

“It’s, like, *POETRY*, man”

The Generation of '68 and other modern Australian verse.

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[1] **ADAMSON, Cheryl and Chris EDWARDS (editors), Robert Adamson (design).**

Beyond Poetry. Sydney, 1974 – 1975. Seven pieces, broadsheet quarto, each folded twice vertically to form six pages; a fine set, preserved in a custom-made cruciform folding cloth case, lettered in gilt. **\$660**

Rare and ephemeral: 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. “*Beyond Poetry* is a well produced fold out pamphlet... which appears at irregular intervals as often as finances allow...” (Denholm). Each issue usually included the work of several writers.

Eight issues of *Beyond Poetry* were published gratis, two issues at a time. The issues are unnumbered and undated but the order of publication is noted by Denholm. The present set is complete apart from the American poet Robert Duncan’s *The Museum*, one of the first two issues.

The poets worth remembering that were published in the series include Robert Adamson, David Campbell, Rosemary Dobson, Bruce Beaver, John Millett, and Kris Hemensley. Of particular interest is one of the concluding issues given over to David Campbell’s and Rosemary Dobson’s versions of Osip Madelstam, based on translations by Robert Dessaix.

[2] **ADAMSON, Cheryl, Mark McGUIRE, John MILLETT, Max WILLIAMS.**

Beyond Poetry. Sydney, Cheryl Adamson and Chris Edwards, n.d. but 1974. Quarto broadsheet, folded twice vertically to form six pages; fine. **\$55**

One of the initial pair of issues in the series (the other was Robert Duncan’s *The Museum*).

[3] **ADAMSON, Robert.**

A small early personal archive. Sydney, etc., circa 1972 – circa 1976.

\$1650

Three items constituting a minor personal archive from Adamson’s early years of participation in Australian literary culture. The group comprises: an oblong quarto Spirax notebook used as a scrapbook with Adamson’s contributions to serial publications as poet, reviewer, and interviewee in 1972-3 (some clippings undated); a cassette tape recording, side 1 “Bob’s Life History (part of it). Rosie interviewing”, side 2 “Bob and Poetry. Rosie interviewing”; a stock notebook, with manuscript title on the cover, “Graal Notebook – Gary’s [Shead] September show & Notes at Broken Hill & Duncan’s visit from 4.8.75”. This last is part diary, part journal, part scattered memoranda. While many of the allusions and notes of people are possibly now obscured by time, others are especially interesting, if tersely expressed. Of very decided interest are the poet’s infatuated self-reflections on his times with visiting American poet Robert Duncan and what appears to be his own somewhat ambiguous emotional response to him.

[4] **ADAMSON, Robert.**

The Law At Heart’s Desire. Sydney, Prism Books, 1982. Octavo, pp. 80; near fine in original Tim Storrier card wrappers with flaps. **\$185**

First edition: scarce. Presentation copy of the ordinary issue in card wrappers, inscribed to Bruce Beaver and dated from Mosman’s Bay, December 1982.

[5] **ADAMSON, Robert.**

“The Final Manuscript for The Clean Dark” Hawkesbury River, June/July 1989. Foolscap folio spring-back binder with typescript and holograph manuscript, actual photographic prints, and related material; in overall fine state, the binder with some use. **\$2200**

Robert Adamson’s personal pre-publication gathering and notes for the work that was to be issued as *The Clean Dark*, Adamson’s most awarded work, winning the Kenneth Slessor Award, the Banjo Award, and the C.J. Dennis Prize.

Gathered together in a spring-back folder, this comprises all the material, both photographic and textual, that became the finished book. In addition Adamson has later provided holograph notes, of varying length but in the main fairly brief, on individual poems, written either on a facing page or on the poem itself.

Also included are pages of typescript and manuscript showing all stages of the omitted poem, “Lady Faith (for A.D. Hope)”, alternatively titled “Cross Talk with A.D. Hope”. Quite a moving address to Hope, written in Hope’s room at A.N.U., it is virtually an abandonment of what passed for poetics among the followers of the “generation of ‘68” and their “New Poetry”. Adamson notes that this poem was deleted and “I’ve decided not to publish it ever”.

Each photograph to appear in the finished book is here as an original print signed and annotated by photographer Juno Gemes (Adamson’s second wife).

As the working copy at Paper Bark Press and printed in the days before desktop typesetting, the typescript is marked up by the compositor throughout, designating typestyles and sizes, leading, etc. There are other pieces relating to production and editorial such as a mock up for the dustwrapper, title-page design, list of review copy recipients, even a few notes on the manuscript by the ubiquitous John Tranter.

[6] **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. With Paper Bark Press publicity release loosely inserted.

[7] **ADAMSON, Robert.**

The Clean Dark. Sydney, Angus and Robertson in association with Paper Bark Press, 1993. Octavo, pp. 94 (last blank), with four photographic illustrations by Juno Gemes; near fine in the original Juno Gemes wrappers. **\$125**

First impression of the second edition: this copy inscribed and signed by the author on the sectional title (page 10), and dated from the Hawkesbury River, Winter 1993, with two lines of fairly gnomic verse below; above the inscription, and occupying a fair part of the page, is a pen and wash drawing by the poet of a lyre-bird, "Herme's [sic] mouth-harp".

[8] **ADAMSON, Robert.**

Wards of the State: An Autobiographical Novella. Sydney, Angus and Robertson, 1992. Octavo, pp. [x] (last blank), 172, [2] (advertisement, first blank); near fine in original Juno Gemes light card wrappers. **\$85**

First edition: a presentation copy signed and warmly inscribed to Bruce and Brenda [Beaver].

[9] **ADAMSON, Robert.**

'The Brutality of Fact'. *Applecross (Western Australia), Folio*, 1993. Octavo, pp. [12] (last blank); about fine in original Juno Gemes wrappers. **\$75**

First edition, limited to 200 copies, signed by the author on the last page of text.

[10] **ADAMSON, Robert.**

Waving to Hart Crane. Sydney, Angus and Robertson, 1994. Octavo, pp. [x], 98, [2] (blank); fine in original light card wrappers. **\$45**

First edition.

[11] **ADAMSON, Robert.**

Black Water: Approaching Zukofsky. Sydney, Brandl and Schlesinger, 1999. Octavo, pp. 80 (last blank), [8] (blanks); fine in original light card wrappers with flaps. **\$45**

First edition.

[12] **APPLETON, Richard, et al. (editors).**

The Pluralist: a dissident quarterly [later: A Journal of Social and Literary Criticism]. No. 1 [-6]. Sydney, 1962 – 1966. Six issues; about fine in original wrappers. **\$275**

A well-produced – printed not processed – little magazine based in Sydney, with serious pretensions. Initially it was edited by Andre Frankovits and Richard Appleton but the editor's job was taken over by Appleton from the third issue and he continued as editor with various co-editors. In the 1980s and 1990s Appleton was the distinguished editor of *The Australian Encyclopaedia*, and co-editor of the *Cambridge Dictionary of Australian Places*. Each issue included serious psychological, sociological, and literary essays (with a left tendency) as well as a regular menu of verse (noted Bruce Beaver, Geoffrey Lehmann, John Tranter, Clive James) and occasional short fiction (noted Frank Moorhouse).

[13] **BEAVER, Bruce.**

Under the Bridge: Poems. Sydney, Beaujon Press, 1961. Octavo, pp. [iv] (last blank), 46 (last blank), [2] (recto blank, verso colophon); light tanning of original light card wrappers but an excellent copy. **\$110**

First edition of Beaver's first collection of poems, limited to 300 numbered copies (this copy additionally – and subsequently – signed by Beaver on the colophon leaf).

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 'generation of 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.

[14] **BEAVER, Bruce.**

Seawall and Shoreline. Sydney, South Head Press, 1964. Octavo, pp. 48; excellent in original boards with very good, little edge-worn, dustwrapper. **\$75**

First edition of Beaver's second collection of poems: inscribed and signed presentation copy.

[15] **BEAVER, Bruce.**

Open at Random. Sydney, South Head Press, 1967. Octavo, pp. 60; very good in original cloth with like dustwrapper. **\$55**

First edition of Beaver's third collection of poems. Inscribed and signed by the poet; further with a card and a letter from Brenda Beaver loosely inserted, written at a time when Beaver was in poor health.

[16] **BEAVER, Bruce.**

Letters To Live Poets: Poems. Sydney, South Head Press, 1969. Octavo, pp. 64; excellent in original dark blue cloth, spine lettered in gilt, with (lightly used) dustwrapper. **\$110**

First edition: presentation copy inscribed to fellow poets Roger [McDonald] and Rhyll [McMaster], "a gift to the gifted". 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 .

[17] **BEAVER, Bruce.**

Headlands. Brisbane, University of Queensland Press, 1986. Octavo, pp. [x], 74 (last blank); fine in original cream boards with little spine-sunned otherwise fine dustwrapper. **\$45**

First edition: signed and inscribed by the author.

[18] **BEAVER, Bruce.**

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

First edition: signed and inscribed by the author.

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

Magic Sam 1. Sydney, Absolutely Furious Productions, 1975. Quarto; 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 ('PIO'), Vicki Viidikas, Rae Desmond Jones.

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

Magic Sam #3. Sydney, Absolutely Furious Productions, n.d. but circa 1977. Quarto; small tear in the spine but an excellent copy, stapled in original wrappers with dustwrapper, complete with The Monkees "Listen to the Band" insert. **\$165**

Including: Robert Kenny, Ken Bolton, Stephen K. Kelen, Laurie Duggan, Kris Hemensley, Rae Desmond Jones, Joanne Burns, Pamela Brown.

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

Magic Sam #6. Sydney, Absolutely Furious Productions, n.d. bu circa 1980. Quarto; excellent copy, stapled in original wrappers with dustwrapper. **\$140**

Including: Laurie Duggan, Robert Kenny, John Jenkins, Ken Bolton, Stephen K. Kelen, Pamela Brown, Gig Ryan.

[22] **BOLTON, Ken.**

Christ's Entry into Brussels or Ode To The Three Stooges. Sydney, Red Press, 1978. Small quarto, pp. [20], illustrations throughout; fine in original plain red wrappers with like Ken Bolton dustwrapper. **\$55**

First edition: scarce.

[23] **BURNS, Joanne.**

Ratz. Cammeray [Sydney], Saturday Centre, 1973. Octavo, pp. 24; spine sunned but excellent in original light card wrappers. **\$55**

First edition of the author's second collection; with a signed, inscription: "Walter Stone bought this, the first copy of Ratz, at the launching party at Pat Laird's on November 2nd, 1973". 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".

