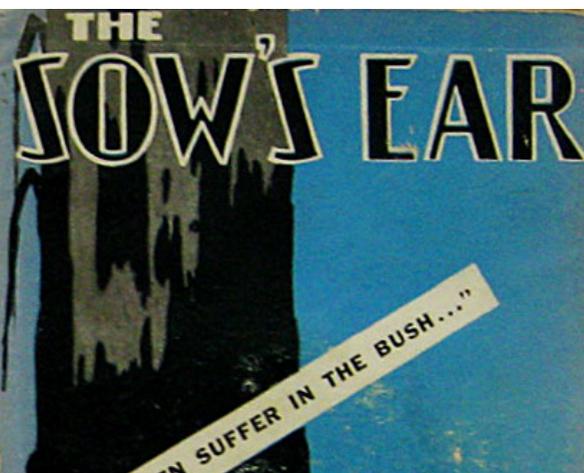
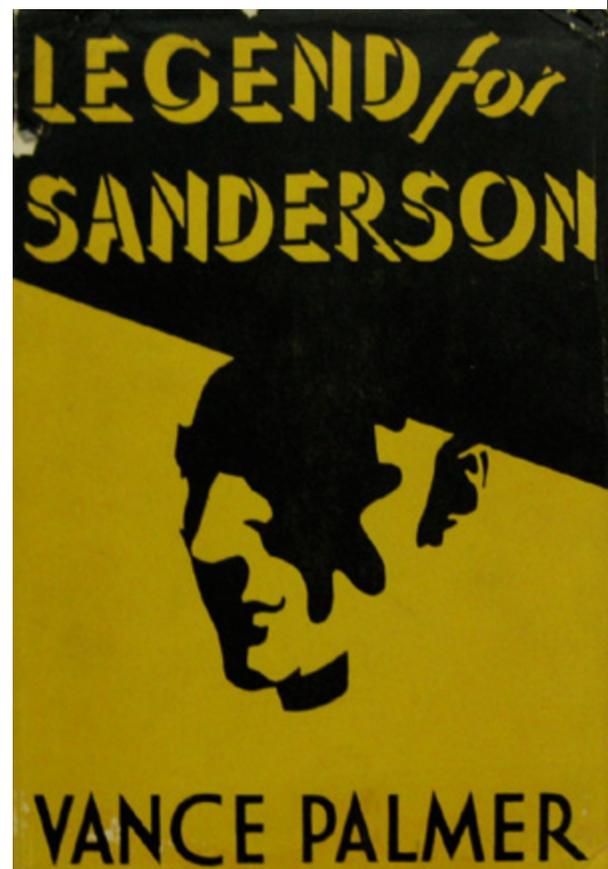
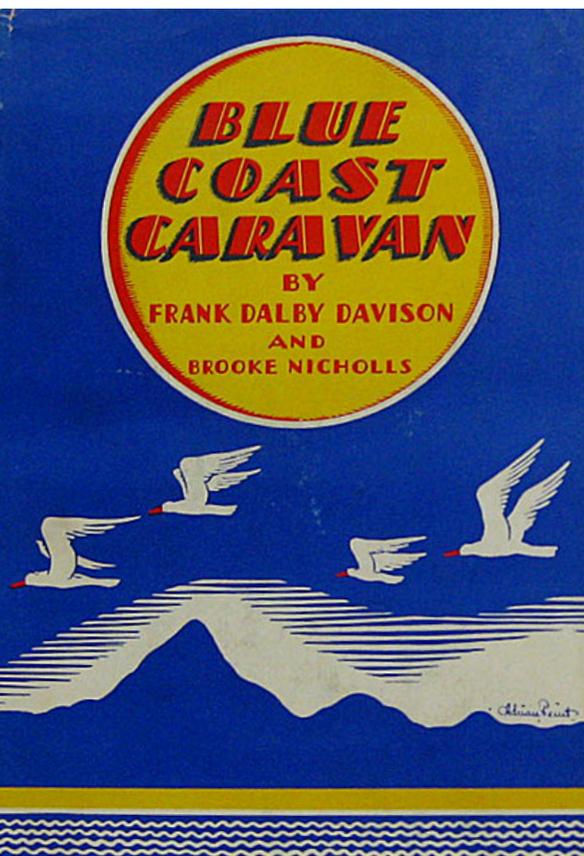


Badger Books



**Front Cover:** item 18 *The Sow's Ear*, item 20 *Blue Coast Caravan*, item 23 *Up the Country*, item 57 *Fortunes of Poppy Treloar*, item 59 *Legend for Sanderson*, item 61 *Landtakers*, item 68 *The Broad Arrow*, item 82 *Forgive Us Our Trespasses*, item 83 *Blood in the Mists*

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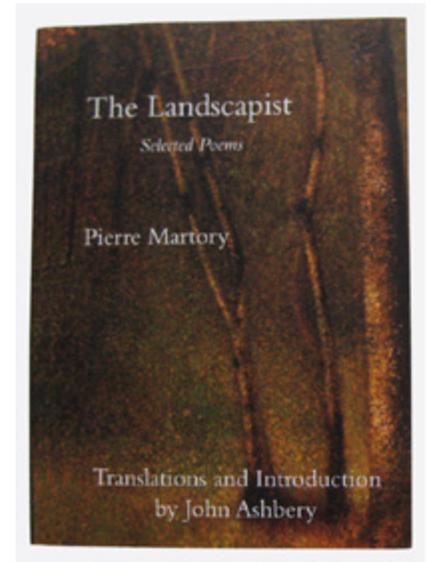
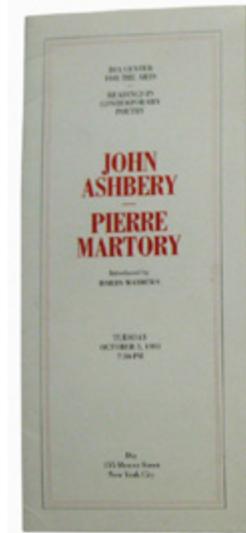
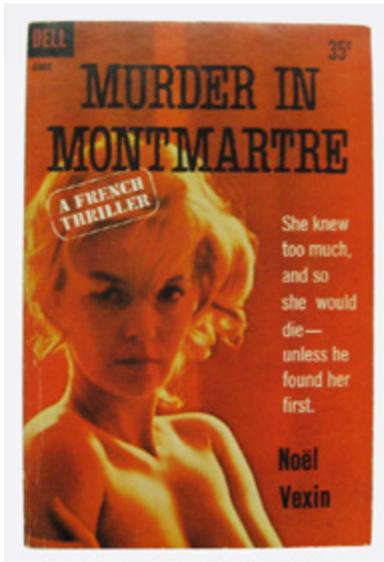
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*July 2014*

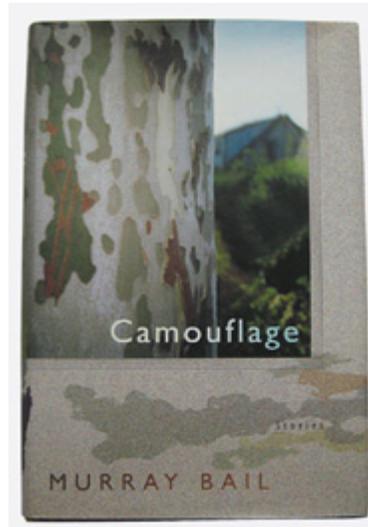
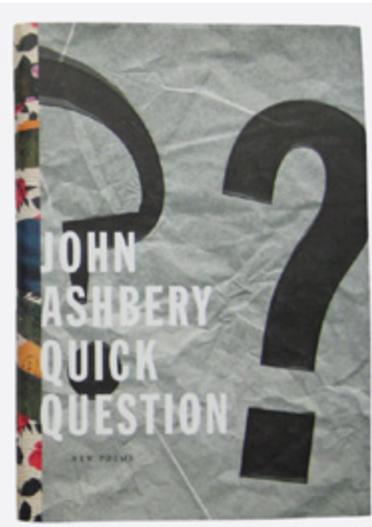


1. [ASHBERY, JOHN.] *Murder in Montmartre* by Noël Vexin. New York: Dell, 1960. First American edition. Translated by Lawrence G. Blochman and Jonas Berry, aka Ashbery. The first of two translations credited to the American writers – *The Deadlier Sex* followed the next year – no mention anywhere of a collaboration; Blochman was a prolific detective fiction novelist and journalist in his own right as well as the translator of many other French novels. Pictorial wrappers. Near fine. \$85.00

2. ASHBERY, JOHN. “Man in Lurex”. New York: Dia, 1993. Ashbery’s poem and “Après L’Orage” by Pierre Martory Three broadsides –Ashbery’s, the French and English versions of Martory’s, the English translation by Ashbery – issued for a reading by the two poets in New York on 5 October 1993. Broad­sides measure 28 x 12cms. each; the three laid into a printed folder made from a single sheet measuring 28 x 37cms., folded twice, with details of the evening and biographies of the poets printed on the cover and inside folds. All fine. The four items \$175.00

*I first met Pierre in March 1956, having recently arrived in France on a Fulbright scholarship. We became instant friends, and soon began living together, an arrangement that lasted nine years, until my reluctant departure from France in 1965. My book *The Tennis Court Oath* (1962) is dedicated to him. **John Ashbery, from his introduction***

3. (ASHBERY, JOHN.) *The Landscapist – Selected Poems* by Pierre Martory. Riverdale-on-Hudson, NY: Sheep Meadow Press, 2008. First American edition. Translated and introduced by John Ashbery. Parallel French English text throughout. Pictorial wrappers. Fine. \$35.00



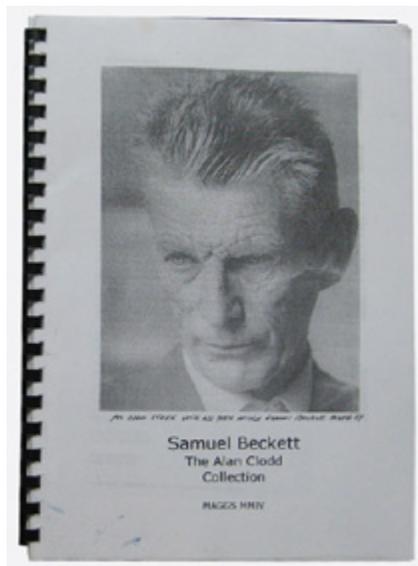
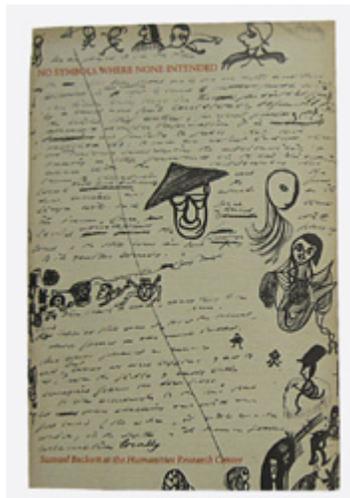
**4. ASHBERY, JOHN.** *Quick Question*. New York: Ecco, 2012. First American edition. The author's latest collection, almost sixty years after *Turandot*. Fine in dustwrapper. \$35.00

**AUSTRALIAN.** See Murray Bail, Gabrielle Carey, Kenneth Cook, Bernard Cronin, Zora Cross, Frank Dalby Davison, Miles Franklin, Arthur Gask, J.M. Harcourt, Paul Harrison, F.S. Hibble, Joan Long, Leonard Mann, D'Arcy Niland, Pixie O'Harris, Vance Palmer, Ethel Pedley, Brian Penton, Peter Porter, William MacLeod Raine and *World War One*

**5. BAIL, MURRAY.** *Camouflage*. New York: Farrar, Straus and Giroux, 2002. First American edition. A hybrid American edition containing the two stories of the Australian edition (2000), ten of the twelve stories from *Contemporary Portraits* (UQP, 1975), omitting "The Silence" and "The "Dog Show", and adding "Healing" (1979) and "Home Ownership" (1980). Review copy with publisher's press release laid in. Fine in dustwrapper designed by Susan Mitchell. \$60.00

*I don't find solitude agonizing, on the contrary. Holes in paper open and take me fathoms from anywhere. Samuel Beckett to Nancy Cunard, 26 January 1959, and quoted by Carlton Lake to get his catalogue underway.*

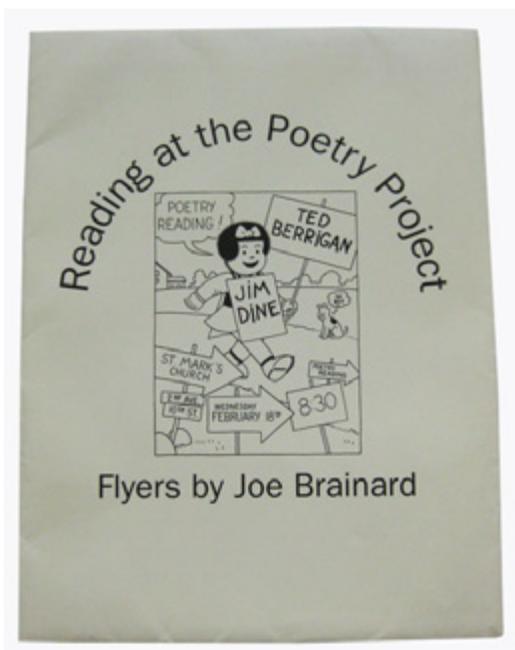
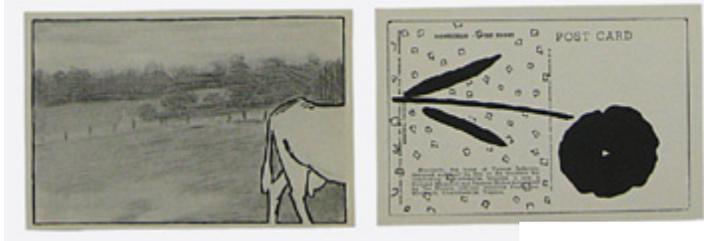
**6. (BECKETT, SAMUEL.)** *No Symbols Where None Intended*, selected and described by Carlton Lake. Austin, TX: Humanities Research Center, 1984. First



American edition. *INSCRIBED BY CARLTON LAKE IN THE YEAR OF PUBLICATION*. Illustrated catalogue of the Beckett manuscripts, correspondence, books, photographs and printed ephemera, 434 entries, held by the Harry Ransom Center. Pictorial wrappers, reproducing a page from the manuscript of *Watt*. Small bookplate on inside front cover. Fine. \$50.00

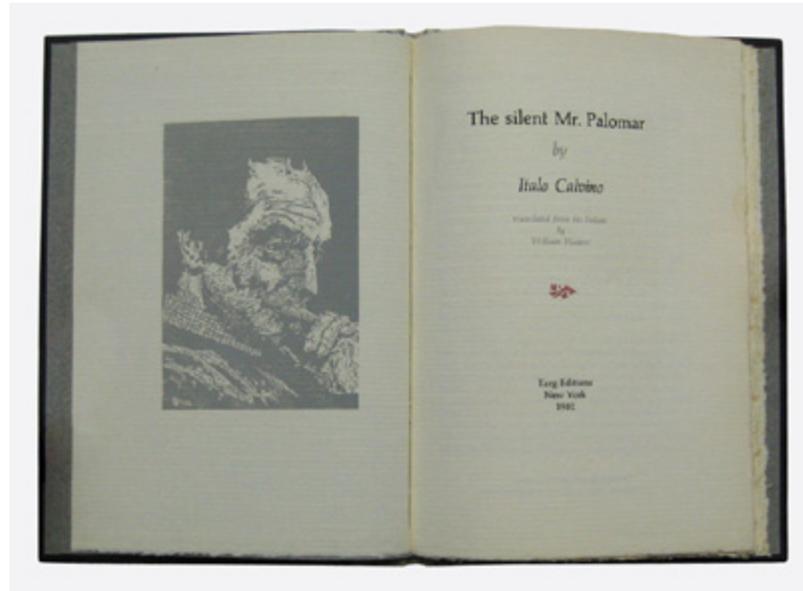
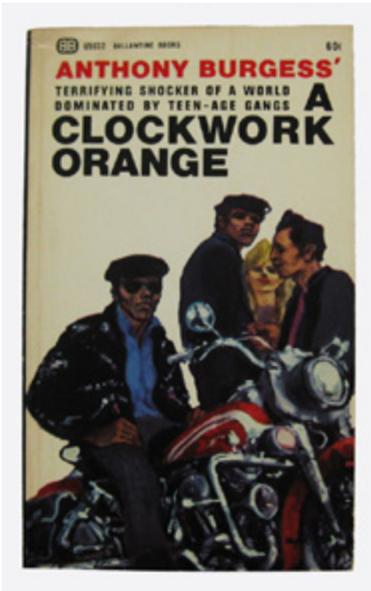
AND IN THE OTHER CORNER: ALAN CLODD, TOE TO TOE WITH HARRY RANSOM

