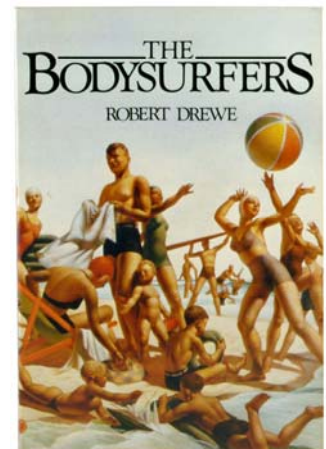
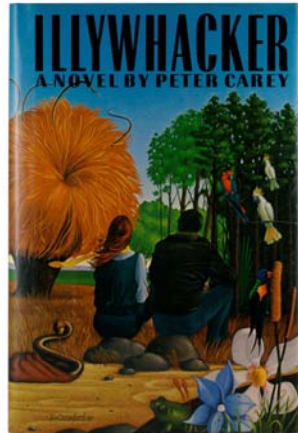
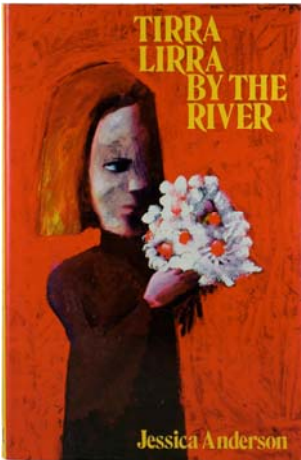


NEW CENTURY ANTIQUARIAN BOOKS



CHARLES WATT
COLLECTION
FIRST PART

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NEW CENTURY ANTIQUARIAN BOOKS

THE CHARLES WATT
COLLECTION
First Part

Australian Modern First Editions

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email: wantrup@newcentury.net.au • keating@newcentury.net.au
A division of J.W. Rare Book Consultants Pty. Ltd. A.C.N. 053 760 759 A.B.N. 97 053 760 759

Surely the innate purpose of the collector is to preserve with solid things – books or what else – something of the spirit of the times, people or circumstances with which they were originally concerned.

Robert D. FitzGerald

When I established New Century in July 1995 my first customer was the late Bob Marchment. My second was Charles Watt.

A true renaissance man, Charles has wide interests and substantial accomplishments, everything from film-making to theology. The collecting of modern first editions became his enthusiastic recreation over the twelve years that followed.

The truly impressive collection he assembled in that time was never a merely acquisitive exercise, it was always a genuinely personal one. Here was a collector who had no list of “The 100 Best Books” to hunt down, no list of canonical works to tick off. The books Charles Watt collected were those he wanted to read no matter how elusive they might prove. And all the books in his collection – but not every edition – have indeed been (very carefully!) read.

Of course, the reader is not necessarily a collector. For Charles Watt the observation of R.D. FitzGerald quoted above – an inscription in a book from his own collection – provided the fundamental rationale for seeking out the books he has brought together.

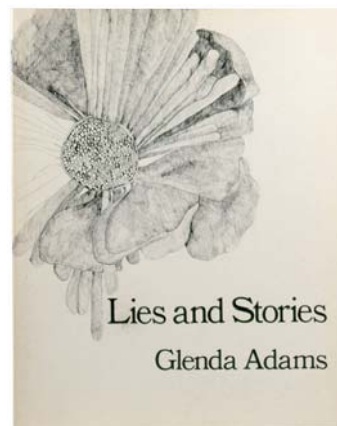
For me, as a bookseller, it is always a great satisfaction to see a collection come to completion (although there is always something else to add), to see the finished product of years of effort, disappointment, and exultation.

There is also great satisfaction in now offering this fine collection – to be sold in three parts – to others and to share with *them* the pleasure of adding some wished-for book to *their* shelves.

Jonathan Wantrup
November 2008

[1] ADAMS, Glenda.
Lies and Stories. *New York, Inwood Press, 1976*. Small square octavo, pp. 72; an excellent copy in original wrappers. **\$330**

First edition of the author's extremely scarce first book, a collection of short stories published when Adams was living in New York.



[2] ADAMS, Glenda.
The Hottest Night of the Century: short stories. *Sydney, Angus and Robertson, 1979*. Octavo, pp. [x] (last blank), 126 (last blank); about fine in original boards with like dustwrapper. **\$165**

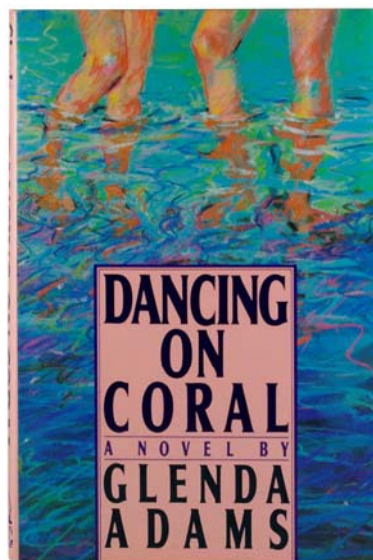
First edition, superior issue in boards: signed by the author on the title-page.

[3] ADAMS, Glenda.
Games of the Strong. *Sydney, Angus and Robertson, 1982*. Octavo, pp. [vi], 150, [4] (blank); about fine in original boards with like dustwrapper. **\$85**

First edition: Adams's first novel.

[4] ADAMS, Glenda.
Dancing on Coral. *New York, Viking, 1987*. Octavo, pp. x (last blank), 292 (last blank), [2] (blank); slight offsetting on the endpapers but near fine in original boards with fine dustwrapper. **\$110**

First edition: preceding the Australian edition of the same year. Winner of the Franklin Award and NSW Premier's Special Award. Signed by the author on the title-page; further loosely inserted are two photocopied responses from Adams to a request to sign books and information about one of her forthcoming titles.



[5] ADAMS, Glenda.
Dancing on Coral *Sydney, Angus and Robertson, 1987*. Octavo, pp. x (last blank), 292 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$85**

First Australian edition.

[6] ADAMS, Glenda.
Longleg. *Sydney, Angus and Robertson, 1990*. Octavo, pp. [iv], 340 (last blank); fine in original boards with like dustwrapper. **\$145**

First edition: signed by the author on the title-page. Winner of the National Book Council Award and *Age* Book of the Year.

[7] ADAMS, Glenda.
The Tempest of Clemenza. *Sydney, Angus and Robertson, 1996*. Octavo, pp. [iv], 300 (last blank); about fine in original boards with like dustwrapper. **\$85**

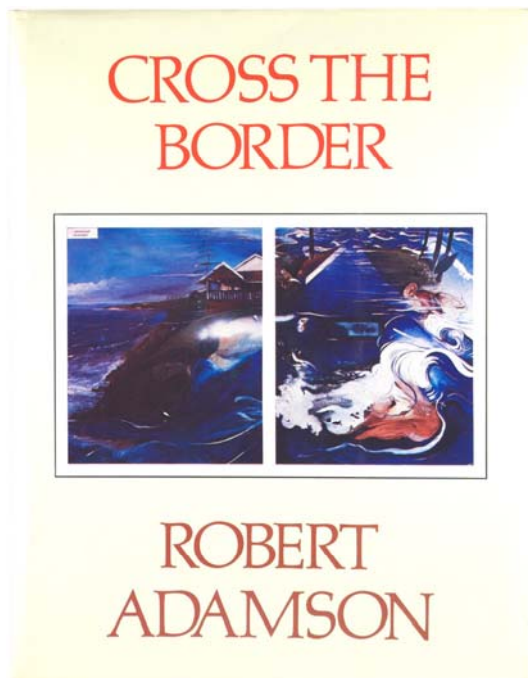
First edition.

[8] ADAMSON, Robert.
Swamp Riddles. *Sydney, Island Press, 1974*. Octavo, pp. [88]; fine in original stiff wrappers. **\$85**

First edition: limited to 210 numbered copies, this further signed on the title.

[9] ADAMSON, Robert.
Where I Come From. *Sydney, Big Smoke Books, 1979*. Octavo, pp. [4] ('endpaper' map), 76, [4] ('endpaper' map); near fine in original wrappers. **\$35**

First edition: ordinary issue of 500 unnumbered copies.



[10] ADAMSON, Robert.
Cross the Border. *Sydney, Hale and Iremonger, 1982*. Octavo, pp. 144, with illustrations by Garry Shead; near fine in original contrasting cloth with dustwrapper. **\$110**

Second issue of the first edition, presented as a hardback second edition (following the wrapped 1977 first edition published by New Poetry). This copy is signed by the author on the half-title with the bibliographically significant annotation "this is one of seventy special copies bound up from the first edition". The volume comprises the first edition sheets with additional preliminaries prepared for an 'ordinary' second edition.

[11] ADAMSON, Robert.
The Clean Dark. *Sydney, Paperbark Press, 1989*. Octavo, pp. 94, [2]; fine in original boards and like Juno Games dustwrapper. **\$65**

First edition: signed and inscribed by the author on the title-page. Adamson's most awarded work, winning the Kenneth Slessor Award, the Banjo Award, and the C.J. Dennis Prize.

[12] ADAMSON, Robert.
Wards of the State: An Autobiographical Novella. *Sydney, Angus and Robertson, 1992*. Octavo, pp. [x], 172, [2]; very good in original Juno Games wrappers. **\$65**

First edition: signed and inscribed on the half-title "a more fictive version."

[13] ADAMSON, Robert.
Waving to Hart Crane. *Sydney, Angus and Robertson, 1994*. Octavo, pp. [x], 98, [2] (blank); fine in original light card wrappers. **\$75**

First edition: inscribed presentation copy. With additionally a postcard photographic portrait of the author inscribed to Michael Wilding tipped in.

[14] ADAMSON, Robert.
Black Water: Approaching Zukofsky. *Sydney, Brandl and Schlesinger, 1999*. Octavo, pp. 79, [2]; fine in original light card wrappers. **\$45**

First edition.

[15] ADAMSON, Robert.
Mulberry Leaves: New and Selected Poems 1970 – 2001. *Sydney, Paperbark Press, 2001*. Octavo, pp. 327, about fine in original light card wrappers. **\$45**

First edition.

[16] ADAMSON, Robert.
Inside Out: An Autobiography. *Melbourne, The Text Publishing Company, 2004*. Octavo, pp. [iv], 340; fine in original boards with dustwrapper. **\$65**

First edition: inscribed “drawn from material in the Nation [sic] Library.”

[17] ANDERSON, Ethel.
At Parramatta. *Melbourne, F.W. Cheshire, 1956*. Octavo, pp. [iv], 184, [4] (blank); neat name on endpaper but an excellent copy in original cloth with very good dustwrapper. **\$85**

First edition of this fine satirical, indeed Austenesque, novel built on a series of connected short stories.

[18] ANDERSON, Jessica.
An Ordinary Lunacy. *London and Sydney, Macmillan, 1963*. Octavo, pp. [iv], 252; fine in original boards with like unfaded dustwrapper (and rare thus). **\$220**

First edition, Australian issue, of the author’s scarce first and, arguably, most underrated book. This first novel heralds Anderson’s finest achievement, *Tirra Lirra by the River*, a modern classic that established her reputation as one of our finest contemporary novelists.

[19] ANDERSON, Jessica.
The Last Man’s Head. ‘Chip-chop, chip-chop, the last man’s head OFF!’ *London, Macmillan, 1970*. Octavo, pp. 224; slight unavoidable cheap paper edge-tanning, top edge a little bumped but near fine in original boards with like dustwrapper. **\$95**

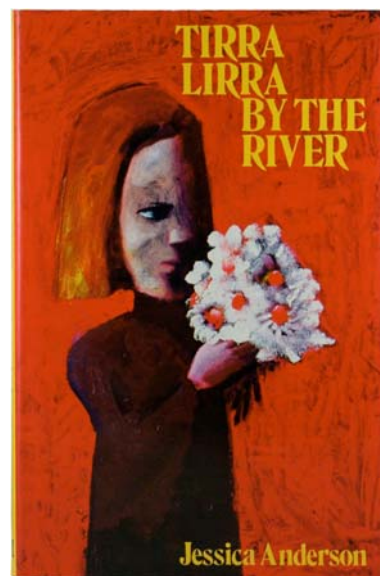
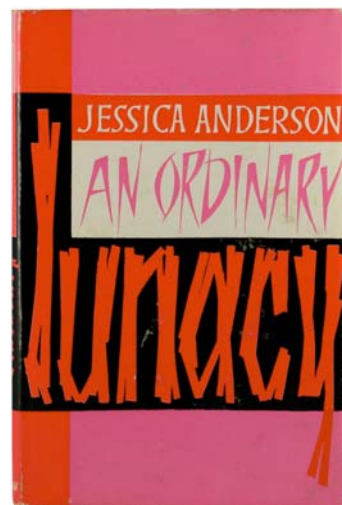
First edition of Anderson’s scarce second book.

[20] ANDERSON, Jessica.
The Commandant. *London, Macmillan, 1975*. Octavo, pp. 320 + errata slip (on page 5); very good in original boards with like dustwrapper. **\$85**

First edition. In the published edition the first four lines on page 232 were a jumbled nonsense and most copies were issued with an errata slip.

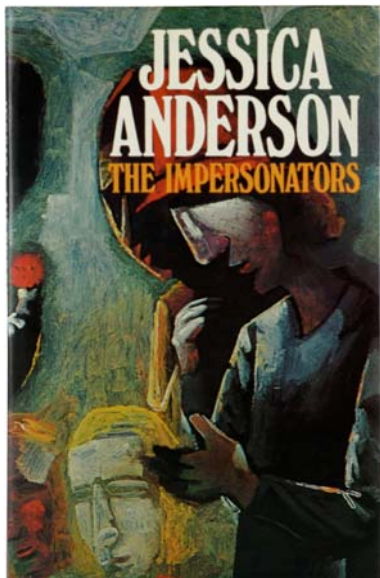
[21] ANDERSON, Jessica.
Tirra Lirra By the River. *Melbourne and Sydney, Macmillan, 1978*. Octavo, pp. [vi], 142 (last blank), [4] (blank); fine in original boards and like (unfaded) dustwrapper. **\$330**

First edition of a modern classic: winner of the Franklin Award.



[22] ANDERSON, Jessica.
Tirra Lirra By the River. Melbourne and Sydney, Macmillan, 1979. Octavo, pp. [vi], 142 (last blank), [4] (blank); fine in original boards and like (unfaded) dustwrapper. **\$65**

The second impression of the first edition of a modern classic: with the Franklin Award winner medallion printed on the dustwrapper.



[23] ANDERSON, Jessica.
The Impersonators. Melbourne, Macmillan, 1980. Octavo, pp. [vi] (last blank) 252, [2] (blank); near fine in original boards with like Charles Blackman dustwrapper. **\$85**

First edition: Anderson won her second Franklin Award for this novel.

[24] ANDERSON, Jessica.
The Only Daughter. New York, Viking, 1980. Octavo, pp. [iv] 252; about fine in original cloth-backed boards, otherwise fine dustwrapper with a few short clean edge-tears. **\$85**

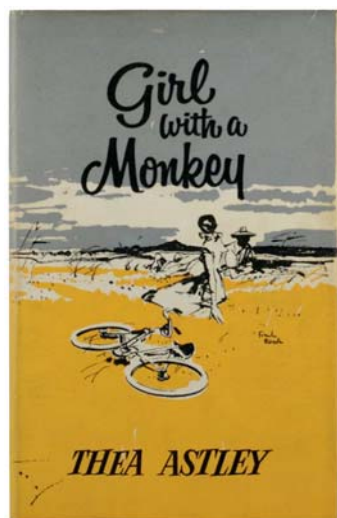
First US edition of *The Impersonators*: signed and inscribed by the author on the title-page: "The Impersonators in its good American Dress ... JA."

[25] ANDERSON, Jessica.
Stories from the Warm Zone and Sydney Stories. Melbourne, Penguin Books, 1987. Octavo, pp. [vi], 246, [12] (advertisements, first and last leaves blank); near fine in original light card wrappers. **\$65**

First edition: review copy with publisher's review and embargo slip tipped in.

[26] ANDERSON, Jessica.
Taking Shelter. New York, Viking, 1989. Octavo, pp [iv], 232, [4] (blank); about fine in original cloth-backed boards with like dustwrapper. **\$85**

First edition. Printed in the US, which printing was distributed worldwide. This edition was, however, not released in Australia until April, 1990.



[27] ANDERSON, Jessica.
One of the Wattle Birds. Melbourne, Penguin Books, 1994. Octavo, pp. [iv], 192, [8] (advertisements); inside edges of the wrappers beginning to tan (as always with most Australian paperbacks at this time), otherwise fine in original light card wrappers. **\$65**

First edition.

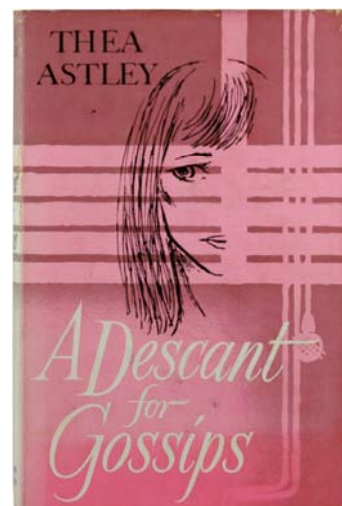
[28] ASTLEY, Thea.
Girl with a Monkey. Sydney, Angus and Robertson, 1958. Octavo, pp. [iv], 144; a good copy in sunned and marked original boards, internally fine, with fine dustwrapper. **\$165**

An inscribed and signed copy of the first edition of Astley's first – and one of her scarcest – books.

[29] ASTLEY, Thea.

A Descant for Gossips. Sydney, Angus and Robertson, 1960. Octavo, pp. 264 (last blank); some light foxing (edges mainly), very good in original boards with good dustwrapper (little worn at extremities, spine faded as usual). **\$330**

First edition of Astley's unaccountably scarce second novel – in fact rare on the market. This copy – Walter Stone's with his Ray Lindsay bookplate – signed by the author on the title-page.



[30] ASTLEY, Thea.

The Well Dressed Explorer. Sydney, Angus and Robertson, 1962. Octavo, pp. 255; fine in original boards with like price-clipped dustwrapper. **\$85**

First edition of Astley's third novel. Co-winner of the 1962 Miles Franklin Award (with George Turner's *The Cupboard Under the Stairs*).

[31] ASTLEY, Thea.

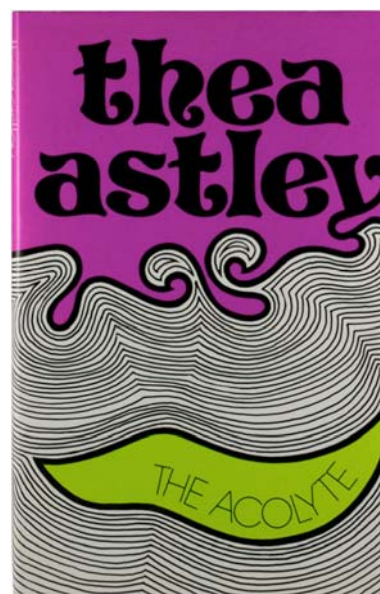
The Well Dressed Explorer. Melbourne, Nelson, 1977. Octavo, pp. 256 (last blank); original light card wrappers, extremities with mild signs of use but near fine. **\$45**

First paperback edition: signed and inscribed by the author.

[32] ASTLEY, Thea.

The Slow Natives. Sydney, Angus and Robertson, 1965. Octavo, pp. [vi], 210; edges slightly spotted but excellent in original cloth with dustwrapper that is tanned on the spine and at extremities (as almost always). **\$275**

First edition of Astley's fourth novel and her second Franklin Award winner. This copy – Walter Stone's with bookplate – signed on the title-page and inscribed with characteristic dryness "Thea Astley A really slow native".



[33] ASTLEY, Thea.

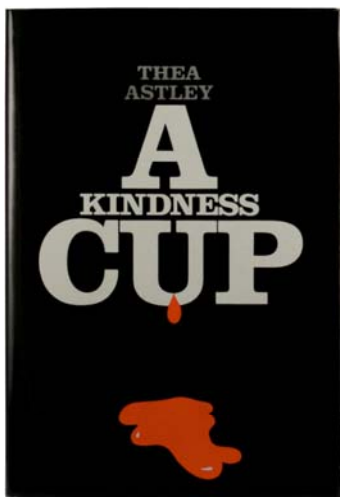
A Boat Load of Home Folk. Sydney, Angus and Robertson, 1968. Octavo, pp. [iv], 218, [2] (blanks); near fine in original boards with like dustwrapper (lettering on spine panel slightly faded but much better than usual). **\$220**

First edition: signed by Astley on the title-page.

[34] ASTLEY, Thea.

The Acolyte. Sydney, Angus and Robertson, 1972. Octavo, pp. [vi], 158; about fine in original decorated boards with like dustwrapper. **\$220**

First edition: winner of the Franklin Award. Signed by the author on the title-page, and serendipitously signed by the dedicatee, Amy Witting, on the dedication page. This was the only novel for which Astley provided a dedication.



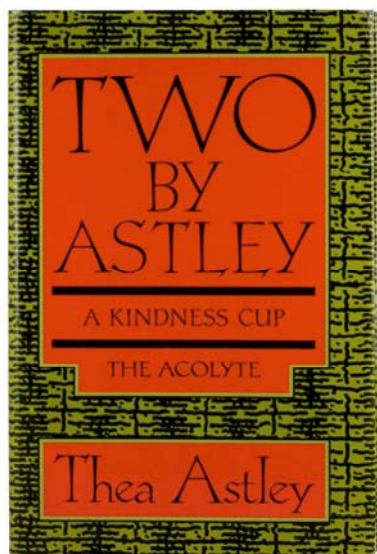
- [35] ASTLEY, Thea.
A Kindness Cup. *Melbourne, Nelson, 1974*. Octavo, pp. [vi], 154; near fine in original boards with like dustwrapper. **\$185**
 First edition: signed by the author. Winner of *Age* Book of the Year Award.

- [36] ASTLEY, Thea.
Hunting the Wild Pineapple and other related stories. *Melbourne, Nelson, 1979*. Octavo, pp. [vi], 175 [2]; very good in original boards with like dustwrapper. **\$55**
 First edition.

- [37] ASTLEY, Thea.
An Item from the Late News. *St. Lucia, University of Queensland Press, 1982*. Octavo, pp. [vi], 200, [2]; small retail bookstore stamp on first leaf, excellent in original decorated boards with like dustwrapper. **\$75**
 First edition.

- [38] ASTLEY, Thea.
Beachmasters. *Melbourne, Penguin Books, 1985*. Octavo, pp. [vi], 186, [2]; very good in original light card wrappers. **\$125**
 First edition: signed by Astley on the title-page.

- [39] ASTLEY, Thea.
Beach Masters: A Novel. *New York, Viking, 1986*. Octavo, pp. [vi], 186; near fine in original cloth-backed boards with like dustwrapper. **\$75**
 First US edition.



- [40] ASTLEY, Thea.
It's Raining in Mango. *New York, Putnam, 1987*. Octavo, pp. 208; near fine in original cloth-backed boards with like dustwrapper. **\$125**
 First edition: signed by the author on the title-page. Winner of the Australian Native's Association Literature Award and winner of the Steele Rudd Award.

- [41] ASTLEY, Thea.
It's Raining in Mango. *Melbourne, Viking, 1987*. Octavo, pp. 240; light edge-wear but near fine in original boards with like dustwrapper. **\$65**
 First Australian edition.

- [42] ASTLEY, Thea.
Two by Astley: A Kindness Cup & The Acolyte. *New York, G.P. Putnam's Sons, 1988*. Octavo, pp. 288; spine ends little bruised, near fine in original contrasting boards with like dustwrapper (crease at the top of front flap). **\$95**
 First US edition of both these prize-winning novels.

[43] ASTLEY, Thea.
Reaching Tin River. *Melbourne, William Heinemann, 1990*. Octavo, pp. [vi], 224 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$125**

First edition: signed by the author on the title-page.

[44] ASTLEY, Thea.
Vanishing Points. *Melbourne, William Heinemann, 1992*. Octavo, pp. [iv], 234; near fine in original plain wrappers, printed label on the front wrapper. **\$75**

Special advance proof of the first edition.

[45] ASTLEY, Thea.
Vanishing Points. *Melbourne, William Heinemann Australia, 1992*. Octavo, pp. [iv], 234; fine in original boards with like dustwrapper. **\$110**

First edition: signed by the author on the title-page.

[46] ASTLEY, Thea.
Coda. *Melbourne, William Heinemann, 1994*. Small octavo, pp. [iv], 188; fine in original cloth-backed boards with like dustwrapper. **\$65**

First edition.

[47] ASTLEY, Thea.
Coda. *New York, G.P. Putnam's Sons, 1994*. Small octavo, pp. [iv], 188; about fine in original cloth-backed boards with like dustwrapper. **\$110**

First US edition: signed on the title-page. Printed in the US from original typesetting of the Australia first edition.

