

Fine & rare books

To be sold by auction
Melbourne 19 June 2022



PETER ARNOLD PTY LTD



Lot 172

Fine & rare books

To be sold by auction
Melbourne 19 June 2022
at 2 p.m. AEST

Comprising

Australian art: an outstanding collection
of illustrated books and monographs

Every publication of P. Neville Barnett

Australian children's books
with artworks by Ida Rentoul Outhwaite

Fine limited editions, including facsimiles

This will be a live auction via the Invaluable online platform,
with absentee and phone bidding available as well.

Viewing will be at our premises, for five days beforehand.
All lots will be illustrated online at invaluable.com
and additional images can be provided.

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CONDITIONS OF SALE & NOTES FOR BUYERS

1. The highest bidder shall be the buyer.
2. In the event of any dispute, the auctioneer may re-submit the lot or may decide the buyer, at his discretion, and his decision shall be final.
3. The auctioneer may, without giving any reason therefore, refuse to accept the bidding of any person or persons.
4. Each bid shall be an advance determined by the auctioneer.
5. The auctioneer may require the successful bidder to pay forthwith the whole or any part of the purchase price.
6. Lots are in all respects at the risk of the buyer at the fall of the hammer.
7. The successful bidder shall be deemed to be the buyer and be personally liable unless it has been agreed in writing at the time of registration and prior to the sale that a bidder is acting as agent on behalf of a third party and that such third party is acceptable to Peter Arnold Pty Ltd.
8. **LIMITED GUARANTEE.** All lots have been carefully examined and any faults or deficiencies found have been noted in the catalogue. It remains true that descriptions, especially of condition, are expressions of opinion. Prospective buyers are therefore asked to make their own inspections during the public viewing, and to satisfy themselves as to the condition and completeness of any lot on which they intend to bid. In the event of any book being found by the buyer to be defective in text or illustration and not so described, Peter Arnold Pty Ltd undertakes to rescind the sale and refund the full purchase price, provided that the book is returned within 14 days of the auction together with a written notice of the defect, and provided that the buyer satisfies Peter Arnold Pty Ltd that it was defective at the date of the auction. This guarantee shall not cover the absence of half-titles or divisional titles, errata leaves, advertisement leaves, plate lists, subsequently published plates, appendices, supplements or volumes, or error in the enumerating of the plates; nor any defect not affecting the completeness of text or illustration. Nor shall it apply to unnamed items in a lot or lots of more than 3 items, to periodicals, atlases, or to books already described in the catalogue as incomplete or defective in text or illustration. Nor shall it apply to any defects announced at the time of the sale. The benefits of this guarantee are not assignable and are applicable only to the original buyer of the lot.
9. A buyer's premium of 22% (including GST) on the hammer price of each lot is payable by the buyer. Invaluable charge a fee of 5% for purchases made via their platform.

REGISTRATION. Bidders are requested to register before the auction and obtain a bidding number.

ABSENTEE BIDDING. Absentee bids must reach us no later than three hours before the sale. An absentee bidding form is enclosed with the catalogue and can be downloaded from our website. Such bids will be executed as cheaply as other bids allow.

TELEPHONE BIDDING. Bookings for telephone bids must be made no later than three hours before the sale.

Peter Arnold Pty Ltd will not be held responsible for any error or failure to execute bids.

METHODS OF PAYMENT. Payment may be made in cash, by bank cheque or telegraphic transfer to our account. Personal cheques may be accepted by prior arrangement.

COLLECTION. Purchases can be collected from our premises from the 20th of June, by appointment. Packing and despatch can be arranged at the buyer's expense. If any lot sold is not collected and paid for, the auctioneer and/or the seller shall have the right to resell the lot either by public or private sale, and any deficiency on resale, together with any other costs incurred, shall be borne by the defaulting buyer.

The estimated prices given are provided as a guide and should not be taken as definitive.

Photography by Daniel Stainsby

Graphic design by Stephanie Thompson

Order of sale

Lots 1-123	Australian art
Lots 124-156	P. Neville Barnett
Lots 157-179	Children's books, with artworks by Ida Rentoul Outhwaite
Lots 180-245	Fine limited editions, including facsimiles

Lots 1-245
Sunday 19 June at 2 p.m.

All lots are illustrated online at invaluable.com

AUSTRALIAN ART

1 ADAMS, Tate. Tropical wood-engravings. Melbourne, 1997. *Oblong folio, with 5 tipped-in engravings (and a duplicate), signed and numbered, and text by the artist and Jenny Zimmer; the plates and text in separate gilt wrappers, within original folding cloth box.*

Edition limited to 15 signed copies, this copy unnumbered (but the engravings all numbered 12 of 15). \$1000-1500

2 AMOR, Rick and CATALANO, Gary. Mirrored images. Woodcuts/Rick Amor. Poems/Gary Catalano. [Melbourne], Niagara Galleries, 1993. *Large folio, with 6 woodcuts; loosely enclosed with letterpress in labelled cloth folder, as issued.*

Edition limited to 17 numbered copies signed by the artist and the poet, printed by Jim and Ruth Walker at the Croft Press. \$800-1000

3 [AMOR]. POE, Edgar Allan. Der rabe. [Frankfurt am Main], Insel Verlag, [1981]. *Small octavo, with woodcut illustrations by Jean-Gabriel Darangues and extra-illustrated with 2 signed linocuts by Rick Amor; bound by Ron Eadie in black figured calf with a painted white element, evoking a tree trunk with a hollow, top edge gilt.*

Poe's *The Raven*, in English and German, finely bound and with Amor's linocuts added, both artist's proofs. A very attractive creation. \$600-800

4 [AMOR]. POE, Edgar Allan. The raven. [Unpublished, Melbourne, 1984]. *Mock-up of a proposed publication by Richard Griffin, small folio, the text hand-written by Griffin, with a title-page layout and 6 mounted proofs of woodcuts by Rick Amor, four full-page; limp cloth with mounted illustration. Together with a letter from Griffin to Jim Walker of the Croft Press suggesting the publication and 4 additional proofs of the woodcuts, one bound in—all of the proofs having been pulled by Walker on computer printout paper.*

Correction: this book was eventually published, in 1990. \$600-800

5 ART IN AUSTRALIA. Sydney, 1916-42. *First-fourth series, 100 issues and the special Melbourne number, quarto and large quarto, profusely illustrated; unbound in the wrappers as issued except the two numbers of the second series, which are together in quarter calf, the first four of the fourth series also together in quarter calf and one number of the third series in quarter roan: these bound issues all retaining the wrappers. Some foxing as usual, a few spines chipped and one taped, but a very good set, with many of the numbers, including the scarce six of the fourth series, in fine, clean condition. Together with the index compiled by the Mitchell Library, photocopied and ribbon-tied.*

All published. A still indispensable reference source for early twentieth-century Australian art. \$3000-4000

6 [ASHTON, Will]. The art of Will Ashton. Sydney, Art in Australia, 1929. *Quarto, with 33 plates, some coloured, and tipped-in etching signed and numbered; original cloth-backed boards with paper label.*

The special, hardbound issue with a signed etching, limited to 32 numbered copies. \$400-600



7 BLACKMAN, Charles. A book of imaginary butterflies [*cover title*]. [Sydney, 1986]. *Oblong folio, with 25 signed and numbered etchings, nearly all coloured, and a signed proof etching loosely enclosed; original screw-bound canvas, with decorated endpapers, in imitation leather slipcase.*

Rare: number 3 from an edition limited to 20 numbered copies signed by the artist and the printers. \$5000-6000

8 [BLACKMAN]. ALVAREZ. A. Apparition. Poems. Paintings by Charles Blackman. Brisbane, [1971]. *Folio, with 7 tipped-in coloured plates; original gilt-decorated leather in cloth-edged slipcase. Fine.*

Special, leatherbound issue of 100 numbered copies signed by the poet and the artist. \$200-300

9 [BOYD]. Arthur Boyd. Landscapes and portraits, 1934-1949. [*Unpublished, Melbourne, 1982*]. *Mock-up for a proposed publication by Richard Griffin, octavo, including title layout, manuscript 'publisher's note' and 39 coloured reproductions mounted on hand-made paper; bound by Richard Griffin in buckram with mounted illustration, in cloth slipcase.*

An abandoned project, which had been planned to coincide with an exhibition of these recently rediscovered early Boyd paintings at Australian Galleries in Melbourne. One of 4 copies subsequently made by Griffin using the reproductions on the poster produced for this show. \$300-400

10 [BOYD]. HOFFE, Ursula. The art of Arthur Boyd. [London, 1986]. *Small folio, illustrated throughout, mostly in colour; bound by Richard Griffin in black morocco, the front board with a pictorial paper onlay within a recessed panel in maroon, pictorial paper inset on back board, red and blue suede doublures.* \$400-600

11 [BOYD]. PHILIPP, Franz. Arthur Boyd. London, 1967. *Quarto, profusely illustrated, partly in colour, and with a signed coloured lithograph; original cloth in dustjacket and folding cloth case (a touch worn).*

Special issue, limited to 100 numbered copies with the lithograph. \$400-600



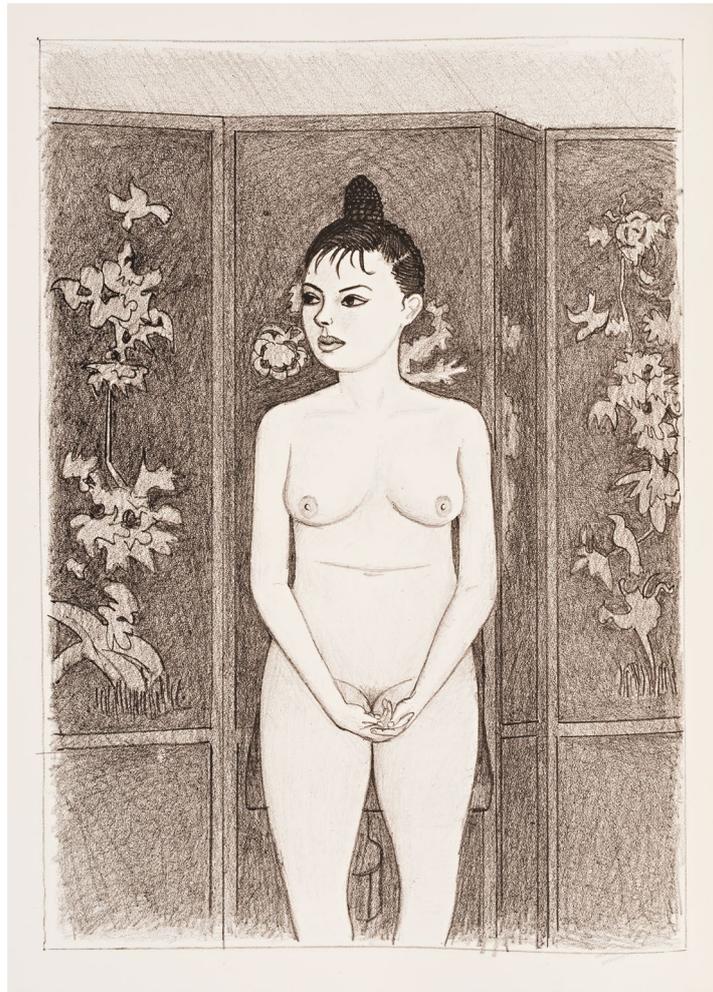
Lot 12

12 [BOYD]. STARK, Peter. *Tomorrow's ghosts*. [London, 1972]. *Large folio, with 14 etchings by Arthur Boyd, each signed and numbered; unbound as issued, in a more recent lettered cloth box. Title and colophon leaf slightly foxed.*

From the edition of 150 copies (and 15 artist's proofs), this is one of 50 issued unbound, with 2 additional etchings, and all signed (only one being signed in the standard issue). With a presentation inscription from the poet. \$5000-6000

13 [BOYD and PERCEVAL]. Arthur Boyd. *Landscapes and portraits, 1934-1949*. [With] PERCEVAL, John. *Early drawings, 1944-1962*. [Unpublished, Melbourne, Richard Griffin, 1987]. *Large octavo, with manuscript introductions by Griffin, 39 mounted coloured reproductions of Boyd paintings, and 99 of Perceval drawings, in monochrome; bound by Richard Griffin in black morocco lettered in blind, with tan and maroon inlays, within tan and black morocco slipcase with shaped apertures.*

Documenting two abandoned projects, with reproductions from posters produced for two exhibitions at Australian Galleries in Melbourne. One of Griffin's most inventive bindings. \$400-600



Lot 14

14 BRACK, John. Nudes. Fifteen original lithographs. Text by Margaret Plant. Melbourne, Lyre Bird Press, 1982. *Large folio, with 13 full-page and 2 double-page lithographs; original quarter calf over linen boards with medallion decoration by the artist, in linen clamshell box, as issued. Prospectus loosely enclosed. Fine.*

Very scarce: the edition was projected to be 200 copies signed by the artist, but only about 50 were completed, this being number 23. \$6000-8000

15 CANT, James. 6 signed artist's prints [*so titled*]. Sydney, 1948. *Large quarto, with 6 signed and numbered cliché-verre prints and 2 leaves of letterpress; loosely enclosed as issued in printed cloth-backed folder (a little marked and chipped).*

Edition limited to 150 numbered copies, this being number 18, with a presentation inscription by the artist. \$600-800

16 [CLINCH]. THOMAS, David. d'Art. The art of Robert Clinch. Stoke-on-Trent, The Lytlewode Press, 2007. *Large folio, with portrait, 59 tipped-in plates, many coloured, and a signed lithograph; gilt-decorated cloth in cloth slipcase.*

Edition limited to 360 copies on handmade paper, signed by the artist, the author and the publisher, this being an out-of-series presentation copy.

\$800-1000

17 [COBURN]. AMADIO, Nadine. John Coburn. Paintings. [Sydney, 1988]. *Folio, illustrated in colour throughout; original cloth in cloth slipcase with pictorial paper inset. Slight foxing.*

The special issue of 100 numbered copies signed by the artist and the author, with a separate signed screenprint, 'Kuranda', 61x 47 centimetres.

\$800-1000

18 [COBURN]. ROZEN, Alan. The art of John Coburn. Sydney, [1979]. *Quarto, with 60 full-page colour illustrations; bound by Richard Griffin in two-tone leather with pictorial paper insets, the title embossed on the spine and front board, suede doublures.*

A very attractive Griffin binding.

\$300-500

19 [CONDER]. GIBSON, Frank. Charles Conder. His life and work. With a catalogue of the lithographs and etchings, by Campbell Dodgson. London, 1914. *Quarto, with portrait and 118 plates, some coloured; original decorated cloth (a little bumped), top edge gilt, in the rare jacket (backstrip chipped at head and foot).*

\$400-600

20 EAGLE, Mary and MINCHIN, Jan. The George Bell School. Students, friends, influences. Melbourne and Sydney, [1981]. *Large quarto, with frontispiece portrait and illustrations throughout, some coloured; original cream calf in dustjacket and cloth slipcase. Fine.*

The special issue of 100 numbered copies, leatherbound and signed by twelve former Bell School students, including Fred Williams, Eric Thake, Alan Sumner, Sali Herman, Leonard French and Constance Stokes.

\$400-600

21 [ELENBERG]. LEA, Shelton. Chrysalis. [Melbourne, 1972]. *Folio, the two poems by Lea with 2 full-page illustrations and 2 original coloured wash drawings by Joel Elenberg; original illustrated title-wrappers. Fine.*

Edition limited to 100 numbered copies signed by the poet and the artist.

\$800-1000

22 EUREKA, 1854-1954. A folio of lino-cuts. Melbourne, 1954. *Quarto, with 13 linocuts, a serigraph and a duplicate linocut printed in umber; unbound as issued in original wrappers with mounted illustration in blue. Marginal waterstain on last two plates—well away from the image—and back wrapper.*

Edition of 500 copies, including 3 linocuts by Noel Counihan. Very scarce with the duplicate plate, by Maurice Carter, printed in umber on proof paper.

\$1000-1500

23 FANFROLICO PRESS. *A collection of ephemera from the press, including 3 catalogues, 1926-29; 3 prospectuses; P.R. Stephensen's tract Norman Lindsay does not care, 1928; and Jack Lindsay's A retrospect of the Fanfrolico Press, 1931.*

\$200-300

24 FRIEND, Donald. An alphabet of owls et cetera. [Melbourne], Gryphon Books, 1981. *Folio, with 28 scratchboard illustrations; original tan morocco, the spine in black, the front board with an oval black inlay depicting an owl against a starry sky in gilt pointillé, by Ralf Engel. Back board slightly faded.*

Edition limited to 150 signed and numbered copies printed on handmade paper by Jim Walker at the Croft Press, of which this one of 6 specially bound, as noted by the publisher on the colophon leaf. Richard Griffin was rarely satisfied with the bindings he commissioned, but he is on record as finding this to be 'splendidly bound'.

