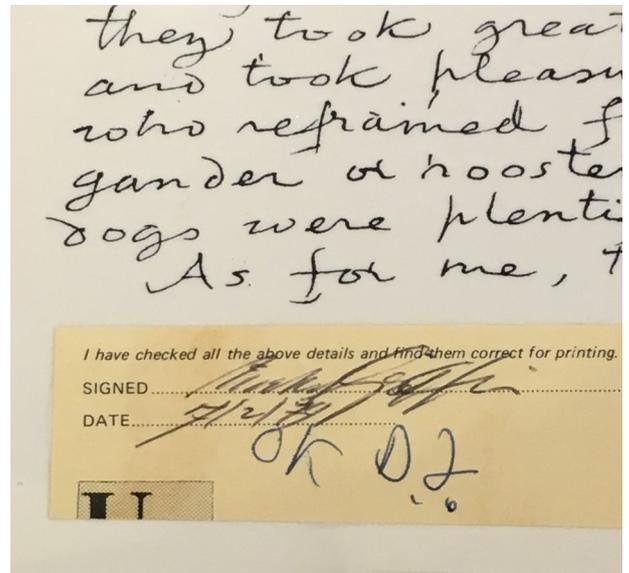
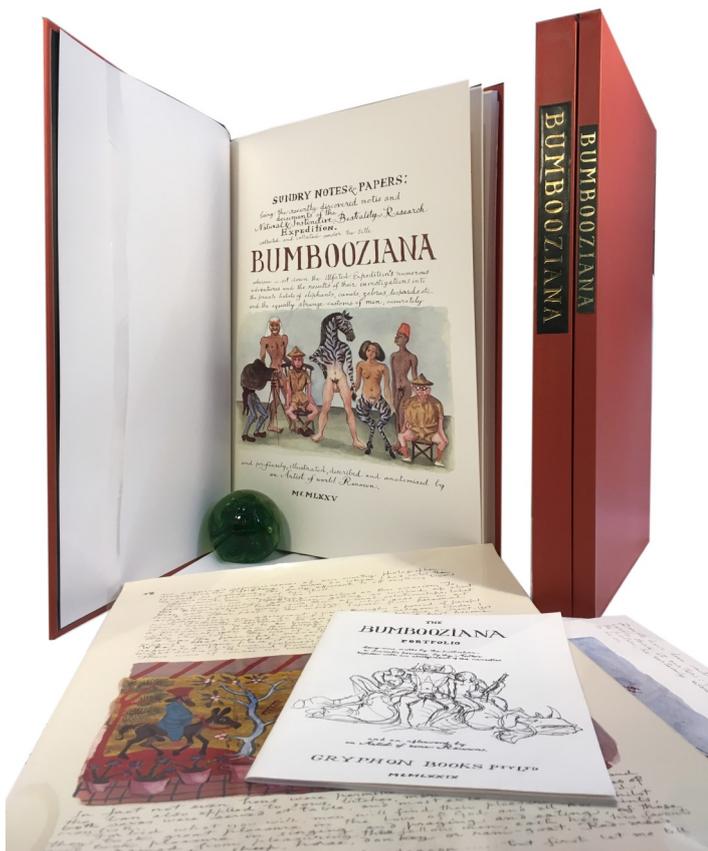
Two vertical creases in the spine, otherwise fine.

The back cover promises "a wild experience" of "mature reading" and claims it is "one of the most provocative books to come out of the GOLD STAR stable". Clearly aimed at the heterosexual male market with little expectation that the essay explaining female provocative behaviour will be read. However more bookish blokes will discover all the "tricks" and "games" that women apparently employ to signal desire whilst appearing modest. A celebration of the unbuttoned blouse. (860) \$100.



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.

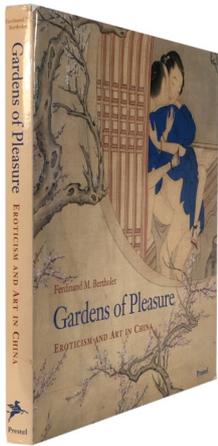


FRIEND, Donald. *Bumbooziانا [together with] The Bumbooziانا Portfolio; Sundry Notes & Papers*; being the recently discovered notes and documents of the Natural & Instinctive Bestiality Research Expedition collected and collated under the title BUMBOOZIANA wherein is set down the ill-fated Expedition's numerous adventures and the results of their investigations into the private habits of elephants, camels, zebras, leopards, etc. and the equally strange customs of men, accurately and profusely illustrated, described and anatomised by an Artist of world renown. Melbourne: Gryphon Books, 1975 [i.e. September 1979]. First Edition. Folio (57 x 40cm), (iv) 132pp [1 - 48, (2) Title page of Book Two, 49 - 70, (2) Title page of Book Three, 71 - 108, (2) Title page of Book Four, 109 - 125, (1) Colophon. Profusely illustrated in colour, gilt and black and white, several protective tissue guards throughout, half green leather binding over cloth covered boards blocked in gilt with provocative designs, lettered in gilt on the spine. Faint white mark on leather towards the head of the front and back joint, signed at the colophon by the artist and the publisher. This is no.15 of 150. Matching slipcase with leather title panel lettered in gilt. Slipcase lightly speckled and with three light 2mm dints to the fore edge.

The Bumbooziانا Portfolio being some notes by the publisher, and *dramatis personae* by the Author together with an abridgement of the narrative and an afterword by an Artist of some Renown. Melbourne: Gryphon Books, 1979. Octavo (30 x 21cm), 24pp (including

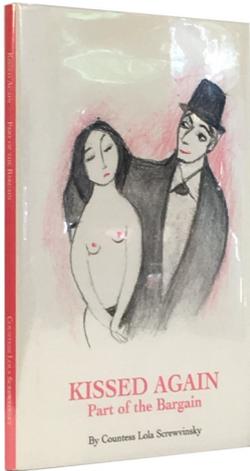
wrappers), handsewn; together with four trial pages not previously reproduced, six prints of full-page plates, one cromalin proof, and proof sheets 13,14...17, 18...19, 20...33,34...35, 36...47. 48...49, 50...73, 74...77, 78...93, 94...95, 96. Signed by publisher Richard Griffith and by Friend. The Artist of some Renown is John Olsen. This is no. 20 of 100 portfolios. The proof sheets have minor foxing and some corners are bumped, the cromalin proof has one bumped corner, the trial pages and the six prints are also bumped at one corner and one of the six prints is lightly foxed. Housed in a dark green stiff paper folder which in turn is in a matching slipcase. The slipcase has a 3mm dint on one side.

