

DECORATED CLOTH



Item 30

BLACKWELL'S RARE BOOKS

48-51 BROAD STREET, OXFORD, OX1 3BQ
TEL: (Direct Lines) 01865 333555 (Switchboard) 01865 792792
E-mail: rarebooks@blackwell.co.uk Internet: <http://rarebooks.blackwell.co.uk>

1. Austen (Jane) The Novels in 5 Volumes: Sense and Sensibility; Pride and Prejudice; Mansfield Park; Emma; Northanger Abbey and Persuasion.

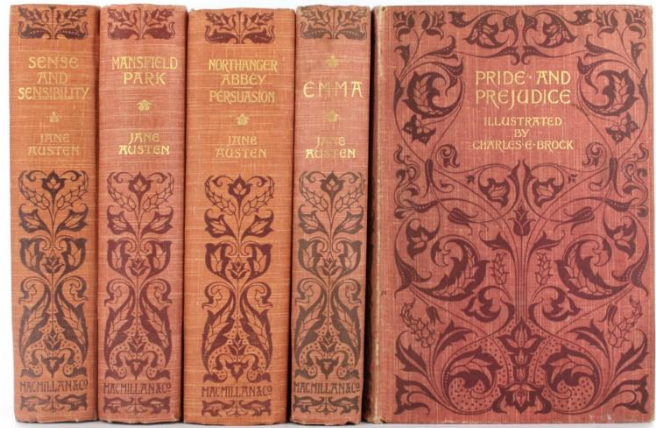
[Illustrated by Charles E. Brock (the second volume) and Hugh Thomson. Introductions by Austin Dobson.]

Macmillan, 1901- 1907, frontispieces (most with tissue-guards) and further illustrations, some light spots, 8vo,

original salmon-pink cloth, the upper boards and backstrips lettered in gilt and with a decorative design to both printed in brown, a hint of fading to the backstrips, lightly rubbed to extremities, a.e.g., endpapers slightly browned, a few volumes with a faint waterstain to borders, three with contemporary ownership inscription of M. Bennetts, the fourth with gift inscription to the same, three with the ticket of a Falmouth bookseller to front pastedowns, very good

£2,000

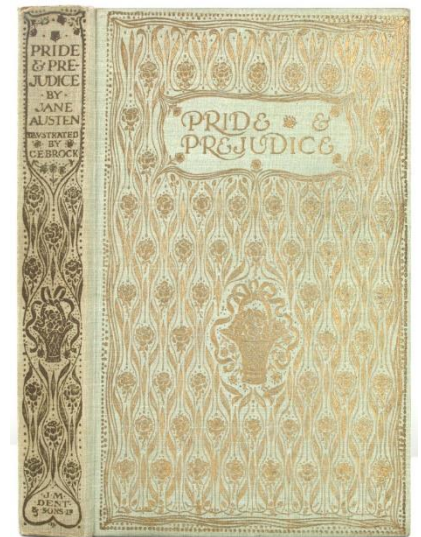
An attractive set in the decorative publisher's binding.



2. Austen (Jane) Pride and Prejudice. With twenty-four coloured illustrations by C. E. Brock. J.M. Dent, 1907, colour-printed frontispiece and title-page, internally bright, pp. xiv, 336, 8vo, original pale green cloth, the backstrip and upper board with lettering and an elaborate design stamped in gilt, that to the backstrip dulled and the cloth a shade sunned, small chip to head of backstrip, gilt stamp of Central Newcastle High School to lower board, endpapers browned with design printed in green, school prize label (matching) to front pastedown, inner hinges a little cracked but sound, t.e.g., others roughtrimmed, very good

£1,250

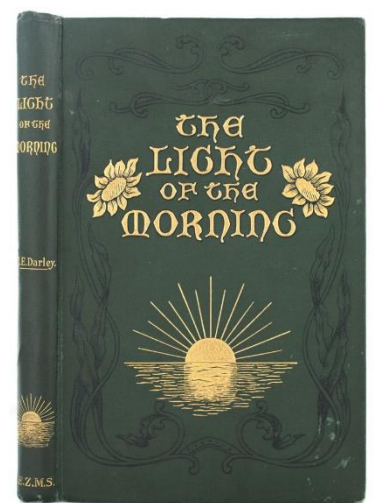
First edition in the English Idylls series, with new illustrations (not those of 1895 repeated).



3. Darley (Mary E.) The Light of the Morning. The Story of C.E.Z.M.S. Work in the Kien-Ning Prefecture of the Fuh-Kien Province, China [...] with an Introduction by John Rigg [...] with seventeen Illustrations and two Maps. London: Church of England Zenana Missionary Society [...] and Marshall Brothers, 1903, FIRST EDITION, very lightly toned; pp. 251, [1], 8vo; publisher's green cloth, blocked and lettered in black and gilt, green floral endpapers, a little shaken but firm, good

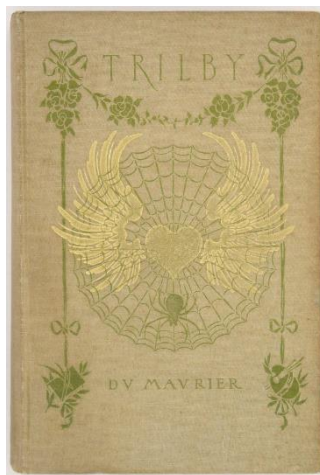
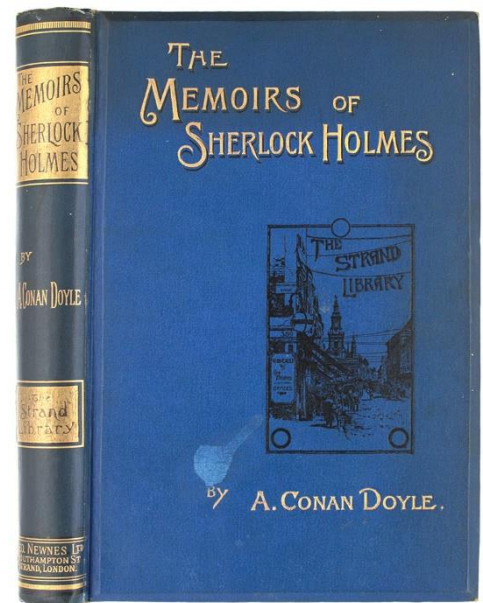
£175