\$800-1000

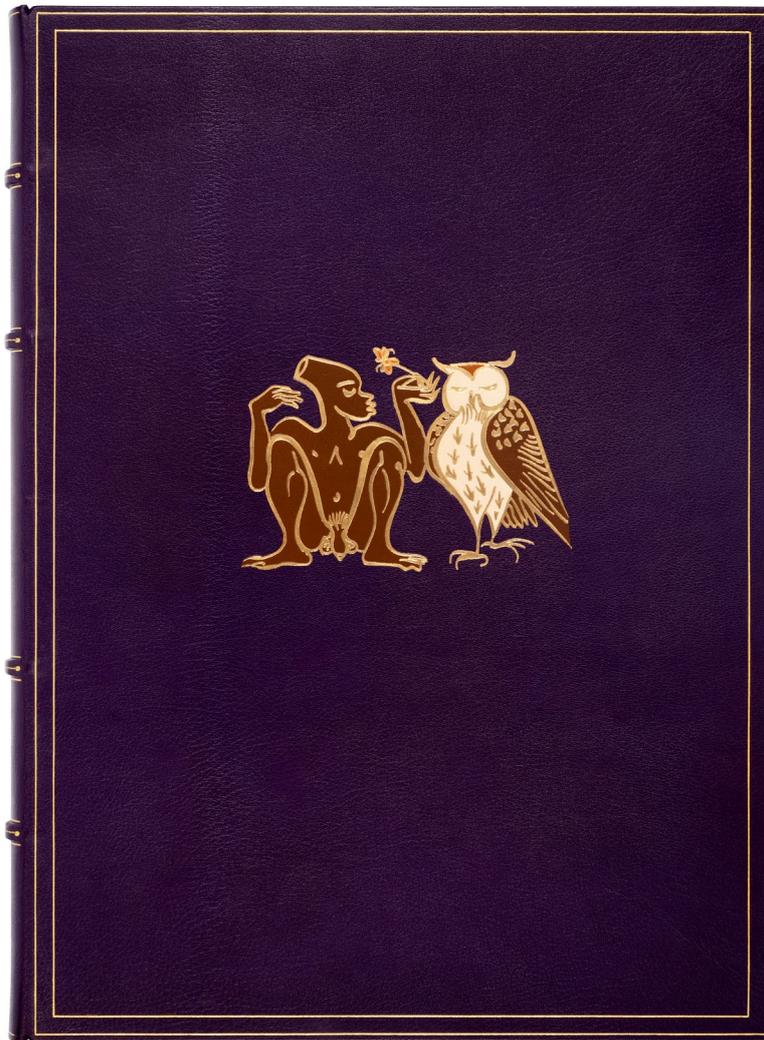
25 FRIEND, Donald. Art in a classless society & vice versa. [Sydney], Richard Griffin, 1985. *Small folio, illustrated in colour throughout; bound by Richard Griffin in purple and brown morocco, the front board with a pictorial paper inset on a mauve suede panel. Griffin bookplate.*

The special issue of 50 copies signed by the artist and the publisher, with a signed print hand-coloured by the artist; this being a proof copy, with, bound in at the end, 12 photographs of Friend's last completed still lifes and 7 photographs of him, three with John Olsen.

\$600-800

26 [FRIEND, Donald]. *Bumbooziانا*. Sundry notes & papers; being the recently discovered notes and documents of the Natural & Instinctive Bestiality Research Expedition . . . profusely illustrated, described and anatomised by an artist of world renown. [Melbourne, Gryphon Books, 1979]. *Large folio, illustrated throughout in colour, some pages with applied gilt; original purple morocco, spine gilt-lettered and with inlaid roundel devices for the publisher and the binder, the front board with pictorial onlay in olive, cream and orange, moiré silk endpapers, gilt edges, in felt-lined cloth slipcase, by Zaehnsdorf. Fine.*

The *magnum opus* of the Friend/Griffin collaboration, a ribald extravaganza that sold out before publication. From the edition of 150 numbered copies signed by the artist (and 20 *hors de commerce*), this is one of 10 in the suitably sumptuous binding by Zaehnsdorf. \$6000-8000



Lot 26

27 [FRIEND, Donald], *Bumbooziana*, another copy, the standard issue, in original quarter green leather, the cloth sides gilt-decorated, in cloth slipcase with leather label. Fine.

One of the *hors de commerce* copies, signed by the artist. \$2000-3000

28 [FRIEND, Donald], *Bumbooziana*, another copy of the standard issue, well-bound in three-quarter red morocco over marbled boards, in felt-lined cloth box with leather label. Fine.

Also one of the *hors de-commerce* copies, signed by the artist, and inscribed by the publisher to 'Jim', probably Jim Walker of the Croft Press. \$2000-3000

29 FRIEND, Donald. *The Bumbooziana portfolio*. [Melbourne], Gryphon Books, 1979. *Large folio, comprising proof plates from Bumbooziana, nearly all coloured, with text booklet, pp. 24; loosely enclosed as issued in card portfolio and labelled cloth slipcase.*

Including 4 trial pages not previously reproduced, 6 prints of full-page plates, a cromalin proof and 11 double-sided proof sheets. Edition limited to 100 numbered sets, the booklet signed by the artist and the publisher. \$200-300

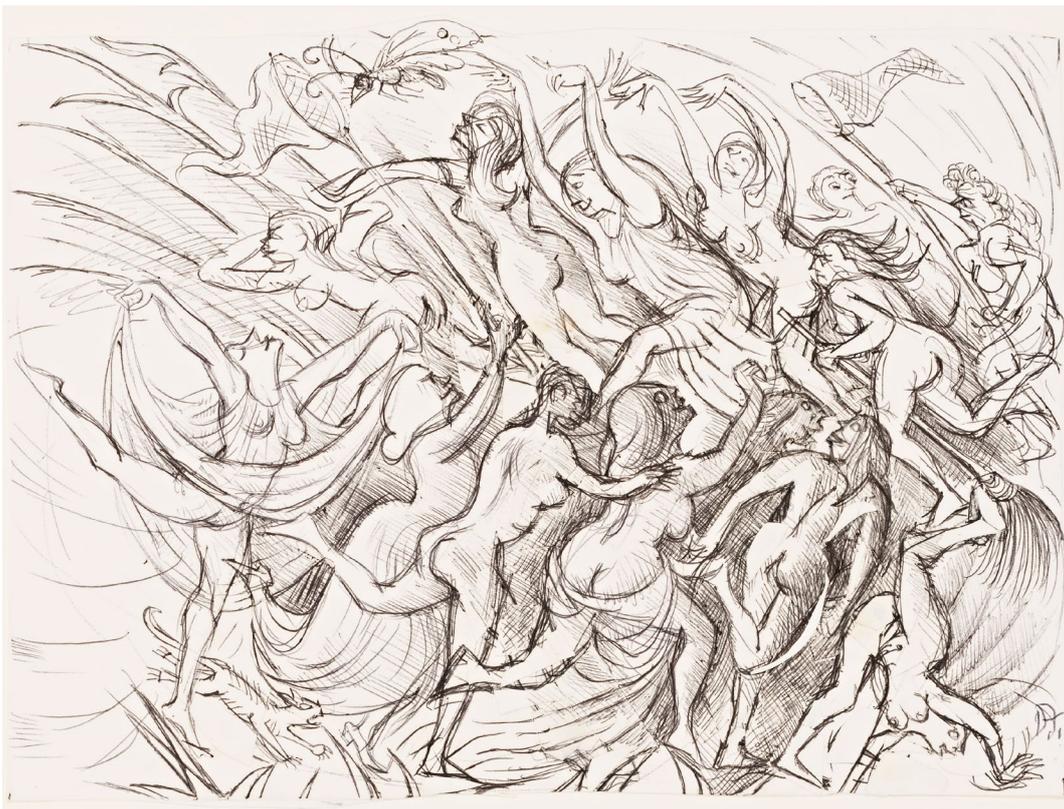
30 FRIEND, Donald, *The Bumbooziana portfolio*. Another copy, with an extra cromalin proof, the cloth case slightly spotted. \$200-300

31 [FRIEND]. ROCHESTER, *Earl of*. *The farce of Sodom*. Written for the Royal Company of Whoremasters. With sets and costumes suitable for theatrical performances designed by Donald Friend. [Melbourne], Gryphon Press, 1980. *Large folio, with mounted coloured title vignette, mounted editor's note, 2 double-page coloured plates, 17 mounted coloured plates and text illustrations; original crimson morocco, spine gilt-lettered and with inlaid roundel devices for the publisher and the binder, the front board with inlaid oval panel in white calf lettered in gilt and red, within a gilt-decorated purple morocco frame, moiré silk endpapers, gilt edges, cloth slipcase, by Zaehnsdorf. Some foxing on the reverse of the double-page plates (which were the pictorial endpapers in the standard copies).*

From the edition of 250 numbered copies signed by the artist, this is number 4 of ten copies finely bound. \$1500-2000

32 [FRIEND]. ROCHESTER, *Earl of*. *The farce of Sodom*. Another copy, the standard issue, in red leather with green titling-piece on spine—perhaps a trial binding.

\$300-400



Lot 33

33 [FRIEND]. SONGS OF THE VAGABOND SCHOLARS. Lyrics by anonymous wanderers who sheltered in courts and monasteries at the time of the Black Death. With literal translations by Randolph Stow. Sydney, The Beagle Press, [1982]. *Large folio, with lithographed title vignette and 13 full-page lithographs by Donald Friend; original pale green morocco in cloth slipcase. Fine.*

Edition limited to 100 numbered copies on handmade paper, signed by the artist. With, loosely enclosed, Friend's manuscript of his unused preface: 3 pages of a bifolium, including 4 mounted ink drawings, initialled by him, being unused designs (one an erotic version of the title vignette); together with two of his ink sketches for one of these unused designs. \$3000-4000

34 GRUNER, Elioth. Twenty-four reproductions in colour from original oil paintings. Sydney, Shepherd Press, [1947]. *Folio, with 24 tipped-in plates and 8 mounted plates of drypoints; original gilt-decorated navy morocco, top edge gilt, fine in cloth-backed card slipcase (rubbed).*

The much superior de luxe issue, on handmade paper, with 8 extra plates and finely bound: limited to 200 copies signed by the publishers. \$400-500

35 GRUNER, Elioth, Twenty-four reproductions, *another copy of the de luxe issue, in the slipcase. Some very slight foxing.* \$350-450

36 HANRAHAN, Barbara. Twelve linocuts. Canberra, Officina Brindabella, 1990. *Large folio, with 12 signed and numbered linocuts and 3 text leaves; loose as issued in fitted folding cloth box with paper label, ribbon ties with faux ivory clasps.*

A fine production, limited to 100 copies. \$3000-4000



Lot 36

37 [HART]. GROVES, Derham. Mask. Pro Hart's Frankenstein monsters. Being a monograph dealing with Pro Hart and his mask images. Stoke-on-Trent, The Lytlewode Press, 2006. *Large folio, with 2 coloured portraits, 18 coloured plates and 27 tipped-in etchings by Hart, some coloured, one signed by him, all in editions of 100; blind-stamped cloth in cloth-edged slipcase.*

Edition limited to 126 copies on handmade paper, signed by the author and the publisher, this copy out of series. \$1000-1500

38 [HART]. LITTLEWOOD, Robert C. Waltzing Matilda. A poem by Andrew Barton 'Banjo' Paterson. Etchings by Kevin Charles 'Pro' Hart. Stoke-on-Trent, The Lytlewode Press, 2007. *Folio, with 7 hand-coloured etchings tipped-in, the first signed; in black morocco and felt-lined cloth box.*

Edition limited to 25 copies signed by the publisher, this being an out-of-series presentation copy. \$1500-2000

39 [HAWKINS, Weaver] 'Raokin'. A zoological alphabet. With original linocuts and rhymes. Written, illustrated and printed by Raokin. [Notabile, Malta, 1929]. *Octavo, with 26 linocuts; original overlapping wrappers (a little nicked) with linocut illustration.*

'Alphabets Being Considered Delightfully Entertaining For Grownups Has Inspired, Justifiably, Knifed Linoleum . . .' Edition limited to 50 signed and numbered copies: a rarity. \$2000-3000

40 [HEFFERNAN]. The linocuts of Edward B. Heffernan. Written and researched by Marée Heffernan. Canberra, The Jester Press, 1982. *Folio, with portrait, numerous tipped-in plates and an original linocut, signed and numbered; original three-quarter leather over gilt-decorated boards, in leather-edged slipcase, by Ron Eadie. Fine.*

Edition limited to 125 numbered copies signed by the artist and the author, of which this is one of 25 printed on rag paper and leatherbound, with an original linocut. \$300-400

41 [HILDER]. J. J. Hilder, watercolourist. Sydney, Tyrrells, 1916. *Octavo, with frontispiece portrait and 12 tipped-in plates, most coloured; original stiffened wrappers.*

Edition limited to 500 copies. Arthur Streeton's copy, formerly Baldwin Spencer's, with his familiar initials, and with Streeton's subscription 'To A.S.' Acquired by the vendor in the 1980s from Streeton's son Oliver. \$200-300



Lot 39

42 JACK, Kenneth. *Australian gold and ghost towns*. San Francisco, The Porpoise Press, 1962. *Oblong quarto, with 7 coloured linocuts and two leaves of letterpress; loosely enclosed in pictorial wrappers, as issued. Slight foxing.*

Edition limited to 100 copies. All of the towns depicted are in Victoria (and none of them are ghost towns). \$500-600

43 [JOHNSON]. *The paintings of Robert Johnson*. Sydney, [1948]. *Folio, with 18 tipped-in coloured plates and tipped-in signed pencil drawing; original gilt-decorated grey morocco in labelled card slipcase. Fine.*

Special, leatherbound issue, limited to 100 numbered copies signed by the artist and with a pencil drawing, this one entitled 'Upper Murray Valley'. \$300-400

44 JONES, Henry Gilbert. Rare set of 12 plates of early Melbourne, 1841 to 1845 [*wrapper title*]. Melbourne, Fine Art Society, 1934. *Oblong quarto: 12 etchings, loose as issued in printed folder, with descriptive pamphlet, pp. 12; in a folding cloth case. The fine F. G. Coles copy, his bookplate loosely enclosed.*

Originally produced in 1846 as letterheads, in which form they are extremely rare, these are some of the earliest views of Melbourne. They are printed here in a small edition from the original copperplates, which were rediscovered in the 1920s. \$1500-2000

45 KENDALL, Henry. Orara. An illustrated poem. Melbourne, Art Union of Victoria, 1881. *Folio, with 13 line-engraved plates; contemporary dark purple morocco elaborately blind-stamped (the back board a bit warped). Slight marginal stain on later leaves.*

Illustrated by Tom Roberts, Julian Ashton, C.D. Richardson and J.W. Curtis, among others. \$400-600

46 [LANCELEY]. Colin Lanceley. With an introduction by Robert Hughes and interview by William Wright. [Sydney, 1987]. *Large quarto, illustrated throughout, mostly in colour; bound by Richard Griffin in morocco-backed vellum with pictorial paper insets including relief elements, suede endleaves, in vellum box (a bit foxed), also with pictorial paper inset.*

Bound in at the end is a folded proof of the calligraphic and illustrated prospectus for Lanceley's suite of lithographs, 'Places', with some retouching by him. \$300-400

47 LAWSON, Henry. Selected poems. Illustrated by Percy Leason. Sydney, Angus & Robertson, 1918. *Large octavo, with tipped-in coloured portrait, 9 tipped-in plates and 2 mounted headpieces, the pictorial front panel of the trade issue jacket tipped-in at the end, as issued; original quarter cloth in pictorial jacket (with small tape repair at head of backstrip). Edges lightly foxed.*

The finely produced large paper issue, number 6 of 75 copies on handmade paper, signed by the author and the artist. Inscribed by George Robertson to William Shenstone of A. & R. \$1500-2000

48 LINDSAY, Jack. Spanish main and tavern. With decorations by F. Finley. [Sydney], Panurgean Society, [1924]. *Octavo; contemporary half calf, top edge gilt, other edges uncut. Signed Adrian Feint bookplate of W.R. Griffiths.*

Rare: printed in a small edition by Jack and Philip Lindsay, and J.T. Kirtley.

\$500-600

49 LINDSAY, Lionel. A book of woodcuts. Drawn on wood and engraved by Lionel Lindsay. Sydney, Art in Australia, 1922. *Large octavo, with 20 tipped-in woodcuts, the first hand-coloured and signed, with tipped-in woodcut tailpiece to the foreword; original hessian boards with printed label. Fine, with the signed Adrian Feint bookplate of W.R. Griffiths.*

Edition limited to 35 signed and numbered copies hand-printed by Perce Green, the woodcuts printed by the artist.

\$2000-3000

50 LINDSAY, Lionel. A book of woodcuts. Drawn on wood and engraved by Lionel Lindsay. Sydney, 1922. *Octavo, with 20 tipped-in plates, one coloured; original cloth (a little marked and creased), with decorative paper label.*

Edition limited to 200 numbered copies, reset from the hand-printed edition.

