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ADAMSON, Robert.
Canticles on the Skin. Sydney, Illumination Press, 1970. Octavo, pp. [vi], 40, [2]; spine-faded original stiff wrappers, in all other respects a fine copy. $165
First edition: Adamson’s very scarce first volume of verse. Postcard portrait of the poet loosely inserted.

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

ASTLEY, Thea.
Girl with a Monkey. Sydney, Angus & Robertson, 1958. Octavo, pp. [iv], 144; top edge slightly spotted, near fine in original light blue boards with like dustwrapper (spine panel slightly darkened). $220
First edition of Astley’s first and one of her scarcest books, a fitting start to a substantial career (that includes four Franklin Awards). With this first book Astley introduced several of the themes that run through her work and it is the first of her “related but increasingly complex studies of desperate attempts to preserve the self in the face of disintegration” (OCAL).

ASTLEY, Thea.
A Descant for Gossips. Sydney, Angus and Robertson, 1960. Octavo, pp. 264 (last blank); edges and endpapers tanned but good in original green boards with like dustwrapper. $165
First edition of Astley’s second novel and unaccountably scarce.
BROWN, Judy. 
The Garden of Edens... Illustrated by Roderick Shaw. 
Sydney, Barn on the Hill, 1939. Octavo, pp. [viii], 36, [4] (blank) + coloured frontispiece and seven coloured linocuts; spine little sunned, an excellent copy in original brightly patterned cloth. 
$1850

Rare: one of 600 copies, although fewer were issued due to water damage. The first book and the only children’s book published by the Barn on the Hill Press, this is an extremely fine example of private press publishing in Australia. The text was hand-set and hand-printed by Richard Edwards and the book was hand-bound in delightful art deco style by Leo Cullen. This is one of the most beautiful and most elusive of Australian children’s books. The success of this truly private publication encouraged Edwards and Shaw to establish themselves professional printers.
CAMPBELL, David.  
Octavo, pp. 20 (last blank); fine in original plain wrappers with attached dustwrapper.  
$440 
First edition: limited to 220 numbered and signed copies, of which only 100 were offered for sale. This was the second publication and first book – and one of the scarcest pieces – from Alec Bolton’s Brindabella Press. Richards, 2.

CAREY, Peter.  
The Fat Man in History: Short Stories. Brisbane, University of Queensland Press, 1974. Octavo, pp. 142 (last blank), [2] (blank); slight cheap paper edge tanning but fine in original plum boards, the spine lettered in white and orange, with otherwise near fine Jeffery Smart dustwrapper that has a short archivally sealed tear without loss on the front panel.  
$1950 
First edition of Carey’s first book: the preferred case-bound “Library Edition” issue. This is the extremely scarce true first edition, issued as part of the publisher’s “Paperback Prose” series. It preceded by years the Faber British (and identical Knopf US) publication that adopted this title but that was actually a different book, composed of selected pieces from Carey’s first two short story collections, The Fat Man in History and War Crimes. 
Precise publishing figures are not readily available but this preferred “Library Edition” of the book was issued in much smaller numbers than the ordinary issue in wrappers – although their survival rate four decades on is much the same. In keeping with the fairly amateurish practices of the publisher at this stage, these were genuinely aimed at library buyers and the distribution of copies outside the library supply chain was quite limited and inefficient – hence its extreme scarcity today. 
Peter Carey, after a long and frustrating start to his writing career, has proved to be one of the most enduring Australian novelists of the late twentieth-century. His success in the Franklin Awards (three awards and several shortlistings), his two Booker Prizes (and one shortlisting), as well as a handsome accumulation of other premier literary awards underline his strong international profile. As the century turned, Peter Carey and David Malouf were, beyond dispute, the most prominent and most highly regarded Australian writers of fiction.
CAREY, Peter.
War Crimes: Short Stories. Brisbane, University of Queensland Press, 1979. Octavo, pp. [viii] (last blank), 282, [2] (blank); very good and clean in original black boards with otherwise near fine and unfaded dustwrapper that has small nibles at the flap folds.

CAREY, Peter.
Bliss. Brisbane, University of Queensland Press, 1981. Octavo, pp. 296 (first leaf blank), [8] (blank); top edge with a trace of slight spotting, tiny spot in the lower fore-margin of four leaves, but near fine in slightly edge-creased and slightly scarred silverfoil dustwrapper.
The now very scarce first edition, in the preferred Australian issue: this copy signed by the author on the half-title in the year of publication, dated from Prospect Street 7/10/81.
Signed copies of Carey’s first novel from this early date are rarely seen and, in our experience, most seem to have been signed as a personal favour for friends or acquaintances. The novel went on to be a great success, winning the Franklin Award, the New South Wales Premier’s Award, the National Book Council Award; and subsequently an award-winning feature film.

