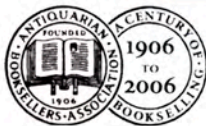


David Brass Rare Books

50 ILLUSTRATORS

To celebrate David's 50th year in the Rare Book Business



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David Brass Rare Books, Inc.

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Website: <http://www.davidbrassrarebooks.com>

Email: info@davidbrassrarebooks.com

Office (818) 222.4103 : Fax (818) 222.6173



This catalogue was lovingly prepared by:

Caroline H. Brass, David J. Brass
Dustin S. Jack and Debra Brass

Foreword

"There is more treasure in books than in all the pirate's loot on Treasure Island...and best of all, you can enjoy these riches everyday of your life" (Walt Disney).

In 1876 my great grandfather Emmanuel Joseph started his own "secondhand" book business, E. Joseph, in Holywell Street, Strand. In 1901 he moved to 48a Charing Cross Road, London, WC2.

It was fifty years ago (September 1964) that I started working in the rare book business almost full-time. I was still in a rock & roll band and spent quite some time 'on the road'. I had actually been working at 48a Charing Cross Road most Saturdays and School holidays since I turned thirteen in 1960. My teachers were my Great Uncle Sam and my Grandfather Jack Joseph, Harry Green, and of course the inimitable Peter Kay...

Fred Snelling (the auctioneers clerk at Sotheby/Hodgson's Rooms in Chancery Lane), in his book *Rare Books and Rarer People*, said the following of Sam, and Jack...

Sam Joseph "the younger of the two brothers, was the 'glamorous' one in those early [1930s] days. He had the dark, Latin good looks of those current Hollywood screen stars like Ricardo Cortez or George Raft... At that time he was married to Binnie Barnes, a beautiful young British film actress who had just had a great success as one of Charles Laughton's several wives in *The Private Lives of Henry VIII*."

"I didn't meet Jack Joseph, his brother... until after the war. He had the familiar physical characteristics of Mr. Punch, but Jack's book-knowledge was phenomenal... he could be remarkably kind and helpful, as well as generous, to the young bookseller just starting up in the trade. I shall remember him, primarily, for his extensive knowledge and his barbed and cruel tongue. He took an extraordinary delight in that verbal activity generally known as 'mickey-taking' particularly with those booksellers and assistants... and auctioneers that were not quite as quick witted as himself".

As a youngster I remember sitting with my Grandfather at the famous 'Round Table' at Sotheby's in London and him bidding on one particular lot and losing it to another dealer. The auctioneers hammer came down and Lord John Kerr said "£1,800 Lyons". My grandfather instantly retorted: "No Sir, it's Lyon, one's quite enough" (actually Jack and the persnickety, pompous H.D. Lyon were quite good friends).

Harry Green would always say to me "Don't worry young'n – I will always be here to help you". But unfortunately, Harry died suddenly (aged 63) in the summer of 1968. Peter Kay's knowledge of the rare book world is still a source of inspiration to me.

In late 1965 through 1966 I spent eighteen months at Bernard Quaritch, learning under the guidance (and to the continual annoyance) of the late great John Watson (I was still in the band and that was more important to me at the time than bookselling). Early 1967 and back to 48a and then under mounting pressure from my family in early 1968 – retirement from the band.

Right from the beginning I had developed a passion for the illustrators of children's books – first Arthur Rackham, Edmund Dulac and W. Heath Robinson and through the fifty years following - the fifty illustrators featured in this catalog and many more...

In the early 1930s Uncle Sam knew Arthur Rackham and one day he gave a dozen or so of his own signed limited editions to Rackham with the understanding that he would do a special watercolor in each for £10.00

When Rackham brought the books back a couple of years later he gave Uncle Sam a bill for £15.00 each... Sam was so upset that instead of keeping them as originally planned – he sold them to a few very fortunate clients.

It was Uncle Sam who taught me 'condition'. It was my Grandfather Jack who taught me 'why' and it was Peter Kay (to whom I will be eternally grateful) who took me under his wing and shared all of his knowledge of the illustrators - and many other genres of rare books.

This catalog is devoted to the illustrators of children's books which has been an integral part of my bookselling career and so I would like to recall some of the names from the past – some from the present, that have shared this passion.

In the seventies I was very fortunate to be around the great London children's book dealers of that time, Bill Fletcher, Anthony Rota, Raymond Sawyer, Thomas Thorp, Robin Greer, Barrie Marks, and Douglas Mellor. In those days I spent much of my time going to 'country auctions' hunting for children's illustrated books (amongst others) for 48a, where I made many wonderful friends in the rare book trade.

E. Joseph did not exhibit at the London Antiquarian Book Fair until sometime around 1974. I remember well our first ABA book fair and watching the Manchester bookseller, Eric Morten unpacking his most recent and highly prized purchase - an incredible, very impressive collection of signed limited Rackham's, Dulac's, Nielsen's and the like - and me being very frustrated at not being able to buy the ones that we wanted before the opening of the fair (pre-fair buying was not allowed in those days).

September 1977 was the first of my regular buying trips to the USA (I made more than fifty trips over the next sixteen years) meeting and dealing with many more fine dealers and many wonderful customers. In 1993 we moved to California where I spent nearly twelve years as the Vice President of Heritage Book Shop on Melrose Avenue.

In early 2005 Caroline and I incorporated David Brass Rare Books, Inc.

And here we are in 2014 – fifty years later almost to the day from when I started in the rare book trade. Where did all those years go? They say "time flies when you are enjoying yourself" but seriously – fifty years!! This has been a truly amazing journey for me and my family and now our daughter Debra is taking an active role in the business, which makes us very proud.

I dedicate this catalog to all the people in the book trade who taught me everything that I know – to my family - and of course to all the collectors of fine illustrated children's books who I have dealt with over the past fifty years.

Thank you for making these first fifty years such fun.

A handwritten signature in black ink, appearing to read 'David Brass', with a long horizontal flourish extending to the right.

Ps. Our next catalog, following shortly, will be devoted to Color-Plate and Caricature (1770-1885) - but that's another story...

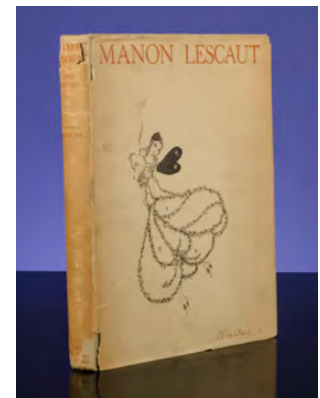


DB 02941.

\$350

"An air of being less than Flesh and Blood..."

[ALASTAIR, illustrator]. PRÉVOST, The Abbé. *Manon Lescaut...* New York: Dodd, Mead and Company, 1928. First American edition. Limited to 1,850 numbered copies for sale in England and America. Folio, partially uncut. Eleven full-page black, red and white plates with captioned tissue guards. Original gray cloth, spine faded. Original pictorial dust jacket, torn at folds. An excellent copy.



DB 02943.

\$375

"For the Dog Lover"

ALDIN, Cecil. *Dogs of Character.* Written and Illustrated by Cecil Aldin. London: Eyre & Spottiswoode Limited, 1927. First edition. Royal octavo. Two color plates and numerous text illustrations. Publishers olive green cloth, front cover lettered in gilt and with a color illustration mounted in the center. A very fine copy in the original pictorial dust jacket (top one inch missing from spine of jacket). With the original eight page prospectus loosely inserted.



DB 02534.

\$650

When Cats and Dogs Cuddle

ALDIN, Cecil. *Sleeping Partners.* A Series of Episodes. London: Eyre and Spottiswoode, n.d. [1929]. First edition. Folio. Twenty recto-only mounted colored plates of cats and dogs together. Bound by Sangorski and Sutcliffe in contemporary half calf, gilt. Original illustrated front wrapper preserved at rear. Light rubbing to spine tail, otherwise a fine copy. Housed in a matching marbled paper-covered slipcase.

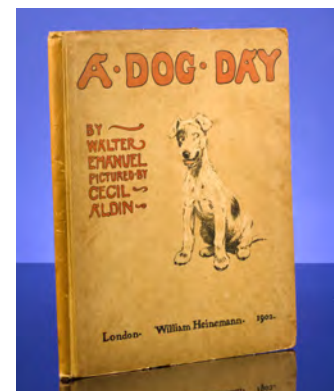


DB 02997.

\$350

A Day in the Life of a Dog

[ALDIN, Cecil, illustrator]. EMANUEL, Walter. *A Dog day or The Angel in the House* by Walter Emanuel. London: William Heinemann, 1902. First edition. Large quarto. Title-page printed in red and black. Twenty-eight full-page 'tinted' illustrations. Publishers tan cloth backed pictorial boards printed in red, black and white. Ink signature of author Mervyn Peake and another signature on front free endpaper. Corners a little rubbed otherwise an excellent copy.

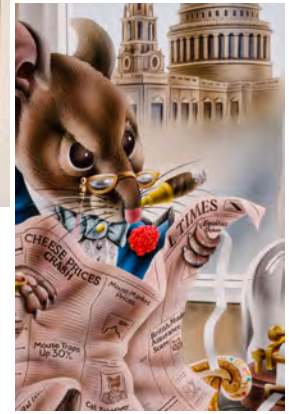


The Cheese Tycoon At Home in the Cheddar Bank
Original Art From "The Butterfly Ball"

ALDRIDGE, Alan (b. 1943). *Sir Maximus Mouse*. Original Art, Plate No. 19 from *The Butterfly Ball and the Grasshopper's Feast*. N.p., 1973. Oval image 18 x 12 1/2 inches; 46 x 31.5 cm. Matted, framed and glazed. An original airbrushed acrylic painting illustrating a character from artist Alan Aldridge's modern children's classic, originally published in London by Jonathan Cape, 1973. It is one of twenty-eight illustrations created for the book. Accompanied by a first edition copy of the book.

DB 02535.

\$14,500

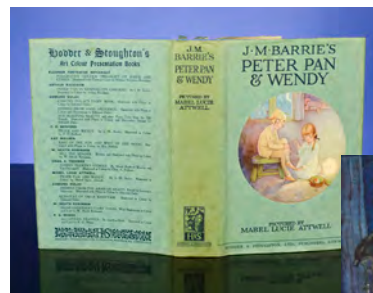


**"Thumbed to Loving Death in Nurseries,
Generation after Generation"**

[ATTWELL, Mabel Lucie, illustrator]. BARRIE, J.M. *Peter Pan and Wendy*. London: Hodder and Stoughton [1929]. Later edition. Royal octavo. Twelve mounted color plates and numerous black & white line drawings throughout the text. Original blue cloth, front cover bordered in blind, spine lettered in gilt, top edge stained blue, pictorial endpapers. Some light foxing, neat ink inscription dated 1929 on front pastedown, but still a very fine copy in the original printed dust-jacket with a circular illustration (duplicating p. 51) pasted onto the front panel.

DB 02944.

\$375



In the Original Color Pictorial Dust Jacket

[ATTWELL, Mabel Lucie, illustrator]. JACBERNS, Raymond. *Tabitha Smallways Schoolgirl*. London: W. & R. Chambers, Limited, 1912 [1922]. First edition. Octavo. Six full-page color plates with captions printed in blue. Original pale blue pictorial cloth, front cover and spine decorated in colors and lettered in gilt, dark gray coated endpapers. A very fine copy in the original color pictorial dust jacket (minimal wear at extremities of jacket). Not in Beetles.

DB 02945.

\$650



**Austen's Beardsley-Influenced Illustrations
In a Charming Rivière & Son Onlaid Binding**

AUSTEN, John, illustrator. [RIVIÈRE and SON, binders]. *"Rogues in Porcelain."* A Miscellany of Eighteenth Century Poems... London: Chapman & Hall Ltd, 1921. First edition. Octavo. Color frontispiece, fourteen full-page color illustrations (one double-page), color headpieces, black and white tailpieces. Contemporaneously bound by Rivière & Son in full crimson crushed morocco, gilt with central pictorial panel of vari-colored morocco onlays. Lower portion of front joint expertly and almost invisibly repaired. A charming and delightful collection of 18th century English love poetry.

DB 02240.

\$2,250





DB 02721.

\$650

"Miss Pinkerton's Academy for Young Ladies"

[BAUMER, Lewis, illustrator]. THACKERAY, Henry Makepeace. *Vanity Fair*. Illustrated in Colour by Lewis Baumer. [London]: Hodder & Stoughton, [1913]. Large quarto. Twenty mounted color plates with titled tissue-guards. Publishers gray cloth, front cover decoratively tooled in gilt with oval color illustration. Spine decoratively lettered in gilt. Color pictorial end-papers. A very fine copy housed in the original pictorial dark green cardboard box.

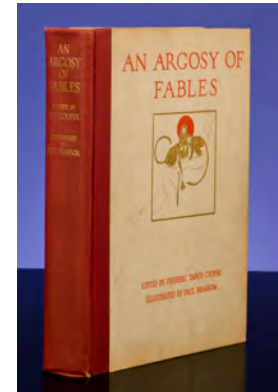


DB 03062.

\$1,100

**Paul Bransom's Masterpiece
With Twenty-Four Wonderful Color Plates**

[BRANSOM, Paul, illustrator]. COOPER, Frederic Taber. *An Argosy of Fables...* Selected and Edited by Frederic Tabor Cooper. New York: Frederick A. Stokes Company, [1921]. Large Paper edition, limited to 365 copies signed by Bransom. Large quarto. Twenty-four mounted color plates. Publishers quarter red buckram over cream parchment boards. A near fine copy.



DB 02100.

\$4,500

**The First Brock Illustrated Edition of
Dickens' First Book
In a Charming 1930s Pictorial Binding by
Rivière & Son**

[BROCK, C.E., illustrator]. DICKENS, Charles. [RIVIÉRE & SON, binders]. *The Posthumous Papers of the Pickwick Club*. London: George G. Harrap, [1930]. First Brock illustrated edition. Large octavo. Sixteen full-page color plates. Bound ca. 1930 by Rivière & Son in full navy blue morocco with large panel of colored morocco inlays. A splendid copy.

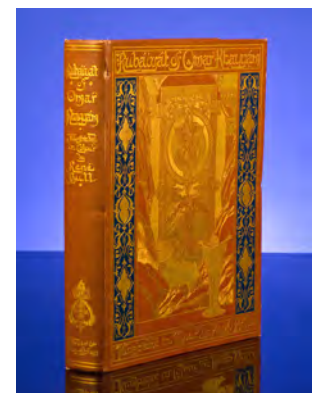


DB 02793.

\$950

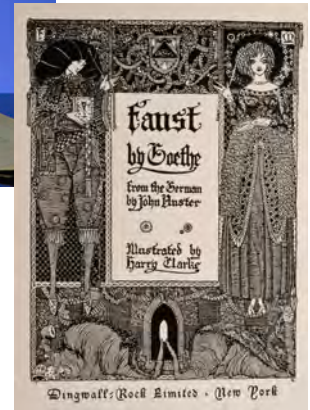
**One of the Most Glorious Illustrated
Books of the Golden age**

[BULL, René, illustrator]. OMAR KHAYYÁM. FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám...* N.p. [London]: Hodder and Stoughton, n.d. [1913]. First trade edition. Quarto. Ten tipped-in color plates, nineteen mounted color plates as headpieces, decorations and line drawings printed in blue. Publisher's original elaborately gilt pictorial tan cloth boards with blue borders decorated in gilt. A near fine copy.



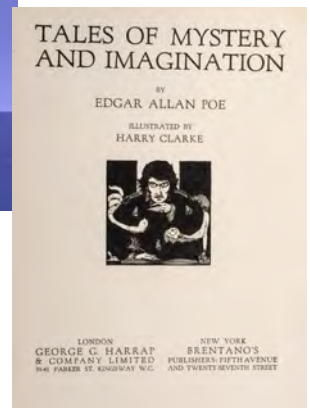
"Such As It Is It Is Terribly, Terribly Sincere And Is I Think My Best Book" (Harry Clarke)

[CLARKE, Harry, illustrator]. GOETHE, [Johann Wolfgang von]. *Faust*. From the German by John Anster. New York: Dingwall Rock Limited, n.d. [1925]. First American edition, limited to 1,000 copies for the United States and signed by the artist. Quarto. Eight color plates, fourteen black and white plates (six in line and eight in line and wash lithographed in two printings), and sixty-three line drawings in the text. Pictorial endpapers. Original quarter vellum over gray boards. Original printed dust jacket. Minimal dust soiling to vellum, very slight rubbing to corners, otherwise a fine copy in a very good dust jacket, slightly chipped at head and tail of spine. Housed in the publisher's (rather worn) cardboard slipcase. DB 02677. \$1,500



**A Fine First Edition with Color Plates
"The Morbid Imaginings of Poe's Extraordinary Genius...
The Drawings are Extremely Beautiful"**

[CLARKE, Harry, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., n.d. [1923]. First color edition. Quarto. Eight color plates mounted on gray card, twenty-four black and white plates, twenty-six vignettes including thirteen repeats. Publisher's black cloth with mounted plate of Morella. Top edge gilt, others untrimmed. An excellent, gilt-bright copy of an edition so beloved and well-read it has rarely survived in anything better than very good condition. DB 02422. \$750



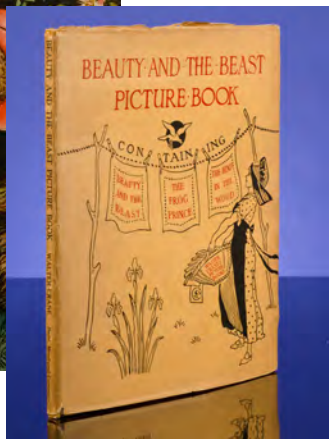


Thirty Seven Nursery Rhymes

CRANE, Walter. *The Baby's Bouquet*. A Companion to the Baby's Opera. A Fresh Bunch of Old Rhymes & Tunes. Arranged and decorated by Walter Crane. The Tunes collected and arranged by L[ucy] C[rane]. Cut and Printed in Colours by Edmund Evans. London & New York: George Routledge and Sons, n. d. [1887]. Second edition revised. Square octavo. Color title-page and eleven full-page color plates. Woodblock illustrations and music to each page. Publisher's quarter brown cloth over color pictorial boards. Endpapers designed by Crane. Light wear to extremities, still an excellent, internally bright and clean copy. In the original printed dust jacket (jacket with several tears).

DB 02946.

\$450



Fifteen Marvelous Color Illustrations by Walter Crane In the Original Printed Dust Jacket

CRANE, Walter. *Beauty and the Beast Picture Book* Containing *Beauty and the Beast; The Frog Prince; The Hind in the Wood*: With the Original Coloured Designs by Walter Crane. New York: Dodd, Mead and Company, [n.d. ca. 1915]. First American edition thus. Large quarto. 33 leaves, including pictorial title-page printed in red and black and fifteen full-page color illustrations (including three double-page). Publishers tan cloth, front cover decoratively stamped in black, spine lettered in black, gray endpapers. A fine copy in the original pictorial dust jacket printed in red and black (neat tape repair to spine folds).

DB 02990.

\$950



"Reading, WRiting, and ARithmetic A Pegasus to all Little Passengers Aspiring to Run, and Read, or Write"

CRANE, Walter. *A Romance of the Three Rs*. Penned & Pictured by Walter Crane. London: Marcus Ward & Co., Limd., 1886. First 'collected' edition containing *Little Queen Anne, and Her Majesty's Letters; Potbooks & Perseverance or the A.B.C. serpent & Square; [and] Slateandpencilvania: Being the Adventures of Dick on a Desert Island*. Quarto. Four color pictorial title-pages, seventy-two full page color illustrations and four monotone illustrations. Publishers pictorial boards. Pictorial end-papers printed in pink. Spine ends a little chipped, light rubbing to board extremities, but still an excellent copy.

DB 03055.

\$750

'Rithmetic

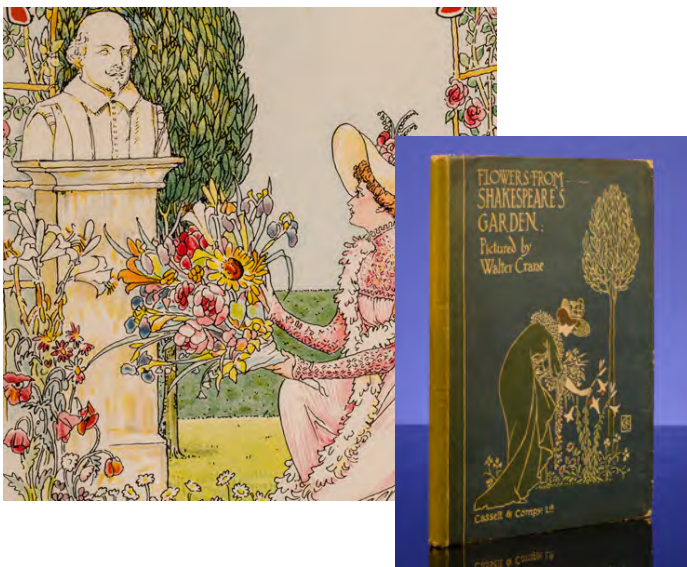


CRANE, Walter. *Slate and Pencil Vania. Being the Adventures of Dick on a Desert Island.* Decyphered by Walter Crane. London: Marcus Ward & Co., 1885. First edition. Square quarto. Pictorial title-page, twenty-four full-page color illustrations, monocolour tailpiece. Publishers blue cloth backed pictorial boards, green pictorial endpapers, all edges stained red. Corners and board edges a little rubbed and worn, otherwise a very clean copy of this scarce title.

DB 02993.

\$350

With Forty Delightful Color Plates

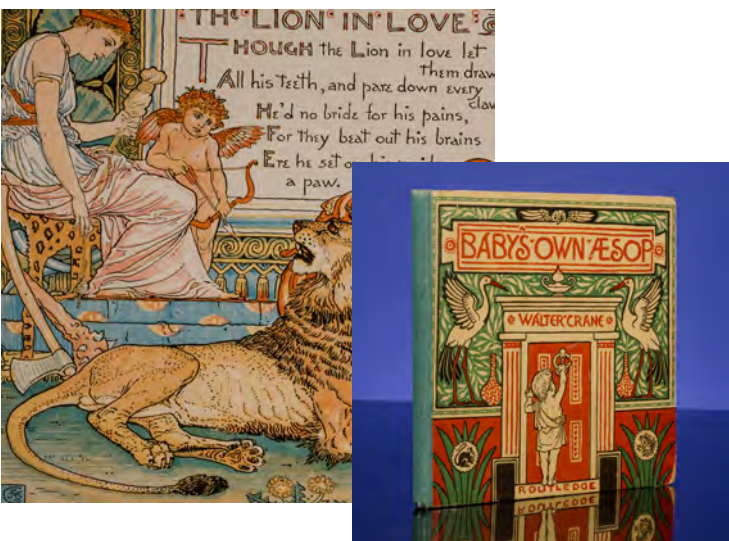


[CRANE, Walter, illustrator]. [SHAKESPEARE, William]. *Flowers from Shakespeare's Garden: A Posy from the Plays, pictured by Walter Crane.* London: Cassell & Co., 1906. First edition. Small quarto. Forty full-page color illustrations. Publishers pictorial boards with green cloth backstrip. Decorative endpapers printed in green. Some light foxing and light rubbing to board extremities. An excellent copy.

DB 03052.

\$350

Aesop, Crane, and Evans Fine Children's Books a Specialty



[CRANE, Walter, illustrator]. AESOP. *Baby's Own Aesop.* Being the Fables Condensed in Rhyme With Portable Morals. Pictorially Pointed by Walter Crane. Engraved and Printed by Edmund Evans. London & New York: George Routledge & Sons, 1887. First edition. Square octavo. Woodblock color illustrations to each page, miscellaneous line drawings in red. Publisher's quarter blue cloth over color pictorial boards. Endpapers designed by Crane. Green-stained edges. Light wear to extremities, still an excellent, internally bright and clean copy.

DB 02515.

\$500



**What Will I Be When I Grow Up?
King Denslow I...**

DENSLOW, W.W. *When I Grow Up*. New-York: The Century Co., 1909. First edition, first issue with verso of title-page dated September, 1909. Quarto. 104 unnumbered pages. Twenty-four full-page color illustrations and numerous others in monotone and black & white. Original tan cloth, front cover and spine pictorially decorated in orange, white and black. Early ink inscription on front free-endpaper. A near fine copy of a very scarce Denslow title. The royalties from the print and stage versions of *The Wizard of Oz* were sufficient to allow Denslow to purchase Bluck's Island, Bermuda, and crown himself King Denslow I.

DB 02947.

\$950



**"Did you ever see a Rabbit climb a Tree
Did you ever see a Lobster ride a Flea?
Did you ever? No, You never!
For they simply could'nt do it, don't you see"**

[DENSLOW, W.W., illustrator]. BAUM, L. Frank. *The Songs of Father Goose for the Kindergarten, the Nursery and the Home*. Music by Alberta N. Hall. Indianapolis: The Bobbs Merrill Company, [1909]. Second edition. Large quarto. Twenty-six songs with music, each with a full-page black and white illustration. Publishers quarter brown cloth over color pictorial boards. Corners very slightly bumped otherwise a very fine copy.

DB 02964.

\$350



A Spectacular First Edition of the "Wizard of Oz"

[DENSLOW, W.W., illustrator]. BAUM, L. Frank. *The Wonderful Wizard of Oz*. With pictures by W.W. Denslow. Chicago: Geo. M. Hill Co., 1900. First edition, first state of the text and first state of one of the two plates. Quarto. Twenty-four inserted color plates. Original light green cloth (variant C). Color pictorial pastedown endpapers. Issued without free endpapers. Some very minor rubbing to the corners and the upper spine extremities. The bottom of the spine has been professionally and almost invisibly strengthened. This is a remarkable copy, in near fine condition. Housed in a dark green cloth clamshell case. Provenance: Bradley Martin with the bookplate of Mildred Greenhill on the front paste-down.

DB 02846.

\$37,500

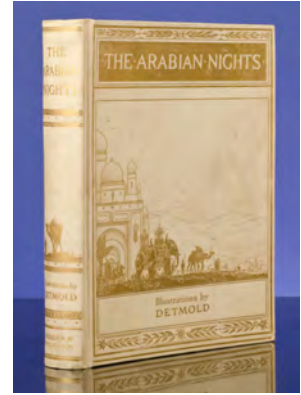


DB 02533.

\$1,850

Edition Deluxe of Detmold's Rarest Book

[DETMOLD, Edward J., illustrator]. *The Arabian Nights...* London: Hodder and Stoughton, n.d. [1924]. Edition Deluxe, limited to 100 copies only, here bound without the signed limitation leaf. Quarto. Twelve tipped-in color plates. Publisher's full pictorially gilt vellum. Very light stain on front board, spine gilt a little rubbed, some very light foxing to endpapers but still an excellent copy of Detmold's rarest book.

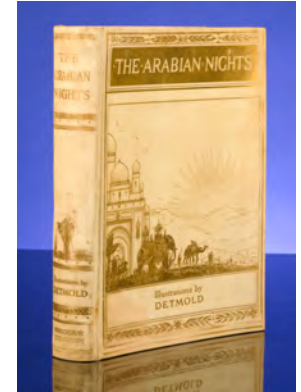


DB 02762.

\$5,500

Edition Deluxe Of Detmold's Rarest Book With a Signed Original Drawing

[DETMOLD, Edward J., illustrator]. *The Arabian Nights...* London: Hodder and Stoughton, n.d. [1924]. Edition Deluxe, limited to 100 copies only, signed by Detmold. Quarto. Twelve tipped-in color plates. Publisher's full pictorially gilt vellum. Some light foxing to endpapers, but still a near fine copy, the gilt bright and fresh. With a tipped-in signed original pen and ink drawing by Detmold and autograph inscription above it.

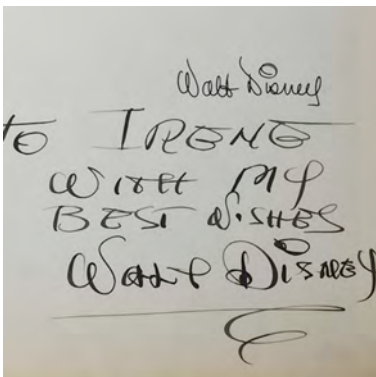
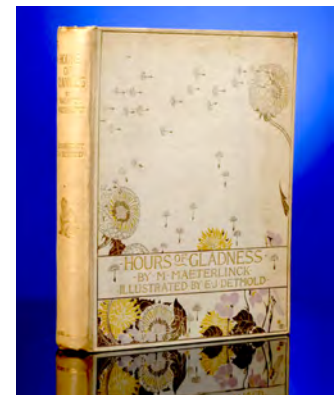


DB 01286.

\$400

First Trade Edition With Twenty Color Plates by Detmold

[DETMOLD, Edward J., illustrator]. MAETERLINCK, Maurice. *Hours of Gladness.* London: George Allen & Co.; New York: Dodd Mead & Company, 1912. First trade edition. Quarto. Twenty mounted color plates. Publisher's white cloth. A bit of soiling to boards and toning to spine. Otherwise an internally fresh and clean, very good copy.



DB 03016.

\$6,500

"What I Like Best In Fantasia" Inscribed by Walt Disney to Irene Kanelstein

[DISNEY, Walt]. TAYLOR, Deems. STOKOWSKI, Leopold. *Walt Disney's Fantasia...* New York: Simon and Schuster, 1940. First edition. Boldly inscribed by Walt Disney to Irene [Kanelstein]. Folio. Profusely illustrated. Publishers pale gray cloth. Original pictorial dust-jacket. A very good copy in a very good dust jacket with an interesting inscription to the winner of the best essay "What I Like Best In Fantasia".





"Dulac's Most Important Work"

DULAC, Edmund. *Contes des Mille et Une Nuits*. Illustrations d'Edmond Dulac. Paris: L'Édition d'art H. Piazza et Cie. 4 Rue Jacob, [1907]. First French Trade edition. Quarto. Fifty full-color plates with captioned tissue guards, mounted on cream-colored stock. Contemporary three-quarter red morocco over cockerel boards, rules in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments. Top edge gilt, others uncut. Cockerel endpapers. Original front wrapper printed in gold and blue bound in at front. Minimal rubbing to joints, otherwise a near fine copy.

DB 02925.

\$950



**One of 1,000 Numbered Copies
Signed by the Artist/Author
With Designs Not Found in the First English Edition**

DULAC, Edmund. *Contes et Légendes des Nations Alliées*, recueillis et illustrés par Edmond Dulac. Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies signed by Dulac. Quarto. Fifteen mounted color plates with captioned tissue guards, and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Publisher's original pictorial wrappers designed by Dulac. Miniscule wear to spine extremes. An exceptionally fine copy.

DB 02201.

\$1,500



**Superb Original Watercolor of Cinderella
on Her Way to the Ball**

DULAC, Edmund (1882-1953). *She was driven away, beside herself with joy*. Original pen-and-ink and watercolor drawing for the color plate illustrating "Cinderella or The Little Glass Slipper," in *The Sleeping Beauty and Other Fairy Tales...* (London: [1910]). This spectacular watercolor drawing is typical of Dulac's blue period and depicts a wooded scene with a full moon and Cinderella being driven to the ball in "a beautiful coach all covered with gold," and accompanied by a coachman and three footmen in "their bedizened liveries." Signed and dated at lower right. Image size: 12 1/2 x 10 1/4 inches; 318 x 260 mm. Matted, framed, and glazed.

DB 00608.

\$58,000



**Numbered and Signed - Publishers Deluxe Binding
A Variant Not Noted by Hughey**

[DULAC, Edmund, **illustrator**]. *La Belle Au Bois Dormant* [The Sleeping Beauty]... Paris: L'Edition d'Art H. Piazza & Cie, (1910). First edition in French, limited to 400 copies signed by the artist. Quarto. Thirty color plates as in first English limited edition but with grey-green borders, captions in French, and guard sheets as tissue. With an additional four extra head- and tailpieces, four decorated initials and border designs for text and chapter pages, and two small medallions not found in the first English limited edition. Publisher's original full crushed brown morocco deluxe binding by Durvand, wrappers bound in. Spine very slightly sunned. A fine copy.

DB 02808.

\$2,250

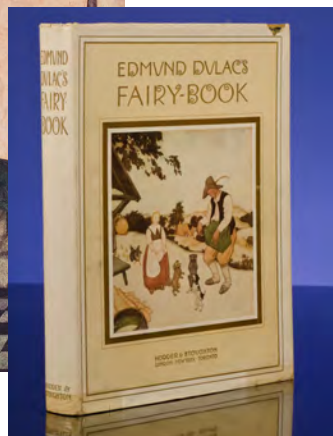


**The Scarce German Edition
In Hand-Painted Vellum**

[DULAC, Edmund, **illustrator**]. *Der Erwachte Schläfer*. Die Geschichte von Den Drei Derwischen [Three Calenders Story]. Potsdam: Müller & Co. Verlag, 1920. First edition in German, limited to 150 numbered copies printed on hand made "graven" paper. Quarto. Ten mounted color plates. Publisher's original vellum with gilt decoration featuring delicately hand-painted highlights to upper cover, gilt decorated spine and two original brass closing clasps. Turquoise endpapers. Vellum a little dust soiled otherwise a fine copy. In fifty years of bookselling I have never seen another copy of this book in its original binding (DJB).

DB 02813.

\$1,250



In The Original Dust Jacket

[DULAC, Edmund, **illustrator**]. *Edmund Dulac's Fairy-Book*. Fairy Tales of the Allied Nations. London: Hodder & Stoughton, [n.d., 1916]. First trade edition. Large quarto. Fifteen color plates, mounted on stiff cream paper, framed with wide gilt bands and with descriptive letterpress in black. Original tan cloth pictorially stamped in gilt, blue and black to form a design of two leaping horses, gilt lettering on front cover and spine. Decorative endpapers. Original color printed dust jacket with a reproduction of the color plate facing page 16 in the book. Spine of dust jacket with minimal tape strengthening at foot and lower edge of front fold. A fine copy in a near fine dust jacket.

DB 02908.

\$950



DB 02168.

\$2,250

**The Edition de Luxe
A Fine Copy of "Edmund Dulac's Fairy-Book"**

[DULAC, Edmund, illustrator]. *Edmund Dulac's Fairy-Book*. Fairy Tales of the Allied Nations. London: Hodder & Stoughton, [n.d., 1916]. Limited to 350 numbered copies, signed by the artist. Large quarto. Fifteen color plates, mounted on Japanese vellum. Original white cloth pictorially stamped in gilt and blue to form a design of two leaping horses. Top edge gilt, others uncut. Minimal browning to endpapers. A fine copy.



DB 02530.

\$1,100

**"Among the Most Delightful of His Book Pictures"
With a Dulac ALS**

DULAC, Edmund. *Lyrics Pathetic & Humorous from A to Z*. London: Frederick Warne & Co., 1908. First edition. Slim quarto. Twenty-four full color plates. Publisher's original cloth over boards. Clipped photo of Dulac mounted to front flyleaf. Minor rubbing to front board, otherwise a near fine copy. With dated ALs from Dulac to Edward Cahen in reference to pigment used for illustrations. With a dated Dulac-to-Cahen autograph envelope tipped-in to rear.

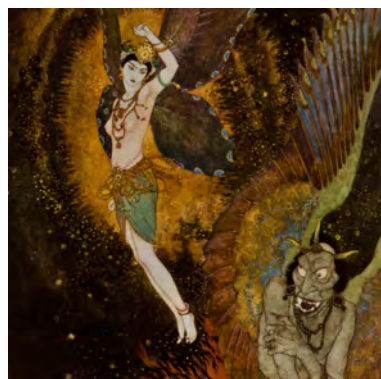


DB 02891.

