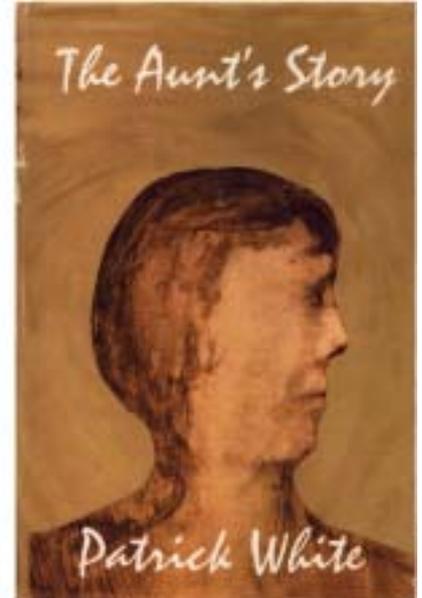
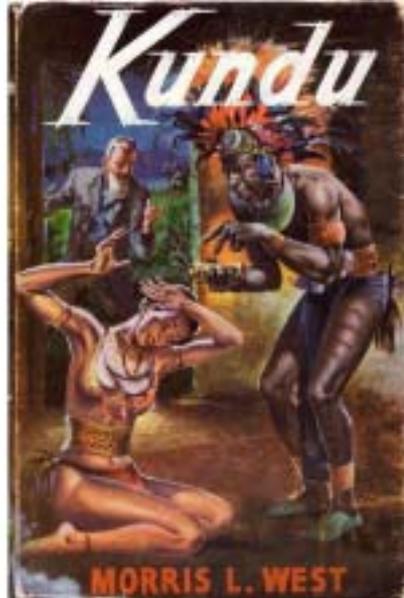
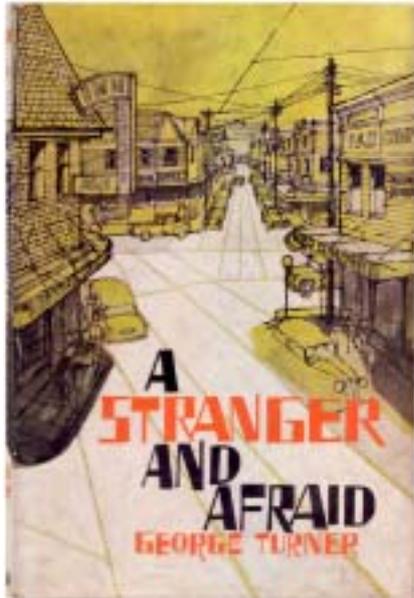


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COLLECTION
FOURTH PART

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[772] TURNER, George.
Young Man of Talent. *London, Cassell, 1959*. Octavo, pp. x, 290; an excellent copy in very good, slightly edge-worn, price-clipped dustwrapper. **\$220**

First edition. Published to little notice in Australia (and hence now rare on the market), it is, with Manning's *Her Privates We*, one of the best Australian novels of war.

[773] TURNER, George.
Scobie: A Novel. *New York, Simon and Schuster, 1959*. Octavo, pp. [xiv], 304, [2] (last blank); very good in original cloth-backed boards, red top edge, with good, bit used, dustwrapper. **\$110**

First US edition, just following *Young Man of Talent*, the London edition of the same year published by Cassell.

[774] TURNER, George.
A Stranger and Afraid. *London, Cassell, 1961*. Octavo, pp. [viii], 280; a trace of diffuse general foxing but very good in original boards with like price-clipped dustwrapper. **\$440**

First edition. As with his first novel, Turner's very scarce second novel, *A Stranger and Afraid*, was little noticed in Australia on publication. This was to be the first volume in his well-regarded "Treelake" tetralogy, a series of studies of the individual in relation to the social environment set in the fictional country town of Treelake, based loosely on Wangaratta in north-east Victoria.

[775] TURNER, George.
The Cupboard Under the Stairs. *London, Cassell, 1962*. Octavo, pp. [viii], 216 (last blank); edges and endpapers little foxed, very good in original boards with like, little rubbed, dustwrapper. **\$220**

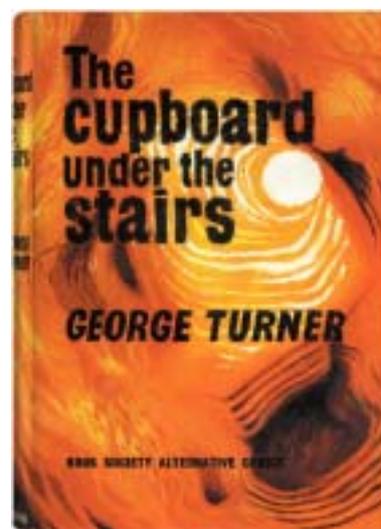
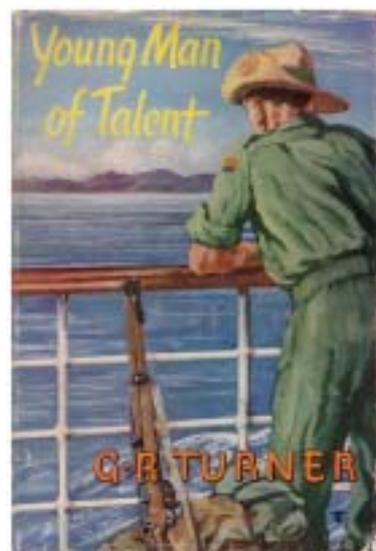
First edition of this extremely scarce Franklin Award-winning novel, probably the most difficult volume in the 'Treelake' tetralogy.

[776] TURNER, George.
A Waste of Shame. *Melbourne, Cassell Australia, 1965*. Octavo, pp. [x], 222 (last blank); cheap paper edge-tanning, very good in original marbled boards with like dustwrapper. **\$145**

First edition: presentation copy inscribed and signed "For la belle Burke, the divinest sheila of them all. George Turner, St Kilda, 1965". The third novel in the 'Treelake' tetralogy. Turner presentations are uncommon.

[777] TURNER, George.
The Lame Dog Man. *Melbourne, Cassell Australia Limited, 1967*. Octavo, pp. [viii], 278, [2] (blank); about fine in original blue boards, with like dustwrapper. **\$85**

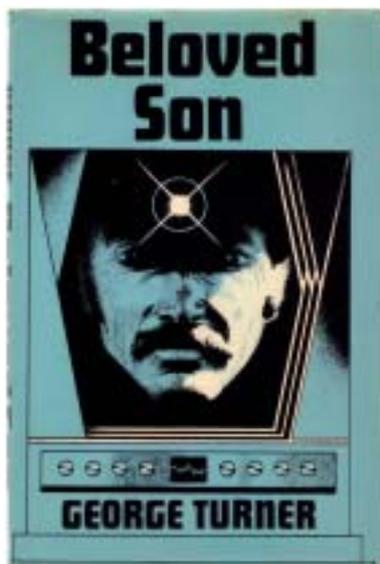
First edition of the final novel in the 'Treelake' tetralogy.



[778] TURNER, George.

Transit of Cassidy. *Melbourne, Nelson, 1978*. Octavo, pp. [vii], 260 (last blank); near fine in original boards with like dustwrapper. **\$165**

First edition: warmly inscribed presentation copy of Turner's seventh, and last conventional, novel.



[779] TURNER, George.

Beloved Son. *London, Faber and Faber, 1978*. Octavo, pp. [viii], 376 (last blank); near fine in original boards with like, slightly edge-worn dustwrapper. **\$275**

First edition of Turner's scarce first Sci-Fi novel, the first in his Ethical Culture trilogy. This copy personally signed and inscribed in 1978. Interestingly – and evidently at the author's behest – the publisher makes no mention of the author's quite extensive record of award-winning fiction outside the Sci-Fi genre.

[780] TURNER, George.

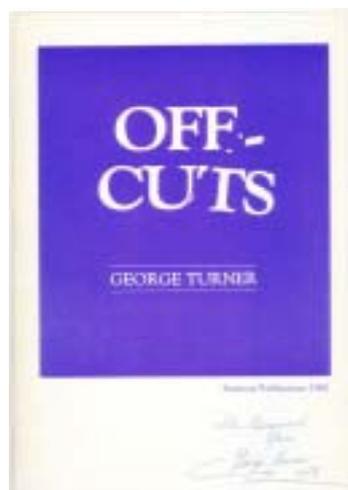
Vaneglorry. *London, Faber and Faber, 1981*. Octavo, pp. 320; light embrowning but near fine in original boards with like dustwrapper. **\$275**

First edition: waggishly inscribed presentation copy of Turner's second Sci-Fi novel, the second novel in his Ethical Culture trilogy. Inscribed to John Bangsund, the dedicatee of Turner's first Sci-Fi novel, *Beloved Son*.

[781] TURNER, George.

Yesterday's Men. *London, Faber & Faber, 1983*. Octavo, pp. 224 (last blank); near fine in original boards with like dustwrapper. **\$250**

First edition: presentation copy inscribed to John [Bangsund]. The third of Turner's Sci-Fi novels and the final volume in his Ethical Culture trilogy.



[782] TURNER, George.

Using up the Off-cuts: a Sort of Fan-Letter for Sand Gropers. *Perth, Swancon Publications, 1986*. Octavo, pp. [ii], 36, [2] (limitation notice, verso blank); near fine in original light card wrappers. **\$245**

Edition limited to 350 numbered copies of which 310 were for sale. This, number 3, is a presentation one, inscribed and signed on the front wrapper by the author to John Bangsund. This piece was "published in conjunction with and by, Swancon II, the 1986 National Australian Science Fiction Convention". Loosely inserted is a one-page quarto ink letter, signed "George", from Turner to Bangsund (undated but circa 1986) referring to this book.

