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CHRISTMAS 2018



CATALOGUE 9



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orders@archivesfinebooks.com.au

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Front Cover Image: Item no. 14, p.6. Blake, William. *Songs of Innocence [with] Songs of Experience*. London: 1927.

Back Back Cover Image: Item no. 13., p.5. [Various]. *Autograph Album of Miss Lillie Atkinson*. Sydney 1909.

Terms & Conditions

All items are guaranteed as described and are subject to prior sale. We accept all major credit cards except Amex and Diners and money orders are also accepted. We can provide EFT details on request. All prices are in Australian dollars. Please ask for a quote for postage & handling and insurance cover.

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Antiquarian.



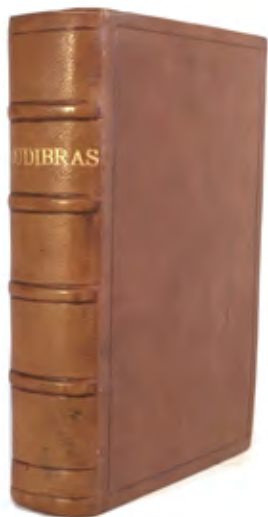
1. [Anon]. *The Cabinet History of England; The copper plate edition.* London: Pewtress, Low & Pewtress, n.d. Twelvemo, [4], 120pp (printed on rectos only), diamond patterned calf, triple gilt ruled borders with gilt dentelles, five raised bands on the spine, red leather panel for title. Re-backed at some point with original spine laid on but gilt has perished from the red leather panel leaving the barest impression of the title, lower corners of the boards well rounded, edges lightly abraded. New eps, possibly when re-backed, all edges marbled, scattered foxing throughout, heaviest along the outer margins.

A pleasing juvenile history book, most likely printed around 1820. The last date listed (on p.120) is 1817 and the last events mentioned took place in April 1818 (Princess Elizabeth marries prince of Hesse Homberg and Duke of Cambridge marries the princess of Hesse Cassell). The illustrations are charming as is the font which, though tiny, is legible. (486) \$125.

2. Aurelius, Marcus. *MARKOYANTONINOY . Marci Antonini imperatoris & philosophi, de vita sua libri XII. Graecè & Latinè, opus ad mores insigne, nunc primum Latinæ interpretationis è regione Græci contextus, & numerorum ac distinctionis ad nouas quasque sententias appositione illustratum.* Lugduni (London): Sumptibus Francisci de la Bottiere, in via Mercatoria, 1626. Twelvemo, [12], 475pp, [2] Blank, [5] Notes, [4] Blank. Later vellum binding triple ruled in blue ink, blue title panel on spine with gilt, green and black marbled eps, decorative head and tail pieces. Signatures: † - †12, A - V12, X - X5.

Previous owner's name in ink at the head of the tp, pencil annotations and marks, pencil notes on the two blanks at the end, some age toning, occasional mark, covers a little stained, joints rubbed and one 2mm chip on the front joint, boards slightly sprung..

Introduction in Latin followed by parallel text in Greek and Latin. This edition predates the first English translation (1634) by eight years. (489) \$750.

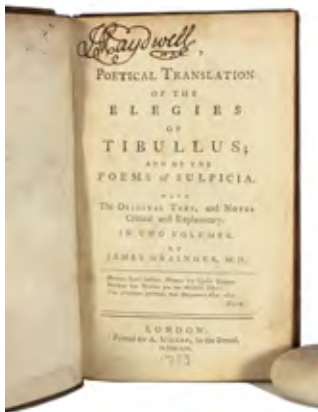


3. Butler, Samuel. *Hudibras; The First Part. Written in the Time of the Late Wars. Corrected and Ammended, with Several Additions and Annotations.* London: Henry Herringman, 1694. Octavo, [2] 254pp. Minor bruising to top of spine, browning to edges of text block. Bookplate inside front cover, new endpapers with moderate foxing, water marks to first 16 pages, rippling, small creases, light spotting and occasional pencil annotations and underlining throughout. Bookplate of Christopher Henry Oldham Scaife on ffep. Good. Recased in brown calf.

Samuel Butler was a poet and satirist remembered for his satirical poem Hudibras which enjoyed a long-lived popularity. The work served as a warning against religious sectarianism following the English Civil War. Christopher H.O. Scaife (1900 - 1988) was variously an actor, editor and scholar of English literature. (471) \$500.

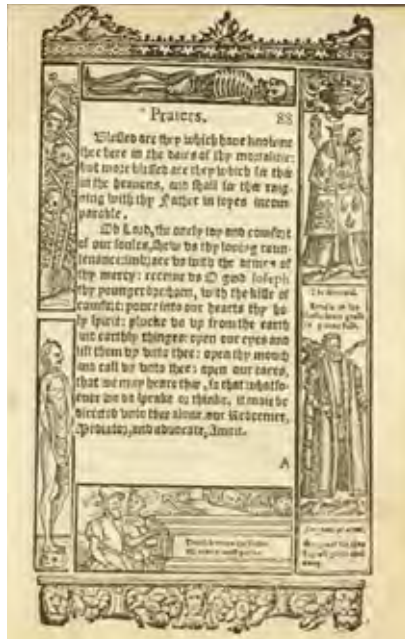
4. Erskine, Thomas. *A View of the Causes and Consequences of the Present War with France.* London: J. Debrett, 1797. Octavo, [4] 138 pp. Covers very faintly rubbed, light soiling to back cover, rubbing, soiling and tear to top right hand corner of paper label on front cover, light bruising to corners and top of spine. Bookplate inside front cover, new endpapers, faint creases to some edges throughout, small chips on pages 43 and 69 without any loss of text, light foxing throughout particularly between pages 64 and 113. Very Good. Recased in brown paper boards. (470) \$125.





5. Grainger, James. *The Poetical Translations of the Elegies of Tibullus and of the Poems of Sulpicia; With the Original Text, and notes Critical and Explanatory.*. In Two Volumes. VOLUME ONE ONLY. London: A. Millar, 1759. Twelvemo, [1] Blank, xlvi, 165pp, [2] Blank. Full gilt ruled calf, five raised bands, red leather title panel with gilt. Joints and edges rubbed, spine worn with small chip at foot. Note in ink on front paste-down, "J. Maydwell" in ink at the top of the tp. Toned and foxed.

First volume only of James Grainger's translation of the Elegies of Tibullus. Includes the first eleven elegies in parallel Latin and english text. ESTC T98464. (490) \$100.



6. Nicholas de Lyra, Hugo de Sancto Caro, Robertus Carraciolus, Aristotle, Sir Thomas More, etcetera. *Collection of 20 15th - 17th century leaves, mounted and inserted in portfolio.* Various: Various, 1471 - 1681. Twenty leaves in very good to fine condition as described below. Each leaf mounted with a grey card border and inserted in a portfolio. Some striking woodcuts and hand supplied capitals. The individual leaves are from the following books:

1. de Lyra, Nicholas. *Postilla Super Totam Bibliam.* Rome: Sweynheym and Pannartz. 18 Nov. 1471.
2. de Sancto caro, Hugo (Hugh of St, Cherc 1200 -1263). *Postilla Super Evangelia...*Basle: Bernhard Richel, 10 Jan., 1482.
3. Caracciolus, Robertus. *Sermones de Laudibus Sanctorum.* Paris: George Wolf, 1489. (Feb. 1490).
4. Aristotle. *De Historia, Partibus, Generatione, Communi, Gresso Et Motu Animaliorum.* Paris: Simon Colinaeus, 1524.
5. De Tudeschis, Nicolaus Panormitanus. *Lectura Super Quarto et Quinto Decretalium.* Lyons, ex officina Sebastiani Gryphis Germani, 1524.
6. More, Sir Thomas. *A Dyalogue..Wherein be treated dyvers maters, as of the veneration & worship of ymagys. Newly ouersene.* (W. Rastell) 1530.
7. Vegetius. *De Re Militari.* Paris, 1536
8. *Roman Breviary.* Venice, Lucantonio Iuncta, A.D. 1563 (September).
9. Pantaleon, Heinrich. *Illustium Virorium Totius Germaniae.* Basel, 1565-6.
10. Foxe, John. *Book of Martyrs.* London: by Iohn Daye, 1576. Folio. A woodcut depicting the courage of Master Bilney before his death.
11. Holinshed. "*Chronicle*" (*The Historie of Scotland*)...For Lucas Harrison, 1577.
12. Topsell, Edward. *History of Four Footed Beasts.*William Jaggard, 1607.
13. Daye, Richard. *A Book of Christian Prayers.* 1608. Small quarto.
14. Plutarch. *The Lives of the Noble Grecians and Romaines Compared Together...Translated ...into English, by Sir Thomas North...*By Richard Field 1612/10.
16. Bacon, Sir Francis. *The Essayes or Counsells, Civill and Morall.* By John Haviland for Hanna Barret, 1625.

17. Grearde, John. *The Herball or General Historie of Plants. Very much enlarged and amended by Thomas Johnson.* Adam Islip, 1633.
18. Ovid. *Metamorphosis.* Paris, 1637.
19. Pare, Ambrose. *The Works of the Famous Chirurgeon..Translated by T.H. Johnson. by Mary Clark,* 1678.
20. Josephus, Flavius. *Histoire Des Juiss. traduite par Mons. Arnauld D'Andilly.* Amsterdam, Chez la Veuve Schippers et Henry Wetstein, 1681.

