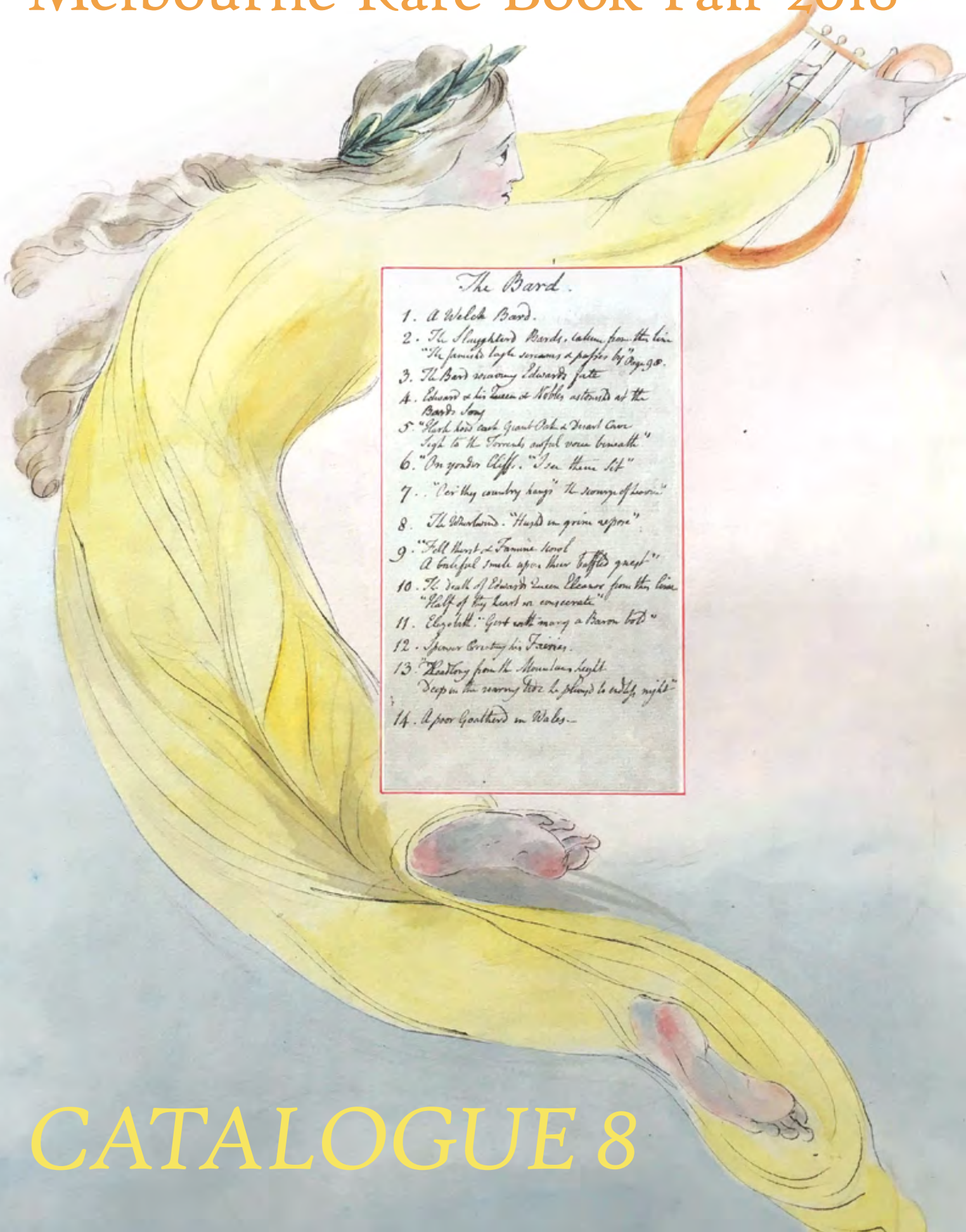


# ARCHIVES FINE BOOKS

## Melbourne Rare Book Fair 2018



### *The Bard.*

1. *A Welch Bard.*
2. *The Slaughtered Bards, taken from the line*  
"The female high screams & pines by Day 98."
3. *The Bard serving Edward's fate*
4. *Edward & his Queen & Nobles, estrived at the*  
*Bard's Song*
5. *"Hark hie! each Grant Oak a Dead Crow*  
*High to the Torrens, outful voice beneath"*
6. *"On yonder Cliffs. "I see them sit"*
7. *"'Tis they country hangs" the songs of heroes"*
8. *The Warband. "Hurd in grim aspre"*
9. *"Till heart of Famine livel*  
*A beautiful smile upon their baffled guest"*
10. *The death of Edward's Queen Eleanor from the line*  
*"Half of thy heart is consecrate"*
11. *Elizabeth. "Girt with many a Baron lord"*
12. *Spenser Courtly his Fairies.*
13. *"Heaving from the Mountains height*  
*Deep in the evening tide he plow'd to willy night"*
14. *A poor Gouthard in Wales.*

# CATALOGUE 8



# ARCHIVES FINE BOOKS PTY LTD

40 CHARLOTTE STREET, BRISBANE, QUEENSLAND, 4000

+61 7 3221 0491

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## **Front Cover**

Item no. 24, p. 13, William Blake's *Water-Colour Designs for the Poems of Thomas Gray*.

## **Introduction**

Item no. 22, p. 12, William Blake's *Europe a Prophecy*.

## **Back Inside Cover**

Item no. 35, p. 17, The Strickland Collection, *Queens of Scotland...*

## **Back Cover:**

Billy Jones. "Sunflower". Not for Sale.

# Introduction



To be honest, we wanted to title this catalogue *Sex, Death and Revolution*. But despite the strong presence of William Blake with his engravings for Robert Blair's *The Grave* and Young's *Night Thoughts*, not to mention his early radical views on free love and his revolutionary printing techniques; and despite the Billy Jones poetry collection with his marginalia that hints at an incandescent libido; and despite the small collection of tracts and posters from the 'almost revolution' that occurred in Paris in 1968... despite this we simply wanted to include too many *chaste* books on history, *life affirming* poetry, art & textiles, and *orderly* history and militaria to feel justified in using so provocative a catalogue title.

We are nonetheless delighted to dedicate the entire first half of this catalogue to one of the most radically influential figures in western art and literature: the visionary printer, painter, and poet William Blake (1757 – 1827). Blake is a new passion for us, and the more we look the

more we see evidence of his legacy everywhere. His impact on many romantic poets and artists including Rossetti and Yeats, and more recently Carl Jung, Alan Ginsberg, Jim Morrison, Aldous Huxley, Bob Dylan and so many others in literature, film, graphic novels and art is well documented and appreciated. He has been named one of the top 100 Englishmen of influence and was claimed by Edward Larrissy to be, "the Romantic writer who has exerted the most powerful influence on the twentieth century." Youtube stars Jordan Peterson and Russell Brand quote Blake and punk artist Patti Smith's recent prose poem *New Jerusalem* is written in the tradition of St John and William Blake. Looking ahead, the English crew making a film about William and Catherine's time in Felpham Cottage (#BlakeinSussex) continues this extraordinary inspirational legacy of "the Interpreter".

While Blake was busy in late eighteenth century London producing prophetic books and engraving plates for Stedman's account of the *Revolted Negroes of Surinam*, two daughters were born at Reydon Hall in Southwold to Thomas and Elizabeth Strickland. They were to be part of another kind of revolution, for the first time producing amongst other historical works biographies of the Queens of England and of Scotland. We are pleased to offer the Strickland collection: a group of items whose provenance can be traced back to Agnes and Jane Margaret Strickland, and containing among other items of interest a working set of the *Lives of the Queens of Scotland* corrected for the second and third editions.

Coming forward to the twentieth century we offer 100 items from the personal collection of the late New Jersey-born but Queensland-based artist and poet Billy Jones (1935 – 2008). Although born more than century after Blake died, Jones counted Blake as one of his key influences. In this catalogue we focus on the numerous chapbooks and poetry volumes inscribed to Jones by his Australian and American contemporaries together with his Black Sparrow Press first trade editions and season's greetings.

And finally we have included a collection of Paris 1968 posters and tracts, and a small miscellany of books on Australian poetry and art, bookplates, beautiful books, history, militaria, antiquarian books and one 1799 self-published work of obsession titled *Human Longevity*.

We hope you enjoy browsing as much as we enjoyed acquiring, researching and cataloguing.

# William Blake



## 1. Blake, William. *Illustrations of the Book of Job.*

London: March 8, 1825 [i.e. London: John Linnell, 1874]. Large folio, title-page and 21 plates printed on India paper. Mounted on large sheets as issued, enclosed in a blue morocco box (slightly worn) lettered in gilt. Bookplate of Robert Pirie.

A very good set of the posthumous edition printed from the original plates (with the word “proof” removed) for Linnell by Holdgate Brothers. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job* was Blake’s last completed prophetic book: the text, a series of biblical quotations, is above and below each image. “It was produced while Blake was still working on *Jerusalem*, his most obscure book; yet the illustrations are Blake’s most lucid; and they are the supreme example of his reading the Bible in its spiritual sense” (S. Foster Damon, *A Blake Dictionary*, p. 217). “The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art” (Ray, *Illustrator and the Book in England* #8). Bentley, *Blake Books*, 421B. Bindman, *Complete Graphic Works of Blake*, 625–641C. \$62,500.

2. Blake, William. Blair, Robert.  
*The Grave, A Poem. Illustrated by twelve Etchings  
executed by Louis Schiavonetti, from the  
Original Inventions of William Blake. 1808.*

London: Bensley for Ackermann, 1813 [i.e. 1870]. 4to, (2), liv, 42 pp.  
With a portrait frontispiece, etched title, and 11 plates. Gilt- and blind-  
stamped and lettered cloth, a fine copy extremely rare thus.

Third quarto edition, printed from the same plates as the 1813 edition but actually issued by or for John Camden Hotten in 1870. Of this version Essick wrote: "I've also seen the true 1813 text and plates in a very similar cloth binding with just a few differences in the blind stamping but very much the same style and period. My theory on that is that Camden Hotten, who produced the 1870 issues, not only got the copperplates from Ackermann (with the Spanish inscriptions for de Mora) but also some remainders of the impressions and letterpress and bound these up in a slightly different (just the blind stamping and perhaps the cloth colour or weave) fashion. He removed the Spanish on the coppers and had an engraver restore the 1813 English inscriptions, then printed for both the portfolio and the 1870 issue of the text with the engravings... Bentley lists the 1870 issue in *Blake Books*, but I don't believe he lists the portfolio issue of the plates only. I have a vague recollection, however, that he did note it in one of his later checklists of publications in the *Blake Quarterly*." Bentley, *Blake Books*, 435E. \$2,600.



3. Blake, William.  
Blair, Robert.  
*The Grave.  
A Poem.*

London: Bensley for Cromek, 1808. Folio, xiv, 36, (4) pp. With an etched portrait frontispiece after Phillips printed on India paper, title-page, and 11 plates engraved by Luigi Schiavonetti after Blake's designs. Old half brown morocco, cloth boards, upper cover titled in gilt. Some scuffing and wear.



First folio edition, the rarest and best edition of this famous book, with the famous portrait of Blake printed on India paper, thus a lovely impression. Slight foxing to the portrait and title-page but a remarkably good and well-margined copy with the first state (Davis for Davies) of all nine plates that can vary (three always have Davies)--some of which were corrected in the second folio edition. Bentley, *Blake Books*, 435A. Bindman, *Complete Graphic Works of Blake*, 465-476. See also Essick and Paley, "The Printing of Blake's Designs for *Blair's Grave*" *The Book Collector*, Winter 1975. \$11,750.

