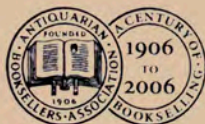


David Brass Rare Books

150 Years of Arthur Rackham

(1867 – 1939)



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of a dope fiend with those of a miser..."*
- Robertson Davies -

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This catalogue was lovingly prepared by:

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



FORWARD

This year marks the 150th anniversary of Arthur Rackham's birth and to celebrate this event, we have gathered together well over 200 items, which we are proud to present to you here in this catalogue. There are first trade editions, signed limited editions and several examples of original artwork.

I first became interested in the work of Arthur Rackham over fifty years ago when my Great Uncle Sam, who knew Rackham, told me the story of how in the 1930's he gave Rackham a dozen or so signed limited editions to have a watercolor drawn on each limitation leaf. The price agreed had been £10 per book but when Rackham delivered the books to Uncle Sam some eighteen months later, the price was £15 per book. Uncle Sam had intended to keep these for himself, but he was so upset at the increased price that unfortunately he put them all out for sale. I have seen over the years several of these examples.

Arthur Rackham has entertained children and adults for over a hundred years. Many other book illustrators such as Edmund Dulac and William Timlin, each of whom is well known for his own style, have copied Rackham's style at one time or another. He was truly the creator of the goblins, elves, strange distorted figures and gnarled trees with faces that we all instantly associate with Arthur Rackham, and to make sure that we would always recognize his work, he very often put himself in the picture - whether as a human figure or the face on a tree.

Arthur Rackham was born in London on September 19, 1867, thirty years after Victoria became Queen of England. As a young man, he suffered from poor health, and in January of 1884 when he was seventeen years old, his parents sent him on a five-month sea voyage to Australia where he first started making sketches of the landscape. In the autumn of that year he entered the Lambeth School of Art where he studied in the evening, but he made his living during the day as a clerk in a shipping office. By 1885, he was working part time as an illustrative journalist for the Westminster Budget.

His first published drawing can be found in the magazine *Scraps* (1884), but his first book was not published until 1893. This book was called *To the Other Side*, the other side being the United States, and was a travel brochure that is now very scarce. In 1894, he was commissioned to illustrate Anthony Hope's *The Dolly Dialogues*, and also two more travel guides *The Illustrated Guide to Wells-Next-the-Sea* and *Sunrise-Land*. At this time, his drawings were considered to be very good but not particularly exceptional, and it was not until he was asked to illustrate a book written by S.J. Adair Fitzgerald with the most unusual title, *The Zankiwank and the Bletherwitch* (1896), that we see the beginnings of the familiar Arthur Rackham style.

In this book, we see for the first time Rackham's strange, weird, creative and wonderful mind at work. The creatures are spindly, gnarled and definitely have an alien but, somehow, not scary appearance. I am sure that the children of the day would have laughed at the illustrations and would not have been frightened by them! By now, Arthur Rackham had become firmly established as an illustrator of children's stories, boys' adventure books and occasionally even the odd travel guide, but he did not at this time repeat the style of the *Zankiwank* with the exception of the weird and wonderful little book entitled *Two Old Ladies, Two Foolish Fairies, and a Tom Cat* (1897). That title conjures up all sorts of strange and unrepeatable thoughts!

Rackham spent most of his time illustrating mainly in monotone the typical boys' books of the next eight years including titles such as *The Money-Spinner*, *Captain Castle*, *The Grey Lady*, *Feats on the Fjord*, *The Argonauts of the Amazon*, *Brains and Bravery*, *The Greek Heroes*, *Two Years before the Mast*, and *Where Flies the Flag*. The Arthur Rackham illustrations that we all know and love first appeared in 1905, when Rackham was thirty-eight years old, in Washington Irving's *Rip Van Winkle* which was closely followed in 1906 with J.M. Barrie's *Peter Pan* in Kensington Gardens.

This was the turning point in Rackham's career, and the two books were the first of a new type of children's book offered in rather different formats. First, the regular trade editions, bound in green and brown cloth respectively contained tipped-in plates mounted on stiff brown card and bound together at the end of the book after the text. These books had fifty-one and fifty colored plates respectively and were sold at five shillings each (about \$1.25). These books were for the children of the fairly well to do since five shillings was about twenty-five percent of an average weekly wage in those days.

The second format heralded a new style of book-- the collectible! Rip Van Winkle and Peter Pan in Kensington Gardens published in limited editions of 250 and 500 respectively, were handsomely bound in white vellum with silk ties to keep the contents from the prying fingers of children. Each book was signed by Rackham on the limitation leaf, instantly making it into something rather special. The books were published at two guineas or forty-two shillings (over \$10 each), a fortune for everyday folk. These were not children's books for children but children's books for adults, and they firmly established Rackham as the foremost children's book illustrator of the time. He was now in the very fortunate position of being able to choose which books he wanted to illustrate.

His output increased dramatically over the years 1907 to 1909. There appeared Alice's Adventures in Wonderland, the rather dark Ingoldsby Legends, A Midsummer-Night's Dream, Tales from Shakespeare, Gulliver's Travels, Undine and the wonderful Grimm's Fairy Tales. All of these books were offered in the two formats which were to become known as the first trade edition and the deluxe signed limited edition, with the exception of Alice's Adventures in Wonderland which was not signed by Rackham due to his being out of the country at the time of publication. Rackham was also illustrating other titles which only appeared in the cheaper format-- Rudyard Kipling's Puck of Pook's Hill (1906), The Land of Enchantment (1907), and The Book of Betty Barber (1910).

