

inscribed

limited

signed

www.vivianbrown.com.au

Brown Australian poetry from a private collection

Books are offered subject to prior sale at the nett prices in Australian dollars.
All prices include Australian Federal Government Goods and Services Tax.
Freight and insurance are extra and will be added to your invoice.

Overseas customers will be invoiced in Australian dollars and are requested to remit payment in Australian dollars only.
Books will be sent by airmail.

Orders may be left at any time
on our 24-hour answer phone (03) 9853 8408 (International +613 9853 8408)
or by email – wantrup@newcentury.net.au or keating@newcentury.net.au
or by mail to PO Box 325 KEW VICTORIA 3101 AUSTRALIA

We accept Mastercard and Visa. Please advise card number, ccv number, expiry date, and name as it appears on your card.

Payment is due on receipt of books. Customers not known to us may be sent a pro forma invoice.

Any item may be returned within five days of receipt if we are notified immediately.

Normal trade courtesies are observed where a reciprocal arrangement exists.



Australian and New Zealand Association of Antiquarian Booksellers

Printed, typeset and bound in Australia for New Century Antiquarian Books.
Copyright © Jonathan Wantrup 2010. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, or otherwise, without the prior permission of New Century Antiquarian Books.

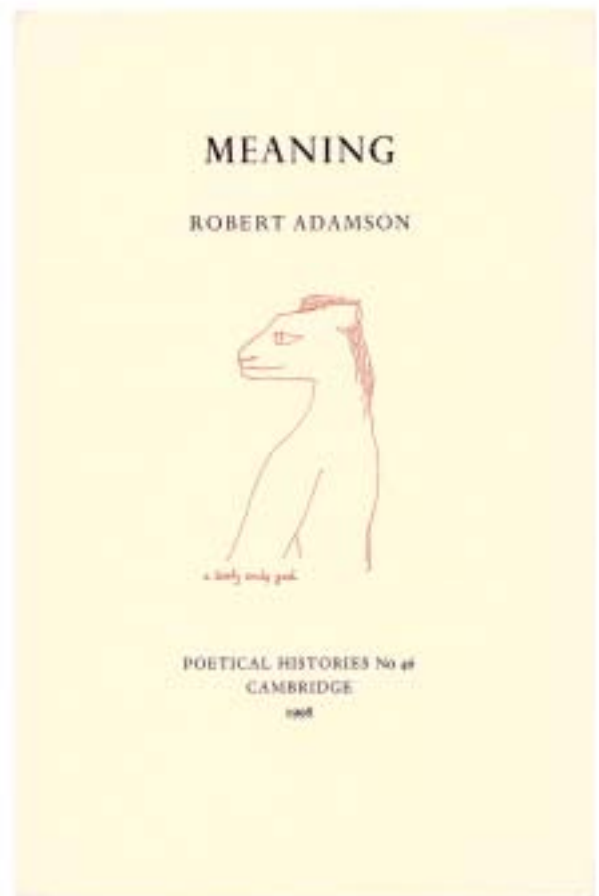
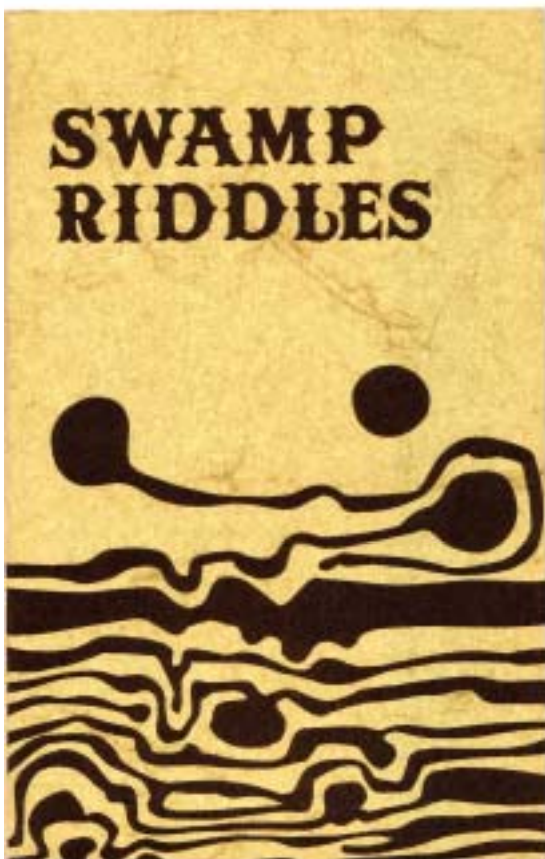
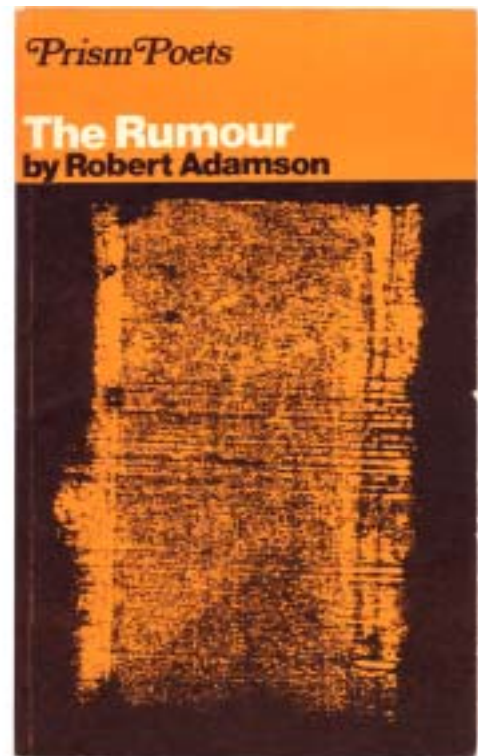
inscribed limited signed

Modern and contemporary Australian poetry from a private collection

A few months ago we issued a catalogue of modern Australian poetry selected from a private collection, we are now particularly pleased to offer a selection from another collection. There is not too much duplication, a neat enough demonstration of the richness of the subject.

The period covered here is from the ferment of the late 1960s – with a few self-evidently justifiable earlier inclusions – up until the early 2000s.

In this catalogue we list copies that are inscribed or signed by the authors, that are part of a limited (often signed) edition, or that are of their nature ephemeral and have been readily discarded over time, especially the legion of little magazines, usually 'processed' typescript (i.e. stencilled or photocopied), or small press publications. The latter are often not explicitly limited but are effectively just that: limitations at times merely make a virtue of a financially enforced small print run, while conversely small print runs may remain coyly unannounced to appear more confident than the potential market might justify. There are a few books here that are neither inscribed, signed, limited, nor of ephemeral production: they seem to fit.



Nos. 1, 2, 3, 12.

[1] **ADAMSON, Robert.**

Canticles on the Skin. Sydney, *Illumination Press*, 1970. Octavo, pp. [vi], 40, [2]; otherwise fine in spine-faded original stiff wrappers. **\$165**

First edition: Adamson's very scarce first volume of verse. Postcard portrait of the poet loosely inserted.

[2] **ADAMSON, Robert.**

The Rumour. Sydney, *New Poetry*, 1971. Octavo, pp. 56; an excellent copy in original wrappers, with additional binder's blank at front and back. **\$95**

First edition of the author's second volume of verse: inscribed and signed "with love". A complex and adventurous poem, this was one of the foundation stones of post-modernism in Australian poetry.

[3] **ADAMSON, Robert.**

Swamp Riddles. Sydney, *Island Press*, 1974. Octavo, pp. [88]; top edge very slightly spotted, fine in original decorated stiff wrappers. **\$85**

First edition, limited to 210 numbered and signed copies.

[4] **ADAMSON, Robert and Bruce HANFORD.**

Zimmer's Essay. Sydney, *Wild & Woolley*, 1974. Octavo, pp. 126, [2] (advertisement, verso blank); very good in original cloth with good dustwrapper (few short tears in back panel). **\$45**

First edition: quite early in Adamson's published career, this volume comprises a novelistic essay by Hanford and Adamson based on the latter's prison experiences – first published in controversially censored form in the underground *Digger* magazine – and a second part of his prison poems.

[5] **ADAMSON, Robert, Kris HEMENSLEY, Leith MORTON, and Sylvia KANTARIZIS.**

Beyond Poetry. Sydney, *Cheryl Adamson and Chris Edwards, n.d. but 1975*. Large folio broadsheet, folded twice vertically to form three panels; fine. **\$35**

One of an extremely scarce series of free publications, artwork and layout by Robert Adamson, edited and published by Cheryl Adamson and Chris Edwards in 1974-5. Each issue of this series, which were not numbered or dated, usually included the work of several writers.

[6] **ADAMSON, Robert.**

Theatre I-XIX. Sydney, *Pluralist Press*, 1976. Large octavo, pp. [28]; tied in original printed white card wrappers and plain orange wrappers; very light soiling of the white wrappers, the overlapping top edge little creased, near fine. **\$165**

First edition: the uncommon special issue, limited to 100 signed copies on cartridge paper.

[7] **ADAMSON, Robert.**

Where I Come From. Sydney, *Big Smoke Books*, 1979. Octavo, pp. [4] ('endpaper' map), 76, [4] ('endpaper' map); very good in original decorated wrappers. **\$35**

First edition: ordinary issue of 500 unnumbered copies without added dustwrapper – a special issue of 100 numbered and signed copies with dustwrapper was also issued.

[8] **ADAMSON, Robert.**

Cross the Border. Sydney, *Hale & Iremonger*, 1982. Quarto, pp. 142, with etchings by Gary Shead reproduced in the text; very good in original cloth-backed boards with like Brett Whiteley and Gary Shead dustwrapper. **\$75**

Second issue of the first edition: a small number of the ordinary first edition sheets, minus the limitation leaf and with new preliminaries, were bound in cloth-backed boards with dustwrapper and issued by Hale & Iremonger in 1982 as a self-described "second edition" with a new ISBN.

[9] **ADAMSON, Robert.**

The Clean Dark. Sydney, *Paper Bark Press*, 1989. Octavo, pp. 94, [2]; fine in the original boards and like Juno Gemes dustwrapper. **\$85**

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

[10] **ADAMSON, Robert.**

'The Brutality of Fact'. *Applecross (WA), Folio, 1993.* Octavo, pp. [12] (last blank); about fine in original Juno Games wrappers. **\$165**

First edition, limited to 200 copies. This copy signed by the author on the last page of text and with an original 30-line pencil manuscript poem, "Folk Song", on the verso of the front wrapper in the author's holograph.

[11] **ADAMSON, Robert.**

Waving to Hart Crane. *Sydney, Angus and Robertson, 1994.* Octavo, pp. [x], 98, [2] (blank); about fine in original light card wrappers. **\$35**

First edition.

[12] **ADAMSON, Robert.**

Meaning. *Cambridge, Peter Riley, 1998.* Tall octavo, three quarto leaves, folded to octavo dimensions to form twelve unnumbered pages; near fine, slight edge-creasing and a pale mark. **\$65**

Scarce: edition of 200 copies. Published as Poetical Histories No. 46; printed at The Holbeche Press, Rugby. Illustrated by Robert Duncan.

[13] **ADAMSON, Robert.**

Black Water: Approaching Zukofsky. *Sydney, Brandl and Schlesinger, 1999.* Octavo, pp. 80 (last blank), [8] (blanks); about fine in original light card wrappers with flaps. **\$35**

First edition.

[14] **ADAMSON, Robert.**

Mulberry Leaves: New and Selected Poems 1970 – 2001. *Sydney, Paperbark Press, 2001.* Octavo, pp. 328 (last blank); about fine in original light card wrappers. **\$40**

First edition.

[15] **ADAMSON, Robert and Cheryl (editors).**

Leatherjacket Number One [and] Number Two [all published]. [*Sydney, The Editors*], 1972 – 1973. Two issues, foolscap folio, processed; stapled in heavy textured card wrappers, masking tape spine, dot-matrix printed label on the cover of the first number, typed label on the cover of the second, in unexpectedly good condition. **\$220**

Rare and ephemeral: apparently the Adamsons' first publishing enterprise, a very handmade production. The primitive production values of *Leatherjacket*, which were very much in tune with the preferred publishing format of the New Poetry sub-culture of the time, could hardly satisfy Robert Adamson's grand publishing ambitions, not to mention his considerable design skills, and the serial did not proceed beyond the second issue. The Adamsons' next project was the well-designed and professionally printed series (or serial) *Beyond Poetry*, published 1974-5.

Poets represented include Robert Adamson (a very modest three poems), Bruce Beaver, Laurie Duggan, John Forbes, J.S. Harry, Rudi Krausmann, Shelton Lea, Jennifer Maiden, Ken Quinell, John A. Scott, Tim Thorne, John Tranter, and Vicki Viidikas.

The first issue was limited to 50 numbered copies, the second to 100 numbered copies.

[16] **ALEXANDER, Patrick.**

Sophisticated lady: a fan for a holiday. *Melbourne, Post Neo Publications, 1987.* Octavo, pp. [8], with illustrations; fine in original wrappers. **\$25**

First edition: scarce and ephemeral.

[17] **ANTHONY, David, et al. (editors).**

Free Poetry – 1. *Rockhampton, Queensland, 1981.* Quarto (A4), pp. [26], illustration, processed; a degree of use, stapled with masking tape 'spine', as issued. **\$25**

Extremely scarce: magazine of poetry published at Rockhampton's tertiary institute. None of the contributors appear to have achieved subsequent literary recognition. The editors have taken over – almost certainly in ignorance – the title of Nigel Roberts's seminal 1968-70 standard bearer of "the New Poetry".

[18] **BAKOWSKI, Peter.**

Days that we couldn't rehearse. *Sydney, Hale and Iremonger, 2002.* Octavo, p. 70, [2] (blank); near fine in original light card wrappers. **\$25**

First edition: signed on the title-page.

[19] **BEACH, Eric.**

Henry Lawson Petfoods *Sydney, Fragment Press, August 1974*. Broadsheet (A3), printed within a decorative frame; one lateral fold, some soiling, a very good copy. **\$220**

Rare: one of quite a number of ephemeral poetry broadsheets published by Fragment Press in the early 1970s. These were distributed eccentrically, some even literally handed out at busy Sydney city bus stops to a perplexed public.

[20] **BEACH, Eric.**

In Occupied Territory. *Sydney, The Saturday Centre, 1977*. Octavo, pp. 60; very good in original card wrappers. **\$50**

First edition: inscribed by the author on a blank leaf.

[21] **BEACH, Eric.**

A Photo of Some People in a Football Stadium: Poems. *Melbourne, Overland, 1978*. Octavo, pp. [viii], 56; very good in original card wrappers. **\$45**

First edition: very scarce.

[22] **BEACH, Eric.**

I want to be normal [wrapper title]. *No imprint [Glebe (Tasmania)?, The Author, circa 1993]*. Quarto (A4), pp. 24; stapled in original titling-wrappers, fine. **\$110**

Extremely scarce: signed by the author on the first page. Without any form of imprint, that above adopted from BAuL, which also notes "not traced", although there is now a copy in the National Library at least.

[23] **BEACH, Eric.**

Red heart my country. *Hobart, Pardalote Press, 2000*. Octavo, pp. [28]; fine in original card wrappers. **\$45**

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

[24] **BEAVER, Bruce.**

Under the Bridge: Poems. *Sydney, Beaujon Press, 1961*. Octavo, pp. [iv] (last blank), 46 (last blank), [2] (recto blank, verso colophon); a few pale marks and some light sunning of original very pale blue light card wrappers, internally fine. **\$165**

First edition of Beaver's first collection of poems, limited to 300 numbered copies. Geoffrey Farmer's copy with his bookplate and with, loosely inserted, a relevant and informative two-page 1968 letter to him from John Cummings, at whose Beaujon Press the book was printed and published.

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 both 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.

[25] **BEAVER, Bruce.**

Letters To Live Poets: Poems. *Sydney, South Head Press, 1969*. Octavo, pp. 64; bottom edge bit shelf worn, near fine in original cloth with like dustwrapper (a few trivial marks). **\$110**

First edition: signed on the title-page. It was with this fourth collection of poems 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.

[26] **BEVERIDGE, Judith.**

Peregrine. *Sydney, Vagabond Press, 2001*. Octavo, pp. [2] (plain acetate 'endpaper'), [8], [2] (plain acetate 'endpaper'); fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.

[27] **BILLETER, Walter and John JENKINS (editors).**

Dreamrobe Embroideries & Asparagus for Dinner: a menu of assorted fresh & stale delicacies... *Marysville (Victoria), The Paper Castle, [1974].* Octavo, pp. 144 (closely printed), processed; about fine in original wrappers. **\$95**

Rare: "This book is published with a supplement, etymspheres – the Journal from the Paper Castle, vol 1, No 2. Neither the book nor the Journal Supplement should be sold separately". This admonition is repeated in the relevant issue of *etymspheres*, which is included here. Anthology of prose, poetry, and drama; writers include Bruce Beaver, Kris Hemensley, Robert Kenny, Rudi Krausmann, Jennifer Maiden, and John Tranter.

[28] **BOLTON, Ken (editor).**

Magic Sam 1. *Sydney, Absolutely Furious Productions, 1975.* Quarto, processed; an excellent copy, stapled in original wrappers with dustwrapper. **\$330**

Rare: the first issue of Bolton's Magic Sam series. Among others: John Jenkins, Joanne Burns, Anna Couani, Peter Oustabasidis ('ΠΟ'), Vicki Viidikas, Rae Desmond Jones. Virtually a home-made production, published in small numbers, there were six numbered issues produced 1975 – 1982.

[29] **BOLTON, Ken (editor).**

Magic Sam 1. *Sydney, Absolutely Furious Productions, n.d. but 1975.* Quarto, processed; a very good copy, stapled in original wrappers with spine-worn dustwrapper. **\$220**

Rare: the first issue of Bolton's Magic Sam series.

[30] **BOLTON, Ken.**

Four Poems: Poems 1976. *Sydney, Sea Cruise Books, 1977.* Quarto, 31 leaves, processed, printed on the rectos only; stapled in original card wrappers, wrappers a little soiled otherwise very good and clean. **\$145**

Bolton's extremely scarce first solo book publication, limited to 300 copies.

[31] **BOLTON, Ken and Anna COUANI (editors).**

Magic Sam #3. *Sydney, Absolutely Furious Productions, n.d. but 1977.* Quarto, processed, with plates and a coloured silk-screen; an excellent copy, stapled in original wrappers with dustwrapper, without The Monkees "Listen to the Band" insert. **\$125**

The third issue, published together with the fourth. The silk-screen print by Hugh Wayland is signed and numbered in an edition of 300, which is presumably also the limitation of the entire edition.

[32] **BOLTON, Ken and Anna COUANI (editors).**

Magic Sam #4. *Sydney, Absolutely Furious Productions, n.d. but 1977.* Quarto, processed, illustrations; near fine, stapled in original wrappers with dustwrapper. **\$125**

The fourth issue, published together with the third and, consequently, also presumably limited to 300 copies.