A lovely collection of letterpress leaves from important books and printers. Taken together the contents of the portfolio give a sense of the progress of printing over the first two centuries after the invention of the printing press. Detailed description available on request. (492) \$2,500.

7. Magnus, Albertus. *De Secretis Mulierum Item De Virtutibus Herbarum, Lapidum et Animalium.* Amstelodami



(Amsterdam): Henricum et Theod. Boom, 1669. [Latin] Twelvemo, 329pp, [6], illustrated title page, recased in vellum, new eps, all edges speckled. A very clean copy.

De Secretis Mulierum (The Secrets of Women) was first published in the fifteenth century. In the Middle Ages it was attributed to Albert Magnus but it is now thought to have been written by one of his students. It is primarily concerned with women's biology and reproductive nature and, being more sensational than other medieval texts on the diseases of women, was a bestseller in its day. (488) \$550.

8. McPherson, James. *The Poems of Ossian*; Translated by James McPherson, Esq. London: J. Walker, etc., 1812. Twelvemo, [1] Frontis, xxxv, 489pp. Three quarter calf over marbled boards, marbled eps, frontispiece and tp vignette engraved by C. Heath after designs by T. Unwin. Sports a 2cm tear at the head of the spine, joints and boards rubbed, corners rounded and abraded, first few leaves age toned and some offsetting from frontis onto tp, otherwise clean throughout with occasional rust spot or toning along outer margin.



First published in 1765, *The Poems of Ossian* were an international success and influenced pre-romantics like William Blake, the Romantic movement and the Gaelic revival. The poems are believed to have been written by James McPherson, who based them on collected folk tales. (487) \$245.

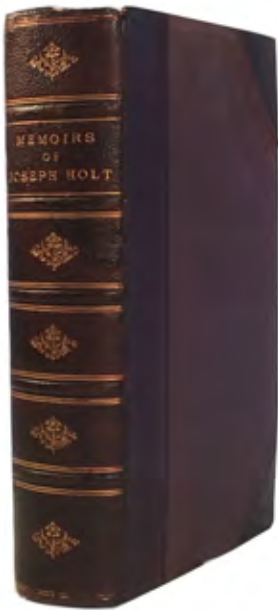
9. Sappho [Francesco Mazzarella-Farao] [Anacréon]. *Sapphous tēs Lesbias Melē* [romanized]. Sapphus Lesbiae Carmina graec. latin. ital. Editio I Neapolitan uti ex MS. Francisci Mazzarella Pharao ... [Bound with] Anacréon. [unknown]: [unknown], 1803. Octavo. Sappho: Engraved tp with port.vignette, pp.xvi, 44. Quarter calf over paper covers boards, two title panels on spine, upper panel read 'Saffo' and lower panel reads 'Anacr', gilt embellishments. Anacréon: pp. viii, 164.



The title page is age-toned and lightly foxed, the Sappho leaves are heavily agetoned and quite foxed, the Anacréon leaves are cleaner but still with some foxing present. There is a small note in red ink at the foot of the ffep: LR(L).

A scarce but sadly foxed title. OCLC lists only one holding at Berkley. (491) \$250.

Australiana.



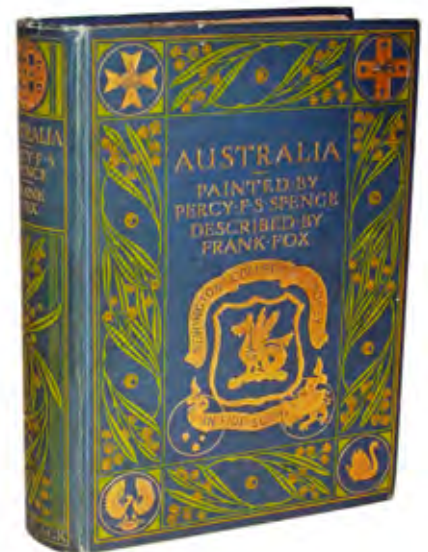
10. Croker, Esq. T. Crofton. *The Memoirs of Joseph Holt*; General of the Irish rebels in 1798, Edited from his Original Manuscript, In the possession of Sir William Bethem, Ulster King-At-Arms of all Ireland, Keeper of the Records of Ireland, etc. London: Henry Colburn, 1838. [Two volumes bound in one.] Octavo, pp. [iv] (blanks, half title), xxxi, [i] (directions to the Binders), 367, [i] (colophon: "London: Printed by Stewart and Co, Old Bailey"), xii, 432, xxxiii - liv (Index, first page unnumbered). Three quarter morocco over maroon boards (recently re-furbished), gilt decorations and title to spine, marbled endpapers all edges marbled, bookplate of Sir Samuel Wilson on the front paste-down, gutters reinforced, library markings on verso of ffep and on the first blank, also the stamp of the Casino School of Arts. Slight damp-staining and waviness to upper corner of text block throughout, affecting portrait frontispiece of volume one and facsimile frontis of volume two. A complete if slightly bedraggled copy of this scarce book.

Joseph Holt (1756 - 1826) was a United Irish General and leader of a large guerilla force that fought against British troops in 1798. He was exiled to the colony of New South Wales in 1799 where he managed a farm for NSW Corps Paymaster Captain Cox. While in NSW he never referred to himself as a convict but as a political exile. He was eventually pardoned after a stint doing hard labour on Norfolk Island, and returned to Ireland with his wife and younger son. He apparently regretted leaving Australia, where his first son Joshua Holt remained. After his death in May 1826 near Dublin his youngest son Joseph Harrison Holt returned to Australia via the United States. (523) \$450.

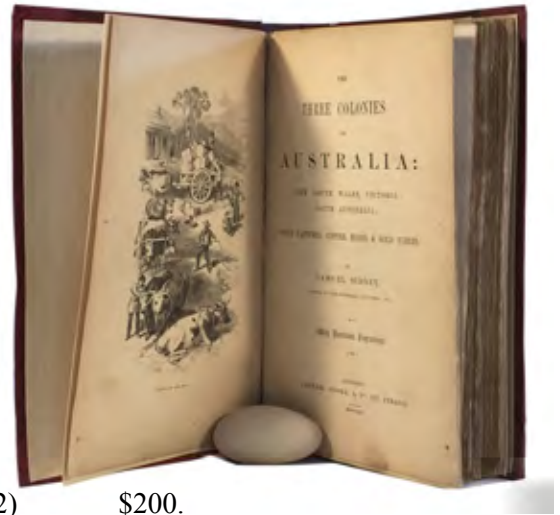
11. Fox, Frank. *Australia: Painted by Percy F.S. Spence, described by Frank Fox*. London: Adam and Charles Black, 1910. First Edition. Printed in Edinburgh, first edition, octavo, hard cover, 220 pages, plus 75 full-colour plates facing text pages (total 295 pages, plus four pages of book advertisements at rear). Contents, List of Illustrations, 15 Chapters, folding map before Index. Fixed tissue guards between 75 full colour plates and text pages. Top edge gilt, spine and front cover elaborately decorated in colour and gold, with the elaborately designed insignia of Newington College Sydney prominent in gold on the lower front board.

Front cover beginning to part but holding. Short tear at inner top of page 5; colour plate ("A Harbour Picnic") after p. 20 and "Young Australia" after p. 22 detached, but undamaged; tissue guard facing p. 88 detached & a little creased. Endpapers browned.

The fame of the author of Australia, Frank Fox, and Percy Spence, who painted its 75 watercolour Plates, amply ensured its success on publication in 1910. Both men had distinguished careers in their respective fields, and both have substantial entries in the Australian Dictionary of Biography. Together, they produced in Australia a distinctive Edwardian-era history of the antipodean nation, described in Fox's words as "the one great Continent of the British race." What stands out to today's reader is the interpretation of Australia's history and national character as it was seen here and in Britain before World War I. We readily see how much our views differ from that era. There is much that is familiar, much that is contentious, much that evokes feelings of nostalgia and much that gives us pause in considering how Australia is, or might be, thought of in the early 21st century. [see website for more information on Fox and Spence]. (546) \$130.



12. Sidney, Samuel. *The Three Colonies of Australia; New South Wales, Victoria, South Australia; their pastures, copper mines, & gold fields*. London: Ingram, Cooke and co., 1852. First Edition. Octavo, xvi, [ii] verso blank, [17] - 428pp, (last 8pp. Appendix, 3 unnumbered). Frontispiece (“Return of the Dray”) and 53 other illustrations. red blind-stamped cloth boards, decorated in gilt, recently re-backed with title and author on spine in gilt, corners refurbished, new endpapers. Light to moderate foxing throughout, the full page illustrations lightly tanned, small horizontal tear to fore-edge of title page. Illustration at page 171 detached but present. (Ferguson 15679).



\$200.

This popular account of the first three Australian colonies was first published in London in September 1852 and sold 5000 copies in the first year. By 1854 American and German editions were in print. Sidney (1813-1883) never set foot in Australia, but the book’s documentation is regarded “Impressive” and his writing “graceful” (ADB online). (522)

13. [Various]. *Autograph Album of Miss Lillie Atkinson*. n.d. Autograph album with red marbled endpapers and pages in cream, pink and blue. Unpaginated and with many blank leaves but several poems, illustrations and inscriptions throughout. The leather cover is very worn at the edges and joints, head and foot of the spine are chipped and abraded. Interior is very good although one page appears to have been excised. A little shaken. Gift inscription reads, “Presented to Lillie A birthday gift, from her loving Mother Ann Atkinson October 24th 1909.”