[24] **BURNS, Joanne.**

Adrenalin Flicknife. Sydney, *The Saturday Centre*, 1976. Octavo, pp. 52, [8]; fine in original gilt-lettered black art leather, as issued without dustwrapper. **\$110**

First edition, the superior hand-bound numbered "Library Edition": this is copy number one, signed by the author and binder, out of the edition of one hundred numbered copies. This copy is further signed by the author on the title-page.

[25] **CAMPBELL, David.**

Starting from Central Station: A Sequence of Poems... Illustrated by William Huff-Johnston. Canberra, *The Brindabella Press*, 1973. Octavo, pp. 20 (last blank); fine in original plain wrappers with attached dustwrapper. **\$440**

First edition: limited to 220 numbered and signed copies, of which only 100 were offered for sale. This was the second publication and first book – and one of the scarcest pieces – from Alec Bolton's Brindabella Press.

[26] **[CONCRETE 'POETRY']**

Lockjaw [wrapper title]. Sydney, [*Zerox*] *Dreamflesh*, n.d. but early 1980s. Octavo, pp. [200] (several folding), Xerographic printing with some colour; fine in original wrappers. **\$85**

Rare. Produced by a Xerographic 'commune' in Leichhardt that had some cultish renown in the early 1980s and endeavoured to take collage of image and (not very much) text to the extreme. Some of the pieces here are by Jas H. Duke. Zerox "Dreamflesh" is the pseudonym of the publisher, who was him/herself a contributor to similar enterprises in the late 1970s and early 1980s.

[27] **DAWE, Bruce.**

An Eye For a Tooth: Poems. Melbourne, *F.W. Cheshire*, 1968. Octavo, pp. [xii], 56, [2]; small booklabel on endpaper but very good in original boards with edge-worn dustwrapper. **\$55**

First edition of Dawe's very scarce third book of poems.

[28] **DAWE, Bruce.**

Beyond the Subdivisions: Poems. Melbourne, *F.W. Cheshire*, 1969. Octavo, pp. [xii], 52; neat owner's name on endpaper, near fine in original black boards with like dustwrapper. **\$35**

First edition.

[29] **DAWE, Bruce.**

Just a Dugong at Twilight: Mainly Light Verse. Melbourne, *Cheshire*, 1975. Octavo, pp. [viii], 90, [2] (blank), printed in dark green throughout; very good in original cloth, top and bottom edges of the boards flecked, with very good dustwrapper (little rubbed at extremities). **\$55**

First edition: although a comparatively late piece, this is one of Dawe's scarcest titles.

[30] **DOBSON, Rosemary.**

In a Convex Mirror: Poems. Sydney, *Dymock's Book Arcade Ltd.*, 1944. Octavo, pp. 32; stapled into embossed leather-grain wrappers, lettered in gilt, overlapping edges, staples slightly rusted but an excellent copy. **\$165**

First edition of Dobson's scarce second volume of verses: signed by the author on the title-page.

[31] **DRANSFIELD, Michael.**

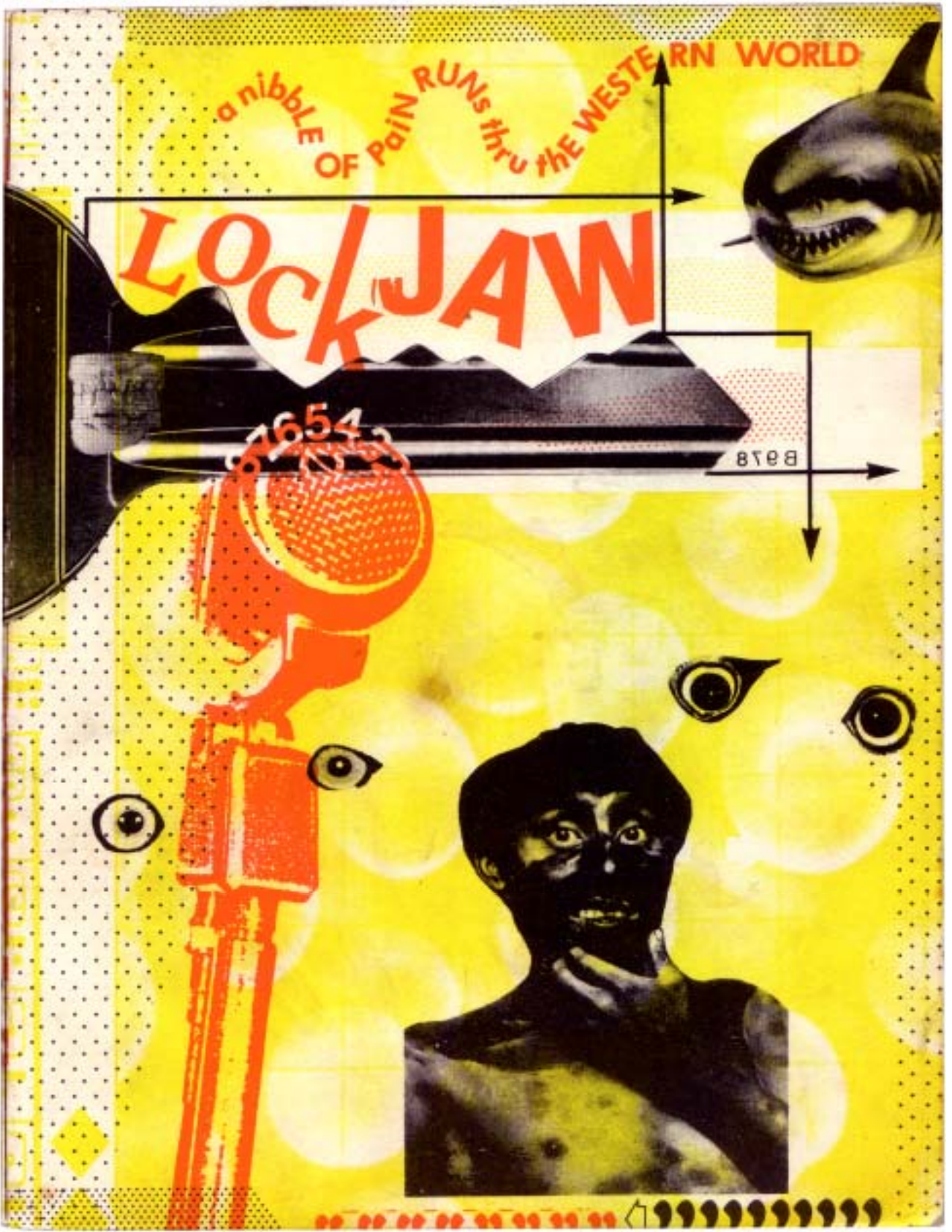
Streets of the Long Voyage. Brisbane, *University of Queensland Press*, 1970. Octavo, pp. [xii], 78; signs of use but very good in original card wrappers. **\$85**

First edition: the 22-year-old poet's first book and now scarce. Dransfield's involvement in the drug sub-culture of the 1960s and 1970s made him into a minor cult figure and, posthumously, one of the key figures of – and arguably the best contemporary voice of – the "Generation of '68" movement. His short lyrics were "marked by a precocious brilliance which had little opportunity to develop" (Wallace-Crabbe).

[32] **DRANSFIELD, Michael.**

Streets of the Long Voyage. Brisbane, *University of Queensland Press*, 1970. Octavo, pp. [xii], 78; very good in the original card wrappers that are a little tanned and a little rubbed. **\$330**

First edition: a rarely seen presentation copy from the poet and his girlfriend Hilary, inscribed by Dransfield and signed by him and by Hilary.



[33] **DRANSFIELD, Michael.**

Memoirs of a Velvet Urinal. *Adelaide, Maximus Books, n.d. but 1975.* Octavo, pp. vi, 64 (last blank), [2] (blank); purple spine little sunned as always but an excellent copy in original wrappers. **\$165**

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

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

Crosscurrents: Recent Australian Poetry Vol. 1, No. 1, April 1968 [and Vol. 1, No. 2, July 1968]. *Melbourne (Heidelberg West), 1968.* Two pieces, small quarto, processed typescript; very good in original wrappers, expected use and minor stains, preserved in a folding cloth case. **\$220**

Rare and highly ephemeral: an early little magazine published in the emerging climate of 'the New Poetry'. Edited by Dugan with contributions by Kris Hemensley, Terence Gillmore, Anna Fox, Geoffrey Eggleston, and Mal Morgan.

[35] **DUKE, Jas. H.**

Archduke [4]. Special Atlantis Issue. *Melbourne, The Author, 1974.* Octavo (A4 folded and stapled), pp. [24], hand-lettered wrappers featuring original three-colour hand-painted motif in enamel and fluorescent paint, the wrappers improvised from the standard drafting form of the Melbourne and Metropolitan Board of Works; preserved in a cruciform cloth folder, lettered in gilt. **\$1650**

Extremely rare: effectively unique. Duke published *Archduke 1, 2, and 3* in Brighton, England, between 1968 and 1972. This fourth and final number was created between 1973 and 1974 after his return from England. The 'edition' was said to have comprised 100 copies but this is not credible since each one is hand-written and contains original artwork throughout. Each is accordingly a time-taking production and a unique object – poems and 'concrete poems', illustration, images that are texts and texts that are images, even one page of pasted-in grass clippings! The resulting pieces were not for sale but were given away to recipients chosen by the writer.

Along with Alex Selenitsch, Peter Oustabasidis, Peter Murphy, and Allan Riddell, Jas. H. Duke (1939 – 1992) was responsible for promoting the concept of 'concrete poetry' in Australia and raising Australia's international profile among practitioners of the fad.

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

9-2-5. *Melbourne, 1979 – 1983.* 17 issues (of 20), octavo; very good in original wrappers. **\$385**

A good run comprising nos. 2, 4-11,13-20 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 ('PIO'), 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. 2 and 6) and *r* (nos.1 and 6).