[33] **BOLTON, Ken, and Anna COUANI (editors).**

Magic Sam #4. *Sydney, Absolutely Furious Productions, n.d. but 1977.* Quarto, processed, illustrations; very good, stapled in original wrappers, lacks dustwrapper. **\$65**

Fourth issue.

[34] **BOLTON, Ken.**

Blonde & French. *Sydney, Island Press, 1978.* Octavo, pp. 50, [2] (colophon, verso blank); original stiffened illustrated card wrappers slightly shelf worn, very good. **\$125**

Very scarce: edition limited to 500 numbered copies but decidedly scarce on the market.

[35] **BOLTON, Ken.**

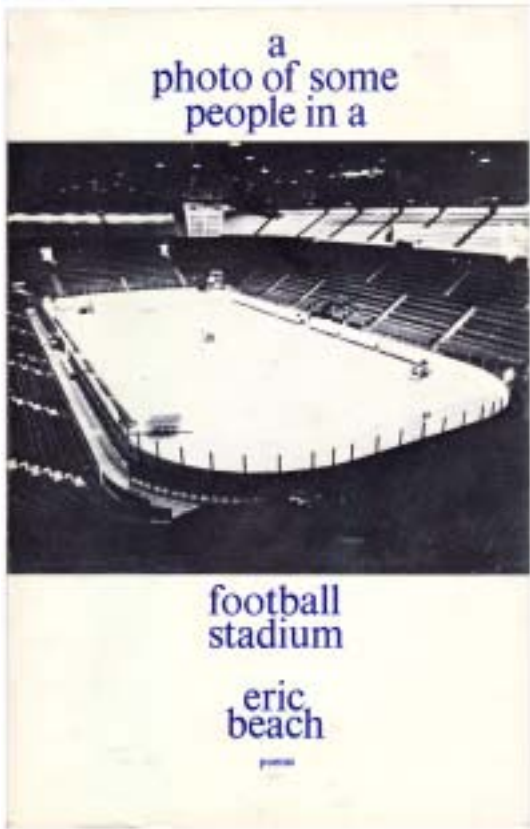
Christ's Entry into Brussels, or Ode To The Three Stooges. *Sydney, Red Press, 1978.* Small quarto, pp. [20], illustrations throughout; near fine in original plain red wrappers with Ken Bolton dustwrapper. **\$75**

First edition: scarce

[36] **BOLTON, Ken, Anna COUANI, and Sal BRERETON (editors).**

Magic Sam #5. *Sydney, Absolutely Furious Productions, n.d. but 1979.* Quarto, processed, illustrations and coloured plates; very good, stapled in original wrappers with soiled and edge-rubbed dustwrapper. **\$110**

The fifth issue.



Magic Sam #6



[37] **BOLTON, Ken.**

Talking To You: Poems 1978 – 1981. *Clifton Hill (Melbourne), Rigmarole Press, n.d. but circa 1981.* Octavo, pp. 58, [6] (advertisements, first blank); fine in original plain light card wrappers, additional leaf of blue paper before and after text (emulating endpapers), with like Ken Bolton dustwrapper. **\$55**

First edition.

[38] **BOLTON, Ken and Sal BRERETON (editors).**

Magic Sam #6. *Sydney, Absolutely Furious Productions, n.d. but 1982.* Quarto, processed, with plates (many in colour); near fine, stapled in original wrappers with very good dustwrapper (top of spine panel little frayed). **\$125**

The sixth and final issue.

[39] **BOLTON, Ken.**

Notes for Poems. *Adelaide, A Shocking Looking Book, 1982.* Oblong octavo, pp. 36 (last blank); underlining on one page, otherwise fine in original light card wrappers with dustwrapper that is lightly soiled. **\$55**

First edition, limited to 200 copies and very scarce. This copy signed by the author on the title-page.

[40] **BOLTON, Ken.**

Blazing Shoes. *Adelaide, Open Dammit Books, 1984.* Oblong duodecimo (85 x 175 mm), pp. [112] (last leaf blank); very good in original brightly coloured illustrated wrappers, all edges rough trimmed only. **\$65**

First edition, printed in an edition of 200 copies: presentation copy inscribed and signed by the author on the half-title.

[41] **BOLTON, Ken and John JENKINS.**

Airborne Dogs. *Melbourne, Brunswick Hills Press, 1988.* Octavo, pp. [88], illustrations by Ken Bolton; fine in original card wrappers. **\$35**

First edition.

[42] **BOLTON, Ken.**

Sestina to the Centre of the Brain (The Collected More Sensible Sestinas). *Adelaide, Little Esther Books, 1990.* Small oblong octavo, pp. [viii], 44; fine in original wrappers. **\$45**

First edition.

[43] **BOLTON, Ken.**

Two Poems (A Drawing of the Sky). *North Adelaide, Experimental Arts Foundation, 1990.* Octavo, pp. [112], with a few illustrations in the text; about fine in original light card wrappers. **\$45**

First edition.

[44] **BOLTON, Ken and John JENKINS.**

The Gutman Variations. *Adelaide, Little Esther Books, 1993.* Octavo, pp. [46] (first four and last nine blank), illustrations throughout (mainly stills from the film "The Maltese Falcon"); fine in original light card wrappers. **\$35**

First edition.

[45] **BOLTON, Ken.**

Horizon. *Adelaide, Vagabond Press, 2001.* Octavo, pp. [2] (plain acetate 'endpaper'), [8], [2] (plain acetate 'endpaper'); crease on bottom edge otherwise near fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.

[46] **BROOKS, David.**

The Dead. *Sydney, Vagabond Press, 1999.* Octavo, pp. [2] (acetate 'endpaper', printed with a short quotation from Rilke), [12], [2] (plain acetate 'endpaper'); fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.

[47] **BROPHY, Kevin and Myron LYSENKO (editors).**

Going Down Swinging, Nos. 1-3, 6-9. *Melbourne, Hit and Miss Productions, 1980 – 1989.* Seven issues, octavo and quarto (no. 8); some use, very good in original wrappers. **\$110**

A good run of the earliest numbers of this ultimately moderately successful “annual of contemporary writing”. The first eight issues were processed typescript, with the ninth issue it was professionally typeset.

[48] **BROWN, Pamela ‘Cocabola’.**

Cocabola’s Funny Picture Book [wrapper title]. [*Melbourne*], *Tomato Press / Pamela J.B. Brown, 1973.* Quarto, pp. [50], illustration, printed on coloured papers; near fine in original card titling-wrappers. **\$125**

First edition: surprisingly scarce. One of Brown’s first publications, comprising mainly her own verse but with separate sections following for Michael Meehan, Gillian Leahy, Barbara Dimples Daly, and Laurie Duggan. The title and cover are an imitation of, or mockery of, E.W. Cole’s Funny Picture Book series that at that time was still fresh in the memory of the oldish adolescents whose poetry is represented here – mainly sex and drugs, but sometimes drugs and sex.

[49] **BUCKMASTER, Charles.**

Deep Blue & Green: Poems. *Melbourne, Michael Dugan/Crosscurrents, 1970.* Quarto, pp. 12, processed, on green paper; neat name on first leaf, shallow vertical crease, light general use, an excellent copy in original pictorial wrappers. **\$75**

Extremely scarce: first book. Buckmaster was one of the key figures of the La Mama poetry workshop of the late-1960s and early 1970s.

[50] **BURNS, Joanne.**

Adrenalin Flicknife. *Sydney, The Saturday Centre, 1976.* Octavo, pp. 52, [8]; very good in original hand-lettered linen-grain red cloth, as issued without dustwrapper. **\$110**

First edition, the superior bound issue, one of 100 numbered copies signed by the author. This copy further signed by the author on the title-page.

Primarily a performance poet – satirical, uncompromising and often acutely powerful – Burns has been described by Patrick White as “surely plugged into the collective madness of our times”.

[51] **BURNS, Joanne.**

Alphabets: Stories by Joanne Burns Illustrations by Frances Budden. *Sydney, Saturday Centre, n.d. but 1976.* Octavo, pp. 60; spine-sunned but an excellent copy in original wrappers; Jean Stone’s copy with bookplate on the verso of the front wrapper. **\$45**

First edition: stories largely presented in the manner of concrete poetry.

[52] **BURNS, Joanne.**

People like that and other poems [wrapper title]. *Waners Bay (NSW), Picaro Press, July 2001.* Octavo, pp. [2] (acetate ‘endpaper’, device printed on the recto), 16, [2] (plain acetate ‘endpaper’); fine in original titling-wrappers. **\$55**

Uncommon: Wagtail number one, the first volume of a proposed monthly publishing programme of volumes by individual authors.

[53] **BURNS, Joanne and Pamela BROWN.**

Correspondences. *Sydney, Red Press, 1979.* Small quarto, pp. [32]; very good in original wrappers with like dustwrapper. **\$45**

First edition: with a signed note from Joanne Burns on the blank first leaf, dated May [19]79 – not explicitly a presentation inscription but clearly a presentation copy.

[54] **CAEMMERER, Arjun von.**

Two’s Kisses. *Sydney, A Doctored Document, 1992.* Octavo, pp. 82; fine in original light card wrappers, inserted in a biological specimen bag (presumably as issued). **\$65**

First edition, limited to 200 numbered and signed copies: concrete poetry.

Cocabola's FUNNY PICTURE BOOK.

OR
FAMILY
AMUSER
AND
INSTRUCTOR

TO
DELIGHT
THE
CHILDREN
AND
MAKE
HOME
HAPPIER

THE
BEST
POP
PICTURE BOOK
IN THE WORLD

NO. 1

LONG AGO THE RAINBOW BOY WAS A SIGN IT IS SAID
TIS THE SIGN OF A RAINBOW BOY IN A SIGN IT IS SAID
THE SIGN OF A RAINBOW BOY IN A SIGN IT IS SAID
SURE THAT THE SIGN OF A RAINBOW BOY IN A SIGN IT IS SAID
BOONCA'S POEY THE SIGN OF A RAINBOW BOY IN A SIGN IT IS SAID
NEW AND SET MOST OF THE MILLION AND KOOKS
CAN GET MOST OF THE MILLION AND KOOKS



made by the
gertrude stein
of the hippies:
pamela cocabola

[55] **CAMPBELL, David.**

Words With A Black Orpington. *Sydney, Angus & Robertson, 1978.* Octavo, pp. [viii], 62, [2]; front wrapper little shelf-rubbed (as often with this book), otherwise fine in original Charles Blackman stiffened card wrappers. **\$145**

First edition. Loosely inserted is a one-page quarto typed letter, signed, from the poet to Leonie Henschke at Angus & Robertson making detailed suggestions about the design of the front wrapper, including the suggestion that he ask Charles Blackman to do the artwork (as, indeed, he did). The letter (a bit creased without loss on the fore-edge) is stapled to a postcard and a series of drawings by Campbell to illustrate his suggestion, which was taken up more or less as he proposed.

[56] **CAMPBELL, David, Bruce BEAVER, and John MILLETT.**

Beyond Poetry. *Sydney, Cheryl Adamson and Chris Edwards, n.d. but 1975.* Large folio broadsheet, folded twice vertically to form three panels; small crease bottom fore-corner but fine. **\$35**

One of an extremely scarce series of free publications, artwork and layout by Robert Adamson, edited and published by Cheryl Adamson and Chris Edwards in 1974-5. Each issue of this series, which were not numbered or dated, usually included the work of several writers. This issue, one of the last, with Campbell's "Fox", Beaver's "Flying Text", and Millett's "Stone Axe". Campbell's poem appears not to have been included in subsequent collections.

[57] **CAMPBELL, David and Rosemary DOBSON.**

Beyond Poetry. *Sydney, Cheryl Adamson and Chris Edwards, n.d. but 1975.* Large folio broadsheet, folded twice vertically to form three panels; fine. **\$35**

One of an extremely scarce series of free publications, artwork and layout by Robert Adamson, edited and published by Cheryl Adamson and Chris Edwards in 1974-5. This issue, one of the last, comprises translations from the Russian of Osip Mandelstam by David Campbell and Rosemary Dobson, based on literal translations by Robert Dessaix.

[58] **CHUBB, Philip and Laurie DUGGAN (editors).**

Leaves [wrapper title]. *Melbourne, Monash University Magazine Society, n.d. circa 1970.* Quarto, pp. 56; very good in original card titling-wrappers. **\$65**

An early magazine-style anthology of poetry, prose, drawings and photography. Issued at the height of the Melbourne literary and cultural renaissance inspired initially by the La Mama group, the list of contributors of verse include Charles Buckmaster, Laurie Duggan, Rodney Hall, Kris Hemensley, and Alan Wearne.

[59] **CLARK, Alison.**

Ananke. *Melbourne, Scripsi, 1987.* Octavo, pp. 58, [2] (blank); slightly rubbed original light card wrappers, an excellent copy. **\$30**

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

[60] **CLEMENTS, Lindsay.**

Afflatus. *Melbourne, Collective Effort Press, 1988.* 16mo (A6), pp. [32], processed; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[61] **CLOUGH PRESS.**

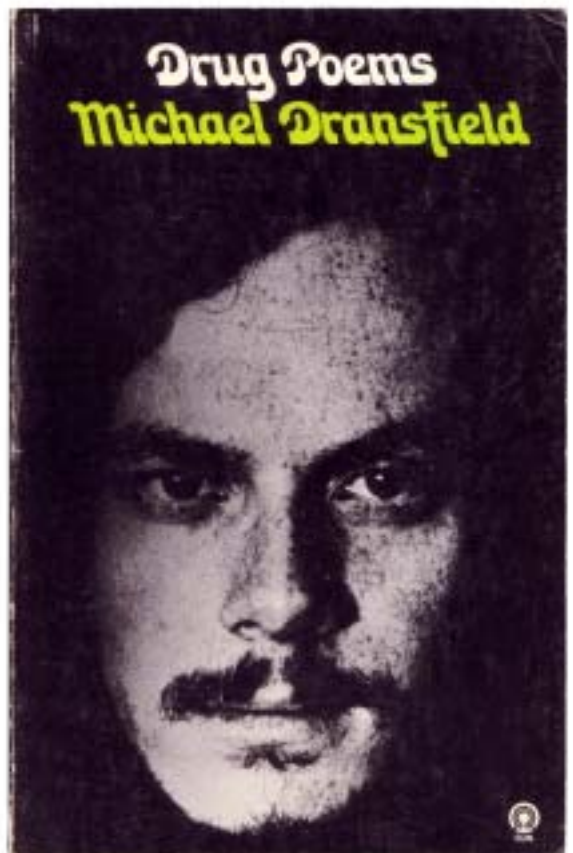
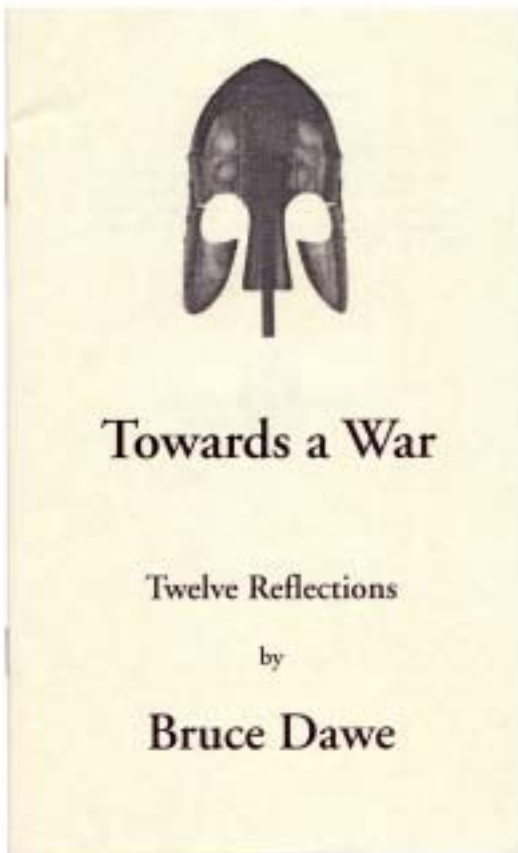
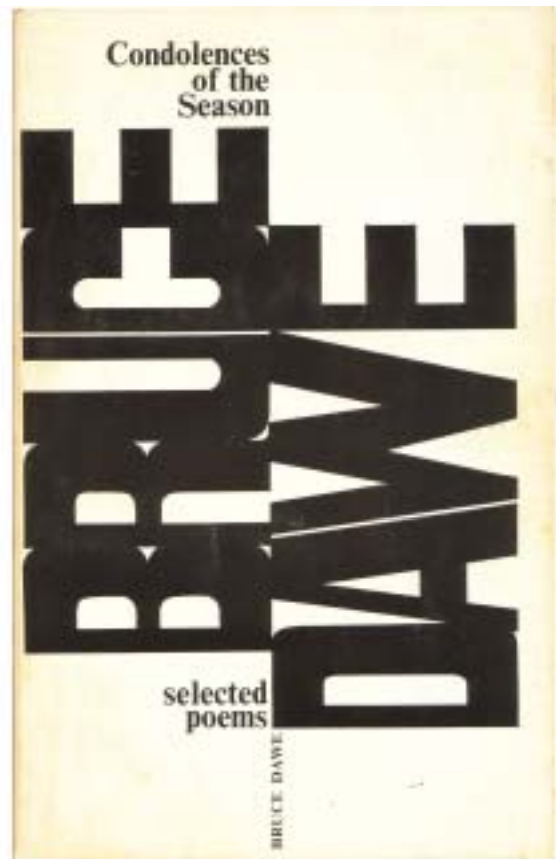
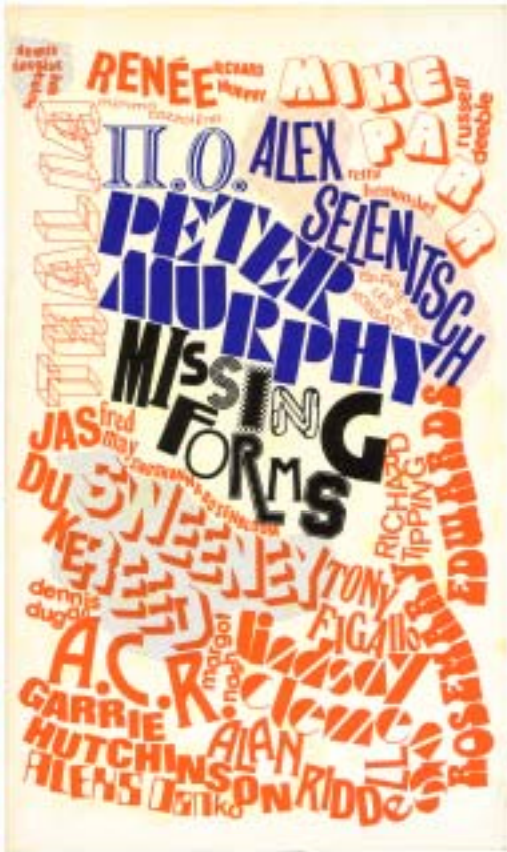
Fond Far Wells. *Mountain View, Victoria, Clough Press, circa 1980s.* Quarto (A4), pp. [16], photocopied typescript, illustration (with some hand-applied colour); stapled in original self-wrappers, very good. **\$145**

Rare and ephemeral: poems and illustration by Eric Beach, Sid Clayton, Shelton Lea, Lib McKinnon, Christine Webb. The press was the child of Shelton Lea (also Podsucker Press).