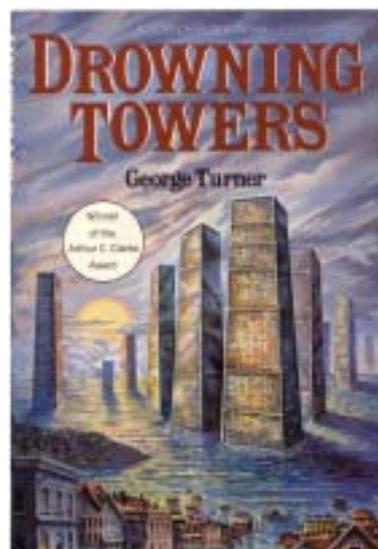
[783] TURNER, George.

The Sea and Summer. *London, Faber and Faber, 1987*. Octavo, pp. [xii], 318, [6] (blanks); slight edge-tanning, bottom edge slightly bumped, about fine in original boards with like dustwrapper. **\$220**

First edition: presentation copy inscribed to John and Sally [Bangsund]. This novel, set in a future Melbourne drowning under the rising waters from the Greenhouse Effect, was awarded the prestigious international Arthur C. Clarke Award for best Sci-Fi novel of the year.

[784] TURNER, George.
Drowning Towers. *New York, Arbor House William Morrow, 1988.* Octavo, pp. [x], 318; near fine in original cloth-backed boards with like dustwrapper. **\$220**

First US edition of *The Sea and Summer* and, under this US title, winner of the Arthur C. Clarke Award. Inscribed presentation copy to Helen Daniel, then editor of the *Australian Book Review*.



[785] TURNER, George.
A Pursuit of Miracles: Eight Stories. *Adelaide, Aphelion Publications, 1990.* Octavo, pp. xii, 210 (last blank), [2] (blank); near fine in original pictorial light card wrappers. **\$220**

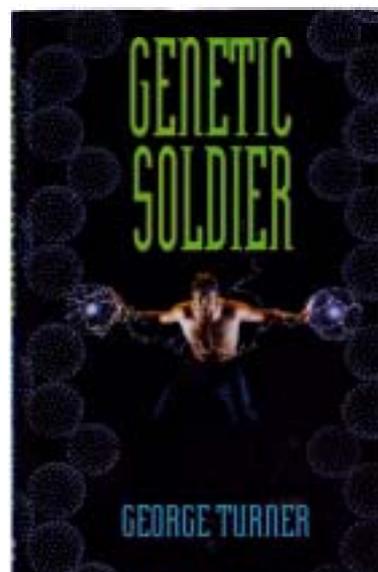
First edition: presentation copy inscribed to John Bangsund, with loosely inserted a one-page octavo ink letter, signed "George", to Bangsund referring to this volume. The list of Turner's works published in this volume include, apparently for the first time, all of his conventional novels as well as his later Sci-Fi work.

[786] TURNER, George.
Brain Child. *New York, William Morrow and Company, 1991.* Octavo, pp. 408 (last blank); about fine in original cloth-backed boards with like dustwrapper. **\$220**

First edition, preceding the British edition of the following year: presentation copy inscribed to John Bangsund.

[787] TURNER, George.
The Destiny Makers. *New York, William Morrow and Company, 1993.* Octavo, pp. [x], 322 (last blank), [4] (blank); about fine in original cloth-backed boards with like dustwrapper. **\$65**

First edition.

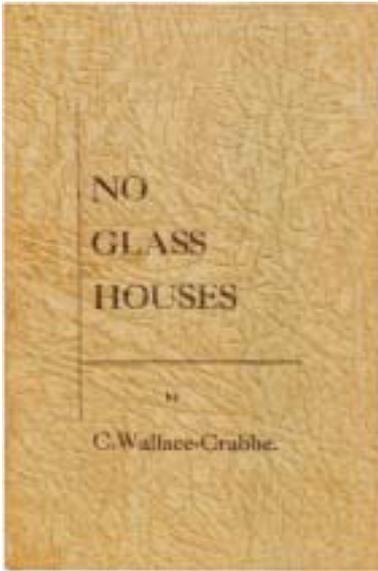


[788] TURNER, George.
Genetic Soldier. *New York, William Morrow and Company, 1994.* Octavo, pp. [viii], 404 (last blank), [4] (blank); about fine in original cloth-backed boards with like dustwrapper. **\$65**

First edition.

[789] TURNER, George.
Down there in Darkness. *New York, TOR Tom Doherty Associates, 1999.* Octavo, pp. 352; near fine in original boards with like dustwrapper. **\$65**

First edition of Turner's last novel.



[790] WALLACE-CRABBE, Chris.

No Glass Houses. [Melbourne], Ravenswood Press, 1955. Octavo, pp. [iv], 16, [4] (first woodcut decoration, last colophon, others blank); fine in original leather-grain ochre card wrappers. **\$550**

Rare: Wallace-Crabbe's first volume of verse, a signed and inscribed presentation copy. Published by his father at his private press, this was the first publication of the press limited, as Farmer (Suppl. p. 12) records, to between 20 and 25 copies.

[791] WALLACE-CRABBE, Chris.

The Music of Division. Sydney, Angus and Robertson, 1959. Octavo, pp. vi, 58; very good in original printed cloth with like dustwrapper. **\$100**

Scarce: first edition of Wallace-Crabbe's first regularly published collection of verse.

[792] WALLACE-CRABBE, Chris.

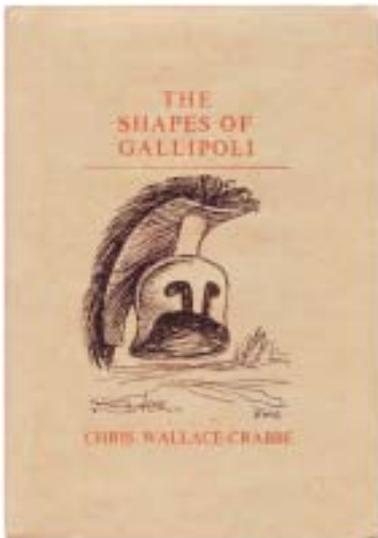
In Light and Darkness. Sydney, Angus and Robertson, 1964. Octavo, pp. x, 54 (last blank); near fine in original decorated boards with like mldly spine-faded dustwrapper. **\$65**

First edition: inscribed presentation copy, dated April 1964, of Wallace-Crabbe's second regularly published collection.

[793] WALLACE-CRABBE, Chris.

The Rebel General. Sydney, Angus and Robertson, 1967. Octavo, pp. [viii], 64; near fine in original boards with like dustwrapper. **\$45**

First edition of Wallace-Crabbe's third regularly published collection: inscribed presentation copy.



[794] WALLACE-CRABBE, Chris.

Act in the Noon. Warrandyte (Victoria), Cotswold Press, 1974. Small quarto, pp. [vi], 18, [2] (colophon, verso blank); fine in original stiffened card wrappers. **\$55**

Second impression: a limited edition of 50 numbered copies, this copy inscribed and signed by the author.

[795] WALLACE-CRABBE, Chris.

The Shapes of Gallipoli. Warrandyte (Victoria), Cotswold Press, 1975. Small quarto, pp. [vi], 20, [2] (colophon, verso blank); near fine in original stiffened card wrappers. **\$55**

First edition, limited to 90 numbered copies, this copy inscribed and signed by the author.

[796] WEBB, Francis.

A Drum for Ben Boyd. Sydney, Angus & Robertson, 1948. Octavo, pp. [vi], 38, [4], with thirteen illustrations (most full-page) by Norman Lindsay; near fine in original cloth and very good, little chipped, dustwrapper. **\$1650**

First edition of Webb's first book. A major poem in 15 sections, *A Drum for Ben Boyd* was printed first in the *Bulletin* over three issues in July 1946, when Webb was only 21, and then published separately by Angus & Robertson with Norman Lindsay's fine illustrations.

Webb is almost unique in Australian literature in that the highest commendation for his work comes from fellow poets; later he became something of a father figure to the new generation of Australian poets of the 1960s and 1970s. While Webb spent most of his productive life in mental institutions, *A Drum for Ben Boyd* was written and published before his first breakdown in 1949. Widely acclaimed on publication, it won the Grace Leven Prize.

Tipped into this copy, which is from Harry Chaplin's collection, is a significant three-page letter from Webb to Norman Lindsay written in 1948 from Canada where Webb was working as a publisher's reader. The letter was evidently written before his book had been published.

It begins with a long and richly phrased paragraph thanking Lindsay for his illustrations: "I simply cannot visualize the poem without them", even remarking that had the poem appeared without the illustrations "its publication would have been a mistake, something I should have regretted a little more keenly with each year".

The following paragraph (almost a page long) is of particular interest for its revelation of Webb's own artistic insecurity – surely understandable in a young man – and for his quite revealing remarks about his own difficulty in achieving a mature vision in shorter poems, "with which I have always had to struggle".

The final part concerns Webb's plans for publishing his poetry in the US and seeks Lindsay's advice; this part of the letter again demonstrates Webb's inner conflict. Letters by Webb are rare on the market, especially when written so revealingly at such a critical point in his career.



[797] WEBB, Francis.

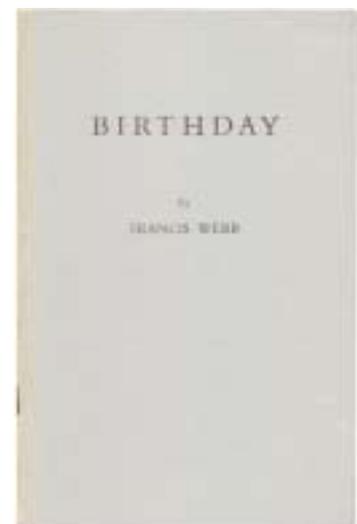
Leichhardt in Theatre. Sydney, Angus and Robertson, 1952. Octavo, pp. [xii], 48, [4] (blanks); light early and late spotting but very good in original boards and imitation vellum spine, with dustwrapper (a few short tears without loss, some browning and soiling). **\$175**

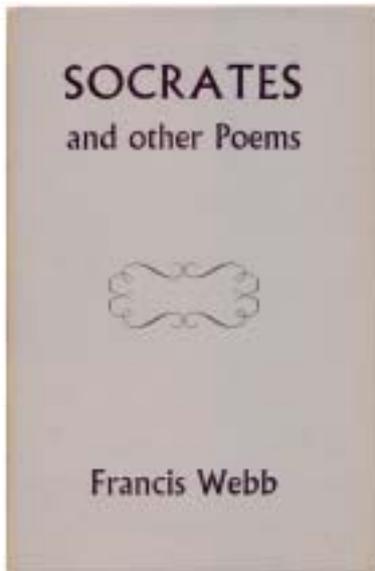
First edition of Webb's second collection of verse.