CAREY, Peter.
Illywhacker. Brisbane, University of Queensland Press, 1985. Octavo, pp. 600; top edge slightly spotted, top of spine slightly bumped, cheap paper beginning to tan at edges as always, tiny abrasion on front board, but about fine in original red boards with like dustwrapper.
First edition: Carey’s second novel, signed by the author. Shortlisted for the Booker Prize; winner of the Age Book of the Year Award, the Victorian Premier’s Award, the National Book Council Award, and the Fellowship of Australian Writer’s Barbara Ramsden Award.
Stated signed first US edition, of unspecified limitation but scarce on the market; this precedes the first US trade edition. With an introduction by the author written especially for this edition and a double-page coloured frontispiece by Nanette Biers prepared for this edition. $220

The Secret of the Australian Desert. London, Blackie and Son, 1896 [but November – December, 1895]. Octavo, pp. 224 (last blank), 32 (advertisements) + four plates, and a double-page coloured map; a trace of early and late foxing but an excellent copy in original pictorial cloth, all edges gilt, with a striking coloured picture of aboriginals on the upper board. $440

First edition: the special issue. An attractive copy of this rare example of a publisher’s “gift binding”, or “extra” binding, with all edges trimmed and gilt (in the standard binding the edges are not gilt). This issue not in McLaren, nor Muir, nor O’Neill.
FITZGERALD, Robert D.  
Heemskerk Shoals. Decorated by a map and fifteen designs after drawings done by Geoffrey C. Ingleton. Lower Fern Tree Gully, Victoria, The Mountainside Press, 1949. Elephant folio, double-page handcoloured map, fifteen engraved illustrations in colours; a splendid copy, fine and crisp, bound in the standard Harry Green binding of quarter (red) morocco and white leather-grain cloth with elaborate gilt device on the front board. $3850  
A fine copy of this famous book, rarely offered for sale.  
Limited to 85 copies overall, this one of the 75 ‘ordinary’ copies (being number 52) on Georgian semi-rag paper, signed by the author and illustrator. The first ten copies (at least two of which appear to have been destroyed by Kirtley) were printed on Arnold’s paper and were not for sale, intended for distribution to those involved in the publication of the book only.  
Kirtley’s celebrated printing has been described as the finest example of Australian typography ever produced. Certainly this is one of the most elaborate and most painstakingly produced books to have been published in Australia.  
Of the 85 proposed copies a much smaller number was actually issued; Kirtley numbered copies non-sequentially – perhaps to suggest stronger sales? – and so the precise number of copies issued is impossible to establish with any precision. Only a small number, perhaps about twenty, were hand-bound by Harry Green in this characteristic style of red or green quarter morocco; the few other copies were sold in flat sheets with binding done to the purchaser’s order.  
Geoffrey Farmer’s monograph, A True Printer (Sydney, 1990) provides a comprehensive account of the complex publication of this remarkable book.
GARNER, Helen. 
**Monkey Grip.** Melbourne, McPhee Gribble, 1977. Octavo, pp. [viii] (last blank), 246 (last blank), [2] (blank); fine in original tan cloth with like unfaded dustwrapper – an exceptional copy. $275

First edition of Garner’s classic first book, a seminal work of 1970s literature set against the background of inner city communal life in Melbourne. Widely acclaimed, it won a National Book Council Award in 1978 and was filmed in 1981. Signed and inscribed “Every kind thought, Andrew”.

This has always been a difficult book to find in anything like fine condition: most copies have been read by several hands and pulled on and off more than one (communal) shelf. A circumstance that is exacerbated by the unfortunate choice of materials in production: paper that seems particularly prone to vivid edge-spotting even in the relatively benign Melbourne climate; cloth that readily deteriorates, with the result that most copies, no matter how well cared for, show at the very least tiny patches of flecking; a dustwrapper that was printed with especially fugitive colours (red and red-tinged cream) on the spine panel and so it almost never seen without some degree of fading.

GARNER, Helen. 
**Monkey Grip.** Melbourne, McPhee Gribble, 1977. Octavo, pp. [viii] (last blank), 246 (last blank), [2] (blank); very good in original cloth with like dustwrapper. $165


GIBBS, May. 
**Nuttybub and Nittersing.** Melbourne, Osboldstone and Co., 1923. Quarto, pp. [vi], 88 + coloured frontispiece, pictorial title-page, and 20 full-page sepia plates, illustrations in the text throughout; an excellent copy in original cloth-backed illustrated boards with colour pictorial onlay, illustrated endpapers (the Crotty copy, although without any mark of ownership). $440

First edition of this very scarce Gumnut story, the first of May Gibbs’s books published by Osboldstone.
[17] **HARWOOD, Gwen.**  
**Poems** [together with] **Poems – Volume Two.** *Sydney, Angus and Robertson, 1963 – 1968.* Two volumes octavo, pp. xii, 100; about fine in original decorated white boards with otherwise fine typically spine-sunned dustwrapper + pp. [xii], 72; original blue cloth a little spotted (as usual) but very good with like, little edge-worn, price-clipped dustwrapper.  
First editions: a choice set of presentation copies of Harwood’s difficult first two collections (the first volume is especially scarce). Inscribed and signed by the author on the front endpaper of the first volume to Queensland writers and friends, Roger McDonald and Rhyll McMaster, with a warm and apposite four-line stanza; the second volume signed on the title-page.