Comes with several pieces of ephemera: envelopes, notes, dried petals, a Companion Book Club pamphlet and an Evening Bells booklet of daily meditations (thirty-one meditations in all).

The dates in the album range from 1909 when it was gifted until as late as 1917. Some are anonymous but several entries are signed, those from 1910 and 1911 often have ‘Chatswood’ after the name. The Atkinson’s lived in Linfield just north of Chatswood. Ultimo is appended to one entry and Dulwich Hill to another. There are the usual cheeky poems and puns, a few tender sentiments, some lovely and amusing illustrations, a flora decoration, and some rather accomplished drawings in pencil, pen and paint. Two of these are signed D.A. Kelf and one is signed Thomson, possibly the Andrew Thompson who signed another page.



Perhaps most interesting are the affectionate and playful autographs of E.J., Maud, May and Grace Hoy. Grace Hoy (? - 1952) was a painter and printer who lived with her mother E.J. Hoy in Newtown through most of her artistic career. It seems that not a great deal is known about her but David Angelero writes that she was a student at Sydney Technical College (Ultimo) c.1907. Given the handful of artistic entries and the preponderance of 1910-11 autographs in the book, it is tempting to believe Lillie Atkinson might have had friends somehow connected through the College.



The autograph entry by May Hoy is a cartoon of a duck swallowing a green frog with the caption “A Sign of Springtide. If you can swallow that you can swallow anything. May Hoy” Later (1920s) Grace was to paint *The Frog’s Rendezvous* in an impressionistic style and Angelero notes that two frogs meeting on a flowerpot is an uncommon subject for a painting in its day. It seems this painting was never exhibited. Grace Hoy had three portraits hung in the Archibald Portrait Prize in 1922 and 1926 and two mural designs in the Sulman Prize in 1938 and 1940.



The autograph entry by Grace Hoy is the poem, The Kookaburra by E.S. Emerson that first appeared in vol. 4 no. 21 January 1909 of The Lone Hand. She has illustrated it in pen with five Kookaburra's laughing in a tree (and two more in happy flight).

E.J. Hoy has copied Ella Wheeler Wilcox's poem 'Answered Prayer' and Maude Hoy has copied a poem by Charlotte Hay. (544) \$250.



Blake.

14. Blake, William. *Songs of Innocence [with] Songs of Experience*. London: 1927. 2 volumes, quarto. Songs of Innocence: 28 hand coloured plates, copied from the "Beaconsfield" original in the British Museum by Joseph Patrick Trumble, Muir, and William Muir. Songs of Experience: 22 hand coloured plates copied from the "Beaconsfield" original in the British Museum, with an appendix (4 plates) coloured from the other copy in the British Museum, and an uncoloured plate that appears to belong to the Songs though not included in them by Blake. Hand-lettered pale green covers, blanket-stitched. Both copies inscribed "For Review" by William Muir. In a green folder with the bookplate of Pamela and Raymond Lister. Matching green slipcase. Blake Books #162 and #144. Both volumes clean on the inside with a bare hint of toning to the edges of the leaves. The soft wraps are toned and pushed along the edges and corners, with a couple of minor (2mm) tears.

Blake Centenary, 1927. Both volumes facsimiled in colour by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir. These are the second Muir facsimile copies of the Songs. Muir made his first facsimile of the *Songs of Innocence and the Songs of Experience* in 1885 from James Boswell's copy (son of Johnson's biographer). (Blake Books, p. 422). (453) \$16,000.

15. Blake, William. *Illustrations of the Book of Job*, in twenty-one plates, invented and engraved by William Blake. London: Trianon Press, 1987. Folio, 22 facsimile hand coloured plates, loose in a folder as issued. Near fine (first plate has a bent corner) in a near fine (slightly rubbed) folder.

The publication of Blake's last completed set of engravings formed an appropriate finale to the William Blake Trust's scheme to issue the Illuminated Books and related graphic work produced by Blake in his lifetime (from the publisher's insert). The Trianon Press had already published all of the plates of The Book of Job and Coloured Versions of Blake's Book of Job Designs with extensive scholarly texts in limited editions just after the death of Arnold Fawcus in 1979. By 1987 when a limited number of these additional plates were published the original compilations were out of print. The plates in this folder are copies of the New Zealand set. Each plate reproduces the finest proof copy of Blake's original engraving and printed on a separate sheet of mould-made paper. (468) \$2,440.



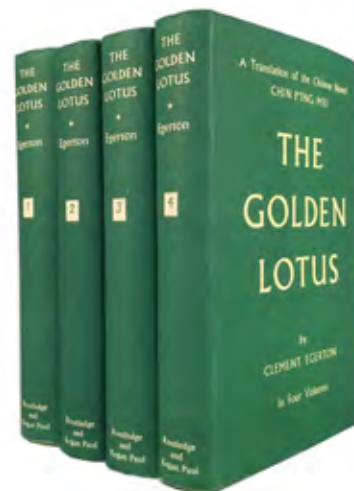
16. Blake, William. *Individual Facsimile Prints from the Trianon Press*. London: Trianon Press. Hand stencil (pochoir) prints in various sizes on hand-mould paper. Fine.

The Blake Trust established the Trianon Press in the mid-twentieth century with the aim of reproducing as closely as possible the illuminated works of William Blake. The project was born between Blake Trustee Sir Geoffrey Keynes and Trianon Press founder Arnold Fawcus and is considered by some to be one of the most remarkable literary projects of its time. A few years ago antiquarian bookseller and Blake expert John Windle (San Francisco) learned that a French bookstore had acquired the remaining books and prints of the Trianon Press - material left over after much of the archive was received by the University of California Santa Cruz - and he immediately purchased the lot (Windle, February 2017).

We in turn have acquired over 100 individual Trianon Press prints (mounted and unmounted) representing a broad selection of his illuminated books: Songs of Innocence and of Experience, The Book of Thel, The Marriage of Heaven and Hell, Jerusalem (Copy B and Sterling Copy E), Urizen, The Book of Job, America a Prophecy and Europe a Prophecy. The unmounted prints are all uniformly priced. Prices of the mounted prints vary. Enquiries welcome. (469) \$135 - \$250.

Literature & Poetry.

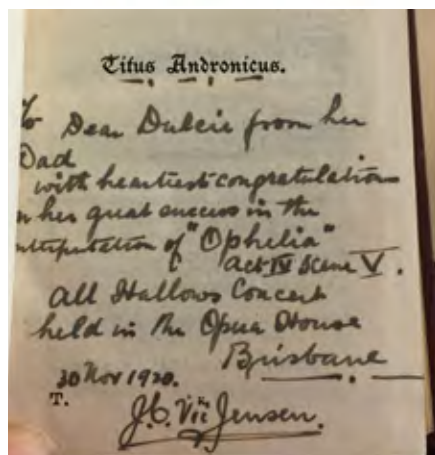
17. Egerton, Clement. *The Golden Lotus*; A Translation of the the Chinese Novel Chin P'ing Mei. London: Routledge and Kegan Paul Ltd., 1955. Complete in four volumes. Vol 1: pp. xvi [4] 387; Vol 2: [8], 375; Vol 3: [8], 385; Vol 4: [8], 376. Green boards with gilt titles on spine, green dust jackets with yellow type. Slight lean to each of the four volumes, faint marks on endpapers from previously taped jackets, jackets clipped. The back of the jacket of volume four is marked at the top corner.



This is the third printing of the first unexpurgated English translation. (502) \$145.



18. Shakespeare, William. *The Complete Works of Shakespeare*. The Oxford Miniature Edition. London/New York: Henry Frowde. Oxford University Press Warehouse. Amen Corner, E.C./ 91 & 93 Fifth Ave., 1903. Edited, with a Glossary by W. J. Craig, M.A. In six volumes. Not quite true miniatures, the dimensions of each volume is 1100mm x 700mm, dark maroon cloth with gilt titles to the spines, all edges gilt, rice paper pages, several plays to each volume, each one separately paginated. In original matching box with a single gilt-ruled border on the top enclosing one word title "Shakespeare". Inside the top cover the contents are listed in gilt on a cream linen panel. The six volumes are in near fine condition with just a smattering of tiny fox marks in the first volume. Some corners are slightly pushed. Volume five has an inscription on the title page of Titus Andronicus:



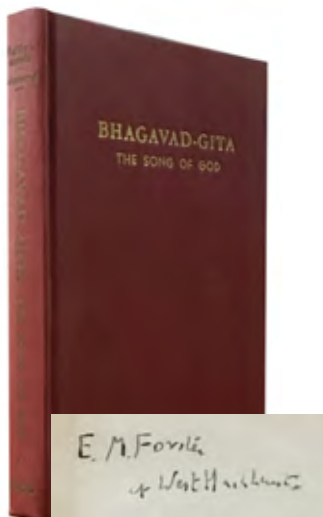
"To dear Dulcie from her Dad/ with heartiest congratulations on her interpretation of "Ophelia" Act iv scene v All Hallows Concert Held in the opera House Brisbane 30th Nov 1920 J.C. Vic Jensen."

The box is good with some soil marks to the rear, corners lightly abraded, slight separation of fabric along one rear seam and a crackling of the interior lining at the base. (545) \$195.