\$1,500

**Limited to 500 Signed Copies
With Decorations Not Found in the English Edition**

[DULAC, Edmund, illustrator]. *La Princesse Badourah...* Paris: L'Édition D'Art H. Piazza, n.d. [1914]. First edition in French, limited to 500 numbered copies signed by the artist. Quarto. Ten mounted color plates. Bound ca. 1914 by Franz [Schauwers] in three-quarter purple crushed levant morocco, gilt. Smooth spine lettered and richly decorated in gilt. Original wrappers preserved. A very fine copy in a very attractive binding.



DB 02812.

\$1,850

**The Rare German Edition
In the Publisher's Hand-Painted Binding**

[DULAC, Edmund, illustrator]. *Prinzessin Badura...* Potsdam: Verlag Müller & Co., 1920. First edition in German, limited to 150 numbered copies. Quarto. Ten mounted color plates. Publisher's original vellum with inlaid hand-painted medallion and gilt floral border design by Curt Möller-Fernau on front cover. Original vellum clasps. Vellum very slightly dust soiled otherwise a fine copy. We have never seen another copy of this book in its original binding.





DB 02200.

\$1,250

**With Plates and Designs Not Found
In the English Edition**

[DULAC, Edmund, illustrator]. *Sindbad le Marin et d'autres contes des Mille et Une Nuits...* Paris: L'Édition D'Art H. Piazza, (1919). First edition in French, limited to 1,500 numbered copies. Quarto. Twenty-seven mounted color plates. Dulac-designed title-page and limitation page, both are exclusive to this edition. Publisher's original printed blue wrappers with black lettering and decorative pale gray panel and lozenge. A fine copy.



DB 03025.

\$1,850

**Out-Of-Series Edition De Luxe
Unrecorded Publisher's Variant Binding
With the Original Dust Jacket**

DULAC, Edmund, illustrator. *Sindbad the Sailor & Other Stories from the Arabian Nights*. London: Hodder & Stoughton, n.d. [1914]. 'Out-of-Series' Edition DeLuxe. Quarto. Twenty-three color plates. An unrecorded publisher's variant binding. A very fine copy in the exceptionally scarce white paper dust jacket, lettered in black on the spine. Housed in a blue cloth slip-case.



DB 00517.

\$1,750

In the Original Publisher's Box

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen*. London: Hodder & Stoughton, [1911]. First trade edition. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original pale olive green cloth. Minor foxing to edges, endpapers, and first and last few leaves. Otherwise a fine copy. In the original publisher's green cardboard box stamped in dark green with the design from the front cover of the book (some foxing and slight wear to box).

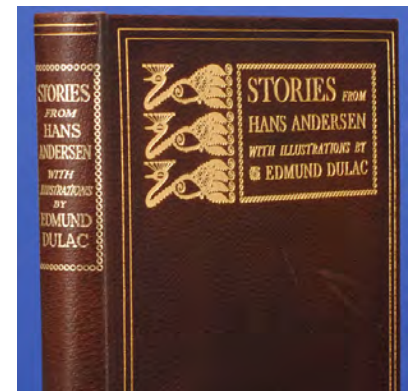


DB 01776.

\$3,800

**One of 100 Copies Signed by Edmund Dulac
A Unique Copy - An Unrecorded Variant Binding**

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen*. London: Hodder & Stoughton, [1911]. Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Twenty-eight color plates. Original dark chocolate brown pigskin pictorially stamped with three-peacock design. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition.



The Publisher's Copy, No. I. Inscribed by Dulac - And With an Original Watercolor

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen*. London: Hodder and Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies, the preeminent copy, Number One, the publisher's copy with an original watercolor on the title page and inscribed by Dulac: "To J.E. Hodder-Williams / With all best wishes - / Edmund Dulac '11." Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original vellum over boards. Silk ties lacking. Pale offsetting to free-endpapers. Notice for the Leicester Galleries November 1911 exhibition of the original watercolors loosely inserted. Quarter black morocco slipcase. A spectacular copy, the most desirable and very fine.
DB 02384.

\$16,500

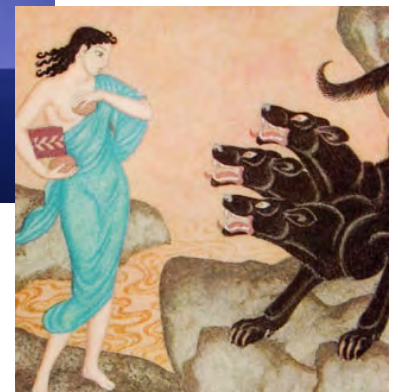
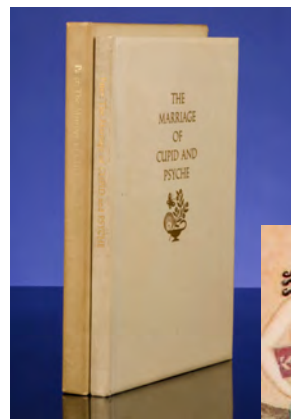


One of 1,500 Copies Signed by Dulac

[DULAC, Edmund, illustrator]. APULEIUS, Lucius. **LIMITED EDITIONS CLUB**. *The Marriage of Cupid and Psyche*. Re-Told by Walter Pater from *The Golden Ass* by Lucius Apuleius. Illustrated by Edmund Dulac. New York: Limited Editions Club, 1951. Limited to 1,500 numbered copies signed by the artist. Tall octavo. Six color plates, including frontispiece. Publishers vellum over beveled edged boards. Spine very slightly dust soiled, otherwise a near fine copy. Housed in the publisher's slipcase.

DB 02916.

\$450





The Story of a Simple Soul, of its Ordeals and Tribulations...

[DULAC, Edmund, illustrator]. BEAUCLERK, Helen. *The Love of the Foolish Angel*. London: W. Collins Sons and Co. Ltd., 1929. First edition. Octavo. Full-page black and white frontispiece by Dulac and five black & white designs repeated as decorations throughout text - total of thirteen usages; also nine different decorations around initials that begin each of the nineteen chapters. Original brown cloth, spine lettered in gilt. Original pictorial white dust jacket printed in black and caramel. A near fine copy.

DB 02429.

\$450



First American Edition of Dulac's First Commission

[DULAC, Edmund, illustrator]. BRONTE, Charlotte. BRONTE, Emily. BRONTE, Anne. *The Novels of the Sisters Bronte in Ten Volumes*. London - New York: J.M. Dent - E.P. Dutton & Co., 1905. First American editions illustrated by Dulac. Ten octavo volumes. Sixty full color plates (six to each volume, including frontispieces with tissue guards). Publishers binding of ivory cloth graced with Dulac's floral design to full sides and spine. Gilt lettering. Dulac design stamped in blue to each front pastedown endpaper. Top edge gilt, others untrimmed. Original yellow ribbon bookmarks. Some light foxing in places but still a fine set.

DB 02526.

\$1,750

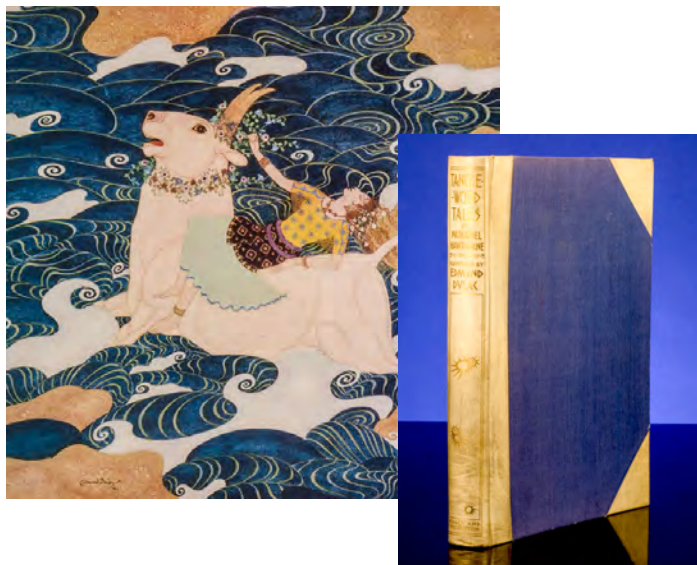


**"A Fairy Story Full of Grace, Beauty, Wit, and Charm"
With a Letter of Complaint from
Dulac to the Daily Herald**

[DULAC, Edmund, illustrator]. CRARY, Mary. *The Daughters of the Stars*. London: Hatchard & Co., 1939. First trade edition. Quarto. Two full-page color plates. Original gray cloth over boards. Original glassine wrapper, yellow dust jacket, printed in blue with lettering and three figures from Dulac's second illustration. A near fine copy in a near fine dust jacket. With a one-and-a-quarter page autograph letter of complaint, dated "March 5 in 1924" from Dulac to the Editor of the Daily Herald.

DB 02909.

\$650



One of 500 Copies Signed by Dulac

[DULAC, Edmund, *illustrator*]. HAWTHORNE, Nathaniel. *Tanglewood Tales*. London: Hodder and Stoughton, [n.d., 1918]. Edition de Luxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Title printed in pale green on vellum paper. Fourteen color plates mounted on vellum paper stamped in blind and with captions printed in pale green. Publishers half vellum over blue cloth boards. Spine pictorially stamped and lettered in gilt. White endpapers printed all over in pale green with a Dulac design of centaur archers and eye-like symbols. Light foxing to first and last few leaves, particularly the half-title. Bookplate on front paste-down. Minor soiling to vellum, still an excellent copy.

DB 02913.

\$950



**First Trade Edition
"Dulac's Most Important Book"**

[DULAC, Edmund, *illustrator*]. HOUSMAN, Laurence. *Stories From the Arabian Nights...* London: Hodder and Stoughton, [1907]. First trade edition. Octavo. Fifty color plates, including frontispiece mounted on gray stock with captioned tissue guards. Publisher's original russet cloth pictorially stamped in gilt and blue. Gray endleaves. Neat gift inscription dated 1943. A near fine copy.

DB 02706.

\$950



**EDL of Dulac's Most Important Work
With Four-Page ALS from Laurence Housman**

[DULAC, Edmund, *illustrator*]. HOUSMAN, Laurence. *Stories from The Arabian Nights...* London: Hodder and Stoughton, [1907]. Edition de Luxe, limited to three hundred and fifty copies signed by Edmund Dulac. Quarto. Fifty color plates, all but frontispiece bound after text. Publishers full white vellum, gilt, (later) silk ties. Some light foxing to the captioned tissue guards. Armorial bookplate on front pastedown. A fine copy. Loosely inserted is a fine four-page autograph letter from Laurence Housman dated "June 11th. 1907" [to Hodder and Stoughton] which deals with the pre-publication of the book.

DB 02910.

\$4,500



A Scarce Italian Edition

[DULAC, Edmund, illustrator]. OMAR KHAYYÁM. *Le Quartine*. Riduzione Ritmica di Diego Angeli dalla Traduzione in Inglese di Edward Fitzgerald. Illustrazioni di Edmondo Dulac. Bergamo: Istituto Italiano D'Arti Grafiche, n.d. [c. 1913]. First reprint of trade edition in Italian of Dulac's Rubaiyat. Quarto. Unpaginated. Seventeen color plates tipped-in to cream vellum-like paper, framed with gilt over light green design, with captioned tissue guards. Publisher's original dark green cloth with elaborate decorative peacock frame in gilt, a variant not noted by Hughey who records only a red binding to this issue. Neat ink ownership note to half-title. A fine copy.

DB 02221.

\$450



First Trade Edition

[DULAC, Edmund, illustrator]. OMAR KHAYYÁM. FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám...* London: Hodder and Stoughton, [1909]. First trade edition. Quarto. Title-page decoratively printed in sepia and light brown. Twenty mounted color plates, including frontispiece, each with a captioned tissue guard. Decorative borders to plates and leaves. Publisher's off white buckram, front cover and spine pictorially stamped in gilt, decorative endpapers. Slight foxing to edges of text block otherwise a near fine copy.

DB 03039.

\$850



U.S. De Luxe Edition - One of 200 Numbered Copies

[DULAC, Edmund, illustrator]. OMAR KHAYYÁM. FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám...* New York: Hodder and Stoughton, [n.d., 1909]. American De Luxe Edition. Limited to 200 numbered copies. Large quarto. Twenty color plates mounted on buff vellum-like paper. With descriptive tissue guards. Text printed on rectos only. Original vellum over boards pictorially stamped and lettered in gilt. Tan endpapers stamped in light olive green with a repeated peacock feather design. Vellum spine a little dust soiled, silk ties missing. Housed in the original white cardboard slipcase (worn). An excellent copy, almost identical to the UK De Luxe edition.

DB 02914.

\$1,100



One of 750 Copies, Signed by the Artist

[DULAC, Edmund, illustrator]. OMAR KHAYYÁM. FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám...* London: Hodder and Stoughton, [n.d., 1909]. Limited to 750 copies, numbered and signed by the artist. Large quarto. Twenty color plates mounted on buff vellum-like paper. With descriptive tissue guards. Text printed on rectos only. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Later yellow silk ties. Top edge gilt, others uncut. Tan endpapers stamped in light olive green with a repeated peacock feather design. Six of the 'tipped-in' color plates with very slight crease in lower corner, otherwise a near fine copy.

DB 02527.

\$2,500



**John Milton's "Masque of Comus"—
The Last Book Illustrated by Edmund Dulac**

[DULAC, Edmund, Illustrator] MILTON, John. [LIMITED EDITIONS CLUB]. *The Masque of Comus*. The Poem by John Milton, with a Preface by Mark Van Doren & The Airs by Henry Lawes, with a Preface by Hubert Foss. Illustrated with Water-Colors by Edmund Dulac. [New York]: Printed for the Members of The Limited Editions Club at the University Press, Cambridge, 1954. Limited to 1,500 numbered copies. Quarto. Six color plates, including frontispiece. Original quarter parchment over marbled boards. Spine lettered in gilt. Top edge gilt. A near fine copy. In the original black cardboard slipcase with spine lettered in gilt.

DB 02911.

\$400



**French Fairy Tales
One of 1,000 Copies Signed by Edmund Dulac**

[DULAC, Edmund, illustrator]. PERRAULT, Charles [and others]. *A Fairy Garland*. Being Fairy Tales from the Old French. Illustrated by Edmund Dulac. London: Cassell & Company, [1928]. First edition. Limited to 1,000 numbered copies, signed by the artist. Large quarto. Twelve color plates, with tissue guards. Original quarter vellum, ruled in gilt, over blue cloth boards. Spine ruled and lettered in gilt. Top edge gilt, others uncut. A fine copy in the publishers cardboard box with matching limitation number on printed label, corners of box repaired.

DB 02985.

\$1,100



DB 02937.

\$850

**Only Poe Could Have Written the Poems
Only Dulac Could Have Illustrated Them**

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, n.d. [1912]. First trade edition. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original grey-green cloth, gilt. Early ink presentation on half title, minimal rubbing to extremities, otherwise a very fine copy.



DB 02712.

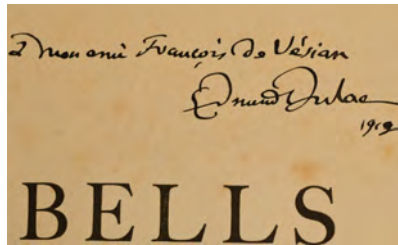
\$1,250

First American Trade Edition in Original Box

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* New York and London: Hodder and Stoughton, [n.d., 1912]. First American trade edition. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original blind-stamped light tan buckram. A near fine copy in the publisher's original cream cardboard box lettered in gray. Box slightly soiled but still near fine.



Inscribed by Edmund Dulac



DB 02810.

\$1,500

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, n.d. [1912]. First trade edition. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original grey-green cloth, gilt. Very light foxing to preliminary leaves, otherwise a fine copy. Dated inscription on title-page to Francois De Vésian, a doctor of medicine and a scholar.



One of 750 Copies Signed by the Artist



DB 02434.

\$3,250

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, [n.d., 1912]. Edition de Luxe. Limited to 750 copies numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces and portrait of Poe on the title-page. Original vellum over boards, gilt. Top edge gilt, other uncut. Lacking silk ties, otherwise a fine copy housed in a red cloth slip-case.



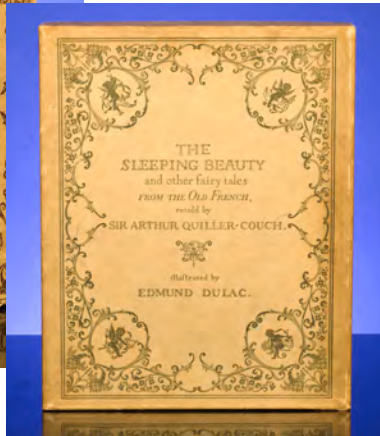


First French Edition

[DULAC, Edmund, illustrator]. POE, Edgar Allan. *Les Cloches et Quelques Autres Poemes*. Traduits par J. Serruys. Paris: L'Édition D'Art H. Piazza, [1913]. French Limited Edition. One of 400 copies printed on Papier Du Japon. Large quarto. Twenty-eight color plates with captioned tissue guards, thirty-nine decorated initials, nine head-pieces and thirty-four tail-piece designs. Original tan wrappers printed in gilt and rust bound in. Bound ca. 1913 in three-quarter brown morocco over batik boards ruled in gilt. Spine decoratively tooled and lettered in compartments. Top edge gilt. Handmade gold, green and tan endpapers. Housed in the original brown leather edged slipcase. Neat ink inscription on front blank leaf. A fine copy.

DB 02938.

\$950



Dulac's Best Work - First Trade Edition Original Printed Dust Jacket and Pictorial Box

[DULAC, Edmund, illustrator]. QUILLER-COUCH, Sir Arthur. *The Sleeping Beauty and Other Fairy Tales...* London: Hodder & Stoughton, [1910]. First U.K. trade edition. Quarto. Thirty color plates with tissue guards. Publisher's reddish brown faux-leather cloth elaborately gilt decorated. A fine copy in the original color pictorial dust jacket (a little chipped), glassine, and pictorial box. The best we have ever seen. Laid in are four pages of advertisements for Hodder and Stoughton and also the original Leicester Galleries exhibition slip.

DB 02714.

\$1,950



The American Edition Deluxe - One of 150 Copies

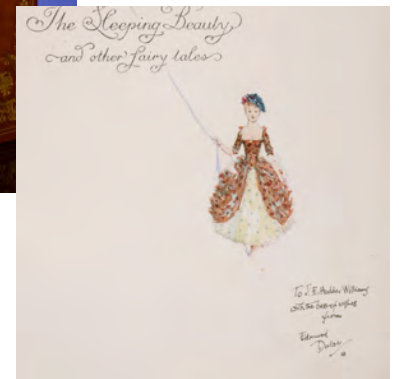
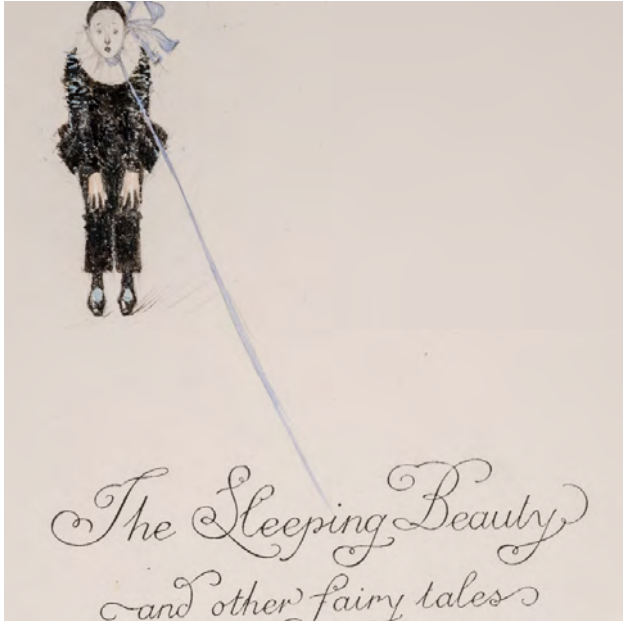
[DULAC, Edmund, illustrator]. QUILLER-COUCH, Sir Arthur. *The Sleeping Beauty and other Fairy Tales...* New York and London: Hodder & Stoughton, [1910]. American Edition De Luxe, limited to 150 numbered copies. Quarto. Thirty color plates mounted on captioned velin paper with elaborate borders, with title page and six head-tailpiece designs by Dulac. Publisher's full dark brown morocco, stamped in gilt. The top and bottom of the spine have been expertly and almost invisibly repaired. Inner hinges neatly strengthened, still an excellent copy.

DB 02889.

\$1,100

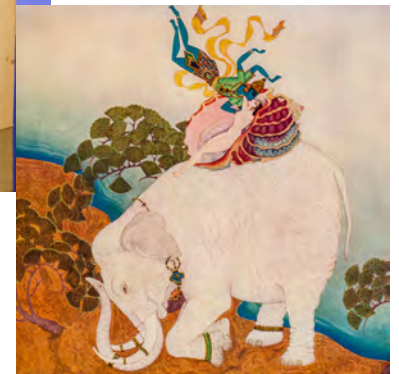
The Publisher's Copy, No. 1
Inscribed by Dulac and With Two Original Watercolors

[DULAC, Edmund, illustrator]. QUILLER-COUCH, Sir Arthur. *The Sleeping Beauty and other Fairy Tales...* New York and London: Hodder & Stoughton, [1910]. Edition de Luxe. Limited to 1,000 numbered copies, the preeminent copy, Number One, the publisher's copy with two original watercolors on the half-title and inscribed by Dulac: "To J.E. Hodder-Williams / With the best of wishes / from / Edmund Dulac / 10". Quarto. Thirty color plates. Publisher's full dark brown morocco, gilt. Spine ends expertly repaired. Housed in an orange cloth slipcase. The two watercolors on the half-title are of Pierrot and Columbine. DB 02904. \$16,500



**One of 100 Copies Signed by Edmund Dulac
In the Original Printed Dust Jacket**

[DULAC, Edmund, illustrator]. ROSENTHAL, Léonard. *The Kingdom of the Pearl*. London: Nisbet & Co., [n.d., 1920]. English deluxe limited edition (first published with Dulac illustrations in French in 1920 with title: *Au Royaume de la Perle*). One of 100 copies numbered and signed by the artist, out of a total edition of 775 copies "for sale in the British Empire". Large quarto. Ten mounted color plates. Original quarter vellum over cream paper boards. Front cover and spine decoratively stamped and lettered in gilt. Top edge gilt, others uncut. Decorative endpapers. A near fine copy in the original printed dust jacket. DB 02986. \$2,250



**The Companion to Dulac's *L'Ile Enchantée*
With a Tailpiece Design Not Found in Earlier English or French Editions**

[DULAC, Edmund, illustrator]. SHAKESPEARE, William. *La Tempete* [The Tempest]. Traduction de Robert Lefranc. Paris: L'Édition D'Art H. Piazza, (1912). First edition in French under this title, a translation of Shakespeare's play. Quarto. Forty mounted color plates. Title-page with Dulac-designed borders and galleon vignette. Five section headpieces, tailpieces, including one of an owl at end of Act Five not found in earlier French or English editions. Publisher's original wrappers with sea nymph vignette, in original glassine dust jacket. Aside from a few small nicks to the glassine jacket, this is a near fine copy. DB 02198. \$650



**Edition De Luxe
One of Five Hundred Copies Signed by Edmund Dulac**

[DULAC, Edmund, illustrator]. SHAKESPEARE, William. *Shakespeare's Comedy of The Tempest*. With Illustrations by Edmund Dulac. London: Hodder & Stoughton, 1908. Edition de Luxe. Limited to 500 numbered copies signed by Edmund Dulac. Large quarto. Forty color plates, including frontispiece, mounted on dark green art paper with captioned tissue guards. Five black and white headpieces for each act. Publisher's full vellum with gilt lettering, vignette, and decoration. Some light marginal foxing, one original silk tie broken (present) otherwise a fine copy housed in the original white cardboard slipcase. DB 02907. \$1,750



At Close Range With Dulac's Fairies



[DULAC, Edmund, *illustrator*]. STAWELL, Mrs. Rodolph. *Fairies I Have Met*. Illustrated in Colour by Edmund Dulac. New York: Hodder and Stoughton, n.d. [1910]. First American edition. Eight color plates printed on glossy paper with captions printed in blue. Publisher's olive-brown cloth, front cover and spine pictorially stamped in black, white and gilt. Minimal rubbing to extremities. Early ink presentation on front free-endpaper. Dedication leaf browned otherwise a near fine copy.

DB 02920.

\$550

My Days With Dulac's Fairies



[DULAC, Edmund, *illustrator*]. STAWELL, Mrs. Rodolph. *My Days With the Fairies*. A New and Enlarged Edition of "Fairies I Have Met." Illustrated in Colour by Edmund Dulac. London: Hodder and Stoughton, n.d. [1913]. New and enlarged edition. Octavo. Eight color plates tipped-in on large tan textured stock with green line frames and captioned tissue guards with fairy vignette. Publisher's lavender cloth, front cover and spine pictorially stamped in gilt. Minimal rubbing to extremities. A near fine copy.

DB 02915.

\$650

Dulac's Fairies In Original Red Cloth and Original Dust Jacket



[DULAC, Edmund, *illustrator*]. STAWELL, Mrs. Rodolph. *My Days With the Fairies*. A New and Enlarged Edition of "Fairies I Have Met." London: Hodder and Stoughton, n.d. [1920]. New and enlarged edition. Octavo. Eight color plates tipped-in on large tan textured stock. Publisher's original pictorial red cloth stamped in gilt, blue, green, and pink reproducing the Dulac illustration at page 86, "Drop-of-Crystal." Neat gift inscription to front free endpaper. Original pictorial dust jacket. Some light rubbing along edges and joints otherwise an excellent copy in a very good pictorial dust jacket with just a few small splits at folds.

DB 02775.

\$1,450



DB 02724.

\$500

**The Warrior Woman Judge of Ancient Israel
One of Only a Hundred Copies
And With an Extra Suite of Plates**

[FLINT, W. Russell, illustrator]. *Judith...* London: Haymarket Press, 1928. One of 100 numbered copies signed by the artist. Small quarto. Four tipped-in color plates. With an extra suite of plates in the publisher's envelope laid-in at rear, plate One on different and smaller paper, culled, apparently, at an early date from another copy. Publisher's original full vellum, gilt, and ribbon ties. A near fine copy.

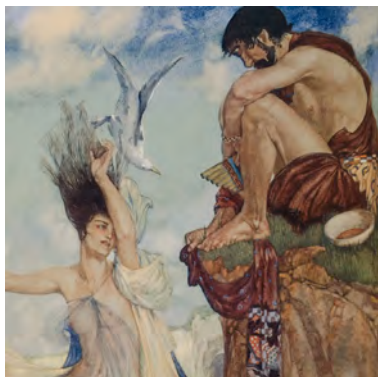


DB 02776.

\$950

In Vellum Binding and in the Scarce Dust Jacket

[FLINT, W. Russell, illustrator]. AURELIUS, Marcus. *The Thoughts of Marcus Aurelius Antoninus*. Translated by George Long. London: Philip Lee Warner, Publisher to the Medici Society, 1909. First Flint-illustrated edition, limited to 500 copies on hand-made Riccardi paper. Quarto. Twelve tipped-in watercolor plates. Publisher's original limp vellum. Top edge gilt, others untrimmed. Original green ribbon ties. Original printed dust jacket with minimal wear to extremities. A fine copy.

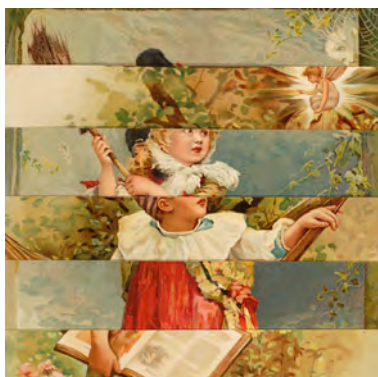


DB 02413.

\$1,350

One of 500 Copies - Illustrated by Russell Flint

[FLINT, W. Russell, illustrator]. *The Idyls of Theocritus* [and] *The Idyls of Bion & Moschus...* London: The Medici Society, 1922. One of 500 copies on handmade Riccardi paper, out of a total of 512 copies. Two quarto volumes. Twenty color plates. Second Series. Original quarter natural linen over pale blue boards. Original gray printed dust jackets, mildly sunned to spines. A very fine set and scarce thus. Housed in a fleece-lined quarter blue morocco clamshell case.



DB 01761.

\$1,850

A Very Fine Ernest Nister Transformation Book

[FOSTER, William, illustrator]. [WEATHERLY, Fred E.]. [TRANSFORMATION BOOK]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d., ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards. Inner hinges cracked but sound. A very fine copy. Over the past fifty years of bookselling I have never had a copy of this title. DJB.

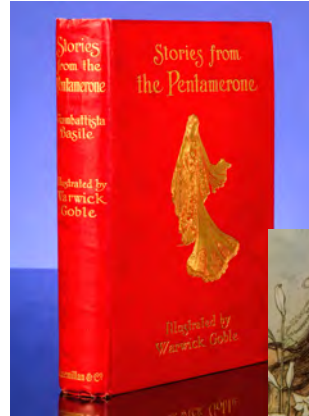


The Tale of Tales, or Entertainment for Little Ones

[GOBLE, Warwick, illustrator]. BASILE, Giambattista. *Stories From the Pentamerone...* London: Macmillan and Co., 1911. First trade edition. Octavo. Thirty-two color plates, including frontispiece, with captioned tissue guards. Original red sand-grain cloth pictorially stamped on front cover and lettered in gilt on spine. Edges stained green. Front endpapers expertly replaced, some scattered light foxing, otherwise a near fine copy.

DB 02950.

\$450

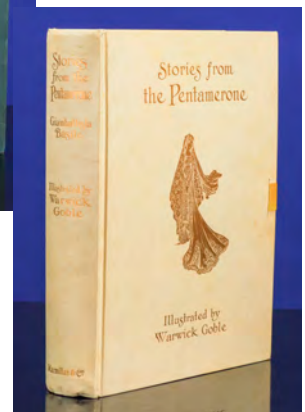


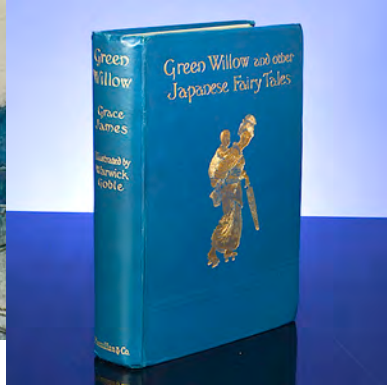
Edition de Luxe - Limited to One Hundred and Fifty Copies
The Richard Manney Copy in the Extremely Scarce DJ
The Best Copy We Have Ever Seen

[GOBLE, Warwick, illustrator]. BASILE, Giambattista. *Stories From the Pentamerone...* London: Macmillan and Co., 1911. Edition de Luxe, limited to 150 copies. Quarto. Thirty-two color plates. Original vellum over boards. Incredibly scarce original blue dust jacket. Chemised and housed in full blue morocco slipcase. A very fine copy.

DB 02166.

\$3,500



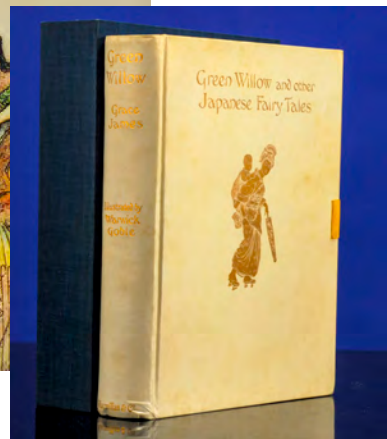


**First Trade Edition of Warwick Goble's
"Green Willow"**

[GOBLE, Warwick, illustrator]. JAMES, Grace. *Green Willow and Other Japanese Fairy Tales*. With Forty Illustrations in Colour by Warwick Goble. London: Macmillan and Co., 1910. First trade edition. Quarto. Forty color plates mounted on brown paper, with descriptive tissue guards. Original blue sand-grain cloth pictorially stamped on front cover and lettered in gilt on spine. Edges stained blue. Some scattered light foxing and a very slight crease on the front board, but still a near fine copy.

DB 02949.

\$650



Edition de Luxe Limited to Five Hundred Copies

[GOBLE, Warwick, illustrator]. JAMES, Grace. *Green Willow and Other Japanese Fairy Tales*. With Forty Illustrations in Colour by Warwick Goble. London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards, front cover lettered and pictorially stamped in gilt, spine lettered in gilt. Original yellow silk ties. Top edge gilt, others uncut. Lower edge of spine very lightly creased but still an exceptionally fine copy. Housed in a blue cloth slip-case.

DB 02165.

\$2,750



**Poetry and Verse for Children
One of One Hundred Signed Copies**

GRAY, M[illicent] Etheldreda, illustrator. *A Book of Children's Verse...* London: Henry Frowde [&] Hodder & Stoughton, [1911]. Edition de Luxe. Limited to 100 numbered copies signed by M. Etheldreda Gray. Quarto. Twenty full page color plates. Publishers full vellum over beveled boards, front cover and spine decoratively stamped and lettered in gilt, gilt turn-ins, top edge gilt, others uncut. A near fine copy.

DB 02906.

\$950

**A Complete Set
Including One in the Scarce Dust Jacket**



GREENAWAY, Kate. *Almanack for 1883-[1895]*. London: George Routledge and Sons, [1883-1895]. [Together with:] *Kate Greenaway's Almanack & Diary for 1897*. London: J.M Dent & Co., [1897]. A complete set of first edition Kate Greenaway *Almanacks*. Fourteen twentyfourmo volumes. No almanack for 1896 was published. Numerous wood-engraved illustrations printed in color by Edmund Evans. All in original bindings. The 1897 Almanack ('Diary' format) has just four neat ink entries on the January leaves). The almanack for 1890 in original printed mailing wrapper (i.e. dust jacket). An excellent set of these charming little books.

DB 03057.

\$4,500

**The Book John Ruskin Hated
In the Scarcest Binding Variant**



GREENAWAY, Kate. *A Apple Pie*. London: George Routledge and Sons, [1886]. First edition. Oblong quarto. Backed with textured paper. Twenty color illustrations. Publisher's original blue pictorial cloth with title lettering in gilt with red drop-shadow, and picture in red reproducing the illustration "C Cut It" Rear cover reproducing in red the illustration, "E Eat It." Edges stained red. Royal blue endpapers. Mild wear to extremities otherwise a bright, clean, and excellent copy.

DB 02228.

\$950

"Frogs and Snakes"



GREENAWAY, Kate (1846 – 1901). *Frogs and Snakes*. Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from Aunt Louisas London Toy Book, London: 1870. Image size: 9 x 8 inches; 229 x 203 mm. Matted, framed and glazed. This fantastically vivid and full watercolor drawing, from the artist very early on in her career, depicts a young woman holding in her right hand a large silver tankard and looking somewhat horrified as two huge frogs and two snakes jump and slither out of her mouth.

DB 01341.

\$5,500



DB 01755.

\$650

First Edition - In the Incredibly Scarce Dust jacket

GREENAWAY, Kate. *Kate Greenaway's Birthday Book For Children...* Printed by Edmund Evans, Verses by Mrs. Sale Barker. London & New York: Goerge Routledge and Sons, n.d. [1880]. First edition. Thirtytwo. Twelve color plates. Original beige pictorial cloth. Beveled edges. In the publisher's scarce, plain blue dust jacket. Dust jacket chipped, and split at folds. A bit of soiling to cloth, otherwise an internally clean (with no pencilings) copy.



DB 01402.