# Items 4-7. Blake's Illustrations of Dante.

Incomplete at the time of his death, Blake's illustrations for the *Divine Comedy*, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolours, Blake made seven engravings, also left incomplete. This is the first or second impression of the plate; the two are indistinguishable. Bentley, *Blake Books*, 448D. Bindman, *Complete Graphic Works of Blake*, 647-653. Essick, "The Printings of William Blake's Dante Engravings," *Blake: An Illustrated Quarterly*, Fall 1990.



## 4. Plate 2: "Circle of the Corrupt Officials, the Devils torturing Ciampolo"

London: 1838 or ca. 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper. Lightly marked. **\$11,250.**



## 5. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent"

London: 1838 or ca. 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper. **\$16,500.**



## 6. Plate 5: "Circle of Thieves. Buoso Donati attacked by the Serpent"

London: 1838 or ca. 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper. **\$11,500.**



## 7. Plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses"

London: 1838 or ca. 1892. Large folio, fine, clear uniform impression on India paper, mounted on wove paper, a bit foxed. **\$8,515.**

Revolted joys, like toes in civil war,  
 Like bosom friendships to resentment sour'd,  
 With rage envenom'd rise against our peace.  
 Beware what earth calls happiness; beware  
 All joys, but joys that never can expire:  
 Who builds on less than an immortal base,  
 Fond as he seems, condemns his joys to death.

Mine died with thee, PHILANDER! thy last sigh  
 Dissolved the charm; the disenchanted earth  
 Lost all her lustre: where her glitt'ring towers?  
 Her golden mountains where?—all darken'd down



**8.** Young, Edward. Blake, William.  
*The Complaint and the Consolation; or, Night Thoughts.*

London: R. Noble, 1797. Large 4to, viii, [1], 95, [2] pages; with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. Half red hard grain morocco, backstrip gilt, gilt edges, by Riviere. "Explanation" leaf mounted at the front, 1874 prospectus mounted at the back; slightly trimmed for gilding, stain at foot of p. viii, slight offsetting as often from the plates. Generally a very good copy.

First edition with Blake's illustrations, complete with the leaf of "Explanations" and with the extremely rare prospectus and specimen leaf at the back dated London: James Bain, 1874, soliciting subscriptions for sets of the original watercolours in reproduction (never issued). "A few sets are struck off for private distribution" -- Bentley (*Blake Books* p. 646) records one known copy (at Rosenbach) and Essick has no record of any other example. Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolour designs when he was commissioned by the publisher Edwards to illustrate Young's masterpiece. Edwards issued only the first four "Nights" (or sections) and had Blake etch and engrave 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake, and Edwards ceased business shortly thereafter. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Coloured copies are known in two palettes, the earlier of which may have been collared under Blake's direction. Bentley, *Blake Books*, 515. Easson and Essick, *William Blake Book Illustrator*, vol. 1, IV. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Bindman, *Complete Graphic Works of Blake*, 357-379. Ray, *The Illustrator and the Book in England*, 3. \$19,650.

9. Blake, William. Thornton,  
Robert John.  
*The Pastorals of Virgil...*

London: 1821. 2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214 pp; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original sheep rebacked to style, in a quarter calf box.

Internally a fine copy beautifully rebacked of a scarce work in any condition as it was issued for use in schools. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs before they were trimmed are now extant.

These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake's death as separate impressions (perhaps by Calvert), and again in 1977 as a set by Iain Bain. Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, *Blake Books*, 504. Bindman 602-18. Easson and Essick I, X. "They are visions of little dells and nooks and corners of paradise, models of the exquisitest pitch of intense poetry... such a mystic and dreamy glimmer as penetrates the inmost soul," Samuel Palmer. \$58,950.





**10.** Hayley, William.  
William Blake.  
*Ballads. Founded on  
Anecdotes Relating to Animals,  
with Prints Designed and  
Engraved by William Blake.*

Chichester: J. Seagrave, for Richard Phillips, 1805. Small 8vo, (8), 212 pp. With 5 engraved plates by Blake after his own designs. Early 20th-century calf, backstrip gilt, red morocco label, gilt edges, R.E. Gathorne-Hardy's copy signed and dated 1924 (?) in pencil.

First edition, with the first three plates in the first state. A pleasant copy of a scarce book, especially with the first state plates. Bentley, *Blake Books*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. \$7,560.

**11.** Blake, William.  
*Songs Of Innocence And  
Of Experience, shewing  
the Two Contrary States  
of the Human Soul.*

London: W. Pickering, Chancery Lane, and W.

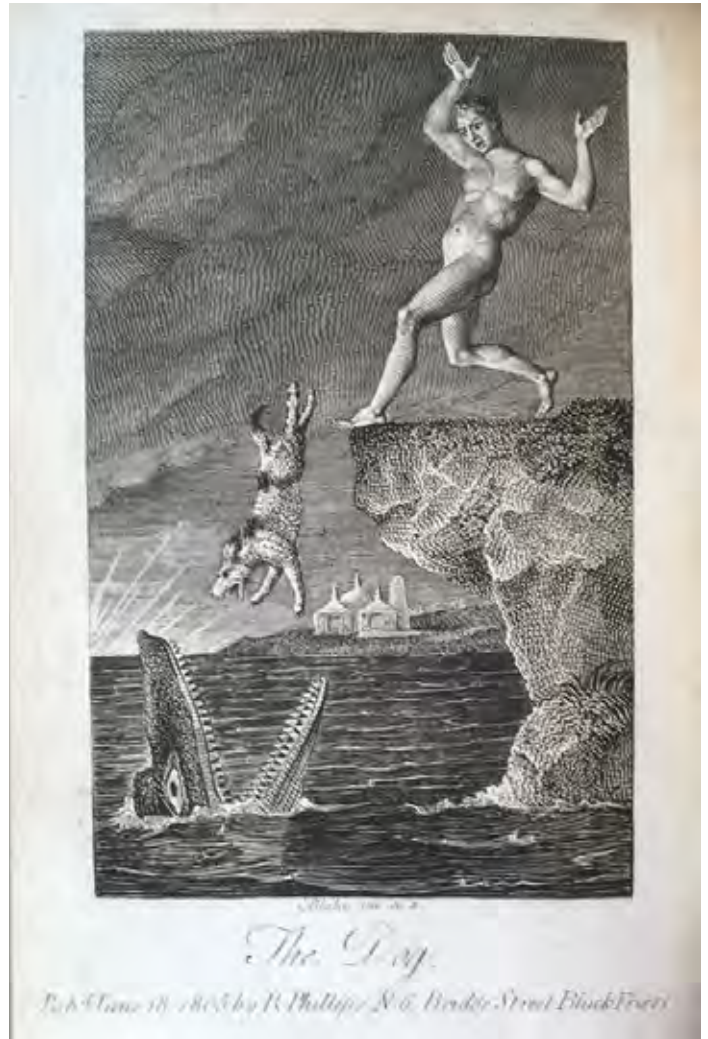
Newbery, 6, Chenies Street, Bedford Square, 1839. Small 8vo, xxi, (3), 74pp. Original pebbled plum cloth, upper cover lettered in gilt, a very good copy in the original binding, slightly faded around the edges, with just a small stain on the lower cover, internally flawless. Enclosed in a modern protective box.

First Typographical Edition, the issue with the poem "The Little Vagabond" not present - this has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of each issue turn up with about the same frequency which is to say very rarely. The preface (by J.J. Garth Wilkinson) gives a mostly favourable account of Blake's life in the context of his work and concludes stirringly: "If the volume gives one impulse to the New Spiritualism which is now dawning on the world;-if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of "Philosophical Systems," (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day..." Keynes, *Blake*, 135 (issue without "The Little Vagabond"). Bentley, *Blake Books*, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness). \$19,650.

**12.** Sendak, Maurice. Blake, William.  
*Poems from William Blake's Songs of Innocence. Drawings by Maurice Sendak.*

London: Bodley Head, 1967. Small 8vo, 24pp. Near fine in illustrated card wrappers, with 9 sepia illustrations to the text by Maurice Sendak.

First and only edition, limited to 275 copies printed as a gift from the publishers. One of Sendak's rarest and most sought-after books. Bentley, *BBS*, p.161. \$6,500.



**13.** [Blake Trust] Blair, Robert. *Blake, William*  
*William Blake's Watercolour Inventions*  
*in Illustration of The Grave by Robert*  
*Blair; Edited with Essays and Commentary*  
*by Martin Butlin and an Essay on*  
*the Poem by Morton D. Paley.*

[N. P.]: *The William Blake Trust, 2009. Folio, 95pp. Original quarter-maroon calf with black moiré silk-covered boards, with gilt lettered maroon-morocco label to top board, backstrip likewise stamped in gilt; portfolio in full maroon calf containing 19 watercolours reproduced in facsimile, mounted within framing lines on heavy beige paper, black moiré silk-covered double slipcase; illustrated throughout with colour reproductions of watercolour drawings, as well as engravings. As new.*

Copy VIII of the de luxe edition, limited to 36 copies. The entire edition is out of print. From the announcement: "These watercolour designs, which disappeared from the public eye from 1836-2001, came to light in a Glasgow bookshop, and were [later] offered as an entity to institutions and collectors at a price which, as it turned out, none could afford, or at least, was prepared to pay. Eventually, in the face of much protest, the portfolio and the 19 designs were offered for sale in 20 separate lots at Sotheby's, New York, in 2006. The drawings are now widely dispersed and it is most unlikely that they will ever again be seen together." The sale was roundly condemned at the time as an act of cultural crime. This book and the facsimile portfolio are now the only record we will ever have of the original series. Happily, the Blake Trust created a superb book, which is and will surely remain the single most valuable reference work on these remarkable Blake drawings. **\$7,800.**



**14.** Blake, William.  
*Songs of Innocence and of Experience.*

*Manchester Etching Workshop: 1983. 2 vols., large and smaller 4to, the larger bound in full red morocco, the smaller loose in wrappers as issued, both enclosed in brown cloth folding boxes, new as issued. With an additional folder containing one facsimile plate and the Viscomi text.*

Editions limited to 35 and 40 copies, with 16 colour plates and an uncoloured proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand-coloured. Both versions are accompanied by Joseph Viscomi's study of Blake's printing processes especially written for this edition (limited to 125 copies in all). Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake's original printing technique and the paper he used. The colouring is by hand not stencil, and uses inks made to 18th century formulas to recreate the colours in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for Institutions and this is the only copy to appear on the secondary market since publication -- and it may well be the last. Bentley, BBS, pp. 135-36. **\$21,650.**



# The Trianon Press

## 15. Blake, William. *America - A Prophecy.*

London: Trianon Press, 1963. Folio, 18 colour facsimile leaves and 8 pp of commentary by Sir Geoffrey Keynes. Near fine in quarter blue morocco over blue marbled boards in slipcase.

Limited to 480 copies. Bentley, BB, A9. "America was the first of Blake's books to name a place [Lambeth] in the imprint... which was an act of defiant courage... for the first time he designated one of his books as "a prophecy"... he concentrated particularly on the dramatic events in Boston... Blake continued his tale in *Europe* and then to make the cycle of continents complete he wrote "Africa" and "Asia" giving a general title of all four: *The Song of Los*." (Damon, *Blake Dictionary*). \$650.

## 16. Blake, William. *The Book of Ahania.*

London: Trianon Press, 1973. 4to, 6 colour facsimile leaves, 5 pp. of commentary. Quarter black morocco, slipcase. Fine.

Number 163 of 808 copies. Bentley, *Blake Books*, A15. "Blake suppressed the "Book of Ahania" and recast her tale in "The Four Zoas". She is Urizen's 'Shadowy Feminine Semblance'". (Damon, *Blake Dictionary*). \$230.

