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Specialties: Poetry, Literature, Letterpress, Art & Design, Fine Bindings

Please click on the inventory numbers to be redirected to our website for complete descriptions and condition reports

LEIGHTON, Clare.

Four Hedges

A Gardener's Chronicle...with 88 wood engravings by the author. London: Victor Gollancz, 1935. First Edition, First Printing. Quarto : pp (10) 11-167 : 86 engravings on wood : green cloth covered boards titled in gilt to spine : unclipped dust wrapper with repeating engraved floral motif in green and lettered in green. Top cover of jacket is foxed and a few spots to the edges of the block, otherwise a bright copy.

Over the course of a long and prolific career, Leighton wrote and illustrated numerous books praising the virtues of the countryside and the people who worked the land. She was the first woman to produce a book on wood-engraving (*Wood-Engraving and Woodcuts*, 1932). This played an important part in popularizing the medium. During the 1920s and 1930s, as the world around her became increasingly technological, industrial and urban, Leighton continued to paint rural working men and women. *Four Hedges* is one of her best known books of this period.

\$300

[\(#2809\)](#)



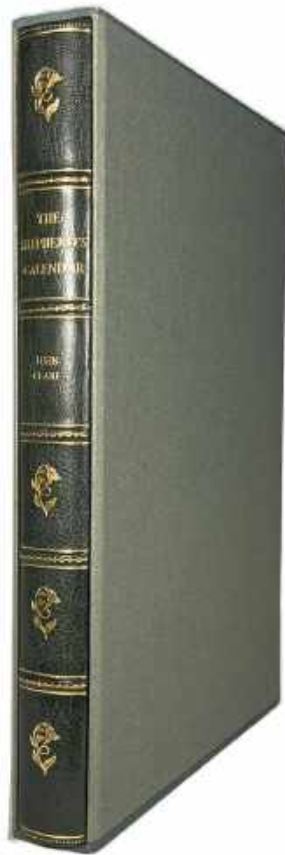
SPENSER, Edmund.

The Works of Edmund Spenser.

Oxford: The Shakespeare Head Press, 1930. Limited Edition. Complete in 8 vols. : Quarto : more than 2000pp : text prepared by Professor W.L. Renwick : hand coloured decorations designed and engraved on wood by Hilda Quick, those in the Shepheardes Calendar being based on cuts in the original editions : quarter calf (green) over marbled paper covered boards with vellum tips : gilt lettering to spine : 375 copies of which 11 were printed on vellum and 350 were for sale, this is no.72. Some minor toning to paste downs; leaves a little rippled; slight rubbing to boards light foxing to edges of block. A bright set.

\$2,500.

[\(#2872\)](#)



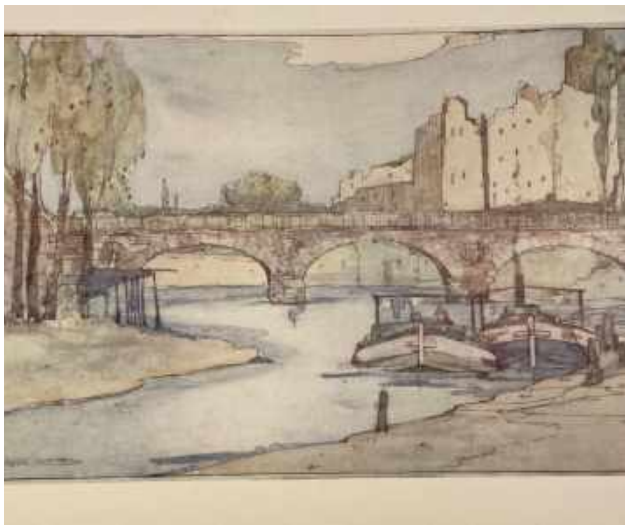
CLARE, John.

The Shepherd's Calendar

Illustrated by John Lawrence. London: Paradine, 1978. Hardcover in slipcase : pp. (viii) 136 : 13 tipped in woodcuts with floating tissue guards : Richard de Bas handmade endpapers : top edge gilt : brown silk bookmark : quarter leather over printed paper covered boards : SIGNED at the colophon by the artist and the printer (John Randle) : matching green slip case : no 32 of 500. Lacking the artist's proof of the cover design that accompanied numbers 26-100. Fine.

\$450

[\(#2841\)](#)



[KING, Jessie M.] ARCAMBEAU, Edme [text by].