[18] **HOPE, Alec Derwent.**  
**The Wandering Islands.** *Sydney, Edwards and Shaw, 1955.* Octavo, pp. 74; a fine copy in original gilt-printed boards with very good dustwrapper (short tear without loss, little rubbed).  

[19] **HOPE, Alec Derwent.**  
**A Late Picking: Poems 1965-1974.** *Sydney, Angus and Robertson, 1975.* Octavo, pp. [viii], 94, [2] (blank); neat name on endpaper but near fine in original black boards with very good (spine little sunned) dustwrapper.  
First edition: signed by the author on the title-page. One of the scarcest of Hope’s later volumes. Hope’s signature is uncommon.

[20] **HOPE, Alec Derwent.**  
**The Drifting Continent and other poems by A.D. Hope. Illustrated by Arthur Boyd.** *Canberra, Brindabella Press, 1979.* Octavo, pp. 46, [2], with 20 illustrations (most full-page) by Arthur Boyd; fine in original leather-backed dark green cloth boards blocked with Boyd’s title-page decoration, with original clear plastic wrapper.  
HUME, Fergus.
The Mystery of a Hansom Cab. A Novel. New York, M.J. Ivers & Co., 18 March, 1888. Octavo, pp. 246, [10] (advertisements); cheap paper browned but internally very good (fine for such a publication); original decoratively printed wrappers sound and entire (extremities of the spine little chipped), with spots of soiling on the front wrapper and short tear in the top of the back wrapper (without loss) extending into the top margin of the last few leaves (again without loss); overall a very good copy, an above average example of an American book of this type and time. $1450

Extremely rare: the first US edition of one of the most famous detective novels in the history of the genre.

“In 1887 two remarkable events occurred, which make this year perhaps the most memorable in the whole history of detective fiction. The first was the sensational success of The Mystery of a Hansom Cab, by Fergus Hume. Published in Melbourne, Australia, the first edition of 5,000 copies was sold out in a week and others followed in quick succession...” (John Carter). 1887 was, indeed, an annum mirabilis for the genre with both Hume’s Mystery of a Hansom Cab and Arthur Conan Doyle’s first Sherlock Holmes mystery, A Study in Scarlet, appearing by December.

There were two Melbourne editions of the novel in 1887. The first edition was printed by Kemp & Boyce at Hume’s expense. Only four copies of the first edition are known (Mitchell Library – two copies; Baillieu Library, University of Melbourne; private collection; the last two with incomplete preliminaries). So extraordinary was its local success that Hume had Kemp & Boyce reset the text for a second edition. This second edition was later reprinted from stereotypes or from standing type as the ‘third’ edition (one copy reported) and ‘fourth’ edition (at least four copies known to us). These are, respectively, the second and third impressions of the Melbourne second edition.

Having exhausted what he believed to be the market for his novel, Hume sold his copyright to Trishler who took the book to London. Following Trishler’s London editions of 1887-8 various foreign editions were issued including a French translation in 1888 and a Swedish one in 1889 (see below).

The American pirates were quickly on the job with at least two editions dated 1888 – M.J. Ivers & Co. in New York as number 70 of their weekly “American Series” (with each volume costing about a quarter – the annual subscription was $12 – this was not a cheap dime series), and Worthington and Co. in New York, as part of their “Franklin Library”. …/
Other undated American editions were issued circa 1889-1890, most notably by G.A. Monroe in New York as number 1075 of his “Seaside Library”, a series that continued to be issued pretty much unaltered (apart from advertisements) as late as the early 1900s: NUC (NH0609852) records a copy of this Monroe edition in the University of Texas with advertisements dateable to 1902.

The Monroe edition, because more commonly sighted, has sometimes been suggested as the first US edition (by Hubin, for example). However, this very rare Ivers edition, dated on the wrapper 18 March 1888, has priority. The (less) rare dated Worthington edition, issued in cloth in both 1888 and 1889, also appears to pre-date the Monroe edition.

There appears to be no copy of the Ivers edition recorded in NUC nor in any Australian library (Trove), nor is it traceable in Worldcat. E.S. Bell, in the appendix to Glover and Greene’s *Victorian Detective Fiction*, can cite only one copy, evidently lacking the dated wrapper, from a private collection in Boston.

Apart from its importance in the history of the detective novel, Hume captures, as few others did, the flavour of Marvellous Melbourne, moving with ease between the sophisticated life of his protagonists and the seamy slum life and language which they encounter in their pursuit of the murderer. Hume’s unexotic description of Melbourne life and streetscapes is one of the most evocative we have of life in the 1880s in what was then the only Australian centre with any pretensions to be a great world city.