\$200-300

51 LINDSAY, Lionel. The Never Never. *Aquatint, 1924, 16 x 24 centimetres, signed bottom left; framed and glazed. Slight marginal foxing.*

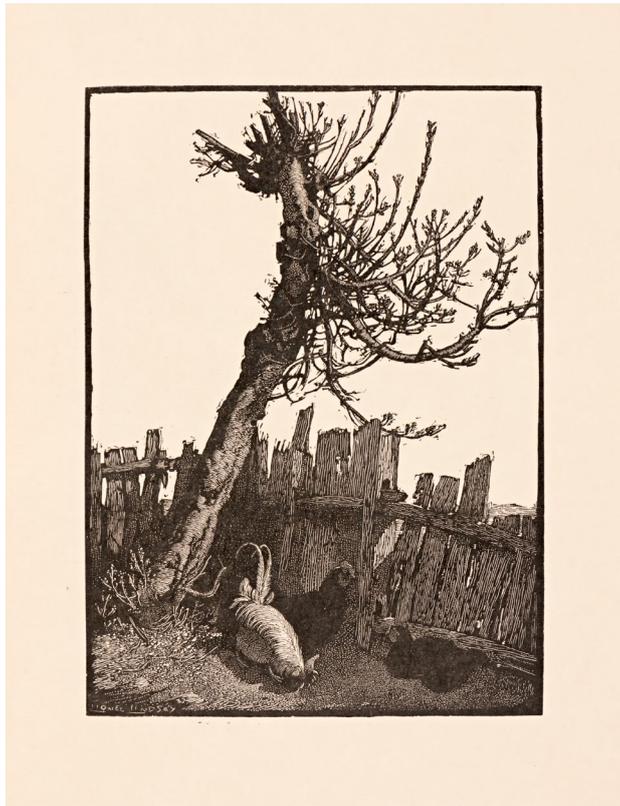
Mendelssohn, *Etchings*, 328: edition of 75 in the final state, this being a proof on Whatman.

\$300-400

52 LINDSAY, Lionel. The swan. *Woodcut, 1924, 10 x 7 centimetres, signed bottom left; framed and glazed.*

Mendelssohn, *Woodcuts*, page 95: edition of about 225.

\$200-300



Lot 53

53 LINDSAY, Lionel. Twenty-one woodcuts. Sydney, Meryon Press, 1924. *Large octavo, the woodcuts tipped-in; original quarter vellum, the front board with coloured woodcut label, in slightly worn card box with woodcut label. Some spotting on the endpapers, otherwise fine.*

Edition limited to 125 signed copies, of which this is number 4 of 40 (though stated to be 30) copies of the issue on thick Japanese vellum. \$2500-3000

54 [LINDSAY, Lionel]. LAWSON, Henry. *The romance of the swag*. Illustrated with woodcuts by Lionel Lindsay. [Sydney], Australian Limited Editions Society, 1939 [but 1940]. *Octavo, with 4 full-page woodcuts and duplicate impressions of each on Japanese vellum; original cloth (unevenly faded).*

Edition limited 350 copies signed by Lindsay, this copy unnumbered. \$200-300

55 [LINDSAY, Lionel]. MENDELSSOHN, Joanna. *The art of Lionel Lindsay*. Volume 1: Woodcuts [Volume 2, A & B: Etchings]. Sydney, 1982-87. *Two volumes in three, folio, profusely illustrated; original leather or cloth, cloth slipcases. Fine.*

Editions limited to 300 numbered copies signed by the publisher. \$600-800

56 [LINDSAY, Lionel], MENDELSSOHN, The art of Lionel Lindsay, *another set, also fine.* \$600-800

57 [LINDSAY, Lionel and FRIEND, Donald]. MERIMEE, Prosper. *Carmen.* With illustrations done in the summer of MDCCCII by Lionel Lindsay. [Sydney], Southern Cross Books, 1984. *Quarto, with 2 tipped-in coloured plates and numerous illustrations, an original drawing by Lindsay laid in, as issued, and extra-illustrated by 10 initialed ink or watercolour drawings by Donald Friend, on 7 leaves bound in; original gilt-decorated morocco in pictorial dustjacket. Fine.*

The first publication of Lindsay's drawings, with Richard Griffin's translation of the text. The edition was limited to 250 copies, including 10 leatherbound as here with one of the original drawings; this being the translator's own out-of-series copy, with the Friend drawings added. Griffin bookplate. \$2000-3000



Lot 57

NORMAN LINDSAY

58 ARISTOPHANES. *Lysistrata*. Done into English by Jack Lindsay. Illustrations by Norman Lindsay. London, Fanfrolico Press, [1926]. *Folio, with 4 plates and 9 text illustrations; original three-quarter blue morocco, top edge gilt.*

Edition limited to 725 numbered copies on handmade paper, signed by Jack Lindsay. \$400-500

59 ARISTOPHANES. *Women in parliament*. Done into English by Jack Lindsay, with illustrations by Norman Lindsay. London, Fanfrolico Press, [1929]. *Folio, with 4 plates and 13 text illustrations, all skilfully hand-coloured; original three-quarter navy morocco, top edge gilt.*

Edition limited to 500 numbered copies on handmade paper, the attractive colouring added by a Mavis Compston in 1943. With a presentation inscription from Jack Lindsay to Colin Huggett, dated August 1976. \$500-600

60 ARISTOPHANES, *Women in parliament, another copy, the binding slightly rubbed. Signed by Jack Lindsay.* \$300-400

61 DICKENS, Charles. *Great expectations*. Sydney, Shepherd Press, 1947. *Thick octavo, with 46 plates by Norman Lindsay; original gilt-decorated morocco (slightly rubbed) top edge gilt. A little foxing.*

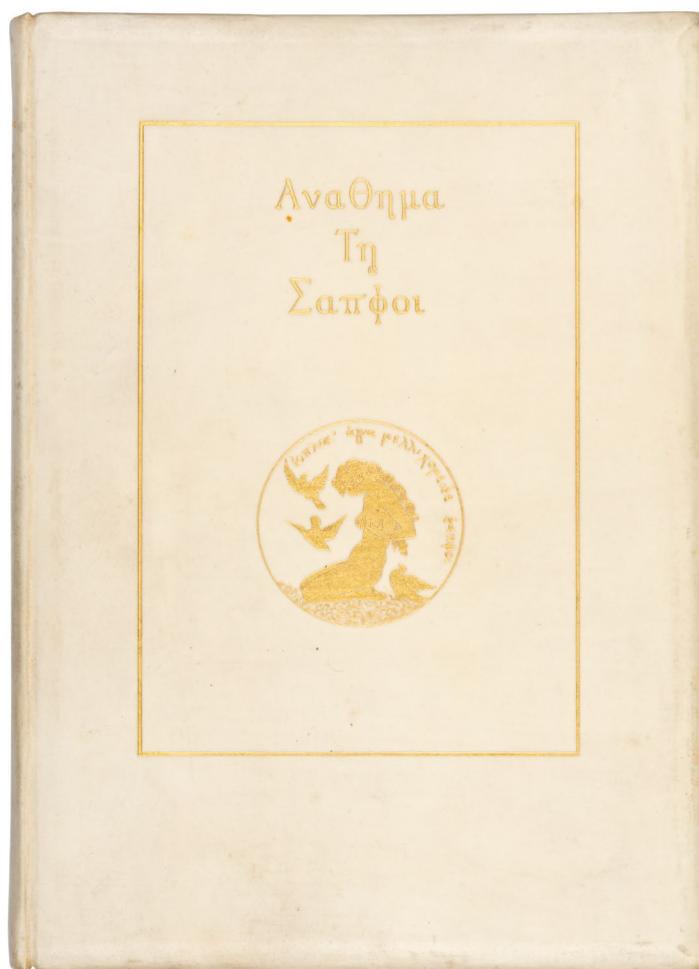
The rare special issue on thick paper and morocco-bound, limited to 38 numbered copies. \$1000-1500

62 GELLERT, Leon. *Isle of San. A phantasy*. Sydney, 1919. *Folio, with frontispiece portrait and 5 signed and numbered etchings by Norman Lindsay, tipped-in; original quarter vellum (discoloured, the cloth sides a little flecked).*

Edition limited to 120 numbered copies signed by the poet. \$8000-10,000



Lot 62



Lot 63

63 LINDSAY, Jack. *Homage to Sappho*. [London, Fanfrolico Press], 1928. *Imperial octavo, with 15 etchings by Norman Lindsay; original vellum with gilt medallion illustration, gilt edges (slightly bowed, as usual). Fine.*

Edition limited to 70 numbered copies signed by Jack Lindsay—though a good proportion, including this copy, were not signed, as Arnold notes. The most highly-prized of the Fanfrolico books, published at £31.10s and over-subscribed. \$8000-10,000

64 LINDSAY, Jack. *The passionate neatherd*. [Sydney], Fanfrolico Press, [1926]. *Small folio, with illustrations by Norman Lindsay; uncut in half calf, top edge gilt. Fine, with the signed Adrian Feint bookplate of W.R. Griffiths.*

Edition limited to 75 copies signed by Jack Lindsay. \$800-1000

65 [LINDSAY, Lionel]. A consideration of the art of Ernest Moffitt. [Melbourne, 1899]. *Tall octavo, with pictorial title by Norman Lindsay, the verso with a design by him including a portrait, laid-in etching by Moffitt printed by Victor Cobb and numerous illustrations by Moffitt; original printed wrappers with woodcut decorations by Norman and Lionel Lindsay.*

Edition limited to 200 numbered copies. The first monograph on an Australian artist and the first book illustrated either by Norman or Lionel Lindsay.

\$1000-1500

66 LINDSAY, Norman. The etchings of Norman Lindsay. London, 1927. *Folio, with 45 collotype plates; original buckram in dustjacket (a little worn and dusty). Vertical crease in front endpaper, an excellent copy, rare in the jacket.*

Edition limited to 129 numbered copies signed by the artist, finely printed at the Chiswick Press.

\$3000-4000

67 LINDSAY, Norman. Exhibition of Norman Lindsay's watercolours and etchings. Adelaide, Dunster Galleries, 1926. *Quarto, with 7 tipped-in plates, one coloured; original stiffened wrappers, ribbon-tied.*

Edition limited to 35 numbered copies signed by Lindsay, finely printed on handmade paper at the Hassell Press.

\$800-1000

68 LINDSAY, Norman. Mermaid and rake. *Woodcut, 1924, 16 x 13 centimetres, initialled bottom right; framed and glazed.*

Number 11 of an unspecified edition of about 150.

\$400-600

69 LINDSAY, Norman. Paintings in oil. Sydney, [1945]. *Large quarto, with 14 tipped-in coloured plates and 16 in half-tone; original boards in pictorial dustjacket. Fine.*

Edition limited to 1000 numbered copies.

\$500-600

70 LINDSAY, Norman. The pen drawings. Sydney, 1918. *Quarto, with 2 portraits and 55 tipped-in plates; original cloth-backed boards, top edge gilt. Fine copy in the dustjacket, which is a little worn and marked.*

Edition limited to 200 numbered copies signed by Lindsay. Inscribed by the editors, Sydney Ure Smith and Bertram Stevens, 'To Sir Baldwin Spencer (who suggested this edition) in appreciation'.

\$800-1000

71 LINDSAY, Norman. Pen drawings. Sydney, 1924. *Large folio, with 24 plates, 12 tipped-in; original gilt-decorated boards (wearing). Rather foxed as often, but the tipped-in plates all clean.*

Edition limited to 500 numbered copies signed by the artist. \$300-400

72 LINDSAY, Norman. Threat. *Etching, 1937, 25 x 19 centimetres, signed bottom right; framed and glazed.*

Bloomfield 354: edition of about 40. \$1500-2000

73 LINDSAY, Norman. Two hundred etchings. Sydney, [1973]. *Two volumes large folio, with 200 plates; original quarter morocco and gilt-decorated cloth, in card slipcase.*

Edition limited to 200 numbered copies signed by the artist's daughter, Jane Lindsay. \$1000-1500

74 LINDSAY, Norman. Water colour book. With an appreciation of the medium by Norman Lindsay and a biographical survey of the artist's life and work by Godfrey Blunden. Sydney, The Springwood Press, 1939. *Large quarto, with 18 tipped-in coloured plates; original cream silk (a little dusty).*

Special issue in this binding, limited to 120 numbered copies signed by the artist. \$500-600

75 LOVING MAD TOM. Bedlamite verses of the XVI and XVII centuries. With five illustrations by Norman Lindsay. Foreword by Robert Graves; the texts edited with notes by Jack Lindsay; musical transcriptions by Peter Warlock. London, Fanfrolico Press, [1928]. *Quarto, with a plate and 4 full-page illustrations; original quarter vellum and gilt-decorated boards (slightly marked).*

Edition limited to 375 numbered copies on handmade paper. \$200-300

76 MACKENZIE, Kenneth. Our earth. Sydney, 1937. *Folio, with a tipped-in signed etching and 13 tipped-in plates by Norman Lindsay; original quarter cloth. Fine.*

Edition limited to 225 numbered copies signed by Mackenzie. \$1500-2000



Lot 77

77 McCRAE, Hugh. *Idyllia*. [Sydney, 1922]. *Large folio, with 5 tipped-in etchings by Norman Lindsay, signed and numbered; original quarter white calf over decorated boards, in cloth-backed slipcase fully papered (this flaking on spine).*

A fine copy, preserved in the rare slipcase. Edition limited to 133 numbered signed copies by the poet. \$12,000-15,000

78 McCRAE, Hugh. *Satyrs and sunlight: silvarum libri*. With pictures and decorations by Norman Lindsay. Sydney, 1909. *Quarto, with portrait and 20 plates including 8 tinted lithographs; original quarter vellum over decorated boards (corners wearing). Slight foxing, traces of bookplate removal from front pastedown.*

Edition limited to 130 numbered copies signed by the poet. The lithographs were printed by Lionel Lindsay. \$1000-1200

79 NIETZSCHE. *The Antichrist*. A new version in English by P. R. Stephensen. With illustrations by Norman Lindsay. London, Fanfrolico Press, [1928]. *Folio, with 6 plates and title illustration; original half blue morocco, top edge gilt.*

Edition limited to 550 numbered copies on handmade paper, this being number one, inscribed by Stephensen to Sadie Carp, secretary at Fanfrolico and his current lover. \$500-600

80 PETRONIUS. A revised Latin text of the *Satyricon*, with the earliest English translation (1694) now first reprinted. London, 1910. *Large quarto, with 100 plates by Norman Lindsay; original quarter vellum (boards a little worn and stained, endpapers renewed).*

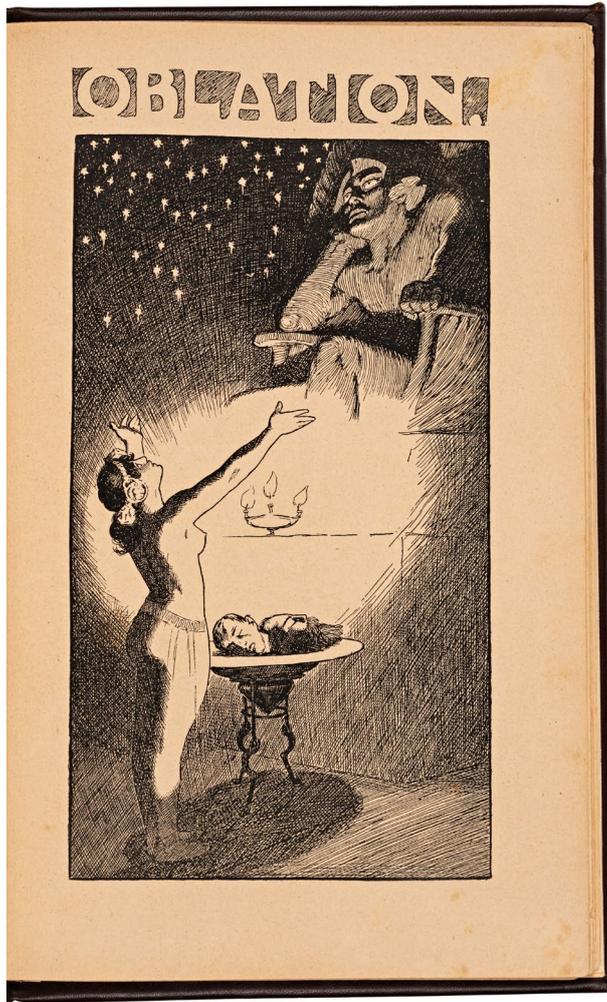
Edition limited to 265 numbered copies signed by Lindsay and the publisher, Ralph Straus. \$300-400

81 SLESSOR, Kenneth. *Thief of the moon*. [Sydney, J. T. Kirtley, 1924]. *Small folio, with 3 signed or initialled wood-engravings by Norman Lindsay tipped-in; original quarter calf. Some paste staining on the wood-engravings as usual.*

Number 12 of an edition limited to 150 signed and numbered copies—of which, however, fewer than half are thought to have been completed. \$1500-2000

82 [STEPHENS, A.G.]. *Oblation*. [Sydney, 1902]. *Small folio, with illustrations by Norman Lindsay; bound by Edith Dew in textured calf retaining the original printed wrappers, the front board with blind-stamped title and floral ornament replicating the wrapper design, signed and dated 1946. Accompanied by two letters from her regarding the binding addressed to Dr W.R. Griffiths of Ballarat, who had commissioned it.*

A poignant association copy of the first book illustrated entirely by Lindsay, inscribed on a preliminary blank 'To the dad and the mater, with love, Norman Lindsay'. Edition limited to 650 numbered copies. \$2000-3000



Lot 82

83 STEWART, Douglas. *Shipwreck*. A poetic drama. Sydney, Shepherd Press, 1948. *Large quarto, with 5 tipped-in coloured plates and full-page illustrations by Norman Lindsay; original gilt-lettered morocco. Fine.*

Edition limited to 100 numbered copies signed by the poet and the artist.