Book of Bridges.

London: Gowans and Gray, 1911. First Edition. Quarto : pp. (11) 12-149 : 17 colour plates with captioned tissue guards : coloured frontis with tissue guard : olive cloth covered bevelled boards with paste down illustration by King on top board : gilt lettering to spine : top edge gilt : other edges untrimmed. Free e.p.s browned; some foxing to the deckle edges. A very bright copy.

\$700

[\(#2808\)](#)



Landow, Dr. Peter [photographers] Buerger, Henry;
Schenker, Karl; Eide Waldermar; Fleischmann, Trude; et al.

Nature and Culture: Woman

120 photographs of various nationalities selected by Dr Peter Landow. London: Chapman and Hall, 1926. First English Language Edition. Hardcover : pp. x (1, blank), 120 plates as called for : Blue cloth boards with gilt blocked border and title : top edge dye (yellow) : textured dustwrapper.

\$2000

[\(#1559\)](#)



[LALIQUE, René]; BANDELLO, Matteo . The Novels of Matteo Bandello Bishop of Agen

London: Printed for the Villon Society by Private Subscription and for Private Circulation only, 1890. Octavo : six volumes uniformly bound in vellum : lettered in gilt on top boards and spine : gilt pattern to lower half of boards and spine : with the only bookplate LALIQUE ever designed for American socialite and book collector EMILIE B. GRIGSBY in each of the six volumes.

\$2500

[\(#2553\)](#)



[GENEVA version, Breeches Bible].

The Bible (in English)

Translated according to the Ebrew and Greeke, and conferred with the best translations in divers Languages, With most profitable Annotations upon all the hard places, and other things of great importance, as may appear in the Epistle to the Reader. And a most profitable Concordance for the readie finding out of any thing in the same contained. London: The Deputies of Christopher Barker, 1589.

Octavo : collated and complete : wildly mispaginated but New Testament ends on f.554 : black letter in two columns : decorated capitals : woodcut decorative borders to general title and New Testament title [bound with][preceding] incomplete Catechism followed by "The forme of solemnization of Matrimonie" and "The Psalmes" (25 leaves; first 4 leaves without signatures then B-E⁸) AND [bound with] [following] an incomplete The Whole Booke of Psalmes printed by Richard Daye in London, 1591 (42 leaves; A - F²) ; marbled endpapers : bookplate of Samuel Hanson with "Reginald Hanson" written at the head and note of ownership passing from father to son, further ownership note of the Bible passing to the Cheales family at tail : later leather covered boards with title and printing date on spine in gilt. Several old paper repairs throughout with some loss; unrepaired open tear at f.128; shaved close; dampstains and soiling; marginalia and other ownership marks, births and baptisms in brown ink; loss of leather to lower right quadrant of top board and to foreedge of lower board; gilt to spine still bright.

Darlow and Moule 154, (i.e. 1589 B) with the variation at * iii 6, 2nd col.: Yea verily: that by sight, taste and feeling, as well as by hearing we might bee | instructed, assured, and brought to obedi- | ence.

The Geneva version, also known as the Breeches Bible for the translation of Genesis 3:7, "Then the eyes of them both were opened, and they knew that they were naked, and they sewed figge tree leaves together, and made themselves breeches." This copy is interesting for provenance including the early and insistent female ownership marks of Jane Horsley and later belonging to Sir Reginald Hanson while he was Lord Mayor of London and made Baronet by Her Majesty Queen Victoria.

Jane Horsley has written her name five times, including on both title pages, and in two places with dates (1679 and 1681). There is also a Hanson ownership inscription to the verso of the New Testament title, "If anyone upon me loke I am Joshua Hanson Book" (no date). The bookplate of Samuel Hanson (1804-1882) bears the family crest and logo, *Deo favente et sedulitate* (By the favour of God and by assiduity). Samuel passed it onto his son Sir Reginald Hanson (1840-1905) on the 5th of December 1880. Sir Reginald Hanson was a conservative MP and elected Lord Mayor of London in 1886 during which time Queen Victoria celebrated her Jubilee year. Having previously been knighted, in 1887 he entertained Her Majesty and was created a Baronet. The Bible was gifted by Lady Hanson to the Cheales family on July 14, 1905, three months after Sir Reginald passed away. It has remained with the Cheales family until now.

\$5,000

[\(#2875\)](#)



NAPIER, William.