\$450

Rare Variant Issue

GREENAWAY, Kate. *A Painting Book...* London: George Routledge & Sons, [n.d.,1884]. Later edition, a rare variant unrecorded in Schuster and Engen. Octavo. Numerous black and white illustrations. White glazed color-pictorial wrappers with "One Shilling" at upper margin and "George Routledge & Sons" within lower border. Borders are blue outlined in black. Advertisement on rear wrapper listing illustration sources. A bit of light soiling otherwise an unusually attractive copy.

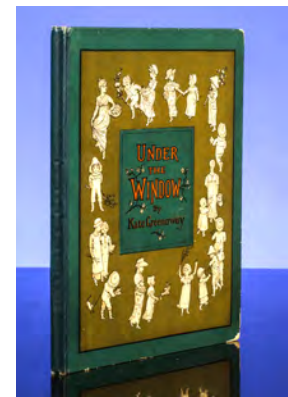


DB 02992.

\$450

The First Book Both Written and Illustrated by Kate Greenaway

GREENAWAY, Kate. *Under the Window. Pictures & Rhymes for Children.* London: George Routledge & Sons, [1879]. First edition, first issue. Small quarto. Numerous color-printed wood-engraved illustrations in the text. Original green glazed boards with dark green cloth backstrip. Some minor rubbing to corners, a few short marginal tears, some light foxing to preliminary leaves. Overall an excellent copy.



DB 03041.

\$3,750

A Fine Kate Greenaway Sepia Pen and Ink Drawing

GREENAWAY, Kate. (1846 – 1901). "Young Girl with a Skipping Rope". N.p., n.d., [ca. 1880]. Original sepia pen and ink drawing of a young girl with a skipping-rope. Signed with initials 'KG' on lower left. Image size: 4 1/4 x 3 inches; 110 x 73 mm. Matted. Greenaway at her very best. The delicacy and charm of her work are well displayed in this charming little drawing.





Edition De Luxe
With an Original Pencil Sketch by Kate Greenaway

[GREENAWAY, Kate]. SPIELMANN, M.H., and G.S. LAYARD. *Kate Greenaway*. London: Adam and Charles Black, 1905. Edition de Luxe. Limited to 500 numbered copies, signed by the artist's brother, John Greenaway. Large quarto. Color frontispiece and fifty-three color plates after Kate Greenaway, with descriptive tissue guards, and numerous black and white illustrations, including thirty-four half-tone plates. Original white cloth over bevelled boards with front cover and spine lettered in gilt and decoratively stamped in blind in a geometric and floral design. Top edge gilt. Color pictorial endpapers. A near fine copy.

DB 00598.

\$2,500

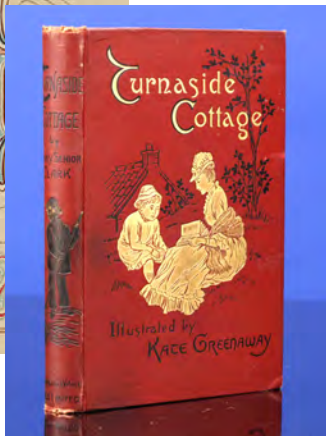


First Edition of Kate Greenaway's "Mother Goose"
in the Extremely Rare Dust Jacket

[GREENAWAY, Kate, illustrator]. *Mother Goose or the Old Nursery Rhymes*. Engraved and printed by Edmund Evans. London: George Routledge and Sons, [n.d., 1881]. First edition, second issue (Lattice Edition). Small octavo. With full-page color illustrations in the text. Original white cloth with pink cloth spine. Covers with "Mother Goose" printed in brown ("G" upside down) surrounded by olive green latticework design. Edges stained pink. Olive green endpapers. Some light foxing to the preliminary leaves. An excellent copy. In the very scarce original salmon-colored dust printed in red. Jacket with some very minor closed tears with no loss.

DB 01235.

\$1,350



With Greenaway Designed Cover
In the Scarce Red Cloth Variant

[GREENAWAY, Kate]. CLARK, Mary Senior. *Turnaside Cottage*. London: Marcus Ward & Co., Limited, [n.d. ca. 1880]. New [second] edition, with Kate Greenaway designed cover not present in the first edition. Small octavo. With additional colored title page and frontispiece, and four black and white plates. Original red pictorial cloth with gilt-stamped Kate Greenaway illustration, the scarce variant. A near fine copy.

DB 01401.

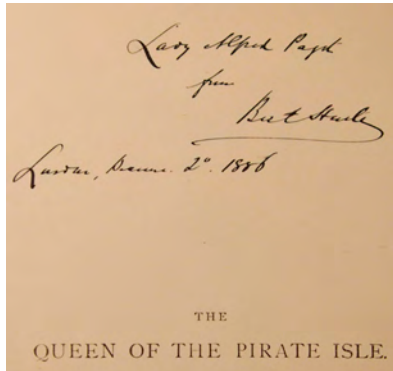
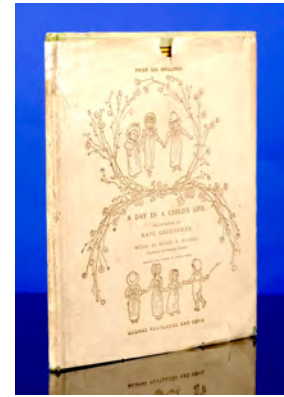
\$250



DB 01404. \$1,100

**One of the Books That Relieved
John Ruskin's Depression
Rare in Dust Jacket**

[GREENAWAY, Kate, illustrator]. FOSTER, Myles B. *A Day in a Child's Life*. Music by Myles B. Foster. London: [n.d., 1881]. First edition. Quarto. Color-printed wood-engraved text illustrations, most accompanied with musical notations. Original light green glazed pictorial boards with green cloth backstrip. Beveled edges. Original printed dust jacket. An exceptionally clean and near fine copy.



DB 01728. \$3,500

**A Presentation Copy
In the Incredibly Rare Original Printed Dust Jacket**

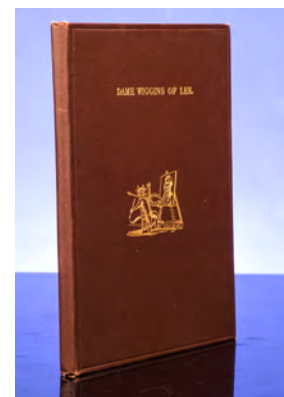
[GREENAWAY, Kate, illustrator]. HARTE, Bret. *The Queen of the Pirate Isle...* London: Chatto and Windus, 1886. First edition, binding A. Signed and dated Presentation Copy from Bret Harte to Lady Alfred Paget. Octavo. Color frontispiece and 27 color text illustrations. Publisher's original tan cloth. In the incredibly rare original pictorial dust jacket, almost invisibly backed by master book restorer, Bruce Levy. A spectacular presentation copy, and rare.



DB 02365. \$500

**One of Four Hundred Deluxe Large-Paper Copies
Scarce in Very Fine Condition**

[GREENAWAY, Kate, illustrator]. RUSKIN, John. *Dame Wiggins Of Lee...* And With New illustrations By Kate Greenaway... London: George Allen, 1885. Deluxe Large-Paper edition, with additional verses by John Ruskin and additional illustrations by Kate Greenaway. Large quarto. Twenty-two woodcuts, pp. 3,4,8, and 9 by Kate Greenaway. Publisher's brown cloth. A very fine copy.



DB 02667. \$550

Greenaway's "Best Book"

[GREENAWAY, Kate, illustrator]. TAYLOR, Jane and Ann. *Little Ann and Other Poems*. Illustrated by Kate Greenaway. Printed in Colours by Edmund Evans. London: George Routledge & Sons [n.d., 1882]. First edition, first issue. Octavo. Color illustration to each page. Original half olive green cloth over cream-colored glazed pictorial boards. Bright yellow endpapers. A fine copy.





DB 02995.

\$1,250

Sixteen Full-Page Color Plates by Jessie M. King

[KING, Jessie M, illustrator]. WILDE, Oscar. *A House of Pomegranates*. London: Methuen and Co., Ltd., [1915]. First Jessie M. King illustrated edition. Small quarto. Color pictorial title-page and sixteen full-page color plates. Publishers blue cloth decoratively stamped in orange. Some foxing throughout, but all of the tipped-in plates are fine and clean with none of the 'creasing' that is usual with this book. Overall a very good copy of this scarce Jessie M. King title.

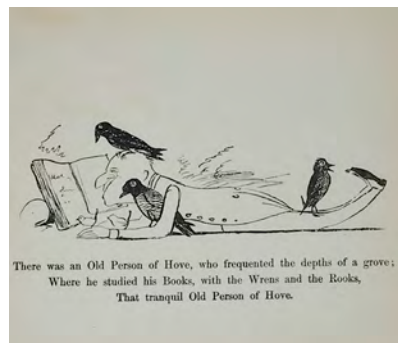


DB 02674.

\$1,750

Signed by the Artist Eloise Takes Christmas by Storm

KNIGHT, Hilary, illustrator. THOMPSON, Kay. *Eloise at Christmastime*. New York: Random House, 1958. First printing, signed by Hilary Knight on the preliminary leaf. Quarto. Exuberantly illustrated throughout. Publisher's red glazed pictorial boards. In first issue dust jacket coded 9-58 (Sept. 1958). Minimal wear at spine extremities otherwise a fine copy in the original (price-clipped) color pictorial dust jacket. Housed in a scarlet linen slipcase.

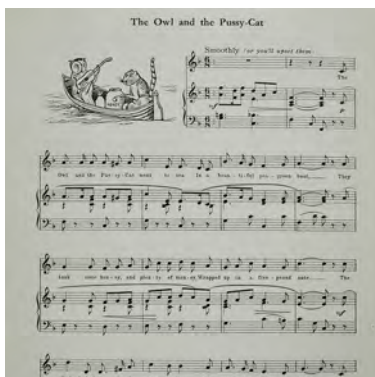
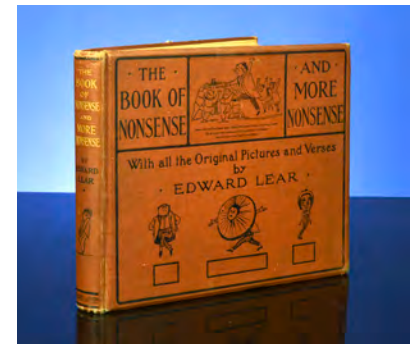


DB 02951.

\$350

"There was an Old Person of Hove, Who Frequented the Depths of a Grove; Where he Studied his Books, with the Wrens and the Rooks, That Tranquil Old Person of Hove."

LEAR, Edward. *The Book of Nonsense to Which is Added More Nonsense...* London: Frederick Warne & Co. Ltd., [n.d., ca. 1900]. Copyright edition. Oblong quarto. 212 illustrated limericks. Publishers brown cloth. Minimal wear to extremities. An excellent copy.



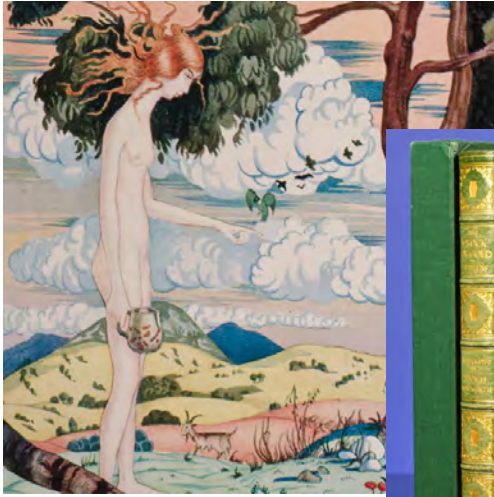
DB 02952.

\$250

Edward Lear's "Nonsense Songs" Set to Music by Dudley Glass

LEAR, Edward. *Nonsense Songs*. Set to Music by Dudley Glass. All the Original Pictures. London: Frederick Warne & Co., Ltd., [ca. 1935]. Early reprint (first published 1934). Large quarto. Numerous black and white illustrations throughout. Original orange cloth over orange paper boards, front cover pictorially decorated in black. Original pictorial orange dust jacket printed in black, some tape strengthening but complete.





**Signed by the Author
Illustrated by Thomas Mackenzie**

[MACKENZIE, Thomas, illustrator]. STEPHENS, James. *The Crock of Gold...* London: Macmillan and Co., 1926. Limited to 525 copies on handmade paper, signed by the author. Quarto. Twelve mounted color plates (including frontispiece), with descriptive tissue guards. Woodcut head- tailpieces. Full green morocco by Bayntun-Riviére of Bath ca. 1960, with single gilt fillet border, inner panel with gilt corner-pieces and central gilt vignette. Gilt decorated and ornamented compartments, broad gilt dentelles. All edges gilt. Spine mildly sunned, otherwise a very fine copy. Housed in a green cloth, fleece-lined slipcase.

DB 02532.

\$650



**Scarce Meggendorfer
In Remarkable Condition**

MEGGENDORFER, Lothar. [MOVABLE BOOK]. *Nab Und Fern. Ein Tierbilderbuch zum Ziehen.* [Near and Far. A Moveable Toybook for Drawing]. München: Verlag von Braun & Schneider, n.d. [1887]. First edition, followed by an English edition in 1890 and second German edition in 1900. Tall Quarto. Foreword and eight bright and vivid color panels with fully functional moveable elements, with accompanying text. Publisher's original color pictorial boards, lightly rubbed. Inner hinges professionally strengthened. An excellent copy.

DB 02778.

\$3,750



A Pristine Copy

[METEYARD, Sidney N., illustrator]. LONGFELLOW, Henry Wadsworth. *The Golden Legend.* With Illustrations by Sidney N. Meteyard. New York: Hodder & Stoughton / George H. Doran Co., n.d. [1910]. First American trade edition. Quarto. Twenty-five tipped-in color plates with captioned tissue guards. Publisher's gilt- and blind-stamped cloth. An astonishing copy, very fine in the original glassine dust jacket (a bit of edgewear) and publisher's original box (archivally repaired at joints).

DB 02720.

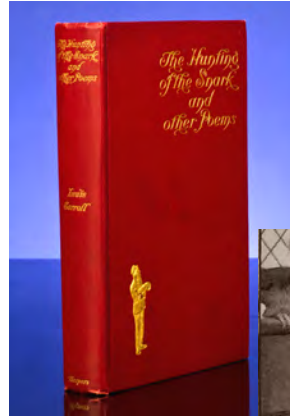
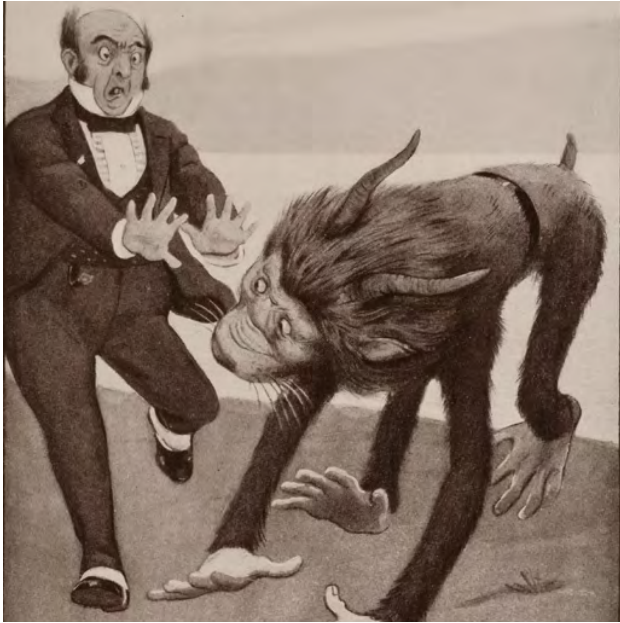
\$650

"Bandersnatch, Beamish, Frumious, Galumphing, Jubjub, Mimsiest, Outgrabe and Uffish"

[NEWELL, Peter, illustrator]. CARROLL, Lewis. *The Hunting of the Snark and other poems and verses by Lewis Carroll*. New York: Harper & Brothers, 1903. First Newell Illustrated edition. Octavo. Color frontispiece and thirty-nine monotone plates. Each text-leaf with decorated borders by Robert Murray Wright. Publishers red cloth front cover and spine decorated and lettered in gilt, top edge gilt. A near fine copy.

DB 02954.

\$275

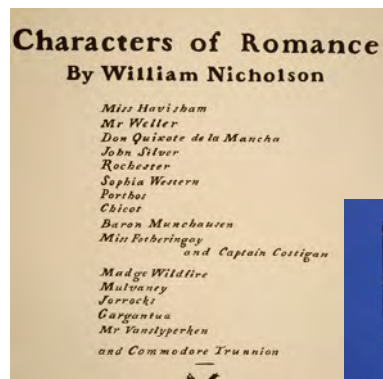


A Fine Copy of Nicholson's Most Important Work

NICHOLSON, William, illustrator. *Characters of Romance...* London: William Heinemann, 1900. First edition. Folio. Title page with dedication on the verso to William Ernest Henley and sixteen plates (seventeen subjects) in various colors with brown backgrounds. Characters include Sophia Western, Mr. Weller, Mr. Jorrocks, [Long] John Silver and others. Publishers original contemporary full hard grain navy morocco with five gilt borders (two of them with gilt corner pieces), gilt cover and spine lettering, gilt spine band and compartments, wide gilt turn-ins, marbled endpapers. Some wear to spine extremities and corners. Armorial bookplate of the Montefiore family on front pastedown. A very good copy.

DB 01690.

\$1,600



Perhaps the Most Beautiful Children's Book Ever Published
The First Trade Edition of Kay Nielsen's Greatest Work.

[NIELSEN, Kay, illustrator]. [ASBJÖRNSSEN, Peter Christen, and Jørgen Ingebreksten Moe]. *East of the Sun and West of the Moon...* London: Hodder and Stoughton, [1914]. Large quarto. Twenty-five mounted color plates. Publisher's dark blue cloth decoratively gilt. Some foxing to the margins of the text leaves, the plates clean and fresh. Some rubbing to the binding extremities but still a very good copy.

DB 01684.

\$2,500

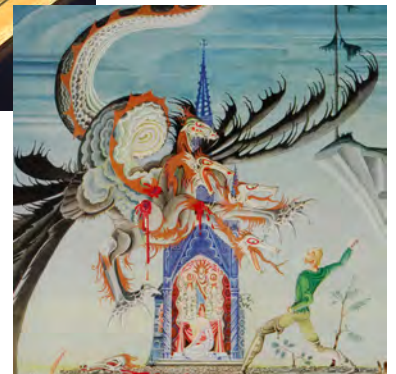


Limited French Edition of Kay Nielsen's *Hansel and Gretel*

[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm]. *Fleur-de-Neige et d'autres contes de Grimm*. Paris: L'Édition d'Art, [n.d., ca. 1925]. Limited to 2,400 numbered copies. Large quarto. Twelve mounted color plates, thirteen head-piece vignettes, twelve large decorative initials in black and gray, and twelve decorative tail-pieces, all specially designed for this edition by Pierre Courtois. Translated by Ch. Guyot. Original tan pictorial wrappers. A fine copy.

DB 02243.

\$1,500

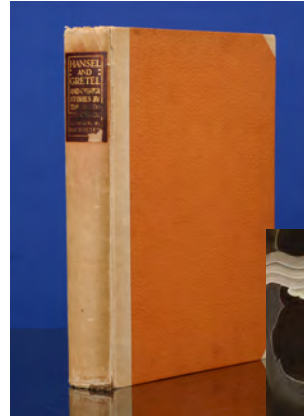


Limited to 600 Copies
Signed and Numbered by the Artist

[NIELSEN, Kay, illustrator]. GRIMM, Jacob and Wilhelm. *Hansel and Gretel and Other Stories...* New York: George H. Doran Company, [1925]. First American limited edition, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates. Ten black and white plates. Quarter vellum over orange cloth. Some wear to spine. Internally, an excellent copy.

DB 01735.

\$2,500



One of 150 Copies With an Extra Suite of Plates

[NIELSEN, Kay, illustrator]. JACQUES, Henry. *Sous le Signe du Rossignol...* Paris: L'Édition D'Art H. Piazza, 1923. First edition, limited to 150 copies with extra suite of plates, out of a total edition of 1,500. Quarto. Nineteen color plates, with the extra suite of loose color plates (in the original glassine wrapper) mounted for framing and display loosely inserted at back. Publisher's original card wrappers with Nielsen designs to front and rear covers. A fine copy.

DB 02205.

\$3,000



**French Sister to English Brother
With Design Variations**

[NIELSEN, Kay., illustrator]. PILON, Edmond. *A L'Est du Soleil et A L'Ouest de la Lune...* Paris: H. Piazza, 1919. First edition in French of *East of the Sun, West of the Moon*, limited to 1,500 numbered copies. Tall quarto. Twenty-four color plates. Twenty-three black and white drawings. Publishers pictorial wrappers. In the original glassine dust jacket with a few small chips. A near fine copy.

DB 02676.

\$1,500

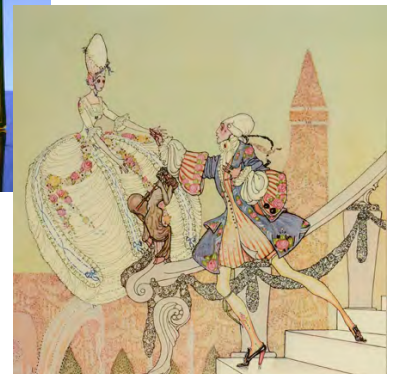


**Edition De Luxe
In the Original Green Vellum Binding**

[NIELSEN, Kay, illustrator]. QUILLER-COUCH, Sir Arthur. *In Powder & Crinoline...* London: Hodder & Stoughton, [n.d., 1913]. Edition de Luxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Inserted title and twenty-six mounted color plates. Original full green vellum over boards. A near fine, gilt-bright copy of this title, the spine and lower cover just very slightly faded.

DB 02327.

\$4,850





DB 02955. \$275

Ten Color Plates by Maxfield Parrish

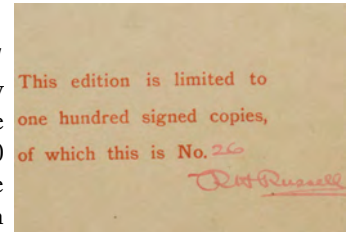
[PARRISH, Maxfield, illustrator]. HAWTHORNE, Nathaniel. *A Wonder Book and Tanglewood Tales for Girls and Boys...* New York: Duffield & Company, 1910. First Parrish illustrated edition. Quarto. Ten color plates. Publishers dark blue ribbed cloth. Decorative endpapers printed in light blue. Tissue guard for plate opposite p. 162 torn out, a few leaves poorly opened and a small printed label affixed to front paste-down. An excellent copy.



DB 02940. \$4,500

One of 100 Deluxe Copies with the Plates in Two States

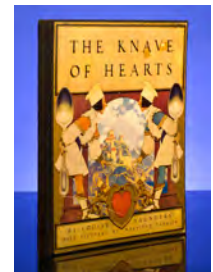
[PARRISH, Maxfield, illustrator]. IRVING, Washington. *A History of New York from the Beginning of the World...* New York: R.H. Russell, 1900. Printed by D.B. Updike, The Merrymount Press, Boston. Edition DeLuxe, one of 100 copies signed by the publisher. Folio. Eight black and white plates in two states, with proofs before letterpress printed on Japon Vellum. Publisher's DeLuxe presentation binding of full dark green morocco. Spine slightly faded otherwise a fine copy.



DB 02750. \$2,750

Maxfield Parrish Illustrates "The Knave of Hearts"

[PARRISH, Maxfield, illustrator]. SAUNDERS, Louise. *The Knave of Hearts...* New York: Charles Scribner's Sons, 1925. First edition. Large quarto. Color frontispiece, thirteen full-page color illustrations, nine colored text illustrations and small circular Scribners logo /tailpiece at end. Original black cloth with color pictorial label on front cover. Color pictorial endpapers. Two small tape residue marks and two thin scratches on front cover. Otherwise a very good copy.



DB 02933. \$4,500

An Exceptionally Fine "Knave of Hearts" with a Calling Card Signed by Maxfield Parrish Laid In

[PARRISH, Maxfield, illustrator]. SAUNDERS, Louise. *The Knave of Hearts...* New York: Charles Scribner's Sons, 1925. First edition. Large quarto. Color illustrations throughout. Original black cloth. This is an exceptionally fine copy, with absolutely no fading to the cloth. Complete with the original (worn) glassine wrapper and the original black cardboard box. Black cloth clamshell case with printed cloth label on spine.



DB 01834. \$750

Scarce in Dust Jacket

[PATRICCHIO, Catherina, illustrator]. SMYTHE, Gladys. *The Fairy Scales* [and other stories]. London: T.C. & E.C. Jack, Ltd., n.d. [1917]. First edition. Quarto. Ten full-page color plates, including frontispiece. Publisher's cream cloth. Original tan dust jacket, similarly bordered and lettered in green and with same color plate pasted onto front. Lower corners slightly bumped, dust jacket very slightly worn at extremities. A near fine copy, very scarce in the original dust jacket.



First American Trade Edition



DB 02957.

\$550

[POGANY, Willy, illustrator]. FITZGERALD, Edward. *Rubaiyat of Omar Khayyam...* New York: Thomas Y. Crowell & Co. [1910]. First American trade edition. Quarto. Twenty-four color plates. Publisher's tan buckram over pictorial paper boards. A few of the color plates have a light crease on the lower corner and a couple of the fragile card mounts have been neatly repaired with archival tape. Otherwise a very fine copy in the original brown paper dust jacket. In a cloth slipcase.



DB 02958.

\$1,100

First Revised American Trade Edition In the Original Box

[POGANY, Willy, illustrator]. FITZGERALD, Edward. *Rubaiyat of Omar Khayyam...* New York: Thomas Y. Crowell, [1930]. First Revised American trade edition. Quarto. Twelve tipped-in color plates, including frontispiece. Publishers orange silk cloth. Original decorative tan paper dust jacket printed in orange. Original tan cardboard box decoratively printed in dark brown. Ink signature on front pastedown. A very fine copy.



The Rubaiyat of Willy Pogany One of 750 Signed Copies And With an Original Signed Etching



DB 02707.

\$2,250

[POGANY, Willy, illustrator]. FITZGERALD, Edward. *Rubaiyat of Omar Khayyam...* London: George F. Harrap & Co., Ltd, 1930. Limited to 750 copies signed by Pogany. Quarto. Twelve color plates. With a black and white etching signed by Pogany in pencil. Publisher's full teal crushed morocco. A fine copy in the publishers original cardboard box with matching limitation number.



"Poetry that Children Love rather than Poetry about Children that appeals to Adults"

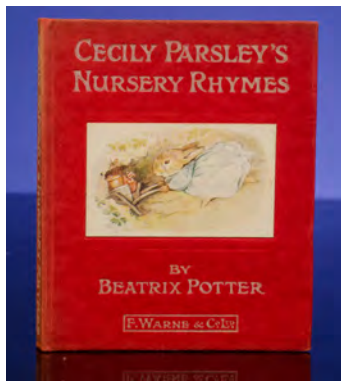


DB 02956.

\$250

[POGANY, Willy, illustrator]. HUFFARD, Grace Thompson, & CARLISLE, Laura Mae. *My Poetry Book...* introduction by Booth Tarkington. Chicago: The John C. Winston Company, [1934]. First edition. Octavo. Eight full page color plates and twenty-four full-page line drawings (included in pagination). Publishers blue cloth. A very fine copy in the original pictorial dust jacket.

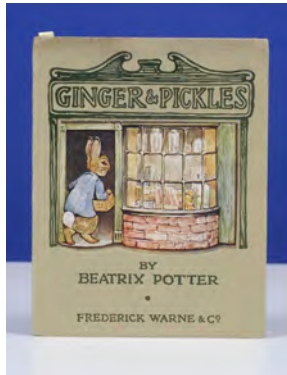




DB 02901. \$5,500

**First Edition of Beatrix Potter's Second and Last Book of Rhymes
In the Original Printed Glassine Dust Jacket**

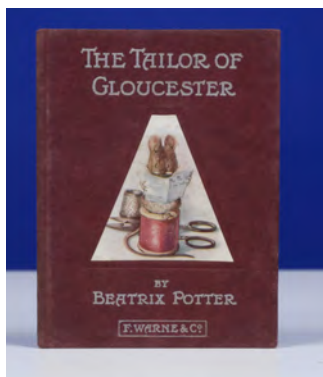
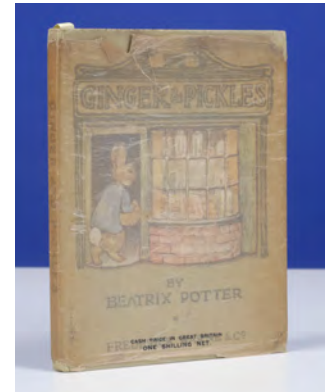
POTTER, Beatrix. *Cecily Parsley's Nursery Rhymes*. London: Frederick Warne & Co., [n.d., ca. 1922?]. First edition. Twelvemo. Color frontispiece and fourteen color plates. Original red boards. Color pictorial label on front cover. Some very light foxing, otherwise a near fine copy. In the original slightly oversized, near fine glazed paper glassine dust jacket.



DB 00685. \$3,800

**First Edition of Ginger & Pickles
In the Original Printed Glassine Dust Jacket**

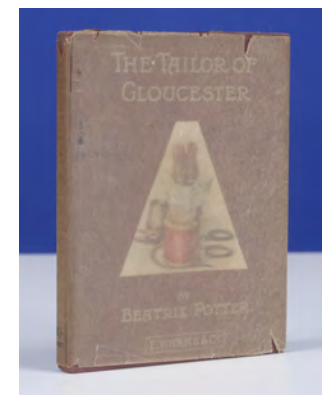
POTTER, Beatrix. *Ginger & Pickles*. London: Frederick Warne and Co., 1909. First edition. Small quarto. Color frontispiece and nine full-page color illustrations. Original greenish-tan boards. Color pictorial label on front cover. Color pictorial endpapers. Previous owner's ink presentation inscription on the half-title. In an original slightly later (ca. 1911) glazed paper glassine dust jacket. A near fine copy.



DB 00665. \$16,500

**First Published Edition of
The Tailor of Gloucester
Rare Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tailor of Gloucester*. London: Frederick Warne and Co., 1903. First published edition, first issue. Twelvemo. Color frontispiece and twenty-six color plates. Original maroon boards. Color pictorial endpapers. Minimal fading to spine. This spectacular copy is in very fine condition. In the rare correct glazed paper glassine dust jacket, the finest for this title that we have ever seen.



DB 01757. \$850

The Sequel to Peter Rabbit...

POTTER, Beatrix. *The Tale of Benjamin Bunny*. London and New York: Frederick Warne and Co., 1904. First edition, Third Printing (March 1905). Twelvemo. Color frontispiece and twenty-six color plates. Quinby Plate II endpapers as called for. Original tan boards lettered in green with color pictorial label on front cover, ruled and lettered in dark green on front cover and lettered in dark green on spine. Neat signature to half title. A near fine copy.

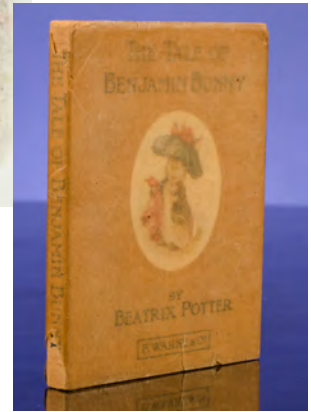
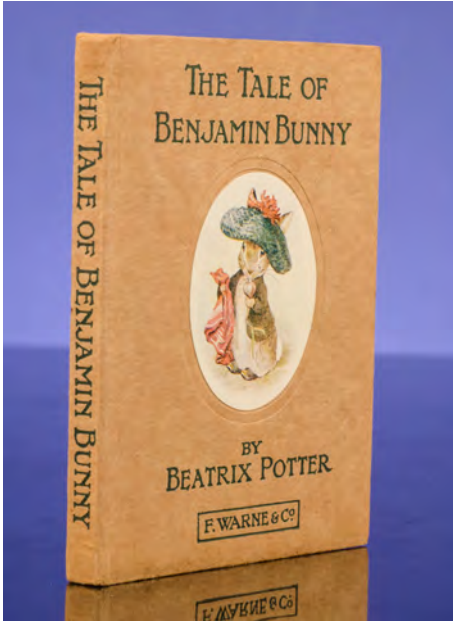


**First Edition of "Benjamin Bunny,"
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original tan boards ruled and lettered in dark green on front cover and lettered in dark green on spine. Color pictorial label on front cover within a blind oval panel outlined in blind. Correct color pictorial endpapers. Minimal darkening to board edges. Otherwise a near fine copy.

DB 00667.

\$7,500

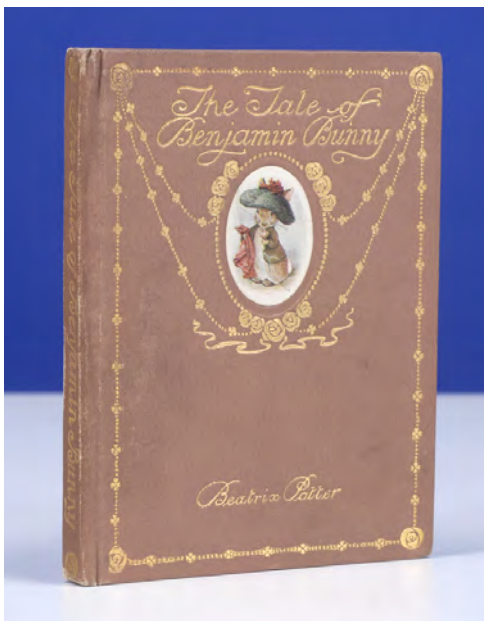


**First Edition of "Benjamin Bunny,"
In the Original Deluxe Cloth Binding**

POTTER, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original deluxe binding of tan fine diagonally-ribbed cloth. Front cover decoratively stamped and lettered in gilt, with a stylized rose at each corner, surrounding an oval panel outlined in blind in which is pasted an oval color pictorial label. Spine lettered in gilt. All edges gilt. Color pictorial endpapers. The bare minimum of rubbing to corners and spine extremities, otherwise a very fine copy.

DB 00733.

\$9,500



**First Edition of *The Tale of Mr. Tod*
In the Rare Original Printed Glassine Dust Jacket**



POTTER, Beatrix. *The Tale of Mr. Tod*. London: Frederick Warne and Co., 1912. First edition. Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page. Original gray boards decoratively stamped and lettered in dark green on front cover and decoratively stamped and lettered in brown on spine. Large color pictorial label on front cover. Color pictorial endpapers. A near fine copy. In the rare original glazed paper glassine dust jacket printed in black. Top half-inch and lower seven eighths of inch of jacket spine missing. Two-inch clean tear on front panel. An excellent copy in a custom-made quarter green morocco clamshell case.

DB 02419.

\$4,500

**Hog Wild
First Edition of *The Tale of Pigling Bland***

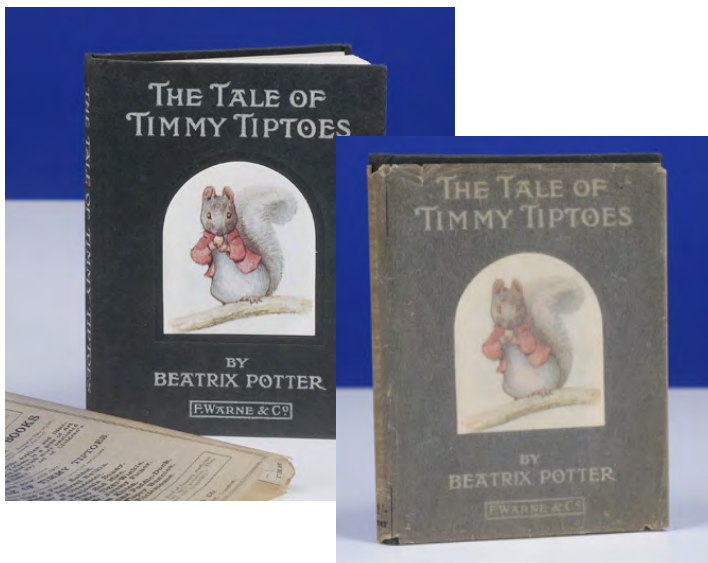


POTTER, Beatrix. *The Tale of Pigling Bland*. London and New York: Frederick Warne and Co., 1913. First edition. Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page and thirty-seven black and white vignettes in the text. Quinby Plate XII endpapers as called for. Original light green boards stamped in brown. Color pictorial label on front cover. Spine mildly cocked. One corner a bit rubbed. An occasional light spot of foxing. Otherwise an attractive, near fine copy.