\$500-600

84 [LINDSAY, Ruby]. The drawings of Ruby Lind, Mrs Will Dyson. London, 1920. *Quarto, with tipped-in portrait, 10 plates (some coloured) and full-page illustrations; original quarter cloth. A fine, clean copy, very scarce in this condition.*

\$600-800

85 [LONG]. The etched work of Sydney Long, A.R.E. A complete catalogue of his etchings, edited by Dorothy Ellesmore Paul. Sydney, 1928. *Large quarto, with portrait, 27 tipped-in plates, catalogue illustrations and tipped-in signed etching; original cloth-backed boards in dustjacket, which is a bit foxed.*

Edition limited to 300 signed and numbered copies. The etching, often removed, is 'Young kookaburra & grasshopper'.

\$600-800

86 [McCUBBIN]. The art of Frederick McCubbin. Melbourne, 1916. *Folio, with 45 tipped-in plates, some coloured; original cloth, top edge gilt. Occasional foxing, a couple of tissues torn, but a good copy.*

Edition limited to 1000 numbered copies signed by the artist.

\$300-400

87 MACQUEEN, Kenneth. Adventure in watercolour. Sydney, [1948]. *Folio, with a signed portrait and 18 coloured plates including a signed proof, all tipped-in; original jade morocco (spine sunned) in cloth-edged card slipcase.*

Special issue, limited to 145 leatherbound copies, signed and numbered, with the signed proof plate.

\$250-300

88 MELDRUM, Max. The science of appearances. Sydney, 1950. *Octavo, profusely illustrated, partly in colour, with folding time-line chart and plastic 'diffusing screens' in endpockets; original gilt-decorated morocco (a little bowed). Some foxing.*

Special, leatherbound issue, limited to 100 numbered copies signed by the artist.

\$400-500



Lot 89

89 [MORA, Mirka]. BEIER, Ulli. Mirka. Photographs by Paul Cox. [Melbourne, 1980]. *Oblong quarto, illustrated throughout, partly in colour, and with signed watercolour tipped-in; original boards in dustjacket and cloth slipcase.*

De luxe issue of 100 signed and numbered copies with a watercolour, 22 x 24 centimetres. \$1500-2000

90 [MORT]. Australian Bookplate Club. Checklist of the bookplates of Eirene Mort. Melbourne, The Hawthorn Press, 1943. *Octavo, with 7 tipped-in plates; original stiffened wrappers.*

Edition limited to 150 copies. \$200-300

91 MURRAY, Les. The idyll wheel. Cycle of a year at Bunyah, New South Wales. Wood engravings by Rosalind Atkins. Canberra, Officina Brindabella, 1989. *Octavo; original morocco-backed boards with pictorial paper label. Fine.*

Edition limited to 290 numbered copies signed by Murray. \$200-300



Lot 93

92 OGILVIE, Helen. Banksia. *Colour linocut, circa 1936, 30 x 25 centimetres, signed bottom right; framed and glazed.*

Number 48 of the edition of 50.

\$1500-2000

93 OGILVIE, Helen. Chooks in the straw. *Colour linocut, 1932, 15 x 21 centimetres, signed bottom right; framed and glazed.*

Number 44 of the edition of 50.

\$1500-2000

94 OLSEN, John. *My complete graphics, 1957-1979. [Melbourne], Gryphon Books and Australian Galleries, 1980. Small folio, illustrated throughout, a few plates in colour, and with a signed and numbered etching; original gilt-decorated maroon leather in pictorial dustjacket. Edges slightly foxed.*

Special issue limited to 100 leatherbound copies signed by the artist (here in the form of a small pen sketch incorporating his name), with the sepia etching, 'Owl and Train'. Loosely enclosed are 4 proof plates on white paper, rather than the cream paper ultimately chosen.

\$600-800

95 [PERCEVAL]. PLANT, Margaret. John Perceval. [Melbourne, 1978]. *Large quarto, illustrated throughout, mostly in colour; bound by Richard Griffin in navy morocco and maroon calf with pictorial paper insets and embossed title, suede endleaves.*

A stylish Griffin binding. \$300-400

96 PERROTTET, G. D. The bookplates. Adelaide, The Wakefield Press, 1942. *Octavo, with 12 tipped-in coloured plates; original stiffened wrappers (slightly tanned).*

Edition limited to 275 numbered copies printed at the Hassell Press, the text by H.B. Muir. \$200-300

97 PRICHARD, Katharine Susannah. The earth lover and other verses. With decorations by Eileen McGrath. Sydney, Sunnybrook Press, 1932. *Large octavo; original imitation cloth (with some oxidation, as often with this book), in dustjacket (chip from head of backstrip). Signed Adrian Feint bookplate of W.R. Griffiths.*

Edition limited to 75 numbered copies signed by the poet, the illustrator and the printer, Ernest H. Shea. \$500-600

98 PRINT COUNCIL OF AUSTRALIA. 100 x 100 Portfolio. 100 prints by 100 Australian artists. [Melbourne, 1988]. *One hundred etchings, lithographs, woodcuts, linocuts and screenprints, all signed and numbered in editions of 100 (and 10 artist's proofs); loose as issued, with the text volume reproducing the prints and with artist biographies, folio, pp. 64 in printed wrappers: together in folding cloth box with paper label. Fine.*

Including many noted artists. \$2000-3000

99 REES, Lloyd. Drawings. Sydney, [1978]. *Oblong quarto, illustrated throughout, partly in colour, and with a signed and numbered soft-ground etching; original textured calf. A little foxing, the etching unaffected.*

Special issue of 100 leatherbound copies, signed by the artist and numbered, with the etching, 'Deloraine, Tasmania'. \$400-600

100 REES, Lloyd. A tribute to light: a suite of 8 original lithographs. And Works on paper, 1932-1988. [Melbourne], Australian Galleries, [1988]. *Quarto, illustrated throughout in colour; bound by Richard Griffin in green morocco, the front board diamond-patterned in two tones, with central inset malachite cabochon, folding cloth box with pictorial paper inset.*

Exhibition catalogue, stylishly bound by Griffin. \$300-400



Lot 101



Lot 102

101 RICKETTS, William. *Pair of painted and glazed earthenware bookends, each with moulded figure of a seated Aboriginal elder, the uprights capped with stylized gumleaves, 20 centimetres high. Incised signature of the artist on one base.*

\$2500-3000

102 RICKETTS, William. *Pair of painted and glazed earthenware bookends moulded with figures of Aborigines, 13 centimetres high: one with a half-length of an elder and a child's face, the other with a half-length of a woman and two child's faces; this latter with incised signature of the artist on the side, dated 1943. Sealed firing crack on one base.*

\$2000-2500

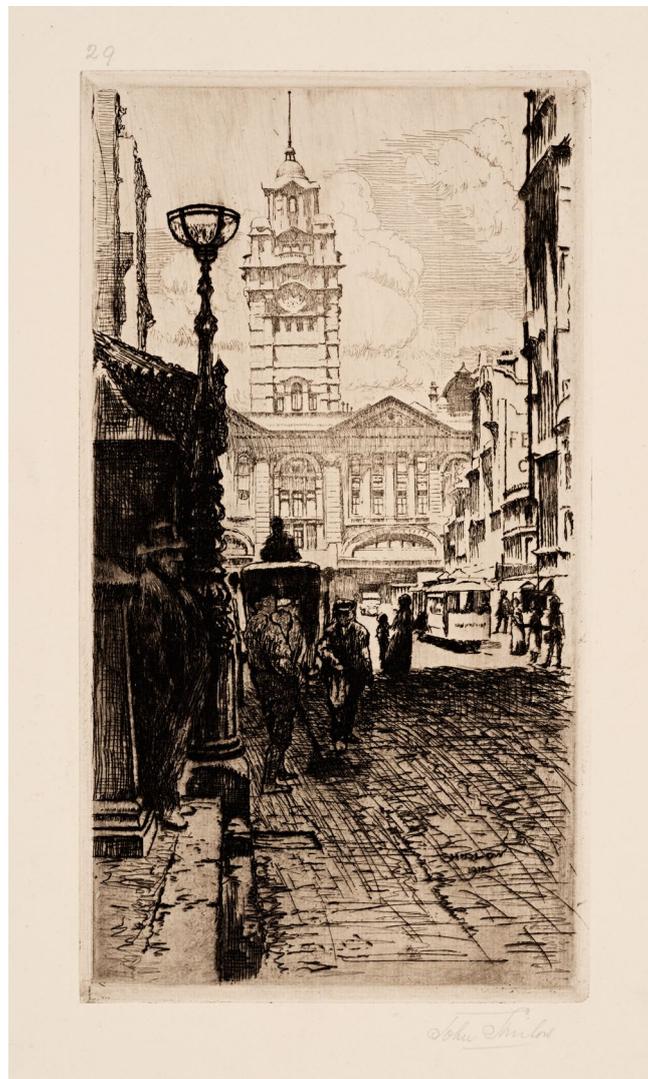
103 [ROBERTS]. TOPLISS, Helen. Tom Roberts, 1856-1931. *A catalogue raisonné. Melbourne, [1985]. Two volumes quarto, text and plates, many in colour; bound by Richard Griffin in two-tone brown calf with pictorial paper insets, suede doublures, in leather slipcase, also with pictorial paper insets (one of these a bit rubbed).* \$400-500

104 SHEAD, Garry. The apotheosis of Ern Malley. Etchings and drawings. [Tirroul, New South Wales, Monogene, [2006]. *Large folio, illustrated throughout, partly in colour, with 3 large etchings, signed and numbered, loosely enclosed as issued; cloth with pictorial paper panel on front board, in folding cloth box with paper label.*

Edition limited to 120 copies signed and numbered by the artist, beautifully produced. With an introductory essay by Sasha Grishin. \$1200-1500

105 SHIRLOW, John. The 'Melbourne set'. Melbourne, 1920. *Large folio, with 6 tipped-in etchings; original quarter cloth string-tied.*

Edition limited to 80 copies signed and numbered by the artist. \$2000-3000



Lot 105

106 [SHIRLOW]. The etched work of John Shirlow. Biography by R.H. Croll. Melbourne, [1920]. *Quarto, with 30 tipped-in plates and tipped-in etching, signed and numbered; original quarter calf (a little rubbed).*

De luxe issue of 100 copies with the etching. \$250-300

107 [SHIRLOW]. The etched work, *another copy of the de luxe issue with the etching, the spine rubbed, additionally signed by Shirlow and Croll.* \$200-250

108 SIBLEY, Andrew. Four linocuts. [Essay] by Robert C. Littlewood. Poem by Marguerite Joan Sibley. Boston, Melbourne and Chateau Bosgouet, The Lytlewode Press, 2014. *Folio, with 4 tipped-in linocuts, hand-coloured by the artist and signed, and coloured frontispiece; in green morocco with gilt-stamped pictorial design on the front board, and cloth slipcase.*

Edition limited to 100 copies on handmade paper, this being an out-of-series presentation copy. \$400-500

109 SLESSOR, Kenneth. The sea poems of Kenneth Slessor. Wood-engravings by Mike Hudson. Canberra, Officina Brindabella, 1990. *Octavo; original quarter leather and patterned boards.*

Edition limited to 240 numbered copies initialled by the printer, Alec Bolton. *With* separate printings of 3 of the Mike Hudson wood-engravings, each limited to 25 signed and numbered copies. \$300-400

110 [SMART]. QUARTERMAINE, Peter. Jeffrey Smart. [Melbourne], Gryphon Books, [1983]. *Quarto, with numerous tipped-in coloured plates and text illustrations; finely bound by Richard Griffin in vellum with red morocco spine, the front board with pictorial paper inlays within a large panel of dark green morocco and with the title lettering in red morocco, the back board with a pictorial paper inlay and decoration in red morocco; contained in a vellum box also with pictorial paper inlays, suede-lined.*

With, loosely enclosed, a fine pencil drawing by Smart, 23 x 18 centimetres, and correspondence addressed to Griffin: 3 autograph letters from the artist, largely concerning the book, with which he was extremely pleased, 6 pages in total; an autograph letter from Germaine Greer concerning the foreword she had supplied, one page; and a typed letter from the author, also expressing his delight with the quality of the book's design and production, one page. Together with a list, in Smart's hand, of names and addresses of people to be sent a prospectus, 66 names over 4 pages, including many well-known artistic and literary figures.

Surely the ultimate copy. The splendid Griffin binding is one of his most elaborate and successful, the pictorial designs on the front cover and the box imitating two of Smart's most famous paintings: *Autobahn in the Black Forest*, and *The guiding spheres*. The pencil drawing included is a study for *Morning practice, Baia*.

See cover illustration.

\$4000-6000

111 [SPENCER]. The Baldwin Spencer Collection of Australian pictures & works of art, which will be sold in The Fine Art Society's Galleries . . . Melbourne, 1919. *Quarto, pp. 32; original wrappers.*

Spencer's own copy of the sale catalogue of his remarkable collection, with the reserve prices added by him, and occasional comments.

\$300-400



Lot 112

112 [STRACHAN]. [KERSHAW, Alister]. *Accent & hazard*. [Paris, Stramur-
Presse, 1951]. *Small folio, illustrated throughout with etchings by David Strachan,
mostly coloured, including 8 full-page, double-page or folding plates; unbound as issued
in pictorial wrappers and card slipcase. Some foxing.*

Very scarce The edition was limited to 50 numbered copies and 15 not for
sale, all signed by the artist, the poet, and the printer, Jacques Murray. This is
copy L of those not for sale. \$2000-2500

113 STREETON, Arthur. The Arthur Streeton catalogue. Melbourne, 1935. *Large quarto, with 2 portraits, 26 tipped-in coloured plates and 18 monochrome plates; original cloth (some colour loss).*

Edition limited to 500 numbered copies published by the artist and signed by him. \$500-600

114 [STREETON]. The art of Arthur Streeton. Sydney, 1919. *Thick quarto, with 36 tipped-in coloured plates and 30 half-tone plates, together with tipped-in proofs of all of these, 2 portraits; original cloth-backed boards in dustjacket (a little chipped).*

The rare special issue with the plates in two states, limited to 30 copies. \$800-1000

115 THAKE, Eric. An individual view. Photographs. Text by Elizabeth Summons. [Melbourne], Gryphon Books, [1982]. *Large quarto, with 28 full-page illustrations; bound by Richard Griffin in diced black morocco with pictorial paper insets, in card slipcase with pictorial label.*

Edition limited to 250 copies, of which this is one of 50 signed and numbered by the artist with 2 original prints, also signed and numbered, in a separate cloth-backed card folder with a mounted illustration; this copy specially bound by the publisher. The two original prints are 'Wind flower' and 'Reg Lindsay at Broken Hill'. \$800-1000

116 [URE SMITH]. Catalogue of the etchings of Sydney Ure Smith. With an introduction by Bertram Stevens. Sydney, 1920. *Quarto, with 12 tipped-in plates and an etching, signed and numbered; original quarter linen with printed label.*

Edition limited to 50 copies, numbered and initialled by the artist, finely hand-printed by Perce Green. \$400-600

117 WALSH, Grahame L. Bradshaw art of the Kimberley. [Toowong, 2000]. *Oblong folio, profusely illustrated, mostly in colour; original imitation crocodile hide with pictorial paper inset. Fine.* \$1200-1500

118 WALSH, Grahame L., Bradshaw art of the Kimberley, *another fine copy.* \$1200-1500



Lot 119

119 WHITELEY, Brett. Another way of looking at Van Gogh, 1888-1889. [Melbourne], Richard Griffin, 1983. *Large quarto, with illustrations throughout, some coloured, and 3 loosely enclosed etchings; original calf in dustjacket. Fine.*

One of 350 copies signed by Whiteley, this being one of 100 numbered copies with the original etchings: 'Back of the asylum, St.Remy', signed; 'Self portrait, one of a dozen glimpses', signed; and 'Sons of the sun', with the artist's stamped monogram. \$8000-10,000

120 WHITELEY, Brett. Zoo. Melbourne, Gryphon Books, [1979]. *Quarto, with photographic portrait, illustrations throughout and signed and numbered etching, tipped-in; original black leather with the title inlaid in white. Fine.*

Edition limited to 50 numbered copies signed by the artist, this being the copy retained by the publisher, Richard Griffin, with his bookplate. \$3000-5000