## 17. Blake, William. *The Book of Los.*

London: Trianon Press, 1976. 4to, 5 colour plates and commentary. Quarter brown morocco, marbled paper boards, slipcase.

Number 11 of an edition of 538. The companion volume to the *Book of Ahania*. One copy of *The Book of Los* is known. Bentley, *Blake Books*, supplement p. 62. \$330.

## 18. Blake, William *The Song of Los.*

London: Trianon Press, 1975. 4to, 8 plates, 8 pp. commentary by Keynes with another plate, and 22 additional progressive proof plates, and with a metal pochoir stencil mounted at the end. Full brown morocco, a fine copy in slipcase.

Copy B, special publisher's copy of 26 de luxe copies



with the extra plates showing the progressive stages of the collotype and hand-stencil process. The total edition was limited to 432 copies. One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137. "The *Song of Los* completes the cycle of the four continents... the complete work tells the story of mankind from Adam to the Last Judgment, the triumph of death, and the general resurrection caused by the revolution." (Damon, *Blake Dictionary*). \$2,300.

## 19. Blake, William. *Visions of the Daughters of Albion.*

London: Trianon Press, 1959. Folio, 11 plates, 7 pp. text, plus the extra materials. Full orange morocco, slipcase, some foxing internally and to the edges.

Limited to 426 copies of which this is the de luxe issue being copy II of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. One of the scarcer titles of the Press, especially in fine unfaded condition. Bentley, *Blake Books*, 216. "It is a continuation, though in thought only, of *The Book of Thel*. That represented the soul in the state of innocence; this the soul in the state of experience... It is primarily a protest against the sexual customs of the time." (Damon, *Blake Dictionary*). \$3,620.

## 20. Blake, William. *The [First] Book of Urizen.*

London: Trianon Press, 1958. 4to, 27 plates, 5pp text, plus the extra materials. Full red morocco, slipcase, backstrip very slightly faded, very good.

Limited to 526 copies of which this is copy LXV of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. The stencil is loose in the back and the colophon has been added again in pencil in the back. The de luxe copy is very hard to come by. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, *Blake Books*, 40. "Blake's most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind." (Damon, *Blake Dictionary*). Butlin noted in the *Blake Quarterly*: "The long list of colour facsimiles produced by the Trianon Press under Arnold Fawcus for the William Blake Trust were above all objects of beauty, recreating as near to perfection as possible Blake's original achievements." \$4,275.



## 21. Blake, William. *Jerusalem. The Emanation of the Giant Albion.*

London: Trianon Press, 1974. Folio, 25 colour plates, 8 proofs, and commentary at the end, eight colour facsimile trial proofs, twelve pages of text plus an extra suite of fourteen states of plate B, collotype proofs, and a matching guide-sheet and stencil. Original full brown morocco, slipcase. As new.

Number 6 of 32 de luxe copies with extra material, proofs, stencil etc. The longest of Blake's prophetic books which tells of the fall of Albion, Blake's embodiment of man, or the Western World. Six copies were printed between 1820 & 1827 and a further 4 copies were printed posthumously. This is the facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the colouring differs markedly from the Stirling copy which was the first Trianon Press Blake facsimile published in 1950. Bentley, *Blake Books*, A82. \$2,950.

## 22. Blake, William. *Europe a Prophecy.*

London: Trianon Press, 1969. Folio, 17 colour plates, 9 pp. of commentary plus extra material. Full brown morocco over boards with slipcase. Fine.

One of the rarest de luxe editions. Limited to 20 de luxe copies this is inscribed "special publisher's copy". With additional proof sheets, progressive plates, original stencil, etc. Bentley, *Blake Books*, 34. The frontispiece ("The Ancient of Days") is surely Blake's most famous single image. "Europe [Lambeth 1794] is a sequel to and sometimes bound up with America. The other two continents appear in *The Song of Los*... 12 copies are known." (Damon, *Blake Dictionary*). \$4,275.



**23.** Blake, William.  
*Blake's Illustrations  
of Dante.*

*London: The Trianon Press for the William Blake Trust, 1978. Oblong folio, original half brown morocco folding case, lettered in gilt. As new.*

The edition consists of 440 copies printed on Lana Rag paper, this copy being no.17 of the top edition of 18 (numbered I-XVIII) which include a recent restrike of one of the original copperplates, Plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses" signed and dated by Lessing Rosenwald, and an



additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. The first accurate reproduction of Blake's seven engravings for the *Divine Comedy*, first issued in 1838. This new edition has an introduction and commentary by Geoffrey Keynes; three facsimiles of early states, and monochrome reproductions of Blake's watercolour designs for the plates, and the seven plates in superb facsimile. Bentley, *Blake Books Supplement*, 208. \$7,250.

**24.** Blake, William.  
*Water-Colour Designs For The  
Poems Of Thomas Gray.*

*A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972. 3 volumes, folio, with 116 colour facsimile leaves reproduced by collotype and hand-stencil colour, the text of the poems reproduced from copperplate with 3 additional printings to reproduce Blake's pencilings and the tone of the paper. Marbled boards, morocco backstrips, slipcases, a fine set as issued.*

Number 202 of 220 copies; 100 copies were issued unbound in portfolio, and 36 de luxe copies with extra material. In this, one of Blake's most extravagant *tours de force*, he took Gray's poems as a springboard for epic watercolours. Mounting the text on a large sheet, he painted all around the margins some of his most powerful and striking designs. The illustrations to a poem on the death of a favourite cat drowned in a goldfish bowl, for example, are a classic example of his visionary powers transcending the prosaic. The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; working from the originals in Paul Mellon's collection, each leaf is faithfully hand-coloured through stencils to achieve an astonishing exactitude. *The Times Literary Supplement* stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. Bentley, *Blake Books*, 385. \$3,620.

**25.** Blake, William. Gray.  
*Water-Colour Designs For  
The Poems Of Thomas Gray.*

*A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972. 2 volumes, huge 4to, 116 colour facsimile leaves, additional proof sheets, progressive plates, original stencils, etc., all in two portfolios, one a full brown morocco folding box, the other a quarter brown morocco box, all within a quarter brown morocco box. Fine.*

Number 30 of 36 de luxe copies with extra material, issued unbound in portfolio, of a total edition of 320 sets. This set is the Trianon Press's own set, so marked. For exhibition purposes this is the version to have as the sheets are issued singly and thus the entire 116 leaves (plus text and extra material) can be displayed at once. Bentley, *Blake Books*, 385. Bentley, *Blake Books*, 385. **SOLD.**

**26.** Blake, William.  
*Water-Colour Designs For  
The Poems Of Thomas Gray.*

*A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1971. Small folio, 72 pages, with 16 colour facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco backstrip, slipcase, a fine copy as issued.*

Limited to 28 copies so inscribed and signed by Geoffrey Keynes (this book is number 25). This is the de luxe edition of the trade version of the Gray issued by the Trianon Press in 1972 using 8-color printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy, and the quality of the colour printing is Trianon Press at its best. Bentley, *Blake Books*, 385. **\$1,650.**

**27.** Blake, William.  
*All Religions are One.*

*London: Trianon Press, 1970. 4to, 10 facsimile leaves and 5 pp. of commentary. Original quarter green morocco, marbled boards and slipcase.*

Limited to 662 copies, this being number 373. Bentley, *Blake Books*, 5. *All Religions are One* (c. 1788) is "a small tractate, perhaps Blake's first experiment in his illuminated printing, [it] exists in only one copy. It affirms that the Imagination 'is the true man'... and thus early Blake had completed his revolutionary theory of the nature of man and proclaimed the unity of all true religions." (Damon, *Blake Dictionary*). **\$265.**

**28.** Blake, William.  
*There is No Natural Religion.*

*London: Trianon Press, 1971. 2 vols., 4to and small 4to, with 20 colour plates. Quarter brown morocco, slipcase, prospectus inserted. As new.*

Limited to 590 copies, this copy no. 172. "The text is a clear statement of Blake's beliefs regarding the nature of man. The full book only came to light in 1953 and this is the first reproduction of the text. Such maxims are included as "Man's desires are limited by his perceptions, none can desire what he has not perciev'd (sic)" and "If any could desire what he is incapable of possessing despair must be his eternal lot" (Schneideman). Bentley, *Blake Books*, 202. **\$265.**



**29.** Blake, William.  
Keynes, Geoffrey.  
*The Complete Portraiture of  
William and Catherine Blake.*

London: Trianon Press, 1977. 4to, 155pp., 51 plates. Original quarter brown morocco, slipcase. Bookplate for Elaine Harwood Klemen at the front pastedown.

Limited to 26 copies for the Trustees, of a total edition of 562 copies, with this being 94. The definitive work on all known portraits of Mr and Mrs Blake. Not in *Bentley BB* or supplement. \$365.

**30.** Keynes, Geoffrey.  
*A Study of the Illuminated Books of  
William Blake, Poet, Printer, Prophet.*

London and Paris: The Trianon Press, 1964. 4to, [103] pp. With 32 plates. Original quarter morocco, marbled boards, matching slipcase, fine with a few small scuffs to the backstrip.

Limited to 525 numbered copies bound in quarter morocco and signed by the author, of which this is number 355. The plates, taken from *Songs, Visions, Marriage, Europe, Urizen, Milton, and Jerusalem*, give a good introduction to an overview of Blake's range. They are printed in six- and 8-color offset on paper especially manufactured to match the tint of the paper used by Blake. Bentley, *Blake Books Supplement*, page 291 issue B. \$265.

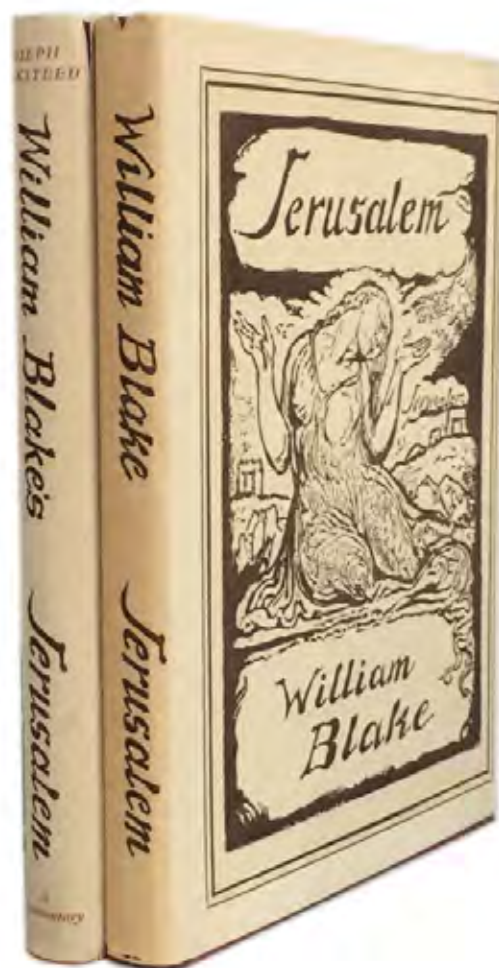
**31.** Blake, William. *Jerusalem*. Foreword  
by Geoffrey Keynes. [with] Wicksteed,  
Joseph. *William Blake's Jerusalem*.  
Foreword by Geoffrey Keynes.

London: Trianon Press, [1951] [and] London: Trianon Press for the William Blake Trust, [1954]. Small 4to, 116 text, errata, 100 facsimile pp. [and] Small 4to, xv, 264 pp. Original cloth with gilt lettering and dust jacket.

