

NEW CENTURY ANTIQUARIAN BOOKS

Twentieth Century
Australian Literature

2011 Catalogue

Part 5. Se – W

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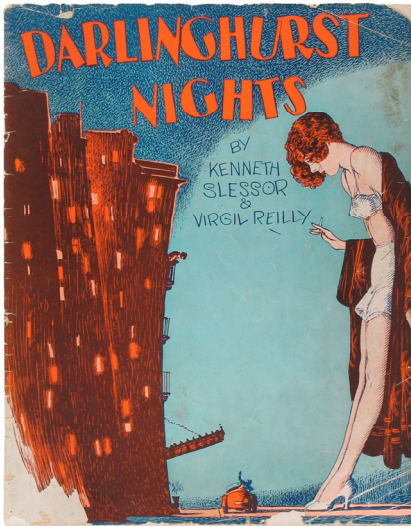
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S

1. SELENITSCH, Alex.

some-one. *Octavo*, pp. [12]; *fine in original wrappers*. Melbourne, Post Neo Publications, 1985. **\$35**

First edition, limited to 350 copies, this unnumbered: concrete poetry.

2. SELENITSCH, Alex (compiled by).

Australia Poet [box title]. *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*. Canberra, Graphic Investigation Workshop, Canberra Institute of Arts, November 1989. **\$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: David Powell, Leslie Petersen, Christopher Croft, Richard Tipping, Paul Uhlmann, Therry Bouchard, Anthony Figallo, Brian Hincksman, Peter Oustabasidis ('ΠΟ'), 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 in another two decades will only exist in collecting institutions.

3. SELENITSCH, Alex.

Boats, Poems by Alex Selenitsch. Linocuts by Jiri Tibor Novak. *Narrow duodecimo*, pp. [32], *with full-page linocuts throughout; fine in original card wrappers with plain acetate dustwrapper attached*. Aireys Inlet (Victoria), Swamp Press, 1997. **\$110**

Edition limited to 250 copies: loosely inserted are two different flyers for the book, and an autograph letter signed by Novak on Swamp letterhead presenting this copy. Selenitsch's pieces are traditional poems, not concrete.

4. SHAPCOTT, Thomas W.

Time on Fire: Poems. *Octavo*, pp. [x] (last blank), 88, [2] (acknowledgements, verso blank); *an excellent copy in original boards with like dustwrapper*. Brisbane, The Jacaranda Press, 1961. **\$85**

First edition: Shapcott's first volume of verse, winner of the Grace Leven Prize; this copy inscribed to fellow Queensland poet Roger [McDonald] in 1966.

5. SHAPCOTT, Thomas W.

Sonnets 1960-1963. *Foolscap quarto*, pp. [viii], 42, [2]; *text fine in original boards (browned and extremities a bit worn) with contrasting blue paper spine with printed label*. Brisbane, Officina Donagheana, 1964. **\$240**

First edition, limited to 100 numbered and signed copies. A few of the poems in this volume were also published in *The Mankind Thing* of the same year but the majority were not.

6. SHAPCOTT, Thomas W.

The Mankind Thing. *Octavo*, pp. [x] (last blank), 50 (last blank), [4] (blanks); *very good in original boards with foxed and a little rubbed dustwrapper*. Brisbane, The Jacaranda Press, 1964. **\$45**

First edition.

7. SHAPCOTT, Thomas W.

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

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

8. SHAPCOTT, Thomas W.

Inwards to the Sun: Poems. *Octavo*, pp. 88 (last blank); *very good in original contrasting boards with like dustwrapper, with (uncommonly) 1970 Sidney Myer poetry award wraparound band*. Brisbane, University of Queensland Press, 1969. **\$45**

First edition.

9. SHAPCOTT, Thomas W.

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

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

10. SHAPCOTT, Thomas W.

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

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

11. SHAPCOTT, Thomas W.

Seventh Avenue Poems. *Small duodecimo*, pp. [24] (numbered [97] – 120); *evenly tanned, wrappers with light use, very good in original light card wrappers*. Sydney, Angus & Robertson, 1976. **\$35**

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

12. 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]. *Octavo*, pp. [16], *printed on green paper; fine in original titling-wrappers, extensively printed in raised lettering*. Brisbane, Speech and Drama Association of Queensland, September 1980. **\$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.

13. SIMONS, Margaret.

The Truth Teller. *Octavo*, pp. ; *about fine in original light card wrappers*. Sydney, Minerva, 1996. **\$30**

First edition: second novel.

14. SKRZYNECKI, Peter.

Head-Waters. *Octavo*, pp. 62, [2]; *very good in original cloth with like, little worn, dustwrapper*. Sydney, The Lyre-bird Writers, 1972. **\$45**

First edition of the author's second collection: presentation copy, inscribed and signed on the title-page to Alan Wearne, with his ownership inscription on the endpaper.

15. SKRZYNECKI, Peter.

Immigrant Chronicle. *Octavo*, pp. [x], 82; *fine in original boards with like dustwrapper*. Brisbane, University of Queensland Press, 1975. **\$40**

First edition. Paperback Poets, second series, number 8; the preferred casebound issue.

16. SKRZYNECKI, Peter.

Easter Sunday. *Octavo*, pp. [xii], 132; *near fine in original light card wrappers*. Sydney, Angus and Robertson, 1993. **\$30**

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

17. SLESSOR, Kenneth.

Earth-Visitors: Poems. *Quarto*, pp. [ii] (blank), 78 (last colophon, verso blank) + two copperplate engravings and three woodcuts by Norman Lindsay; *original gilt-decorated imitation vellum boards a little soiled and used but a very good copy, uncut, internally fine and crisp, neat contemporary booklabel on front pastedown endpaper*. London, Fanfrolico Press, 1926. **\$330**

Limited first edition of 500 numbered and signed copies: effectively a new edition of *Thief of the Moon*, incorporating some significant changes from the 1924 Sydney edition with some poems dropped and some added.

18. SLESSOR, Kenneth, Harley MATTHEWS and Colin SIMPSON.

Trio: A Book of Poems by Kenneth Slessor Harley Matthews and Colin Simpson with drawings and designs by Raymond Lindsay William E. Pidgeon James Flett George Finey and a map by James Emery. *Large octavo, pp. [68] (last three pages blank), with full-page two-colour illustrations in the text and a colour plate tipped onto p. [5]; endpapers little foxed and a trace of spotting as usual but a very good copy in original black and gold imitation snake skin (little marked), black paper label printed in gold on the front board, map endpapers.* Sydney, The Sunnybrook Press, 1931. **\$1650**

Slessor's third book and the first book of the Sunnybrook Press: limited to 75 numbered copies, of which this is number 18. The limitation leaf was signed by printer, authors, and artists, but in practice not every copy appears to have been signed by every participant. The present copy is, however, signed by all involved: Ernest Shea, Kenneth Slessor, Harley Mathews, Colin Simpson, Raymond Lindsay, W.E. Pigeon ("Wep"), G. Finney, Jim Emery, and James Flett.

19. SLESSOR, Kenneth and Virgil REILLY.

Darlinghurst Nights and Morning Glories: Being 47 strange sights Observed from eleventh storeys, In a land of cream puffs and crime... *Quarto, pp. 48, with illustrations throughout; some use and original wrappers a little chipped but a very good copy.* Sydney, Frank C. Johnson, [1932]. **\$1200**

A rarely seen presentation copy, inscribed and signed by artist Virgil Reilly and dated [19]32. The poems by Slessor and the illustrations by Virgil Reilly are closely related and each piece was originally conceived as a whole when first published in issues of *Smith's Weekly*. This first edition of one of the least common of Slessor's works is rare on the market, presentation copies by either creator especially so.

20. SLESSOR, Kenneth.

Five Bells: XX Poems. *Octavo, pp. 44, [4], with six full-page illustrations by Norman Lindsay; some spotting and use, the wrappers a little marked but very good in original Norman Lindsay wrappers.* Sydney, Frank Johnson, 1939. **\$440**

First edition, limited to 500 copies: a very good association copy with a contemporary presentation

inscription from Norman Lindsay to the art dealer John Cooper, "To John Cooper with Norman Lindsay's compliments", and with Cooper's label on the back wrapper.

21. SLESSOR, Kenneth.

In Tyrrell's Bookshop. *Two pieces, octavo, each pp. [4] (second and last pages blank); excellent copies, loose as issued.* No imprint but Sydney, Ernest Shea at the Sunnybrook Press for Tyrrell's Bookshop, n.d. but circa 1940. **\$440**

A rare pair, being both of the distinct printings of this piece, one with and one without an illustration on the third page depicting a monk reading (no priority).

The poem was originally written for Tyrrell's as a magazine advertisement and subsequently separately printed for Tyrrell by Ernest Shea at the Sunnybrook Press. It is one of Slessor's scarcest pieces and probably the only work of his that was published in such an ephemeral form.