The Church of England Zenana Misisonary Society was a British Anglican missionary society established to spread Christianity in India, which would later expand its Christian missionary work into Japan and Qing Dynasty China. The latter is under discussion here, in this work by one of its missionaries, Mary Darley (c.1870-1934). With the missionary's characteristic zeal, Darley describes the Society's efforts in China, but the real interest lies in her depiction - including photographs - of pre-revolutionary Chinese architecture, customs and society.



4. Doyle (Arthur Conan) *The Memoirs of Sherlock Holmes*. George Newnes, 1894 [but 1893,] FIRST EDITION, frontispiece depicting Holmes's fight with Moriarty at the Reichenbach Falls, 90 text illustrations by Sidney Paget, lightly foxed, pp. [viii], 280, royal 8vo, original dark blue bevel-edged cloth, backstrip and front cover blocked in black and gilt, street name present in the Strand Library device on the front cover, a touch of rubbing at corners and to upper joint, backstrip slightly darkened and a little rubbed at tips with a white speck at head, a couple of miniscule white specks to margins of upper board, a couple of other faint marks, including a waterspot to upper board (not affecting image but just touching 'By'), a.e.g., peacock pattern endpapers, the free endpapers browned, very good

£2,750



5. Du Maurier (George) *Trilby*. A Novel. With Illustrations by the Author. New York: Harper & Brothers, 1894, FIRST AMERICAN EDITION, illustrations of varying sizes throughout, one or two very faint spots or handling marks, pp. viii, 464, [4, ads], crown 8vo, original beige cloth, the lettering and decoration to backstrip and upper board in green and gilt, backstrip a little darkened with gentle lean to spine, some faint spotting to cloth, ownership inscription to flyleaf, very good

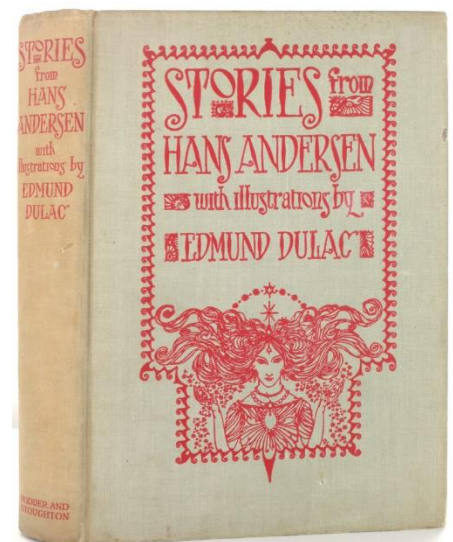
£100

The ads at the rear are for this author's 'Peter Ibbetson' and Hardy's 'Tess of the d'Urbervilles'.

6. (Dulac.) ANDERSEN (Hans Christian) *Stories From Hans Andersen*. With Illustrations by Edmund Dulac. Hodder and Stoughton, 1938, FIRST PRINTING THUS, frontispiece and 11 further colour-plates reproducing Dulac's illustrations, head- and tailpieces within the text, pp. 221 + Plates, crown 8vo, original light grey cloth, upper board and spine lettered in red, upper board blocked in red reproducing title-page design, backstrip toned and with slight lean, small abrasion to fore-edge of upper board, a few small scattered ink marks to the cloth, patterned endpapers, very good

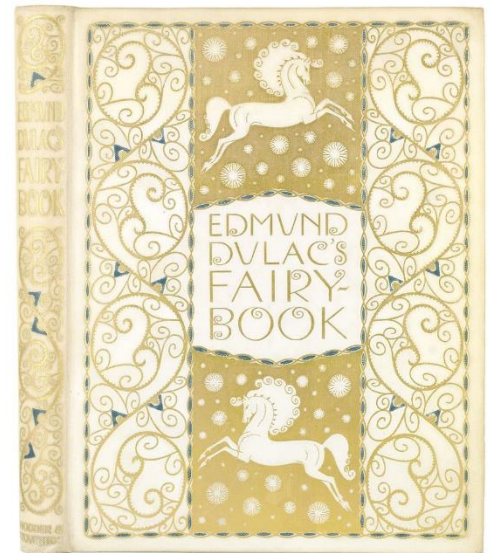
£145

A slightly truncated new printing of the original 1911 Dulac edition, omitting The Wind's Tale and reducing the number of plates. This version was clearly intended for a younger audience, with a much larger typeface and a charming (though unused) 'This book belongs to...' space integrated into the endpaper design on the front pastedown.

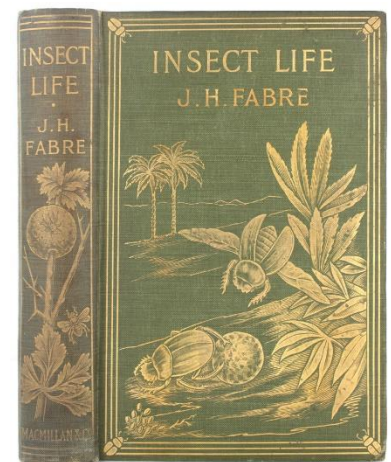


7. Dulac (Edmund, Illustrator) *Edmund Dulac's Fairy Book*. Fairy Tales of The Allied Nations. Hodder and Stoughton, [1916,] FIRST EDITION, 275/350 COPIES signed by the artist, frontispiece and 14 further tipped-in plates by Dulac, all captioned and within a

gilt border, pp. [x], 170, 4to, original white cloth with elaborate design to upper board and backstrip stamped in blue and gilt, just a hint of browning around the edges, untrimmed edges and endpapers a little browned, bookplate of Kathleen Vaughan Craddock to front pastedown with near-contemporary gift inscription to facing flyleaf, very good **£1,650**



