

Christmas Catalogue



Archives Fine Books

Catalogue 11

2019

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Archives Fine Books Pty Ltd

ARCHIVES FINE BOOKS PTY LTD 40 CHARLOTTE STREET, BRISBANE, QUEENSLAND, 4000

+61 7 3221 0491 orders@archivesfinebook.com.au www.archivesfinebooks.com.au

Front Cover: Item no. 25. [Various, including] Caldecott, Crane, Cruikshank, Dodgson, Greenaway, Lear, Tenniel, etcetera. *Facsimile Editions of Early English Children's Books from the Osborne Collection, Toronto Public Library.*

Back Cover (Main image): Item no. 22. MILNE, A.A. *Now We Are Six*; Decorations by E.H. Shepard. London: Methuen & Co. Ltd, 1927. Special Issue.

Back Cover (Insert): Item no. 20. MILNE, A.A. *Winnie the Pooh*. Decorations by E.H. Shepard. London: Methuen & Co, 1926. First Edition.

Archives
Fine Books



Gift Voucher

Archives Fine Books
Gift Vouchers are
available for any amount.

To:

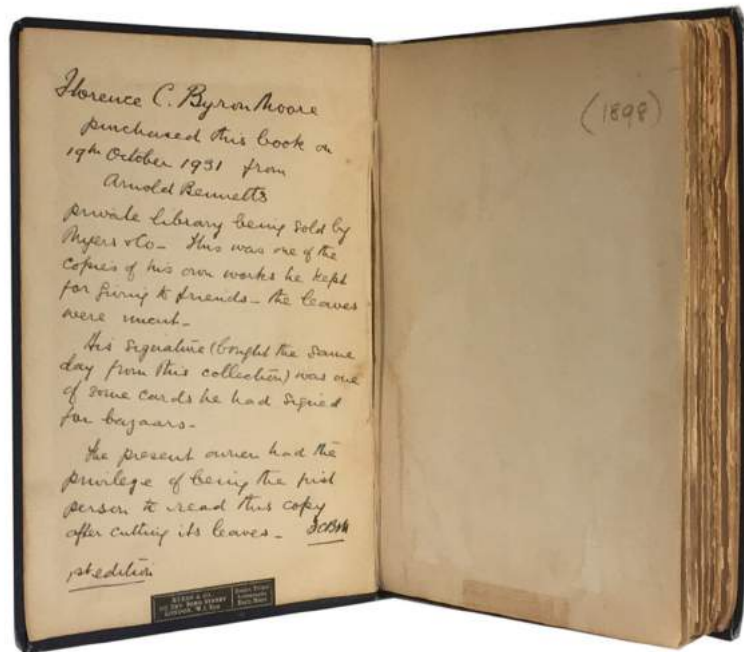
From:

Amount:

Signed: Date:

Valid for 12 months from date of issue.





1. BENNETT, E.A. (Enoch Arnold). *Journalism for Women; A Practical Guide*. London and New York: John Lane, The Bodley Head, 1898. First Edition, Author's Own Copy. Hardcover octavo (17 x 12cm), pp. [6], 98, [2] + 12 pages of publisher's advertising; navy cloth covered boards with red lettering on the spine and front cover, red and white illustration on the spine and red, green and white illustrated front cover.

Head and tail pushed and abraded; joints lightly rubbed; a 25 x 10mm vertical patch of light rubbing halfway down the spine; tender at the front joint; shallow dings to each of the top edges and on the bottom edge of the rear board, bottom edge gently rubbed; corners gently bruised and rubbed; minor scratches and faint rubbing to covers, lettering and illustration are mostly bright, a gentle 85mm vertical bend to rear board has left a visible crease on the back cover and a faint tear on the rear paste down; edges of text block are lightly toned and all leaves have been opened; untrimmed; front endpapers separating at the hinge, first paste-down bears previous

owner's inscription (read below for further details of provenance), two 1mm spots and one 6mm spot (mirrored on ffep) and previous seller's sticker (which has caused toning to ffep); ffep has gentle creasing, a small amount of residue from the apparent removal of a bookplate and the bottom 25mm of the page has split from the gutter; faint thumb prints on the bottom of page 1 and tops of pages 65 & 66; pencil notation '48' on page 17; lfep has light spotting and two horizontal blocks of white out measuring 5 x 25mm and 5 x 45mm at the top of the page; pages are otherwise mostly clean with light age toning, slightly heavier at outer margins and very occasional creasing.

Arnold Bennett (1867-1931) was an English writer. Best known for his novels, he also worked in theatre, film, propaganda and, of course, journalism. Over the course of his lifetime, Bennet became a prolific novelist. *Journalism for Women* was only his second publication and therefore the list of works by the same author that appear opposite the title page in this book include

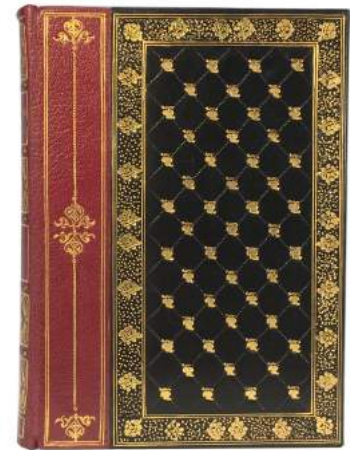
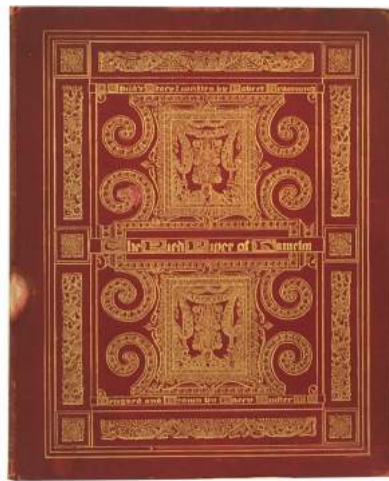
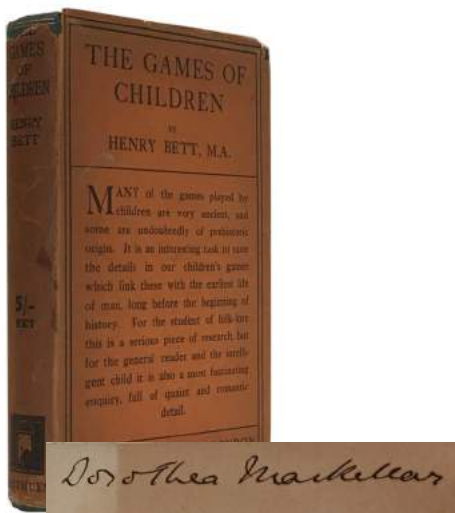
only his first novel *A Man from the North*. Bennett worked as an editor of the lady's periodical *Woman* (which is noted under his name on the title page of this book) and spent the early part of his career working as a journalist; presumably these experiences led to the publication of this book. This copy of *Journalism for Women* was Bennett's own copy from his private library.

The previous owner's inscription reads,

"Florence C. Byron Moore purchased this book on 19th October 1931 from Arnold Bennett's private library being sold by Myers & Co [their sticker appears below this inscription] - this was one of the copies of his own works he kept for giving to friends - the leaves were uncut.

His signature (bought the same day from this collection) was one of some cards he had signed for bazaars.

The present owner had the privilege of being the first person to read this copy after cutting its leaves. FCMB 1st Edition." (953) \$300.00



2. Henry Bett. *The Games of Children*; Their origin and history. London: Methuen, 1929. First Edition. Octavo, 19.5 x 13.5 cm, 131 pp., index, bibliographical references included in "Notes" (pp. 115-128). Foxing in text block and edges, but paper and binding sound. The dustjacket is browned, split along front hinge, upper spine missing 1cm piece, lower spine and corners chipped, chip from back edge of spine, now protected. Original green cloth, front blind embossed and spine gold blocked with author and title, bottom edge of text block uncut. Signed by Australian poet Dorothea Mackellar. Good in fair dust-jacket.

Many children's games have antecedents from as far back as Greek and Roman times. This book investigates these histories under chapter headings of Weddings and funerals; Springtime and verdure; Sunshine and fire; Fairies and goblins and Foundations and sacrifices. Includes an 8 pp. list of Methuen publications. (580)\$100.00

3. Browning, Robert. *The Pied Piper of Hamelin*; A Child's Story by Robert Browning. Set forth in a series of designs and decorative borders by Harry Quilter M.A. Barrister-at-Law and written in

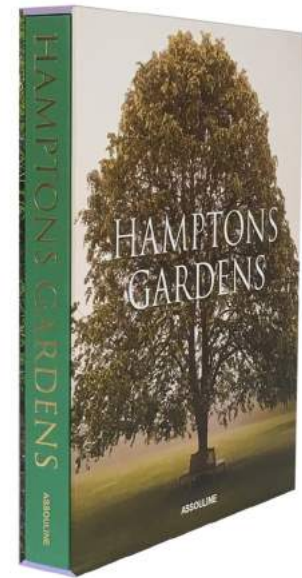
ornamental text by his wife. London: Harry Quilter, 1898. Hardcover, (dimensions 32 x 26cm), 56pp (unpaginated), each separated by a tissue guard, 25 decorative borders and 25 designs, red cloth covered boards with elaborate gilt blocked design to top board, gilt lettering to spine. Large spot (3.5 x 3cm) on spine and wrapping around to front board, a second less obvious spot (1.5cm in diameter) on top board, corners bumped, head and foot of spine tender, complete but disbound. There are amateur pencil drawings on both free endpapers and a previous ownership inscription on the front paste-down, together with a note in pencil attributing the decorations and designs to Harry & Mary Quilter.

Harry Quilter was an art critic, journalist and artist. Between 1876 and 1887 he was art critic and journalist, primarily for *The Spectator*, and in 1880-1881 he was art critic for *The Times*. He published books on art and literature and was a practicing artist whose work was regularly hung at the Institute of Painters in Oil Colours. He also worked in watercolour on vellum. *The Pied Piper of Hamelin* is his only illustrated book. (757) \$165.00

4. CARROL, Lewis. *Alice's Adventures in Wonderland*; With 48 Coloured Plates by Margaret W. Tarrant. London and Melbourne: Ward, Lock and Co., Limited, n.d. [1916]. First thus. Octavo (215 x 155mm). (xvi), 19-332pp. Endpapers, frontispiece plus 43 coloured plates as called for illustrated by Margaret W. Tarrant. Recent binding by Karen McGuire; gilt decoration including heart, club and rose detailing in homage to the subject of the book; black calf with gilt decorated covers; red morocco with gilt spine; internal edge gilt borders with heart detailing. Gilt to top edge of text block.

A handsome hand binding free from defects; edges of text block clean; endpapers lightly marked and scuffed with dog ear to back endpaper; colour from endpapers has very lightly bled through to first free endpapers; light foxing throughout; crease to contents page, neatly restored; 2mm mark on pages 139 & 140 and again on page 145 & 146; minor printing defect on page 280 as page number and title both have faint shadows; very minor marks to white border of plate on page 283; minor crease on pages 295 & 296; minor marks to blank page 321.