[48] ASTLEY, Thea.
The Multiple Effects of Rainshadow. *Melbourne, Viking, 1996*. Octavo, pp. [vi], 296, [2]; fine in original boards with like dustwrapper. **\$55**

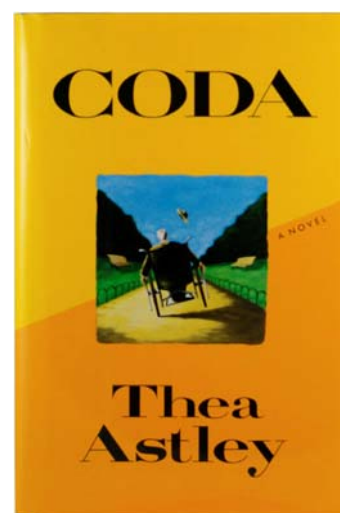
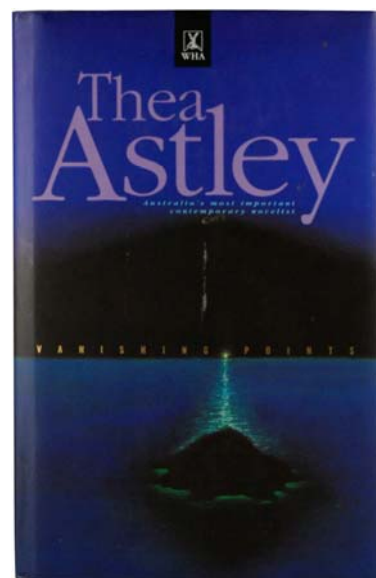
First edition.

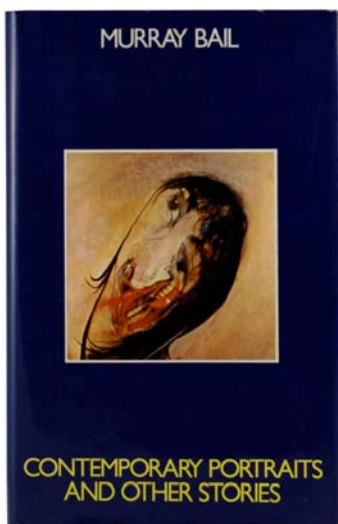
[49] ASTLEY, Thea.
Collected Stories. *St Lucia, University of Queensland Press, 1997*. Octavo, pp. [vi], 342, [4]; fine in original light card wrappers. **\$35**

First edition: collects stories previously published as well as others unpublished.

[50] ASTLEY, Thea.
Drylands: a book for the world's last reader. *Melbourne, Viking, 1999*. Octavo, pp. 291; fine in original boards with like dustwrapper. **\$55**

First edition of Astley's sixteenth novel: joint winner of the Franklin Award – her record-breaking fourth Franklin Award.





[51] BAIL, Murray.
Contemporary Portraits and other stories. *St Lucia, University of Queensland Press, 1975*. Octavo, pp. [x], 184 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$285**

First edition of Bail's first book: the superior casebound issue. Signed by the author on the title-page.

[52] BAIL, Murray.
Homesickness. *Melbourne, Macmillan, 1980*. Octavo, pp. 318, [2] (blank); about fine in original boards with like dustwrapper. **\$220**

First edition: Bail's first novel, winner of the *Age* Book of the Year Award and a National Book Council Award. The dustwrapper is the unpriced Australian issue.

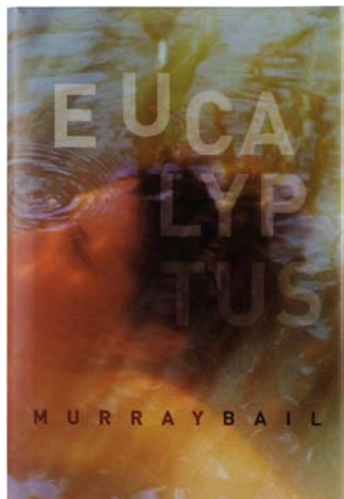
[53] BAIL, Murray.
Holden's Performance. *Melbourne, Viking, 1987*. Octavo, pp. [vi], 354 (last blank); usual cheap paper tanning at edges, light shelf wear, near fine with like dustwrapper. **\$55**

First edition of Bail's Victorian Premier's Award-winning novel.

[54] BAIL, Murray.
Longhand – A Writer's Notebook. *Melbourne, McPhee Gribble, 1989*. Octavo, pp. 142; about fine in original light card wrappers. **\$75**
First edition.

[55] BAIL, Murray.
Eucalyptus. *Melbourne, Text Publishing, 1998*. Octavo, pp. [vi], 256 (last blank), [2] (blank); fine in original publisher's "Advance Reader's" wrappers. **\$220**

Advance reader's uncorrected proof copy with publisher's personalised pre-publication letter to reviewer loosely inserted.



[56] BAIL, Murray.
Eucalyptus. *Melbourne, Text Publishing, 1998*. Octavo, pp. 255; fine in original boards with like dustwrapper. **\$110**

First edition and scarce: winner of the Franklin Award and the Commonwealth Writer's Prize.

[57] BAIL, Murray.
Camouflage. *Melbourne, Text Publishing, 2000*. Octavo, pp. 85; fine in original boards with like Sidney Nolan dustwrapper. **\$35**

First edition: two short fictions, "Camouflage" (here first published) and "The Seduction of My Sister", first published in the 1998 edition of Bail's collected short fiction, *The Drover's Wife and Other Stories*.

[58] BARNARD, Marjorie.

The Ivory Gate. *Melbourne, H.H. Champion, Australasian Authors' Agency, 1920.* Quarto, pp. 96 + six plates; original cloth-backed printed boards, paper label on spine, endpapers tanned, light general tanning throughout, a very good copy. **\$1100**

First edition: the author's own copy of her very scarce first book, with her pencilled ownership inscription on the free front endpaper: 'Marjorie Barnard / Longueville'. The book, charmingly illustrated by Leyshon White, comprises thirteen stories for children.

[59] BARNARD, Marjorie.

The Persimmon Tree and other stories. *Sydney, Clarendon Publishing Company, n.d. but 1944.* Octavo, pp. 160; trivial shelf-wear, an excellent copy in original cut-flush boards with like (friable) dustwrapper. **\$285**

First edition: signed by the author on the title-page, with the publication date added by hand in ink below the imprint.

[60] "ELDERSHAW, M. Barnard" [Marjorie BARNARD and Flora ELDERSHAW].

A House Is Built. *London, Harrap, 1929.* Octavo, pp. 360 (last blank); original cloth, spine darkened otherwise the cloth good and clean; foxed, relevant newspaper clippings pasted to endpapers, a good copy. **\$330**

Rare on the market: the uncommonly difficult first edition of this classic work of inter-war Australian literature and one of the most important of all Australian historical novels.

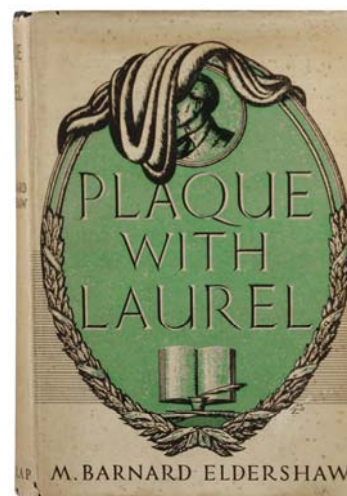
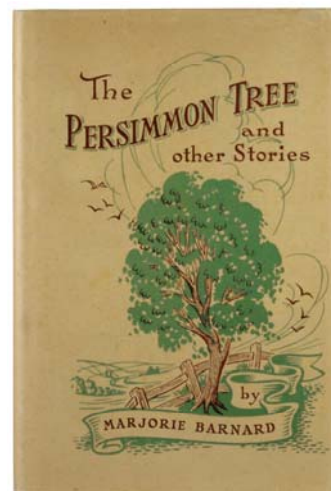
Winner of the first prize in the 1928 *Bulletin* competition for best novel by an Australian author, it was serialised in truncated form as "The Quartermaster" in the *Bulletin* before being published in book form by Harrap in London.

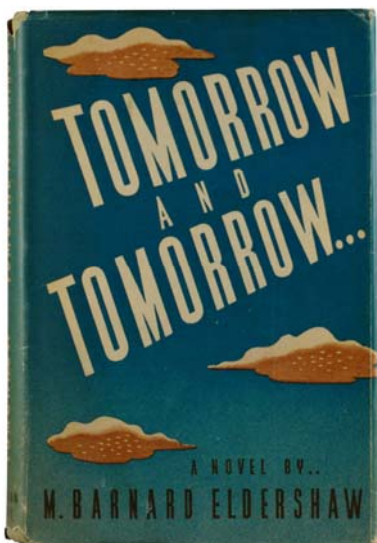
It went through five editions upon first publication and only late impressions made their way in any quantity onto the Australian market, then and until very recently used as a dumping ground by the British for those books unsold "at home". The unfortunate thing is that only in Australia would this book have been treated with any care by subsequent generations and so the first edition, distributed almost entirely in Britain, became a victim both of wartime waste-paper drives and of the carelessness of subsequent handlers of a 'colonial' novel unknown to them. This is, in our experience, a book of quite exceptional scarcity, although subsequent impressions are legion.

[61] "ELDERSHAW, M. Barnard" [Marjorie BARNARD and Flora ELDERSHAW].

Plaque with Laurel. *London, George C. Harrap & Co., 1937.* Octavo, pp. 304; very good in original cloth with like uncommon dustwrapper. **\$660**

First edition: Marjorie Barnard's own copy with her neat signature on the title-page and her bookplate on front pastedown endpaper. Set in Canberra and in New South Wales, this is one of the earliest novels of Canberra.





[62] “ELDERSHAW, M. Barnard” [Marjorie BARNARD and Flora ELDERSHAW].

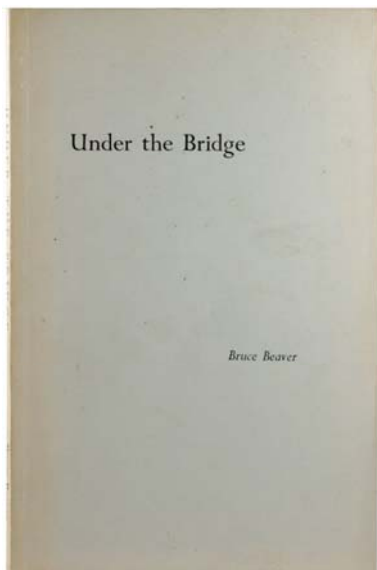
Tomorrow and Tomorrow. *Melbourne, Georgian House, 1947*. Octavo, pp. [x] (last blank), 466, [2] (colophon, verso blank: this leaf doubles as the free back endpaper); about fine in original cloth, with good (little chipped and tanned) dustwrapper. **\$220**

First edition: inscribed and signed by Flora Eldershaw on the front endpaper. The text of this wartime first edition was heavily censored. Included is a copy of the 1983 Virago edition with an introduction by Anne Chisholm: this 1983 edition was the first uncensored publication of the complete text.

[63] “ELDERSHAW, M. Barnard” [Marjorie BARNARD and Flora ELDERSHAW].

Tomorrow and Tomorrow. *London, Phoenix House in Association with Georgian House, 1948*. Octavo, pp. [x] (last blank), 466, [2] (Hawthorn Press colophon, verso blank), [2] (blank); neat name on blank first leaf, an excellent copy in original cloth, with like dustwrapper (small defect at top of spine fold, very short edge tears). **\$125**

First edition, the very scarce British issue of the first edition sheets with integral Phoenix House title-page.



[64] BEAVER, Bruce.

Under the Bridge: Poems. *Sydney, Beaujon Press, 1961*. Octavo, pp. [iv] (last blank), 46 (last blank), [2] (recto blank, verso colophon); very good in little sunned and soiled original light card wrappers. **\$110**

First edition: Beaver's first collection, published in an edition limited to 300 numbered copies; this from the collection of New Zealand poet R.A.K. Mason with bookplate.

One of the most influential figures in contemporary Australian poetry and, like Bruce Dawe and Les Murray, a poet of wide appeal, Beaver was a father figure to the 'post-1968' Australian poets while retaining the admiration of the academic poets of his own generation. One of the distinctive voices in contemporary Australian poetry, Beaver was awarded the Patrick White Prize in 1982 and the Christopher Brennan Award in 1983, both for the sustained quality of his work over more than two decades.

[65] BEAVER, Bruce.

Seawall and Shoreline. *Sydney, South Head Press, 1964*. Octavo, pp. 48; light use, mainly at the extremities, very good in original boards with like dustwrapper. **\$75**

First edition of Beaver's second collection of verse.

[66] BEAVER, Bruce.

Open at Random. *Sydney, South Head Press, 1967*. Octavo, pp. 59; about fine in original boards with fine dustwrapper. **\$65**

First edition of Beaver's third collection: presentation copy to critic Laurie Hergenhan.

[67] BEAVER, Bruce.
Letters to Live Poets *Sydney, South Head Press, 1969*. Octavo, pp. 64;
near fine in original cloth with like dustwrapper. **\$65**

First edition. It was with this fourth collection that Beaver demonstrated a fully achieved style and cemented his reputation, winning the Grace Leven Prize, the Poetry Society prize, and the Captain Cook Bicentennial Prize in the same year.

[68] BEAVER, Bruce.
Lauds and Plaints: Poems (1968 – 1972). *Sydney, South Head Press, 1974*. Octavo, pp. 96; a very good copy in original boards with like dustwrapper. **\$45**

First edition.

[69] BEAVER, Bruce.
Odes and Days. *Sydney, South Head Press, 1975*. Octavo, pp. 104 (last blank); about fine in original boards with very good, little soiled and spine-faded, dustwrapper. **\$45**

First edition.

[70] BEAVER, Bruce.
Charmed Lives. *St Lucia, University of Queensland Press, 1988*. Octavo, pp. x, 132, [2] (blank); near fine in original light card wrappers. **\$45**

First edition.

[71] BEAVER, Bruce.
Anima and Other Poems. *St Lucia, University of Queensland Press, 1994*. Octavo, pp. [viii], 98 (last blank), [6] (blank); fine in original light card wrappers. **\$35**

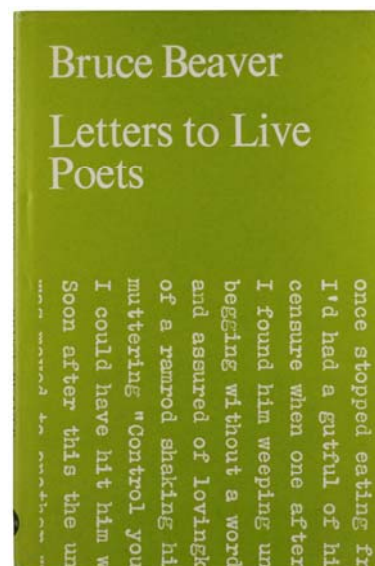
First edition.

[72] BEAVER, Bruce.
Poets and Others. *Sydney, Brandl and Schlesinger, 1999*. Octavo, pp. 84, [4]; fine in original light card wrappers. **\$35**

First edition.

[73] BEAVER, Bruce.
The Long Game and Other Poems. *St Lucia, University of Queensland Press, 2005*. Octavo, pp. xii, 176 (last blank), [4] (blank); fine in original light card wrappers. **\$35**

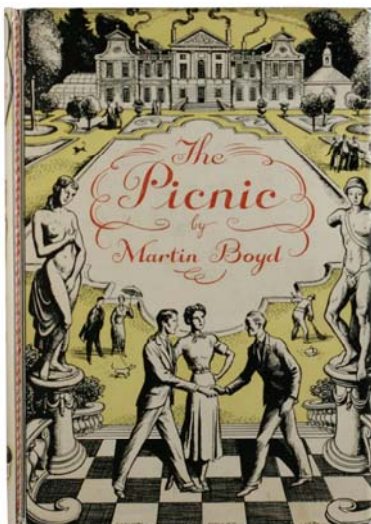
First edition.



[74] BOYD, Martin.
 The Lemon Farm. *New York, W.W. Norton & Company, 1936*. Octavo, pp. 310 (last blank), [2] (blank); original cloth little sunned at top and bottom of spine but about fine, top edge coloured orange, other edges uncut; neat contemporary ownership inscription on free front endpaper; overall an excellent copy with the rare silver-paper dustwrapper (edges lightly chipped and creased as ever, spine little faded). **\$440**

The uncommon first US edition, complete with the scarce silver-paper dustwrapper.

Although not stated, this US edition, published one year after the British first edition, is the first printing of Boyd's revised text. That revised text was reprinted in London in 1937, 1941 and 1944. Boyd further revised the text in 1973 for the first Australian edition published by Macmillan.



[75] BOYD, Martin.
 The Picnic. *New York, G.P. Putman's Sons, 1937*. Octavo, pp. [x], 278; about fine in original cloth with like dustwrapper. **\$880**

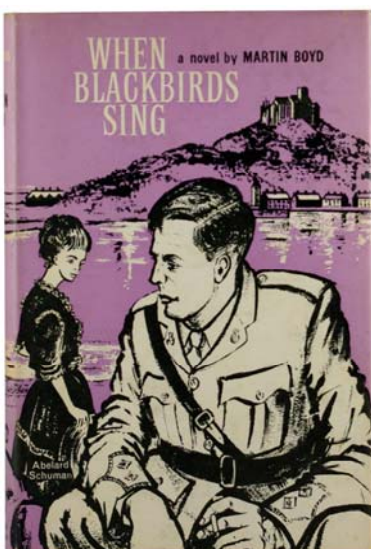
The very scarce first US edition: in exceptional condition.

[76] BOYD, Martin.
 Lucinda Brayford. *London, The Cresset Press, 1946*. Octavo, pp. 546, [2] (blank); bookplate on front pastedown, contemporary gift inscription on free front endpaper, very good in original cloth with uncommon dustwrapper, price-clipped and a bit edge-worn. **\$185**

First edition: extremely scarce.

[77] BOYD, Martin.
 Bridget Malwyn. *New York, E.P. Dutton & Co., Inc., 1949*. Octavo, pp. 318 (last blank), [2] (blank); an excellent copy in original cloth-backed boards, fore-edge uncut, with the scarce dustwrapper, unclipped but with a few short edge-tears and rubs, back panel somewhat rubbed. **\$285**

Very scarce: the first US edition (stated first edition) of *Such Pleasure*, first published in London in the same year.



[78] BOYD, Martin.
 Complete set of the novels in the Langton quartet, comprising: *The Cardboard Crown* [with] *A Difficult Young Man* [with] *Outbreak of Love* [with] *When Blackbirds Sing*. *London, Cresset Press, 1952-55-57* [and] *London, Abelard-Schuman, 1962*. Four works, octavo, pp. 256 + pp. 276 + pp. 254, [2] + pp. 188, [4]; all very good in original boards with like dustwrappers (the second price-clipped and a bit worn at the spine folds). The four volumes, complete. **\$550**

First editions of the four novels that make up the acclaimed Langton quartet, all now quite scarce. In particular the final novel in the quartet, *When Blackbirds Sing*, from a different publisher, is very scarce indeed.

[79] BOYD, Martin.
Much Else in Italy: A Subjective Travel Book. *London, Macmillan, 1958*.
Octavo, pp. viii, 184; a near fine copy in original boards with like
dustwrapper. **\$125**

Scarce: first edition.

[80] BOYD, Martin.
Day Of My Delight: an Anglo-Australian Memoir. *Melbourne, Lansdowne, 1965*.
Octavo, pp. xii, 306, [2] (blank); a few signs of use,
very good in original boards with like dustwrapper. **\$55**

First edition. Loosely inserted is a gilt-printed invitation to the exhibition of
Boyd's watercolours at the South Yarra Gallery in October 1967.

[81] BOYD, Martin.
The Tea-Time of Love: The Clarification of Miss Stilby. *London, Geoffrey Bles, 1969*.
Octavo, pp. [viii], 214, [2] (blank); spine ends a
little sunned but an excellent copy (especially for this book) in original
boards with very good little edge-creased and little spine-sunned
dustwrapper. **\$145**

First edition: uncommonly scarce in truly fine unblemished condition.

[82] BUCKLEY, Vincent.
The World's Flesh. *Melbourne, F.W. Cheshire, 1954*. Octavo, pp. [viii],
54, [2]; fine in original boards with very good dustwrapper. **\$220**

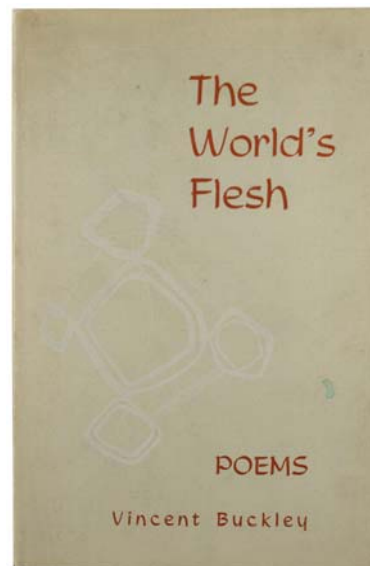
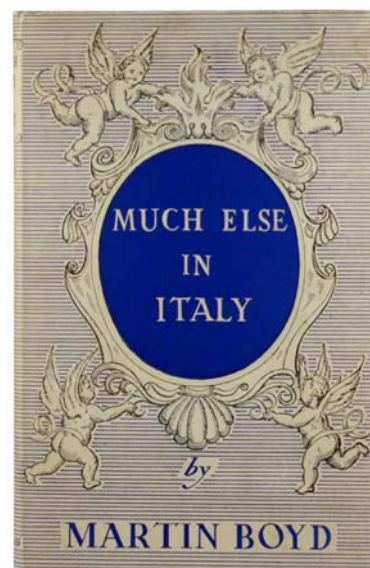
First edition of the Buckley's scarce first collection of poems: a presentation
copy, inscribed by the author to British academic poet Stephen Spender, "with
admiration and gratitude". Without doubt one of the most influential university
poets, editors, and critics of his generation, Buckley was a central figure in post-
war Australian poetry and literature in general. This is the first of eight volumes
published between 1954 and 1991. Together with a copy of Stephen Spender's
Selected Poems (Faber 1952), with Buckley's ownership inscription.

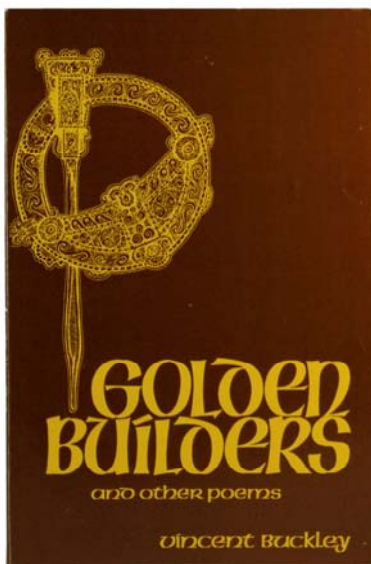
[83] BUCKLEY, Vincent.
The World's Flesh. *Melbourne, F.W. Cheshire, 1954*. Octavo, pp. [viii],
54, [2]; an excellent copy in original boards with good dustwrapper
(spotted and with a few short tears without loss). **\$85**

First edition.

[84] BUCKLEY, Vincent.
Arcady and Other Places: Poems. *Melbourne, Melbourne University Press, 1966*.
Octavo, pp. viii, 62, [2]; fine in original cloth with very good
dustwrapper. **\$95**

First edition: a presentation copy, inscribed to Bruce Beaver with a verse, signed
in full and dated 22 May 1974.





[85] BUCKLEY, Vincent.
Golden Builders and Other Poems. *Sydney, Angus and Robertson, 1976*. Octavo, pp. [viii], 82 (last blank), [2] (blank); trivial rubbing of the unlaminated boards but near fine in original light card wrappers. **\$75**

First edition, wrapped issue: signed by the author on the title-page and with a warm dedication by the author on free endpapers "For Hilary [McPhee?] | with best wishes | Vincent | 17/10/78 | (and love from | Penelope and Susannah)".

[86] BUCKLEY, Vincent.
Late-Winter Child. *Melbourne, Oxford University Press, 1979*. Octavo, pp. 38, [2] (blank); fine in original plain card wrappers with attached spine-sunned dustwrapper. **\$45**

First edition, Australian issue: printed for Oxford University Press at the Dolmen Press, and issued simultaneously in Dublin by the Dolmen Press.

[87] BUCKLEY, Vincent.
The Pattern. *Dublin, The Dolmen Press, 1979*. Octavo, pp. 64; a very good copy in original plain card wrappers with attached spine-sunned dustwrapper. **\$45**

First edition, Irish issue, printed at the Dolmen Press. Issued simultaneously in Melbourne by Oxford University Press.

[88] CAMPBELL, David.
Speak with the Sun. *London, Chatto and Windus, 1949*. Octavo, pp. 64; a good copy in original cloth with the scarce dustwrapper (spotted and the bottom of the spine panel defective). **\$110**

First edition of Campbell's uncommon first book.