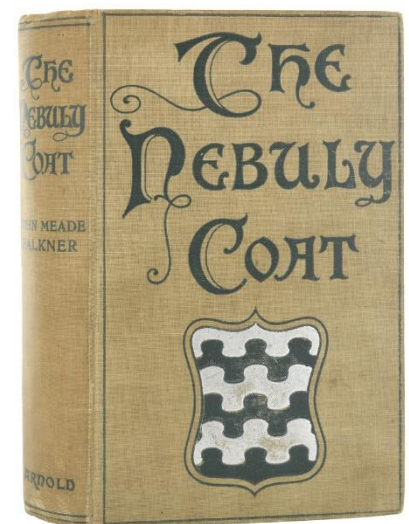
8. Fabre (J.H.) *Insect Life*. Translated from the French by the author of 'Mademoiselle Mori' [i.e., Margaret Roberts]. With a Preface by David Sharp and Edited by F. Merrifield, with Illustrations by M. Prendergast Parker. Macmillan, 1901, FIRST ENGLISH EDITION, frontispiece and 15 plates, pp. xii, 320, crown 8vo, original green cloth, backstrip and upper board lettered in gilt, both with gilt-stamped pictorial designs, the backstrip darkened, light rubbing to extremities, a.e.g., endpapers spotted, very good **£375**



Inscribed on the flyleaf: 'To Chid, Jan 22/ 1902, from RB Cunninghame Graham', with his device drawn beneath - the recipient was his wife, Gabriela, who claimed to be the child of a French nobleman, who had been taken to Chile to live with an aunt and attend convent school following her parents' death, but was in fact Caroline Horsfall from North Yorkshire. The facts of her origin only became generally known in the 1980s - and the circumstances of the fabrication remain a matter of intrigue and speculation, likewise the degree to which her husband was aware.

A selection from Fabre's extensive entomological writings, to introduce him to English readers.

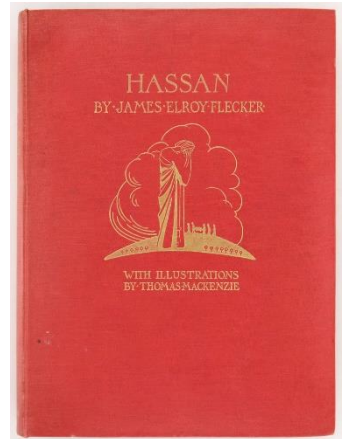
9. Falkner (John Meade) *The Nebuly Coat*. Edward Arnold, 1903, FIRST EDITION, 4pp. of musical notation at rear, pp. [iv], 372, [16, ads dated October 1903], crown 8vo, original light brown cloth, backstrip and upper board lettered in black, the upper board with coat of arms printed in silver and black, slight lean to spine, some very light handling, one corner gently knocked and a touch of rubbing at extremities, a couple of tiny spots to fore-edge, tail-edge roughtrimmed, contemporary gift inscription to flyleaf, very good **£650**



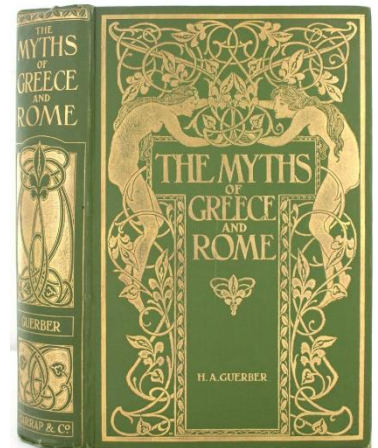
Scarce; his third and final novel.

'Set in the vividly imagined town of Cullerne, it is enhanced by precise architectural and musical scholarship: the plot reflects Falkner's talent for mystification [...] The story's ostensible villain Lord Blandamer resembles Falkner: widely travelled, with scholarly avocations, evasive and intriguing, making a cynical marriage, yet behaving decently to his bride, ruthless and deliberative in pursuing his interests, yet punctilious in courtesy. Though apparently a murderer, Blandamer achieves a heroic stature surpassing the weakly virtuous men of Cullerne' (ODNB).

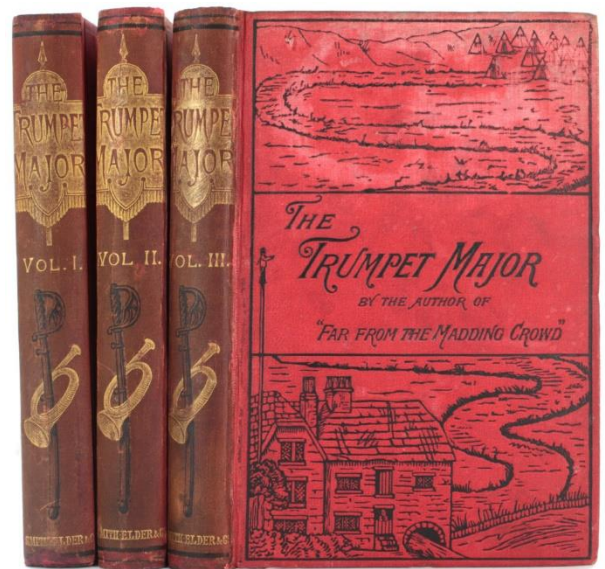
10. Flecker (James Elroy) *Hassan*. The Story of Hassan of Bagdad, and how he came to make the Golden Journey to Samarkand. With Illustrations by Thomas Mackenzie. William Heinemann, 1924, FIRST ILLUSTRATED EDITION, frontispiece and 11 further colour-printed plates by Mackenzie tipped to grey paper with captioned tissue guards, further decorations to the text by the same, title-page printed in black and blue, occasional light foxing, pp. [viii], 155, 4to, original red cloth, the lettering and decorations (by Mackenzie) to upper board and backstrip stamped in gilt, publisher's device blind-stamped to lower board, the backstrip a shade faded with a tiny spot of wear at head, a couple of little specks to cloth, t.e.g., tail edge roughtrimmed with a few spots, pale orange endpapers with a Mackenzie design printed in a darker shade, very good **£60**