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

[37] **EDMONDS, Phillip, and Robert KENNY (editors).**

Contempa No. 1 – Series 2, No. 6 [all published]. *Melbourne, 1972 – 1977.* 16 numbers in 15 (issues 8/9 a double number), small quarto and octavo, stapled as issued in original wrappers, very good to fine overall. preserved in a custom-made cloth bookform box. **\$440**

A little magazine representing the prominent Hemensley-inspired La Mama faction of The New Australian Poetry in Melbourne. The magazine published poetry and prose in an effort to discover and encourage unpublished or under-published Australian writers; later issues sought to be more inclusive and avoid promoting a literary line. Contributors – a remarkably representative group – included: Bruce Beaver, Vincent Buckley, Joanne Burns, Michael Dugan, Barbara Giles, Alan Gould, Jamie Grant, Robert Harris, Kris Hemensley, Dorothy Hewett, Garrie Hutchinson, John Jenkins, Rae Desmond Jones, Shelton Lea, Roger McDonald, Phillip Mead, Les A. Murray, Peter Oustabasidis, Geoff Page, Judith Rodriguez, Graham Rowlands, Gig Ryan, John Scott, Thomas Shapcott, R.A. Simpson., Peter Skrzynecki, Colin Talbot, Andrew Taylor, Richard Tipping, John Tranter, Vicki Viidikas, Alan Wearne.

[38] **FORBES, John.**

The Stunned Mullet & other poems. *Sydney, Hale and Iremonger, 1988.* Octavo, pp. 52, [4] (blank); illustrations throughout; fine in the original boards with near fine dustwrapper. **\$110**

First edition: signed by author.

ARCHDUKE



SPECIAL
ATLANTIS
ISSUE

[39] **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. This is 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 is copy number "i" of a very limited special issue of 26 lettered copies signed by the poet.

[40] **[FORBES] TRANTER, John and Philip MEAD (editors).**

The Penguin Book of Modern Australian Poetry. Melbourne, *Penguin Books, 1991*. Octavo, pp. xxxii, 474, [6] (advertisements, first blank); original wrappers, a degree of use but good. **\$75**

First edition: the copy of poet John Forbes, with his ownership inscription, and his marginal annotations and marks and a note on the front endpaper "A silly book! Stupido!". The anthology, with its revisionist view of literary history, is essentially a self-glorification of the "generation of '68", that here two decades on had become the new 'establishment', self-consciously glorying in its own largely self-referential writings. Signed by Tranter on the title-page with salutation to a subsequent owner.

[41] **FORBES, John.**

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

First edition.

[42] **GRAY, Robert.**

Introspect, Retrospect: Poems. Sydney, *Lyre-Bird Writers, 1970*. Octavo, pp. 36; fine in original light card wrappers with dustwrapper that is sunned at the extremities. **\$55**

First edition of Gray's first book: scarce.

[43] **GRAY, Robert.**

Creek Water Journal. Brisbane, *University of Queensland Press, 1974*. Octavo, pp. [vi], 80, [2]; near fine in original aquamarine boards with like dustwrapper. **\$65**

First edition: presentation copy, inscribed to Bruce and Brenda Beaver, dated 1975; with a further inscription from the poet, Peter Skryznecki, dated 1994. Paperback Poets, Second Series No. 3.

[44] **HALL, Rodney.**

Eyewitness: Poems. Sydney, *South Head Press, 1967*. Octavo, pp. 64; name on endpaper otherwise about fine in original cloth and good, little worn, dustwrapper. **\$45**

First edition.

[45] **HALL, Rodney.**

The Autobiography of a Gorgon. Melbourne, *F.W. Cheshire, 1968*. Octavo, pp. [viii], 42, [50]; very good in original cloth and edge-worn dustwrapper. **\$45**

First edition.

[46] **HALL, Rodney.**

The Law of Karma: a progression of poems. Canberra, *Australian National University Press, 1968*. Square octavo, pp. [x], 94; name on endpaper otherwise near fine in original plasticised cloth with very good dustwrapper (extremities of the spine slightly worn). **\$45**

First edition.

[47] **HALL, Rodney.**

Heaven, in a way. Brisbane, *University of Queensland Press, 1970*. Octavo, pp. [x], 62; very good in lightly rubbed original card wrappers. **\$45**

First edition. Paperback Poets, first series, number 3.

[48] **HALL, Rodney.**

Black Bagattels. Brisbane, *University of Queensland Press, 1978*. Square octavo, pp. [x], 86 (last blank); near fine in original boards with like dustwrapper. **\$55**

First edition, the hardback issue.

[49] **HALL, Rodney.**

The Most Beautiful World. *Brisbane, University of Queensland Press, 1981.* Square octavo, [viii], 60, [4] (blank); about fine in original boards with like dustwrapper. **\$45**

First edition, the hardback issue.

[50] **HARRY, Jan S.**

The Deer Under The Skin. *Brisbane, University of Queensland Press, 1971.* Octavo, pp. [viii], 56; fine in original light card wrappers. **\$45**

First edition of Harry's first volume of verse, inscribed by the author. Paperback Poets, first series, number 6.

[51] **HARRY, Jan S.**

Hold, for a Little While, and Turn Gently. *Sydney, Island Press, 1979.* Octavo, pp. [viii], 64; extremities lightly rubbed, excellent in original light card wrappers. **\$40**

First edition of Harry's second collection, limited to 500 numbered copies: inscribed by the author.

[52] **HARRY, Jan S.**

A Dandelion for Van Gogh. *Sydney, Island Press, 1985.* Octavo, pp. 96; near fine in original wrappers. **\$40**

First edition of Harry's third collection, one of 1000 numbered copies: inscribed by the author.

[53] **HARRY, Jan S.**

The Life on Water and the Life Beneath. *Sydney, Angus and Robertson, 1995.* Octavo, pp. xii, 142; fine in original light card wrappers. **\$25**

First edition: invitation to the launch loosely inserted.

[54] **HARWOOD, Gwen.**

Poems [together with] Poems – Volume Two. *Sydney, Angus and Robertson, 1963 – 1968.* Two volumes octavo, pp. xii, 100; very good in original decorated boards with little darkened and flecked price-clipped dustwrapper + pp. [xii], 72; very good in original cloth with edge-worn price-clipped dustwrapper. **\$440**

First editions: presentation copies of Harwood's difficult first two collections, inscribed and signed by the author on the front endpapers to "Dear Helen with love...".

[55] **HARWOOD, Gwen.**

Selected Poems. *Sydney, Angus & Robertson, 1975.* Octavo, pp. [xii], 216, [4] (blank); near fine in original light card wrappers. **\$165**

First edition of Harwood's first selected: a presentation copy, signed on the title-page and dated 1980, with a signed and inscribed postcard loosely inserted..

[56] **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 Australian Poetry' or 'Generation of '68' movement.

[57] **HENNESSY, Glen.**

The Black Cockatoo. *Canberra and Üchtelhausen (Germany), Harrisfeldwegpresse, 1994 – 2001.* Small folio, [24], with eight linocuts by Angie McNeilly, printed on handmade paper, loosely inserted A4 sheet in English describing the book and the history of its production; uncut in original printed boards, fine. **\$550**

Limited edition of thirty copies (although this is not stated in the text), this numbered 13. Poems by Aboriginal activist Glen Hennessy, who died aged 35 while this book was in preparation in 1994 when Werner Enke was visiting lecturer at the School of Art Canberra. The linocuts were printed in Canberra in 1994 but the printing of the bilingual text was taken up again several years later by Enke between 1997 and 2001, and issued by his private press.

[58] **HEWETT, Dorothy.**

Hidden Journey. *Newnham (Tasmania), Wattle Grove Press, 1967.* Tall duodecimo, pp. [iv], 16, [2]; about fine in original red card wrappers and like slightly soiled dustwrapper, cord tied as issued. **\$550**

Rare: first edition of Hewett's second verse collection. Edition limited to 100 numbered copies signed by the author.

[59] **HEWETT, Dorothy.**

Late Night Bulletin. *Newnham (Tasmania), Wattle Grove Press, 1968.* Tall duodecimo, seven leaves, printed on one side only, with illustrations by O. Novotny, W. Guy, and R. Hennequel; loose in original wrappers (as issued?), wrapper spine repaired, otherwise fine. **\$385**

Rare: first edition of Hewett's third verse collection. Edition limited to 100 numbered copies initialled by the author.

[60] **HEWETT, Dorothy.**

Greenhouse. *Sydney, Big Smoke Books, 1979.* Square octavo, pp. 108, illustrations by Hilary Burns throughout; fine in the original Burns wrappers with very good lightly rubbed dustwrapper repeating the wrapper design. **\$165**

First edition: one of the limited issue 100 numbered copies signed by the author.

[61] **HEWETT, Dorothy.**

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

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

[62] **HEWETT, Dorothy.**

A Tremendous World in Her Head: Selected Poems. *Sydney, Dangaroo Press, 1989.* Octavo, pp. [xviii], 100, [4]; fine in original boards with near fine slightly edge rubbed dustwrapper. **\$55**

First edition, the superior casebound issue, signed by the author on the title-page.

[63] **HEWETT, Dorothy.**

Varuna New Poetry. Vol. 1 No. 3. *Katoomba, Varuna Writers' Centre, 1995.* Quarto, pp. [4]; folded as issued, fine. **\$35**

Issues of *Varuna New Poetry* comprised poems by different poets. The present issue is devoted to three long pieces by Dorothy Hewett.

[64] **[HEWETT] ZWICKY, Fay (editor).**

Journeys: Poems by Judith Wright, Rosemary Dobson, Gwen Harwood, Dorothy Hewett. *Melbourne, Sisters Publishing Ltd., 1982.* Octavo, pp. [viii] (first leaf and last page blank), 64 (last three blank); very good in original wrappers. **\$40**

First edition: signed by Hewett on the half-title and by Zwicky on the title (in 1996).

[65] **ZWICKY, Fay (editor).**

Journeys: Poems by Judith Wright, Rosemary Dobson, Gwen Harwood, Dorothy Hewett. *Melbourne, Sisters Publishing Ltd., 1982.* Octavo, pp. [viii] (first leaf and last page blank), 64 (last three blank); very good in original wrappers. **\$50**

First edition: signed by all contributors on the title-page (two signatures dated in the 1990s) for a well-known Canberra autograph hunter.

[66] **HOOTON, Harry.**

These Poets. *Newcastle (NSW), Reg. C. Pogonoski, n.d. but 1941.* Octavo, pp. 24; quite slight spotting early and late, original wrappers a little dusted, a very good copy. **\$165**

Extremely scarce: first edition of the first volume of verse by one of the most significant modernist poets, a figure much admired by the "generation of '68" poets, and a writer whose influence continued well into the 1970s.

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

The Wandering Islands. *Sydney, Edwards & Shaw, 1955.* Octavo, pp. 74; about fine in original gilt-printed boards with like dustwrapper. **\$660**

First edition: the dedication copy, inscribed, dated, and signed on the dedication page to James McAuley, with the small executor's stamp of authenticity on the bottom fore-corner of the front pastedown endpaper.

This was Hope's first collection of verse and first regularly published book, announced for publication by the Meanjin Press, as far back as 1946 on the dustwrapper of Judith Wright's *The Moving Image*, although it remained unpublished for almost a decade.