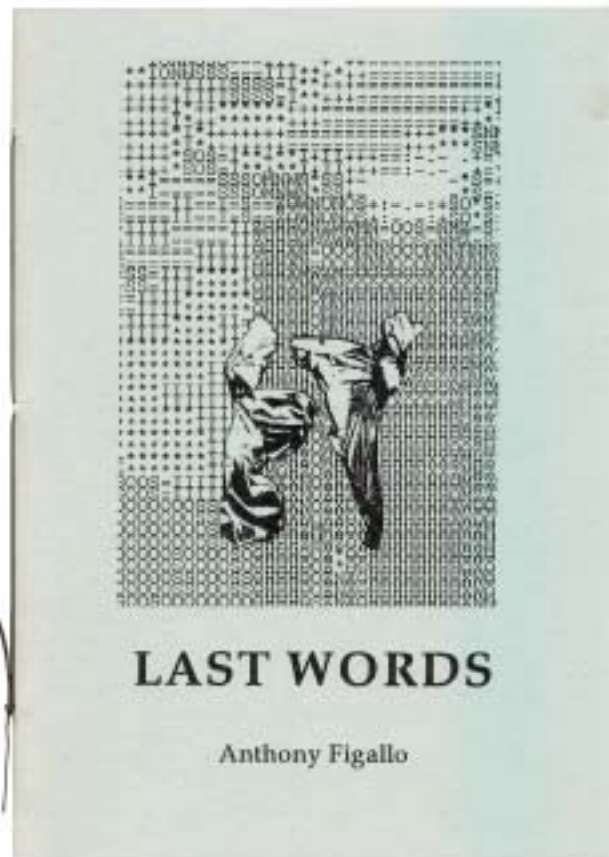
[62] **COLLECTIVE EFFORT PRESS.**

Missing Form. Concrete, Visual and Experimental Poems. *Melbourne, Collective Effort Press, 1981.* Duodecimo, pp. [144]; newsprint paper stock browning but very good in original card wrappers. **\$65**

Very scarce: anthology of concrete poetry by a large group of self-absorbed Melbourne practitioners; includes Sweeney Reed, Peter Oustabasidis, Alan Riddell, Richard Tipping, Peter Murphy, Tony Figallo, Jas H. Duke, and the usual suspects. Shallow masquerading as profound.



Nos. 62, 64, 65, 66.



[63] **CRAIG, Louise, Ken SMEATON, et al. (editors).**

Perseverance Poets' Collection 1991-92. [Melbourne], *Perseverance Poets*, 1992. Quarto (A4), pp. viii, 112, illustration; very good in original card wrappers. **\$35**

Scarce: "collection from our living magazine, the Perseverance Poets, a weekly poetry reading at the Perseverance Hotel in Brunswick Street, Fitzroy. Inside you will find writing by most of the people who have been our featured guests up till April '92...". Jas. H. Duke, John Forbes, Jeltje, John Kinsella, Shelton Lea, Cornelis Vleeskens, Alan Wearne, and many others.

[64] **DAWE, Bruce.**

Condolences of the Season. Melbourne, F.W. Cheshire, 1971. Octavo, pp. [xii], 118, [2] (blank); original stiffened card wrappers, generally light external use (although the back board has a light crease), a very good copy. **\$145**

First edition: signed by the author and unexpectedly scarce thus. Dawe's most widely published collection, this first edition is very scarce in acceptable condition. Used for a generation at least in Australian schools and reprinted on numerous occasions, the first edition has become one of the more elusive of this poet's works.

[65] **DAWE, Bruce.**

Towards a War: Twelve Reflections. Sydney, *Picaro Press*, [2003]. Duodecimo, pp. 24 + decorated acetate frontispiece; near fine in original wrappers. **\$35**

First edition.

[66] **DRANSFIELD, Michael.**

Drug Poems. Melbourne, *Sun Books*, 1972. Octavo, pp. [x], 70; very good little edge-rubbed in original photographic wrappers. **\$110**

First edition of Dransfield's scarce last lifetime volume of verse, published shortly before his drug-related death. This is a nicely associated copy, inscribed by two notable contemporaries, Robert Adamson ("poetry: the harder stuff") and John Tranter ("friend of Michael").

[67] **DUGAN, Michael (editor).**

Crosscurrents: Recent Australian Poetry Vol. 1, No. 1, April 1968 – Vol. 1, No. 3, October 1968. Melbourne, 1968. Three pieces, small quarto, processed; excellent copies in original wrappers. **\$245**

Rare and ephemeral: an early little magazine published in the emerging climate of 'the New Poetry'. Edited by Dugan with contributions by Charles Buckmaster, Wilma Hedley, and Kris Hemensley, among others.

[68] **DUGAN, Michael.**

Twenty-Five Poems. Melbourne, *Medal Poets*, 1991. Octavo, pp. [viii], 30 (last blank), [2] (blank); fine in original card wrappers. **\$30**

First edition: without statement of limitation but issued in modest numbers by the English Department at Monash University.

[69] **DUGGAN, Laurie.**

Adventures In Paradise. [Adelaide], *Magic Sam Books*, 1982. Small quarto, pp. [46]; near fine in original plain wrappers with little worn dustwrapper. **\$175**

First edition, one of 200 copies: produced in fugitive, almost ephemeral, form and distributed to a relatively transient audience this third volume of Duggan's poems is now very scarce.

[70] **DUGGAN, Laurie.**

All Blues: Eight poems. London, *Northern Lights Publishers*, 1989. Oblong quarto broadsheet (A4), folded vertically three times to form four panels; light use, near fine. **\$65**

An ephemeral piece, issued in the publisher's international poetry series. Limited to 200 numbered copies.

[71] **DUGGAN, Laurie.**

The Epigrams of Martial. Melbourne, *Scripsi*, 1989. Octavo, pp. 32; near fine in original light card wrappers with like dustwrapper (little rubbed at the flap folds). **\$35**

First edition: .

[72] **DUGGAN, Laurie.**

The Home Paddock. Blue Hills 21 – 35. [Melbourne], Noone's Press, 1991. Quarto (A4), pp. [22]; fine in original card wrappers. **\$75**

First edition, limited to 100 numbered and signed copies.

[73] **DUKE, Jas. H., Peter OUSTABASIDIS ('ΠΟ'), THALIA, et. al. (publishers).**

9-2-5. Melbourne, 1979 – 1983. 12 issues (of 20), octavo; very good in original wrappers. **\$330**

A decent run comprising nos. 2-3, 8, 10-11, 13-18, 20 of this collective poetry magazine, largely publishing Melbourne performance and concrete poets, although the magazine opened its pages to anyone who wrote on "work". From issue no. 15 a cover charge of 80 cents was asked but the early issues were distributed free, although copies offered in bookshops were sold for 50 cents. The final issue, no. 20, includes good personal accounts of the magazine from its inception by its financial backers and mainstays: Jas. H. Duke, Peter Oustabasidis ('ΠΟ'), Cathie Johns, Jeltje, Barry McDonald, and Thalia. Among others of any consequence who contributed to the magazine were: Jenny Boulton, David Harris, Rae Desmond Jones, Peter Lyssiotis, Judith Rodriguez, Michael Sharkey, Richard Tipping, and Michael Wilding.

Included are issues of two subsequent – and short-lived – little magazines from the same collective: *Migrant Seven* (nos. 3-4, 7-8) and *r* (nos. 1-3).

Ephemeral in style and addressed to a fairly transitory audience, good runs of 9-2-5 are quite uncommon.

[74] **DUNCAN, Robert.**

Beyond Poetry. Sydney, Cheryl Adamson and Chris Edwards, n.d. but 1974. Large folio broadsheet, folded twice vertically to form three panels; some creasing, near fine. **\$35**

One of an extremely scarce series of free publications, artwork and layout by Robert Adamson, edited and published by Cheryl Adamson and Chris Edwards in 1974-5. Each issue of this series, which were not numbered or dated, most often included the work of several writers.

[75] **FALLON, Mary.**

Explosion, Implosion... [by] **Mary Fallin.** Sydney, Working Hot, [1980]. Octavo, pp. 24, printed in magenta on pink paper; fine in original wrappers silk-screened in colour and gilt. **\$220**

Uncommon: Fallon's first book, a passionate lesbian 'lover's complaint'; published in a small edition of 200 copies only.

[76] **FIGALLO, Anthony.**

the. Melbourne, Paper Virus Press, 1994. Octavo, pp. [24]; fine, sewn in original wrappers. **\$55**

Uncommon and ephemeral: minimalist concrete poetry.

[77] **FIGALLO, Anthony.**

Last Words. Melbourne, Paper Virus Press, 1997. Octavo, pp. [28]; fine, sewn in original wrappers. **\$55**

Uncommon and ephemeral: concrete poetry.

[78] **FIGALLO, Anthony (editor).**

Mixed Concrete Poetry. Number 1 – 5 [all published?]. Melbourne, Collective Effort Press (nos 1-2), Paper Virus Press (nos. 3-5), December 1993 – October 1998. Five issues, octavo; fine, sewn in original wrappers. **\$165**

A serial for the dissemination of Melbourne concrete poets, attempting a reprise of earlier publications *Fitzrot*, *Born to Concrete*, and *Missing Forms*.

[79] **FITZGERALD, Robert D.**

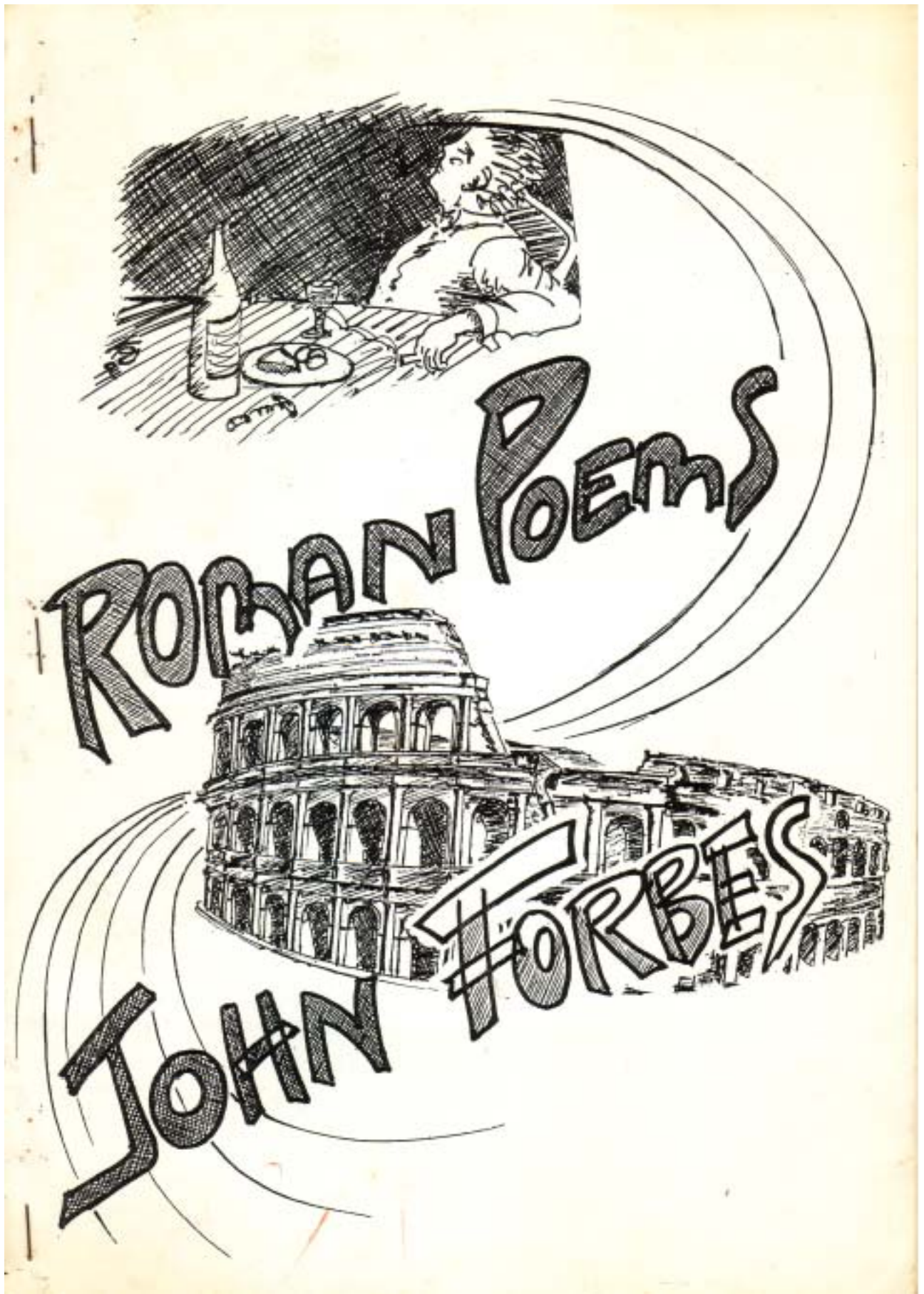
The Wind at Your Door: A Poem. Sydney, Talkarra Press, 1959. Small quarto, pp. [20]; little spine-darkened but a fine copy in original cream leather-grain light card wrappers. **\$45**

First edition of FitzGerald's only publication in the nine years between *This Night's Orbit* of 1953 and *Southmost Twelve* of 1962. Originally published in the *Bulletin*, this separate printing was the sixth publication of Stone's (rather undistinguished) private press, limited to 275 copies "of which there are no deliberate variants, either in paper, type, or binding", signed by author and publisher. This copy with a presentation inscription on the imprint page from Walter Stone dated in the year of publication

ON THE BEACH

JOHN FORBES





[80] **FORBES, John.**

Tropical Skiing. *Sydney, Angus & Robertson, 1976.* Small duodecimo, pp. [24] (numbered [73]-96); even light embrowning, about fine in original light card wrappers. **\$55**

First edition, first issue, of the poet's first collection, signed on the title-page.

This was one of the pamphlets in the first series of Angus & Robertson's 'Poets of the Month', an enterprising attempt to broaden the market for contemporary Australian poetry by issuing six-monthly volumes in parts. The sheets of each successive monthly part in the different series intended to be bound up into one volume every six months "for general sale and library acquisition".

[81] **FORBES, John.**

On The Beach. *Sydney, Sea Cruise Books, 1977.* Quarto, pp. [22]; first leaf with neat contemporary owner's signature and original Wild & Woolley price sticker, an excellent copy in lightly dusted original screen-printed card wrappers. **\$185**

First edition and uncommon on the market, despite the limitation of 326 copies.

[82] **FORBES, John.**

Stalin's Holidays: Poems. *Sydney, Transit Poetry, 1980.* Octavo, pp. 54 (last blank), [2] (blank); some use, good in original light card wrappers. **\$85**

First edition and very scarce: presentation copy of Forbes's third collection, signed and inscribed "For Samantha – con amore" and dated in March 1981.

[83] **FORBES, John.**

Thin Ice & other poems. [*Sydney*], *Surfers Paradise Press, n.d. but 1989.* Quarto (A4), [1], 12, [1] leaves, printed on the rectos only; stapled into original Ken Bolton light card wrappers, fine. **\$85**

First edition: one of several highly ephemeral, very scarce, and rather poorly recorded publications issued by Forbes from time to time. This collection of twelve poems was issued in an edition limited to 130 copies overall, of which this part of a very limited special issue of 26 lettered copies signed by the poet.

[84] **FORBES, John.**

New and Selected Poems. *Sydney, Angus and Robertson, 1992.* Octavo, pp. [x], 112, [6] (advertisements); fine in original light card wrappers. **\$85**

First edition: signed and dated by the author in 1992, with manuscript corrections by him in the text (pp. 32, 56, 60, 81, 82, 108), most also initialled by Forbes.

[85] **FORBES, John.**

Troubador: Poems [wrapper title]. *Applecross (WA), Folio, 1993.* Octavo, pp. [14], each page with red printed frame; fine in original titling-wrappers. **\$275**

First edition, limited to 50 copies: extremely scarce.

[86] **FORBES, John.**

Roman Poems. *Sydney, Privately Printed [Michael Forbes], 1994.* Quarto (A4), 13 leaves (including illustrated additional title), printed on rectos only, processed typescript; stapled as issued; an excellent copy of an ephemeral piece. **\$330**

Rare: presentation copy to Shelton Lea, inscribed and signed on the title. Edition limited to 50 copies, including ten numbered and signed copies. A 'home-made' publication of thirteen stapled unnumbered leaves produced by the author's family for private distribution with only the ten numbered copies for sale.

[87] **FORBES, John.**

Roman Poems. *Sydney, Privately Printed [Michael Forbes], 1994.* Quarto (A4), 13 leaves (including illustrated additional title), printed on rectos only, processed; stapled as issued; an excellent copy of an ephemeral piece. **\$330**

Rare: anonymous presentation copy, inscribed and signed on the title. Edition limited to 50 copies, including ten numbered and signed copies.

[88] **FORBES, John (editor).**

Surfers Paradise No. 1 [-3]. *Sydney, 1974 – 1979 – [1982].* Three issues, foolscap folio and quarto (A4), processed; a little light use but near fine, stapled in original card wrappers. **\$220**

All published: a magazine of poetry brought together by John Forbes. Among the more enduring poets: Pamela Brown, Laurie Duggan, Robert Harris, Kris Hemensley, Martin Johnston, Stephen Kelen, Mark O'Connor, Gig Ryan, John A. Scott, John Tranter, and Forbes himself. The second issue is stated to be limited to 250 copies but no limitation is noted for the other issues. Nevertheless, this means that, at most, 250 copies of the complete set were published.

[89] **FORBES, John (editor).**

Surfers Paradise No. 2. *Sydney, 1979.* Foolscap folio, processed; a very good copy, stapled in little soiled original wrappers. **\$75**

Presentation copy, signed and inscribed by the editor to critic Don Anderson in March 1979. This second issue is stated to be limited to 250 copies.

[90] **FORBES, John (editor).**

Surfers Paradise No. 3. *Sydney, [1982].* Quarto (A4), processed; a good copy, the text very good and clean, stapled in original wrappers that are a bit soiled. **\$95**

The copy of contributor Martin Johnston (in this issue "The Typewriter, considered as a Bee Trap"), with his ownership signature on the first leaf.