Since the initial publication of *Alice's Adventures in Wonderland* in



1865, over 70 illustrators have provided artwork for the Alice Books (which includes the sequel, *Through the Looking-Glass and What Alice Found There*, published in 1871). Margaret Winifred Tarrant (1888 - 1959) was an English children's author and illustrator whose work helped to popularize the depiction of fairies in the early 1920s. After training at Heatherley's School of Art and Guildford School of Art, Tarrant went on to illustrate such well known titles as Charles Kingsley's *Water Babies*, Hans Christian Andersen's *Fairy Stories*, Robert Browning's *The Pied Piper of Hamelin*, *Mother Goose: Nursery Rhymes* and of course, this edition of *Alice's Adventures in Wonderland*. This is a first edition, later printing of Tarrant's *Alice*. Despite advertising 48 coloured plates, this edition only ever had 44 (including the frontispiece). It may be that the publishers counted the four illustrated endpapers. (Lovett, 244a). (836)\$1,250.00

4. DE GROEN, Geoffrey. *Signs of Time*; One Painting in One Hundred Parts. Mascot: Corbally Stourton Contemporary Art, 2001. First Edition. Large format hardcover quarto (30.6 x 30.6cm), pp. 132; blue and orange illustrated paper covered boards with white lettering on the spine, matching illustrated dust wrapper, orange endpapers with lettering in white, signed by the artist.

Two indentations across bottom edge of front and rear board, 3mm ding along bottom edge of rear board; faint mark (1mm in diameter) on fore edge of text block; pages are otherwise clean and bright throughout and free from defects; dust wrapper is unclipped, spine is sunned and 15-25mm near spine on rear cover has faded, top edge is slightly curled.

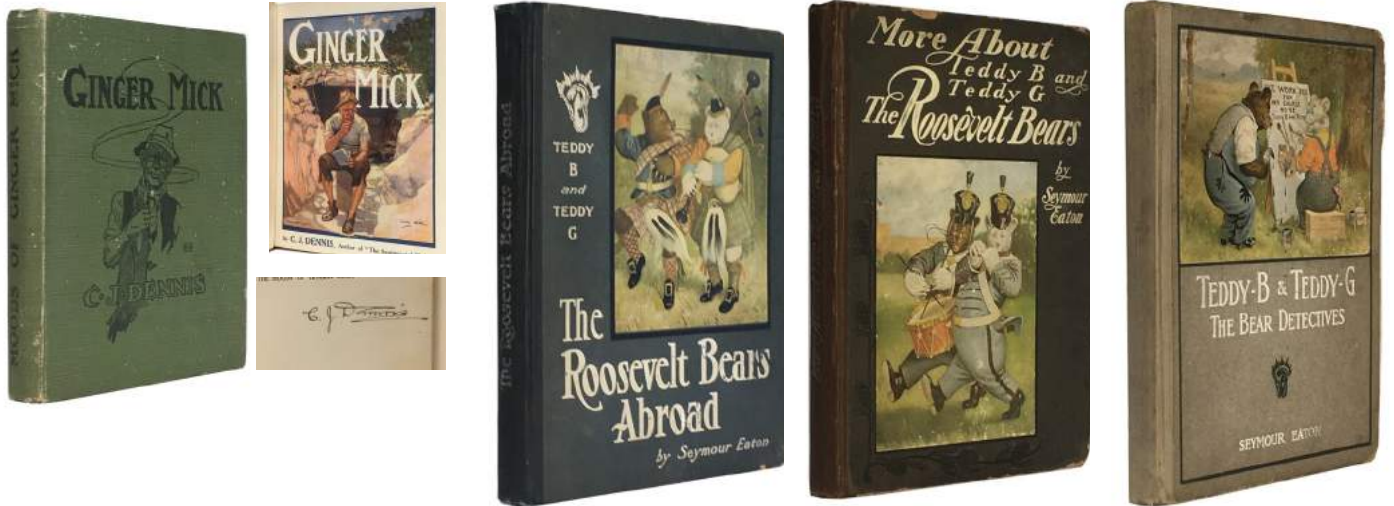
Geoffrey de Groen is an Australian abstract painter who works with oil and acrylics. He describes Signs of Time as, "one painting made from one hundred different parts. Each part might be thought of as letters forming words and then sentences, then paragraphs, shapes and forms of colour and space, Signs of time." (943) \$150.00

5. DELASHMET, Jack, photography by Mary Ellen Bartley and Doug Young. *Hamptons Gardens*. New York: Assouline, [2011]. ISBN: 9782759405114. Folio (345 x 274 mm.), 268 pp., ill., cloth in pictorial slipcase in corrugated board packing case. New. One corner of slipcase lightly bumped. New. Cloth.

The popularity of the district of eastern Long Island known as the Hamptons as a resort for New York City high society has led to the construction there of luxurious houses with gardens to match. This lushly illustrated book portrays all the variations and moods of the twenty-two featured gardens. They include Violet Farm, The Slifka beach house, Four Fountains, The poultry house and stables of Claverack-Keewaydin, Little Orchard, The Moraine,

Laurel Bend, Calf Creek, Leslie Rose Close, Woody House, Lazy Point, Balcastle, Maycroft, Woodhouse Park, Georgica and Grey Gardens.

(709) \$200.00



6. DENNIS, C.J.; GYE, Hal (illustrator). *The Moods of Ginger Mick*. Sydney: Angus and Robertson, 1916. First Edition. [Signed] [Publisher's presentation copy] Original front wrapper bound in after the half title. Pp [1] Half title [1] original front wrapper [1] coloured frontis [i-vi] vii-xii [13-15] 16-143, [1] colophon, 24pp Advertisements. Original green cloth illustrated and lettered on the top board and lettering on spine in black, illustrated endpapers.

Corners slightly abraded, cloth worn at the joints, head and foot of spine a little tender. Owner's name on the front paste-down, Publisher's note on the verso of the front free endpaper, Inscribed by the publisher above the half title to G.A. Jury and signed below by Dennis. (Serle p.52)

One of 38 autographed copies presented by Angus and Robertson. This one to businessman George Arthur Jury, director of soft goods company G. & R. Wills and Co. in Adelaide.

C.J. Dennis's third book *The Moods of Ginger Mick* was published in 1916 and by 1917 he was the most prosperous poet in Australian history (ADB). (824) \$750.00

7. Eaton, Seymour (Paul Piper). *The Roosevelt Bears Abroad*. Philadelphia: Edward Stern & Co., 1908. First Edition. Tall hardcover (28 x 21 cm), pp. 2lanks, frontis, 178, 8 [advertisements], 15 full page colour illustrations by R.K. Culver; grey paper covered boards, embossed white lettering, colour illustrations pasted onto top board, grey cloth spine lettered in white.

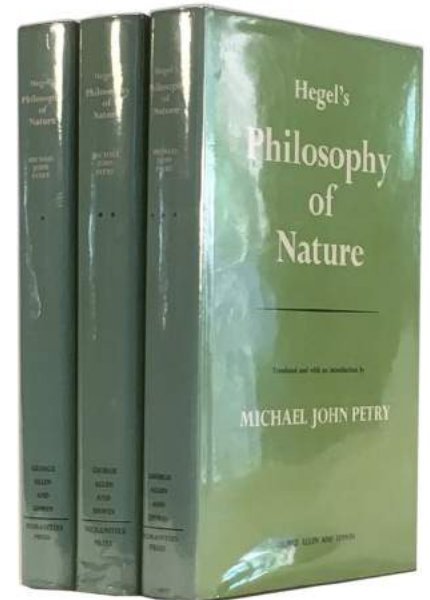
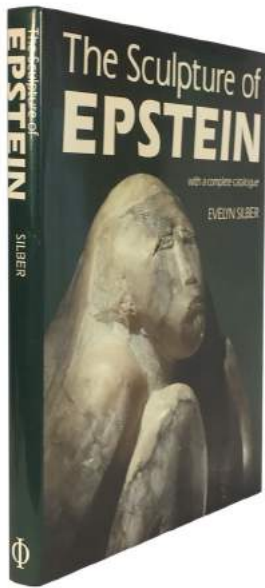
Corners quite bumped and abraded, general edgewear; endpapers starting, bookplate of David Worland tipped onto front paste down, generally clean throughout with just a hint of toning. Loosely inserted, a napkin with a teddy bear motif advertising the "Festival of Steiff IX". (972) \$150.00

8. Eaton, Seymour (Paul Piper). *More about Teddy B and Teddy G The Roosevelt Bears*. Philadelphia: Edward Stern & Co., 1907. First Edition. Tall hardcover (28 x 21 cm), pp. frontis, 186, 3 [advertisements], 15 full page colour illustrations by R.K. Culver; grey paper covered boards, embossed white lettering, colour illustrations pasted onto top board, brown cloth spine lettered in white (fading).

Corners quite bumped and abraded, general edgewear; endpapers starting, bookplate of David Worland tipped onto front paste down, ink blot just below it, generally clean throughout with occasional soiling to the outer margins, just a hint of toning. Loosely inserted, a teddy bear photograph. (973) \$150.00

9. Eaton, Seymour (Paul Piper). *Teddy -B and Teddy-G The Bear Detectives*. Philadelphia: Edward Stern & Co., 1907=9. First Edition. Tall hardcover (28 x 21 cm), pp. frontis, 178, 14 full page colour illustrations by Francis P Wightman and William K. Sweeney; light grey paper covered boards, embossed white lettering, colour illustration pasted onto topboard, light grey cloth spine lettered in white (fading).

Corners quite bumped and abraded, general edgewear; endpapers starting, bookplate of David Worland tipped onto front paste down, generally clean throughout with occasional soiling to the outer margins, just a hint of toning. Loosely inserted, a copy of a Culver illustration. (974) \$150.00



10. [EPSTEIN] SILBER, Evelyn. *The Sculpture of Epstein*; with a complete catalogue. Oxford: Phaidon Press Limited, 1986. First Edition. Hardcover (31.5 x 25cm), pp. 239 [240, Sources of illustrations], Introduction, 50 full page Plates, Catalogue, Bibliography, Exhibitions, Index of Works, General Index; green cloth covered boards with lettering in white on spine, embossed statue on top board, photo illustrated endpapers (part of Epstein's collection of "primitive" sculptures in an upstairs room at Hyde Park c. 1960); illustrated dust wrapper ("Elemental", 1932)

Lower edge of boards have been nibbled, foot of text block has three small insect marks, top edge a little dust toned, otherwise clean and bright throughout. Unclipped dust wrapper has a few fox marks on the verso.