**7. (BECKETT, SAMUEL.)** *Samuel Beckett – the Alan Clodd Collection*. London: Maggs Bros, 2004. Introduction by Ed Maggs. Eight hundred and fifty-five items described, fifty years' work, 165 items inscribed by Beckett, 35 more signed, 3 pages of 4 of a ms. draft of *Watt*, the Australian *Murphy* and, noted with relish in the introduction, two glaring omissions, (see <http://www.nli.ie/blog/index.php/2011/12/19/how-it-is-the-beckett-clodd-collection/> for its current home and images of items in the collection). A4 sheets comb bound, inscribed photograph of Beckett printed on cover. Fine. \$50.00



**8. BRAINARD, JOE.** *Twelve Postcards*. Calais, VT: Z Press, 1975. First American edition. Twelve postcards, each 10 x 15cms., recognisable minutiae and epigraphs transformed by Brainard and absorbed into his world. Postcards in original publisher's envelope. All fine. \$100.00

**9. BRAINARD, JOE.** *Readings at the Poetry Project*. New York: The Poetry Project, 1997. First American edition. Edited by Ed Friedman, foreword by Bill Berkson. #192/250 NUMBERED SETS. Twelve flyers by Brainard for readings at St. Mark's Church in the Bowery, between June 1968 and December 1977. Nineteen loose A4 sheets in total, in pictorial envelope as issued. All fine. \$200.00



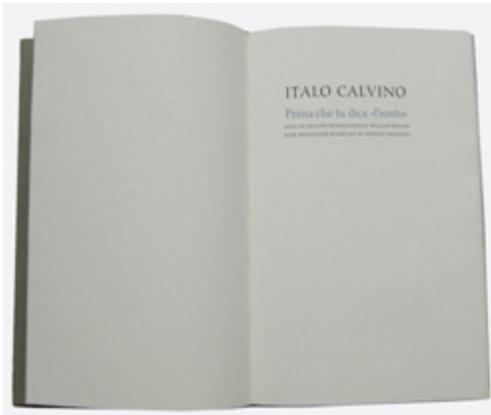
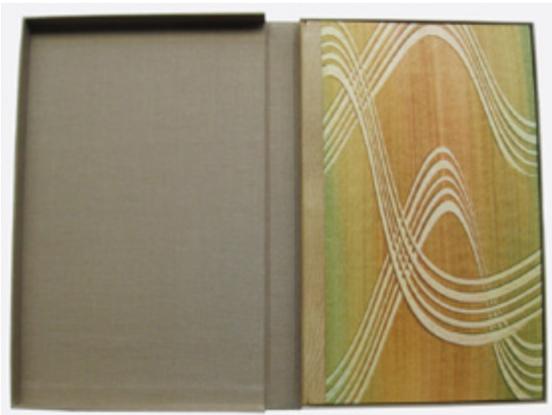
TERRIFYING SHOCKER OF A WORLD DOMINATED BY TEEN-AGE GANGS

**10. BURGESS, ANTHONY.** *A Clockwork Orange*. New York: Ballantine Books, 1965. First American paperback edition. Afterword and Nadsat glossary by Stanley Edgar Hyman. The American text ending “I was cured all right”, author preferred, or without the last “happy ending” chapter insisted on by Heinemann for the English edition and, in its promotion, a combination of bkie, beatnik, and, most frightening of all, teenagers. Pictorial wrappers with endorsements from *Time Magazine*, *The New York Times*, William Burroughs and Roald Dahl. Fine. \$45.00

THE FIRST APPEARANCE OF MR. PALOMAR IN BOOK FORM

*Once he had begun this kind of observation it is difficult for him [Mr.Palomar] to stop. Not that he remains lost in contemplation: on the contrary, he would like to conclude the operation he has set himself and then leave as quickly as possible. He simply wants to be able to say that he has truly seen a wave, at the moment it strikes this point on the beach, that he has seen how it is made, in all its simultaneous components. ...To describe a wave analytically, to translate its every movement into words, one would have to invent a new vocabulary and perhaps also a new grammar and a new syntax ... Mr. Palomar does not aim so high: he would be content to read the wave. “On Reading a Wave”*

**11. CALVINO, ITALO.** *The Silent Mr.Palomar*. New York:Targ Editions, 1981. First American edition. 1/250 COPIES SIGNED BY THE AUTHOR. Translated by William Weaver. The first of the two signed limited editions published by Calvino in English. Ten pieces, all featuring Mr. Palomar, seven of which would later appear in the complete Italian (1983) and English (1985) editions, while the remaining three – “The Lotus-Eaters”, The Gods of Objects” and “The Form of the Tree – have not been reprinted. Calvino began *Palomar* in 1975, wrote it contemporaneously with *If on a Winter’s Night a Traveler* (1979), and was his response to the self-imposed problem of “writing about something that is not written”, see the conclusion to “On Reading a Wave”, quoted above, for Calvino’s own explanation of his problem. “On Reading a Wave” sits in the middle of the Targ edition and, a helpful leg up for readers, is the first piece in the full published version. Number thirteen of the 25 titles published by William Targ, from his home in Greenwich Village, after his retirement from a distinguished career in mainstream publishing. Designed and printed by hand at the Grenfell Press. Printed on *Fabriano Roma*, an all-rag, handmade sheet; coloured initial letters at the beginning of each piece and frontispiece woodcut by L.Grenfelli. Marbled cloth and black boards. Erratum slip laid in. Fine in transparent glassine dustwrapper, a couple of minor chips, with frontispiece portrait of Calvino printed on the front panel of the dustwrapper. \$500.00



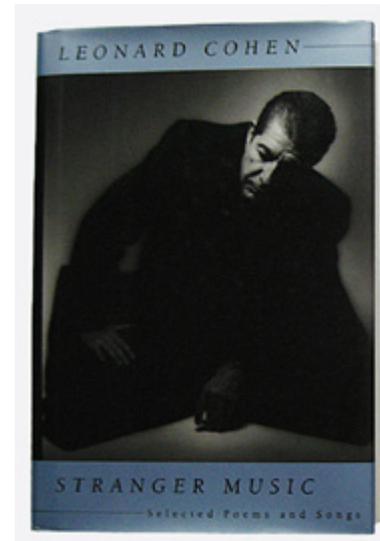
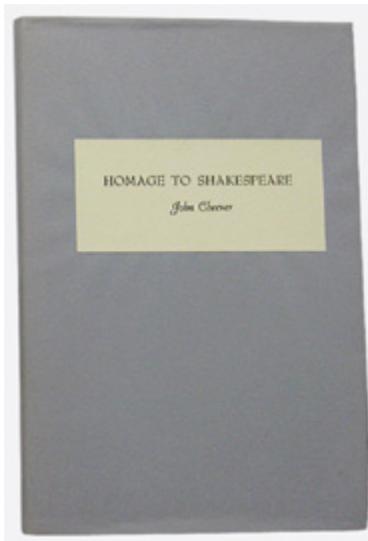
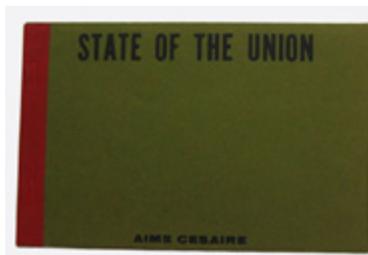
... we have to bear in mind the rudimentary equipment human beings have at their disposal for reciprocal communication. In other words, physical presence may be all well and good for us both, but it certainly cannot be compared with the frequency of vibrations that passes through the electronic switching of the great telephone networks or with the intensity of the emotions it can arouse in us.

*Prima che tu dica "Pronto"*

*Like a wood deafened by the twitter of birds, our telephonic planet vibrates with conversations achieved or attempted, with trilling bells, the tinkle of an interrupted line, the whistle of a signal, a tone, metronomes. And the result of all this is a universal chirping, born from every individual's need to assert to another his own existence, and from the realizing finally that only the telephone network exists, while those who call and those who answer perhaps do not exist at all. Prima che tu dica "Pronto"*

**12. CALVINO, ITALO.** *Prima che tu dica "Pronto"*. Cottondale, AL: Plain Wrapper Press, 1985. #41/75 COPIES SIGNED BY THE AUTHOR AND ANTONIO FRASCONI, THE ILLUSTRATOR. Original Italian text followed by English version translated by William Weaver, Calvino's longtime translator. The other signed limited edition by Calvino in English. Completed in Spring 1985, Calvino died suddenly in September later that year. First publication of this story; title piece for the posthumous Italian collection of stories (1993), then in English with the collection retitled *Numbers in the Dark* (1996), and the translation by Tim Parks. Calvino's prescient examination of our telephone relationships, albeit from the pre-mobile period when, "My finger accompanies each digit slowly to the stop peg of the disc." Large 8vo. Bound by Craig Jensen, tan morocco spine; boards covered with burnt-orange and green pastepapers made by Antony O'Hara. White Magnani handmade paper printed damp on an 1847 Washington handpress in black and blue; multicolour woodcuts printed at the press. The publisher avoided printing on the backs of the coloured woodcuts by creating double leaves (with blank interiors) for the prints. Sitting in publisher's folding box with a vignette of the Plain Wrappers' emblem tipped onto front panel. All fine. SMYTH 37.

\$2,500.00



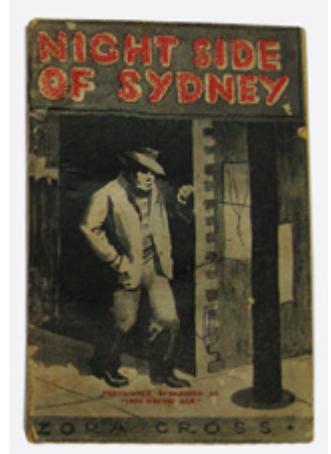
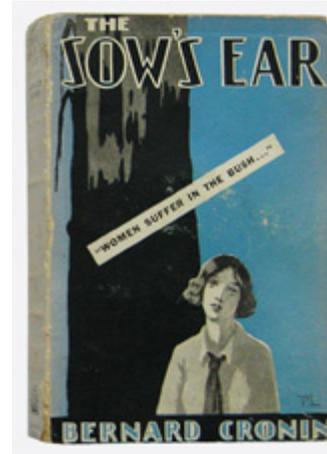
THE SHIRE ARRIVES IN TOKYO

**13. (CAREY, GABRIELLE and KATHY LETTE.)** *Puberty Blues*, directed by Bruce Beresford (1981). Original Japanese poster for 思春期のブルース [released in Japan during 1983]. The poster design goes for eight vignettes from the movie – including teenage girls, ballet class, surfing, romance and, ominously, an amateur tattoo – to introduce the world of the Shire to Japanese viewers. Poster measures 73 x 52cms. Rolled. Fine. \$300.00

**14. CÉSAIRE, AIMÉ.** *State of the Union*. Bloomington, IN: Caterpillar, 1966. First American edition. *Caterpillar #1*. Edited by Clayton Eshelman, translated by Denis Kelly and Eshelman. The great Martinican poet's first book to be published in the United States. Selections from *Les armes miraculeuses* (1946), *Ferrements* (1960) and *Cadastre* (1961), the last two collections his contribution to the writing of the experience of slaves. Printed wrappers, stapled. Very fine. \$250.00

**15. CHEEVER, JOHN.** *Homage to Shakespeare*. Stevenson, CT: Country Squires Books, 1968. First book edition, originally published in *Story Magazine* in 1937. #64/150 NUMBERED COPIES SIGNED BY THE AUTHOR. Intended for inclusion in *The Way Some People Live* collection but, with all the other stories dealing with Cheever's family and American politics, was omitted on the way to publication. Fine in dustwrapper. \$250.00

**16. COHEN, LEONARD.** *Stranger Music -Selected Poems and Songs*. New York: Pantheon, 1993. First American edition. Lyrics to 263 poems and songs from across his entire career; some minor textual changes and, for this edition, short commentaries by the author to 17 songs. Fine in dustwrapper. \$125.00



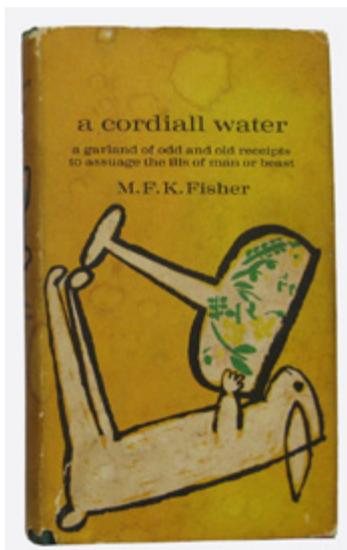
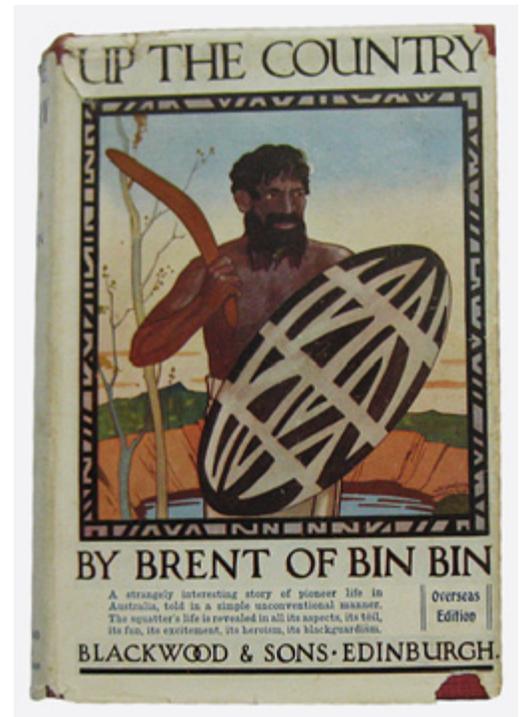
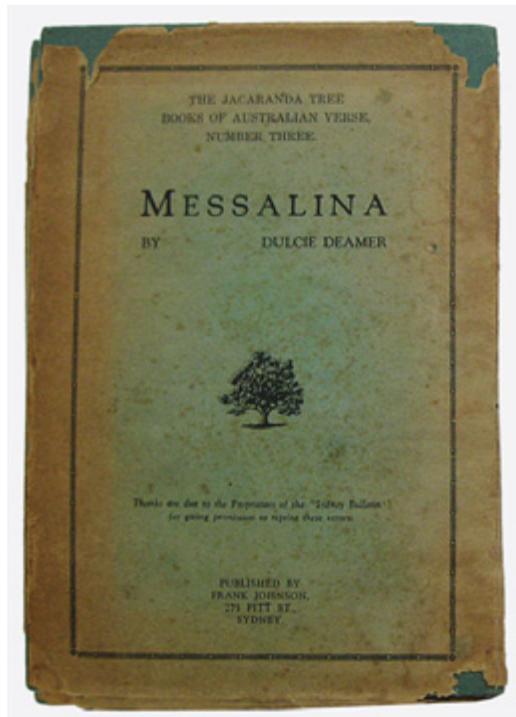
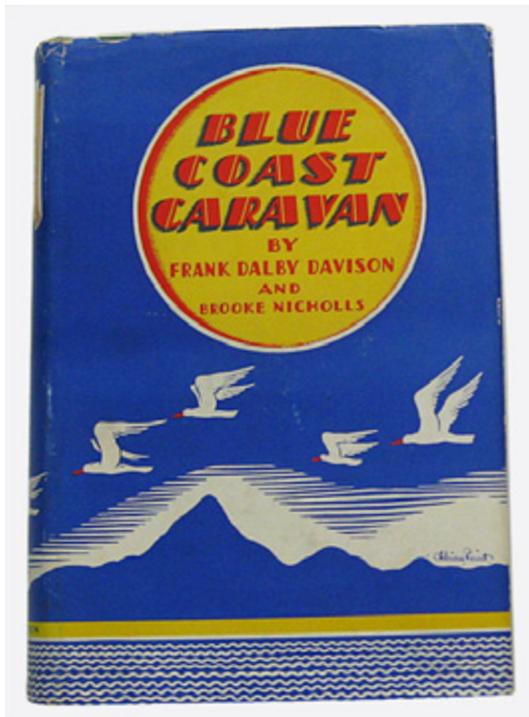
**17. (COOK, KENNETH.)** *Wake in Fright*, directed by Ted Kotcheff (1971). Original Belgian poster for *Outback – Le Réveil dans La Terreur* [released there in late 1971]. Another design for the Australian movie that has generated the most diverse range of images (see our last catalogue [http://www.badgerbooks.com.au/docs/Poster\\_Catalogue\\_April\\_2014.pdf](http://www.badgerbooks.com.au/docs/Poster_Catalogue_April_2014.pdf)). The Belgian version focuses on the kangaroo hunt without including any kangaroos: John Grant appears to be taking aim at Doc Tydon, and there is a hunters' spotlight between them. *Het Vreselijk Ontwaken*, the German title, runs across the bottom of the poster. Poster measures 36 x 56cms. Rolled. Fine. PIKE AND COOPER #391. \$300.00