[Jerusalem:] 2500 copies printed. Facsimile of the Rinder copy, a black-and-white version, published to accompany the Stirling collared copy. Bentley, *Blake Books*, 79.

[Commentary:] First edition, 1500 copies printed. This commentary was intended to go with the full-scale colour facsimile and this black-and-white Rinder facsimile. Bentley, *Blake Books*, 2961. \$430.

**32.** 100 Miscellaneous William  
Blake Trianon Press pochoir  
facsimile proofs. \$135 each.



# Two Maps of Blake's London (1798 & 1812)

## 33. *Langley & Belch's New Map of London, 1812.*

*London, 1812. First state in original slipcase. Folding map, original colour; dissected and laid on linen; 13 vignette views of London Buildings along top border and 11 along bottom border with explanation of symbols. Borders marked in half miles and map divided into lettered squares.*



**E**XTENT: Pentonville - Stratford - Vauxhall - Kensington Gore. Showing edge-wear but no loss, some age-toning, two brown marks to the right hand border. Panels numbered in pencil on verso by a previous owner to facilitate correct folding. Original slipcase battered and worn but with a still legible label. Howgego 256 (1). **\$2,000.**

## 34. *R. Sayer & J. Bennett. The LONDON DIRECTORY...*

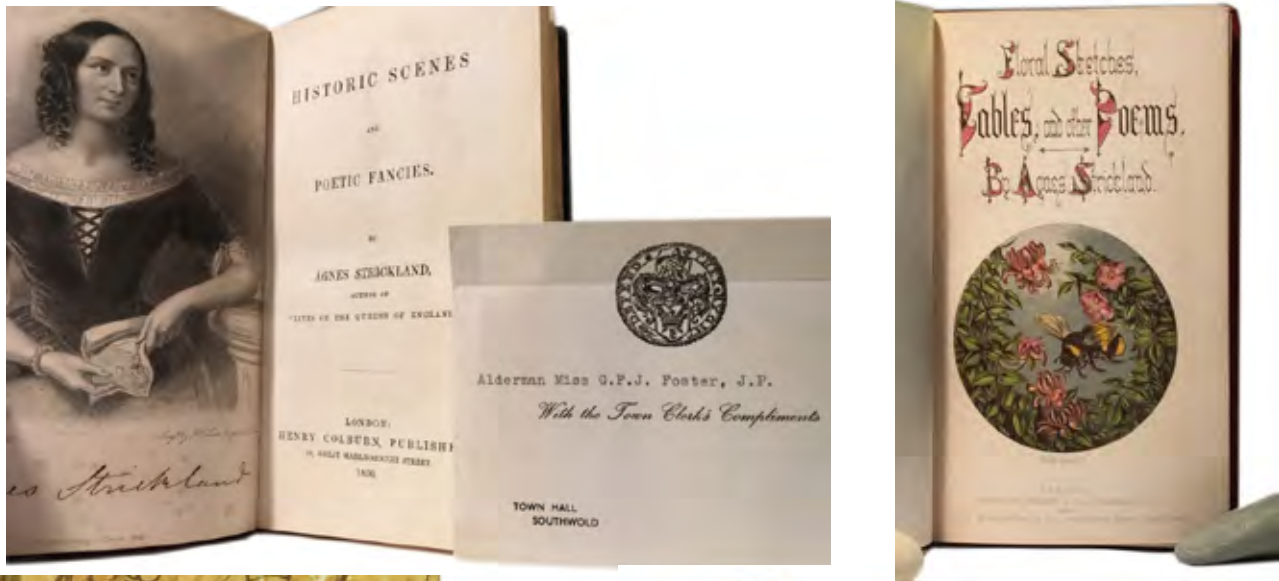
*London, 1783. Seventh state. Robt. Sayer and John Bennett. The LONDON DIRECTORY, or a New & Improved PLAN of LONDON, WESTMINSTER & SOUTHWARK; with the adjacent County, the New Buildings, the New Roads, and the late alterations by Opening of New Streets & Widening of others.*



**E**XTENT: Islington - Shadewell - Newington Butts - Tyburn. Margin Marked off in half miles and lettered for reference. Imprint and table of references to churches and public buildings below map. This linen-backed copy is very fragile with separation along some of the folds most notably the vertical centrefold, resulting in some loss of text in the references to churches and public buildings. There are two notable stains on the upper half of the map to the left of the centrefold, and some chips and nicks around the edges. Original hand colouring faded but discernible. A previous owner's name is in ink above title line. Original slipcase is barely legible but sturdily holding together. A word (Rutherford?) and the year 1857 have been added by hand in ink to the front of the case. Howgego 138 (7). **\$750.**



# The Strickland Collection



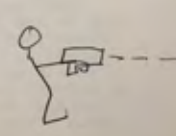
## 35. A collection of first editions, signed and association copies.

Agnes and Jane Margaret Strickland were sisters in a literary Victorian family. Of seven Strickland children all but one became authors. Agnes was first published as a poet but is best known for her historical biographies. It is widely acknowledged that her sister Jane Margaret contributed an enormous amount of the historical research and writing to the biographies and the two sisters lived together in Southwold, England. The collection offered here was once part of a larger one that also included books and correspondence from two sisters who moved to Canada with their husbands: Susanna Moodie and Catherine Parr Traill, well known authors in their own right. The original collection passed from Agnes and Jane Margaret to Georgiana Fanny Julia Foster, a lifelong resident of Southwold and staunch defender of its heritage. Una Pope Hennessey warmly acknowledged Fanny Foster in her 1940 biography of Agnes Strickland:

*When baffled by having drawn the usual sources of enquiry blank, I began to believe that Miss Strickland was the rarest of all human species, a celebrity who had disappeared leaving no trace behind: it was Miss Foster who said to me 'Try Canada!' Try Canada I did and for this counsel as well as for ready help with photography and introductions to persons who still remember the Strickland sisters I hereby register my appreciation and gratitude. (Hennessey, p.vii).*

From Fanny Foster the collection passed to Mrs May Hunter and was then acquired by Norfolk bookseller David Ferrow. In 2000 he agreed to separate it in order for the Shaws of Queensland to acquire the books by Agnes and her sister Jane Margaret. A handful of items have clearly been added over the years (e.g. Hennessey's biography), but most of the collection of 40 items can be traced back to the Stricklands, Reydon Hall and Park Cottage. Highlights include a handsomely bound first edition set of *The Lives of the Queens of England*, an association set of *The Queens of Scotland* with corrections for the second and third editions, and a number of signed or inscribed copies. A full list is available on request. **\$8,500.**

To Billy Jones  
 blood in the  
 water ice  
 in the wound



Best  
 Todd Moore



THE WORMWOOD REVIEW  
 MARVIN MALONE  
 P.O. BOX 4896  
 STOCKTON, CA 95204-0698

B.J.,  
 Always ready to read  
 poems from Australia,  
 Have not had time to  
 study your book ""  
 but looks good.

MM  
 I.E. SET LAG



Well Mr. Jones  
 it's a good day  
 when the best line is  
 one's poem was/is  
 a quote from  
 some one  
 else.  
 think about it.

1/5/88

Poetry LA

14

FRANCIS UNDER A  
 TREE; HIBISCUS, SOF  
 ROSE COLOR, BRIGHT  
 ED MALE PARTS—  
 UNS— BRIGHTS  
 YELLOW FEMALE  
 PARTS— POLLEN) IN  
 TAPESTRY OF SHADE  
 AND LIGHT, GAVE  
 HIM TO LOOK AT A  
 BOOK CALLED STAR  
 TOLD HIM HOW  
 LONG I HAVE WANT  
 TO MEET HIM AND  
 REMARKED THAT FO  
 ONE TO UPLIFT AN

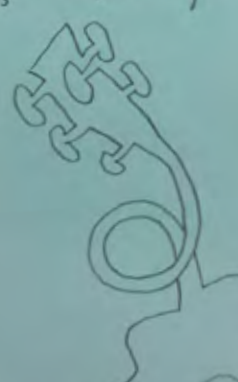
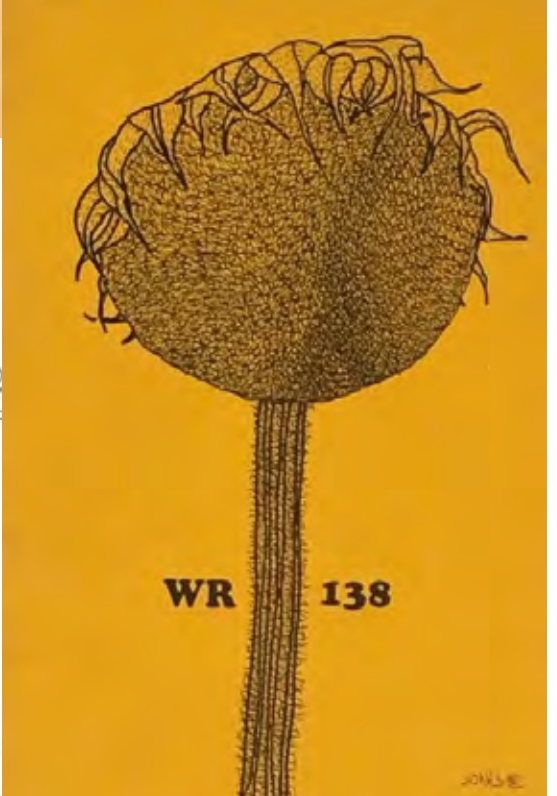
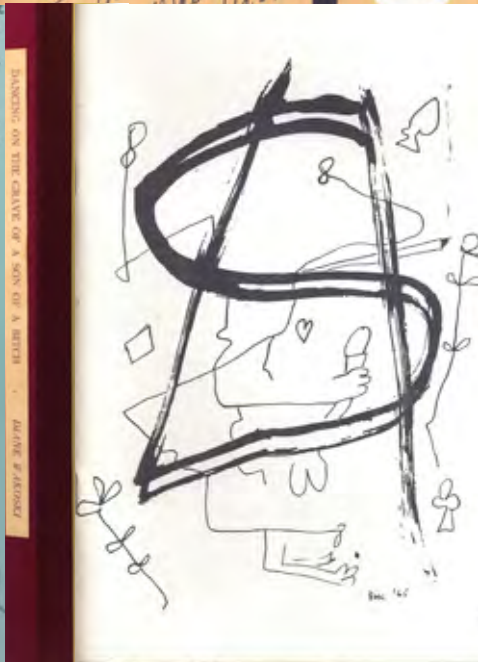
AN UPLIFT YOU YO  
 ANNOT UPLIFT HI  
 EAR DEAR MAN.  
 EALLY DO NOT KN  
 OU HAVE TOUCH  
 IE AS I HAVE TOU  
 OU. YOU ARE A G  
 AN. A HOLY MA  
 SINGER MAD  
 SHINY DUST I  
 ATTER. H ARMO  
 NERGY, RECEPTI  
 YAGE OF GR  
 12.1974 NAKED ON

on Her Nest" I'm flattening out first  
 then search around for a frame. Hang  
 it upstairs, out of the light of  
 course, or rather, out of the direct  
 light, so it dont fade.

That sure is too bad about the  
 old gum tree. Youre landlord needs  
 to be flogged. AND have a kangaroo  
 stomp him for half an hour. Leave  
 the tree alone.