When Richard Griffin was shown the original portfolio for Bumbooziانا he felt he was looking at "one of the most amazing pieces of Erotica [he] had ever seen" and immediately told Friend he wanted to publish it (from the Portfolio). The publishing process was very involved and expensive, and Griffin issued a prospectus nominating a pre-publication price of \$900 and a retail price of \$1200. As it turns out he underestimated public interest and the book was immediately oversubscribed with orders coming in from Australia, England, USA, and Indonesia. It was very much a product of its time with the loosening of strict moral codes providing an audience that was ready to laugh at its own fetishes and fantasies. Donald Friend (1914 - 1989) was a giant of the Australian art scene and all the capital city art galleries in Australia hold his work. However, since his pederasty was revealed in the last volume of his journals published by the Australian National Library in 2006, none of the institutions have had his work on display. (774) \$3,000.



BERTHOLET, Ferdinand M. *Gardens of Pleasure; Eroticism and Art in China*. Munich Berlin London New York: Prestel, 2003. Hardcover, large format (32 x 39cm), pp. [6] 11- 181 [1], richly illustrated with 131 full colour illustrations; blue cloth covered boards with lettering in gilt on the spine, illustrated endpapers, illustrated dust wrapper. Small (2mm) nibble mark on top edge of top board, wear patch to the base of the text block, 2 small stains to fore edge of text block, clean and bright throughout, dust wrapper unclipped but front flap creased, showing a little edge wear especially along the base and at the head of the spine, 2 x 1cm piece of laminate lifted at lower corner back cover.

A celebration of the golden age of China's rich courtesan culture. The painting are accompanied by an essay by Jacques Pimpaneau, commentary by Ferdinand Bertholet and poems contemporary to the images. (876) **\$180.**

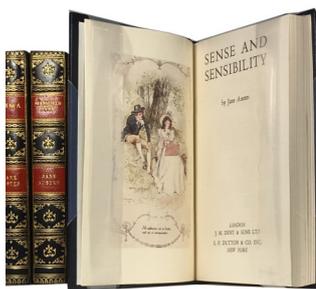


WOOD, Beatrice. *Kissed Again; Part of the Bargain*. Happy Valley, Ojai, CA: Pleasure Palace Books, 1995. Octavo (dimensions: 20 x 13cm), pp. (vi), 55, (iii) blank, 26 full page colour illustrations by the author, glossy illustrated boards, illustrations repeated on the dust-wrapper. Signed and dated presentation copy (signed on the title page). 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, possible the Kathleen Freeman mentioned in the loosely inserted description. (766) \$250.

LITERATURE



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.

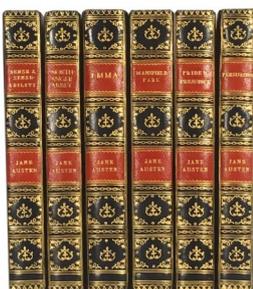
Northanger Abbey, pp. xiv, (2), 211, 16 full colour plates as called for. Light foxing to the half title, *single foxmark on pp. 1 and 3.*

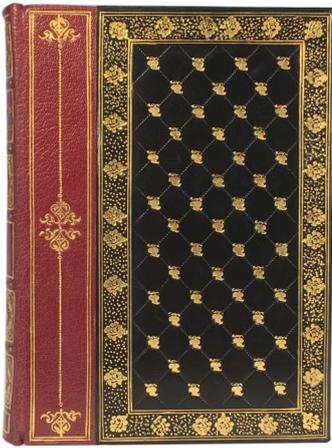
Mansfield Park, pp. v, (1), 414, 16 full colour plates as called for. Title page lightly creased.

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's novels is notable for the charmingly romantic illustrations by Brock and the fine binding by McGuire. (792) \$1,500.



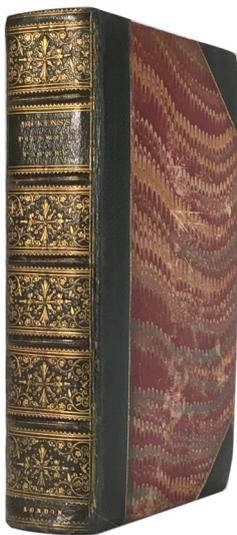


CARROL, Lewis. *Alice's Adventures in Wonderland; With 48 Coloured Plates* by Margaret W. Tarrant. London and Melbourne: Ward, Lock and Co., Limited, n.d. [1916]. First thus. Octavo (215 x 155mm). (xvi), 19-332pp. Endpapers, frontispiece plus 43 coloured plates as called for illustrated by Margaret W. Tarrant. Recent binding by Karen McGuire; gilt decoration including heart, club and rose detailing in homage to the subject of the book; black calf with gilt decorated covers; red morocco with gilt spine; internal edge gilt borders with heart detailing. Gilt to top edge of text block.

A handsome hand binding free from defects; edges of text block clean; endpapers lightly marked and scuffed with dog ear to back endpaper; colour from endpapers has very lightly bled through to first free endpapers; light foxing throughout; crease to contents page, neatly restored; 2mm mark on pages 139 & 140 and again on page 145 & 146; minor printing defect on page 280 as page number and title both have faint shadows; very minor marks to white border of plate on page 283; minor crease on pages 295 & 296; minor marks to blank page 321.

Since the initial publication of *Alice's Adventures in Wonderland* in 1865, over 70 illustrators have provided artwork for the Alice Books (which includes the sequel, *Through the Looking-Glass and What Alice Found There*, published in 1871). Margaret Winifred Tarrant (1888 - 1959) was an English children's author and illustrator whose work helped to popularize the depiction of fairies in the early 1920s. After training at Heatherley's School of Art and Guildford School of Art, Tarrant went on to illustrate such well known titles as Charles Kingsley's *Water Babies*, Hans Christian Andersen's *Fairy Stories*, Robert Browning's, *The Pied Piper of Hamelin*, *Mother Goose: Nursery Rhymes* and of course, this edition of *Alice's Adventures in Wonderland*. This is a first edition, later printing of Tarrant's *Alice*. Despite advertising 48 coloured plates, this edition only ever had 44 (including the frontispiece). It may be that the publishers counted the four illustrated endpapers. (Lovett, 244a). (836)

\$1,250.