A major critical study of one of Britain's most influential and controversial 20th century sculptors. His entire output of more than 500 sculptures is described with images for each (where possible) for reference. (873) \$100.00

11. GAZE, Harold. *The Merry Piper*; or the magical trip of the sugar bowl ship. London: Longmans, Green and Co., 1925. First Edition. Pp. 247, decorated title page, colour frontispiece, 7 full page colour illustrations, 12 full page b&w illustrations & b&w drawings in text, original grey cloth with navy lettering and silhouette images, decorated endpapers, dust light green wrapper with illustration pasted onto the front cover. Scattered fox marks to the edges of the text block, occasional fox marks and soiling but mostly clean throughout. The jacket is slightly darker at the edges with only minor creases at the head and foot of the spine. (Muir, 1970, p.326).

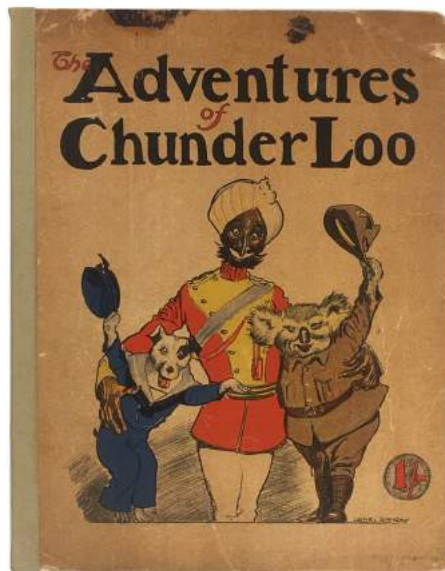
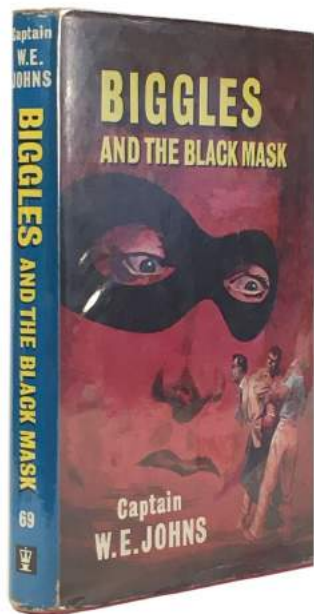
Harold Gaze produced illustrations for his own stories during a period in which "more attention than ever was being paid to the child who was beginning to read for himself" (Saxby vol 1, p. 175). Saxby laments that in Australia "a great number of these book [were] so bad that it would be unprofitable to even mention them." (*ibid.*) Saxby considers Harold Gaze one of the exceptions, suggesting his "stories of enchanted travel are told with some

liveliness and imagination." (p.176). Gaze is appreciated today mostly for his illustrations, which are filled with curious and whimsical creatures and characters. (820) \$450.00

12. HEGEL, Georg Wilhelm Friedrich; PETRY, Michael John (Editor & Translator). *Hegel's Philosophy of Nature*. London & New York: George Allen and Unwin & Humanities Press, 1970. First English Translated Edition. Complete in three volumes, all hardcover 12mo (24 x 15.5cm), pp. Vol. 1: 392, Vol. 2: 469, [3, blank], Vol 3: 422, [2]; green cloth covered boards with lettering in gilt on the spine in green dust wrappers with black and white lettering, top edges dye (green).

See Website for detailed description (951) \$350.00

13. JOHNS, Captain W.E. *Biggles and the Black Mask*; A Story of Biggles and the Air Police. London: Hodder and Stoughton, 1964. First Edition. Hardcover octavo (19 x 13cm), pp. 159, [1, blank]; red cloth covered boards with black embossed lettering on the



spine, dust wrapper designed by Studio Stead.

Shallow ding to head of spine, tail gently bruised; top and bottom edges a touch dust toned; bottom corners lightly scuffed; edges of text block foxed; previous bookseller's sticker on first paste down and price on ffep; foxing throughout, heavy in sections while some pages are mostly clean or have only occasional spotting; dust wrapper is price clipped with light edgewear, verso is foxed though this is only visible on white sections of the illustrated side of the jacket, back cover is lightly scuffed and marked and previous owner has placed ticks in blue pen next to 19 titles.

Biggles becomes suspicious when he learns that an ex-R.A.F. officer, with a questionable reputation in the service, is operating an Air Charter Company, making regular flights to Switzerland and the south of France for the Tourist Industry. Investigations by Biggles, Bertie and Ginger, uncover the existence of an International Criminal Network controlled by a shadowy figure known to his operatives as "The Black Mask." Who is this man who never reveals his face? (930) \$100.00

14. LINDSAY, Lionel & O'FERRALL, Ernest. *The Adventures of Chunder Loo*. [Sydney]: Blyth and Pratt, n.d. [c.1920]. First Edition. Quarto (28 x 21.8cm), 56 unnumbered pages, 55 illustrations by Lionel Lindsay; oatmeal cloth spine, illustrated card covers. Not mentioned in the Muir bibliography though she does mention it in her history of Australian childrens' book illustrations. OCLC lists seven copies with only one copy held outside Australia.

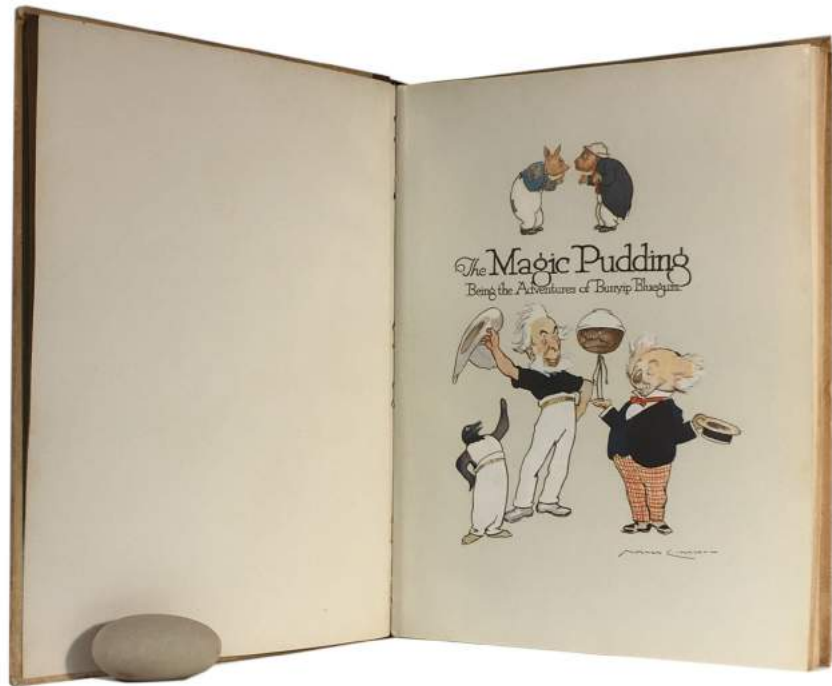
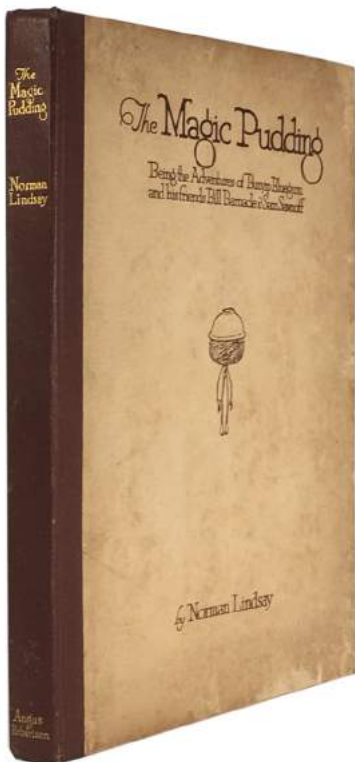
Two dark stains on the top edge of the top board (4 x 1cm and 1 x 1.5cm), also creases and small chips corners and edges; back board has large chips at three corners (repaired) and an expertly closed horseshoe tear through the illustration. New endpapers, bookplate of David Worland and bookseller sticker on the front pastedown; minor foxing and age toning towards the edges of the title page; otherwise clean throughout with a little edge wear to some pages.

A scarce children's book illustrated by Lionel Lindsay.

Lindsay created "Chunder Loo" to

advertise Cobra boot polish in Australian national journal *The Bulletin*. The fortnightly page was extremely popular during the First World War, and *The Bulletin* doubled the fee when Lindsay, feeling he and O'Ferrall (who penned the verses) were underpaid, threatened to drop the page. "Chunder Loo, the turbanned Indian with his cobra, his koala bear, and the fox terrier dog were the characters featured in these Advertisements...[Lindsay] took them all on a trip to the Front, and their exploits at each port of call, in London and Paris, in the trenches, on the sea, and even in the air, were followed with delight by Australian children whose parents read *The Bulletin*." (Muir, 1982, p.88).

The book was published at the end of WWI. See Muir, *A history of Australian children's book illustrations* (1982) and Muir, *Australian Children's Book Illustrators* (1977). (961) \$950.00



15. LINDSAY, Norman. *The Magic Pudding*; The Adventures of Bunyip Bluegum. Sydney: Angus and Robertson, 1918. First Edition. Quarto (29 x 22cm); pp. [2, half title, blank], 171, [1, printers' address]; coloured title page precedes typographical title page, A&R endpapers; tan illustrated boards, brown cloth spine with gilt lettering, facsimile illustrated dust wrapper. Muir 4263.

Boards are mostly clean with soiling along the edges; minor edge wear to the head and tail of spine and lower edge of the boards, corners lightly abraded, facsimile dust wrapper taken from a wrapper that has a 1 x 0.5 chip from the top joint and a slight tea-cup ring towards the base of the illustration; bookplate of David G.L. Worland on front paste down, ownership signature dated 1918 on f.f.e.p., slight foxing to the margins of the typographical title page, very minor toning towards edges of leaves, otherwise clean throughout.

Loosely inserted, advertisement for

the 1984 edition of *The Magic Pudding* comprising a foolscap sized piece of card with the title page illustrations presented as a 33cent stamp on recto and the title, extract, questions and an activity ("Write your own Australian fantasy story using Australian characters and places") on the verso.

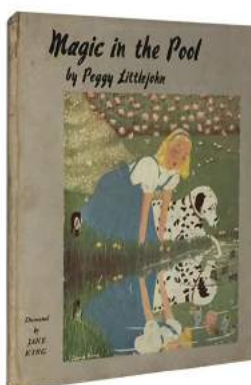
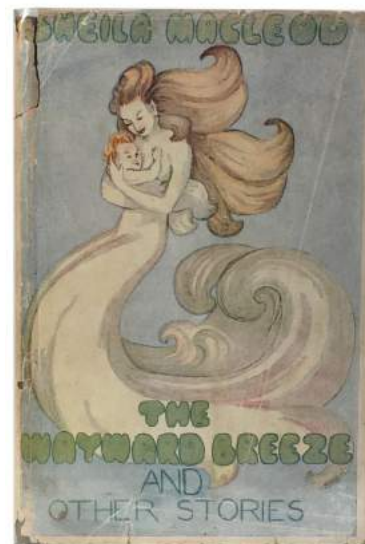
Norman Lindsay had published humorous drawings of koalas and other animals in *The Bulleting* and *The Lone Hand* before he conceived of the idea for this famous children's book. Contemporary reviews were enthusiastic and the book has continued to delight for generations. The *Bulletin* review of the day, after remarking on the high price, described it thus:

The author starts of with a delicious idea - a pudding named Albert that has legs and arms as well as a hoarse voice with which to insult people pf small appetite who don't eat enough of him. Immediately after a meal Albert is all there again, and wearing his bowl as a hat, is ready to take anyone's hand and tramp on another

stage with bushman Bill Barnacle, Sam Sawnoff, the Penguin, and Bunyip Bluegum the author's famous native bear ... Everybody sings and fights and eats magic puddin' with tremendous zest, and the story ends cheerfully up a tree on which the Noble Puddin--Owners have built a little house with a flagstaff for the Australian ensign and a little puddin' paddock for the puddin'!