Ah well, take care,

24oct03

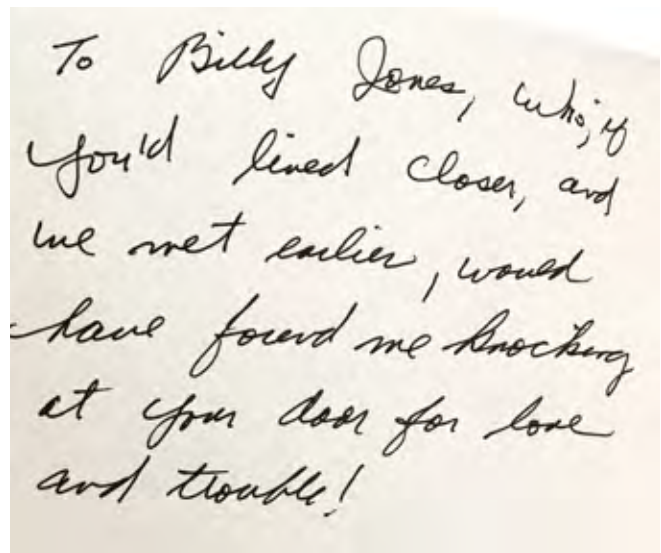
# Billy, Bukowski, and Black Sparrow Press

In March 2018 Archives Fine Books acquired the better portion of the personal library of expat American and Queensland-based poet and artist Billy Jones (New Jersey, 1935 – Brisbane, 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 (mostly held by the Fryer Library, University of Queensland).

In addition to these there are many first edition volumes of poetry and chapbooks in the collection largely unmarked by Jones but bearing affectionate inscriptions to "Billy", "B.J." and "Billy Bones" from 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.

Jones named Dostoevsky, Van Gogh, Whitman, Hokusai, Blake, Hamsun, Hesse, Kerouac and Bukowski as his influences. His library suggests further engagements with the work of Artaud, Thoreau, Zukovsky, Brabazon, Sanford, and Ferlinghetti. Seminal experiences included service in the military in post-war Japan, a long cold winter in Sweden, five days penniless in Paris in 1966 where he had hitch-hiked to see an exhibition of VanGogh's Sunflowers, and tragically the death of his girlfriend Diane Kelly in a drunken car crash in 1975. Diane is present in his marginalia throughout his life and later so was Kathy with whom he had a long relationship and a daughter, Chloe.

Some of his books bear mass-produced bookmarks, always either a picture of *The Great Wave off Hanagawa* or one of an owl under which he would write either his name *Bill Jones* or where he lived, *Mary Smokes*.



Highlights include:

- 🐣 9 New Year's Greetings from Black Sparrow Press, each featuring a poem by Charles Bukowski;
- 🐣 23 issues of *The Wormwood Review* (120-144, lacking 129 and 138) 1990-1997, together with a note to Billy from WR editor Marvin Malone penned on a piece of cardboard;
- 🐣 WR 138, acquired from a close friend of Jones, with a Jones sunflower on the cover and an entire section devoted to his poems;
- 🐣 Five poetry editions and her book *Surviving Bukowski* by 'Meat Poet' Ann Menebroker with tender personal inscriptions to Billy;
- 🐣 A collection of six first edition Zerx chapbooks by Gerald Locklin and Mark Weber, signed and with personal notes – some verging on short letter length – to Billy;
- 🐣 *Fred and Joan on Bloomsday*. A unique item celebrating 11 years of "poetry married" between Fred Voss and Joan Jobe Smith, handmade and inscribed by both poets to Billy;
- 🐣 Another unique and anonymous handmade item with erotic text, inscribed to Billy from 'Honeypot';
- 🐣 A number of Black Sparrow Press first trade editions.
- 🐣 A number of Australian first edition poetry volumes and chapbooks including some Fling chapbooks in fine condition.
- 🐣 We also have a number of copies of *Wren Lines* (two signed) by Billy Jones.

We are bringing over 100 items to the fair to be sold individually or, where we deemed appropriate, in small collections. Full list available on request.

# Paris, May 1968. Thirty-one tracts and five posters.

*Acknowledging the 50-year anniversary of the student and worker uprisings in Paris.*

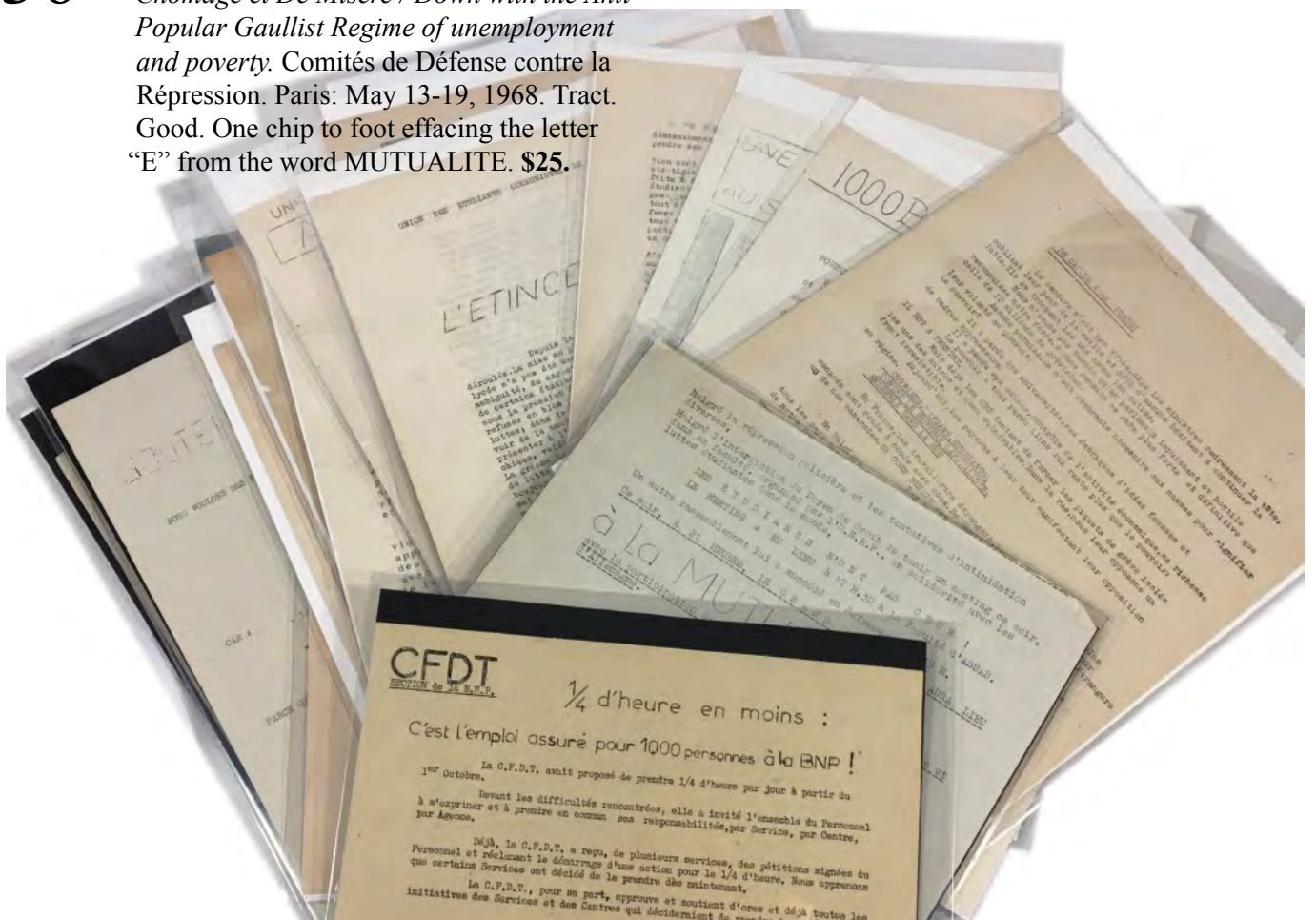


The events of May 1968 have been described as “the largest mass movement in French history [and] the biggest strike in the history of the French workers’ movement” (*Guardian*, May 8, 2018). Over a few weeks hundreds of thousands of disaffected students and dissatisfied workers brought all of France to a standstill while at the same time sparking an artistic movement that spontaneously generated songs, posters, graffiti and slogans. The ephemeral traces of May 1968 are well documented and of the following only item 7, *Le General Chiant Lit*, has eluded our efforts to find another copy.

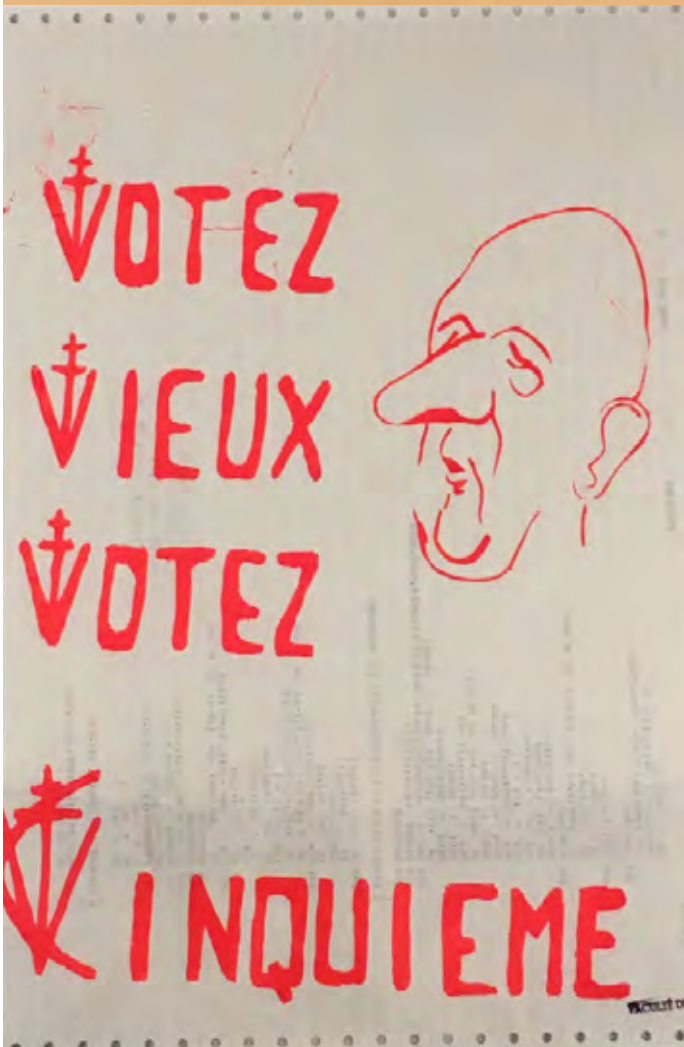
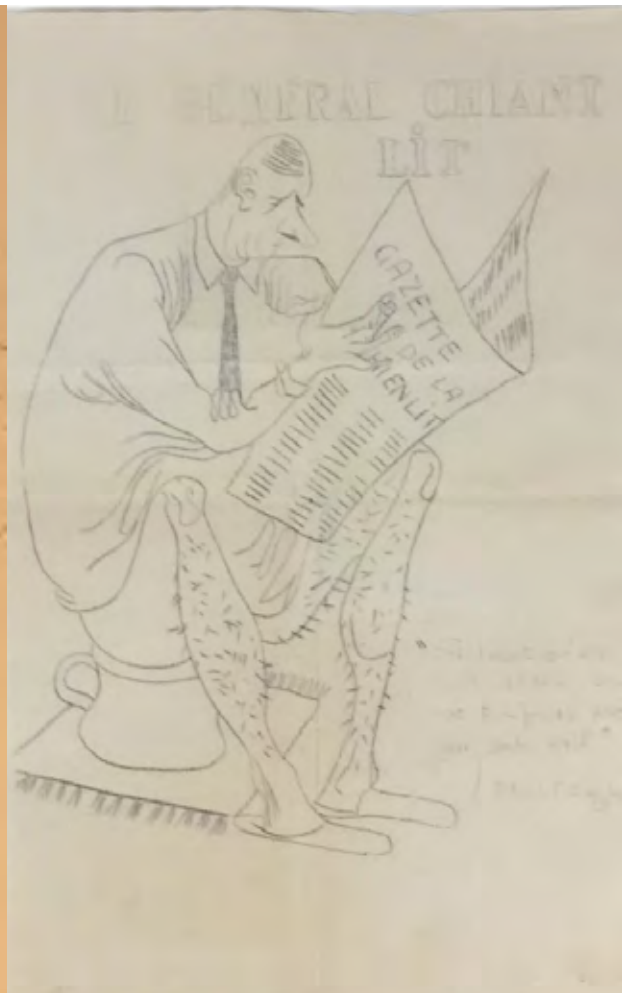
1. *‘Votez Vieux Votez Cinquieme’, Screenprint, 1968 / Vote, Old Man, Vote, The 5th republic.* Poster. Neon orange on computer paper. Bearing stamp ‘FACULTE DES SCIENCES’. Fine. **\$450.**
2. *Pour la lutte de tous les travailleurs. Atelier Populaire: June 10 - 16, 1968. “The Metal Workers will hold firm for the struggle of all Workers” (12 June 1968 – Atelier Populaire)* Blue screen-print on semi-gloss paper (Atelier Populaire stamp – no border) 42 x 62.5 cm. **\$650.**
3. *La Police Vous Parlez. ORTF, May 1968. “The Police Speak to You Every Evening at 8pm” (École Nationale Supérieure des Arts Décoratifs)* Red screenprint on poster paper. 46cm x 62cm. **\$850.**
4. *De Gaulle A La Porte! Les Comites D’Action, May, 1968.* Tract. Very Good. Pencil line through the hour and the place at the bottom of the page. **\$40.**
5. *1/4 d’heure en moins. CFTD, Oct, 1968.* Tract. Good. Creases, date in ink at lower rhs. **\$30.**