[91] **FRAGMENT PRESS.**

Ploughman's Lunch: poems & poets [Series One, Second issue]. *Sydney, Fragment Press, 1973.* Octavo, pp. [32], processed, with plain yellow leaf front and back (as 'endpaper'); very good in original titling-wrappers. **\$45**

Scarce little magazine of the "New Poetry". Edited largely by Rae Desmond Jones, whose work is included together with Gary Oliver, Patrick Alexander, and "a new pace of poems and poets" (all forgotten).

[92] **FRAGMENT PRESS.**

Three Victoria Bitter. *Sydney, [Fragment Press], March 1975.* Foolscap folio, three leaves, photocopied typescript, printed on rectos only; stapled as issued, creased, small defect (clear of text) to third leaf, a decent copy. **\$145**

Rare: a highly ephemeral series published by the Fragment Press which specialised in these years in the publication of intentionally ephemeral pieces distributed outside the normal channels of publication. This 'issue' comprises pieces by Rae Desmond Jones and Ken Bolton.

[93] **FRAGMENT PRESS.**

Four Victoria Bitter. *Sydney, [Fragment Press], April 1975.* A3, three leaves, photocopied typescript, printed on rectos only; stapled as issued, creased, a very good copy. **\$145**

Rare: comprising pieces by Peter Oustabasidis ('ΠΟ'), Michael Witts, Denis Gallagher.

[94] **FRAGMENT PRESS.**

Five Victoria Bitter. *Sydney, [Fragment Press], May 1975.* Foolscap folio, three leaves, photocopied typescript, printed on rectos only; stapled as issued, creased, a very good copy. **\$145**

Rare: comprising pieces by Kerry Leves, Ken Bolton, Eric Beach.

[95] **GILBERT, Kevin.**

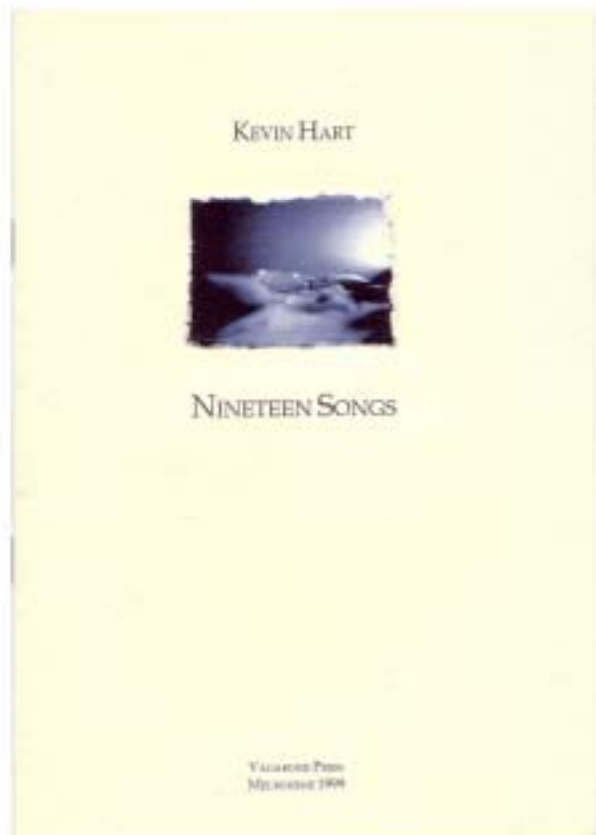
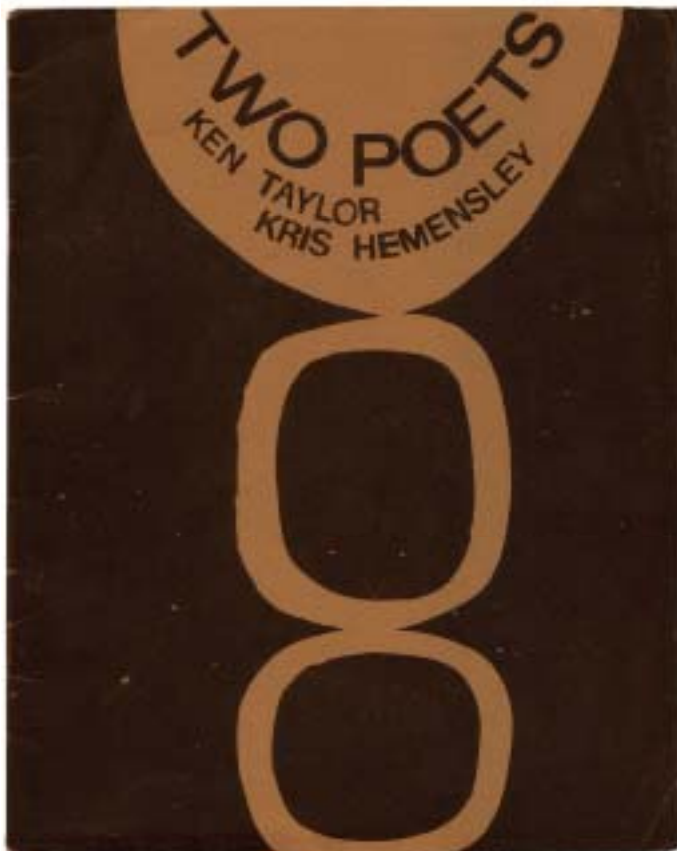
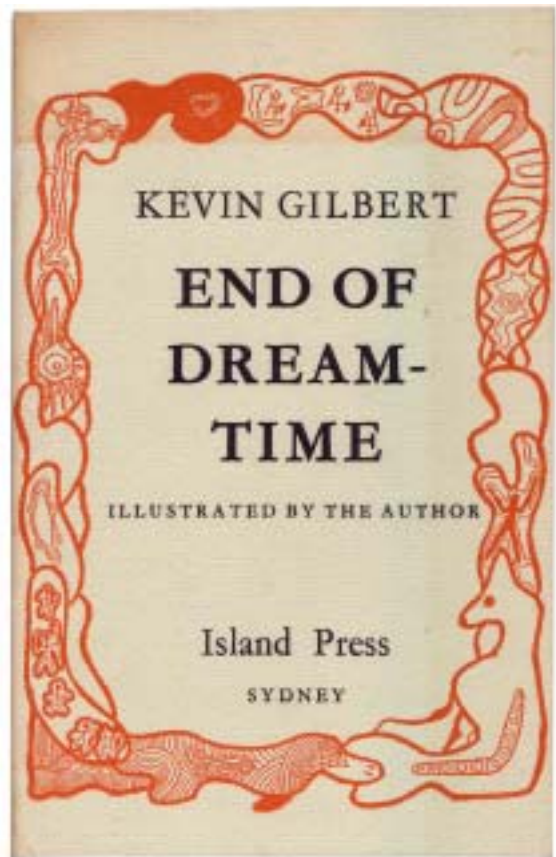
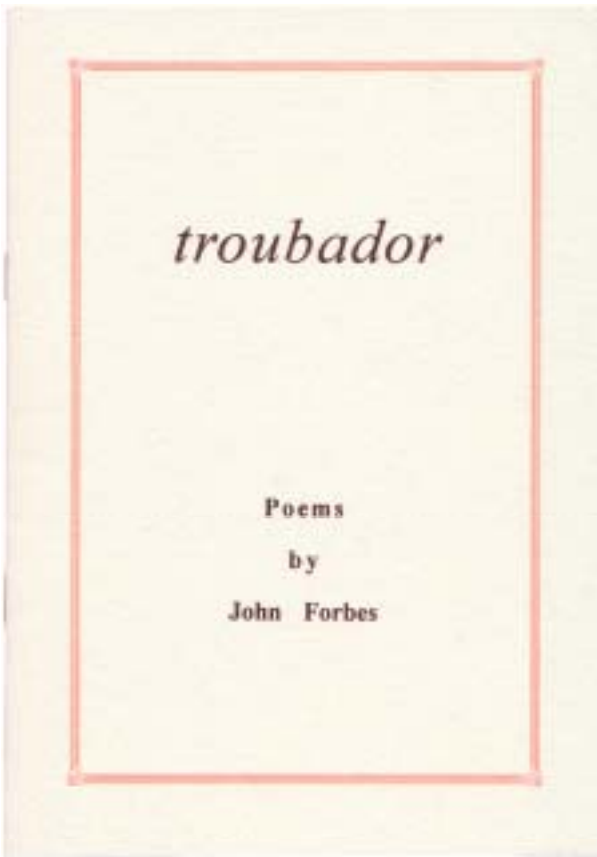
End of Dreamtime: Illustrated by the Author. *Sydney, Island Press, 1971.* Octavo, pp. [vi], 42, [4], coloured illustrations throughout; original wrappers a little darkened in places, an excellent copy. **\$275**

Extremely scarce: the disowned first edition of the author's first book, a collection of verse written during 14 years imprisonment. The edition was limited to 210 numbered copies signed by the author but significantly fewer were actually issued. Gilbert rejected the Island Press edition, angry with the publisher's treatment of his manuscript, accusing him of bowdlerising and tampering with the verse. The whole edition was consequently withdrawn before many copies had been distributed.

[96] **GLASTONBURY, Keri.**

super-regional. *Sydney, Vagabond Press, 2001.* Octavo, pp. [2] (plain acetate 'endpaper'), [8], [2] (plain acetate 'endpaper'); fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.



[97] **HARRY, J.S.**

Sun Shadow, Moon Shadow. Sydney, Vagabond Press, 2000. Octavo, pp. [32] (last leaf blank); fine in original plain card wrappers with like dustwrapper. **\$35**

First edition, limited to 100 numbered and signed copies.

[98] **HART, Kevin.**

Dark Angel. Dublin, Dedalus, 1996. Octavo, pp. 24; near fine in original stiff wrappers. **\$45**

First edition: Dedalus Editions series number 10, limited to 250 copies.

[99] **HART, Kevin.**

Nineteen Songs. Melbourne, Vagabond Press, 1999. Octavo, pp. [2] (plain acetate 'endpaper'), [12], [2] (plain acetate 'endpaper'); short crease in the top fore-corner of the front wrapper but near fine in original wrappers with colour pictorial onlay. **\$165**

First edition: a collection, very scarce, of lambent love poems. Limited to 100 numbered and signed copies.

[100] **HART, Kevin.**

Nineteen Songs. Melbourne, Vagabond Press, 1999. Octavo, pp. [2] (plain acetate 'endpaper'), [12], [2] (plain acetate 'endpaper'); near fine in original wrappers with colour pictorial onlay. **\$165**

First edition: limited to 100 numbered and signed copies.

[101] **HEALEY, John, "Alexander CHAOS" (editor).**

Mere Anarchy 1-2 [probably all published]. Adelaide, 1973 – 1974. Two issues, quarto (A4), processed; stapled in original card wrappers, near fine. **\$75**

Highly ephemeral: anarchic and surrealist in tone and intent, *Mere Anarchy* had a short life publishing Australian writers, with some Europeans and Americans in the first issue. A host of 'poets' represented, none apart from Richard Tipping, of any note at all. Production values are amateurish, the second issue especially silly – stapled on fore-edge and gutter as a sort of envelope, the contents loose ("Hey man, radical!").

[102] **HEMENSLEY, Kris (editor).**

Earth Ship. First Series, nos. 2-4/5, 7-10/11, 13 (the final issue of the first series). Southampton (UK), 1970 – 1972. Eight issues, foolscap folio and quarto, processed; stapled as issued, some light general use, some equally moderate spotting here and there, a very good group. **\$330**

Rare and ephemeral: very good broken run of the thirteen issues (in eleven) of the first series. Hemensley published this in England after his initial period in Melbourne 1966-9 as one of the founders of the highly influential La Mama Group. Hemensley had several plays performed by the La Mama group but more importantly he was the founder of the La Mama Poet's Workshop, which began in September 1968. A second series of *Earth Ship*, to be published from Melbourne in 1973, is announced in the final issue of this First Series (no. 13); the second series was, however, renamed *The Ear in a Wheatfield*. This was the first of Hemensley's publishing ventures to be continued enthusiastically in Australia after he left the UK.

[103] **HEMENSLEY, Kris (editor).**

The Ear in a Wheatfield [i.e. Earth Ship, Second Series], nos. 3, 5-7, 10, 14-15. Melbourne, 1973 – 1975. Seven issues of 18 (but see following), quarto (A4), processed; stapled or tied as issued, minimal signs of use, touch of browning on the wrappers, a very good group. **\$220**

Uncommon: the Second Series of *Earth Ship* – inconsistently issues are noted as such, an acknowledgement that Hemensley included in the further incarnations of his magazine as late as the 1980s.

With the last issue, no. 19 of May-December 1976, *The Ear in a Wheatfield* was obviously running out of puff. The 19th issue was printed and issued in seven parts (see following).

[104] **HEMENSLEY, Kris (editor).**

Nothing Between the Ears. 1st Epistle – 7th Epistle [i.e. The Ear in a Wheatfield #19]. Melbourne, 1976. Seven parts (complete), quarto (A4), processed; stapled as issued, fine. **\$110**

Uncommon: the final issue of *The Ear in a Wheatfield* (i.e. the Second Series of *Earth Ship*). Issued in seven separately-printed parts, as a series of 'Epistles', over the months of May – December 1976. This set includes the contents leaf covering the seven issues.

[105] **HEMENSLEY, Kris (editor).**

H/Ear. August 1981 and February 1982. *Melbourne, 1981 – 1982.* Two issues, quarto (A4), processed; some use, very good, stapled in original wrappers. **\$45**

Two issues of the Third Series of *Earth Ship*.

[106] **HEMENSLEY, Kris and Ken TAYLOR.**

Two Poets [wrapper title]. *No imprint [Melbourne, The Authors, n.d. but 1968].* Small quarto, pp. 28, processed; very good in original heavy paper titling-wrappers. **\$185**

Rare and ephemeral: Hemensley's first appearance in book form in this self-published edition of, no doubt, only a few hundred ill-distributed copies. Both Hemensley and Taylor were then close associates at La Mama.

[107] **HEMENSLEY, Kris.**

The Going and other poems. *Melbourne, Michael Dugan/Crosscurrents, 1969.* Small quarto, pp. [i], 11, processed; original card wrappers, sunned and the edges browned, internally very good and clean. **\$125**

First edition of Hemensley's first solo collection – his first book appearance was self-published jointly with Ken Taylor in the previous year under the title *Two Poets*. Of this first volume, as of the Hemensley-Taylor publication, only a few hundred copies would have been printed and distributed to a largely transient and careless audience. Hemensley was a key figure in the "New Poetry" and "Generation of '68" movement.

[108] **HEMENSLEY, Kris.**

Dreams. *London, Edible Magazine, 1971.* Quarto, pp. 40, processed; very good in original wrappers. **\$110**

First edition, limited to 220 copies. Verse written after Hemensley's return to England. His nostalgia for Australia is made quite explicit and, interestingly, his feelings for his native England verge on the resentful.

[109] **HEMENSLEY, Kris.**

No Word – No Worry. Prose Pieces 1968 – 1970. *Lincoln (UK), Grosseteste Press, 1971.* Octavo, pp. 64; very good in original wrappers with dustwrapper. **\$85**

First edition, limited to 400 numbered copies.

[110] **HEMENSLEY, Kris.**

The Poem of the Clear Eye. *Melbourne, Paper Castle and Rigmorole Books, [1975].* Octavo, pp. 132 (last blank); very good in original wrappers with like dustwrapper. **\$45**

First edition, limited to 500 copies.

[111] **HEMENSLEY, Kris.**

Beginning Again: Poems 1976. *Sydney, Sea Cruise Books, [1978].* Quarto, pp. 40, processed; very good in original screen-printed card wrappers. **\$75**

First edition, limited to 300 copies.

[112] **HEMENSLEY, Kris.**

Christopher. *Melbourne, Swamp, 1987.* Quarto, pp. [36], with linocut illustrations printed in black and cream; fine, sewn in original plain card wrappers with near fine card dustwrapper. **\$75**

First edition, limited to 500 numbered copies.

[113] **HEMENSLEY, Kris.**

Sit(e). *Dorset (UK), Stingy Artist / Last Straw, 1987.* Small oblong octavo, pp. [20]; fine in original card wrappers with attached dustwrapper. **\$85**

First edition, limited to 163 numbered copies.

[114] **HEMENSLEY, Kris.**

Second Sight [titling-label]. *Weymouth (UK), Petticoat Calligraphies, [1990].* Quarto broadside on fine handmade paper, printed in blue and back; folded twice horizontally and tipped into enveloping textured paper wrappers, printed label on the front board **\$125**

A finely-printed and designed private press piece: uncommon.

[115] **HERKT, David.**

On the Banks of the Acheron River, Near Buxton. *Melbourne, Event-Horizon, 1990.* Octavo, pp. [4]; folded as issued, near fine. **\$45**

Rare and ephemeral.

[116] **HERRICK, Steven.**

Didn't vomit once. *Melbourne, Collective Effort Press, 1988.* 16mo (A6), pp. [40], processed; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[117] **HETHERINGTON, Paul.**

Shadow Swimmer. *Canberra, Molonglo Press, 1995.* Octavo, pp. [2] (plain acetate 'endpaper'), 80, [2] (plain acetate 'endpaper'), with photographic illustrations; fine in original card wrappers with flaps, complete with near fine – back panel a little soiled – embossed card envelope of issue. **\$50**

First edition: limited to 250 numbered copies, this numbered "Author's copy" in his hand and signed by him.

[118] **HEWETT, Dorothy and Merv LILLEY.**

What About The People! [*Sydney*], *National Council of Realist Writers Groups, n.d. but 1963.* Octavo, pp. 98; original pictorial wrappers (bit creased), some general light tanning of the cheap paper, a few leaves little soiled, a good copy. **\$145**

Very scarce: Hewett's first collection of verses, originally published in a very limited handmade edition in Brisbane a few years earlier – and in that form extremely rare. The National Council of Realist Writers Groups was just the Communist Party of Australia under one of its fronts and the book was distributed largely outside the normal channels of distribution.

[119] **HEWETT, Dorothy.**

Rapunzel in Suburbia. *Sydney, New Poetry, 1975.* Octavo, pp. 96; fine in original cloth, leather labels on the spine and front board, without dustwrapper as issued. **\$245**

First edition: the rare special issue, limited to 100 numbered and signed copies in cloth.

A controversial book, successfully suppressed through legal action by Hewett's former husband, whose wife and children were libelled in the book, especially in the poem "Uninvited Guest". To circumvent the initial suppression order, the publisher, Robert Adamson, issued a new impression in 1976 with the offensive poem deleted but this impression was also suppressed owing to the libellous references made elsewhere in the book. With the exception of the special issue and very few copies of the standard issue in wrappers, most of the thousand copies of this edition were never distributed and copies are rare on the market.

Loosely inserted is a signed autograph letter, on printed letterhead, from publisher Robert Adamson, apologising for the delay in issuing the book.

[120] **HEWETT, Dorothy.**

Alice in Wormland. *Sydney, Paperbark Press, 1987.* Octavo, pp. [xii] (last blank), 146 (last blank); an excellent copy in original boards with like Juno Gemes dustwrapper. **\$165**

First edition: the superior hardbound issue, limited to 100 numbered and signed copies.