This is a rare, significant and desirable edition of one of the major works of Australian colonial literature. We last handled the present copy in 1997 (see our Catalogue 4); it is a particularly good one with an appealing patina. Not in Hubin; not in Loder (whom we must thank for his generous assistance with the present note; also Mr. Paul Feain); not in Miller; not in Miller-Macartney; not in NUC; not traced in Trove; not traced in Worldcat; not in Wolff.
HUME, Fergus.
På Vilospår: en brottmålshistoira från Australien [Mystery of a Hansom Cab]. Stockholm, Ulrik Fredriksens Förlag, 1889. Octavo, pp. 264; light, even tanning but an excellent copy in old half roan, rebacked, with contemporary Malmo binder’s ticket retained on the front pastedown and neat contemporary owner’s stamps (also from Malmo) on first and last leaf. $880


The present book is, we are confident, the first Swedish edition. Osborne in his detailed appendix to Glover and Greene, notes only a 286-page Swedish edition published by Loostrom & Komp in Stockholm in 1889 (citing the copy in the Mitchell Library) as Hansomcab – tragedien: enbrottmalshistoria från Melbourne; Trove, however, notes only two copies of the Loostrom & Komp edition both dated 1909 (NLA, SLV) and one must assume that Osborne is in error, not having inspected the Mitchell copy.

JOHNSTON, George.

First editions, Australian issue, of the complete trilogy. The first work is now quite elusive, indeed it is rare in fine or near fine condition. The first volume won the Franklin Award, as did the second volume, Clean Straw for Nothing. The trilogy quickly established itself as a modern classic. The final volume, A Cartload of Clay, had been left incomplete on Johnston’s death and was published posthumously.
[24] **KENEALLY, Thomas.**  
*The Place at Whitton.* London, Cassell, 1964. Octavo, pp. [iv], 220; top edge lightly spotted but near fine in original black boards with like price-clipped dustwrapper (edges lightly rubbed or creased). $550  
First edition and extremely scarce: signed and inscribed by the author on the title-page.

[25] **KENEALLY, Thomas.**  
*Bring Larks and Heroes.* Melbourne, Cassell Australia, 1967. Octavo, pp. [viii], (last blank), 248; top edge slightly spotted but near fine in original boards with like dustwrapper. $125  
First edition: signed by the author on the title-page in 1996. Winner of the Franklin Award, this was the first of Keneally’s novels to achieve sustained critical attention.

[26] **LAWSON, Henry.**  
*Song of the Dardanelles and Other Verses.* London, George C. Harrap, 1916. Octavo, pp. 138 (last leaf blank), [6] (advertisements, last blank) + frontispiece portrait; first and last leaf little spotted, an excellent copy in original pictorial khaki cloth (little rubbed). $385  
First UK edition of *My Army, O, My Army!* retitled so as to make the patriotic war content more immediately evident to British readers. In our experience this edition is very scarce. Mackaness, 21.

[27] **[McAULEY, James and Harold STEWART] “MALLEY, Ern”.**  
*The Darkening Ecliptic by Ern Malley.* Melbourne, Reed & Harris, 1944. Small quarto, pp. 46, [2] + Nolan frontispiece; contemporary inscription on the front wrapper verso, some use but a good copy in original first issue blue-grey wrappers, printed white, sunned at extremities as often, expert paper repair to the blank spine. $385  
Extremely scarce: the first separate edition, first issue, of this celebrated series of hoax poems (and first publication of both authors).
The Wanton Goldfish. Vaucluse, Sydney, The Author, 1941. Sextodecimo, pp. [12], with a full-page illustration by Victoria Cowdroy facing the title; very slight external use but about fine in original blue wrappers. 
Rare: first edition. Although without stated limitation, only 170 copies of this first edition were printed on bond paper and sewn in wrappers. $285

First edition and extremely scarce. This is the critically acclaimed Australian/Vogel Award-winning first novel by the Franklin Award-winning novelist. $165

First edition: a prequel to McGahan’s award-winning first novel, Praise. $125

Wonders of a Godless World. Sydney, Allen & Unwin, 2009. Octavo, pp. [ii] + [ii] (inserted limitation leaf) + [iii-vi], 328 (last blank), [2] (blank); fine in original decorated boards with like dustwrapper. 
First edition: special issue limited to 500 numbered copies in hard covers signed and dated by the author on the title-page 19/09/09. Winner Best Science Fiction Novel, 2009 Aurealis Awards. $110
MALOUF, David, Don MAYNARD, Judith GREEN, and Rodney HALL. 
Four Poets. Melbourne, F.W. Cheshire, 1962. Tall duodecimo, pp. [88]; near fine in original decorated yellow boards, as issued without dustwrapper. $990

First edition and now extremely scarce: this was Malouf’s first book publication, issued when he was in his late twenties. It was also the first publication of the three other contributors. Published with the high school market in mind – with predictable consequences – this volume has become one of the more elusive Malouf pieces.