See Muir, *A history of Australian children's book illustrations* (1982) and Muir, *Australian Children's Book Illustrators* (1977). (962) \$1,500.00

16. LISTER, Gladys. *The House That Beckons*; Decorated by Pixie O'Harris and Author. Sydney: New Century Press, 1940. First Edition. Pp 122, 10 full page part coloured illustrations, illustrated paper covered boards, decorated endpapers, illustrated paper dust wrapper. Dust wrapper with a small (5mm) tear at bottom of front cover, a little edge worn along the top, a few fox marks



Best wishes from
Peggy Littlejohn,

(10) scattered across top right corner. Clean throughout, two small horizontal tears to the out margin pp 43 and 45, mild vertical crease on those same pages. (Muir 4301).

Gladys Lister began writing for children in 1937 when she was 50 at the suggestion of Pixie O'Harris, who also illustrated Lister's first three books. Pixie O'Harris had one of the longest-running careers of any Australian children's book illustrator, selling hundreds of thousands of copies of her books. By the mid 1980s he was a household name in Australia together with such fellow illustrators as May Gibbs and Ida Rentoul Outhwaite. In 1937, however, her career was just getting underway. (Australian Dictionary of Biography online). (828) \$65.00

17. LITTLEJOHN, Peggy; KING, Jane (illustrator). *Magic in the Pool*. Sydney: 1951. First Edition. No publisher named but printed by Winn & Co., Sydney. Paper covered boards with

illustration pasted on top board, 26pp., 6 colour plates, 2 full page black and white illustrations and several in text illustrations. Head of spine chipped and foot of spine abraded, corners tender, plate opposite p.14 neatly repaired with tape, inscribed by author on front free endpaper.

Magic in the Pool is one of five Peggy Littlejohn titles in the Muir Collection at the National Library. The only one decorated by King, the others are illustrated by Florence Swinburne. Saxby (volume 2, p.272) describes it as a fairy story although one that implies that the sense of wonder lost in childhood. Muir lists only the 1951 Winn & Co. edition (Muir 4339). (827) \$200.00

18. MACLEOD, Sheila. *The Wayward Breeze*; and other stories. Sydney: Dunvegan publications, n.d. [1946]. Octavo (19 x 12.5cm),

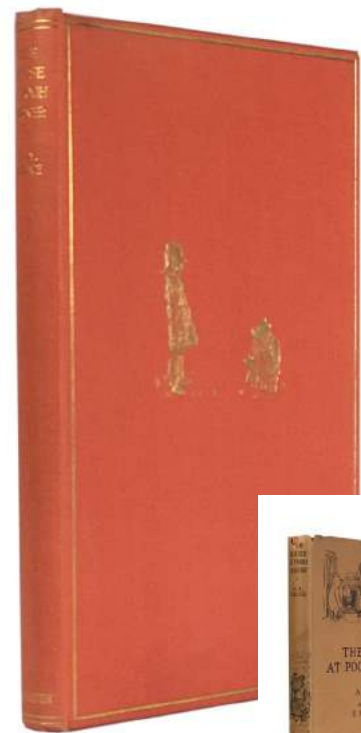
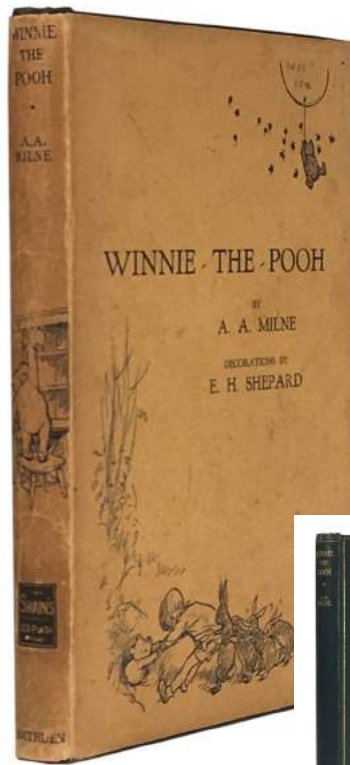
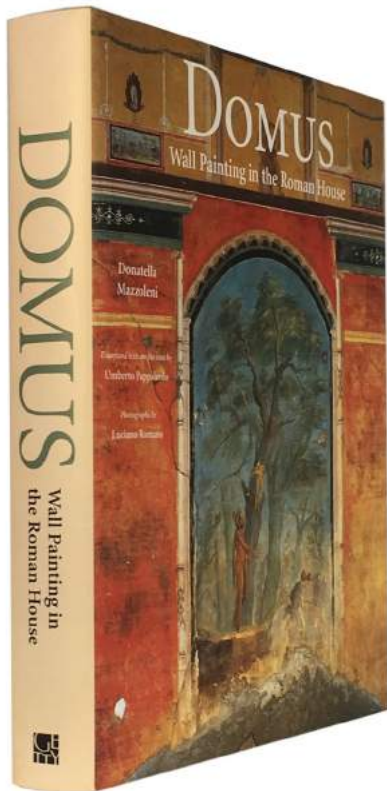
frontis, 127pp (1), original green cloth binding with dark green lettering, illustrated dust jacket. Illustrations by Mirren.

Some of the illustrations have been neatly hand coloured (probably by a previous owner) and the jacket is chipped and torn (now protected in librarian's plastic). gift inscription on ffep dated Christmas 1947.

(858) \$50.00

19. MAZZOLENI, Donatella . *Domus*; Wall Painting in the Roman House. Los Angeles: The J. Paul Getty Museum, Getty Publications, 2004. First Edition: American issue. Octavo (330 x 275 mm). 416pp. Essay and texts on the sites by Umberto Pappalardo. Includes 350 colour illustrations photographed by Luciano Romano. Decorated endpapers. Light brown cloth in original, unclipped dust wrapper.

15 x 15 mm mark on bottom corner of text block; very faint toning to top edges of white pages; previous



pencil price faintly visible; otherwise free from any defects.

This beautifully presented volume includes two essays alongside an illustrated guide to the wall frescoes of twenty-eight Roman villas of antiquity. (838) \$450.00

20. MILNE, A.A. *Winnie the Pooh*. Decorations by E.H. Shepard. London: Methuen & Co, 1926. First Edition. Octavo (20 x 12.5cm), pp. xvi, 160, illustrated endpapers of the 100 Aker Wood, illustrated intext throughout by Shepard, with nine full page illustrations including the frontis, top edge gilt; green boards with single rule gilt border and gilt illustration on top board, gilt lettering on spine; possibly a later state illustrated dust wrapper - a "Swain's" bookseller stamp has been affixed to the spine where the 7/6 should be.

Gilt illustration and lettering lovely and bright. Head and tail of spine are pushed, top corner of top board bumped, small dint in top board 3cm

above Pooh's upstretched arms, 1mm white dot and 5 similar size nibble marks at lower corner of top board, some abrasions and scratches long the base of the lower board, t.e.g. a little dull, end papers age toned and lightly foxed, book plate of David G. L. Worland on front paste down, gift inscription on first blank dated 1928, minor foxing especially noticeable at the half title, pp. xvi and 1, 16 & 17, 36 & 37; unclipped dust wrapper lightly marked and spine is sun darkened, some underlining of text on the inside of the rear flap and three little notes in pen "the words "Bees" and "Bear" in the balloon on the cover of the jacket, very faintly the work "Christopher " on Christopher's shirt, on the back of the jacket an arrow from the rabbit towards Pooh and the words "Pooh Bear", and on the inside of the rear flap the word "Lovely".

Loosely inserted: a photograph of A.A. Milne's house and a postcard of A.A. Milne with Christopher

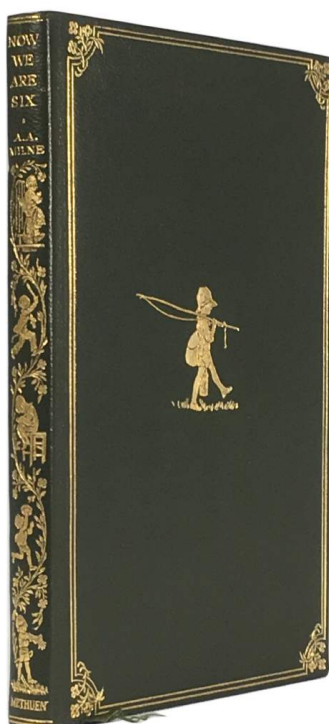
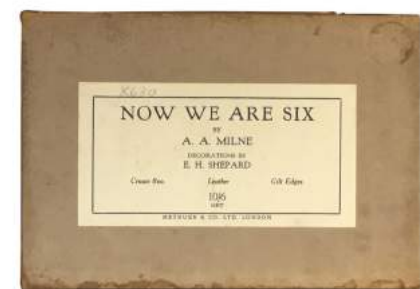
Robin Milne.

Winnie the Pooh was an immediate success when first published in 1926. Milne and Shepard created it together as a collaboration, with Milne sending each chapter to Shepard for illustrating before proceeding to the next. A lovely first edition of an enduring classic.

(963) \$3,000.00

21. MILNE, A.A. *The House at Pooh Corner*; Decorations by E.H. Shepard. London: Methuen & Co. Ltd, 1928. First Edition. Octavo (20 x 12.5cm), pp xi (xii) 178 (2), illustrated endpapers illustrated throughout by Shepard with eight full page illustrations including the frontis; rose cloth boards with gilt single rule border and gilt illustration on top board, gilt lettering to spine, top edge gilt; peach illustrated dust wrapper.

Rust stain to the base of the text block, also one 2mm black spot, light mark to the fore-edge of the block; light foxing to the paste



downs, slight crease to the ffep, small rust spot to inside margin at the head of pp ii & iii, minimal age-toning to the edges of the edges of the leaves; bookplate of David G.L. Worland on front paste down; unclipped dust wrapper chipped at the head and tail of the spine and top corner of front wrapper, also a 5cm diagonal tear from the top of back wrapper near spine, completely separated by vertical tear along front joint. Wrapper protected in plastic sleeve.