19. Savage, Richard. *Catalogue of the Books, Manuscripts, Works of Art, Antiquities and Relics at Present Exhibited in Shakespeare's Birthplace*. Stratford-Upon-Avon: Printed by A. J. Stanley, Tudor Press, 1910. Printed for the Trustees and Guardians of Shakespeare's Birthplace. Illustrated boards with cloth spine and gilt title (dulled), xv, 134pp.

A tidy little volume that not only lists items exhibited in 1910 but also their condition and provenance. (503) \$24.





20. [E.M. Forster's Copy] Swami Prabhavananda and Isherwood, Christopher [trans.]. *Bhagavad-Gita. The Song Of God*. Hollywood: The Marcel Rodd Co., 1944. With an Introduction by Aldous Huxley. Twelvemo, [8], 187pp, [3]. Red cloth covers with gilt title on top board and spine (a little dulled). Glassine wrapper in fine condition, corners sharp, slight lean. Small sticker on the front paste-down reads "This book belongs to E.M. Forster" and E.M. Forster c/- West Marshurst is written in ink on the ffep.

The previous owner of this book claims with some authority that the 'E.M. Forster' written in ink at the ffep is in his own hand. It is not Forster's usual signature, being print rather than cursive and with the first 'E' being angular rather than curved. The last part of 'Forster' seems characteristically cramped with the detached cross of the letter 't'. We are satisfied that the book belonged to Forster and can only speculate that he printed his name within. (551) \$1000.

21. Bowlt, John E. (Ed. & Trans). *The Salon Album of Vera Sudeikin-Stravinsky*. Princeton: Princeton University Press, 1995. First Edition. Quarto, xxx + 115 pp, colour illustrated dust jacket with clear mylar separate cover. Preface; Introduction with notes; The Salon Album of Vera Sudeikin-Stravinsky; The Salon Album: Translations and Annotations; Bibliography; Indexes: General Index, Index to written entries, Index to illustrative entries, Index to musical entries, Index to portraits; Index to dates.



Before meeting the composer Igor Stravinsky in 1921 in Paris, Vera Sudeikin (1888-1982) was already known as the "Muse of the Muses", in what had been the bohemian, intellectual life of St Petersburg-Petrograd. Hers was the "silver age" of Russian culture. As her circle fled the Bolsheviks, Vera, an artist and writer in her own right, managed to preserve their heritage in an extraordinary literary production: an Album containing poems, sketches, fragments of music, and other material by some of the most influential Russian cultural figures of the day. The Album, reproduced here for the first time, is both a record of a cultural diaspora and a monument. Claudio Spies, of Princeton University, wrote that the Album, a record of the years immediately following the Russian Revolution, kept by a woman as articulate and gifted as Vera Stravinsky represents a remarkable treasure. No one was as conversant with, nor as personally close to, the poets, painters and designers—as well as a particular composer—who contributed to this Album. (547) \$80.00



22. [Private Press] Lock, Margaret (Illustrator) and Knox, Ronald. *The Prophecy of Jonas*. London: London College of Printing and Goldsmith's College, 1978. First Edition. Translated by Ronald Knox. [3] blank, [36]pp, [3] blank, mustard coloured paper covered boards, cloth spine, paper label on spine, speckled endpapers. Printed in 18pt Bembo type with 60pt. initials. Sixteen lithograph illustrations printed at Goldsmith's College by Margaret Lock. Thirty copies and two artist's proofs were printed on Barcham Green's Hayle white handmade (14) and Arches Velin Blanc (18) paper. This is one of the latter numbered and signed by Lock at the colophon (no.26 of 30).

The boards are lightly foxed along the fore edges. Occasional fox mark. Small stain on the third blank leaf before the printed pages.

This is Margaret Lock's first book, produced while she was a student at Goldsmith's College, University of London (1977-78). It is credited with being the book that led to the founding of Locks' Press, a private press established in 1978 by Margaret and Fred Lock. Lock's Press is a unique partnership pairing the literary imagination of Fred with the artistic imagination of Margaret. "Lock's Press is known for fine printing, quirky illustrations, and its eclectic choice of often obscure texts." (Margaret Lock, "Lock's Press, the private press of Fred and Margaret Lock, Kingston Ontario: a personal narrative"). The first seven books in the Lock's Press bibliography were produced in Brisbane before the couple relocated to Canada in 1987. (Lock, A1). (462) \$750.

Ronald Batz is an American poet we discovered through handling the Billy Jones Collection. We were delighted to separately acquire a handful of his chapbooks which we offer here for the first time.

23. Baatz, Ronald. ***Bird Shadow***. New York: Bottle of Smoke Press, 2006. First Edition. [Small press] chapbooks, hand stitched, pp (4) 5-27 (5). Published in March 2016. The text is set in in Goudy Old Style. The cover is letterpress printed on a Vandercook SP-15 press. Dove grey endpapers. Signed at colophon. Card wraps.



Designed, printed and hand-bound by Bill Roberts in the hamlet of Wallkill, New York. This publication is limited to 113 copies. 100 copies in wraps, 26 hardcover copies (A-Z). Quarter-bound in black cloth. Signed by the author. 10 Deluxe copies in Black morocco. This is one of the 100 in soft wraps but signed by Baatz at the Colophon. (495) \$45.



24. Baatz, Ronald. ***Bird School***. New York: Tideline Press, 2010. First Edition. [Seastone Editions] Unpaginated chapbook (44pp), illustrated card wraps, olive green end papers, the text computer set and printed in Garamond, the title page and cover is hand-set type on a hand pulled letterpress Vandercook No.4. 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. Soft card.

No. 77 of 100 copies. (496) \$45.

25. Baatz, Ronald. ***Bird Quiet***. Troy, New York: Yggdrasil Press, 2017. Second Edition. Small press poetry chapbook. Saddle-stitched wrappers, (4) 1-21 (3). Canary yellow endpapers, flat signed on title page. Saddle-stitched wrappers.

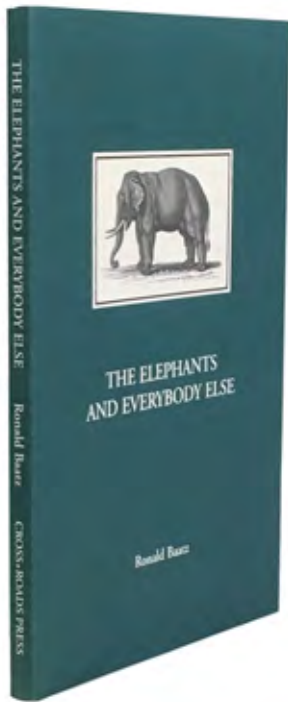


The first edition of Bird Quiet was produced by Seastone Editions. This second edition was published by Yggsadril Press by Andra Scheinkopf set in Times New Roman. (497) \$30.



26. 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. Illustrated soft card covers, blue endpapers. Titling hand set in Monotype Bold and letterpress printed on a Vandercook number 4. Limited edition, signed at the colophon by the poet and the artist. Ever so slightly sprung, very minor crease at base of front joint. Card covers.

Number 87 of 100. (493) \$45.



27. Baatz, Ronald. *The Elephants And Everybody Else*. Ellison Bay, Wisconsin: Cross Roads Press, 2008. Poetry volume, [8] 9-111pp [4]. Soft green covers with illustration of an elephant. Barely perceptible bump to top front corner and slightest abrasion to head of the spine. Otherwise fine. Signed by Baatz on the title page.

Biographical information about Ronald Baatz is difficult to find. Cross Roads editor Norman Blei writes of Baatz that he “has always been a pretty private writer” and that he respects Baatz’s right to let his work speak for itself (Poetry Dispatch No. 248, August 8, 2008). In a review of another of Baatz’s offerings from 2009 Fred Abbey suggests Baatz is “the successor to Kerouac as a poet in adapted Chinese and Japanese verse forms” and that “very few people could have taken Jack’s mantle off his shoulders.” (The Beatnik, Sunday, March 22, 2009, REVIEW: ”Bird Effort”). Admirers of Baatz love his voice, his rhythm, his minimalism and his keenly observed nature imagery. He lives in upstate New York. This is one of the longer collections of Baatz’s work we have seen, most being in small press chapbooks. Blei only printed 250 copies as it was all he could afford, but as he wrote in 2008, “This is what matters. This is the kind of writer I want to help and the only reason I keep going though, as always, I’m never sure how much longer.” (494) \$65.

Kamini Press

Swedish poet and water-colourist Henry Denander is the editor of Kamini Press. He publishes fine poetry in handmade, self-assembled chapbooks. High production values and an aesthetic of minimalist elegance mean his publications are very satisfying to hold and behold.

28. Baatz, Ronald. *Bird Effort*. Stockholm: Kamini Press, 2009. First Edition. Kamini Press Poetry Series No. 4. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (40pp comprised of 9 sheets of cream pages folded between blue endpapers). Signed by the Denander on the copyright page and by Baatz at the colophon. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition was limited to 225 copies, 125 of which were signed by the author. Ronald Baatz is notoriously concise with biographical data, preferring his poems to speak for themselves. He lives in upstate New York with his wife, Andra. Henry Denander is Kamini Press and he publishes fine poetry in handmade, self-assembled chapbooks. High production values and an aesthetic of minimalist elegance mean his publications are very satisfying to hold and behold. (518) \$20.

29. Baatz, Ronald. *Watching Sparrows*. Stockholm, Sweden: Kamini Press, 2009. Only Edition. Stapled chapbook, unpaginated (12pp), with blue endpapers and an illustrated card cover. Artwork by Henry Denander. Signed by Baatz.