**18. CRONIN, BERNARD.** *The Sow's Ear*. Sydney: The Endeavour Press, 1933. First Australian edition. Mid career novel from the journalist author [ADB credits him with 9 occupations and 4 pseudonyms]. Pictorial wrappers designed by "PL". Wear along spine, else fine. \$50.00

PASSED BY THE COMMONWEALTH CENSOR

*Sydney! Back in the small town from which she had come she had been warned by Elsie and Doris, her mates, who had since joined the A.W.A.S., that no girl was safe there. "Sydney's not what it used to be, they had told her: Satan's loose there ..." (p.1)*

**19. CROSS, ZORA.** *Night Side of Sydney*. Sydney: London Book Co., nd. Second edition of *This Hectic Age* (first published 1944), censor approved stamp on the inside front cover. Pictorial wrappers, stapled. A couple of ink marks on front cover, owner signature, else very good. \$60.00



We left Ballina with Brisbane in view at the end of the day's run (p.96)

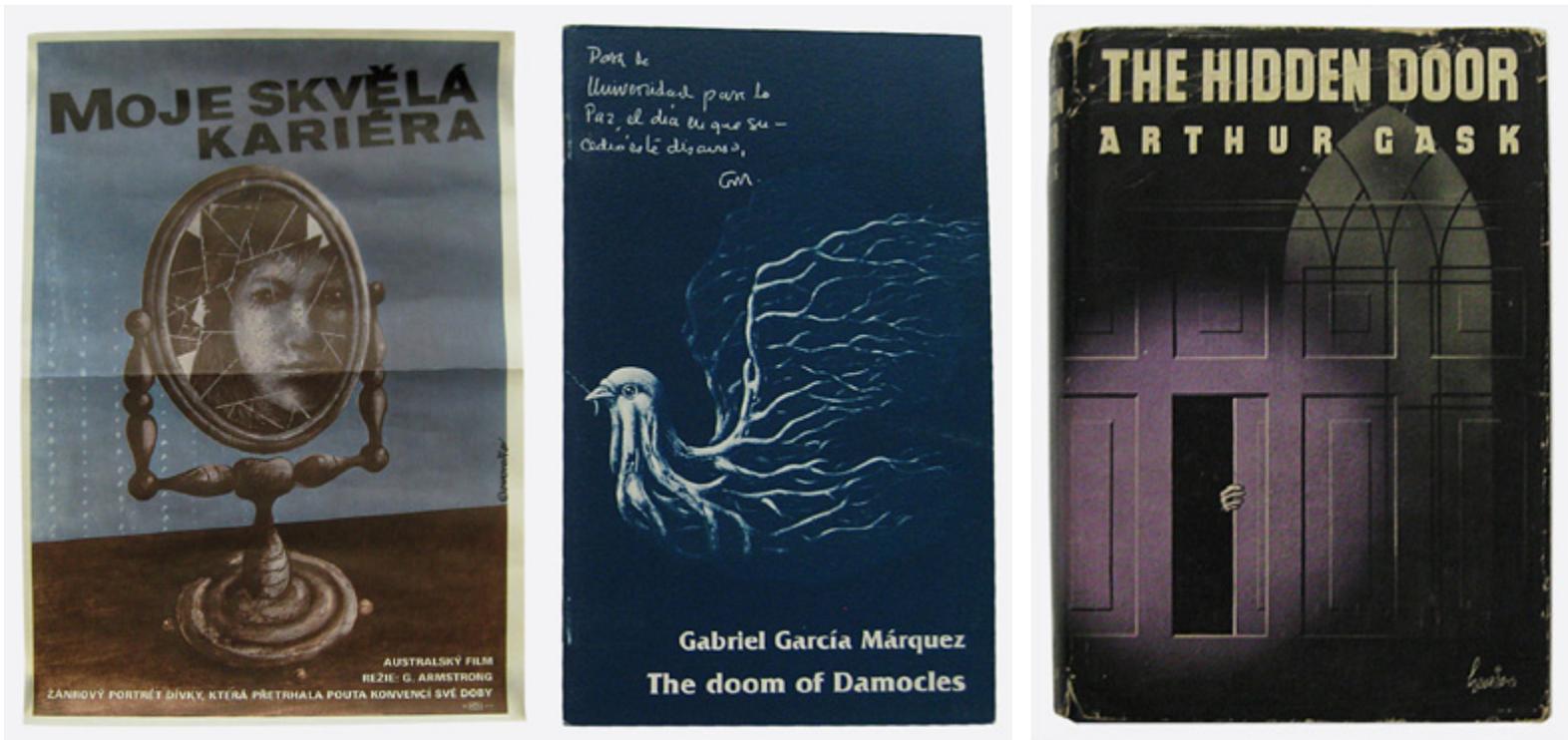
**20. DAVISON, FRANK DALBY and BROOKE NICHOLLS.** *Blue Coast Caravan*. Sydney: Angus and Robertson, 1935. First Australian edition. The account of a road trip by two couples from Sydney to Cairns in the early 1930s. Prelims and extremities lightly foxed. Very good in dustwrapper, by Adrian Feint, with a couple of chips at edges and folds. \$100.00

... I wish I had written "Man-Shy!" **Dulcie to Frank**

**21. DEAMER, DULCIE.** *Messalina*. Sydney: Frank Johnson, 1932. First Australian edition. *INSCRIBED TO FRANK DALBY DAVISON BY THE AUTHOR.* Tipped in frontispiece reproducing an etching by Clive Wallis. The first of the prolific author's two collections of poetry, *The Silver Branch* followed in 1948. Prelims foxed. Very good in fair dustwrapper missing a piece at the crown of the spine and darkened around perimeter. 500 copies. \$175.00

**22. FISHER, M.F.K.** *A Cordial Water – a Garland of Odd and Old Recipes to Assuage the Ills of Man or Beast*. Boston, MA: Little Brown, 1961. First American edition. M.F.K. makes a career move into medicine and tackles coughs and sore throats, rheumatism, hangovers, back ache, asthma, tips for pregnancy, adds aphrodisiacs to the mix, and many others with folklore, herbal ingredients, and deductions from observing animals' behaviour. Recipes, commentary and memoir in the Fisher style. Good in dustwrapper. \$45.00

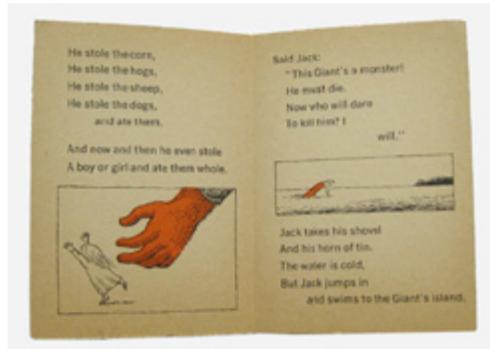
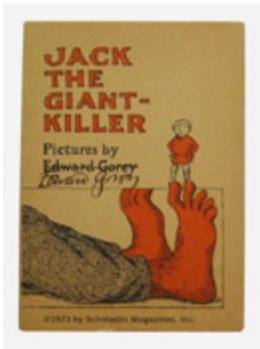
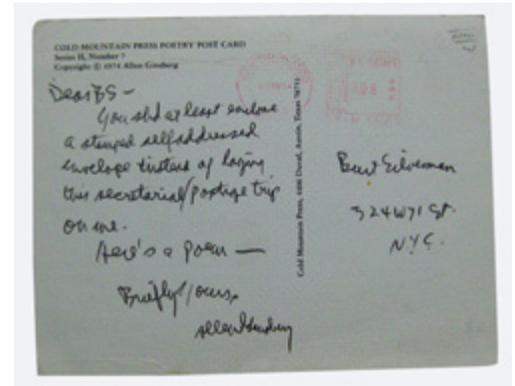
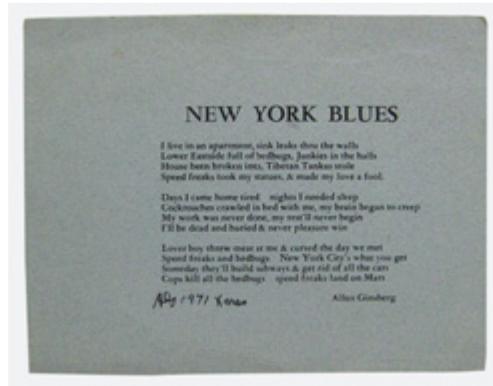
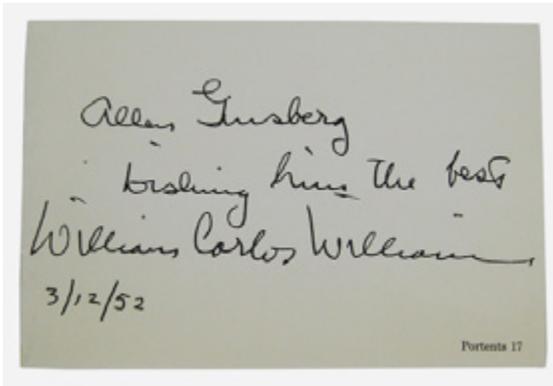
**23. [FRANKLIN, MILES.]** *Up the Country* by Brent of Bin Bin. Edinburgh: Blackwood, 1928. "Second impression" stamped on title page; the Overseas edition "only for circulation in India and British Dominions" printed on rear panel of dustwrapper. The first of the Brent of Bin Bin novels. Contemporary owner's signature. Prelims and extremities foxed. Good in very good dustwrapper, designed by W.R. Lawson (March 1928), chipped and nicked at edges. \$400.00



**24. (FRANKLIN, MILES.)** *My Brilliant Career*, directed by Gillian Armstrong (1979). Original Czech poster for *Moje Skvelá Kariéra* [poster copyrighted 1981], Gillian Armstrong's feature length debut and one of the key movies of the local production revival of the late 1970s and early 1980s. Poster design, at odds with every other image to promote the movie, credited to Duchon. Poster measures 40 x 28cms. Rolled. Fine. \$300.00

**25. GARCÍA MÁRQUEZ, GABRIEL.** *The Doom of Damocles*. [San José] Costa Rica: Editorial Universidad Para La Paz, 1986. First edition in English. Text of García Márquez's speech about nuclear arms control that he delivered at the opening ceremony of the meeting of the *Grupo de Seis* - Argentina, Greece, India, Mexico, Sweden, Tanzania – at the Ixtapa Summit, Mexico in 1986. Pictorial wrappers, stapled. Fine. 1,000 copies. \$60.00

**26. GASK, ARTHUR.** *The Hidden Door*. New York: The Macaulay Company, 1935. First American edition. An early novel from the prolific mystery novelist ([see: http://adb.anu.edu.au/biography/gask-arthur-cecil-10283](http://adb.anu.edu.au/biography/gask-arthur-cecil-10283) for his unusual combination of careers) featuring Gilbert Larose, his Australian detective and series character, called to England, at the invitation of Scotland Yard no less, to investigate a series of suspicious disappearances in the vicinity of a stately home in Suffolk. Faint reissue on front pastedown where bookplate has been removed, else very good in dustwrapper. \$250.00



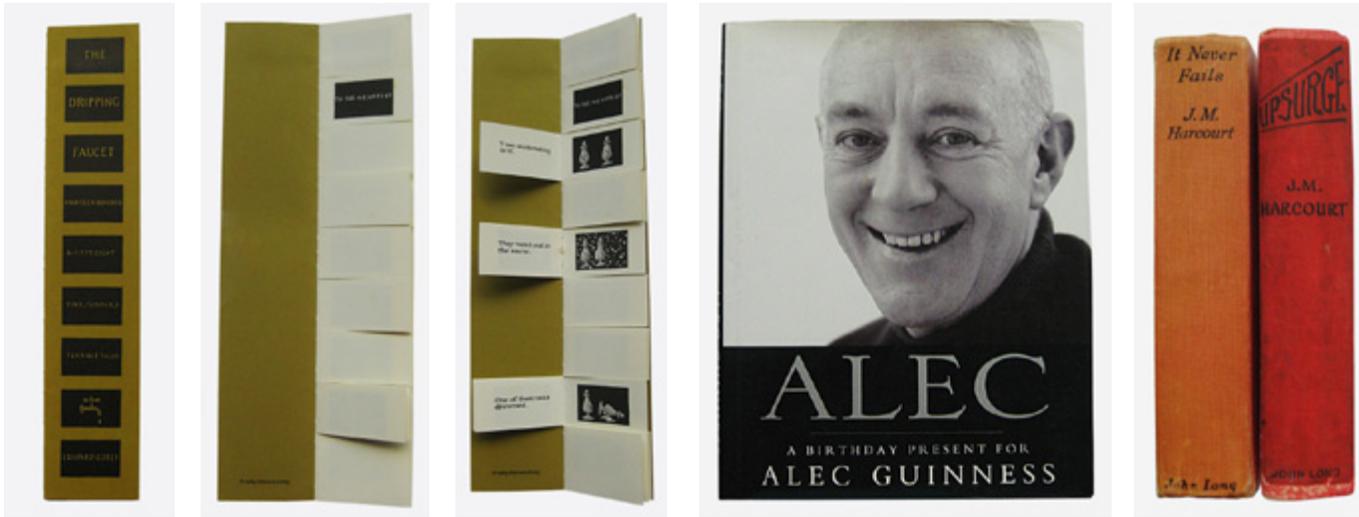
*I don't even know if Paterson is poetry. I have no form. I just to squeeze the lines up into pictures. **William Carlos Williams***

**27. GINSBERG, ALLEN.** *Notes after an Evening with William Carlos Williams.* [New York] Samuel Charters [1970]. First American edition. *Portents #17.* The record of a meeting from the pre-blog world. Printed wrappers, stapled. Fine. 300 copies. MORGAN A18. \$85.00

*You should at least enclose a stamped self-addressed envelope instead of laying this secretarial / postage trip on me. Here's a poem  
– Briefly yours Allen Ginsberg*

**28. GINSBERG, ALLEN.** "New York Blues". No place: Cold Mountain Press, 1976. Series II, Number 7. Printed card, poem on one side, *INITIALED BY GINSBERG, XMAS 1971* [the date of composition], and on reverse, a *HANDWRITTEN NOTE BY GINSBERG TO BURT SILVERMAN, NEW YORK ARTIST*, see above; and re Silverman at <http://www.burtosilverman.com/> Card measuring 13 x 16.5cms. Fine. \$200.00

**29. GOREY, EDWARD.** *Jack the Giant Killer.* No place: Scholastic, 1973. First American edition. *Lucky mini book #4.* *SIGNED BY THE AUTHOR.* Gorey goes for a traditional retelling: set in Cornwall, period unclear; Jack goes to the giant's island and kills him. Single sheet measuring 9 x 63cms., folded nine times to make ten panels, with a colour Gorey illustration on each panel. A mini panorama. All fine. \$200.00