[798] WEBB, Francis.

Birthday. Adelaide, The Advertiser Printing Office, n.d. but 1953. Octavo, pp. [x] (last blank), 68, [2] (blank); near fine in original plain wrappers with attached dustwrapper that shows some handling. **\$660**

Rare: one of the signal rarities of modern Australian literature. The copy of John Barnes, Professor of English at La Trobe University, with his small neat contemporary ownership inscription. This was the only edition of Webb's self-published third collection.





[799] WEBB, Francis.

Socrates and Other Poems. *London, Angus and Robertson, 1961*. Octavo, pp. 80; near fine in original boards with very good, bit spine-darkened, dustwrapper. **\$145**

First edition and scarce: a review copy with publisher's slip loosely inserted.

[800] WEBB, Francis.

The Ghost of the Cock: Poems. *Sydney, Angus and Robertson, 1964*. Octavo, pp. [x] 78; very good in original boards with price-clipped dustwrapper that has a few traces of silverfishing. **\$45**

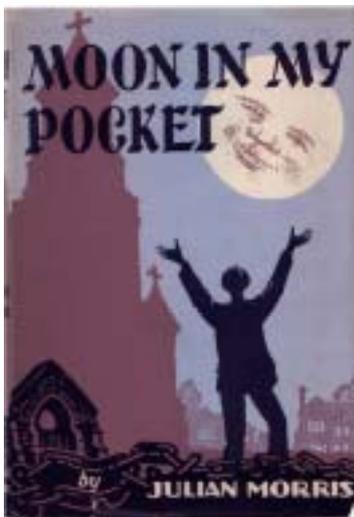
First edition.

[801] WEBB, Francis.

Collected Poems. *Sydney, Angus and Robertson, 1969*. Octavo, pp. xviii (last blank), 254; very good in original cloth with dustwrapper. **\$1650**

First edition of Webb's collected verse. Tipped into this copy are two related letters, one from Webb to Norman Lindsay and the other a letter to Lindsay from the publishers, Angus and Robertson. Webb's three-page airletter is dated from Toronto, 28 September, 1947, and deals with a number of points that reflect on Webb's development as a poet and on Lindsay's support of him. He begins by thanking Lindsay for his comments on "the Leichhardt poem" and discusses that poem briefly. The letter goes on at considerable length to reflect on Lindsay's poor treatment as an artist and a writer. An interesting passage, it shows none of the emotional instability to be seen in later letters (see, for example, the 1949 letter to Lindsay described in item 796 above). The present letter concludes "Thanks ever so much for taking up the cudgels for Ben Boyd. I am crazy to see the drawings" – *A Drum for Ben Boyd* had not yet been published, of course.

Angus and Robertson's letter, signed by George [Ferguson] and dated 30 June, 1948, is in response to a letter from Lindsay in which he had evidently conveyed Webb's desire to publish "the Leichhardt poem" in America first. Ferguson expresses his agreement with Lindsay's aim that "the first publication of all important Australian work should be in Australia. Most of it is, now, and it won't be long before it all is".



[802] [WEST, Morris] "MORRIS, Julian".

Moon in My Pocket. *Sydney, Australasian Publishing Co., n.d., but 1943*. Octavo, pp. [viii] (last blank), 294 (last blank), [2] (colophon, verso blank); very good in original cloth with dustwrapper that is a little defective at the top of the spine panel with associated sunning of the cloth. **\$175**

Very scarce: a presentation copy of the first edition of Morris West's pseudonymous first novel. Inscribed on the free endpaper "To Irene Mitchell from Julian Morris 1 Nov 1945".

[803] WEST, Morris.
Kundu. *Sydney, Angus and Robertson, 1957*. Octavo, pp. 202; near fine in original boards with slightly rubbed dustwrapper. **\$75**

First Australian edition: the author's scarce third novel, and the second written under his own name (the first being *Gallows in the Sand* published the previous year).

[804] WEST, Morris.
The Devil's Advocate. London, *Heinemann, 1959*. Octavo, pp. [iv], 300; near fine in original boards with like dustwrapper. **\$275**

First British edition: extremely scarce, especially in such attractive condition.

[805] WEST, Morris.
The Shoes of the Fisherman. London, *Heinemann, 1963*. Octavo, pp. [xii], 302, [6] (blanks); very good in original boards with like dustwrapper. **\$65**

First British edition.

[806] WHITE, Patrick (contributes).
"Peter Plover's Party" [contributed to] *Sketches from "Nine Sharp"*. London, *Samuel French Limited, 1938*. Octavo, pp. 46, [2] (blank); trivial general use, the occasional pale spot, a very good copy in original wrappers. **\$1250**

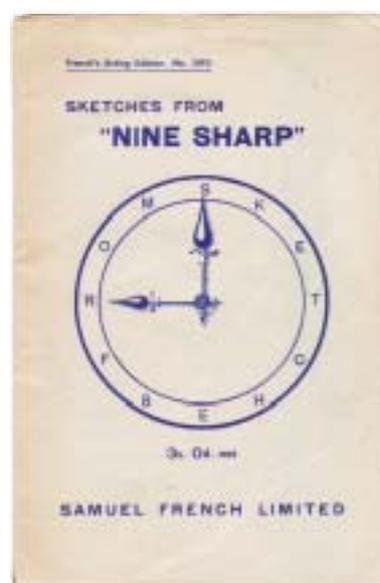
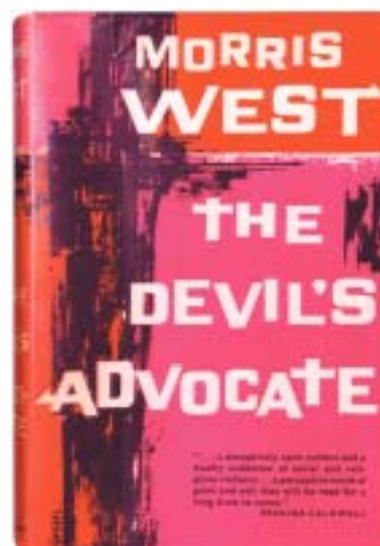
Rare: only edition of this dramatic sketch, one of White's earliest published works. French's acting edition number 1093.

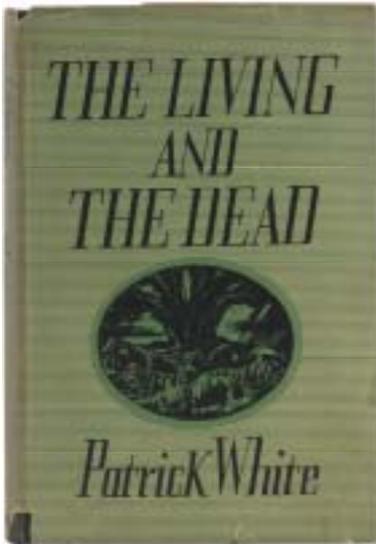
[807] WHITE, Patrick.
Happy Valley: a novel. London, *George C. Harrap, 1939*. Octavo, pp. 328 (last blank); edges slightly tanned, neat erasure on endpaper, cloth fine and bright, with near fine dustwrapper (small abrasion on the front flap and the top of the back panel with minor edge-wear). **\$6600**

The very scarce first edition of White's first novel. Despised by the author and not reprinted since the year of first publication, such attractive copies, complete with dustwrapper, are now seen only infrequently on the market.

[808] WHITE, Patrick.
The Living and the Dead. New York, *The Viking Press, 1941*. Octavo, pp. [viii], 384 (last blank); fine in original pink cloth and gilt paper label, with like dustwrapper that has one or two quite trivial blemishes. **\$4400**

The very scarce first edition of White's second novel, preceding the (extremely rare) British edition by six months. A particularly handsome copy with the attractive McKnight Kauffer dustwrapper.





[809] WHITE, Patrick.

The Living and the Dead. London, *George Routledge and Sons Ltd.*, 1941. Octavo, pp. [viii], 384 (last blank); fine in original black cloth, with near fine dustwrapper, the spine panel with a small defect at the bottom and a tiny defect and a few tiny chips at the top. **\$7700**

Extremely rare: a superb copy of the first British edition of White's second novel, indisputably, in fact notoriously, the rarest of his published works. Indeed the only one of White's published works that might accurately be so described, its rarity is exceeded only by the unpublished *Thirteen Poems* of circa 1930.

[810] [WHITE] AISTROP, Jack and Reginald MOORE (editors).

Bugle Blast: An Anthology from the Services. Third Series. London, *George Allen & Unwin*, 1945. Octavo, pp. 206 (last colophon only), [2] (blank); the wartime economy paper embrowned but near fine in original blue cloth, lettered in white, with dustwrapper that is a bit defective and with a clean tear (no loss) on the back panel. **\$1450**

Rare: the only edition of this anthology of literature by British servicemen. Patrick White's story, "After Alep", is printed on pp. 147 – 155; he did not include it in later collections of his short fiction and this book is rarely seen.



[811] WHITE, Patrick.

The Aunt's Story. London, *Routledge & Kegan Paul*, 1948. Octavo, pp. [vi], 346; about fine in original cloth with very scarce Roy de Maistre dustwrapper that is unusually fine and bright although with light wear and minor chips at the extremities. **\$2750**

Very scarce: the first British edition of White's third novel, inspired by a Roy de Maistre painting.