MALOUF, David, Don MAYNARD, Judith GREEN, and Rodney HALL. 
Four Poets. Melbourne, F.W. Cheshire, 1962. Tall duodecimo, pp. [88]; very small rub on the front board but about fine in original decorated boards, without dustwrapper as issued. $1100

First edition and scarce: signed by David Malouf on the title-page. This was the first publication in book form of each author, then in their late twenties. Although possibly of greatest interest for Malouf’s contribution, a fair case could also be made for the subsequently substantial literary voices of Judith Green Rodriguez and Rodney Hall.

MALOUF, David. 
Bicycle and Other Poems. Brisbane, University of Queensland Press, 1970. Octavo, pp. [viii], 60; near fine in original card wrappers. $440

First edition of Malouf’s quite scarce first solo publication: signed by the author on the title-page. Paperback Poets, first series, number 1.

MALOUF, David. 
Neighbours In A Thicket: Poems. Brisbane, University of Queensland Press, 1974. Octavo, pp. [vi], 66; near fine in original boards with very good dustwrapper that has two short tears at the top of the front and back panels, the front panel with small loss, both sealed with a neat old internal repair, the spine panel only slightly sunned (and unusual thus). $275

First edition: the extremely scarce preferred hardcover issue of Malouf’s second solo collection.
First edition: signed by the author on the title-page. The dustwrapper spine is particularly prone to fading.

[37] MALOUF, David.
First edition of Malouf’s much-praised first novel, the most outwardly autobiographical of his novels and the book that established the exceptional diversity of his achievement across several genres.

[38] MALOUF, David.
Wild Lemons: Poems. Sydney, Angus and Robertson, 1980. Small octavo, pp. [ii] (title-leaf) + 35-64 (complete); slight rubbing, shallow spine crease, near fine in original card wrappers. $880
First edition and rare: the first and separate issue of this tiny volume is the most elusive of Malouf’s regularly published books.
This is the second of six slim volumes of poetry published in a small format by Angus and Robertson in 1980 as part of a very short-lived series, devised to continue the earlier and more successful “Poets of the Month” format. The series was edited by Les Murray, Vivian Smith, and Rodney Hall. The sheets of the original ‘parts’ were subsequently collected together to form a six-monthly volume. Wild Lemons was part of a volume that comprised: Malouf’s Wild Lemons; Kocan’s Armistice; Mead’s Be Faithful Go; Sant’s Lives; Scharen’s Signs and Seas; and Scott’s Tricks of Memory. Because the unsold sheets were later bound up collectively by the publisher, and since the series was not a publishing success in any event, the separate issue of Wild Lemons is rare on the market.
MALOUF, David.
Poems 1975-76. Sydney, Prism, 1976. Quarto, pp. [48]; slight bump on the spine and a few minor signs of use to the wrappers, internally fine in original card wrappers with tipped-on illustration. $1200
One of Malouf’s scarcest books: issued only in a limited edition of 200 copies, half of which were for the author’s use and were signed by him and numbered. The other half were signed but not numbered: these copies were for sale. This is copy number 31, signed and numbered by the author on the colophon leaf but altered by him in manuscript so as to make it clearly a presentation copy rather than one of those for general sale. It is further inscribed and signed on the title-page to Nin and Geoff[rey Dutton], “with affection”, signed “David” and dated on 1 January, 1977.

MALOUF, David.
First edition: signed by the author on the title-page. Malouf’s fifth novel

MALOUF, David.
First edition: signed by the author.

MALOUF, David.
Voss: Opera in Two Acts by Richard Meale. Libretto by David Malouf... Sydney, Australia Opera, 1986. Folio, pp. [84], illustrations throughout; original wrappers a little edge-creased but very good overall, internally fine. $220
Inscribed by David Malouf in 1994 for Canadian critic Greg Gatenby with his ownership inscription dated 1994 on the first leaf. The very scarce programme for the Sydney Opera House production following the world premiere at the Adelaide Festival in March 1986. The programme includes the complete libretto by Malouf, based on Patrick White’s novel.
[43] MALOUF, David.
First edition of Malouf’s first play: signed by the author.

[44] MALOUF, David.
Signed by the author: the first general edition of this libretto for the opera based on episodes in Kipling’s Jungle Book. Remaindered copies abound but copies such as this one without the remainder dot are uncommonly hard to find.

[45] MALOUF, David.