A selection of the most favourite Scots songs chiefly pastoral. Adapted for the harpsichord, with an accompaniment for a violin, by eminent masters. Respectfully inscribed to Her Grace The Duchess of Gordon.

Printed for Will^m Napier; Music Seller to Their Majesties, 1790. 3 volumes; Folio; In Volume 1 the accompaniments are by Arnold, Barthelmon, Carter and Shield; In volumes 2 & 3 the harmony is by Haydn. Vol 1: pp. iv [Subscribers list], 16 [A Dissertation on the Scottish Music] 77 [opposite pages numbered in duplicate], 2 [Index] 2 [Glossary]; Vol 2: 8 [Title, Preface, List of Subscribers] 100 [opposite pages numbered in duplicate]; 2 [Glossary] 2 [Index]; Vol 3: 2 [Title page] 51 [opposite pages numbered in duplicate]; recently rebound in half calf over marbled boards, lettering in gilt on spines. Previous bookseller's short catalogue description pasted to the lower corner of the front paste down, **LACKS the two stipple engravings by Bartolozzi**; new endpapers; heavy offsetting from the musical notation throughout; minor foxing, mostly to the outer edges of some leaves.

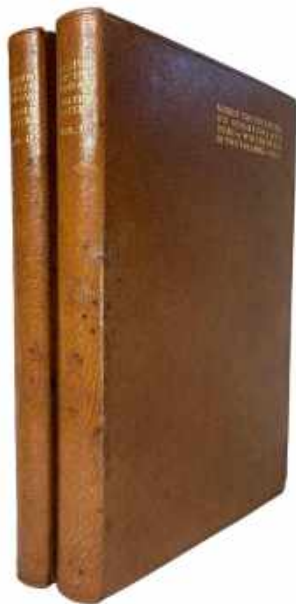
Joseph Haydn's first visit to London was in 1791 just after Napier's first volume of favourite Scots songs was published. This first trip was remarkably rewarding for Haydn:

The many novel impressions, the meeting with eminent musicians, and the admiration bestowed on him had a powerful impact on his creative work. He was feted, lionized, and treated as a genius; Charles Burney published a poem in his honour. The 12 symphonies he wrote on his first and second visits to London represent the climax of his orchestral output. Their virtuosity of instrumentation, masterly treatment of musical forms, and freely flowing melodic inspiration—not to mention their deft wit—endeared the works to British audiences. (Britannica website, accessed 28/08/20)

Little wonder that William Napier, "Music Seller to their Majesties" might then invite Haydn's contribution in the second and third volumes. The volumes are dedicated to the Duchess of Gordon (vol 1), Her Royal Highness the Duchess of York (Vol 2) and Her Majesty the Queen (vol 3). While sadly lacking the frontispieces by Bartolozzi it is unusual to see all three volumes offered together.

\$1,650.00

[\(#1367\)](#)



PATER, Walter.
**Marius The Epicurean, His
Sensations And Ideas; *Two
Volume Set.***

London: Philip Lee Warner for the
Medici Society Ltd, 1913. Hardcover :
pp. [4 blank] [viii] ix [x] 1 [2] 146 [149]
[5 blank] : [2 blank] [vi] vii [viii] 1 [2]
134 [139] [3 blank] : of this edition in
the Riccardi fount number 11-eleven
point face have been printed on
hand-made Riccardi paper 1000 copies
of which this is numbered 262 : title
page engraved with design by Herbert
P. Horne : two volumes bound in brown
leather with gilt title : gilt to spine :
marbled endpapers : top edge gilt : tale
and fore-edges untrimmed : previous
owner's name in ink to verso of
free-endpaper, both volumes :
bookmark ribbons to both.

Tale and fore-edge of text block foxed.
Near fine.

Pater's only full length novel, first
published in 1885 it is set in 161–177
AD, in the Rome of the Antonines.