Added is a (fine) copy of the so-called 'facsimile' edition, published without imprint, probably by Tyrrell's in the 1970s. It is not a facsimile but simply a new edition, sympathetic to the original design and readily distinguishable by the elaborate decorative printed orange-red borders that surround the poem: the original printings had no border. Farmer, Suppl. p. 11.

22. SLESSOR, Kenneth.

One Hundred Poems 1919 – 1939. *Octavo, pp. [x], 124; text with the sporadic foxing that plagues the paper used for this book (and MacKenzie's The Moonlit Doorway of the same year); original cloth very good with good dustwrapper.* Sydney, Angus and Robertson, 1944. **\$80**

First edition: this volume represented what Slessor's definitive selection of poems worth preserving. It is a relatively small oeuvre but one which it is almost a cliché to describe as one hundred of the finest poems written by an Australian. The publication effectively marked the end of Slessor's productive phase with only very few poems written later, although the second edition of 1957 added a few subsequent poems that he wished to preserve.

23. SLESSOR, Kenneth.

One Hundred Poems 1919 – 1939. *Octavo, pp. [x], 124; a particularly good copy for this book with only light tanning of the text that is usually heavily browned and discoloured, neat contemporary ownership inscription on the endpaper, very good and clean in original cloth with like dustwrapper (a few imperfections).* Sydney, Angus & Robertson, 1944. **\$110**

First edition. Loosely inserted is a 1970 typed and signed letter from Slessor briefly discussing the Norman Lindsay frontispiece for *Cuckooz Contrey* and noting that it was also later issued as a separate etching.

24. SLESSOR, Kenneth.

Poems. *Octavo*, pp. x, 116, [2] (blank); an excellent copy in original boards with like dustwrapper. Sydney, Angus & Robertson, 1957. **\$45**

First edition thus: probably a review copy with Angus and Robertson 'With Compliments' card loosely inserted. The first printing of the revised and expanded selection of Slessor's poems. Based on his definitive 1944 collection of 100 poems published between 1919 and 1939 that he wished to preserve, this 1957 edition included pieces published in magazines up to 1947 which Slessor now added to the corpus of his work. This was to be his final statement.

25. SLESSOR, Kenneth.

The Sea Poems of Kenneth Slessor. *Folio*, pp. [ii], 42, [4] (first colophon, others blank); fine in original Helen Wadlington boards and black leather spine lettered in gilt with original plain mylar dustwrapper. Canberra, Officina Brindabella, 1990. **\$330**

Edition limited to 240 copies, numbered and initialled by the publisher; with an introduction by Dennis Haskell and superb wood-engravings by Mike Hudson. Publisher Alec Bolton considered this his best book. Richards, 23.

26. SOLDATOW, Sasha.

Patterns No. One – Three, Five – Six. *Five pieces, octavo and quarto, each folded to four pages, printed on various coloured papers; fine.* Sydney, Patterns (i.e. Soldatow), 1974 – 1976. **\$175**

Rare: a good run of the first issues of this irregular broadsheet magazine, most written by Soldatow. The series continued at least until the early 1980s.

27. STEAD, Christina.

Seven Poor Men of Sydney. *Octavo*, pp. viii, 358, [2] (blank); an excellent copy in original publisher's plain grey wrappers. London, Peter Davies, 1934. **\$440**

Very rare: a proof copy of the first edition of Stead's first published novel.

28. STEAD, Christina.

Seven Poor Men of Sydney. *Octavo*, pp. viii, 358, [2] (first reviews of Salzberg Tales, last blank); edges spotted, early and late spotting, original blue cloth very lightly flecked at extreme top and bottom edges, a very good copy with the uncommon dustwrapper that is

chipped at extremities and spine panel little sunned. London, Peter Davies, 1934. **\$1250**

Extremely scarce: a presentation copy of the first edition of Stead's first published novel, published in London by Peter Davies in the same year that he had published her first book, *The Salzburg Tales*, inscribed "affectionately" to Kathleen Moore on the front endpaper, dated November 1, 1934 (published in October 1934).

This is one of Stead's most powerful novels. Set in Watson's Bay – where she grew up – and the inner city, it "is a psychological study of a group of social and industrial failures, written with penetrating insight into human nature" (Miller). One of the novel's strengths is the vital, imaginative depiction of the city of Sydney. As H.M. Green acutely observed, *Seven Poor Men* was "somehow the first novel to convey an impression of Sydney as a world city, one of the foci of world life".

Presentation copies of Stead's early novels are of extreme rarity on the market.

29. STEAD, Christina.

The Salzburg Tales. *Octavo*, pp. 498, [2] (blank); early and late spotting, pink buckram slightly faded at extremities but a good copy with dustwrapper that is a bit discoloured and has a few tears, chips at extremities, and a defect at the bottom of the spine panel. London, Peter Davies, 1934. **\$550**

First edition: an association copy of Stead's rare first book, with the ownership inscription (in pencil) of Kathleen Moore on the front endpaper (see above).

30. STEAD, Christina.

The Salzburg Tales. *Octavo*, pp. 498, [2] (blank); very good in original pink buckram with like price-clipped dustwrapper. London, Peter Davies, 1935. **\$125**

Third impression of Stead's most difficult book, especially uncommon in dustwrapper.

31. STEAD, Christina.

The Beauties and Furies. *Octavo*, pp. [vi], 374, [4] (blanks); original cloth with silver paper labels on the spine and front board, neat old name on endpaper, about fine in the extremely scarce silver dustwrapper that is chipped and a little defective at extremities and lightly rubbed as usual. New York, D. Appleton-Century Company, 1936. **\$220**

First edition of Stead's third book and one of her most difficult titles – the dustwrapper seems almost invariably to be in poor state. The US first edition, preceding the British edition by two weeks: from this point on most of Stead's books were first published in the US.

32. STEAD, Christina.

House of All Nations. *Octavo*, pp. xii, 796; *edges of the text slightly tanned, endpapers little tanned, neat early name on endpaper, very good in original cloth, top edge red, with like dustwrapper (few minor repairs at extremities)*. New York, Simon and Schuster, 1938. **\$220**

First edition, preceding the Peter Davies British issue of the US printed sheets. Quite scarce with dustwrapper.

33. STEAD, Christina.

The Man Who Loved Children. *Octavo*, pp. iv, 528, [4] (*first page note on the author, others blank*); *near fine in original buckram, printed paper label on the spine, top edge grey, others uncut, with correct first issue dustwrapper slightly chipped and soiled*. New York, Simon and Schuster, 1940. **\$1100**

First edition of "an acknowledged masterpiece", in uncommonly pleasing condition.

Although set in the United States, the action of this autobiographical novel is based on Stead's own Sydney childhood: "Radical in her political convictions..., Stead consistently avoids the reductions of ideology in her fiction; instead she presents exploitation and ideology as part of the texture of life, private as well as public, meshed as intricately into family relations as into social ones. Nowhere is this more apparent than in her greatest achievement, the autobiographical *The Man Who Loved Children*, an acknowledged masterpiece of twentieth-century fiction. An intensely-realized, unsentimental study of a claustrophobic family, this novel revisits the bitter, frustrated, and tragi-comic world of childhood, while remaining keenly sensitive to the needs and susceptibilities of its rulers, the adults" (Oxford Companion).

34. STEAD, Christina.

For Love Alone. *Octavo*, pp. [ii] (*blank*), viii, 492 (*last blank*), [2] (*blank*); *an excellent copy in original cloth with like spine-darkened (as usual) dustwrapper*. New York, Harcourt, Brace and Company, 1944. **\$220**

First edition.

35. STEAD, Christina.

Letty Fox: Her Luck. *Octavo*, pp. [2] (*blanks*), [viii], 518 (*last blank*); *fine in original cloth with dustwrapper that has a few short sealed edge-tears but otherwise fine*. New York, Harcourt, Brace, 1946. **\$220**

First edition.

36. STEAD, Christina.

A Little Tea, A Little Chat. *Octavo*, pp. [ii] (*blank*), [viii], 394, [4] (*blank*); *about fine in original cloth, with very good spine-faded and little edge-worn*

dustwrapper. New York, Harcourt, Brace and Company, 1948. **\$220**

First edition.

37. STEAD, Christina.

The People with the Dogs. *Octavo*, pp. [vi], 346 (*last blank*); *about fine in original cloth with like price-clipped little spine-darkened dustwrapper*. Boston, Little Brown and Company, 1952. **\$220**

First edition: very scarce.

38. STEAD, Christina.

Dark Places of the Heart. *Octavo*, pp. 352; *about fine in original cloth with like dustwrapper*. New York, Holt, Rinehart and Winston, 1966. **\$120**

First edition: the British edition was published as *Cotter's England*.

39. STEAD, Christina.

Cotters' England. *Octavo*, pp. 352; *very good in original boards with like dustwrapper*. London, Secker & Warburg, 1966. **\$120**

First British edition of Dark Places of the Heart.

40. STEAD, Christina.

The Puzzleheaded Girl: Four Novellas. *Octavo*, pp. 256; *excellent in original cloth with very good, little soiled and slightly edge-worn, dustwrapper*. New York, Holt, Rinehart and Winston, 1967. **\$120**

First edition (stated).