DICKENS, Charles. *Pickwick Papers*. London: Chapman and Hall, 1837. First Edition in book form. 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. Thomas Onwyn is an illustrator recognised for gently satirising the disparities and interdependence between the rich and poor. Onwyn 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 appreciate Onwyn's art but both men were concerned with social injustice and inequality.* (800) **\$2,000.**



DICKENS, Charles. *Bleak House*. London: Bradbury and Evans, 1853. Octavo (20.9 x 13cm), pp. xi, 624, 40 illustrations by Phiz including the vignette title page. Handsomely 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, bookplate of Leonard Daneham, Cunliffe.

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). Full calf.

The original idea of *Bleak House* began with an article in *Household Words* titled "Martyrs in the Chancery" and the new novel launched an attack of 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.**

Three first editions Dickens, finely bound. From the library of Leonard Daneham Cunliffe, a British banker who, together with his brothers, established the Cunliffe Brothers merchant bank in 1890.



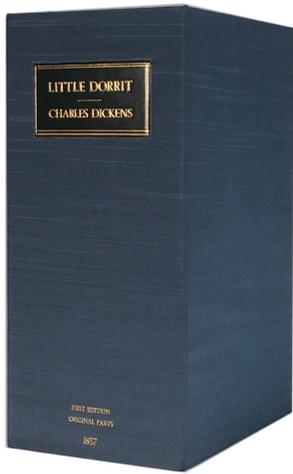
DICKENS, Charles. *The Mystery of Edwin Drood*. London: Chapman and Hall, 1870. First Edition. Octavo (20.8 x 13cm), pp. viii, 190, 14 illustrations including portrait frontispiece and vignette title-page, 2pp tipped in front wrapper of the original Part V of *Edwin Drood*, August 1870. Handsomely bound 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, bookplate of Leonard Daneham, Cunliffe. 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). Full calf.

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.**



DICKENS, Charles. *Little Dorrit*. London: Bradbury and Evans, 1857. First Edition in book form. Octavo (21 x 13.5cm), 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. Handsomely 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, bookplate of Leonard Daneham, Cunliffe. 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) Full calf.

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.**

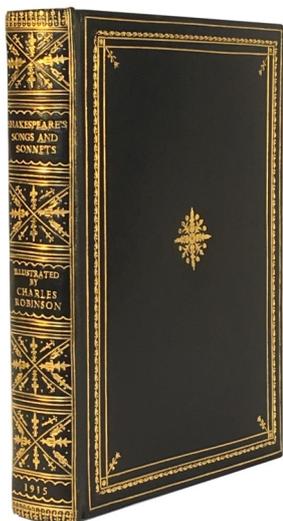


DICKENS, Charles. *Little Dorrit*. London: Bradbury and Evans, 1855-1857. First Edition in original parts. (20 Parts published in 19). Housed in a custom-made silk solander box with leather labels. All plates present including the dark plates and the Frontispiece and Vignette Title. Includes Rigaud for 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 had small expert repairs to the spines. Several wraps have the ownership signature "Thos. Bostock Esq.," either above or just below the top border. As often the case some advertisements and slips are lacking in 10 of the 19 parts, but only Part One is lacking all of the front advertisements; unfortunately 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 are 9, 10, 13, 14, 15, 16, 17, 19 & 20. A good set, neatly repaired and beautifully presented. (Smith 1:12; Hatton and Cleaver pp. 305-330)



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." 1932, p.82). (795) \$4,000.



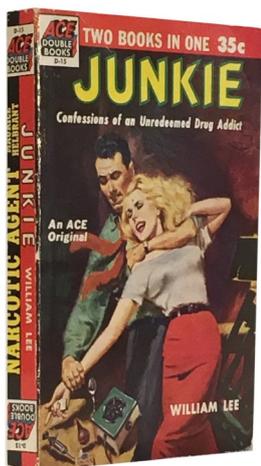
SHAKESPEARE, William. *The Songs and Sonnets of William Shakespeare; Illustrated by Charles Robinson*. Covent Garden, London: Duckworth & Co, n.d. [1915]. Octavo (248 x 182mm). (xiv), (2), 240pp + frontispiece and 11 plates. Recent binding by Karen McGuire; gilt decorated black calf; internal edge gilt borders. Gilt to top edge of text block. Later marbled endpapers.

A handsome hand binding free from defects; edges of text block clean; occasional foxing throughout, heavier scattered foxing on pages i-5, 32-42, 44-49, 64-75, 177-179, 190-191, 224-240; two large creases measuring 140 and 190mm to tissue guard on frontispiece, small edge creases to tissue guards on plates opposite pages 42, 62 and 108; 20mm and 10mm marks to top corner of page xiv; 4 x 1mm black mark on page 71; faint crease to bottom of page 51; 70mm brown line at top of page 230.

This edition of *The Songs and Sonnets of William Shakespeare* has been expertly and sympathetically rebound by bookbinder Karen McGuire. McGuire gained her skills under her parents, Roger and Penny Perry who have decades worth of experience in the trade, Roger having trained under George Bayntuns of Bath in the 1960s. Both Roger and Penny spent decades working for Bayntuns and perfecting their craft until their move to Australia. Decorations and illustrated plates are by prolific illustrator, Charles Robinson (1870-1937). Robinson hailed from a family of illustrators with his father and two brothers sharing the same occupation. (837) \$1,000.

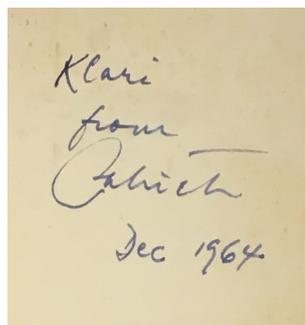
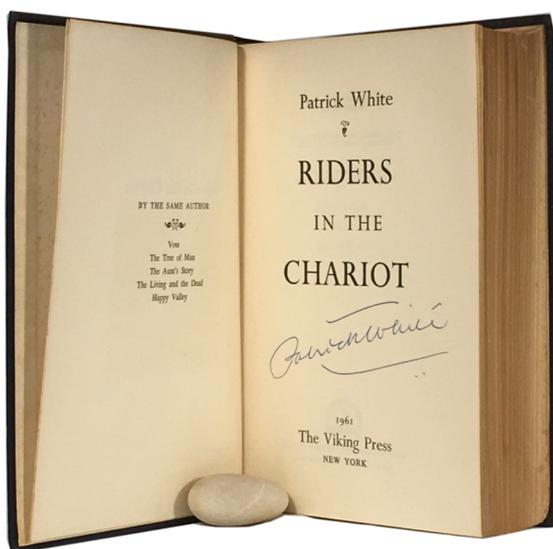


MODERN FIRSTS – William Burroughs and Patrick White



[BURROUGHS] LEE, William (pseud.); HELBRANT, Maurice. *Junkie; Confessions of an Unredeemed Drug Addict* [with] *Narcotic Agent*. New York: Ace Books, 1953. The Ace Double First Edition (D-15). First edition of Burroughs' first novel. Trade paperback, 16.3 x 10.6cm, pp.149 (Junkie) 4 (Ads) 169 Narcotic Agent. A clean, bright copy.