Designed and printed by Kamini Press in January 2009 as a New Year’s Greeting for the friends of the press. 125 copies printed and signed by the author. (498) \$50.

30. Beining, Guy R. *Out of the Woods into the Sun*. Stockholm: Kamini Press, 2011. Kamini Press Art Series No.1. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (32pp comprised of 7 sheets of cream pages folded between orange endpapers). Signed by Denander on the copyright page and by Beining on the title page. The text is set in Garamond and Arial and printed on Hewlett Packard printers. Inlay is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition was limited to 125 copies, all of which were signed by the artist. Beining (b. 1938) lives in Massachusetts and is an active poet, artist and collage maker. (516) \$20.

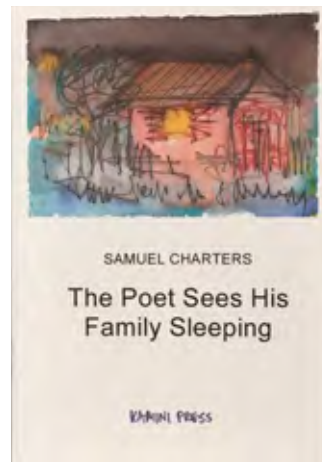
Kamini Press. Fine poetry in hand assembled chapbooks.



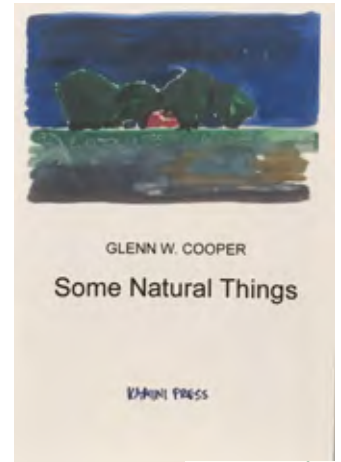
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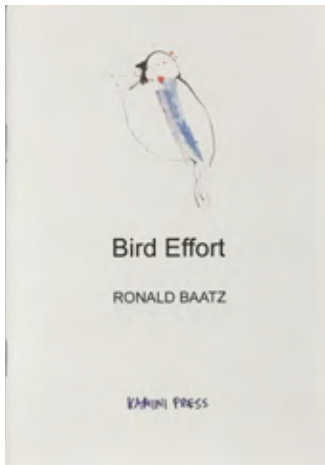
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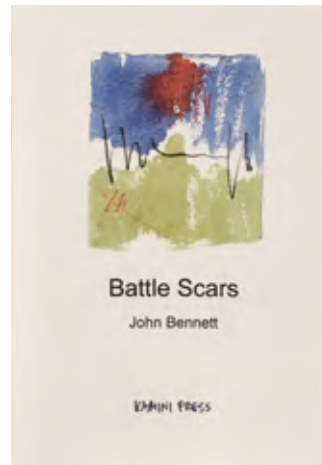
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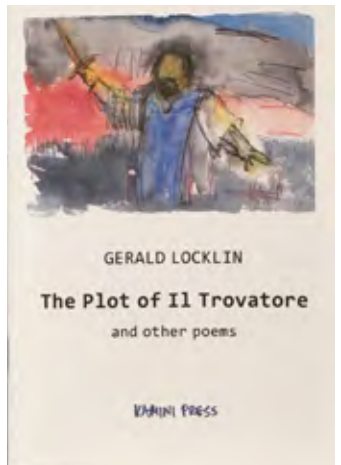
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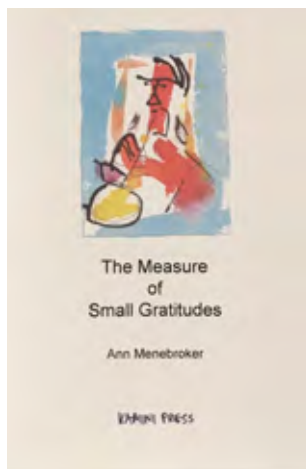
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Item no. 31.



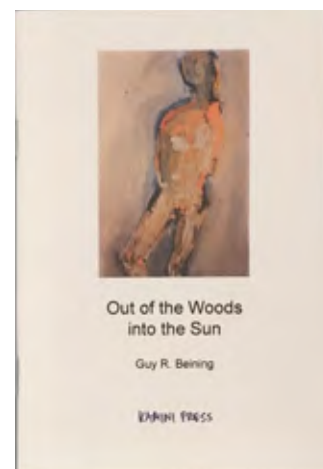
Item no. 36.



Item no. 37.



Item no. 38.



Item no. 30.

31. Bennett, John. *Battle Scars*. Stockholm: Kamini Press, 2010. First Edition. Kamini Press Poetry Series No. 7. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (48pp comprised of 11 sheets of cream pages folded between blue endpapers). Signed by Denander on the copyright page and by Bennett at the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Slight indentation to the fore edge of the cover. Staplebound wraps.

The first edition was limited to 125 copies all signed by the author. John Bennett (b.1938) founded Vagabond Press and published Charles Bukowski, Ann Menebroker, D.A. Levy, William Wanling and many other poets. His own work has been translated in German, Czech and Swedish. (519) \$20.

32. Boschi, Anna. *A Secret Correspondence*. Stockholm: Kamini Press, 2012. First Edition. Kamini Press Art Series No.2. Stapled small press chapbook, unpaginated (36pp comprised of 7 sheets of cream pages folded between dove grey endpapers). Signed by Boschi on the title page. The text is set in Garamond and Arial and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition was limited to 125 copies, all of which were signed by the artist. Boschi is resident in Italy and has been an artist since the late 1960s. Her work is present in Galleries and museums in Italy and abroad and she is represented in many catalogues, magazines and anthologies. (512) \$20.

33. Charters, Samuel. *The Poet See His Family Sleeping*. Stockholm: Kamini Press, 2008. First Edition. Kamini Press Poetry Series No. 2. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (48pp comprised of 11 sheets of cream pages folded between marine blue endpapers). Signed by Denander on the copyright page and by Charters on the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition is limited to 200 copies, all signed by the author. Charters has been publishing his own and others poetry since the 1950s. With their own Portents Press he and his wife Ann published small pieces by, among others, Jack Kerouac, Allen Ginsberg, Gary Snyder, Charles Olson and Robert Creeley. (514) \$20.

34. Cooper, Glenn W. *Some Natural Things*. Stockholm: Kamini Press, 2007. First Edition. Presentation Copy. Kamini Press Poetry Series No.1. Stapled small press chapbook with illustrated front cover by Henry Denander,

unpaginated (36pp comprised of 9 sheets of cream pages folded between blue endpapers). Signed by Cooper at the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. "Presentation Copy" Stamped at the colophon. Staplebound wraps .

The first edition was limited to 100 copies all signed by the author. Glenn W. Cooper is an Australian poet that Gerald Locklin has described as a "first rate poet in the debut if a very attractive new series" (meaning the Kamini Press). Cooper has also just been published by Australia's Blind Dog Press (*I Fall to Pieces: Poems Inspired by Lana Del Rey*, 2018). (520) SOLD.

35. Kryss, Tom. *Sketch Book*. Stockholm: Kamini Press, 2009. First Edition. Kamini Press Poetry Series No. 5. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (42pp comprised of 10 sheets of cream pages folded between dove grey endpapers). Signed by Denander on the copyright page and by Kryss on the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps .

The first edition is limited to 150 copies, all signed by the author. Artist and poet Kryss has been involved in small press publishing since the 1960s and in 1967 assisted the defence fund efforts of Lowell and Levy in Cleveland. They were under indictment by local authorities for the selling and distribution of allegedly obscene poetry. A selection of Kryss's huge body of writing and art spanning decades was published by Bottom Dog Press in 2006. (515) \$20.

36. Locklin, Gerald. *The Plot of Il Trovatore and other poems*. Stockholm: Kamini Press, 2008. First Edition. Kamini Press poetry Series No. 3. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (48pp comprised of 11 sheets of cream pages folded between cobalt blue endpapers). Signed by Denander on the copyright page and by Locklin on the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition was limited to 300 copies, 125 of which were signed by the author. Gerald Locklin is the author of over 125 books and chapbooks of poetry, criticism and fiction with over 3000 poems, stories, articles, reviews and interviews published in periodicals. (511) \$20.

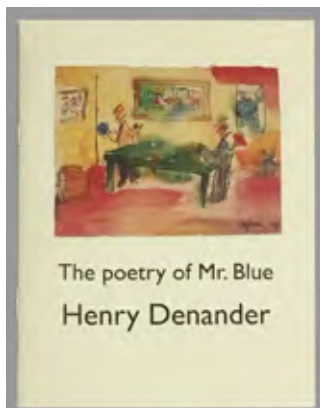
37. Menebroker, Ann. *The Measure of Small Gratuities*. Stockholm: Kamini Press, 2011. First Edition. Kamini Press Poetry Series No. 8. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated

(28pp comprised of 6 sheets of cream pages folded between yellow endpapers). Signed by the Denander on the copyright page and by Kryss on the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition is limited to 125 copies, all signed by the author. Ann Menebroker published over twenty collections of poetry in a career spanning more than five decades. She was popular in the poetry scene of Sacramento where she lived since the 1950s, and according to friends a soulful correspondent with many people and poets including at one time Charles Bukowski and Queensland based poet and artist Billy (Bones) Jones. (517) \$20.