The dustwrapper reproduces de Maistre's painting, 'The Garden', making this perhaps more desirable, sentimentally, than the New York first edition. *The Aunt's Story* was White's first novel for which dustwrapper art was supplied by a contemporary Australian artist: this would become a characteristic feature of the British publication of White's novels, with Sidney Nolan's work being used most characteristically.

[812] WHITE, Patrick.

The Aunt's Story. London, *Eyre and Spottiswoode*, 1958. Octavo, pp. 304; very good in original cloth with like Nolan dustwrapper. **\$110**

Second edition.

[813] [WHITE, Patrick.]

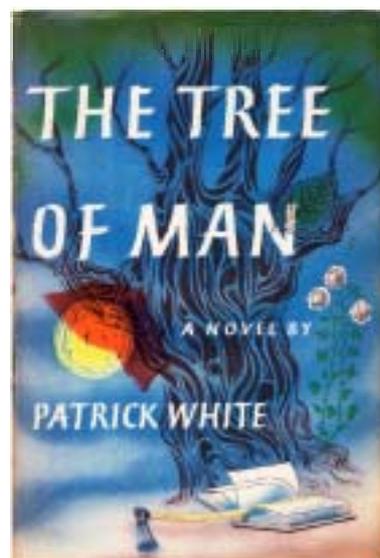
[Theatre programme for] *The Aunt's Story* by Patrick White. *Melbourne, Melbourne Theatre Company*, 2001. Octavo, pp. 56, with illustrations and advertisements throughout; fine in original wrappers. **\$35**

Programme notes.

[814] WHITE, Patrick.

The Tree of Man. New York, *The Viking Press*, 1955. Octavo, pp. [viii], 500 (last blank), [4] (blank); very good in original contrasting cloth with like George Salter dustwrapper. **\$660**

Signed by the author on the title-page. The scarce first edition of White's fourth novel, published to critical acclaim in the United States.



[815] WHITE, Patrick.

The Tree of Man. London, *Eyre and Spottiswoode*, 1956. Octavo, pp. [viii], 500 (last blank), [4] (blanks); about fine in original boards with like little edge-creased dustwrapper. **\$220**

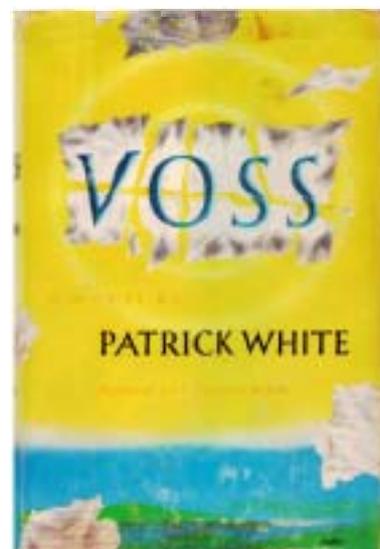
First British edition: awarded the Australia Literature Society's Gold Medal for 1956, heralding his coming success in the following year with *Voss*. White was unhappy with the crude dustwrapper art, provided by an amateur artist working at Australia House. For *Voss* White successfully persuaded his publisher to accept Sidney Nolan and Nolan to accept the commission, beginning a long and fruitful collaboration. Now a difficult book to find in fine condition.

[816] WHITE, Patrick.

Voss. New York, *The Viking Press*, 1957. Octavo, pp. [vi], 442; very good in original contrasting cloth with good George Salter dustwrapper (rubbed and faded in parts, edges taped internally). **\$440**

Signed by the author on the title-page: Book-of-the-Month Club printing of the first edition (with the colophon of The Haddon Craftsmen, Scranton, Pa.)

Following the critical success of *The Tree of Man*, this novel, arguably White's most important work to date, was selected by the Book-of-the-Month Club. The club's huge audience meant that novels selected were necessarily printed at various printerries around the United States from duplicated plates; the Scranton printer's imprint is one of several variants of club printings of the first edition *Voss* plates.



[817] WHITE, Patrick.

Voss. London, *London, Eyre and Spottiswoode and The Book Society*, n.d. but 1957. Octavo, pp. 478, [2] (blank); edges and endpapers little spotted, very good in original dark blue cloth-grain boards and very good Sidney Nolan dustwrapper (light rubbing and browning). **\$3300**

A unique copy in form and association: this is an advance, 'pre-first', hand-binding of the earliest sheets, specially got up so that *Voss* might be entered for the inaugural Franklin Award.

This is the copy of Franklin Award judge, Dr. Colin Roderick, with the publisher's compliments slip pasted to the free front endpaper, annotated by Roderick "Received 19/11/57", almost a month before publication. Tipped onto the front pastedown endpaper is an airletter of 14 November 1957 from Eyre and Spottiswoode director, John Bright Holmes, to Roderick that reads in part: "We have been asked by Mr Patrick White to submit a copy of his new novel, 'Voss', for the above award. We were able to get a very few handbound copies in



advance; these have today arrived and we have sent one off to you in the airmail post...”.

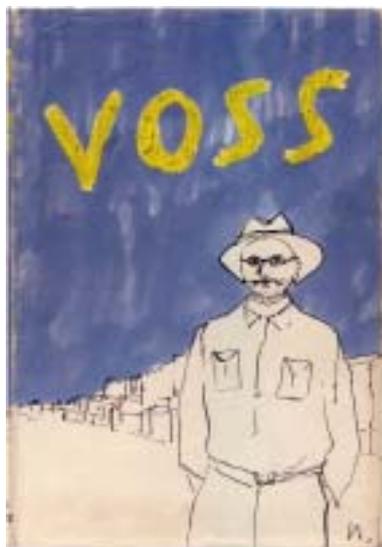
That this “advance... handbound” copy should comprise the Book Society sheets in an Eyre & Spottiswoode case is, in hindsight, quite natural. Much to his fury, White’s British publisher had intended to issue the novel in April 1958, six months after the US first edition. When the London-based Book Society selected *Voss* as its December volume, production had suddenly to be accelerated and the job rushed through four months early. That the Book Society issue would take precedence is understandable since their demand was much more immediate and substantial. The sheets for the Book Society issue and for the Eyre and Spottiswoode trade issue were both ready by December 1957, although the Book Society issue was actually distributed first.

In any event, as this copy demonstrates, the Book Society sheets were the only ones ready by mid-November and it was these sheets that Eyre and Spottiswoode used to make up this ‘pre-first’ copy to be submitted for the inaugural Franklin Award.

Quite apart from its unique bibliographical form, this copy is, we believe, of exceptional interest. This is the copy that was read by the most influential of the award judges, who was personally nominated by Franklin in her will, and whose decision here to honour White for this novel answered his own earlier doubts about White’s ability to make a “worth-while contribution to Australian prose fiction”.

The award was presented to White in the full glare of publicity by the Prime Minister, Sir Robert Menzies, in company with Dr H.V. Evatt, Leader of the Opposition: this was a significant turning point both in the development of Australian cultural self-awareness and, more narrowly, in White’s acceptance by his native audience

It is hard to conceive of a more appropriate association for this novel. Hubber and Smith, G2a (noting this copy at length).



[818] WHITE, Patrick.

Voss. London, Eyre and Spottiswoode, 1957. Octavo, pp. 478, [2] (blank); near fine in original cloth with very good, little edge-worn, price-clipped Sidney Nolan dustwrapper. **\$95**

First British edition: second issue, following the Book Society issue.

[819] WHITE, Patrick.

Riders in the Chariot. New York, The Viking Press, 1961. Octavo, pp. [x], 532, [2] (blank); top edge damp marked, otherwise very good in original cloth with like George Salter dustwrapper. **\$440**

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

[820] WHITE, Patrick.

Riders in the Chariot. London, Eyre & Spottiswood, 1961. Octavo, pp. 552; small neat contemporary owner’s name on endpaper, very good in original cloth with like price-clipped Nolan dustwrapper. **\$125**

First British edition: winner of Franklin Award.

[821] [WHITE, Patrick] Adelaide University Theatre Guild.
[Theatre programme for] *The Ham Funeral*. Adelaide, Griffin Press for the Adelaide University Theatre Guild, 1961. Quarto by dimensions (247 x 204 mm), large oblong sheet folded twice to six quarto pages, vignette by William Dobell on the front page; one or two minor marks but in very good condition. **\$330**

Rare: the original programme for the world premier, 15-25 November 1961, produced amid considerable controversy at the time.

The finely produced programme includes a note by White on the play, a note on the author by Geoffrey Dutton, and a note on the painting, "The Dead Landlord", that inspired the play by William Dobell; these three contributions are signed with printed facsimiles of the authors' signatures. Dobell contributed a fine pen and ink vignette reworking "The Dead Landlord" for the cover page of this programme.

Loosely inserted – and so issued at the time – is a processed typed extract transcribed from Roger Covell's review of the play published in the *Sydney Morning Herald* on 18 November, 1961. Also loosely inserted is a typed and signed "with compliments" note from Beryl Pearce, Secretary of the Theatre Guild, on Guild letterhead.

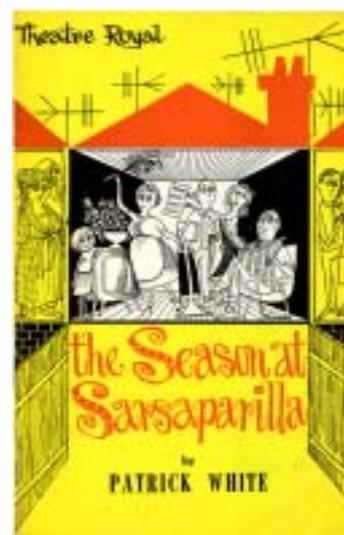


[822] [WHITE, Patrick] Palace Theatre, Sydney.
[Theatre programme for] *The Ham Funeral*. Sydney, Australian Elizabethan Theatre Trust, 1962. Octavo, pp. 20 (wrappers counted in the pagination), illustrations and advertisements throughout, including a full-page photograph of the author (after Rob Hillier); fine in original Les Tanner wrappers. **\$220**

Very scarce programme for the first Sydney production of White's famous first Australian production, with notes and photographs of the cast and author, together with White's own account of the genesis of the play.