\$225.00

[\(#2793\)](#)



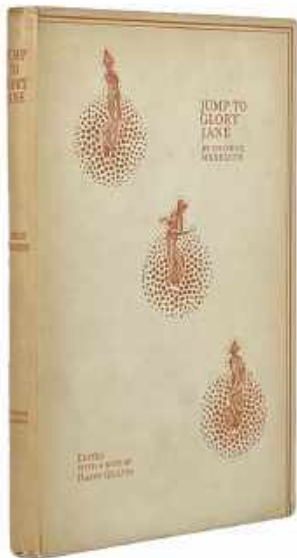
HOOLE, John.
The Orlando of Ariosto,
*Reduced to XXIV Books;... Translator of
the Original Work in Forty-Six Books. In
Two Volumes.*

London: J. Dodsley, 1791. Two volumes
: octavo : pp. [4] [i] viii [3] 495 [508] :
[vi] [3] 473 [456] : six engravings
including one by Blake after Stothard, "
Orlando in a Fury Tearing up Trees" :
contemporary bindings in marbled calf
with gilt stamping to edges : green
leather title panel lettered in gilt : small
red circle on-lay with volume number
in gilt : author panel to tail of spine
lettered in gilt : bookseller sticker on
front paste-down.

Joints rubbed, leaves lightly toned;
occasional fox mark; offsetting from
engravings; volume one has a chip to
the leather of the spine two thirds of
the way down, also to the lower corner
of the top board. Very good. marbled
calf.

\$300

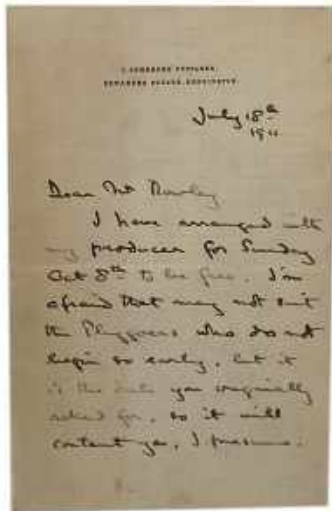
[\(#2792\)](#)



MEREDITH, George.

Jump to Glory Jane

With forty-four designs invented, drawn and written by Lawrence Housman. London: Swann, Sonnenschein and Co, 1892. First Edition. Crown octavo, 28 [2]pp. + 36 [2] (unpaginated, the text of Meredith's poem); 8 full page illustrations together with Meredith's text hand lettered and decorated by Housman; t.e.g.; cream paper covered boards with unsigned binding design in red by Housman, lettered in red; A HOUSEMAN A.N.s. LAID IN. The note is on Housman's personal pale blue stationery with the address of his Pembroke Cottages residence printed at the top. A near fine copy with light toning and rubbing to the extremities. Unopened and Internally unblemished apart from faint offsetting from the A.N.s. being laid in.



The note is in near fine condition with a small mark to the rhs of the top page, a horizontal crease across both pages and the verso of the second page has a fine line of a previous attachment.

Dear Mr Rowley/ I have managed with my producer for Sunday/ Oct 8th to be free. I'm/ afraid that may not suit/ the playgoers who do not/ begin so early, but it/ is the date you originally/ asked for, so it will/ content you, I presume./ I forget which day you said were returning/ home: but I send this/ to what I take to be/ your more fixed address./ The title of my lecture/ is "What is Womanly", and/ it takes about an hour./ Yours sincerely/ Laurence Housman.

This is the first published copy of *Jump to Glory Jane*, though it had appeared previously in a "piratical" leaflet in 1889. (Buxton Forman 26 & 27).

Artist and writer Laurence Housman was a well known supporter of the suffragette movement. As his biographer Cockin writes, "Laurence and Clemence Housman moved to 1 Pembroke Cottages, Edwardes Square, Kensington, London.... This became the headquarters of the Suffrage Atelier, a society which produced banners and artwork for the movement. Housman took part in the Hyde Park demonstration of 1908. Clemence Housman was imprisoned in October 1911 during another campaign of passive resistance in support of women's enfranchisement: tax resistance. Housman was disgusted by the sexual discrimination in favour of male supporters of women's suffrage, as his arrest for protesting against the forcible feeding of hunger-striking suffragists, unlike that of the female protesters, did not result in imprisonment."

\$800

[\(#1381\)](#)



BRONTE, Emily Jane.

The Complete Poems of Emily Jane Bronte

Edited by Clement Shorter / Arranged and collated, with Bibliography and Notes by C.W. Hatfield. London: Hodder and Stoughton, 1923. First Complete Edition. Octavo : pp. xxiv, 196 : illustrated with four plates : hand-bound in half dark blue oasis morocco over cloth boards : lettered in gilt to spine : five raised bands : sewn headbands : top edge gilt : all other edges trimmed. Fine.