The House at Pooh Corner is the fourth and final book featuring Winnie-the-Pooh and Christopher Robin. Milne was already a well established essayist and playwright before his collaboration with Shepard shot them both to fame. He may have rued the fact that these "four little books" eclipsed anything he produced either before or afterwards, but they are widely considered among the most charming and collectible children's books of the twentieth century. (964) \$1,800.00

22. MILNE, A.A. *Now We Are Six*; Decorations by E.H. Shepard. London: Methuen & Co. Ltd, 1927. Special Issue. Crown Octavo, pp. x

(xii) 103 (1), illustrated endpapers; green silk ribbon bookmark; green leather blocked in gilt, double border with floral corner devices, illustration of Christopher Robin with fishing rod on top board; illustrated spine with floral devices, all edges gilt; original tan box with paper label on top and along one side.

3 x 5 mm chip at rear joint just below and to left of the "M" of "Milne" on spine; bookplate of David G. Worland on front paste-down, faint foxing to endpapers, some off setting to half title; silk ribbon slightly frayed at the bottom; box soiled along edges, pencil mark on the top paper label, side paper label stained, bookplate of David G Worland tipped into top cover over that of A.H.G. Kerry, one corner reinforced, a second strip of paper with Worland's name pasted along the inner edge. Lacks original glassine wrapper.

Methuen and Co. published 5,000 of the deluxe edition of *Now We Are Six* - 1500 in blue, 1500 in green (of which this copy is one) and 2000 in red leather. These were

originally issued with glassine cover. This copy lacks the glassine but is nevertheless a very clean and bright copy with its original box. (965) \$2,500.00

23. MILNE, A.A. *The House at Pooh Corner*; Decorations by E.H. Shepard. London: Methuen & Co. Ltd., 1928. Special Issue. Crown Octavo, pp. xi (xii) 178 (2), illustrated endpapers; blue silk ribbon bookmark; blue leather blocked in gilt, double border with floral corner devices, illustration of Christopher Robin with Pooh on top board; illustrated spine with floral devices, all edges gilt; original grey box with paper label on top and along one side.

Lower corners slightly abraded, tail of spine gently pushed, bookplate of David G. L. Worland on front paste down, slight offsetting on ffep and lfep due to loosely inserted photographs; original box worn along the edges, two circular marks on top cover as though residue from a round sticker, pencil mark on the top label, side label a little soiled; Worland's bookplate pasted into



cover over another, his name also on a strip of paper along the inside edge.

Loosely inserted: three photographs and a teddy bear card. The photographs are of A.A. Milne's house, four stuffed toys - Pooh, Piglet, Tigger and Eeyore, and a two men leaning over a bridge. One man appears to be holding a teddy-bear.

Methuen and Co. published 5,000 of the deluxe edition of *The House at Pooh Corner* - 1500 in blue (of which this copy is one), 1500 in green and 2000 in red leather. These were originally issued with glassine cover. This copy lacks the glassine but is nevertheless a very clean and bright copy with its original box. (966) \$3,000.00

24. OLSEN, Penny. *Feather and Brush*; Three Centuries of Australian Bird Art. Collingwood: CSIRO Publishing, 2001. First Edition. Large format hardcover (30.5 x 23.5cm), pp. xii, 227, [1, blank], richly illustrated with more than 250 images representing the work of 100 artists; navy cloth covered boards with lettering in gilt on the spine, illustrated dust wrapper featuring detail from 'Mountain Ash and

Crimson Rosellas' by Richard Weatherly, dark blue endpapers.

Head and tail of spine gently bruised with very light abrasions at joints; top and bottom edges a little dust toned, shallow 3mm long vertical ding to fore edge of front board; faint 5 x 3mm white mark in top corner of back board; top edge of text block foxed, fore edge very lightly foxed, bottom edge clean; very occasional spotting on verso of ffeep and first three pages, very mild rippling and toning to top 10mm of pages, otherwise mostly clean and bright; unclipped dust wrapper is clean and bright, occasional spotting to verso.

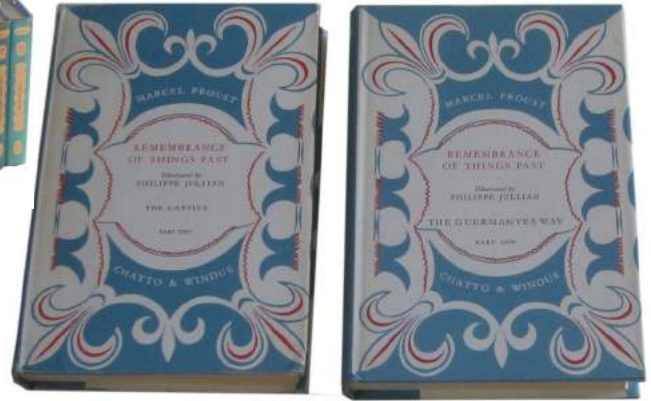
Feather and Brush traces the rich 300-year history of Australian bird art - from the crude records of the earliest European voyages of discovery to the diversity of artwork available today. It is a history in which naval draftsmen, convicts, officers, settlers, naturalists, artists and scientists alike contributed both to the art and the science of ornithology.

Feather and Brush contains more than 250 images representing the work of 100 artists. Some are well

known, others are published for the first time. All have been carefully selected for their merit, be it ornithological, historical or artistic, and celebrate the special place Australia holds in the history of bird art. (933) \$125.00

25. [Various, including] Caldecott, Crane, Cruikshank, Dodgson, Greenaway, Lear, Tenniel, etcetera. *Facsimile Editions of Early English Children's Books from the Osborne Collection, Toronto Public Library*. London: The Bodley Head. Thirty-five facsimile volumes in twenty-eight slipcases designed by Mitsumasa Anno. The facsimiles were produced by the Japanese specialists, Holp Shuppan, matching the paper, colour printing, and binding of the original editions produced in England in the 18th and 19th centuries. This set is fine condition except for some very minor flaws (noted below) and comes with the companion volume of commentary, and the original box with the Walter Crane illustration of *Puss in Boots* on the side.

The Osborne Collection was gifted to the Toronto Public Library in 1949 by Dr Edgar Osborne, County



Librarian of Derbyshire. At the time the collection comprised some two thousand titles of books published in England up to 1910. Shortly before his death in 1978, Dr Osborne approved a plan for the reproduction in facsimile of thirty-five books chosen to reflect the development of English illustrated books for children.

(841) \$900.00

26. PROUST, Marcel. *Remembrance of Things Past*. London: Chatto and Windus, 1967-71. Reprint of Uniform Edition first published in 1957. Twelve hard cover volumes, individual vol. size 18.8 x 12.5 cm, duodecimo (twelvemo), pale blue cloth, red and gilt spine titling, blue tops,

frontispiece etching and other etchings to each volume, illustrated by Philippe Jullian, colour dust jackets, jacket art by Enid Marx, jackets unclipped except for Volumes 2, 10 and 11. Total weight of 12 volumes: 3.95 kg. Fine overall, without blemishes other than dust jacket spines being a little sunned.

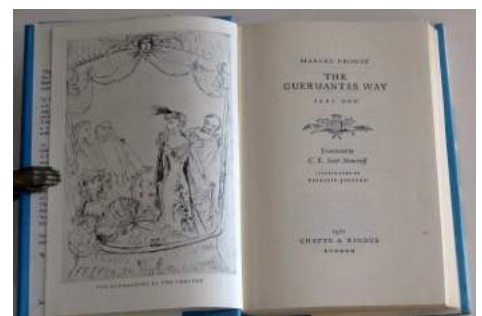
The Uniform Edition of Proust's *Remembrance of Things Past* reproduces the work of C.K. Scott Moncrieff, MC (1889-1930), the Scottish writer who introduced the English-speaking world to Proust's massive work with the publication of the first volume of his translation in September 1922. Moncrieff continued translating until his death in 1930, when the final volume was finished by another.

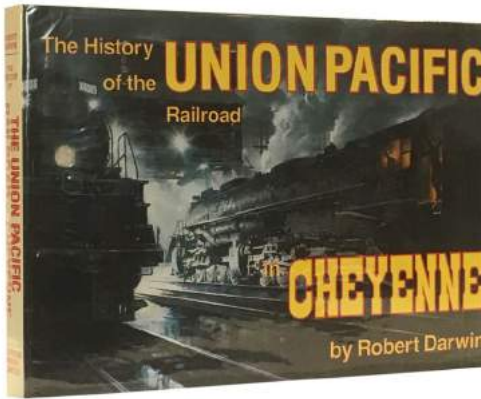
The 12 Uniform volumes of *Remembrance of Things Past* in sequence are: *Swann's Way* (Part 1, 1969, 303 pp. of text and Part 2, 1970, 288 pp.); *Within a Budding Grove* (Part 1, 1970, 396 pp. and Part 2, 1971, 356 pp.); *The Guermentes Way* (Part 1, 1971, 428 pp. and Part 2, 1971, 395 pp.); *Cities of the Plain* (Part 1, 1967, 352 pp. and Part 2, 1971, 384 pp.); *The Captive* (Part 1, 1967, 276 pp. and Part 2, 1968, 285 pp.); *The Sweet Cheat Gone* (1968, 380 pp.);

and *Time Regained* (1970, translated by Andreas Mayor, 474 pp.). In this Uniform Edition, the final volume was translated by Andreas Mayor and titled *Time Regained*.

Marcel Proust (1871-1922) became a conspicuous figure in Parisian society's salons in the 1890s, but his chronic asthma, the death of his parents and growing disillusionment led to his leading an increasingly retired life. Proust has been seen as one of the defining voices of the modern age. Vladimir Nabokov wrote of Proust's magnum opus: "The whole is a treasure hunt where the treasure is time and the hiding place the past...The transmutation of sensation into sentiment, the ebb tide of memory, waves of emotion such as desire, jealousy and artistic euphoria—this is the material of this enormous and yet singularly light and translucent work". (952)

\$300.00





27. [RAILWAYS] DARWIN, Robert. *The History of the Union Pacific Railroad*; A Pictorial Odyssey to the Mecca of Steam. Carmel Valley: Express Press Limited, 1988. Second Printing. Large format hardcover (28.8 x 41.5cm), pp. xiv, 386, richly illustrated with black and white photos; red cloth covered boards with embossed lettering in gilt on the spine and front cover, pictorial dust wrapper, front cover features an original painting by Phil Belbin of UP 4003 and 4014 at the Cheyenne coal dock 1953, repeated on frontispiece, rear features photo by Robert Darwin of UP 3985 in the Cheyenne roundhouse September 1964, grey textured endpapers.

Head and tail of spine and corners are very gently bruised; spine is somewhat twisted and gutters are a little tender owing to the weight and proportions of the book; top and bottom edge and top edge of text block show a hint of dust toning; scuff marks to the bottom corner of the text block; gentle rippling to pages throughout; black colour from some images has transferred slightly to facing white pages; previous owner's stickers on pages i and iii, the top corner of the sticker on page i has been removed and a residue remains; very light creasing to the top margin of pages i-vi; unclipped dust wrapper is clean and bright, light creasing to the head and tail, on the front cover

near the head of the spine and along the fore edge of the back cover, a 15mm diagonal indentation and slight chip without loss to the 'O' in 'Union' on the front cover, light scuffs and scratches to the back cover.