DB 01070.

\$750

**First Edition of *Timmy Tiptoes*
In the Original Printed Glassine Dust Jacket**



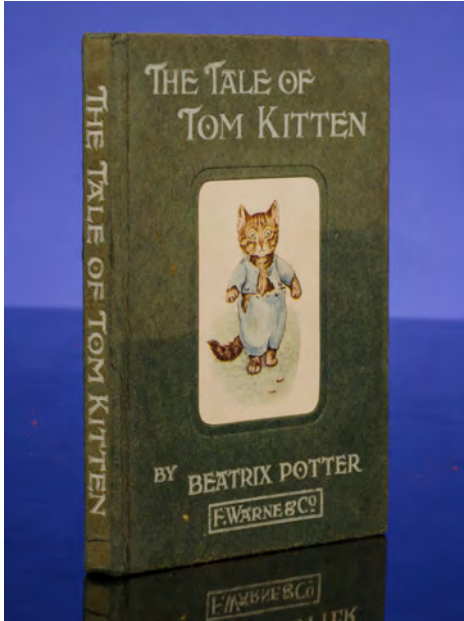
POTTER, Beatrix. *The Tale of Timmy Tiptoes*. London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original dark green boards ruled and lettered in white on front cover and lettered in white spine. Cover pictorial label on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers. A near mint copy.

DB 00687.

\$5,800

**First Edition of *The Tale of Tom Kitten*
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Tom Kitten*. London: Frederick Warne and Co., 1907. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Original greenish brown boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial paper label on front cover. Color pictorial endpapers. Tiny area of minor surface loss from adhesion on lower blank margin of pp. 68-69. Minimal rubbing to board edges, front board very slightly faded on top half, otherwise a fine copy. In the original printed glassine wrapper.
DB 02900. \$7,500



First Edition in the Original Deluxe Cloth Binding and Plain Glassine Dust Jacket

POTTER, Beatrix. *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page (expertly hand-colored in this copy). Original deluxe binding of maroon cloth decoratively stamped and lettered in gilt on front cover and spine. Color pictorial label on front cover within a rectangular blind panel outlined in gilt and blind. Color pictorial endpapers. All edges gilt. Minimal rubbing to spine extremities and corners. There is a very small watercolor stain in the margin of the title-page and in the lower margin of the frontispiece. Otherwise an excellent copy. In the original plain glazed paper glassine dust jacket.
DB 00668. \$5,800

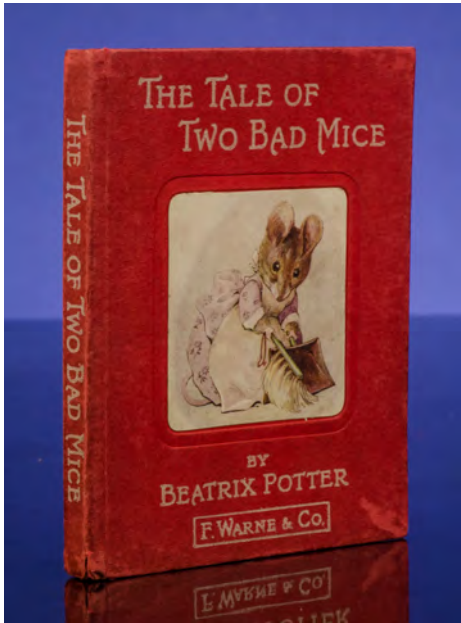


First Edition in the Original Printed Glassine Dust Jacket

POTTER, Beatrix. *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Red boards, white lettered, with pictorial label in color. Short closed tear to outer margin of frontispiece. Small area of light abrasion on lower right-hand corner of front board and some very slight rubbing to board extremities. In the original glazed paper glassine dust jacket printed in black. Small piece missing at top left hand edge of jacket and small chip at top of jacket spine. Overall an excellent to near fine copy of this very rare title in a near fine dust jacket.

DB 02899.

\$9,500



**Scarce Collection of Genuine Beatrix Potter Viennese Bronzes
From the Frohnsdorff Collection**

[POTTER, Beatrix]. *Twenty-Seven 'Cold-painted' Bronze Figures of Beatrix Potter Characters From the Doris Frohnsdorff Collection*. Vienna: c. 1913 - early 1930s. Nineteen small and eight miniature cold painted Beatrix Potter figurines, the largest 4 mm, the smallest 1.5 mm. Housed in a 11 3/4 x 14 7/8 inch wood display box with glass cover. Minor loss of paint to a handful of figures, still a very fine collection.

DB 02742.

\$5,000





**"One Must Have a Little Pinch of Seasoning
in this Dull, Heavy Life of Ours"**

PYLE, Howard. *Pepper & Salt, or Seasoning for Young Folk*. New York: Harper and Brothers, 1886. First edition. Large quarto. Pictorial title-page printed in red and black and seventy-five black and white illustrations. Publishers tan cloth pictorially decorated in red and black. A very fine copy.

DB 02963.

\$950

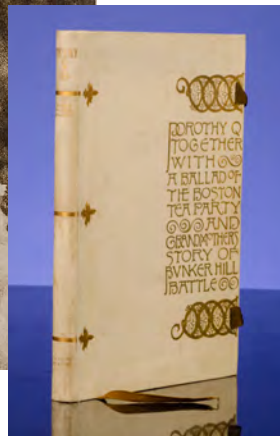


**"A Man's Mind is Stretched by a
New Idea or Sensation,
and Never Shrinks Back to its Former Dimensions"**

[PYLE, Howard, illustrator]. HOLMES, Oliver Wendell. *The Autocrat of the Breakfast-Table*. Cambridge: Printed at the Riverside Press, 1894. Edition de Luxe. One of 250 copies. Two octavo volumes. Fifty-eight illustrations including fifteen photogravure plates with titled tissue-guards. Publishers vellum over boards, covers and spines decoratively tooled in gilt. A near fine set, the gilt bright and fresh.

DB 02965.

\$300



**Edition De Luxe
One of Two Hundred and Fifty Copies**

[PYLE, Howard, illustrator]. HOLMES, Oliver Wendell. *Dorothy Q. Together with A Ballad of the Boston Tea Party & Grandmother's Story of Bunker Hill Battle...* Cambridge: Printed at the Riverside Press, 1893. First edition, first issue (with "flashed" instead of "clashed" on page 50, line 8). Edition de Luxe. One of two hundred and fifty numbered copies. Small octavo. Frontispiece and sixty-one illustrations, most of which are full page. Text leaves with decorations in red. Publishers yapp-edged vellum, covers decorated in gilt, top edge gilt, original silk ties. Minimal soiling to vellum otherwise a fine copy.

DB 02962.

\$350

**Edition De Luxe on Vellum Stock
One of 50 Copies
With a Fine Watercolor by Merle Johnson**

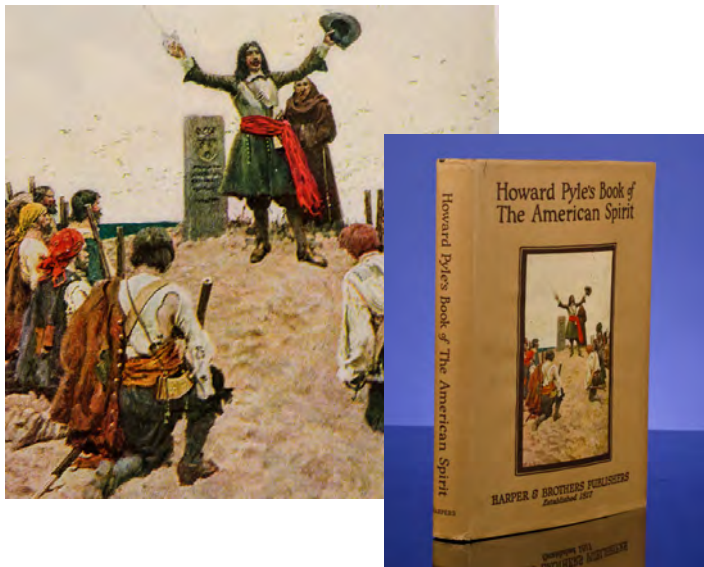


PYLE, Howard. JOHNSON, Merle, compiler. *Howard Pyle's Book of Pirates...* New York & London: Harper & Brothers, 1921. Large Paper Edition de Luxe on Vellum Stock. Limited to fifty copies signed by Merle Johnson. Folio. Twelve full-page color plates. Publishers quarter cream buckram over gray boards. Bookplate of Frederick W. Skiff. With a fine pen and watercolor drawing by Merle Johnson of an 'angry' Pirate and a dated ink inscription to Frederick W. Skiff. An exceptionally fine copy in the original glassine wrapper and the original light brown cardboard box. Probably the finest copy extant.

DB 02929.

\$5,500

With Twenty-Two Color Plates by Howard Pyle

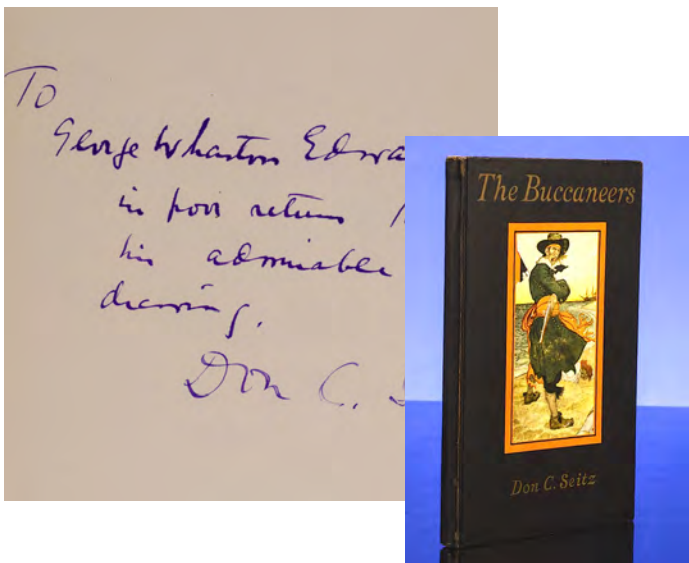


PYLE, Howard. *Howard Pyle's Book of The American Spirit. The Romance of American History Pictured by Howard Pyle...* Edited by Francis J. Dowd. New York: Harper & Brothers, 1923. First edition, first issue with B-X on the copyright page. Folio. Twenty-two full-page color plates and 180 black and white illustrations throughout. Publisher's black cloth over tan boards, front cover with color illustration laid-on and lettered in dark brown, spine lettered in gilt, top edge stained orange. One small marginal tear on pp. 223/224, otherwise a very fine copy in the original tan paper dust jacket with the same color illustration pasted onto the front. This is the finest copy we have ever seen.

DB 02966.

\$950

**"Fee! Fi! Fo! Fum!
They Smell the Blood of an Englishman"
With a Color Frontispiece by Howard Pyle
A Presentation Copy from the Author**



[PYLE, Howard, illustrator]. **SEITZ, Don C.** *The Buccaneers Rough Verse.* With frontispiece and decorations by Howard Pyle. New York: Harper & Brothers, 1912. First edition. Octavo. Mounted color frontispiece and two text illustrations. Publishers black cloth, front cover with an additional Howard Pyle color plate (a smaller version of the color plate "Buried Treasure" from *Howard Pyle's Book of Pirates*, 1921) pasted on, lettered in gilt. Inscribed on front free endpaper by the author to the American impressionist painter George Wharton Edwards. A near fine copy.

DB 02961.

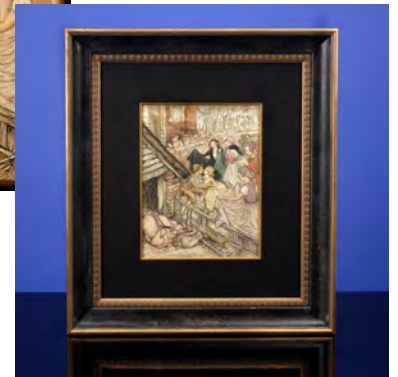
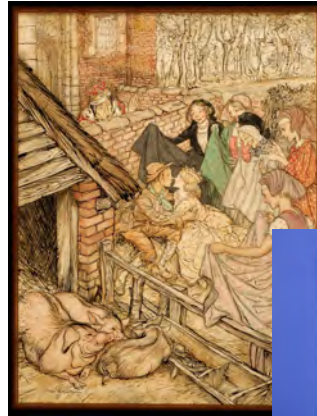
\$350

A Superb Original Arthur Rackham Watercolor Drawing for Hans Andersen's "Fairy Tales"

RACKHAM, Arthur (1867-1939). *Just as the swineherd was taking the eighty-sixth kiss.* [N.p.: n.d., ca. 1932]. Original pen-and-ink and watercolor drawing for the color plate facing p. 84, illustrating the fairy tale "The Swineherd" in Arthur Rackham's *Fairy Tales by Hans Andersen* (London: [1932]). Signed at lower left. Image size: 11 13/16 x 9 1/16 inches; 300 x 231 mm. Matted, framed, and glazed.

DB 00026.

\$38,500



A Superb Original Arthur Rackham Watercolor Drawing for Nathaniel Hawthorne's "A Wonder Book"

RACKHAM, Arthur (1867-1939). *The Paradise of Children.* London: 1922. Original pen-and-ink and watercolor drawing for the tinted line drawing illustrating "The Paradise of Children" ("Pandora's Box") in Nathaniel Hawthorne's *A Wonder Book* (London: [n. d., 1922]). Signed and dated at lower right. Image size: 15 x 11 inches; 381 x 279 mm. Matted, framed, and glazed.

DB 00625.

\$34,500





**"A Series of Fascinating and Delightful Pictures"
"This Magnificent Work Should Appeal To All"**

RACKHAM, Arthur, illustrator. *Some British Ballads.* London: Constable & Co. Ltd, n.d. [1919]. First trade edition, later issue with gray pictorial endpapers and top edge stained blue. Quarto. Sixteen full color plates, twenty-four black and white drawings. Publisher's blue cloth. Original dust jacket. The mildest of wear to spine foot, otherwise a fine copy in very good dust jacket. Loosely inserted is the original Constable & Co., request card.

DB 02328.

\$850



**First American Trade Edition in the Publishers
Glassine and Color Pictorial Box**

RACKHAM, Arthur, illustrator. *Some British Ballads.* New York: Dodd Mead & Co. n.d. [1919]. First American trade edition. Quarto. Sixteen full color plates, twenty-four black and white drawings. Publisher's dark blue cloth. Some minor foxing to edges. A fine copy in the original (slightly worn) glassine and color pictorial box. The only copy we have ever seen with the original glassine and color pictorial box.

DB 03024.

\$950

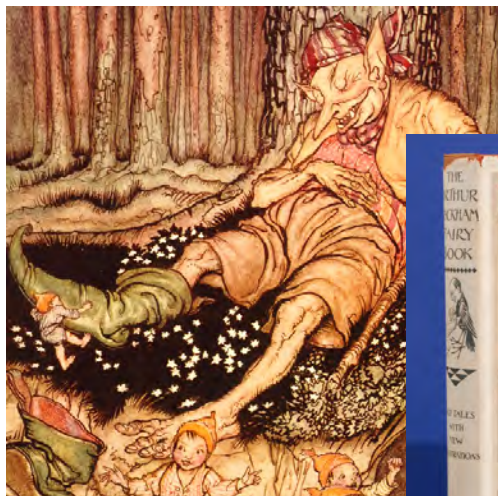


**"Never did Old Poems Appear so Gayly Bedecked
than Some British Ballads..."**

RACKHAM, Arthur, illustrator. *Some British Ballads.* London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by the artist. Quarto. Sixteen full color plates, twenty-four black and white drawings. Original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. A very fine copy. Housed in a tan cloth slipcase.

DB 02730.

\$2,250



**First Trade Edition
Rare in Fine Condition**

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*... London: George G. Harrap & Co. Ltd., 1933. First trade edition. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original brick-red cloth. Original color pictorial dust jacket (jacket a little chipped at spine extremities but with no lettering loss). A bright, fine copy in an excellent dust jacket.

DB 01806.

\$750



Arthur Rackham's 'Old Favourites of the Nursery'

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*... London: George G. Harrap & Co. Ltd., [1933]. Limited to 460 numbered copies, signed by the artist. Octavo. Eight full-page color plates and sixty drawings in black and white. Pictorial endpapers printed in green. Original vellum over boards, ruled and lettered in gilt on front cover and spine. A very fine copy in the original gray cardboard slipcase with matching limitation number.

DB 01561.

\$3,250



**First Trade Edition
Scarce in the Original Dust Jacket and Box**

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans Christian. *Fairy Tales by Hans Andersen*... London: George G. Harrap, 1932. First English trade edition. Large octavo. Twelve full-page color illustrations and fifty-nine black and white drawings. Publisher's rose red cloth. A very fine copy in the original and near fine color pictorial dust jacket, in turn housed in the original publisher's box with a full color illustration laid on. Although this is clearly the first English trade edition the cloth binding is a previously unrecorded variant with the U.S. (David McKay) stamp at the foot of the spine.

DB 02514.

\$1,650



DB 02883.

\$950

The "Little" Rackham Peter Pan

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: Hodder and Stoughton, [1910]. First edition in this format. Small quarto. Twenty-four color plates and four line drawings in the text. Publisher's 'Deluxe' limp green suede. Pictorial endpapers with map of Kensington Gardens. Spine very slightly faded, edges of suede binding a little creased, some light foxing throughout, still an excellent copy of this rather scarce 'Deluxe' suede binding.

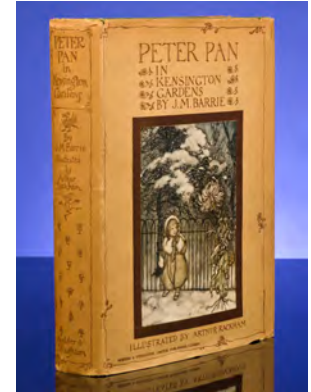


DB 02811.

\$2,500

The 1912 Rackham Peter Pan In the Scarce Tan Dust Jacket With Mounted Plate

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: n.d. [1912]. First trade edition, first issue, of the 1912 new edition with a new color frontispiece and an additional seven full-page black and white drawings. Large quarto. Fifty mounted color plates. Publisher's original smooth green cloth. Original tan dust jacket printed in brown with mounted duplicate color plate. A near fine copy.



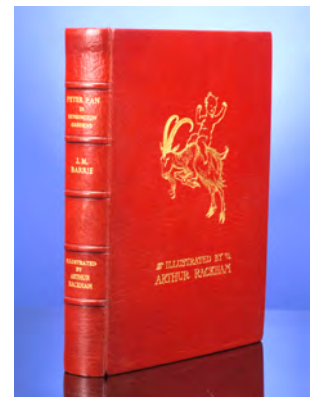
The Extremely Scarce 1912 Deluxe Edition In a Handsome Full Red Morocco Binding by Zaehnsdorf

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty mounted color plates. Seven full-page black and white drawings and fifteen black and white drawings. Full red morocco by Zaehnsdorf. A little bit of foxing. An excellent copy.



DB 00581.

\$3,800



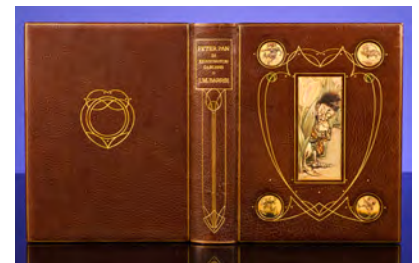
Arthur Rackham's Peter Pan A Stunning Example of a Cedric Chivers Binding

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: Hodder & Stoughton, 1906. First trade edition. Quarto. Color frontispiece and forty-nine color plates. Bound ca. 1906 by Cedric Chivers of Bath in full brown morocco with a rectangular vellucent panel in the center featuring a watercolor drawing depicting an elderly Fairy and four circular watercolors in the corners in the style of Arthur Rackham.



DB 02877.

\$5,500



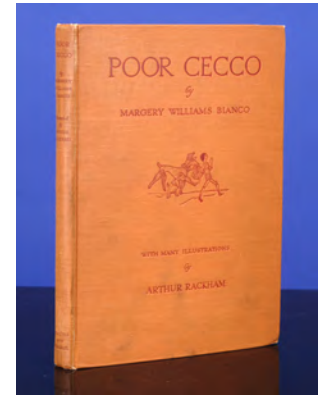


DB 00463.

\$475

**By the Author of *The Velveteen Rabbit*
First English Trade Edition**

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*. The Wonderful Story of a Wonderful Wooden Dog Who was the Jolliest Toy in the House... London: Chatto & Windus, 1925. First English trade edition. Quarto. Seven mounted color plates and twenty-four drawings in black and white. Original orange cloth, pictorially stamped in red. Minimal rubbing to extremities but still an excellent copy.



DB 01093.

\$6,500

The Rarest of the Limited Edition Rackham Books

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Bianco. Quarto. Seven full-page color illustrations. Original parchment-backed light blue paper boards. Upper hinge invisibly restored, very slight (closed) split to top one inch of parchment spine on lower joint not affecting joint integrity, short marginal tear to last blank. Otherwise, a fine copy.



DB 01559.

\$950

The Rackham-Illustrated Edition

[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell. *The Lonesomest Doll*. New York: Houghton Mifflin, 1928. First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Original tan, pictorially stamped, cloth. A remarkably fresh, clean, and exceptionally fine copy.

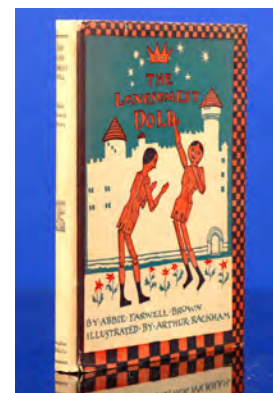


DB 01580.

\$1,450

In the Original Dust Jacket

[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell. *The Lonesomest Doll*. New York: Houghton Mifflin, 1928. First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Original tan, pictorially stamped, cloth. A remarkably fresh, clean, and exceptionally fine copy in the original color pictorial dust jacket.



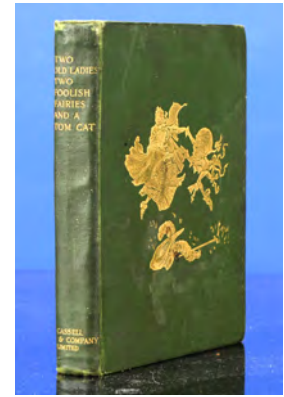


DB 01579.

\$850

"May Be Regarded as the First Genuine 'Rackham'"

[RACKHAM, Arthur, illustrator]. BROWNE, Maggie. *Two Old Ladies, Two Foolish Fairies and a Tom Cat...* London: Cassell: 1897. First edition, first issue of the first book to have a Rackham illustration in full color. Octavo. Four color plates, including frontispiece, and nineteen black and white drawings. Original green cloth. Front hinge near invisibly repaired. Lower cover with faint damp stain but still a very good copy of a very scarce title. Ink signature on half-title dated 1898.



DB 02427.

\$2,500

**An Immaculate Copy
of the Signed Limited Edition**

[RACKHAM, Arthur, illustrator]. BROWNING, Robert. *The Pied Piper of Hamelin.* London: George G. Harrap & Co., [1934]. Limited to 410 copies, signed by Arthur Rackham. Octavo. Four color plates and fourteen drawings in black and white. Original full limp vellum. In the original publisher's cardboard slipcase with matching limitation number on spine. A very fine copy in the publisher's original glassine wrapper.



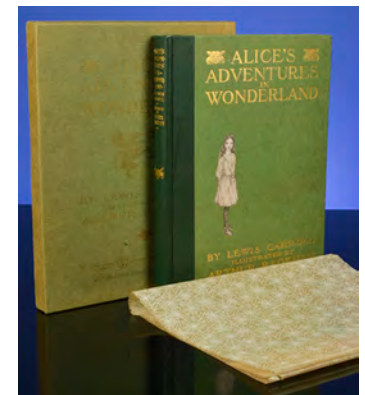
**The American Edition De Luxe in
Original 'Spiders-Web' Glassine and Box**

[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland.* New York: Doubleday Page & Co. [n.d., 1907]. First American De Luxe Edition. Limited to 550 numbered copies signed by the publisher. Large quarto. 13 full-page color plates. Publishers quarter dark green cloth over light green boards. A very fine copy in the original glassine and original green cardboard box. The finest copy of the American EDL that we have ever seen.



DB 02928.

\$4,500



**Two Years Before The Mast
Illustrated by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. DANA, R [ichard] H[enry]. *Two Years Before The Mast.* London and Glasgow: Collins' Clear-Type Press, [September, 1904]. First edition, first issue. Octavo. Title-page printed in black without any mention of Arthur Rackham. Eight color plates. Original green cloth. Spine similarly decorated in colors and lettered in black on a gilt block and with the authors name in full. Green pictorial endpapers.



DB 02934.

\$850





Rackham Rings Dickens' Chimes

[RACKHAM, Arthur, illustrator], DICKENS, Charles. *The Chimes*. Illustrated by Arthur Rackham. Introduction by Edward Wagenkecht. London: Printed by George W. Jones for Members of the Limited Editions Club, 1931. Limited to 1500 copies signed by the artist, this being copy number 622. Small folio. Six full page illustrations and fourteen drawings in black and white. Publisher's original pictorial buckram. Top edge gilt. Slight fading (1 inch) to front and lower boards at spine. A near fine copy in the publisher's pictorial slipcase with matching limitation number.

DB 02675.

\$950

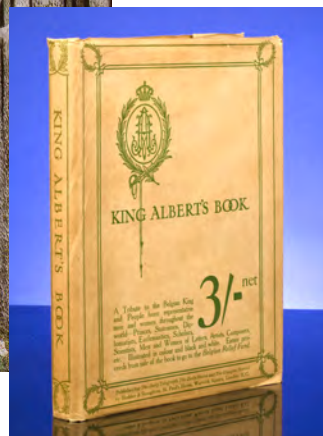
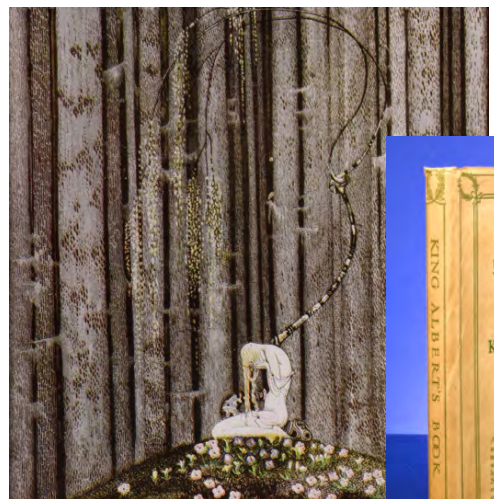


In a Binding That is Dashing

[RACKHAM, Arthur, artist]. DICKENS, Charles. [BAYNTUN-RIVIÉRE, binders]. *The Chimes*. Printed in London by George W. Jones for members of the Limited Editions Club, 1931. Limited to 1,500 copies signed by the artist. Quarto. Six full-page black and white illustrations, fourteen text illustrations. Bound by Bayntun-Riviere and finished by Christopher Lewis, c. 1960-65, in full dark red morocco with pictorial onlay of multi-colored morocco. A fine copy. Housed in a red cloth drop-back clamshell box, contemporary with the binding, featuring an onlay of the pictorial vignette from the original buckram binding to the upper side and its title and lettering onlaid to the spine.

DB 01955.

\$2,800



Unusual in Fine Condition Rare With Original Printed Dust Jacket

[RACKHAM, Arthur. DULAC, Edmund. NIELSEN, Kay. PARRISH, Maxfield, et al, illustrators]. *King Albert's Book...* N.p. [London]: The Daily Telegraph... and Hodder and Stoughton, n.d., [1914]. First edition. Quarto. Fifteen color plates, nine black & white plates, eleven musical pianoforte scores. Publisher's cream cloth. Original printed dust jacket. A fine copy in near fine dust jacket with just a little wear. The first copy in dust jacket we have seen in fifty years in the trade.

DB 02788.

\$450

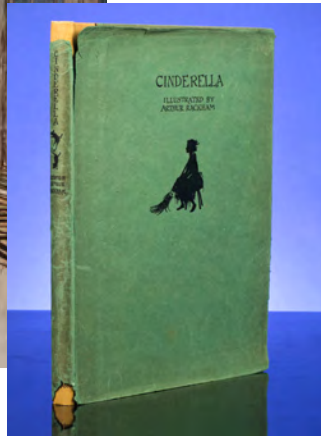
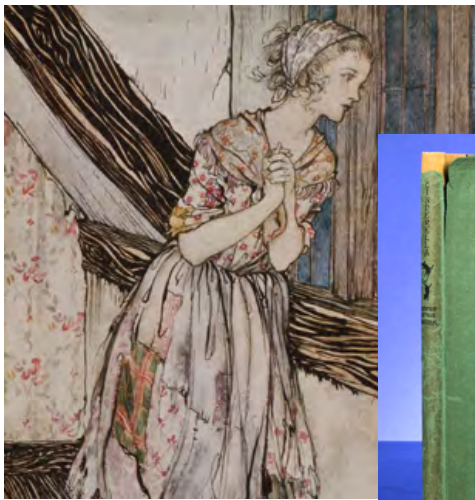


**Unusual in Fine Condition
Rare With Original Printed Dust Jacket
In the Original Printed Box**

[RACKHAM, Arthur. DULAC, Edmund. DETMOLD, E.J. FLINT, William Russell, et al, illustrators]. *Princess Mary's Gift Book...* London: Hodder & Stoughton, n.d. [1914]. First edition. Quarto. Fourteen color plates, black and white text drawings. Publisher's pale yellow cloth. Original tan dust jacket, and original white cardboard box. A very fine copy. A relatively common book, quite scarce in fine condition, however this is only the second copy that we have ever seen with the original printed dust jacket and the first copy that we have ever seen in the original box.

DB 02917.

\$550



**The First of Arthur Rackham's
Two Great Silhouette Books
Edition de Luxe, in the Original Dust Jacket**

[RACKHAM, Arthur, illustrator]. *Cinderella*. Retold by C.S. Evans... London: William Heinemann, [1919]. Edition de Luxe. Limited to 850 copies, numbered and signed by the illustrator. Large quarto. Mounted color frontispiece. Three double-page and one single-page silhouette drawings with color, thirteen single-page silhouette drawings without color, and thirty-six silhouette drawings in the text. Original quarter tan buckram over green boards. A near fine copy with just a little offsetting. Original green dust jacket slightly chipped/torn at spine extremities and flap folds.

DB 02729.

\$1,750



**"The First Good Rackham"
Inscribed to Fellow Artist Edmund Sullivan**

[RACKHAM, Arthur, illustrator]. FITZGERALD, S.J. Adair. *The Zankiwank & the Bletchewitch*. With Pictures by Arthur Rackham. London: J.M. Dent & Co., 1896. First edition. Inscribed in black ink on the front free endpaper "To my friend / Edmund Sullivan / Arthur Rackham / 12 10 97." Small octavo. Seventeen full-page and twenty-four black and white text illustrations. Original dark green cloth pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Some minor discoloration to endpapers. A near fine copy of Rackham's first book with "fantastic" creatures.

DB 02528.

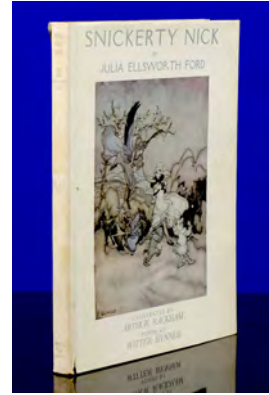
\$4,500



DB 01502. \$1,250

**One of the Rarest of all the Books
Illustrated by Arthur Rackham**

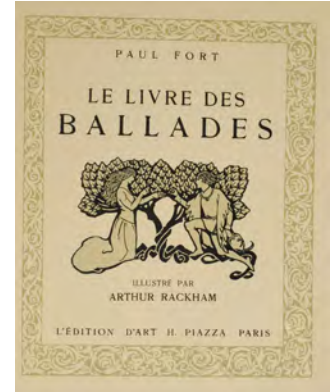
[RACKHAM, Arthur, illustrator]. FORD, Julia Ellsworth *Snickerty Nick...* By Julia Ellsworth Ford. Rhymes by Witter Bynner. New York: Moffat, Yard & Co., 1919. First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Original light blue cloth with pictorial stamping on the front cover in black, spine lettered in black. Original pictorial dustwrapper. A fine copy.



DB 02918. \$950

**With Extra Suite of Plates
And Vignettes and Ballads Not Found
In the English Edition**

[RACKHAM, Arthur, illustrator]. FORT, Paul. *Le Livre des Ballades*. Paris: L'Édition D'Art H. Piazza, 1920. Limited to 300 copies with an extra-suite of (13 of 14) mounted color plates. Quarto. Fourteen mounted color plates with captioned tissue guards. Publisher's original pictorial tan wrappers. The duplicate color plate "La France" is missing from the additional suite, otherwise a near fine copy.



DB 02220. \$2,000

**With Extra Suite of Plates, Complete
And Vignettes and Ballads Not Found
In the English Edition**

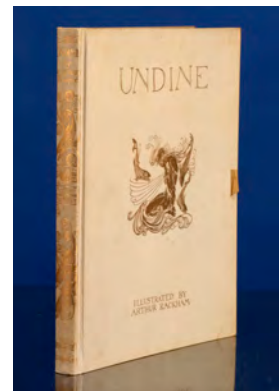
[RACKHAM, Arthur, illustrator]. FORT, Paul. *Le Livre des Ballades*. Illustré par Arthur Rackham. Paris: L'Édition D'Art H. Piazza, 1920. Limited to 300 copies with an extra-suite of fourteen color plates. Quarto. Fourteen mounted color plates with captioned tissue guards. Headpieces, typographical devices. Publisher's original pictorial tan wrappers. A fine copy.



DB 01983. \$2,500

**"A Masterpiece of Sympathetic Understanding"
Edition de Luxe - Signed by the Artist**

[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte. *Undine...* London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1,000 large-paper copies signed by the artist. Quarto. Fifteen mounted color plates. Original full vellum. Original ribbons ties. Bookplate. Minimal dusting to boards, otherwise a fine and bright copy.





DB 02809.

\$1,500

In the Publisher's Special Persian Morocco Binding

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: George G. Harrap & Company, n.d. [1929]. First trade edition in the publisher's special deluxe binding. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's full olive Persian morocco, with multi colored morocco onlays. Very light foxing to preliminary leaves, otherwise a very fine copy in the original mottled brown cardboard box.

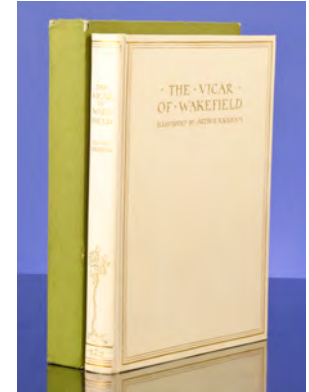


DB 02671.

\$1,650

First American Deluxe Edition

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* Philadelphia: David McKay Company, n.d. [1929]. First American edition, deluxe issue, limited to 775 copies. signed by Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's white vellum, gilt. Pictorial endpapers. Top edge gilt, others untrimmed. Partially unopened. A fine copy. Housed in a cloth slipcase.