[89] CAMPBELL, David.
The Miracle of Mullion Hill. *Sydney, Angus and Robertson, 1956*. Octavo, pp. [x], 70; very good in original cloth with like price-clipped dustwrapper, Ralph Smith bookplate on free front endpaper. **\$55**

First edition: Campbell's second collection.

[90] CAMPBELL, David.
Cocky's Calendar: Poems. *Adelaide, Australian Letters, no date but 1961*. Quarto, pp.[xii] (last blank) + four variously coloured plates, one folding, by Russell Drysdale; original decorated card wrappers, a little creased and soiled. **\$90**

Number 2 of the Australian Artists and Poets Booklets.

[91] CAMPBELL, David.
Poems. *Sydney, Edwards and Shaw, 1962*. Octavo, pp. 48; about fine in original boards with dustwrapper (clean short tear on the back panel), bookplate of Geoffrey Farmer on front pastedown. **\$145**

First edition: Campbell's unexpectedly scarce fourth collection.

[92] CAMPBELL, David.
Selected Poems 1942 – 1968. *Sydney, Angus and Robertson, 1968*.
Octavo, pp. 128; near fine in original cloth with very good (little rubbed)
dustwrapper. **\$330**

First edition of the first authorised collection of the author's poetry. This copy, from the Chaplin collection, has tipped in a three-page, warmly personal, holograph letter from the author to Norman Lindsay of 10 April, 1969 relating to this book among other chat. Also tipped in is an unsigned typed letter from Lindsay to his son, Phillip, with one paragraph on Campbell.

[93] CAMPBELL, David.
The Branch of Dodona and Other Poems 1969-1970. *Sydney, Angus and Robertson, 1970*. Octavo, pp. [vi], 74; very good in original cloth with good edge-worn and bit soiled dustwrapper. **\$75**

First edition: signed and inscribed by the author.

[94] CAMPBELL, David with DOBSON, Rosemary.
Moscow Trefoil. *Australia National University Press, 1975*. Octavo, pp. xiv, 112, [2] (blank); very good in original spine-faded (as always) light card wrappers. **\$35**

First edition.

[95] CAMPBELL, David.
Poets on Record 14: David Campbell Reads From His Own Work. *St Lucia, University of Queensland Press, 1975*. Small Quarto, pp. [x], 18 (last blank) + 45 r.p.m. vinyl record; very good in original series cloth-backed photographic boards; with Jean Stone bookplate. **\$35**

First edition: review copy.

[96] CAMPBELL, David.
Words with a Black Orpington. *Sydney, Angus and Robertson, 1978*. Octavo, pp. [viii], 62, [2], very good in original boards with like little rubbed Charles Blackman dustwrapper. **\$75**

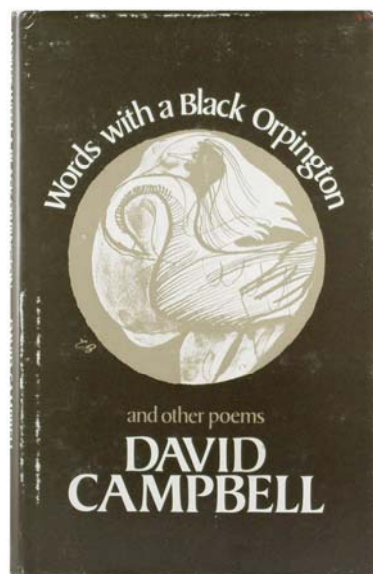
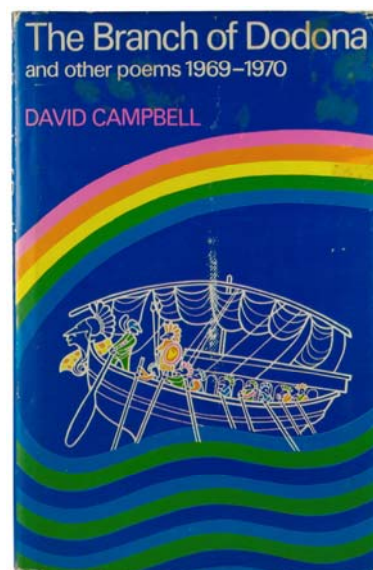
First edition: the scarce boards issue.

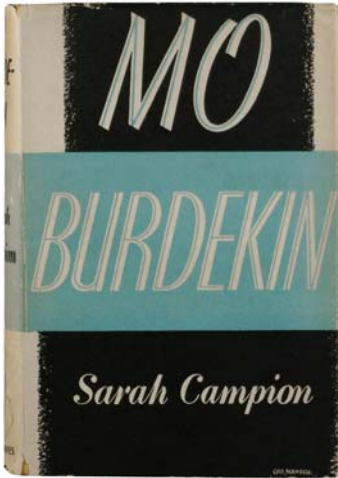
[97] CAMPBELL, David.
Words With A Black Orpington. *Sydney, Angus & Robertson, 1978*. Octavo, pp. [viii], 62, [2]; fine in original Charles Blackman stiff card wrappers. **\$95**

First edition, wrapped issue: signed by the poet on the title-page.

[98] CAMPBELL, David.
The Man in the Honeysuckle. *Sydney, Angus and Robertson, 1979*. Octavo, pp. [viii], 80; internally very good and clean in rubbed (as usual) original stiff card wrappers. **\$55**

First edition and now quite scarce: only issued in card wrappers.





[99] “CAMPION, Sarah” [Mary Rose COULTON].
Mo Burdekin. London, Peter Davies, 1941. Octavo, pp. [viii] (last blank), 292; excellent in original cloth with price-clipped dustwrapper. **\$330**

The very scarce first edition – rare with dustwrapper – of Sarah Campion’s first Australian novel: “an impressive achievement... that has received far too little recognition” (Clancy). An established British novelist before her sojourn in Australia, Campion published three important novels inspired by her Australian experiences. *Mo Burdekin*, the first of them, deals with the life of Moses Burdekin, the infant survivor of a pioneer family drowned in the Burdekin River in Queensland. More recently reprinted, *Mo Burdekin* and its sequels are now being re-evaluated in their proper context with the other north Australian epics of Brian Penton and of Xavier Herbert.

[100] CAREY, Peter (contributes).
Under Twenty-Five Brisbane, Jacaranda, 1966. Small quarto, pp. [xvi], 200; very good in original boards with like dustwrapper. **\$110**

First edition, and increasingly scarce, of the first published work of Peter Carey, eight years before his first book released by UQP. On pp. 34-6 is an extract “from a novel by Peter Carey” entitled ‘Contacts’ – a novel that did not see the light of day. The book also includes two stories by Murray Bail as well as poems by Roger McDonald and Rhyll McMaster. The many other contributors seem not to have enjoyed subsequent success.

[101] CAREY, Peter (contributes).
A good collection of early short fiction contributed to serial publications. Various places, 1967 – 1980. Five pieces, octavo; original wrappers, about fine overall. **\$145**

Comprising:

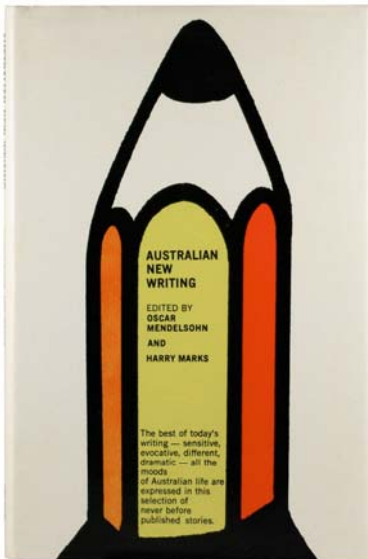
“She Wakes”, contributed to *Australian Letters*, Vol. 7, No. 4, February 1967.

“Peeling”, contributed to *Meanjin*, Vol. 31, No. 1, 1972.

“A Windmill in the West”, contributed to *Meanjin*, Vol. 31, No. 4, 1972.

“Crabs”, contributed to *Overland*, No. 53, Spring 1972.

“He found her in late Summer”, contributed to *London Magazine*, Vol. 20, Nos. 8 & 9, Nov/Dec. 1980.



[102] [CAREY] MENDELSON, Oscar and Harry MARKS (editors).
Australian New Writing. Melbourne, Nelson, 1973. Octavo, pp. [viii], 146, [4] (blanks); near fine in original boards with fine dustwrapper. **\$65**

First edition: a selection of work by young writers, including an early appearance by Peter Carey, preceding his first solo publication. Carey’s contribution is the story “Joe”. The editors seem not to have been remarkably prescient: apart from the – admittedly impressive – trio of Peter Carey, Elizabeth Jolley (“A New World”), and Barry Oakley (“Airletter from Middle Australia”), none of the other sixteen writers included appear to have had any future success.

[103] CAREY, Peter.

The Fat Man in History: Short Stories. *St Lucia, University of Queensland Press, 1974*. Octavo, pp. 142 (last blank), [2] (blank); about fine in original boards with like Jeffrey Smart dustwrapper (one tiny clean tear at the top of the spine fold). **\$2750**

Rare: the first edition of Carey's first book that "established his distinctive and mysterious world" (Clancy). This superior hardback state was issued in limited numbers.

[104] CAREY, Peter.

The Fat Man in History: Short Stories. *St Lucia, University of Queensland Press, 1974*. Octavo, pp. 142 (last blank), [2] (blank); owner's neat name on first leaf and a little light general use but very good in original Jeffrey Smart wrappers. **\$660**

First edition: signed by the author on the title-page. The very scarce issue in wrappers – the normal form in which the book was distributed.

[105] CAREY, Peter (contributes).

The Most Beautiful Lies: a collection of stories by five major contemporary fiction writers. *Sydney, Angus and Robertson, 1977*. Octavo, pp. xvi, 248; fine in original boards with like dustwrapper. **\$85**

First edition: short fiction by Peter Carey, Murray Bail, Frank Moorhouse, Morris Lurie, and Michael Wilding.

[106] CAREY, Peter.

War Crimes: Short Stories. *St. Lucia, University of Queensland Press, 1979*. Octavo, pp. [viii] (last blank), 282, [2] (blank); a fine copy in original boards with like dustwrapper that is just slightly faded on the spine panel. **\$330**

First edition of Carey's scarce second book: winner of the New South Wales Premier's Award.

[107] CAREY, Peter.

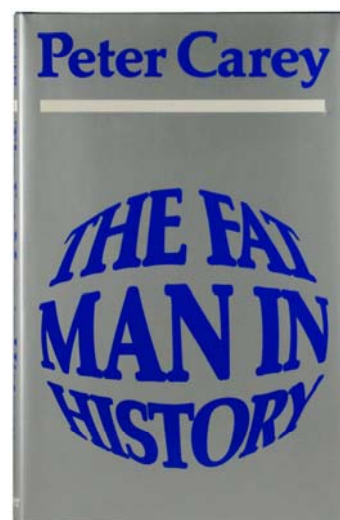
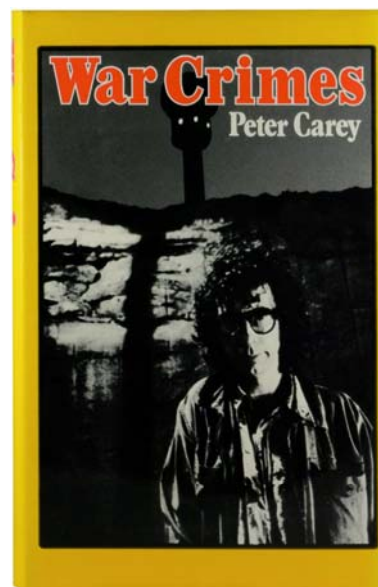
The Fat Man in History. *London, Faber and Faber, 1980*. Octavo, pp. 186; fine in original boards with like dustwrapper. **\$165**

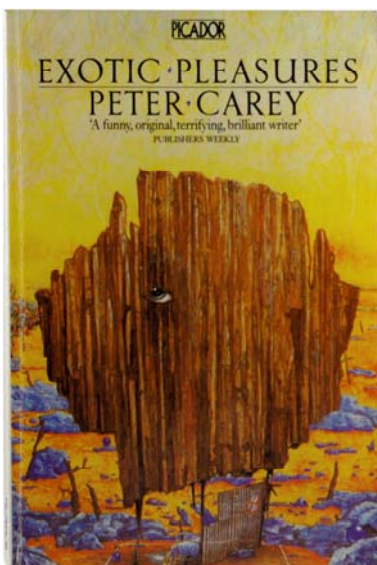
First British edition. Although misleadingly adopting the title of Carey's first UQP volume of 1974, this book includes stories from both that first collection and Carey's second collection, *War Crimes*.

[108] CAREY, Peter.

The Fat Man in History. *New York, Random House, 1980*. Octavo, pp. [ii] (blank), 188 (last blank), [2] (blank); a near fine copy in original cloth-backed boards, small faint overstock stamp on top edge, with fine dustwrapper. **\$125**

First US edition, published in the same year as the Faber first edition. Stories selected from both *War Crimes* and *The Fat Man in History*.





[109] CAREY, Peter.
Exotic Pleasures. London, Picador, 1981. Octavo, pp. 192; a degree of general external use, inked price on first leaf but good in original light card wrappers. **\$95**

Signed by the author on the title-page. First paperback edition of the British edition of Carey's short stories first published there in 1980 under the title *The Fat Man In History*. Faber re-issued this collection in paperback again in 1990 as *The Fat Man in History*, while Carey's Australian publisher, UQP, also issued this British collection as a paperback in 1990 under the title *Exotic Pleasures!* Fine copies of these two subsequent editions are included here.

[110] CAREY, Peter.
Bliss. St Lucia, University of Queensland Press, 1981. Octavo, pp. 296 (first leaf blank), [8] (blank); near fine in original boards, slight spotting on the edges and endpapers, with the silver foil dustwrapper that is a little rubbed and creased at the edges as almost always. **\$440**

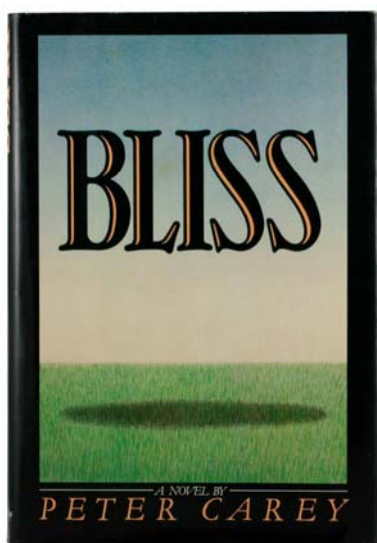
Signed copy of the first edition of Carey's first published novel, winner of the Franklin Award. This copy is signed and dated 1981 by the author on the title-page: early dated Carey signatures are highly uncommon.

[111] CAREY, Peter.
Bliss. London, Faber & Faber, 1981. Octavo, pp. 296 (first leaf blank), [6] (blank); about fine in original boards with little scarred otherwise fine dustwrapper. **\$110**

First edition, British issue: the concurrent London issue of the first edition, from the same setting as the Australian issue, printed and bound in the same production sequence and differing only in the details of imprint.

[112] CAREY, Peter.
Bliss. St. Lucia, University of Queensland Press, 1982. Octavo, pp. 296, [8] (blanks); fine in original boards with like dustwrapper. **\$55**

Second impression of the first edition with black and pink dustwrapper imitating the design of the first edition but replacing the impractical silverfoil.



[113] CAREY, Peter.
Bliss. New York, Harper and Row, 1981. Octavo, pp. 296, (first leaf blank), [6] (blank); trivial stain on the front board, staple holes in front free end-paper and following blank, otherwise fine in original boards with near fine dustwrapper. **\$75**

First US edition.

[114] CAREY, Peter and Ray LAWRENCE.
Bliss: The Film. London, Faber and Faber, 1986 [but 1985]. Octavo, pp. 142, [2] (blank); near fine in original light card wrappers. **\$65**

First edition of the film screenplay, illustrated with some stills from the film. The film script was published as a collaboration between Carey and Lawrence, but the script was written predominantly by Carey.

[115] CAREY, Peter and Ray LAWRENCE.
Bliss: The Screenplay. *St. Lucia, University of Queensland Press, 1986.*
Octavo, pp. 142, [2] (blank); fine in original light card wrappers. **\$45**
First Australian edition: with some stills and storyboards.

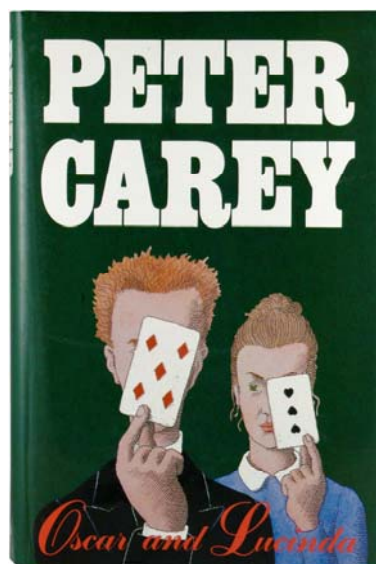
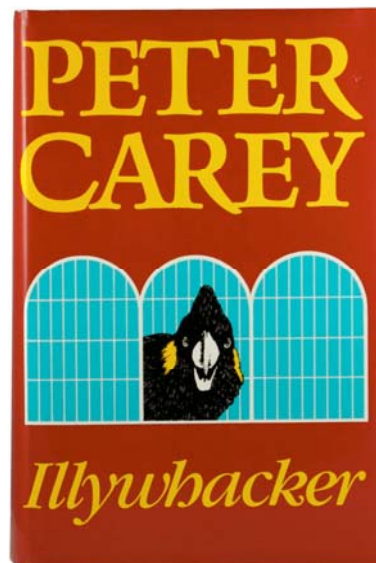
[116] CAREY, Peter.
Illywhacker. *St. Lucia, University of Queensland Press, 1985.* Octavo,
pp. 600; cheap paper beginning to tan at edges as always, an excellent
copy in original boards with like unfaded dustwrapper. **\$165**
First edition of Carey's second novel, shortlisted for the 1985 Booker Prize and
finalist in the World Fantasy Award. A difficult book to find in fine condition.

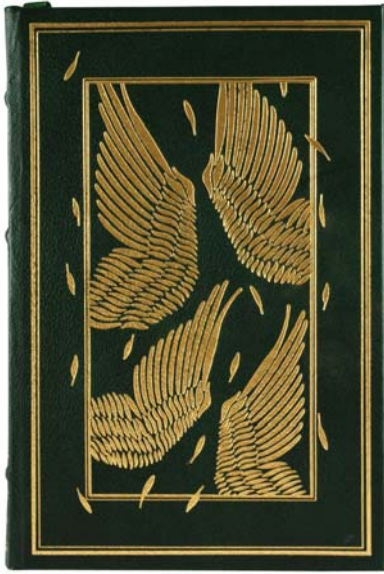
[117] CAREY, Peter.
Illywhacker. *New York, Harper and Row, 1985.* Octavo, pp. [2] (blank),
600, [4] (blank); fine in original cloth-backed boards with like
dustwrapper. **\$220**
First US edition of Carey's second novel: signed.

[118] CAREY, Peter (contributes).
"A Letter to Our Son" contributed to *Granta 24. Cambridge, Granta
Publications [and Penguin Books], 1988.* Octavo; near fine in lightly
used wrappers, a price sticker removed from the bottom of the back
wrapper with consequent scarring. **\$65**
First printing: the first edition in book form was not published until 1994.

[119] CAREY, Peter.
Oscar and Lucinda. *St. Lucia, University of Queensland Press, 1988.*
Octavo, pp. [xiv] (last blank), 512 (last blank), [2] (blank); usual edge-
tanning and light shelf-wear, near fine in original boards with fine
dustwrapper. **\$125**
First edition: winner of both the Franklin Award winner and the Booker Prize.
This book launched Carey's international career.
Apart from the publisher's use (yet again) of cheap paper with consequent edge-
browning of the text block, this book suffers severely from poor quality endpaper
stock that inevitably develops a rash of tiny spots. It is almost pointless looking
for one that is not affected and, if a copy is to be found, one can be sure that
sooner or later it will become spontaneously spotty anyway. This copy has only
the slightest trace of spotting on the back endpaper.

[120] CAREY, Peter.
The Tax Inspector. *St. Lucia, University of Queensland Press, 1991.*
Octavo, pp. [viii] (last blank), 280 (last blank); fine in original boards
with like dustwrapper. **\$85**
First edition.





[121] CAREY, Peter.
The Tax Inspector. *Philadelphia, Franklin Library, 1991*. Octavo, pp. [xvi], 282 + double-page coloured frontispiece; fine in original publisher's leather, gilt, marbled endpapers, all edges gilt. **\$275**

Signed first US edition (stated). Of unspecified limitation but fairly scarce on the market, this precedes the first US trade edition. With a double-page coloured frontispiece by Nanette Biers and an introduction by the author written especially for this edition.

[122] CAREY, Peter.
The Tax Inspector. *New York, Knopf, 1992*. Octavo, pp. 279; fine in original cloth-backed boards with like price-clipped dustwrapper. **\$65**

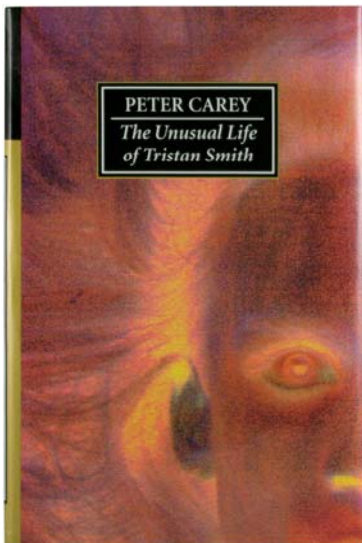
First US edition.

[123] CAREY, Peter.
A Letter to our Son. *St Lucia, University of Queensland Press, 1994*. Octavo, pp. 40; fine in original boards with dustwrapper. **\$145**

First separate edition.

[124] CAREY, Peter.
The Unusual Life of Tristan Smith. *St. Lucia, University of Queensland Press, 1994*. Octavo, pp. [8]; fine in original pictorial wrappers. **\$45**

Scarce: advance publicity booklet comprising one chapter from the forthcoming novel. The back wrapper verso with details of point-of-sale materials available to booksellers. Another variant, marginally more common and probably intended mainly for public consumption has instead advertisements for upcoming readings by Carey in Queensland, New South Wales, and Victoria.



[125] CAREY, Peter.
The Unusual Life of Tristan Smith. *St Lucia, University of Queensland Press, 1994*. Octavo, pp. [8] (last blank); fine in original pictorial wrappers. **\$45**

Advance publicity booklet comprising one chapter from the forthcoming novel and advertisements for upcoming readings by Carey in Queensland, New South Wales, and Victoria.

[126] CAREY, Peter.
The Unusual Life of Tristan Smith. *St Lucia, University of Queensland Press, 1994*. Octavo, pp. [viii] (last blank), 422, [10] (advertisements, last blank); about fine in original plum cloth with like first issue dustwrapper by Michael Ward. **\$240**

First edition: the surprisingly scarce special signed limited issue of the first edition with tipped-in bookplate signed by the author and limited to 1000 copies.

This publisher has from time to time generated such 'limited' issues of Carey's novels but they are ill-recorded and it remains a mystery to all the rest of us how such special issues are and were distributed.

[127] CAREY, Peter.
The Unusual Life of Tristan Smith. *St. Lucia, University of Queensland Press, 1994*. Octavo, pp. [viii] (last blank), 422, [10] (last blank) (advertisements for Carey's novels); fine in original gold advance proof wrappers, with like oversize proof dustwrapper. **\$85**

First edition: publisher's advance proof.

[128] CAREY, Peter.
The Unusual Life of Tristan Smith. *St. Lucia, University of Queensland Press, 1994*. Octavo, pp. [viii] (last blank), 422, [10] (last blank) (advertisements for Carey's novels); fine in original boards with like second-issue Seurat dustwrapper. **\$80**

First edition, second issue.

[129] CAREY, Peter.
The Unusual Life of Tristan Smith. *London, Faber and Faber, 1994*. Octavo, pp. [viii] (last blank), 422, [2] (blank); excellent in original proof wrappers. **\$85**

First British edition: publisher's (genuinely) uncorrected proof copy.

[130] CAREY, Peter.
The Unusual Life of Tristan Smith. *London, Faber and Faber, 1994*. Octavo, pp. [viii] (last blank), 422, [2] (blank); signs of light use, near fine in original boards with fine dustwrapper. **\$80**

First British edition.

[131] CAREY, Peter.
The Unusual Life of Tristan Smith. *New York, Alfred A. Knopf, 1995*. Octavo, pp. [viii] (last blank), 422, [10] (last blank); near fine in original cloth-backed boards with like dustwrapper. **\$80**

First US edition.