With its publication Hope's reputation was firmly established as one of the most distinguished living academic poets writing in the English language. The volume won the 1955 Grave Leven Prize for Poetry and was included in "Best Books of the Year 1955". Followed swiftly by a second impression, this first edition is very scarce.

Loosely inserted is the pre-publication flyer for the book from Edwards and Shaw.

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

The Age of Reason. *Melbourne, Melbourne University Press, 1985.* Octavo, pp. xii (last blank), 148 (last blank); fine in original quarter imitation leather and cloth boards, with like dustwrapper. **\$165**

First edition: presentation copy, inscribed and signed, on the half-title, "For Penelope with all my love, Alec. [signed] A.D. Hope 1985". An affectionate and ironic interpretation of eighteenth-century rationalism, with a virtuoso adaptation of the heroic couplet, favoured poetic mode of that age, designed as a companion to Hope's *Dunciad Minor* of 1970.

[69] **JENNINGS, Kate.**

Come To Me My Melancholy Baby. *Melbourne, Outback Press, 1975.* Octavo, pp. [80]; one leaf creased and a few signs of use but very good in original card wrappers. **\$55**

First edition of the author's first book: presentation copy inscribed to fellow-poet Martin Johnston ("Dear Martin, yrs Kate").

[70] **JOHNSTON, Martin.**

The Sea-Cucumber. *Brisbane, University of Queensland Press, 1978.* Octavo, pp. [viii], 72; very good in original light card wrappers. **\$45**

First edition of Johnston's second collection – and first regularly published volume – this gathers together "work that [he] sees as his best from the past six or seven years" but also includes six poems from *Shadowmass*, his very scarce first collection of 1971. This is probably the most significant of Johnston's collections published in his lifetime, with some considering the title-poem as one of the major Australian poems of the decade. Paperback Poets, second series, number 15.

[71] **JOHNSTON, Martin.**

The Typewriter Considered as a Bee-Trap. *Sydney, Hale & Iremonger, 1984.* Octavo, pp. 66 (last blank), [2] (blank); original boards with dustwrapper, as usual with this publisher's books of this period there is some pale foxing, in other respects near fine. **\$185**

First edition, casebound issue: signed and inscribed presentation copy

[72] **JONES, Rae Desmond and Norman TALBOT.**

Two Voluminous Gentlemen. *[Newcastle], Riverrun Poets, circa 1977.* One volume dos-à-dos, foolscap folio, pp. [48], including the first and last leaves which act as 'titles'; stapled as issued, general light creasing and use, very good. **\$220**

Highly ephemeral: joint volume bound dos-à-dos. This appears to have been published as a companion to an LP recording of a reading of works by both poets ("Riverrun Poets Number Two"). Effectively unrecorded.

[73] **KEFALA, Antigone.**

The Alien. *Brisbane, Makar, 1973.* Octavo, pp. 20; very good in original printed wrappers. **\$45**

First edition of the author's first book of verse: presentation copy inscribed (in 1983) to John Ferguson of Angus and Robertson. The fifth of the Gargoyle Poets series.

[74] **KELEN, Stephen K.**

Dragon Rising: Poems. *Hanoi, The Gioi Publishers, 1998.* Octavo, pp. [iv], 28; fine in original wrappers. **\$110**

Uncommon: signed and inscribed by the author. Poems in English written during Kelen's Australia Council residency in Hanoi.

[75] **KENNY, Robert (editor and publisher).**

The Antipodean-Summer Postcard Series [envelope title]. *[Melbourne], Rigmarole of the Hours, 1975.* Standard postal-size envelope, printed in colour on one side, with eight 'postcards' inserted; some generally light wear to the envelope otherwise fine. **\$165**

Extremely scarce and ephemeral: this was the sixth publication of the Rigmarole of the Hours series of publications, a series that generally avoided consistency of format. The 'postcard' series comprises mock postcards with poems or prose poems by Laurie Duggan, J.S. Harry, Ken Taylor, Kris Hemensley, Bernie O'Regan, Robert Kenny, Gerard Lee, and Walter Billeter.

[76] **KOCAN, Peter.**

Ceremonies for the Lost. *No imprint [Sydney, Privately Printed for the Author], 1974.* Octavo, pp. 12; an excellent copy in original card wrappers. **\$125**

Rare: first edition of Kocan's first book, a collection of poems of institutional life, many of which had been published in literary magazines. This slim pamphlet was published while Kocan was still imprisoned in a state psychiatric facility for the attempted assassination of Labor leader Arthur Calwell. This copy has a gift inscription to influential Sydney bookseller Ron Abbey from Patricia Laird, who had a role in bringing the book to publication.

[77] **KOCAN, Peter.**

The other side of the fence. *Brisbane, University of Queensland Press, 1975.* Octavo, pp. [viii], 66, [2] (blank); about fine in original boards with like dustwrapper. **\$85**

First edition of Kocan's first regularly published book: number 11 of the second series of UQP's Paperback Poets series, the scarcer hardback issue.

[78] **KOCAN, Peter.**

Freedom to Breathe. *Sydney, Angus and Robertson, 1985.* Octavo, pp. [x], 66, [4] (blank); near fine in original stiffened card wrappers. **\$45**

First edition.

[79] **LEA, Shelton.**

Poems. *No imprint but Victoria, The Author, n.d.* Quarto (A4), pp. [16], Xerox production (photocopied typescript, manuscript, image); unbound, folded as issued, fine. **\$440**

Rare and evidently unrecorded. A piece impossible to date but the nature of the Xerox process suggests a date in the 1970s at the earliest. Among the poems are two versions of "Poem on a Peach Melba Hat". The final leaf is signed by Lea in black biro with his address "Mountain View via Powong 3988".

[80] **LEHMANN, Geoffrey.**

A Voyage of Lions and Other Poems. *Sydney, Angus and Robertson, 1968.* Octavo, pp. [x], 76, [2]; top edge a little spotted but near fine in original boards with very good dustwrapper. **\$75**

First edition of the author's first solo volume. A well-associated copy, inscribed to Judith Rodriguez from David Malouf: "To Judith, with love, Feb. '69, David"; with Judith Rodriguez's neat ownership inscription on verso of front endpaper.

[81] **LEHMANN, Geoffrey.**

Spring Forest. *Sydney, Angus and Robertson, 1992.* Octavo, pp. [x], 146, [2]; near fine in original light card wrappers. **\$35**

First edition: an extension of Lehmann's highly regarded *Ross' Poems* of 1978, with some reworking of the original pieces.

[82] **LLEWELLYN, Kate.**

Luxury. *Sydney, Redress Press, 1985.* Octavo, pp. 112; very good in original light card wrappers. **\$220**

Dorothy Hewett's copy of the first edition with her notes on the preliminaries and markings in the text, together with the unbound early paged proof sheets (some use and marking). The proofs show minor reworking of poems and typographical corrections throughout. One poem present in the proofs was replaced by another in the published text. The two pieces preserved in a folding cloth bookform box.

[83] **LLEWELLYN, Kate.**

Blue Mountains Journal. Unedited Text. *Melbourne, Hudson, [1987].* Quarto, 28 leaves, proof laser print, printed on rectos only, title-page on contrasting green paper; fine in binder's cloth. **\$75**

Unedited laser-set proofs of the first few portions of Llewellyn's journal – later portions marked in manuscript on the contents leaf as "not yet set".

[84] **[LLEWELLYN] DOBSON, Rosemary (editor).**

Sisters Poets 1. Anne Lloyd, Kate Llewellyn, Joyce Lee, Susan Hampton. *Melbourne, Sisters Publishing Ltd., 1979.* Octavo, pp. 64; very good in original wrappers. **\$30**

First edition: signed and inscribed by Kate Llewellyn on the half-title, the contributor who had any subsequent literary career of note.

[85] **McAULEY, James and Harold STEWART] “MALLEY, Ern”.**

The Darkening Ecliptic by Ern Malley. *Melbourne, Reed & Harris, 1944.* Small quarto, pp. 46, [2] + Sydney Nolan frontispiece (repeating cover illustration); a very good copy in original Sidney Nolan colour-printed wrappers. **\$550**

The first separate edition (and the first publication of both authors) of this celebrated series of hoax poems: the second issue in Nolan wrappers. This is a very rarely seen 1949 presentation copy from Harold Stewart, inscribed and signed “To George Coulson from the Hind Legs. Harold Stewart 1949”.

[86] **McCUAIG, Ronald.**

Vaudeville. *Potts Point (Sydney), Privately Printed by The Author, 1938.* Tall octavo, pp. [56]; a fine copy, the best we have seen, in original green cloth, spine unfaded (it usually is), spine lettered in black, entirely uncut, as issued without dustwrapper. **\$880**

Rare: the first edition of McCuaig’s first and most important collection, the first significant modernist work by an Australian poet. The volume was privately printed by the poet, at “Wiringulla”, St. Neot’s Avenue, Potts Point, Sydney — in his bath apparently — in an edition of 150 numbered and signed copies.

This is copy number six, one of the early copies inscribed as well as numbered and signed by the poet on the limitation leaf. This inscribed to Beryl Ross and dated 1938.

[87] **McCUAIG, Ronald.**

The Wanton Goldfish. *Vaucluse, Sydney, The Author, 1941.* Sextodecimo, pp. [12], with a full-page illustration by Victoria Cowdroy facing the title; about fine in original blue wrappers. **\$285**

Rare: first edition. Although without stated limitation, only 170 copies of this first edition were printed on bond paper and sewn in wrappers.

[88] **McCUAIG, Ronald.**

Quod Ronald McCuaig. *Sydney, Angus and Robertson, 1946.* Octavo, pp. [viii], 66, [2] (blanks), with seven full-page illustrations by Victoria Cowdroy; very good in original cloth-backed boards, with like dustwrapper (extremities sunned as usual, sealed tear at the spine fold). **\$185**

First edition of McCuaig’s first general publication and the first that made him known to a wider audience. This is a presentation copy, inscribed to Geoffrey Dutton in 1959.

[89] **McCUAIG, Ronald.**

The Ballad of Bloodthirsty Bessie And Other Poems. *Sydney, Angus and Robertson, 1961.* Octavo, pp. x, 166 (last blank); hand-bound by the author in green reversed calf, spine with raised bands and gilt lettered, “Victoria Cowdroy” prints used as endpapers. **\$440**

First edition of McCuaig’s most widely known volume, although the choice of title left the impression that he was a writer of light comic verse. This is a unique presentation copy, hand-bound by the author, inscribed by him to academic and fellow poet “Tom [Ingli] Moore, for what he did for this book and for Ronald McCuaig 2/11/1961”.