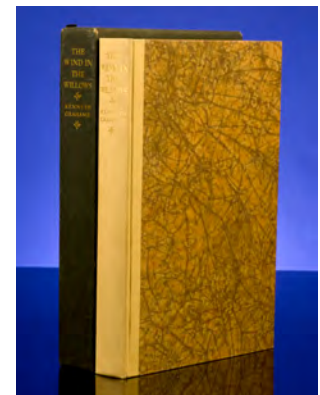
Arthur Rackham's "Wind in the Willows"



DB 02735.

\$1,500

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows...* New York: The Limited Editions Club, 1940. Limited to 2,020 numbered copies, signed by the designer, Bruce Rogers. Quarto. Sixteen mounted color plates. Original quarter pale yellow buckram over patterned paper boards. Spine lettered in gilt. Top edge gilt, others uncut. A very fine, partially uncut copy. In the original publisher's olive green cardboard slipcase.



DB 02217.

\$1,250

First Edition in French

[RACKHAM, Arthur, illustrator]. GUYOT, Ch. *Le Printemps Sur La Neige et d'Autres Contes du Bon Vieux Temps...* Paris: L'Edition D'Art, H. Piazza, 1922. Limited to 1,300 copies. Tall quarto. Sixteen tipped-in color plates and nine drawings in black and white. Publisher's original brown-gray wrappers with pictorial stamping in green and deep reddish brown with gilt lettering. A near fine copy in the publishers glassine wrapper (very slightly worn at top of spine).





In the Scarce Dust Jacket and Box

[RACKHAM, Arthur. illustrator]. GRIMM, Jakob and Wilhelm. *The Fairy Tales of the Brothers Grimm...* New York: Doubleday, Page & Co., 1909. First American and best trade edition. Octavo. Forty color plates, forty-five drawings in black and white. Quarter suede over cork-patterned boards, gilt. In the exceptionally scarce publisher's original plain dust jacket and the original white cardboard box. A remarkably fine copy - the first we have ever seen in the original dust jacket and box.

DB 02678.

\$2,850



In the Very Scarce Original Dust Jacket

[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Hansel & Gretel & Other Tales* by the Brothers Grimm. London: Constable & Co., [1920]. First separate edition (originally published in *The Fairy Tales of the Brothers Grimm* Illustrated by Arthur Rackham (London: 1909)). Quarto. Twenty mounted color plates and twenty-eight black and white drawings in the text. Original dark blue cloth. Free endpapers slightly browned from pastedown glue. A fine copy. In the very scarce original tan paper dust jacket printed in dark blue, the front panel matching the gilt stamping on the front cover of the book and the back panel with publisher's advertisements (jacket spine very slightly darkened).

DB 02093.

\$1,250



**With A Signed Extra Plate
One of 525 Copies Signed by the Artist
"He Hurried Away With Long Strides"**

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister*. London: [1917]. Edition de Luxe. Limited to 525 numbered copies, signed by the artist. Quarto. Thirteen color plates mounted on brown paper, with original tissue guards. With a duplicate signed plate in the original printed envelope as issued. Original gray cloth over boards. Top edge gilt, others untrimmed. Illustrated endpapers. A few small marks on the back cover and a small red stain on the lower joint, otherwise an excellent copy. Book plate of Agnes Marion Armitage.

DB 01985.

\$3,750

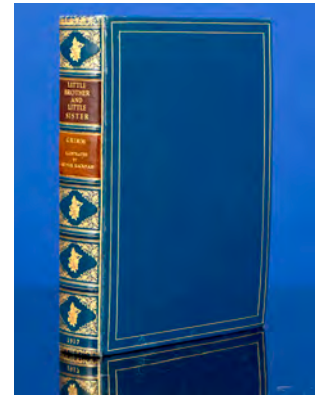


DB 01900.

\$750

**One of Rackham's Crowning Achievements
First Trade Edition Bound by Bayntun of Bath**

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. [BAYNTUN of Bath, binders]. *Little Brother & Little Sister...* London: Constable & Co., 1917. First trade edition. Tall octavo. Twelve color plates, forty-three black and white drawings. Bound ca. 1960 by Bayntun of Bath in full blue calf, gilt. A few plates with faint crease at corner, otherwise a fine copy.

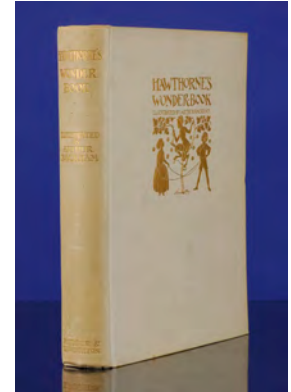


DB 02256.

\$3,250

**One of Six Hundred Copies
Signed by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. HAWTHORNE, Nathaniel. *A Wonder Book*. London: Hodder & Stoughton, 1922. Deluxe Edition, limited to 600 copies, signed by the artist. Large quarto. Twenty-four color plates (sixteen are mounted), twenty drawings in black and white. Original cream cloth with lettering and vignette in gilt. With the bookplate of Agnes Marion Armitage. Spine very slightly darkened but still a fine copy.



DB 02921.

\$950

**The Scarce First Issue
Of the First Book Entirely Illustrated by Rackham
Signed by the Author on Title-Page**

[RACKHAM, Arthur, illustrator]. HOPE, Anthony. *The Dolly Dialogues...* London: Westminster Gazette, 1894. First edition, scarce first issue. Small octavo. Four black and white illustrated plates in half-tone. Yellow pictorial wrappers. Mild wear and soiling to wrappers, especially on spine. The title-page is signed "Anthony Hope Hawkins". An excellent copy.

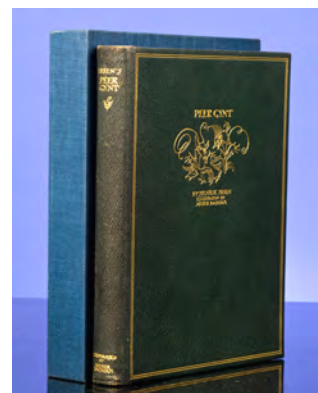


DB 02673.

\$950

**Publisher's Special Binding Issue
"His Drawings Remarkably Fresh and Interesting"
"Rackhamerie Abounds"**

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt...* London: George G. Harrap & Co. Ltd., 1936. First edition thus, Publishers Special Morocco Binding. Quarto. Twelve color plates and numerous black and white text drawings. Publisher's full dark green morocco. A near fine copy. Housed in a later blue cloth slipcase.



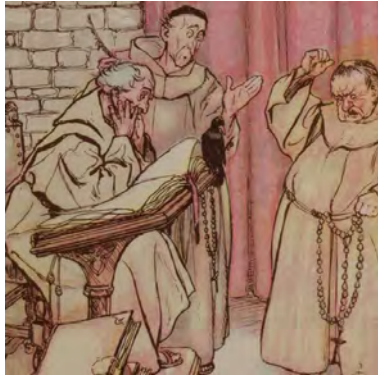


DB 02734.

\$2,500

**"In the Troll scenes, or in Peer's moorland
Encounter with the Threadballs,
Rackhamerie abounds"**

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*. London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates and numerous black and white text drawings. Publisher's vellum boards. A very fine copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

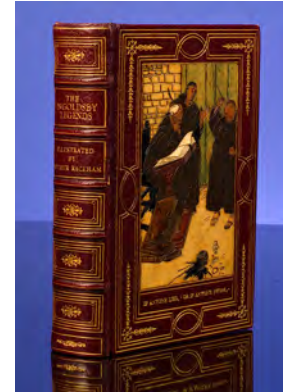


DB 02520.

\$2,750

**Rackham Meets Rivière
In a Masterful Onlaid Binding**

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). [RIVIÈRE & SON, binders]. *The Ingoldsby Legends...* London: J.M. Dent & Sons Ltd., 1930. Later edition. Octavo. Twelve color plates, ninety drawings in black and white. Contemporary full wine crushed morocco by Rivière and Son with multi-colored onlaid pictorial panel. Upper joint expertly and almost invisibly repaired.



DB 01952.

\$3,250

**Finest Rackham Edition
In a Stunning Binding By Christopher Lewis**

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). [LEWIS, Christopher, binder]. *The Ingoldsby Legends...* London/New York: J.M. Dent/E.P. Dutton, 1907. Limited to 500 copies signed and numbered by Rackham. Quarto. Twenty-four color plates. Bound c. early 1970s by Christopher Lewis in full red morocco with multi-colored morocco inlay. A very fine copy. Custom drop-back clamshell box.



DB 02715.

\$1,100

The Second and Best Trade Edition

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseud. of Richard Harris Barham). *The Ingoldsby Legends*. London: J.M. Dent & Co., 1907. Second (and best) trade edition. Large quarto. Twenty-four color plates, twelve tinted plates, and sixty-six drawings in black and white. Original green cloth. Mild wear, spine mildly sunned, but still an excellent copy. In the exceptionally scarce original tan copy pictorial dust jacket. Bookplate of Maude M. Monell on front paste-down.





DB 02884.

\$1,350

Arthur Rackham Awakens Sleepy Hollow

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow*. Philadelphia: David McKay Company, [1928]. Limited to 250 numbered copies for England and 125 copies for the United States. This un-numbered and unsigned copy being one of the 125 for the US. Quarto. Eight mounted color plates and thirty drawings in black and white. Publisher's vellum boards gilt lettered and ornamented, with gilt vignette. A fine copy, partially uncut.



DB 02733.

\$3,500

Sleepy Hollow For England

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow*. London: George G. Harrap & Co., [1928]. Limited to 250 numbered copies for England and 125 copies for the United States, signed by Arthur Rackham. Quarto. Eight color plates and thirty drawings in black and white. Publisher's vellum boards gilt lettered and ornamented. A very fine copy, partially uncut. Housed in the original publishers cardboard box with matching limitation number.



DB 02936.

\$1,250

First American Trade Edition in the Original Box

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. New York: Doubleday, Page & Co., 1905. First American Trade Edition, variant issue. Quarto. Color frontispiece and fifty color plates mounted with lettered tissue guards. Publishers green cloth, pictorially stamped in gilt on front cover and lettered in gilt on spine. A very fine copy in the original gray cardboard box, pictorially printed in red and black (two box edges renewed).



DB 02512.

\$2,500

De Luxe Edition in French This Copy Specially Signed by Rackham

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. Paris: Hachette et Cie., 1906. French Edition De Luxe, limited to 200 unsigned letterpress-numbered copies on 'Papier Whatman', this copy specially signed by Rackham. Quarto. Frontispiece and fifty color plates. Publisher's full gilt-stamped vellum with original yellow ribbon ties. An excellent copy, the binding fresh and clean. Housed in a plain chemise-style case.





“The First Book Illustrated Wholly by Rackham To be Issued in a Limited Edition” (Riall).

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Original gilt pictorial vellum. Top edge gilt, others untrimmed. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Lacks ribbon ties, otherwise a very fine copy. Chemised and housed within a blue cloth slipcase.

DB 02842.

\$7,500

One of 750 Copies, Signed by Arthur Rackham



[RACKHAM, Arthur, illustrator]. LAMB, Charles and Mary. *Tales from Shakespeare*. London: J.M. Dent & Co., 1909. Limited to 750 numbered copies, signed by the artist. Large quarto. Thirteen mounted color plates, including frontispiece and the additional plate not present in the trade edition. Two full-page illustrations in black and white, twenty chapter headings, and fourteen tail-pieces. Original white buckram decoratively stamped and lettered in gilt on front cover and spine. Later rose-colored silk ties. Top edge gilt, others uncut. Vellum-style gold pictorial endpapers. Spine slightly darkened otherwise a near fine copy. Housed in a half gray morocco clamshell case.

DB 01338.

\$2,500

An Unrecorded Binding Variant and Scarce Dust Jacket With All Plates in Color



[RACKHAM, Arthur, illustrator]. MARTINEAU, Harriet. *Feats on the Fjord*. Coloured by W. Cubitt Cooke. London : J.M. Dent and New York: E.P. Dutton, n.d. [1914]. Second (and best) edition, with all the plates in color, in an unrecorded binding variant. Octavo. Eight color plates, including frontispiece. Publisher's original blue cloth pictorially and ornamentally stamped in gilt. Original pictorial dust jacket, printed in green. Neat gift signature to front paste-down. A fine copy in the very scarce dust jacket (jacket slightly chipped at top and bottom of spine).

DB 01804.

\$750



DB 02839.

\$3,500

**One of the Most Difficult to Find
Of all the Signed Limited Rackham's**

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas*. London: George G. Harrap & Co., 1931. Deluxe edition, limited to 275 numbered copies for England signed by Arthur Rackham. Octavo. Four color plates and seventeen black and white drawings. Publisher's full limp vellum, gilt. An immaculate copy. Housed in the publisher's matching numbered slipcase.

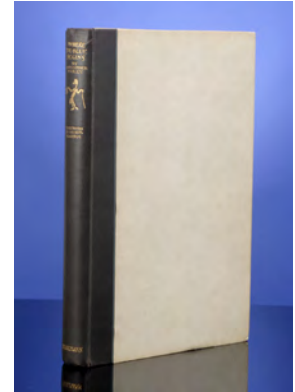


DB 01246.

\$1,250

A Man's Best Friend

[RACKHAM, Arthur, illustrator]. MORLEY, Christopher. *Where the Blue Begins*. London: William Heinemann; New York: Doubleday Page & Co., [1925]. Edition de Luxe, limited to 175 numbered and signed by Arthur Rackham. Quarto. With four color-plates and sixteen line drawings. Quarter black buckram over cream paper boards. Partially unopened. Bookplate on front pastedown. A near fine copy.

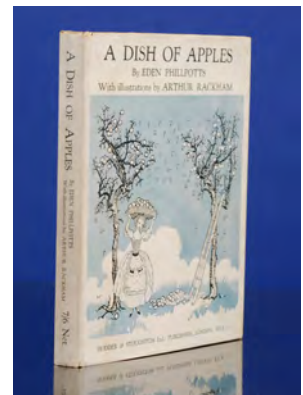


DB 01890.

\$480

**Amongst "Rackham's Best Book Illustrations"
In the Scarce Dust Jacket**

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden. *A Dish of Apples*. London & New York: Hodder & Stoughton, [1921]. First trade edition. Octavo. Three full-page color illustrations and twenty-three drawings in black and white. Publisher's original rose-gray cloth pictorially stamped in brown. A fine copy, scarce in the original and near fine color pictorial dust jacket.

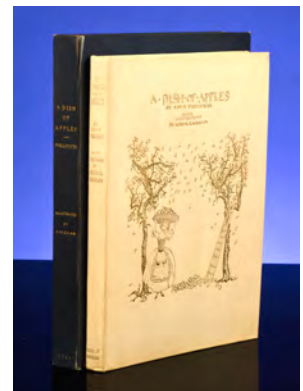


DB 02731.

\$1,500

"A New Harmony of Colour"

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden. *A Dish of Apples*. London & New York: Hodder & Stoughton, [1921]. Edition de Luxe. Limited to 520 copies, numbered and signed by the artist. Small quarto. Three full-page color illustrations and twenty-three drawings in black and white. Publisher's cream cloth pictorially stamped in gilt. Engraved bookplate on front paste-down. A fine copy housed in blue cloth clamshell case.





DB 01891.

\$480

**First American Trade Edition
"Frightening... Grandeur and Vision"**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination...* Philadelphia: J.B. Lippincott Co., [1935]. First American trade edition. Quarto. Twelve color plates. Seventeen full page black and white illustrations. Publisher's red linen, gilt. Pictorial end-papers printed in black. An excellent copy in a fine, but price-clipped color pictorial dust jacket.



DB 02935.

\$1,350

**The Publishers Special Binding
Near Mint in the Original Glassine
And Cardboard Box**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination...* London: George G. Harrap & Co., [1935]. First Trade Edition. Quarto. Twelve color plates with captioned tissue guards, seventeen full page line drawings. Publisher's russet morocco, gilt. A very fine copy in the publisher's glassine and cardboard box.



**Rare Publisher's Sample
Preceding the First Edition**



DB 02214.

\$1,500

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination...* London: George G. Harrap & Co., Ltd. [1935]. Publisher's salesman's sample copy (preceding the first edition). Quarto. Two full-page color plates and two full-page black and white illustrations. Original gilt decorated black cloth. Original printed dust jacket, a little worn at the lower spine and extremities. A near fine copy.



DB 02420.

\$3,750

**The Deluxe Edition Signed by Arthur Rackham
Do Not Read Alone In Bed**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination...* London: George G. Harrap & Co., [1935]. Limited to 450 copies for sale, signed by the artist. Quarto. Twelve color plates. Publisher's vellum boards, gilt. Very slight discoloration to board edges, small closed edge-tear on rear endpaper, otherwise a near fine copy. Housed in a yellow buckram slipcase.

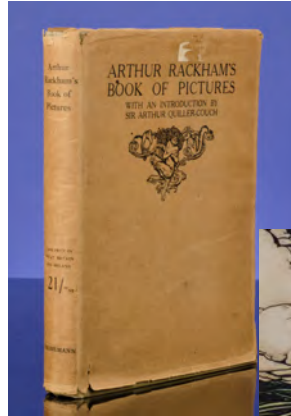


With Forty-Four Mounted Color Plates
Including 'Cupid's Alley'

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. London: William Heinemann. n.d. [1913]. First trade edition. Quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Original gray green cloth pictorially stamped and lettered in gilt. Later (1918) printed dust jacket. Top edge stained gray. Small bump to fore edge of upper board otherwise A near fine copy, gilt bright with covers and spine unfaded.

DB 02672.

\$950



Edition de Luxe of Book of Pictures
"Visions that Tease Every True Artist's Mind"

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. London: William Heinemann. n.d. [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by the artist. Large quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Original pictorial white buckram. Top edge gilt, others uncut. Spine very slightly darkened, still an excellent copy.

DB 02885.

\$2,250





DB 02442.

\$2,000

One of 410 Copies Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. One of 410 copies signed by Arthur Rackham. Octavo. Four full-page color plates and nineteen drawings in black and white. Original limp vellum. Tiny piece (smaller than a match-head) missing from fore-edge of front free-endpaper, still a very fine copy in the original glassine wrapper. Housed in the original slipcase with matching limitation number to top.



DB 02510.

\$2,750

**The Copy of Poet Percy MacKaye
With an Original Drawing by Rackham**

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. First trade edition. Octavo. Four color plates. Original stiff-card wrappers, dust jacket. With a fine original pen & ink drawing by Rackham inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1937. A near fine copy. Percy MacKaye wrote *The Far Familiar* which Rackham did the frontispiece for in 1938.



DB 02500.

\$3,500

**With an Original Pen and Ink Drawing
By Rackham**

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*. London: George Harrap & Co. [1932]. One of 570 copies signed by Arthur Rackham. Octavo. Four color plates. Original limp vellum. Housed in the publisher's original slipcase (lightly soiled) with copy number effaced by Rackham. A Presentation Copy, signed and dated with an original pen and ink drawing by Rackham. A near fine, partially unopened copy.

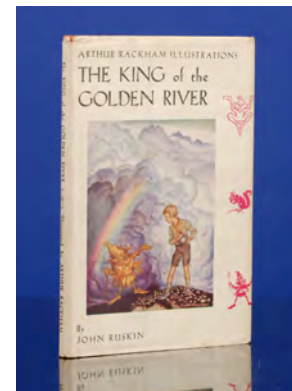


DB 02075.

\$250

**Don't Drink the Golden Water
With Four Color Plates**

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*. Philadelphia: J.B. Lippincott & Co., n.d. [1932]. First American trade edition. Octavo. With four color plates and fifteen black and white drawings. Original reddish orange cloth. Pictorial end-papers. In the original near fine color pictorial dust jacket.



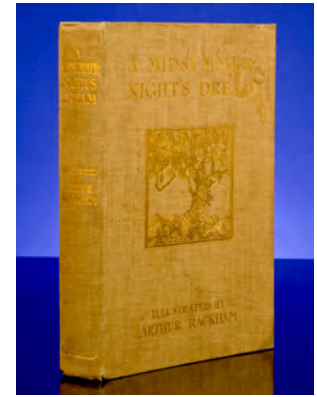


DB 02716.

\$650

**"An Almost Perfect Setting for
Rackham's Impish Imagination"**

[RACKHAM, Arthur, **illustrator**].
SHAKESPEARE, William. *A Midsummer Night's Dream...* London/New York: William Heinemann / Doubleday, Page & Co., 1908. First U. K. trade edition. Quarto. Forty color plates, thirty black and white drawings. Publisher's tan cloth, gilt. Some faint damp-stains to upper board and pastedown endpapers, otherwise an internally fresh and fine copy.

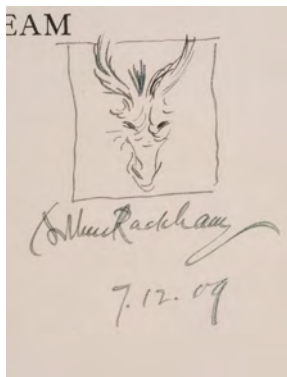
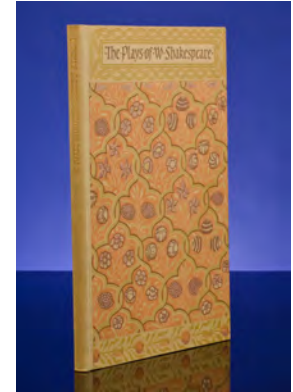


DB 02727.

\$1,250

**The Final Book Published During
Rackham's Lifetime**

[RACKHAM, Arthur, **illustrator**].
SHAKESPEARE, William. *A Midsummer-Night's Dream...* New York: The LEC, 1939. Deluxe edition limited to 1,950 copies. Folio. Six color lithographed plates. With LEC Subscriber's Letter. Designed by Bruce Rogers. Publishers quarter tan buckram over decorative paper boards. A near fine copy. The illustrations for this edition are completely different from the original Rackham edition of 1908.

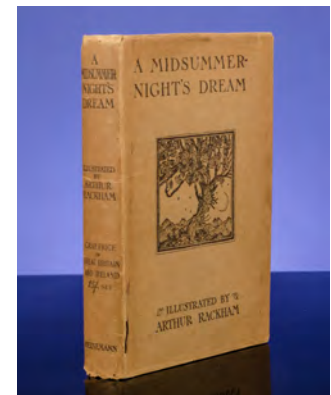


DB 02511.

\$3,250

**Inscribed by Eleanor Farjeon
With An Original Sketch of 'Bottom'
By Arthur Rackham**

[RACKHAM, Arthur, **illustrator**].
SHAKESPEARE, William. *A Midsummer Night's Dream...* London/New York: William Heinemann /Doubleday, Page & Co., 1908. First U.K. trade edition. Quarto. Forty color plates. Publisher's tan cloth, gilt. Original dust jacket, clean split neatly repaired at top joint. Small original pen and ink sketch by Rackham. A near fine copy.

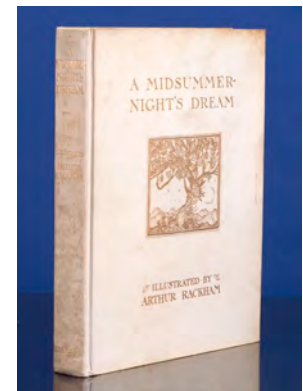


DB 01984.

\$3,500

**Edition de Luxe
Signed by Arthur Rackham**

[RACKHAM, Arthur, **illustrator**].
SHAKESPEARE, William. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition de Luxe, limited to 1,000 numbered copies signed by the artist. Large quarto. Forty color plates. Original vellum over boards, gilt. Later silk ties. Bookplate of Agnes Marion Armitage. A bit of mild toning to vellum at edges. Spine a little 'mottled'. Still an excellent copy.

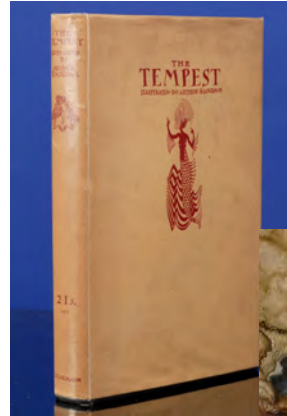


Amongst Gettings' Survey of Rackham's Best Book Illustrations

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest*. London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white. Original black cloth over boards. Front cover and spine pictorially stamped and lettered in gilt. Top edge stained yellow. Minimal spotting to text. Otherwise an exceptionally fine copy. In the original cream-colored pictorial dust jacket printed in red and listing sixteen other books illustrated by Rackham. Neat ink name and date (Dec 24th 1926) on front free-endpaper.

DB 01619.

\$1,500

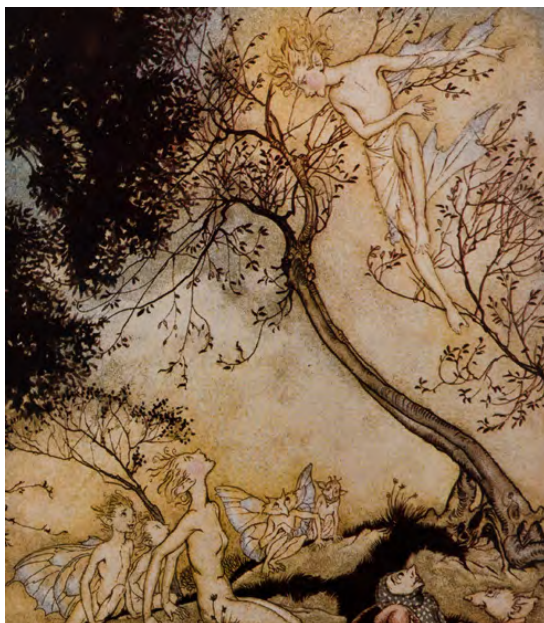


A Fine Copy, in the Original Dust Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest*. London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. Edition de Luxe. Limited to 520 copies, numbered and signed by the artist. Large quarto. Twenty-one mounted color plates and twenty-five drawings in black and white. Original quarter vellum over cream-colored vellum-style boards. Front cover and spine pictorially stamped and lettered in gilt. An exceptionally fine copy. Partially uncut. In the original cream-colored pictorial dust jacket printed in red. Jacket spine very slightly darkened and with a couple of very light stains. Housed in the original (repaired) cardboard slipcase. Certainly one of the best copies that we have ever seen.

DB 02732.

\$3,250





**Edition De Luxe
One of 500 Signed Copies**

[RACKHAM, Arthur, *illustrator*]. STEEL, Flora Annie. *English Fairy Tales*. Retold by Flora Annie Steel. London: Macmillan & Co., 1918. Edition de Luxe. Limited to 500 numbered copies, signed by the artist. Large quarto. Sixteen color plates mounted on textured white paper, with captioned tissue guards, and forty-one drawings in black and white. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Pictorial endpapers in green and white. Some soiling to spine, otherwise a fine copy.

DB 02841.

\$3,500

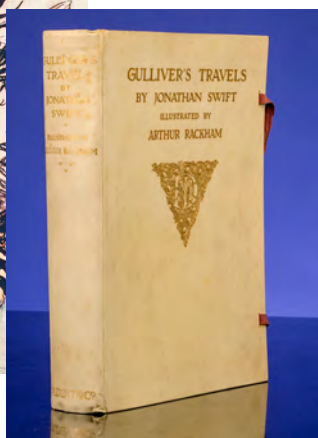


**"Mr. Rackham Breaks New Ground in the
Illustration of Irish Literature..."**

[RACKHAM, Arthur, *illustrator*]. STEPHENS, James. *Irish Fairy Tales*. London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by the artist. Large quarto. Sixteen color plates mounted on cream paper, and twenty-one drawings in black and white. Original quarter vellum, ruled in gilt, over parchment boards. Covers very lightly browned and some light offsetting to end-papers. A couple of very light marks on upper cover and a tiny and almost unnoticeable amount of (insect) damage on the lower-edge turn-ins. Armorial bookplate of Agnes Marion Armitage on front pastedown. Overall an excellent copy of one of Mr. Rackham's best titles.

DB 02063.

\$2,850

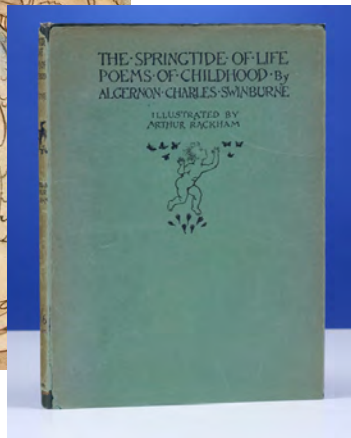


**Signed Limited Rackham Gulliver
Possibly the Only Copy in the Publisher's Vellum**

[RACKHAM, Arthur, *illustrator*]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World*. London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted and captioned color plates. Two full-page black and white illustrations and seven chapter headings and tail-pieces. Publisher's white vellum decoratively stamped in gilt on front cover and spine. Top edge gilt, others untrimmed. Original rose colored silk ties. A very fine copy.

DB 02919.

\$3,500



First Trade Edition in the Original Printed Dust Jacket

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life*. Poems of Childhood by Algernon Charles Swinburne. With a Preface by Edmund Gosse. London: William Heinemann, (1918). First trade edition. Octavo. Nine full-page color plates with tissue guards. Fifty-two black and white text illustrations. Publisher's green cloth. Lettered and decorated in gilt. Pictorial endpapers. Original green printed dust jacket. A bright and fine copy in an excellent dust jacket with just some minor chipping to the head and tail (dust jacket only).

DB 00954.

\$350



Signed Limited Edition in the Original Glassine Wrapper

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life*. Poems of Childhood by Algernon Charles Swinburne. With a Preface by Edmund Gosse. London: William Heinemann, [1918]. Edition Deluxe limited to 765 numbered copies signed by Arthur Rackham. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Publisher's quarter vellum over parchment boards. Front cover and spine lettered and decorated in gilt. Pictorial endpapers. A bright and fine copy in the rare and fragile original glassine dust jacket.

DB 01956.

\$2,250



Beautifully Bound by Christopher Lewis

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. [LEWIS, Christopher, binder]. *The Springtide of Life*. Poems of Childhood by Algernon Charles Swinburne. With a Preface by Edmund Gosse. London: William Heinemann, (1918). Limited to 765 copies signed and numbered by the artist. Large quarto. Nine full color tipped-in plates with captioned tissue guards and fifty-two black and white text illustrations. Bound c. early 1970s by Christopher Lewis in full emerald morocco with pictorial onlay of multi-colored morocco. A fresh, crisp, fine copy. Housed in a later custom drop-back clamshell box.

DB 01951.

\$3,800

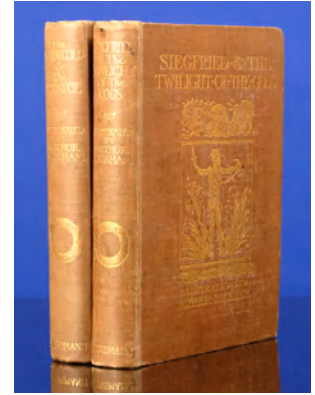


DB 01562.

\$1,350

Rackham Does Wagner

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie*. [Together with:] *Siegfried & The Twilight of the Gods...* London: William Heinemann, 1910; 1911. First trade editions. Two quarto volumes. Together sixty-four color plates. Original light brown buckram with front covers pictorially gilt. Spines slightly faded, minimal rubbing to extremities. Slight browning, primarily to leaves preceding and following plates. An excellent set.



DB 02761.

\$1,750

"I Envy No Body But Him, And Him Only, That Catches More Fish Than I Do"

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by the artist. Quarto. Twelve color plates, and twenty-five drawings in black and white. Original full vellum over boards. Front cover lettered in gilt, spine pictorially stamped and lettered in gilt. In the original publisher's? white cardboard box. Spine very slightly creased otherwise a fine copy.



DB 02178.

\$2,500

Rackham's Angler Handsomely Bound by Birdsall

[RACKHAM, Arthur, illustrator]. Walton, Izaak. [BIRDSALL of Northampton, bindery]. *The Compleat Angler...* London: George G. Harrap & Co., (1931). First trade edition. Octavo. Twelve color plates. Bound c. 1931 by Birdsall of Northampton in full green morocco with central varicolored morocco onlays of Izaak Walton. A fine copy. In the binder's green cloth dust jacket.



DB 02174.

\$3,500

Edition de Luxe, Signed by Arthur Rackham In a Beautiful Onlaid Binding by Christopher Lewis

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. [LEWIS, Christopher, binder]. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. One of 775 signed copies. Quarto. Twelve color plates, and twenty-five drawings in black and white. Bound c. early 1970s by Christopher Lewis in full emerald morocco with pictorial onlays of varicolored morocco. A very fine copy. Housed in a drop-back clamshell box.





Limited to 350 Copies
 Illustrated and Signed by the
 "Latter Day John Leech"

[REYNOLDS, Frank, illustrator]. DICKENS, Charles. *Mr. Pickwick*. Illustrated in Colour by Frank Reynolds. London: Hodder & Stoughton, n.d. [1910]. De Luxe edition, limited to 350 numbered copies signed by the artist. Large quarto. Color title-page and twenty-five mounted color plates with captioned tissue guards. Publisher's full vellum with gilt lettering and central silhouette portrait within gilt medallion. Top edge gilt, others untrimmed. Partially unopened. Lacks ribbon ties, otherwise a bright, clean and near fine copy.

DB 02517.

\$650



One of 350 Copies Signed by Frank Reynolds

[REYNOLDS, Frank, illustrator]. DICKENS, Charles. *The Old Curiosity Shop*. Illustrated in Colour by Frank Reynolds. London: Hodder & Stoughton, [n.d., 1913]. First edition thus. Limited to 350 numbered copies, signed by the artist. Large quarto. Twenty-one mounted color plates, with descriptive tissue guards. Illustrated title-page. Publishers full vellum over boards lettered in gilt on front cover and spine. Gilt and black vignette on front cover. Top edge gilt, others uncut. Pictorial endpapers. Typical light soiling to vellum. Otherwise a bright, near fine copy.

DB 02923.

\$550



Illustrated by Frank Reynolds - The Doheny Copy

[REYNOLDS, Frank, illustrator]. DICKENS, Charles. *The Personal History of David Copperfield*. London: Hodder & Stoughton, [n.d., 1911]. Edition de Luxe, one of 350 copies signed by the artist. Large quarto. Twenty-one mounted color plates. Original vellum over boards with decorative gilt lettering and medallion with silhouette portrait. Top edge gilt, others untrimmed. With the bookplates of Edward Laurence Doheny and Estelle Doheny. Original silk ties. Save for one tiny bump on the upper corner, this is a stunning, near immaculate copy. Chemised and housed in a quarter brown morocco slipcase by Sangorski & Sutcliffe for J.W. Robinson Company.

DB 02519.

\$650



DB 02998.

\$175

Six Wonderful Full-Page Drawings by Charles Robinson

[ROBINSON, Charles, illustrator]. NELLA, Nella. *Prince Babilon or the Little White Rabbit by Nella*. New York: Mitchell Kennerley, [1910]. First American edition with Charles Robinson illustrations. Octavo. Frontispiece and five full-page illustrations printed in red and black. Numerous text illustrations also printed in red and black. Publishers cream boards. Boards a little dust soiled and rubbed at edges, otherwise a very good copy.



DB 02967.

\$450

**"The World's a Very Happy Place,
Where Every Child Should Dance and Sing
And Always have a Smiling Face,
and Never Sulk for Anything"**

[ROBINSON, Charles, illustrator]. SETOUN, Gabriel. *The Child World*. New York: John Lane, 1896. First American edition, thus. Small octavo. Profusely illustrated throughout. Publishers ribbed dark red cloth. Small marginal tear on pp. 131/132. Otherwise a very fine copy.