6. *à La Mutualite*. Np, Oct, 1968. Tract. Very Good. Date in ink at lower rhs. **\$40.**
7. *Le General Chiant Lit.* May 1968. Poster. Good. Multiple folds. Text on rhs illegible. **\$500.**
8. *1000 Blessés 3 Morts Gaz de combat.* May 9, 1968. Tract. Very Good. Pencil date 9 mai 1968 at top right, corners softened, one tiny chip on rhs. **\$40.**
9. *Une Jeunesse Revolutionnaire Au Service De La Nation.* October, 1968. Tract. Very Good. Date '12 Oct 68' handwritten in ink. One horizontal fold. **\$40.**
10. *L'Entincelle. Union des Etudiants Communistes De France.* Bulletin No. 1. Tract. Very Good. Minor edgewear. **\$50.**
11. *L'Entincelle. Union des Etudiants Communistes De France.* Bulletin No. 1. Tract. Very Good. Minor edgewear. **\$50.**
12. *Halte A La Repression!* October, 1968. Tract. Good. Good. One horizontal fold with small nick at lhs. **\$30.**
13. *Etudiantes, etudiants,.../University Students, High-school students, Young workers.* Before May 3, 1968. Tract. Good. Edgeworn, chipped at foot (not affecting text). **\$30.**
14. *Appel a la Population / Call to the Population.* Union Nationale des Etudiantes de France / National Union of French Students. May 4, 1968. Student tract. Good. Edgeworn, light creasing, one 4cm vertical tear that branches into two at top, one 1cm tear curving up on lhs. **\$30.**
15. *Revoltes Pour La Construction de L'Organisation Revolutionnaire De La Jeunesse / For the Creation of the Revolutionary Youth Organisation.* FER. May 6, 1968. Student tract. Good. Edgeworn along the bottom. One 4cm vertical tear. **\$30.**
16. *Et Maintenant, aux Usines. UJC (ml) Union of Young Marxist-Leninist Communists and Cercles "Servir le Peuple".* Paris, May 7, 1968. Tract. Very Good. Light creases. **\$40.**
17. *The Union of the O.R.T.F.* June 3-9, 1968. Tract. Very Good. One 2mm tear. **\$40.**
18. *FER - Revoltes - FER.* May 6-12, 1968. Student tract. Good. Three horizontal folds, minor edgewear, one vertical tear. A4. **\$30.**
19. *FER - Revoltes - FER.* May 6-12, 1968. Student tract. Very Good. Three horizontal folds, minor edgewear. Foolscap. **\$40.**
20. *Pas Ça! / Not This! Instead reform with de Gaulle. Comites pour la Defense de la Republique.* June, 1968. Poster. Red and Black on Newsprint. **\$250.**
21. *Comité d'action civique / "Civic Action Committee."* Poster. Black screenprint on tan newsprint. Atelier Populaire stamp. Good. Edgeworn. Tape marks to each of the four corners. Some chips and tears. **\$250.**
22. *Cimade "Appel" / "Appeal".* Comité Inter-Mouvements Auprés Des Évacués. May 30, 1968. Tract. Very Good. One vertical and one horizontal fold. **\$40.**
23. *Soutenez Notre Action / Support our Action.* **\$40.**
24. *Faculte de Medicine/ Faculty of Medicine.* June 3-9, 1968. Very Good. One vertical and one horizontal fold. **\$40.**
25. *Etudiants...Travailleurs Tous Unis Dans Le Combat! / Students...Workers All United In The Struggle.* Confederated Committee of the C.N.T. Paris: May 24, 1968. Tract. Very Good. Three horizontal folds where it has been folded to DL letter size. **\$40.**
26. *La Question Du Pouvoir Est Posee / The Question of Power is Posed. Union of Communist Students.* Paris: May 21, 1968. Very Good. Horizontal centrefold, one small mark lower left hand margin. **\$40.**
27. *A Bas Le Regime Gaulliste Anti-Populaire/ Down With the Anti-Popular Gaullist Regime.* UJC (ml) Union of Young Marxist-Leninist Communists. May 13, 1968. Tract. Fine. **\$50.**
28. *Gaz de Guerre! Material used by the C.R.S. For the repression of demonstrators.* Comité d'Action du 3 Mai. Paris: May 13, 1968. Tract. Good. Horizontal centrefold, one tiny chip to lhs. Light spotting. **\$30.**
29. *Gaz de Guerre! Material used by the C.R.S. For the repression of demonstrators.* Comité d'Action du 3 Mai. Paris: May 13, 1968. Tract. Very Good. Horizontal centrefold. **\$40.**

30. *Appel A Tous Les Enseignants.* F.E.N. June 8, 1968. Tract. Fine. **\$50.**
31. *Travailleurs, Etudiants: Il Ne Faut Pas Ceder.* Committee for the Initiation and Coordination of a Revolutionary Movement. Paris: May 31, 1968. Tract. Very Good vertical and horizontal centrefold. **\$40.**
32. *What is happening at the O.R.T.F.?* Union of the O.R.T.F. Paris: June 3-9, 1968. Tract. Very Good. Printed on green paper. **\$40.**
33. *What is happening at the O.R.T.F.?* Union of the O.R.T.F. Paris: June 3-9, 1968. Tract. Very Good. Centre fold. One minor nick. Printed on newsprint. **\$40.**
34. *Travailleurs Travailleuses.* Le Parti Communiste Français. Tract. Paris, 1968. Offset print on a single A3 sheet folded to make a 4 page A4 tract. Very Good. Slight age toning along vertical fold. **\$40.**
35. *Quartier Latin ou Quartier Souviers? "Latin Quarter or Workers' Quarters?"* (May 7, 1968 - ). Comités de Défense contre la Répression. Paris: May 6-12, 1968. Student Tract. Very Good. Minor edgewear. **\$40.**
36. *Bas Le Regime Gaulliste Anti-Populaire De Chomage et De Misere / Down with the Anti-Popular Gaullist Regime of unemployment and poverty.* Comités de Défense contre la Répression. Paris: May 13-19, 1968. Tract. Good. One chip to foot effacing the letter "E" from the word MUTUALITE. **\$25.**



Comité  
d'action civique



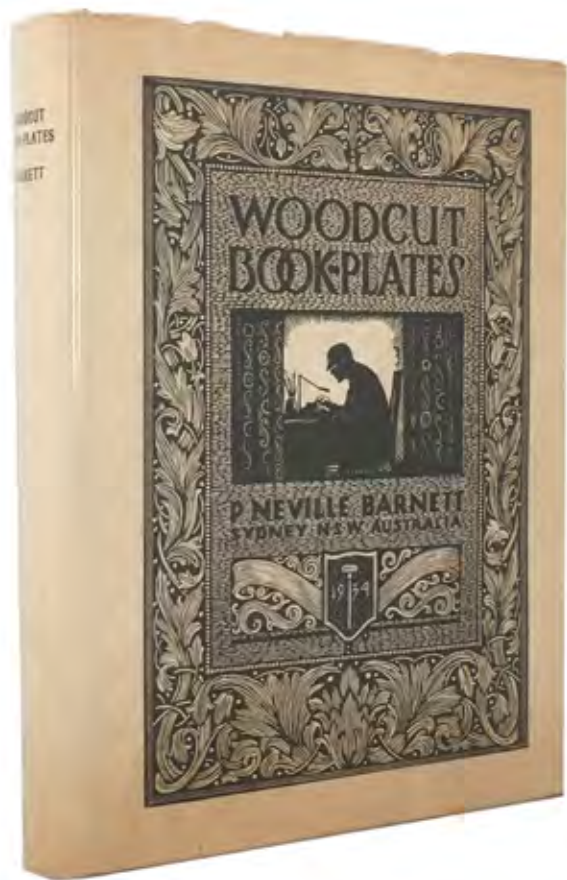
**POUR LA LUTTE  
DE TOUS LES  
TRAVAILLEURS**



**LES METALLOS  
TIENDRONT**

ATELIER POPULAIRE  
12 RUE DE LA... 1952

# VARIA: Fifteen more books of beauty and interest (poetry, art, antiquarian, textiles, militaria).



## 1. Barnett, P. Neville. *Woodcut Book-Plates.*

Sydney: *The Beacon Press*, 1934. Signed, limited edition, 165 of 210. Untrimmed, 4to, 224pp including colophon, lavishly illustrated including 106 tipped in book-plates, 15 of which are signed or initialled by the artist (Adrian Feint, G.D. Perrottet, W.F. Hopson, Bruno da Osimo, V.Vavra, Jaroslav Dobrovsky, L. Roy Davies, George Collingridge, Philip M. Litchfield). Marbled boards with parchment spine, illustrated dust-jacket, book-plate of Harrie P. Mortlock loosely inserted.

Head and foot of spine gently pressed, light scattered foxing to top edge, minor edge-wear to the top edge of the jacket with just a couple of very small chips. Fine throughout with just a hint of age-toning to the edges of leaves. All plates present. **\$1,250.**



## 2. Barnett, P. Neville. *Armorial Book-Plates: Their Romantic Origins and Artistic Development.*

Sydney: *The Beacon Press*, 1932. Signed, limited edition de luxe, 106 of 120. Untrimmed, 4to, pp 196 including colophon, lavishly illustrated including 34 tipped in book-plates, three of which are signed by the artist (two by John Barclay Godson and one by Ella Dwyer). Crocodile textured black cloth boards, paper label with printed title on top board and spine. Book-plates of previous owners affixed to the front paste-down and to ffep. (James Fellows and of Paul Feain respectively).