In 1910 and 1911, he produced his only two-volume work, Richard Wagner's Ring Cycle, The Rhinegold & The Valkyrie appearing in 1910 and Siegfried & The Twilight of the Gods (1911). The two volumes contained sixty-four tipped-in plates and were definitely intended more for adults than for children. In 1912, came Aesop's Fables and The Peter Pan Portfolio. The Detmold Brothers, Maurice and Edward, had produced something similar to Rackham's Portfolio nine years earlier in 1903 with their sixteen illustrations of subjects from Kipling's Jungle Book, so I really cannot say the Peter Pan Portfolio was a first of its kind, but it was certainly better received. Rackham had chosen his twelve favorite illustrations of the fifty color plates from his 1906 edition of Peter Pan. These plates were substantially enlarged by the printer and set within picture style mounts. The whole was sewn together with yellow ribbon into a very large, three-quarter vellum portfolio. The edition was limited to 500 copies, each with a limitation leaf signed by Rackham. The price? Five guineas (about \$27.50). For the very rich, there were another one hundred copies bound in full vellum. Each of these was intended to have every plate signed by Rackham in pencil on its mount, but for one reason or another, he only signed twenty sets. The Peter Pan Portfolio sells now at around \$15,000 for the regular and probably \$35,000 for the one of twenty.

During the subsequent years, his popularity never declined, and so many old time favorites appeared such as Mother Goose, A Christmas Carol, The Romance of King Arthur, Cinderella, The Sleeping Beauty, The Legend of Sleepy Hollow, The Compleat Angler, Hans Andersen's Fairy Tales and in 1935, one of my all-time favorites, Edgar Allan Poe's Tales of Mystery and Imagination. In the late thirties, Rackham's health began to fail, and his last work was the wonderful Wind in the Willows which he finished literally just before he died.

In all, Arthur Rackham illustrated well over a hundred titles and forty-four of these have appeared in the deluxe signed limited format, a remarkable achievement. Collectors of fine copies have fared rather well with these books. The trade editions now sell for between \$250 and \$2,000, and the limited signed editions for between \$850 and \$8,500. His original art work sells for anywhere up to \$65,000 or more, and some of his very rare and very large oil paintings for even more. As I mentioned earlier, many other illustrators have at one or another copied his style, but none could ever equal it.



David J. Brass

"Like the sundial, my paint box counts no hours but sunny ones"
- Arthur Rackham -



Original Artwork





An Original Arthur Rackham Pencil Drawing

RACKHAM, Arthur, artist. "Arriving by Boat" [n.d., n.p., ca. 1890]. Original pencil drawing. Image size: 8 1/2 x 5 inches; 215 x 127 mm. Matted, framed and glazed (frame size: 16 3/8 x 12 3/4 inches; 423 x 323 mm.).

In the foreground is a small row boat docked by some steps. One man with a hat and coat on is sitting in the boat and there is a man on the dock holding what might be some fish. One woman is bending down to look at the fish and another woman is climbing the steps. In the background, sketched, are a group of people up on the quayside.

Provenance: from the artist's family. Exhibited at 'The British Art of Illustration' 26th November - 20th December, 1991 (no. 223).

DB 03838.

\$1,750



Arthur Rackham's Fünverein - His 'Five Club'

RACKHAM, Arthur, artist. "Saas Fee" [n.d., n.p., ca. 1890]. Original pencil and red crayon drawing, signed "A Rackham/Saas Fee-- 99" on lower right-hand corner. Image size: 6 1/4 x 3 3/4 inches; 159 x 95 mm. Matted, framed and glazed. (frame size: 14 5/8 x 11 3/4 inches; 371 x 298 mm.).

A pencil and red crayon drawing depicting five women in Swiss costume. "The 1890s was the period in which Rackham travelled in England, Europe and Scandinavia... His circle of friends... Frank Keen, Sam Hamer, and the two Andrewes brothers, Herbert and Percy... formed themselves into a kind of jolly walking club, which they called the *Fünverein* (Five Club). Their... holidays took them to... France, Austria, Switzerland and Germany." (James Hamilton. *Arthur Rackham. A Biography*. p.41). Saas-Fee is the main village in the Saastal, or the Saas Valley, and is a municipality in the district of Visp in the canton of Valais in Switzerland.

DB 03839.

\$1,500



Original Arthur Rackham Pencil Sketch

RACKHAM, Arthur, artist. "Woman Running" [n.d., n.p., ca. 1890]. Original pencil drawing. Image size: 5 x 5 inches; 127 x 127 mm. Matted, framed and glazed (frame size: 14 1/2 x 11 3/8 inches; 368 x 288 mm.).

This pencil drawing depicts a woman running. She is wearing a hat and a jacket and long skirt.

Provenance: from the artist's family. Exhibited at 'The British Art of Illustration' 26th November - 20th December, 1991 (no. 222).

DB 03837.