Now considered a classic of the Beat generation, *Junkie* was first published as a trade paperback intended for subway reading and initially earned Burroughs less than a cent per copy sold in royalties. Ace Books only published paperbacks so copies of this title, especially in near fine condition, are scarce. (844) \$1,500.



WHITE, Patrick. **THREE PATRICK WHITE PRESENTATION COPIES INCLUDING A DEDICATEE COPY.** 1958-1964. Dedicated to Klári Daniel.

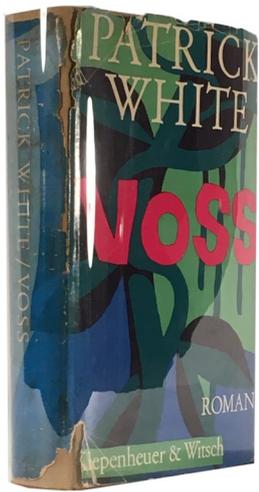
Voss. Cologne: Kiepenhauer and Witsch, 1958. German First edition, first issue; **OFFERED WITH [DEDICATEE COPY] Riders in the Chariot.** New York: The Viking Press, 1961. First Edition, First Printing; **OFFERED WITH The Burnt Ones.** London: Eyre and Spottiswoode, 1964. First U.K. Edition.

Klári Daniel was a close friend of White's for a decade, first meeting him through the Kriegers in 1953 as White was finishing writing *The Tree of Man*. David Marr writes that, "[f]ew of the women White knew in life or conceived in fiction were so astonishingly complete as Klári Daniel" (Patrick White - A Life, p. 295). During their friendship they talked almost every day on the phone and she played an enormous role in helping White understand Jewish belief and ritual (Marr, p.362). This understanding was crucial to White's writing in the novel *Riders in the Chariot* which he dedicated to Daniel. When White asked his New York editor Ben

Huebsch in February 1961 if he could dedicate the book to Huebsch as well as to Daniel he wrote, "Klári has been my mentor [...] and you have been – you." (Hubber and Smith, p.94).

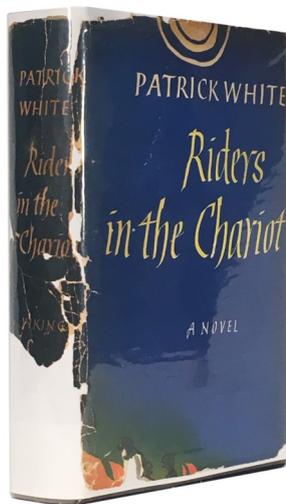
The novels were inscribed to Daniel in the following order: Voss (1959); *Riders in the Chariot* (1961) and *The Burnt Ones* (1964). Two years after White presented the *Burnt Ones* to Daniel he cut her off completely. There are two versions of the ending, both revolving around Daniel's refusal to try a new dish at lunch. White was already struggling with Daniel's possessiveness and accused her of being stuck in the past like all the European refugees of her generation. According to his biographer and editor of his letters David Marr, Daniel was crushed when the friendship ended, but told Maria Preauer, "I don't hold it against him. I did it gladly. He squeezes you out like a lemon and when it is dry he turns to someone else" (Patrick White Letters, edited by David Marr, p.281). Never one to forgive, White would not even allow his partner Lascaris to visit Daniel when she was dying.

Although the three titles have not been especially well cared



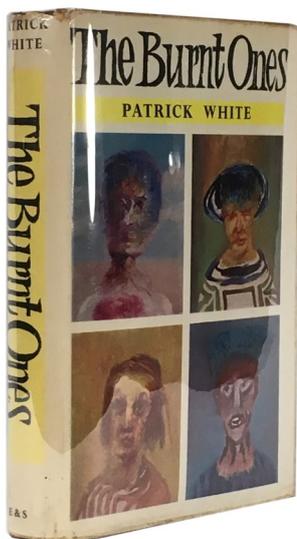
for each has something to recommend it beyond its inscription to Klári from Patrick. Hubber and Smith do not mention this inscribed copy of *Voss* and noted only one other German language First edition inscribed by White (to the translator); *Riders in the Chariot* is the scarcer New York edition, published just before the London edition in October 1961. It is also the book White dedicated to Daniel (along with his NY editor Huebsch) and the jacket appears to be a variant not recorded in Hubber and Smith (it lacks the quotes on the back); and finally *The Burnt Ones* has loosely inserted the Age review, a compliments of the publisher slip (with compliments of the author added) and a type-written glossary of Greek words and colloquial Australian terms that Hungarian refugee Daniel must have found enormously helpful.

Voss. Cologne: Kiepenhauer and Witsch, 1958. German First edition, first issue. Octavo, pp. 6, 7-450 451 text 452 blank. Tan boards with green lettering on spine and green stylised leaf design at centre of top board. Illustrated dust jacket. Endpapers lightly foxed, top edge slightly soiled and stained (pale blue), inscription, "**Klári from Patrick 1959**" on front free endpaper, ex libris sticker of Daniel's nephew on the title page. Dust jacket chipped and creased and separating along half of the front joint (Hubber and Smith G.t1a)



Riders in the Chariot. New York: The Viking Press, 1961. First Edition, First Printing. DEDICATEE'S OWN COPY. Octavo, pp. [10] 1-2 3-91 92-94 95-205 206-208 209-242 243-244 254-308 309-310 311-398 399-400 401-497 498-500 501-532 533-534., blue cloth boards with White's initials vertically blind embossed on the top board separated by an ornament, blue illustrated paper dust-wrapper (in pieces). **Flat signed on the title page and inscribed to Klári Daniel (to whom the book is dedicated, together with Ben Huebsch) on the front free endpaper, "Klári from Patrick"**. Slight water damage to the gutter at the head and foot of front paste-down/endpaper (diminishing on the succeeding four pages), also at the top corner of the front free endpaper. The head and foot of the cloth spine are sunned, the front and back of the jacket and inside flaps are present (edge-worn, chipped and creased), but only two thirds of the detached spine remain. The dustwrapper, now protected in brodart, matches the first state jacket described in Hubber and Smith in all but one detail - it lacks the quotes from James Stern and Leo Lerman on the back. (Hubber and Smith, H1a).