[823] [WHITE, Patrick] Theatre Royal, Sydney.
[Theatre programme for] *The Season at Sarsaparilla* by Patrick White. Sydney, J.C. Williamson Theatres, 1963. Octavo, with illustrations and advertisements throughout, including a full-page photograph of the author (after Rob Hillier); an excellent copy in original titling-wrappers. **\$185**

Very scarce programme for the first Sydney production of White's second Australian production, with notes and photographs of the cast, director (John Tasker) and designer (Desmond Digby), together with an interesting and long notice of the play by H.G. Kippax.



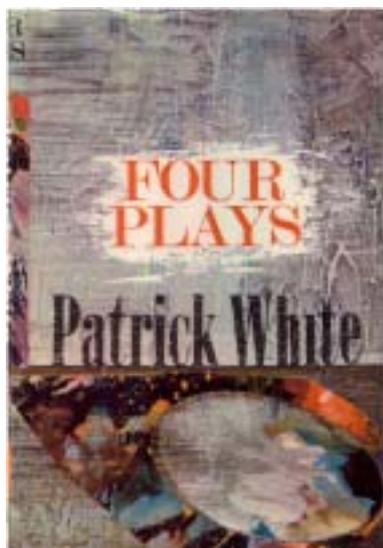
[824] WHITE, Patrick.
The Burnt Ones. London, Eyre and Spottiswoode, 1964. Octavo, pp. 314, [2] (blank); neat name and date on free front endpaper, very good in original boards with like price-clipped Sidney Nolan dustwrapper. **\$110**

First edition: scarce first collection of the author's short fiction, mainly comprising stories written between 1962 and 1964.

[825] WHITE, Patrick.

Four Plays. *London, Eyre and Spottiswoode, 1965*. Octavo, pp. 356 + eight leaves of plates from photographs of original productions; near fine in original boards with like dustwrapper. **\$145**

First edition.



[826] WHITE, Patrick.

Four Plays. *New York, The Viking Press, 1966*. Octavo, pp. 356 + eight leaves of plates from photographs of original productions; an excellent copy in original red cloth with like Desmond Digby dustwrapper. **\$880**

Signed by the author on the title-page: the first US issue (of the British sheets).

One of the most difficult of all White's later works, the US issue of Four Plays was apparently published in less than 500 copies.

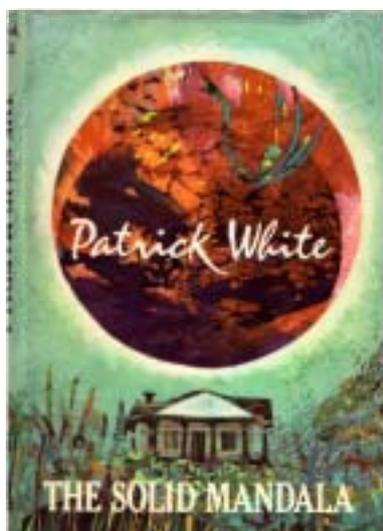
The issue consisted of the British sheets with a cancel Viking title-page. The new binding of Viking red cloth is covered by the British dustwrapper, which was quite primitively adapted for publication in the US: the British price on the front flap was simply clipped off and the Eyre and Spottiswoode imprint on the spine was excised with a circular stamp creating a window through which the Viking imprint of the red cloth spine might be seen!

Almost a hand-made object, it is hardly surprising that it is now rarely encountered. From the collection of Desmond Digby, who designed the dustwrapper.

[827] WHITE, Patrick.

The Solid Mandala. *New York, The Viking Press, 1966*. Octavo, pp. [x], 318 (last blank); small tape stain on endpapers but very good in original cloth-backed boards with like dustwrapper. **\$550**

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



[828] WHITE, Patrick.

The Solid Mandala. *London, Eyre and Spottiswoode, 1966*. Octavo, pp. 318 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$110**

First British edition. It was for this novel that White would have been awarded his third Franklin Award – or, to be more precise, did win it as far as the judges and his publisher were concerned. White had, however, decided that he did not wish to receive further prizes and only learnt by chance, before any public announcement was made, that he had won the award. Furious that his publisher had submitted the book without his permission, he told the judges that he would publicly reject the award and determined to leave Eyre and Spottiswoode. In the event, the judges reconvened and gave that year's award to Peter Mathers for *Trap* and White took his work to Jonathan Cape.

[829] WHITE, Patrick.

The Vivisector. *New York, Viking Press, 1970*. Octavo, pp. [viii], 568; near fine in original cloth-backed boards, with like dustwrapper. **\$110**

First edition.

[830] WHITE, Patrick.

The Vivisector. London, Jonathan Cape, 1970. Octavo, pp. 642, [2] (blank); near fine in original boards, top edge black, with slightly silverfished otherwise fine price-clipped Tom Adams dustwrapper. **\$110**

First British edition.

[831] WHITE, Patrick.

The Cockatoos: Shorter Novels and Stories. London, Jonathan Cape, 1974. Octavo, pp. 308 (last blank), [4] (blank); about fine in original boards with like dustwrapper. **\$110**

First edition.

[832] WHITE, Patrick.

The Cockatoos. New York, The Viking Press, 1975. Octavo, pp. [2] (half-title), 308 (last blank), [2] (blank); pale mark on fore-edge but excellent in original cloth, blue topstain a little faded, with like dustwrapper (spine panel little sunned). **\$440**

Signed by the author on the title-page: first US edition. From the collection of Desmond Digby.

[833] WHITE, Patrick.

The Eye of the Storm. New York, The Viking Press, 1974. Octavo, pp. 608; the top edge little faded but an excellent copy in original cloth-backed boards with like first issue dustwrapper (light shelf soiling) with price (\$8.95) and date code (0174) intact. **\$220**

First US edition: following White's Nobel prize (proudly announced here on the dustwrapper) and one of his more frequently reprinted volumes, with six US printings by May 1974. This first impression is quite scarce.

[834] WHITE, Patrick.

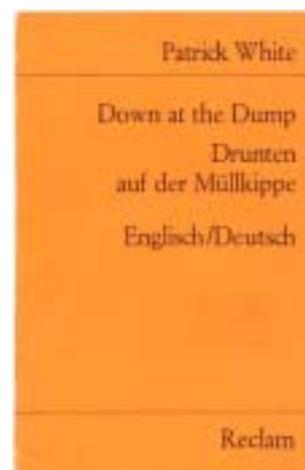
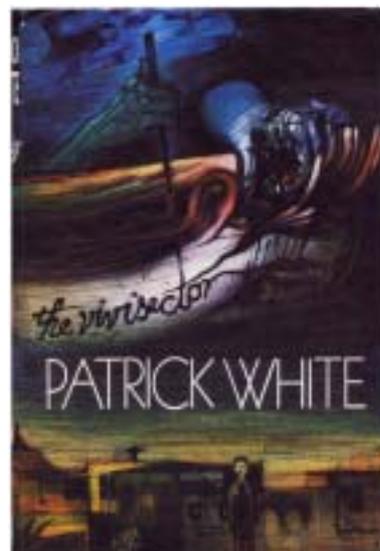
Down at the Dump. Drunten auf der Müllkippe. Stuttgart, Philipp Reclam jun., 1975. Small octavo, pp. 104 (last advertisements); slight rubbing of the extremities, about fine in original orange printed wrappers. **\$660**

Rare: first edition thus, signed by the author on the title-page. A bi-lingual edition of this story from *The Burnt Ones* with text in English and German translation by Hilary Heltay. This also appears to be the first and only separate edition of this story.

[835] WHITE, Patrick.

A Fringe of Leaves. London, Jonathan Cape, 1976. Octavo, pp. 406 (last blank), [2] (blank); about fine in original boards, top edge blue, with Sidney Nolan dustwrapper. **\$85**

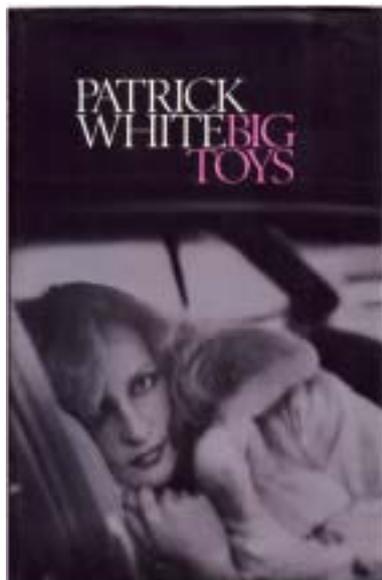
First edition.



[836] WHITE, Patrick.

The Night The Prowler: short story and screen play. *Melbourne and London, Penguin Books and Jonathan Cape, 1978*. Octavo, pp. 158, [2] (blank) + four leaves of plates with illustrations from the film; extremities just slightly worn but near fine in original photographic wrappers. **\$85**

First edition of the screen play from the short story originally published in *Cockatoos*.



[837] WHITE, Patrick.

Big Toys. *Sydney, Currency Press, 1978*. Octavo, pp. xviii, 62; fine in original boards with like dustwrapper. **\$165**

First edition: the scarce casebound issue of this play.

[838] WHITE, Patrick.

The Twyborn Affair. *London, Jonathan Cape, 1979*. Octavo, pp. 432; about fine in original boards, purple topstain, with like dustwrapper. **\$85**

First edition: the dustwrapper is often flecked or silverfished and scarce in unblemished state.

[839] WHITE, Patrick.