\$650

**Rackham's Own Copy of His "Very Scarce" First Book
With an Inscribed Original Pen and Ink and Watercolor Drawing**

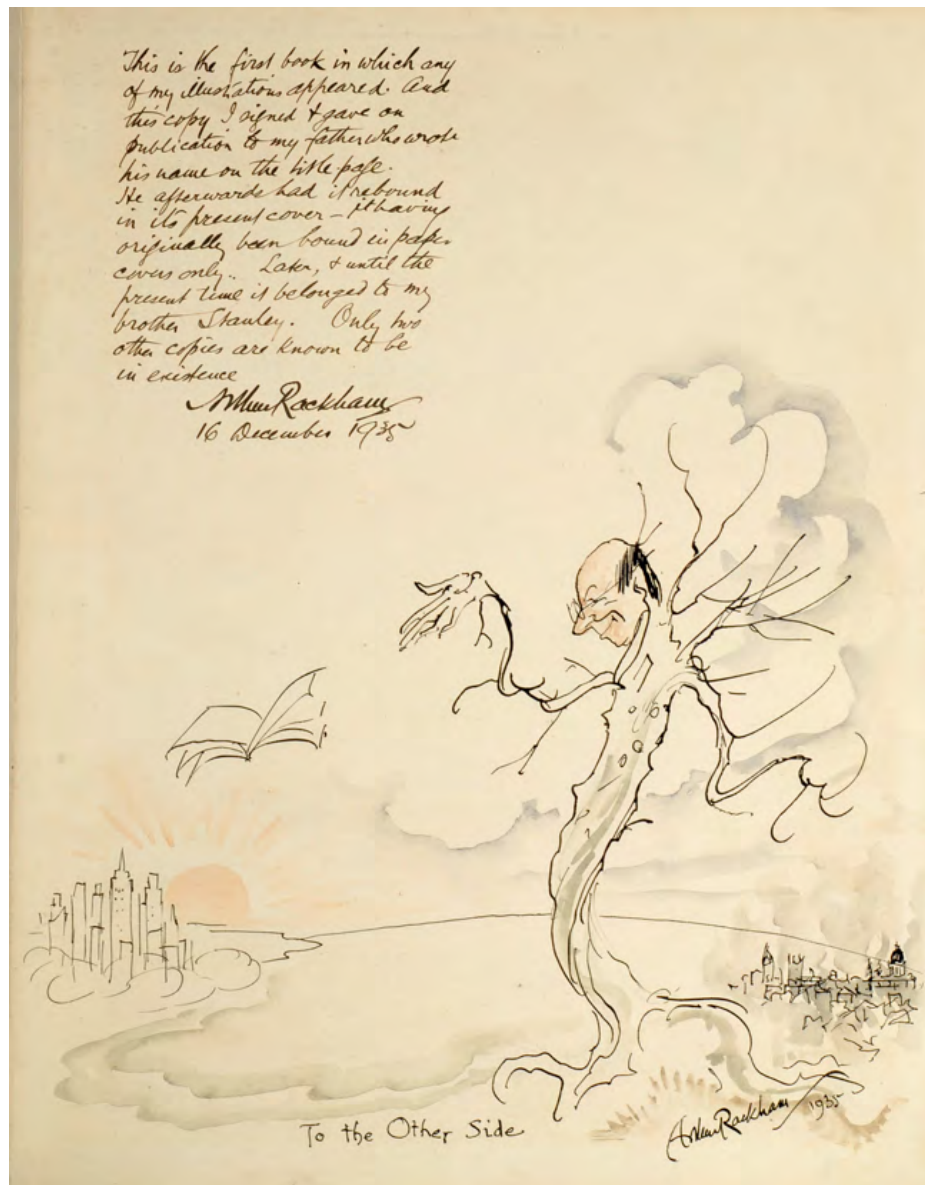
[RACKHAM, Arthur]. RHODES, Thomas. *To The Other Side*. With Illustrations by Arthur Rackham & Alfred Bryan. And Maps. London: George Philip & Son, 1893. First edition, Arthur Rackham's copy, signed on the title page by Rackham and his father, Alfred, and with a full page original pen and ink and watercolor drawing by Rackham highlighted by a lengthy inscription by the artist, signed and dated 1935, to the front free end paper. Quarto. Illustrated throughout with black and white drawings and photographs. The illustrations by Rackham are primarily based upon photographs.

Rebound for Rackham's father in black moire cloth. Accompanied by an archive of eight signed autograph letters by Rackham to the recipient of this copy, celebrated mountaineer and Rackham collector John C. Oberlin, concerning this book, and the original artwork, Sarah Briggs Latimore (first Rackham bibliographer), copyright issues, etc., plus Oberlin's Certificate of Copyright Registration from the Library on Congress/Copyright Office of the United States and the photostat of the artwork that Oberlin used for copyright registration, and more ephemera. Backstrip expertly restored in 2009.

A spectacularly unique copy of the "now very scarce" (Hudson) first book illustrated by Rackham. Book and archive housed together in a quarter morocco clamshell box.

SOLD

DB 01573.



Nicnack Rides on the back of the Unicorn

RACKHAM, Arthur, artist. (1867-1939). "Never had traveller a better Steed" [London], 1897. Original pen-and-ink drawing, signed "A Rackham '97" on lower right-hand corner, for the drawing illustrating A.E. Bonser's *The Treasure at the end of the Rainbow*, (pp. 717-727). The drawing is titled by Arthur Rackham in the lower left-hand corner "The Treasure at the end of the Rainbow/Never had traveller a better Steed." Image size: 8 7/8 x 10 1/2 inches; 225 x 266 mm. Matted, framed and glazed. The drawing appears on p. 723 in the *St. Nicholas Magazine*. London, Frederick Warne & Co., 1898. In *St. Nicholas* the drawing is titled "They approached the Mountains of the Moon, and saw the lofty summits".



"Nicnack," said the Phenix, peeping over the edge,--- for it was indeed the royal bird,--"is that you? I have been expecting your visit. You can help me, and I can help you. I am short of cinnamon sticks. Down where you stand you can see over yonder a grove of the spice. The unicorn will take you to it. Please get me some; and," the Phenix added thoughtfully, "while you are about it, you might bring three straight young palm-trees." Down climbed Nicnack; off he sped on the unicorn's back, and soon returned with the spice and palms. "Thank you, Nicnack," said the Phenix; "but you're tired, so sit down and rest, and tell me what you saw in Fairyland."

In this pen and ink drawing, Rackham depicts a sense of urgency in how he draws Nicnack riding like the wind on his unicorn. His cape and his feathered hat are billowing out behind him. In the foreground a rabbit, looking scared runs out of the way of the hooves of the unicorn. The mountainous landscape is rugged. Rackham's early style, full of detail and movement - a skill that Rackham uses to great effect.

DB 03836.