11. Guerber (H.A. [Hélène Adeline]) *The Myths of Greece and Rome*. Their Stories[,] Signification & Origin. George G. Harrap, 1907, FIRST ENGLISH EDITION, frontispiece and numerous plates, genealogical table at rear, light foxing, pp. xiii, 395, 8vo, original green cloth, the lettering and elaborate decorations to upper board and backstrip stamped in gilt, slight lean to spine, t.e.g., other edges roughtrimmed and spotted, endpapers a little browned and spotted, contemporary ownership inscription to flyleaf, very good **£45**



12. Hardy (Thomas) *The Trumpet Major*. A Tale. In Three Volumes. Smith, Elder, & Co., 1880, FIRST EDITION, without the preliminary blanks in vols. ii and iii (present in vol. i), some finger marking and minor stains, a few slightly careless openings, tear in upper margin of one leaf in vol. ii approaching but not touching the text, pp. [ii], vi, 296; vi, 276; vi, 260, 8vo, original primary binding of red diagonal-fine-ribbed cloth, blocked in black on front with a 3-panel design incorporating 2 vignettes (designed by Hardy), blocked in blind on back with a 2-rule border, spine blocked in gold and black with standard, sword and bugle, and lettered in blind and gold, ex-circulating-library copy with evidence of labels removed from top panel on front covers, rebacked, original spines preserved though with minor loss at head and tail and with the loss of a terminal letter on the spine imprint of 2 vols., spines a bit dulled, recased, sound **£5,500**



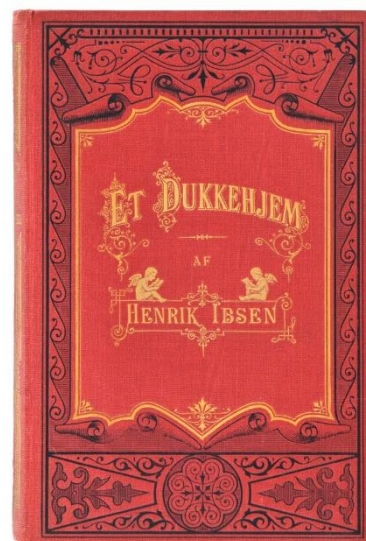
First edition in book form of Hardy's great novel of the Napoleonic war, written to commemorate the 75th anniversary of the Battle of Trafalgar. Although there is no getting away from the fact that this is an ex-circulating-library copy, it is, in the scheme of things, not all that bad, respectable even. The binding here is Purdey's primary binding, variant with the period after Smith, Elder & Co. beneath the superscript 'o', as opposed to a dash. Purdy conjectures that this might represent the second binding order of 150 copies. Sadleir's Variant A.

13. Ibsen (Henrik) Et Dukkehjem [A Doll's House.]

Copenhagen: Gyldendalske Boghandels, 1879, FIRST EDITION, very faint spotting to prelims recurrent at final text-page and facing blank, pp. 180, foolscap 8vo, original red cloth, stamped in black and gilt to upper board, backstrip lettered and decorated in gilt with gentle fading and minor rubbing at ends, spine slightly cocked, border and publisher device in blind to lower board, a.e.g., contemporary gift inscription to blank preceding half-title and later ownership inscription to flyleaf, front hinge starting but secure, good

£1,000

The attractive red cloth edition of one of the most enduring works by the Norwegian dramatist; the edition was issued simultaneously in various colours of cloth.

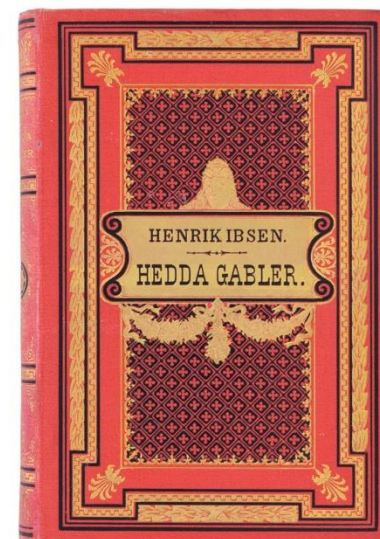


14. Ibsen (Henrik) Hedda Gabler. Skuespil I Fire Akter.

Copenhagen: Gyldendalske Boghandels, 1890, FIRST EDITION, tiny mark at foot of page 5, pp. [iv], 236, foolscap 8vo, original red cloth, stamped in black and gilt to upper board and backstrip, the latter very gently faded with a slight lean, lower board with blind-stamped border and publisher device, a hint of rubbing to extremities, a.e.g., patterned endpapers, very good

£1,000

Issued simultaneously in various colours of cloth - this a very attractive copy of the desirable red version. A hugely important work, selected by Carter & Muir for inclusion in 'Printing and the Mind of Man' - though with the qualification that 'it is virtually impossible to select any one play'. The text in Danish, and the edition preceded by one of 12 copies printed in London in Norwegian for the purposes of copyright.



IN THE UNRECORDED ORIGINAL DUSTJACKETS

15. Lagerlöf (Selma) Nils Holgerssons Underbara Resa Genom Sverige [Nils

Holgersson's Wonderful Journey through Sweden.] [Complete in 2 Vols.]