41. STEAD, Christina.

The Puzzleheaded Girl: Four Novellas. *Octavo*, pp. 256; *an excellent copy in original boards with very good, little edge-worn dustwrapper*. London, Secker and Warburg, 1968. **\$65**

First British edition.

42. STEAD, Christina.

The Little Hotel. *Octavo*, pp. 192 (*last blank*); *light shelf wear but near enough to fine in original cloth-backed boards with like dustwrapper*. New York, Holt, Rinehart and Winston, 1975. **\$65**

First US edition.

43. STEAD, Christina.

The Palace with Several Sides: A Sort of Love Story. *Small octavo*, pp. 36, *with woodcuts by Mike Hudson; fine in original card wrappers*. Canberra, Brindabella Press, 1986. **\$220**

First edition and very scarce: edited from the original manuscript by R.G. Geering and printed at Alec Bolton's Brindabella Press in an edition of 220 copies.

44. STEPHENSON, John.

The Optimist. Octavo, pp. [iv], 296, [2] (blank); fine in original light card wrappers. Melbourne, Text Publishing, 1996. **\$30**

First edition.

45. STEWART, Douglas.

Green Lions: Poems. Octavo, pp. [vi], 50; original green cloth-backed cream boards, own ends; the front joint split at top and bottom but quite firm, the boards soiled, somewhat foxed. Auckland, Whitcombe & Tombs Limited For The Author, 1936. **\$220**

First edition: a splendidly associated presentation copy of the author's very scarce first book, inscribed by him (5 November 1938) to fellow-poet Kenneth Mackenzie. Below Stewart's inscription Mackenzie has added "with love?" in his distinctive hand.

46. STEWART, Douglas.

The White Cry: Poems. Square octavo, pp. 64, the title-leaf is a cancel as usual; very good in original cloth with like, slightly edge-worn but very scarce, dustwrapper. London, J.M. Dent & Sons, 1939. **\$220**

Rare: the first edition of Stewart's second book, a presentation copy inscribed to Peter and Olive Hopegood, with a number of the recipient's ink markings in the text.

47. STEWART, Douglas.

Elegy for an Airman. Sextodecimo, pp. 48, with four fine Norman Lindsay illustrations; very good in sunned original Norman Lindsay wrappers. Sydney, Frank C. Johnson, 1940. **\$165**

First edition: presentation copy, signed and inscribed for the author's friend and fellow-poet Ronald McCuaig. Edition limited to 500 copies.

48. STEWART, Douglas.

Ned Kelly. Octavo, pp. [xii] (last blank), 164 (last colophon only), with twelve full-page plates by Norman Lindsay included in the pagination although printed on art paper separately from the text, and six vignettes; neat name on endpaper, very good in original blue cloth, light stain (from the very red dustwrapper) at the bottom fore-margin of the front endpaper, own ends, with like dustwrapper. Sydney, The Shepherd Press, 1946. **\$165**

Second and preferred edition: very scarce unlike the relatively common 1943 Angus and Robertson first edition. This edition was the first to include the fine Lindsay illustrations.

49. STEWART, Douglas.

Sun Orchids and Other Poems. Octavo, pp. [viii], 72, with pen-drawings by Norman Lindsay throughout; top edge bit spotted, otherwise fine in original buckram with very good Norman Lindsay dustwrapper. Sydney, Angus and Robertson, 1952. **\$125**

First edition: signed by the author.

50. STEWART, Douglas.

Sun Orchids and Other Poems. Octavo, pp. [viii], 72, with pen-drawings by Norman Lindsay throughout; top edge bit spotted, otherwise fine in original buckram with very good Norman Lindsay dustwrapper. Sydney, Angus and Robertson, 1952. **\$85**

First edition and scarce.

51. STEWART, Harold.

Orpheus and Other Poems. Octavo, pp. [viii], 80; very good in original cloth with like dustwrapper. Sydney, Angus and Robertson, 1956. **\$125**

First edition: very scarce second collection, signed.

52. STEWART, Kathleen.

Nightflowers. Octavo, pp. [vi], 402; fine in original light card wrappers. Melbourne, Minerva, 1996. **\$30**

First edition.

53. STOW, Randolph.

A Haunted Land. Octavo, pp. 254, [2] (blank); the top and fore-edge just slightly spotted, endpapers lightly offset, original brown cloth slightly mottled as usual, a very good copy with like little edge-creased and chipped dustwrapper. London, Macdonald, 1956. **\$550**

Signed and inscribed copy (1970) of the first edition of the extremely scarce first novel by one of the major Australian novelists of the century.

Signed copies of Stow's books are uncommonly scarce on the market, this is one of less than a handful we have seen.

54. STOW, Randolph.

A Haunted Land. Octavo, pp. 254, [2] (blank); very good in original cloth boards with like dustwrapper. London, Macdonald, 1956. **\$220**

Extremely scarce: first edition, first book.

55. STOW, Randolph.

Act One: Poems. Octavo, pp. 76; very good in original boards with like dustwrapper. London, Macdonald, 1957. **\$125**

Scarce first edition of Stow's first collection of poems.

56. STOW, Randolph.

Act One: Poems. *Octavo*, pp. 76; *very good in original boards with like dustwrapper*. London, Macdonald, 1957. **\$125**

Scarce first edition of Stow's first collection of poems.

57. STOW, Randolph.

The Bystander. *Octavo*, pp. 238, [2] (*blank*); *very good in original friable cloth with like dustwrapper*. London, Macdonald, 1957. **\$125**

First edition of Stow's second novel.

The cloth used for this book was of such poor quality that it is always quite dramatically affected by any sunlight, to the point where, quite apart from inevitable fading, even the fabric itself is in most cases rotted away in time – often pinpoint – patches. This is an above average copy of a novel notoriously difficult to find in collectable condition.

58. STOW, Randolph.

To The Islands. *Octavo*, pp. 204, [4] (*advertisements, last leaf blank*); *very good in original cloth with like dustwrapper*. London, Macdonald, 1958. **\$220**

First edition: very scarce. Franklin Award-winning novel.

59. STOW, Randolph.

Outrider: Poems, 1956-1962... with paintings by Sidney Nolan. *Quarto*, pp. 44 + *seven superb colour plates by Sidney Nolan; a near fine copy in original black cloth with price-clipped Nolan dustwrapper in uncommonly good state, with only minute rubbing at top and bottom of the spine panel and only a hint of the laminate bubbling that appears inevitable with this book*. London, Macdonald, 1962. **\$165**

First edition of Stow's quite scarce second collection, published after the success of his novel, To The Islands.

60. STOW, Randolph.

Outrider: Poems, 1956-1962... with paintings by Sidney Nolan. *Quarto*, pp. 44 + *seven superb colour plates by Sidney Nolan; excellent in original cloth with good Nolan dustwrapper (extremities worn and defect in bottom of back panel)*. London, Macdonald, 1962. **\$440**

First edition of Stow's quite scarce second collection. An association copy, with a presentation inscription from artist Sidney Nolan to Martha English of the Commonwealth Fund Office in New York, dated 21 March 1963. Loosely inserted are a few associated items including a typed aerogram, signed, from Nolan to Lansing Hammond at the same office, dated 25 April 1963. Nolan presentations are not common.

61. STOW, Randolph.

Poems... Illustrations by Sidney Nolan. *Quarto*, pp.[12] (*last blank*) + *three full-page coloured illustrations by Sidney Nolan; about fine in original Sidney Nolan light card wrappers, stapled as issued*. Adelaide, Australian Letters, no date but circa 1963. **\$85**

First edition: scarce. No. 9 of the Australian Artists and Poets Booklets.

62. STOW, Randolph.

Tourmaline. *Octavo*, pp. 224 (*last three advertisements, with extensive review quotation, of Stow's three previous novels*); *near fine in original boards with like Nolan dustwrapper*. London, Macdonald, 1963. **\$220**

First edition: author's signature tipped onto free front endpaper.

63. STOW, Randolph.

Tourmaline. *Octavo*, pp. 224 (*last three advertisements, with extensive review quotation, of Stow's three previous novels*); *near fine in original boards with like Nolan dustwrapper (tiny tear and associated crease at bottom back spinefold)*. London, Macdonald, 1963. **\$110**

First edition: Stow's first novel after his huge success with *To The Islands*.

64. STOW, Randolph.

The Merry-go-Round in the Sea. *Octavo*, pp. 284 (*last blank, [4] (notices, with extensive review quotation, of Stow's four previous novels); trivial bump on bottom fore-corner of the back board, neat bookplate on free front endpaper, about fine in original boards with price-clipped dustwrapper that is lightly edge-worn at the tips and lightly soiled; an above average copy*. London, Macdonald, 1965. **\$125**

First edition – unaccountably scarce in anything like fine condition – of this fine, semi-autobiographical novel of childhood, winner of the 1966 Britannica-Australia Award.