\$3,250

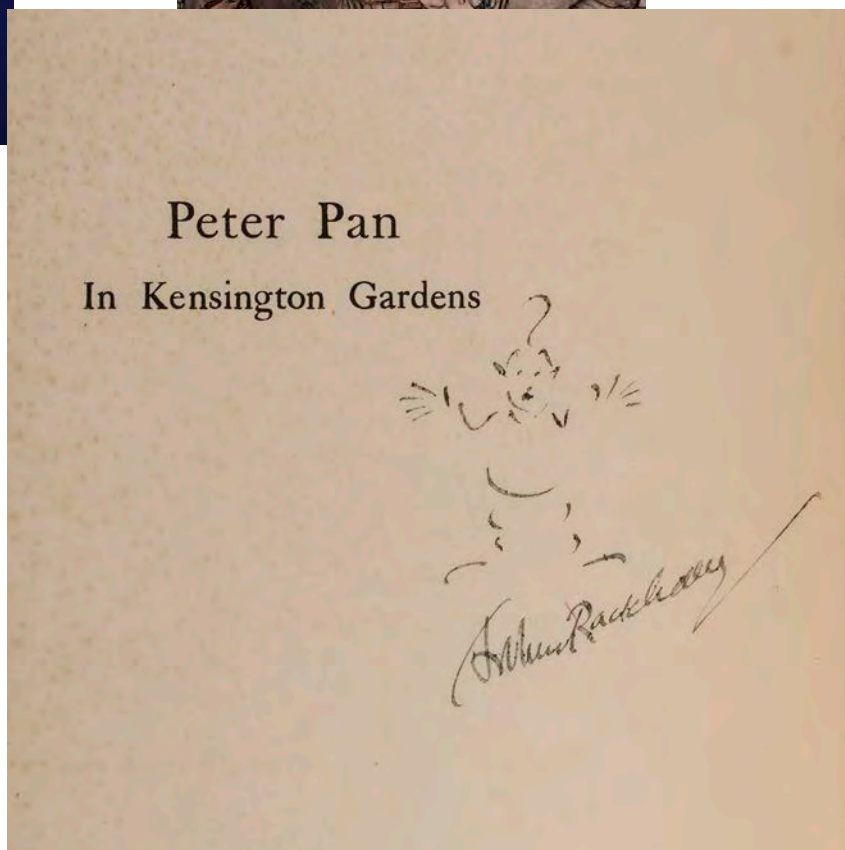
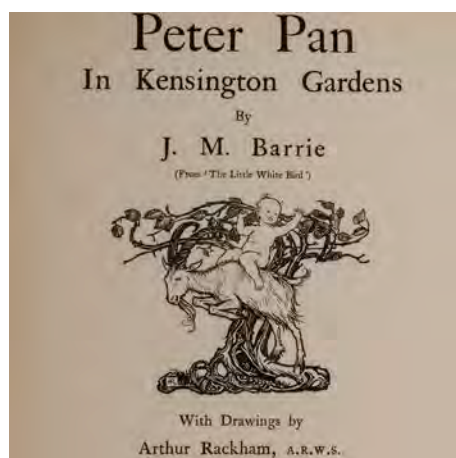
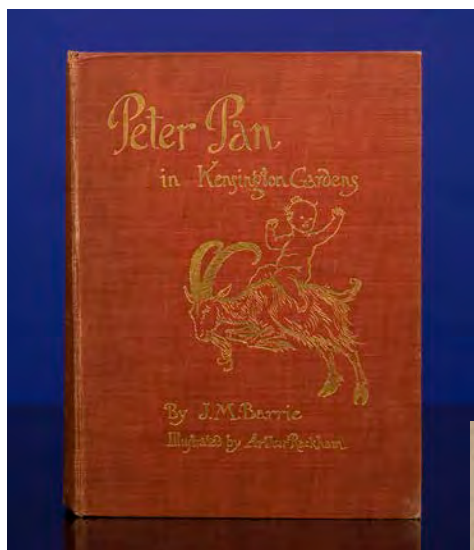
Arthur Rackham's Peter Pan in Kensington Gardens
First Trade Edition With Fifty Color Plates
With an Original Rackham Pen & Ink Sketch of Baby Peter Pan on the Half-Title

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird")... London: Hodder & Stoughton, 1906. First trade edition. With an original signed pen & ink sketch measuring 2 7/8 x 3 inches; 72 x 77 mm., of baby Peter Pan on the half-title. Quarto. Color frontispiece and forty-nine color plates mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings. Publisher's original brick red cloth, front cover pictorially stamped and lettered in gilt. Some light creasing and wear to edges of the two list of illustrations leaves, neat ink name and bookplate on front paste-down, small booksellers description on front free end-paper. Extremities of binding very slightly rubbed. An excellent copy with a charming little pen & ink sketch of baby Peter Pan.

The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens; and that the reason there are bars on nursery windows and a tall fender by the fire is because very little people sometimes forget that they no longer have wings, and try to fly away through the window or up the chimney.' The central chapters of the book tell the story of one such child, Peter Pan, who 'escaped from being a human when he was seven days old... and flew back to the Kensington Gardens'... The Peter Pan chapters of *The Little White Bird* were re-issued in 1906 as *Peter Pan in Kensington Gardens*, with colour plates by Arthur Rackham; this was the book which first made Rackham's work famous. It should not be confused with *Peter and Wendy* (1911), Barrie's novelization of the play *Peter Pan*" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 03599.

\$3,850



Edition de Luxe
With A Fine Original Watercolor By Arthur Rackham
"One of Uncle Sam's Specials..."

[RACKHAM, Arthur, illustrator]. [GRIMM, Jakob and Wilhelm]. *The Fairy Tales of the Brothers Grimm*. London: 1909. Edition de Luxe, limited to 750 copies signed by Arthur Rackham. With a large half-page original pen and ink and watercolor drawing signed and dated below the drawing: "Arthur Rackham 10/4/31" illustrating the fairy tale "Hansel and Gretel". Large quarto. Forty mounted color plates and forty-five drawings in black and white (nine full-page). Large quarto. Original vellum over boards pictorially stamped and lettered in gilt. With the original glassine dust jacket (in two pieces). Original silk ties missing, otherwise a near fine copy. Housed in a quarter dark green morocco slipcase. Considered to be one of Rackham's finest works.

"Reprinted from the 1900 edition, with added illustrations and larger pages" (Latimore and Haskell).

The original drawing depicts the wicked old witch sitting on a boulder by the side of a road, dressed in a checkered red and white dress, pointy shoes, a witches hat, and holding onto a wooden cane. She's pointing her finger at a large black cat, as though she's giving instructions or scolding it, and it's scowling back at her. Not sure which looks more bad tempered - the cat or the witch! Overseeing all of this is a typically Rackhamesque anthropomorphic tree looking down on the cat and seemingly pointing down the road. The image itself measures approximately 5 3/4 x 7 1/2 inches (140 x 190 mm).

SOLD

DB 02320.