Stockholm, Albert Bonniers, 1906- 1907, FIRST EDITIONS, monochrome plates to both volumes, pencilled ownership inscription of Hans Berlin to title-page and half-title verso of second volume, pp. [iv], 237, [1]; [iv], 486, [2], 8vo, original green cloth with illustrations to upper boards printed stamped in black and white (the second volume adding red), backstrips lettered in gilt with lettering to upper board of first volume in same, minor rubbing to extremities, patterned endpapers, speckled edges, ownership inscription to flyleaf of second volume, original pictorial dustjackets with some minor chipping to backstrip ends and corners, very good condition

£8,000

An example of an emergent copy significantly updating what is known about the form in which a major work was issued - here in the presence of the original pictorial dustjackets to both volumes, a feature whose existence has been a point of obscurity for more than eleven decades, with the consensus forming that it had been published without. The dustjackets here present are printed on heavy brown paper with the respective pictorial designs of the cloth reproduced in monochrome to each - that the method of reproduction is photographic is evident in the fact that the grain of the cloth is visible. The lettering also replicates the

underlying design, except in the typeface used for the author's name on that to second volume (and other slight variants). The text provided on the other panels provides other useful information regarding its entry onto the market: it gives the price for both the wrapper and the cloth issues, and - on the first volume - announces in the panel to the rear that the second volume is scheduled for the following year (a reliable indicator of the originality of the dustjacket as a feature). The second volume, in the same place, refers back to the first.

An attractive, and bibliographically important, set of these charming books, produced to teach school-children their native geography through the fictional adventures of the mischievous hero - who journeys around the provinces with a wild goose as his steed. A best-seller, and part of the national consciousness of Sweden - its author and hero depicted on the country's twenty krona banknote, an example of which is laid in to the first volume for corroboration (a practice we don't intend to introduce as standard with Churchill, Austen, Adam Smith, et al.)

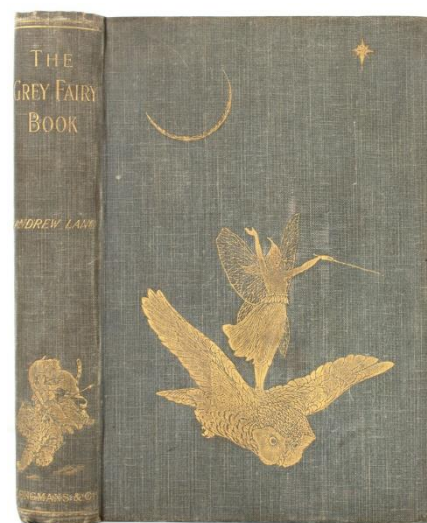


Lagerlöf was the first female winner of the Nobel Prize for Literature, in 1909 - her nomination resting in large part on this, her best-known work.

16. Lang (Andrew) The Grey Fairy Book. With Numerous Illustrations by H.J. Ford. Longmans, Green, 1900, FIRST EDITION, tissue-guarded frontispiece and title-page vignette, illustrated throughout, a little light foxing to opening pages, pp. xii, 387, 8vo, original grey cloth, backstrip and upper board with pictorial designs stamped in gilt, backstrip gilt lettered, a little rubbed at head and foot, small brown mark to lower board, corners slightly knocked, a.e.g., school prize label to front pastedown, very good

£425

Tales from 'Lithuania, various parts of Africa, Germany, France, Greece, and other regions of the world' (Preface).



EDWARD LEAR'S COPY

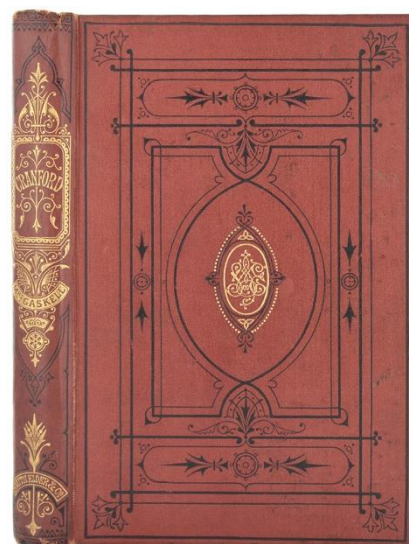
17. (Lear.) GASKELL (Mrs. [Elizabeth]) Cranford. Illustrated Edition. Smith, Elder, 1870, frontispiece and engraved title-page, 2 further full-page illustrations, all by George du Maurier, majority of textblock a little browned to top section, a few leaves with crease at top corner, pp. 243, crown 8vo, original brown cloth, elaborate border designs stamped in black and gilt, backstrip lettered in gilt with slight lean to spine, touch of rubbing at extremities, top edge a little dusty, other edges roughtrimmed with a few spots, yellow endpapers, good

£2,750

The copy of Edward Lear, his ownership inscription to the engraved title-page: 'Edward Lear, Sanremo 1875'. Lear had settled in the northwestern Italian town at the beginning of the decade, and remained there until his death.

Lear met Gaskell when staying with Stephen Lushington at Ockham, and recorded his admiration of her work in diaries and correspondence. An excellent association copy.

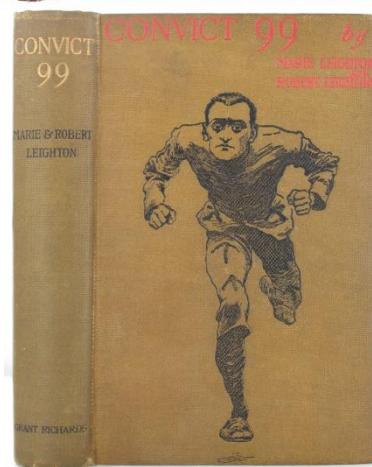
Du Maurier's was the first illustrated edition of Gaskell's work, originally published in 1864 - he was a contemporary of Lear's in both illustration and the writing of Limericks.