65. STOW, Randolph.

Midnite: The Story of a Wild Colonial Boy. *Octavo*, pp. 140, [4] (*blank*), *with illustrations by Ralph Steadman; excellent in original boards with like, slightly soiled and slightly rubbed, dustwrapper*. London, Macdonald, 1967. **\$145**

First edition. Stow's scarce first novel for a young audience; highly commended in the Children's Book Council of Australia Awards.

66. STOW, Randolph.

A Counterfeit Silence: Selected Poems. Octavo, pp. [x], 76, [2]; near fine in original cloth with very good dustwrapper. Sydney, Angus and Robertson, 1969. **\$85**

First edition of the author's scarce third collection of poems (uncommon in such good condition) that included juvenilia, poems published in his earlier collections, as well as new work written 1962-6.

67. STOW, Randolph.

Visitants. Octavo, pp. [vi], 194 (last three blank); about fine in original boards with like dustwrapper. London, Secker & Warburg, 1979. **\$75**

First edition: Stow's first novel in thirteen years, since the *Merry-Go-Round in the Sea* of 1965. Drawn from his youthful experience as a District Officer in Papua New Guinea, the novel explores the confrontation between different civilisations.

68. STOW, Randolph.

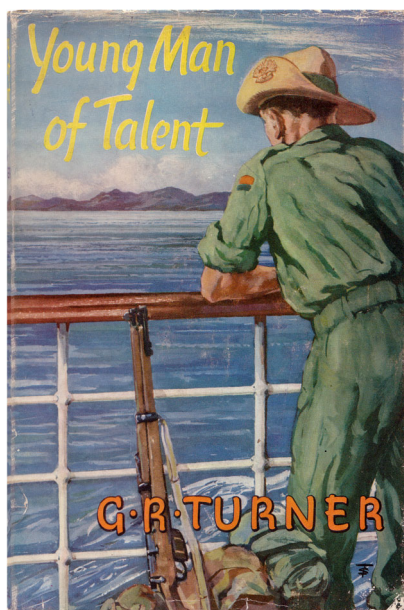
The Girl Green as Elderflower. Octavo, pp. [vi], 150, [4] (blank); near fine in original boards with like dustwrapper. London, Secker and Warburg, 1980. **\$75**

First edition.

69. STOW, Randolph.

The Suburbs of Hell. Octavo, pp. [vi], 170 (last three blank); about fine in original boards with like dustwrapper. Melbourne, Heinemann Australia, 1984. **\$65**

First edition, Australian issue. The concurrent Australian, British (Secker and Warburg), and US (Taplinger) issues of the first edition were all printed in Britain.



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70. TAUSCHKE, Cameron et al. (editors and contributors).

Post Sex Cigarettes [wrapper title]. Quarto (A4), pp. [ii], 74, illustration, processed manuscript, typescript, and computer-script; original wrappers, fine. Melbourne ("printed at pentridge [prison]" but published Prahran), an eyescape production, [1993]. **\$35**
Scarce: 'give them a photocopier and they will come'.

71. TAYLOR, Andrew.

The Cool Change. Octavo, pp. [vi], 70; very good in original light card wrappers. Brisbane, University of Queensland Press, 1971. **\$30**

First edition of the author's first collection. Paperback Poets, first series, number 4.

72. TAYLOR, Andrew.

Ice Fishing. Octavo, pp. [vi], 56, [2] (blank); very good in original light card wrappers. Brisbane, University of Queensland Press, 1973. **\$30**

First edition of the author's second collection. Paperback Poets, first series, number 15.

73. TAYLOR, James (editor).

Boxkite: A journal of poetry & poetics. No. 1-2. Two issues, tall duodecimo; fine in original wrappers with dustwrapper. Sydney, The Poetics Foundation, 1997 – 1998. **\$80**

Scarce: an elaborately produced journal. Contributing editors were Robert Adamson and Kevin Hart. Essentially all published in this form, with at least one subsequent issue in 2004 as a double volume under a slightly change to the title but, apart from James Taylor

as editor, with a complete change of editorial and publishing team.

74. TAYLOR, James (editor).

Boxkite: A journal of writing & poetics. Double Volume #3/4 *Large octavo, with an inserted etching by Mike Parr; fine in original cloth with like dustwrapper.* Sydney, Monogene, 2004. **\$275**

Deluxe edition, limited to 50 copies “hand-bound in Recordlinen cloth” with an original numbered and signed drypoint etching by Mike Parr.

Boxkite ceased publication with the second issue in 1998 but was revived six years later with this double volume under a slightly different title. While James Taylor remained as editor, there was in other respects a complete change of editorial and publishing team. It is unclear if there have been further issues.

75. TAYLOR, James.

Smoke Proofs. *Octavo, pp. 88; near fine in original cloth, leather spine label, with dustwrapper.* Sydney, Paper Bark Press, 1996. **\$65**

First edition, limited issue of 50 numbered and signed copies in cloth.

76. TEMPLE, Peter.

Truth. *Octavo, pp. [x], 388 (last blank), [2] (blank); fine I original boards with like dustwrapper.* Melbourne, Text Publishing, 2009. **\$85**

First edition: the extremely scarce hardback issue, produced in limited numbers.

77. TENNANT, Kylie.

Ride on Stranger. *Octavo, pp. [vi], 302 (last colophon); very good in original cloth with like rare dustwrapper.* Sydney, Angus and Robertson, 1945. **\$220**

The withdrawn first edition. After some concerns were expressed about possible libel actions, Angus and Robertson withdrew the novel and reprinted it in emasculated form. The present copy has tipped onto the front endpapers and loosely inserted several interesting contemporary newspaper clippings that detail the story of the books suppression (“A book was on and off the shelves”...).

78. THALIA.

Night Flowers. *16mo (A6), pp. [40], processed; fine in original wrappers.* Melbourne, Collective Effort Press, 1988. **\$35**

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

79. THALIA.

New & Selected Poems. *Octavo, pp. 136; slight bump to the top forecorner, otherwise fine.* Melbourne, Collective Effort Press, 1998. **\$30**

First edition.

80. TIPPING, Richard.

Domestic Hardcore. *Octavo, pp. [vi], 92, [2] (blank); wrappers fading here and there but a very good copy.* Brisbane, University of Queensland Press, 1975. **\$35**

First edition of Tipping’s second collection. Paperback Poets, second series, number 9.

81. TIPPING, Richard Kelly.

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

First edition: signed no the title-page.

82. TIPPING, Richard Kelly.

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

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

83. TIPPING, Richard Kelly.

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

Scarce: paper variant of the catalogue.

84. TIPPING, Richard Kelly.

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

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

85. TIPPING, Richard Kelly.

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

Uncommon: postcards of Tipping’s word art.

86. TIPPING, Richard Kelly.

The Sydney Morning Volume I [-III]. *Three portfolios, quarto, of prints on fine paper, preserved in three cloth folders and slipcases in series style as issued, fine.* Newcastle (third volume: Lake Macquarie), Thorny Devil Press, 1988 – 1991 – 1992. **\$990**

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 group of livres d’artiste cum concrete poetry sequence.

87. TOLTZ, Steve.

A Fraction of the Whole. *Thick octavo, pp. [vi], 712 (last blank), [2] (blank); fine in original boards with like dustwrapper.* Melbourne, Hamish Hamilton an imprint of Penguin Books, 2008. **\$85**

First edition: the scarce hardback issue. Booker-shortlisted first novel.

88. TOLTZ, Steve.

A Fraction of the Whole. *Thick octavo, pp. [vi], 712 (last blank), [2] (blank); fine in original light card wrappers.* Melbourne, Hamish Hamilton an imprint of Penguin Books, 2008. **\$45**

First edition: the paperback issue. Booker-shortlisted first novel.

89. TRANTER, John (editor).

Transit: New Poetry. Number One – Number Two [all published]. *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 copies.* Sydney, Carrier Press, September 1968 – January 1969. **\$125**

The two issues of a “magazine for new poetry”; no other issues were published. This was one of the first vehicles for the new generation of Australian poets. The first issue is rare.

The 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’).

90. TRANTER, John.

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

First edition: first collection, quite scarce.

91. TRANTER, John.

The Alphabet Murders: Notes from a work in progress. *Small duodecimo, pp. [24] (numbered [25]-48); evenly tanned, wrappers with light use, very good in original light card wrappers.* Sydney, Angus & Robertson, 1976. **\$35**

First edition, first issue: issued as one of the poetry pamphlets in the first series of Angus & Robertson’s ‘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”.

92. TRANTER, John.

Crying in Early Infancy: 100 Sonnets. *Octavo, pp [2] (blank), 64, [2] (blank); an excellent copy in original wrappers.* Brisbane, Makar Press, 1977. **\$40**

First edition: signed on the title-page.

93. TRANTER, John.

Dazed in the Ladies Lounge: Poems. *Octavo, pp. 64; very good in original light card wrappers.* Sydney, Island Press, 1979. **\$185**

First edition (500 copies): a choice presentation copy playfully inscribed to fellow-poet Martin Johnston, reflecting the inspirational relationship between the two writers following Johnston’s return to Sydney. This copy is further inscribed and signed by Tranter on the colophon page as an author’s proof copy.