This is a very good copy with a slight lean, joints rubbed, corners slightly abraded (especially lower corner of top board), paper label on top board has been repaired. **\$1,000.**



3. Krausmann, Rudi & Shead, Garry.  
*News: Fast Flowers, Long  
journeys, Cold Funerals.*

Melbourne: Macmillan, 2006. *De luxe limited edition, 18 of 60. Small quarto, half cloth over textured paper boards, gilt lettering to spine, pp. 122, illustrated by Garry Shead.*

This deluxe edition, one of sixty, with an original signed etching by Shead from his Ern Malley series loosely inserted. Krausmann's 70 biligual poems (English and German) sketch identities from Beckett to Hemingway, Beauvoir to Wittgenstein. A fine copy. \$230.

4. [FANFROLICO]  
*Fanfrolicana : June 1928.*

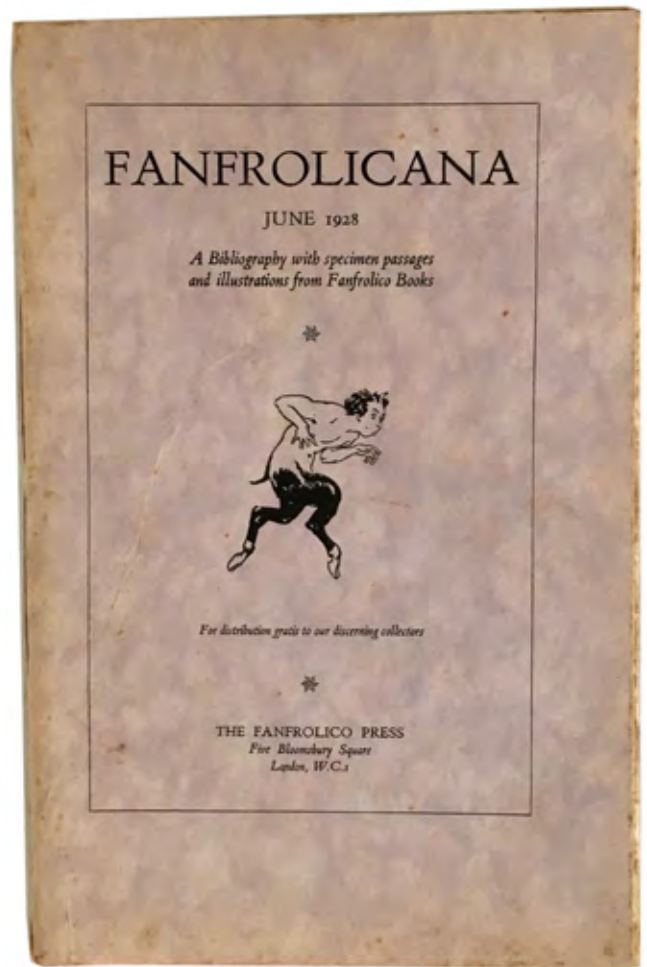
London: The Fanfrolico Press, 1928. *Being a statement of the aims of the Fanfrolico Press both typographical and aesthetic with a complete bibliography and specimen passages and illustrations from the books. Soft wraps, saddle stitched, 36pp., illustration by Norman Lindsay.*

Of this booklet 500 numbered copies for sale were printed on white japon deluxe paper bound in boards and mendicant parchment. An unnumbered printing on tinted japon sewn in paper covers was distributed gratis. This is one of the gratis copies. The Contents include a statement of the aims of the Press, a letter from Norman Lindsay, the bibliography and some selected passages from Fanfrolico Books. Just a hint of sunning along the spine and a handful of tiny rust marks to the edges of leaves. \$100.

5. Lindsay, Jack.  
*Fauns and Ladies.*

Sydney: Hand-press of J.Kirtley, 1923. *With three original woodcuts by Norman Lindsay. Folio, quarter-lambskin over papered boards. Limited to 210 copies but not all copies were made up. This is no. 180. With plain brown paper dust-jacket with title on paper label on the spine.*

A very good copy with some marks on the versos where the plates have been tipped in (aging glue?), some very minor foxing on eps and on one or two other leaves. The boards are slightly darkened along the fore-edges and foot. The dust-jacket is slightly edgeworn and the paper label on the spine has chips to the head and foot (no loss). Scarce copy of an early work of poetry by Jack Lindsay and a forerunner of what was to come with the establishment of Fanfrolico Press, one of Australia's finest private publishing houses. \$3,000.





**6.** Hard, Lynn.  
*Australia Suite.*

Sydney: ETT Imprint, 1988. Limited to 100 copies signed by the artist, poet and binder, with an original signed etching loosely enclosed, 7 of 100. Quarto, cloth bound boards, 80pp, illustrated by Shoad. With 'News from Brindabella' (September 1996) loosely inserted and an inscription to "For Alec" from the binder Robin Tait.

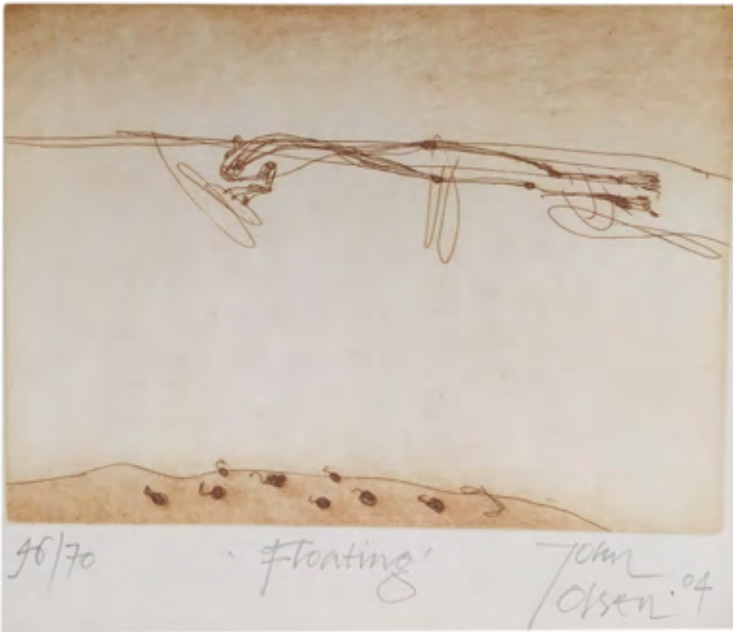
A fine copy with some barely discernable scuff marks to the top board. \$500.

**7** Sibley, Andrew. *Four Linocuts.*

Boston; Melbourne; Chateau Bosgouet: The Lytlewode Press, 2014. Folio, pp. [viii], 32, [8], frontispiece, title page printed in red and black, illustrated with four original Andrew Sibley hand coloured and signed linocuts; gilt illustrated full leather binding, green endpapers. Housed in a bespoke clothbound clamshell box which also contains the unbound sheets to the publication "The Garden" – a poem by Joan Sibley illustrated with seventeen hand coloured linocuts by Andrew Sibley, Irena Sibley, Benedict Sibley and Jonathan Sibley. Melbourne: The Littelwood Press, 1993. Limited to ten copies.

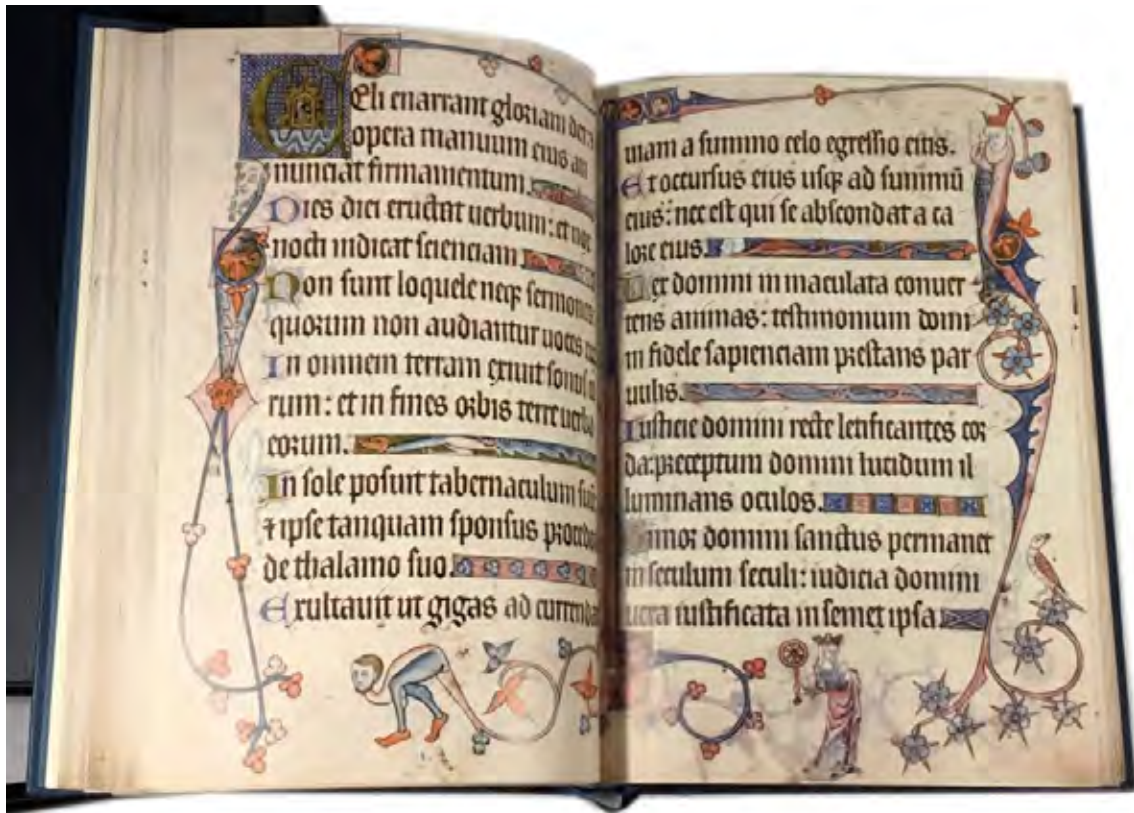
**F**our *Linocuts* is limited to 100 copies, signed by the artist and publisher. This is one of the 9 Deluxe editions. The book contains a detailed biographical essay by Robert Littelwood, a poem by the artist's mother Joan Littlewood and the original artwork by Andrew Sibley. The deluxe edition comes with the original sheets for "The Garden" encased within. These sheets were stored in Irena Sibley's studio and storm affected – thus never bound. Fine/Fine. \$1,500.





8. [OLSEN] McGregor, Kenneth.  
*Teeming With Life:*  
 John Olsen His  
 Complete Graphics.

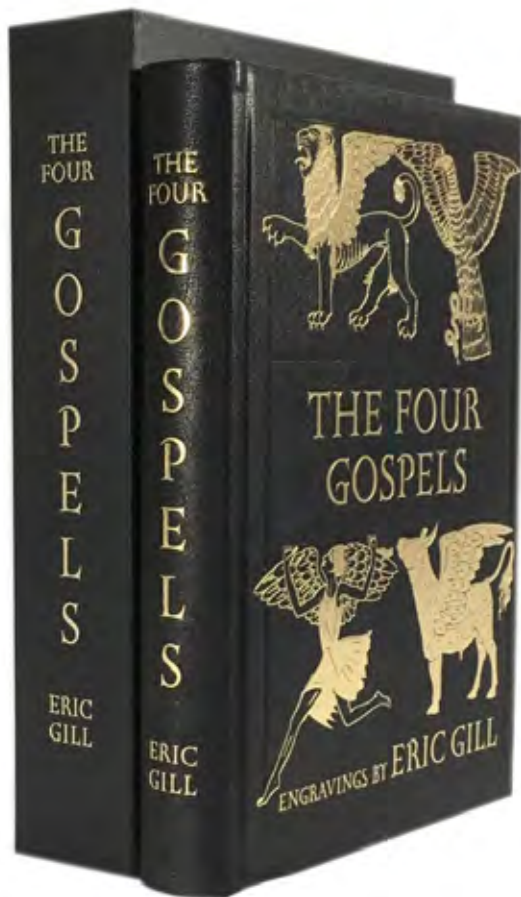
Melbourne: Macmillan Art Publishing, 2005. Limited edition. With Olsen print 'Floating' bound in, signed and numbered 46/70. Pp. 264, lavishly illustrated. Black cloth boards, lettering in argent on spine, illustration and Olsen signature in argent on top board. In black cloth slipcase. Fine. \$2,000.