18. Leighton (Marie C. and Robert) *Convict 99*. A True Story of Penal Servitude. With Eight Illustrations by Stanley L. Wood. Grant Richards, 1898, FIRST EDITION, tissue-guarded frontispiece and 7 further plates, a couple of spots to page borders, pp. [vii], 316, [4, ads], crown 8vo, original mustard cloth, striking Wood illustration stamped in black to upper board, lettering to upper board in red, that to backstrip in black and gilt, slight lean to spine, a touch rubbed at extremities, with some light handling, edges and endpapers gently browned, good

£100

The most successful novel of the prolific authors, one of a few collaborations of the wife and husband - otherwise notable as the parents of wood-engraver Clare Leighton.



19. [Manning (Frederic)] *Her Privates We*, by 'Private 19022'. Peter Davies, 1930, FIRST TRADE EDITION, pp. [vii], 453, crown 8vo, original beige cloth with a design stamped in black to upper board, backstrip lettered in black, backstrip and borders a little browned, lean to spine, very good

£100

An expurgated version, with evasions and euphemisms in place of the original's various obscenities, of Manning's 'The Middle Parts of Fortune' - published the previous year by Davies under his Piazza Press imprint, in a limited edition for subscribers.

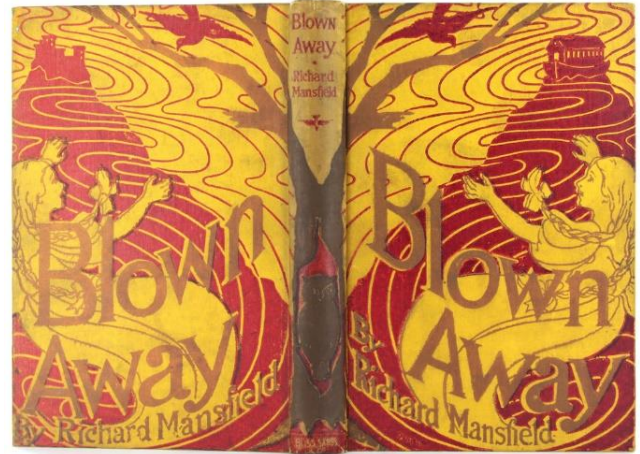


20. Mansfield (Richard) *Blown Away*. A Nonsensical Narrative Without Rhyme or Reason Related by [...] Bliss, Sands and Company, 1898, FIRST ENGLISH EDITION, decorative title-page printed in black and red, frontispiece and illustrations throughout by Margaret Jones and the author, pp. 180, 8vo, original yellow cloth, stamped in red and bronze in a continuous wrap-around design by Blanche McManus, backstrip a shade darkened with loss of lustre to stamped design, head of backstrip a little creased, upper corners a touch knocked and the cloth a little grubby, all edges gilt, very good

£100

The attractive cover design differs slightly in its use of colour from the American publication of the previous year, swapping out the red and black of the original for bronze and red.

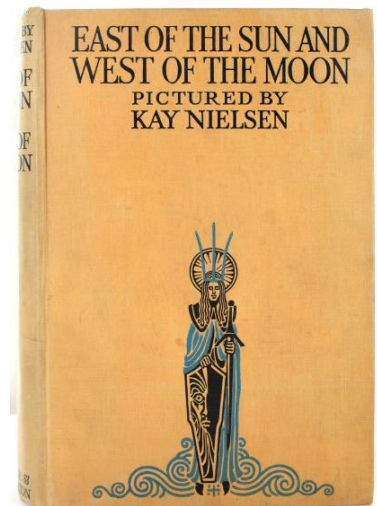
Richard Mansfield was an actor-manager best remembered for his dual roles of Dr. Jekyll and Mr. Hyde in the first, and most successful, stage adaptation of Stevensons's Gothic novella 'Strange Case of Dr. Jekyll and Mr. Hyde', written at Mansfield's behest by his friend, the American writer Thomas Russell Sullivan



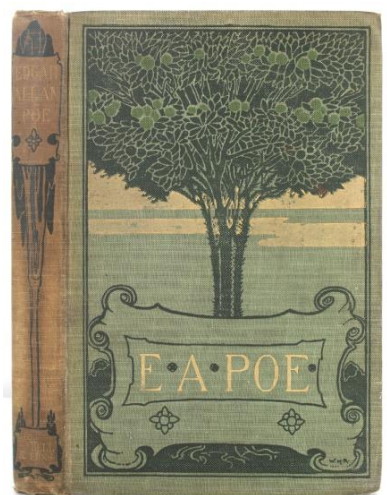
Among the Jekyll and Hyde cast members was Beatrice Cameron, an American actress who had joined Mansfield's company in 1886. She and Mansfield married six years later, in the autumn of 1892; it was in the spring of that year that Mansfield initially wrote his nonsensical narrative, originally titled 'Beatrice and Jessie', in order to amuse Cameron during the company's Pacific tour.

21. Nielsen (Kay, Illustrator) East of the Sun and West of the Moon. Old Tales from the North. Hodder and Stoughton, [1924,] frontispiece and 23 tipped-in colour-printed plates by Nielsen with further illustrations to the text, the plate to face page 18 erroneously tipped to blank leaf immediately following, pp. 284, 4to, original orange cloth, backstrip and upper board lettered in black, decoration to latter blocked in blue and black, backstrip sunned, a few splashes of ink to lower board, top edge orange (colour applied unevenly), others a little foxed, endpapers toned, very good **£500**

Reproducing all but one of the original Nielsen plates from the 1914 edition.