[90] **McDONALD, Roger.**

Airship. *Brisbane, University of Queensland Press, 1975.* Octavo, pp. [viii], 66, [2] (blank); an excellent copy in original light card wrappers. **\$55**

First edition, wrapped issue, of McDonald’s second book of verse: inscribed and signed by the author on the title-page. Paperback Poets, Second Series, no. 4.

[91] **McMASTER, Rhyll.**

The Brineshrimp. *Brisbane, University of Queensland Press, 1972.* Octavo, pp. [viii], 46, [2]; very slight rubbing but fine in original light card wrappers. **\$45**

First edition of the author’s first collection: signed on the title-page. Paperback Poets, first series, number 9.

[92] **McMASTER, Rhyll.**

Flying the Coop: New and Selected Poems 1972 – 1994. *Melbourne, William Heinemann Australia, 1994.* Octavo, pp. xvi, 224; about fine in original light card wrappers. **\$35**

First edition: signed on the title-page.

[93] **MAIDEN, Jennifer.**

The Occupying Forces. *Brisbane, Makar Press, 1975.* Octavo, pp. 32; a excellent copy in original silver light card wrappers (slight crease at the spine). **\$45**

First edition of the author's third book: presentation copy inscribed to Bruce and Brenda Beaver, "...with love from Jenny 10/9/75". Number 15 in the Gargoyle Poets series.

[94] **MAIDEN, Jennifer.**

The Problem of Evil. *Sydney, New Poetry, 1975.* Octavo, pp. 62, [2]; original stiffened blue wrappers, near fine. **\$45**

First edition of the author's second book, limited to 500 copies. This is a presentation copy inscribed to Bruce and Brenda Beaver "with love from Jenny 9/6/75".

[95] **MAIDEN, Jennifer.**

Birthstones: Poems. *Sydney, Angus & Robertson, 1978.* Small duodecimo, pp. [24] (numbered [121]-144); near fine in original light card wrappers. **\$35**

First edition, first issue: inscribed by the author to Bruce and Brenda Beaver, signed and dated 31 July 1978. One of the pamphlets issued in the fourth series of Angus & Robertson's relatively short-lived 'Poets of the Month'.

This was 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".

[96] **MALOUF, David.**

Neighbours In A Thicket: Poems. *Brisbane, University of Queensland Press, 1974.* Octavo, pp. [vi], 66; about fine in the original boards with otherwise fine slightly spine-sunned dustwrapper. **\$550**

First edition of Malouf's extremely scarce second book: the elusive casebound issue. "Malouf's most attractive quality is his capacity to blend elements of quiet fantasy with more subterranean urgencies of wonder, loss and the precariousness of living" (Shapcott).

[97] **MALOUF, David.**

First Things Last: Poems. *Brisbane, University of Queensland Press, 1980.* Octavo, pp. vi, 58; spine little sunned, back wrapper little soiled, otherwise fine in original wrappers. **\$55**

First edition: Malouf's fifth collection of poetry, published when he was still considered to be more poet than novelist, although his outstanding success with *Johnno* and *An Imaginary Life* were just then giving cause for radical re-assessment. The wrapped issue.

[98] **MALOUF, David.**

Wild Lemons: Poems. *Sydney, Angus and Robertson, 1980.* Small octavo, pp. [ii] (title-leaf) + 35-64 (complete); about fine in the original card wrappers. **\$1650**

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

The first and separate issue of this tiny volume is unquestionably now the most elusive of Malouf's regularly published books. This is the second of six slim volumes of poetry published in a small format by Angus and Robertson in 1980 as part of a very short-lived series, devised to continue the earlier and more successful "Poets of the Month" format. The series was edited by Les Murray, Vivian Smith, and Rodney Hall.

The sheets of the original 'parts' were subsequently collected together to form a six-monthly volume. *Wild Lemons* was part of a volume that comprised: Malouf's *Wild Lemons*; Kocan's *Armistice*; Mead's *Be Faithful Go*; Sant's *Lives*; Scharen's *Signs and Seas*; and Scott's *Tricks of Memory*. Because the unsold sheets were later bound up collectively by the publisher, and since the series was not a publishing success in any event, both the separate issue of *Wild Lemons* and the collective issue as part of the volume entitled *Poems by Peter Kocan, David Malouf, Philip Mead, Andrew Sant, Peter Scharen, Margaret Scott* (this was the cover title: the volume was issued without a separate title-page).

[99] **MALOUF, David, et al.**

Poems by Peter Kocan, David Malouf, Philip Mead, Andrew Sant, Peter Scharen, Margaret Scott [cover title]. *Sydney, Angus and Robertson, 1980.* Small octavo, pp. [ii] (front endpaper as contents leaf) + 192; very good and clean in original stiffened orange-yellow titling-wrappers (spine lightly sunned). **\$330**

First edition and very scarce: the collective issue of the original sheets of the six slim volumes of poetry published in 1980 in the very short-lived series, devised by Angus & Robertson to continue the earlier and more successful "Poets of the Month" format. This was the first collective volume published in the series, edited by Les Murray, Vivian Smith, and Rodney Hall.

[100] **MALOUF, David.**

Selected Poems. *Sydney, Angus and Robertson, 1981.* Octavo, pp. viii, 120 (last blank); near fine in original light card wrappers. **\$55**

First edition: Malouf's first 'selected', it includes many poems previously unpublished on pp. 94 – 119.

[101] **MALOUF, David.**

Typewriter Music. *Brisbane, University of Queensland Press, 2007.* Small octavo, pp. [viii] (last blank), 86 (last blank), [2] (advertisement, last blank); fine in original boards with like dustwrapper. **\$40**

First edition: signed and inscribed on the title-page. Malouf's first collection of poetry since *First Things Last* of 1980 and the collected *Poems 1959 – 89* of 1992.

[102] **MANIFOLD, J.S.**

Six Sonnets on Human Ecology [wrapper title]. *Brisbane, Privately printed by the Communist Arts Group, 1974.* Quarto, [6] leaves, processed typescript, printed on rectos only; excellent copy, stapled in titling-wrappers. **\$165**

Extremely scarce late work by a then largely forgotten left-wing 'hero' (and class traitor). This was evidently the copy of Rodney Hall, who has annotated each poem briefly. The front wrapper with the bookstore stamp of the fellow-travelling International Bookshop in Melbourne.

[103] **MEAD, Philip.**

The Spring-Mire. Poems by Philip Mead With drawings by Ian Sharpe. *Canberra, Brindabella Press, 1982.* Octavo, pp. 32, illustrations; about fine in original quarter calf and canvas boards (by the Dove Bindery), with original plain plastic dustwrapper, this a little rubbed as often. **\$110**

First edition: limited to 240 numbered and signed copies.

[104] **MURPHY, Peter.**

Escape Victim and other poems. *No imprint but Eaglemont (Melbourne), The Author, 1974.* Octavo, pp. 112; spiral bound in card wrappers, near fine. **\$125**

Rare: Murphy's first book, special issue limited to 50 numbered copies. In addition to Murphy's own verse and concrete 'poetry', the volume has graphics/illustrations by Mimmo Cozzolino and Marie Louise Piggott, who designed the thing, as well as similar artwork by about a dozen others.

[105] **'NASH, John' [i.e. Mark O'CONNOR].**

Ode to Iggy Pop. *[Rose Park, S.A. or Glebe, NSW], Black Glamb Press, 1981.* Octavo, pp. [12]; very good in original card wrappers. **\$125**

Scarce: 'signed' pseudonymously and indecipherably by the author on the title-page and, more interestingly, with manuscript additions and corrections to several pieces, most notably in the title-piece which has significant structural alteration and some nine added lines.

[106] **OLIVER, Gary (editor).**

Ploughman: a poetry magazine. june, 1974. [Nos.] 6/7 & 8. *Sydney, Fragment Press, 1974.* Large quarto, pp. 52, processed typescript; about fine in original wrappers. **\$185**

Extremely scarce: final issue of a controversial Sydney-based poetry "little magazine" edited by Oliver and Carol Novak, although this issue was edited by Oliver alone. This is the special deluxe issue limited to 42 numbered copies set aside for contributors out of an edition of 500. This issue contains a signed and numbered original linocut by Steve Kemp.

It was this final issue of *Ploughman* that published the anonymous, scandalous, and scurrilous essay entitled "The Queensland Octopus", which argued that certain Queensland writers – prominent then and now – had formed a cabal and as a result exercised control over the publication of new writing in Australia. No doubt at the time hurtful, it now reads as a splendid example of literary invective; there is also something ironic about a Sydney writer complaining about the geography of cultural control.

The magazine includes verse contributions by Rae Desmond Jones, Joanne Burns, Kris Hemensley, and Peter Oustabasidis ('PIO').

[107] **OLIVER, Gary (editor and publisher).**

The Australian Women's Weekly: Underwear Prediction. [drop title]. Sydney, Fragment [Press], n.d. but 1974. Foolscap folio, pp. [6], processed typescript; one old horizontal fold, slight browning at extremities, touch of silverfishing on the last leaf (trivial loss), stapled as issued, very good. **\$330**

Rare: a poetry 'magazine', one of an unknown number of such pieces in the Oliver orchestrated series from Fragment Press that were literally handed out at busy Sydney city bus stops to a perplexed public, most of whom certainly discarded them in the nearest bin. This copy annotated "Distributed at Wynyard Station 14-5-1974 – Free".

Unlike other examples of these Fragment Press "Bus Stop Entertainments" that we have seen – and they have not been many – this one is bibliographically moderately informative: "THE AUSTRALIAN WOMEN'S WEEKLY is a FREE poetry handout & part of a series each of which appears only once under a particular title... this issue was edited by Ken Bolton & Carol Novak...". Contributors include the following names of note, matched by an equivalent number of nobodies: Rae Desmond Jones, Ken Bolton, Eric Beach, Graham Rowlands, Joanne Burns.

[108] **OUSTABASIDIS, Peter ('ΠΟ').**

humble Pi. Melbourne, bird in the hand press, 1977. Octavo, pp. [24]; fine in original wrappers. **\$45**

Edition limited to 350 numbered copies.

[109] **PAGE, Geoff.**

Smiling in English, Smoking in French. A Journal. Canberra, Officina Brindabella, 1987. Duodecimo, pp. [56], with illustrations by Christian Preuschl von Haldenburg; original hand-binding by Ron Eadie with blue ribbon threaded through grey cover paper, printed in three colours; near fine. **\$100**

First edition: limited to 260 numbered copies signed by the author.