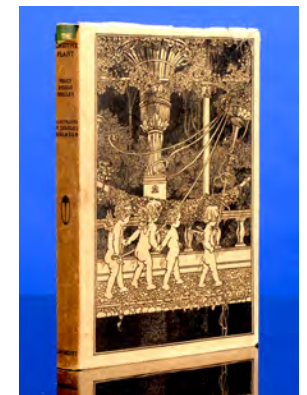


DB 01862.

\$950

**"One of the Most Sumptuous
Gift Volumes of the Year
The Cover Design is a Thing of Beauty"**

[ROBINSON, Charles, illustrator]. SHELLEY, Percy Bysshe. *The Sensitive Plant*. London/Philadelphia: William Heinemann/J.B. Lippincott Co., 1911. First U.K. Robinson-illustrated edition. Quarto. Eighteen color plates. Publisher's original pictorial green cloth. In the scarce original dust jacket. A tight, bright, and fine copy of this generously produced volume.



DB 03018.

\$1,750

**Very Scarce in the Original Pictorial Dust Jacket
Eight Fine Color Plates by Charles Robinson**

[ROBINSON, Charles, illustrator]. *Mother Goose Nursery Rhymes...* London and Glasgow: Collins' Clear-Type Press, [1928]. First edition. Quarto. Eight full-page color plates. Illustrated throughout with silhouettes and black and white line drawings. Publishers blue linen. Some light foxing to most leaves. Original color pictorial dust jacket. A near fine copy of a very rare Charles Robinson title in the even rarer dust jacket.



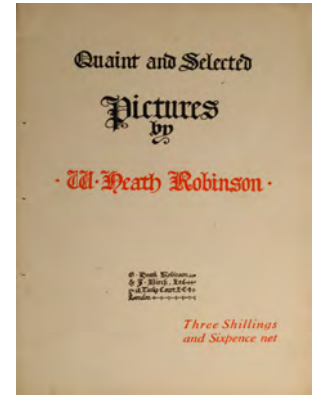


DB 02111.

\$550

**Testing Sanitary Fluid on a Measles Germ
And Other Delightfully Demented Inventions**

ROBINSON, W. Heath. *Quaint and Select Pictures*. London: G. Heath Robinson & J. Birch, n.d. [1922]. First edition. Quarto. Thirteen full-page half-tone plates. Publisher's original ivory wrappers, printed in black and red. Mild soiling, otherwise a fine copy of a scarce work.

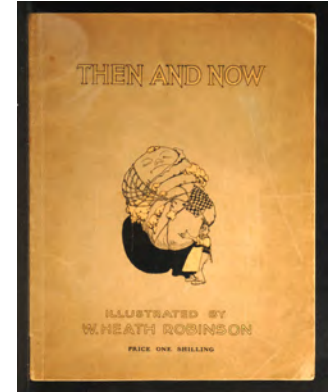


DB 02110.

\$450

Scarce Robinson, Here and Now

[ROBINSON, W. Heath, illustrator]. *Then and Now*. Trafford Park, Manchester: Port of Manchester Warehouses Limited, 1921. First edition. Quarto. Six full-page half-tone illustrations, sixteen black and white text drawings by Robinson. Miscellaneous black and white photo-illustrations. Publisher's original pictorial wrappers. Light staining to top corner of title-page, a few light creases to wrapper corners, otherwise a fine copy.

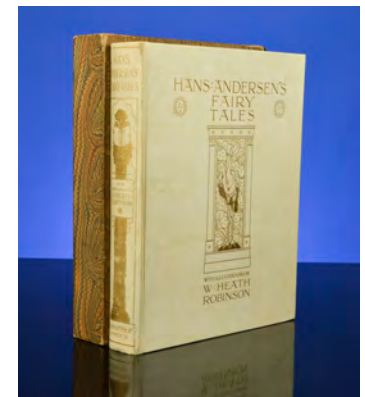


DB 03023.

\$5,500

**"The Coloured Plates for the Book are Among the
Best that Heath Robinson Ever Made" (Beare)
One of 100 Copies Signed by W. Heath Robinson**

[ROBINSON, W. Heath, illustrator]. ANDERSEN, Hans [Christian]. *Hans Andersen's Fairy Tales*. London: Constable & Co., 1913. Edition De Luxe. 1 of 100 copies signed by the illustrator. Quarto. Sixteen color plates, many black and white drawings. Publishers full white vellum. A spectacular copy of this very rare book. Housed in a leather edged marbled board slipcase.



DB 01911.

\$4,800

**He Doesn't Mind This Outstanding Binding
By Christopher Lewis of Bayntun-Rivière**

ROBINSON, W. Heath. [BAYNTUN-RIVIÈRE, binders]. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen color plates, 117 black and white illustrations. Bound c. 1982, by Bayntun-Rivière (designed and finished by Christopher Lewis) in full red crushed morocco with pictorial inlays of varicolored morocco. A very fine copy. Original red cloth slipcase.



First American Trade Edition



[ROBINSON, W. Heath, illustrator]. KIPLING, Rudyard. *A Song of the English*. Illustrated by W. Heath Robinson. New York: Doubleday, Page & Company, [n.d., 1909]. First American trade edition. Large quarto. Thirty color plates, mounted on leaves with color border decorations. Descriptive tissue guards, each with a miniature line illustration. Pictorial title and fifty-nine black and white line illustrations in the text (half-page or smaller). Title printed in red and black. Original green cloth with front cover pictorially stamped in gilt on front cover and spine. A very fine copy.

DB 02968.

\$550

First English Trade Edition



[ROBINSON, W. Heath, illustrator]. KIPLING, Rudyard. *A Song of the English*. Illustrated by W. Heath Robinson. London: Hodder & Stoughton, [n. d., 1909]. First trade edition. Large quarto. Thirty color plates, mounted on leaves with color border decorations. Descriptive tissue guards, each with a miniature line illustration. Pictorial title and fifty-nine black and white line illustrations in the text (half-page or smaller). Title printed in red and black. Original blue cloth with front cover pictorially stamped in gilt on front cover and spine. Top edge gilt, others uncut. An excellent copy of the first trade edition.

DB 02781.

\$750

One of 500 Copies, Signed by W. Heath Robinson



[ROBINSON, W. Heath, illustrator]. KIPLING, Rudyard. *A Song of the English*. Illustrated by W. Heath Robinson. London: Hodder & Stoughton, [n. d., 1909]. Edition DeLuxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Thirty color plates, mounted on leaves with color border decorations. Descriptive tissue guards, each with a miniature line illustration. Pictorial title and fifty-nine black and white line illustrations in the text (half-page or smaller). Title printed in red and black. Original vellum over boards with front cover pictorially stamped in dark green, red, and gilt and lettered in gilt. Later brown silk ties. Top edge gilt, others uncut. A fine copy.

DB 02926.

\$1,850



DB 03017.

\$450

"The Best Thing Since Sliced Bread"

[ROBINSON, W. Heath, illustrator]. PEACOCK, S.C. *An Unconventional History of Hovis*. Recounted by S.C. Peacock. Macclesfield: Hovis Ltd., [ca. 1926]. Small quarto. Ten full-page black and white illustrations. Lacking the final [blank? or additional advertisements] leaf. Some light soiling to a few leaves but overall a very good copy of this rather scarce little pamphlet. Publishers gray wrappers covers printed in black, original silk cord.

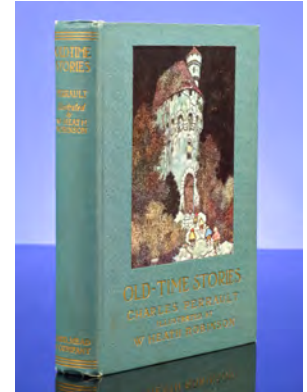


DB 02969.

\$450

W. Heath Robinson Illustrates Charles Perrault

[ROBINSON, W. Heath, illustrator]. PERRAULT, Charles. *Old-Time Stories...* New York: Dodd, Mead & Company, [1921]. First American edition. Quarto. Six tipped-in color plates, twenty-six full-page black and white illustrations and twenty-four drawings in the text. Publishers blue cloth. One color plate with light crease to lower right corner, one leaf with marginal tear neatly repaired, two leaves poorly opened, two bookplates on front free endpaper. A bright and near fine copy.

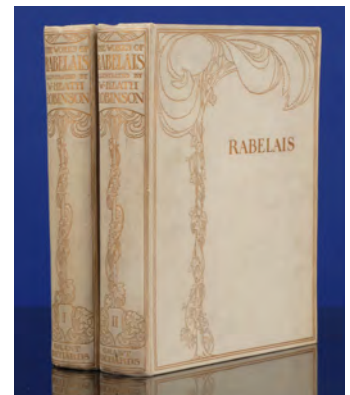


DB 00706.

\$750

"With Visions of Hell That are Truly Horrific"

[ROBINSON, W. Heath, illustrator]. RABELAIS, François. *The Works of Mr. Francis Rabelais...* London: Grant Richards, 1904. First trade issue. Two quarto volumes. Photogravure frontispiece in each volume. With a total of ninety-eight full-page illustrations and ninety-four grotesque heads. Original white buckram, gilt. Covers a little bit dust soiled, front hinge of each volume expertly and almost invisibly repaired. Otherwise a near fine set.



DB 03022.

\$5,000

"The Most Complete and Beautiful Specimen... of an Illustrated Book as a Single Work of Art" (The Times Literary Supplement)

[ROBINSON, W. Heath, illustrator]. SHAKESPEARE, [William]. *Shakespeare's Comedy of A Midsummer-Night's Dream*. London: Constable & Co., 1914. Edition DeLuxe. 1/250 copies signed by W.H.R. Quarto. Twelve color plates, many black and white drawings. Publishers primary binding of full white vellum. A spectacular copy of this very rare book. Housed in a blue cloth slipcase.





**A Scarce Original, Autobiographical Drawing
Not to be Pooh-Pooh'ed**

SHEPARD, E[rnest] H. *Boccherini's Minuet and the Caliph of Baghdad* [N.p.: n.d., ca. 1950]. Original pen-and-ink drawing by renowned illustrator Ernest H. Shepard of himself at age seven, with his sister Ethel, depicting them in practice during a screeching violin lesson. Image size: 3 3/4 x 6 7/16 inches; 95 x 164 mm. Signed with initials at lower left. Matted, framed and glazed.

DB 01938.

\$4,500



Now We Are First (Edition, That Is)

[SHEPARD, E[rnest] H., illustrator]. MILNE, A [lan] A[lexander]. *Now We Are Six*. London: Methuen & Co., [1927]. First edition, first impression. Small octavo. Black and white text illustrations. Original red cloth, gilt. Original peach endpapers. Bookmark offset to half-title. Neat signature to front free-endpaper. A fine copy. In the original pale blue pictorial dust jacket printed in black. The jacket has two small closed tears at the top of the spine folds, otherwise fine.

DB 02703.

\$1,750



Introducing "The Strange and Bouncy Tiger"

[SHEPARD, E[rnest] H., illustrator]. MILNE, A [lan] A[lexander]. *The House at Pooh Corner...* London: Methuen & Co., [1928]. First edition. Small octavo. Text illustrations. Original salmon cloth pictorially stamped in gilt. Original peach pictorial endpapers printed in black. In the original salmon pictorial dust jacket printed in dark blue. Bookmark offset to free endpapers, dust jacket mildly dust soiled, otherwise a fine, gilt-bright copy.

DB 02666.

\$1,750



With Eight Color Plates by Jessie Willcox Smith

[SMITH, Jessie Willcox, illustrator]. *A Child's Book of Modern Stories*. Compiled by Ada M. Skinner and Eleanor M. Skinner. New York: Duffield and Company, 1920. First edition. Small quarto. Eight full-page color plates. Publishers dark blue linen over boards, front cover lettered in gilt and with an additional color illustration pasted on, spine lettered in gilt. Neat ink inscription dated 1920 on front free-endpaper. A fine copy in the original color pictorial dust jacket.

DB 02970.

\$750



"First Issue in the Scarce First Issue Box

[SMITH, Jessie Willcox, illustrator]. *The Jessie Willcox Smith Mother Goose...* New York: Dodd, Mead & Company, [1914]. First edition, first issue (with pictorial peach endpapers with white geese and babies in mob-caps). Oblong quarto. Twelve full-page color plates, five full-page monotone plates. Original black cloth, pictorial label on front cover with an additional color plate of mother Goose. A very fine copy in the original first-issue pictorial box with the original glassine (fragmented) wrapper. This is the first time that we have seen a first issue in the original pictorial box (neatly repaired at corners); it has become a vanishingly scarce occasion when both are found together.

DB 02757.

\$2,500



**Eight Full-Page Color Plates by Jessie Willcox Smith
In the Very Scarce Original Printed Dust Jacket**

[SMITH, Jessie Willcox, illustrator]. BURNETT, Frances Hodgson. *In the Closed Room*. New York: McClure, Phillips & Co., 1904. First edition. Octavo. Text printed in green and black throughout. Eight full-page color plates. Publishers ribbed green cloth, front cover decoratively stamped in gilt, spine lettered in gilt, top edge gilt, others uncut. A few leaves roughly opened on fore-edge. Otherwise a very fine copy in the very scarce original pale green printed dust jacket. The top 3/4 inch of the jacket spine is missing and there are a few short tears on the extremities, but overall this very rare dust jacket is in very good condition.

DB 02973.

\$650

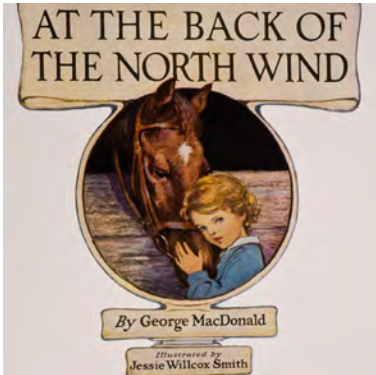
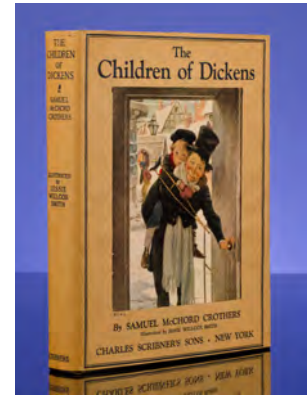


DB 02972.

\$450

**"An Ideal Introduction to Dickens"
Ten Full-Page Color Plates by Jessie Willcox Smith**

[SMITH, Jessie Willcox, illustrator]. CROTHERS, Samuel McChord. *The Children of Dickens*. New York: Charles Scribner's Sons, 1925. Second edition. Quarto. Ten full-page color plates. Publishers black linen over boards. Small rectangular ownership label affixed to front free endpaper. A fine copy in the original brown dust jacket, printed in black and with the same illustration as the cover, pasted on.

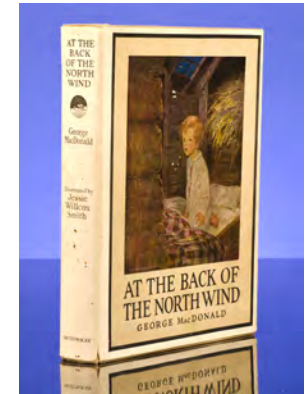


DB 02974.

\$650

**A Little Boy Named Diamond
and His Adventures With The North Wind**

[SMITH, Jessie Willcox, illustrator]. MACDONALD, George. *At the Back of the North Wind*. Philadelphia: David McKay, 1919. First Jessie Willcox Smith illustrated edition, first issue. Quarto. Color pictorial title-page and eight full-page color plates. Publishers beige cloth, gilt. A fine copy in the original color pictorial dust jacket.



DB 02976.

\$550

"There Was Once A Little Princess Who..."

[SMITH, Jessie Willcox, illustrator]. MACDONALD, George. *The Princess and the Goblin*. Philadelphia: David McKay Company, 1920. First Jessie Willcox Smith illustrated edition (binding B). Quarto. Color pictorial title-page and eight full-page color plates. Publishers beige linen cloth. Neat ink inscription on front blank. A fine copy in the original color pictorial dust jacket.

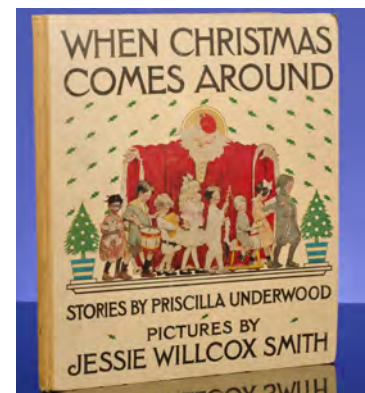


DB 02718.

\$1,500

When Kids and Christmas Meet

[SMITH, Jessie Willcox, illustrator]. UNDERWOOD, Priscilla. *When Christmas Comes Around...* New York: Duffield & Company, 1915. First edition. Quarto. Six full-page color plates, line drawings of small figures in orange as text borders. Publisher's quarter cloth over color pictorial boards. Bookplate of Monterey County Library with faint stamps to boards. Glue ghosts to front endpapers. Light corner-wear, otherwise an excellent copy.





**Off With Their Heads!
(But Keep Scarce Dust Jackets On)
One of Only 150 Copies Signed by the Artist**

[SULLIVAN, Edmund J., illustrator]. CARLYLE, Thomas. *The French Revolution. A History. With Illustrations by Edmund J. Sullivan.* London: Chapman and Hall, 1910. Large paper copy, limited to 150 sets, signed by the artist. Two quarto volumes. Thirty-three black and white plates and 124 black and white text illustrations. Original quarter vellum over natural linen boards. Front cover and spine decoratively stamped and lettered in gilt. Top edge gilt, others uncut. A very fine set in the original pale blue dust jackets, printed in red.

DB 01799.

\$950

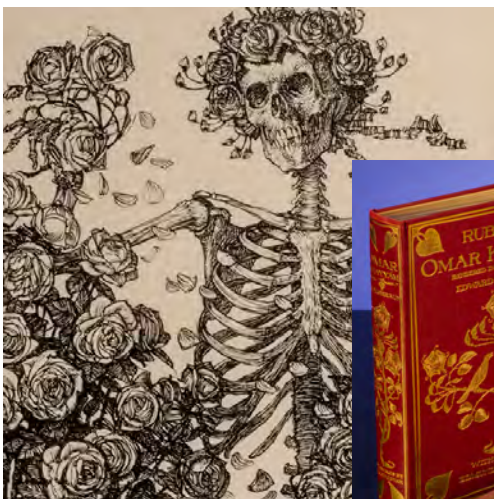


**Strange Fantastical Figures, Drawing
Strongly on the Genre of the Grotesque**

[SULLIVAN, Edmund J., illustrator]. CARLYLE, Thomas. *Sartor Resartus. The Life & Opinions of Herr Teufelsdröckh...* London: George Bell and Sons, 1898. First Edmund J. Sullivan illustrated edition. Limited to One Hundred and Fifty copies on Japanese vellum, with an additional illustration (facing page 258). Octavo. Frontispiece and extra plate "The Divine Symbol" facing page 258. Seventy-seven additional illustrations including eleven full-page. Publishers cream buckram, spine lettered in black and red. Spine very slightly darkened otherwise an excellent copy of this very scarce book.

DB 03076.

\$850



**The Inspiration for The Grateful Dead
1971 Album Cover**

[SULLIVAN, Edmund J., illustrator]. OMAR KHAYYĀM. [FITZGERALD, Edward, trans]. *Rubāiyāt of Omar Khayyām...* New York: Dutton & Co., [1914]. First American Edition illustrated by Sullivan. Quarto. Color frontispiece and seventy-five full-page black and white illustrations. Publishers red cloth over boards, front cover and spine pictorially stamped in gilt. A very fine copy in the original purple dust jacket pictorially decorated in gilt. Jacket spine faded and split along front spine fold. This is a very rare book and this is the only copy we have ever seen in the original dust jacket.

DB 03083.

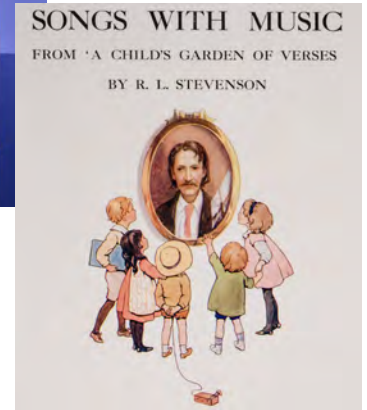
\$1,500

**As Opposed to Songs *Without* Music
First Edition with Tarrant Illustrations
Scarce in Dust Jacket**

[TARRANT, Margaret W., illustrator]. STEVENSON, R.L. *Songs With Music...* London: T.C. & E.C. Jack, Ltd., n.d. [c. 1915]. First edition. Quarto. Color frontispiece, color pictorial title-page and twelve color headpieces, numerous black and white text illustrations. Publisher's quarter cream cloth over paper boards. Original gray paper dust-jacket. A near fine copy.

DB 02978.

\$350



**"Nursery Rhymes Are Ever Green
The More Familiar, The More Beloved"**

TARRANT, Margaret. *Rhymes of Old Times*. Illustrated by Margaret Tarrant. Boston & London: The Medici Society, [1925]. First American edition. Octavo. Sixteen mounted color plates and 136 silhouette and black and white drawings throughout. Publishers blue cloth, front cover pictorially stamped in yellow, spine lettered in yellow, pictorial endpapers. A near fine copy in the original color pictorial dust jacket.

DB 02977.

\$350



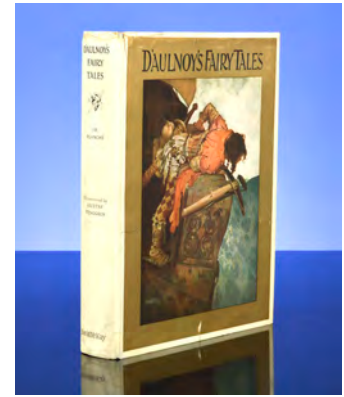


DB 02980.

\$650

French Fairy Tales Illustrated by Gustaf Tenggren

[TENGGREN, Gustaf, illustrator]. D'AULNOY, Madame. *D'Aulnoy's Fairy Tales...* Philadelphia: David McKay Company, 1923. First Tenggren illustrated edition. Small quarto. Color pictorial title-page, eight full-page color plates. Numerous black and white drawings in the text. Publishers blue cloth. A fine copy in the original color pictorial dust jacket with a few small closed marginal tears.



DB 02987.

\$750

Rare Book of Swedish Fairy Tales Illustrated by Gustaf Tenggren

[TENGGREN, Gustaf, illustrator]. *Bland Tomtar och Troll* [Among Gnomes and Trolls]... [A collection of tales with drawings of G.A. Tenggren. Editor: Cyrus Graner]. Stockholm: Ahlen & Akerlunds, 1921. First edition. Small quarto. Ten full-page color plates and four black and white illustrations. Original color pictorial wrappers. A near fine copy of a very scarce Tenggren title.

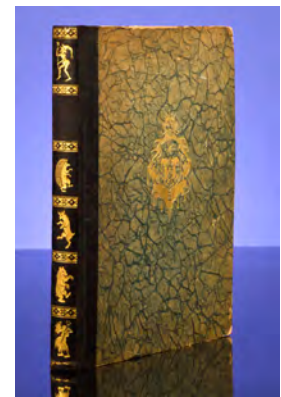


DB 02979.

\$750

The Fairy Tales of the Brothers Grimm Illustrated by Gustaf Tenggren

[TENGGREN, Gustaf, illustrator]. GRIMM, Jacob and Wilhelm. *Grimms Märchenschatz...* Berlin: Hermann Klemm, [1923]. First edition. Quarto. Thirty-two fine tipped-in color plates. Publishers quarter black calf over batik boards, gilt. Four plates with very slight corner creases, inner hinges a little shaken, corners of binding a little rubbed. Overall an excellent copy of this scarce Tenggren title.



DB 02996.

\$350

The Wizard and the Miraculous Cheese of Cheesemellow

[TENGGREN, Gustaf, illustrator]. SCHRANK, Joseph. *Seldom and the Golden Cheese.* New York: Dodd, Mead & Company, 1933. First edition. Octavo. Color frontispiece, six full-page black and white illustrations and numerous drawings in the text. Publishers tan cloth. Early ink inscription on front free endpaper. A near fine copy in the original color pictorial dust jacket with lower corner of front panel torn away and a few other small chips.



**"Laugh and the world laughs with you,
Weep, and you weep alone;"**

TENNANT, Dudley, illustrator. WILCOX, Ella Wheeler. *Poems of Passion and Pleasure*. London: Gay & Hancock, [1912]. Edition de Luxe. Limited to 500 numbered copies signed by Ella Wheeler Wilcox and Dudley Tennant. Quarto. Twenty full page color plates, mounted onto heavy stock gray paper, with captioned tissue guards. Publishers full vellum, front cover and spine decoratively stamped and lettered in gilt. Two plates with very light corner creases, original silk-ties missing otherwise a fine copy.

DB 02905.

\$950



**With an Original Tenniel Pencil Drawing and Tracing
In an Elegant Binding by Rivière**

[TENNIEL, John, et al, illustrators]. WHITE, Rev. L.B. *English Sacred Poetry of the Olden Time...* London: The Religious Tract Society, 1864. First edition. Octavo. With an original drawing and tracing in pencil by Tenniel. Thirty-one black and white illustrations. Bound c. 1920 by Rivière & Son in full navy blue crushed morocco. A fine copy. Housed in a navy blue morocco-edged, marbled paper slipcase.

DB 02861.

\$2,750





One of 500 Copies Signed by Hugh Thomson

[THOMSON, Hugh, illustrator]. BARRIE, J.M. *The Admirable Crichton*. London: Hodder & Stoughton, [n.d., 1914]. Edition de Luxe. Limited to 500 numbered copies, signed by the artist. Large quarto. Twenty mounted color plates. Original vellum over boards, gilt. Silk ties missing. Color plate and mount opposite p. 36 with vertical marginal crease. Vellum slightly dust soiled, otherwise a near fine copy housed in a gray cloth slipcase. Laid in is the Leicester Galleries exhibition notice for the original drawings for this book.

DB 02924.

\$550



**Genteel Children
In the Publishers Box**

[THOMSON, Hugh, illustrator]. BARRIE, J.M. *Quality Street. A Comedy in Four Acts...* [London]: Hodder & Stoughton, [n.d., 1913]. First trade edition. Large quarto. Frontispiece and twenty-one mounted color plates, with descriptive tissue guards. Numerous black and white text illustrations. Publishers violet cloth over boards, front cover and spine pictorially stamped and lettered in gilt and green. Pictorial endpapers. Light foxing on half-title, ink signature on front free endpaper. A fine copy in the original cardboard box with a duplicate of the color plate facing page 3, pasted on top. Box strengthened at corners.

DB 02984.

\$450

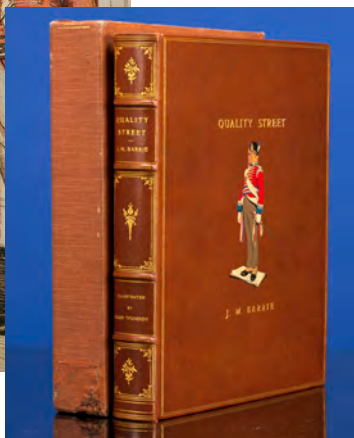


**A School for Genteel Children
With Twenty-Two Color Plates by Hugh Thomson**

[THOMSON, Hugh, illustrator]. BARRIE, J.M. *Quality Street. A Comedy in Four Acts...* [London]: Hodder & Stoughton, [n.d., 1913]. Limited to 1,000 numbered copies, signed by the artist. Large quarto. Frontispiece and twenty-one mounted color plates, with descriptive tissue guards. Numerous black and white text illustrations. Original vellum over boards. Front cover pictorially stamped and lettered in gilt within a double gilt rule and a triple purple rule border. Spine pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Green silk ties renewed. A fine copy.

DB 02982.

\$750



**Classic Barrie - Beautiful Thomson
Bound by Birdsall of Northampton**

[THOMSON, Hugh, illustrator]. BARRIE, J.M. [BIRDSALL of Northampton, binders]. *Quality Street*. A Comedy in Four Acts. Illustrated by Hugh Thomson. London: n.d. [1913]. Limited to 1,000 copies signed by the artist. Large quarto. Frontispiece and twenty-one mounted color plates, with descriptive tissue guards. Black and white text illustrations. Contemporary binding by Birdsall of Northampton of brown goatskin, with onlaid pieces of various coloured goatskin reproducing the figure as seen on the frontispiece. Original front cover vellum and spine preserved. Housed in a cloth chemise and slipcase. A superb copy.

DB 01935.

\$3,800

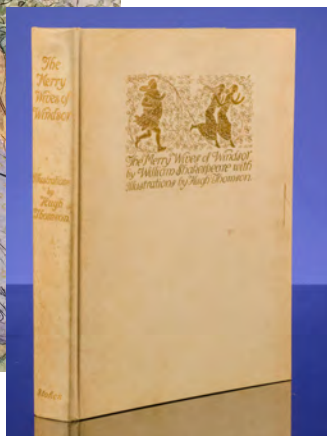


**One of 350 Copies Signed by Hugh Thomson
With Twenty-Five Color Plates**

[THOMSON, Hugh, illustrator]. GOLDSMITH, Oliver. *She Stoops to Conquer or The Mistakes of a Night*. Illustrated by Hugh Thomson. London: Hodder & Stoughton, [n.d., 1912]. Limited to 350 numbered copies, signed by the artist. Large quarto. Pictorial title printed in black and green, frontispiece and twenty-four mounted color plates, and black and white text illustrations. Original vellum over boards with front decoratively stamped and lettered in gilt within a double gilt rule and a triple blue rule border. Spine decoratively stamped and lettered in gilt. Top edge gilt, others uncut. Silk ties lacking. Vellum covers dust soiled. A very good copy.

DB 02983.

\$550



**Edition De Luxe
Forty Mounted Color Plates by Hugh Thomson**

[THOMSON, Hugh, illustrator]. SHAKESPEARE, William. *The Merry Wives of Windsor*. Illustrated by Hugh Thomson. New York: Frederick A. Stokes Company, 1910. Limited to 350 numbered copies, signed by the artist. Quarto. Frontispiece and thirty-nine color plates mounted on heavy brown stock, with descriptive tissue guards. Black and white text illustrations. Original vellum over boards pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Covers very slightly dust-soiled, lacking silk ties. Frontispiece with very small crease in right-hand lower corner, small clean marginal tear on fore-edge of pp. 83/84. Still an excellent copy.

DB 02981.

\$650

**Original William M. Timlin Watercolor For
"The Ship That Sailed To Mars"**

TIMLIN, William M. *The Finished Palace of the Princess*. [N.p.: n.d., ca. 1923]. Original pen, ink, and watercolor drawing for *The Ship That Sailed to Mars*. Signed at lower left. Image size: 8 3/4 x 10 3/4 inches; 248 x 273 mm. Matted, framed, and glazed. Together with the original leaf of accompanying calligraphic text. Image size: 7 5/8 x 11 1/4 inches; 195 x 285 mm. Also matted, framed, and glazed.

DB 00450.

\$32,500

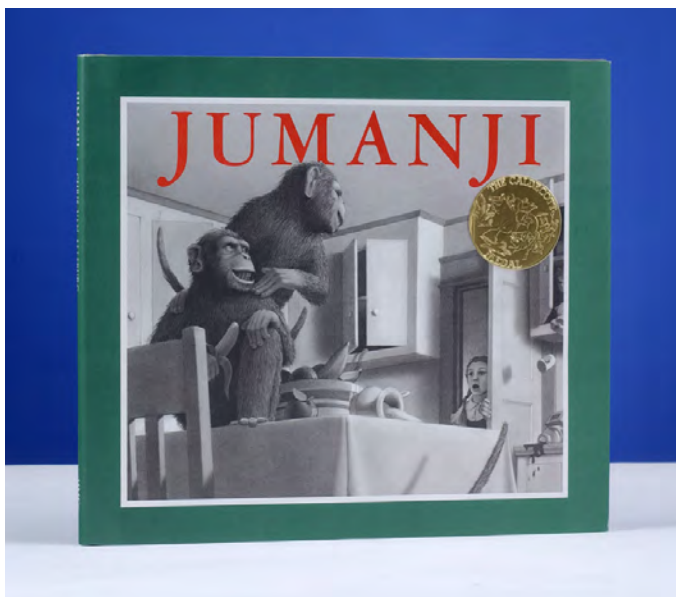


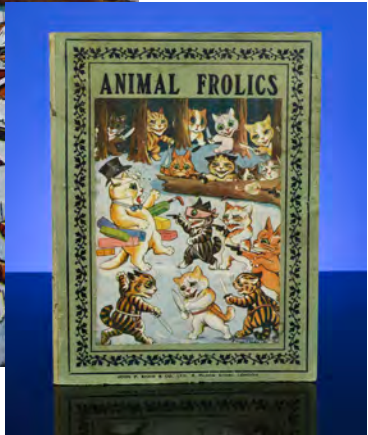
**First Edition
"Beautiful Simplicity of Design, Balance, Texture, and a Subtle Intelligence"**

VAN ALLSBURG, Chris. *Jumanji*. Written and Illustrated by Chris Van Allsburg. Boston: Houghton Mifflin Company, 1981. First edition of Van Allsburg's second book. Oblong quarto. Illustrated throughout in black in white. Original green linen-grain cloth over boards. Tan endpapers. A fine copy. In the original green printed dust jacket with black and white illustrations on both panels. The jacket has the price \$9.95 on the front flap and the ISBN number on the rear panel. This copy has the gold Caldecott Medal affixed to the front panel (Chris Van Allsburg was awarded the Caldecott Medal in 1982 for *Jumanji*).

DB 00808.

\$550





**A Very Scarce Early Louis Wain with
Four Marvelous Full-Color Plates**

WAIN, Louis. *Animal Frolics*. London: John F. Shaw & Co. Ltd., [1910]. First edition. Small quarto. Four wonderful color plates mounted onto gray card. Numerous black and white drawings including eight full-page. Original gray cloth spine, decorated gray card wrappers with a copy of the color frontispiece mounted on the front cover. Small light stain to lower edge of rear board, just touching margin of last text leaf, otherwise a remarkable and near fine copy of this very scarce Louis Wain title.

DB 03035.

\$1,100



With Fifty-Seven Color Illustrations

WAIN, Louis. *Cat's Cradle*. A Picture-Book for Little Folk. Cats by Louis Wain. Rhymes by May Byron. London: Blackie and Son Limited, [1908]. First edition. Quarto. Eight full-page color (including one double-page) illustrations and forty-nine smaller color illustrations. Original color pictorial stiff wrappers with original red silk tie, gray end-papers. Very minor rubbing to one corner, otherwise a near fine copy of this very fragile and precious little book.

DB 03034.

\$1,750



**"It Was a Very Popular Volume, and Made a Lasting
Impression on Children Who Owned it"**

WAIN, Louis. *Cats*. Pictured by Louis Wain and Versed by "Grimalkin". London: Sands & Company, [1901]. First edition. Large quarto. Three-color pictorial title-page and twenty-one full page black and white drawings. Publishers dark blue cloth over boards, front cover pictorially stamped in red, black, brown and white. A fine copy.

DB 03029.

\$1,350

A Louis Wain ABC



WAIN, Louis. *Comic Animals ABC...* London and Glasgow: William Collins, Sons, & Co., [1903]. First edition. Large quarto. Twenty-five superb full-color illustrations depicting each letter of the alphabet (Q and R are shown together in one illustration). Publishers full-color pictorial card wrappers. Wrapper spine reinforced from the inside, a couple of marginal tears neatly repaired, lower corner of front wrapper with small piece torn away. Another remarkable survival...

DB 03030.