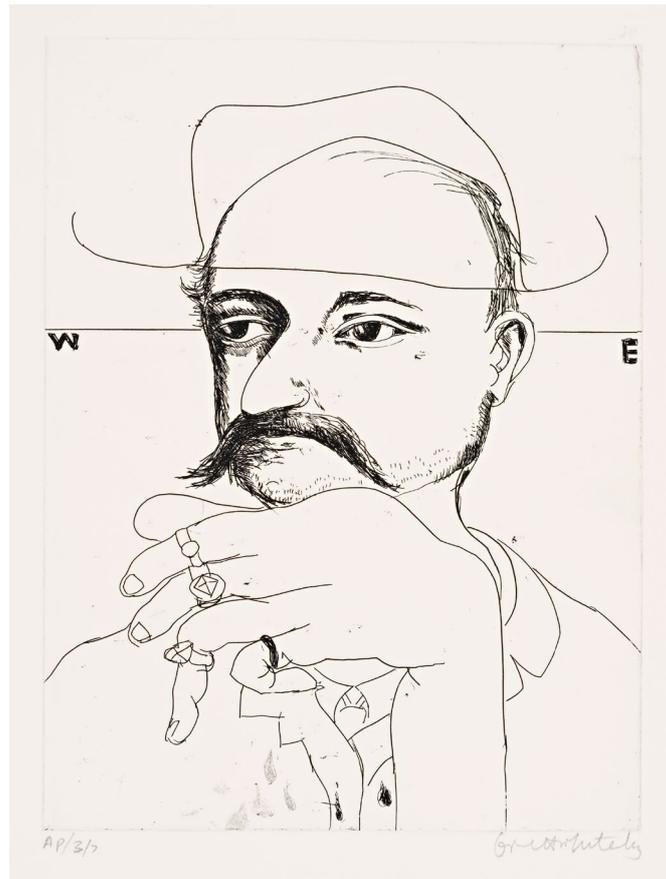
121 WHITELEY, Brett and DRISCOLL, Michael. Native rose. [Sydney], Richard Griffin, [1986]. *Folio, illustrated throughout, mostly in colour, including two double-page maps, and with 3 large etchings by Whiteley, signed and numbered, loosely enclosed as issued; original leather in cloth slipcase. Some dampstaining on the binding.*

Poetry by Driscoll, with Whiteley's suite of paintings, sketches and etchings, inspired by the exploration journals of Ernest Giles. From the special issue with original etchings, nominally of 70 copies, this is an out-of-series copy, number 3 of 7, with signed artist's proofs. \$7000-8000

122 [WHITELEY]. McGRATH, Sandra. Brett Whiteley. Sydney, [1979]. *Large quarto, profusely illustrated, mostly in colour; original leather in cloth slipcase. Edges slightly foxed, slipcase faded.*

Special issue of 200 numbered copies, leather-bound and signed by the artist. \$400-600

123 No lot.



Lot 121

P. NEVILLE BARNETT

A complete collection of his publications

124 BARNETT, P. Neville. Armorial book-plates. Their romantic origin and pictorial development. Sydney, 1932. *Quarto, with numerous tipped-in plates, and illustrations; original snakeskin-patterned cloth, with paper label. Fine.*

De luxe issue, limited to 120 signed and numbered copies, of which this is number 2. \$500-600

125 BARNETT, P. Neville, Armorial book-plates, *the standard edition, octavo, in original patterned cloth, limited to 300 signed and numbered copies.* \$200-300

126 BARNETT, P. Neville. Australian book-plates and book-plates of interest to Australia. Sydney, 1950. *Large quarto, with a profusion of tipped-in plates, some signed, and illustrations; original morocco, in pictorial dustjacket. Fine.*

The rare 'author's edition', limited to 15 signed copies, leather-bound, with additional plates, this being number 2a, 'one of two extra made from the author's specimen sheets', with still more plates, most etched or engraved, and signed. Inscribed by Barnett to Frank E. Lane, one of the book's dedicatees, and 'one of the author's most loved of life-long friends'. \$3000-4000

127 BARNETT, P. Neville, Australian book-plates, *the 'special edition' of 85 signed and numbered copies with additional plates, in original quarter imitation parchment (slightly worn), the front panel of the jacket tipped-in at the end. Ingleton bookplate.* \$500-600

128 BARNETT, P. Neville, Australian book-plates, *the 'standard edition', of 200 signed and numbered copies, in original quarter imitation parchment, with jacket.* \$300-400

129 BARNETT, P. Neville. The bookplate in Australia. Its inspiration and development. Sydney, Tyrrell's Galleries, 1930. *Octavo, with 10 tipped-in plates; contemporary quarter calf retaining the printed wrappers.*

Special issue, with most of the plates signed, limited to 50 signed and numbered copies, of which this is number 25, inscribed by Barnett to R.H.Croll and with a Barnett bookplate by Harry Weston. \$500-600



Lot 126

130 BARNETT, P. Neville, *The bookplate in Australia, the unlimited issue, in original cloth-backed labelled boards, with a presentation inscription by Barnett. Ingleton bookplate.*

The superior version of this issue, which was also published in wrappers.

\$200-300

131 BARNETT, P. Neville. *Colour-prints of Hiroshige. Sydney, 1937. Large folio, with 63 laid-in coloured prints, including pictorial title; original quarter vellum (linen sides a little foxed). Some foxing and offsetting to text, the plates unaffected.*

Edition limited to 110 signed and numbered copies.

\$500-600

132 BARNETT, P. Neville. Figure prints of Japan. Sydney, [1948]. *Large folio, with 45 tipped-in coloured prints; original quarter vellum over figured silk brocade boards, in patterned card slipcase. Paste offsetting to text as usual, fine otherwise.*

‘Special de luxe edition, printed on Whatman’s heavy weight’, limited to 47 signed and numbered copies. \$1500-2000

133 BARNETT, P. Neville, Figure prints of Japan, *the ‘standard de luxe edition’, with 39 tipped-in coloured prints, in original quarter vellum over figured silk brocade boards, in patterned card slipcase. Light paste offsetting from a few plates, fine otherwise.*

Limited to 40 signed and numbered copies, printed on Worthy Grecian Antique. \$1200-1500

134 BARNETT, P. Neville, Figure prints of Japan, *another copy of the ‘standard de luxe edition’, of 40 copies, with 39 prints, in original quarter vellum over cream linen boards (slightly foxed). Paste offsetting to text as usual.* \$1000-1200

135 BARNETT, P. Neville. Fun with book-plates. A souvenir of ‘Australian book-plates’. Sydney, 1951. *Quarto, pp.28, [4], with text illustrations; original printed wrappers string-tied. Ingleton bookplate.*

Edition limited to 100 signed and numbered copies.

With BARNETT, P. Neville. Souvenir of Australian book-plates and book-plates of interest to Australia. Sydney, 1951. *Quarto, pp. 20 with text illustrations, [6]; original pictorial wrappers string-tied.*

Edition limited to 200 copies, this out-of-series.

With BARNETT, P. Neville. De luxe publications. [Sydney, 1938]. *Octavo, pp. [24], with 3 tipped-in coloured plates and text illustrations; original title-wrappers.*

\$200-300

136 BARNETT, P. Neville. Glimpses at Ukiyo-ye. Sydney, 1940. *Large folio, with 27 laid-in coloured prints, including pictorial title and 4 mounted on endpapers; original half vellum. Fine.*

Edition limited to 11 signed and numbered copies, this copy inscribed by Barnett to Dr Rupert W. Hornabrook, the distinguished anaesthetist.

\$3000-4000



Lot 136

137 BARNETT, P. Neville. Hiroshige. Sydney 1938. *Octavo, with 20 tipped-in coloured prints; original quarter vellum in card slipcase. Some paste offsetting to text, as usual, fine otherwise.*

Edition limited to 200 signed and numbered copies. \$300-500

138 BARNETT, P. Neville. Japanese art. A phase in colour-prints. Sydney, 1953. *Folio, with 37 tipped-in coloured prints; original quarter morocco. Paste offsetting to text as usual, affecting a few plates. Fine.*

The de luxe issue of 40 numbered copies, with additional plates, inscribed by the author to Frank E. Lane. \$800-1000

139 BARNETT, P. Neville, Japanese art, *the standard issue of 160 numbered copies in cloth, with 27 prints.* \$400-500

140 BARNETT, P. Neville, Japanese art, *another copy of the standard issue.* \$350-400

141 BARNETT, P. Neville. Japanese colour-prints. Sydney, 1936. *Folio, with 110 tipped-in coloured prints, including pictorial title; original quarter vellum (linen sides foxed). Paste offsetting to text, as usual, blank preliminaries a little foxed.*

De luxe issue, limited to 65 signed and numbered copies. \$800-1000

142 BARNETT, P. Neville, Japanese colour-prints, *the standard issue, with 95 tipped-in coloured prints, in original quarter vellum. Some paste offsetting to text, as usual, fine otherwise.*

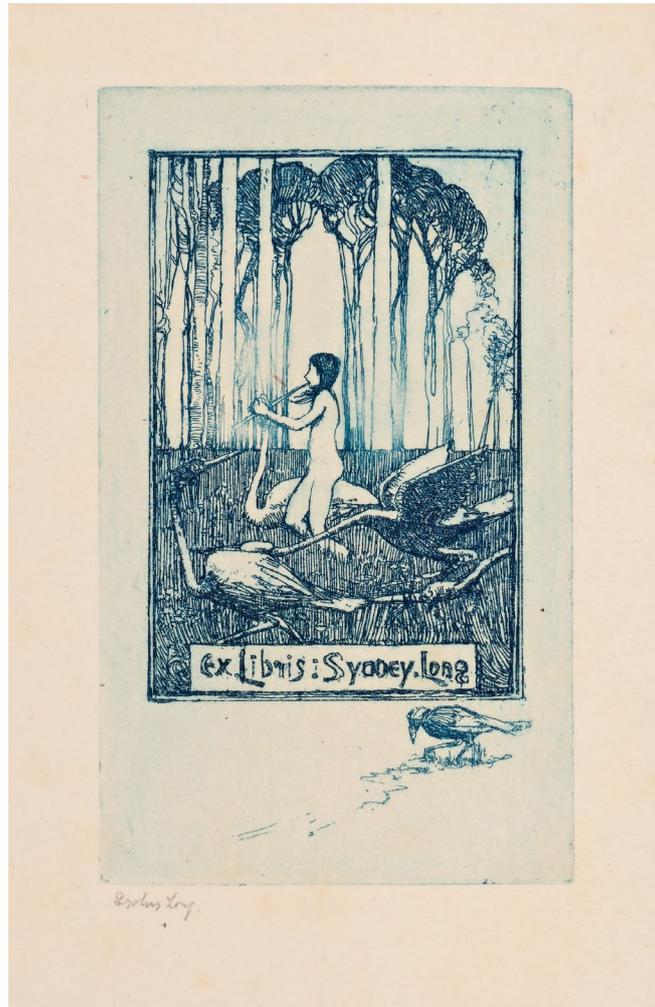
Limited to 185 signed and numbered copies. \$800-1000

143 BARNETT, P. Neville. Nishike-ye. Brocade prints of Japan. Sydney, [1941]. *Large folio, with 35 laid-in coloured prints, including pictorial title, 4 mounted on endpapers, and 4 historiated initials; original half vellum. Fine.*

Edition limited to 15 signed and numbered copies, this copy reserved for 'the author and designer'. \$3000-4000



Lot 143



Lot 144

144 BARNETT, P. Neville. Pictorial bookplates. Their origin: and use in Australia. Sydney, 1931. *Quarto, with numerous tipped-in plates, and illustrations; original marbled cloth.*

The de luxe issue of 100 signed and numbered copies with additional plates. The frontispiece is a signed *remarque* proof etching by Sydney Long.

\$1000-1500

145 BARNETT, P. Neville, Pictorial bookplates, *the standard issue, octavo, with numerous tipped-in plates, in original marbled cloth. Bookplate of M. I. Humphries, by Adrian Feint.*

Limited to 300 signed and numbered copies.

\$300-400

146 BARNETT, P. Neville. Souvenir of 'Armorial book-plates'. Sydney, 1932. *Octavo, with tipped-in plate and 17 text illustrations; original printed wrappers.*

Edition limited to 150 signed and numbered copies, this copy inscribed by the author to Reg Linton, with his bookplate. \$100-150

147 BARNETT, P. Neville. Souvenir of Glimpses at Ukiyo-ye and Nishiki-ye: brocade prints of Japan. [Sydney], 1942. *Quarto, pp. 16,[4], with 7 mounted plates including 5 Japanese coloured prints; original printed wrappers string-tied. Some offsetting, as usual. Inscribed by the author to W. R. Moore.*

Edition limited to 50 signed and numbered copies. \$200-250

148 BARNETT, P. Neville, Souvenir of Glimpses at Ukiyo-ye, *another copy, in neat cloth with leather label, retaining the wrappers. Similar offsetting.* \$200-250

149 BARNETT, P. Neville. Souvenir of Glimpses at Ukiyo-ye and Nishiki-ye: brocade prints of Japan. Revised edition. [Sydney], 1943. *Quarto, pp. 16,[4], with 6 mounted plates, including 4 Japanese coloured prints; neat cloth with leather label, retaining the wrappers. Some offsetting and slight foxing. Inscribed by the author to Leigh Scott.*

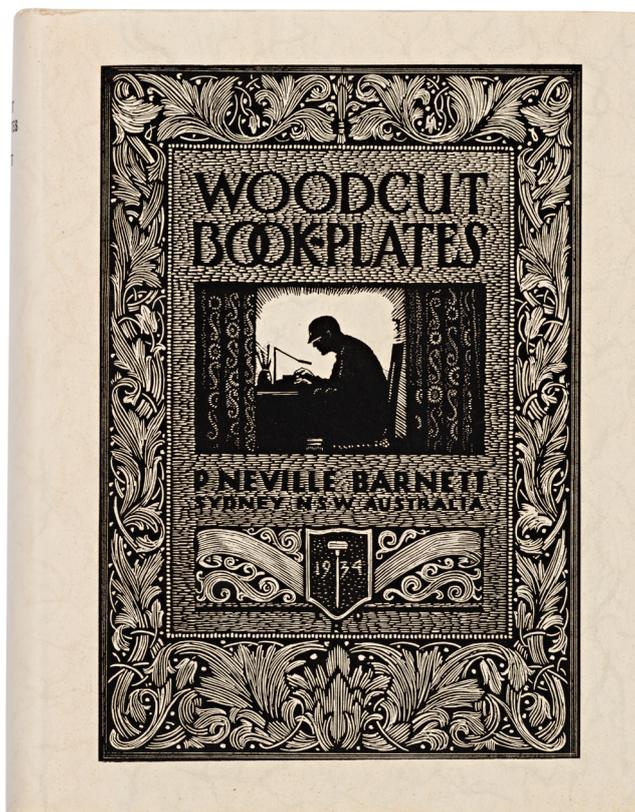
Edition limited to 30 signed and numbered copies. \$200-250

150 BARNETT, P. Neville. Souvenir of Japanese colour-prints. Sydney, 1936. *Quarto, pp. [16], with 8 tipped-in coloured prints; original wrappers with a mounted print. Some offsetting as usual and a little foxing.*

Edition limited to 65 signed and numbered copies. \$150-200

151 [BARNETT, P. Neville]. Souvenir [of Pictorial bookplates]. [Sydney, 1931]. *Octavo, pp. [36] with 7 tipped-in bookplates, two signed; original double wrappers string-tied.*

Edition limited to 25 hand-printed copies, signed and numbered, this copy an 'author's extra', numbered 25D. \$300-400



Lot 152

152 BARNETT, P. Neville. Woodcut book-plates. Sydney, 1934. *Quarto, with numerous tipped-in plates, and illustrations; original quarter imitation parchment, top edge gilt, in dustjacket (slightly chipped). A little foxing (largely confined to the fore-edge).*

De luxe issue, with additional plates, some signed, limited to 70 signed and numbered copies. \$800-1000

153 BARNETT, P. Neville, Woodcut book-plates, the standard issue, *quarto, with numerous laid-in plates, some signed, and illustrations, in original quarter imitation parchment and dustjacket. Fine.*

Limited to 210 signed and numbered copies. \$600-800

154 BARNETT, P. Neville, Woodcut book-plates, *another copy of the standard issue, in contemporary half morocco (slightly scuffed), top edge gilt, front panel of dustjacket, with backstrip, loosely enclosed.*

Number one of the 210 copies. \$600-800

155 BARNETT, P. Neville. Woodcut book-plates. Coming out party souvenir! Sydney, 1934. *Quarto, pp. [28] illustrated in colour throughout; original printed wrappers string-tied. Inscribed by the author to Reg Linton, with his bookplate.*

Edition limited to 150 signed and numbered copies. \$150-200

156 BARNETT, P. Neville. Woodcut book-plates souvenir. Sydney, 1934. *Quarto, pp. 30, [2], with 8 tipped-in bookplates, some signed, 2 tipped-in proof pages (offset) and text illustrations; original printed wrappers string-tied.*

Edition limited to 100 signed and numbered copies. \$200-250

CHILDREN'S BOOKS

with artworks by Ida Rentoul Outhwaite

157 [BROWN, Aileen]. RE, Loretta. Flying south. Illustrated with coloured linocuts by Aileen Brown. [Melbourne, 1987]. *Large quarto, with 10 tipped-in linocuts; original decorated cloth.*

Edition limited to 45 numbered copies signed by the author and the artist.