[110] **PETERS, Robert (editor and publisher).**

[Fern Hill No. 1 (all published?).] [Sydney (Wentworthville), n.d. circa 1970 – 1971. Foolscap quarto, pp. 32 (last blank), processed typescript; fine, stapled as issued. **\$165**

Rare: without clear title-page (but quite explicit imprint page 2) one suspects that copies of this humble 'little magazine' have been discarded as incomplete or unidentifiable over the last forty years. A pity because, although so short-lived and ill-recorded that this appears to have been its only issue, it includes with more than ordinary prescience – or serendipity – very early published work by the subsequently substantial poets Mark O'Connor (three poems) and John Forbes (four poems).

[111] **PODSUCKER PRESS.**

Split Lips [wrapper title]. [Melbourne?], Podsucker Press, 1986. Foolscap folio, pp. [16], with illustrations throughout; fine in original titling-wrappers. **\$165**

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. Shelton Lea has signed at his contribution and Christine Webb has signed the front wrapper.

[112] **PORTER, Dorothy Featherstone.**

The Monkey's Mask. Melbourne, Hyland House, 1994. Octavo, pp. viii, 256, illustrations in the text; near fine in original light card wrappers with like dustwrapper. **\$275**

First edition: second verse novel. An inscribed and signed presentation copy of Porter's breakthrough book; winner of the Age Poetry Book of the Year.

[113] **PORTER, Dorothy Featherstone.**

Crete. Melbourne, Hyland House, 1996. Octavo, pp. [x], 142, [4] (first blank, others advertisements); slight tanning from wrappers on the first and last leaf, otherwise fine in original light card wrappers with otherwise fine slightly edge-creased dustwrapper. **\$185**

First edition: signed by the author on the title-page. Loosely inserted is an invitation to the launch and a holograph postcard from the author to the previous owner.

[114] **PORTER, Dorothy Featherstone.**

What a piece of work. Sydney, Picador, 1999. Octavo, pp. [viii], 276, [4] (blank); near fine in original light card wrappers. **\$85**

First edition: signed by the author on the title-page. Porter's third verse novel following *Akhenaton* and *The Monkey's Mask*.

[115] **[PORTER] THWAITE, Anthony (edited by).**

Paeans for Peter Porter: a celebration for Peter Porter on his seventieth birthday by twenty of his friends, 16 February 1999. Edited by Anthony Thwaite. London, Bridgewater Press, 1999. Octavo, frontispiece photograph; near fine in original quarter cloth and marbled boards. **\$330**

Edition limited to 26 lettered copies, within an overall limitation of 113 copies, signed by all contributors: Martin Amis, Julian Barnes, D.J. Enright, Barry Humphries, Clive James, David Malouf, Les Murray, C.K. Stead, among others.

[116] **RAVLICH, Robyn (editor and contributor).**

The Poems Again. [Sydney] Cocorico, [1972]. Octavo, pp. [68], with illustrations in various colours throughout; the outer leaves with some soiling and use, the last leaf a little defective at the bottom fore-edge (no significant loss), otherwise very good and clean in original self-wrappers (included in the pagination above). **\$330**

A very rare and highly ephemeral piece, comprising poems by Ravlich, John A. Scott, Kerry Leves, Colleen Burke, Jennifer Maiden, Alan Wearne, Terry Gillmore, and Vicki Viidikas.

[117] **ROBERTS, Nigel (editor and publisher).**

Free Poetry [final issue?]. Sydney, Nigel Roberts, circa 1970. Oblong foolscap folio (?), pp. [2] (title collage, on green paper), [16], processed typescript; two shallow old vertical folds, well bound more recently in cloth, about fine. **\$440**

Fine and very 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: in this issue, Michael Dransfield, Richard Tipping, Thomas Shapcott, Phillip Motherwell, Rudi Krausmann, Nigel Roberts, and a bunch of nobodies. This appears to be the final issue, to judge from Roberts's somewhat despairing endnote.

[118] **ROBERTS, Nigel (publisher and editor).**

Off The Page: Dummy Run. Sydney, Nigel Roberts, 1990. Foolscap folio; excellent in original card wrappers with mounted photographic illustration. **\$110**

The deluxe issue of the first number. Limited to 40 copies, of which only 20 were for sale, this deluxe issue is numbered (this no. 16) and signed by contributors Grant Caldwell, Nigel Roberts, Billy Marshall-Stoneking, Rudi Krausmann, and Richard Tipping; as well it includes two original silk-screens of the contributions of Richard Tipping and Tony Edwards. *Illustrated overleaf.*

[119] **ROBERTS, Nigel (publisher and editor).**

Off The Page: Dummy Run [- No. 5]. Sydney, Nigel Roberts, 1990 – 1992. Five issues in four (nos. 3-4 a double issue), foolscap folio; an excellent set in original card wrappers with mounted photographic illustrations. **\$220**

The first five issues of this fairly home-made poetry magazine, aiming to present "writing in performance" and published in Balmain and edited by Roberts, with Billy Marshall-Stoneking and Peter Oustabasis.

[120] **ROBERTS, Philip.**

Crux. Sydney, Island Press, 1973. Octavo, pp. [x] (first leaf blank), 92, [2] (limitation page, last blank); very good in little spine-darkened original card wrappers. **\$85**

Scarce: edition limited to 200 numbered copies, of which the first ten were hardbound and signed.

[121] **RODRIGUEZ, Judith [Green].**

Nu-Plastik Fanfare Red and other poems. Brisbane, University of Queensland Press, 1973. Octavo, pp. [vi], 56, [2]; a spot or two early and late but very good in lightly rubbed original wrappers. **\$55**

First edition of the author's first solo collection: presentation copy inscribed to Sydney bookseller Ron Abbey on the title-page, dated 11.vii.'74. Paperback Poets, first series, number 14.

[122] **RODRIGUEZ, Judith.**

Water Life. Brisbane, University of Queensland Press, 1976. Square octavo, pp. [viii], 84, illustrated throughout with linocuts by the author; about fine in original boards with like dustwrapper. **\$35**

First edition of the author's second collection, illustrated by her with fourteen linocuts.



OFF THE PAGE

[123] **RODRIGUEZ, Judith.**

Shadow on Glass. *Canberra, Open Door Press, 1978.* Octavo, pp. [26], with decorations throughout; original wrappers, near fine. **\$35**

First edition: one of 350 numbered and signed copies.

[124] **ROSKOLENKO, Harry.**

Baguio Poems. *Melbourne, [The Author], 1977.* Folio, 18 leaves, processed typescript, printed on rectos only; owner's name on verso of front wrapper, slight stain on first leaf, wrappers a trifle rubbed or creased but very good in original home-made wrappers (the back wrapper being a piece of stiff plain cardboard). **\$85**

Extremely scarce: with a taped-in typed note indicating that this – and probably all copies – was a presentation one. Introductory note by Thomas Shapcott.

[125] **SELENITSCH, Alex (compiled by).**

Australia Poet [box title]. *Canberra, Graphic Investigation Workshop, Canberra Institute of Arts, November 1989.* Leaves of printed paper, tissue, cord, plaster of Paris, wax birthday candle, glass tube, etc., and four loose leaves of 'index' in paper folder, all contained in a printed box of light-weight corrugated cardboard, with printed title "Australia Poet" in imitation of the Australia Post logo, overall dimensions 270 x 230 x 35 mm; contents fine, the box a little creased at the not very stiff extremities. **\$220**

Self-styled "concrete poetry", mercifully limited to 40 copies (this number 32).

It stretches our patience to describe this piece of meretricious, solipsistic, self-indulgent 1980's tripe but this is the sort of infantile nonsense still being encouraged in our 'arts' institutions and still being paid for by our taxes (which is the real problem).

In lieu of objective and relatively sane description, here follows a partially intelligible self-description (no misplaced commas have been corrected): "We write for print, but normally deny it. Here are some poems by poets who have found that print is not a nuisance but a *language*: all-pervading (the binding equivalent of gravity), subtle and open to individual expression and vision. Here too, are some artists who know something about print. Beyond the paper's surface, they work with solids and liquids, rituals and apparatus, using *another* language that is equally capable of paraphrasing (illuminating) poems and generating ideas out of matter".

The participants were the usual suspects and a bunch of nobodies: David Powell, Leslie Peterson, Christopher Croft, Richard Tipping, Paul Uhlmann, Therry Bouchard, Anthony Figallo, Brian Hincksman, Peter Oustabasidis ('ΠΙΟ'), Jennifer Hawkins, Peter Murphy, Frances Rhodes, Pete Spence, Peter Finlay, Heidi Jackson, Geoffrey Hinchcliffe, Gustavo Geissbuehler, Karen Cherry, Ruth Cowen, Peter Herel, Katharine Nix, Alex Selenitsch.

A characteristic monument to 1980s pomposity, self-evidently rare and something that, happily, in another two decades will only exist in collecting institutions.

[126] **SHAPCOTT, Thomas W.**

Time on Fire: Poems. *Brisbane, The Jacaranda Press, 1961.* Octavo, pp. [x], 90; very good in original boards with like dustwrapper. **\$110**

First edition of the author's first book: presentation copy inscribed to fellow-poet Gwen Harwood on the endpaper and further signed on the title-page.

[127] **SHAPCOTT, Thomas W.**

Sonnets 1960 – 1963. *Brisbane, Officina Donagheana, 1964.* Foolscap quarto, pp. [viii], 42, [2]; near fine white boards with contrasting blue papered spine (sunned) with printed label. **\$275**

First edition, limited to 100 numbered and signed copies: presentation copy from the printer-publisher, Brian Donaghy, inscribed to Geoffrey Farmer, with his bookplate. A few of the poems in this volume were also published in *The Mankind Thing* of the same year but the majority were not.

[128] **SHAPCOTT, Thomas W.**

The Mankind Thing. *Brisbane, The Jacaranda Press, 1964.* Octavo, pp. [x] (last blank), 50 (last blank), [4] (blanks); very good in original boards with like dustwrapper. **\$125**

First edition of Shapcott's second volume of verse. Loosely inserted is an interesting letter to Professor A.K. Thomson, University of Queensland, thanking him for his positive response to Shapcott's first book, *Time on Fire*, and mentioning the current work as in publication.