De Luxe Edition
With A Superb Signed Original Watercolor

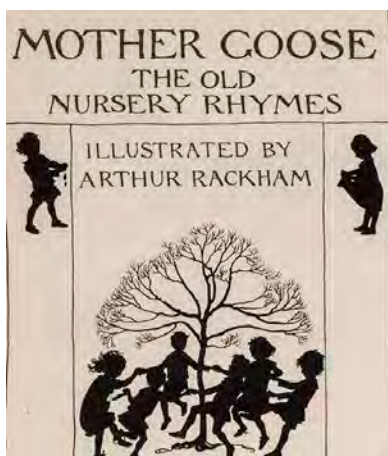
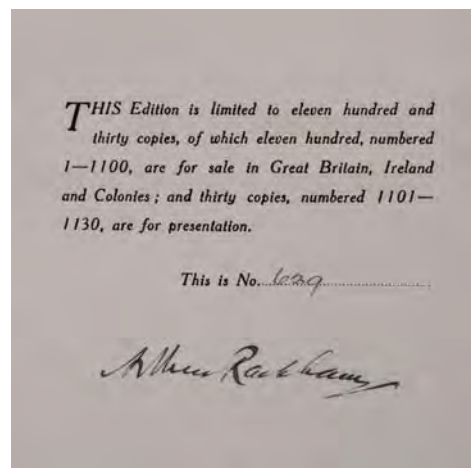
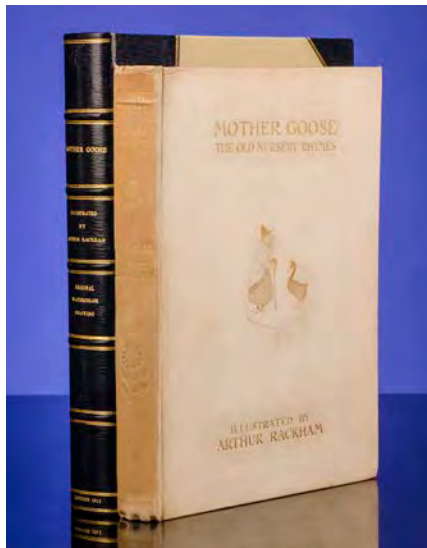
RACKHAM, Arthur. *Mother Goose. The Old Nursery Rhymes.* Illustrated by Arthur Rackham. London: William Heinemann, [1913]. De Luxe Edition, limited to 1130 copies signed by the artist. With, on the half-title, a three-quarter page, very fine original pen, ink and watercolor drawing signed at lower left "Arthur Rackham". Quarto. Thirteen color plates and one black and white plate, all mounted on brown card with captioned tissue guards. Eighty-four black and white drawings in the text. Publisher's original white buckram pictorially stamped on front cover and spine, top edge gilt, others uncut. Spine darkened and with a small (3/4 inch) split in middle of lower joint and minor wear to spine extremities. Some light foxing to front and rear end-papers. Small armorial red leather book-plate of Margot Holmes on front paste-down. A very good copy with a wonderful original watercolor. Housed in a fleece-lined, half dark blue straight-grain morocco clamshell case.

The original watercolor depicts a wintery scene with two small children - a boy dressed in blue and a girl dressed in red. Both children are wearing warm hats, gloves, striped scarves and boots. They are looking, smiling, up to the sky where an icy creature is looking down towards them.

Perhaps this is a mixture of nursery rhymes...? Perhaps the children depicted are Jack and Jill and maybe the icy creature is the North Wind, or Jack Frost - although neither of the nursery rhymes "The North Wind" or "Jack Frost" are featured in this book. Perhaps this drawing is just Rackham having a bit of fun with his imagination... !!

SOLD

DB 04135.



"Jack the Giant Killer"
Original watercolor drawing from English Fairy Tales

RACKHAM, Arthur, artist. (1967-1939). "The giant Cormoran was the terror of all the country-side" [London, 1918]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower left-hand corner, for the color plate facing page 76, in *English Fairy Tales*. London: Macmillan & Co., Ltd., 1918. Image size: 10 x 7 5/8 inches; 254 x 194 mm. (board size: 11 1/4 x 7 15/16 inches; 286 x 202 mm.). Matted, framed and glazed. Written on the back of the watercolor in black ink, in Arthur Rackham's hand "A. Rackham/English Fairy Tales./No. 1 (Jack the Giant Killer)".



"In those days, the Mount of St. Michael in Cornwall was the fastness of a hugeous giant whose name was Cormoran... The poor folk and the rich folk alike ran out of their houses and hid themselves when they heard the swish-swash of his big feet in the water; for if he saw them, he would think nothing of broiling half-a-dozen or so of them for breakfast. As it was, he seized their cattle by the score, carrying off half-a-dozen fat oxen on his back at a time, and hanging sheep and pigs to his waistbelt like bunches of dip-candles." (Jack the Giant Killer).

In this stupendous watercolor, Cormoran is scouting for victims in the middle of a village. He has at least two oxen slung over his shoulder and four pigs tied to his waistband. His face is exactly what a giant's face should look like - really ugly with crossed-eyes and an underbite like a bulldog. In the background, villagers are scurrying away over the fields and low stone walls outside the village and in the foreground we see a small dog running towards two villagers and their child who are hiding the other side of a pigsty.

DB 03833.

\$29,500

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

RACKHAM, Arthur, artist. (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.

"Long, long ago, when this old world was in its tender infancy, there was a child, who never had either a father or a mother; and, that he might not be lonely, another child, fatherless and motherless like himself, was sent from a far country, to live with him, and be his playfellow and helpmate. Her name was Pandora."



This charming watercolor drawing depicts life as it was before Pandora opened the "great ugly box"— a wonderfully gentle pastoral scene, with a group of three naked children dancing merrily, without a care in the world, with "the expanding blossoms of that night's supper" hanging heavily on the tree above their heads and "the tender bud of tomorrow's breakfast" growing on the plants in the foreground.

"The moment one opens Hawthorne's *Wonder Book* one becomes aware of the rounding and softening of form in Rackham's work. The modern Pandora of Hawthorne opens her box for the world in 1921, and she is a very living young girl, with breasts just beginning to swell, indicating that Rackham was aware of the undertones of this story which is being retold with every lifetime. In 'The Paradise of Children' from the same text the children are drawn in line, but the washes of colour give them a rotundity of form and a very human life. The point which Rackham is making, surely, is that these are real children, a real Pandora, and not some dream from fairy land" (Fred Gettings, *Arthur Rackham*, p. 141).