[121] **HODGINS, Philip.**

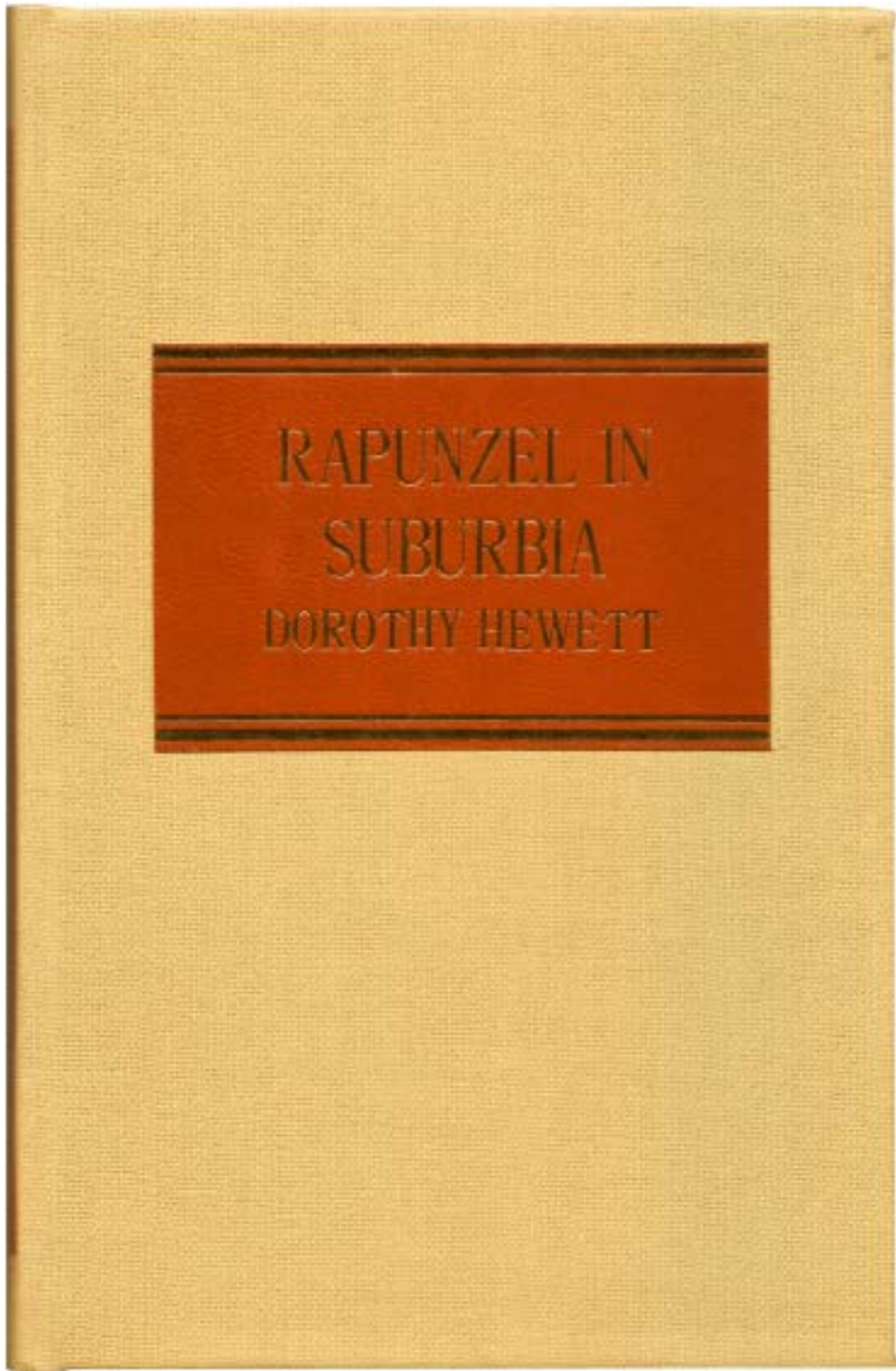
A Kick of the Footy. *Sydney, Angus & Robertson, 1990.* Octavo, pp. [16]; near fine in original card wrappers (the back wrapper slightly soiled). **\$35**

Very scarce: advance publicity booklet comprising a small selection of poems from the volume to be published in 1993.

[122] **[HOLLIDAY, Steve and Rex BUCKINGHAM (editors)].**

A «Mad Poets Tour» Sampler. [*Melbourne*], 1990. Octavo, pp. [24], processed; about fine in original wrappers. **\$75**

Rare and ephemeral 'sampler' of the work of poets participating in this poetry-reading tour from Melbourne to Darwin in March-April 1990. Poets include Shelton Lea and Cornelis Vleeskens and five others now forgotten. The poets performed at Melbourne, Adelaide, Alice Springs, Tenant Creek, Katherine, and Darwin. The Darwin leg included nine venues and was by far the most prominent of the tour stages.



No. 119.

[123] **HOPE, Alec Derwent.**

A Late Picking: Poems 1965-1974. Sydney, Angus & Robertson Publishers, 1975. Octavo, pp. [viii], 94, [2] (recto blank, verso signed colophon numbered by hand); about fine in original publisher's chocolate brown morocco, spine blocked in gilt as for the cloth issue, in an unlettered matching morocco slipcase. **\$440**

Special autographed and signed deluxe issue of the first edition, limited to sixty numbered and signed copies (this copy number 15). This issue of the first edition sheets was specially bound, had a few lines of holograph verse signed by the author on the half-title, and a printed colophon numbered by hand and again signed by the author on the unnumbered terminal leaf that is left blank in the ordinary issue.

For some reason, Hooton incorrectly attributes this special issue to the Wentworth Press but it was clearly issued by Angus and Robertson. The concept was continued in the following year when a special limited edition of Judith Wright's *Fourth Quarter*, similarly got up, was produced in one hundred copies by the same publisher.

Hope seems not to have been a prolific signer of books and any of his books signed or inscribed are quite uncommon on the market. The present volume has proved to be a very elusive piece in recent years. Hooton, 42.

[124] **HOPE, Alec Derwent.**

Vivaldi, Bird and Angel, or Il Cardellino. Sydney, Padana Press, n.d. circa 1984. Octavo, pp. [ii], 16, [2] blank); about fine in original wrappers. **\$145**

Edition limited to 200 hundred numbered and signed copies. The poem is reprinted from Hope's *Collected Poems*.

[125] **JELTJE [Jeltje FANOY].**

Catching Worms. Melbourne, Collective Effort Press, 1993. 16mo (A6), pp. [40], processed; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[126] **JENKINS, John (editor).**

Cheeries & Quartermasters. Melbourne, The Paper Castle, 1975. Octavo, pp. 62, processed; slight soiling of the wrappers, near fine in original card wrappers. **\$65**

Scarce: the second issue of the second series of *etymospheres* – a 'publisher' that found it hard to decide whether it was producing books, or a serial, or a series. The 'second' series comprised free-standing publications only. This edited by John Jenkins, who sought to examine the sense of fun in contemporary poetry. Half the contributors were prominent in other English-speaking countries; the Australians include Les A. Murray (poems reprinted from *The Vernacular Republic*), J.S. Harry, Rudi Krausmann, Joanne Burns and, notably, Ken Bolton who contributes "Seven Stupid Poems".

[127] **JOHNSON, Colin.**

Dalwurra: The Black Bittern. A poem cycle. Perth, Centre for Studies in Australian Literature, 1988. Octavo, pp. 78 (blank), [2] (blank); near fine in original card wrappers with dustwrapper. **\$55**

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

[128] **JOHNSTON, Martin.**

Shadowmass: Poems. [Sydney, Sydney University Arts Society Publications, 1970]. Quarto, pp. 56, processed; very good in little dusted original grey cloth-backed wrappers. **\$185**

First edition of the author's extremely scarce first book: signed and inscribed for fellow poet Roger McDonald, dated April 1975. Son of George Johnston and Charmian Clift, widely and deeply read, Johnson was much admired by his Sydney contemporaries upon whom he had a significant personal influence. His verse has become more widely appreciated since his early death from alcoholism by the publication of his selected writing by John Tranter in 1993.

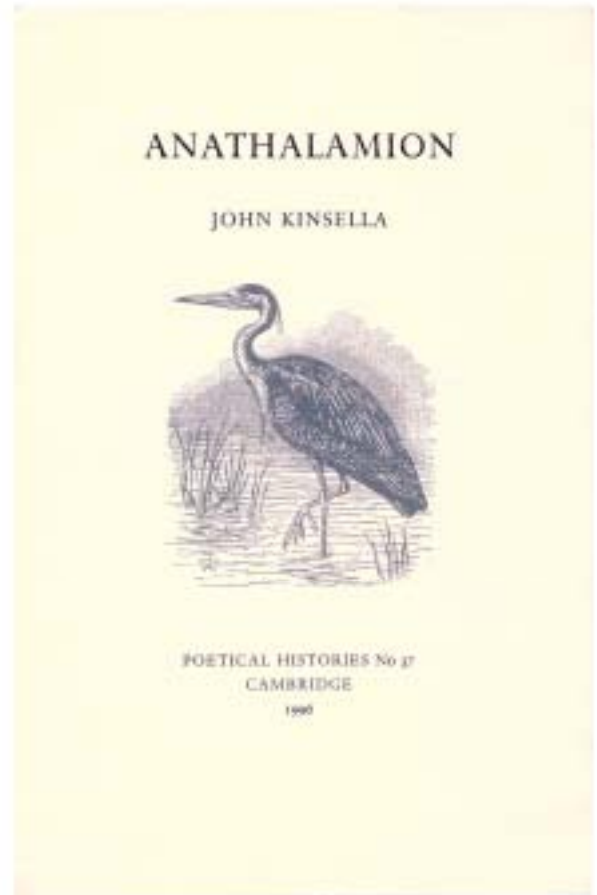
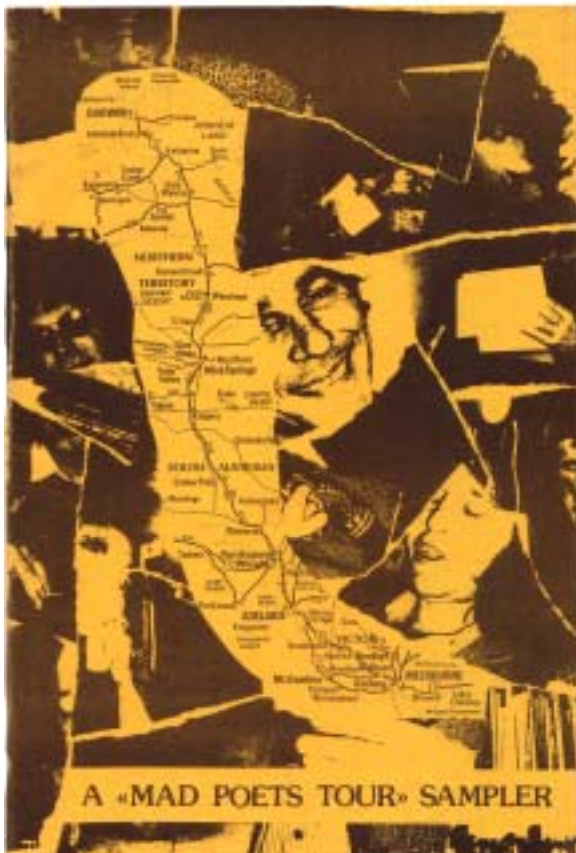
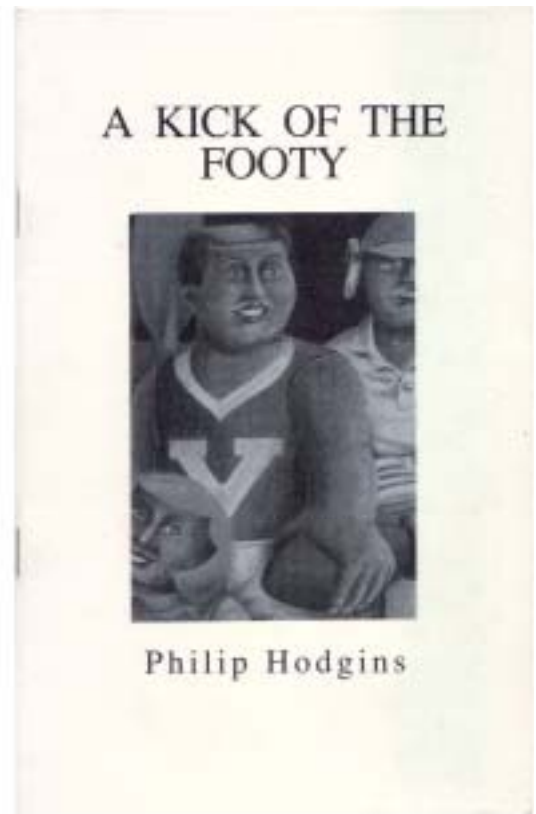
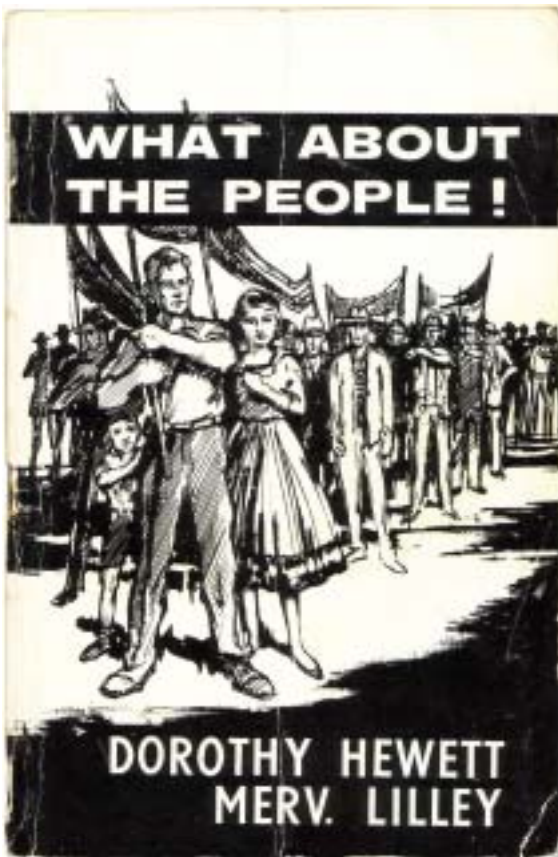
[129] **JOHNSTON, Martin.**

Shadowmass: Poems. [Sydney, Sydney University Arts Society Publications, 1970]. Quarto, pp. 56, processed; original grey cloth-backed wrappers, the wrappers somewhat browned. **\$175**

First edition: presentation copy personally inscribed in Johnston's characteristic spidery historiated script.

shadowmass

martin johnston



[130] **JOHNSTON, Martin.**

Ithaka: Modern Greek Poetry in Translation. *Sydney, Island Press, 1973.* Octavo, pp. [x], 64 (last blank), [2] (colophon, verso blank), with seven full-page illustrations by Nevill Drury and the author; light shelf wear, about fine in original stiff yellow card wrappers. **\$125**

Very scarce: Johnston's second book of verse, preceded by *Shadowmass*, and with *The Sea-cucumber* noted as "forthcoming" on the half-title verso. One of 200 numbered wrapped copies (in an edition of 210); this signed by the author at the colophon.

[131] **JONES, Rae Desmond.**

Seasons [wrapper title]. *Sydney, Catnip Press, 1989.* 16mo, one leaf, tipped into titling-wrappers (with flaps); fine. **\$45**

Edition limited to 500 copies.

[132] **JONES, Rae Desmond.**

Seasons [wrapper title]. *Sydney, Catnip Press, 1989.* 16mo, one leaf, tipped into titling-wrappers (with flaps); fine. **\$45**

Edition limited to 500 copies.

[133] **JONES, Rae Desmond (editor).**

Your Friendly Fascist. Nos. 13, 16, 18, 23. *Sydney, circa 1975 – 1977.* Foolscap folio and quarto; two issues a bit soiled but very good copies. **\$95**

Scarce, ephemeral, and irregular Sydney-centric magazine publishing the 'New Poetry'. Copies are very scarce and, owing to the eccentric distribution, runs are effectively unseen on the market.

[134] **KEILY, Claine, Russel MILLEDGE, et al. (editors).**

Viola Tusk [1]-2. *No imprint, 1986 – 1987.* Two issues, quarto (A4); stapled as issued, contrasting card spines, excellent copy. **\$95**

The first two issues (all published?) of this collective journal of contemporary writing. Pieces in the first issue are anonymous but are identified in the second, where the various poems and prose pieces are attributed to Philip Sipp, Aaisha Slee, Claine Kiely, and Russell Milledge.

[135] **KENNY, Robert.**

"Poem" (Poem in Inverted Commas). *Melbourne, Rigmarole of the Hours, 1975.* Octavo, pp. [20]; original plain card wrappers, fine, with lightly used dustwrapper. **\$45**

First edition, limited to 300 numbered copies.

[136] **KENNY, Robert.**

Dead Oceans Poems. *Melbourne, Rigmarole of the Hours, 1975.* Oblong 16mo, pp. [16]; fine in original wrappers. **\$75**

First edition: no. 48 of an edition limited to 100 numbered and signed copies. This copy with a presentation inscription from the poet of the wrapper verso: half the edition was reserved for presentation, i.e. nos. 1-50.

[137] **KENNY, Robert.**

Dark Lyrics. Being The Burning Bridges, a melancholy sequence, with A Tactless Lament, a short biography Written & Illustrated by Robert Kenny. *Melbourne, Edition 200, 1987.* Oblong 16mo, pp. [32], with seven full-page colour illustrations by the author; tied into original printed white wrappers (with additional blue leaf at front and back as 'endpaper'), fine. **\$85**

First edition, limited to 200 signed copies.

[138] **KENNY, Robert.**

The Winter Bridge. Poems and Drawings 1991-94. *Melbourne, Eaglemont Books, 1994.* Octavo, pp. [20], illustrations; uncut, fine in original wrappers and printed acetate 'dustwrapper'. **\$125**

First edition: special issue limited to 26 lettered and signed copies with an additional illustration by the author (this lettered 'N'). Eaglemont Books, an imprint of Shelton Lea, set itself a very high standard with this handsomely-produced book.

[139] **KENNY, Robert.**

The Winter Bridge. Poems and Drawings 1991-94. *Melbourne, Eaglemont Books, 1994.* Octavo, pp. [20], illustrations; unopened, fine in original wrappers and printed acetate 'dustwrapper' (the dustwrapper with a few pretty inoffensive light stains). **\$75**

First edition: ordinary issue limited to 174 numbered and signed copies. A flyer loosely inserted.