[129] **SHAPCOTT, Thomas W.**

A Taste of Salt Water: Poems. *Sydney, Angus and Robertson, 1967.* Octavo, pp. [xiv] (last blank), 82; very good in original boards with like Charles Blackman dustwrapper that has a short edge tear and associated crease bottom of the front panel. **\$85**

First edition: signed on the title-page

[130] **SHAPCOTT, Thomas W.**

Fingers at Air. Experimental Poems 1969. *Ipswich, Privately Printed by the Author, 1969.* Foolscap quarto, pp. [50]; fine in original very stiff card wrappers. **\$165**

Very scarce: edition limited to 200 numbered and signed copies, this signed and marked 'proof' by the author.

[131] **SHAPCOTT, Thomas W.**

Inwards to the Sun: Poems. *Brisbane, University of Queensland Press, 1969.* Octavo, pp. 88 (last blank); very good in original boards with like dustwrapper. **\$85**

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

[132] **SHAPCOTT, Thomas W.**

The Seven Deadly Sins. Poem for the opera by Thomas W. Shapcott. Music for the opera by Colin Brumby. *Ipswich, Published by T.W. Shapcott in conjunction with the Queensland Opera Company, 1970.* Small quarto, pp. 60, with 45 r.p.m. vinyl recording in front endpocket; very good in original stiff card wrappers. **\$220**

Most uncommon: the libretto for the opera together with Brumby's score. The recording is of the opera in rehearsal.

[133] **SHAPCOTT, Thomas W.**

Interim Report: some poems 1972/1971. *Ipswich, Privately Printed by the Author, 1971.* Foolscap quarto, pp. [x], 42, processed typescript; spine fold little sunned by fine, stapled in original textured card wrappers. **\$165**

Very scarce: edition limited to 100 numbered and signed copies; further signed by the poet on the title-page.

[134] **SHAPCOTT, Thomas W.**

Begin with Walking. *Brisbane, University of Queensland Press, 1972.* Octavo, pp. [x] (last blank), 96 (last blank), [2] (blank); original light card wrappers with slight use but an excellent copy. **\$75**

First edition: signed by the author on the half-title. Paperback Poets, first series, number 11.

[135] **SHAPCOTT, Thomas W.**

Turning Full Circle. *Sydney, New Poetry, n.d. but 1979.* Octavo, pp. 58, illustrations by Prudence Hole; near fine in original light card wrappers. **\$45**

First edition, limited to 500 copies, this signed one the title-page. Prose poems.

[136] **SHAPCOTT, Thomas W.**

Stump and Grape and Bopple Nut. An Evening of Poetry & Jazz presented by the Speech and Drama Assn. of Qld. Souvenir Programme [wrapper title]. *Brisbane, Speech and Drama Association of Queensland, September 1980.* Octavo, pp. [16], printed on green paper; fine in original titling wrappers, extensively printed in raised lettering. **\$220**

Rare and highly ephemeral: the pamphlet consists of some details of the programme of the evening (performed 27 and 28 September 1980), a biography of Shapcott and two others, but almost all is devoted to a series of poems by Shapcott that formed the second part of the evening. Held in conjunction with the Warana Festival. Revised versions of Shapcott's pieces were published in 1981 (see following).

[137] **SHAPCOTT, Thomas W.**

Stump & Grape & Bopple-Nut: Prose inventions. *Brisbane, Bullion Publications, 1981.* Octavo, pp. 56; about fine in original light card wrappers. **\$85**

Scarce: signed by the author on the title-page. Not with any stated limitation but printed by the Shapcotts in Ipswich and produced in somewhat limited numbers.

The first section is revised from the 'poems' performed at the Warana Festival in 1980 (see above). Apart from typographic adjustment – i.e. running the lines together! – there is little at the verbal level to distinguish the prose versions from the 'verse' versions! Subsequent sections are prose without the identity crisis.

[138] **SHAPCOTT, Thomas W.**

Poetry Poesija [in Cyrillic]. *Struga (Yugoslavia), Makedonska Kniga, 1989.* Small oblong quarto by dimensions (sewn in sixes), pp. [iv], 310 (last blank), [2] (blank); an excellent copy in original textured plasticised cloth, without dustwrapper and apparently so issued. **\$220**

Signed by the author. A substantial volume of selected poems in English and Yugoslav translation (by Gane Todorevski) to mark Shapcott's award of the Golden Wreath at the Struga International Poetry Festival.

[139] **SHAPCOTT, Thomas W. and Margaret SHAPCOTT.**

Two Voices. Poems. *Ipswich, The Author, 1973.* Small square octavo, pp. [viii], 30 (last blank), [2] (blank); near fine in original light card wrappers. **\$85**

Rare: privately published in an edition of 100 numbered copies, signed by the authors, this copy additionally signed by Tom Shapcott on the title.

[140] **SHAPCOTT, Thomas.**

Shabbytown Calendar. *Brisbane, University of Queensland Press, 1975.* Octavo, pp. [xii], 104; about fine in original boards with near fine slightly used dustwrapper. **\$75**

First edition, hardback issue: signed on the title-page.

[141] **SIMPSON, R.A.**

The Walk along the Beach: Poems. *Sydney, Edwards and Shaw, 1960.* Octavo, pp. [56]; near fine in original gilt-printed boards with like dustwrapper. **\$80**

First edition, the highly uncommon subscription edition of which this is number two, inscribed by the author to fellow-poet Laurie Collinson, "with much appreciation and affection. Ron", and with a small, signed holograph correction in the text. Loosely inserted is a carbon typescript of a review of the book by Collinson and newscuttings of two other reviews.

[142] **SLADE, Leon.**

Slade's Anatomy of the Horse. *Brisbane, University of Queensland Press, 1972.* Octavo, pp. [x] (last blank), 58; slight toning of the (cheap) card wrappers as usual but a fine unread copy. **\$30**

First edition: Paperback Poets, first series, number 12. This copy unread and unopened for decades – something of a metaphor for Slade's career.

[143] **THORNE, Tim.**

The What of Sane. *Sydney, New Poetry, 1971.* Octavo, pp. 48; very good in original, little tanned, light card wrappers. **\$35**

First edition: the first volume in the Prism Poets series.

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

Headlines to the Heart. Poems *London, Pot Hole Press [i.e. The Author], 1985.* Quarto, pp. [22], Xeroxed text and collage; fine, spiral-bound in plain black wrappers. **\$110**

Rare: number 40 of 100 numbered copies. A joint publication by Tipping and partner Maze K. Turner who contributed the collages. This is a presentation copy inscribed and signed on Anzac Day 1987 at the Provincial Hotel, Fitzroy.

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

The Sydney Morning Volume I [-III]. *Newcastle (third volume: Lake Macquarie), Thorny Devil Press, 1988 – 1991 – 1992.* Three portfolios, quarto, of prints on fine paper, preserved in three cloth folders and slipcases in series style as issued, fine. **\$2,200**

A series of three portfolios of "word works" by Tipping, limited to 50 numbered sets, the third volume signed by the author. A fine and most uncommon set of this *livre d'artiste* cum concrete poetry sequence.

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

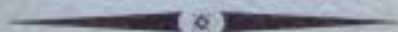
Transit: New Poetry. Number One. *Sydney, Carrier Press, September 1968.* Foolscap quarto, pp. 36; original wrappers with a few pale marks and edge-tanning, staple stains, text very good and clean. **\$110**

The rare first issue (of only two) issued of this "magazine for new poetry". The copy of Martin Johnston, with ownership inscription. One of the first, short-lived vehicles for the new generation of Australian poets, this initial issue of *Transit* includes Robert Adamson, Bruce Beaver, David Rankin, Nigel Roberts, Tim Thorne, and Tranter himself (who also contributes anonymously as 'Mark Pallas').

TRANSIT



NEW POETRY



NUMBER ONE SEPT. 68 PRICE 30c

[147] **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 slight trace of spotting and the wrappers tanning at the edges, the fore-edge of the second a trifle bumped, very good, clean copies. **\$175**

The two issues of a “magazine for new poetry”; no other issues were published. The first issue is rare.

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 anonymously as ‘Mark Pallas’).

[148] **TRANTER, John.**

Parallax and other poems. Sydney, South Head Press, 1970. Octavo, pp. 62, [2] (last blank); very good in original card wrappers, these with shallow creases to the front wrapper. **\$40**

First edition: first collection.

[149] **TRANTER, John.**

Red Movie and other poems. Sydney, Angus and Robertson, 1972. Octavo, pp. [x] (last blank), 48 (last blank), [2] (blank); very good in original boards with like little edge-worn dustwrapper. **\$55**

First edition: a very good presentation copy of Tranter’s second collection, inscribed to Bruce Beaver “with many thanks for many years friendship”.

[150] **TRANTER, John.**

The Blast Area. Brisbane, Makar Press, 1974. Octavo, pp. 36; very good in original wrappers. **\$35**

First edition: a good association copy, with the ownership inscription of Bruce Beaver. Gargoyle Poets number 17.

[151] **TRANTER, John.**

Crying in Early Infancy: 100 Sonnets. Brisbane, Makar Press, 1977. Octavo, pp ; very good in original boards with like, little spine-sunned, dustwrapper. **\$40**

First edition: superior – and scarcer – hardback issue. Signed and inscribed by the author (in 1989).

[152] **TRANTER, John.**

Dazed in the Ladies Lounge: Poems. Sydney, Island, 1979. Octavo, pp. 64; fine in original wrappers. **\$55**

First edition: limited to 500 numbered and signed copies. Further inscribed and signed on the half-title (in 1989).

[153] **TRANTER, John.**

Trio. Cambridge (UK), Salt, 2003. Octavo, pp. [xii], 162, [2]; trivial shallow crease top fore-corner of the front wrapper, fine in original wrappers. **\$35**

First edition. Reprinting three of Tranter’s early collections: *Red Movie*, *Crying in Early Infancy*, and *Dazed in the Ladies Lounge*. Loosely inserted is a 2004 New Year postcard, postally used, with greeting signed by Tranter.

[154] **TRANTER, John.**

Selected Poems. Sydney, Hale & Iremonger, 1982. Octavo, pp. xiv (last blank), 176, [2] (blank); some of the very pale and diffuse foxing characteristic of books from this publisher, very good in original boards with fine dustwrapper (fine duplicate dustwrapper present). **\$55**

First edition, scarce hardback issue: signed by the author on the title-page.

[155] **TRANTER, John.**

Under Berlin: New Poems 1988. Brisbane, University of Queensland Press, 1988. Octavo, pp. [xiv] (last blank), 122 (last blank); fine in original wrappers. **\$40**

First edition: signed and inscribed by the author.

[156] **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. This copy in an envelope, inscribed by the poet “Nicholas Pounder. Gloria (haemoglobin edition)”. The colophon leaf with a stain and spattering, and a note in the author’s hand that this was the poet’s blood. Short of forensic examination we have to take his word for it. Still looks like ink, though.