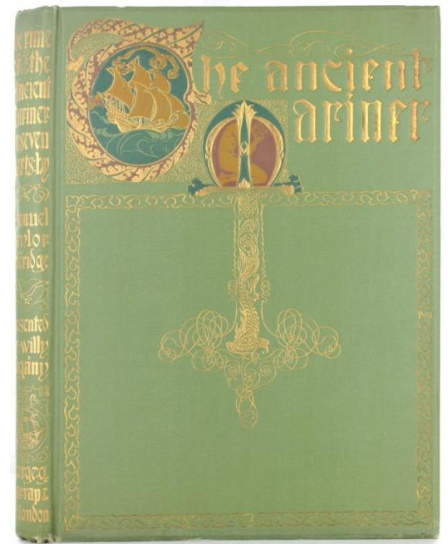


22. Poe (Edgar Allan) The Poems. Illustrated and Decorated by W. Heath Robinson. With an Introduction by H. Noel Williams. [Endymion Series.] George Bell, 1900, FIRST HEATH ROBINSON EDITION, tissue-guarded frontispiece, title-page with border and vignette printed in red and black, a little light foxing to first few leaves, pp. xxxv, 225, 8vo, original green cloth, upper board and backstrip blocked with Heath Robinson design in dark green, mid-green and gilt, Endymion Series vignette stamped to lower board in dark green, backstrip faded and a touch frayed at head and foot, corners knocked, two small spots of red ink to upper board almost hidden in the foliage, t.e.g, others untrimmed, pictorial endpapers toned, ownership inscription to initial blank, rear hinge a little cracked with trace of adhesive at head, very good **£300**



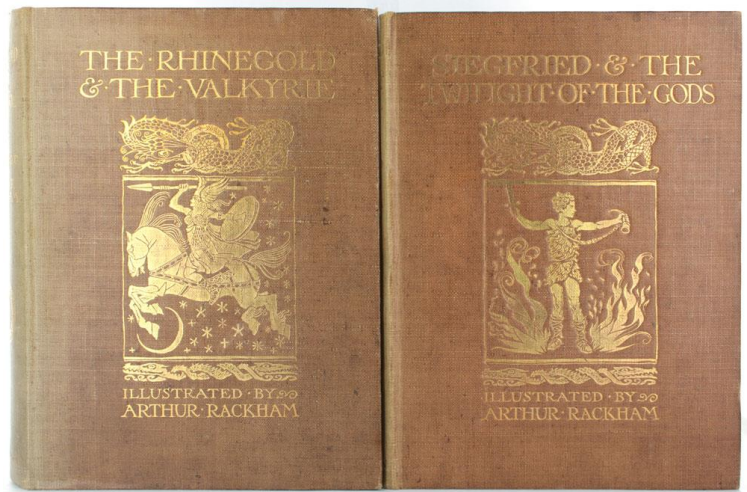
Superbly illustrated by W. Heath Robinson, whose work accentuates the Romanticism of Poe's poetry.

23. [Pogany (Willy, Illustrator)] COLERIDGE (Samuel Taylor) *The Rime of the Ancient Mariner*. In Seven Parts. Presented by Willy Pogany. George G. Harrap, 1910, FIRST EDITION THUS, colour-printed throughout, with design, illustration, and lettering by Willy Pogany, including 20 tipped-in illustrations, a few faint spots to borders of half-title and title-page, recurrent to colophon page at rear, 4to, original green cloth with Pogany design printed in gilt, ochre, lilac and turquoise to upper board, backstrip lettered in gilt, knock to top edge, bump to bottom corner of upper board, light rubbing to extremities, illustrated endpapers, t.e.g., others roughtrimmed, dustjacket with Pogany design chipped to corners with some light loss around head and fraying to rear panel, very good **£750**



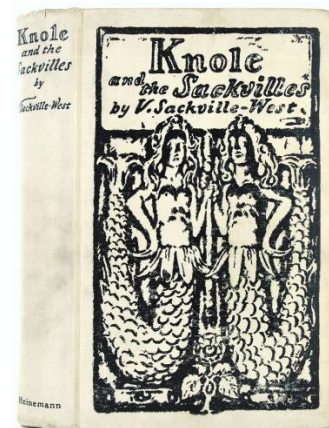
A lavish and handsome edition of Coleridge's classic sea narrative.

24. (Rackham.) WAGNER (Richard) *The Rhinegold & the Valkyrie. Siegfried and the Twilight of the Gods*. ('The Rhinegold and the Valkyrie' a Third Impression). 2 Vols. Heinemann, 1911-1912, FIRST RACKHAM EDITION, numerous colour-printed plates and line-drawings in the text by Rackham, pp. x, 182; x, 160, 4to., original tan buckram, gilt lettering and decoration to the backstrips and front covers, rear cover to 'The Rhinegold' just a little waterstained, backstrips faded, good



£600

25. Sackville-West (Vita) *Knole and the Sackvilles*. William Heinemann, 1922, FIRST EDITION, frontispiece, with tissue-guard, and 24 other plates, light foxing, pp. xv, 231, 8vo, original white cloth, lettering to backstrip and design to upper board by William Nicholson, some light dustsoiling, tiny nick at head of backstrip and slight lean to spine, gentle scrape to lower board, small bump to top corner of same, a couple of spots to fore-edge, tail edge roughtrimmed, free endpapers browned, good **£150**



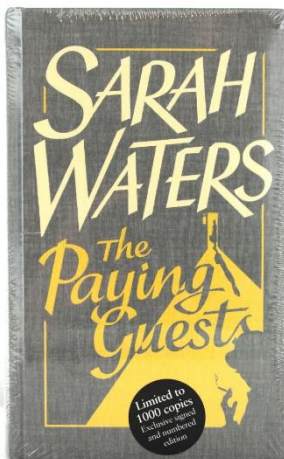
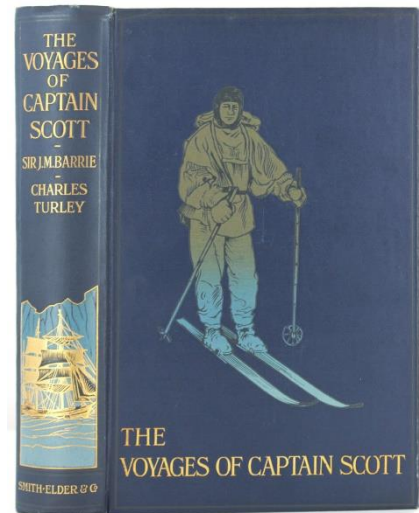
26. (Scott.) BARRIE (J.M., Introduction) and Charles Turley. *The Voyages of Captain Scott*. Retold from 'The Voyage of the "Discovery"' and 'Scott's Last Expedition' [...] With an Introduction by Sir J.M. Barrie, Bart. Smith, Elder and Co., 1914, FIRST EDITION, portrait frontispiece, four tissue-guarded colour plates from water-colours by Edward Wilson, 28 plates reproducing photos and drawings including one double-page, manuscript facsimile on onionskin, folding map at rear the edges of which a little foxed, offset to facing page, sometime crease to upper corner affecting