DB 00625.

\$38,500

**A Spectacular 'Still-Life' and 'Fantasy' Oil on Canvas by Arthur Rackham
Specially Commissioned by Sir Henry Royce**

RACKHAM, Arthur, artist. *Landscape from Houghton House.* Original oil on canvas. [Houghton, nr. Arundel, Sussex: ca. 1925]. (23 1/2 x 19 1/2 inches; 595 x 495 mm.). Signed, lower left. Framed.

A spectacular oil painting on canvas by the master of children's illustration, depicting the view from Houghton House (Rackham's home) across the valley of the River Arun to Amberley Mount and the Amberley Quarries. In the 'fantasy' foreground are three large and very wonderful 'anthropomorphic' trees with a young girl and two elfin figures sitting reading a book at the roots of the tree in the center.

Together with a handwritten letter of provenance dated 3, November, 1982, from Arthur Rackham's daughter, Mrs. Barbara Edwards (1908-1993).

This painting was originally sold by David Brass/E. Joseph, 12/21/1982 to the renowned book collector, Mr. Jeffrey Young. Mr. Young's book collection was sold at Sotheby's, London on December 14th, 1992. He had bequeathed this Rackham Oil Painting to his two daughters and this is the first time in thirty-five years that this spectacular and highly important painting is being offered for sale.

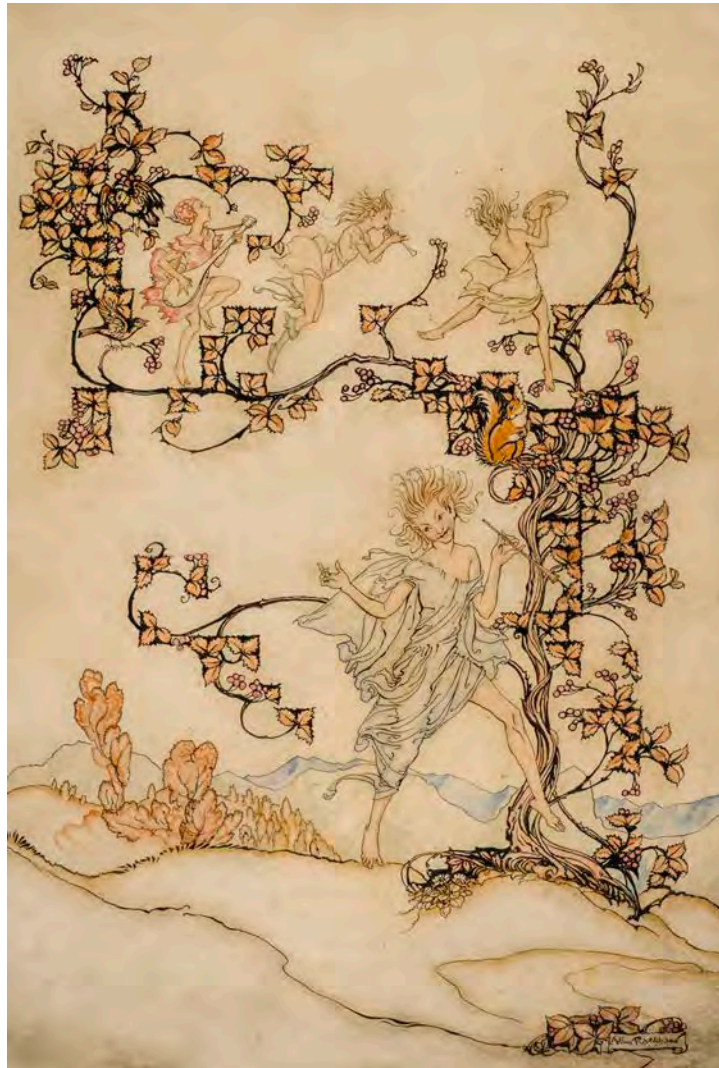
SOLD

DB 04061.



Ariel, Iris, Ceres & Juno
The Title-Page Design for Arthur Rackham's
Illustrated Version of William Shakespeare's Play "The Tempest"

RACKHAM, Arthur, artist. (1867-1939). "Ariel, Iris, Ceres & Juno" [London, 1926]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower right-hand corner. The design for the title-page in the Rackham-illustrated edition of *The Tempest*. London: William Heinemann, Ltd. [1926]. Image and board size: 15 1/8 x 10 7/8 inches; 384 x 276 mm. Matted, framed and glazed (frame size: 25 3/4 x 20 3/4 inches; 654 x 526 mm.). The title-page drawing appeared in the book uncolored. As was often the case, Arthur Rackham has added background and full watercolor to the image in order to enhance its salability.



This exquisite ethereal watercolor from Shakespeare's *Tempest*, depicts a pastoral scene with the airy spirit Ariel in a pale blue smock looking like it is spun from melody and fragrance. He is dancing by the side of a wispy, highly detailed tree and is holding a flute-like instrument in his left hand. He looks so happy as if he's just been freed by Prospero. In the background there are some distant trees and hills - a very peaceful scene. The tree in the foreground is somewhat different to Rackham's usual trees as it doesn't have his signature faces and arms within it. It is delicate and light hearted with leaves and berries growing within its trunk and branches. There is a squirrel sitting just above Ariel's head and birds can be seen in the overhanging branch. In the top half of the watercolor, Iris, Ceres, and Juno are dancing above the long branch, each of them playing an instrument - a lute, a shawm or flute and a tambourine.

DB 03831.