[157] **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.

[158] **[TRANTER, John] "John FORBES".**

How to Get a Root On Your First Date! A Young Person's Guide to Etiquette in the 90's. John Forbes. *[Sydney, September 1991].* Octavo, title-leaf and about 80 blank pages; wrappers repeating the title. **\$165**

Produced by Tranter, this jolly adolescent jape was "one of five books produced by John Tranter on Pat Woolley's make your own book machine. September 1991. We were not amused" – thus John Forbes's ink annotation on the front endpaper, signed and dated by him February 1992.

[159] **TRANTER, John.**

Days in the Capital. *Canberra, National Library of Australia, 1992.* Octavo, pp. [20]; fine in original enveloping wrappers. **\$25**

First edition: National Library Pamphlet Poets, Series Two, Number Four.

[160] **TRANTER, John.**

The Floor of Heaven. *Sydney, Angus & Robertson, 1992.* Octavo, pp. [viii] (last blank), 138, [6] (blanks); fine in original wrappers. **\$35**

First edition.

[161] **TRANTER, John.**

At the Florida. *Brisbane, University of Queensland Press, 1993.* Octavo, pp. [x] (last blank), 100, [2] (blank); fine in original wrappers. **\$45**

First edition: signed presentation copy, inscribed to fellow-poet Philip Hodgins.

[162] **TRANTER, John.**

Late Night Radio. *Edinburgh, Polygon, 1998.* Octavo, pp. 92, [4] (blank); fine in original wrappers. **\$35**

First edition.

[163] **TRANTER, John.**

Blackout. *Sydney, Stray Dog Editions Vagabond Press, 2000.* Octavo, pp. 24; slight mark on the front wrapper, otherwise fine in original wrappers. **\$55**

First edition: limited to 100 copies, numbered and signed by the author. This copy further inscribed and signed to Amanda Lohrey, and dated 13 August 2000.

[164] **VIIDIKAS, Vicki.**

Condition Red. *Brisbane, University of Queensland Press, 1973.* Octavo, pp. [iv], 64; original wrappers, top of the spine worn but very good. **\$45**

First edition of the author's first collection. A presentation copy inscribed warmly to Sydney booksellers, Ron and Eve Abbey, with further loosely inserted a holograph note to them from the author. Paperback Poets, first series, number 18.

[165] **VIIDIKAS, Vicki.**

Knäbel. *Sydney and Eugene (Oregon), Wild and Woolley, 1978.* Octavo; fine in original wrappers. **\$40**

First edition: inscribed to Ron (Abbey) and signed.

[166] **VIIDIKAS, Vicki.**

India Ink: a collection of prose poems written in India *Sydney, Hale & Iremonger, 1984.* Octavo, pp. 62, [2] (blank); first leaf foxed otherwise a very good copy in original wrappers. **\$55**

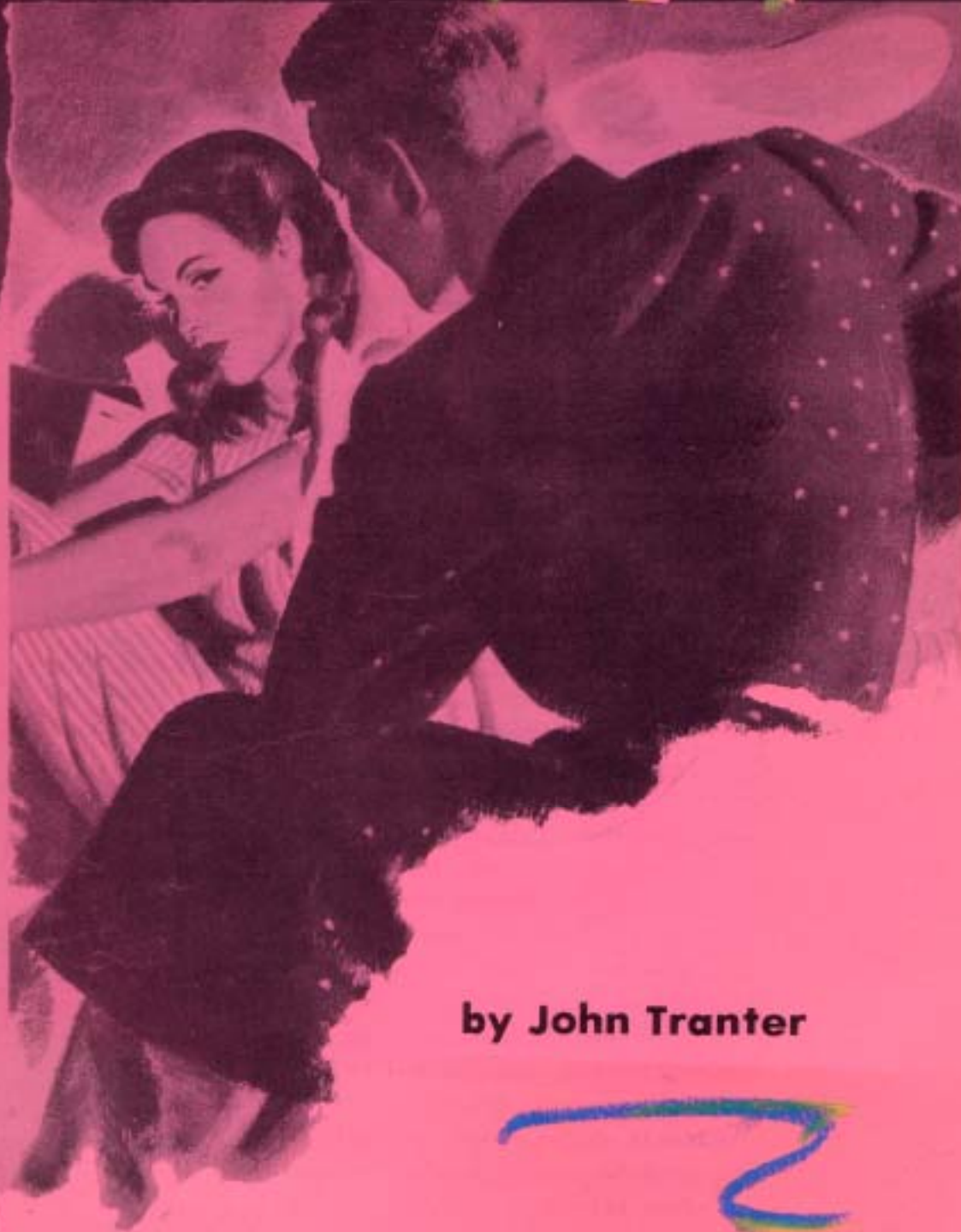
First edition: inscribed to Ron Abbey in July 1984. Also loosely inserted (at a later date?) is a two-page foolscap folio typed letter to "Fred", dated 18 February 1975.

[167] **WALLACE-CRABBE, Chris.**

In Light and Darkness. *Sydney, Angus and Robertson, 1963.* Octavo, pp. x, 54 (last blank); very good in original decorated boards with like dustwrapper (spine panel little sunned). **\$55**

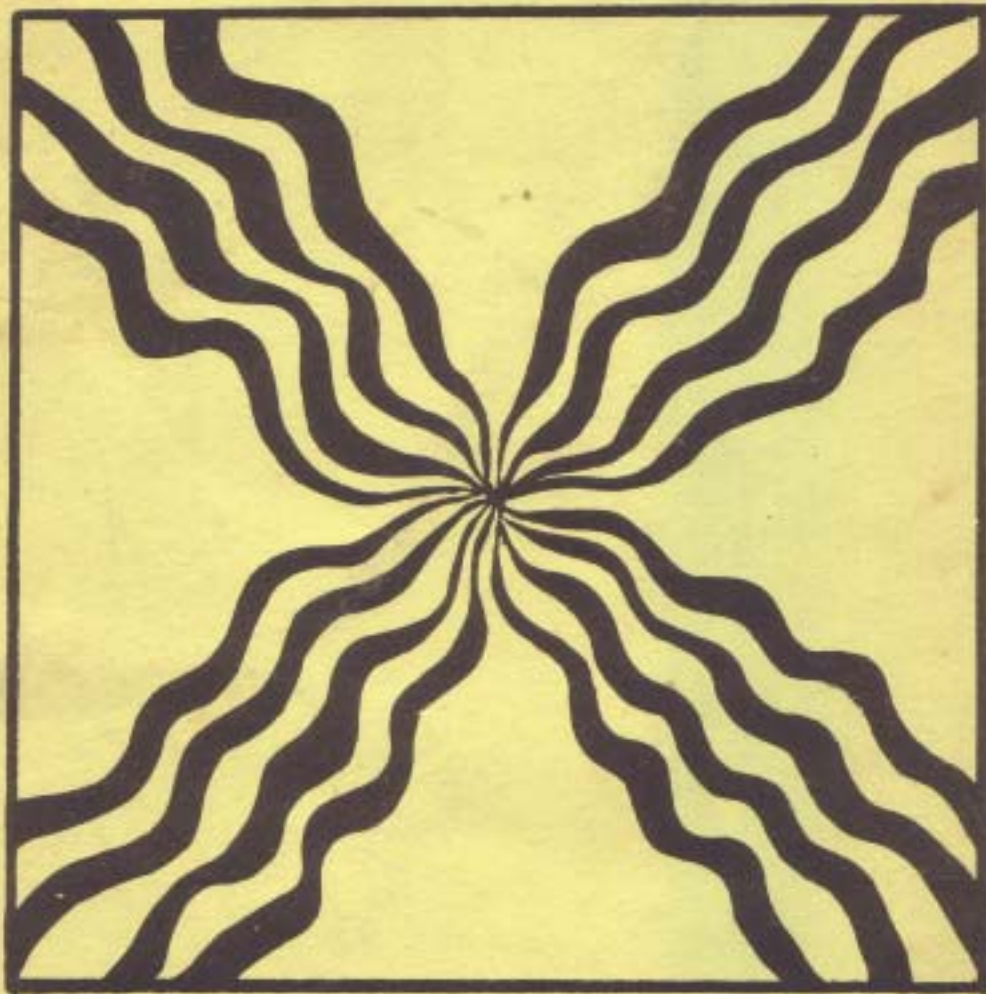
First edition of Wallace-Crabbe's second regularly published collection: signed and inscribed on the front endpaper.

GLORIA



by John Tranter





crosscurrents

RECENT AUSTRALIAN POETRY Vol.1, No.1, April, 1968.