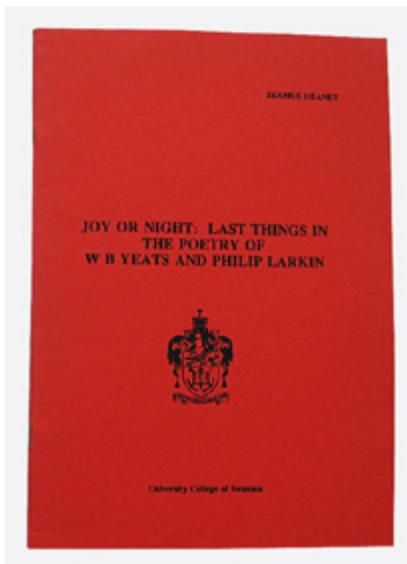
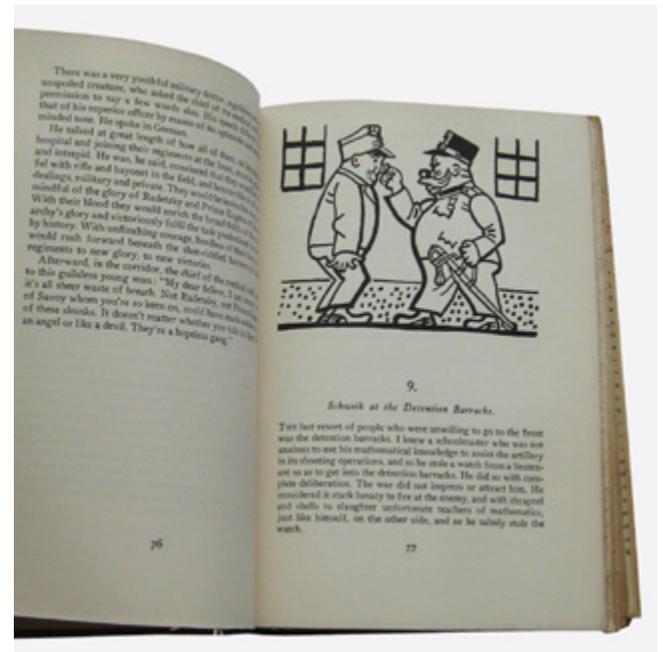
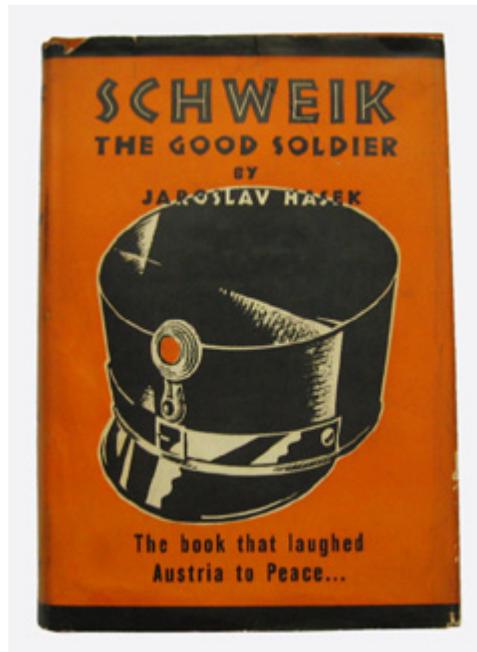
FOURTEEN HUNDRED & FIFTY-EIGHT TINY, TEDIOUS, & TERRIBLE TALES

**30. GOREY, EDWARD.** *The Dripping Faucet*. Worcester, MA: Metacom Press, 1989. First American edition. #362/500 COPIES (TOTAL EDITION 526) SIGNED BY THE AUTHOR. Raymond Queneau's *100,000,000,000,000 Sonnets* is way out in front, the possible versions of B.S.Johnson's *The Unfortunates* are yet to be calculated and Edward Gorey's last combination cut apart and flip book only gets to 1,458 possible tales but, hats off to Gorey, the lot are all accessible and immediately readable. (See <http://goreyana.blogspot.com.au/2010/05/dripping-faucet.html> for more images and details). The protagonists are salt and pepper shakers, each tale contains nine images and nine sentences and, modest as the protagonists may be, they endure the inexplicable and recognisable twists and turns of Gorey's world. Printed wrappers, sewn, measuring 28.5 x 5.5cms., containing nine signatures of eight pages each. The signatures are all separated horizontally within the wrappers and the reader is able to combine the signatures vertically to get to the maximum 1,458 tales. All fine. \$450.00

**31. (GUINNESS, ALEC.)** *Alec – a Birthday Present for Alec Guinness*. London: Sinclair-Stevenson, 1994. First English edition. INSCRIBED BY JILL BALCON IN 2000. Produced to celebrate the actor's 80th birthday with contributions from John Le Carré, Valerie Hobson, Alexander Mackendrick, Leo McKern, Irene Worth, Kay Walsh, many others including Balcon (see <http://www.theguardian.com/books/2009/jul/20/jill-balcon-obituary> for her connection to Guinness and others). Fine in dustwrapper. \$60.00

**32. HARCOURT, J.M.** *Upsurge*. London: John Long [1934]. First English edition. One of the few Australian novels to be banned during the 1930s heyday of literary censorship, and one of the very few to be hailed, or condemned, as an instance of proletarian realism. The only other Australian titles to be prohibited before *Upsurge* were Norman Lindsay's *Redheap* (1930) and Jean Devanny's *The Butcher Shop* (1929). The reasons for the ban are no longer clear: the Customs Department and the Literature Censorship Board thought obscenity in 1934; a riot by the unemployed, talk about the coming revolution and a central character who belongs to the Communist Party seem sufficient from this distance; and the thinly disguised satirical portraits of members of the Perth establishment may have stung for the month that the book was on sale after publication. Whatever the reason, the ban remained in place until 1958. Original red cloth. Rebacked, new endpapers. *The Labor Daily Ltd* [the Labor Party newspaper, published in Sydney, 1922-1941], stamp on title page, original front free endpaper laid in with signature of Clive L. Robinson. Covers marked, corners scuffed; internally clean. Very good. \$350.00

**33. HARCOURT, J.M.** *It Never Fails – being a narrative of the adventures of Julius Windowen among the natives of the Antipodes*. London: John Long, 1937. Third impression. The author's third, and last, novel; a historical and romantic saga. Original red cloth. Sunned on spine and top edge of rear panel. Very good. \$85.00

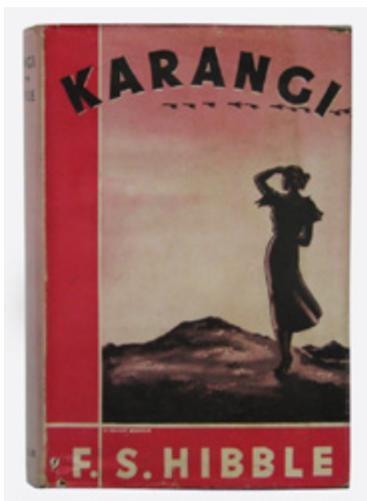
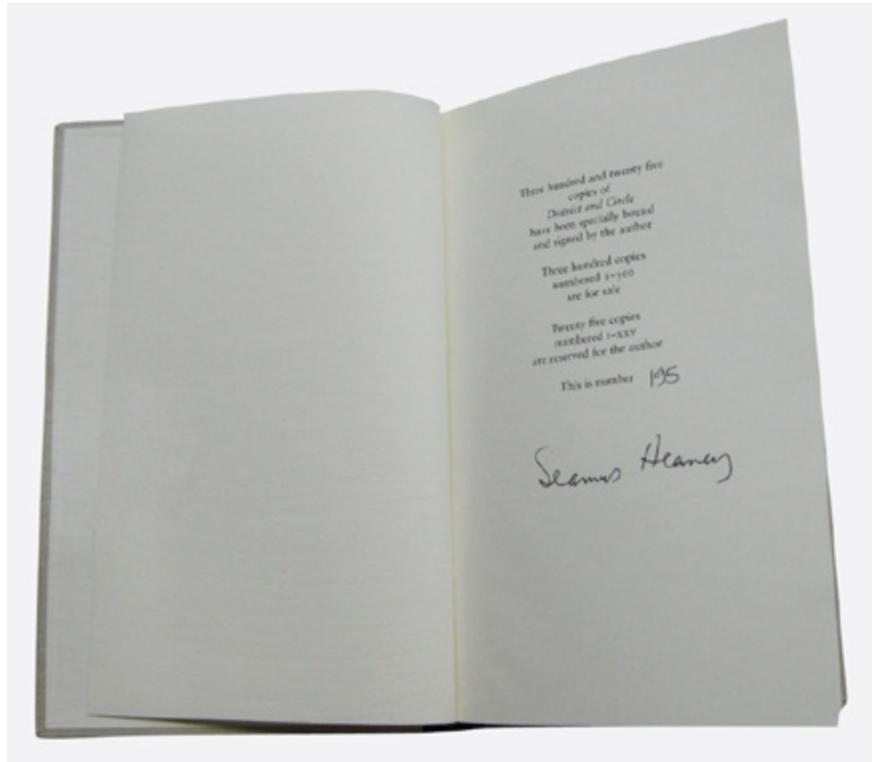


Paul Harrison was born in Belfast in 1969 and has lived in the world's most isolated city, Perth, Western Australia, for the last 18 years. **Rear cover note.**

**34. HARRISON, PAUL.** *Corrugator*. Philadelphia, PA: 48th Street Press, 2013. First American edition. The author's second collection. Background, interview and links to reviews at <http://georgedanderson.blogspot.com.au/2013/07/book-review-interview-paul-harrison.html> Pictorial wrappers, stapled. Fine. 125 copies. \$35.00

**35. HASEK, JAROSLAV.** *The Good Soldier: Schweik*. New York: Doubleday, Doran, 1930. First American edition. Translated by Paul Selver, original illustrations by Joseph Lada. Twenty-four episodes from the life of the immortal Schweik – as a soldier, inmate of an asylum, chaplain's orderly, travelling across Hungary – beginning in Prague with the news of a famous assassination in Sarajevo in 1914. First published in Czech in 1923, though Schweik had appeared in a collection of stories published in 1912, six volumes planned by Hasek, three completed at his death in 1923 and these were sufficient for Schweik to become the national personification of the Czech character, the basis for Yossarian in *Catch-22* and the protagonist of the first blackly comic novel to come out of World War One. Fine in dustwrapper with a couple of nicks at edges. \$600.00

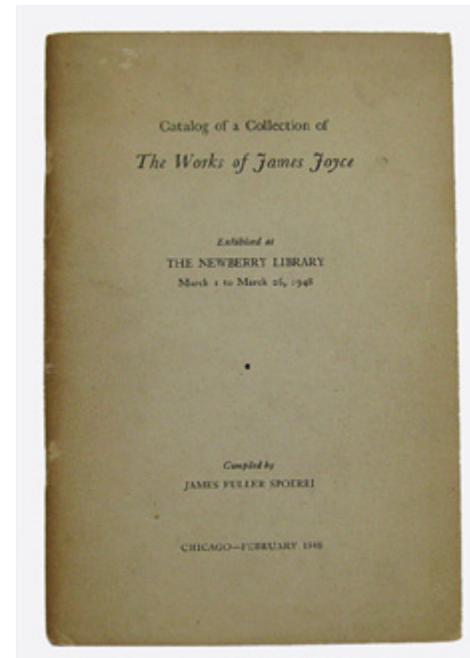
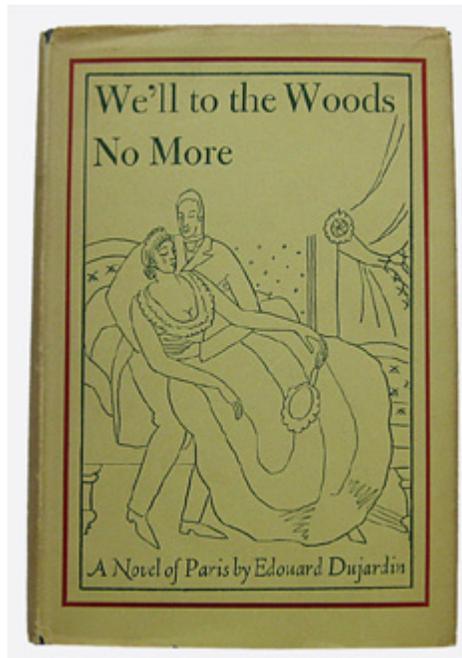
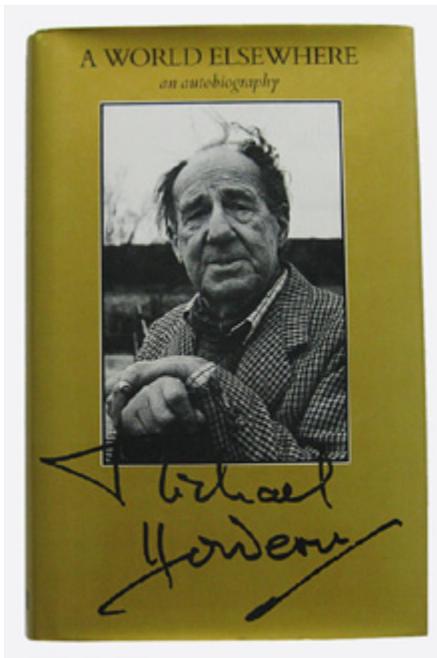
**36. HEANEY, SEAMUS.** *Joy or Night: Last Things in the Poetry of W.B. Yeats and Philip Larkin*. Swansea, Wales: University College of Swansea, 1993. Text of the W. D. Thomas Memorial Lecture delivered at the College on 18 January 1993. Dying and death, entrapment and freedom, can “yes” overpower “no”; Heaney trawls incisively through Yeats and Larkin's poetry. Printed wrappers, stapled. Fine. \$35.00



**37. HEANEY, SEAMUS.** *The Stick*. Loughcrew, Oldcastle, County Meath: The Gallery Press, 1998. First Irish edition. #55/174 NUMBERED COPIES SIGNED BY THE AUTHOR (TOTAL EDITION 100). Broadside poem by Heaney to commemorate his passing of the Parnell Stick to Nuala Ní Dhomhnaill (1952-). Heaney had received the Parnell Stick [which had belonged to Charles Stewart Parnell (1846-1891), the Irish nationalist], from Conor Cruise O'Brien, aka The Cruiser, after O'Brien had received it from W.R. Rodgers in 1962. Heaney's poem sets out the earlier lineage, and has noted that O'Brien received it "with the proviso that he pass it on at an appropriate time to another Irish writer younger than himself. This Conor did, more than 20 years ago, honouring me ... putting me *faoi gheasa* to hand it on in turn." Broadside measures 45 x 28cms. Fine. \$600.00

**38. HEANEY, SEAMUS.** *District and Circle*. London: Faber and Faber, 2006. First English edition. #195/300 COPIES SIGNED BY THE AUTHOR (TOTAL EDITION 325). Original black cloth and grey boards, printed paper label on spine, matching publisher's cloth edged slipcase. All fine. \$600.00

**39. HIBBLE, F.S.** *Karangi*. Sydney: The Endeavour Press, 1934. First Australian edition. The author's first and only novel though his stories appeared in *The Bulletin*, *The Triad*, *The Australian Journal* and *The Australian Woman's Mirror* through the 1920s and 1930s. An arranged marriage and its consequences in northern New South Wales. Near fine in dustwrapper, designed by F.Neville Barker, nicked at the crown of the spine. \$85.00



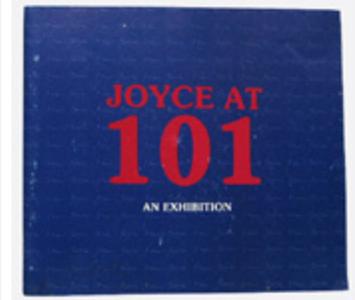
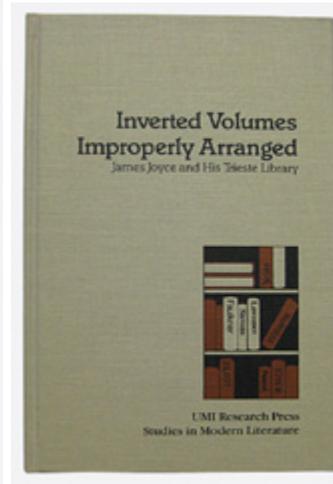
What was it that set Michael Hordern so unmistakably apart from other actors of the first rank? The long, lined, weather-beaten face which drew comparison with battered Gladstone bags, morose blood-hounds and owls? The mournful countenance, the thoughtful gaze, which combined to bestow on his rueful, wrinkled and sometimes tetchy visage an air of intelligence? ... None of his screen acting was ever less than in character, but as he himself was all too ready to admit he only did it for „the money, the locations and the company - all the wrong reasons I fear“. <http://www.independent.co.uk/news/people/obituary-sir-michael-hordern-1618094.html>