38. splake, t. kilgore. *The Poet Tree*. Stockholm: Kamini Press, 2010. First Edition. Kamini Press poetry Series No. 6. Stapled small press chapbook with illustrated front cover by Henry Denander, unpaginated (52pp comprised of 12 sheets of cream pages folded between dove grey endpapers). Signed by Denander on the copyright page and inscribed by Splake on the title page. The text is set in Garamond and printed on Hewlett Packard printers. Text stock is Lessobo Linne 100g paper and the cover is printed on Conqueror Texture Laid 220g paper. Staplebound wraps.

The first edition is limited to 150 copies, all signed by the author. Splake took early retirement as a college professor in 1989 in order to find his poetic voice. His appreciators admire his original creative vision and his exhaustive work habits. (513) \$20.

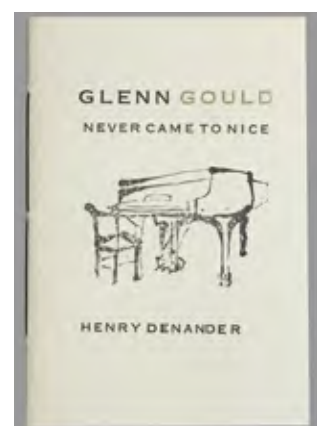


39. Denander, Henry. *The Poetry of Mr Blue*. Bottle of Smoke Press, 2007. Small Press poetry chapbook. Unpaginated (12 pp), stapled, between card covers illustrated with one of Denander's own watercolours. Designed and printed in March 2007 by Bill Roberts. The text is in Times New Roman. The first English edition is limited to an edition of 225 copies, with the first 25 numbered and containing an original drawing by the author. The first Swedish edition is limited to an edition of 75 copies, all signed by the author. This copy is English and signed by Denander at the title page. Fine. Staplebound wraps.

Henry Denander is a poet we discovered through handling the Billy Jones collection. He lives in Stockholm, Sweden and on Hydra, Greece. For more than twenty years he worked on the business side of the entertainment industry. He has been published mainly in books and poetry magazines in the United States, but also Sweden, Belgium, Australia, New Zealand, India and the U.K. He is also the editor of Kamini Press, a small press publishing fine poetry in limited editions for which he provides watercolour illustrations. His poetry is relaxed and conversational, humorous, and with a slightly refreshing crispness that perhaps comes from his perfect English.

The Poetry of Mr Blue is an amusing short story set on the island Hydra that has an unforgettable dream-like quality. (548) \$20.

40. Denander, Henry. *Glenn Gould Never Came To Nice*. Fontana, Gozo: Pig Ear Press, 2016. Small press chap book, designed and hand bound by Pig Ear Press. Unpaginated (12pp) between textured green tissue and card wrappers. The cover image is produced from an ink drawing by Denander, the text is set in various sizes of Minion Pro and is digitally printed. The cover is printed Letterpress using handset Spartan typeface and a 16 gauge magnesium printing plate. The edition was limited to 150 copies of which this is number 70. Signed by Denander at the title page.

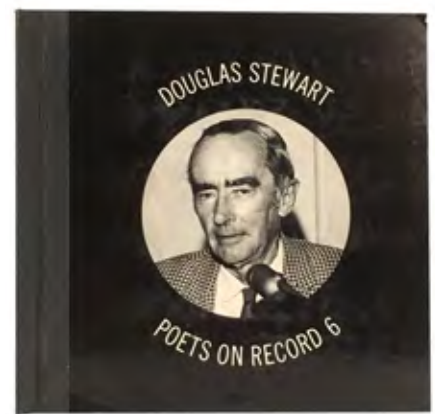
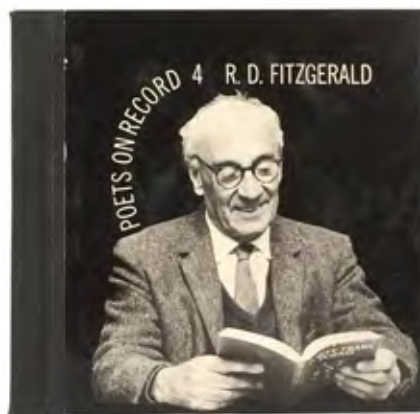


First published by Nerve Cowboy, this is another Mr Blue story set on the island of Hydra. (550) \$20.



41. Denander, Henry. *The Accidental Navigator; New and Selected Poems and a Story*. San Pedro: The Lummo Press, 2011. First Edition. Octavo, 127pp., paperback, glossy black and white illustrated covers. Signed at the title page. New. Paperback. (549) \$35.

Australian Poets.



42. Dobson, Rosemary. *Poets on Record 2*. St. Lucia: University of Queensland Press, 1970. Square book with illustrated boards and cloth spine, pp [8], 16, with 45rpm record of Dobson reading her own poems in sleeve at the front paste-down. A little edge worn and scuffed. (505) \$20.

43. Fitzgerald, R.D. *Poets on Record 4*. St Lucia: University of Queensland Press, 1971. Square book with illustrated boards and cloth spine, pp [8], 16, with 45rpm record of Fitzgerald reading his own poems in sleeve at the front paste-down. A little edge worn and scuffed. (506) \$20.

44. Stewart, Douglas. *Poets on Record 6*. St. Lucia: University of Queensland Press, 1971. Square book with illustrated boards and cloth spine, pp [8], 16, with 45rpm record of Stewart reading his own poems in sleeve at the front paste-down. A little edge worn and scuffed. (507) \$20.

45. Stow, Randolph. *Poets on Record 11*. St. Lucia: University of Queensland Press, 1974. Square book with illustrated boards and cloth spine, pp [8], 16, with 45rpm record of Stow reading his own poems in sleeve at the front paste-down. A little edge-worn and scuffed, light foxing, and text block extends a little beyond the covers (as though incorrectly trimmed). (508) \$15.

46. Campbell, David. *Poets on Record 14*. St Lucia: Queensland University Press, 1975. Square book with illustrated boards and cloth spine, pp [8], 16, with 45rpm record of Campbell reading his own poems in sleeve at the front paste-down. A little edge worn and scuffed. (509) \$20.

47. Byrnes, Robert S. *Endeavour and Other Poems*. Brisbane: The Queensland Author's and Artist's Association, 1954. Signed and limited edition. Octavo, [6], 7-105pp, [3], three quarter leather over tan boards, gilt title on top board and spine. Gilt on spine is dull. Head of spine and lower corners just a little tender, tan boards are tanned along the top edge.

No. 505 of 1000. Signed by Byrnes at the limitation page. (539) \$45.



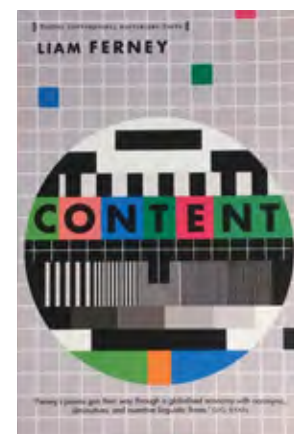
48. Jones, Billy. *Treasure Jar*. Brisbane: Self-published, Unknown (late 1970s). Print of one of Jones's many nature- and sunflower-themed illustrations, 6100 x 4000mm. One corner slightly bruised.

In March 2018 Archives Fine Books acquired the better portion of the personal library of Queensland-based poet and artist Billy Jones (1935-2012). Upward of 400 (mostly) poetry volumes, many of the books are heavily underlined and bear notes at the beginning and end. These appear in Jones's distinctive block capitals, often in felt tipped pen and bleeding through the page. From amusing confessions of book theft, to notes about meeting publishers and selling artworks, to carnal post-coital reflections and attempts to touch the ineffable, the marks and marginalia in Jones's personal library seem to catch the overflow of his 167 journals. Many first edition volumes of poetry and chapbooks in the collection are largely unmarked but bear affectionate inscriptions to "Billy", "B.J." and "Billy Bones" by well known Australian and American poets of the 1970s through to the naughties. Various mundane, poetic, and cryptic, these inscriptions give a sense that despite leaving behind an enormous collection of unpublished work Jones was deeply respected and beloved of his contemporaries. Taken together with his marginalia and underlining the impression is given of a large and incandescent life lived on the margins: outside

the mainstream, outside the cultural centres and sometimes literally 'outside' - in a tent on the banks of Mary Smokes Creek. In amongst the collection were two copies of this print of one of his original line drawings. It is not known how many copies Jones made, but if he made prints with the same exuberance that he wrote and drew then there could be many. This however appears to be the only one currently on the market. (533) \$100.00

49. Ferney, Liam. *Content*. Santa Lucia, Brisbane: Hunter Publishing, 2016. First Edition. [14pp], 83pp, [15pp], illustrated soft covers.

"Ferney proves himself to be the rightful heir to the great John Forbes by holding a mirror to power...This is an exhilarating, frequently hilarious, language-driven poetry that shows us precisely where we're at" - Judges comments, Prime Minister's Literary Awards. (538) \$20.





50. Liam Ferney. *Hot Take*. Santa Lucia, Brisbane: Hunter Publishing, October, 2018. First Edition. [12pp], 73pp, [11pp], Illustrated soft covers.