In October 1961 Viking Press in New York published *Riders in the Chariot* a few short weeks before Eyre and Spottiswoode published it in London. It is unknown how many were printed but 8,000 were sold, far fewer than the 24,000 E&S editions sold. This scarcer copy is made even more unusual by the dustwrapper which matches all the first edition points in Hubber and Smith except that it lacks the Stern and Lerman quotes on the back. Given that the book is both dedicated to and inscribed to Klári Daniel, it is tempting to posit that this is a very early copy. Hubber and Smith do not describe this variant.

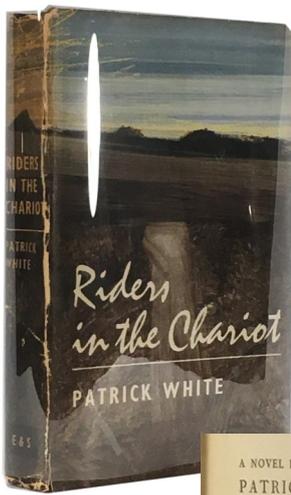


The Burnt Ones. London: Eyre and Spottiswoode, 1964. First Edition. Octavo, pp. 11 12-314 315-316 (the first page of each story is unnumbered), black linen covers (faded to dark brown) with gilt lettering on spine, dust jacket illustrated with four paintings by Sydney Nolan and with a black and white photograph of the author by Axel Poignant on the back, seated in front of Nolan's 'Galaxy'. Light foxing to the endpapers and edges of leaves, dust jacket is edge-worn but unclipped. **Inscribed "To Klári from Patrick Dec. 1964"** on front free endpaper, ex-libris sticker of Daniel's nephew on title page. Loosely inserted: 1) A 'With Compliments' slip from Eyre and Spottiswoode, with the typewritten message "With the compliments of the author."; 2) A review of the book from The Age, dated Saturday Nov 28th, 1964; 3) A Glossary To "The Burnt Ones", typewritten on thin green paper (of the type that used to be sold for writing air mail letters), titles underlined in red. (Hubber and Smith 12

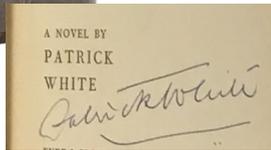
Hungarian Klári Daniel read English, French, German and Italian. The glossary loosely inserted is of Greek words and Australian colloquial terms. Given that Daniel and White spoke almost daily at the time this copy was presented it does not seem too far a stretch to suggest that Daniel may have created the glossary with White's help as she read the stories. Alternatively, one could speculate that White provided the glossary, but such an act seems uncharacteristically generous.

Following his successes with *Voss* and *Riders in the Chariot*, *The Burnt Ones* sold out its Sydney stock within the first 24 hours (Hubber and Smith p.112).

The three volumes are being offered together. (818) **\$5,500.**



WHITE, Patrick. *Riders in the Chariot*. London: Eyre and Spottiswoode, 1961. First U.K. Edition. Octavo, pp. 6 7-99 100 101-217 218 219-255 256 257-552, brown cloth boards with lettering in gilt on the spine, dust jacket illustration from a painting by Sydney Nolan. **Flat signed by White on the title page**, ownership name in ink on the dedication page. Cloth spine a little sunned, head of spine abraded and foot has been pushed, corners sharp, three small patches of insect damage along top edge of boards, edges of leaves are foxed (top and fore edge), small water stain to foot of text block. Dust jacket is price clipped, worn along the joints and separating at the front joint vertically from the head for 5cm. From the library of Klári Daniel's nephew (The book was dedicated to Klári Daniel and together with Ben Huebsch, White's New York editor). (Hubber and Smith H2a)

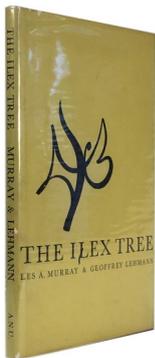


A signed association coming from the library of Klári Daniel's nephew, previously owned by Daniel's brother, who signed his name on the Dedication page. (810) **\$1,000.**



WHITE, Patrick. *Happy Valley*. London Toronto Bombay Sydney: George G. Harrap & Co., 1939. First Edition, First Printing. Octavo, 327pp., tan cloth covers, blue lettering to spine. Lacks dust jacket. A very good copy of White's first novel. Hubber and Smith C1a.

Happy Valley is the first published novel by Australia's only Nobel Laureate for Literature, Patrick White. The manuscript was turned down by eight publishers before Geoffrey Grigson persuaded Harrap to publish it. The first print run was limited to 2000 copies, and these sold out within one month, prompting a second run of 500 copies to be printed in February 1939. White never allowed Happy Valley to be re-published - either in paper back or hard back - and copies of the first printing are scarce. (843) **\$1,800.**



MURRAY, Les A and LEHMANN, Geoffrey. *The Ilex Tree*. Canberra: The Australian National University, 1965. First edition. Hardcover with mustard and black dust-jacket, approx. 15cm x 23 cm, 72pp including index.

Dust jacket price clipped and with 4mm chip to top front cover near spine.

This collaborative effort was the first publication for both poets and won the 1965 Grace Leven Poetry Prize. (221) **\$150.**



MURRAY, Les . *The Peasant Mandarin; Prose Pieces*. St. Lucia: University of Queensland Press, 1978. First Edition. Octavo (21.5 x 14.5), pp. x, 269, [1, blank]; navy cloth covered boards with lettering in contrasting orange and white on the spine, orange endpapers, illustrated dust wrapper designed by Christopher McVinish featuring reproduction of Max Watters' The Blue House.

Tail of spine gently bruised; bottom edge faintly rubbed with five very shallow (1mm) dings, none wider than 2mm; top edge of text block a touch dust toned; glue under front paste down has slightly bled onto edges; internally clean and bright; mild edge wear to head and tail of unclipped dust wrapper, light creases to top, a 55mm diagonal crease to back flap.