\$750

A Very Scarce Louis Wain Calendar



WAIN, Louis. [CALENDAR]. *Family Cares Calendar for 1905*. London: Raphael Tuck & Sons Ltd., [1904]. Oblong quarto. Four stiff-card leaves printed on recto and red ribbon and (later) red string. Each card with a wonderful full-color drawing, a calendar for the month(s) shown and a two-line verse. An incredible survival.

DB 03033.

\$950

Scarcely Found Complete and Clean



WAIN, Louis. *Father Tuck's Post Card Painting Book*. London- Paris-New York: Raphael Tuck & Sons. Ltd., n.d. [1903]. First edition, Artistic Series No. 2530. Quarto. Sixteen leaves comprised of eight leaves with four full color illustrations each and eight uncolored perforated leaves with matching illustrations to rectos as post cards. Pictorial glossy wrappers in full color. Complete with all post cards present and uncolored; thus scarce. An excellent copy.

DB 02505.

\$1,850

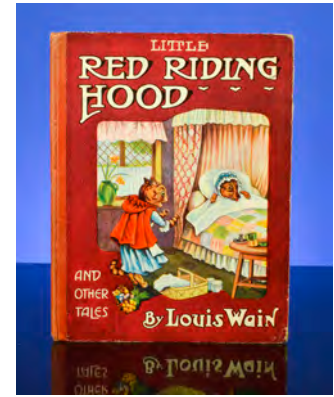


DB 03036.

\$1,350

Our Favorite Nursery Tales Illustrated and Retold by Louis Wain

WAIN, Louis. *Little Red Riding Hood and Other Tales*. London: Gale and Polden Ltd., [1917]. First edition. Large quarto. Six full-page color plates, nine monochrome drawings. Publishers quarter red cloth over boards, front cover decorated in color with a copy of the first color plate. Minor rubbing to board edges and corners, some light toning to text leaves, but still an incredible copy of this very scarce and fragile book.

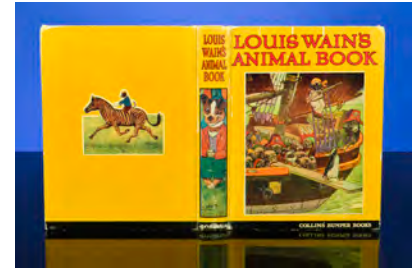


DB 03037.

\$850

'Cats and Dogs' in Bethlem

WAIN, Louis. *Louis Wain's Animal Book*. London & Glasgow: Collins' Clear-type Press, [Collins Bumper Books, 1928]. First edition. Small quarto. Full color title-page, full color frontispiece and one full color plate. Profusely illustrated throughout. Original color pictorial yellow boards. Some minor [old] worming to last leaf and rear paste-down, otherwise an exceptionally fine copy of this rare Louis Wain title.



DB 02988.

\$450

"Her Highness the Princess Victoria of Schleswig-Holstein's Chinchilla Kitten"

WAIN, Louis. *Louis Wain's Annual 1910-11*. London: George Allen and Sons, 1911. First edition. Royal octavo. Color frontispiece, seven full page monochrome plates. Original color printed wrappers with an additional color illustration on front wrapper. Small chip missing from fore-edge of front wrapper, lower corner of back wrapper torn away. Still an incredible copy of this very rare Louis Wain annual."



DB 02475.

\$750

The Coral-Colored Cat, Etc.

WAIN, Louis. *Louis Wain's Childrens Book*. London: Hutchinson & Co., 1923. First edition. Small quarto. Two-color (red and black) illustrations throughout. Quarter blue cloth over full-color glazed pictorial boards. Faded gift inscription to front pastedown endpaper. Corners a little worn, some edge-wear. Otherwise a very good copy of a scarce Wain title.



Louis Wain's Favorite Nursery Rhymes



DB 03028.

\$850

WAIN, Louis. *Mother Goose in Catland* by Louis Wain. London: Raphael Tuck & Sons, Ltd., [1910]. First edition. Small quarto. Full-color frontispiece. Title-page and each text leaf with black, red and white illustrations. Original pictorial wrappers with additional full-color illustration on front cover. Some minor wear to edges of wrappers and spine. An excellent copy of a very fragile Louis Wain title. We have never seen this title before.



A Remarkable Survival



DB 03032.

\$850

WAIN, Louis. [SHAPE BOOK]. *Tatters the Puppy*. Designed by Louis Wain. Dundee: London: Montreal: Valentine & Sons Ltd., [1919]. Valentine's Book Toys, B355. First edition. Tall octavo. Seven full-page drawings in black, red and white. Publishers stiff card color pictorial wrappers, die-cut in the form of a black and white, big-eyed puppy with a blue bow round its neck. The back cover shows the back of the puppy. Slight wear to board extremities, otherwise near fine.



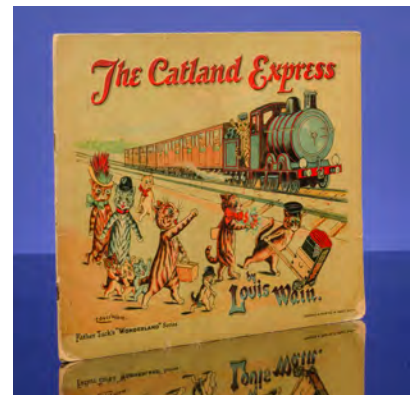
All Aboard The Wain Train!



DB 02474.

\$1,750

WAIN, Louis. *The Catland Express*. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1910]. Father Tuck's "Wonderland" series no. 9252. Oblong quarto. Color illustrations to each page, including six full-color, the remainder in two-color (red and black). Pictorial color wrappers. An attractive copy of a rare Wain title, very scarce in near fine condition.



A Remarkable Survival



DB 03038.

\$950

[WAIN, Louis]. [MOVEABLE BOOK]. [PRIMER]. *Tiny Folks First Spelling Book*. Dundee [&] London: Valentine & Sons, Ltd., [1921]. First and only edition. Oblong quarto. Full-color title-page and 72 text drawings, many in full-color, the rest in two color. Original color pictorial boards. Front cover with amazing full-color 'classroom' drawing, with four rotating wheels. Board edges and corners with very slight wear. A remarkable survival.



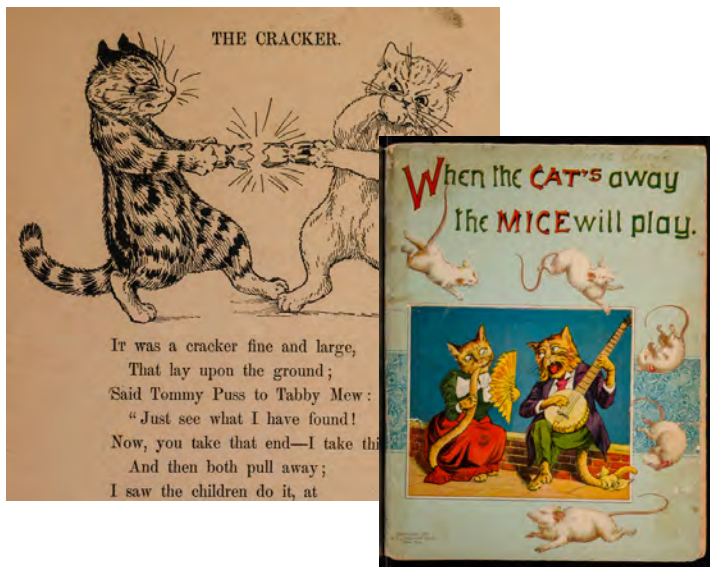


Louis Wain At His Very Best...

WAIN, Louis. *With Louis Wain to Fairyland*. Described by Nora Chesson. London: Raphael Tuck & Sons Ltd., [1904]. No. 5674. First edition. Folio. Twelve magnificent full-color, full-page illustrations, and twenty-three black & white drawings in the text. Publishers red cloth over color pictorial boards. Minimal wear to board extremities, small neatly repaired tear to lower margin of last leaf, otherwise a near fine copy of this very scarce title.

DB 03031.

\$4,950



Unrecorded Wain Discovered

[WAIN, Louis; COX, Palmer; COGGER, Edward P., artists]. *When The Cat's Away The Mice Will Play*. New York: McLoughlin Brothers, 1905. First edition, New Chimney Corner series No. 37 1/2. Octavo. Black and white illustrations including ten full-page by Louis Wain and a title-page vignette by Palmer Cox. Full color glazed pictorial wrappers. Transparent tape repairs to spine and to a few leaves. A scarce survivor to children's enthusiastic hands. Unrecorded by Dale.

DB 02473.

\$950



"Such Fun"

[WAIN, Louis, illustrator]. *Such Fun with Louis Wain...* London: Raphael Tuck & Sons, Ltd., [n.d. but not after 1923]. First edition. Quarto. Pictorial title-page, two full-color plates thirty-five monochrome illustrations, numerous black and white drawings. Publishers quarter red cloth over pictorial boards. Front cover with fine Louis Wain color illustration (not in the book). Lower cover with an unidentified color illustration. Minute rubbing to corners, otherwise a near fine copy.

DB 03027.

\$1,100



**Onward, For Kitten and Country
Furry Fun For All**

WAIN, Louis. *Frolics in Catland*. Father Tuck's "Travels in Fairyland" No. 9071. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1905?]. First edition. Oblong quarto. With eight full-page and numerous color text illustrations. Verses by Norman Gale. Quarter red cloth over pictorial paper boards. Child's neat signature to ownership page. Fore-edge of first leaf neatly strengthened with tissue. Still an excellent copy.

DB 01795.

\$1,500

**Original Louis Wain Watercolor
Wain Cats Fly Kite**



WAIN, Louis (1860-1939). *Flying A Kite*. An original watercolor and gouache drawing, c. 1900-1905. Signed at lower right. Approximate image measurement: 14 1/2 x 19 1/2 inches; 370 x 505 mm. Framed: 25 1/2 x 29 3/4 inches; 660 x 755 mm. A colorful, charming and amusing depiction of a "father" cat flying a kite with the help of his three kittens. Matted, framed and glazed.

DB 02319.

\$8,500

**Original Louis Wain Watercolor
Cats Playing Leap-Frog**



WAIN, Louis (1860-1939). *Leap-frog*. [N.p.: n.d., ca. 1915]. Original pen, ink, and watercolor drawing depicting two cats, a brown tabby cat dressed as a policeman and a black cat dressed as a jester and leaning on a cane, playing leap-frog. Signed at lower right. Image size: 13 3/8 x 10 1/2 inches; 340 x 265 mm. Matted, framed, and glazed.

DB 01145.

\$11,500



DB 01144.

\$1,650

A Wonderful Louis Wain Chromolithograph Felonies Against Felines Afoot?

WAIN, Louis (1860-1939). *The Good Puss*. [N.d., ca. 1910]. A delightful chromolithograph depicting a pubescent cat in red bow tie, proudly holding a fork in his right hand with an impaled mouse on it, being walked by his father to "Dame Tibby's School," accompanied by nine adolescent cats of dubious class. Image size: 15 1/2 x 24 inches; 390 x 600 mm. Slight cockling, mounted to the image, title cartouche to lower right, framed and glazed.



DB 02723.

\$850

An Outstanding Copy With an Unrecorded Cat Drawing by Louis Wain

[WAIN, Louis, illustrator]. *The Games Book for Boys and Girls...* London / New York: Ernest Nister/E.P. Dutton, 1876 (i.e. 1897). First edition. Octavo. Full color frontispiece, miscellaneous black and white text drawings throughout. With an unrecorded text drawing of cats playing cards by Louis Wain on page 59. Publisher's original pictorial binding. Gilt on spine very slightly dull, but still a remarkably fine copy.



DB 01750.

\$950

The Man With Cats in the Belfry Takes Asylum in Nursery Land

[WAIN, Louis, illustrator]. BINGHAM, Clifton. *To Nursery Land with Louis Wain...* London-Paris-Berlin-New York-Montreal: Raphael Tuck & Sons, n.d. [1909]. First edition. Quarto. Full-color frontispiece. Illustrated throughout in mono-color and black and white. Publisher's pictorial olive green cloth. A bit of minor rubbing to extremities, otherwise a fantastic copy.



DB 02772.

\$950

Cats and Dogs, Puppies and Kittens of all Sorts and Sizes

[WAIN, Louis, illustrator]. BINGHAM, Clifton. *To Nursery Land with Louis Wain...* London-Paris-Berlin-New York-Montreal: Raphael Tuck & Sons, n.d. [1909]. Second, enlarged edition. Large quarto. Full-color frontispiece. Text on every page. Sixteen pages printed in two colors. Publisher's red cloth backed color pictorial boards. A bit of minor rubbing to extremities, otherwise an internally crisp, clean, and fine copy.





DB 01788.

\$750

**Scarce, Unrecorded Second Edition
With Significant Variations from the First Edition**

[WAIN, Louis, illustrator]. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman. *Merry Times with Louis Wain...* Father Tuck's "Golden Gift" Series. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1939]. Unrecorded [Second] edition. Quarto. Color frontispiece, black and white and color text illustrations throughout. Quarter red cloth over pictorial boards. A wonderful copy. No copies recorded by OCLC/KVK.



DB 01798.

\$650

Merry Times with the Wild Cat-Man

[WAIN, Louis, illustrator]. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman. *Merry Times with Louis Wain...* [Father Tuck's "Golden Gift" Series No. 839.] London: Raphael Tuck & Sons, Ltd., n.d. [1916]. First edition. Quarto. Full-color frontispiece, forty-eight black and white and two-color text illustrations throughout. Quarter red cloth over pictorial boards.



DB 02959.

\$550

With Ten Illustrations by Louis Wain

[WAIN, Louis, illustrator]. OWEN, Juliette A, illustrator. OWEN, Mary Alicia. *Old Rabbit The Voodoo and Other Sorcerers...* Introduction by Charles Godfrey Leland. London: T. Fisher Unwin, 1893. First edition. Octavo. Frontispiece and fifty-seven line drawings in the text, several full-page. Ten of the drawings are signed by Louis Wain. Publishers light blue cloth, gilt. Spine slightly faded, a few leaves poorly opened at top edge, otherwise a near fine copy.



DB 02471.

\$1,750

**Unrecorded Edition
With an Unrecorded Drawing by Arthur Rackham**

[WAIN, Louis, illustrator]. RACKHAM, Arthur, illustrator. SMITH, H. Officer. GLADWIN, May, et al. *Cats At Play.* London: John F. Shaw, n.d. [c. 1900-1904]. First edition. Small quarto. Illustrated throughout in black and white and color, fifteen drawings by Wain, and with an unrecorded text drawing by Rackham. Publisher's quarter cloth over pictorial boards. A very good copy. Unrecorded and very scarce.





DB 02895.

\$2,500

"A Night in Town" - Probably Louis Wain's Very First Published 'Cat Caricature'

[WAIN, Louis, artist]. [THOMSON, Hugh, artist]. [DOBSON, Austin, contributor]. *A Book of Drawings...* London: Privately Printed for Mr. & Mrs. F.T. Davies, [1891]. One of 100 large paper copies on hand-made paper, signed by F.T.W. Davies, the plates individually signed by the illustrators. Folio. Original thin white vellum over parchment wrappers. A near fine copy.



DB 02501.

\$1,650

With an Early Unrecorded Illustration by Louis Wain

[WAIN, Louis, illustrator]. [WEATHERLY, Fred E. and Clifton Bingham, text]. *Picture Pages For Little Folks of All Ages.* London/New York: Ernest Nister/E.P. Dutton, [1894]. First edition. Large quarto. Chromolithograph and black and white illustrations throughout. Printed in Bavaria. Quarter blue cloth over chromolithographed pictorial glazed boards. Neat gift inscription dated 1895. A stunning copy with only the slightest hint of wear at corners.

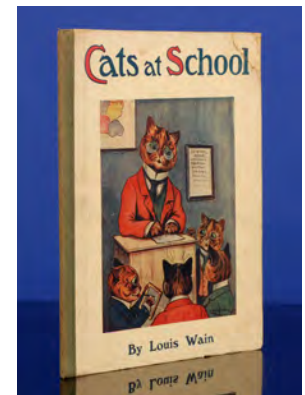


DB 01797.

\$1,750

Rare Cats Meow the Three "R"s

[WAIN, Louis, illustrator]. WOODHOUSE, S. C. *Cats at School...* With Verses by S. C. Woodhouse, M.A. (Oxon). London: George Routledge & Sons, Limited, n.d. [1911]. First edition. Tall octavo. With twenty full-page color plates, including frontispiece. Quarter green cloth over color pictorial, heavy-card stock boards. Some soiling to boards, upper corners creased. Otherwise, an excellent copy.

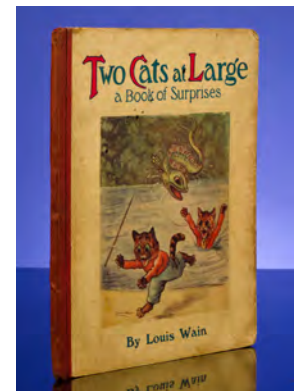


DB 02824.

\$1,750

Strange-Looking Cats Meet Strange-Looking Monsters

[WAIN, Louis, illustrator]. WOODHOUSE, S.C. *Two Cats At Large.* A Book of Surprises. With Verses by S.C. Woodhouse. London: George Routledge & Sons Ltd, n.d. [1910]. First edition. Quarto. Twenty-four verso-only leaves with twenty large full color illustrations. Publisher's quarter red cloth over full color pictorial boards. A very good copy of this extremely scarce Wain title.



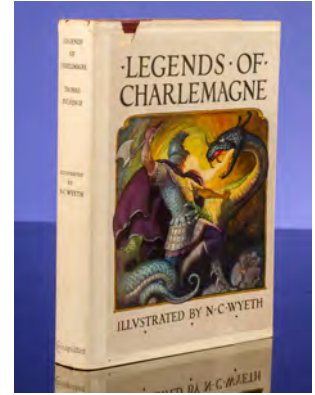


DB 03061.

\$950

**Wandering Knights, Lovely Virtuous Ladies,
Giants, and Dragons...**

[WYETH, N.C., illustrator]. BULFINCH, Thomas. *Legends of Charlemagne*. [New York]: Cosmopolitan Book Corporation, 1924. First edition illustrated by Wyeth. Quarto. Color pictorial title-page and eight color plates. Original maroon cloth, front cover with an additional Wyeth illustration pasted-on, spine lettered in gilt, top edge gilt, color pictorial endpapers. A very fine copy in the original color pictorial dust jacket.

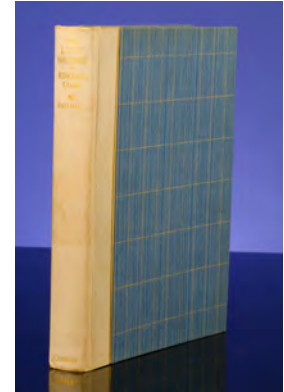


DB 03058.

\$1,500

**A Hero as American as Huckleberry Finn
or Tom Sawyer**

[WYETH, N.C., illustrator]. FOX, John, Jr. *The Little Shepherd of Kingdom Come...* New York: Charles Scribner's Sons, 1931. First edition illustrated by N. C. Wyeth, limited to 512 signed copies. Large quarto. Sixteen mounted color plates. Original quarter vellum, over decorative blue cloth boards. Vellum spine just a shade darkened, two very light tape stains on both paste-downs, otherwise a very fine and partially uncut copy.

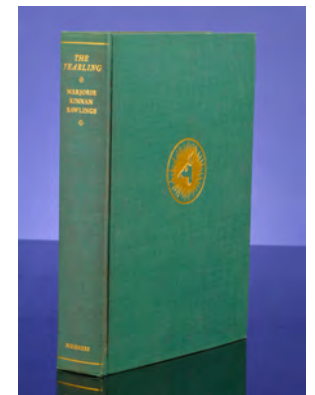


DB 03060.

\$3,750

**With an Autograph Letter from Marjorie Rawlings
"I suppose "The Yearling"
is the favorite of my books"**

[WYETH, N.C., illustrator]. RAWLINGS, Marjorie Kinnan. *The Yearling*. New York: Charles Scribner's Sons, 1939. First Wyeth edition. Limited to 770 copies signed by the author and the illustrator. Quarto. Fourteen color plates, two black and white plates and two-page facsimile letter from Wyeth. Publishers aqua blue cloth over boards. A fine copy in the original publisher's cardboard sleeve and slipcase.



DB 03059.

\$2,000

**"The farther we went,
the more pleasing it was to every man..."**

[WYETH, N.C., illustrator]. ROBERTS, Kenneth. *Trending Into Maine*. Boston: Little, Brown and Company, 1938. Arundel [First] Edition. Limited to 1,075 copies signed by the author and the illustrator. Quarto. Fourteen color plates. With an extra suite of the plates in the original blue printed envelope. Original cream buckram over blue cloth boards. Original plain paper dust jacket. Housed in the original light blue slip case. A very fine copy.



The Fifty Illustrators

Alastair (Baron Hans Henning Voigt)

Hans Henning Otto Harry Baron von Voigt (20 October 1887 – 30 October 1969), best known under the nom de plume Alastair, was a German artist, composer, dancer, mime, poet, singer and translator. His career as an artist was launched in 1914, when John Lane published *Forty-Three Drawings* by Alastair. His drawings, which are often decadent in spirit and have the look of Art Deco, were influenced somewhat by the drawings of the English artist Aubrey Beardsley, who illustrated works by Oscar Wilde, as Alastair would later do. His drawings were in black and white ink, sometimes with one color added. Alastair's illustrations show a strong influence from the Decadent movement in art and poetry that had begun decades earlier, with the "perverse and sinister" a recurring theme.

Cecil Aldin

Cecil Charles Windsor Aldin, (28 April 1870 – 6 January 1935), was a British artist and illustrator best known for his paintings and sketches of animals, sports, and rural life. Aldin executed village scenes and rural buildings in chalk, pencil and also wash sketching. He was an enthusiastic sportsman and a Master of Fox Hounds, and many of his pictures illustrated hunting. Aldin's early influences included Randolph Caldecott and John Leech. Aldin made close friends with Phil May, John Hassall and Lance Thackeray and along with them, Dudley Hardy and Tom Browne, founded the London Sketch Club. A popular book by Aldin was *Sleeping Partners*, a sequence of pastel drawings of his dogs on a couch. It included his Irish Wolfhound Micky and his favorite model, Cracker, a Bull Terrier with a dark patch over one eye.

Alan Aldridge

Alan Aldridge (born 1 June 1943 in London) is an artist, graphic designer and illustrator who first worked as an illustrator at "The Sunday Times Magazine." During the 1960s and 1970s he was responsible for a great many album covers, and helped create the graphic style of that era. He is possibly best known, however, for the picture book *The Butterfly Ball* and the *Grasshopper Feast* (1973), a series of illustrations of anthropomorphic insects and other creatures, which he created in collaboration with William Plomer, who wrote the accompanying verses. This was based on William Roscoe's poem of the same name, but was inspired when Aldridge read that John Tenniel had told Lewis Carroll it was impossible to draw a wasp in a wig.

Mabel Lucie Attwell

Mabel Lucie Attwell (4 June 1879 – 5 November 1964) was a British illustrator. She was known for her cute, nostalgic drawings of children, based on her daughter, Peggy. Her drawings are featured on many postcards, advertisements, posters, books and figurines. Attwell's initial career was founded on magazine illustration, which she continued throughout her life, but around 1900 she began receiving commissions for book illustration, notably for W & R Chambers and the Raphael House Library of Gift Books. She illustrated children's classics such as *Mother Goose* (1910), *Alice in Wonderland* (1911), *Hans Andersen's Fairy Tales* (1914), *The Water Babies* by Charles Kingsley (1915), and *Peter Pan and Wendy* by J.M. Barrie. Her early works were somewhat derivative of the style of artists such as her friend Hilda Cowham, Jessie Willcox Smith, John Hassall, and the Heath Robinson brothers. From 1914 onwards, however, she developed her trademark style of sentimentalized rotund cuddly infants, which became ubiquitous across a wide range of markets: cards, calendars, nursery equipment and pictures, crockery and dolls.

John Austen

John Archibald Austen (5 January 1886 – 27 October 1948) was an English book illustrator. His early works, including a fine *Hamlet*, were Beardsleyesque in style, but after 1925 he was influenced by the Art Deco movement. Books which he illustrated in this manner include *Daphnis and Chloe* and *As You Like it*. Austen used several techniques in his illustrations, including wood-engraving and scraperboard, and changed styles to suit the text he was illustrating.

Lewis Baumer

Lewis Christopher Edward Baumer (August 8, 1870 – October 25, 1963) was an English caricaturist who worked for more than fifty years for the British magazine *Punch*. He illustrated or contributed illustrations to more than forty books between 1897 and 1936. His best known book illustrations were for Thackeray's *Vanity Fair* in 1913.

Paul Bransom

Paul Bransom (1885–1979) was a U.S. illustrator of animals, a painter, and a cartoonist. Born in Washington, D.C., as a child Bransom started sketching animals he saw in his backyard and at the National Zoo. He began his career as a technical draftsman for the U.S. Patent Office when he was 13 years old. In 1903 he moved to New York City where he worked for the *New York Evening Journal* as a comic strip artist. His earliest commissions were covers for the *Saturday Evening Post* and illustrations for editions of Kipling's *Just So Stories* and Grahame's *The Wind in the Willows*. He was awarded the Benjamin West Clinedinst Memorial Medal, and his works are included in the collection of the National Museum of American Illustration at Newport, Rhode Island. Bransom's published works include: *Just So Stories* (1912), *The Wind in the Willows* (1913), *An Argosy of Fables* (1921), *The Wild Heart* (1922) and *The Country Gentleman*

C. E. Brock

Charles Edmund Brock (5 February 1870 – 28 February 1938) was a widely published English line artist and book illustrator. He was the eldest of four artist brothers, including Henry Matthew Brock, also an illustrator. He received his first book commission at the age of 20 in 1890. He became very successful, and illustrated books for authors such as Jonathan Swift, William Thackeray, Jane Austen, Charles Dickens, and George Eliot. Brock also contributed pieces to several magazines such as *The Quiver*, *The Strand*, and *Pearsons*. Brock is best known for his line work, initially working in the tradition of Hugh Thomson, but he was also a skilled colorist.

René Bull

René Bull was an illustrator (1872 - 1942) born in Dublin from a French mother and an English father. Bull went to Paris to study engineering, but embarked on an artistic career after meeting and taking drawing lessons from the French satirist and political cartoonist Caran d'Ache (Emmanuel Poiré). Bull returned to Ireland to contribute sketches and political cartoons to various publications, including the *Weekly Freeman*. Moving to London in 1892, Bull drew for "Illustrated Brits" and created cartoons in the style of Caran d'Ache for 'Pick-Me-Up' from 1893. He drew cartoons for such magazines as 'Bystander', 'Chums', 'London Opinion' 'Lika Joko'. In "The Sketch" Bull created cartoons of humorous inventions, predating those of Heath Robinson. From 1905 he illustrated books, starting with an edition of Fontaine's 'Fables'. Other major titles he illustrated included *The Arabian Nights* (1912), *Rubáiyát of Omar Khayyám* (1913), *The Russian Ballet* (1913), *Carmen* (1915), *Andersen's Fairy Tales*.

Harry Clarke

Harry Clarke (March 17, 1889 – January 6, 1931) was an Irish stained-glass artist and book illustrator. Born in Dublin, he was a leading figure in the Irish Arts and Crafts Movement. He started with two commissions from London publisher Harrap - which were never completed: Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (his work on which was destroyed during the 1916 Easter Rising) and an illustrated edition of Alexander Pope's *The Rape of the Lock*. The difficulties with these two projects made Hans Christian Andersen's *Fairy Tales* (1916) his first printed work, a title that included 16 color plates and more than 24 halftone illustrations. This was closely followed by illustrations for an edition of Edgar Allan Poe's *Tales of Mystery and Imagination* (the first version of that title was restricted to halftone illustrations, while a second iteration with 8 color plates and more than 24 halftone images was published in 1923). These were followed by editions of *The Years at the Spring*; Charles Perrault's *Fairy Tales of Perrault*, and Goethe's *Faust*. The Goethe's *Faust* is perhaps his most famous work, and prefigures the disturbing imagery of 1960s psychedelia. Clarke's work was most definitely influenced by Aubrey Beardsley, Edmund Sullivan and Kay Nielsen.

Walter Crane

Walter Crane (15 August 1845 – 14 March 1915) was an English artist and book illustrator. He is considered to be the most influential, and among the most prolific, children's book creators of his generation and, along with Randolph Caldecott and Kate Greenaway, one of the strongest contributors to the child's nursery motif that the genre of English children's illustrated literature would exhibit in its developmental stages in the latter 19th century. He was part of the Arts and Crafts movement and produced an array of paintings, illustrations, children's books, ceramic tiles and other decorative arts. In 1863 the printer Edmund Evans employed Crane to illustrate yellowbacks, and in 1865 they began to collaborate on toy books of nursery rhymes and fairy tales. From 1865 to 1876 Crane and Evans produced two to three toy books each year.

William Wallace Denslow

William Wallace "W. W." Denslow (May 25, 1856 – May 27, 1915) was an American illustrator and caricaturist remembered for his work in collaboration with author L. Frank Baum, especially his illustrations of *The Wonderful Wizard of Oz*. Denslow was an editorial cartoonist with a strong interest in politics, which has fueled political interpretations of *The Wonderful Wizard of Oz*. Denslow may have met Baum at the Chicago Press Club, where both men were members. Besides *The Wonderful Wizard of Oz*, Denslow also illustrated Baum's books: *By the Candelabra's Glare*, *Father Goose: His Book*, and *Dot and Tot of Merryland*. Baum and Denslow held the copyrights to most of these works jointly. After Denslow quarreled with Baum over royalty shares from the 1902 stage adaptation of *The Wizard of Oz*, for which Baum wrote the script and Denslow designed the sets and costumes, Baum determined not to work with him again. Denslow illustrated an edition of traditional nursery rhymes titled *Denslow's Mother Goose* (1901), along with *Denslow's Night Before Christmas* (1902) and the 18-volume *Denslow's Picture Books* series (1903–04). The royalties from the print and stage versions of *The Wizard of Oz* were sufficient to allow Denslow to purchase *Bluck's Island*, Bermuda, and crown himself King Denslow I.

Edward Julius Detmold

Edward Julius Detmold (21 November 1883 - 1 July 1957) and his twin brother Charles Maurice Detmold were prolific Victorian book illustrators. They collaborated on the etchings and illustrations for their first book "Pictures From Birdland" published in 1899. Their next joint project was to produce a set of 16 watercolors for Rudyard Kipling's "The Jungle Book" published in 1908 by Macmillan. The success of their painting careers seemed assured, but Maurice ended his life by inhaling chloroform in April 1908. In 1909 Edward illustrated "The Fables of Aesop", producing 23 color plates and a host of pen & ink drawings. In 1911 Detmold worked on illustrations for Maurice Maeterlinck's "The Life of the Bee", Camille Lemonnier's "Birds and Beasts" and "The Book of Baby Beasts". In the following year he worked on Maeterlinck's "Hours of Gladness", in 1915 on "Book of Baby Birds" and in 1919 on "Birds in Town and Village". In 1919 he also produced a portfolio of "Twenty Four Nature Pictures" and in 1921 on "Our Little Neighbours" and Jean-Henri Fabre's "Book of Insects". In 1924 Hodder & Stoughton published what is probably his finest work "The Arabian Nights - Tales from the Thousand and One Nights", a book that had been planned from before Maurice's death. Detmold's meticulously finished images compare favorably with work by any of the Pre-Raphaelites.

Walt Disney

Walt Disney (5 December 1901 – 15 December, 1966). In 1936 he felt that the Disney studio's star character Mickey Mouse needed a boost in popularity. He decided to feature the mouse in *The Sorcerer's Apprentice*, a deluxe cartoon short based on the poem written by Johann Wolfgang von Goethe and set to the orchestral piece by Paul Dukas inspired by the original tale. The concept of matching animation to classical music was used as early as 1928 in Disney's cartoon series, the *Silly Symphonies*, but he wanted to go beyond the usual slapstick, and produce shorts where "sheer fantasy unfolds ... action controlled by a musical pattern has great charm in the realm of unreality." Upon receiving the rights to use the music by the end of July 1937, Disney considered using a well-known conductor to record the music for added prestige. He happened to meet Leopold Stokowski, conductor of the Philadelphia Orchestra since 1912, and talked about his plans for the short. Stokowski recalled that he did "like the music"; was happy to collaborate on the project, and offered to conduct the piece at no cost. *Fantasia* was first released in theatrical roadshow engagements held in thirteen U.S. cities from November 13, 1940.

Edmund Dulac

Edmund Dulac (October 22, 1882 – May 25, 1953) was a French-born, British naturalized magazine illustrator, book illustrator and stamp designer. He moved to London early in the 20th century and in 1905 received his first commission to illustrate the novels of the Brontë Sisters. He began an association with the Leicester Gallery and Hodder & Stoughton; the gallery commissioned illustrations from Dulac which they sold in an annual exhibition, while publishing rights to the paintings were taken up by Hodder & Stoughton for reproduction in illustrated gift books, publishing one book a year. Books produced under this arrangement by Dulac include *Stories from The Arabian Nights* (1907); an edition of William Shakespeare's *The Tempest* (1908); *The Rubaiyat of Omar Khayyam* (1909); *The Sleeping Beauty and Other Fairy Tales* (1910); *Stories from Hans Christian Andersen* (1911); *The Bells and Other Poems by Edgar Allan Poe* (1912) and *Princess Badoura* (1913). During World War I, he contributed to relief books, including *King Albert's Book* (1914), *Princess Mary's Gift Book*, and, unusually, his own *Edmund Dulac's Picture-Book for the French Red Cross* (1915). Hodder and Stoughton also published *The Dreamer of Dreams* (1915) – a work composed by the then Queen of Romania. After the war, the deluxe edition illustrated book became a rarity and Dulac's career in this field was over. His last such books were *Edmund Dulac's Fairy Book* (1916), *the Tanglewood Tales* (1918) and *the Kingdom of the Pearl* (1920).

William Russell Flint

Sir William Russell Flint (4 April 1880 – 30 December 1969) was a Scottish artist and illustrator who was known especially for his watercolor paintings of women. He also worked in oils, tempera, and printmaking. He was an artist for *The Illustrated London News* from 1903 to 1907, and produced illustrations for editions of several books, including W. S. Gilbert's *Savoy Operas* (1909), *The Song of Songs* (1909), *Le Morte Darthur* (1910), *The Heroes* (1912), *The Canterbury Tales* (1912) and *The Idyls of Theocritus* (1922). Flint was elected president of Britain's Royal Society of Painters in Watercolours (now the Royal Watercolour Society) in 1936 to 1956, and knighted in 1947.

William Foster

William Foster (1853 – 1924) was a serious ornithological draughtsman, and keen photographer, and he built nesting boxes so he could illustrate *British Birds in their Haunts* by C.A. Johns. He was elected a Fellow of the Zoological Society of London in 1895. He exhibited at the Royal Academy, the Institute of Painters in Water-colours and the Society of British Artists. As well as his serious ornithological work Foster illustrated children's books and contributed many illustrations to periodicals, annuals and picture books which were compilations of verse and pictures by various artists. His work is in two different styles. Some pictures are realistic, with only the hint of a comic expression, while others are more obviously comic, with dressed animals. Although he was allowed to sign most of his work, some of the unsigned drawings in Ernest Nister's lavish publications seem to be by him. He illustrated many children's books for Fred E. Weatherly including *Touch and Go* (ca. 1890) and *Our Darling's Surprise Pictures* (ca. 1895).