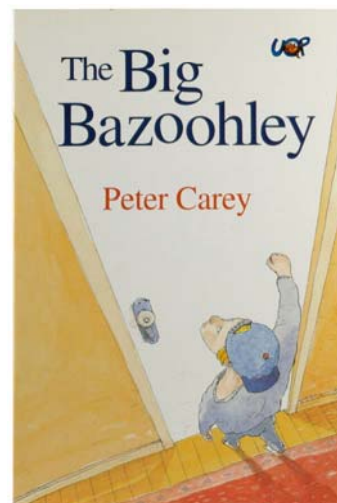
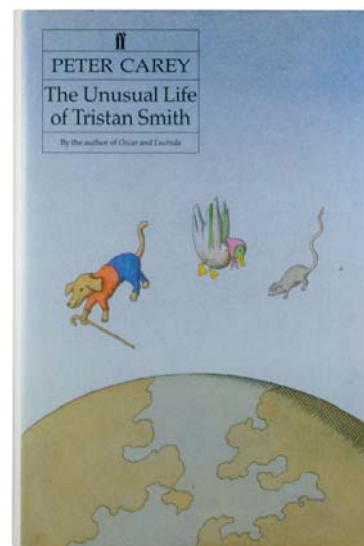
[132] CAREY, Peter.
The Big Bazoohley. *St. Lucia, University of Queensland Press, 1995*. Octavo, pp. [vi], 96 (last blank), [2] (blank); fine in original light card wrappers. **\$85**

First edition of Carey's first story for children. The (unillustrated) Australian first edition is quite scarce.

Included is the first illustrated Australian edition published by Random House in 2006, with illustrations by Stephen Michael King.

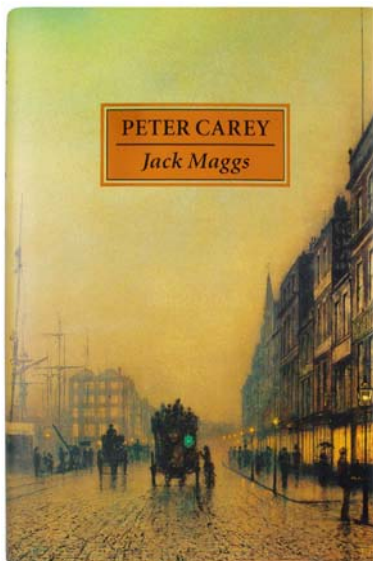
[133] CAREY, Peter.
The Big Bazoohley. *New York, Henry Holt, 1995*. Octavo, pp. [viii], 136 (last blank); fine in original boards with like dustwrapper. **\$110**

First US edition of Carey's only story for children: signed by the author. The US edition was illustrated by Abira Ali.



[134] CAREY, Peter.
American Dreams. *Sydney, Angus and Robertson, 1997*. Octavo, pp. 64;
fine in original illustrated light card wrappers. **\$35**

First edition thus. First separate edition of a story published in *The Fat Man in History*. This was one of the books in the publisher's "Masterpiece" series that married notable short fiction to a somewhat intrusive illustrative complement, in this case by Gregory Rogers.



[135] CAREY, Peter.
Jack Maggs. *St. Lucia, University of Queensland Press, 1997*. Octavo, pp.
[vi] (last blank), 392; fine in original proof wrappers. **\$85**

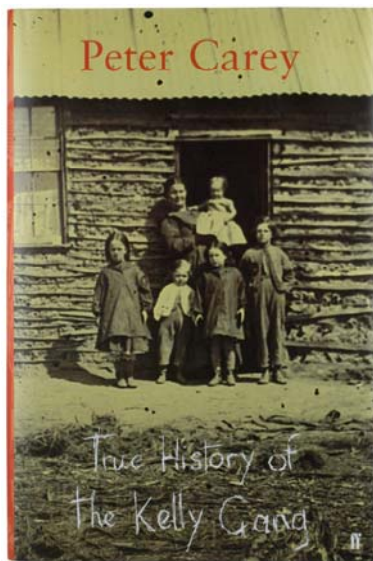
Proof copy of the first edition ("Advance Reading Copy"); with manuscript notes on the front cover, including Carey's agent's phone number.

[136] CAREY, Peter.
Jack Maggs. *St. Lucia, University of Queensland Press, 1997*. Octavo, pp.
[viii] (last blank), 392; typical cheap paper edge-tanning, near fine in
original boards with fine dustwrapper. **\$85**

First edition: winner of the 1998 Franklin Award.

[137] CAREY, Peter.
Jack Maggs. *New York, Alfred A. Knopf, 1998*. Octavo, pp. [viii] (last
blank), 306, [6] (blanks); fine in original contrasting boards with like
dustwrapper. **\$55**

First US edition.



[138] CAREY, Peter.
True History of the Kelly Gang: a collection of first editions of the
Booker Prize-winning novel. *St. Lucia, University of Queensland Press,
2000; London, Faber and Faber, 2001; New York, Alfred A. Knopf,
2001; and St. Lucia, University of Queensland Press, 2001*. Five volumes,
octavo; each fine in the original publisher's binding (one in wrappers)
with required dustwrappers, including the scarce opaque dustwrapper of
the Australian edition. **\$550**

The collection comprises the first (i.e. Australian) edition, both hardback and paperback issues, the first British edition, the first US edition, and the second 2001 Australian edition issued to celebrate Carey's second Booker Prize.

The Australian first edition preceded the US and British editions by over four months. Soon out of print and, when fine and complete with its absurdly impractical plain dustwrapper, this first edition is very scarce. Winner of the Booker Prize, the Commonwealth Writer's Prize, the Queensland Premier's Award, the Victorian Premier's Award, the *Age* Book of the Year, and short-listed for the Franklin Award (that it should, by rights, have won).

Although the subsequent British and US editions are not notably scarce, a 'complete' set of the first editions of this novel is seen infrequently owing to the scarcity of the first edition and the comparative scarcity of the Booker-celebratory UQP second edition.

[139] CAREY, Peter.
30 Days in Sydney. *London, Bloomsbury, 2001*. Octavo, pp. [vi] (last blank), 248, [2], with erratum slip; fine in original pictorial boards with like dustwrapper. **\$35**

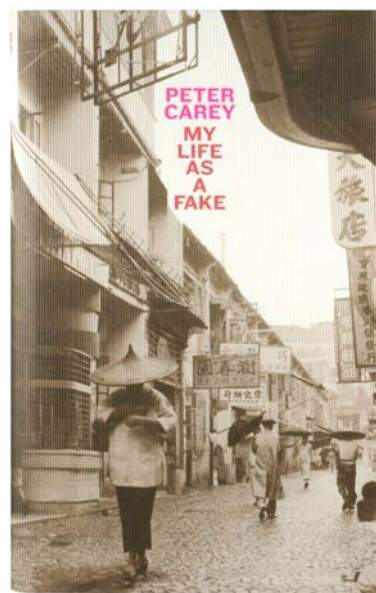
First edition: complete with the inserted erratum slip. This is the first of Carey's books not to have been first published in Australia.

[140] CAREY, Peter.
My Life as a Fake. *Sydney, Knopf, 2003*. Octavo, pp. [viii], 280; fine in original ribbed boards with like dustwrapper. **\$85**

First edition. The present copy with a limited edition DVD – number 83 of 1000 – produced for Readings Books in Melbourne.

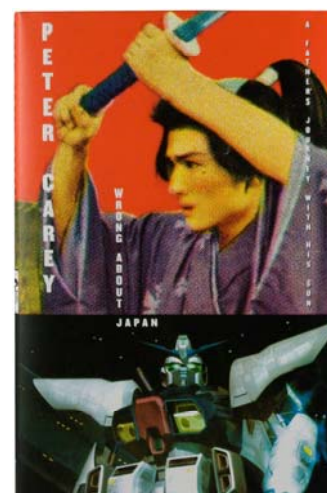
[141] CAREY, Peter.
My Life as a Fake. *New York, Alfred A. Knopf, 2003*. Octavo, pp. 266; fine in original contrasting boards with like dustwrapper. **\$45**

First US edition.



[142] CAREY, Peter.
Wrong about Japan: A Father's Journey with his Son. *Sydney, Vintage, 2004*. Octavo, pp. [vi], 122; fine in original light card wrappers with dustwrapper. **\$35**

First edition.

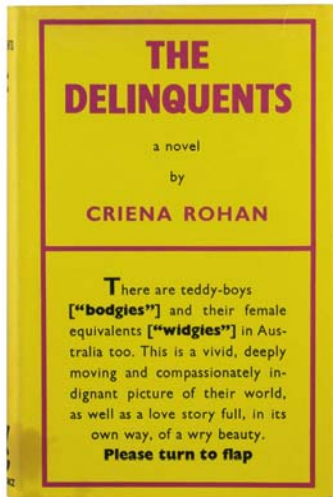


[143] CAREY, Peter.
Theft. *Sydney, Knopf, 2006*. Octavo, pp. [iv], 270 (last blank), [14]; fine in original art vellum boards, blocked entirely in blind, fore-edge untrimmed, brown marker ribbon, with fine dustwrapper. **\$55**

First edition. Two states of the first edition were published simultaneously: the so-called “deckled edge edition” and the ordinary issue. Two series of ISBNs were allocated. This affectation is also found in other books of the period and appears, in Australia at least, to have begun by accident with the variant bindings of the simultaneously-issued first and second impressions of Tim Winton's *Dirt Music*.

[144] CAREY, Peter.
His Illegal Self. *Sydney, Knopf, 2008*. Octavo, pp. [vi], 270, [12]); fine in original boards with like printed acetate dustwrapper. **\$55**

First edition: signed by the author on the title-page. Published simultaneously in Australia, Britain (by Faber), and the US (by Knopf). The Australian edition – printed in Australia, typeset in the US – was published 29 January, the British and US editions in the first week of February.



[145] [CASH, DIEDRE] “Criena ROHAN”.
The Delinquents. London, *Victor Gollancz*, 1962. Octavo, pp. 192; near fine in like price-clipped and little soiled dustwrapper. **\$110**

First edition of the author’s first novel. Her second novel, *Down by the Dockside*, set in her childhood Melbourne was published in the following year, after her sudden death at the age of 38. Despite this tiny output Cash’s critical reputation has remained high.

[146] CASH, Diedre, “Criena ROHAN”.
Down by the Dockside. London, *Victor Gollancz*, 1962. Octavo, pp. 256; some spotting and marking but very good in original boards with like dustwrapper, Walter Stone bookplate. **\$75**

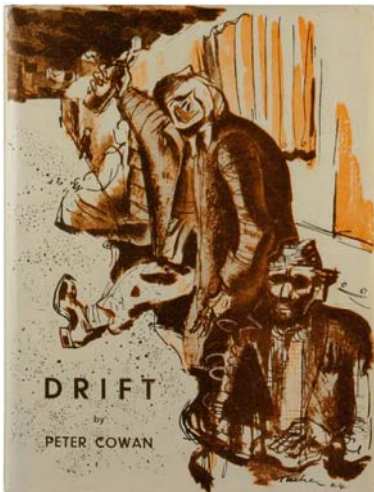
First edition.

[147] CASTRO, Brian
Birds of Passage. Sydney, *George Allen and Unwin*, 1983. Octavo, pp. [viii], 158 (last blank); near fine in the original boards with like dustwrapper. **\$85**

First edition: signed and inscribed, “this was the right of passage, no pun intended”. Loosely inserted is a flyer for Castro’s reading from his novel *Drift* in 1995. This book was the co-winner of the third The Australian/Vogel Literary Award along with *Matilda My Darling* by Nigel Krauth.

[148] CORRIS, Peter.
The Dying Trade. Sydney, *McGraw-Hill Book Company*, 1980. Octavo, pp. [viii], 230 (last blank), [2] (blank); some external use, a good copy in original boards with near fine dustwrapper. **\$45**

First edition: the author’s first novel and the first Cliff Hardy novel. Subsequent Cliff Hardy books were issued only in paperback.



[149] COWAN, Peter.
Drift. Melbourne and Adelaide, *Reed and Harris*, 1944. Octavo, pp. 208; endpapers little tanned from the boards but fine in original cloth-backed Albert Tucker pictorial boards with like dustwrapper repeating the board illustration. **\$85**

First edition of Cowan’s scarce first book.

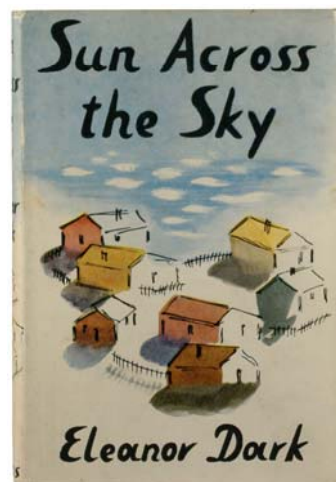
[150] D’ALPUGET, Blanche.
Monkeys in the Dark. Sydney, *Aurora Press*, 1980. Octavo, pp. 176; about fine in original boards with like dustwrapper. **\$85**

First edition: signed and inscribed by the author.

[151] DARK, Eleanor.
Prelude to Christopher. *Sydney, P.R. Stephensen, 1932*. Octavo, pp. 318 (last blank), [2] (colophon, last blank); very good in original cloth. **\$165**
First edition of Dark's second novel: winner of the Australian Literary Society's Gold Medal.

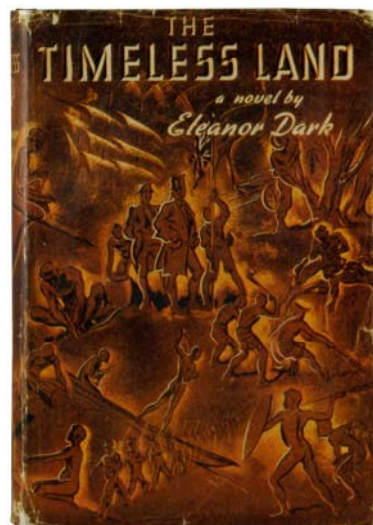
[152] DARK, Eleanor.
Return to Coolami. *London, Collins, 1936*. Octavo, pp. 320 (last blank); some edge spotting, contemporary bookplate on front pastedown, an excellent copy in original cloth with the rare dustwrapper that is price-clipped and that has a defect at the top of the spine panel affecting a few letters in each word of the title. **\$165**
Rare: the fourth impression of the first edition (reprinted four times in January – April 1936). The title is very scarce in any early impression but with dustwrapper all impressions are rare.

[153] DARK, Eleanor.
Sun Across the Sky. *London, Collins, 1937*. Octavo, pp. 336; very good in original cloth, spine a little faded, edges little spotted, occasional light foxing throughout, with an uncommonly good example of the rare dustwrapper. **\$385**
First edition: very scarce – rare with dustwrapper.



[154] DARK, Eleanor.
Waterway. *London, Collins, 1938*. Octavo, pp. 446, [2] (blank); some spotting but very good in original cloth with like rare dustwrapper, a little defective at the top of the spine panel. **\$275**
First edition: extremely scarce.

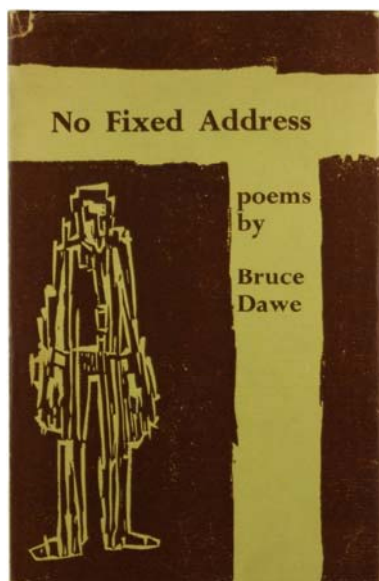
[155] DARK, Eleanor.
The Timeless Land. *London, Collins, 1941*. Octavo, pp. 400; very good in original cloth with little edge-worn but rare dustwrapper. **\$275**
Very scarce: the first British edition of the first book in Dark's famous Timeless Land trilogy. The dustwrapper is the British variant with the price (9s. 6d. net) on the front flap; an otherwise absolutely identical dustwrapper (probable overseas issue) has no price.



[156] DARK, Eleanor.
The Little Company. *Sydney, Collins Bros. & Co. Ltd., 1945*. Octavo, pp. 320 (last blank); gift inscription on free front endpaper, brittle wartime paper a little tanned, otherwise fine in bright and clean original cloth, with an unusually good example of a brittle and friable dustwrapper (small defects at corners and at top and bottom of spine panel, spine quite mildly sunned). **\$165**
First Australian edition and extremely scarce with dustwrapper – rare in such good state. Set in Sydney during the war years. The first edition was published in the US in the same year by Macmillan.

[157] DARK, Eleanor.
Storm of Time. *London and Sydney, Collins, 1948*. Octavo, pp. 590, [2] (blank); an excellent copy in original cloth with like lightly edge-worn dustwrapper. **\$85**

First edition: the second novel in the Timeless Land trilogy.

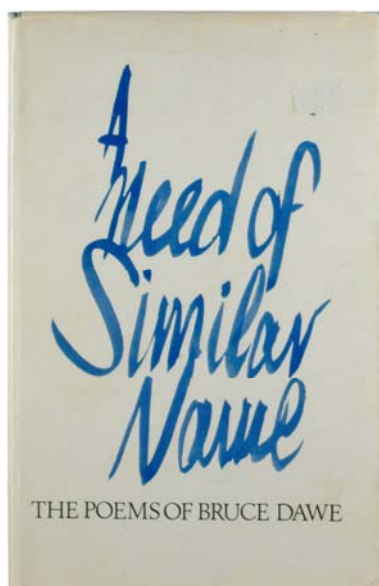


[158] DARK, Eleanor.
No Barrier. *London and Sydney, Collins, 1953*. Octavo, pp. 384; excellent in original cloth with dustwrapper that is bit defective at top and bottom of spine panel and with a few tape stains. **\$75**

First edition: the final novel in the Timeless Land trilogy.

[159] DAWE, Bruce.
No Fixed Address: Poems. *Melbourne, F.W. Cheshire, 1962*. Octavo, pp. [x], 54; good in original boards (stain on bottom of both boards) with tape-repaired edge-worn dustwrapper. **\$110**

An inscribed and signed copy of the very scarce first edition of the first volume of verse by one of the most substantial poetical voices of his generation. Always engaged in the concerns of his society, Dawe's work at its best reflects and comments on the inner life of middle Australia, "homo suburbiensis".



[160] DAWE, Bruce.
A Need of Similar Name. *Melbourne, F.W. Cheshire, 1965*. Octavo, pp. [xiv] (last blank), 48, [2] (blank); edges of boards lightly flecked, very good in original cloth with like dustwrapper. **\$175**

First edition of Dawe's extremely scarce second volume of verse; winner of the Myer Poetry Prize 1966. The most elusive of all Dawe's works.

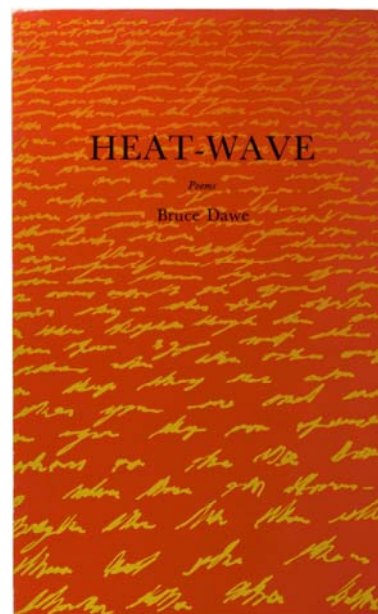
[161] DAWE, Bruce.
An Eye for a Tooth: Poems. *Melbourne, F.W. Cheshire, 1968*. Octavo, pp. [x] (last blank), 56, [2] (blank); about fine in original boards with like dustwrapper. **\$165**

First edition of Dawe's third volume of verse: winner of the Myer Poetry Prize 1969. A presentation copy inscribed and signed on the free front endpaper "To Professor John Colmer with Best Wishes from Bruce Dawe March 1968." Colmer was Professor of English at Adelaide University.

[162] DAWE, Bruce.
Beyond the Subdivisions. *Melbourne, F.W. Cheshire, 1969*. Octavo, pp. [xii], 52; fine in original boards with like dustwrapper. **\$75**

First edition of Dawe's fourth collection.

[163] DAWE, Bruce.
Heat-Wave: Poems. *Melbourne, Sweeney Reed Publications, 1970.*
Octavo, pp. [8]; near fine in original light card wrappers, corner of the
back wrapper with a slight bump and crease. **\$45**
First edition.



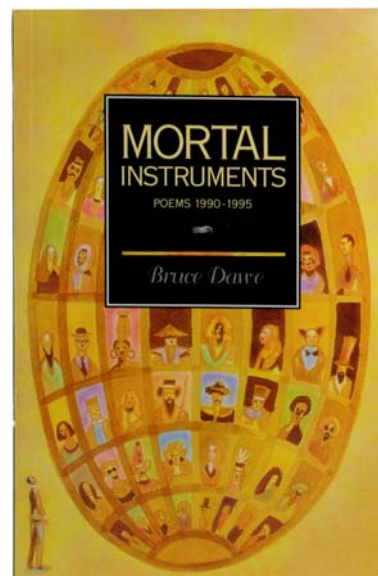
[164] DAWE, Bruce.
Heat-Wave: Poems. *Melbourne, Sweeney Reed Publications, 1970.*
Octavo, pp. [8]; near fine in like original light card wrappers. **\$65**
First edition: signed and inscribed by the author.

[165] DAWE, Bruce.
Just a Dugong at Twilight: Mainly Light Verse. *Melbourne, Cheshire, 1975.*
Octavo, pp. [viii], 90, [2] (blank), printed in dark green throughout;
fine in original decorated cloth with very good dustwrapper. **\$85**
First edition: although a comparatively late piece, this is one of Dawe's scarcest
titles.

[166] DAWE, Bruce.
Sometimes Gladness: Collected Poems, 1954 – 1978. *Melbourne, Longman Cheshire, 1978.*
Octavo, pp. [xii], 250 (last blank), [2] (blank);
about fine in original boards with slightly spine-faded dustwrapper. **\$45**
First edition: collecting Dawe's previous volumes but including more recent
poems previously uncollected.

[167] DAWE, Bruce.
Sometimes Gladness: Collected Poems, 1954 – 1978. *Melbourne, Longman Cheshire, 1978.*
Octavo, pp. [xii], 250 (last blank), [2] (blank);
very good in original little spine-faded light card wrappers. **\$65**
First edition: signed by the author on the title-page. This copy was presented to
friend and prominent American poet Denise Levertov. "Best wishes, Denise!
Bruce Dawe, March 1979".

[168] DAWE, Bruce.
Mortal Instruments: Poems 1990 – 1995. *Melbourne, Longman, 1995.*
Octavo, pp. xii, 124 (last blank); fine in original light card wrappers. **\$45**
First edition.

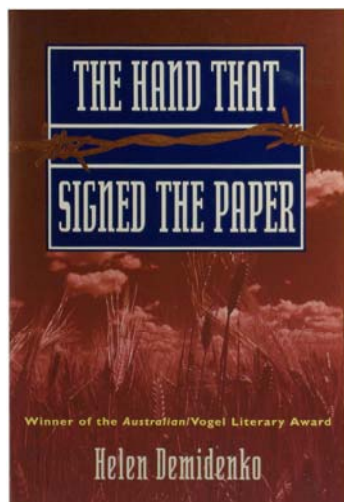


[169] DAWE, Bruce.
A Poet's People. *Melbourne, Longman, 1999.* Octavo, pp. 156; fine in
original light card wrappers. **\$65**
First edition: inscribed and signed by the author on the title-page.

[170] DAWE, Bruce.

The Headlong Traffic: A Collection of Poems and Prose: 1997 – 2002. Melbourne, Longman, 2003. Octavo, pp. xii, 98, [2] (blank); fine in original light card wrappers. **\$35**

First edition: review copy with publisher's letter loosely inserted.



[171] “DEMIDENKO, Helen” [Helen DARVILLE].

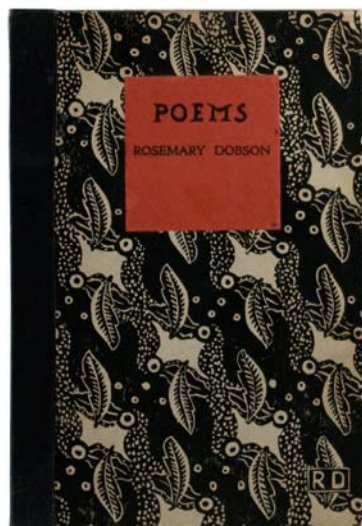
The Hand that Signed the Paper. Sydney, Allen and Unwin, 1994. Octavo, pp. x, 158 (last blank); fine in original light card wrappers; the inside of the wrappers browned as always with wrappers of this period. **\$55**

First edition of a celebrated hoax – a modest first novel of no consequence that won a succession of prizes, beginning with the Australian/Vogel Award for a first novel (not unreasonable) but culminating as the choice of the Franklin Award judges in 1995, an absurdity which aroused such outrage that the uncritical and politically correct supposedly ‘multi-cultural’ course the judges seemed to be favouring came to an abrupt end.