A selection of Les Murray's literary journalism and criticism. (905) **\$50.**

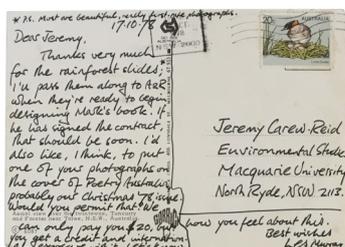


MURRAY, Les. *Postcard to Jeremy Carew-Reid*. Sydney, October 1978. Standard picture postcard (14 x 10 cm). Recto: Aerial view over the twin towns, Tuncurry and Forster near Taree, N.S.W., Australia; Verso: Friendly professional communication from Les Murray to Jeremy Carew-Reid.

In 1978 Australian poet Les Murray was editing poetry for Australian publisher Angus and Robertson and was also editor of the poetry journal *Poetry Australia*. The communication thanks Carew-Reid for some "beautiful, really first-rate photographs" of rainforest: "I'll pass them along to A&R when they're ready to begin Mark's book. If he has signed the contract, that should be soon". Angus and Robertson published Mark O'Connor's *The Eating Tree* in 1980 with a cover photo attributed to Jeremy Carew-Reid. On p.49 there is an editorial note under the title "The Rainbow Serpent" that reads, "A sequence of poems on Hinchinbrook Island, designed to accompany a photographic exhibition by Jeremy Carew-Reid).

Murray goes on to ask if he might use one of the photographs for the cover of *Poetry Australia*, "probably our Christmas '78 issue...We can only pay you \$20, but you get credit and international exposure with it."

Dr Carew-Reid is currently Director General of the International Centre for Environmental Management (ICEM), based in Hanoi. (909) \$50.



PHOTOGRAPHY

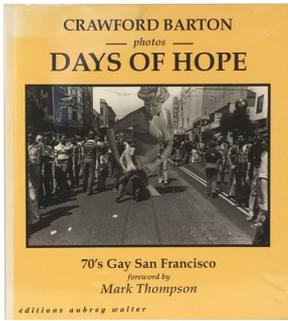


Angus McBean (1904 -1990) was a Welsh photographer renowned for his celebrity portraits. His break came when he photographed a young Vivien Leigh for Ivor Novello. He went on to photograph Leigh in studio and on stage for the next thirty years. Quentin Crisp, author of *The Naked Civil Servant* and for a brief period McBean's lover and model, described him as, "[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]. (668) \$1,800.

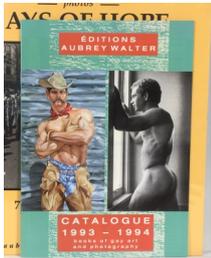
MCBEAN, Angus. *Portrait of Quentin Crisp, 1940*. Silver gelatin print (print size 30.6 x 38cm; image size 22.8 x 29.8cm), signed Angus Mcbean at the lower left under the image. Mounted on card 50 x 40cm. The mount is also signed by McBean at the left under the image. On the verso of the mount is written "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)". In another hand top left verso of mount is written "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). In modern frame by Artis Pura. Near fine.



BARTON, Crawford. *Days of Hope*. London: Éditions Aubrey Walter, 1994. 1994. Softcover, (25.5 x 23cm), 70pp. With an introduction by Mark Thompson.

The spine is sunned to a much paler shade of yellow than the covers, the title on the spine has not faded, corners sharp, two or three flecks of rust on top edge, otherwise fine throughout.

An art major who never graduated, Crawford Barton moved to San Francisco in 1968 and began photographing the local gay culture, contributing images to the Advocate, the Bay Area Reporter, the San Francisco Examiner, Newsday, and the Los Angeles Times. Days of Hope, a book of his prints covering the years between the Stonewall riots and the onset of the AIDS epidemic, was published posthumously in 1994. The collection - both personal and social in its scope - is imbued with a sense of unbridled joy and intimacy. It provides, as Mark Thompson says, "a portrait of a seminal time, burnished with the polish of his sensitivity - an instinct of wonder never relinquished" (back cover). (318) \$75.



****Aboriginal and Torres Strait Islander viewers are advised the following archive contains images of people who have died.**

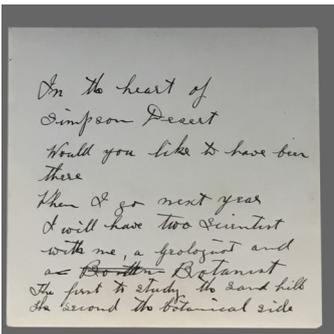


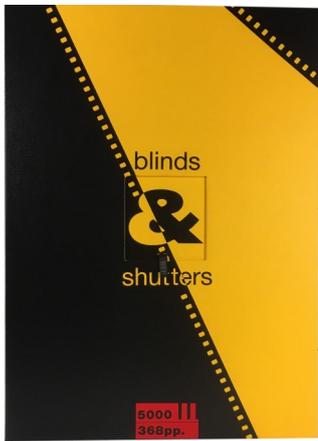
COLSON, Edmund Albert 'Ted' . [Small archive] First Crossing of Australia's Simpson Desert by Ted Colson, 1936 [together with] photos taken at Colson's Blood Creek Homestead.

Small archive of thirteen photographs (12 x black and white, 1 x colour). Eight 1500 x 1600mm images (seven desert crossing images and one homestead image) and four 500x500mm taken at and around Colson's Blood Creek homestead and one 500x600mm colour photo taken at Birdsville (circa early 1980s). All but one image have hand-written notes on the verso to Val and Jean, Ted Colson's nephew and niece. Valentine Moyle and his half-sister Jean received these in 1936 when Val was 10 years old. His mother Emily (nee Horne) was sister to Ted's wife Alice. The one colour snapshot is of Val as a grown man together with his wife at Colson's memorial opposite the Birdsville Pub. Of the desert crossing photographs only two are in sharp focus - the others just a little blurred, as though taken from the back of a moving camel, which they likely were. The smaller homestead images are sharply defined. . Very good. In mylar pockets.

What are most notable about the desert crossing photographs are the holograph notes on the versos in Ted Colson's hand.