Warwick Goble

Warwick Goble (22 November 1862 – 22 January 1943) was an illustrator of children's books who specialized in Japanese and Indian themes. In the 1890s, he contributed half-tone illustrations to monthly magazines such as *Strand Magazine*, *Pearson's Magazine*, and *The Boy's Own Paper*. In 1909, he became resident gift book illustrator for MacMillan and produced illustrations for *The Water Babies*, *Green Willow*, and *Other Japanese Fairy Tales*, *The Complete Poetical Works of Geoffrey Chaucer*, *Stories from the Pentamerone*, *Folk Tales of Bengal*, *The Fairy Book*, and *The Book of Fairy Poetry*.

Millicent Etheldreda Gray

Millicent Etheldreda Gray was born in London in 1873. As an illustrator she worked in watercolor for rather expensively produced books with tipped-in color plates. Her illustrations were in a closely-worked style, with furnishings and settings carefully depicted. Her book illustrations include *A Book of Children's Verse* (1911), *Princess Mary's Gift Book* (1914), *The Queen's Gift Book* (1915) and *Little Women* (1922).

Kate Greenaway

Catherine Greenaway (17 March 1846 – 6 November 1901), known as Kate Greenaway, was an English children's book illustrator and writer. Her first major book, *Under the Window* (1879), a collection of simple, perfectly idyllic verses about children, was a best-seller. Greenaway's paintings were reproduced by chromoxylography, by which the colors were printed from hand-engraved wood blocks by the firm of Edmund Evans. Through the 1880s and 1890s, her only rivals in popularity in children's book illustration were Walter Crane and Randolph Caldecott. "Kate Greenaway" children, all of them little girls and boys were dressed in her own versions of late eighteenth century and Regency fashions: smock-frocks and skeleton suits for boys, high-waisted pinafores and dresses with mobcaps and straw bonnets for girls. The influence of children's clothes in portraits by British painter John Hoppner (1758–1810) may have provided her some inspiration. Liberty of London adapted Kate Greenaway's drawings as designs for actual children's clothes. A full generation of mothers in the liberal-minded "artistic" British circles who called themselves "The Souls" and embraced the Arts and Crafts movement dressed their daughters in Kate Greenaway pantaloons and bonnets in the 1880s and 1890s. The Kate Greenaway Medal, established in her honor in 1955, is awarded annually by the Chartered Institute of Library and Information Professionals in the UK to an illustrator of children's books.

Jessie M. King

Jessie Marion King (March 20, 1875 – August 3, 1949) was a Scottish illustrator mostly of children's books. She began training as an Art teacher in 1891 at Queen Margaret College (Glasgow). In 1892 she entered the Glasgow School of Art. As a student, she received a number of awards, including her first silver medal from the National Competition, South Kensington (1898). King was made Tutor in Book Decoration and Design at Glasgow School of Art in 1899. Her first published designs, and some people believe her finest, were for the covers of books published by Globus Verlag, Berlin between 1899 and 1902. She was influenced by the Art Nouveau of the period and her works correspond in mood with those of The Glasgow Four. She made a Grand Tour of Germany and Italy in 1902 and was influenced by the works of Botticelli. In the same year her binding for "L'Evangile de L'Enfance" was awarded a gold medal in the International Exhibition of Modern Decorative Art, held in Turin. King became a committee member of the Glasgow Society of Artists (1903) and a member of the Glasgow Society of Lady Artists (1905). From 1903 to 1929 she illustrated a number of books including *The High History of The Holy Graal* (1903), *The House of Pomegranates* (1915), *The Little White Town of Never-Weary* (1917) and "Marion" *Mummy's Bedtime Story Book* (1929).

Hilary Knight

Hilary Knight (born November 1, 1926) is an American writer-artist who is the illustrator of more than 50 books and the author of nine books. He is best known as the illustrator of Kay Thompson's *Eloise* (1955) and others in the *Eloise* series. Knight has illustrated for a wide variety of clients, creating artwork for magazines, children's fashion advertisements, greeting cards, record albums and posters for Broadway musicals, including *Gypsy*, *Irene*, *Half A Sixpence*, and *No, No Nanette*. He once said "As a child, I loved to look at a set of books that belonged to my mother. They were illustrated by Edmund Dulac in a romantic, wonderful, detailed manner. I know he has influenced my style." His work as a humorous illustrator was strongly influenced by the British cartoonist Ronald Searle. In 1955, he collaborated with Kay Thompson to create the whimsical black, white and, pink look of *Eloise*. The live CBS television adaptation on *Playhouse 90* (1956) with Evelyn Rudie as *Eloise* received such negative reviews that Kay Thompson vowed never to allow another film or TV adaptation. Three book sequels followed: *Eloise in Paris* (1957), *Eloise at Christmastime* (1958) and *Eloise in Moscow* (1959).

Edward Lear

Edward Lear (12 or 13 May 1812 – 29 January 1888) was an English artist, illustrator, author and poet, and is known now mostly for his literary nonsense in poetry and prose and especially his limericks, a form he popularized. His principal areas of work as an artist were threefold: as a draughtsman employed to illustrate birds and animals; making colored drawings on his journeys, which he reworked later, sometimes as plates for his travel books; as a (minor) illustrator of Alfred Tennyson's poems. As an author, he is known principally for his popular nonsense works, which use real and invented English words. In 1846 Lear published *A Book of Nonsense*, a volume of limericks that went through three editions and helped popularize the form. In 1865 *The History of the Seven Families of the Lake Pipple-Popple* was published, and in 1867 his most famous piece of nonsense, *The Owl and the Pussycat*, which he wrote for the children of his patron Edward Stanley, 13th Earl of Derby. In Lear's limericks the first and last lines usually end with the same word rather than rhyming. For the most part they are truly nonsensical and devoid of any punch line or point. They are completely free of the bawdiness with which the verse form is now associated.

Thomas Mackenzie

Thomas Mackenzie (1887 – 1944) was born in Bradford, England. He was an artist producing illustrations for books and watercolors during the early 20th century. His earliest commissioned works were for *Ali Baba and Aladdin* (1918), *Arthur and his Knights* (1920), *Aladdin and His Wonderful Lamp* (1920), *Hassan* (1924) and *The Crock of Gold* (1926). Mackenzie's illustrations are reminiscent of the work of his Art Nouveau peers, including Aubrey Beardsley, Harry Clarke and Kay Nielsen. His images for *Arthur and His Knights*, in particular, are stylistically similar to those of Nielsen in *East of the Sun and West of the Moon*, but have a softness about them that remind one of the watercolors that he also produced.

Lothar Meggendorfer

Lothar Meggendorfer (November 6, 1847 in Munich – July 7, 1925 in Munich) was a German illustrator and early cartoonist known for his moveable, transformation and pop-up books. Meggendorfer created all of the pictorial elements of his books himself in pen and watercolor drawings. He then assembled the book in dummy form and had outline lithographs executed, which he hand-colored to serve as guides for the color printing. Meggendorfer's reputation today is based almost solely on his ingenious mechanical picture-books for children. These he began to design during the late 1880s, and many of these books went into multiple German editions besides translations into English and other languages. Deservedly, he is considered the creator and chief innovator of moveable toy books, and his printed works are eagerly sought after by collectors of historical children's literature. Every year, the Movable Book Society awards a pop-up book prize named after Meggendorfer.

Sidney Meteyard

Sidney Harold Meteyard RBSA (1868 – 4 April 1947) was an English art teacher, painter and stained-glass designer. A member of the Birmingham Group, he worked in a late Pre-Raphaelite style heavily influenced by Edward Burne-Jones and the Arts and Crafts Movement. A friend of William Morris and Edward Burne-Jones, Meteyard worked across a wide variety of media from his studio in Livery Street near Snow Hill Station. He illustrated a number of books including a notable edition of Henry Wadsworth Longfellow's *The Golden Legend* (1910).

Peter Newell

Peter Sheaf Hersey Newell (March 5, 1862 – January 15, 1924) was an American artist and author. Newell built a reputation in the 1880s and 1890s for his humorous drawings and poems, which appeared in *Harper's Weekly*, *Harper's Bazaar*, *Scribner's Magazine*, *The Saturday Evening Post*, *Judge*, and other publications. He later wrote and illustrated several popular children's books, such as *Topsy and Turvys* (1893), a collection of poems and images which could be viewed upside-down or right-side-up; *The Book of Clever Beasts* (1904), *The Hole Book* (1908), which had a literal hole at the center of each page to indicate the path of a bullet; and *The Slant Book* (1910), which took the shape of a rhomboid and told the story of a baby carriage careening down a hill. Newell often illustrated the works of other authors, such as Mark Twain, Stephen Crane, John Kendrick Bangs, and Lewis Carroll including *The Hunting of the Snark* (1903).

William Nicholson

Sir William Newzam Prior Nicholson (5 February 1872 – 16 May 1949) was an English painter of still-life, landscape and portraits, also known for his work as a wood-engraver, illustrator, author of children's books and designer for the theatre. Nicholson provided illustrations and cover designs for several of the early books of his brother-in-law Robert Graves. His most well known books include *An Almanac of Twelve Sports* (1898), *An Alphabet* (1898), *London Types* (1898), *Characters of Romance* (1900) and *The Book of Blokes* (1929). He supplied the illustrations for *The Velveteen Rabbit*, a book for children by Margery Williams (1922). He wrote and illustrated two books for children, *Clever Bill* (1926) and *The Pirate Twins* (1929), both published by Faber & Faber.

Kay Nielsen

Kay Rasmus Nielsen (March 12, 1886 – June 21, 1957) was a Danish illustrator who was popular in the early 20th century, during the "golden age of illustration". He joined the ranks of Arthur Rackham and Edmund Dulac in enjoying the success of the gift books of the early 20th century. Nielsen is also known for his collaborations with Disney for whom he contributed many story sketches and illustrations. Kay Nielsen studied art in Paris at Académie Julian and Académie Colarossi from 1904 to 1911, and then lived in England from 1911 to 1916. He received his first English commission from Hodder and Stoughton to illustrate *In Powder and Crinoline*, *Fairy Tales Retold* by Sir Arthur Quiller-Couch (1913). There then followed *East of the Sun and West of the Moon* (1914), *Fairy Tales* by Hans Andersen (1924), *Hansel and Gretel*, and *Other Stories* by the Brothers Grimm (1925) and finally *Red Magic* (1930). In 1939 Nielsen left for California and worked for Hollywood companies. Nielsen secured a job with The Walt Disney Company, where his work was used in the "Ave Maria" and "Night on the Bare Mountain" sequences of *Fantasia*. Nielsen was renowned at the Disney studio for his concept art and he contributed artwork for many Disney films, including concept paintings for a proposed adaptation of Hans Christian Andersen's *The Little Mermaid*.

Maxfield Parrish

Maxfield Parrish (July 25, 1870 – March 30, 1966) was an American painter and illustrator active in the first half of the 20th century. He is known for his distinctive saturated hues and idealized neo-classical imagery. Launched by a commission to illustrate L. Frank Baum's *Mother Goose in Prose* (1897), his repertoire included many prestigious projects, among which were Eugene Field's *Poems of Childhood* (1904) *The Arabian Nights* (1909), *A Wonder Book* (1910), *Tanglewood Tales* (1910), *The Golden Treasury of Songs and Lyrics* (1911) and *The Knave of Hearts* (1925). In the 1920s, Parrish turned away from illustration and concentrated on painting for its own sake. Androgynous nudes in fantastical settings were a recurring theme. He continued in this vein for several years, living comfortably off the royalties brought in by the production of posters and calendars featuring his works. Parrish was one of the most successful and prolific of the illustrators and painters of the Golden Age of Illustration.

Catherina Patricchio

Catherina Patricchio (fl. ca. 1900-1920) is the one book illustrator that we have been unable to find very much about. On her artwork she signed herself Caterina Patriccio but on the title-pages she appears as Catherina. From our research we do know that she illustrated *Cherries and Berries Painting Book* (ca. 1902), *The Nutland Painting Book* (1904), *Nip and Flip* (1913) and *The Fairy Scales and Other Stories* (1917). She was certainly a very accomplished artist working both in the watercolor and pen and ink line drawing medium.

Willy Pogany

William Andrew ("Willy") Pogany (August 1882 – 30 July 1955) was a prolific Hungarian illustrator of children's and other books. His contemporaries included C. Coles Phillips, Joseph Clement Coll, Edmund Dulac, Harvey Dunn, Walter Everett, Harry Rountree, Sarah Stilwell Weber, and N.C. Wyeth. He is best known for his pen and ink drawings of myths and fables. A large portion of Pogany's work is described as Art Nouveau. Pogany's artistic style is heavily fairy-tale orientated and often features motifs of mythical animals such as nymphs and pixies. During his years in London he crafted his five masterpieces: *The Rubaiyat of Omar Khayyam* (1910), *The Rime of the Ancient Mariner* (1910), *Tannhauser* (1911), *Parsifal* (1912) and *Lohengrin* (1913). Each of these was designed completely by Pogany, from the covers and endpapers to the tipped-on plates. He illustrated another edition of *The Rubaiyat* in 1930, this time with quite a different interpretation, more westernized and modernized.

Beatrix Potter

Helen Beatrix Potter (28 July 1866 – 22 December 1943) was an English author, illustrator, natural scientist and conservationist best known for her imaginative children's books. As a way to earn money in the 1890s, Beatrix and her brother began to print Christmas cards of their own design, as well as cards for special occasions. Mice and rabbits were the most frequent subject of her fantasy paintings. In 1890 the firm of Hildesheimer and Faulkner bought several of her drawings of her rabbit Benjamin Bunny to illustrate verses by Frederic Weatherly titled *A Happy Pair*. In 1893 the same printer bought several more drawings for Weatherly's *Our Dear Relations*. Potter was pleased by this success and determined to publish her own illustrated stories. Following some success illustrating cards and booklets, Potter wrote and illustrated *The Tale of Peter Rabbit*, publishing it first

privately in 1901, and a year later as a small, three-color illustrated book with Frederick Warne & Co. This was an immediate success and was followed the next year by *The Tale of Squirrel Nutkin* and *The Tailor of Gloucester*. Working with Norman Warne as her editor, Potter published two or three little books each year, twenty-three books in all. The last book in this format was Cecily Parsley's *Nursery Rhymes* in 1922, a collection of favorite rhymes. Her books in the late 1920s included the semi-autobiographical *The Fairy Caravan*, a fanciful tale set in her beloved Troutbeck Fells. It was published only in the US during Potter's lifetime, and not until 1952 in the UK. Although *The Tale of Little Pig Robinson* was not published until 1930, it had been written much earlier. With the proceeds from the books and a legacy from an aunt, Potter bought Hill Top Farm in Near Sawrey, a tiny village in the English Lake District near Windermere, in 1905. *Sister Anne*, Potter's version of the story of Bluebeard, was written especially for her American readers, but illustrated by Katharine Sturges. A final folktale, *Wag by Wall*, was published posthumously by *The Horn Book* in 1944. The immense popularity of Potter's books was based on the lively quality of her illustrations, the non-didactic nature of her stories, the depiction of the rural countryside, and the imaginative qualities she lent to her animal characters. Potter was also a canny businesswoman. As early as 1903 she made and patented a Peter Rabbit doll. It was followed by other "spin-off" merchandise over the years, including painting books, board games, wall-paper, figurines, baby blankets and china tea-sets. All were licensed by Frederick Warne & Co and earned Potter an independent income, as well as immense profits for her publisher.

Howard Pyle

Howard Pyle (March 5, 1853 – November 9, 1911) was an American illustrator and author, primarily of books for young people. In 1894 he began teaching illustration at the Drexel Institute of Art, Science and Industry (now Drexel University). After 1900, he founded his own school of art and illustration, named the Howard Pyle School of Illustration Art. Some of his more notable students were N. C. Wyeth and Jessie Willcox Smith. His illustrated books include: *The Lady of Shalott* (1881), *Yankee Doodle* (1881), *The Merry Adventures of Robin Hood* (1883), *Pepper & Salt, or Seasoning for Young Folk* (1883) and *The Story of King Arthur and His Knights* (four volumes, 1903-1910). He is probably best known for his illustrations of pirates, and is credited with creating what has become the modern stereotype of pirate dress. Howard Pyle's *Book of Pirates* appeared in 1921 and was followed by *Howard Pyle's Book of the American Spirit* (1923). His work has influenced the design of costumes for movie pirates from Errol Flynn to Johnny Depp.

Arthur Rackham

Arthur Rackham (19 September 1867 – 6 September 1939) was an English book illustrator. His first book illustrations were published in 1893 in *To the Other Side* by Thomas Rhodes, but his first serious commission was in 1894 for *The Dolly Dialogues*, the collected sketches of Anthony Hope, who later went on to write *The Prisoner of Zenda*. Arthur Rackham is widely regarded as one of the leading illustrators from the 'Golden Age' of British book illustration which encompassed the years from 1900 until the start of the First World War. During that period, there was a strong market for high quality illustrated books that typically were given as Christmas gifts. Many of Rackham's books were produced in a de luxe limited edition, often vellum bound and sometimes signed, as well as a larger, less ornately bound quarto 'trade' edition. This was often followed by a more modestly presented octavo edition in subsequent years for particularly popular books. The onset of the war in 1914 curtailed the market for such quality books, and the public's taste for fantasy and fairies also declined in the 1920s. His first 'fantastic' illustrations appeared in *The Zankiwank and the Bletherwitch* (1896). His de luxe limited editions include: *Rip Van Winkle* (1905), *Peter Pan in Kensington Gardens* (1906), *Alice's Adventures in Wonderland* (1907), *A Midsummer Night's Dream* (1908), *The Fairy Tales of the Brothers Grimm* (1909), *Aesop's Fables* (1912), *Mother Goose* (1913), *A Christmas Carol* (1915), *English Fairy Tales* (1918), *Irish Fairy Tales* (1920), *The Tempest* (1926), *The Legend of Sleepy Hollow* (1928), *Fairy Tales by Hans Andersen* (1932), *Poe's Tales of Mystery and Imagination* (1935) and his last book *The Wind in the Willows* (published posthumously in 1940).

Frank Reynolds

Frank Reynolds (London, 1876 - April 1953) was a British artist. In 1906 he began contributing to *Punch Magazine* and was regularly published within its pages during World War I. He was well known for his many illustrations in several books by Charles Dickens, including *Mr. Pickwick* (1910), *David Copperfield* (1911) and *The Old Curiosity Shop* (1913).

Charles Robinson

Charles Robinson (1870 – 1937) was a British illustrator. The son of an illustrator, his two brothers Thomas Heath Robinson and William Heath Robinson also became illustrators. The first full book he illustrated was Robert Louis Stevenson's *A Child's Garden of Verses* (1895) which includes over 100 pen and ink drawings. He illustrated many fairy tales and children's books throughout his career, including: *The Sensitive Plant* (1911), Oscar Wilde's *The Happy Prince and Other Tales* (1913), *Songs and Sonnets of Shakespeare* (1914), *The Big Book of Fables* (1927) and *Mother Goose Nursery Rhymes* (1928).

W. Heath Robinson

William Heath Robinson (31 May 1872 – 13 September 1944) was an English cartoonist and illustrator best known for drawings of ridiculously complicated machines for achieving simple objectives. In the UK, the term "Heath Robinson" entered the language during the 1914–1918 First World War as a description of any unnecessarily complex and implausible contrivance, much as "Rube Goldberg machines" came to be used in the U.S. from the 1930s onwards as a term for similar efforts. His early career involved illustrating books including: *Twelfth Night* (1908), *A Song of the English* (1909), Hans Andersen's *Fairy Tales* (1913) and *A Midsummer Night's Dream* (1914). Heath Robinson also wrote and illustrated three children's books, *The Adventures of Uncle Lubin* (1902), *Bill the Minder* (1912) and *Peter Quip in Search of a Friend* (1922). Uncle Lubin is regarded as the start of his career in the depiction of unlikely machines. During the First World War, he drew large numbers of cartoons, depicting ever-more-unlikely secret weapons being used by the combatants. One of his most famous series of illustrations was that which accompanied the Professor Branestawm books by Norman Hunter. The stories told of the eponymous professor who was brilliant, eccentric and forgetful provided a perfect backdrop for Robinson's drawings. One of the automatic analysis machines built for Bletchley Park during the Second World War to assist in the decryption of German messages was named "Heath Robinson" in his honor. It was a direct predecessor to the Colossus, the world's first programmable digital electronic computer.

E. H. Shepard

Ernest Howard Shepard OBE, MC (10 December 1879 – 24 March 1976) was an English artist and book illustrator. He was known for his illustrations of anthropomorphic characters in *The Wind in the Willows* by Kenneth Grahame (1931) and *Winnie-the-Pooh* by A. A. Milne (1926). By 1906 Shepard had become a successful illustrator, having produced work for illustrated editions of Aesop's *Fables*, *David Copperfield*, and *Tom Brown's Schooldays*. Throughout the WW1 he contributed to *Punch* and in 1921 he was hired as a regular staff cartoonist, becoming lead cartoonist in 1945 but was removed from this post by Malcolm Muggeridge, who became editor in 1953. Shepard was recommended to Milne by another *Punch* staffer, E. V. Lucas in 1923. A.A. Milne thought that Shepard's style was not what he wanted, but he eventually decided to use him to illustrate his book of poems *When We Were Very Young* (1924). This was followed by *Winnie-the-Pooh* (1926), *Now we Are Six* (1927), *The House at Pooh Corner* (1928). Shepard modeled Pooh not on the toy owned by Christopher Robin, Milne's son, but on "Growler", a stuffed bear owned by his own son.

Jessie Willcox Smith

Jessie Willcox Smith (September 6, 1863 – May 3, 1935) was one of the most prominent female illustrators in the U.S. during the Golden Age of American illustration. She was a prolific contributor to respected books and magazines during the late 19th and early 20th centuries. She illustrated stories and articles for *Century*, *Collier's Weekly*, *Leslie's Weekly*, *Harper's*, *McClure's*, *Scribners*, and the *Ladies' Home Journal*. Smith's style changed drastically through her life. In the beginning of her career she used dark lined borders to delineate brightly colored objects and people. In later works she softened the lines and colors until they almost disappeared. Smith worked in mixed media: oil, pastels, charcoal, whatever she felt gave her desired effect. Her use of color was influenced by the French impressionist painters. Most of Smith's work is primarily concerned with children and motherly love. Many reviewers say Smith was continually trying to recreate the image of love she had desperately needed as a child. She would invite her friends to visit, and watch their children play, to use that as her inspiration. Her children's illustrated books include: *The Jessie Willcox Mother Goose* (1914), *When Christmas Comes Round* (1915), *The Water-Babies* (1916), *At the Back of the North Wind* (1919), *A Child's Book of Modern Stories* (1920), and *Heidi* (1922).

E. J. Sullivan

Edmund Joseph Sullivan (1869-1933) was a British book illustrator who worked in a style which merged the British tradition of illustration from the 1860s with aspects of Art Nouveau. Sullivan's style is comparable to that of Aubrey Beardsley, but is more romantic than Beardsley's acerbic manner. His illustrated books include: *The Compleat Angler* (1896) and *Tom Brown's Schooldays* (1896), *Sartor Resartus* (1898), and *The French Revolution* (1910). In his illustrated edition of Thomas Carlyle's *Sartor Resartus*, published in 1898, this amazing book contains seventy-nine illustrations ranging from emblems to full page pictures. Sullivan adapted his style to use the faux-Rococotechniques he had developed in his play-illustrations in order to combine them with bizarre images of strange fantastical figures, drawing on the genre of the grotesque. His *Rubaiyat of Omar Khayyam*, first published in London in 1913, then in New York in 1914 has a more modern day claim to fame. Here, among many fanciful and beautiful black-and-white drawings, he used images of skeletons and animated pots. One such 'skeleton' image was appropriated by Stanley Mouse and Alton Kelley for a Grateful Dead poster in 1966, and album cover in 1971.

Margaret Tarrant

Margaret Winifred Tarrant (1888 – 29 July 1959) was an English illustrator specializing in depictions of fairy-like children and religious subjects. She began her career at the age of 20, and painted and published into the early 1950s. She was known for her children's books, postcards, calendars, and print reproductions. Her children's illustrated books include: *The Water Babies* (1908), *Nursery Rhymes* (1914), *Songs With Music* (1915), *Alice's Adventures in Wonderland* (1916) and *Rhymes of Old Times* (1925). In the 1920s, Tarrant helped to popularize fairies in a long-running series of titles on the theme such as *The Forest Fairies*, *The Pond Fairies*, and *The Twilight Fairies*. She was long associated with the Medici Society and many of her postcards, calendars, and children's books were published by the organization.

Gustaf Tenggren

Gustaf Adolf Tenggren (November 3, 1896 – April 9, 1970) was a Swedish-American illustrator. He was known for his Arthur Rackham-influenced fairy-tale style and use of silhouetted figures with caricatured faces. Tenggren's early schooling and artistic influences were solidly grounded in Scandinavian techniques, motifs and myths; he illustrated the popular Swedish folklore and fairy tales annual *Bland Tomtar och Troll* ("Among Elves and Trolls"), where he succeeded illustrator John Bauer. After his first exhibition in 1920, Tenggren left Sweden and moved to the U.S. In 1923, Tenggren's work appeared in new releases of *Tanglewood Tales* and *A Wonder-Book for Girls and Boys*, as well as in *The Christ Story for Boys and Girls* by Abraham Ribbany. Tenggren was a chief illustrator for The Walt Disney Company in the late 1930s, in what has been called the Golden Age of American animation, when animated feature films such as *Snow White and the Seven Dwarfs*, *Fantasia*, *Bambi* and *Pinocchio* were produced. Tenggren gave *Snow White* an "Old World" look that Walt Disney sought for this breakthrough animated feature, and despite being minor characters in the version by the Brothers Grimm, the dwarfs took on new life in Disney's story, with Tenggren's presentation drawing depicting the major characteristics of each of the seven dwarfs. His Rackham-style trees featured prominently in the forest scenes. He later worked with productions such as *Bambi* and *Pinocchio*, as well as backgrounds and atmospheres of films such as *The Ugly Duckling* and *The Old Mill*. His children's illustrated books include: *Bland Tomtar och Troll* [Among Gnomes and Trolls] (1921), *Grimm's Marchenschatz* (1923), *D'Aulnoy's Fairy Tales* (1923), *Dickey Byrd* (1928) and *Mother Goose* (1940).

C. Dudley Tennant

Charles Dudley Tennant (1866-1952) was a regular illustrator for magazines, including *The Girls' Friend*, *The Girls' Realm*, *The Graphic*, *The Idler*, *Penny Pictorial Magazine*, *The Royal Magazine* and *The Windsor Magazine*. His book illustrations include *The Country of the Blind* (1911), and Ella Wheeler Wilcox's *Poems of Passion and Pleasure* (1912).

John Tenniel

Sir John Tenniel (28 February 1820 – 25 February 1914) was a British illustrator, graphic humorist and political cartoonist whose work was prominent during the second half of the 19th century. Tenniel is considered important to the study of that period's social, literary, and art histories. Tenniel is most noted for two major accomplishments: he was the principal political cartoonist for Britain's *Punch* magazine for over 50 years, and he was the artist who illustrated Lewis Carroll's *Alice's Adventures in Wonderland*. As the original illustrator for his book, Lewis Carroll's own artistic inabilities, among other problems, held back *Wonderland* to a degree. Not until engraver Orlando Jewitt, who had done work for Carroll before in 1859 and had reviewed Carroll's illustrations for *Wonderland*, had suggested employment of a professional draughtsman, did Carroll look to find an outside artist. With such a reputation seemingly firm and in place for both *Punch* and Tenniel, it would stand to reason that the artist's public status attracted high levels of attention and notoriety from his peers and the public; Carroll, a regular reader of *Punch*, knew, of course, of Tenniel. In 1865 Tenniel, after considerable talks with Carroll, illustrated the first edition of *Alice's Adventures in Wonderland*. The first print run of 2,000 was shelved because Tenniel objected to the print quality. A new edition (the first edition was resold in America), released in December of the same year but carrying an 1866 date, was quickly printed and became an instant best-seller, securing Tenniel's lasting fame in the process. In 1872 he illustrated the sequel, *Through the Looking Glass and what Alice Found There*. His illustrations for both books have taken their place among the most famous literary illustrations ever made. Tenniel was knighted by Queen Victoria for his artistic achievements in 1893.

Hugh Thomson

Hugh Thomson (1 June 1860 – 7 May 1920) was an Irish illustrator born at Coleraine near Londonderry. His artistic ambitions led him to London in 1883 where he became a leading contributor to *The English Illustrated Magazine*. He first worked for the magazine with Randolph Caldecott on the 1885–86 issue, and later collaborated with Herbert Railton on the 1887–88 issue. His style at the time is said to be in the "straight tradition of Caldecott." Thomson also gained praise and influenced many young artists through his book illustrations. He notably illustrated editions of William Shakespeare, including: *As You Like it* (1909), and *The Merry Wives of Windsor* (1910). His illustrations for Elizabeth Gaskell's *Cranford* (1891) inspired a slew of publishers to produce a series of gift books in a similar style ("crown octavo with three edges gilt, bound in dark green cloth, front and spine heavily stamped in gold").

William M. Timlin

William Mitcheson Timlin (11 April 1892 - 7 June 1943) was an architect and illustrator. He was born in Ashington, Northumberland. He showed talent for drawing at Morpeth Grammar School, and received a scholarship to the Armstrong College of Art in Newcastle. In 1912, he joined his parents in South Africa where he completed his training in art and architecture and remained for the rest of his life. Timlin designed a number of important buildings in Kimberley including Kimberley Boys' High School while pursuing his interest in art, turning out a large number of watercolor fantasies in addition to oils, pastels, etchings and periodical illustrations. His work was regularly exhibited. He also wrote stories and composed music. Timlin worked on *The Ship that Sailed to Mars* (1923) for two years. It was started as a diversion for his son in 1921. The work expanded until in its final form it had 48 pages of text and 48 color plates showing remarkable flights of fantasy. Timlin sent the book to publishers George Harrap, who were delighted with the illustrations and the calligraphic text, deciding to print it without typesetting. The book has since become a fantasy classic. Timlin illustrated many South African travel books and prepared illustrations for a book titled *The Building of a Fairy City* which was never published. He died in Kimberley, Northern Cape in 1943.

Chris Van Allsburg

Chris Van Allsburg (born June 18, 1949) is an American illustrator and writer of children's books. He has won two Caldecott Medals for U.S. picture book illustration, for *Jumanji* (1981) and *The Polar Express* (1985), both of which he also wrote; both were later adapted as successful motion pictures. His books often depict fantastic, uncontrolled events and utilize sometimes brutal irony. Van Allsburg breaks out of the comfortable world of children literature to explore the darker side of human nature. For example, his book *The Sweetest Fig* (1993) is about Monsieur Bibot, a selfish dentist who is suddenly given the opportunity to make his wildest dreams come true. His greed is eventually his downfall. This is not an unusual moral for a story in children books, but Van Allsburg's chilling characterization of the man brings a frightening tone to the narrative.

Louis Wain

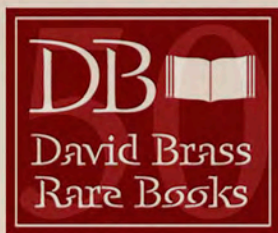
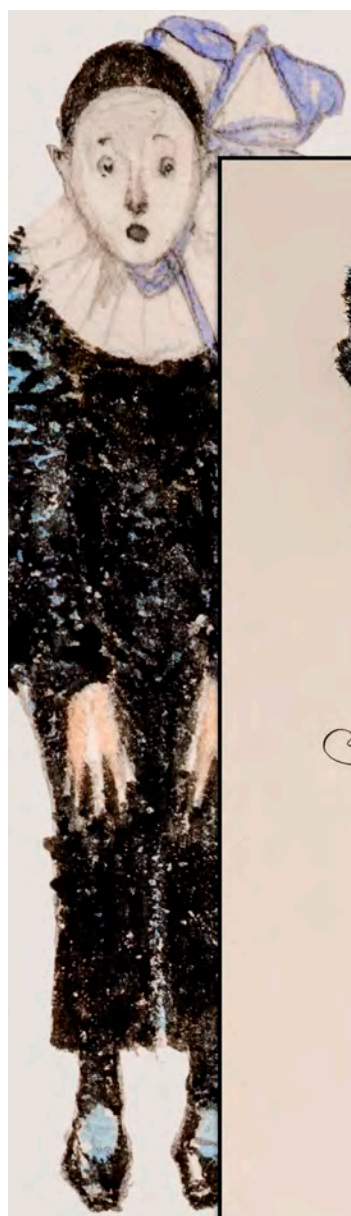
Louis Wain (5 August 1860 – 4 July 1939) was an English artist best known for his drawings, which consistently featured anthropomorphised large-eyed cats and kittens. In 1886, Wain's first drawing of anthropomorphised cats was published in the Christmas issue of the *Illustrated London News*, titled "A Kittens' Christmas Party". The illustration depicted 150 cats, many of which resembled Peter (his own cat), doing things such as sending invitations, holding a ball, playing games, and making speeches, spread over eleven panels. Still, the cats remain on all fours, unclothed, and without the variety of human-like expression that would characterize Wain's later work. Under the pseudonym of George Henri Thompson, he illustrated numerous books for children by Clifton Bingham published by Ernest Nister. In subsequent years, Wain's cats began to walk upright, smile broadly and use other exaggerated facial expressions, and would wear sophisticated, contemporary clothing. Wain's illustrations showed cats playing musical instruments, serving tea, playing cards, fishing, smoking, and enjoying a night at the opera. Such anthropomorphic portrayals of animals were very popular in Victorian England and were often found in prints, on greeting cards and in satirical illustrations such as those of John Tenniel. Wain was a prolific artist over the next thirty years, sometimes producing as many as several hundred drawings a year. He illustrated about one hundred children's books, and his work appeared in papers, journals, and magazines, including the *Louis Wain Annual*, which ran from 1901 to 1915. His work was also regularly reproduced on picture postcards, and these are highly sought after by collectors today. In 1898 and 1911 he was chairman of the National Cat Club. Wain's illustrations often parody human behavior, satirizing fads and fashions of the day. He wrote, "I take a sketch-book to a restaurant, or other public place, and draw the people in their different positions as cats, getting as near to their human characteristics as possible. This gives me doubly nature, and these studies I think [to be] my best humorous work." In 1914 he suffered a fall from an omnibus which left him unconscious for more than a week. He became irrational and occasionally violent, and in 1924 his sisters had him committed to Springfield Mental hospital in Tooting. In 1930 he was transferred to Napsbury Hospital in Hertfordshire where he spent his final years in peace. It has been suggested that in his later years he may have suffered from schizophrenia, which, according to some psychiatrists, can be seen in his works. His work from this period is marked by bright colors, flowers, and intricate and abstract patterns, though his primary subject remained the same. H. G. Wells said of him, "He has made the cat his own. He invented a cat style, a cat society, a whole cat world. English cats that do not look and live like Louis Wain cats are ashamed of themselves." Many of Louis Wain's illustrated books are featured on this catalog.

N.C. Wyeth

Newell Convers Wyeth (October 22, 1882 – October 19, 1945), known as N. C. Wyeth, was an American artist and illustrator. He was the pupil of artist Howard Pyle and became one of America's greatest illustrators. During his lifetime, Wyeth created over 3,000 paintings and illustrated 112 books, 25 of them for Scribner's the Scribner Classics, which is the work for which he is best known. The first of these, *Treasure Island* was one of his masterpieces and the proceeds paid for his studio. Wyeth was a realist painter just as the camera and photography began to compete with his craft. Sometimes seen as melodramatic, his illustrations were designed to be understood quickly. Wyeth, who was both a painter and an illustrator, understood the difference, and said in 1908, "Painting and illustration cannot be mixed—one cannot merge from one into the other."

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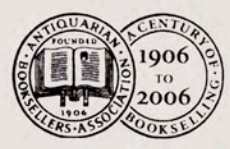


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