**40. HORDERN, MICHAEL.** *A World Elsewhere – the Autobiography of Sir Michael Hordern with Patricia England.* London: Michael O'Mara, 1993. First English edition. SIGNED BY MICHAEL HORDERN. The life of the most versatile of English actors, now firmly and unobtrusively in the pantheon, who across movies, stage, radio and television played Paddington Bear, Grapple (*How I Won the War*), King Lear, George Moore (*Jumpers* by Tom Stoppard), Mr. Toad, Bules Martin (*The Bed Sitting Room*), Macbeth, Simeon Simcox (*Paradise Postponed*), Prospero, narrated *Barry Lyndon*, and many others. Illustrated. Fine in dustwrapper. \$100.00

**41. (JOYCE, JAMES.)** *We'll to the Woods No More – a Novel of Paris* by Edouard Dujardin. Norfolk, CT: New Directions, 1938. First American edition. Translated by Stuart Gilbert and illustrated by Alice Laughlin, the publisher's wife. First published in 1887, read by James Joyce in 1902, cited by him as an important factor in the creation of the interior monologues of *Ulysses* and who, from the French edition of 1930 onwards, became the dedicatee of Dujardin's novel. Fine in very good dustwrapper darkened on spine and around edges. \$200.00

JOYCE BEFORE SLOCUM AND CAHOON

**42. (JOYCE, JAMES.)** *Catalog of a Collection of the Works of James Joyce*, compiled by James Fuller Spoorri. Chicago: Newberry Library, 1948. Privately distributed. One hundred and forty-three items described bibliographically, including 22 of *Ulysses*; supplement (4pp.) laid in at rear. Printed wrappers, stapled. Small bookplate on inside front cover. Extremities darkened, else fine. \$60.00

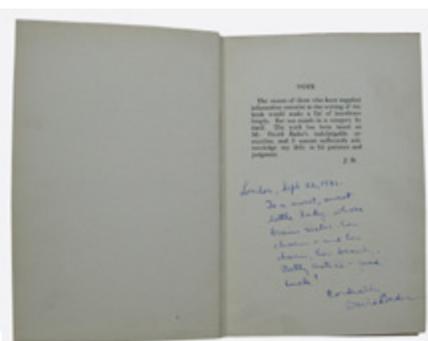
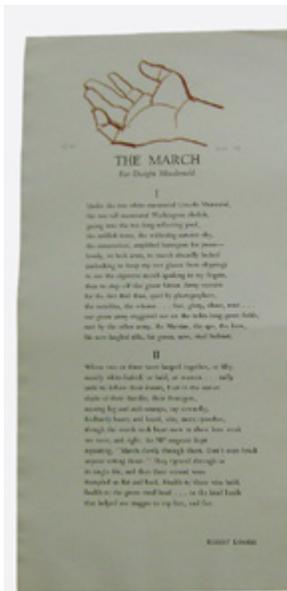
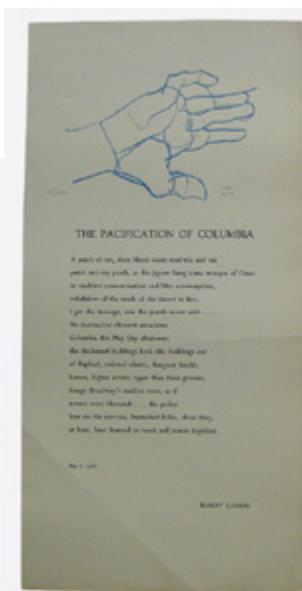
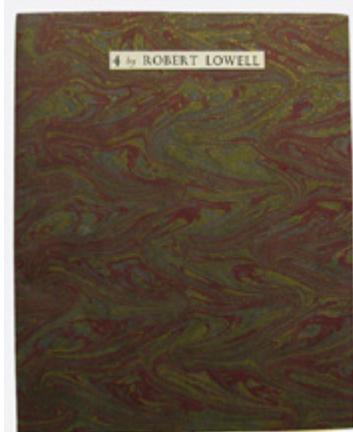


... and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. *Portrait*, **end of chapter 4**

**43. (JOYCE, JAMES.)** *A Portrait of the Artist as a Young Man*. Original English poster for Joseph Strick's movie version, released in England during September 1977. The poster design is by Peter Strausfeld (1910-1980) featuring his immediately recognisable "linocut of a striking image related to each film and set it on a bold single colour background" (see <http://arts.brighton.ac.uk/faculty-of-arts-brighton/alumni-and-associates/associates-and-alumni/graphic/strausfeld,-peter> for more on Strausfeld and other examples of his work) and which he designed exclusively for movies shown at George Hoellering's Academy Cinemas on Oxford Street from 1947 until his death. Poster measures 76 x 102cms. Rolled. A couple of nicks at edges, else fine. \$600.00

**44. (JOYCE, JAMES.)** *Inverted Volumes Improperly Arranged – James Joyce and His Trieste Library* by Michael Patrick Gillespie. Ann Arbor, MI: UMI Research Press, 1983. First American edition. Inside the Joyce's apartments in Trieste with appendices of "Books Joyce Consulted While Writing Ulysses", "Books Referred to in Ulysses" and "Books Owned by Joyce in Zurich". Original pictorial cloth. Fine as issued without dustwrapper. \$100.00

**45. (JOYCE, JAMES.)** *Joyce at 101 – an Exhibition*, compiled by Charles Kemnitz. Tulsa, OK: University of Tulsa, 1983. First American edition. One hundred and fifty-five items described, illustrations and general background. Printed wrappers, stapled. A little rubbing to covers, else fine. \$35.00



For a sweet, sweet little lady whose brains match her charm and her charm her beauty, Betty Astell – good luck! Cordially David Bader. London, Sept. 26, 1931

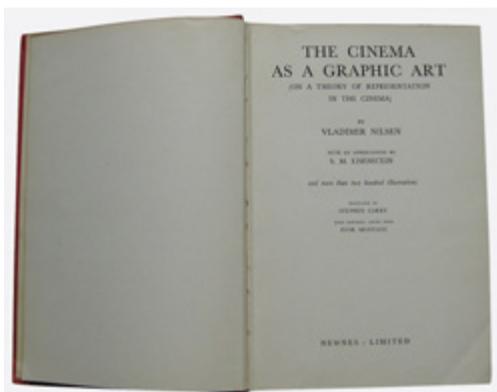
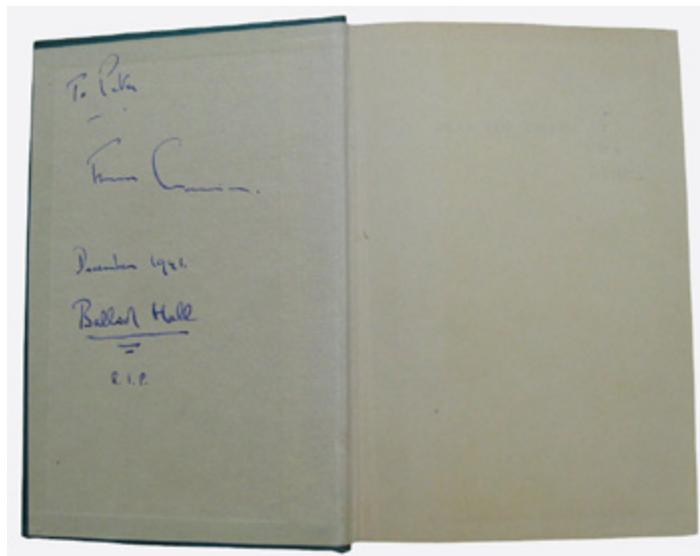
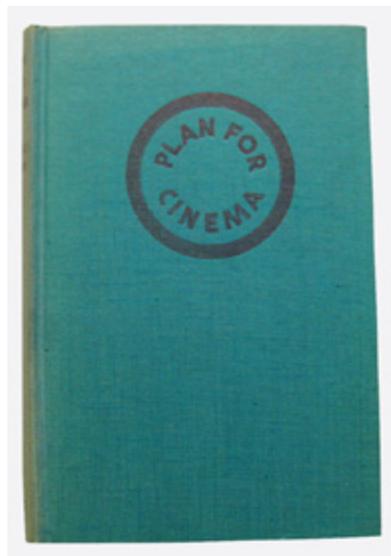
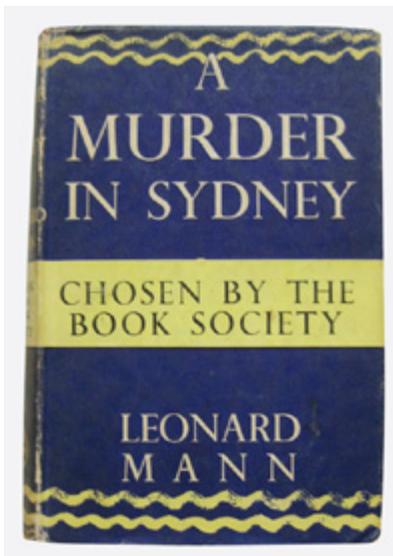
**46. (LAEMMLE, CARL.)** *The Life and Adventures of Carl Laemmle* by John Drinkwater. London: William Heinemann, 1931. First English edition. *INSCRIBED BY DAVID BADER*, see above, under the author's preliminary note which includes mention of "Mr. David Bader's indefatigable researches". Bader was Laemmle's personal representative in London. Betty Astell, nineteen at the date of the inscription, an English actress, singer, dancer and lyricist (see <http://www.telegraph.co.uk/news/obituaries/1495083/Betty-Astell.html>). The first biography, an authorised one, of the founder of Universal Studios and who espoused an enduring business plan for American movies, "Funny pictures are the thing. Charge people and make them laugh"; seventeen pages of photographs. Original cloth. Covers marked, corners bumped. Very good. \$60.00



**47. (LONG, JOAN.)** *The Picture Show Man*, directed by John Power (1977). Original Czech poster for *Putovní Kino*, John Power's movie, produced and written by Joan Long and inspired by her meeting with Lyle Penn, whose father, the Picture Show Man of the title, travelled through rural New South Wales during the 1920s showing silent movies. Poster measures 38 x 27cms. Rolled. Fine. *PIKE AND COOPER #473* \$300.00

**48. LOWELL, ROBERT.** *4* by Robert Lowell. Cambridge, MA: no publisher, printed by Laurence Scott, 1968. First American edition. #12/100 NUMBERED COPIES SIGNED BY THE AUTHOR (total edition 126). Four poems on the state of the nation: "The

Pacification of Columbia", "The March" (dedicated to Dwight McDonald), "Two Walls" and "Robert Kennedy (1925-1968)". Frontispiece by Laurence Scott, *SIGNED AND DATED BY HIM*. Qto. Plain wrappers, sewn. Marbled paper covers, printed label. Fine. *TOGETHER WITH* the illustrated broadsides of the four poems, published with the book, *ALSO IN AN EDITION OF 100 AND EACH SIGNED AND NUMBERED BY SCOTT*. Broadside each measure 50 x 23cms. All fine. The book and broadsides \$800.00



**49. MANN, LEONARD.** *A Murder in Sydney*. London: Cape, 1937. First English edition. The English printing, there was a local edition, also with a Cape title page, printed at the Halstead Press, and with a spectacular pictorial dustwrapper. Book Society bookplate on front pastedown. Very good in printed dustwrapper sunned on the spine and with the Book Society wraparound band. \$85.00

**50. MOVIES.** *Plan for Cinema* by Dallas Bower. London: Dent, 1936. First English edition. *INSCRIBED BY GAVIN LAMBERT TO PETER BROOK, DECEMBER 1943.* A zealous figure in early English television whose plan for cinema was for its social functions to be absorbed by television (see <http://www.theguardian.com/news/1999/oct/20/guardianobituaries2>). The subject matter may be repellent, but it's a good association copy from when Brook, age 19, was making his first movie - a version of Laurence Sterne's *A Sentimental Journey* - and in an intimate relationship with Lambert - roommate, later novelist and screenwriter, and, according to Brook, "one of my queer Magdalen friends; a dear boy, with remarkable personal devotion, also a very Wardour Street commercial brain, a sense of publicity and much efficiency." Original green cloth. Sunned on spine, else very good. \$100.00

AND ANOTHER FROM PETER BROOK

**51. MOVIES.** *The Cinema as a Graphic Art (on a Theory of Representation in the Cinema)* by Vladimir Nilsen. London: Newnes [1937]. First English edition. Appreciation by Sergei Eisenstein (the dedicatee of the book), translation by Stephen Garry with "additional advice from Ivor Montagu". *PETER BROOK'S COPY WITH HIS SIGNATURE.* The assistant cameraman on Eisenstein's *October* and *The General Line* formulates his theory on constructing the visual image in movies; illustrations from movies, storyboards, lighting plans, diagrams and drawings. Original red cloth. Covers marked, corners bumped. Very good. \$100.00



THE OTHER HOLLYWOOD

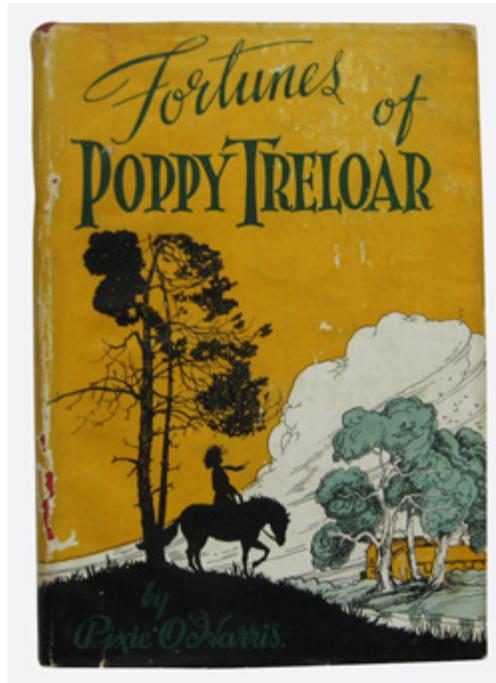
**52. MOVIES.** *The Film Factory*, edited by Richard Taylor and Ian Christie. Boston, MA: Harvard University Press, 1988. Primary and secondary sources collated – 154 extracts and complete pieces from the Soviet Studio system, 1896-1939; 150 illustrations – Maxim Gorky on the Lumière Brothers (1896), a barrage from 1911 to 1939 including: Vladimir Mayakovsky, Vladimir Lenin, Lev Kuleshov, Proletkino, Vsevolod Meyerhold, Joseph Stalin, Dziga Vertov, Béla Balázs, Party Central Committee Decrees; annotations, index, short biographies of contributors, 457pp. Small qto. Fine in dustwrapper. \$85.00

THE GLOBAL DISTRIBUTED SELF-MIRRORING SUBTERRANEAN NEUROLOGICAL SOUL-SHARING PICTURE SHOW

**53. (MURAKAMI, HARUKI.)** *A Wild Haruki Chase – Reading Murakami Around the World*, compiled and translated by the Japan Foundation. Berkeley, CA: Stone Bridge Press, 2008. First American edition. Nine essays on the international Murakami publishing phenomenon including one by novelist Richard Powers, title above, details of editions in 38 countries, and colour reproductions of book covers from around the world. Pictorial wrappers. Fine. \$40.00

**54. NEGRITUDE.** *Léopold Sédar Senghor and the Politics of Negritude* by Irving Leonard Markowitz. New York: Atheneum, 1969. First American edition. Secondary material analysing Senghor's methods of applying the principles of Negritude to an independent Senegal. Spots of foxing to foredge, else fine in near fine dustwrapper. \$35.00

**55. NEGRITUDE.** *Voices of Negritude – with an Anthology of Negritude Poems translated from the French, Portuguese and Spanish.* London: Quartet Books, 1988. First English edition. Negritude: origins, brushes with Surrealism, Jean-Paul Sartre, the Harlem Renaissance; in Haiti, Brazil and Cuba; and concluding with a selection from nineteen poets translated from French, Portuguese and Spanish. Fine in dustwrapper. \$35.00