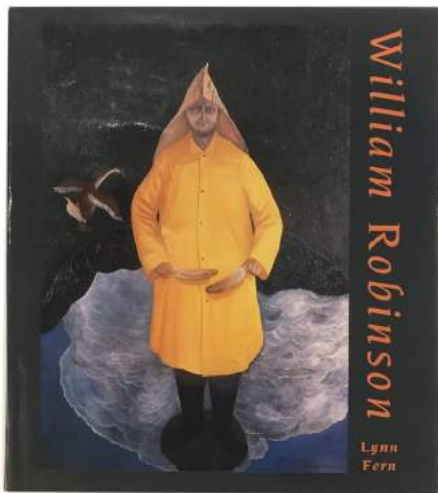
This book presents a compelling visual narrative of the pre-eminent railroad of the West and of the great terminal it built on the Wyoming plain. Many of the photographs are newly discovered or published here for the first time. Consequently, this book is also the story of the photographers who recorded the scene and is told pictorially from their unique and interesting perspectives. Written and with many photographs supplied by Robert Darwin, well known in western rail circles as an ardent fan and admirer of the Union Pacific. (950) \$345.00

28. [Lloyd REES] FREE, Renée; REES, Lloyd - collaborator. *Lloyd Rees*; The Later Works. Spit Junction: The Craftsman's Press, 1983. First Edition. Large format hardcover, pp. 168 including frontispiece featuring photograph of Lloyd Rees taken by Max Dupain; blue cloth covered boards with embossed silver lettering on the spine, lettering and border on the front cover, grey textured endpapers, in a blue cloth presentation slipcase

stamped with embossed silver signature and lined with grey textured paper to match endpapers. Numbered and signed by Lloyd Rees and Renée Free. First Edition, number 27 of 250 copies

Covers are very slightly pilling with light scratches, faint 185 and 75mm long scratches on the front board and four scratches ranging from 30–85mm on the back board; small flecks (less than 1mm) on pages 39, 144 and 148; faint brown stain (40mm in diameter) on page 130, otherwise clean and bright; slip case is sunned and a touch dust toned with a hint of foxing, light scratching on the front, heavier on the back with a distinct horizontal 290mm scratch, silver lettering is mostly bright, the 'Llo' of 'Lloyd' is a little dull.

Lloyd Rees (1895–1988) was a Brisbane born Australian landscape painter and two-time winner of the Wynne prize. This limited edition of his later works is divided into two parts. The first part showcases work from his time in Europe with works based in Tuscany, Greece and France. The second part focusses on Australia with paintings of Tasmania, Bathurst, The Illawarra Coast, The Centre of Australia, Sydney and the Hunter River Valley. (940) \$400.00



29. [ROBINSON] FERN, Lynn. **William Robinson**. Roseville East: Craftsman House, 1995

. First Edition. Large Hardcover (29 x 26cm), pp. (5) 6 – 271 (1, blank); grey boards with title in argent on spine, sunny orange endpapers, illustrated dust wrapper (front: *Self Portrait with Goose Feathers*; back: *Morning Landscape Beechmont*). Small dint (3mm – 1mm) at the base of both boards, small abrasion at base of top board 2 x 1mm), minor foxing to top edge, inscribed to Ben from the artist and dated 10th March, 1995.

William Robinson is an Australian painter and lithographer. He has won the Archibald Prize twice for his humorous self-portraits and is recognised for his unique interpretation of the Australian landscape and his whimsical portraits and narrative scenes. Born in Queensland in 1936 he is considered one of Australia's foremost living artists. (914) \$85.00

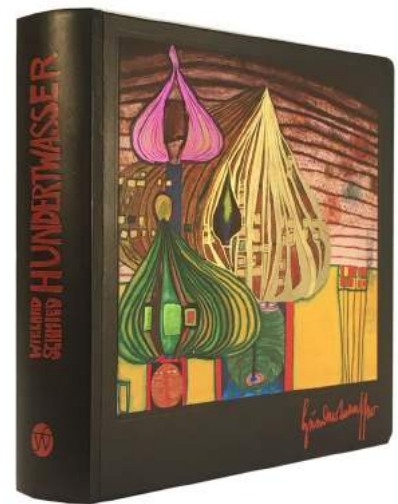
30. BARKHATOVA, Elena; translated from the Russian by Elena Bessmertnaya. **Russian Constructivist Posters**. Moscow, Paris: Flammarion, 1992. Large softcover (40 x 27.5cm), 215pp, 216 illustrations. Covers are edge-worn and corners creased, title page foxed and age toned, some soil-



ing to the last fep and inside back cover, spray of small stains to fore edge of text block, minor foxing to lower margin of p. 25, crease to bottom corner of first 20 pages.

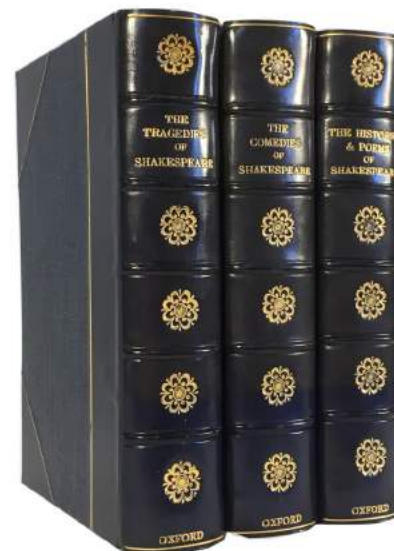
(916) \$100.00

31. SCHMIED, Wieland. **Hundertwasser**. Salzburg: Verlag Galerie Welz, 1974. Deluxe edition. Large format hardcover (27.5 x 30.5mm), pp. 320, richly illustrated with black and white and colour photographs and colour artwork reproductions; bound in black Persian lamb with embossed red lettering on the spine and front



board, front cover features 21.5 x 26cm colour motif designed by the artist using screen printing and foil detailing surrounded by blind borders, black card stock pages with white lettering, foam padding inlays inside covers, presented in slipcase with embossed red signature in bottom right corner of front cover, text in German. Deluxe edition limited to 330 German copies, a further 220 copies were published in other languages. Lacks artist's signature and limitation no., suggesting an out-of-series copy.

Tail of spine very gently bruised; very light scratches and one small (1mm) nick halfway down spine; joints gently creased; shallow ding (2mm in diameter) halfway down rear hinge; 1mm ding on top edge of front board and another on bottom edge of rear board, 5mm scuff on bottom edge of front board; minor abrasions to edges of joints and corners; edges of text block are mostly square and clean, a series of very minor scuffs to the bottom half of the fore edge and on a 20 x 40mm section near the base of the spine; paper covering edges of foam inlays are gently creased due to the weight of the book; 5 x 25mm section of light creasing on the bottom of page 27; three white flecks (less than 1mm) on page 86



and on black pages facing plates 5, 12, 17 & 35/36, three 5–7mm scratches have caused the colour to lift slightly on the black page facing plate 55, very occasional light scuffs to pages but mostly clean and bright; slip case is lightly scuffed, corners at opening and spine are bruised, small splits (10mm) to the top left and bottom right corners of the opening, 30mm scratch resulting in slight colour loss to top edge, 3 x 2mm nick on bottom edge near base of spine, 4 x 5mm white mark on front cover.

Friedrich Stowasser (1928–2000), better known as Friedensreich Hundertwasser, or simply, Hundertwasser, was an Austrian born New Zealand artist and architect. Influenced by Gustav Klimt and Egon Schiele, his work has been characterised as drawing on Art Nouveau, Surrealist and Naïve styles. Initially a painter, he progressed to screen printing and lithography and became widely regarded for his architectural designs. This deluxe edition beautifully showcases reproductions of his artwork alongside photographs of his life; it was produced under supervision and according to detailed information of the artist. (939) \$400.00

32. SHAKESPEARE, William. *The Tragedies of Shakespeare; The Histories & Poems of Shakespeare; The Comedies of Shakespeare*. The text of the Oxford Edition prepared by W.J. Craig; with Introductory Studies of the several Plays and Poems by Edward Dowden and a full Glossary. London, New York, Toronto: Geoffrey Cumberlege, Oxford University Press, 1948, 1949, 1952. Reprint. Complete in three volumes protected in custom made box. Three quarter polished calf over matching boards (18.5 x 12cm), five raised bands with gilt lettering in title panel and decorations to the other panels, t.e.g., marbled endpapers. The Tragedies of Shakespeare (1948): pp. [4] Blank, xxxviii, [2] Contents, Blank, 1128, [4] Blank; The Histories & Poems of Shakespeare (1949): [12] 1315 (1316 – Printers details) [4] Blank; The Comedies of Shakespeare: pp. [4] 1214 (1215–Blank; 1216 – Colophon and Printer's details), [4] Blank.

Custom made box (painted blue and edged in gold) is edge worn and starting at the front joints, a little rubbed on top, small abraded patch at the front of the base. The volumes are fine and bright with just a hint of toning to the base of the text blocks. Loosely inserted:

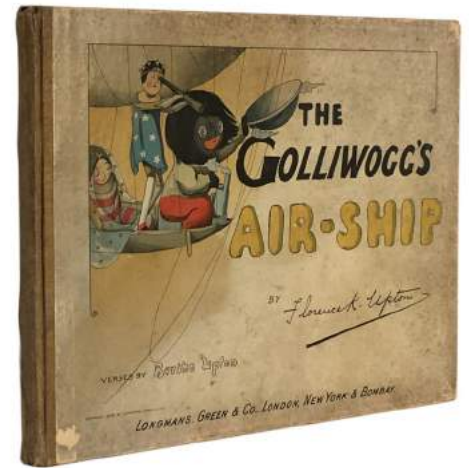
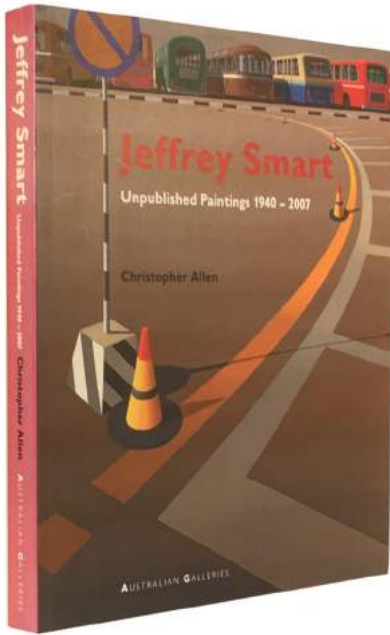
An invitation to The Old Guildfordians Winter Mixed Sundowner, 1988.