\$200-300

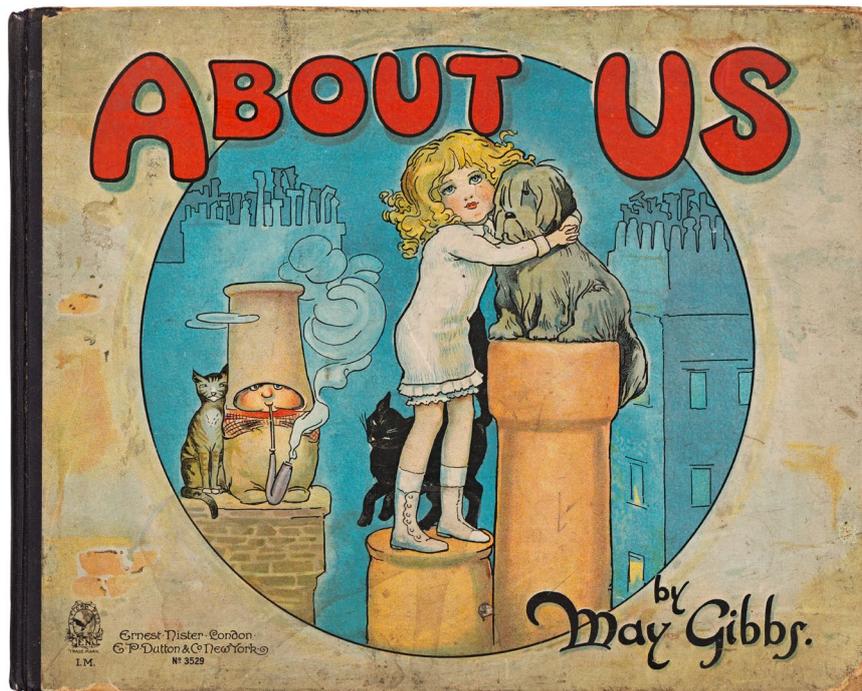
158 BROWN, Judy. The garden of Edens. [Sydney], Barn on the Hill Press, [1939]. *Large octavo, with illustrations by Roderick Shaw including 7 coloured linocuts and hand-coloured frontispiece; original flowered cloth with paper label (spine a little darkened).*

Edition limited to 600 copies hand-printed and hand-bound, of which, however, a good many were ruined by rainwater. Inscribed by Judy Brown to 'Chaddie', the children's book author Doris Chadwick.

\$400-600

159 COHN, Ola. The fairies' tree. Geelong, H. Tatlock Miller, 1932. *Large octavo, with woodcut illustrations by Marjorie Wood, 7 full-page; original stiffened pictorial wrappers.*

\$200-300



Lot 160

160 GIBBS, May. *About us*. London, Ernest Nister, [1912]. *Oblong quarto, with coloured frontispiece, title vignette, 15 full-page illustrations, 7 coloured, and pictorial endpapers; original cloth-backed pictorial boards (a little marked, corners wearing).*

A good copy of May Gibbs's rare first book.

\$2000-3000

161 GIBBS, May. *Bib and Bub. Their adventures*. Sydney, Cornstalk, [1925]. *Quarto, pp.[iv], 80 in coloured comic strip form; original decorated boards in pictorial dustjacket (very slightly torn, without loss). Some foxing.*

Rare in the jacket.

\$1500-2000

162 GIBBS, May. *The further adventures of Bib and Bub*. Sydney, Cornstalk, [1927]. *Oblong quarto, in comic strip form, printed variously in red, blue and green; original pictorial boards. Slight foxing, a very well-preserved copy, rare thus.*

\$1000-1500

163 GIBBS, May. Gumnut babies. Sydney, [1916]. *Octavo, with coloured frontispiece and full-page illustrations; original wrappers with tipped-on coloured illustration, ribbon-tied. With* Gum blossom babies [and] Wattle babies [and] Boronia babies [and] Flannel flowers, *all in wrappers with laid-down coloured illustration, ribbon-tied. The wrappers of the first-named wearing on the overlapping edges and the tipped-on illustration a little torn, the others with minor blemishes.*

First edition of *Gumnut babies*, the rest early reprints. A complete set of this series. \$200-300

164 GIBBS, May. Gumnuts. Sydney, Angus and Robertson, [circa 1940]. *Oblong quarto, pp. [52] in comic strip form, printed variously in black, brown or green; original vivid pictorial wrappers (the overlapping edges with a few inevitable slight tears, without loss).*

An excellent copy of this rare title. Muir 2780, wrongly calling for 48 pages.

Illustrated on back cover. \$2000-2500

165 GIBBS, May. More funny stories about our old friends Bib and Bub. [Sydney, Cornstalk, 1928]. *Oblong quarto, in comic strip form, printed variously in violet, red, blue and green, on a yellow ground; original pictorial boards (spine with small neat repairs). Slight foxing. Very scarce.* \$800-1000

166 GIBBS, May. Scotty in Gumnut Land. [Sydney, 1941]. *Quarto, with plates and illustrations; original pictorial boards in dustjacket. With* Prince Dandelion, [Sydney, 1954], *cloth-backed boards in dustjacket.*

First editions, nice copies in well-preserved jackets. \$300-400

167 GIBBS, May. Snugglepot and Cuddlepie. Their adventures wonderful. Sydney, [1918]. *Quarto, with coloured frontispiece and numerous plates; original cloth-backed boards with mounted illustration. A little staining and foxing. With* Little Ragged Blossom, [Sydney, 1920], and Nuttybub and Nittersing, [Melbourne, 1923].

First editions of all three (denoted in *Snugglepot and Cuddlepie* by the earlier address of the printer). \$500-600

168 HOLMES, Lorraine. Whether the cock. [Kingston, A.C.T., 1990]. *Large quarto, in concertina form, with 13 hand-coloured linocuts; original quarter cloth and patterned boards. Fine.*

Edition limited to 25 signed copies, hand printed, this being an additional artist's proof copy. \$300-500

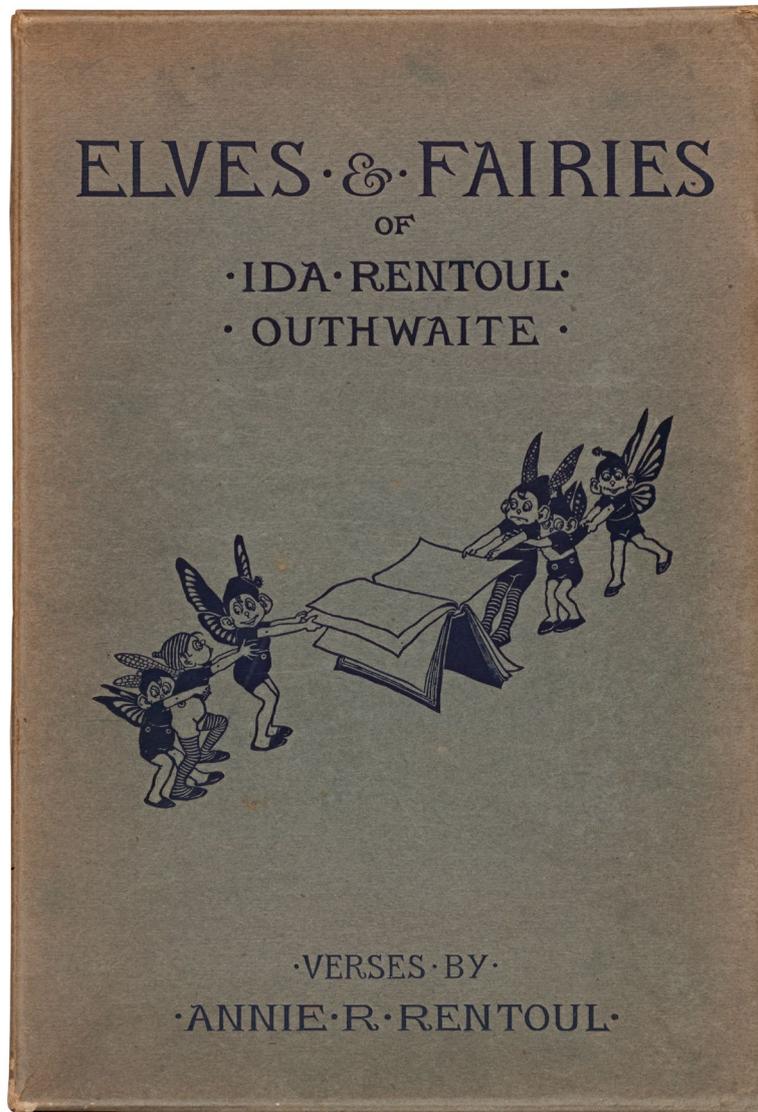
169 HOLMES, Lorraine. Oddily the goat. [Kingston, A.C.T., 1988]. *Small folio, in concertina form, with 11 hand-coloured linocuts; original pictorial boards. Fine.*

Edition limited to 50 signed and numbered copies, hand-printed. \$200-300

170 OUTHWAITE, Ida Rentoul. *Elves and fairies*. Melbourne, [1916]. *Folio, with 45 tipped-in plates, 15 coloured; original gilt-decorated cloth in pictorial card slipcase. The gilt spine lettering dulled as always, slight foxing, corner of two black and white plates creased, but an exceptional copy in a finely preserved slipcase.*

Rare in this condition.

\$3000-4000



Lot 170



Lot 171

171 OUTHWAITE, Ida Rentoul. Goldilocks. *Pen drawing, 23 x 29 centimetres, signed bottom right and dated 1907; framed and glazed.*

Fine early drawing, reproduced in *Australian songs for young and old*, published in the same year. Signed Ida S. Rentoul, her maiden name. \$4000-6000

172 OUTHWAITE, Ida Rentoul. Maia gives us nuts when our stores run out. *Pen drawing, 38 x 33 centimetres, signed with initials bottom left; framed and glazed.*

Delightful large drawing, reproduced (poorly) in *Blossom, A fairy story*, 1928.

See frontispiece illustration.

\$8000-10,000

173 [OUTHWAITE]. QUIN, Tarella. Before the lamps are lit. Illustrated by Ida Rentoul Outhwaite. Melbourne, [1911]. *Oblong octavo, with numerous illustrations, many full-page; original green and red pictorial cloth.*

A fine copy of a book usually seen in mediocre condition.

\$600-800

174 [SIBLEY, Andrew]. LEAR, Edward. The owl and the pussy cat. Illustrated by Andrew Sibley. [Melbourne, Lilly Pilly Books 1988]. *Folio, with 20 laid-in pochoir plates, two double-page, and decorative pochoir initials; bound by Richard Griffin in two-tone morocco with pictorial paper inset. Fine.*

Edition limited to 15 signed and numbered copies, and a bookbinder's copy, on handmade paper, the text hand-written by the artist and all bound by Richard Griffin, whose copy this was. \$800-1000

175 SIBLEY, Irena. The calming of Harry. [Melbourne, Lilly Pilly Books, 1987]. *Folio, with 42 hand-coloured linocuts laid-in; bound by Richard Griffin in brown morocco with pictorial paper insets. Fine.*

Edition limited to 10 signed and numbered copies (and two artist's proofs) on handmade paper, the text hand-written by Andrew Sibley, and all bound by Griffin. \$800-1000

176 SIBLEY, Irena. Rainbow. [Melbourne, Gryphon Books, 1980]. *Large folio, with 20 hand-coloured linocuts tipped-in, all but the title cut signed and numbered; original quarter leather. Fine, with 3 additional linocuts loosely enclosed.*

Edition limited to 67 signed and numbered copies printed by Jim Walker at the Croft Press. \$500-600

177 SIBLEY, Irena. Rainbow. [Melbourne, Lilly Pilly Books, 1988]. *Folio, with 42 hand-coloured linocuts laid-in; bound by Richard Griffin in red morocco with yellow panels and pictorial card insets. Fine.*

Second edition, with additional plates, 'hand-printed, hand-coloured and scripted by the artist', limited to 6 signed and numbered copies on handmade paper, all attractively bound by Richard Griffin. \$1200-1500

178 SIBLEY, Irena. When the sun took the colour away. [Melbourne, Lilly Pilly Books, 1987]. *Folio, with text and illustrations in 47 linocuts, most hand-coloured, laid-in; bound by Richard Griffin in two-tone morocco with pictorial paper inset. Fine.*

Edition limited to 15 signed and numbered copies on handmade paper, all in the Griffin binding; this being his own copy, with his bookplate by Irena Sibley. \$800-1000

179 SIBLEY, Irena. *William the wizard who wasn't*. [Melbourne], Lilly Pilly Books, 1986. *Folio, with 43 hand-coloured linocuts; bound by Richard Griffin in black leather with pictorial card insets, cloth slipcase. Fine*

Edition limited to 6 copies (and 2 artist's proofs) on handmade paper, the text hand-written by Andrew Sibley; this copy specially bound, and with an additional suite of 15 hand-coloured linocuts from the series, signed and numbered (mostly number 4 of 5) in a separate cloth folder. \$2000-3000



Lot 177

FINE BOOKS

including facsimiles

180 BANKS, Joseph. The journal of Joseph Banks in the Endeavour. With a commentary by A.S. Lysaght. [Guildford and Adelaide], Genesis Publications and Rigby, 1980. *Two volumes octavo, with tipped-in frontispiece portrait and full-page text illustrations; original quarter calf, spines gilt-decorated, gilt edges, in labelled card slipcases. Fine.*

Facsimile of the manuscript journal, the edition limited to 500 numbered copies. \$400-600

181 BAUER, Ferdinand. The Australian flower paintings. [Text by] William T. Stearn. Introduction by Wilfrid Blunt. London, Basilisk Press, 1976. *Large folio, with 25 mounted coloured plates, double-page map and text maps; original quarter green morocco and marbled boards in canvas drop-back box with paper spine label. Fine.*

From the originals painted by Bauer during his voyage with Flinders in the *Investigator*, between 1801 and 1805, and held by the British Museum. Edition limited to 550 numbered copies, finely produced. \$400-600

182 THE BIBELOT. A reprint of poetry and prose for book lovers, chosen in part from scarce editions and sources not generally known. Volume XIX, numbers 1-12. Portland, Maine, Thomas Mosher, 1913. *Two volumes sextodecimo, retaining two of the wrappers; bound by Richard Griffin in tan buffalo hide, the front boards with inlays in beige and dark brown calf around a central inset cabochon of petrified wood, spines lettered in blind, within a compartmented folding card box, marbled and cloth-edged, with gilt-lettered cloth labels.*

A very attractive and skilful Griffin creation. \$600-800

183 BLAKE, William. [Illustrations to Edward Young's *Night Thoughts*]. London, The Folio Society, 2005. *Facsimile of the series of watercolours, two volumes large folio, in quarter morocco, a pictorial design after Blake on the front boards in blue and silver around a large morocco label; with commentary volume by Robin Hamlyn in cloth: together in cloth box with morocco spine label.*

The only complete facsimile of this marvellous series, each watercolour having been painted by Blake surrounding an inlaid page of a 1744 edition of Young's poem. Edition limited to 1000 numbered copies. \$800-1000

184 BLIGH, William. Bligh's voyage in the *Resource* from Coupang to Batavia, together with the log of his subsequent passage to England in the Dutch packet *Vlydt* and his remarks on Morrison's journal. All printed for the first time from the manuscripts in the Mitchell Library of New South Wales, with an introduction and notes by Owen Rutter. [London], Golden Cockerel Press, 1937. *Small folio, with wood-engravings by Peter Barker-Mill and facsimiles of Bligh's manuscripts and chart; original 'sail-type' two-tone cloth. Edges slightly foxed.*

Edition limited to 350 numbered copies.

\$400-500

185 BLIGH, William. The log of the *Bounty* . . . now first published from the manuscript in the Admiralty Records, with an introduction and notes by Owen Rutter. [London], Golden Cockerel Press, [1937]. *Two volumes small folio, with wood-engravings by Lynton Lamb and full-page text illustrations; original tricolour 'sail-type' cloth. Offsetting from a skiver bookplate, but a very good pair.*

Edition limited to 300 numbered sets.

\$800-1000

186 BLIGH, William. The log of H.M.S. *Providence*, 1791-1793. [Guildford], Genesis Publications, 1976. *Thick folio, with coloured frontispiece and text illustrations, some full-page; original half calf, the front board gilt-decorated, in cloth slipcase. Fine.*

Facsimile of the manuscript log, including 5 charts by Bligh, two of Van Diemen's Land; together with facsimiles of related correspondence and also of John Ellis's *A Description of the mangostan and the bread-fruit*, with illustrations, 1775. Edition limited to 500 numbered copies.

\$400-600

187 BLIGH, William. The voyage of the *Bounty's* launch as related in William Bligh's despatch to the Admiralty and the journal of John Fryer. With an introduction by Owen Rutter. [London], Golden Cockerel Press, 1934. *Small folio, with wood-engravings by Robert Gibbings; original 'sail-type' two-tone cloth (a little foxed), top edge gilt.*

Edition limited to 300 numbered copies.

\$300-400

188 [BOUNTY]. An account of the mutinous seizure of the *Bounty*. [Guildford], Genesis Publications, 1987. *Octavo, with 6 coloured plates and text illustrations; original half calf, spine gilt-decorated, in labelled card slipcase. Fine.*

Facsimiles of two editions of this rare work, published in 1790 and 1792, with commentary by Stephen Walters. Edition limited to 150 numbered copies.