*Edmund Albert 'Ted' Colson was the first non-indigenous man to cross of the Simpson Desert in 1936. His only companion was Eringa Peter of the Antakurinya tribe (pictured in one of the photographs in the distance on a camel). The Simpson Desert, the largest sand desert in the world, had previously defeated Charles Sturt and David Lindsay, but Colson and Peter were able to take advantage of an exceptionally good wet season to make the crossing on camel. Colson set out from his homestead Blood Creek at Mt Etingamba in the S.E. corner of Northern Territory on 26th of May and he and Peter walked into the Birdsville pub, Queensland, sixteen days later on the 11th of June. Three days after that they headed back again. Colson did not formally publish and so for some years the kudos for first crossing went to Rhodes scholar and Australian explorer Cecil Madigan, who led an expedition across the Simpson desert in 1939. **Please enquire at our stand for a full description. (273) \$4,500.***





[COOPER, Michael] ROYLANCE, Michael (Ed.). *Blinds and Shutters*. Surrey, England: Genesis/Hedley, 1990. First Edition. [signed by] Peter Blake, Terry Doran, Marianne Faithful, Gerard Malanga, John Mayall, Larry Rivers, Carly Simon, Terry Southern, Bill Wyman, and Leonard Cohen. Tall octavo, 37 x 25.5cm, black Leather and yellow canvas, all edges dyed red, purple photo collage endpapers, 368pp, lavishly illustrated with Coopers photographs of rock icons of the twentieth century, especially the Rolling Stones, black silk ribbon bookmark with negative attached to the end. Comes in matching yellow and black box.

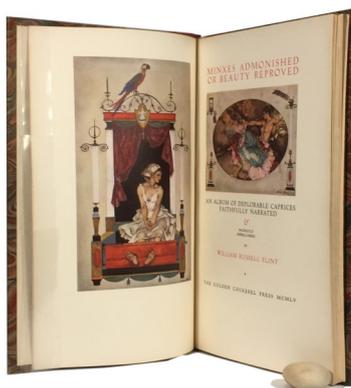
Limited to 5000 copies this is copy 3247. Michael Cooper is famous for shooting the cover of Beatles album Sgt Pepper's Lonely Hearts Club Band (1967) and capturing the Rolling Stones at their most drug-addled around the recording and release of Their Satanic Majesty's Request (also 1967). The book is filled with images of major and minor figures: "Getting close to the Stones appears to have been a perilous business, some of Coopers photographs show whole gatherings of young groovers who are now long dead, exquisites, dandies, flower children--all broken butterflies and moths to fame --extending the lepidoptera metaphor George Melly called Cooper a "dragonfly that darted and hovered across these careless years." (www.bookride.com). Cooper clearly had the candid photographer's knack of never seeming in the way - his subjects seemingly unaware of the lens, or at least extremely comfortable with Cooper's presence in their midst. (285) \$3,000.



PATRAS, L.J. [photographer], PÉRATÉ, André [Preface]. *Les Belles Choses de France / The Beautiful Things of France; Versailles, Malmaison, St Germain-en-Laye*. Paris: Éditions D'Art L.J.Patras, [1920s]. First Edition. Octavo, oblong format (18.5 x 24cm), marbles eps, Title page, 2pp Preface, 48pp Text (French, English, Spanish, Italian), 1p Advertisement, 1p Blank, 1p Colophon, 48 photogravures with tissue guards. Full calf, gilt blocked with photogravure of Versailles enclosed within circular gilt design, title in gilt on spine and top board. Calf is worn at joints with a 5cm diagonally vertical tear to the foot of the spine, 3cm scrape above design on top board and another 3cm scrape on bottom board. Edges are worn and scuffed and binding a little loose, and a wear mark to the base for the text block. Internally clean, tissue guards lightly toned and some are a little creased, front endpapers are separating at the gutter.

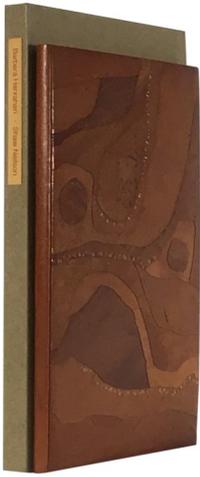
Lovely sepia-toned photographic souvenir album produced in the 1920s. The photographs were taken with a "darlot" lens. The preface was written by then curator of the National Museum Versailles and Trianons André Pératé. (742) \$350.

PRIVATE PRESS



FLINT, William Russell. *Minxes Admonished Or Beauty Reproved; An Album of Deplorable Caprices Faithfully Narrated*. London: Golden Cockerel, 1955. First Edition, Limited Edition. Octavo (dimensions 31.5 x 19cm), 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.

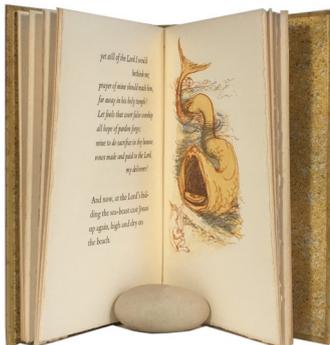


HANRAHAN, Barbara (wood engravings); NEILSON, Shaw (poet). *Some Poems of Shaw Neilson; With thirteen wood engravings by Barabara Hanrahan*. Deakin: Brindabella Press, 1984. First Edition. [Signed by the Artist]. 52pp comprising:

[4] blanks, [1] half title, [1] frontis ('The Green Singer'), [1] title page, [1] copyright page, [1] list of poems, [1] acknowledgements, [1] Foreword, [34] poems and illustrations, [1] blank, [1] colophon, [5] blanks, altogether 13 wood engravings (including frontis). Custom leather binding in custom-made slipcase. Limited edition, signed by the artist at the colophon.

No.26 of 230 copies originally bound in quarter leather with buckram sides this copy has been beautifully bound in leather with a design that evokes the natural world. Alec Bolton wrote of this collaboration: "This was an exceptionally happy project...I advertised in Art and Australia along the lines of 'Wanted. A Wood Engraver'. The response was silence, until about a year later when Barbara Hanrahan wrote from London...It was the beginning of an important collaboration which I treasured." (Michael Richards, A Licence to Print: Alec Bolton and the Brindabella Press, p.27). The colophon lists this as the eleventh title to be published by Brindabella Press.

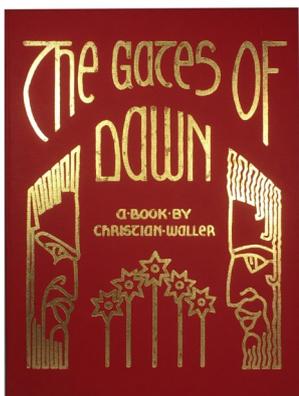
John Shaw Neilson (1872-1942) was a lyric poet who lived a poverty-stricken life as a labourer yet left behind a "legacy of endless wealth" (James Devaney, quoted in Australian Dictionary of Biography online). Barbara Hanrahan (1939-1991) was an artist and writer who produced fifteen books, more than 400 prints and whose work is held by most major Australian galleries. (Australian Dictionary of Biography online). (819) \$500.