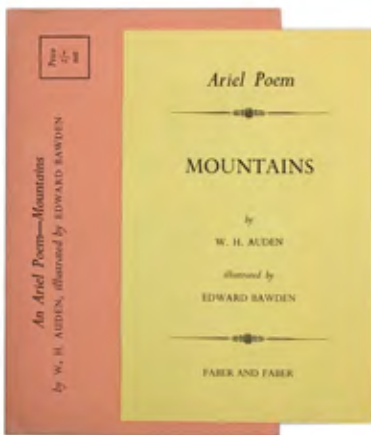
Ferney's most recent collection of poetry (537) \$20.



51. Liam Ferney. *Career*. Sydney: Vagabond Press, 2011. Signed and limited edition. Staplebound A5 poetry chapbook, part of the Vagabond Rare Objects series (no.61). Unpaginated, 6 leaves folded into 12pp between a leaf of tissue inside the illustrated card cover.

No.15 of 100. Liam Ferney is a Brisbane poet whose poems have appeared in *The Age*, *The Australian*, *Best Australian Poems 2010* and other collections. We are proud to have recently launched Liam's latest collection *Hot Take* published by Hunter Publishing in October 2018. (536) \$10.

Other Poets.



52. Auden, W.H. *An Ariel Poem - Mountains*; illustrated by Edward Bawden. London: Faber and Faber, n.d. (1954). Single poem, saddle stitched pamphlet, one leaf inserted between the covers, illustrated title page, illustration, poem. Yellow covers in pink envelope. Envelope slightly abraded where previously sealed.

One of the second Ariel series produced by Faber and Faber in 1956 that also included poems by C. Day Lewis, Walter de la Mare, T.S. Eliot, Edwin Muir, Roy Campbell, Louis Macneice, and Stephen Spender. (541) \$30.



53. Lewis, C. Day. *An Ariel Poem - Christmas Eve*; illustrated by Edward Ardizzone. London: Faber and Faber, n.d. (1954). Single poem, saddle stitched pamphlet, one leaf inserted between the covers, illustrated title page, illustration, poem. Peach covers in blue envelope. Envelope slightly torn where previously sealed.

One of the second Ariel series produced by Faber and Faber in 1956 that also included poems by W.H. Auden, Walter de la Mare, T.S. Eliot, Edwin Muir, Roy Campbell, Louis Macneice, and Stephen Spender. (542) \$30.



54. de la Mare, Walter. *An Ariel Poem - The Wincrowing Dream*; illustrated by Robin Jacques. London: Faber and Faber, n.d. (1954). Single poem, saddle stitched pamphlet, one leaf inserted between the covers, illustrated title page, illustration, poem. Violet covers in light green envelope. Envelope torn where previously opened.

One of the second Ariel series produced by Faber and Faber in 1956 that also included poems by W. H. Auden, C. Day Lewis, T.S. Eliot, Edwin Muir, Roy Campbell, Louis Macneice, and Stephen Spender. (543) \$30.

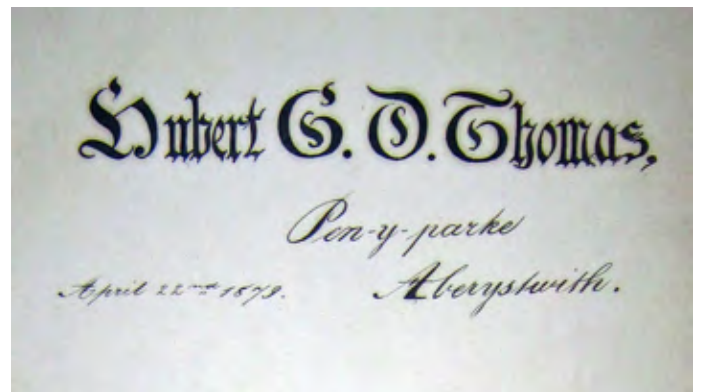
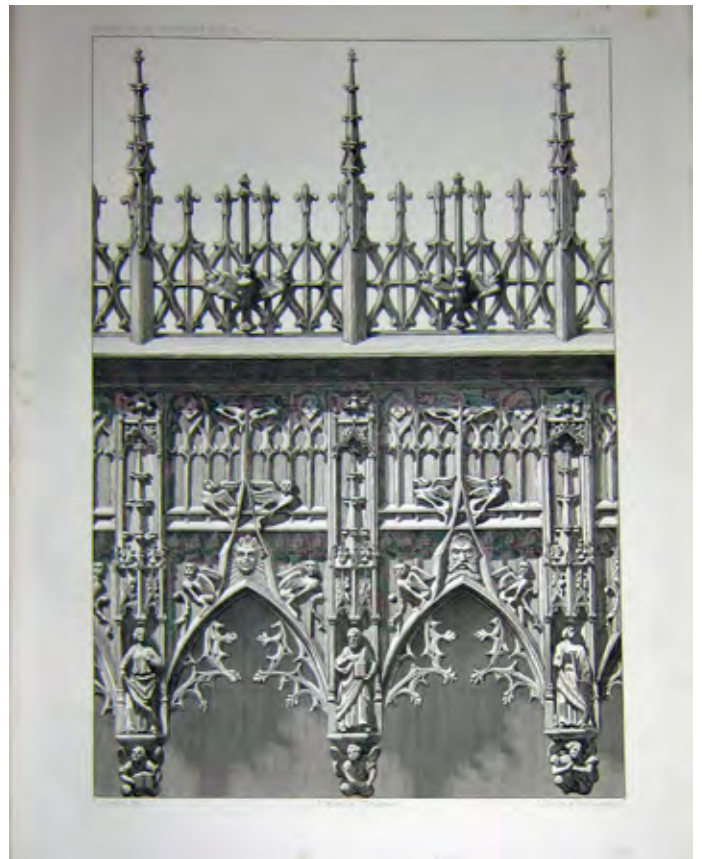
Architecture.

55. Sancet, L. *Stalles du choeur de la cathédrale d'Auch* (Choir stalls of Auch cathedral). Paris: A. Morel, 1862. First Edition. Printed by Jules Claye, folio, 60 full-page b/w plates drawn by Sancet, engraved by Auguste Guillemot, printed on vellum and mounted on tabs. The first (double) plate is a view of the choir; the rest of the plates show details of the choir stalls. Title page followed by four-page Introduction in French, which has a plan of the choir. Thin front free endpaper has large florid ink signature of the architect Hubert G.O. Thomas (see below), "Pen-y-parke, Aberystwith" [Wales], dated April 22nd 1879, offset on following printed half title.

Binding is original and solid, but scuffed and heavily worn with top section of spine leather missing; price adjusted to allow for aesthetically pleasing rebinding. Internal pages clean, with very occasional light spotting.

It was a widespread practice in the 19th century for detailed drawings of the interiors of significant buildings, especially cathedrals and important churches, to be made and studied by Western European architects and students. This book presents 60 drawings by the artist L. Sancet, whose work reflects the traditions of his time. Sancet depicts the choir stalls of the cathedral of St Mary in Auch, one of the largest, richest and most beautiful cathedrals in France, with Renaissance stained glass. In the Midi-Pyrénées in France, now part of Occitanie, it is located in a former region in southern France separated from Spain by the Pyrenees Mountains. Auch, an ancient town noted by the Romans in the 50s BCE and later the historical capital of Gascony, west of Toulouse, is now capital of France's Gers Department. Auch's cathedral was largely built between 1489 and 1560 in flamboyant Gothic style.

This book's early owner, Hubert George Octavius Thomas (1857–1922), whose florid signature appears on the front free endpaper, was born in Aberystwyth, Wales, and emigrated in 1883 to Brisbane, where from the mid-1880s he practised as an architect. He became a member of the Society of Architects, London, in 1904 and was later a Fellow of the Queensland Institute of Architects. A number of Thomas's works in Queensland are now heritage-listed, including Dura, the grand Victorian villa built at Hendra in 1888 and bought in 1898 and renamed Glengariff by T.C. Beirne, the Fortitude Valley, Brisbane, department store magnate; the National Australia Bank in Childers (c. 1900, first known as the Bank of Northern Queensland); the Queen Alexandra Home (Coorparoo); and the Woody Point Memorial School of Arts. Thomas founded the St David's Society in Brisbane and was its President at the time of his death. (484) \$320.



Theatre.



56. Love, Harold. *English Clandestine Satire 1660-1702*. Oxford: Oxford University Press, 2004. Octavo, hardcover with glossy illustrated jacket, vi, [4], 431pp.

A scholarly text identifying three categories of 'Court', 'Town' and State' lampoons in early modern British writing. (501) \$95.

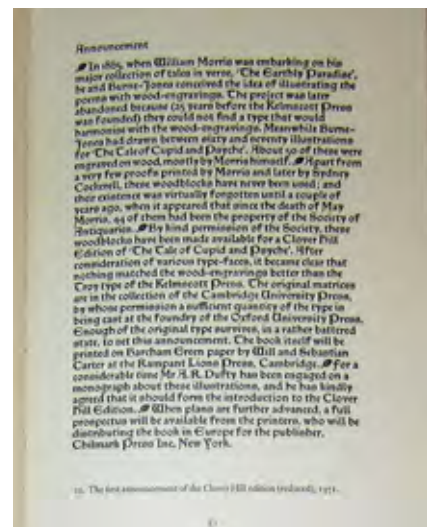
Books About Books.