\$500

[\(#2807\)](#)



WILKIE, William

The Epigoniad

A poem in nine books. Edinburgh: Hamilton, Balfour and Neil, 1757. First Edition. Small quarto : pp. xlii, 289 (290, blank) : new e.p.s : all edges dyed red : half calf over marbled boards : five raised bands to spine : title panel lettered in gilt : receipt from previous bookseller loosely inserted.

William Wilkie (1721 – 1772) was a Scottish Church of Scotland minister and Professor of Natural Philosophy primarily remembered as a poet nicknamed Potato Willie, known more respectfully as the "Scottish Homer".

\$2000

[\(#2761\)](#)



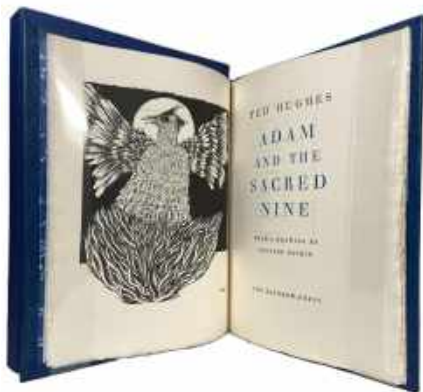
MONTGOMERY, Alexander.

The Poems of Alexander Montgomery

with biographical notices by David Irving, L.L.D. Edinburgh: W. and C. Tait, 1821. Octavo : pp. xxix (3, blank) 319 [i.e.320] : marbled e.p.s : bookplate of James Brookman : t.e.g. : polished calf : double ruled gilt borders and gilt dentelles : five raised bands to spine : black calf title panel lettered in gilt : other panels blonde, all panels double gilt ruled : publication date to tail of spine. With reproductions of the title pages of The Cherrie and the Slae (1597), The Flyting Betwixt Montgomery and Polwart (1629) and The Mindes Melodie (1605).

\$400

[\(#2772\)](#)



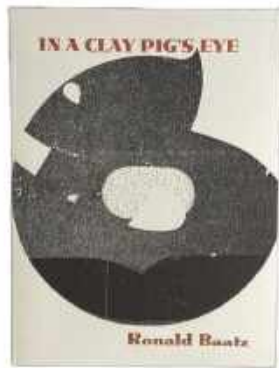
HUGHES, Ted.

Adam and the Sacred Nine

With a drawing by Leonard Baskin. Bloomsbury: The Rainbow Press, 1979. Limited Edition. Blue calf in slipcase : pp. (4, blank) (6) 7-23 (9) : frontispiece drawing of a phoenix by Leonard Baskin : blue Japanese endpapers printed with bird and floral design : designed and printed at Rampant Lion's Press by Will Carter and bound by Gray of Cambridge : 133 of 200 : in custom blue cloth slipcase : SIGNED by Hughes at the limitation page. [Sagar and Tabor A59].

\$350

[\(#2645\)](#)



Baatz, Ronald.

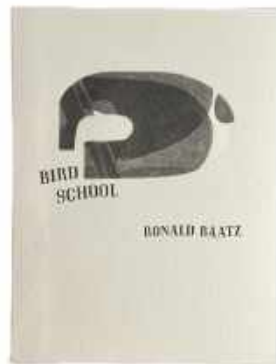
In a Clay Pig's Eye.

West Sayville, New York: Tideline Press , 2005. First Edition. [Seastone Editions]. Small poetry book (165mm x 123mm), unpaginated (28pp). Haiku by Ronald Baatz, book design and relief prints by Leonard Seastone. Limited edition, signed at the colophon by the poet and the artist. Ever so slightly sprung, very minor crease at base of front joint. Near Fine. Card covers. Number 87 of 100.

Ronald Baatz is a master of the short form and Leonard Seastone is currently enjoying a retrospective of his 50 years of printing at the New York Centre for Book Arts.

\$100.00

[\(#0493\)](#)



Baatz, Ronald.

Bird School.

New York: Tideline Press, 2010. First Edition. [Seastone Editions] Unpaginated chapbook (44pp), illustrated card wraps, olive green end papers. The design as well as the cover print is by Leonard Seastone. Signed at the colophon by Baatz and Seastone. Acknowledgments posted in errata at the end. Barely perceptible abrasion at foot of spine. Near fine. Soft card. No. 77 of 100 copies.

Ronald Baatz is a master of the short form and Leonard Seastone is currently enjoying a retrospective of his 50 years of printing at the New York Centre for Book Arts.