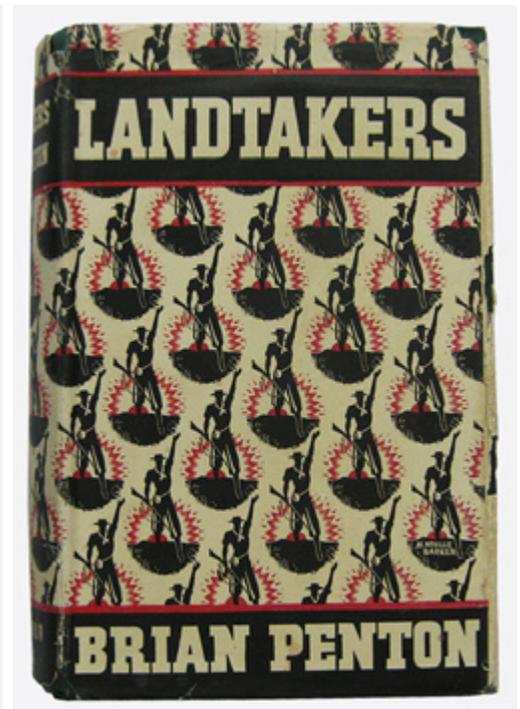
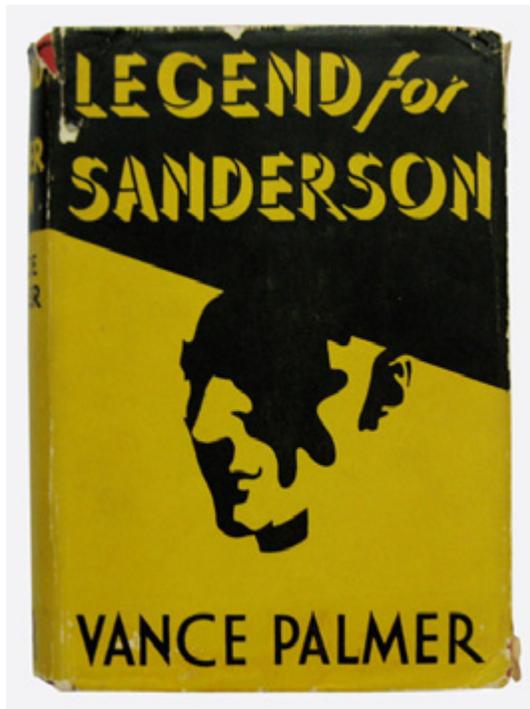


**56. (NILAND, D'ARCY.)** *The Shiralee*, directed by Leslie Norman (1957). Original Belgian poster for *Le Voyageur des Plaines* [released in Belgium mid 1958]. Ealing produced, MGM distributed worldwide, filmed around Scone at the end of 1956, then at MGM's studios in London, and the poster design possesses the American feel of the period: close-ups of the stars of the movie and an action vignette in the bottom left corner. Poster measures 55 x 33cms. Rolled. Fine. PIKE AND COOPER #345 \$400.00

*For Frank whose criticism helped this book ... Pixie to Frank*

**57. O'HARRIS, PIXIE.** *Fortunes of Poppy Treloar*. Sydney: Angus and Robertson, 1941. First Australian edition. INSCRIBED TO FRANK DALBY DAVISON BY THE AUTHOR. Very good in dustwrapper worn on parts of folds and chipped at crown and base of spine. \$450.00

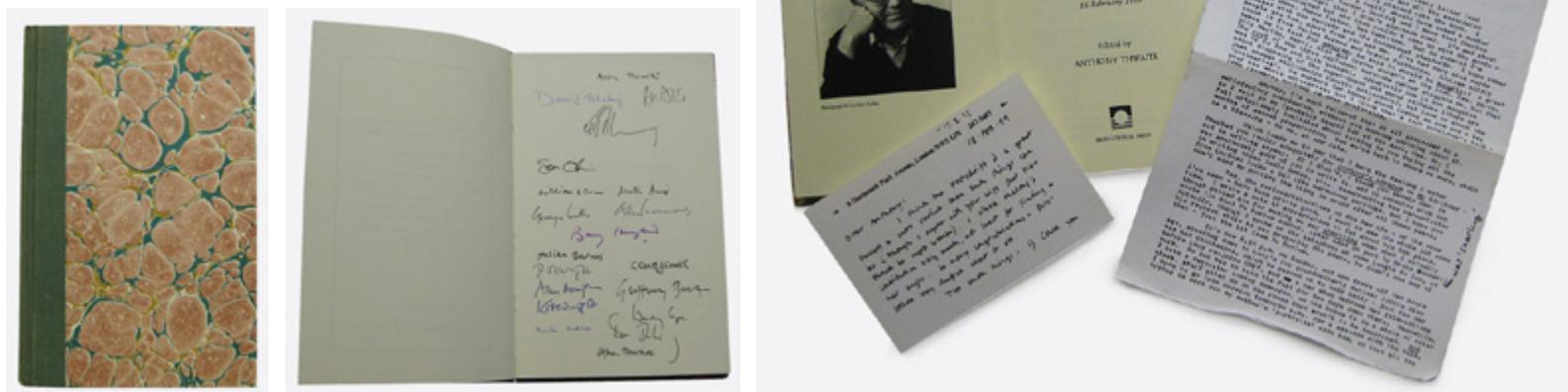
**58. THE PACIFIC WAR.** *Avenge December 7* by Bernard Perlin. Washington, DC: Office of War Information, 1942. Poster #15 by the publisher. Original American propaganda poster by Bernard Perlin after the Japanese attack on the American Fleet in Pearl Harbour. The brilliant design has an American sailor rising from the fire and smoke of the destroyed Fleet with his clenched fist, larger than any other element in the design, "striking out" of the poster in the top left of the image. Bernard Perlin (1918-2014) worked with Ben Shahn for the Office of War Information, was embedded with the American Army and Navy in Europe and the Pacific, worked as a war artist for *Life and Fortune*, continued as an artist after the War (see <http://bernardperlin.com/content/>) though his representational work did not fare well against the dominant American Abstract movements of the 1950s and 1960s. Poster measures 101 x 71 cms. Short tear without loss bottom right edge, else fine. Folded. \$750.00



**59. PALMER, VANCE.** *Legend for Sanderson*. Sydney: Angus and Robertson, 1937. First Australian edition. From the dustwrapper: "... Life in the North. Life in the cane-fields, in the coastal town, along the waterfront and at sea out to Barrier islets ...", aka Queensland. Contemporary inscription. Prelims and extremities foxed. Good in dustwrapper chipped and nicked at edges. \$300.00

**60. (PEDLEY, ETHEL.)** *Dot and the Kangaroo*, directed by Yoram Gross (1977). Original Czech poster for *Devcatko a klokan* [poster copyrighted 1979], the first of nine movies made by Yoram Gross featuring the resourceful heroine between 1977 and 1994. Poster designed by Vratislav Hlavaty and featuring a blue-eyed kangaroo. This must be a first! Poster measures 42 x 30cms. Rolled. Fine. PIKE AND COOPER #485 \$300.00

**61. PENTON, BRIAN.** *Landtakers – the Story of an Epoch*. Sydney: Endeavour Press, 1934. First Australian edition. A family saga, the first volume of a proposed historical trilogy, beginning with Derek Cabell arriving at the Moreton Bay Penal Settlement. *Landtakers* was a critical success, *Inheritors* (1936) followed quickly, flopped critically and commercially, and the trilogy ground to a halt. Owner signature, else very good in dustwrapper, designed by H. Neville Barker, chipped at edges. \$175.00

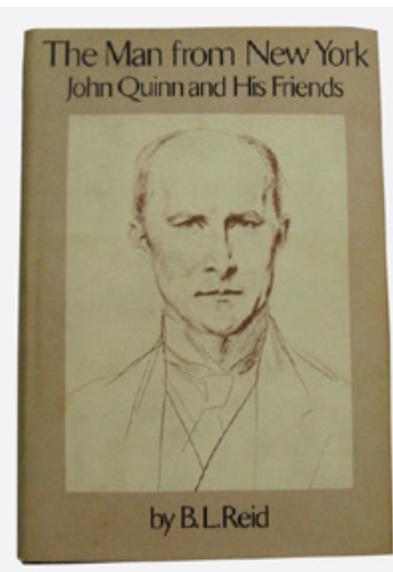
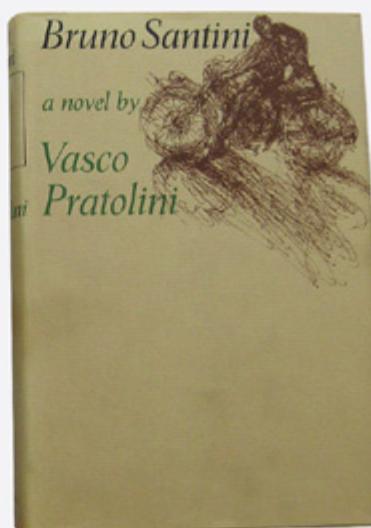
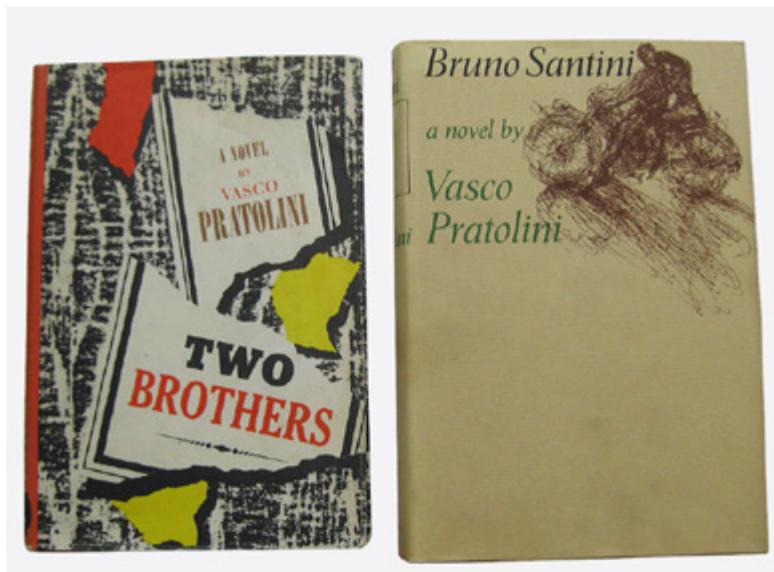
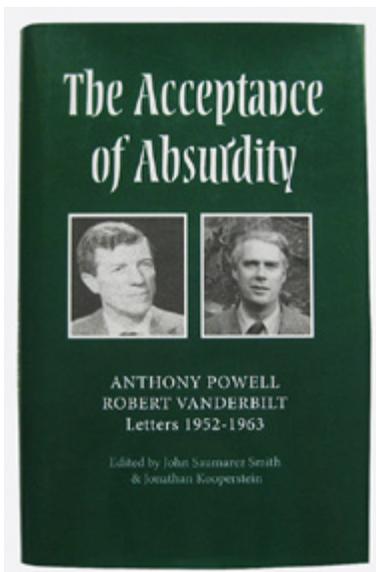


THE EDITOR'S COPY, SIGNED BY ALL THE CONTRIBUTORS

Not all the people who, probably, ought to be here have actually been included: a few through reluctant defection after acceptance, others because I have perhaps not been as thorough in my invitations as I should have been. But we think it is an impressive and entertaining collection, and one which we hope will partly convince its septuagenarian recipient that he isn't despised and rejected as he sometimes appears to suppose. Admiration of and affection for Peter are manifest here, in many different ways. We are very grateful to those who have contributed to this birthday book for one of the best and most loved poets of our time. **From the editor's preface.**

When primary school education began in Queensland, just after the founding of the state in 1859, the school system was based on the Irish one, a fact that is itself remarkable and points to an Irish presence that has always been larger there than in any other state. **David Malouf from his contribution on the Queensland School Readers**

**62. (PORTER, PETER.)** *Paeans for Peter Porter* – a celebration for Peter Porter on his seventieth birthday by twenty of his friends, 16 February 1999, edited by Anthony Thwaite. London: The Bridgewater Press, 1999. Three states from an edition of 113 copies all printed on Archival Parchment paper. ANTHONY THWAITE'S COPY, NOTED AS HIS ON THE COLOPHON PAGE, BOUND IN QUARTER CLOTH AND MARBLED BOARDS, OR AS THE 26 LETTERED COPIES. And SIGNED BY ALL TWENTY CONTRIBUTORS: MARTIN AMIS, JULIAN BARNES, ALAN BROWNJOHN, GEOFFREY BURGON, WENDY COPE, ALLEN CURNOW, IAN DUHIG, D.J. ENRIGHT, U.A. FANTHORPE, BARRY HUMPHRIES, CLIVE JAMES, DAVID MALOUF, LES MURRAY, SEAN O'BRIEN, C.K. STEAD, GEORGE SZIRTES, ANN THWAITE, ANTHONY THWAITE, WILLIAM TREVOR AND KIT WRIGHT. Laid in is AN AUTOGRAPH NOTE, SIGNED, BY JULIAN BARNES commenting on the festschrift, praising David Malouf's contribution (the effect of years of exposure on future Australian writers and others to the seven vols. of *Queensland School Readers*, see above), and the misspelling of sangria. Also laid in is a photocopy of a typed letter, signed from Anthony Thwaite to Peter Porter containing postmortems of the party, this publication and other news. Quarter cloth, marbled boards. Spine slightly sunned, else fine. \$750.00

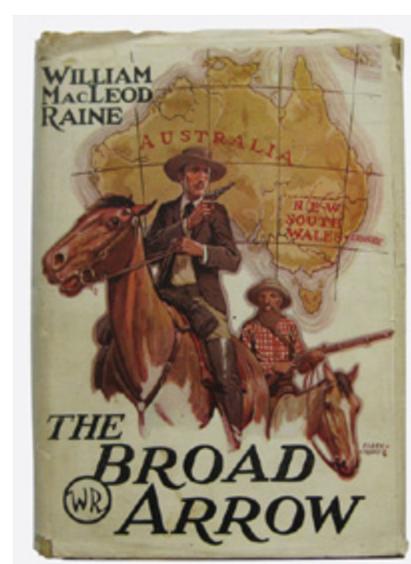
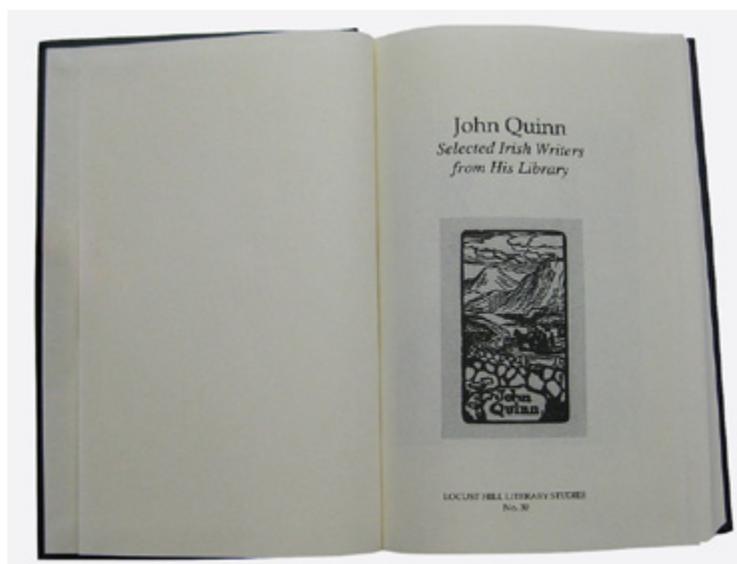
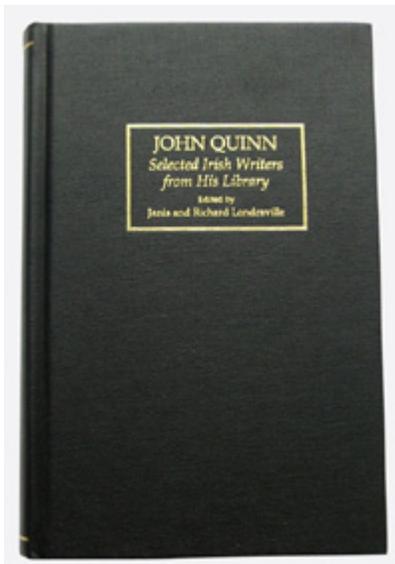