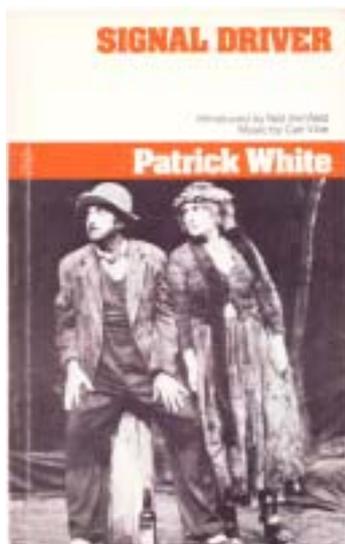
Flaws in the Glass: A Self-Portrait. *London, Jonathan Cape, 1981*. Octavo, pp. [x], 260, [2] (blank); fine in original boards with like dustwrapper. **\$85**

First edition.

[840] WHITE, Patrick.

Flaws in the Glass: A Self-Portrait. *New York, The Viking Press, 1982*. Octavo, pp. [xii], 260, [2]; fine in original cloth-backed boards with like dustwrapper. **\$85**

First US edition.



[841] WHITE, Patrick.

Signal Driver: A Morality Play for the times. *Sydney, Currency Press, 1983*. Octavo, pp. [xii], 60; near fine in original wrappers. **\$145**

First edition.

[842] [WHITE, Patrick] Melbourne Theatre Company.

[Theatre programme for] Signal Driver by Patrick White. *Melbourne, Melbourne Theatre Company, [1983]*. Octavo, with illustrations and advertisements throughout; excellent in original titling-wrappers. **\$145**

Scarce programme for the first Melbourne production, following the Adelaide premier in 1982; with notes and photographs of the cast and director Neil Armfield.

[843] WHITE, Patrick.
Netherwood. *Sydney, Currency Press, 1983*. Octavo, pp. 52; spine slightly sunned but near fine in original wrappers. **\$145**
First edition.



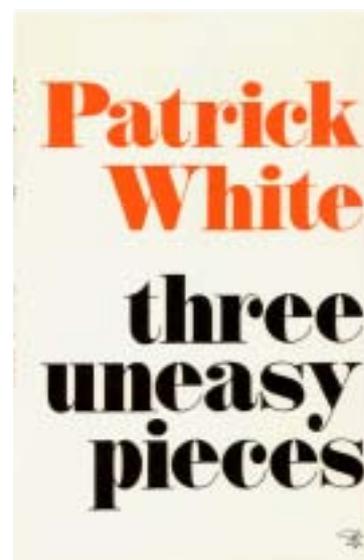
[844] WHITE, Patrick.
Memoirs of Many in One by Alex Xenophon Demirjian Gray. *London, Jonathan Cape, 1986*. Octavo, pp. 192; about fine in original boards with like dustwrapper and Nobel Prize wrap-around band. **\$65**
First edition: the British printing.

[845] WHITE, Patrick.
Memoirs of Many in One by Alex Xenophon Demirjian Gray. *London, Jonathan Cape, 1986*. Octavo, pp. 192; fine in original boards with like dustwrapper. **\$65**
First edition: the Australian printing with Australian printer's imprint on verso of title and cased in green, not black, papered boards. The paper used for the Australian edition is superior rolled white stock unlike the cheaper absorbent stock used for the London issue.

[846] WHITE, Patrick.
Memoirs of Many in One by Alex Xenophon Demirjian Gray. *New York, Viking Press, 1986*. Octavo, pp. 192; fine in original cloth-backed boards with like dustwrapper. **\$65**
First US edition.

[847] WHITE, Patrick.
Three Uneasy Pieces. *Melbourne, Pascoe Publishing, 1987*. Octavo, pp. [2] (blank), 60 (last blank), [2] (blank); near fine in original boards with like dustwrapper. **\$65**
First edition: hardback issue.

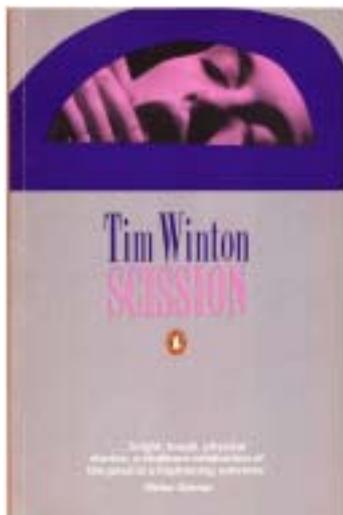
[848] WHITE, Patrick.
Three Uneasy Pieces. *London, Jonathan Cape, 1988*. Octavo, pp. [2] (blank), 60 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$45**
First British edition.



[849] WHITE, Patrick.
Patrick White Speaks. *Sydney, Primavera Press, 1989*. Octavo, pp. 208 + eight leaves of plates; fine in original boards with like dustwrapper. **\$65**
First edition.

[850] WHITE, Patrick.
Patrick White Speaks. *London, Jonathan Cape, 1990*. Octavo, pp. [10], 13-202 + eight leaves of plates; about fine in original boards with like dustwrapper. **\$55**
First British edition.

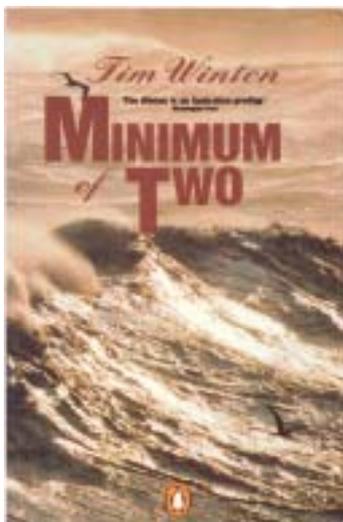
[851] WINTON, Tim.
An Open Swimmer. *Sydney, George Allen and Unwin, 1982*. Octavo, pp. x, 174; near fine in original boards with like dustwrapper. **\$330**
First edition of author's extremely scarce first book: joint winner of 1981 Australian/Vogel Award.



[852] WINTON, Tim.
Shallows. *Sydney, George Allen and Unwin, 1984*. Octavo, pp. xii, 236 (last blank); near fine in original boards with like dustwrapper. **\$660**
First edition and very scarce: inscribed and signed "to Rebecca, 10 May, 1985". Winner of the Franklin Award.

[853] WINTON, Tim.
Shallows. *New York, Atheneum, 1986*. Octavo, pp. [xviii], 238; about fine in original cloth-backed boards with like dustwrapper. **\$185**
First US edition.

[854] WINTON, Tim.
Scission. *Melbourne, McPhee Gribble, 1985*. Octavo, pp. 155; about fine in original light card wrappers. **\$220**
Extremely scarce: first edition of Winton's third book and, like his other early paperback originals, now particularly elusive.



[855] WINTON, Tim.
Scission and other stories. *London, Weidenfeld & Nicolson, 1987*. Octavo, pp. [x], 156 (last blank), [2] (blank); fine in original boards with like dustwrapper. **\$85**
First British edition: scarce.

[856] WINTON, Tim.
That Eye The Sky. *Melbourne, McPhee Gribble, 1986*. Octavo, pp. 150; about fine in original boards with like dustwrapper. **\$275**
First edition: signed by the author on the title-page.

[857] WINTON, Tim.
Minimum of Two. *Melbourne, McPhee Gribble, 1987*. Octavo, pp. 154; very good in slightly edge-worn original light card wrappers. **\$125**
Extremely scarce: first edition of Winton's fifth novel and, like his other early paperback originals now very difficult indeed.

[858] WINTON, Tim.
Minimum of Two. *London, Weidenfeld and Nicholson, 1988*. Octavo, pp. [vi], 154 (last blank); slight cheap paper edge tanning, about fine in original boards with like dustwrapper. **\$85**
First British edition.

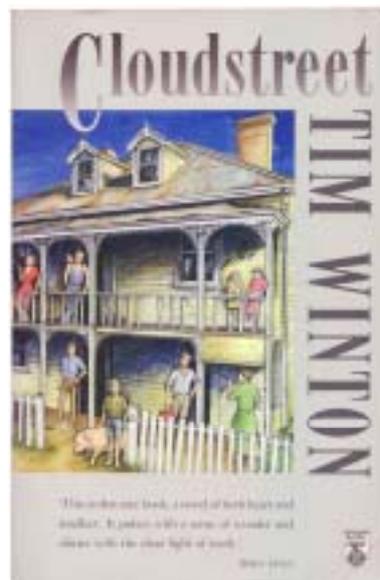
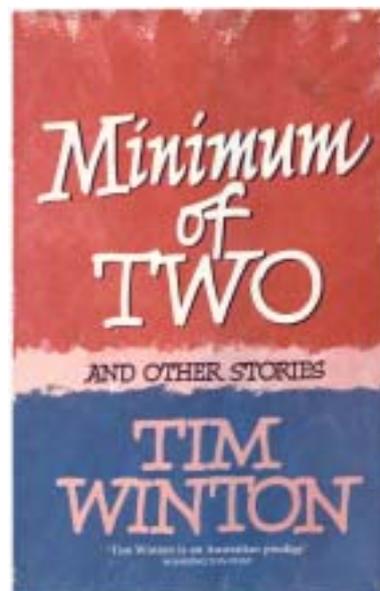
[859] WINTON, Tim.
Minimum of Two. *New York, Atheneum, 1988*. Octavo, pp. 154; inscription on the front pastedown, otherwise about fine in original cloth-backed boards with like price-clipped dustwrapper. **\$85**
First US edition of the author's fourth novel.

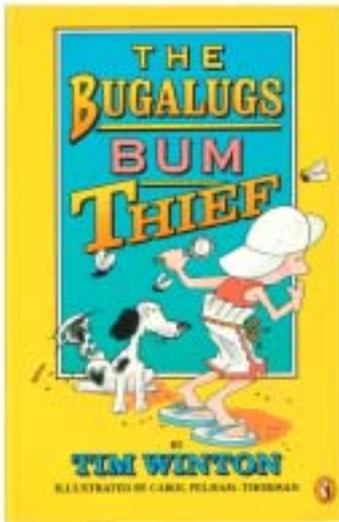
[860] WINTON, Tim.
In the Winter Dark *Melbourne, McPhee Gribble, 1988*. Octavo, pp. 132; near fine in original boards with like dustwrapper. **\$185**
First edition of Winton's scarce fourth novel: a chilling tale of suspense and repressed memories.