\$100.00

[\(#0496\)](#)

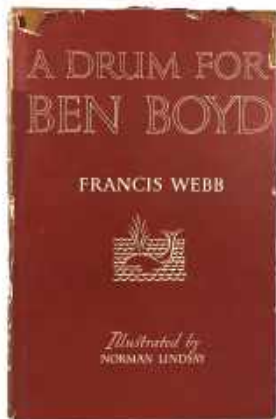


BEEDOME, Thomas.
Select Poems

Divine and Humane. Bloomsbury: The Nonesuch Press, 1928. Limited Edition. Limp parchment covers lettered in gilt : pp. (14) 51 (52) viii, notes and colophon (6) : handmade Van Gelder paper (untrimmed) : pigskin thongs : no. 197 of 1250 copies. Parchment is slightly marked. Very good.

\$150

[\(#2641\)](#)

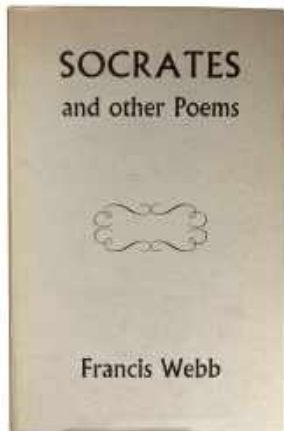


WEBB, Francis.
A Drum for Ben Boyd

Illustrated by Norman Lindsay. Sydney; London: Angus and Robertson, 1948. First Edition. Hardcover : pp. [vi] 37 [42] : 13 Lindsay illustrations : burnt orange cloth covered boards : debossed title and whale illustration to upper board : claret dust jacket with lettering and whale illustration in white : bookseller sticker to foot of front past-down : previous owner J.S. Routh's name in ink to front free-endpaper at head. Head and tail of spine very gently pushed; some foxing to boards and text block edges; dust jacket very tender and separated at spine, edges chipped. Good in fair dust-jacket.

\$80

[\(#2805\)](#)

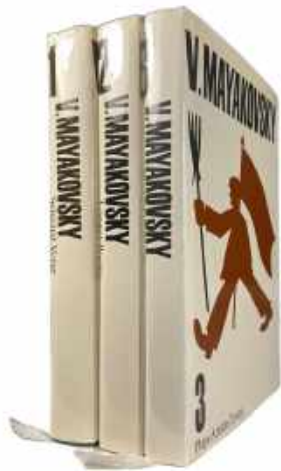


WEBB, Francis.
Socrates and other Poems.

London; Sydney; Melbourne; Wellington: Angus and Robertson, 1961. First Edition. Hardcover : pp. [6] 79 [1 blank] : rich red cloth boards : gilt to spine : grey dust jacket : previous owner S.J.Routh name in ink to front free-endpaper : jacket not price clipped. Small tone mark to fore-edge of block; dust jacket spine a little sunned. Near fine in very good dust-jacket.

\$80

[\(#2789\)](#)



MAYAKOVSKY, Vladimir.

Selected Works in Three Volumes

Selected Verse; Longer Poems; Plays | Articles | Essays.
Moscow: Raduga Publishers, 1985. Complete in three volumes : pp. (5) 6-279 (280); (9) 10-302 (303), 1, blank; (9) 10-253 (254), 1, blank : silk ribbon bookmarks in each : text illustrated endpapers; cloth boards in green, red and blue respectively : white jackets lettered in black each with soviet silhouette poster art designs : 1994 TLS article on Mayakovsly loosely inserted. Fine in fine dust-jacket.

\$180

[\(#2667\)](#)



BRECHT, Bertolt; WILLETT, John and MANHEIM, Ralph (Eds.).

Poems 1913-1956.

London: Eyre Methuen Ltd, 1976. Hardcover : xv11 (2) 627 (628) : claret e.p.s : steel blue cloth covered boards with Brecht's initials in argent to top board and red title panel on spine lettered in gold : paper jacket lettered in black and red : **SIGNED by John Willett** opposite the title. Light edge wear to jacket. Fine in near fine dust-jacket.

\$250

[\(#2677\)](#)



CUMMINGS, E.E.

Complete Poems 1910-1962.