plates facing p.246 and 252 but not touching the illustrations, errata slip present, a little light foxing, pp. viii, 440 + Plates, 8vo, original pictorial blue cloth, upper cover gilt lettered and blocked with graduated design (tan-light blue) outlined in navy, backstrip gilt-lettered and blocked in light blue, navy and gilt, top edge gilt, bottom edge roughtrimmed, fore-edge slightly foxed, very good

£150

A bright copy.

Barrie's introduction serves chiefly as a memoir and obituary of Captain Scott, written with typical humour and evident affection. After meeting at a party the two became such close friends that Barrie was the godfather of Scott's son, Peter. Although a rift formed between them prior to Scott's embarkation on his doomed expedition, of the final letters Scott wrote before he died one was addressed to Barrie, declaring 'I never met a man in my life whom I admired and loved more than you' - a letter which Barrie apparently treasured so dearly he carried it on him for the rest of his life (Zaidman, p.36). Barrie writes here with equal admiration, recollecting that 'having found the entrancing man I was unable to leave him.'



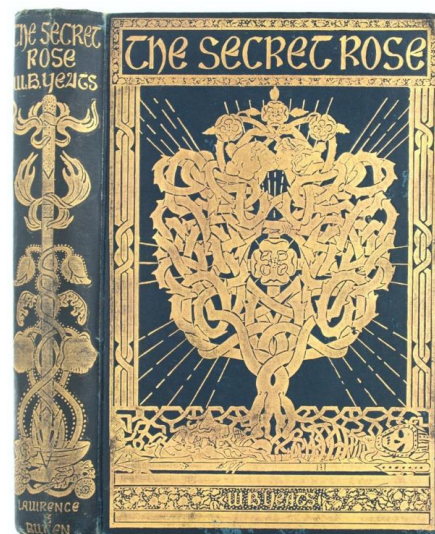
Barrie and Turley (Charles Turley-Smith) were likewise old friends, with the latter immortalised in 'Peter Pan' as 'Chay Turley, who laughed with the wrong side of his mouth (having no other)' and who promptly met his end on the wrong side of a tomahawk. They also played together in Barrie's amateur cricket team, the Allahakbarries (a portmanteau based on the mistaken belief that 'Allah akbar' meant 'Heaven help us').

27. Waters (Sarah) *The Paying Guests*. Virago, 2014, FIRST EDITION, ONE OF 1,000 SIGNED COPIES, 8vo, original grey cloth, the pictorial design to upper board and backstrip (incorporating lettering) stamped in cream and yellow, lower board lettered in same, still in publisher's shrinkwrap, fine

£50

28. Yeats (W. B.) *The Secret Rose*. With Illustrations by J.B. Yeats. Lawrence & Bullen, 1897, FIRST EDITION, frontispiece with tissue-guard (a little offset browning) and 6 other plates, title-page printed in black and red, pp. xii, 208, crown 8vo, original dark blue cloth, the covers with gilt lettering and designs by Althea Gyles, a little rubbed at extremities and to surface of lower board, edges untrimmed and toned, the endpapers very faintly spotted, good

£400



29. Yeats (W. B.) Poems. T. Fisher Unwin, 1901, THIRD ENGLISH EDITION, Revised, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, lacks the errata-slip referred to by Wade, pp. xiv, 304, crown 8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by Althea Gyles, slightly rubbed at extremities with a couple of tiny spots of wear, edges untrimmed and toned, good **£300**

The copy of garden designer Nora Lindsay, with her ownership inscription in pencil to the flyleaf - the pencil transcription of a few lines to the front endpaper are probably also hers.

This edition adds a new Preface, with the note in the Glossary on 'The Countess Cathleen' substantially revised



30. (Yellow Book.) The Yellow Book. An Illustrated Quarterly. [Edited by Aubrey Beardsley and Henry Harland]. (13 vols.) London, Boston, New York: Elkin Matthews; John Lane, Bodley Head & Copeland & Day, 1894-1897, numerous illustrations by Beardsley, Sickert, Will Rothenstein, Crane, Beerbohm, Laurence Housman and others, a few faint spots to tissue-guards and fore-edges, 8vo, publisher's pictorial yellow cloth embossed in black, a few hinges slightly rubbed, very good **£1,275**

A bright set of the most renowned British quarterly of the 1890s, edited by Henry Harland and, for the first four volumes, Aubrey Beardsley, before, in the fall-out from Oscar Wilde's arrest, he was summarily dismissed part way through the production of volume five. All of his contributions were removed from this volume, apart from the spine and back cover designs (first used in volume three), which may have been left in error. John Lane, with the assistance of Patten Wilson, took over the art editorial role, and though the risqué nature of the illustrative tone was reduced, the wide variety of decorative design remained. (A Selective Checklist of the Published Work of Aubrey Beardsley, Mark Samuels Lasner, 1995)

Literary contributors included W.B. Yeats, Richard Garnett, Henry James, Kenneth Grahame, John Buchan, Max Beerbohm, Frederick Rolfe, George Gissing, H.G. Wells, Maurice Baring, Arthur Symons and Charlotte Mew among others.