94. TRANTER, John.

Gloria. *Foolscap folio, pp. 12; fine in original handcoloured wrappers.* Kings Cross, Nicholas Pounder, Bookseller, 1986. **\$50**

First edition, limited to 276 numbered and signed copies.

95. TRANTER, John.

Gasoline Kisses. *Octavo, pp. [40]; fine in original wrappers.* Cambridge, Equipage, 1997. **\$30**

First edition.

96. TRANTER, John.

Days in the Capital. *Octavo, pp. [20]; fine in original enveloping wrappers.* Canberra, National Library of Australia, 1992. **\$30**

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

97. TRANTER, John.

Blackout. *Octavo*, pp. 24; *fine in original wrappers*. Sydney, Stray Dog Editions Vagabond Press, 2000. **\$55**
First Australian edition, limited to 100 numbered and signed copies.

98. TRANTER, John.

Blackout. *Octavo*, pp. 24; *fine in original wrappers*. Cambridge, Barque Press, 2000. **\$35**
First British edition.

99. TRANTER, John.

Ultra: 25 poems. *Octavo*, pp. 60 (*last blank*); *fine in original light card wrappers*. Sydney, Brandl & Schlesinger, 2001. **\$25**
First edition.

100. TSIOLKAS, Christos.

Loaded. *Octavo*, pp. [viii], 152; *near fine in original light card wrappers*. Sydney, Vintage, 1995. **\$85**
First edition: scarce. Tsiolkas's first novel – a gay novel of passage – became something of a gay icon, went through several impressions and was subsequently filmed. This first edition, especially in good condition, is scarce on the market.

101. TSIOLKAS, Christos.

The Jesus Man. *Octavo*, pp. [viii], 404 (*last blank*), [4] (*advertisements*); *fine in original light card wrappers*. Sydney, Vintage, 1999. **\$40**
First edition: second novel.

102. TURNER, George.

A Young Man of Talent. *Octavo*, pp. x, 290; *edges and endpapers a little spotted, very good in original boards, with otherwise very good dustwrapper that is a only little edge-worn but that has a 6 cm tear on the back panel with associated creasing and a small defect at the top back spine fold*. London, Cassell, 1959. **\$220**

Rare: first edition of the first and arguably the most fully achieved novel by one of Australia's most important Post-war novelists. Published to little notice in Australia (and hence now rare on the market), it has been described as "a complex, dramatic study of private struggle between antipathetic personalities against the background of war... his most powerful and suggestive work". It is certainly, with Manning's *Her Privates We*, one of the best Australian novels of war.

103. TURNER, George.

Scobie: A Novel. *Octavo*, pp. [xiv], 304, [2] (*last blank*); *very good in original cloth-backed boards, red*

top edge, with good, bit used, dustwrapper. New York, Simon and Shuster, 1959. **\$110**

First US edition, just following the London edition of the same year published by Cassell.

104. TURNER, George.

The Sea and Summer. *Octavo*, pp. [xii] (*first leaf blank*), 318, [6] (*blanks*); *cheap paper edge-tanning, otherwise near fine in original boards with like dustwrapper*. London, Faber and Faber, 1987. **\$110**

First edition: published in the following year in the US as *Drowning Towers* and under that title awarded the prestigious international Arthur C. Clarke Award for best Sci-Fi novel of the year.

105. TURNER, George.

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

First edition.

106. TURNER, George.

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

First edition of Turner's last novel.

107. USHER, Rod.

A Man of Marbles. *Octavo*, pp. ; *near fine in original boards with like dustwrapper*. Sydney, Angus & Robertson, 1989. **\$30**

First edition.

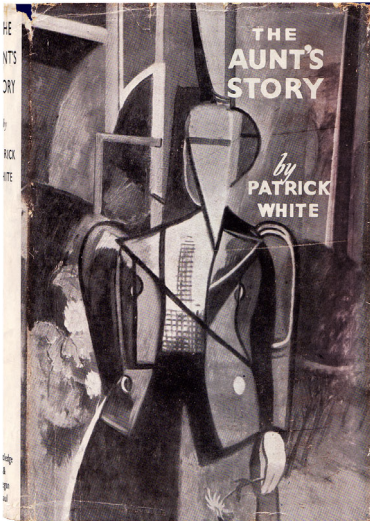
108. VAZNAVER, Mark.

Gorilla Death-House: Poems. *Large octavo*, pp. [16], *with two tipped-in illustrations; fine in original card wrappers, cord-tied*. Sydney, Blackdawn Press, 1984. **\$75**
First edition, limited to 200 copies.

109. VLEESKENS, Cornelis (editor).

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

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



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110. WALKER, Brenda.

One More River. *Octavo, pp. 144; fine in original light card wrappers with like dustwrapper.* Fremantle, Fremantle Arts Centre Press, 1993. **\$30**

First edition.

111. WALKER, Brenda.

Poe's Cat. *Octavo, pp. ; fine in original light card wrappers.* Melbourne, Viking, 1999. **\$30**

First edition: review copy with embargo stamp and review sheet loosely inserted.

112. WEARNE, Alan.

The Nightmarkets: a novel. *Octavo, pp. x, 292; near fine in original light card wrappers.* Melbourne, Penguin Books, 1986. **\$35**

First edition: verse novel. Winner of the National Book Council Award and the Australian Literature Society Gold Medal.

113. WEARNE, Alan.

The Lovemakers. Book One: Saying all the great sexy things [and] The Lovemakers. Book Two: Money and nothing. *Two volumes, octavo; near fine in original light card wrappers.* Melbourne, Penguin Books, 2001 and Sydney, ABC Books, 2004. **\$55**

First editions of this extended verse novel: the second volume inscribed and signed by the author. Winner of the NSW Premier's Literary Awards Book of the Year, the Kenneth Slessor Prize, and the Judith Wright Calanthe Award for Australian Poetry.

114. WEBB, Francis.

A Drum for Ben Boyd. *Octavo, pp. [vi], 38, [4], with 13 illustrations (most full-page) by Norman Lindsay; about*

fine in original decorated brown cloth with very good dustwrapper (little edge-worn and spine little dulled). Sydney, Angus and Robertson, 1948. **\$220**

First edition of Webb's scarce first book, notable also for the fine illustrations by Norman Lindsay.

115. WEBB, Francis.

Leichhardt in Theatre. *Octavo, pp. [xii], 48, [4] (blanks); very good in original boards, imitation vellum cloth spine, with like, most uncommon, dustwrapper.* Sydney, Angus and Robertson, 1952. **\$85**

First edition of Webb's elusive second collection of verse.

116. WEBB, Francis.

Socrates and Other Poems. *Octavo, pp. 80; spotting on first and last leaves, very good in original red boards with like little soiled and tanned dustwrapper.* London, Angus and Robertson, 1961. **\$165**

First edition of Webb's very elusive fourth collection (especially difficult in dustwrapper).

117. WEBB, Francis.

The Ghost of the Cock: Poems. *Octavo, pp. x, 78; fine in original boards with like dustwrapper.* Sydney, Angus and Robertson, 1964. **\$65**

First edition.

118. WEBB, Francis.

Collected Poems. *Octavo, pp. xviii (last blank), 254; very good in original cloth with like little rubbed and spine-faded dustwrapper.* Sydney, Angus and Robertson, 1969. **\$45**

First edition of Webb's collected verse.

119. WELLER, Archie.

The Day of the Dog. *Octavo, about fine in original boards with like dustwrapper.* Sydney, George Allen & Unwin, 1981. **\$75**

First edition of the author's scarce first book, shortlisted for the Australian/Vogel Award – and highly commended: signed by him on the title-page.

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

Moon in My Pocket. *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.* Sydney, Australasian Publishing Co., n.d., but 1943. **\$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".

121. WEST, Morris.

Kundu. *Octavo*, pp. 202; near fine in original boards with slightly rubbed dustwrapper. Sydney, Angus and Robertson, 1957. **\$55**

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).

122. WEST, Morris.

The Shoes of the Fisherman. *Octavo*, pp. [xii], 302, [6] (blanks); very good in original boards with like dustwrapper. London, Heinemann, 1963. **\$55**

First British edition.

123. WHITE, Patrick.

Happy Valley: a novel. *Octavo*, pp. 328 (last blank); near fine in original cloth with like, slightly rubbed dustwrapper. London, George C. Harrap, 1939. **\$4400**

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.

124. WHITE, Patrick.

The Living and the Dead. *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. New York, The Viking Press, 1941. **\$3300**

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.

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

Bugle Blast: An Anthology from the Services. Third Series. *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. London, George Allen & Unwin, 1945. **\$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.

126. WHITE, Patrick.

The Aunt's Story. *Octavo*, pp. [viii], 282 (last blank); very good in original boards with like little edge-worn and price-clipped dustwrapper. New York, The Viking Press, 1948. **\$880**

First edition of White's adventurous third novel. This is the scarce first printing with the tipped-in errata leaf and with the text uncorrected.