[861] WINTON, Tim.
In the Winter Dark. *London, Weidenfeld and Nicolson, 1988*. Octavo, pp. 132; near fine in original boards with like dustwrapper. **\$85**
First British edition.

[862] WINTON, Tim.
Cloudstreet. *Melbourne, McPhee Gribble, 1991*. Octavo, pp. 426; signs of use and a shallow crease on the front wrapper, very good in original light card wrappers. **\$440**
The extremely scarce first edition of Winton's Franklin Award-winning novel (his second Franklin Award). While reprints abound, experience has shown that very few copies of this heavily read first edition have survived in anything like collectable condition and the book is now rare on the market. Inserted is a note to a Melbourne book seller on Winton's card remarking "I'm sorry to say that first editions of Cloudstreet are pretty difficult to get and I neither have one to give or sell you ... Hope you find one ...".

[863] WINTON, Tim.
Cloudstreet. *St. Paul (Minnesota), Graywolf Press, 1992*. Octavo, pp. [6], 426; fine in original cloth-backed boards with like dustwrapper. **\$185**
First US edition and first hardback edition of this prize-winning novel: signed by the author boldly on the title-page. Graywolf designate their first editions with a row of numbers beginning with '2' and with the statement "First U.S. Printing". The second impression retains the '2' but drops the statement of first printing.





[864] WINTON, Tim.
The Bugalugs Bum Thief... Illustrated by Carol Pelham-Thorman. Melbourne, Penguin Books, 1991. Octavo, pp. [iv], 44, illustrated throughout; fine in original pictorial wrappers. **\$65**

First edition of Winton's first excursion into children's literature. It is fairly scarce, especially in such fine condition.

[865] WINTON, Tim and Roger GARWOOD.
Land's Edge. Sydney, Macmillan, 1993. Oblong quarto, pp. 144; top of spine very slightly creased, otherwise fine in original photographic wrappers. **\$75**

First edition.

[866] WINTON, Tim.
Lockie Leonard, Scumbuster. Sydney, Piper-Macmillan, 1993. Octavo, pp. 162; fine in original stiff wrappers. **\$55**

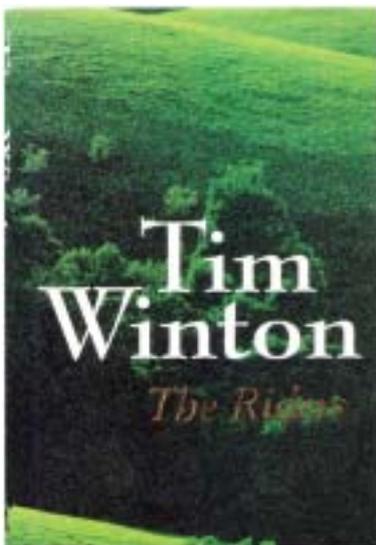
First edition.

[867] WINTON, Tim.
Lockie Leonard: Human Torpedo. Ringwood, Victoria, Puffin Books, 1993. Octavo, pp. [viii], 132, [6]; fine in original light card wrappers. **\$35**

Reprinted: signed by the author on the title-page.

[868] WINTON, Tim.
The Riders. Sydney, Macmillan, 1994. Octavo, pp. 378; fine in original proof wrappers. **\$75**

Proof copy of the first edition – effectively a 'prebind' for publicity and review.



[869] WINTON, Tim.
The Riders. Sydney, Macmillan, 1994. Octavo, pp. 378; near fine in original boards with like dustwrapper. **\$85**

First edition: the first of Winton's novels to be shortlisted for the Booker Prize. It was, however, ignored by the Franklin Award judges.

[870] WINTON, Tim.
The Riders. London, Picador, 1995. Octavo, pp. 377; about fine in original proof wrappers with black and white photograph of Winton. **\$75**

First British edition: uncorrected proof.

[871] WINTON, Tim.
The Riders. London, Picador, 1995. Octavo, pp. 378; fine in original boards with like dustwrapper and wraparound band with Keneally appreciation. **\$165**

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

[872] WINTON, Tim.
The Riders. *New York, Scribner's, 1995*. Octavo, pp. [vi], 378 (last blank); fine in original cloth-backed boards with like dustwrapper. **\$165**
First US edition: signed by the author on the title-page.

[873] WINTON, Tim.
Lockie Leonard: Human Torpedo. Adapted for the stage by Paige Gibbs. *Sydney, Currency Press, 1996*. Octavo, pp. 75; excellent copy in original light card wrappers. **\$35**
First edition.

[874] WINTON, Tim.
Lockie Leonard, Legend. *Sydney, Pan-Macmillan, 1997*. Octavo, pp. 188; about fine in original light card wrappers. **\$55**
First edition.

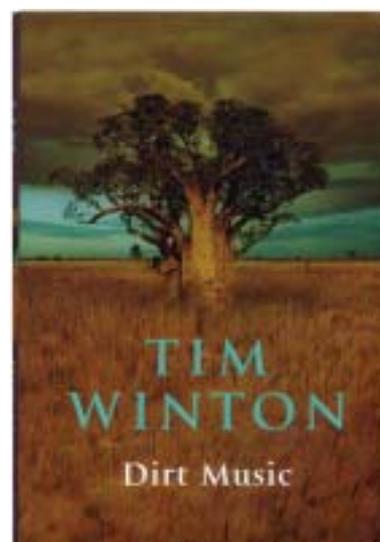
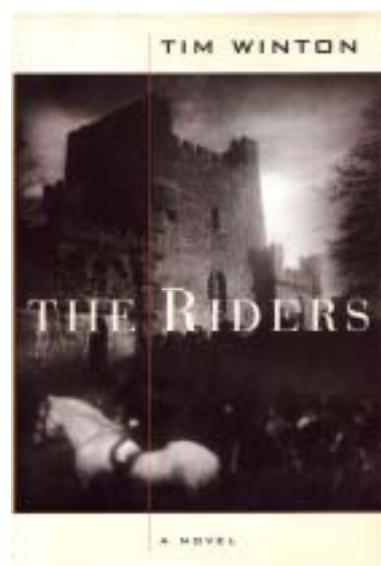
[875] WINTON, Tim.
Blueback: A Fable for all Ages. *Sydney, Macmillan, 1997*. Sextodecimo, pp. 151; fine in original boards with like dustwrapper. **\$85**
First edition.

[876] WINTON, Tim.
Blueback: a contemporary fable. *New York, Scribner, 1998*. Small octavo, pp. 96 (last blank); fine in original cloth-backed boards with like dustwrapper. **\$85**
First US edition.

[877] WINTON, Tim.
Dirt Music. *Sydney, Picador, 2001*. Octavo, pp. 465; fine in original boards, fore-edge and bottom edges uncut, with like dustwrapper. **\$220**
First edition: signed by the author on the title-page. Winner of the 2002 Franklin Award.

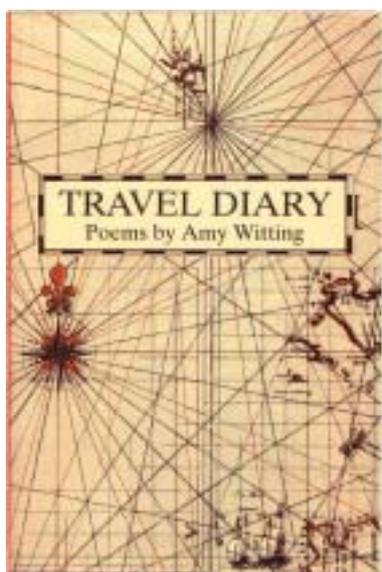
Published on 1 November, 2001, five months before US and British publication. Dogged by pre-production problems, the book was reprinted before publication with both first edition and second impression available on publication day, the two impressions having been distributed promiscuously by the publisher. The smaller first edition was out of print within a few weeks.

[878] WINTON, Tim.
Dirt Music. *London, Picador, 2002*. Octavo, pp. 465; fine in original boards with like dustwrapper. **\$75**
First British edition.



[879] WINTON, Tim.
Dirt Music. *New York, Scribner, 2002*. Octavo, pp. 412; fine in original boards with like dustwrapper. **\$75**
First US edition.

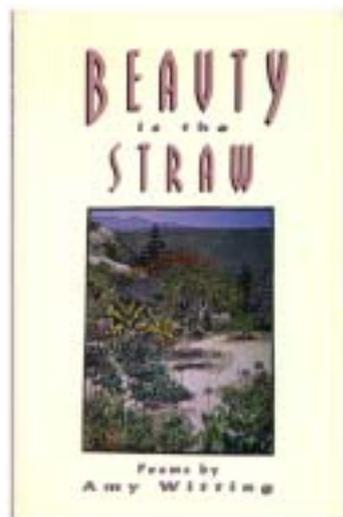
[880] WINTON, Tim.
The Turning. *Sydney, Picador, 2004*. Octavo, pp. 320; fine in original boards, fore-edge and bottom edges uncut, with like dustwrapper. **\$75**
First edition: the 'superior' so-called deckled-edge issue of the first edition.



[881] WITTING, Amy.
The Visit. *Melbourne, Nelson, 1977*. Octavo, pp. [iv], 244; about fine in original boards with like dustwrapper. **\$110**
First edition of Witting's scarce first book. Already an established writer of short stories for such notable journals as *The New Yorker*, this first novel was published quite late in Witting's career. An uncommonly gifted writer, Witting's outstanding second novel, *I for Isobel*, would not be published for twelve years.

[882] WITTING, Amy.
Travel Diary: Poems. *Sydney, Woodbine Press, 1985*. Octavo, pp. 68; about fine in original boards with like dustwrapper. **\$220**
First edition: signed by the author on the title-page. This copy also has inserted a hand warmly written card to autograph hunter Colin Steele.

[883] WITTING, Amy.
Travel Diary: Poems. *Sydney, Woodbine Press, 1985*. Octavo, pp. 68; about fine in original boards with like dustwrapper. **\$185**
First edition: the very scarce hardcover issue.