\$300-400

189 CATLIN, George. Catlin's North American portfolio. Hunting scenes and amusements of the Rocky Mountains and prairies of America. New York, 1845 [*reprinted in facsimile*, New York, 1989]. *Large folio, with 31 coloured plates and text map; unbound as issued in half morocco folding box.*

A fine facsimile of these splendid plates, including the six that were added to the London edition. Limited to 950 signed and numbered copies. \$400-600

190 CHRISTIAN, Fletcher. The letters of Fletcher Christian. [Guildford], Genesis Publications, 1984. *Octavo, with 2 coloured plates and text illustrations; original half calf, spine gilt-decorated, top edge gilt, in labelled card slipcase. Fine.*

Facsimile of this spurious work, published in 1796, with commentary by Stephen Walters. Edition limited to 350 numbered copies. \$200-300

191 [CLARK, John Heaviside]. Aboriginal life in old Australia. Being an enhanced facsimile of *Field sports, &c. &c. of the native inhabitants of New South Wales*, . . . first published in 1814. Melbourne, Edition Renard, 2003. *Folio, with 10 plates in two states, coloured and uncoloured, and with an additional unbound suite of the plates in both states, enlarged by 25%; original half leather (burgundy emu spine and green kangaroo fore-edge), red edges, in fitted cloth box and cloth slipcase.*

Finely produced reprint, with bibliographical notes by Julien Renard. Edition limited to 212 numbered copies including 75 in larger format with the plates in both states, of which this is number 5 of 15 boxed copies with the additional suite of plates. \$1000-1200

192 [CLARK, John Heaviside], Aboriginal life in old Australia, *another copy, number 23 of the 75 in larger format with the plates in both states, in the half leather binding.* \$400-600

193 COLERIDGE, Samuel Taylor. *The rime of the ancient mariner*. Decorated with 30 aquatints by Alan Andrew Farrant. [London], The Stukeley Press, [1994]. *Large folio, with 30 plates, each captioned, initialled and numbered by the artist; original cloth with ribbon tie. Prospectus loosely enclosed.*

Edition limited to 50 copies signed and numbered by the artist. \$800-1000

194 COOK, James. *The journal of H.M.S. Resolution, 1772-1775*. [Guildford and Sydney], Genesis Publications and Hedley Fine Art Books, 1981. *Thick folio, with 6 tipped-in coloured plates and full-page text illustrations including charts; original three quarter morocco, the front board gilt-decorated, gilt edges, in labelled cloth slipcase. Fine.*

Facsimile of Cook's manuscript log, with scholarly commentary by Michael Hoare, Rolf Du Rietz, A.C.F David and others. Edition limited to 500 numbered copies. \$400-600

195 DARWIN, Charles. *The journal of a voyage in H.M.S. Beagle*. [Guildford and Sydney], Genesis Publications and Australian & New Zealand Book Co., 1979. *Thick quarto, with 4 plates; original half calf, spine gilt-decorated, gilt edges, in labelled cloth slipcase. Fine.*

Facsimile of the manuscript, with introduction by Richard Darwin Keynes. Edition limited to 500 numbered copies signed by G.P.Darwin. \$400-600

196 THE FIRST FLEET. *The record of the foundation of Australia from its conception to the settlement at Sydney Cove*. From the original documents in the Public Record Office, with extracts from the log-books of H.M.S. Sirius, and an introduction and notes by Owen Rutter. [London], Golden Cockerel Press, 1937. *Small folio, with wood-engravings by Peter Barker-Mill and facsimiles; original gilt-decorated cloth. Slight foxing. Bookplate of Richard Griffin.*

Edition limited to 375 numbered copies on handmade paper. \$300-400

197 FITZGERALD, Robert D. Heemskerck Shoals. Decorated by a map and fifteen designs after drawings by Geoffrey C. Ingleton. [Lower Ferntree Gully, Victoria], Mountainside Press, [1949]. *Large folio, 18 leaves hand-printed in red and black in Old English type on handmade paper, the illustrations printed in red or auburn, the map hand-coloured; unbound, in a quarter morocco box by Sangorski and Sutcliffe (cloth sides a little marked). First leaf slightly browned.*

John T. Kirtley's celebrated printing of Fitzgerald's poem, which is in the form of a dramatic monologue by Abel Tasman after his escape from shipwreck on a Fijian reef in 1643. He weighs up the achievements and disappointments of the voyage and speculates about future European settlement of the great landmass whose limits he had failed to discover.

The edition statement specifies a printing of 85 copies, divided into three issues; but fewer than this number were completed, only about 30 were bound at the time, and Kirtley ultimately destroyed some of the others. The present copy is one of 19 which had remained in his estate and were offered for sale by us in 1984: it is no 28 from the 'special' issue, of 25 copies, which were signed by the printer, as well as the poet and the artist, and have extra colouring on the map. \$1000-1200

198 FORSHAW, Joseph M. and COOPER, William T. Australian parrots. Melbourne, [1980]. *Two volumes large folio, with full-page illustrations, mostly coloured, and numerous other illustrations and maps; original green leather, the front boards with pictorial paper insets blocked in silver, spines decorated in silver, in folding cloth box as issued.*

Special issue of the second, revised edition, limited to 1000 numbered sets, each volume signed by the author and the illustrator. \$600-800

199 FRYER, John. The voyage of the Bounty launch. [Guildford], Genesis Publications, and Adelaide, Rigby, 1979. *Octavo, with 2 coloured plates, folding chart and text illustrations including facsimiles; original pictorially gilt morocco, gilt edges, by Zaehnsdorf, in labelled card slipcase. Fine.*

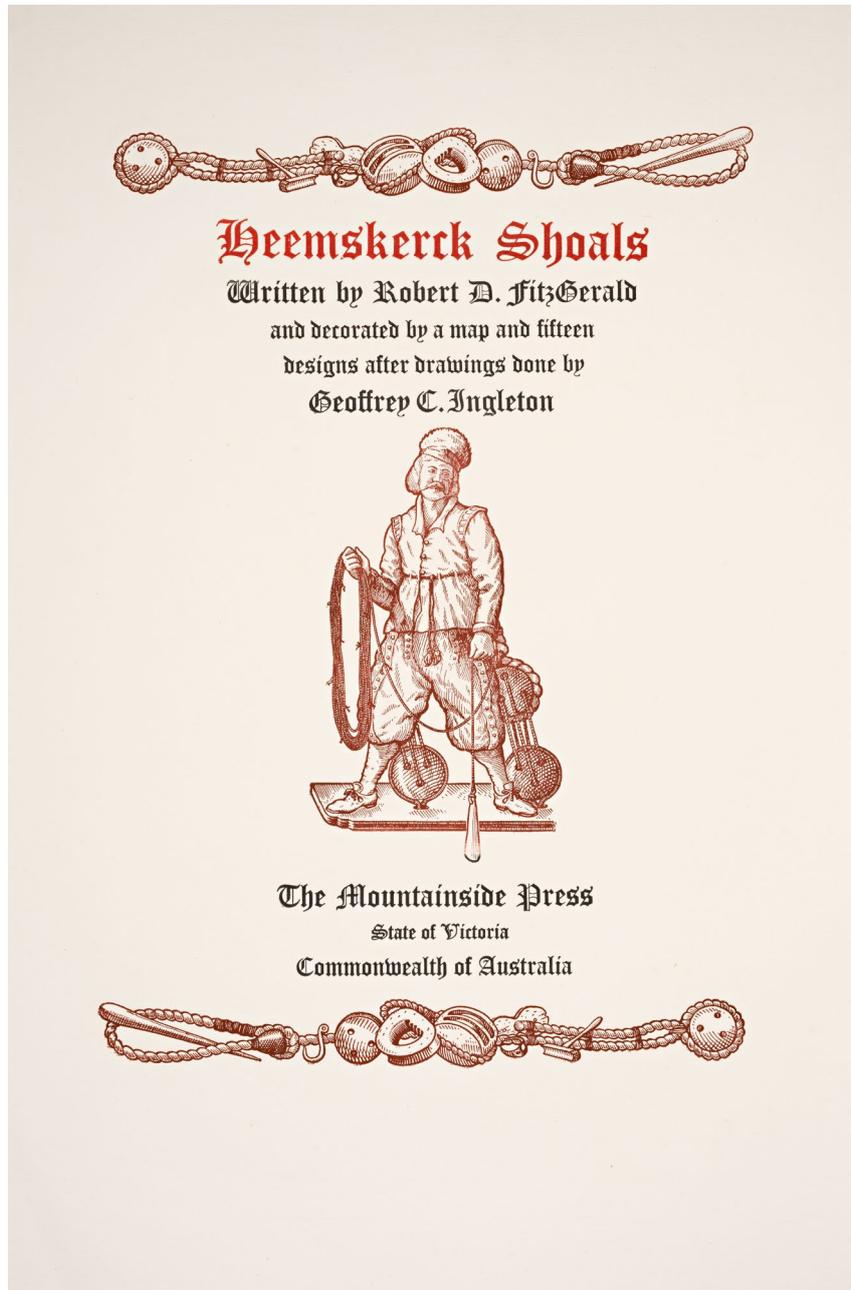
Facsimile of the manuscript in the National Maritime Museum, with introduction by Stephen Walters. One of 25 in this binding, signed by Walters, from the edition of 500 numbered copies. \$500-600

200 FRYER, John, The voyage of the Bounty launch, *another copy, the standard issue, in half calf, spine gilt-decorated, labelled card slipcase. Fine.* \$200-300

201 FRYER, Mary Ann. John Fryer of the Bounty. Notes on his career, written by his daughter. With an introduction and commentary by Owen Rutter. [London], Golden Cockerel Press, 1939. *Small folio, with wood-engravings by Averil Mackenzie-Grieve; original gilt-decorated cloth (spine faded).*

Edition limited to 300 numbered copies.

\$200-300



Lot 197

202 FRYER, Mary Ann, John Fryer of the Bounty, *another copy, bound by Richard Griffin in green morocco, the front board with a paper inset depicting a sextant, a stamped anchor design at foot of back board, suede doublures, in a leather-edged vellum slipcase with paper insets depicting a sextant and compass.* \$400-600

203 GREAT DOMESDAY. The Millenium edition of the Great Domesday Book. London, Alecto Historical Editions, 1992-2000. *Six volumes folio, comprising a facsimile in two volumes, on vellum-finish paper, in embossed calf replicating the twelfth-century binding on the Winton Domesday, with two volumes of translation, volume of introduction and indexes, and map box, in uniform cloth-backed boards. Slight silverfish flecking on the cloth spines.*

Edition limited to 450 numbered sets. The two facsimile volumes were issued in suede bags, no longer present. \$500-600

204 THE GYPSY. Volume 1 number 1. London, The Pomegranate Press, 1915. *Quarto, with plates, one coloured, and text illustrations; bound by Richard Griffin in tan morocco, the front board with raised bands in a diamond pattern radiating from a central inset goldstone cabochon, in folding cloth case mounting the illustration from the original binding of papered boards.*

The first of only two numbers, the literary contributors including Walter de la Mare and Arthur Machen, with illustrations by Alan Odle among others and a coloured plate (with slight marginal waterstain) after Charles Conder. \$300-400

205 HOGG, Robert and BULL, Henry Graves. The Herefordshire Pomona. Containing coloured figures of the most esteemed kinds of apples and pears. London and Hereford, 1876-85 [*reprinted in facsimile*, London, The Folio Society, 2014]. *Two volumes folio, plates and text, with 77 fine coloured plates and numerous text illustrations; the plate volume in quarter morocco, top edge gilt, the text in cloth, the front boards of both volumes pictorially gilt: together in folding cloth box, gilt-decorated. With, as issued, 4 duplicate plates in paper sleeve.*

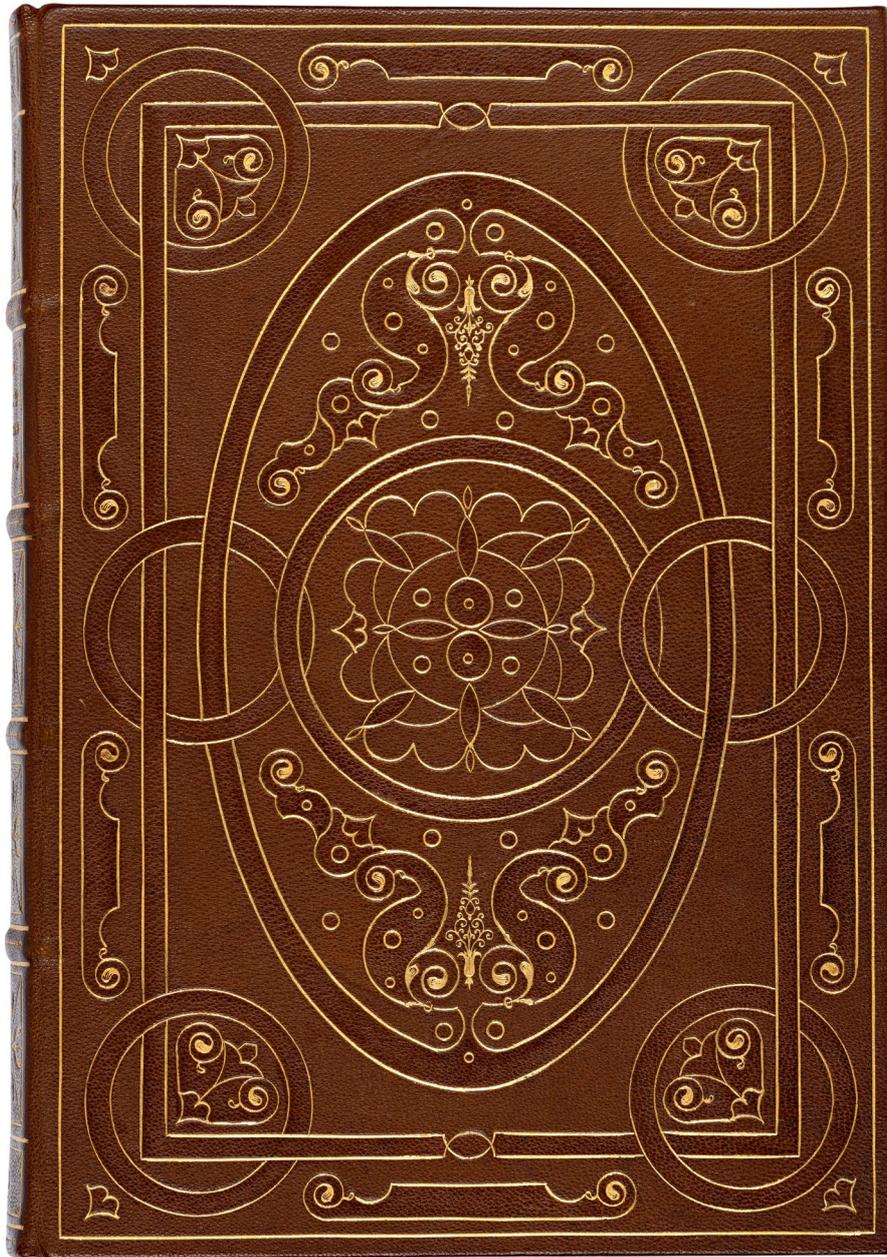
Edition limited to 980 numbered copies. \$500-600

206 THE HOLKHAM BIBLE. London, The Folio Society, 2007. *Facsimile of the original richly illustrated manuscript, on vellum-finish paper, small folio, in half navy morocco with an inset morocco panel on the front board blocked in red, blue and gilt, gilt edges; with commentary volume by Michelle Brown in quarter cloth: together in fitted folding cloth box with leather spine label.*

Fine facsimile of the Holkham Bible Picture Book, created probably in London, circa 1330-40. Edition limited to 1750 numbered copies. \$250-300

207 HOLME, Charles, *editor*. The art of the book. A review of some recent European and American work in typography, page decoration and binding. London, The Studio, 1914. *Small folio, illustrated throughout, partly in colour; bound by Harry Green in brown morocco elaborately gilt in Grolieresque style, gilt edges, gilt dentelles.*

A very fine example of the work of this noted Melbourne binder. \$800-1000



Lot 207

208 JACQUIN, Nikolaus von. *Selectarum stirpium Americanarum historia*. Vienna, 1780-81 [reprinted in facsimile, The Folio Society, 2016]. *Large folio, with 264 coloured plates, all but the 2 folding plates printed recto and verso, in half morocco, the front board with stamped floral decoration in gilt, silver and black; with a commentary volume by Christopher Mills, in gilt-decorated cloth: together in fitted cloth box.*

Finely produced facsimile of this very rare work, the edition limited to 750 numbered copies. \$500-600

209 JOHNSON, Samuel. *A dictionary of the English language*. London, 1755 [reprinted in facsimile, London, The Folio Society, 2006]. *Two volumes large folio; original half speckled calf, spine with red and green labels, marbled sides and edges, in labelled cloth slipcase.*

Finely produced facsimile of the first edition, limited to 1000 numbered copies. \$800-1000

210 JOHNSON, Samuel, *A dictionary of the English language, another facsimile of the first edition, London, Longman, 1990: two volumes large folio, in original red calf with green spine labels and labelled cloth slipcase. With, loosely enclosed as issued, a facsimile of the Plan of the dictionary, 1747, and a booklet of commentary.* \$500-600

211 LEAR, Edward. *Illustrations of birds drawn for John Gould. Collected and introduced by David Attenborough*. London, The Folio Society, 2012. *Large folio, with 81 coloured plates; original navy morocco richly gilt, top edge gilt, modelled on a binding of the period, and cloth box with morocco label.*

Assembling for the first time all of Lear's plates for Gould's ornithological folios. Edition limited to 780 numbered copies signed by Attenborough. With a duplicate plate in paper sleeve as issued. \$1500-2000

212 LEWIN, John William. *Prodromus entomology. Or, a natural history of the lepidopterous insects of New South Wales*. First published in 1805, reissued in 1822. Melbourne, Edition Renard, 2007. *Folio, with 37 coloured plates; original tan calf, the front board with gilt-stamped ornamental border, repeated in blind on the back board, panelled spine with red label, gilt edges, in cloth slipcase.*

Finely produced reprint, with bibliographical notes by Julien Renard. Edition limited to 212 copies, of which this is number 5 of 30 on large paper and fully bound, including, as well as the 19 plates from the second edition, the 18 plates from the first. \$800-1200

213 THE LUTTRELL PSALTER. London, The Folio Society, 2006. *Facsimile of the original illuminated manuscript, on vellum-finish paper, small folio, in blue morocco, the front board elaborately blocked in gilt, silver, coral and navy, large gilt spine label, gilt edges; with commentary volume by Michelle Brown in quarter cloth: together in cloth box with matching leather label.*

Fine facsimile of this fourteenth-century English manuscript, one of the greatest treasures of the British Library. Edition limited to 980 numbered copies.