[140] **KINSELLA, John.**

Anathalamion. *Cambridge, Peter Riley, 1996.* Tall octavo, two quarto leaves, folded to octavo dimensions to form eight unnumbered pages; minor slight edge-creasing, otherwise fine. **\$35**

Scarce: edition of 200 copies. Published as Poetical Histories No. 37; printed at The Holbeche Press, Rugby.

[141] **KINSELLA, John.**

Counter-Pastoral. *Cambridge (UK), Vagabond Press, 1999.* Octavo, pp. [2] (acetate 'endpaper', printed with a short quotation from Williams), [12], [2] (plain acetate 'endpaper'); a fine copy, stapled in original self-wrappers, coloured onlay tipped onto the front wrapper. **\$55**

First edition, limited to 100 numbered and signed copies. Published by Kinsella from Cambridge but designed and printed in Sydney.

[142] **KINSELLA, John.**

The Benefaction: Vicissitudes on Interior. *Cambridge, Equipage, 1999.* Octavo, pp. 62; a patch of wear on the front wrapper, otherwise fine in original wrappers. **\$45**

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

[143] **KRAUSMANN, Rudi and Garry SHEAD.**

Poems: Rudi Krausmann. Drawings: Garry Shead. *Sydney, Rudi Krausmann and Garry Shead, 1991.* Quarto (A4), pp. [2] (blank), 48, [2] (blank), with full-page illustrations throughout; a couple of leaves unopened, fine in palely spotted and marked original card wrappers. **\$165**

First edition, limited to 50 numbered and signed copies (this number 2). Poems by Krausmann but of greater note as a particularly rare artist's book by Garry Shead, with some 19 full-page drawings illustrating the text.

[144] **KRAUSMANN, Rudi.**

The Water Lily and other poems. *Brisbane, Makar Press, [1977]* Octavo, pp. 32; about fine in original plain card wrappers with attached dustwrapper. **\$35**

First edition: signed by the author and dated in the year of publication.

[145] **LEA, Shelton.**

Corners in Cans: Poems. *Melbourne, Still Earth Publications, 1969.* Octavo, pp. [20]; fine in original wrappers (originally stapled, these appear to have just started to rust at some time and have been removed, the copy thus remained uncommonly free of blemishes). **\$220**

Extremely scarce: this appears to be Shelton Lea's first book. Edition limited to 300 numbered and signed copies.

[146] **LEA, Shelton.**

Advantage Receiver: Poems by Shelton. *No imprint [Mountain View, Victoria, circa 1980s].* Octavo (A5), pp. [12], photocopied typescript and illustration; folded as issued, very good. **\$110**

Rare: collection of poems with illustration. Evidently unrecorded.

[147] **LEA, Shelton and Frank KELLAWAY.**

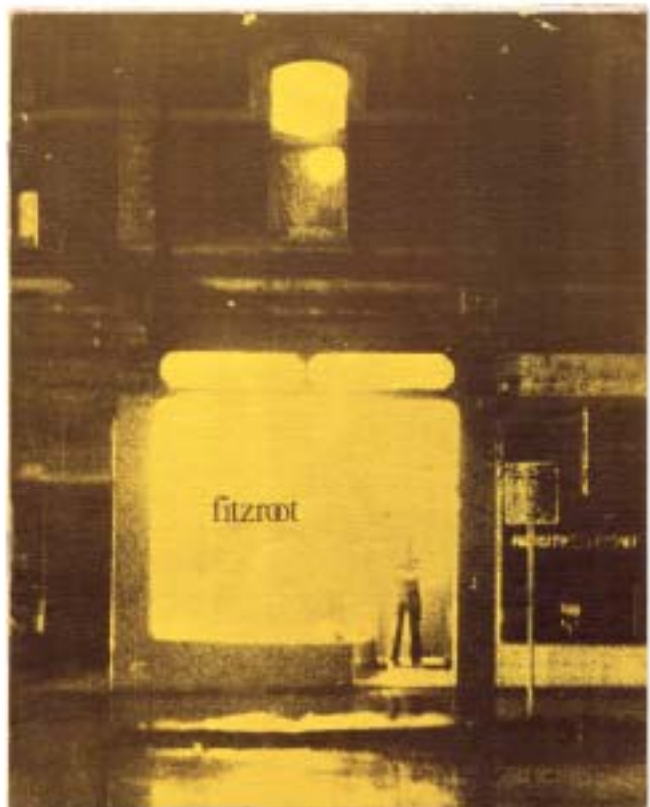
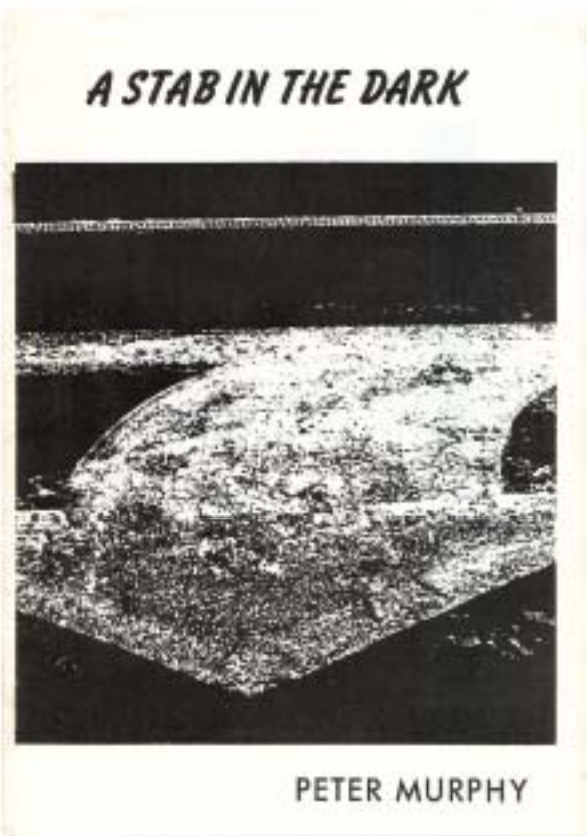
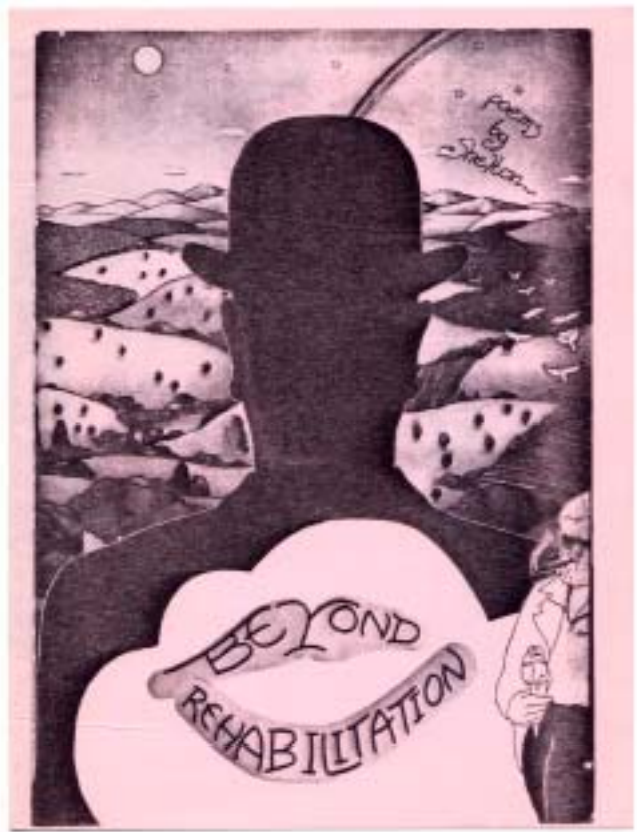
A Stillness Reserved Only For Stones. *Mountain View, Victoria, Clough Press, circa 1980s.* Quarto (A4), pp. [4] (complete?), photocopied typescript and illustration; folded as issued, very good. **\$55**

An ephemeral flyer comprising three poems.

[148] **LEA, Shelton.**

Beyond Rehabilitation: Poems by Shelton. *No imprint [Mountain View, Victoria, circa 1980s].* Octavo (A5), pp. [12] (outer leaves on pink paper), photocopied typescript and illustration; folded as issued, a fine copy. **\$110**

Rare: collection of poems with illustration. Evidently unrecorded.



Nos. 146, 148, 168, 175.

[149] **LEA, Shelton.**

The Magic Poem. *No imprint [Mountain View, Victoria, circa 1980s].* Octavo (A5), pp. [4], photocopied typescript and illustration; folded as issued, very good. **\$85**

Rare: one poem, illustrated. Evidently unrecorded.

[150] **LEA, Shelton.**

The Tale of a Mean Man. *No imprint [Mountain View, Victoria, circa 1980s].* Octavo (A5), pp. [12], photocopied typescript and illustration; folded as issued, back leaf creased, otherwise fine **\$110**

Rare: collection of poems with illustration. Evidently unrecorded.

[151] **LEA, Shelton.**

The Tale of a Mean Man. *Not published? No imprint [Mountain View, Victoria, circa 1980s].* Quarto (A4), ten unnumbered leaves, photocopied typescript and illustration; stapled at the gutter, very good. **\$110**

A larger format version of the previous item, although not comprising as many pieces. This is a presentation copy, inscribed to "Barry [i.e. Barrett Reid?] & Phillip. Love Shelton". There is a longish annotation, signed Shelton, on one page.

[152] **LEA, Shelton.**

The Tale of a Mean Man. *Not published? No imprint [Mountain View, Victoria, circa 1980s].* Foolscap folio, ten unnumbered leaves, photocopied typescript and illustration; stapled at the top edge, good. **\$125**

An even larger format version of the previous item: this, however, appears to be a mock-up or dummy for the 'published' version. There are throughout a number of corrections or alterations; these appear not to be in the author's hand and none of the versions here show these changes. Loosely inserted is a signed typescript poem. "For Paula B.", on blue paper; an annotation, in Lea's hand, at the top forecorner reads "possible Overland 82 83".

[153] **LEA, Shelton and Karl GALLAGHER.**

Brando Meets Kookaburra: Poems by Shelton Lea and Karl Gallagher. *Mountain View, Victoria, Pod sucker Press, n.d. circa 1985.* Quarto (A4), pp. [10], photocopied typescript; near fine in original self-wrappers. **\$110**

Rare and ephemeral: one of the highly ephemeral pieces Shelton Lea produced in the 1980s, mainly using photocopy technology. These are uniformly rare.

[154] **[LEA, Shelton] AA PUBLICATIONS.**

Off the Rank: Prose and Poetry with the Meter Running. *Melbourne, AA Publications, 1994.* 16mo (A6), pp. [iv], 48; minor silverfishing (pretty unnoticeable) otherwise fine in original wrappers. **\$45**

Quite uncommon. Printed at Royal Melbourne Institute of Technology and almost certainly a student publication. It includes poems by Shelton Lea, who presumably donated his work or who was a writer in residence at the time.

[155] **LEW, Emma.**

The Tale of Dark Louise. *Bedford (Massachusetts), Potes & Poets Press, 2001.* Octavo, pp. 38 (last blank); slight soiling, very good in original wrappers. **\$45**

Scarce.

[156] **LEWIS, Ruark.**

TH WA WI NEVE EN: a myt olog o grt t aek te nd f tim. *No place [Melbourne?], Onorap Ess, n.d. unintelligible date "99" (either 1999 or 199-).* Irregular format (23 x 11 cm), pp. [16]; fine, sewn in wrappers with plain glassine dustwrapper. **\$125**

Rare: no statement of limitation but self-evidently produced in small numbers. Experimental 'poems'. Leave out a letter at start and/or end of a word ("B UAR EWT" = By Ruark Lewis, or "99" = 1999 or 199-) and, hey presto, a 'poem'.

[157] **LEWIS, Ruark.**

False Narratives [cover title]. *Melbourne, NMA Publications, 2001.* Octavo, pp. [152] (including wrappers); near fine in original light card wrappers (these commence and conclude the text and so have been counted in the pagination). **\$75**

Edition limited to 300 copies: experimental art project.

[158] **MAIDEN, Jennifer.**

The Problem of Evil. *Sydney, New Poetry, 1975.* Octavo, pp. 62, [2]; fine in original stiff wrappers. **\$40**
First edition of the author's second book, limited to 500 copies.

[159] **MANN, Chris.**

Words & Classes – on having words [cover title]. *Melbourne, Outback Press, 1978.* Octavo-size printed card folder, with text on all sides, loosely inserted a very large broadsheet folded eight times vertically and horizontally to fit, with unpaginated text and both sides; some use to the light card folder but very good, the large broadsheet fine. **\$110**

Rare: a very long poetic piece, presented with such impractical eccentricity as to ensure almost instant rarity.

[160] **MANN, Chris.**

The Rationales. *Melbourne, NMA Publications / Post Neo, 1986.* Sixteen leaves, small octavo, perfect bound at the top edge as a notepad; unbound, in excellent condition. **\$75**

Rare and self-evidently ephemeral.

[161] **MANN, Chris.**

of course. *No imprint. [Melbourne?, The Author?], 1988.* Broadsheet (newsprint), folded to octavo dimensions, pp. [16]; folded, a touch of browning at the edges, in unexpectedly good condition. **\$165**

Rare: apparently unrecorded.

[162] **MANN, Chris.**

The Essential Mann. *Melbourne, Collective Effort Press, n.d. circa 1993.* 16mo (A6), pp. [40], processed; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[163] **MARSHALL-STONEKING, Billy.**

The Mountains Haven't Moved. A Manuscript of Poetry, Prose & Dialogues. *Not published [Sydney?, The Author, circa 1985].* Quarto (A4), numbered by hand (with some inaccuracies) to 111 leaves, photocopied typescript manuscript and illustration, with some alterations in ink holograph; very good, stapled in original card wrappers (some browning). **\$110**

Duplicated manuscript for an unpublished collection of verse written 1978 – 1983. The reproduced manuscript was sent (for comment?) to Shelton Lea with a typed letter, signed, on printed The Almost Managing Co. letterhead to Lea from Sarah Mathers enclosing the manuscript.

[164] **MONRO, Hector.**

The Sonneteer's History of Philosophy. *Melbourne, Ancora Press, 1981.* Quarto, pp. [2] (blank 'endpaper'), 36 (last blank, recto colophon), [2] (blank 'endpaper'); fine in original marbled boards, printed label on the front board. **\$85**

First edition, limited to 200 numbered and signed copies.

[165] **MOORE, Donald.**

A Postscript. *New Lambton (NSW), Nimrod Publications, 1996.* Broadsheet, folded twice to form eight pages on four leaves; near fine. **\$45**

Uncommon: Nimrod Pamphlets 6, comprising thirteen poems.

[166] **MURPHY, Peter.**

Seen & Unseen: concrete poems [wrapper title]. *Melbourne, flying duck enterprises, 1975.* Tall octavo, pp. [20]; very good, sewn in original titling-wrappers, the overlapping edges a little creased. **\$65**

First edition, limited to 300 numbered and signed copies.

[167] **MURPHY, Peter.**

Seen & Unseen: concrete poems [wrapper title]. *Melbourne, flying duck enterprises, 1975.* Tall octavo, pp. [20]; sewn in sunned and dusted original titling-wrappers, the overlapping edges with a few creases. **\$65**

First edition, limited to 300 numbered and signed copies. The copy of fellow poet Billy Marshall-Stoneking with ownership inscription.

[168] **MURPHY, Peter.**

A Stab in the Dark [wrapper title]. *No imprint [Melbourne, The Author, circa 1980s].* Octavo, pp. [10], photocopied; stapled in original titling-wrappers. **\$95**

Rare: self-published 'concrete'. Perhaps, since most of the pieces are photographic, this is really better described as a photobook, a genre which, strictly defined, is surprisingly rare in Australia.

[169] **MURPHY, Peter.**

Snapshots. *Melbourne, Collective Effort Press, n.d. circa 1994.* 16mo (A6), pp. [48]; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[170] **MURRAY, Les A. and LEHMANN, Geoffrey.**

The Ilex Tree. *Canberra, Australian National University, 1965.* Octavo, pp. 72; very good in original black cloth with good dustwrapper (top of the back panel with a small defect). **\$220**

Scarce: the first edition of the first book for both Lehmann and Murray and winner of the 1965 Grace Leven Prize. This copy has pleasantly facetious presentation inscriptions from each author to fellow poet Peter Skrzynecki, dated September 1969, and with Skrzynecki's ownership inscription.

[171] **MUSGROVE, Brian (editor).**

riverrun. Volume 1, Number 1. *Cooks Hill (NSW), riverrun press, 1976.* Octavo, pp. [ii], 46, illustration; slight soiling, very good in original wrappers. **\$75**

Very scarce: first issue of a short-lived literary journal. Poets here include Robert Adamson, Ken Bolton, Kris Hemensley, Rae Desmond Jones, Christopher Pollnitz.

[172] **OUSTABASIDIS, Peter ('HO').**

Panash. *Melbourne, Collective Effort, 1978.* Octavo, pp. 148, illustrations; spine-sunned original wrappers, very good. **\$85**

First edition: very scarce.

[173] **OUSTABASIDIS, Peter ('HO').**

Ockers: Re: The National Neurosis [wrapper title]. *No imprint but Melbourne, 1983.* Octavo, pp. 20; newsprint paper evenly tanned, very good in original titling-wrappers. **\$55**

First edition: very scarce.

[174] **OUSTABASIDIS, Peter ('HO').**

Spanish American Pie... translated by Oscar Socias from the English. *Melbourne, Collective Effort Press, 1997.* 16mo (A6), pp. 32; fine in original wrappers. **\$35**

First edition: like all these small format Collective Effort Press books, issued in a modest edition.

[175] **OUSTABASIDIS, Peter ('HO') (editor).**

Fitzroot [wrapper title]. *Melbourne, Strawberry Press for Fitzrot, [1968].* Foolscap quarto, pp. [32], processed; one leaf with a production flaw well clear of text, very good in original titling-wrappers. **\$95**

A rare and very early anthology sourced around the *Fitzrot* group's poetry readings. The completely forgettable 'poets', many of whom are the famed 'Anon' and some of whom have reached the grand old age of 8 or 10, are now completely forgotten, as one would expect from the late 'sixties live poetry scene. There are a few nods at distinction (and at Sydney) – Rae Desmond Jones, Philip Edmonds, also Barry Dickins, and Robert Harris. For laudable cheek: the poet signing "t.o."

[176] **PODSUCKER PRESS.**

Split Lips [wrapper title]. *[Mountain View, Victoria], Podsucker Press, 1986.* Foolscap folio, pp. [16], photocopied typescript and illustrations; very good in original titling-wrappers. **\$145**

Rare and ephemeral: comprising poems and illustrations, the later unsigned but by Christine Webb in her characteristic style. Among the poets are: Eric Beach, Shelton Lea, Phil Motherwell, Robert Harris, and Don Maynard. The press was the child of Shelton Lea (also Clough Press).