The furore that erupted over that award was based first on the un-Australianness of the novel which has a local encadrement of only the flimsiest nature – an unconscionable contravention of Miles Franklin's original intentions and irreconcilable not only with the disqualification of three novels in the previous year for not being Australian enough but also with the truly breathtaking inconsistency of the judges deeming Peter Carey's *The Unusual Life of Tristan Smith* ineligible for the award in that very year!

The second basis for complaint was the amorality of the subject, a criticism compounded in public debate by the revelation that the author's Ukrainian persona, which was a crucial defence against both charges, was fictitious and had been assumed without her publisher's knowledge.

Leaving aside these matters, the absurdity of this award may be gauged by the submitted writers who were ignored (not even shortlisted): Lily Brett, Tim Winton, Janine Burke, Marion Halligan, Georgia Savage, Peter Carey, Nicholas Jose, Dorothy Porter, Nicholas Hasluck, Jessica Anderson, Brian Castro, and (naturally) Amy Witting. So much for the – surely crucial – requirement that the work be of the “highest literary merit”. It is small wonder that Christopher Koch took the opportunity of his 1996 acceptance speech to administer some well-earned castigation. As with the “Ern Malley” hoax, the public outcry at least had a salutary effect, returning the Franklin Award closer to its founder's intentions and away from the politically biased dead-ends down which the judges seemed at the time to have been willing to lead it.



[172] DOBSON, Rosemary.

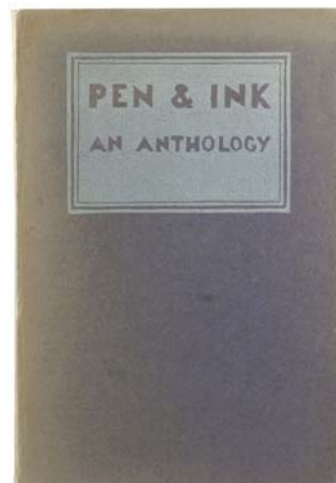
Poems. [Mittagong], Frensham Press, 1937. Octavo, pp. [ii], 30 (last blank); original patterned boards (designed by the author), unlettered black cloth backstrip neatly replaced (the backstrip is invariably quite worn), a few spots but a very good copy indeed. **\$1100**

Rare: first edition of the then 17-year-old poet's unacknowledged first book, hand-set, hand-printed, and hand-bound at Frensham school in an edition of only 200 copies – of which many fewer have survived. Dobson prefers to forget this juvenilium and it is ignored in some of the most recent literary guides.

[173] DOBSON, Rosemary.

Pen and Ink: An anthology of prose and verse written by various members of the Frensham Pen and Ink Club Chosen by E.L.T., R.D., J.P. The lino-cuts and the cover are designed by members of the Art Club. *Mittagong (New South Wales)*, Frensham Press, 1940. Octavo, pp. [viii] (with lino-cut on p. ii), 2, [2] (recto blank, lino-cut numbered 3 on verso), 4-7, [2] (sectional title), 8-21, [2] (lino-cut numbered 22, the verso blank), 23-24, [2] (sectional title), 25-28, [2] (lino-cut numbered 29, the verso blank), 30-39 (last page blank and unnumbered), [2] (sectional title), 39 [bis]-44, [2] (lino-cut numbered 45, the verso blank), 46-53 (last page blank and unnumbered), [4] (index of first lines, index of authors and illustrators, last page blank); fine in original plain card boards and attached (spine-sunned) wrapper with flaps, lino-block title in white on the front wrapper. **\$990**

Rare: first edition of Dobson's second appearance in book form – also unacknowledged. The book was hand-set, hand-printed, and hand-bound at Frensham school in an edition of only 140 numbered copies, the present copy numbered "No 40 of 140" on the verso of the front wrapper in Dobson's own unmistakable hand. Dobson, of course, was one of the editors ("R.D.") and four of her poems appear in this delightful work. It is evidently unrecorded.



[174] [DOBSON] FRENHAM PRESS.

Twenty Carols: For use at Frensham at Christmas and Easter. *Mittagong (New South Wales)*, Frensham Press, 1943. Octavo, pp. [iv], 20, [2] (blank), with linocut vignette facing title; light tanning otherwise fine in original plain card boards and attached (spine-sunned) wrapper with flaps, lino-block title in white on front wrapper. **\$220**

Rare: numbered 127 in ink (in Rosemary Dobson's hand) on the verso of the front wrapper but without stated limitation.

The Frensham Press was "established at Frensham in 1937 (approx.). Joan Phipson, children's book author, set up the press. Winifred West suggested that the first book of the press should be a group of my poems and that I should be Joan Phipson's assistant in the work" (Rosemary Dobson, extract from a letter dated September 15, 1988, privately held). The most important publications of the press, from a literary point of view are the two volumes with Rosemary Dobson's poetry: her *Poems* of 1937 and the *Pen and Ink* anthology of 1940.



[175] DOBSON, Rosemary.

In a Convex Mirror Poems. *Sydney, Dymock's Book Arcade*, 1944. Octavo, pp. 32; an excellent copy in original overlapping embossed wrappers, lettered in gilt. **\$100**

First edition: the author's first regularly published volume of verse.

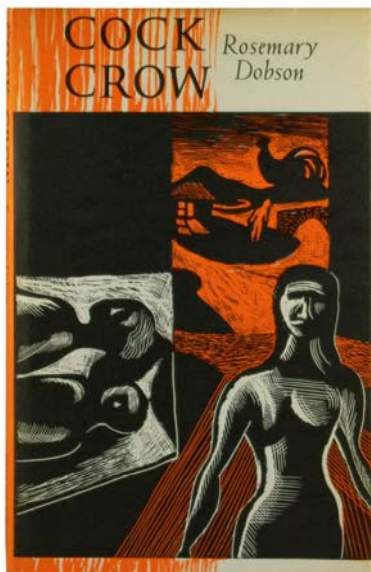
[176] DOBSON, Rosemary.

The Ship of Ice with other Poems. *Sydney, Angus and Robertson*, 1948. Octavo, pp. [x], 50; a fine copy in original cloth of a book that is invariably quite otherwise, with like dustwrapper. **\$185**

First edition of Dobson's elusive third book: highly uncommon in this condition.

[177] DOBSON, Rosemary.
Child With a Cockatoo and Other Poems. *Sydney, Angus and Robertson, 1955*. Octavo, pp. [xii], 50, [2]; near fine in original cloth-backed boards with very good dustwrapper. **\$85**

First edition: published to high critical praise – from Kenneth Slessor, A.D. Hope, James McAuley, and Douglas Stewart, among others – this was Dobson's first significant public success.



[178] DOBSON, Rosemary.
Cock Crow. *Sydney, Angus and Robertson, 1965*. Octavo, pp. 48; owner's label on front endpaper, very good in original boards with like dustwrapper. **\$65**

First edition: signed by the author on the title-page.

[179] DOBSON, Rosemary.
Poets on Record 2: Rosemary Dobson Reads from Her own Work. *St Lucia, University of Queensland Press, 1970*. Small Quarto, pp. [viii], 16 + 45 r.p.m. vinyl record; signs of generally light use, very good in original series cloth-backed photographic boards. **\$35**

First edition.

[180] DOBSON, Rosemary (edited by).
Australian Voices. *Canberra, Australian University Press, 1975*. Octavo, pp. [xii], 184; shallow mechanical creasing to the first section but fine in sharp and bright original boards with like dustwrapper. **\$55**

First edition: signed by Rosemary Dobson and contributor Les A. Murray on the title-page.



[181] DOBSON, Rosemary.
Over the Frontier *Sydney, Angus and Robertson, 1978*. Octavo, pp. [viii], 46, [2] (blank); fine in original stiffened wrappers. **\$65**

First edition, wrapped issue (in uncommonly good condition): signed by the author on the title-page. With the label of Poet's Australia Travelling Exhibition on the free front endpaper.

[182] DOBSON, Rosemary.
The Continuance of Poetry: Twelve Poems for David Campbell. *Canberra, Officina Brindabella, 1981*. Quarto, pp. [32], with wood-engraved decorations by Rosemary Dobson, tipped-in photographic illustrations; about fine in original gilt-decorated cloth with clear plastic dustwrapper, as issued. **\$175**

Number 30 of an edition limited to 275 numbered copies, signed by author and publisher; the eighth publication of the press. This is a presentation copy, with inserted holograph note from Rosemary Dobson to Nina and Clem Christensen (founder of *Meanjin*), dated January 1982: "Alec and I would like you to have a copy of this book – with best wishes".

[183] DOBSON, Rosemary.
The Three Fates & Other Poems. *Sydney, Hale and Iremonger, 1984.*
Octavo, pp. 68 (last blank), [4] (first three blank); fine in original boards
with like dustwrapper. **\$85**

First edition of the very scarce hardbound issue: inscribed and signed by the author on the half-title.

[184] DOBSON, Rosemary.
The Three Fates & Other Poems. *Sydney, Hale and Iremonger, 1984.*
Octavo, pp. 68 (last blank), [4] (first three blank); fine in original light
card wrappers. **\$45**

First edition, wrapped issue: signed by the author on the half-title.

[185] DOBSON, Rosemary.
Seeing and Believing. *Melbourne, National Library of Australia, 1990.*
Octavo, pp. [20]; fine in original card wrappers, the front wrapper with
cut-out window. **\$45**

First edition: inscribed and signed by the author on the title-page. National Library Pamphlet Poets. Series One, Number Three.

[186] DOBSON, Rosemary.
Untold Lives: A sequence of poems. *Canberra, Brindabella Press, 1992.*
Octavo, pp. [2] (blank), 36, [2] (last colophon only, recto blank), with
wood-engraved frontispiece illustration by Mike Hudson; fine in original
cloth-backed boards, decorated with a wood-engraved Rosalind Atkins
motif, with original mylar dustwrapper. **\$240**

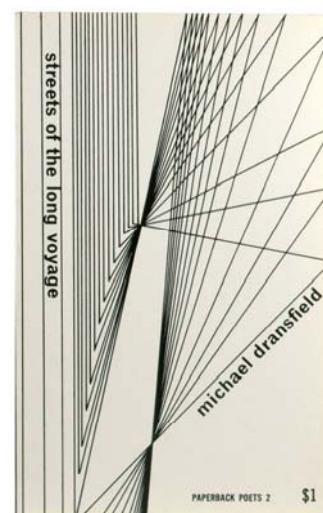
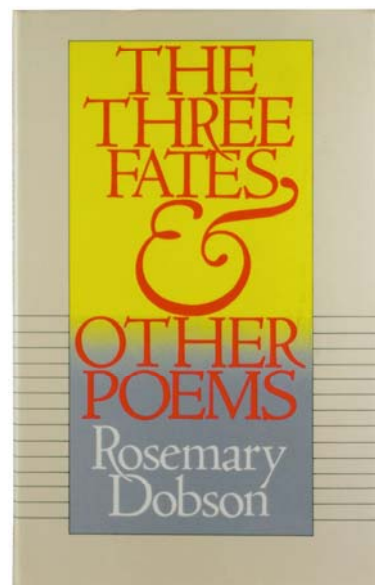
First edition of this sequence: the nineteenth publication of the Brindabella Press, number 121 of 240 numbered copies signed by the author and her husband, publisher Alec Bolton.

[187] DOBSON, Rosemary.
Untold Lives and Later Poems. *Sydney, Brandl and Schlesinger, 2000.*
Octavo, pp. 74 (last blank), [2] (blank); fine in original light card
wrappers. **\$110**

First edition: signed and with a warm note on card from the poet to Brenda and Bruce Beaver.

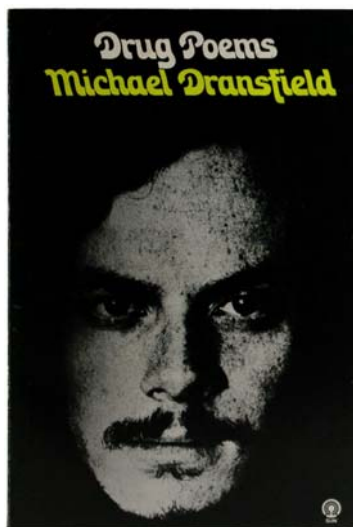
[188] DRANSFIELD, Michael.
Streets of the Long Voyage. *St Lucia, University of Queensland Press, 1970.*
Octavo, pp. [xii], 78; fine and crisp in original decorated light card
wrappers. **\$125**

First collection, published when the author was twenty-two years old. Dransfield's involvement in the drug sub-culture of the 1960s and 1970s made him into a minor cult figure but his charismatic, short career was a turning point in twentieth-century Australian poetry, marking the emergence of a new generational voice. Number 2 in the important first UQP Paperback Poets series.



[189] DRANSFIELD, Michael.
The Inspector of Tides. *St. Lucia, University of Queensland Press, 1972*. Octavo, pp. [xii] 85 (last blank); very good in original light card wrappers. **\$45**

First edition: Dransfield's second collection. Paperback Poets, first series, number 8.



[190] DRANSFIELD, Michael.
Drug Poems. *Melbourne, Sun Books, 1972*. Octavo, pp. [x], 70; minute signs of use but a fine, sharp copy in original wrappers. **\$110**

First edition of Dransfield's last volume of verse, published shortly before his drug-related death. It is very scarce, very much so in such nice condition.

[191] DRANSFIELD, Michael.
Memoirs of a Velvet Urinal. *Adelaide, Maximus Books, n.d. but 1975*. Octavo, pp. vi, 64 (last blank), [2] (blank); edges just beginning to tan but text overall fine in very good Barrie Tucker wrappers (purple frame little unevenly sunned and front cover little rubbed). **\$125**

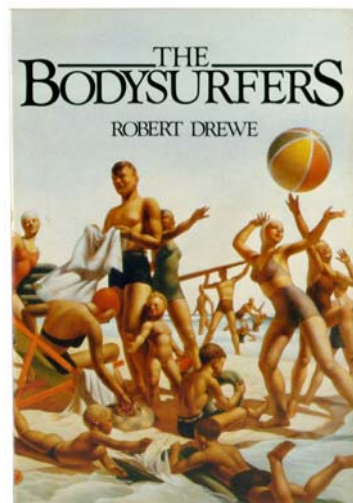
First and only edition of Dransfield's very scarce last collection, prepared by the author for the press before his death but published posthumously. While the reason is hard to know but possibly owing to a short print run or to swift pulping after slow sales, this has for a long time been much the scarcest of all Dransfield's works.

[192] DREWE, Robert.
The Savage Crows. *Sydney, Collins, 1976*. Octavo, pp. 264; about fine in original boards with like dustwrapper. **\$185**

First edition of Drewe's first novel: signed by the author on the title-page.

[193] DREWE, Robert.
A Cry in the Jungle Bar. *Sydney, Collins, 1979*. Octavo, pp. 244; about fine in original boards with like dustwrapper. **\$185**

First edition: presentation copy of Drewe's second novel, inscribed and signed on the title-page, dated August 1979.



[194] DREWE, Robert.
The Bodysurfers. *Sydney, James Fraser, 1983*. Octavo, pp. 170, [6] (blank); about fine in original Charles Meere wrappers. **\$165**

First edition of this important collection of short stories: signed by the author on the title-page.

[195] DREWE, Robert.
Fortune. *Sydney, Picador, 1986*. Octavo, pp. 254, [2]; light shelf wear, edges lightly embrowned as usual, an excellent copy in original boards with like dustwrapper. **\$45**

First edition, scarce hardcover issue: National Book Council Award winner.

[196] DREWE, Robert.

The Bay of Contented Men. *Sydney, Pan Books, 1989*. Octavo, pp. 212 (front free endpaper counts as pp. 1/2), [4] (advertisements; back free endpaper counts as pp. 3/4); a fine copy in original boards with like dust-wraper. **\$125**

First edition: signed by the author on the title-page; this is the uncommon boards issue of a book designed for paperback publication.

[197] DREWE, Robert.

Our Sunshine. *Sydney, Picador, 1991*. Octavo, pp. [x], 184 (last blank), [6] (advertisements, last blank); fine in original boards with like dustwrapper. **\$660**

First edition: the rare casebound issue. This is an inscribed presentation copy, with a warm personal inscription on the preliminary blank dated 1992, and further signed in full on the title-page.

The casebound issue has always been extremely scarce. From enquiries made of the publisher at the time of publication, it appears that the casebound issue was produced in very limited numbers for sale at the launches of the book and for the author's use and that they were not distributed in the normal course of trade. In our experience of this title – of necessity rather limited – many but not all were, indeed, signed by the author.

The casebound issue is not simply a casing-up of the paperback sheets. The paper stock is distinctly superior and the recto of the first leaf of preliminaries is blank whereas in the paperback issue a note on the author is printed on that page; the same note appears on the back flap of the dustwrapper in this casebound issue. The dustwrapper has essentially the same design as the paperback issue except that the advance praise from Peter Carey on the front wrapper of the paperback is not found anywhere on this casebound issue.

A fictional recreation of the Ned Kelly story which, in retrospect, gives Peter Carey's advance praise for the novel on the front wrapper of the paperback issue more than usual interest: "an important writer meets an important myth and reinvents it in the most sensual, visceral language he has yet produced... to forever change the way we see Ned Kelly". No-one seems yet to have explored the relationship between Drewe's treatment of the Kelly story and Carey's a decade later.

[198] DREWE, Robert.

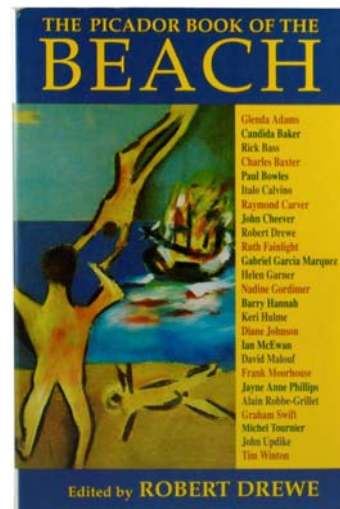
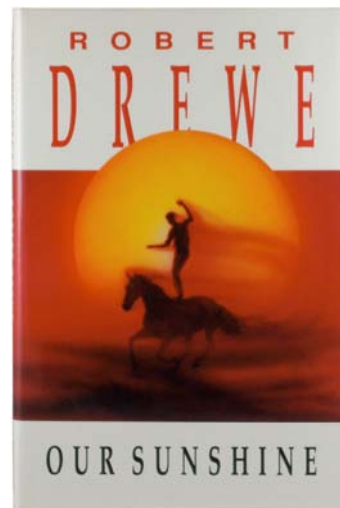
Our Sunshine. *Sydney, Picador, 1991*. Octavo, pp. [x], 184 (last blank), [6] (advertisements, last blank); very faint cheap paper tanning at edges, fine in original light card wrappers. **\$165**

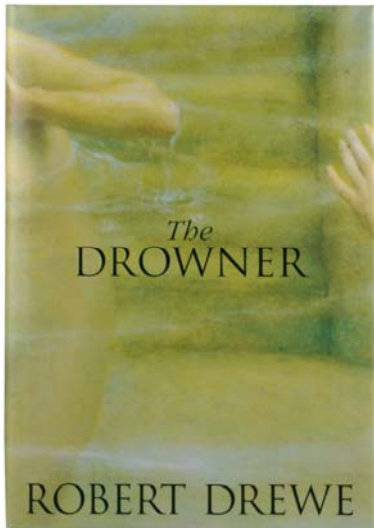
First edition, the scarce simultaneous issue in wrappers: signed by the author on the title-page.

[199] DREWE, Robert (edited by).

The Picador Book of the Beach. *Sydney, Pan Macmillan, 1993*. Octavo, pp. [x], 462 (last); very good in original light card wrappers. **\$45**

First edition: rather scarce.





[200] DREWE, Robert.
The Drowner. *Sydney, Pan Macmillan, 1996*. Two volumes, each octavo, pp. [x], 330 (last blank), [4] (advertisements); each about fine in original boards, top edges trimmed, others uncut, with like dustwrappers. The two volumes **\$165**

First edition, together with the corrected second impression of the first edition: each signed by the author on the title-page.

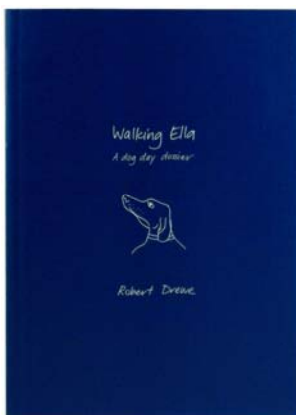
When first published, the half-title and title-pages were transposed so that the book opens to the title and is followed by the half-title at the next opening. This second impression, which we believed was reprinted before publication and distributed concurrently, corrects that typographical *bêtise*.

[201] DREWE, Robert.
The Drowner. *New York, Wyatt/St. Martin's, 1997*. Octavo, pp. [x], 330, [4]; near fine in original boards with like dustwrapper. **\$35**

First US edition.

[202] DREWE, Robert (edited by).
The Penguin Book of the City. *Melbourne, Penguin Books, 1997*. Octavo, pp. [x], 382, [4] (blank); fine in original light card wrappers. **\$35**

First edition: collection of stories on city life (including Peter Carey, Helen Garner, Robert Drewe, and Beverley Farmer).



[203] DREWE, Robert.
Walking Ella: a dog day dossier. *Sydney, Box Press, 1998*. Octavo, pp. [iv], 140, with line-drawings by the author throughout; fine in original stiff wrappers with flaps, enclosed in the publisher's printed cardboard box of issue. **\$85**

First edition and scarce: signed by the author on the title-page. Drewe's affectionate and delightful account of his experiences and ruminations walking his dog in Sydney parks. Self-published, poorly distributed, and hence initially quite scarce. Remaindered a decade later, that initial scarcity has temporarily diminished.

[204] DREWE, Robert.
The Shark Net: Memories and Murder. *Sydney, Viking, 2000*. Octavo, pp. [viii], 358; fine in original boards with like dustwrapper. **\$45**

First edition.

[205] DREWE, Robert.
Grace. *Sydney, Viking, 2005*. Octavo, pp. [viii], 415; fine in original boards with like dustwrapper. **\$35**

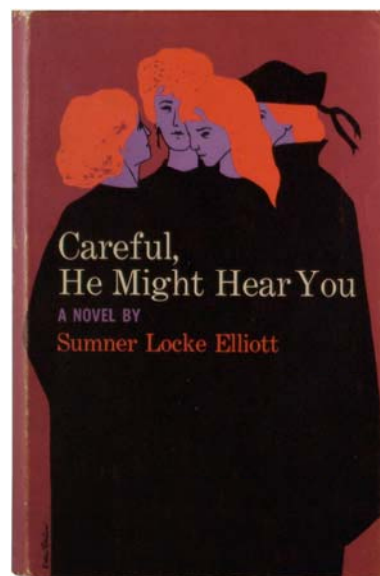
First edition.

[206] ELLIOTT, Sumner Locke.
Careful, He Might Hear You. London, Victor Gollancz Ltd, 1963. Octavo, pp. [viii] (first leaf and last page blank), 340 (last blank), [2] (blank); very good in original boards with like price-clipped dust-wraper. **\$220**

First edition of Elliott's first novel, an autobiographical recreation of an extraordinary childhood. Elliott's mother, Sumner Locke, herself an accomplished playwright and novelist, died on the day he was born and he was brought up by several aunts, becoming the subject of a bitter custody battle that was resolved when he was ten.

This intricate novel, told largely from the child's perspective, achieved instant recognition in Britain, Europe (especially Germany), and the United States. It was later translated into six languages, selected by the *Reader's Digest* Book Club, and filmed in 1983. The Australian ignorance of the book was quickly overcome when it won the Franklin Award for 1963, receiving a good number of belated reviews.

The novel was to be published by Harper & Row in the US in April 1963 and in that month a highly influential [p]review by Jean Stafford in *Cosmopolitan* created high expectations. The book seems certain to have been in production at that time and the US dustwrapper (the artwork and design for which was repeated, unusually, by Gollancz) is dated April 1963. In the event, however, the US release was substantially delayed by negotiations with *Reader's Digest*, which wanted it as their condensed Book-of-the-Month for January 1964. Since the royalties that would accrue from that deal were substantial, it meant that the US release did not take place until October 1963. Thus creating the odd but probably not unique situation where the US edition, although it was published after the British edition, is to all other intents and purposes the first edition and the source of design for the British edition.



[207] ELLIOTT, Sumner Locke.
Some Doves and Pythons. New York, Harper & Row, 1966. Octavo, pp. vi, 250 (last blank); a very good copy in original cloth with like dust-wraper. **\$110**

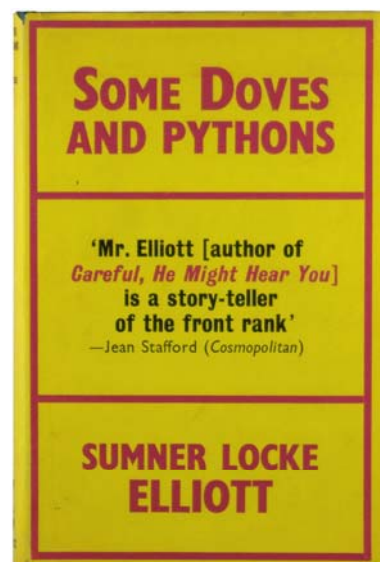
First edition: signed by the author on the free front endpaper.