London; Toronto; Sydney; New York: Granada, 1981. Second Edition. Complete in two volumes : pp. (vii) viii-xviii, (2) 3-456 (457) 5, blank; (vii) viii - xvi (459-61) 462-925 (926) : top edges dyed rich dark brown : burnt orange cloth boards lettered in dark brown on spines and top boards : matching brown jackets triple bordered in light orange and lettered in light orange and white. Volume one has a light crease to the tip of the last four leaves; some light scuff marks to the dust jackets. Near fine in very good dust-jacket.

\$90

[\(#2670\)](#)



GIBBS, May.

Little Ragged Blossom

and more about Snugglepote & Cuddlepie. Sydney: Angus and Robertson, nd [1920]. First Edition. Hardcover : pp. 98 : dec. t.p. : coloured frontis and 1 coloured illustration. : 20 full page sepia and white illustrations : line drawings in text : green cloth spine over pictorial boards with coloured picture onlay on top cover : pictorial e.p.s. Muir 2752. Light 2cm watermark to top board; cloth spine rubbed; previous owner name on the recto of the frontis; dedication page toned; open tear (10mmx05mm, minor loss) p.93. Very good. illustrated boards.

\$250.00

[\(#2812\)](#)



DOBSON, Rosemary.

In A Convex Mirror.

Sydney: Dymock's Book Arcade, 1944. First edition. Softcover : pp. [4], 32 : SIGNED by the author on the title page : light brown paper : convex oval title decoration to front. Edges a little pushed : toning to margins of cover. Very good.

Dobson's first publication; preceded only by a collection privately published with the help of the school librarian when she was still at school at Frensham (Australian Poetry Library online).

\$150.00

[\(#1929\)](#)



RAPKIN, John and WARREN, Henry.

New South Wales

Steel engraved with hand colour. London & New York: John Tallis & Company, nd [1851]. 340mm x 248mm : A map of New South Wales with colour-marked regions of 'Gold Diggings'. Rapkin's map and intricate bordering is complemented by vignettes by Warren. These include Sydney Cove and the Murray River, Pandanus and Xanthorrhoea plants and the state seal in the upper left corner. Blank on the verso.

\$350.00

[\(#2831\)](#)



COHEN, Ira; WILSON, Kirke.

Allen Ginsberg.

Amsterdam/London: Ins and Outs Press/Turret Books, 1992. Limited Edition. Allen Ginsberg Original screenprint by Kirke Wilson from a photograph by Ira Cohen. No.64 of 70. Slight curl from having been stored in a roll; some light creases to the lower edges. Near fine.

Produced in 1992 by the Ins and Outs Press (Amsterdam) and Turret Books (London). Published in a tiny numbered edition of only 70 this iconic image of the king of beat poetry has become highly collectible and increasing difficult to find.

\$350

[\(#1415\)](#)



[COSTUME Design]

ARRIGHI, Luciana AM .

Pandora's Cross.

Ethel Malley. Act II.

1978. Original pen, ink and watercolour drawing and notes by **internationally acclaimed and Oscar winning production and costume designer Luciana Arrighi**. This drawing for the 1978 Paris Theatre production of Dorothy Hewett's Pandora's Cross. Directed by Jim Sharman with a stellar cast including Robyn Nevin for whom this costume was designed.

Image : 37cm x 25cm : SIGNED and dated lower left : with blue grey mount in aluminium frame.

\$2500

[\(#2876\)](#)



BLAKE, William.
[Single héliogravure] The Book of Job
Plate 6: "And smote Job with sore Boils..."

London: Methuen & Co., 1906. First Thus. Paper size 315x250mm : plate size 215x165mm : héliogravure on heavy wove paper : in a museum grade quality mat, ready to frame. Fine.

A héliogravure print made using Blake's 1825/26 proof engravings. Blake's engravings for The Book of Job represent both his mastery of craft and a rare critical and commercial success. Here Satan exults against a stormy sky as he pours misery over a prone Job, while Job's wife holds her head in despair.

\$125

[\(#2908\)](#)



BLAKE, William.
[Single héliogravure] The Book of Job
Plate 7: "And when they lifted up their eyes afar off & know him not..."

London: Methuen & Co., 1906. First Thus. Paper size 315x250mm : plate size 215x165mm : héliogravure on heavy wove paper : in a museum grade quality mat, ready to frame. Fine.

A héliogravure print made using Blake's 1825/26 proof engravings. Here Job's despair is apparent in the contrast between his motionless body and the upraised arms of his friends.

\$125

[\(#2909\)](#)



BLAKE, William.
[Single héliogravure] The Book of Job
Plate 8: "Let the Day perish wherein I was Born..."