[884] WITTING, Amy.
I for Isobel. *Melbourne, Penguin Books, 1989*. Octavo, pp. [viii] (last blank), 158, [10] (advertisements; first leaf and last page blank); fine in original light card wrappers. **\$85**
First edition of Witting's most celebrated novel.

[885] WITTING, Amy.
Marriages. *Melbourne, Penguin Books, 1990*. Octavo, pp. [viii], 140, [8] (advertisements); cheap paper tending to tan at the edges but fine in original light card wrappers. **\$45**
First edition: first collection of short fiction.

[886] WITTING, Amy.
Beauty is the Straw: Poems. *Sydney, Angus and Robertson, 1991*. Octavo; pp. [x], 94; fine in original light card wrappers. **\$45**
First edition.

[887] WITTING, Amy.

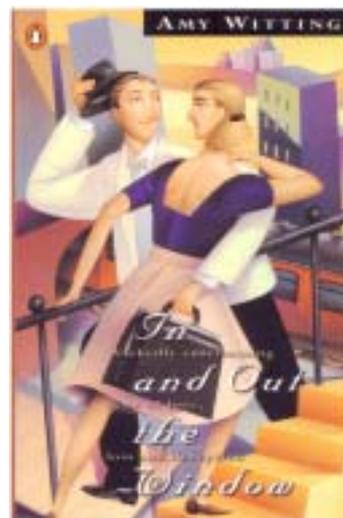
A Change in the Lighting. *Melbourne, Viking, 1994*. Large octavo, pp. [vi], 292 (last blank), [6] (advertisements, last leaf blank); inside of the wrappers beginning to tan (as with most Australian paperback books from this period) but fine in original light card wrappers. **\$45**

First edition: the only large format impression, the smaller Penguin edition followed immediately upon publication and this first is now comparatively scarce in fine condition.

[888] WITTING, Amy.

In and Out the Window. *Melbourne, Penguin Books, 1995*. Octavo; pp. [x], 100, [10] (advertisements; first leaf and last page blank); fine in original light card wrappers. **\$75**

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



[889] WITTING, Amy.

Maria's War. *Melbourne, Viking Penguin, 1998*. Octavo; pp. 254; the top of the spine with a shallow bump, near fine in original light card wrappers. **\$35**

First edition.

[890] WITTING, Amy.

Isobel on the way to the Corner Shop. *Melbourne, Penguin Books, 1999*. Octavo; pp. [iv], 352, [4] (all but the third blank); fine in original light card wrappers. **\$35**

First edition.

[891] WITTING, Amy.

Faces and Voices: Collected Stories. *Melbourne, Penguin Books, 2000*. Octavo; pp. [xiv], 442, [8] (advertisements; all but three blank); fine in original light card wrappers. **\$35**

First edition.

[892] WITTING, Amy.

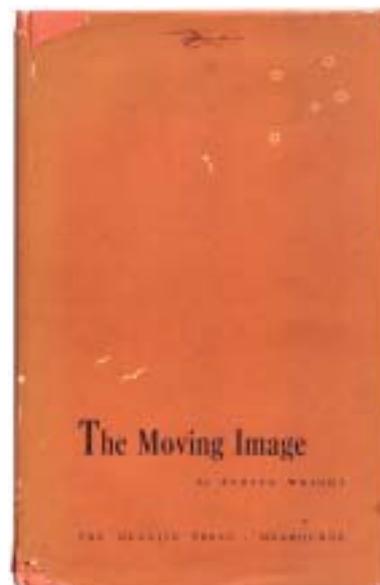
After Cynthia. *Melbourne, Penguin Books, 2001*. Octavo; pp. [viii] (last blank), 242, [2] (blank); fine in original light card wrappers. **\$35**

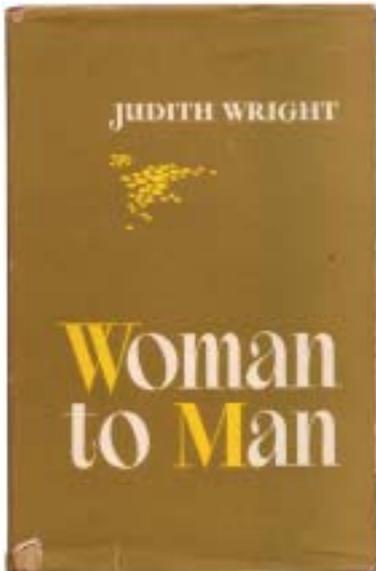
First edition: Witting's final book.

[893] WRIGHT, Judith.

The Moving Image. *Melbourne, The Meanjin Press, n.d., but 1946*. Octavo, pp. [viii] (last blank), 34 (last blank), [2] (blank); excellent in original cloth with the friable dustwrapper edge-worn as always. **\$220**

First edition: first volume of verse, signed by the author on the half-title.





[894] WRIGHT, Judith.
Woman to Man. *Sydney, Angus and Robertson, 1949*. Octavo, pp. [x], 58;
very good in original (little darkened) cloth with slightly chipped
dustwrapper. **\$125**

First edition of the author's scarce second book: signed by her on the half-title.

[895] WRIGHT, Judith.
The Gateway. *Sydney, Angus & Robertson, 1953*. Octavo, pp. [xiv], 64,
[2]; excellent in original cloth with the scarce friable dustwrapper with a
1 cm deep defect along the top edge. **\$155**

First edition of Judith Wright's scarce third published volume of verse: signed by
her on the half-title.

[896] WRIGHT, Judith.
The Two Fires. *Sydney, Angus and Robertson, 1955*. Octavo, pp. [x], 52,
[2]; light edge spotting and the endpapers offset but near fine in original
cloth with like dustwrapper. **\$110**

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

[897] WRIGHT, Judith.
Australian Bird Poems... Illustrated by Clifton Pugh. *Adelaide, Australian
Letters, n.d. but 1961*. Small quarto, pp. [8], with two-colour wrapper and
three full-page illustrations by Clifton Pugh; very good in lightly used
original wrappers that are a little spotted on the verso. **\$125**

First edition: Australian Artists and Poets Booklets No. 1. This was Laurence
Collinson's copy with his ownership inscription dated March 1961 on the
wrapper verso and further signed by the author on the title-page.

[898] WRIGHT, Judith.
Birds: Poems. *Sydney, Angus and Robertson, 1962*. Octavo, pp. [xii], 34,
[2]; extreme top edge of the boards sunned but near fine in original
boards with like dustwrapper. **\$65**

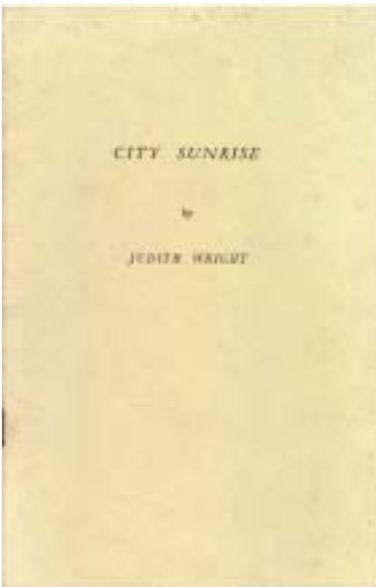
First edition and quite scarce.

[899] WRIGHT, Judith.
Birds: Poems. *Sydney, Angus and Robertson, 1967*. Octavo, pp. [xii], 42,
[2]; very good in original boards with like, slightly rubbed, dustwrapper. **\$75**

Second – first illustrated – edition: signed by the author on the half-title.

[900] WRIGHT, Judith.
City Sunrise. *Brisbane, The Shapcott Press, 1964*. Octavo, pp. [8] (versos
of all but the first leaf blank); very slight spotting but an excellent copy in
original leather-grain cream wrappers. **\$220**

Scarce: first edition of this unpublished poem, limited to 120 numbered copies
for private distribution only. With a circular letter from the publisher relating to
this book loosely inserted.



[901] WRIGHT, Judith.

The Other Half: Poems. *Sydney, Angus and Robertson, 1966*. Octavo, pp. [viii], 52; otherwise very good in damp-marked original boards with near fine dustwrapper. **\$75**

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

[902] WRIGHT, Judith.

Alive: Poems 1971-72. *Sydney, Angus and Robertson, 1973*. Octavo, pp. viii, 46, [2] (blank); fine in original boards with very good dustwrapper (little edge-rubbed and with a short clean tear to the bottom edge). **\$85**

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

[903] WRIGHT, Judith.

Fourth Quarter: Poems. *Sydney, Angus and Robertson, 1976*. Octavo, pp. [vi], 72 (last blank), [2] (blank); about fine in original boards with like dustwrapper. **\$45**

First edition.

[904] WRIGHT, Judith.

Fourth Quarter: Poems. *Sydney, Angus and Robertson, 1977*. Octavo, pp. [vi], 72 (last blank), [2] (blank); fine in original chocolate morocco, spine lettered in gilt, with matching morocco slip-case. **\$440**

Deluxe edition, limited to 100 numbered copies signed and dated by the author on the half-title, with accompanying stanza in the author's hand. This edition was specially reprinted from the first of 1976.

[905] WRIGHT, Judith.

The Double Tree: Selected Poems 1942 – 1976. With an introduction by the author. *Boston, Houghton Mifflin Company, 1978*. Octavo, pp. xvi (last blank), 170, [6] (blank); bottom corners little bumped but an excellent copy in original cloth-backed boards with like, little edge-worn, dustwrapper. **\$75**

First edition of this US selection of Wright's poetry for which there is no exactly comparable Australian or British edition.

[906] WRIGHT, Judith.

Phantom Dwelling. *Sydney, Angus & Robertson Publishers, 1985*. Octavo, pp. [x] (first leaf blank), 52, [2] (blank); original stiffened wrappers little sunned but a good copy; name excised from the blank first leaf. **\$40**

First edition: signed by the author on the half-title (in 1991).