Handsomely bound Complete Works of Shakespeare. (887) \$300.00

33. [SMART] ALLEN, Christopher. *Jeffrey Smart; Unpublished Paintings 1940 - 2007*. Collingwood, Victoria: Australian Galleries in association with Jeffrey Smart, 2008. First edition. Large format softcover with French flaps, (29.8 x 24cm), pp. (10) 11– 285 (286–288), richly illustrated.

Fox mark to the fore edge (recto) and small abrasion towards the fore edge (verso) with matching abrasion on next page, as though a drop of water had adhered the two, water mark to the edge of the last leaf and with similar small abrasions on the two preceding pages, otherwise fine throughout; covers have slight scuff marks.

Jeffrey Smart (1921 – 2013) was an Australian painter known for his precisionist urban landscapes. He spent most of his adult life in Europe but returned to Australia regularly to exhibit. His work is held by major galleries in Australia and overseas, including the Metropolitan Museum of Art. (913) \$100.00

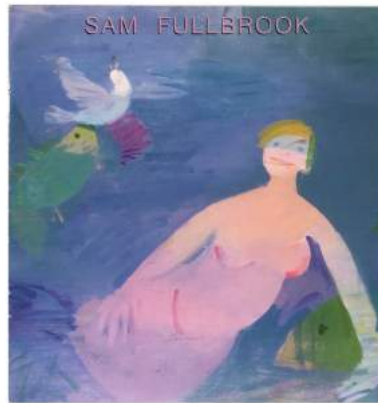


34. ALLAN, Christopher. *Jeffrey Smart*; 30 August – 1 October, 2005. Brisbane: Philip Bacon Galleries, 2005. Art Gallery Catalogue, saddle stitched, 24pp, Illustrated dust wrapper. Loosely inserted: invitation to the Launch of the Barry Pearce monograph 'Jeffrey Smart' and Opening of the exhibition JEFFREY SMART by Edmond Capon, Director, Art Gallery of New South Wales AND "Additional Works" (one page folded, 4pp, 5 paintings) AND List of paintings and prices.

Jeffrey Smart (1921 – 2013) was an Australian painter known for his precisionist urban landscapes. He spent most of his adult life in Europe but returned to Australia regularly to exhibit. His work is held by major galleries in Australia and overseas, including the Metropolitan Museum of Art. (912) \$50.00

35. ULRICK, Jo. *Sam Fullbrook*. Gold Coast: Art Galleries Schubert, 1995. Stapled art gallery catalogue, square(-ish) format (21.5 x 22.5cm), 4pp.

Sam Fullbrook was an award winning painter highly regarded for his management of colour. He won



the Archibald Prize in 1974 and his work is held by all the State and the National Gallery and several regional galleries. This was his 31st exhibition, and by no means his last. (911) \$20.00

36. UPTON, Florence K (illustrator); Bertha (verses). *The Golliwogg's Air-Ship*. London, New York and Bombay: Longman's Green & Co., 1902. First Edition. Oblong format (22 x 27.5cm), pp 64, 32 full page colour illustrations (including title page), numerous in text sepia illustrations, swan and ship endpapers; glazed boards (top board illustrated), yellow cloth spine.

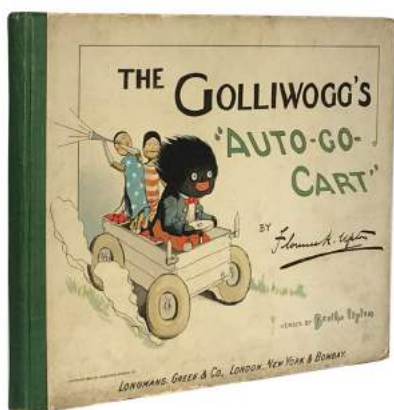
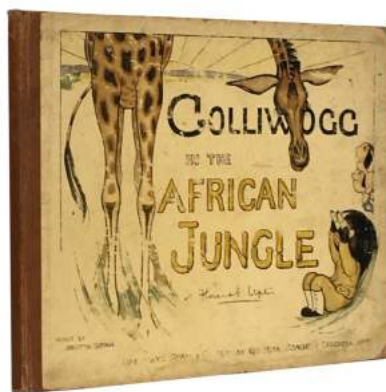
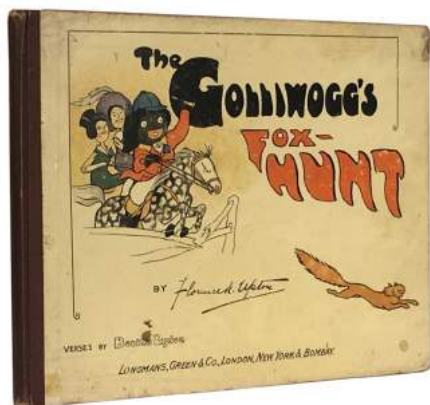
Edges of boards scuffed and worn, corners bumped and abraded, 1 x

1cm patch of glazed paper has lifted from the top board towards the tail of the spine, pink stains to the outer edges of the back board, some soiling towards the edges, inside clean and bright. (967) \$300.00

37. UPTON, Florence K (illustrator); Bertha (verses). *The Golliwogg's Fox-Hunt*. London, New York and Bombay: Longmans, Green and Co., n.d. [1905]. Oblong format (22 x 27.5cm), pp 66, 30 full page colour illustrations (including title page) and one double page spread, numerous in text sepia illustrations, swan and ship endpapers; glazed boards (top board illustrated), brown cloth spine.

Edges of boards scuffed and worn, corners bumped and abraded, 2 x 0.5cm section of glazed paper has lifted at the top corner, 1cm chip above the "ha" of "Bertha", some soiling towards the edges, inside mostly clean and bright with some foxing to the title page, a gift inscription dated 1909, 4cm vertical tear at the foot of p.35 and occasional soiling to the outer margins.

(968) \$300.00



38. UPTON, Florence K (illustrator); Bertha (verses). **Golliwogg in the African Jungle.** London, New York and Bombay: Longmans, Green and Co., 1909. Oblong format (22 x 27.5cm), pp 64, 30 full page colour illustrations (including title page) and one double page spread, numerous in text sepia illustrations, swan and ship endpapers; glazed boards (top board illustrated), tan cloth spine.

Edges of boards scuffed and worn, corners bumped and abraded, some soiling towards the edges, inside mostly clean and bright with some soil marks and smudges. (969) \$300.00

39. UPTON, Florence K (illustrator); Bertha (verses). **The Golliwogg's Polar Adventure.** London, New York and Bombay: Longmans, Green and Co., 1900. First Edition. Oblong format (22 x

27.5cm), pp 64, 32 full page colour illustrations (including title page), numerous in text sepia illustrations, swan and ship endpapers; glazed boards (top board illustrated), blue cloth spine.

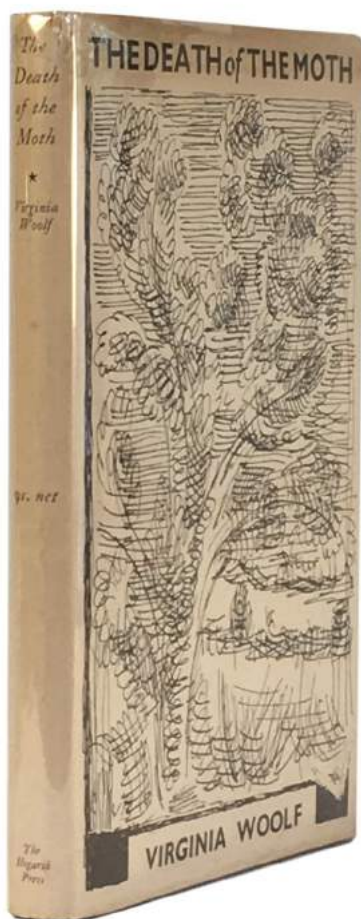
Edges of boards scuffed and worn, corners bumped and abraded, some soiling towards the edges, inside clean and bright. (970) \$300.00

40. UPTON, Florence K (illustrator); Bertha (verses). **The Golliwogg's "Auto-Go-Cart".** London, New York and Bombay: Longmans, Green and Co., 1901. First Edition. Oblong format (22 x 27.5cm), pp 66, 30 full page colour illustrations and one double page spread, numerous in text sepia illustrations, swan and ship endpapers; glazed boards (top board illustrated), green cloth spine.

Edges of boards scuffed and worn, corners bumped and abraded, 3

small dints in the centre of the top board (largest is 1cm) some soiling towards the edges, inside clean and bright. (971) \$300.00





41. WOOLF, Virginia. *The Death of the Moth*; and Other Essays. London: The Hogarth Press, 1942. First Edition. Hardcover octavo (22 x 14.5cm), pp. 157 + 3 blank; blue cloth covered boards with lettering in gilt on the spine, illustrated dust wrapper designed by Vanessa Bell. Kirkpatrick A27(a).

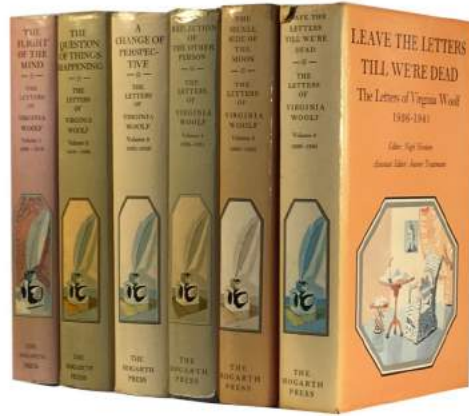
Head and tail of spine gently bruised, a little more impact is visible near the spine at the base of the rear board; spine and top edge moderately sunned; shallow ridges have made the edges a touch uneven, a ding and a horizontal bruise (12 x 70mm) to the top edge of the front board, two dings and a horizontal bruise (20 x 45mm) to the top of the rear board; corners of front board are gently bruised, corners of the rear board show more impact with 12 x 10mm of bruising to the top corner and 35 x 35mm of

bruising to the bottom; covers are slightly bowed vertically with light bubbling and indentations, three small patches where colour has lifted, light toning (heavier close to top edge and spine) and a very faint 30 x 20mm stain on the back cover along the spine; edges of text block a little age toned with a scattering of pinprick fox marks to the top edge; a little tender at gutters, separated at pp.16 & 17; faint residue to front and rear paste downs, as though book plates have been removed; pencil lines to the top corners of pages 38, 43, 52, 58 & 59 and in the margins of pages 43, 52, 58 & 59, one single spot of foxing on each of pages 85-88; '6 42' stamped on lfep; last paste-down bears stamp of 'The Times Book Club' and faint pencil notes; pages are otherwise mostly clean and bright, a little age toned, light creasing to corners and near base of spine throughout caused by bruising of boards,

Unclipped dust wrapper has some wear, specifically: light creases and three small chips (largest is 8mm deep) without loss, to the head of the spine; three 1mm closed tears to

the tail of the spine; gentle vertical crease the length of the spine; 5mm and 20mm closed vertical tears to the top of the front cover, 10mm closed tears to the bottom; small chips without loss to the top of the join near the front flap; 10 and 35mm closed tears, some light creasing, a prominent 75mm diagonal crease and faint brown staining to the top 35 mm of the back cover, 10mm closed tear to the bottom, horizontal crease halfway down back cover and across spine and back flap; 10mm chip without loss to the top of the join to the back flap; dust wrapper is otherwise mostly bright with light age toning to edges and some light spotting (mostly on the back cover), now protected in mylar.