\$29,500

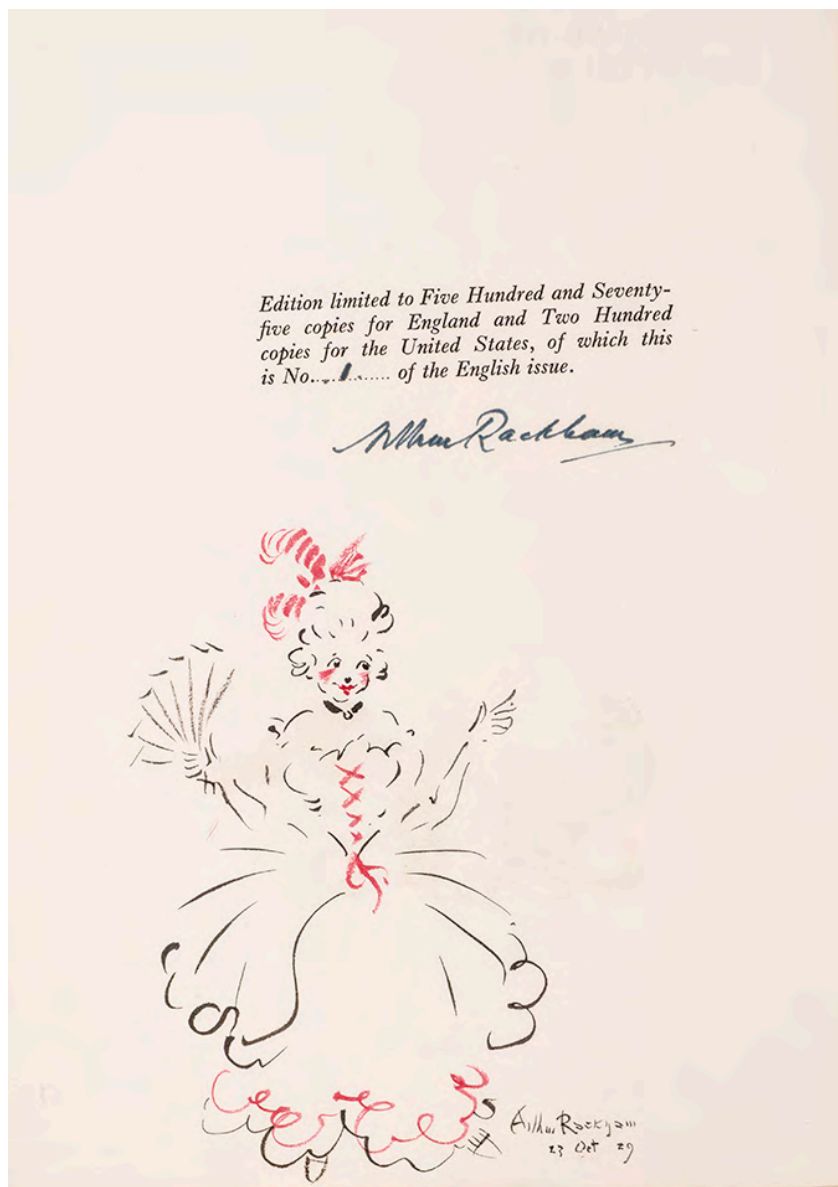
**The Publisher's Possibly Unique 'Special Copy' with an
Original Watercolor Drawing**

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield*. Illustrated by Arthur Rackham. London: George G. Harrap & Company, Limited, [1929]. Limited to 575 numbered copies for England and 200 for the United States, of which this is No. 1. Signed below by Arthur Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Specially bound for the Publisher in contemporary red morocco, front cover with double gilt border surrounding a gilt stamped "H" (for Harrap), smooth spine decoratively tooled and lettered in gilt, top edge gilt, pictorial endpapers. Bookplate of notable Rackham Collector Cyril Sturla on front paste-down. Minimal scratch on front cover, single small 'bloom' of foxing at head of frontispiece and title-page. A fine, partially uncut copy, chemised in a red cloth clamshell case.

This the very 'first' copy, in a 'luxury' binding specially commissioned by the publisher, George C. Harrap, with his initial 'H' stamped in gilt on the front cover, is most likely unique or possibly the first of a very few copies containing an original half-page watercolor drawing on the limitation leaf of a lady with a fan, signed and dated at lower right: "Arthur Rackham/23 Oct 29." We are certain that this drawing is of Rackham's one-time model Marita Ross - the figure is almost identical to a fine watercolor that we have seen, in a first 'trade' edition of the *Vicar of Wakefield* which is inscribed "To Marita / from / Arthur Rackham / 29.10.29".

SOLD

DB 03984.



One of Nine Special Copies with an Original Watercolor Drawing

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen*. Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1932]. Limited to 525 numbered copies (of which 500 are for sale), signed by the artist and the publisher, "This Edition which contains an original / drawing by the Artist is Limited / to Nine Copies of which Eight are for sale. Geo. G. Harrap Co. Ltd." One of nine special copies containing an original watercolor drawing, titled "The Little Mermaid" signed and dated at lower right: "Arthur Rackham/1932." Large quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Title printed in reddish brown and black. Specially bound by Sangorski & Sutcliffe in full green morocco. Covers stamped in gilt with a triple gilt rule and four cornerpieces after designs by Rackham, spine panelled and lettered in gilt in compartments, board edges and turn-ins ruled in gilt, top edge gilt, others uncut. "Cockerell" marbled endpapers. Original pink and white pictorial endpapers bound in at front and back. Spine slightly faded, otherwise a fine copy. In the original cardboard slipcase with printed top label with matching limitation number.

"While in Copenhagen on a recent visit I had the good fortune to meet a lady who in her childhood --- her very early childhood it must have been --- had listened, unsuspected by the author, to Andersen himself reading for the first time some of his own newly written stories. While he read she sat on the floor under the table, silent as a mouse, hidden from Andersen's view by the tablecloth --- a little scene illustrating his well-known reluctance to be treated chiefly as a writer for children, but also providing a subject in which, had he known it, he would have found just such another incident as he had so often turned to account for one more of his immortal children's stories." (Introduction by Arthur Rackham).

SOLD

DB 02312.



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

RACKHAM, Arthur, artist. (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.

This highly detailed pen-and-ink and watercolor drawing depicts the swineherd, "that is to say, the Prince (but, of course, they did not know that he was not a real swineherd)," and the Princess sitting just outside the pigsty, kissing, with three pigs in the pigsty at lower left, five maids of honor standing around them at right counting the kisses, and the Emperor watching them from behind a brick fence.