[208] ELLIOTT, Sumner Locke.
Some Doves and Pythons. London, Victor Gollancz Ltd, 1966. Octavo, pp. [vi], 250 (last blank); very good in original boards with like price-clipped dustwrapper. **\$100**

First British edition.

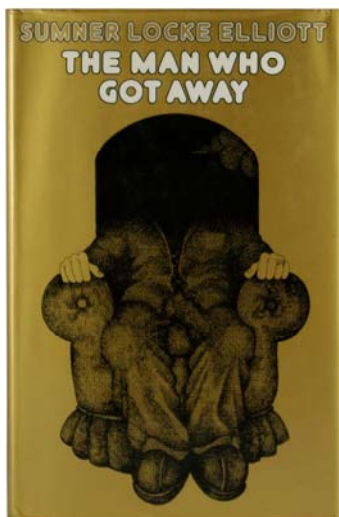
[209] ELLIOTT, Sumner Locke
Edens Lost. New York, Harper & Row, 1969. Octavo, pp. [viii], 280 (last blank); very good in original cloth and like dustwrapper. **\$65**

First edition: subsequently filmed.



[210] ELLIOTT, Sumner Locke
The Man Who Got Away. *New York, Harper & Row, 1972*. Octavo, pp. [vi], 282; about fine in original contrasting cloth, fore- and bottom edges uncut, with like dustwrapper. **\$85**

First edition.



[211] ELLIOTT, Sumner Locke.
The Man Who Got Away. *London, Michael Joseph, 1973*. Octavo, pp. 288; neat name on endpaper, very good in original boards with like dustwrapper. **\$65**

First British edition.

[212] ELLIOTT, Sumner Locke.
Going. *Melbourne, Macmillan, 1975*. Octavo, pp. [vi], 170; about fine in original cloth-backed boards with like dustwrapper. **\$35**

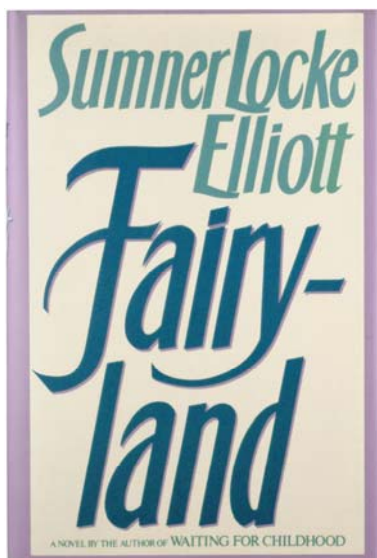
First Australian edition: the Australian issue of the US first edition sheets with integral title-page.

[213] ELLIOTT, Sumner Locke.
Water Under the Bridge. *New York, Simon and Schuster, 1977*. Octavo, pp. [2] (blank), 368, [2] (blank); slight edge-spotting but near fine in original cloth-backed boards with like dustwrapper. **\$75**

First edition: Elliott was awarded the Patrick White Prize at the time this novel was published.

[214] ELLIOTT, Sumner Locke.
Signs of Life. *New Haven and New York, Ticknor & Fields, 1981*. Octavo, pp. [viii], 278; fine in original cloth with like dustwrapper. **\$85**

First edition.



[215] ELLIOTT, Sumner Locke.
About Tilly Beamis. *New York, Franklin Watts, 1984*. Octavo, pp. [viii], 322, [6] (five blank); fine in original boards with like dustwrapper. **\$85**

First edition: review copy with publisher's publicity sheets loosely inserted.

[216] ELLIOTT, Sumner Locke.
Waiting for Childhood. *New York, Harper & Row, 1987*. Octavo, pp. [vi], 248, [2] (blank); fine in original cloth with like dustwrapper. **\$85**

First edition.

[217] ELLIOTT, Sumner Locke.
Fairyland. *New York, Harper & Row, 1990*. Octavo, pp. [vi], 250, (last blank); fine in original cloth-backed boards with like dustwrapper. **\$85**

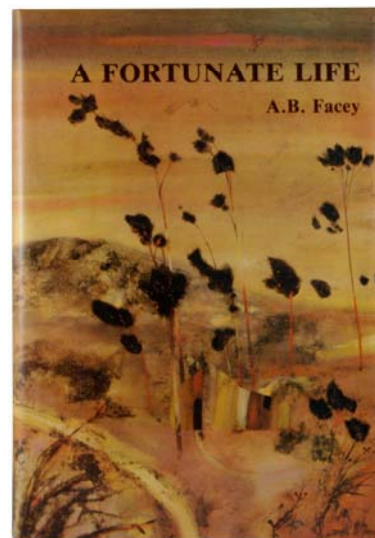
First edition.

[218] ELLIOTT, Sumner Locke.
Radio Days. *Sydney, Angus and Robertson, 1993*. Octavo, pp. xvi, 92, [4]
(advertisements); fine in original light card wrappers. **\$85**
First edition of Elliott's scarce last, unfinished, posthumous novel.

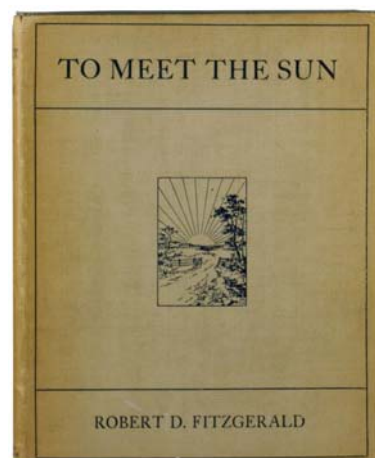
[219] FACEY, Albert B.
A Fortunate Life. *Fremantle, Fremantle Arts Centre Press, 1981*. Octavo,
pp. [xii], 326, [2] (blank), illustrations by Robert Juniper; fine in original
vinyl boards with like dustwrapper. **\$770**

First edition: the extremely scarce – rare on the market – and more limited
casebound issue. This exceptional autobiography vividly depicts the rough end
of the frontier experience, the rigours of Gallipoli, and the author's remarkable
survival of a series of severe misfortunes.

Published a year before the author's death, in a comparatively small edition, it
has been described as "a microcosm of the earlier life of Australia". The book
won immediate recognition, winning the NSW Premier's Literary Award in
1981, and has become one of the most widely read and most highly praised
books written by an Australian, with well over half-a-million copies of
subsequent editions sold.



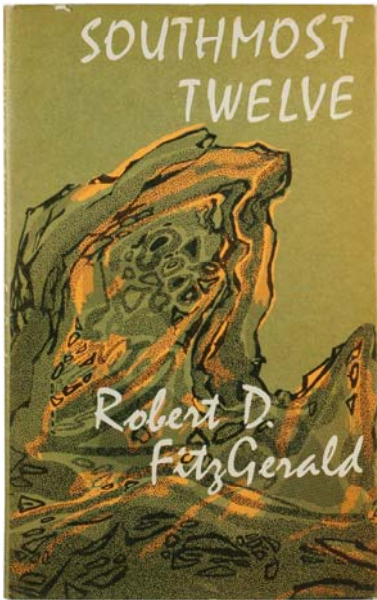
[220] FITZGERALD, Robert D.
To Meet the Sun. *Sydney, Angus and Robertson, 1929*. Square octavo, pp.
[xii], 54, [2]; very good in original cloth with like dustwrapper. **\$125**
First edition.



[221] FITZGERALD, Robert D.
Moonlight Acre. *Melbourne, Melbourne University Press, 1938*. Octavo,
pp. 72; very good in original boards with like, little spine-darkened,
dustwrapper. **\$65**
First edition.

[222] FITZGERALD, Robert D.
Between Two Tides. *Sydney, Angus and Robertson, 1952*. Octavo, pp. [x]
80, [2]; very good in original primary dark green buckram, bottom edge
uncut, with like, little spotted, dustwrapper. **\$55**
First edition. The primary binding of dark green buckram is quite scarce.

[223] FITZGERALD, Robert D.
The Wind at Your Door. *Cremorne (Sydney), Talkarra Press, 1959*.
Octavo, pp. [20], name on half-title and title, bottom fore-corner bumped,
but a good copy in original light card wrappers. **\$45**
First edition limited to 275 copies: signed by the author and by printer Walter
Stone. The long poem was originally published in the *Bulletin*.



[224] FITZGERALD, Robert D.
Southmost Twelve. *Sydney, Angus and Robertson, 1962*. Octavo, pp. [x] (last blank), 60, [2] (blank); very good in original boards with like dustwrapper. **\$110**

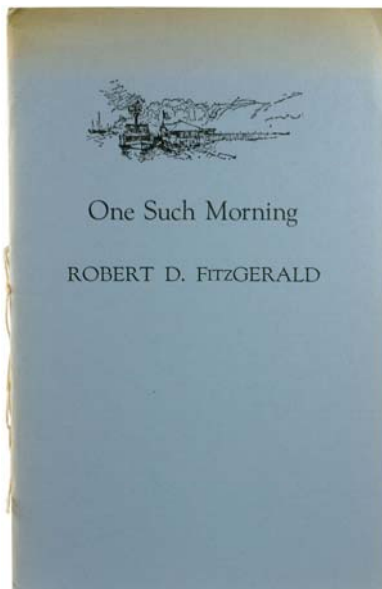
First edition: signed presentation copy, extensively inscribed on the front endpaper and with a highly complimentary manuscript draft letter from Hugh McCrae to FitzGerald tipped in.

[225] FITZGERALD, Robert D.
Of Some Country. *Austin (Texas), The University of Texas, 1963*. Octavo, pp. 46; [2] (blank, verso colophon); fine in original cloth with like dustwrapper. **\$75**

First edition of the author's poetry to have been published in the US. The volume comprises a selection of 27 poems, including a substantial quantity of recent work, making this more of an independent collection than a retrospective selection. There is no exactly comparable Australian publication.

[226] FITZGERALD, Robert D.
One Such Morning (for Ronald McCuaig). *Honolulu, White Knight Press, 1 January 1974*. Octavo, pp. [16], with illustrations; original light card wrappers, cord tied, edges of the wrappers a bit tanned but otherwise near fine. **\$125**

First edition, limited to 100 numbered copies and one of the author's scarcest later works. The long poem was originally published in the *Bulletin* in 1966. Purporting to recount an amusing anecdote, the poet pays tribute to his father and to the landscape of Sydney Harbour.



[227] FITZGERALD, Robert D.
Product: Later Verses. *Sydney, Angus & Robertson, 1977*. Octavo, pp. [viii] (last blank), 64; a few minor marks to the original light card wrappers but near fine. **\$110**

First edition: FitzGerald's last collection and his first new collection for sixteen years. This volume, like virtually all the volumes of poetry published during the 1970s by Angus & Robertson in this series (universally distinguished), is now scarce, especially in cased format.

This is a presentation copy inscribed warmly to Harry Chaplin on the title-page: "All kinds of good wishes to Harry Chaplin" with a further note "corrections on Pages 9 + 21". These two corrections in FitzGerald's holograph, change "anguish" to "anguish" on page 9, while on page 21 the correction of "than" to "that" in the last line of the sixth stanza is less obvious and more important.

[228] FLANAGAN, Richard.
The Sound of One Hand Clapping. *Sydney, Macmillan, 1997*. Octavo, pp. [viii], 426 (last blank), [6] (blanks); an excellent copy in original boards, fore-edge uncut, with like dustwrapper. **\$65**

First edition: signed and inscribed copy of Flanagan's second novel.

[229] FLANAGAN, Richard.
Gould's Book of Fish: a novel in twelve fish. *Sydney, Picador/Pan Macmillan Australia, 2001*. Octavo, pp. [viii], 404, [2] (blank); fine in original boards with like dustwrapper. **\$45**
First edition: short-listed for the 2002 Franklin Award.

[230] FLANAGAN, Richard.
The Unknown Terrorist. *Sydney, Picador/Pan Macmillan Australia, 2006*. Octavo, pp. [vi] (last blank) 326; [4] (blank); fine in original boards with like dustwrapper. **\$35**
First edition: scarce hardback issue.

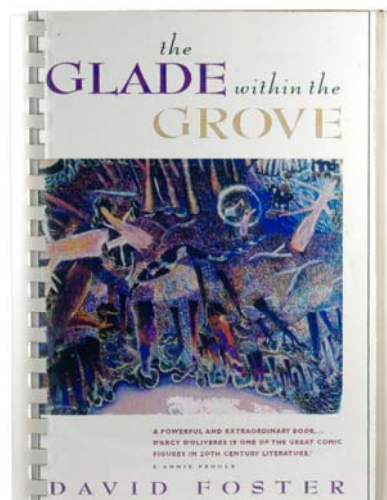
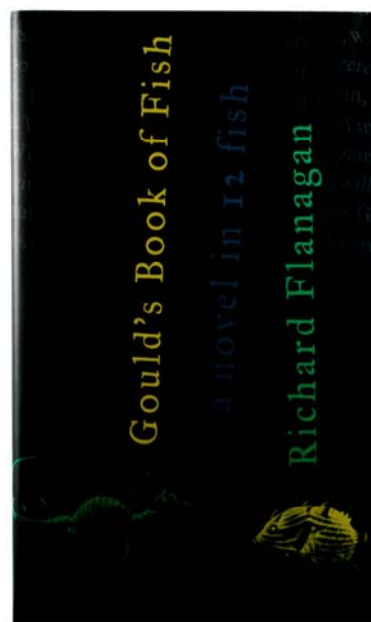
[231] FLOOD, Tom.
Oceana Fine. *Sydney, Allen & Unwin, 1989*. Octavo, pp. [vi], 262 (last blank), [4] (blank); fine in original boards with like dustwrapper. **\$35**
First edition: Australian/Vogel Award winner and Franklin Award winner.

[232] FORBES, John.
New and Selected Poems. *Sydney, Angus and Robertson, 1992*. Octavo, pp. [x], 112, [6] (advertisements); a fine copy in original light card wrappers. **\$35**
First edition.

[233] FORBES, John.
Damaged Glamour. *Rose Bay, Brandl and Schlesinger, 1998*. Octavo, pp. 60, [4] (last three blank); fine in original light card wrappers. **\$35**
First edition.

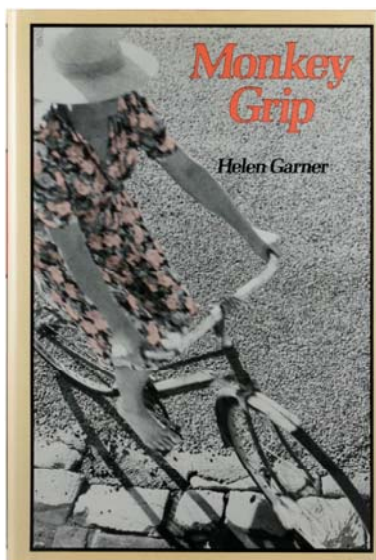
[234] FOSTER, David.
The Glade within the Grove. *Sydney, Random House Australia, 1996*. Octavo, pp. xxxiv (colour wrapper design serves as title-leaf and counts as pp. i/ii), 432 (last blank); about fine in original comb-bound clear plastic front wrapper and plain black card back wrapper. **\$110**
A genuine proof printing (rather than an early bind-up of finished sheets glibly described as 'proofs' but really just advance reading copies cheaply bound). The pre-first edition of the Franklin Award winner that would be issued only in wrappers. An uncommon proof.

[235] FOSTER, David.
The Glade within the Grove. *Sydney, Random House Australia, 1996*. Octavo, pp. lx (last blank), 432 (last blank), [6] (advertisements); very slight shelf wear, about fine in original light card wrappers. **\$75**
First edition of the Franklin Award winner, issued only in wrappers.



[236] GARE, Nene.
The Fringe Dwellers. *London, Heinemann, 1961*. Octavo, pp. [vi] , 296 (last blank); very good in original boards with like price-clipped dustwrapper. **\$65**

The scarce first edition of Gare's significant first novel highlighting the desperate plight of the part-Aborigines who live on the fringes of white society. The plight of the Aborigines in Western Australia drew considerable artistic and literary attention in the post-war decades and Gare's novel has an impressive lineage: notably Katharine Susannah Pritchard's *Coonardoo* and her goldfields trilogy, Randolph Stow's *To the Islands*, as well as the novels of Vickers, Casey, Stuart, Brown, and Durack.

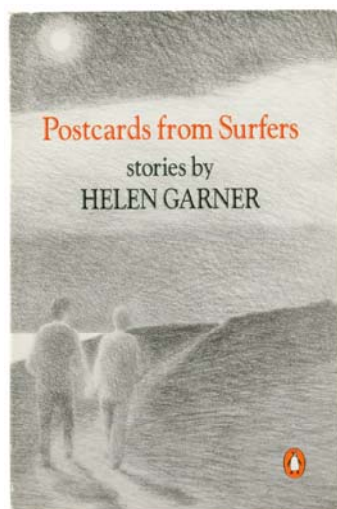


[237] GARNER, Helen.
Monkey Grip. *Melbourne, McPhee Gribble, 1977*. Octavo, pp. [viii] (last blank), 246 (last blank), [2] (blank); fine in original tan cloth with like unfaded dustwrapper. **\$440**

First edition of Garner's classic first book: signed and inscribed "Every kind thought, Andrew". A seminal work of 1970s literature set against the background of inner city communal life in Melbourne. Widely acclaimed, it won a National Book Council Award in 1978 and was filmed in 1981. This has always been a difficult book to find in anything like fine condition and the present copy is essentially flawless.

[238] GARNER, Helen.
Honour & Other People's Children. *Melbourne, McPhee Gribble, 1980*. Octavo, pp. [ix] (last blank), 156 (last blank); fine in original boards with like dustwrapper. **\$65**

First edition of Garner's second book, comprising two novellas.



[239] GARNER, Helen, and GILES, Jennifer.
Moving Out. *Melbourne, Sphere Books, 1983*. Octavo, pp. 154, [6]; fine in original light card wrappers. **\$45**

First edition: novelisation of the film, based on the Jan Sardi screenplay.

[240] GARNER, Helen.
The Children's Bach. *Melbourne, McPhee Gribble, 1984*. Octavo, pp. [viii] (last blank), 96; fine in original boards with like dustwrapper. **\$55**
First edition.

[241] GARNER, Helen.
Postcards from Surfers. *Melbourne, McPhee Gribble, 1985*. Octavo, pp. [vi], 106; near fine in original light card wrappers. **\$45**
First edition.

[242] GARNER, Helen.
Postcards from Surfers. *London, Bloomsbury, 1989*. Large octavo, pp. [x], 180, [2] (last blank); a fine copy in original boards with like dustwrapper. **\$110**

The scarce first British edition: signed by the author on the title-page. This volume comprised both *Postcards from Surfers* and Garner's previous book, *The Children's Bach*.

[243] GARNER, Helen.
The Last Days of Chez Nous and Two Friends. *Melbourne, McPhee Gribble, 1992*. Octavo, pp. xiv, 226; a fine copy in original light card wrappers. **\$45**

First edition: two screenplays from films produced by Jan Chapman.

[244] GARNER, Helen.
Cosmo Cosmolino. *Melbourne, McPhee Gribble, 1992*. Octavo, pp. [viii], 222 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$85**

First edition: presentation copy, inscribed and signed on the title-page.

[245] GARNER, Helen.
Cosmo Cosmolino. *London, Bloomsbury, 1993*. Small octavo, pp. [x], 222 (last blank), [8] (all but the first blank); fine in original boards with like dustwrapper. **\$85**

First British edition: signed by the author on the title-page.

[246] GARNER, Helen.
The First Stone: Some Questions about Sex and Power. *Sydney, Picador, 1995*. Octavo, pp. [viii], 222, [10]; near fine in original light card wrappers. **\$55**

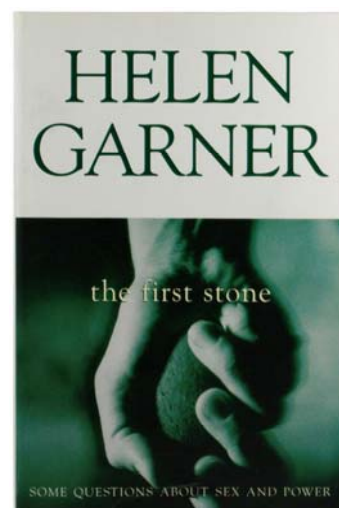
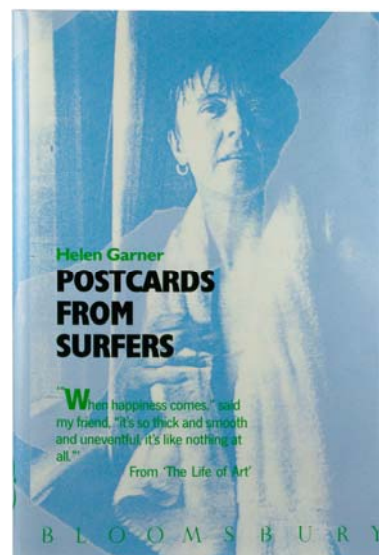
First edition. Garner's first non-fiction book, a powerful work of reportage and, in the light of the considerable hostility it aroused among fundamentalist feminists, a very courageous one.

[247] GARNER, Helen.
True Stories: Selected non-Fiction. *Melbourne, Text Publishing, 1996*. Octavo, pp. [viii], 242, [6] (blank); a fine copy in original light card wrappers. **\$45**

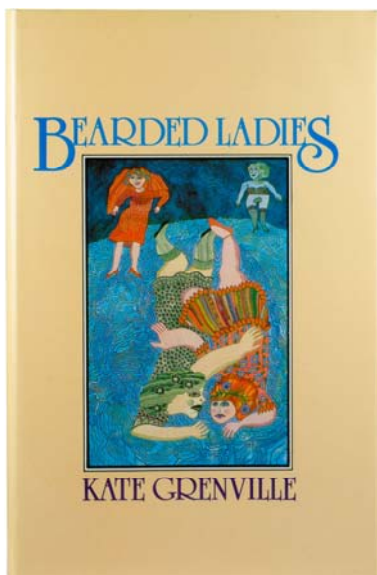
First edition.

[248] GARNER, Helen.
My Hard Heart: Selected Fiction. *Melbourne, Viking, 1998*. Octavo, pp. [vi], 294, [4] (last three blank); near fine in the original light card wrappers. **\$45**

First edition.



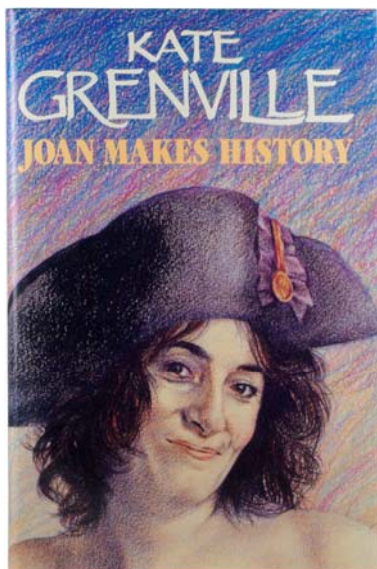
[249] GARNER, Helen.
The feel of steel. *Sydney, Picador, 2001*. Octavo, pp. [viii], 224 (last blank), [6] (blank); fine in original light card wrappers. **\$65**
First edition: signed by the author on the title-page. Garner's third non-fiction book, a collection of essays and journalism



[250] GRENVILLE, Kate.
Bearded Ladies. *St Lucia, University of Queensland Press, 1984*. Octavo, pp. [viii], 168; fine in original boards with like dustwrapper. **\$175**
First edition of Grenville's first book, a collection of short fiction: signed by her on the title-page.

[251] GRENVILLE, Kate.
Lilian's Story. *Sydney, George Allen and Unwin, 1985*. Octavo, pp. [vi], 212 (last blank), [2] (blank); two tiny spots on fore-edge, about fine in original boards with like dustwrapper. **\$185**
First edition of Grenville's first novel: signed by her on the title-page. Australian/Vogel Award winner.

[252] GRENVILLE, Kate.
Dreamhouse. *St Lucia, University of Queensland Press, 1986*. Octavo, pp. [vi], 170; about fine in original boards with like dustwrapper. **\$165**
First edition: signed by the author on the title-page.



[253] GRENVILLE, Kate.
Joan Makes History. *St Lucia, University of Queensland Press, 1988*. Octavo, pp. [viii], 286 (last blank), [2] (blank); edges beginning to tan, an excellent copy in original boards with fine dustwrapper. **\$145**
First edition: signed by the author on the title-page.