London: Methuen & Co., 1906. First Thus. Paper size 315x250mm : plate size 215x165mm : héliogravure on heavy wove paper : in a museum grade quality mat, ready to frame. Fine.

A héliogravure print made using Blake's 1825/26 proof engravings. . Here Job is shown expressing his great grief with upflung arms while his wife and friends are bent over with theirs.

\$125

[\(#2910\)](#)



BLAKE, William.
[Single heliogravure] The Book of Job
Plate 18: "And my servant Job shall pray for
you..."

London: Methuen & Co., 1906. First Thus. Paper size
315x250mm : plate size 215x165mm : heliogravure on
heavy wove paper : in a museum grade quality mat,
ready to frame. Fine.

A heliogravure print made using Blake's 1825/26 proof
engravings. Here Job stands erect with upraised arms
while wife and friends kneel penitentially. An image of
almost mathematically precise symmetry, extending to
the border of flanking angels and wheat stalks.

\$125

[\(#2912\)](#)



BLAKE, William.
[Single heliogravure] The Book of Job
Plate 19: "Everyone also gave him a piece of
Money..."

London: Methuen & Co., 1906. First Thus. Paper size
315x250mm : plate size 215x165mm : heliogravure on
heavy wove paper : in a museum grade quality mat, ready to
frame. Fine.

A heliogravure print made using Blake's 1825/26 proof
engravings. Here Job and his wife are depicted in an attitude
of humility and gratitude as people approach and offer gifts.

\$125

[\(#2913\)](#)



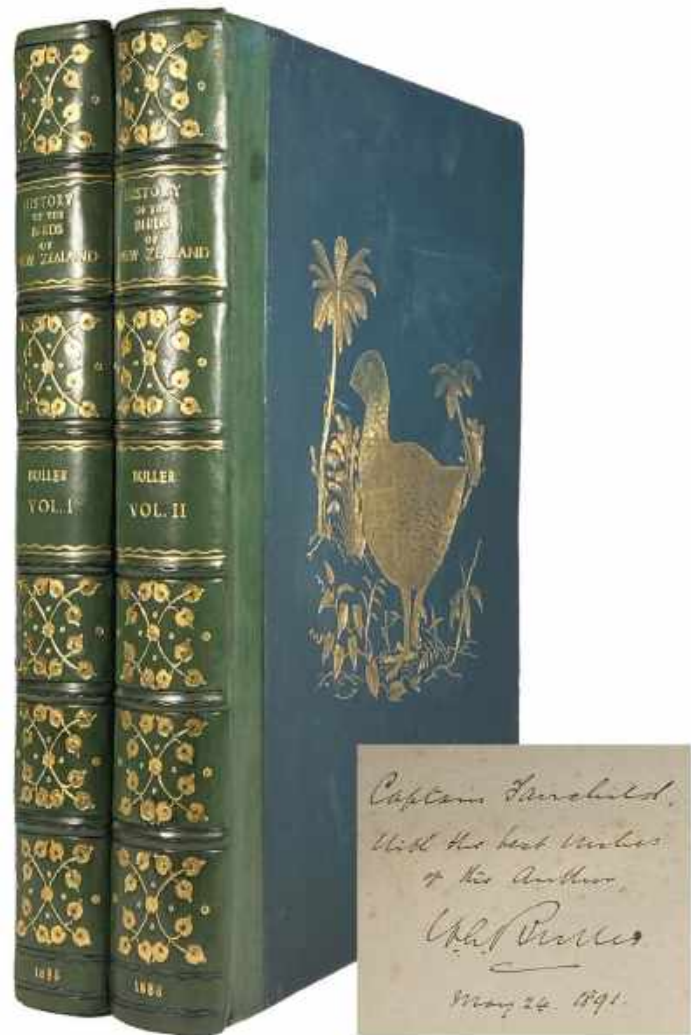
BLAKE, William.
[Single heliogravure] The Book of Job
Plate 20: "There were not found Women fair as
the Daughters of Job..."

London: Methuen & Co., 1906. First Thus. Paper size
315x250mm : plate size 215x165mm : heliogravure on
heavy wove paper : in a museum grade quality mat, ready to
frame. Fine.

A heliogravure print made using Blake's 1825/26 proof
engravings. Here Job's daughters sit peacefully around him
under his protective outstretched arms, in contrast to the
energy in the swirling panels of activity behind him.

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