At the time of Virginia Woolf's death she had begun preparation of a third volume of essays (following two volumes of *The Common Reader*). A selection of these essays are published here, many for the first time, in a dust wrapper designed by Woolf's sister and fellow member of The Bloomsbury Group, Vanessa Bell. Bell was a painter and interior designer and designed the dust wrappers for all of Virginia and Leonard Woolf's publishing company, The Hogarth Press. (954) \$300.00



42. [WOOLF, Virginia] BELL, Anne Olivier [Editor], McNeillie [Assistant Editor]; BELL, Quentin (introduction. *The Diary of Virginia Woolf*. London: Hogarth Press, 1977. First Edition. Complete in five volumes. All hardcover in maroon cloth covered boards with gilt lettering to spine and unclipped dust wrappers. Volume I (1977): 1915–1917, blank endpapers (previous ownership signature), 356pp.; Volume II (1978): 1920–1924, map endpapers of Richmond and South-West London (front) and the Ouse Valley in Sussex (rear) c.1920 (previous ownership signature), 371pp.; Volume III (1980): 1925–1930, map endpapers of Central London c. 1930 (front) and the Ouse Valley in Sussex (rear) c.1920, 384pp.; Volume IV (1982): 1931–1935, map endpapers of Central London c. 1930 (front) and the Ouse Valley in Sussex (rear) c.1920, 402pp.; Volume V (1984): 1936–1941, map endpapers of Central London c. 1930 (front) and the Ouse Valley in Sussex (rear) c.1920, 402pp.

Generally very good with sharp corners and just a little gentle pushing to the heads of the spines, occasional fox marks to the edges of the text blocks. Minor lean to Volume I; Volume IV is slightly loose, has a 1cm vertical tear to the

head of the spine, and the boards have white scuff marks. The dust wrappers are also in very good condition with some sunning to the spines of Volumes II, IV and V. The edges of Volume IV wrapper are crinkled. All five volumes are clean throughout.

Mrs Bell worked closely with her husband Quentin Bell on the biography of his aunt, Virginia Woolf, which was published in 1972. Afterwards she edited the Diaries for which she was awarded a Leverhulme Research fellowship in 1975. (975) \$750.00

43. [WOOLF, Virginia], NICOLSON, Nigel (Editor), TRAUTMANN, Joanne (Assistant Editor). *The Letters of Virginia Woolf*. London: The Hogarth Press, 1975. First Edition. Complete in six volumes, hardcover, teal cloth covered boards with gilt lettering to the spines, unclipped dust-wrappers. Volume I: *The Flight of the Mind* 1888–1912, blank endpapers, xxiv, 531pp., b&w photograph illustrations; Volume II: *The Question of Things Happening* 1912–1922, blank endpapers with previous owner's signature, xxviii, 627pp., b&w photograph illustrations; Volume III: *A Change of Perspective* 1923–1928, blank

endpapers with previous owner's signature, xxiv, 600pp., b&w photograph illustrations; Volume IV: *A Reflection of the Other Person* 1929–1931, blank endpapers with previous owner's signature, xxii, 442pp., b&w photograph illustrations; Volume V (1979): *The Sick Side of the Moon* 1932–1935, blank endpapers, xx, 476pp., b&w photograph illustrations; Volume VI (1980): *Leave the Letters Till We're Dead* 1936–1941, blank endpapers with previous owner's signature, xxviii, 556pp., b&w photograph illustrations.

Generally a very good set with occasional fox marks, light rubbing to the underside of the text blocks, occasional offsetting on the endpapers from the dust wrappers, age toning to top edges, mostly clean and bright throughout. The heads and tails of the spines are gently rubbed and pushed; the dust wrappers are a little crinkled along some edges, Volume IV and VI have tears to the head of the spine, and the spines of I, II, IV, V and VI are sunned.

As Nicolson writes on the inside flap of Volume I, the letters of Virginia Woolf not only preserve her personality and the very tone of her voice, they explain the genesis of some of her ideas and style. (976) \$500.00

Christmas Stocking Fillers



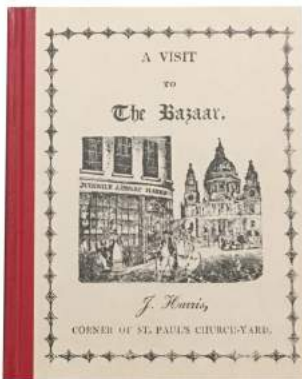
Three facsimile chapbooks from the Osborne Children's Literature Collection. *Jack and Jill and Old Dame Gill*; *Diamonds and Toads, or Humility Rewarded*; *Scripture Histories*. [Offered together] \$15



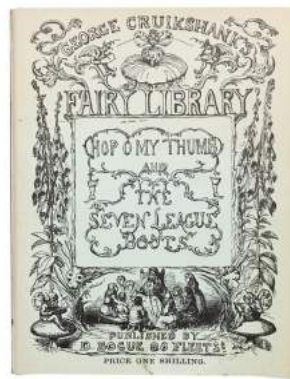
Three facsimile pamphlets from the Osborne Children's Literature Collection. *The Pleasant Story of Patient Grissell*; *The Renowned History of Sir Bevis of Hampton*; *A Famous Ballad of Fair Rosamond*. [Offered together] \$35



Three facsimile chapbooks from the Osborne Children's Literature Collection. *Old Dame Trot and Her Comical Cat*; *The Butterfly's Ball and the Grasshopper's Feast*; *The Peacock at Home A Sequel to the Butterfly's Ball*. [Offered together] \$40



Facsimile from the Osborne Children's Literature Collection. *A Visit to the Bazaar*. (originally published in 1818). \$30



Facsimile from the Osborne Children's Literature Collection. *Hop O' My Thumb and The Seven League Boots*. \$15



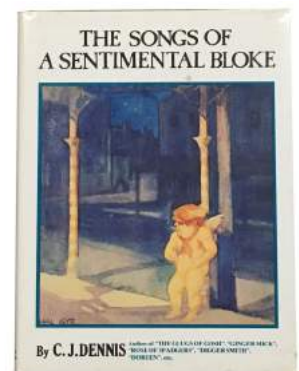
The Blue Gum Primer, Part 1. Sydney: Angus and Robertson, 1939. 32pp. \$30.



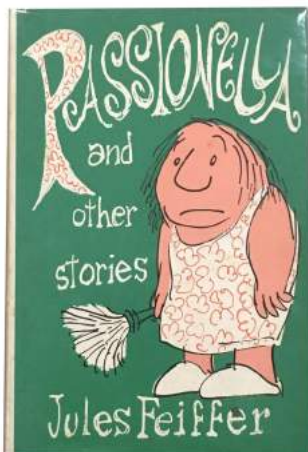
KHAYYAM, Omar. *The Rubaiyat*. London: George G. Harrap, 1934. Hardcover, trans. By Fitzgerald, illustrated by Pogany. \$29.50.



ELIOT, George. *Adam Bede*. London: George Bell & Sons, 1906. 570pp [1, Advertisements]. \$27.50



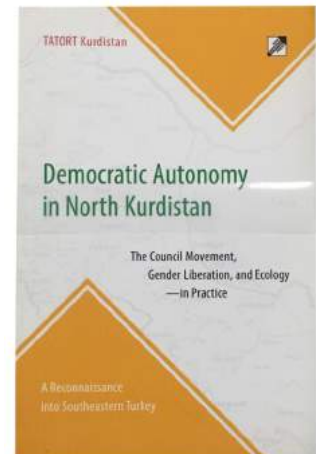
DENNIS, C.J. *The Sentimental Bloke*. Sydney: Angus and Robertson, 1935. \$19.50.



FEIFFER, Jules. *Passionella and other stories*. London: Collins, 1960. \$19.50



School Paper. Brisbane: The Department of Public Instruction, Queensland, 3rd September, 1955. \$15.



TATORT Kurdistan, *Democratic Autonomy in North Kurdistan; The Council Movement, Gender Liberation, and Ecology — in Practice*. Porsgrunn, Norway: New Compass Press, 2013. \$19.95.



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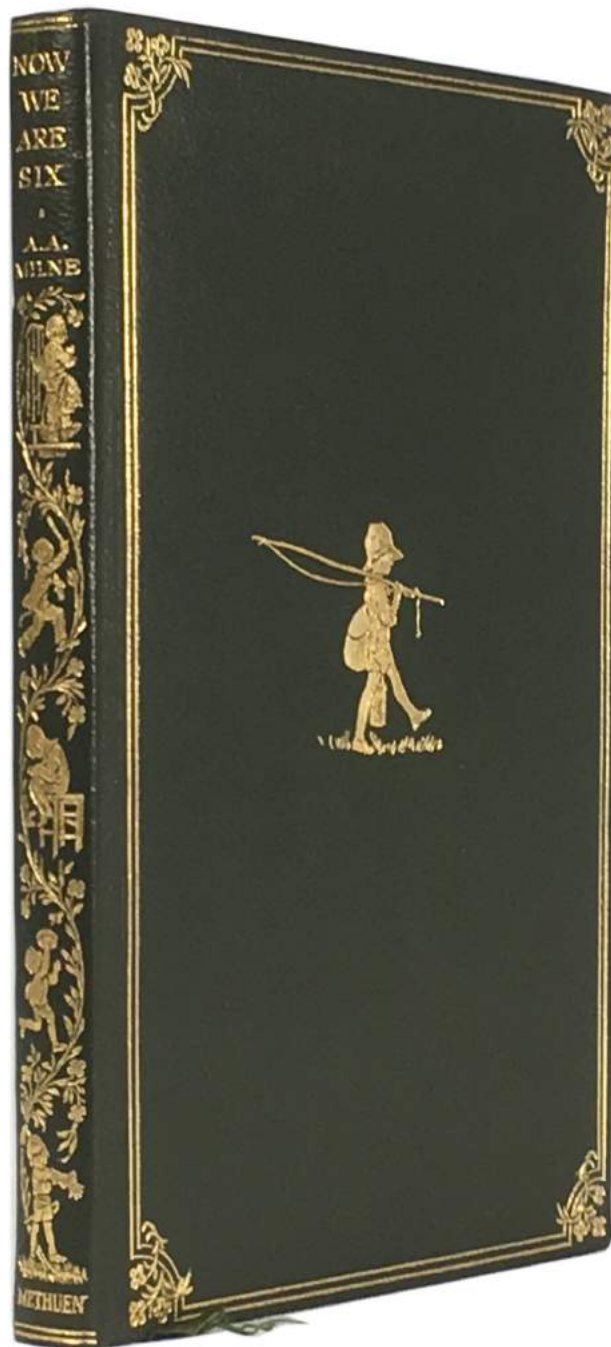


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