127. WHITE, Patrick.

The Aunt's Story. *Octavo*, pp. [vi], 346; edges and endpapers slightly spotted, an excellent copy in original dark blue cloth with the very scarce Roy de Maistre dustwrapper that has some old tears (no loss) and old tape stains and other soiling; a very good copy overall. London, Routledge & Kegan Paul, 1948. **\$1850**

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.

128. WHITE, Patrick.

The Aunt's Story. *Octavo*, pp. 303; very good in original cloth with like Nolan dustwrapper. London, Eyre and Spottiswoode, 1958. **\$110**

Second edition.

129. WHITE, Patrick.

The Tree of Man. *Octavo*, pp. [viii], 500 (last blank), [4] (blank); very good in original contrasting cloth with like George Salter dustwrapper. New York, The Viking Press, 1955. **\$440**

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.

130. WHITE, Patrick.

The Tree of Man. *Octavo*, pp. [viii], 500 (last blank), [4] (blank); an excellent copy in original contrasting cloth, with like slightly spine-faded dustwrapper. New York, The Viking Press, 1955. **\$220**

Very scarce: first edition of White's fourth novel, published to critical acclaim in the United States.

131. WHITE, Patrick.

The Tree of Man. Octavo, pp. [viii], 500 (last blank), [4] (blanks); about fine in original boards with like little edge-creased dustwrapper. London, Eyre and Spottiswoode, 1956. **\$85**

First British edition. For this, his first novel for eight years, White was 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.

132. WHITE, Patrick.

Voss. Octavo, pp. [vi], 442; bump on the bottom of the boards, other generally light use but about very good in original contrasting blue cloth with like George Salter spine darkened dustwrapper. New York, The Viking Press, 1957. **\$330**

The true first edition (with the colophon of The Colonial Press, Inc.).

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 and a huge printing was undertaken at various printeries and binderies throughout the US. This first trade edition – it is the true first edition preceding the British edition by months – is very scarce, although its scarcity is perhaps disguised by the BOM printings.

Although otherwise identical, the true first edition is readily distinguishable from the less scarce book club issue, which has a blind-stamped dot at the bottom of the back board; and the proper dustwrapper is priced (\$5) whereas the book club dustwrapper is unpriced – and that is one good reason why price-clipped dustwrappers are an anathema on a US edition. A little less positively, it should be remarked that the spine panel of the true first edition dustwrapper is almost invariably darkened and that the blue has in most instances faded to grey: this is not the case with most of the BOM dustwrappers that were obviously printed with less fugitive inks (see following).

133. WHITE, Patrick.

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

134. WHITE, Patrick.

Voss. Octavo, pp. 478, [2] (blank); about fine in original boards with price-clipped Nolan dustwrapper, spine panel just slightly tanned, slight rubbing at one or two spots on folds and at extremities but uncommonly good for this book. London, Eyre and Spottiswoode, 1957. **\$125**

The first British edition: now very scarce especially in such good, clean condition with dustwrapper.

135. WHITE, Patrick.

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

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

136. WHITE, Patrick.

Riders in the Chariot. Octavo, pp. [x], 532, [2] (blank); about fine in original cloth with near fine, very slightly edge-worn, dustwrapper. New York, Viking Press, 1961. **\$145**

First edition: preceding the British edition. White won his second Miles Franklin Award for this novel.

137. WHITE, Patrick.

Riders in the Chariot. Octavo, pp. 552; about fine in original cloth with like price-clipped Sidney Nolan dustwrapper. London, Eyre & Spottiswoode, 1961. **\$85**

First British edition: winner of Franklin Award.

138. [WHITE, Patrick] Theatre Royal, Sydney.

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

139. WHITE, Patrick.

The Burnt Ones. *Octavo*, pp. 314, [2] (blank); near fine in original boards with like, little edge-creased, price-clipped Sidney Nolan dustwrapper. London, Eyre & Spottiswoode, 1964. **\$110**

The first edition – and scarce – of this first collection of White's short fiction, mainly comprising stories written between 1962 and 1964.

140. WHITE, Patrick.

The Burnt Ones. *Octavo*, pp. [x], 308, [2] (blank); very good original cloth-backed boards with like, little spine-darkened dustwrapper. New York, The Viking Press, 1964. **\$110**

First US edition: printed in quite small numbers – 500 copies only – and not a commercial success. It is now quite scarce.

141. WHITE, Patrick.

Four Plays. *Octavo*, pp. 356 + eight leaves of plates from photographs of original productions; near fine in original boards with like dustwrapper. London, Eyre and Spottiswoode, 1965. **\$125**

First edition of this scarce volume of four plays (The Ham Funeral, The Season at Sarsaparilla, A Cherry Soul, and Night on Bald Mountain).

142. WHITE, Patrick.

The Solid Mandala. *Octavo*, pp. [x], 310 (last blank); very good in original cloth-backed boards with bit edge-worn dustwrapper. New York, Viking Press, 1966. **\$125**

First edition: White was awarded his third Miles Franklin Award for this novel but rejected it before any public announcement was made.

143. WHITE, Patrick.

The Solid Mandala. *Octavo*, pp. [x], 310 (last blank); small tape stain on endpapers but very good in original cloth-backed boards with like dustwrapper. New York, The Viking Press, 1966. **\$440**

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

144. WHITE, Patrick.

The Solid Mandala. *Octavo*, pp. 317; near fine in original boards with like dustwrapper. London, Eyre and Spottiswoode, 1966. **\$85**

First British edition.

145. WHITE, Patrick.

The Vivisector. *Octavo*, pp. 567; near fine in original cloth-backed boards, top edge orange, with like dustwrapper. New York, Viking Press, 1970. **\$75**

First edition.

146. WHITE, Patrick.

The Vivisector. *Octavo*, pp. 642, [2] (blank); fore-edge palely spotted, overall an excellent copy in original boards and near fine price-clipped Tom Adams dustwrapper. London, Jonathan Cape, 1970. **\$75**

First British edition.

147. WHITE, Patrick.

The Eye of the Storm. *Octavo*, pp. 608; small pale stain on fore-edge, about fine in original boards with fine dustwrapper. London, Jonathan Cape, 1973. **\$85**

First edition: the publication of this novel coincided with White's Nobel Prize award. It was with this novel, finally, that White's London and New York publishers determined to use the same plates for both trans-Atlantic printings.

148. WHITE, Patrick.

The Eye of the Storm. *Octavo*, pp. 608; little edge-spotted, otherwise near fine in original boards with like Desmond Digby dustwrapper (small rub on back panel). London, Jonathan Cape, 1973. **\$440**

Signed by the author on the title-page: first edition.

149. WHITE, Patrick.

The Eye of the Storm. *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. New York, The Viking Press, 1974. **\$220**

First US edition: issued after White's Nobel prize award (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 very scarce.

150. WHITE, Patrick.

The Eye of the Storm. *Octavo*, pp. 608; a very good clean copy in original pale blue cloth-backed black boards with like slightly edge-worn price-clipped dustwrapper. New York, The Viking Press, 1974. **\$330**

Signed by the author on the title-page for White's friend and collaborator Desmond Digby, whose copy this was (with certification slip from us at the time of original sale in 1996). This is the sixth printing (May 1974) of the US first edition.

151. WHITE, Patrick.

The Cockatoos: Shorter Novels and Stories. *Octavo*, pp. 308 (last blank), [4] (blank); about fine in original boards with like price-clipped dustwrapper. London, Jonathan Cape, 1974. **\$85**

First edition.

152. WHITE, Patrick.

The Cockatoos. *Octavo, pp. [2] (half-title), 308 (last blank), [2] (blank); very good in original black cloth, blue top edge (little marked), with otherwise fine dustwrapper that has an abrasion to the front flap from price sticker removal.* New York, The Viking Press, 1975. **\$75**

The first US edition.

153. WHITE, Patrick.

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

154. WHITE, Patrick.

A Fringe of Leaves. *Octavo, pp. 406 (last blank), [2] (blank); near fine in original boards with like price-clipped Nolan dustwrapper.* London, Jonathan Cape, 1976. **\$55**

First edition.

155. WHITE, Patrick.

The Night The Prowler: short story and screen play. *Octavo, pp. 158, [2] (blank) + four leaves of plates with illustrations from the film; generally light use, very good in original photographic wrappers.* Melbourne and London, Penguin Books and Jonathan Cape, 1978. **\$85**

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

156. WHITE, Patrick.

The Twyborn Affair. *Octavo, pp. 432; about fine in original boards with like dustwrapper that is uncharacteristically bright and without the usual flecking.* London, Jonathan Cape, 1979. **\$85**

First British printing of the first edition. Uncommon with unblemished dustwrapper.

157. WHITE, Patrick.

The Twyborn Affair. *Octavo, pp. 432; near fine in original cloth-backed boards with like dustwrapper.* New York, The Viking Press, 1980. **\$75**

First US printing of the first edition.