[46] MALOUF, David.
[47] MALOUF, David.
The Conversations at Curlow Creek. London, Chatto & Windus, 1996. Octavo, pp. [vi] (last blank), 214, [4] (all but the third blank); slightly edge-tanned, near fine in original black boards with very good Franz Marc dustwrapper (Australian issue).
First edition: signed by the author on the title-page and with an autograph correction initialled by him to the misprint on page 207. $165

[48] MALOUF, David.
First edition: the Australian state printed by the Griffin Press. Signed by the author on the title-page. $85

[49] MALOUF, David.
Valley of Lagoons. Dublin, Tuskar Rock Press, 2006. Tall octavo, pp. [viii] (first four blank), 58 (last blank), [6] (second colophon and limitation page, others blank); very fine in original publisher’s full morocco, with slipcase.
The rarest of all publications by David Malouf, one of 15 numbered and signed copies of the special deluxe issue bound in full morocco, of which only 12 were for sale. The total edition of this piece was limited to 75 numbered copies, with numbers 16 – 75 bound in cloth.
Although this is the second copy we have handled on the last 18 months, the book is, by John Carter’s definition, an absolute rarity.
This is the first edition of the short story that was also published as the first piece in Malouf’s Every Move You Make. This limited edition was published in September 2006, while Every Move You Make was first published in Australia in October 2006 and in Britain in 2007. $1650
MARSHALL, Alan.
These Are My People: Collected Short Stories [wrapper title]. Melbourne, Victorian Writers’ League, n.d. but 1940. Small quarto, pp. 28, processed typescript; text fine and clean, original titling-wrappers incorporating a linocut portrait of the author, spine and overlapping edges a little worn, the single staple attaching wrappers to text now detached; a very good copy overall.

$385

Rare: the first book by this subsequently highly regarded writer. A good association copy from the library of Jindyworobak poet Flexmore Hudson with his ownership inscription on the front wrapper verso.

This slim booklet, ephemeral in production, was issued by the Victorian Writers’ League about four years before Marshall’s first regularly published book, confusingly under the same title but entirely unrelated that described his experiences travelling in Australia. The present piece is virtually unrecorded and not noted in most standard literary references – a circumstance one would like to excuse due to this undated (but not undateable) piece having the same title as the later, very well known, and unrelated book.

The present work comprises six of Marshall’s early stories: “Tell Us About the Turkey, Jo…”, “The Donkey’s Hind Legs”, “Cardiac”, “Kisses a Quid a Piece”, “You’re a Character”, and “A Little Son”.

[50]
[51] **MURRAY**, Les A.
**The Weatherboard Cathedral: Poems.** *Sydney, Angus and Robertson, 1969. Octavo, pp. [x], 78; near fine in original boards with like dustwrapper.*

First edition of Murray’s extremely scarce first solo volume. One of the most difficult of Murray’s works, this first solo volume verges on rare. Most of the small print run was taken up by libraries and, in accordance with the publisher’s disastrous policy at that time, what copies were not sold in fairly short time were then pulped.

$440

[52] **MURRAY**, Les A.
**Poems Against Economics.** *Sydney, Angus and Robertson, 1972. Octavo, pp. [viii], 70, [2]; an excellent copy in original boards with like slightly edge-creased dustwrapper.*

First edition of Murray’s extremely scarce second solo collection.

$330

[53] **MURRAY**, Les A.
**Lunch & Counter Lunch.** *Sydney, Angus and Robertson, 1974. Octavo, pp. [viii], 62, [2] (blank); very good in original boards with little edge-worn dustwrapper with a short tear at the top of the back panel.***

First edition: the rare hard cover issue of Murray’s third solo collection.

$550
MURRAY, Les A.  
The Idyll Wheel: Cycle of a Year at Bunyah, New South Wales, April 1986 – April 1987. Wood engravings by Rosalind Atkins. Canberra, Officina Brindabella, 1989. Quarto, pp. [36], with wood engravings by Rosalind Atkins; original unlettered kangaroo hide-backed boards, printed label on the front board, hand-bound by Katharine Nix; bottom edge uncut; plain mylar dustwrapper as issued; a fine copy.  
First edition: a presentation copy, inscribed and signed by the author on the half-title. Presentation copies are rare. Loosely inserted is an autograph note from the publisher, signed, with hand-addressed envelope, to the recipient.  

NEILSON, John Shaw.  
Heart of Spring. Sydney, The Bookfellow, 1919. Octavo, pp. x, 94; an excellent copy in original blue-white steaked cloth.  
First edition of Neilson’s first collection of poems (500 copies printed). This copy has the ownership stamp of Neilson’s lesser contemporary, the dilletante versifier (James) Hebblethwaite, and the later bookplate of Bread and Cheese Club member, A.H. Bradfield. The leaf D1 is, as almost always, a cancel with the first state typographical error corrected.  