LOCK, Margaret (Illustrator) and KNOX, Ronald. *The Prophecy of Jonas*. London: London College of Printing and Goldsmith's College, 1978. First Edition. Translated by Ronald Knox. [3] blank, [36]pp, [3] blank, mustard coloured paper covered boards, cloth spine, paper label on spine, speckled endpapers. Printed in 18pt Bembo type with 60pt. initials. Sixteen lithograph illustrations printed at Goldsmith's College by Margaret Lock. Thirty copies and two artist's proofs were printed on Barcham Green's Hayle white handmade (14) and Arches Velin Blanc (18) paper. This is one of the later numbered and signed by Lock at the colophon (no.26 of 30).

The boards are lightly foxed along the fore edges. Occasional foxmark. Small stain on the third blank leaf before the printed pages. Very good. 1/4 cloth.

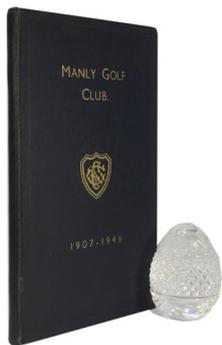
This is Margaret Lock's first book, produced while she was a student at Goldsmith's College, University of London (1977-78). It is credited with being the book that led to the founding of Locks' Press, a private press established in 1978 by Margaret and Fred Lock. Lock's Press is a unique partnership pairing the literary imagination of Fred with the artistic imagination of Margaret. "Lock's Press is known for fine printing, quirky illustrations, and its eclectic choice of often obscure texts." (Margaret Lock, "Lock's Press, the private press of Fred and Margaret Lock, Kingston Ontario: a personal narrative"). The first seven books in the Locks' Press bibliography were produced in Brisbane before the couple relocated to Canada in 1987. (Lock, A1). (462) \$750.



WALLER, Christian. *The Gates of Dawn; A Book made for the Young*. Hardcover, 52pp, richly illustrated in red and black, illustrated endpapers, limitation on recto of last free endpaper; gilt design and lettering on scarlet buckram covered boards. Signed by Waller's niece Clytie Pate. Mild foxing at the endpapers.

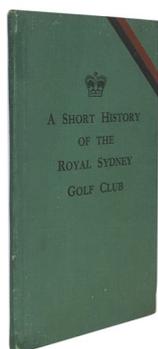
B-38 of 1000 copies. Christian Waller, nee Yandell (1875-1956) commenced art study aged 15 years at the National Gallery School in Melbourne. She married Napier Waller in 1915 and they both became interested in the linocut as a medium for their distinctive designs. They also created stained glass windows and mosaics. Christian Waller established the Golden Arrow Press in Melbourne in 1932. This book was originally planned in 1932 as the second publication of the Press in an edition of 150 copies, but only one copy was completed. Text and illustrations have been printed from lithographic plates and this facsimile has been produced by photo-lithography. (588) \$245.

RECREATION (GOLF)



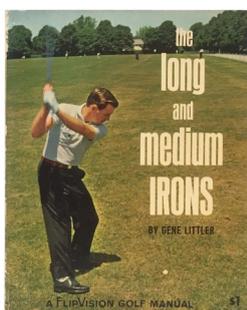
BERTIE, C.H. (Charles Henry). *A History of the Manly Golf Club*. Sydney: Printed by Simmons Limited, 1946. First Edition. Octavo (242 x 155mm). [8], 63, [1]pp + black and white frontispiece, 13 black and white plates and folding colour map. Black cloth with gilt lettering and blind borders. Original publication letter from club president, R.S. Harris loosely inserted.

Corners lightly bumped; a few small marks to covers; hinges lightly worn; head and tail of spine a little tender; toning to endpapers; letters 'SPO' and 'GOL' written in pencil as well as previous seller's handwriting erased but still faintly visible on first free endpaper; light foxing on the first gathering, very occasional fox mark elsewhere, mostly clean throughout. (849) \$65.

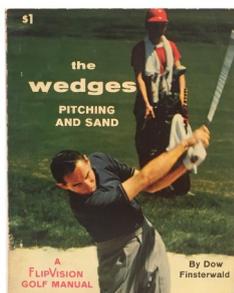


PATTERSON, George (compiler). *A Short History of the Royal Sydney Golf Club*. Sydney: Royal Sydney Golf Club, 1949. First Edition. Octavo (223 x 143mm). (56), [2, blank]pp + black and white plates. Green cloth with embossed black lettering and black and red stripe detailing.

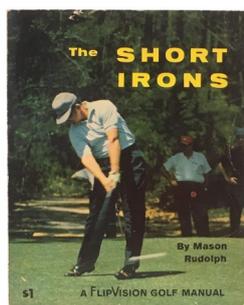
Corners bruised and top corners worn; very light patches of wear to covers and spine, no more than 1mm in diameter; glue on back board visible through cloth; head and tail of spine bruised; text block lightly foxed; endpapers toned with two minor insect markings to back endpapers; inscription reading, 'To Jennifer in the New Year of 1972 M,' on title page; occasional light foxing. (850) \$45.



LITTLE, Gene. *The Long and Medium Irons; A FlipVision Golf Manual*. New York: Sterling Publishing Company, 1965. Stapled soft cover (12.5 x 10cm), 128pp, pp 18-127 with photographs showing two different shots when "flipped"; illustrated cover. Light vertical crease to cover, light mark at foot of the 'E' in Littler on spine, staples have rusted leading to two small marks on rear cover. (918) \$50.



FINSTERWALD, Dow. *The Wedges Pitching and Sand; A FlipVision Golf Manual*. New York: Sterling Publishing Company, 1965. Stapled soft cover (12.5 x 10cm), 128pp, pp 18-127 with photographs showing two different shots when "flipped"; illustrated cover. Light edgewear to covers, staples just beginning to rust. (919) \$50.



RUDOLPH, Mason. *The Short Irons; A FlipVision Golf Manual*. New York: Sterling Publishing Company, 1965. Stapled soft cover (12.5 x 10cm), 128pp, pp 18-127 with photographs showing two different shots when "flipped"; illustrated cover. Minor edgewear and light creasing to covers, staples beginning to rust. (920) \$50.



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