**63. POWELL, ANTHONY and ROBERT VANDERBILT.** *The Acceptance of Absurdity – Letters 1952-1963*, edited by John Saumarez Smith and Jonathan Kooperstein. London: Maggs Booksellers, 2011. First English edition. A decade's letters between the owner of the Holliday Bookshop at E49th Street, New York and the English novelist (also literary editor of *Punch* for much of the period covered by the correspondence), at 1 Chester Gate, London; literary chat and opinions, news, gossip, trust and friendship. Fine in dustwrapper. 400 copies. \$75.00

**64. PRATOLINI, VASCO.** *Two Brothers*. New York: The Orion Press, 1962. First American edition. First published in Italy in 1947: a novel in the form of a conversation between the Pratolini brothers who, after their mother's death, were brought up in separate homes. Fine in dustwrapper. \$60.00

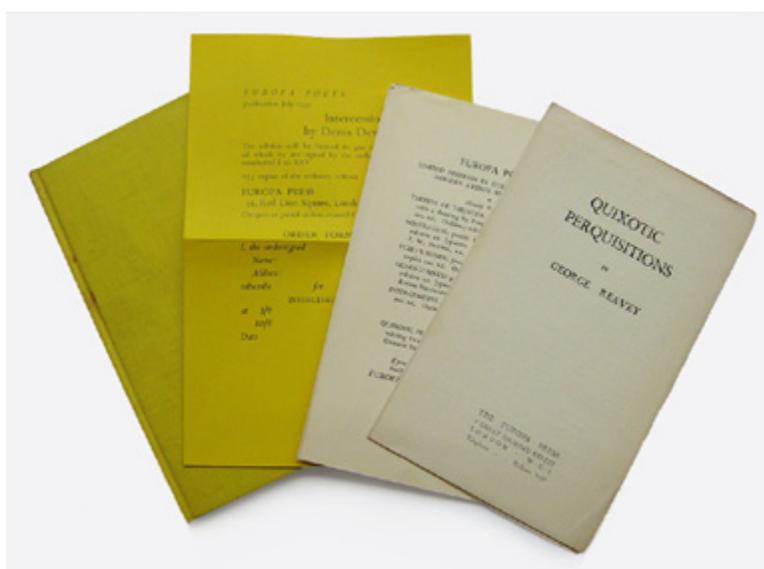
**65. PRATOLINI, VASCO.** *Bruno Santini*. Boston, MA: Little Brown, 1964. First American edition. A late novel, first published the previous year in Italy, a coming of age novel set in post World War Two Florence. The bottom corners of pages 7-12 are wrinkled, else near fine in dustwrapper. \$45.00

**66. (QUINN, JOHN.)** *The Man from New York – John Quinn and His Friends* by B.L. Reid. New York: Oxford University Press, 1968. First American edition. *INSCRIBED BY THE AUTHOR*. The life of the Irish American New York lawyer and extraordinary collector who, at various times, owned the manuscripts of *The Waste Land* and *Ulysses*, subsidised Gwen John, corresponded with W.B. Yeats, Ezra Pound, Eliot, Joyce, many others, and owner of artworks by Picasso, Braque, Brancusi, Duchamp and, again, many others. Partial earlier inscription by the author crossed through by him, else fine in very good dustwrapper with minor abrasions on the spine. Invitation to the launch at the Gotham Book Mart, New York on 7th November 1968 laid in. \$85.00

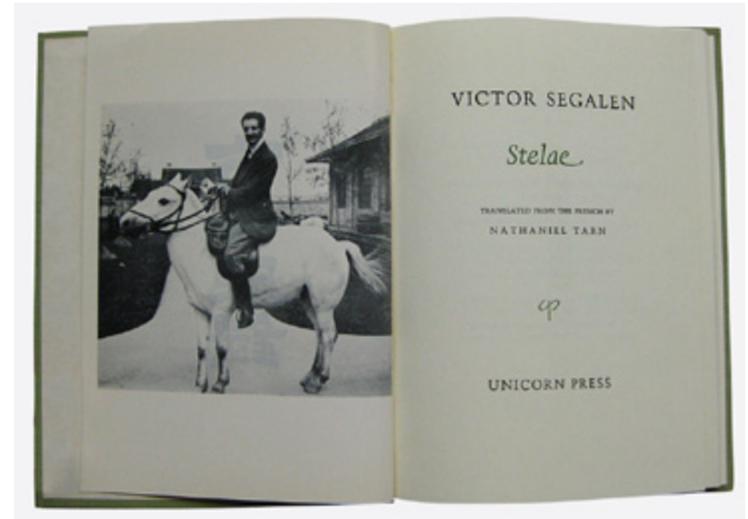
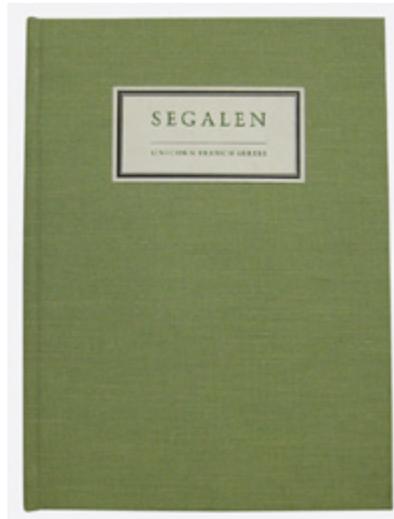
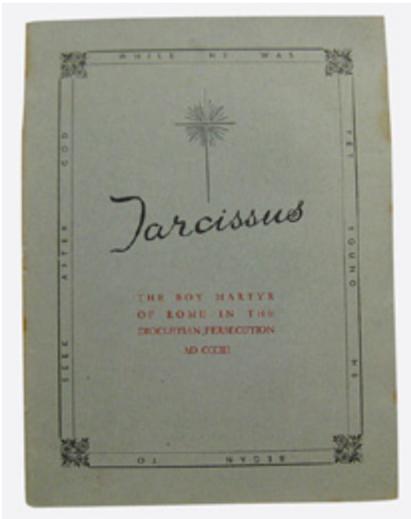


**67. (QUINN, JOHN.)** *John Quinn – Selected Irish Writers from His Library*, edited by Janis and Richard Londrville. West Cornwall, CT: Locust Hill Press, 2001. First American edition. Locust Hill Literary Studies No. 30. Essays on the material by the 21 Irish writers in Quinn’s collection, excerpts from letters between author and collector, and complete text of “An Evening in New York with W.B. Yeats and John Quinn”, adapted by Neil Bradley and Paul Kerry, and set in the Algonquin Hotel, 22 February 1920. Original cloth. Fine without dustwrapper as issued. \$60.00

**68. RAINE, WILLIAM MACLEOD.** *The Broad Arrow*. Boston, MA: Houghton, Mifflin, 1933. First American edition. Mid career novel from the English born writer of American Westerns, this one set in 19th century Australia, and centered on “... convict life in old Australia. There convicts were treated not as men but as beasts. Weak men died, but strong men escaped and became bushrangers – fierce outlaws of the bush – and John Haxon was one of these.” The dustwrapper illustration includes a detailed map of Australia, the islands in Bass Strait, settles for New South Wales as the only state, and “Sidney” as the only city. Owner signature and inscription heavily crossed through on front pastedown, else fine in very good dustwrapper with a couple of chips at edges. \$175.00



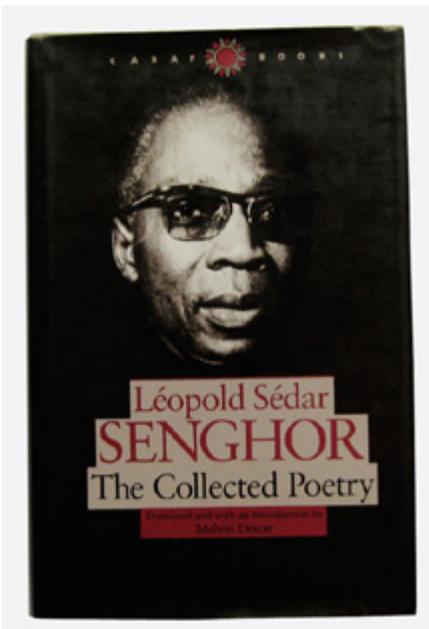
**69. REAVEY, GEORGE.** *Quixotic Perquisitions*. London: The Europa Press, 1939. First English edition. Frontispiece by John Buckland Wright. 300 COPIES, THIS ONE UNNUMBERED. The fourth collection by the surrealist poet who is better known as Samuel Beckett’s first literary agent, the publisher of the first English translations of Paul Éluard and, notoriously, when he claimed to have written *The Painted Bird* for Jerzy Kosinski. Dedicated to Gareth Vaughan Jones, the Welsh investigative journalist who was murdered by Chinese bandits in 1935. Prospectus and publisher’s printed ephemera laid in. Original yellow cloth. A couple of marks to covers, else near fine. \$100.00



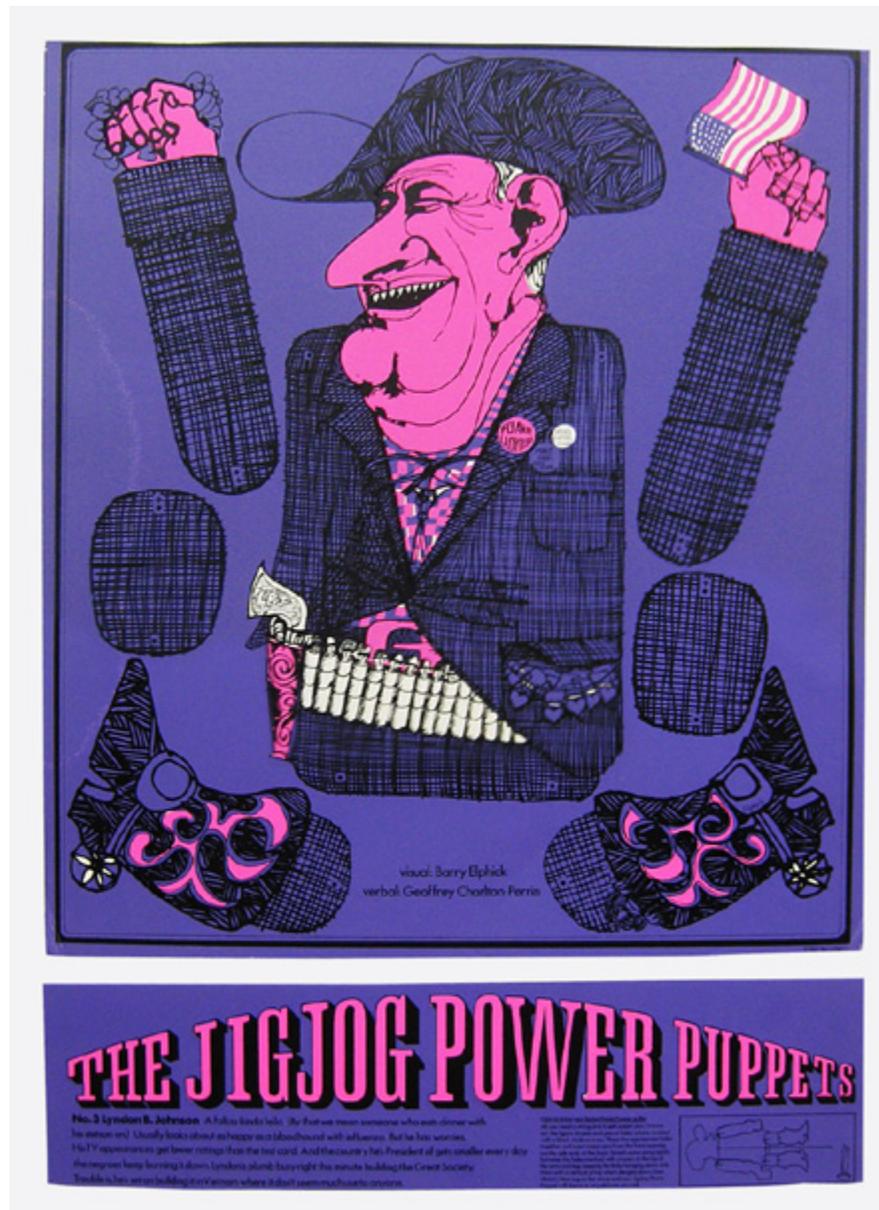
A preposterous forgery by a librarian, bookseller, and runner who should have known better and performed better. **Timothy d'Arch Smith**

**70. [ROLFE, FREDERICK.]** *Tarcissus*. The Boy Martyr of Rome in the Diocletian Persecution. A.D. CCCIII [London: Robert Partridge, 1968]. Pirate edition. The author's first book, published between September 1880 and January 1881. Small qto. Printed wrappers, sewn. Fine. *WOOLF AIB* \$60.00

**71. SEGALEN, VICTOR.** *Stelae*. Santa Barbara, CA: Unicorn Press, 1969. First American edition. Translation and introduction by Nathaniel Tarn, calligraphy by Donald Rojo. English text, followed by French originals. Three photographs of the well travelled Segalen. The author's first book to appear in English. Twenty-seven of Segalen's "steles", translations of the inscriptions on imaginary stone monuments. First published in 1912 while Segalen was on his first trip to China (see background at <http://www.steles.org/>). Original grey green cloth with printed label. A little offsetting to prelims, else fine as issued without dustwrapper. \$85.00

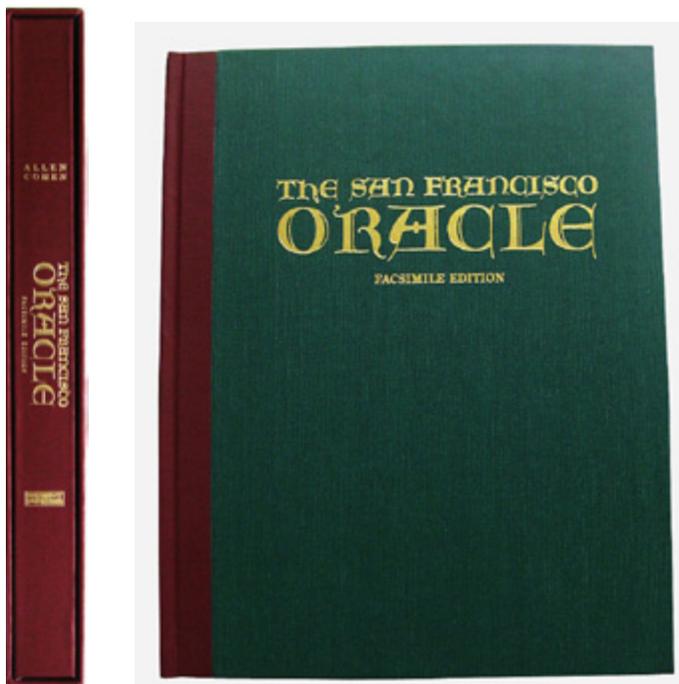


**72. SENGHOR, LÉOPOLD SÉDAR.** *The Collected Poetry*. Charlottesville, VA: University Press of Virginia, 1991. First American edition. Translations and introduction by Melvin Dixon. The complete Senghor: *Shadow Songs* (1945), *Black Hosts* (1948), *Ethiopiennes* (1956), *Nocturnes* (1961), *Letters in the Season of Hivernage* (1972) *Selected Poems, Major Elegies and Lost Poems* [his earliest works]. English versions, followed by French; index and glossary; 598pp; a remarkable combining poetry and Presidency of Senegal from 1960-1982. Fine in dustwrapper. \$75.00



*A folksy kinda fella (By that we mean someone who eats dinner with his stetson on.) Usually looks about as happy as a bloodhound with influenza. But he has worries. His TV appearances get lower ratings than the test card. And the country he's President of gets smaller every day the negroes keep burning it down. Lyndon's plumb busy right this minute building the Great Society. Trouble is, he's set on building it in Vietnam where it don't seem much use to anyone.*