158. WHITE, Patrick.

Flaws in the Glass: A Self-Portrait. *Octavo, pp. [x], 260, [2]; tiny spot on top edge, about fine in original boards with like dustwrapper.* London, Jonathan Cape, 1981. **\$75**

First British printing of the first edition.

159. WHITE, Patrick.

Flaws in the Glass: A Self-Portrait. *Octavo, pp. [xii], 260, [2]; fine in original cloth-backed boards with like dustwrapper.* New York, The Viking Press, 1982. **\$75**

First US edition.

160. [WHITE, Patrick] Melbourne Theatre Company.

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

161. WHITE, Patrick.

Memoirs of Many in One by Alex Xenophon Demirjian Gray. *Octavo, pp. 192; fine in original boards with like dustwrapper.* London, Jonathan Cape, 1986. **\$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.

162. WHITE, Patrick.

Memoirs of Many in One by Alex Xenophon Demirjian Gray. *Octavo, pp. 192; about fine in original boards with like dustwrapper and Nobel Prize wrap-around band.* London, Jonathan Cape, 1986. **\$65**

First edition: the British printing.

163. WHITE, Patrick.

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

First US edition.

164. WHITE, Patrick.

Three Uneasy Pieces. *Octavo, pp. 64 (last leaf blank); original wrappers, the cheap paper lightly tanned mainly at the edges, a very good, clean copy.* Fairfield (Victoria), Pascoe Publishing Pty Ltd, 1987. **\$85**

First edition, predating the more common Cape British edition of the following year.

165. WHITE, Patrick.

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

First published in wrappers, this is the first hardback edition.

166. WHITE, Patrick.

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

First British edition.

167. WHITE, Patrick.

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

First edition.

168. WHITE, Patrick.

Patrick White Speaks. *Octavo*, pp. 202; about fine in original boards with like dustwrapper. London, Jonathan Cape, 1990. **\$55**

First British edition.

169. [WHITE, Patrick.]

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

Programme notes.

170. WILDING, Michael and Nigel ROBERTS (editors).

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

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

171. WILDING, Michael and Nigel ROBERTS (editors).

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

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

172. WILLIAMS, Max.

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

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

173. WILMOT, Frank.

Some Verses. *Octavo*, pp. [iv], 20 [2] (blank); fine in worn original wrappers, silk ties gone, splitting at the spine fold, overlapping edges little creased. Melbourne, Microbe Press, 1903. **\$880**

Rare. The first edition of Wilmot's first volume of verses, printed and published in a highly limited number of copies by the author himself at his private press.

Frank Wilmot was an extraordinary bookman – poet, bookseller, printer – he wrote and often self-published a significant body of verse. He also printed the work of other poets, Vance Palmer's *The Camp*, for instance. Born in Collingwood in 1881, he worked for 35 years, from errand-boy to manager, at E.W. Cole's famous Book Arcade. The high point of his career came in 1932 when he was appointed manager of Melbourne University Press, the first academic press in Australia. He published his work under the pseudonym "Furnley Maurice", composed from his two favourite haunts adjoining Melbourne, Ferntree Gully and Beaumaris.

174. WILMOT, Frank.

Lovelight. *Small quarto*, pp. [12]; unlettered stiffened wrappers, cord tied, the narrow overlapping edges a little chipped, the spine fold splitting, edge-tanning from the acidic wrappers, a very good copy withal. Canterbury (Melbourne), The Galleon Press [i.e. Frank Wilmot], 1918. **\$385**

Rare: edition limited to 25 numbered copies, printed and published by the author. Presentation copy inscribed and signed with initials on the initial blank.

175. WILMOT, Frank.

Some More Verses. *Small octavo (12.5 x 9 cm), pp. [2] (duplicated typescript leaf completed in manuscript) + 40; endpapers offset but fine in original purple-grey papered boards backed in unlettered brown buckram, the title on the upper board in gilt.* No title-page or imprint: [Melbourne, The Author, 1904 – 1924]. **\$1200**
Extremely rare: suppressed and effectively unpublished: one of eight copies discovered in 1924 and presented by the poet.

The initial, spirit-duplicated typed leaf reads: SOME MORE VERSES [underlined] By Frank Wilmot (Furnley Maurice) Hand printed by the author in 1904. Edition destroyed in disgust. Eight copies discovered in 1924 of which this is No....". Numbered "5" by the author in manuscript and signed "Furnley Maurice". This copy bears the ownership inscription of B.M. Ramsden, on the free front endpaper.

176. WILMOT, Frank, "Furnley MAURICE".

The Gully... Hand-printed, with an original border design by the writer of the verses. Procurable only from A.H. Spencer on "The Hill of Content"... *Octavo, pp. [20], printed within elaborate decorative borders printed in yellow and green; a fine copy in original stiffened plain grey paper wrappers, large decorative colour printed label laid down on front wrapper, contemporary gift inscription on free front endpaper (quite neat).* Melbourne, A.H. Spencer, 1925. **\$220**
First edition: rare on the market. Edition limited to 50 copies of which this is number 39, numbered and signed by the author. The entire work was printed by Wilmot. It met with some success and was reprinted by Wilmot himself ("at Cole's Library") with some other verses in 1929.

177. WINTON, Tim.

An Open Swimmer. *Octavo, pp. x, 174 (last blank); near fine in original dark blue boards with like dustwrapper.* Sydney, George Allen & Unwin Australia, 1982. **\$550**
First edition: signed by the author on the title-page. Winton's very scarce first book, joint winner of the 1981 Australian/Vogel Literary Award.

178. WINTON, Tim.

An Open Swimmer. *Octavo, pp. x, 174 (last blank); near fine in original boards with like dustwrapper.* Sydney, George Allen and Unwin, 1982. **\$330**
First edition.

179. WINTON, Tim.

Shallows. *Octavo, pp. xii, 236 (last blank); tiny abrasion on front endpaper, near fine in original dark charcoal boards with like dustwrapper.* Sydney, George Allen & Unwin Australia, 1984. **\$550**
First edition of Winton's extremely scarce Franklin Award-winning second novel: signed by him on the title-page.

180. WINTON, Tim.

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

181. WINTON, Tim.

Scission. *Octavo, pp. [viii], 156, [4] (advertisements); about fine in original un laminated light card wrappers.* Melbourne, McPhee Gribble, 1985. **\$220**
Extremely scarce: first edition of Winton's third book and, like his other early paperback originals, now particularly elusive.

182. WINTON, Tim.

That Eye The Sky. *Octavo, pp. [viii], 150, [2] (blank); top edge slightly spotted but near fine in original boards with like dustwrapper.* Melbourne, McPhee Gribble Publishers, 1986. **\$185**
First edition: signed by the author on the title-page.

183. WINTON, Tim.

That Eye The Sky. *Octavo, pp. [viii], 150, [2] (blank); near fine in original boards with like dustwrapper.* Melbourne, McPhee Gribble Publishers, 1986. **\$120**
First edition.

184. WINTON, Tim.

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

185. WINTON, Tim.

In the Winter Dark. *Octavo, pp. [viii], 132, [4] (blank); fine in original boards with like dustwrapper.* Melbourne, McPhee Gribble, 1988. **\$275**
First edition: signed by the author on the title-page. Winton's scarce fourth novel: a chilling tale of suspense and repressed memories.

186. WINTON, Tim.

In the Winter Dark *Octavo*, pp. 132; near fine in original boards with like dustwrapper. Melbourne, McPhee Gribble, 1988. **\$145**

First edition.

187. WINTON, Tim.

Cloudstreet. *Octavo*, pp. [6], 426; fine in original cloth-backed boards with like dustwrapper. St. Paul (Minnesota), Graywolf Press, 1992. **\$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.

188. WINTON, Tim and Roger GARWOOD.

Land's Edge. *Oblong quarto*, pp. 144; top of spine very slightly creased, otherwise fine in original photographic wrappers. Sydney, Macmillan, 1993. **\$75**

First edition.

189. WINTON, Tim.

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

First edition.

190. WINTON, Tim.

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

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

191. WINTON, Tim.

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

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

192. WINTON, Tim.

The Riders. *Octavo*, pp. 378; near fine in original boards with like dustwrapper. Sydney, Macmillan, 1994. **\$75**

First edition: the first of Winton's novels to be shortlisted for the Booker Prize. It was, however, ignored by the Franklin Award judges, despite the fact that they were then doing their best to stop being the laughing stock that the 'Demidenko' award of the previous year had made them.

193. WINTON, Tim.

The Riders. *Octavo*, pp. [vi], 378 (last blank); about fine in original boards with like dustwrapper. Sydney, Macmillan Australia, 1994. **\$125**

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

194. WINTON, Tim.

The Riders. *Octavo*, pp. 378; about fine in original proof wrappers with black and white photograph of Winton. London, Picador, 1995. **\$75**

First British edition: uncorrected proof.

195. WINTON, Tim.

The Riders. *Octavo*, pp. 378; fine in original boards with like dustwrapper and wraparound band with Keneally appreciation. London, Picador, 1995. **\$125**

First British edition: signed by the author.