[177] **PODSUCKER PRESS.**

Spare Angels: Poems. *Mountain View, Victoria, Podsucker Press, 1987.* Foolscap folio, pp. [20], photocopied typescript and illustration (one by Christine Webb); fine in original self-wrappers. **\$145**

Rare and ephemeral: comprising 'real' verse and concrete. Among the writers are: Eric Beach, Shelton Lea, Phil Motherwell, Barrett Reid, Billy Marshall-Stoneking, and Alex Selenitsch.

[178] **POETRY SOCIETY OF AUSTRALIA.**

New Poetry Reading. Winter Reading... [drop title]. *No imprint [Sydney, Poetry Society of Australia, n.d. but 1970s].* Folio broadsheet, folding twice to form eight pages; one pale mark but fine. **\$45**

Scarce and ephemeral souvenir, with the text of poems by Robert Adamson, Rodney Hall, Dorothy Hewett, Philip Roberts, and Jon Silkin.

[179] **PORTER, Peter.**

A Porter Folio: New Poems. *Lowestoft, Suffolk, Scorpion Press, 1969.* Octavo, pp. 70, [2]; good in original cloth with soiled and browned dustwrapper. **\$55**

First edition: Laurie Duggan's copy with small ownership inscription on the endpaper.

[180] **PORTER, Peter.**

Solemn Adultery At Breakfast Creek: An Australian Ballad... Set to Music by Michael Jessett... embellished with Three Linocuts by Paul Peter Piech. *Richmond, Surrey, The Keepsake Press, 1968.* Octavo, pp. [16] + one double-page foldout (of musical score), with three linocuts in the text, printed on blue paper; fine in original decorated light brown wrappers. **\$145**

Uncommon: a handsome and ephemeral private press booklet, one of 200 numbered and signed copies. "There is a place called Breakfast Creek in my home town of Brisbane... [This poem] attempts to capture the atmosphere... suburban life". This early ballad concerns a Greek man who commits suicide in Breakfast Creek after killing a married woman with whom he is having an affair.

[181] **PORTER, Peter.**

Words Without Music. *Oxford, Sycamore Press, 1968.* Foolscap duodecimo, a single sheet folded twice to form three panels, printed in black and orange on buff paper; fine. **\$145**

First edition of this very scarce broadsheet, comprising two poem: signed by the author on the title-leaf. Kaiser noted that the edition was limited to 450 copies.

[182] **PORTER, Peter.**

A Share of the Market. *Belfast, Ulsterman Publications, 1973.* Octavo, pp. 16; edges slightly sunned but an excellent copy in original wrappers. **\$110**

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

[183] **PORTER, Peter.**

Living in a Calm Country. *London, Oxford University Press, 1975.* Octavo, pp. [viii], 60; very good in original light card wrappers. **\$35**

First edition: Laurie Duggan's copy with small ownership inscription on the half-title.

[184] **PORTER, Peter.**

The Cost of Seriousness. *London, Oxford University Press, 1978.* Octavo, pp. viii, 56 (last blank); spine faded, edges beginning to tan, very good in original light card wrappers. **\$30**

First edition: Laurie Duggan's copy with small ownership inscription on the half-title.

[185] **PORTER, Peter.**

English Subtitles. *London, Oxford University Press, 1981.* Octavo, pp. [viii], 56; near fine in original wrappers. **\$35**

First edition: Laurie Duggan's copy with small ownership inscription on the half-title.

[186] **PORTER, Peter.**

Fast Forward. *London, Oxford University Press, 1984.* Octavo, pp. 62, [2] (blank); very good in original light card wrappers. **\$35**

First edition: Laurie Duggan's copy with small ownership inscription on the half-title.

[187] **PORTER, Peter.**

The Run of your Father's Library. *Leeds, Albion Press University of Leeds, 1984.* Quarto, pp. [16]; extremities with light creasing and use, a very good copy, sewn in original wrappers. **\$145**

First edition, limited to 50 numbered and signed copies.

[188] **PORTER, Peter.**

Machines. *Hitchin, Hertfordshire, Mandeville Press, 1986.* Tall octavo, pp. [2] (blue paper free 'endpaper') + [12] + [2] (blue paper free 'endpaper'), etching by George Szirtes on verso of first leaf as frontispiece; trace of silverfishing on the front wrapper, otherwise fine in original wrappers. **\$145**

One of 60 numbered copies, signed by artist and poet, within an edition limited to 250 copies.

[189] **PORTER, Peter.**

The Automatic Oracle. *London, Oxford University Press, 1987.* Octavo, pp. [viii], 72; near fine in original light card wrappers. **\$35**

First edition: Laurie Duggan's copy with small ownership inscription inside the front wrapper.

[190] **PORTER, Peter.**

Possible Worlds. *London, Oxford University Press, 1989.* Octavo, pp. [viii], 70; fine in original light card wrappers. **\$30**

First edition: Laurie Duggan's copy with small ownership inscription inside the front wrapper.

[191] **PORTER, Peter.**

The Chair of Babel. *Oxford University Press, 1992.* Octavo, pp. [viii], 72; fine in original light card wrappers. **\$30**

First edition: Laurie Duggan's copy with small ownership inscription inside the front wrapper.

[192] **PORTER, Peter.**

A King's Lynn Suite. *King's Lynn, Norfolk, Lown & Capps for the King's Lynn Poetry Festival, 2000.* Small oblong quarto, [44] leaves (first and last leaves blank), printed on rectos only; fine in original card wrappers. **\$45**

First edition: First King's Lynn Award for Merit in Poetry.

[193] **PORTER, Peter.**

Return to Kerguelen. *London, Vagabond Press, 2001.* Octavo, pp. [2] (plain acetate 'endpaper'), [10], [2] (plain acetate 'endpaper'); fine in original wrappers with colour pictorial onlay. **\$85**

First edition, limited to 100 numbered and signed copies. Published by John Kinsella from London but designed and printed in Sydney.

[194] **POUNDER, Nicholas.**

Polar Bear 1980 [all published]. *Sydney, Nicholas Pounder, 1980.* Quarto, pp. [2] ('endpaper') + 48 (last blank) + [2] ('endpaper'); stapled in plain card wrappers with dustwrapper, about fine. **\$75**

A surprisingly scarce little magazine. Usually, when handling similar little magazines of the period, one is overwhelmed by relief that they went to only one or two issues; not so here. It is attractively and intelligently designed; it is pleasantly typeset and printed; above all, the poets are writers of stature and not the usual mish-mash of nobodies who happen to be friends of the editors, with the odd writer of substance thrown in. While the writers represented are more or less associated with 'the New Poetry' and there is a natural tendency to the Sydney-centric, this is about the only half-hearted criticism one would care to make.

[195] **RAVLICH, Robyn.**

The Black Abacus. *Sydney, Prism Poets, 1971.* Octavo, pp. 54 (last blank), [2] (blank); very good in original card wrappers. **\$65**

First edition: scarce. A good association copy of Ravlich's first collection, with the ownership signature of fellow poet Vicki Viidikas on front wrapper verso.

[196] **RIDDELL, Alan.**

Eclipse. *London, Calder & Boyars, 1972.* Octavo pp. 64; original boards with dustwrapper, very good. **\$165**

First edition: a collection of concrete poems by one of the earliest serious Australian practitioners. Not limited, not signed, not ephemeral, but uncommon.

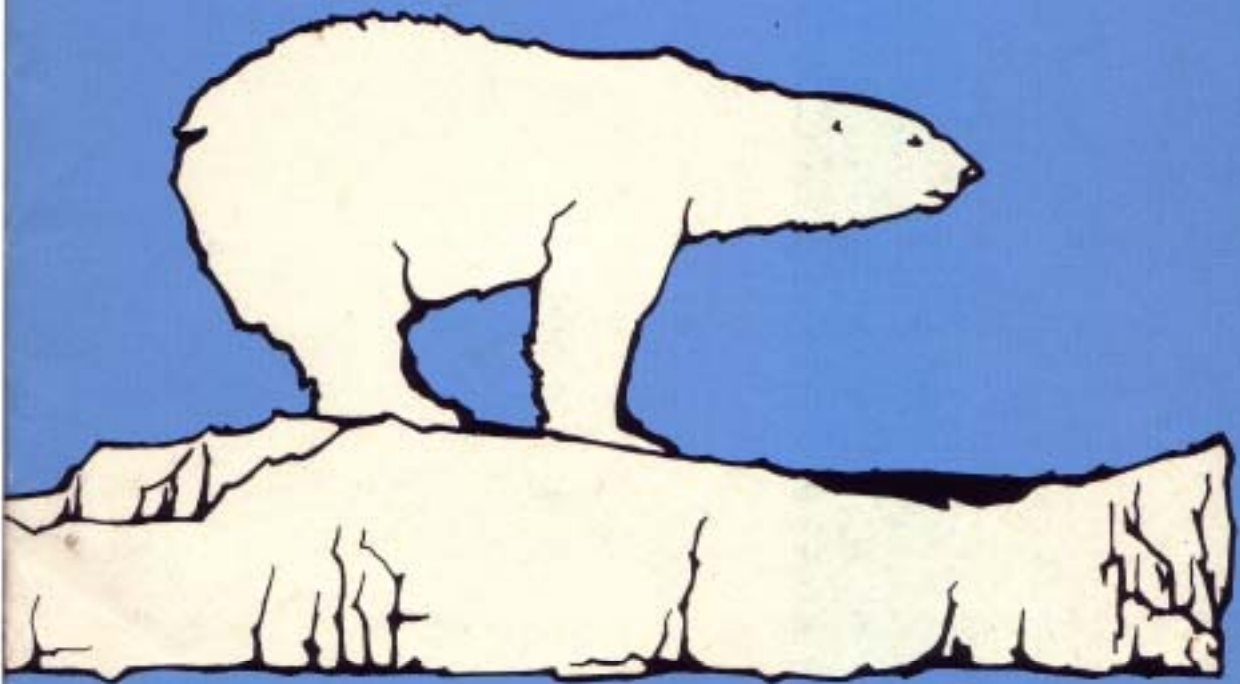
**The Run of Your Father's
Library**

Peter Porter



Albion Press

POLAR BEAR



No. 194.

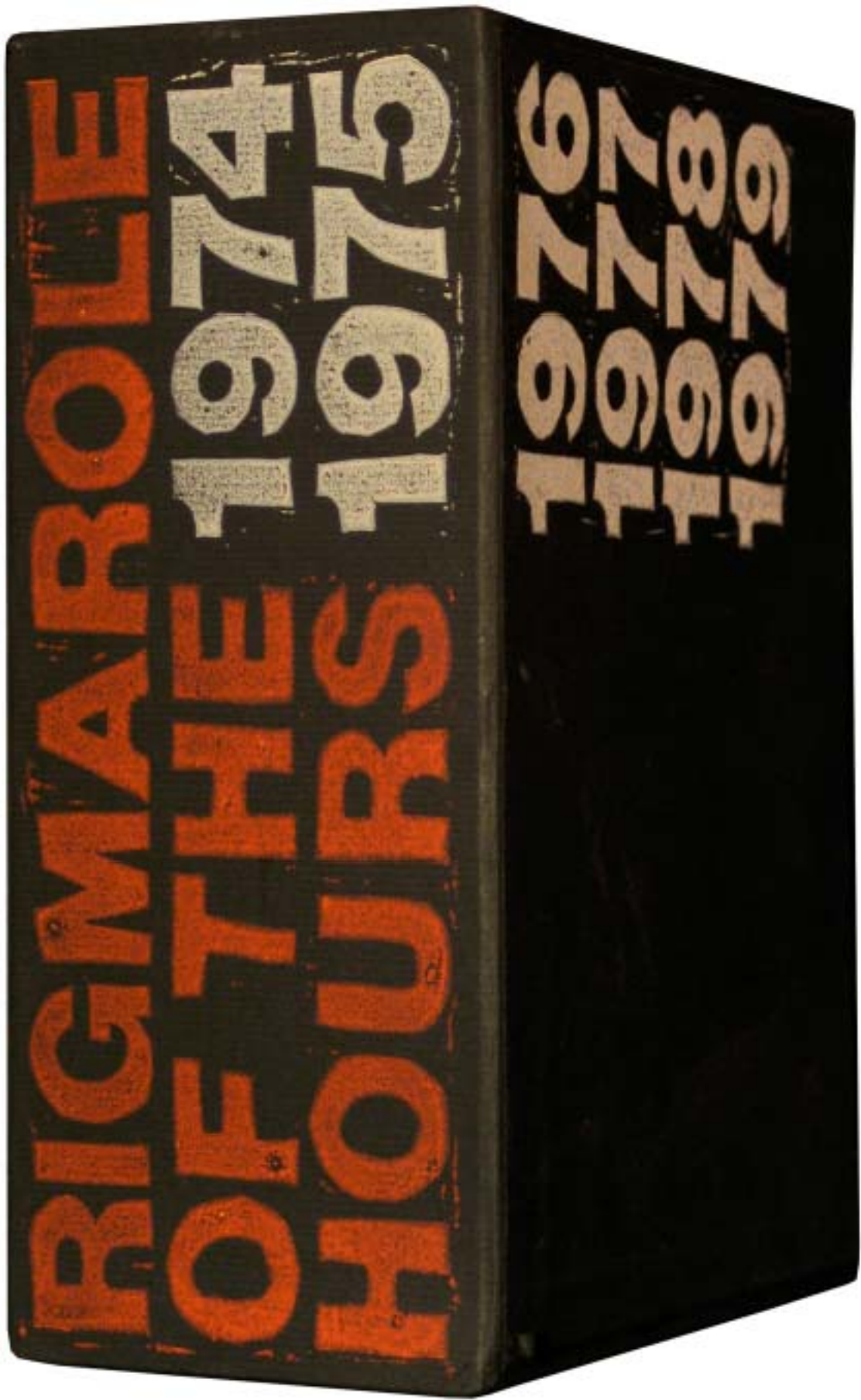
ECLIPSE



CONCRETE POEMS

ALAN RIDDELL

No. 196.



No. 199.

[197] **RIDDELL, Elizabeth.**

The Difficult Island. *Canberra, Molonglo Press, 1994.* Square octavo, pp. 50, [6] (last blank); fine in original card wrappers, complete with the printed card envelope of issue (this with some use). **\$45**

First edition, limited to 500 numbered and signed copies; illustrations by Romola Templeman. The third book from Ian Templeman's Molonglo Press.

[198] **RIEMER, Nick.**

Falling Objects. *Sydney, Vagabond Press, 1999.* Octavo, pp. [2] (acetate 'endpaper'), [8], [2] (plain acetate 'endpaper'); fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.

[199] **RIGMAROLE OF THE HOURS.**

The limited boxed set of the publications in this small press series. *Melbourne, Rigmarole of the Hours, 1974 – 1979.* 17 pieces, various formats (mainly octavo); fine in original wrappers, in numbered and signed silk-screened box of issue. **\$715**

One of ten numbered and signed sets – this no. 10 – as issued by the publisher in 1983, with ten of the titles being part of the numbered and signed special issue.

The publisher's 1983 catalogue, also present here, includes a description of the boxed set: "Between 1974 and 1979, Rigmarole of the Hours established itself as one of the most innovative publishing programs in Australia... Of the seventeen titles published over this five year period eight are virtually out of print with only a very few of the signed copies available... Only ten of these sets are available and they are the only means to obtain the otherwise out of print titles...".

The boxed set comprises:

Kenny, Robert. *Rigmarole of the Hours. August 1974.* Rigmarole of the Hours [1] originally began as a magazine which would publish books as special issues. This first was, however, the only magazine-style publication.

Gallagher, Katherine. *The Eye's Circle.* Rigmarole of the Hours 2. Signed and numbered 33.

Billeter, Walter (translator). *Breath Crystal: translations of Paul Celan.* Rigmarole of the Hours 3. Signed and numbered 70/300.

Hemensley, Kris. *Sulking in the Seventies.* Rigmarole of the Hours 4. Signed and numbered 18/250.

Kenny, Robert. "Poem" (*Poem in Inverted Commas*). Rigmarole of the Hours 5. Number 10 of the special issue of 50 numbered and signed copies.

The Antipodean Summer Postcard Series. Rigmarole of the Hours 6. Comprising envelope with eight postcards with poems by: Laurie Duggan, JS Harry, Ken Taylor, Kris Hemensley, Bernie O'Regan, Robert Kenny (prose), Gerard Lee, Walter Billeter.

Lee, Gerard. *Manual for a Garden Mechanic.* Rigmarole of the Hours 7. Signed and lettered G.

Duggan, Laurie. *East, Poems 1970–1974.* Rigmarole of the Hours 8. Signed and lettered S.

Maiden, Jennifer. *Mortal Details.* Rigmarole of the Hours 9. Signed and lettered R/326.

Hemensley, Kris. *Down under.* Rigmarole of the Hours 10. Signed and lettered T.

Couani, Anna. *Italy.* Rigmarole of the Hours 11.

Hemensley, Kris. *Games.* Rigmarole of the Hours 12.

Kenny, Robert. *Etcetera.* Rigmarole of the Hours 13. Signed and lettered D.

Riley, John (translator). *Osip Mandelstam, Stalin Ode Sequence, from the Second Vorongh Notebook.* Rigmarole of the Hours 14.

Billeter, Walter (translator). *The Head of Vitus Boring, a portrait in prose by Konrad Bayer.* Rigmarole of the Hours 15.

Anderson, John. *The Bluegum smokes a long cigar.* Rigmarole of the Hours 16 (1978). Signed and lettered G.

Hemensley, Kris, Robert Kenny, and Walter Billeter (editor). *3 blind mice.* Rigmarole of the Hours [17]. An anthology – effectively an added piece – co-published by Rigmarole of the Hours with *Earth Ship* and *The Paper Castle*.

[200] **ROBERTS, Mark and Adam AITKEN (editors).**

P76. Poetry Prose Art Reviews. Number 1. *Sydney, 1983.* Quarto, pp. [54] (eccentrically numbered), processed, some illustration; plain card wrappers with attached screen-printed dustwrapper, near fine. **\$65**

The first issue of this occasional little magazine of contemporary writing: largely verse.

[201] **ROBERTS, Mark and Adam AITKEN (editors).**

P76. Poetry Prose Art Reviews. Number 1. *Sydney, 1983.* Quarto, pp. [54] (eccentrically numbered), processed, some illustration; plain card wrappers with attached screen-printed dustwrapper, near fine. **\$65**
The first issue.

[202] **ROBERTS, Mark and Adam AITKEN (editors).**

P76. Poetry Prose Art Reviews. Number 2. *Sydney, 1984.* Quarto, pp. [92] (eccentrically numbered), illustrated, processed; plain card wrappers with attached screen-printed dustwrapper, near fine. **\$65**
Second issue: now more heavily illustrated.

[203] **ROBERTS, Mark, Adam AITKEN, and Gina GHIONI (editors).**

P76. New Writing Reviews. [Number 4]. *Sydney, Rochford Street Press, 1986.* Quarto, pp. [iv], 52, [2] (advertisements), processed, illustrated; plain card wrappers with attached screen-printed dustwrapper, near fine. **\$45**

Adam Aitken was the lead editor/producer of this issue.