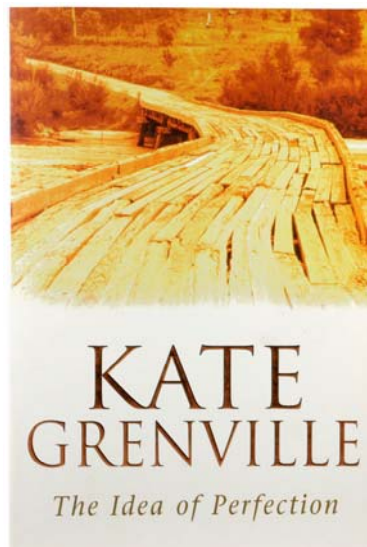
[254] GRENVILLE, Kate.
The Writing Book: A Workbook for Fiction Writers. *Sydney, Allen and Unwin, 1990*. Octavo, pp. xiv, 192, [2] (blank); fine in original stiff wrappers. **\$45**
First edition.

[255] GRENVILLE, Kate.
Dark Places. *Sydney, Macmillan Australia, 1994*. Octavo, pp. [vi], 376 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$55**
First edition. Shortlisted for the Franklin Award (in the year of the absurd "Demidenko" award). Published in the US as *Albion's Story*, it is a sequel to Grenville's first novel, *Lilian's Story*.

[256] GRENVILLE, Kate.

The Idea of Perfection. Sydney, Picador Pan Macmillan Australia, 1999. Octavo, pp. [x], 402, [4]; some generally light use, a very good copy in original card wrappers, there is a shallow crease at the top fore-corner of the back wrapper and the spine shows shallow creasing. **\$125**

Very scarce: the true first edition of Grenville's fifth, Orange Prize-winning, novel.



[257] GRENVILLE, Kate.

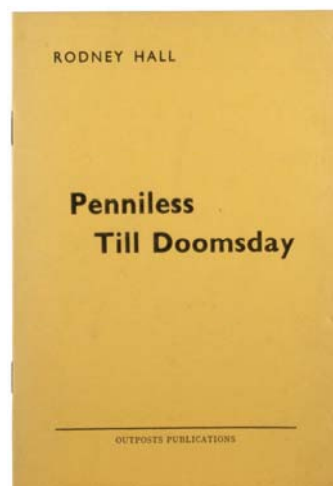
The Secret River. Melbourne, Text Publishing, 2005. Octavo, pp. [x] (last blank), 334, [8] (all but one blank); bottom edges slightly bumped, about fine in original primary black boards, unlettered spine, map endpapers, with fine dustwrapper. **\$75**

First edition: short-listed for the Booker Prize in 2006. The primary binding with unlettered spine: following complaints(!) a second binding with lettered spine was issued.

[258] HALL, Rodney.

Penniless Till Doomsday. Dulwich Village (UK), Outposts Publications, 1962. Octavo, pp.16; trivial signs of use, about fine in the original wrappers. **\$660**

Rare and ephemeral: signed by the author on the title-page. First edition of Hall's first separately published book of verse.



[259] HALL, Rodney.

Forty Beads on a Hangman's Rope: Fragments of Memory. Newnham (Tasmania), Wattle Grove Press, 1963. Quarto, pp. [56], printed on the rectos only; fine in original red card wrappers and near fine, very palely spotted, dustwrapper (attached, as issued). **\$550**

Rare: first edition of Hall's second collection of verse. The edition, from Hennequel's eccentric private press, was limited to 220 copies signed by the author. This is a review copy with notice and prospectus loosely inserted.

[260] HALL, Rodney.

Eyewitness: Poems. Sydney, South Head Press, 1967. Octavo, pp. 64; top edge of the board slightly flecked but about fine in original cloth and like dustwrapper. **\$165**

First edition: signed by the author on the title-page.

[261] HALL, Rodney.

The Autobiography of a Gorgon. Melbourne, F.W. Cheshire, 1968. Octavo, pp. [viii], 42, [50]; top edge of the board slightly flecked but about fine in original cloth with like dustwrapper. **\$145**

First edition: signed by the author on the title-page.

[262] HALL, Rodney.
The Law of Karma: a progression of poems. *Canberra, Australian National University Press, 1968*. Square octavo, pp. [x], 94; about fine in original cloth with like dustwrapper. **\$145**

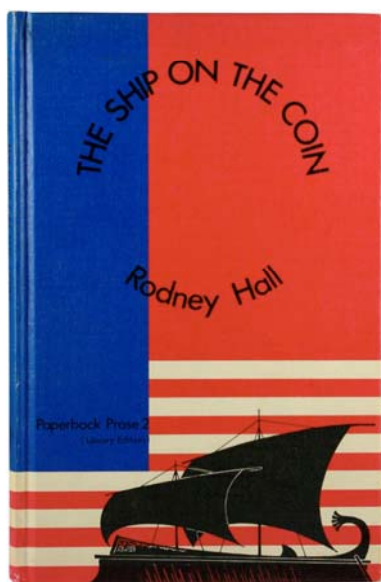
First edition: signed by the author on the title-page.

[263] HALL, Rodney.
A Soapbox Omnibus. *St Lucia, University of Queensland Press, 1970*. Octavo, pp. [vi], 62 (last blank); about fine in original light card wrappers. **\$120**

First edition of Hall's: signed by the author on the title-page. Paperback Poets, first series, number 16.

[264] HALL, Rodney.
Heaven, in a way. *St Lucia, University of Queensland Press, 1970*. Octavo, pp. [x], 62; about fine in original light card wrappers. **\$120**

First edition: signed by the author on the title-page. Paperback Poets, first series, number 3.

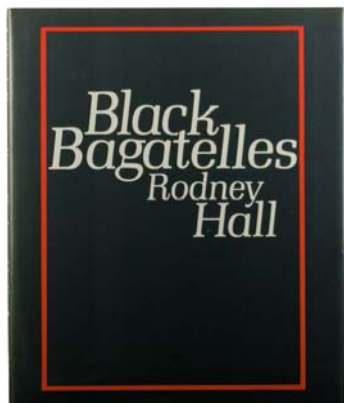


[265] HALL, Rodney.
The Ship On The Coin: A Fable of the Bourgeoisie. *St Lucia, University of Queensland Press, 1972*. Octavo, pp. [viii], 128; fine in original decorated boards, without dustwrapper as issued. **\$185**

First edition of Hall's first novel: signed by him on the title-page. This is the scarce casebound "Library edition" of the second work in UQP's Paperback Prose series.

[266] HALL, Rodney.
A Place Among People. *St Lucia, University of Queensland Press, 1975*. Octavo, [iv], 214, [4] (blanks); about fine in original boards with like dustwrapper. **\$145**

First edition of Hall's second novel: signed by him on the title-page. The scarce casebound and dustwrapped "Library edition" of the eighth work in UQP's Paperback Prose series.



[267] HALL, Rodney.
Selected Poems. *St Lucia, University of Queensland Press, 1975*. Octavo, pp. [xvi], 250, [2] (blank); about fine in original boards with like dustwrapper. **\$120**

First edition of Hall's first selected verse: signed by him on the title-page.

[268] HALL, Rodney.
Black Bagatelles. *St Lucia, University of Queensland Press, 1978*. Square octavo, pp. [x], 86 (last blank); top edge lightly spotted, near fine in original boards with fine dustwrapper. **\$125**

First edition: signed by the author on the title-page.

[269] HALL, Rodney.
The Most Beautiful World. *St Lucia, University of Queensland Press, 1981*. Square octavo, [viii], 60, [4] (blank); about fine in original boards with like dustwrapper. **\$125**

First edition: signed by the author on the title-page.

[270] HALL, Rodney.
Just Relations. *Melbourne, Penguin Books, 1982*. Octavo, pp. [viii], 502, [2] (blank); fine in original wrappers. **\$85**

First edition: signed by the author on the title-page. Winner of the Franklin Award.

[271] HALL, Rodney.
Captivity Captive. *Melbourne, McPhee Gribble, 1988*. Octavo, pp. [viii], 214, [2] (blank); fine in original boards with like dustwrapper. **\$145**

First Australian edition: signed by the author on the title-page. The first published volume in Hall's Yandilli trilogy.

[272] HALL, Rodney.
Journey through Australia. *Melbourne and London, William Heinemann Australia and John Murray, 1988*. Octavo, pp. xii, 194 (last blank) + eight leaves of plates; top edge and fore-edge slightly spotted, small bump to bottom of front board, otherwise near fine in original boards with like dustwrapper. **\$95**

First edition: signed by the author on the title-page.

[273] HALL, Rodney.
Kisses of the Enemy. *London, Faber and Faber, 1989*. Octavo, pp. [xiv], 622, [4] (blank); bump on top edge, near fine in original boards with like dustwrapper. **\$55**

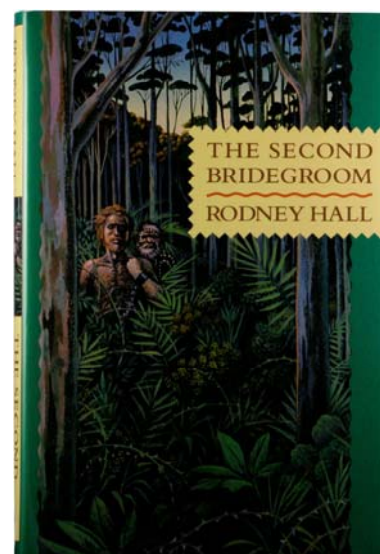
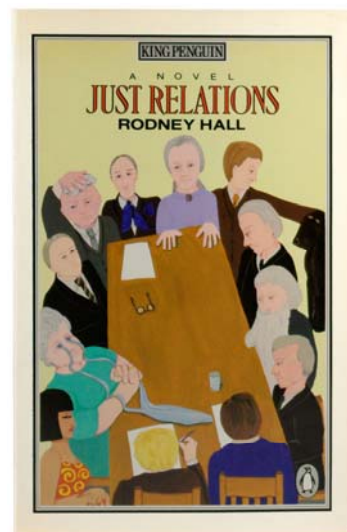
First British edition: signed by the author on the title-page.

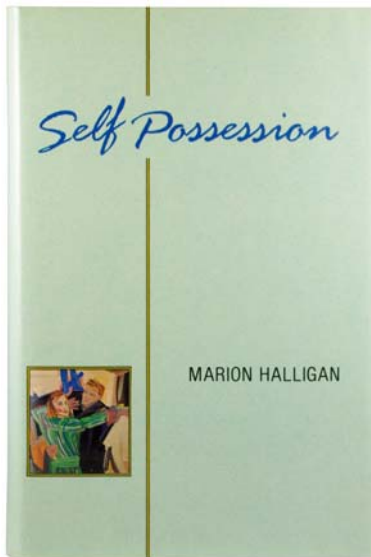
[274] HALL, Rodney.
The Second Bridegroom. *Melbourne, McPhee/Gribble, 1991*. Octavo, [vi], 214, [2] (blank); about fine in original cloth-backed boards with like dustwrapper. **\$125**

First edition: signed by the author on the title-page. The Australian issue of the first edition, published simultaneously in New York by Farrar, Strauss, & Giroux Inc., and in Melbourne by McPhee/Gribble. The second published volume in Hall's Yandilli trilogy.

[275] HALL, Rodney.
The Grisly Wife. *Sydney, Macmillan Australia, 1993*. Octavo, pp. [vi], 262, [4] (blank); fine in original boards with like dustwrapper. **\$145**

First edition: signed by the author on the title-page. Winner of Franklin Award. The third published volume in Hall's Yandilli trilogy.





[276] HALL, Rodney.
The Island in the Mind. Sydney, Macmillan Australia, 1996. Octavo, pp. [vi], 570 (last blank); a near fine copy in original boards with like dustwrapper. **\$110**

First edition: signed by the author on the title-page.

[277] HALL, Rodney.
Love Without Hope. Sydney, Picador, 2007. Octavo, pp. [vi], 272, [10] (blank); fine in original light card wrappers. **\$45**

First edition: signed by the author on the title-page. Signed invitation to the book launch loosely inserted.

[278] HALLIGAN, Marion.
Self Possession. St. Lucia, University of Queensland Press, 1987. Octavo, pp. [vi], 286, [4] (blank); a fine copy in original boards with like dustwrapper. **\$65**

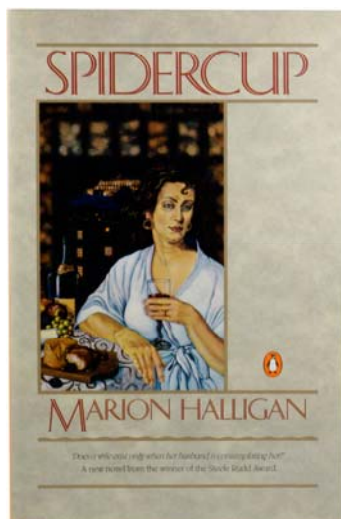
First edition: first novel.

[279] HALLIGAN, Marion.
The Living Hothouse. St. Lucia, University of Queensland Press, 1988. Octavo, pp. [x], 284 (last blank), [2] (blank); fine in original light card wrappers. **\$45**

First edition.

[280] HALLIGAN, Marion.
The Hanged Man in the Garden. Melbourne, Penguin, 1989. Octavo, pp. [viii], 184 (last blank); excellent in original light card wrappers. **\$65**

First edition of Halligan's second collection of short fiction (following *The Living Hothouse*): signed by the author on the title-page.



[281] HALLIGAN, Marion.
Spidercup. Melbourne, Penguin, 1990. Octavo, pp. [viii], 154, [6] (advertisements); fine in original light card wrappers, inside wrappers tanning as usual with Australian paperbacks of this period. **\$65**

First edition: signed by the author on the title-page.

[282] HALLIGAN, Marion.
Eat My Words. Sydney, Angus and Robertson, 1990. Octavo, pp. [viii], 254 (last blank) [2] (advertisements); near fine in original light card wrappers. **\$35**

First edition.

[283] HALLIGAN, Marion.
Lovers' Knots: A hundred-year novel. *Melbourne, William Heinemann Australia, 1992*. Octavo, pp. [xii], 378, [2]; about fine in original boards with like dustwrapper. **\$95**

First edition: signed by the author. Winner of the *Age* Book of the Year Award, the ACT Book of the Year Award, and the Kibble Literary Award.

[284] HALLIGAN, Marion.
The Worry Box. *Melbourne, Minerva, 1993*. Octavo, pp. xii, 232, [8] (advertisements); about fine in original light card wrappers. **\$75**

First edition: signed and inscribed by the author. Collecting previously unpublished or uncollected short stories.

[285] HALLIGAN, Marion.
Wishbone. *Melbourne, William Heinemann Australia, 1994*. Octavo, pp. [xii], 236, [8]; fine in original boards with like dustwrapper. **\$75**

First edition: signed by the author.

[286] HALLIGAN, Marion.
Cockles of the Heart. *Melbourne, Minerva, 1996*. Octavo, pp. [x], 270; about fine in original light card wrappers. **\$35**

First edition.

[287] HALLIGAN, Marion.
Out of the Picture. *Canberra, National Library of Australia, 1996*. Large octavo, pp. viii, 124 (last blank); very light edge chaffing, near fine in original card wrappers. **\$55**

First edition: signed by the author on the title-page. A collection of stories, etc., inspired by photographs in the collection of the Australian National Library.

[288] HALLIGAN, Marion with Lucy FROST.
Those Women who go to Hotels. *Melbourne, Minerva, 1997*. Octavo, pp. xii, 188, [4] (blank); fine in original light card wrappers. **\$45**

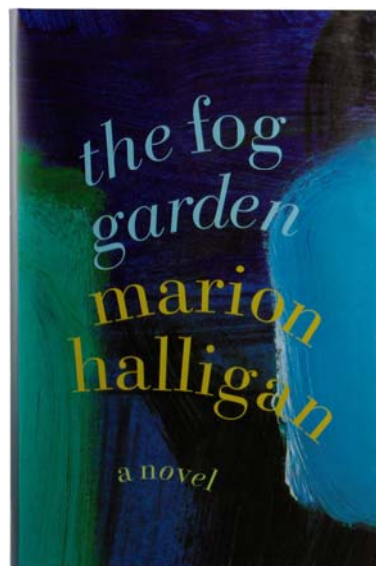
First edition: signed by the author on the title-page.

[289] HALLIGAN, Marion (editor).
Storykeepers. *Sydney, Duffy and Snellgrove, 2001*. Octavo, pp. [viii], 280; fine in original light card wrappers. **\$35**

First edition.

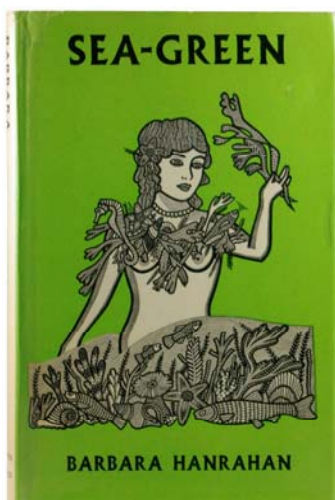
[290] HALLIGAN, Marion.
The Fog Garden. *Sydney, Allen and Unwin, 2001*. Octavo, pp. [viii], 294, [2]; fine in original boards with like dustwrapper. **\$65**

First edition: signed by the author.



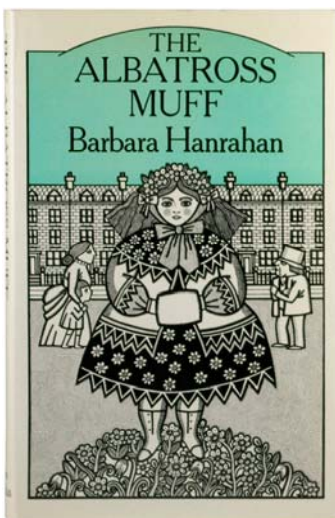
[291] HALLIGAN, Marion.
The Point. *Sydney, Allen and Unwin, 2003*. Octavo, pp. [viii], 336; fine in original light card wrappers. **\$35**
First edition.

[292] HALLIGAN, Marion
The Taste of Memory. *Sydney, Allen and Unwin, 2004*. Octavo, pp. [x], 276 (last blank), [2] (blank); fine in original light card wrappers. **\$45**
First edition: signed by the author on title-page.



[293] HANRAHAN, Barbara.
The Scent of Eucalyptus. *London, Chatto & Windus, 1973*. Octavo, pp. 188; front endpaper creased but an excellent copy in original boards with like dustwrapper by the author. **\$145**
First edition of Hanrahan's autobiographical first book: signed by her on the front endpaper.

[294] HANRAHAN, Barbara.
Sea-Green. *London, Chatto & Windus, 1974*. Octavo, pp. 208; about fine in original boards with near fine slightly edge-worn dustwrapper by the author. **\$275**
First edition: signed by the author on the free front endpaper. Hanrahan's scarce second book.



[295] HANRAHAN, Barbara.
The Albatross Muff. *London, Chatto & Windus, 1977*. Octavo, pp. 206; about fine in original boards with like price-clipped dustwrapper by the author. **\$245**
First edition: Hanrahan's very scarce third book.

[296] HANRAHAN, Barbara.
Where the Queens all Strayed. *St Lucia, University of Queensland Press, 1978*. Octavo, pp. [viii], 182 (last blank), [2] (advertisement, verso blank); a very good copy in original boards with like dustwrapper by the author. **\$75**
First edition.

[297] HANRAHAN, Barbara.
The Peach Groves. *St Lucia, University of Queensland Press, 1979*. Octavo, pp. [viii], 228; an excellent copy in original boards with like dustwrapper by the author. **\$85**
First edition.

[298] HANRAHAN, Barbara.
The Frangipani Gardens. *St Lucia, University of Queensland Press, 1980*.
Octavo, pp. [viii], 224; about fine in original boards with like
dustwrapper by the author. **\$85**
First edition.

[299] HANRAHAN, Barbara.
Dove. *St Lucia, University of Queensland Press, 1982*. Octavo, pp. [viii],
204, [4] (blank); tiny stain on front endpaper, an excellent, near fine copy
in original boards with like dustwrapper by the author. **\$85**
First edition.

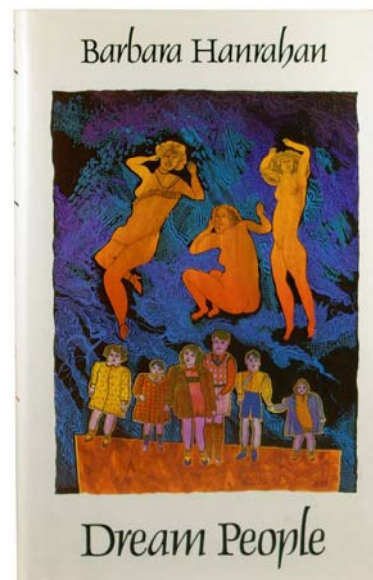
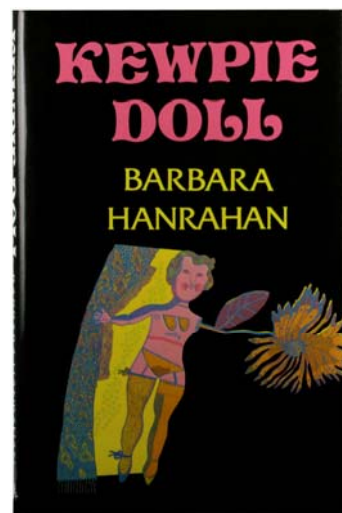
[300] HANRAHAN, Barbara.
Kewpie Doll. *London, Chatto & Windus, 1984*. Octavo, pp. 156, [4]
(blank); about fine in original boards with like price-clipped dustwrapper
by the author. **\$85**
First edition.

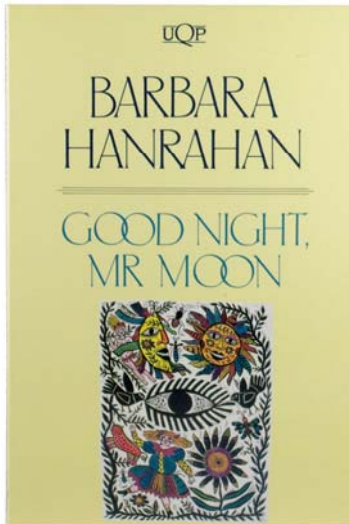
[301] HANRAHAN, Barbara.
Annie Magdalene. *London, Chatto & Windus, 1985*. Octavo, pp. 122 (last
blank), [6] advertisements, last leaf blank); near fine in original boards
with like dustwrapper by the author. **\$85**
First edition.

[302] HANRAHAN, Barbara.
Dream People. *London, Grafton Books, 1987*. Octavo, pp. [xii], 176, [4]
(blank); a near fine copy in original boards with like dustwrapper by the
author. **\$85**
First edition.

[303] HANRAHAN, Barbara.
A Chelsea Girl. *London, Grafton Books, 1988*. Octavo, pp. 208; an
excellent copy in original boards with like price-clipped dustwrapper by
the author. **\$75**
First edition.

[304] HANRAHAN, Barbara.
Flawless Jade. *St. Lucia, University of Queensland Press, 1989*. Octavo,
pp. [vi], 142, [12] (blanks); near fine in original boards with like, little
spine-sunned as usual, dustwrapper. **\$55**
First edition.





[305] HANRAHAN, Barbara.
Good Night, Mr Moon. *St Lucia, University of Queensland Press, 1992*. Octavo, pp.[4] 146 + [10] (advertisements, last four blanks); near fine in original light card wrappers. **\$75**

First edition: Hanrahan's final novel, illustrated throughout with her line drawings. Issued only in paperback.

[306] HANRAHAN, Barbara.
Iris in her Garden. *St. Lucia, University of Queensland Press, 1992*. Octavo, pp. 60, [4] (last three blank); a fine copy in original wrappers with flaps. **\$45**

First trade edition: first published by Alec Bolton's Brindabella Press in an edition limited to 250 copies.

[307] HANRAHAN, Barbara.
Michael and Me and the Sun. *St Lucia, University of Queensland Press, 1992*. Octavo, pp. [vi], 166 + eight leaves of plates; about fine in original light card wrappers with flaps, inside wrappers tanned as usual. **\$75**

First edition: Hanrahan's posthumously-published autobiographical work.

[308] HANRAHAN, Barbara.
The Diaries. *St Lucia, University of Queensland Press, 1998*. Octavo, pp. xxiv, 376, illustrations and decorations by Hanrahan throughout; fine in original cloth-backed boards, as issued without dustwrapper. **\$165**

First edition: the less common casebound issue (500 printed).

[309] HARDY, Frank J.
Power Without Glory. *Melbourne, Realist Printing and Publishing Co., 1950*. Octavo, pp. 672, with 14 vignettes illustrations by Ambrose Dyson; a degree of general use but a good copy in the original red cloth, without the scarce Dyson dustwrapper (and on publication not all copies were sold with dustwrapper). **\$220**

First edition of what some consider to be a modern classic. There is more than a little evidence that this political *roman à clef* was researched and written by a group of members and sympathisers of the Communist Party of Australia, especially Hardy and journalists Ian Aird and Clyde Palmer. Hardy, however, took all the credit for the book, to the lasting anger of many fellow party members. In any event, the book was produced and published more or less surreptitiously and the secretive nature of its publication meant that a good many copies were issued from under the counter, some with and some without a dustwrapper.