NEILSON, John Shaw.  
Ballad and Lyrical Poems. Sydney, The Bookfellow in Australia, 1923. Small octavo, pp. 112; neat contemporary ownership inscription on the endpaper, a very good copy in original stripped pastel green and pink boards, these a little spotted and lightly stained, green cloth spine (little flecked) with paper label (little chipped), top edge trimmed, others uncut.  
Rare: the ordinary issue of the first edition. Of this issue only two hundred and fifty copies were printed of which as many as fifty were never issued, evidently lost after Neilson’s Melbourne patron, Louise Dyer, left them with “a Melbourne bookseller” upon her departure to live in Europe. Perhaps Neilson’s rarest book apart from his leaflet juvenilia, this rare and important volume has always been difficult to find; even Harry Chaplin who was collecting aggressively in an earlier age of unequalled opportunites apologised for the condition of his copies of this book: “both of these copies are rather soiled but the book is not easily found and must be taken as offered”.

$550  
$385  
$440
A somewhat fragile piece – impractical when one considers its abusive original child audience – *Mollie’s Bunyip* is rare on the market.

First edition of one of the earliest books by Australia’s outstanding fantasy illustrator. Written by her mother, Annie Isobel Rentoul, this was the second published book illustrated by Ida Rentoul Outhwaite. *Illustration from Mollie’s Staircase above.*
OUTHWAITE, Ida Rentoul (illustrator). QUIN, Tarella. Before The Lamps Are Lit. Melbourne, George Robertson, n.d. but 1911. Oblong octavo, pp. [iv], 190, with frontispiece and 25 other full-page black & white illustrations by Ida Rentoul Outhwaite, other illustrations in-text; near fine in original pictorial green cloth, lettered and decorated in red and black. $880

First edition.


Highly uncommon. A collection of poems celebrating Australian war deeds, all but two by Professor Rentoul, who was Chaplain-General of the Australian Defence Forces. The other talented members of this family also contributed to the book: Annie Isobel Rentoul (a poem, “The Three Roses”), Annie R. Rentoul (“Australian National Song”), and Ida Rentoul Outhwaite, recently married, contributed the cover design and an extraordinarily powerful frontispiece, “Die Cultur”. This haunting image is unique in her published work and this is one of the rarest books illustrated by her.
The Lady of the Blue Beads
Her Book: Being an account of her first Blue Moon spent on Sun Island. Melbourne, George Robertson & Co., n.d. but 1908. Quarto, pp. 104, with illustrations throughout, many full-page, by Ida S. Rentoul [Outhwaite]; a trace of foxing but less than usual, the beige cloth lightly soiled, again, less than usual, a very good copy. $990

First edition of one of Outhwaite’s first properly commercial book publications and now quite scarce. The text is by her elder sister Annie Rattray Rentoul and it follows two more or less privately printed brochure publications from the talented women of the Rentoul family, all illustrated by Ida before her marriage.

The Shell Fairy Calendar 1924 – 1925. Melbourne, British Imperial Oil Co. Ltd, 1923. Six finely colour illustrated sage calendar cards; cord tied as issued, fine. $2750

An uncommonly good copy of this rare, ephemeral and much sought piece, a superb example of some of the artist’s finest work in an unusual commercial medium. Each card of the calendar contains two months for each year (i.e. four months in all) and is complete, as here, in six cards. Muir and Holden’s entry (p. 162) requires correction accordingly.

Extremely scarce first edition of this classic novel (Colonial Library issue). The first of Richardson’s celebrated Richard Mahony trilogy.

[65]  STEAD, Christina. Seven Poor Men of Sydney. London, Peter Davies, 1934. 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 the spine panel a little sunned. $440


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.
[66] **STEAD, Christina.**  
**The Salzburg Tales. London, Peter Davies, 1934.** Octavo, pp. 498, [2] (blank); early and late spotting, pink buckram little faded at extremities but a good copy with dustwrapper that is a bit discoloured and torn, chips at extremities, and a defect at the bottom of the spine panel. $220  
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).

[67] **STEAD, Christina.**  
**The Palace with Several Sides: A Sort of Love Story. Canberra, Brindabella Press, 1986.** Small octavo, pp. 36, with woodcuts by Mike Hudson; fine in original card wrappers. $220  
First edition and very scarce: edition limited to 220 copies.

[68] **STONE, Louis.**  
**Larrikin. New York, Ray Long & Richard R. Smith, Inc, 1933.** Octavo, very good in original green cloth with good pictorial dustwrapper that has some defects at the edges, Walter Stone copy with bookplate. $80  

[69] **STOW, Randolph.**  
**A Haunted Land. London, Macdonald, 1956.** 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. $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.
TURNER, Ethel S.

Seven Little Australians. London, Ward, Lock, and Bowden, 1894. Octavo, pp. 240, [16] (advertisements) + frontispiece and two full-page plates (facing pp. 60 and 226), with numerous vignettes in the text; recased with new endpapers in the original pictorial green cloth of the special gift issue cased in bevelled boards with extra gilt illustration and all edges gilt; a degree of use but a good copy of the rare “gilt, extra” issue.

Rare: the first edition of Ethel Turner’s classic first book, translated into at least eight languages and reprinted in English so often that there is no authoritative count of the editions.