**73. THE SIXTIES.** *The Jig Jog Power Puppets – No.3 Lyndon Johnson, artwork by Barry Elphick, text by Geoffrey Charlton-Perrin, see above. [London: the authors, 1967].* The overwhelming year for Lyndon Johnson's Presidency – 500,000 American troops in Vietnam, the anti-war movement growing as quickly as the increases in troop nos., both at home and abroad, David Levine made Johnson King Lear for *Time Magazine's* Man of the Year cover for 1967 – by the end of March the next year, he had decided not to seek reelection. And he was the third of Jig Jog Power Puppets after Charles de Gaulle and Harold Wilson! I do not think that these puppets contributed to his unpopularity; they were an indicator of its reach and acceptance – sold at Harrods in 1967 for 8/- each – and the speed at which the idea of Sixties' protest could be marketed. Colour lithograph printed on heavy card, 50 x 46cms., and separate, matching card containing title, above text and instructions for assembly, 12 x 46cms. All very fine. \$750.00



*It began as a dream and ended as a legend. One morning in the late spring of 1966 I dreamt that I was flying around the world. When I looked down, I saw people reading a newspaper with rainbows printed on it – in Paris at the Eiffel Tower, in Moscow at Red Square, on Broadway in New York, at the Great Wall of China – everywhere. A rainbow newspaper!*  
*... I strolled into Ron and Jay Thelin's Psychedelic Shop ... Ron Thelin immediately contributed start-up money for publishing a Haight-Ashbury newspaper. He called his brother Jay, who had a weekend car-parking business at Lake Tahoe to supplant the losses at the Psychedelic Shop and Jay sent about \$500. I was stunned to see how quickly a dream could begin to become reality. **Allen Cohen (1941-2004), beginning his history of The Oracle @ <http://www.rockument.com/Haight/Webora.html>***

**74. THE SIXTIES.** *The San Francisco Oracle – the Psychedelic Newspaper of the Haight-Ashbury 1966-1968, edited by Allen Cohen. Berkeley, CA: Regent Press, 1991. Facsimile edition. DELUXE ISSUE #76/200 COPIES, SIGNED BY COHEN AND RICK GRIFFIN, ARTIST OF MANY OF THE ORACLE POSTERS, AND 1/64 COPIES WITH MARBLED ENDSHEETS IN THE REAR BY DANIEL KOTTKE [a little bleed from the marbling along the edge of the blank verso].*

*Accompanied by background and historical material by Peter Montgomery, J.M. Jamil Brownson, Ralph Metzner, Abbie Hoffman, Ram Das and Stephen Levine. A facsimile of the twelve issues of The Oracle, published between 20 September 1966 and February 1968, 385pp. Unrivalled primary material documenting American social, political, religious and cultural history with contributions from William Burroughs, Allen Cohen, Bruce Conner, Robert Creeley, Lawrence Ferlinghetti, Buckminster Fuller, Allen Ginsberg, Ken Kesey, Philip Lamantia, Timothy Leary, Michael McClure, Norman Mailer, Gary Snyder, Alan Watts, Lew Welch, many anonymous; columns and articles include "The Joy of Kooking", "The Craft of Masturbation", "Comments on the Trips Festival", "Notes of a Dirty Bookseller", "The Gossiping Guru", "Methedrine Use and Abuse in San Francisco", "Hip Jobs"; advertisements for *Lucifer Rising*, The Grateful Dead, City Lights Bookshop, Big Brother and the Holding Company, happenings, readings, events, cafes, health food and free shops; all interwoven with artworks, comics, collages, graphics, illustrations, personals, photographs, photomontages and spectacular full page illustrations. Beautifully reproduced in colour and b&w throughout.*

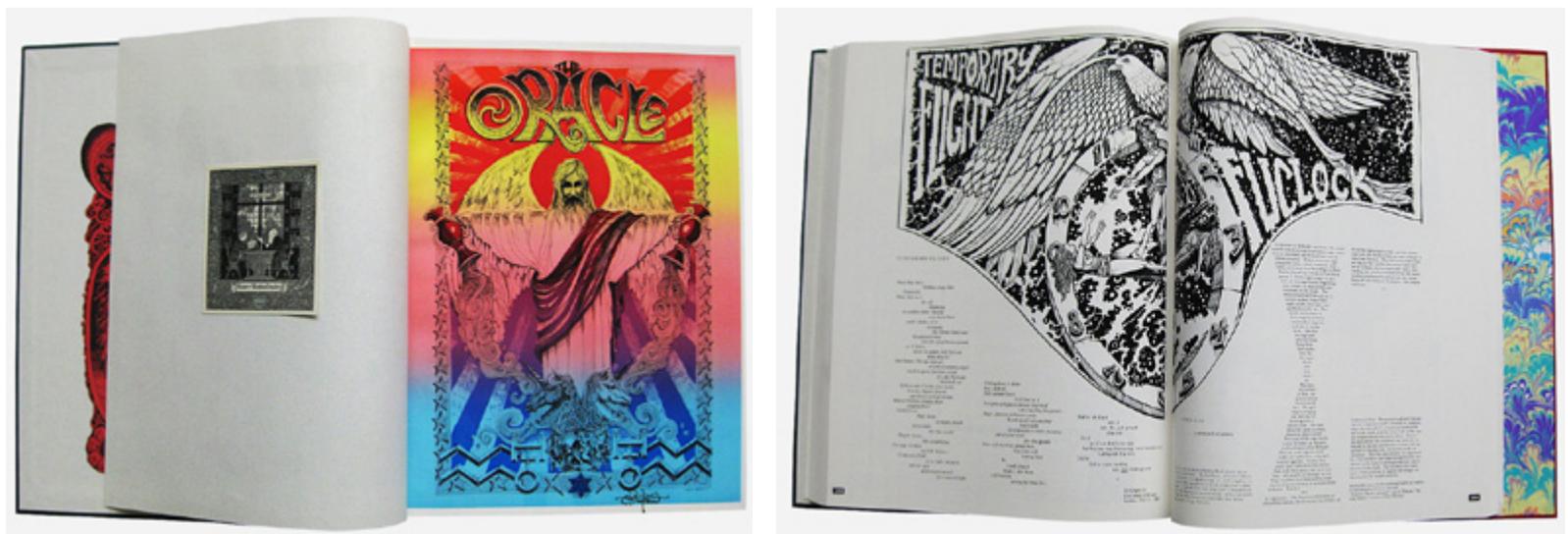
*The most beautiful newspaper ever seen on the streets of this plant. **Abbie Hoffman.***

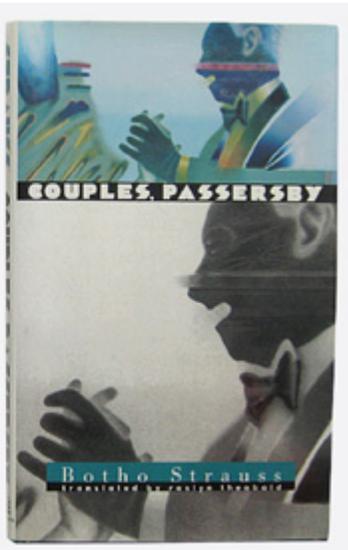
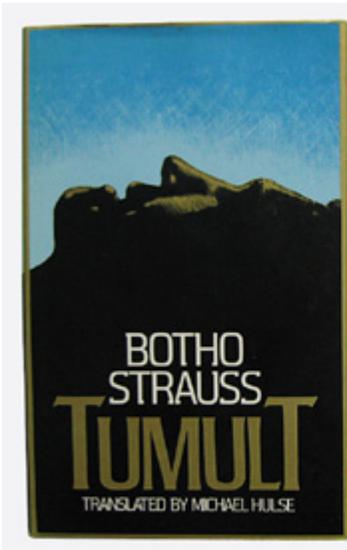
*TOGETHER WITH THE SEPARATE PORTFOLIO CONTAINING THIRTEEN QUALITY REPRODUCTIONS ON STIFF CARD, EACH 36 X 28CMS., OF ALL THE COVERS OF THE ORACLE AND THE ONE ISSUE OF P.O. FRISCO, issued 2 September 1966. The last mentioned was the*

result of a compromise between the diverse individuals and philosophical positions interested in publishing a newspaper for, and from, the Haight-Ashbury district. *P.O. Frisco* lasted one issue and *The Oracle* followed 2½ weeks later. It is worth noting, and will come as a surprise to no one, that a prosaic beginning for *The Oracle* exists alongside Cohen's creation myth, above.

Cohen's webpage (<http://www.allencohen.us/>), maintained by his wife, uses Cohen's pieces to describe the social movements and events that *The Oracle* developed from and reported on – antiwar, hippy, the Human Be-In, the Love Pageant Rally – as well as the twists and turns of his subsequent career.

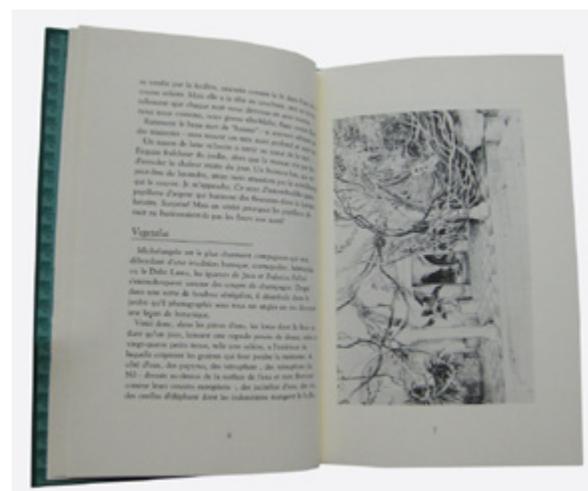
Rick Griffin (1944-1991), the period's psychedelic artist of choice for concerts, the Grateful Dead in particular, events, *Zap Comix*, and the most emblematic *Oracle* posters, lived briefly in San Francisco (1966-1969) and became a Christian in 1970. Folio. Maroon and green cloth. Bookplate, else fine in slipcase as issued. Small label residue in corner of one panel of the slipcase. Separate portfolio of facsimiles, with the same bookplate, all fine. \$2,000.00





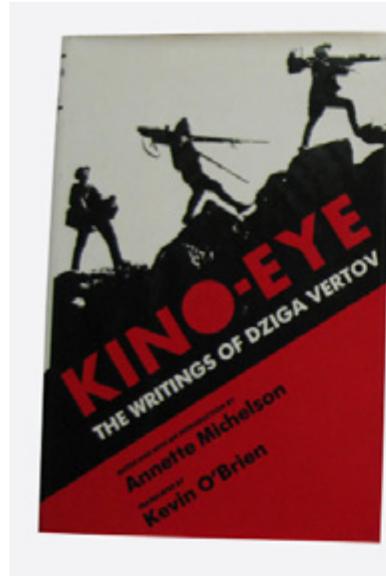
**75. STRAUSS, BOTHO.** *Tumult*. Manchester: Carcanet, 1984. First English edition. Work, family and patterns of dependence in Strauss' Germany. Fine in dustwrapper. \$45.00

**76. STRAUSS, BOTHO.** *Couples, Passersby*. Evanston, Ill: Northwestern University Press, 1996. First American edition. Like *Big and Little*, scenes from contemporary life, meetings and separations; prose rather than a performance piece. Fine in dustwrapper. \$35.00



*And finally, the oracle was to speak through the mouth of a ninety-one year old Englishman who had also retired to Capri and who, when he saw Gene and Violet, told them that they were not yet where they belonged, that they must set off again, go farther south, towards the Orient, to the shores of Africa, and pitch their tent in the sands of the Bay of Hammamet.*  
They obeyed. **Michel Tournier**

**77. TOURNIER, MICHEL.** *A Garden at Hammamet*. Northridge, CA: Lord John Press, 1986. First American edition. #29/150 NUMBERED COPIES SIGNED BY THE AUTHOR. Illustrations by Leila Menchari, translated by Barbara Wright. French text followed by English. Tournier's history, and response after a visit, to the house and garden built and maintained by Gene and Violet Henson from 1925 until Gene's death in 1974. Background of the Henson's, Menchari, the house and garden at <http://the-polyglot.blogspot.com.au/2007/08/leila-menchari-maison-herms-resident.html> Original green cloth stamped in gold. Fine, without dustwrapper as issued. \$100.00



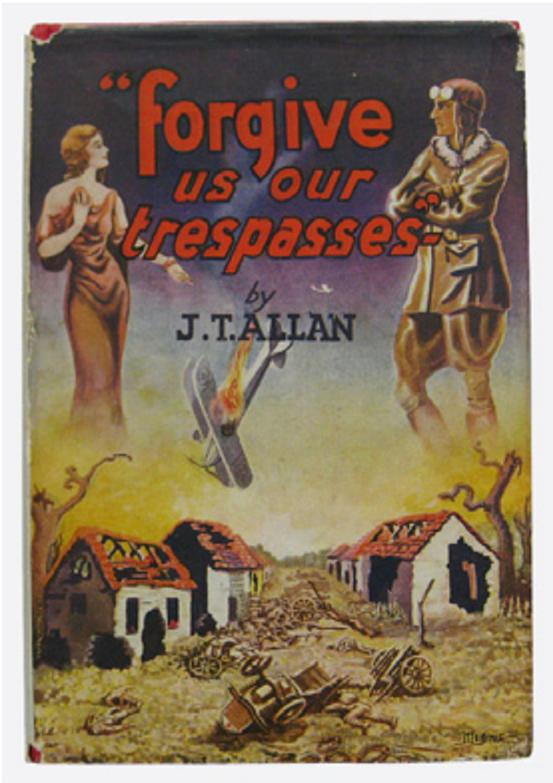
**78. TRANSTRÖMER, TOMAS.** *Baltics*. Berkeley, CA: Oyez, 1975. First American edition. #871125 NUMBERED COPIES SIGNED BY THE AUTHOR AND SAMUEL CHARTERS, THE TRANSLATOR WHO ALSO CONTRIBUTES THE INTRODUCTION. The 2011 Nobel Prizewinner's book length poem, first published in Sweden the previous year, pushes deeply into that "that wonderful labyrinth of islands and water", which gives the poem its title. Original green cloth and pictorial boards. Fine as issued without dustwrapper. \$450.00

*We call ourselves kinoks – as opposed to cinematographers, a herd of junkmen doing rather well peddling their rags ... We consider the psychological Russo-German film drama – weighed down with apparitions and childhood memories – an absurdity. **The beginning of We: Variant of a Manifesto (1922)***

**79. VERTOV, DZIGA.** *Kino-Eye: the Writings of Dziga Vertov*. Edited and with an introduction by Annette Michelson, translated by Kevin O'Brien. London: Pluto Press, 1984. First English edition. Seventy-five+ pieces: articles, talks, projects, proposals, extracts from his notebooks and diaries; illustrated throughout. Fine in dustwrapper with a mark on inside flap where price sticker has been removed. \$100.00

**80. (VERTOV, DZIGA.)** *Constructivism in Film: The Man With a Movie Camera – a Cinematic Analysis* by Vlada Petric. Cambridge: Cambridge University Press, 1987. First English edition. Context, themes, formal structure (with terrific diagrams), 50+pp. of frame enlargements for the best of the cine-city symphony silent movies and which jumped from #27 to #8 in the *Sight and Sound* 2012 poll of greatest movies. Fine in dustwrapper. \$100.00

**81. (VERTOV, DZIGA.)** *Dziga Vertov – the Vertov Collection at the Austrian Film Museum*, edited by Thomas Tode and Barbara Wurm. Vienna: Synema, 2006. Second edition. Three essays, Vertov storyboards and his notorious "Artistic Calling Card" (1917), detailed chronology of his career, and illustrated catalogue; 288pp., parallel German English text throughout. Pictorial wrappers. Fine. \$85.00



**82. WORLD WAR ONE.** *Forgive Us Our Trespases* by J.T.Allan. Sydney: N.S.W. Bookstall Company Ltd., 1933. First Australian edition. The second of the author's two novels – *Playthings of Fate* was published the same year – both concerned with World War One. Prelims foxed, else very good in dustwrapper. \$100.00

**83. WORLD WAR ONE.** *Blood in the Mists* by John Halpin. Sydney: The Macquarie Head Press [1934]. First Australian edition. The author's only novel; according to him " a contributory message to the cause of peace". Very good in dustwrapper chipped at edges and worn on folds. \$100.00

**WORLD WAR ONE.** *All the way back to Jarolsav Hasek*