9. *The Luttrell Psalter*  
 [with] Brown, Michelle, P. | *The Luttrell Psalter Commentary.*

London: The Folio Society, 2006. Limited edition. One of 1,480 numbered copies for sale to members of The Folio Society and twenty lettered copies which are not for sale. This being 599.

This facsimile edition of The Luttrell Psalter has been reproduced from British Library Additional MS 42130 and printed at Cambridge University Press on Furioso paper from John Purcell Ltd. Photography by Laurence Pordes. [From Colophon:] Bound by Smith Settle of Otley in Nigerian goatskin. Blocked with a design by David Eccles. The front board is stamped in black, orange and gilt in an elaborate border with a central device. The spine is stamped in black, gilt and orange. With handmade endpapers from the Fabriano Mill. Beveled boards. All edges gilt. Commentary volume: Quarter navy cloth over blue paper boards. Printed paper label on front board. Spine lettered in gilt. Both volumes housed together in navy cloth clamshell with goatskin spine label, stamped in gilt and orange. Fine. \$1,500.



## 10. Gill, Eric. *The Four Gospels.*

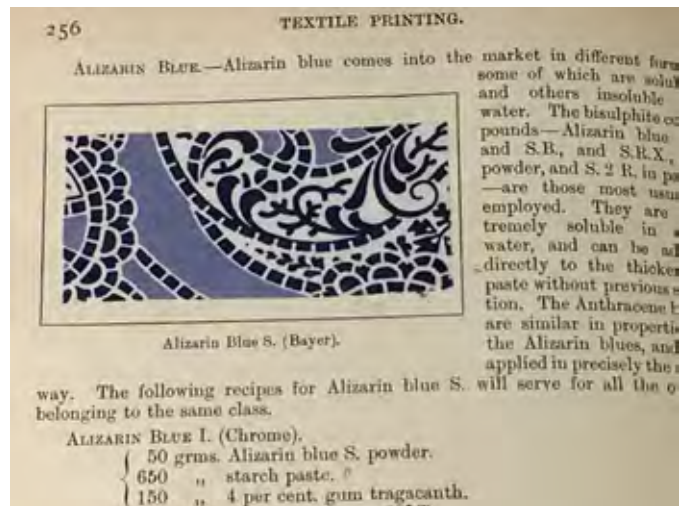
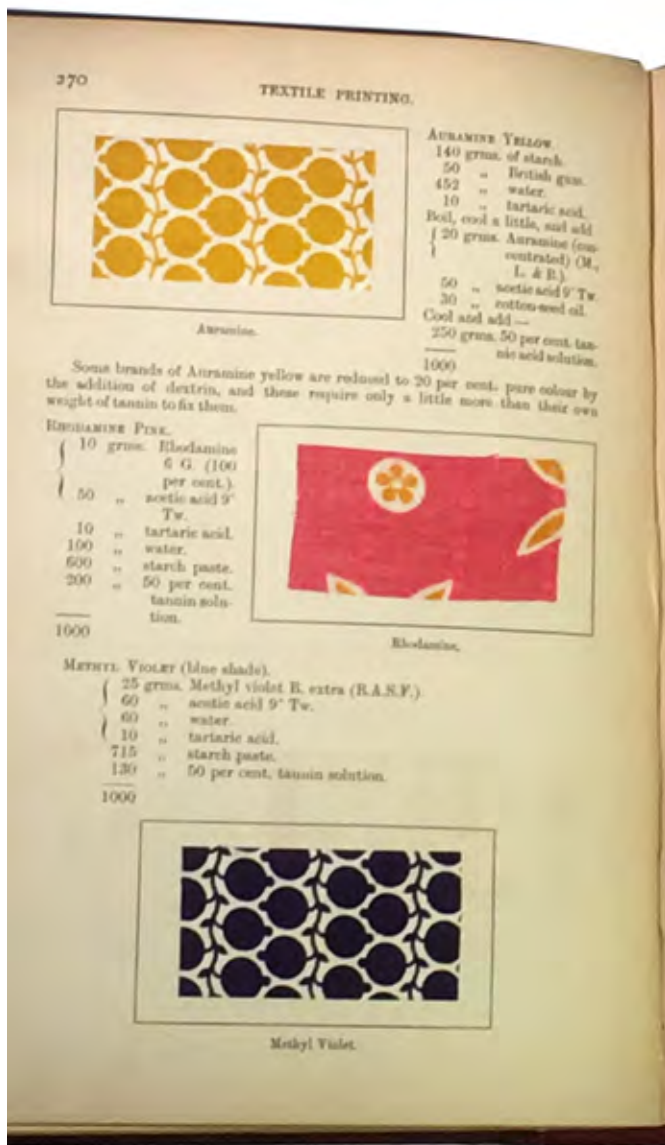
London: *The Folio Society*, 2007. Limited edition. One of 2750 copies for sale to members of the *Folio Society* and 25 lettered copies which are not for sale. This is 708.

Printed by Memminger MedienCentrum on Favini feltmark laid paper and bound by G. Lachenmaier in full goatskin leather with Fabriano Tiziano endleaves. Additional book of essays by John Dreyfus and Robert Gibbings in black cloth over grey boards with the title on a paper label on the top board. Housed together in a matching black clamshell box with the title in gilt on the spine. Facsimile of the Golden Cockerel edition of 1931. Fine. \$550.

## 11. Easton, James. *Human Longevity.*

London: Printed and Sold by James Easton, High Street, 1799. First edition. Octavo, pp. xxxii, (60) Index to the names, 292. Good. Lacks half title. Some foxing and age toning. Tipped in at ffep is an article from the *Jamaica Courant* from 1817, and there are further lists at front and back (in pencil and ink) of names of individuals and the ages they are believed to have attained (all lived past 100 years). The name D. Woodriff is inscribed on the title page in the same ink as the list on the recto of last free endpaper (dated 1821). Original cloth, recently rebacked with original spine laid over, new eps.

A self-published work of obsession, as the subtitle states: *recording the name age, place of residence and year, of the decease 1712 persons, who attained a century and upwards, comprising a period of 1733 years. With anecdotes of the most remarkable.* The previous owner D. Woodriff appears to have shared the obsession. D. Woodriff is possibly naval officer Daniel Woodriff (1756-1842) who was appointed resident commissioner at Port Royal, Jamaica, in 1814 where he remained until his return to England in 1822. One of his sons was also Daniel (James) Woodriff (1788-1860), and a naval officer who fought at the Battle of Trafalgar. Daniel James Woodriff's diary is held by the National Library of Australia. ESTC: T130389. \$1,000.



## 12. Knecht, E & Fothergill, J.B. *The Principles and Practice of Textile Printing.*

London: Charles Griffin and Company, 1912. First edition. 8vo. pp. xvi, 615, with half-title. 13 plates (8 folding), 80 text illus. & diagrams (some full-page), and 84 dyed samples mounted in the text. 13 plates, 80 illustrations and 84 swatches of printed fabric.

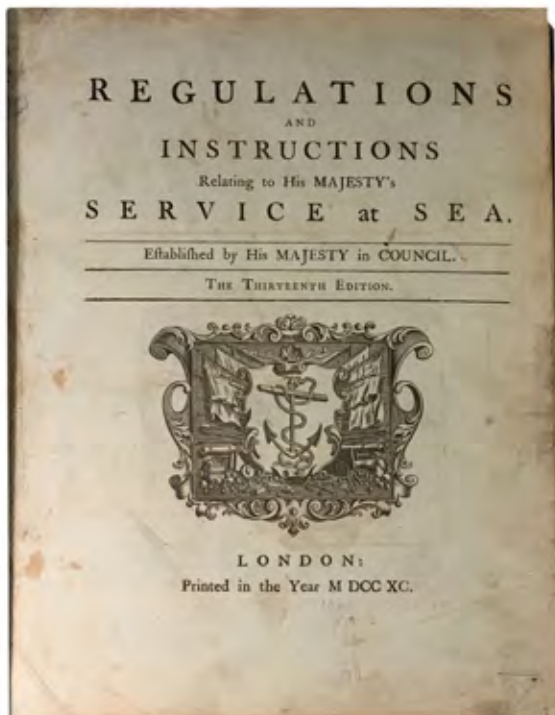
A very good copy with some offsetting from a few of the textile prints and minor marginalia. Original cloth, recently rebacked with original spine laid over, new eps. \$550.



## 13. "By an eye-witness of the fact". *A Tour of War.*

London: Printed for J. Owen and J. Bew, 1793. First thus ("Part of the substance of this Tour has appeared in letters published in *The DIARY.*" p.1). Octavo, 148pp, new eps., p.18 misnumbered 13.

Full title: *A tour through the theatre of war; in the months of November and December, 1792, and January, 1793: interspersed with a variety of curious, entertaining, and military anecdotes, to which are subjoined interesting particulars of the death of Louis XVI / by an eye-witness of the fact.* Deemed at the time to have been a true account written by an English "tourist" sympathetic to the cause this book was well received by *The Monthly Review* in its January - April edition, 1793. ESTC: N26286 \$1,000.



## 14. Admiralty. *Regulations and Instructions Relating to His Majesty's Service at Sea.*

London: Established by His Majesty in Council, 1790. Thirteenth edition. Quarto (25.5 x 20cm), [2], 158, [3], 158-231, [1] page; 6 headpiece and two tailpiece illustrations; bound in contemporary calfboards recently re-backed with red title label framed by gilt fillets.

In this edition on p. 40 the last line of paragraph LVII reads: "to put them in Execution." P. 158 is followed by 3 unnumbered pages and a second page numbered 158; lacks final folding leaf numbered 232 on recto; W. Sharpe printed on p. 229. Boards lightly scuffed and corners bumped, recently rebacked, vertical tear at M<sub>2</sub> expertly repaired, clean throughout, lacks final folding leaf.

Up until the early eighteenth century every Commander in Chief issued his own set of instructions to his ships. But in 1731 the Admiralty published these regulations to govern the organisation and discipline of the British navy. They continued to be regularly updated: this thirteenth edition was published in the same year the first rescue lifeboat was tested on the River Tyne in England (Jan 30th) and the Citizens of Paris celebrated the unity of the French people and the national reconciliation, in the Fête de la Fédération (July 14). \$1,200.

## 15. Wedel, Hasso von, & Henrich Hansen. *Die Soldaten des Führer's im Felde.*

Munich: Raumbild Verlag Otto Schönstein, 1939. First edition. Quarto. Original pale grey-green cloth over heavily bevelled wooden boards, lettered in black on spine and front boards, green textured endpapers. Five photographically-reproduced portraits and 3 printed situation maps tipped onto thick black card mounting leaves, 100 "raumbilden" - stereographs -



in pockets inside the boards, together with a folding viewer. Very Good. Minor loss of fabric at corners, edges, front joint and spine. The black ink of the title on the spine has mostly come away leaving the title blind embossed. Gift inscription tipped in at ffep.

German account of the invasion of Poland. Much less common than the companion volume *Der Kampf im Westen* published a year later in 1940. Very good. **SOLD.**



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