This copy is aptly associated, from the library of the noted historian and social observer, Professor Russell Ward, signed by him in ink on the front endpaper and with a few pencil notes in his hand on the back endpaper.

[310] HARROWER, Elizabeth.

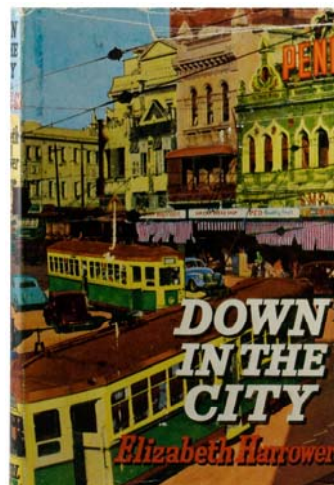
Down in the City. London, Cassell and Company Ltd, 1957. Octavo, pp. 208; edges and endpapers a little spotted, name on free front endpaper, very good in original boards with like unclipped dustwrapper. **\$550**

First edition: the uncommonly difficult first novel by one of the most highly regarded post-war women novelists. This fine novel of inner Sydney city life is, for some inexplicable reason, one of the most difficult of worthwhile modern Australian novels. Especially scarce with the dustwrapper, it is unexpectedly rare on the market: less than a handful of copies with dustwrapper have changed hands in decades.

[311] HARROWER, Elizabeth.

The Long Prospect. London, Cassell & Company Ltd, 1958. Octavo, pp. 208; a fine copy in original boards with near fine (slightly spotted) dustwrapper. **\$175**

First edition of Harrower's scarce second novel.



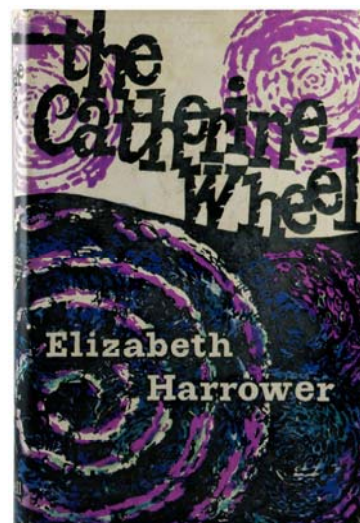
[312] HARROWER, Elizabeth.

The Catherine Wheel. London, Cassell & Company, 1960. Octavo, pp. [iv], 220; edges and endpapers spotted but a good, sound copy in original boards with like dustwrapper. **\$385**

Important presentation copy of the first edition of Harrower's very scarce third novel: inscribed by the author to the critic Ron [Geering], with his ownership inscription on the free front endpaper.

Geering was one of the first critics to take serious notice of Harrower's substantial body of work and one of the first to publish any significant critical appreciation of her. This copy contains very numerous critical pencilled marginal notes by him as well as one note in ink on the blurb in which he takes issue with the blurb writer.

Harrower inscriptions are not common and this is a particularly choice association copy of one of her more elusive titles.



[313] [HARROWER] TENNANT, Kylie (editor).

Summer's Tales 1. Melbourne, Macmillan & Co., 1964. Octavo, pp. [x], 244 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$45**

First edition: includes a short story by Elizabeth Harrower, "The Cost of Things". Others represented include Hall, Porter, Tennant, Mary Durack, and Phelan.

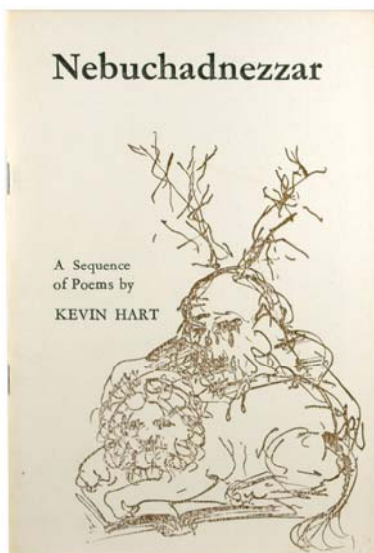
[314] HARROWER, Elizabeth.

The Watch Tower. London, Macmillan, 1966. Octavo, pp. [iv], 220 (last colophon only); excellent in original boards with like (scarcer) British issue dustwrapper. **\$110**

First edition – British issue – of Harrower's fourth novel. Since the appearance of this widely acclaimed novel, Harrower has remained completely silent.

[315] HARROWER, Elizabeth.
The Watch Tower. *London, Macmillan, 1966*. Octavo, pp. [iv], 219;
excellent in original boards, with like price-clipped Australian-issue
dustwrapper. **\$95**

First edition: Australian issue.



[316] HART, Kevin.
Nebuchadnezzar: A Sequence of Poems. *Canberra, Open Door Press, 1977*. Octavo, pp. 22; near fine in original wrappers. **\$75**

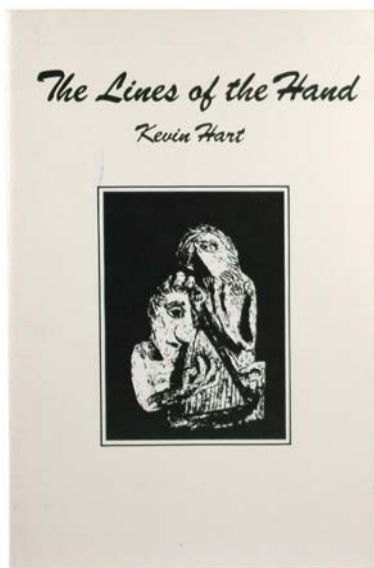
Finely produced limited first edition of 350 numbered and signed copies. The cover illustrations are by Arthur Boyd.

[317] HART, Kevin.
The Departure. *St Lucia, University of Queensland Press, 1978*. Octavo, pp. [viii], 64 (last blank); fine in original boards with mildly rubbed dustwrapper. **\$75**

First edition of the first collection of elegant and contemplative verse by a scholar-poet who is widely regarded as one of the leading members of the new generation of Australian poets. This copy is the superior casebound issue of the UQP Paperback Poets series.

[318] HART, Kevin.
The Departure. *St. Lucia, University of Queensland Press, 1978*. Octavo, pp. [viii], 64 (last blank); fine in original light card wrappers. **\$45**

First edition, ordinary (paperback) issue.



[319] HART, Kevin.
The Lines of the Hand: Poems 1976-79. *Sydney, Angus and Robertson, 1981*. Octavo, pp. xiv, 60 (last blank), [2] (blank); excellent in Arthur Boyd stiff card wrappers. **\$75**

First edition: a review copy of Hart's scarce second collection.

[320] HART, Kevin.
Your Shadow: Poems 1980-83. *Sydney, Angus and Robertson, 1984*. Octavo, pp. xii, 58, [2] (blank); neat Barrett Reid ownership inscription on endpaper, near fine in original stiffened wrappers. **\$65**

First edition.

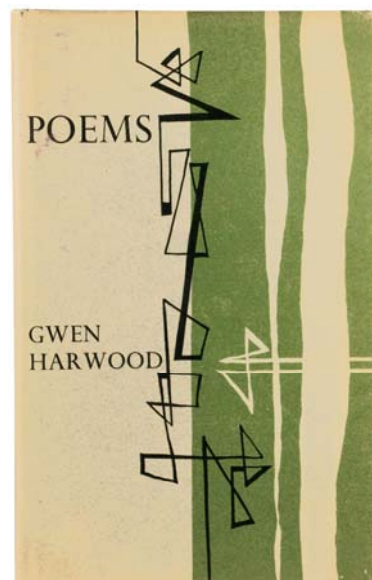
[321] HART, Kevin.
Peniel. *Melbourne, Golvan Arts, 1991*. Octavo, pp. viii, 60 (last blank); fine in original light card wrappers. **\$45**

First edition.

[322] HART, Kevin.
Wicked Heat. *Sydney, Paper Bark Press, 1999*. Octavo, pp. 88; fine in original light card wrappers. **\$35**
First edition.

[323] HART, Kevin.
Flame Tree: Selected Poems. *Sydney, Paper Bark Press, 2002*. Octavo, pp. 206 (last blank), [2] (first blank); a fine copy in original light card wrappers. **\$35**
First edition.

[324] HARWOOD, Gwen.
Poems. *Sydney, Angus and Robertson, 1963*. Octavo, pp. xii, 100; near fine in original decorated boards with good, sunned and a bit worn, dustwrapper. **\$165**
First edition of Harwood's very scarce first book: signed by her on the title-page.



[325] HARWOOD, Gwen.
Poems / Volume Two. *Sydney, Angus and Robertson, 1968*. Octavo, pp. [xii], 72; fine in original cloth with very good price-clipped dustwrapper (short tears and other light wear). **\$75**
First edition of the author's second collection of poems.

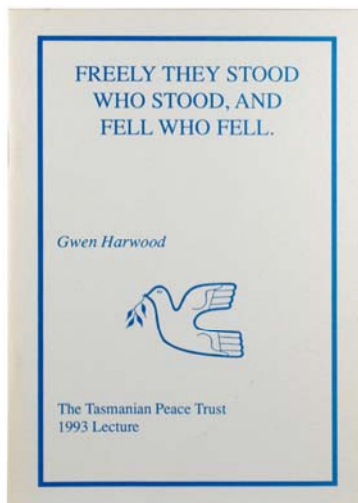


[326] HARWOOD, Gwen.
Bone Scan. *Sydney, Angus & Robertson, 1988*. Octavo, pp. [viii], 56; fine in original light card wrappers. **\$55**
First edition.

[327] HARWOOD, Gwen.
Blessed City: The Letters of Gwen Harwood to Thomas Riddell January to September 1943... Edited by Alison Hoddinott. *Sydney, Angus and Robertson, 1990*. Octavo, pp. [vi] (last blank), 296 (last blank), [2] (blank); fine in original light card wrappers. **\$65**
First edition: inscribed and signed to Colin Steele with loosely inserted postcard from Harwood to Steele. All Harwood's volumes of poems were dedicated to the memory of Thomas Riddell, and this volume helps explain the closeness of their relationship, not to mention Harwood's lively and engaging personality.

[328] HARWOOD, Gwen.
Selected Poems. *Sydney, Angus & Robertson, 1990*. Octavo, pp. [xii], 216, [4] (blank); fine in original light card wrappers. **\$65**
First edition of the further revised edition of Harwood's selected poems: presentation copy, inscribed and signed in Hobart, March 1990.

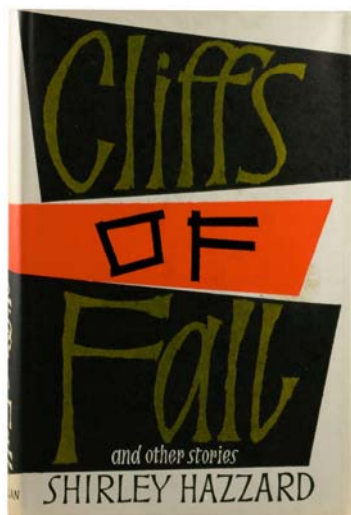
[329] HARWOOD, Gwen.
Night Thoughts. *Canberra, National Library of Australia, 1992*. Octavo, pp. [20] (last blank); about fine in original enveloping wrappers. **\$45**
First edition. National Library Pamphlet Poets, Series Two, Number One.



[330] HARWOOD, Gwen.
Freely they stood who stood, and fell who fell [wrapper title]. *Hobart, Tasmanian Peace Trust, 1993*. Octavo, eight leaves, printed on the rectos only; fine in original titling-wrappers. **\$65**
Very scarce: a long poem by Harwood delivered as the Tasmanian Peace Trust 1993 Lecture. Together with two ephemeral pieces of Harwood interest.

[331] [HARWOOD] SYMONS, Red (edited by)
The Stranger Inside: An Erotic Adventure procured by Red Symons. Written by – in any order but this – Jean Bedford, Jennifer Byrne, Bryce Courtney, Peter Goldsworthy, Gwen Harwood, Mark Henshaw, Gabrielle Lord, Steve J. Spears, Red Symons, Lee Tulloch. *Melbourne, Text Publishing Company, 1994*. Octavo, pp. x, 258 (last blank), [4] (blank); fine in original light card wrappers. **\$35**
First edition: each writer anonymously contributed a chapter to this erotic novel.

[332] HARWOOD, Gwen.
The Present Tense. *Sydney, Angus and Robertson, 1995*. Octavo, pp. [viii], 136 (last blank); fine in original light card wrappers. **\$55**
First edition: comprising both verse and short fiction.



[333] HAZZARD, Shirley.
Cliffs of Fall. *London, Macmillan, 1963*. Octavo, pp. viii, 210 (last colophon only), [6] (blank); small, neat owner's name on endpaper, an excellent copy in original boards with very good little spine-darkened price-clipped dustwrapper. **\$225**
First edition of Hazzard's very scarce first book, a collection of short stories. This British edition was published in October 1963, the more common Knopf US edition not until November.

[334] HAZZARD, Shirley.
The Evening of the Holiday. *New York, Knopf, 1966*. Octavo, pp. [x], 152, [4] (last blank); very good in original cloth-backed boards with like dustwrapper. **\$165**
First edition of Hazzard's second book and first novel. This US edition was published in January 1966, the Macmillan British edition was published later in the year.

[335] HAZZARD, Shirley.
The Transit of Venus. New York, *The Viking Press*, 1980. Octavo, pp. [xii] (last blank), 338 (last blank); about fine in original cloth-backed boards with like dustwrapper. **\$220**

First edition: presentation copy. inscribed and signed "For dear Arnold with the highest regard, warmest affection, and truest friendship", dated from New York, 17 December, 1980. Winner of the US National Book Critics Award for 1980, *The Transit of Venus* established Hazzard's reputation as a major novelist.

[336] HAZZARD, Shirley.
Greene on Capri. New York, *Virago*, 2000. Octavo, pp. [vi], 152 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$35**

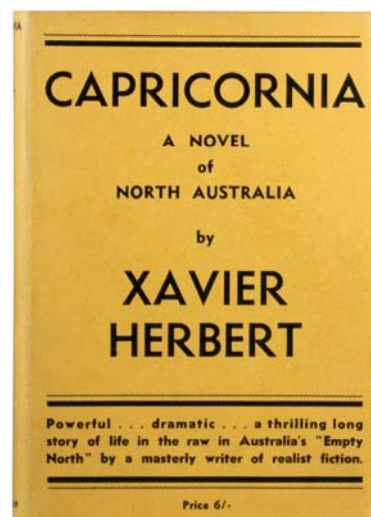
First edition.

[337] HAZZARD, Shirley.
The Great Fire. New York, *Farrar, Straus and Giroux*, 2003. Octavo, pp. [xii], 278; fine in original contrasting boards with like dustwrapper. **\$65**

First edition: winner of the Franklin Award.

[338] HERBERT, Xavier.
Capricornia: A Novel. Sydney, "*The Publicist*", n.d., but 1938. Octavo, pp. 596 (last blank), [2] (colophon, verso blank), [2] (blank); with map front endpaper; fine in original cloth with like dustwrapper. **\$880**

First edition of Herbert's great first novel, a powerful and influential depiction of the struggle between black and white on the north Australian frontier. Although, inexplicably, *Capricornia* had been rejected by Angus and Robertson (who also rejected *My Brilliant Career*), it was the winning novel in the 1938 Sesqui-Centenary Prize and has been in print ever since. An exceptionally bright, clean copy of a book rarely found thus.

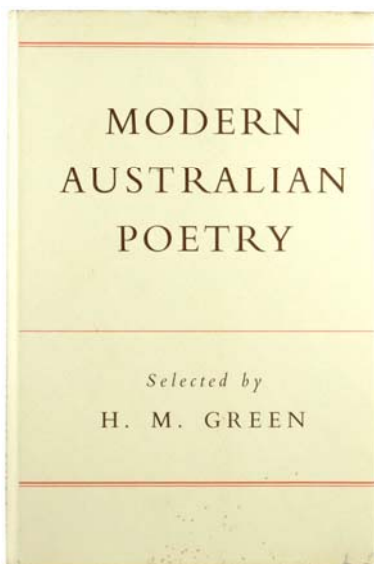


[339] HERBERT, Xavier.
Poor Fellow My Country. Sydney, *Collins*, 1975. Large octavo, pp. 1464 (last blank), [4] (glossary of Aboriginal terms, last leaf blank); near fine in original boards with like dustwrapper. **\$125**

First edition of Herbert's major achievement and now scarce: winner of the Franklin Award.

[340] HEWETT, Dorothy.
Bobbin Up. Melbourne, *Australasian Book Society*, 1959. Octavo, pp. [x], 204, [2] (blank); a near fine copy in original boards with like dustwrapper. **\$95**

First edition of Hewett's first solo book: a notable first novel for an author better known as playwright and poet.



[341] [HOPE] GREEN, H.M., editor.
Modern Australian Poetry Selected by H.M. Green. *Melbourne, Melbourne University Press, 1946*. Octavo, pp. x, 166; near fine in original cloth with like dustwrapper. **\$65**

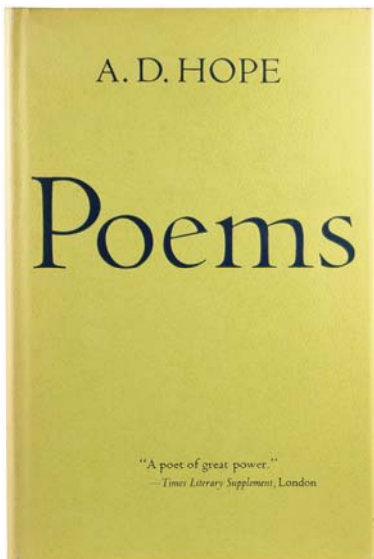
First edition: with three early poems by Hope (“Australia”, “Damnation of Byron”, “Return from the Freudian Islands”). Also includes other important poets who had yet to publish their own volumes of verse: Judith Wright, David Campbell, James McAuley.

[342] HOPE, Alec Derwent.
The Wandering Islands. *Sydney, Edwards & Shaw, 1955*. Octavo, pp. 74; fine in original boards with near fine dustwrapper (short tear at top of back panel). **\$125**

First edition of Hope’s first collection.

[343] HOPE, Alec Derwent.
Poems. *London, Hamish Hamilton, 1960*. Octavo, pp. viii, 120; an excellent copy in original boards with very good dustwrapper. **\$165**

First edition of Hope’s second volume of verse, which included most of his first volume. With a letter from Hope to P.R. Stephensen, dated 18.ii.59 loosely inserted.



[344] HOPE, Alec Derwent.
Poems. *New York, The Viking Press, 1961*. Octavo, pp. viii, 120; fine in original cloth with little spine-sunned dustwrapper. **\$110**

First US issue (from imported sheets, with integral title-page) of Hope’s second volume of verse, first published in London in 1960.

[345] HOPE, Alec Derwent.
Collected Poems 1930 – 1965. A collection of the various issues of the first edition. *Sydney, Angus and Robertson [and] London, Hamish Hamilton [and] New York, Viking Press, 1966*. Three volumes, octavo, each pp. xiv, 214; overall fine in original bindings with like dustwrappers. The three volumes **\$275**

All three issues of the first edition of Hope’s second ‘collected’, published when he was reaching the peak of his international esteem as one of the major voices in mid-century English poetry. The 1966 collected poems incorporated poems written since the Hamish Hamilton 1961 collection as well as much of the earlier work that was omitted from that previous collection. The British issue here is signed by the author in 1972.

Both the British (Hamilton) and US (Viking) issues were printed in Australia from the same plates as the first Australian issue but with different title-pages. The sheets were subsequently bound in Great Britain and the US. Both overseas issues are elusive.

[346] HOPE, Alec Derwent.
New Poems 1965 – 1969. *Sydney, Angus and Robertson, 1969*. Octavo, pp. [viii], 76; near fine in original cloth with like price-clipped dustwrapper. **\$55**

First edition.

[347] HOPE, Alec Derwent.
New Poems 1965 – 1969. *New York, Viking Press, 1970*. Octavo, pp. [viii], 76; fine in original cloth-backed boards with like dustwrapper. **\$85**
First edition: US issue of the 1969 Australian-printed but US-bound sheets with integral Viking title-leaf.

[348] HOPE, Alec Derwent.
Dunciad Minor: An heroick poem. *Melbourne, Melbourne University Press, 1970*. Octavo, pp. xx, 84 (last blank); about fine in original quarter imitation leather with like dustwrapper. **\$45**

First published edition of this mock-epic satire in the Augustan mode: “a comic burlesque upon the pretentious pedantry of much modern literary criticism”.

[349] HOPE, Alec Derwent.
A Late Picking: Poems 1965-1974. *Sydney, Angus and Robertson, 1975*. Octavo, pp. [viii], 94, [2] (blank); near fine in original boards with little rubbed dustwrapper. **\$85**

First edition of one of the scarcest of Hope’s later volumes, collecting poems previously uncollected as well as poems written 1970-4.

[350] HOPE, A.D. and Arthur BOYD (illustrated by).
The Drifting Continent and other poems. *Canberra, Brindabella Press, 1979*. Octavo, pp. 46, [2] (colophon), with illustrations by Arthur Boyd throughout; fine in original leather-backed buckram boards, front board with vignette by Arthur Boyd in gilt, with clear plastic dustwrapper as issued. **\$550**

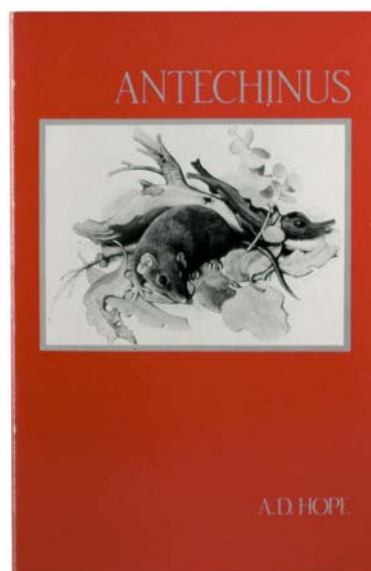
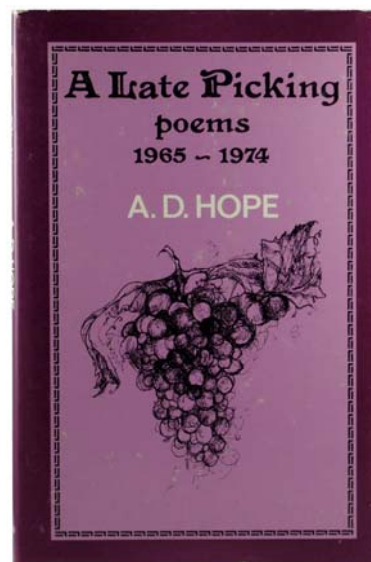
First edition: limited to 285 copies, numbered and signed by author and artist.

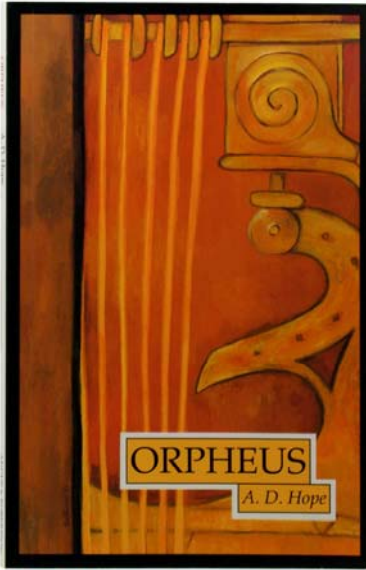
[351] HOPE, Alec Derwent.
Antechinus: Poems 1975 – 1980. *Sydney, Angus and Robertson, 1981*. Octavo, pp. x, 110; original wrappers slightly rubbed (as always) and light abrasion on the front endpaper, otherwise fine. **\$45**

First edition: only issued in wrappers.

[352] HOPE, Alec Derwent.
Ladies from the Sea: A play in three acts. *Melbourne, Melbourne University Press, 1987*. Octavo, pp. [viii], 122 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$110**

First edition: signed by the author on the title-page.





[353] [HOPE, Alec Derwent.]
The Phoenix Review. Special Issue – Winter 1987. A Tribute to A.D. Hope. *Canberra, Department of English, Australian National University, 1987*. Octavo, pp. 80; fine in original wrappers. **\$45**

Signed by Hope on the title-page: special issue of the *Phoenix Review* in which fifty Australian poets celebrated Hope's eightieth birthday.

[354] HOPE, Alec Derwent.
Orpheus. *Sydney, Angus & Robertson, 1991*. Octavo, pp. [viii], 60 (last blank), [4] (advertisements); a very good copy in original light card wrappers. **\$45**

First edition: Hope's last collection.

[355] HOSPITAL, Janette Turner.
The Last Magician. *St. Lucia, University of Queensland Press, 1992*. Octavo, pp. [viii] 352; fine in original boards and like dustwrapper. **\$45**

First edition: signed by the author on the title-page.