[204] **ROBERTS, Nigel et al. (editor and publisher).**

Free Poetry 5 [7-8]. *Sydney, Nigel Roberts, circa 1969 – 1970.* Three issues, foolscap folio, processed; dusted and tanned but good used copies, saddle-stitched by sewing machine (as issued?). **\$185**

Rare: issued between October 1968 and some time in 1970, *Free Poetry* was one of the many cheaply produced “little magazines” of the late 1960s and early 1970s that struggled on for a year or two, providing a venue for the new generation of poets that shortly became self-defined as the “generation of 68” claiming to be exponents of “the New Poetry”. *Free Poetry* is almost emblematic of that phenomenon: not only published in East Balmain (where else?) but with a roll call of the brotherhood – maybe ‘siblinghood’ but in 1968 liberation did not mean equality. Published here: Robert Adamson, Michael Dransfield, Terry Gillmore, Kris Hemensley, Rae Desmond Jones, Jennifer Maiden, Robyn Ravlich, Alan Riddell, Nigel Roberts, Richard Tipping, John Tranter, and a bunch of nobodies.

[205] **ROBERTS, Philip (editor).**

Poet’s Choice 1970 – The Last Poet’s Choice [all published]. *Sydney, Island Press, 1970 – 1979.* Ten volumes, octavo; very good to fine in original wrappers. **\$330**

A complete set of this important annual, closely associated with Robert Adamson, of which no more than 500 sets were ever issued.

Condition varies through the set, with the first seven volumes being virtually mint. The first two volumes are fine inscribed personal presentation copies from the editor, Philip Roberts, to Norma Crinion; these are number 2 of the edition. The third to seventh volumes (1972-6) are early numbered copies (three being numbered 1).

[206] **RYAN, Tracy.**

Ex Opere Operato. *Cambridge (UK), Vagabond Press, 2000.* Octavo, pp. [2] (plain acetate ‘endpaper’), [8], [2] (plain acetate ‘endpaper’); fine in original wrappers with colour pictorial onlay. **\$45**

First edition, limited to 100 numbered and signed copies.

[207] **SCOTT, John A.**

Smoking. *Melbourne, Scripsi, 1983.* Octavo, pp. 36; very good in original card wrappers with flaps. **\$35**

First edition: scarce.

[208] **SCOTT, John A.**

Smoking. *Melbourne, Scripsi, 1983.* Octavo, pp. 36; very good in original card wrappers with flaps. **\$35**

First edition: scarce.

[209] **SELENITSCH, Alex.**

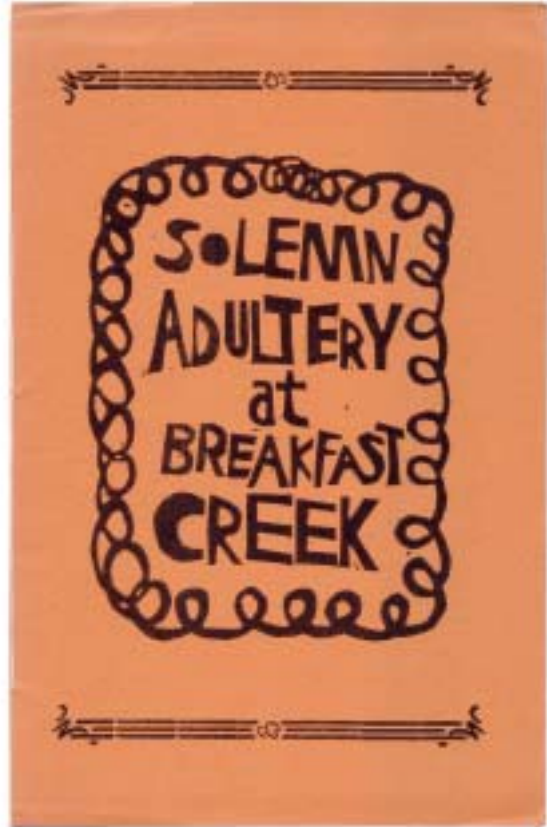
monotones 8. *Melbourne, 1970.* Quarto, printed titling-envelope with seven printed cards; very good. **\$75**

Rare – deservedly: a group of so-called ‘monotones’, consisting of cards printed with the odd word or two, manipulated à la concrete ‘poetry’. Published in a limited edition of 70 copies: this numbered “00009”. Typed letter, signed, to reviewer loosely inserted, with useful bibliographical detail.

[210] **SELENITSCH, Alex.**

monotones 7. *Melbourne, 1973.* Quarto, printed titling-envelope with seven printed cards; very good. **\$65**

Rare. Published in a limited edition of, probably, about 70 copies: this numbered “035”.



Nos. 172, 180, 213, 233.

- [211] **SELENITSCH, Alex.**
some-one. *Melbourne, Post Neo Publications, 1985.* Octavo, pp. [12]; fine in original wrappers. **\$35**
 First edition, limited to 350 copies, this unnumbered: concrete poetry.
- [212] **SELENITSCH, Alex.**
Boats, Poems by Alex Selenitsch. Linocuts by Jiri Tibor Novak. *Aireys Inlet (Victoria), Swamp Press, 1997.* Narrow duodecimo, pp. [32], with full-page linocuts throughout; fine in original card wrappers with plain acetate dustwrapper attached. **\$110**
 Edition limited to 250 copies: loosely inserted are two different flyers for the book, and an autograph letter signed by Novak on Swamp letterhead presenting this copy. Selenitsch's pieces here are traditional poems, not concrete.
- [213] **SKRZYNECKI, Peter.**
Head-Waters. *Sydney, The Lyre-bird Writers, 1972.* Octavo, pp. 62, [2]; very good in original cloth with like, little worn, dustwrapper. **\$45**
 First edition of the author's second collection: presentation copy, inscribed and signed on the title-page to Alan Wearne, with his ownership inscription on the endpaper.
- [214] **SOLDATOW, Sasha.**
Patterns No. One – Three, Five – Six. *Sydney, Patterns (i.e. Soldatow), 1974 – 1976.* Five pieces, octavo and quarto, each folded to four pages, printed on various coloured papers; fine. **\$175**
 Rare: a good run of the first issues of this irregular broadsheet magazine, most written by Soldatow. The series continued at least until the early 1980s.
- [215] **SPENCE, Pete.**
10 Something or other PM and other short poems. *Melbourne, Post Neo, 1990.* Oblong 16mo, pp. [24]; fine in original wrappers. **\$35**
 Scarce: issued in a small edition.
- [216] **TAUSCHKE, Cameron et al. (editors and contributors).**
Post Sex Cigarettes [wrapper title]. *Melbourne ("printed at pentridge [prison]" but published Prahran), an eyescape production, [1993].* Quarto (A4), pp. [ii], 74, illustration, processed manuscript, typescript, and computer-script; original wrappers, fine. **\$35**
 Scarce: 'give them a photocopier and they will come'.
- [217] **TAYLOR, James (editor).**
Boxkite: A journal of poetry & poetics. No. 1-2. *Sydney, The Poetics Foundation, 1997 – 1998.* Two issues, tall duodecimo; fine in original wrappers with dustwrapper. **\$80**
 Scarce: an elaborately produced journal. Contributing editors were Robert Adamson and Kevin Hart. Essentially all published in this form, with at least one subsequent issue in 2004 as a double volume under a slightly change to the title.
- [218] **TAYLOR, James (editor).**
Boxkite: A journal of writing & poetics. Double Volume #3/4 *Sydney, Monogene, 2004.* Large octavo, with an inserted etching by Mike Parr; fine in original cloth with like dustwrapper. **\$275**
 Deluxe edition, limited to 50 copies "hand-bound in Recordlinen cloth" with an original numbered and signed drypoint etching by Mike Parr. *Boxkite* ceased publication with the second issue in 1998 but was revived six years later with this double volume under a slightly different title. While James Taylor remained as editor, there was in other respects a complete change of editorial and publishing team. It is unclear if there have been further issues.
- [219] **TAYLOR, James.**
Smoke Proofs. *Sydney, Paper Bark Press, 1996.* Octavo, pp. 88; near fine in original cloth, leather spine label, with dustwrapper. **\$65**
 First edition, limited issue of 50 numbered and signed copies in cloth.
- [220] **THALIA.**
Night Flowers. *Melbourne, Collective Effort Press, 1988.* 16mo (A6), pp. [40], processed; fine in original wrappers. **\$35**
 First edition: like all these small format Collective Effort Press books, issued in a modest edition.

BOXKITE

A JOURNAL OF WRITING & POETICS

DOUBLE VOLUME **# 3/4**



No. 218.

[221] **TIPPING, Richard Kelly.**

Nearer by Far. *Brisbane, University of Queensland Press, 1986.* Octavo, pp. xviii (last blank), 138 (last blank), [4] (blanks); fine in original boards with dustwrapper. **\$45**

First edition: signed on the title-page.

[222] **TIPPING, Richard Kelly.**

Private Poetry Trespassers Welcome [drop title]. *Wangi Wangi, NSW, Thorny Devil Press, 1995.* Octavo flyer, pp. [4] on blue paper; folded as issued, near fine. **\$35**

Scarce: catalogue of an outdoor installation of Reflective Sign poems at Monsalvat, Eltham, Victoria, December 1995; comprising poet's statement and reproduction of three concrete poems.

[223] **TIPPING, Richard Kelly.**

Private Poetry Trespassers Welcome [drop title]. *Wangi Wangi, NSW, Thorny Devil Press, 1995.* Octavo flyer, pp. [4] on yellow paper; folded as issued, near fine. **\$35**

Scarce: paper variant of the catalogue.

[224] **TIPPING, Richard Kelly.**

Hear The Art [cover title]. *London, Australian High Commission, [1997].* Octavo folder of two conjugate leaves; about fine. **\$25**

Uncommon: invitation to "An Illuminating Evening", the inauguration of "Hear The Art" by Commonwealth High Commissioner, the Hon. Neal Blewett, "on the pavement outside the main entrance to Australian House...". The dress code is "Dress Warm".

[225] **TIPPING, Richard Kelly.**

Hear The Art [cover title]. *London, The Eagle Gallery, 1997.* Large card sheet, folded twice vertically to form three panels, quarto, with colour illustration; an excellent copy, folded as issued. **\$65**

Uncommon: exhibition catalogue accompanying Tipping's London exhibition of his three-dimensional word works, most photographed in colour. Includes exhibition history and publications.

[226] **TIPPING, Richard Kelly.**

6x6x6x New York, Purgatory Pie Press, 1999. Small square octavo folder (by dimensions) with long folding card sheet of six panels, on black card throughout, printed in silver; about fine. **\$125**

Very scarce: edition of 216 copies, numbered and signed by author and publishers in silver ink. Concrete poems.

[227] **TIPPING, Richard Kelly.**

Multiple Pleasures. Multiples and (sub) Versions. *Sydney, Thorny Devil Press and Art Gallery of New South Wales, 2000.* Small octavo by dimensions, folding brochure of ten pages on five panels + 24 mainly photographic postcards; original plastic folder, printed in colour; near fine. **\$75**

Uncommon: postcards of Tipping's word art.

[228] **TRANTER, John (editor).**

Transit: New Poetry. Number One – Number Two [all published]. *Sydney, Carrier Press, September 1968 – January 1969.* Two pieces, foolscap quarto, pp. 36 + pp. 32; the first with a trace of spotting and the wrappers tanned at the edges, very good, clean copies. **\$125**

The two issues of a "magazine for new poetry"; no other issues were published. This was one of the first vehicles for the new generation of Australian poets. The first issue is rare. The second issue here is a late presentation copy, with signed 1991 pencilled inscription to critic Don Anderson.

The poets included are quite a roll call of the new generation of mainly Sydney poets (with about 30 also-rans): Robert Adamson, Bruce Beaver, Michael Dransfield, Robert Gray, Rudi Krausmann, Les A. Murray, Craig Powell, David Rankin, Nigel Roberts, Tim Thorne, Richard Tipping, and Tranter himself (who also contributes as 'Mark Pallas').

[229] **TRANTER, John.**

Parallax and other poems. *Sydney, South Head Press, 1970.* Octavo, pp. 62, [2] (last blank); about fine in original card wrappers. **\$40**

First edition: first collection, quite scarce.

- [230] **TRANTER, John.**
Crying in Early Infancy: 100 Sonnets. *Brisbane, Makar Press, 1977.* Octavo, pp [2] (blank), 64, [2] (blank); an excellent copy in original wrappers. **\$40**
First edition: signed on the title-page.
- [231] **TRANTER, John.**
Dazed in the Ladies Lounge: Poems. *Sydney, Island Press, 1979.* Octavo, pp. 64; very good in original light card wrappers. **\$185**
First edition (500 copies): a choice presentation copy playfully inscribed to fellow-poet Martin Johnston, reflecting the inspirational relationship between the two writers following Johnston's return to Sydney. This copy is further inscribed and signed by Tranter on the colophon page as an author's proof copy.
- [232] **TRANTER, John.**
Gloria. *Kings Cross, Nicholas Pounder, Bookseller, 1986.* Foolscap folio, pp. 12; fine in original handcoloured wrappers. **\$50**
First edition, limited to 276 numbered and signed copies.
- [233] **TRANTER, John.**
Blackout. *Sydney, The Author, 1999.* Octavo, pp. 20; fine in original wrappers. **\$165**
First edition: privately published in an edition of ten numbered and signed copies.
- [234] **TRANTER, John.**
Blackout. *Sydney, Stray Dog Editions Vagabond Press, 2000.* Octavo, pp. 24; fine in original wrappers. **\$55**
First Australian edition, limited to 100 numbered and signed copies.
- [235] **TRANTER, John.**
Blackout. *Cambridge, Barque Press, 2000.* Octavo, pp. 24; fine in original wrappers. **\$35**
First British edition.
- [236] **[VARUNA] BOYLE, Peter.**
Varuna New Poetry. Spring 1995. Peter Boyle. *Katoomba (NSW), Varuna Writers' Centre, 1995.* Quarto, two conjugate leaves; fine, folded as issued. **\$25**
Scarce: one of a series of well-designed folders, featuring the work of one writer, distributed free of charge – and consequently quite scarce. This issue of Varuna New Poetry features six pieces by Sydney poet Peter Boyle.
- [237] **[VARUNA] BOWER, Susan.**
Varuna New Poetry. Winter 1996. Susan Bower. *Katoomba (NSW), Varuna Writers' Centre, 1996.* Quarto, two conjugate leaves; fine, folded as issued. **\$25**
Scarce: six pieces by Sydney poet Susan Bower.
- [238] **[VARUNA] ADAMSON, Robert.**
Varuna New Poetry. Spring 1996. Approaching Zukofsky: for John Kinsella. *Katoomba (NSW), Varuna Writers' Centre, 1996.* Quarto, two conjugate leaves; fine, folded as issued. **\$25**
Scarce: featuring Adamson's long poem.
- [239] **[VARUNA] LAWRENCE, Anthony.**
Varuna New Poetry. Autumn 1997. Anthony Lawrence. *Katoomba (NSW), Varuna Writers' Centre, 1997.* Quarto, two conjugate leaves; fine, folded as issued. **\$25**
Scarce: four poems by Lawrence.
- [240] **[VARUNA] PORTER, Dorothy.**
Varuna New Poetry. Spring 1997. Dorothy Porter. *Katoomba (NSW), Varuna Writers' Centre, 1997.* Quarto, pp. [8]; fine, stapled as issued. **\$35**
Scarce: eight pieces from Porter's forthcoming verse novel *what a piece of work*.

[241] **VAZNAVER, Mark.**

Gorilla Death-House: Poems. Sydney, Blackdawn Press, 1984. Large octavo, pp. [16], with two tipped-in illustrations; fine in original card wrappers, cord-tied. **\$75**

First edition, limited to 200 copies.

[242] **VLEESKENS, Cornelis (editor).**

Fling! [a broken run]. Sydney and Melbourne, Fling Poetry, 1981 – 1984. Five issues, quarto (A4), processed; very good, stapled in wrappers. **\$75**

A group of five issues of this journal of poetry, comprising: Vol. 1, no. 4; Vol. 2, no. 1; Vol. 2., no. 3/4; Vol. 3, no. 1; Vol. 3; no 3/4. Contributors include Eric Beach, Jenny Boulton, A.D. Hope, Shelton Lea, Billy Marshall-Stoneking, John Millett, Judith Rodriguez, Graham Rowlands, Thomas Shapcott, Michael Sharkey, R.A. Simpson, Leon Slade, Richard Tipping, Cornelis Vleeskens, Chris Wallace-Crabbe, Ania Walwicz.

[243] **VLEESKENS, Cornelis.**

Black Satin: a sequence of lines and spaces. Melbourne, Fling Poetry, n.d. [1987]. Octavo, pp. [12], illustrations; near fine in original wrappers. **\$165**

Rare: originally planned as an edition of 100 numbered copies – of which this is number four. This plan was abandoned and this copy has the statement of limitation crossed through and emended: “Edition reduced to 10 copies...”.

[244] **WILDING, Michael and Nigel ROBERTS (editors).**

Post-Modern Writing [1]. Sydney, [1979]. Foolscap folio and quarto, pp. [2] (printed pink card cover) + [20], processed; stapled as issued, postally used, very good. **\$55**

Extremely scarce: the first issue of this ‘communal’ publication, comprising leaves individually contributed by the writers and then assembled by the editors. The method of production and consequent distribution meant, on the one hand, that there may be (small) variations of content copy to copy and, on the other hand, that copies tended to be inefficiently disseminated to and through the writers themselves. Contributors of verse include Eric Beach, Rae Desmond Jones, Jack Lindsay, Kate Llewelyn, Nigel Roberts, and John Tranter.

[245] **WILDING, Michael and Nigel ROBERTS (editors).**

Post-Modern Writing 3. Sydney, [1979]. Foolscap folio and quarto, pp. [32], processed; stapled in wrappers as issued, one old horizontal fold, very good. **\$55**

Extremely scarce: the final issue. Contributors of verse include Rae Desmond Jones, Billy Marshall-Stoneking, Peter Oustabasidis (‘TIO’), Dorothy Porter, Nigel Roberts, Richard Tipping, Cornelis Vleeskens

[246] **WILLIAMS, Max.**

The Poor Man’s Bean. Sydney, Prism, 1975. Octavo, pp. 52 (first leaf blank); original stiff card wrappers with a little patchy rubbing, a very good, clean copy. **\$35**

First edition, limited to 500 copies in wrappers and 100 bound.

[247] **WITTING, Amy.**

Beauty is the Straw: Poems. Sydney, Angus and Robertson, 1991. Octavo; pp. [x], 94; near fine in original light card wrappers. **\$85**

First edition: presentation copy, inscribed and signed. With inserted a two-page octavo letter presenting the volume and discussing Tranter’s recent poem “Gloria”, with rather more commendation than one would expect.

inscribed

limited

signed