Turner was very conscious of the quite revolutionary nature of her novel, as one can see from her introductory remarks. This was the first Australian children’s book to present children realistically, with both good and bad behaviours and characteristics, rather than as the idealised pious prigs hitherto commonly presented in English children’s literature. This was as much a novelty in England as it was in Australia, although the American ‘Mark Twain’ had done the same for boy’s adventure stories with his Tom Sawyer and Huckleberry Finn characters twenty years earlier.

The novel was an important expression of the nationalist sentiment of the times and, in many respects, one of the single most significant expressions of it. Turner was quite deliberate in stating that it was the ‘Australianness’ of her characters, both child and adult, that determined her to adopt this revolutionary style of characterisation.

While this was Turner’s first novel, to be followed by many others, it was also the first in an entirely new stream of Australian children’s writing that continues to the present day. Her immediate followers, while they might not have chosen to think of themselves as such, were Louise Mack and Mary Grant Bruce. Of this trio of writers – whose combined works have certainly been read by more Australians than any other class of book – Ethel Turner remains not only the first in point of historical precedence but first in terms of popularity. This first seminal novel has remained in print over the past century; a few sentimental excesses aside, it remains as readable today as it did a hundred years ago; and it has been read by more Australian children than any other Australian children’s novel, including Lindsay’s The Magic Pudding. It has, in short, become an emblem of Australian childhood in much the same way as Carroll’s Alice in Wonderland and Allcott’s Little Women. Seven Little Australians also brought about a revolution in Australian reading habits. Before the publication of this novel, few if any such stories for young people were published for an Australian audience. Australian-produced
children’s books were largely ephemeral or didactic publications and for children’s fiction the Australian market was satisfied by the British publications of British authors – with a few Americans thrown in. Recreational reading for the Australian child was entirely an imported product. Although published in England, this novel marked the single most radical change in the reading habits of young Australians and consequently in the practice of Australian writing and publishing for children. It is hard to see, for example, that Angus and Robertson would have made Louise Mack’s Teens the first novel to be published by the firm if it had not been for the impact of Turner’s Seven Little Australians immediately before.

Michael Richards has described Seven Little Australians as ‘the book at the heart of the 1890s’, while Brenda Niall characterised the whole decade as Ethel Turner’s: “this was the decade of little pickles, little rebels, little larrikins and – instead of young Anglo-Australians – little Australians”.

The first edition has proved uncommonly elusive in recent years. Miller, p. 663; Muir, 7457; Richards, 201.

[71]  WEBB, Francis.  
**A Drum for Ben Boyd.** Sydney, Angus and Robertson, 1948. 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).  
$220

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

[72]  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 unusually fine dustwrapper that has one or two quite trivial blemishes.  
$2750

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.
[73] **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 (good old internal tape repair; no staining).

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.

$550

[74] **WHITE, Patrick.**
**The Aunt’s Story.** *New York, The Viking Press, 1948.* Octavo, pp. [viii], 282 (last blank); very good in original boards with very good, little spine-darkened and little edge-worn, dustwrapper.

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.

$880

[75] **WHITE, Patrick.**
**The Aunt’s Story.** *London, Routledge & Kegan Paul, 1948.* 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.

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

$1850
[76] 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.
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. $440

[77] WHITE, Patrick.
Voss. New York, The Viking Press, 1957. 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.
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. 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. Hubber, G1b (in error on this book). $245

[78] WHITE, Patrick.
The Solid Mandala. New York, The Viking Press, 1966. Octavo, pp. [x], 310 (last blank); small tape stain on endpapers but very good in original cloth-backed boards with like dustwrapper (light internal tape marks: no show-through).
First edition: signed by the author on the title-page. $330
[79] **WHITE, Patrick.**  
**The Eye of the Storm.** *London, Jonathan Cape, 1973.* Octavo, pp. 608; little edge-spotted, otherwise near fine in original boards with like Desmond Digby dustwrapper (small rub on back panel). $440  

[80] **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.

[81] **WINTON, Tim.**  
**An Open Swimmer.** *Sydney, George Allen & Unwin Australia, 1982.* Octavo, pp. x, 174 (last blank); near fine in original dark blue boards with like dustwrapper. $550  

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

[83] **WINTON, Tim.**  
**That Eye The Sky.** *Melbourne, McPhee Gribble Publishers, 1986.* Octavo, pp. [viii], 150, [2] (blank); top edge slightly spotted but near fine in original boards with like dustwrapper. $185  
First edition: signed by the author on the title-page.
[84]  **WINTON, Tim.**  
**In the Winter Dark.** *Melbourne, McPhee Gribble, 1988.* Octavo, pp. [viii], 132, [4] (blank); fine in original boards with like dustwrapper.  
$330

[85]  **WINTON, Tim.**  
First edition: signed by the author on the title-page. Winner of the Franklin Award.  
$110