\$800-1000

214 MERIAN, Maria Sibylla. The Surinam album. London, The Folio Society, 2006. *Facsimile of the original album of watercolours, large folio, with 91 tipped-in coloured plates, in quarter morocco, the front board with pictorial design blocked in silver, gilt and black; with commentary volume by Julie Harvey: together in fitted cloth box with morocco spine label.*

Fine facsimile of Merian's splendid watercolours of the flora and fauna of Surinam, early seventeenth-century, in the British Museum. With 3 duplicate plates in a paper sleeve, as issued. Edition limited to 1000 numbered copies.

\$400-600

215 MORRISON, James, *Boatswain's Mate of the Bounty*. The journal . . . describing the mutiny and subsequent misfortunes of the mutineers. Together with an account of the island of Tahiti. With an introduction by Owen Rutter. [London], Golden Cockerel Press, 1935. *Small folio, with wood-engravings by Robert Gibbings; original 'sail-type' two-tone cloth (foxed), top edge gilt.*

Edition limited to 325 numbered copies. The first printing of Morrison's journal, a major *Bounty* document, from the manuscript in the Mitchell Library.

\$400-500

216 PHILLIP, Arthur. The Voyage of Governor Phillip to Botany Bay. First published in 1789, reprinted in 1790. Melbourne, Edition Renard, 2007. *Large folio, with 86 plates and charts, including the 31 natural history plates both coloured and uncoloured, and with an additional suite of the 7 charts folded into an endpocket; original red morocco gilt-decorated, gilt edges, in folding cloth box with inset illustration of the Wedgwood medallion as depicted on the title-page of the 1791 Hamburg edition.*

Finely produced edition in enlarged format, including the coloured plates from the original de luxe issue, with historical and bibliographical notes by Julien Renard. Limited to 212 numbered copies, this being number 10 of 25 boxed copies with an additional suite of 48 plates, 31 coloured, loosely enclosed in paper folder, as issued.

\$2000-3000

217 PHILLIP, Arthur, *The voyage of Governor Phillip to Botany Bay, another copy, number 52 of 75 copies with 86 plates and charts including the 31 natural history plates both coloured and uncoloured, and with an additional suite of the 7 charts folded into an endpocket, in red morocco.* \$1500-2000

218 PHILLIP, Arthur, *The voyage of Governor Phillip to Botany Bay, another copy, number 112 of the 100 copies with 55 plates and charts, the 31 natural history plates coloured, and with an additional suite of the 7 charts folded into an endpocket, in red morocco.* \$1000-1500

219 THE POEMS OF THE PEARL MANUSCRIPT. Pearl, Cleanness, Patience, Sir Gawain and the Green Knight. London, The Folio Society, 2015. *Facsimile of the original illustrated manuscript, on vellum-finish paper, small octavo, in gilt-lettered morocco; with commentary volume by Malcolm Andrew and Ronald Waldron, thick octavo in original cloth: together in fitted cloth box, the facsimile within a felt-lined wooden tray.*

Finely produced facsimile of a celebrated manuscript, the only source for these Middle English poems, limited to 980 numbered copies. The accompanying volume includes the first publication of a prose translation. \$500-600

220 THE POEMS OF THE PEARL MANUSCRIPT. *Another copy.* \$500-600

221 THE QUEEN MARY ATLAS. London, The Folio Society, 2005. *Facsimile of the original decorated manuscript, large folio, with 12 double-page coloured plates, in red calf, elaborately gilt arms on the front board; with commentary volume by Peter Barber: together in fitted cloth box with leather label.*

Facsimile of the atlas created in the 1550s by the Portuguese cartographer Diogo Homem, then in exile in England, probably commissioned by Mary Tudor. Edition limited to 1000 numbered copies. \$400-600

222 [RICHARD OF HOLDINGHAM]. The Hereford world map. London, The Folio Society, 2010. *Large coloured map, 142 x 120 centimetres, canvas-backed with wooden battens, in cloth-covered wooden box with metal clasps, the hinged lid gilt-lettered; together with the two commentary volumes, by Scott D. Westrem and by P.D.A. Harvey, both quarto, with coloured plates, in gilt-decorated cloth and card slipcases.*

The thirteenth-century world map in Hereford Cathedral: a fine facsimile of one of the most important medieval English artefacts. Edition limited to 1000 numbered copies. \$800-1000

223 ROBERTS, David. The Holy Land, Syria, Arabia, Egypt & Nubia. From drawings made on the spot. London, 1842-49 [*reprinted in facsimile*, London, The Folio Society, 2010]. *Six volumes in two, large folio, with portrait, 2 maps and 247 coloured plates including pictorial titles; in pictorial cloth, top edges gilt, and cloth slipcases.*

Fine facsimile of the hand-coloured issue of these great Victorian plate books. The edition of 1000 numbered copies was oversubscribed and a reprint in reduced format was published in 2014. \$800-1000

224 THE ROMANCE OF ALEXANDER. [Lucerne, Quaternio Verlag, and London, British Museum, 2014]. *Facsimile of the original illuminated manuscript, on vellum-finish paper, small folio, in gilt-decorated calf replicating the eighteenth-century binding; with a cloth-bound commentary volume in the same format: together as issued in folding cloth box.*

Finely produced facsimile of this richly illuminated French manuscript, *circa* 1420, of the Alexander Romance, an account of the life and exploits of Alexander the Great. The commentary volume includes a translation. Edition limited to 740 numbered copies. \$1200-1500

225 ROSSER, Celia E. and GEORGE, Alexander S. The Banksias. Clayton, Monash University and London, Academic Press, 1981-88. *Two volumes elephant folio, with 48 fine coloured plates by Rosser; original half green morocco, top edges gilt. Some slight wear. With 6 duplicate plates in paper sleeve, as issued.*

Editions limited to 730 numbered copies. A final volume was published in 1993. \$1000-1500



226 ROSSER, Celia E. and GEORGE, Alexander S. *The Banksias*. Portfolio II [cover title]. Clayton, Monash University, 1988. *Elephant folio, with 24 coloured plates; unbound as issued in folding cloth case (unevenly faded), with ribbon ties.*

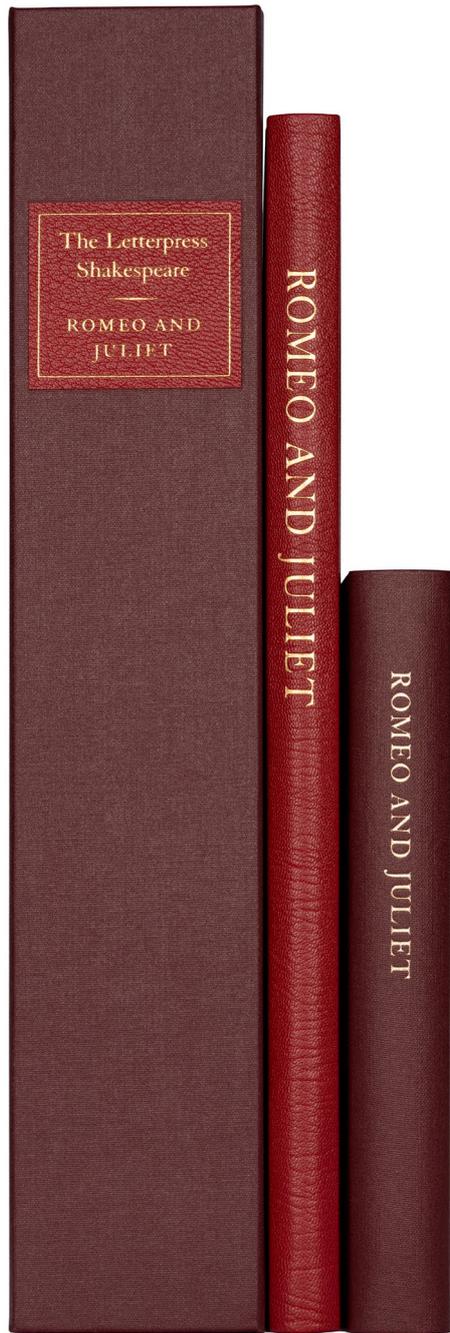
One of 200 additional sets of the plates from the second volume, of which this is number 83 of 100 for sale. \$200-300

227 THE ST ALBANS PSALTER. [Stuttgart and Madrid, Verlag Muller & Schilder, 2008]. *Facsimile of the original illuminated manuscript, on thick vellum-finish paper, small folio, in burgundy morocco with blind-stamped figurative decoration, brass clasps and leather thongs, top edge gilt, modelled on an English binding of the period; with a commentary volume in cloth: together in fitted leather clamshell box, silk-lined.*

Beautifully produced facsimile of the twelfth-century English original, a masterpiece of Romanesque art, with numerous full-page miniatures and historiated initials, in vivid colours and gold. Edition limited to 1185 numbered copies, published at approximately \$11,000. \$4000-5000

228 SHAKESPEARE, William. *The comedies, histories and tragedies*. New York, Limited Editions Club, 1939-41. *Thirty-seven volumes small folio, each illustrated by a different artist, in various media, mostly in colour; original cloth-backed patterned boards, top edges gilt, in wearing glassine wrappers, all but three volumes with the loosely enclosed commentary and note on the illustrator, 4 pages. A little foxing.*

Edited by Herbert Farjeon and designed by Bruce Rogers, the illustrators including Eric Gill, Edward Bawden, Graham Sutherland, Arthur Rackham, Robert Gibbings, Barnett Freedman and Gordon Craig, among others. Together with the handsomely produced prospectus volume, *Shakespeare, a review and a preview*, and also *Ten years and William Shakespeare: a survey of the publishing activities of the Limited Editions Club from October 1929 to October 1940*. \$800 -1000



Lot 229

229 SHAKESPEARE, William. The Letterpress Shakespeare. London, The Folio Society, 2007-14. *Thirty-nine volumes small folio in quarter morocco and marbled boards; each with octavo commentary volume in cloth with paper label: together in folding cloth cases with morocco label.*

A complete set of this grand edition, finely printed on mould-made paper and handsomely bound, the bindings and boxes colour-coded: the Tragedies in red, Histories in blue, Comedies in green, and the Poems volume in a lighter shade of blue. The text is that of the Oxford edition, edited by Stanley Wells.

Initially the editions were limited to 3750 numbered copies, but most volumes were issued in 1000 numbered copies, which was therefore the edition limitation for the set, worldwide. \$8000-10,000

230 SHARPE, R. Bowdler. Monograph of the Paradiseidae or birds of paradise and Ptilonorhynchidae, or bower-birds. [London, 1891-98, *reprinted in facsimile*], London, The Folio Society, 2011. *Large folio, with 79 coloured plates, in quarter morocco, the front board with pictorial design in red and gilt, top edge gilt, and cloth slipcase; with separate text volume, octavo, in cloth and card slipcase.*

Edition limited to 1000 numbered copies. \$750-1000

231 SMITH, James. A specimen of the botany of New Holland. The figures by James Sowerby. First published in 1793-95, and now reprinted for the first time. Melbourne, Edition Renard, 2005. *Folio, with 16 coloured plates, in original tan calf, the spine gilt-decorated, yellow edges; with facsimiles of the four wrapped quarto parts, including the 16 plates: together in fitted cloth box.*

Finely produced reprint, with bibliographical notes by Julien Renard. Edition limited to 212 copies, 80 in larger format with the text typeset, of which this is number 5 of 20 with facsimiles of the original parts—a pleasing addition.

\$1000-1500

232 SMITH, James, A specimen of the botany of New Holland, *another copy, number 23 of the 80 copies in larger format, in the same binding.* \$500-600

233 SMITH, James, A specimen of the botany of New Holland, *another copy of this issue, number 24 of 80 copies.* \$500-600

234 STRACHAN, W.J. The artist and the book in France. The 20th century *livre d'artiste*. London, [1969]. *Quarto, illustrated throughout, partly in colour; bound by Richard Griffin in black morocco, the front board with inlays in beige, fawn, green and black, in a pyramidal formation, below a central malachite cabochon, in gilt-decorated cloth box.* \$400-600

235 STUART, John Lingwood. Three colonial adventures. The journals . . . Transcribed by Robert M. Warneke. Melbourne, Edition Renard, 2018. *Four volumes octavo, with 2 folding maps and a coloured plate; limp morocco (variously red, blue, tan and maroon) in folding cloth case.*

The first publication of these journals: of Stuart's voyage from England to Adelaide in 1849, of a sealing voyage off South Australia in 1851 and an overland expedition from Adelaide to the Bendigo goldfields in 1853; with a commentary volume by Robert Warneke. Edition limited to 215 numbered copies, of which this is one of 30 bound as four volumes, in the folding case. \$500-600

236 [SWIFT, Jonathan]. Travels into several remote nations of the world. By Lemuel Gulliver. Newly illustrated by Peter Suart. [London], The Folio Society, 2011. *Folio, with 17 tipped-in coloured plates and a tipped-in etching, signed and numbered by the artist; original quarter vellum over pictorial boards, top edge gilt, in cloth box with leather label.*

Edition limited to 1000 copies. \$400-600

237 [SWIFT, Jonathan], Travels into several remote nations of the world, *another copy of this edition.* \$400-600

238 SWIRE, Herbert. The voyage of the Challenger. A personal narrative of the historic navigation of the globe in the years 1872-76. [London], Golden Cockerel Press, 1938. *Two volumes small folio, with 17 coloured plates, text illustrations and endpaper map; original quarter white buckram and blue cloth boards, spines with gilt decorations designed by Lettice Sandford, cloth slipcase. Fine.*

The first printing of Swire's journal, limited to 300 numbered sets. \$600-800

239 TENCH, Watkin. Narrative of the expedition to Botany Bay. First published in 1789, and now reprinted, with additions from the third and other editions of the same year. Melbourne, Edition Renard, 2004. *Octavo, with a coloured portrait, 2 other plates, a map and map endpapers; original blue calf, top edge gilt, and compartmented cloth slipcase, which also encloses a framed example of the portrait.*

Finely produced reprint with the plates and maps newly added and with an essay on the work's publishing history by Julien Renard. Limited to 212 copies, of which this is number 5 of 20 fully bound, with the additional framed portrait, in the slipcase. \$800-1000

240 THORNTON, Robert John. The temple of flora, or garden of the botanist, poet, painter and philosopher. London, 1799 [*reprinted in facsimile, London, The Folio Society, 2008*]. *Large folio, with 34 coloured plates, in quarter green morocco, a pictorial design in colours and gilt on the front board; with commentary volume by Stephen Harris, large octavo, in cloth with paper label: together in fitted cloth box (a little marked). With a duplicate plate in paper sleeve, as issued.*

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241 WATERFOWL OF NORTHAMERICA. [Winnipeg, Ducks Unlimited, 1987]. *Large oblong folio, with 44 coloured plates; original padded brown leather, top edge gilt, in cloth slipcase.*

Plates by 30 prominent wildlife artists, the edition limited to 1250 numbered copies. \$400-500

242 WHITE, John. Journal of a voyage to New South Wales. First published in 1790. Edition Renard, 2002. *Large folio, with 65 plates in two states, coloured and uncoloured, and vignette view from the original title-page; original green morocco, gilt edges.*

Finely produced reprint in enlarged format, with bibliographical notes by Julien Renard. Edition limited to 212 copies, of which this is number 24 of 50 with the plates in two states. \$1200-1500

243 WHITE, John, *Journal of a voyage to New South Wales, another copy, number 72 of 150 copies with 65 coloured plates and the vignette view, in green morocco.* \$800-1000

244 WHITE, John, *Journal of a voyage to New South Wales, another copy, number 204 of the edition of 212 copies, with 65 coloured plates and the vignette view, in a trial binding, similar to that ultimately adopted but the green morocco a darker shade.*

Correction: this copy includes the plates in two states, coloured and uncoloured. \$600-800

245 THE WINCHESTER PSALTER MINIATURE CYCLE. London, The Folio Society, 2015. *Facsimile of this sequence of miniatures, on vellum-finish paper, small folio, in red morocco, the front board elaborately blocked in gilt and green, top edge gilt; with commentary volume by Kristine Haney in cloth: together in folding cloth box with pictorial paper panel.*

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