57. Carter, Sebastian. *The book becomes: the making of a fine edition*. Cambridge, UK: Rampant Lions Press, 1984. First Edition. Octavo, designed and printed by the author, set at The Stellar Press, 15 b/w illustrations, title page in blue and black, hard cover, 96 pages, printed in Monotype Ehrhardt on cream paper; Foreword, nine text sections, Notes. William Morris 'Willow' patterned boards, cream spine, bound by Norman Bridge, original glassine wrapper.

The publication in 1974 of *The Story of Cupid and Psyche* was the culmination of an ambitious project—initiated in 1866 but eventually abandoned—by William Morris (1834-1896) the English designer, poet, novelist and translator, and Edward Burne-Jones, the British Pre-Raphaelite artist and designer.

The project was taken up more than a century later by Douglas Cleverdon and Will and Sebastian Carter in 1971, the same year which saw the publication of Joseph Dunlap's *The book that never was*, in which the earlier venture was chronicled.

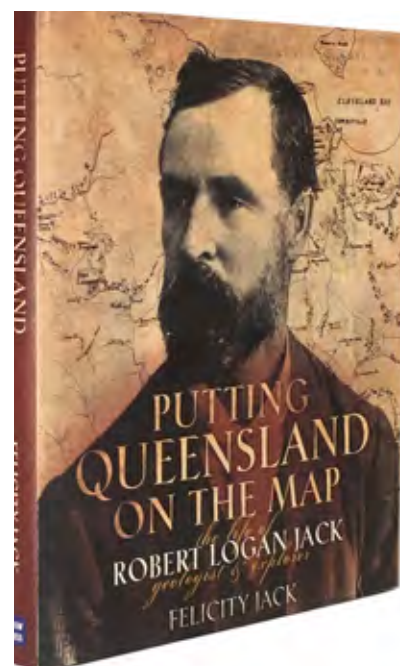
Sebastian Carter's *The book becomes* (1984) retraces the steps leading to its production; the history of the original project and the reasons for its abandonment in the 1860s; describes the rediscovery of the original wood-blocks and the incorporation of facsimile reductions, binding details, and relevant commentaries on typography, design and book production. (474) \$85.



Queensland.

58. Jack, Felicity. *Putting Queensland on the Map; The life of geologist and explorer Robert Logan Jack*. Sydney: University of New South Wales, 2008. First Edition. Large octavo (29x24cm), pp.ix, 275, numerous illustrations. Illustrated boards (portrait of Robert Logan Jack), portrait repeated on dustjacket with the addition of the title (foreground) and a map of Townsville (background). Inscribed by the author at the half title. Back cover of the dust jacket is lightly scratched.

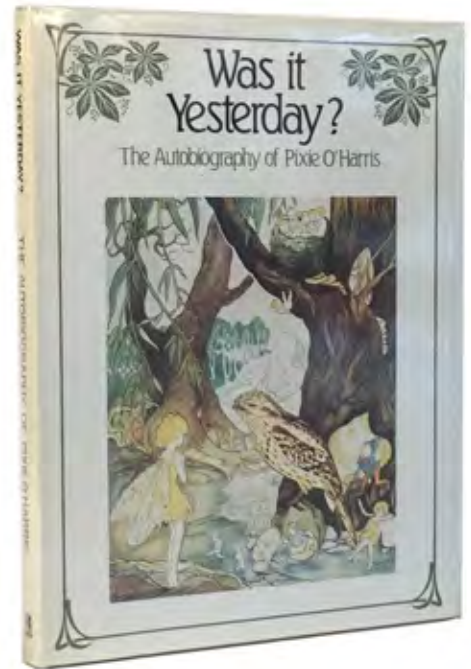
Biography of the Scottish geologist who made significant contributions to Queensland's mining and agricultural industries (he discovered the Great Artesian Basin). "Written by his great-grand-daughter Felicity Jack, it uses maps, drawings, letters and photographs to offer a fascinating glimpse into Robert Logan Jack's geological expeditions and the social conditions of Queensland in the late nineteenth century" (from the inside flap). (504) \$45.



Illustrated and Children's Books.

59. Pixie O'Harris. *Was it Yesterday? The Autobiography of Pixie O'Harris*. Adelaide: Rigby, 1983. Green boards, illustrated dustjacket, 119pp. Numerous in text and full page illustrations (colour and black and white). The back cover has a small indentation on the top edge 3cms from the joint and a second indentation 0.5mm in diameter half way down the rear joint.

A delightfully presented autobiography of one of Australia's favourite illustrators of the twentieth century. Pixie O'Harris was born in Wales in 1903 and migrated to Australia at the age of 16 in 1920. She was already showing talent, having been the youngest person invited to become a member of the Royal Art Society of South Wales at the age of fourteen. Over a long career she provided illustrations for magazines, children's books, posters and events, and brightened many children's hospital wards and day care centres with her murals. (500) \$20.



60. [Various, including] Caldecott, Crane, Cruikshank, Dodgson, Greenaway, Lear, Tenniel, ectetera. *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 and comes with the companion volume of commentary, the prospectus 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. (499) SOLD.

Politics.

61. [signed] Goldman, Emma. *Anarchism and Other Essays*. New York: Mother Earth Publishing Association, 1911. Second revised edition. Octavo (189 x 125mm), [2] 277pp [9] [2, blank]. Spine browned and rubbed, slight soiling to boards, edges worn. Endpapers lightly foxed, occasional creasing to top corner of pages. SIGNED by Goldman on the ffep.

Emma Goldman was an anarchist, political activist and writer. *Anarchism and Other Essays* outlines her views on feminism, prisons, political violence, sexuality, marriage, religion, nationalism and art theory. (472) \$850.



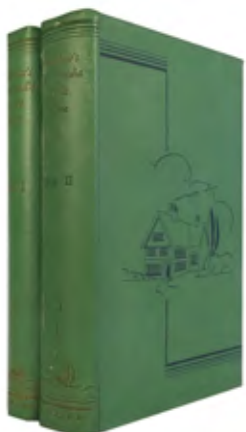


62. *Paris 1968 "Jeune à qui on refuse le droit de vote"*. 1968. Single-colour screen print on brown paper, 6500 x 5000mm. A very clean copy, minor edgewear, two 2cm vertical tears at top edge along the folds, corners a little tender. (534) \$350.

Miscellaneous.

63. [unused] *19th century Photograph Album with floral decorated leaves*. n.d. Recently recased in full calf and with new linen joins, this charming album has seventeen thick card leaves, each with a window for a photograph. Original endpapers and brass hinge have been preserved, and eight of the leaves have delightful borders of flowers and butterflies. Minor scattered foxing and occasional light smudge.

This album came to us in a state of terrible disrepair but the fact that it was completely unused, and the lovely floral decorations, encouraged us to replace the moulting suede covers and rotted fabric joints. The endpaper design has an Arts & Craft feel so we think it might be 1890s or early 20th century. It would make a unique and romantic gift. (535) \$500.



64. Matthew, W. P. [Ed.]. *Matthew's Cyclopaedia of the House*. London: Virtue & Co. Ltd, 1949. Two volumes, octavo, vol.1: x, 269pp; vol. 2: xi, 420pp. Illustrated green cloth covers, all edges speckled green, plain beige unprinted dust wrappers, original box. The dust wrappers are showing a little wear especially along the top edges, small water stain to the fore-edge of wrapper on vol.2. Both volumes clean throughout. Numerous illustrations and diagrams. (540) \$50.

Prints.



65. Pérez, George. *Champion of Justice*. Ontario: First Team Press Inc, 1988. Lithograph printed on acid free paper. Signed and numbered by George Pérez, limited to 2500 prints featuring the special 50th Anniversary gold heat-embossed seal. Mounted and framed (image dimensions 4700x3300mm; frame dimensions 7400x5500mm). A few barely perceptible chips to the frame. Original envelope tucked into the back of the frame. The verso of the envelope is tanned.

This is no. 243. Celebrating Superman's 50th anniversary in 1988. (531) \$100.



66. Lopez, José Luis Garcia. *Soaring Eagle*. Ontario: First Team Press Inc, 1988. Lithograph printed on acid free paper. Signed and numbered by José Luis Garcia Lopez, limited to 2500 prints featuring the special 50th Anniversary gold heat-embossed seal. Mounted and framed (image dimensions 4700x3300mm; frame dimensions 7400x5500mm). A few barely perceptible chips to the frame. Original envelope tucked into the back of the frame. The envelope is tanned on one side and lightly foxed on the other.

This is no. 243. Celebrating Superman's 50th anniversary in 1988. (532) \$150.



IT DOESNT COST MONEY

It doesnt cost money, as money suppose,
 To have a good time on earth;
 The best of all pleasures are free and to hand,
 Who know how to value their words.

The sweetest of music the birds to us sing,
 The boldest flowers grow wild,
 The finest of dishes quibbles out of a sprig -
 All free to grass, meadow, and field.

No money can purchase, no artist can paint
 Such pictures as nature supplies
 For ever, all over, to support all eyes,
 Who use to advantage their eyes.

Kind words and glad looks and smiles cheery and brave
 Cost nothing, so nothing at all;
 And yet all the wealth Master Christo could save
 Can make no such pleasure befall.

To look is the surest way to breathe the pure air
 Pleasant to the enjoyment of health
 Sweet sleep but refreshing - these pleasures are share
 Without any portion of wealth

{ You'll
 "Feel"

Durban Street
 Dubuque Hill
 21st March 1880

Companion with friends that are tried, true, and strong
 To love and be loved, for love's sake -
 Is just all that makes a life happy and long,
 And free to whoever will take.

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