196. WINTON, Tim.

The Riders. *Octavo*, pp. [vi], 378 (last blank); fine in original cloth-backed boards with like dustwrapper. New York, Scribner's, 1995. **\$125**

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

197. WINTON, Tim.

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

First edition.

198. WINTON, Tim.

Blueback: A Fable for all Ages. *Sextodecimo*, pp. 151; fine in original boards with like dustwrapper. Sydney, Macmillan, 1997. **\$85**

First edition.

199. WINTON, Tim.

Cloudstreet. Adapted for the stage by Nick Enright and Justin Monjo. *Octavo*, pp. [122]; fine in original light card wrappers. Sydney, Currency Pres, 1999. **\$45**

First edition.

200. WINTON, Tim.

Dirt Music. *Octavo*, pp. [viii], 466 (last blank), [4] (blank); fine in original boards with like dustwrapper. Sydney, Picador, 2001. **\$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.

201. WINTON, Tim.

Dirt Music. *Octavo*, pp. [viii], 466 (last blank), [4] (blank); fine in original boards with like dustwrapper. Sydney, Picador, 2001. **\$165**

First edition.

202. WINTON, Tim.

Dirt Music. *Octavo*, pp. 465; fine in original boards with like dustwrapper. London, Picador, 2002. **\$75**

First British edition.

203. WINTON, Tim.

Dirt Music. *Octavo*, pp. 412; fine in original boards with like dustwrapper. New York, Scribner, 2002. **\$75**

First US edition.

204. WINTON, Tim.

The Turning. *Octavo*, pp. 320; fine in original boards, fore-edge and bottom edges uncut, with like dustwrapper. Sydney, Picador, 2004. **\$75**

First edition: the 'superior' so-called deckled-edge issue of the first edition.

205. WINTON, Tim.

Breath. *Octavo*, pp. [vi] (last blank), 216, [2] (blank); fine in original pale blue boards with like dustwrapper. Melbourne, Hamish Hamilton an imprint of Penguin Books, 2008. **\$110**

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

206. WITTING, Amy.

The Visit. *Octavo*, pp. [iv], 244; about fine in original boards with like dustwrapper. Melbourne, Nelson, 1977. **\$95**

First edition of Witting's scarce first book. Already an established writer of short stories for such notable journals as *The New Yorker*, this insightful and carefully structured 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 another twelve years.

207. WITTING, Amy.

The Visit. *Octavo*, pp. [iv], 244; edges and endpapers slightly spotted but near fine in original boards with like dustwrapper. Melbourne, Nelson, 1977. **\$125**

First edition: inscribed by the author on the free front endpaper and (at another time) signed on the title-page.

208. WITTING, Amy.

Travel Diary: Poems. *Octavo*, pp. 68; about fine in original light card wrappers. Sydney, Woodbine Press, 1985. **\$125**

First edition of Witting's extremely scarce first collection of poems, and her second publication preceded only by *The Visit*. This wrapped issue is as difficult as the more limited casebound issue.

209. WITTING, Amy.

Travel Diary: Poems. *Octavo*, pp. 68; about fine in original boards with like dustwrapper. Sydney, Woodbine Press, 1985. **\$220**

First edition: the even scarcer casebound issue, signed by the author on the title-page. Also loosely inserted is a warmly handwritten card to autograph hunter Colin Steele.

210. WITTING, Amy.

I for Isobel. *Octavo*, pp. [viii] (last blank), 158, [10] (advertisements; first leaf and last page blank); fine in original light card wrappers. Melbourne, Penguin Books, 1989. **\$65**

First edition of Witting's most celebrated novel.

211. WITTING, Amy.

Marriages. *Octavo*, pp. [viii], 140, [8] (advertisements); inside edges of the wrapper tanned (as with many books at this time), front wrapper with mild vertical creases but near fine in original light card wrappers. Melbourne, Penguin Books, 1990. **\$85**

First edition of Witting's first collection of short fiction: signed by her on the title-page.

212. WITTING, Amy.

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

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

213. WITTING, Amy.

Beauty is the Straw: Poems. *Octavo*, pp. [x], 94; fine in original light card wrappers. Sydney, Angus and Robertson, 1991. **\$55**

First edition: signed on the title-page.

214. WITTING, Amy.

A Change in the Lighting. Large octavo, pp. [vi], 292, [6] (last leaf blank); about fine in original light card wrappers. Melbourne, Viking, 1994. **\$85**

First edition, signed by the author on the title-page. This is the only large format impression: the smaller Penguin edition followed immediately upon publication and this first is now comparatively scarce in fine condition.

215. WITTING, Amy.

A Change in the Lighting. Large octavo, pp. [vi], 292 (last blank), [6] (last leaf blank); about fine in original light card wrappers. Melbourne, Viking, 1994. **\$45**

First edition.

216. WITTING, Amy.

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

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

217. WITTING, Amy.

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

First edition.

218. WITTING, Amy.

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

First edition.

219. WITTING, Amy.

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

First edition.

220. WRIGHT, Judith.

The Moving Image: Poems. Octavo, pp. [viii], 34, [2] (blank); small, neat owner's name in the top margin of the front free endpaper, an excellent copy, near fine, in original cloth with the exceptionally friable dustwrapper that has a few smallish defects but very much above average for this notoriously difficult dustwrapper. Melbourne, The Meanjin Press, n.d., but 1946. **\$185**

First edition of the poet's first volume of verse.

When first published this little volume "brought a sense of excitement and anticipation to the Australian literary

world... The poems were acclaimed for their lyric beauty, brilliant craftsmanship, and emotional honesty" (Oxford Companion). After five decades of high achievement, Wright has unarguably been one of the most substantial influences at a time when "Australian poetry came of age and learned to forget that it was adolescent and antipodean" (Brissenden).

221. WRIGHT, Judith.

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

First edition: signed on the half-title.

222. WRIGHT, Judith.

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

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

223. WRIGHT, Judith.

Woman to Man. Octavo, pp. [x], 58; very good in original cloth with like, little edge-worn, dustwrapper. Sydney, Angus and Robertson, 1949. **\$95**

First edition.

224. WRIGHT, Judith.

The Gateway. Octavo, pp. [xiv], 64, [2]; excellent in original cloth with the scarce friable dustwrapper with a 1 cm deep defect along the top edge. Sydney, Angus & Robertson, 1953. **\$145**

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

225. WRIGHT, Judith.

The Gateway. Octavo, pp. [xiv], 64, [2] (blank); about fine in original cloth with the scarce friable dustwrapper little chipped. Sydney, Angus & Robertson, 1953. **\$96**

First edition.

226. WRIGHT, Judith.

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

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

227. WRIGHT, Judith.

The Two Fires. *Octavo*, pp. [x], 52, [2]; *about fine in original dark green cloth with like dustwrapper (spine slightly sunned, back panel little soiled)*. Sydney, Angus and Robertson, 1955. **\$75**

First edition.

228. WRIGHT, Judith.

Australian Bird Poems... Illustrated by Clifton Pugh. *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*. Adelaide, Australian Letters, n.d. but 1961. **\$125**

First edition: Laurence Collinson's copy, signed by the author on the title-page.

229. WRIGHT, Judith.

Australian Bird Poems... Illustrated by Clifton Pugh. *Small quarto*, pp. [8], with two-colour wrapper and three full-page illustrations by Clifton Pugh; *about fine in original light card wrappers*. Adelaide, Australian Letters, n.d. but circa 1961. **\$85**

First edition: scarce. Australian Artists and Poets Booklets No. 1.

230. WRIGHT, Judith.

Birds: Poems. *Octavo*, pp. [xii], 34, [2]; *near fine in original light blue boards with like dustwrapper*. Sydney, Angus and Robertson, 1962. **\$65**

First edition and quite scarce: a series of poems written over a period of years for the author's daughter and published as if poetry for children, which in some cases perhaps they are, but this collection is not to be dismissed as juvenile verse.

231. WRIGHT, Judith.

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

Second – first illustrated – edition: signed by the author on the half-title. Apart from some re-arrangement and the addition of two-colour illustrations by Annette Macarthur-Onslow, there are no substantial changes from the first edition.

232. WRIGHT, Judith.

Birds: Poems. *Octavo*, pp. [xii], 42, [2]; *very good in original boards with good, rubbed, dustwrapper*. Sydney, Angus and Robertson, 1967. **\$85**

Second – first illustrated – edition: presentation copy, inscribed and signed by the author on the half-title to Sir Russell Drysdale.

233. WRIGHT, Judith.

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

234. WRIGHT, Judith.

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

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

235. WRIGHT, Judith.

The Other Half: Poems. *Octavo*, pp. [viii], 52; *excellent in original boards with like dustwrapper*. Sydney, Angus and Robertson, 1966. **\$65**

First edition: now scarce.

236. WRIGHT, Judith.

Alive: Poems 1971-72. *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)*. Sydney, Angus and Robertson, 1973. **\$85**

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

237. WRIGHT, Judith.

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

First edition.

238. WRIGHT, Judith.

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

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