"Now well into his sixties, Rackham was in any case gradually moving away from the vitalized energetic gothic vision of the world, and an imaginative richness, one might even say a lyrical tone was entering his work. With the distinct mellowing and spiritualization of vision which comes with age, there was an urge to find an eternal mellowing of style. Yet it appears from some of the drawings and paintings of the early thirties that Rackham was aware of the public's reluctance to accept this change; they wanted the old Rackham, the one who would give them fairies, monsters, dragons, gnomes and living trees..." (Gettings, *Arthur Rackham*, p. 154).

"The Observer invited Hugh Walpole to chose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's Hans Andersen,' Walpole replied. 'He has risen nobly to his subject. He has acquired a new tenderness and grace. His fantasy is stronger than ever.'" (Hudson, *Arthur Rackham His Life and Work*, p. 133-34).

DB 00026.

\$45,000

Little Gerda and the Lapp Woman from
"The Snow Queen"
Original watercolor drawing from
Arthur Rackham's Hans Andersen's Fairy Tales

RACKHAM, Arthur, artist. *"The Lapp Woman wrote few words on a dried Stockfish"* [London, 1932.]. Original pen, ink and blue watercolor drawing, signed lower right. Image size: 8 x 7 1/2 inches; 204 x 191 mm. Published as the black & white illustration on page 74 of *Hans Andersen's Fairy Tales Illustrated by Arthur Rackham*, [London, 1932].



"And when little Gerda had been warmed, and had had something to eat and drink, the Lapp woman wrote a few words on a dried stockfish, bidding Gerda to take good care of it, tied her on the reindeer again, and away they went. Flash! Flash! it went up in the sky. All night long burned the beautiful blue Northern Lights"

In this marvelous watercolor, Gerda and the Lapp woman are sitting in the little hut which has vegetables hanging from the low wooden beams. Gerda is dressed in a pretty blue and white dotted dress, and is sitting with a bowl and spoon on her lap. She is looking at the Lapp woman who is holding the dried stockfish, writing on it with a quill. The Lapp woman is dressed in a red top, blue skirt and red and blue striped headscarf, and is wearing big round glasses on her long nose. The Lapp woman with her wizened hands and feet are the focal point of the picture, the whole scene giving the impression of warmth and intimacy between the little girl and the Lapp woman.

DB 04108.

\$32,500

"Hop-O-'My Thumb"
Original watercolor drawing from
The Arthur Rackham Fairy Book

RACKHAM, Arthur, artist. (1867-1939). "Hop-o'-my-thumb went up to the Ogre softly and pulled off his seven-league boots" [Sussex]. 1933. Original pen-and-ink and watercolor drawing, signed "A Rackham" on lower left-hand corner, for the color plate facing page 28 in the *The Arthur Rackham Fairy Book*. London: George G. Harrap & Co., Ltd. [1933]. Also used on the front panel of the dust jacket on the first trade edition. Image size: 9 1/2 x 6 3/4 inches; 241 x 172 mm. Matted, framed and glazed.

An exceptional watercolor encapsulating everything that Rackham is known for. The Ogre, with pointed ears, a very long pointed nose and sharp teeth is sleeping, totally oblivious as to what tiny Hop-o'-my-thumb is doing.



"Seven-league boots are very tiresome to the person who wears them; so the Ogre now began to think of resting, and happened to sit down on the very rock where the poor children were hid. As he was so tired, and it was a very hot day, he fell asleep, and soon began to snore so loudly that the little fellows were terrified. When Hop-o'-my-thumb saw this he said to his brothers, "Courage, my lads! Never fear! You have nothing to do but to steal away and get home while the Ogre is fast asleep, and leave me to shift for myself." The brothers now were very glad to do whatever he told them, and so they soon came to their father's house. In the meantime Hop-o'-my-thumb went up to the Ogre softly, pulled off his seven-league boots very gently, and put them on his own legs: for though the boots were very large, yet, being fairy boots, they could make make themselves small enough to fit any leg they pleased."

DB 03832.

\$39,500

"Hansel and Grethel"
Original watercolor drawing from
The Arthur Rackham Fairy Book

RACKHAM, Arthur, artist. (1867-1939). "Just then the door opened, and a very old woman walking upon crutches came out" [Sussex, 1933]. Original pen-and-ink drawing, signed "A Rackham" on lower left-hand corner, for the drawing on page 275 in the *The Arthur Rackham Fairy Book*. London: George G. Harrap & Co., Ltd. [1933]. Image size: 9 5/8 x 6 7/8 inches; 244 x 175 mm. Matted, framed and glazed.

Although this drawing is in pen and ink with no color, there is a depth of emotion that only Rackham can convey and it tells the story so simply and yet so effectively. He shows his true genius in just a few strokes of his pen.



The old woman, leaning on a crutch and wearing a tall conical black hat is the stereotypical witch. She has long knobby fingers, a big hook nose and is hunched over on her crutch. The way that Rackham has drawn her, although she is smiling a toothy grin, you just know that no-one should trust her. Hansel and Grethel are looking up at her, having just dropped pieces of her gingerbread house on the ground in fright - a piece of the window pane is missing.

""We will go in there," said Hansel, "and have a glorious feast. I will eat a piece of the roof, and you can eat the window. Will they not be sweet?" So Hansel reached up and broke a piece off the roof, in order to see how it tasted; while Grethel stepped up to the window and began to bite it. Then a sweet voice called out in the room, "*Tip-tap, tip-tap*, who raps at my door?""

DB 03835.

\$7,500

An Original Pen, Ink and Watercolor from Goblin Market
The Original Pen, Ink & Watercolor drawing for the Color Plate Facing Page 36
"White and golden Lizzie stood"

RACKHAM, Arthur, artist. "White and golden Lizzie stood". [London 1933]. Original pen, ink and watercolor drawing signed "Arthur Rackham" in lower left corner. Image size: 14 1/4 x 10 1/8 inches; 362 x 258 mm.. Matted and framed, Fine.

This beautifully executed watercolor drawing depicts white and golden Lizzie in a woodland scene.

"White and golden Lizzie stood,
Like a lily in a flood, -
Like a rock of blue-veined stone
Lashed by tides obstreperously, -
Like a beacon left alone
In a hoary roaring sea,
Sending up a golden fire, -
Like a fruit-crowned orange-tree,
White with blossoms honey-sweet,
Sore beset by wasp and bee..."

SOLD

DB 04281.

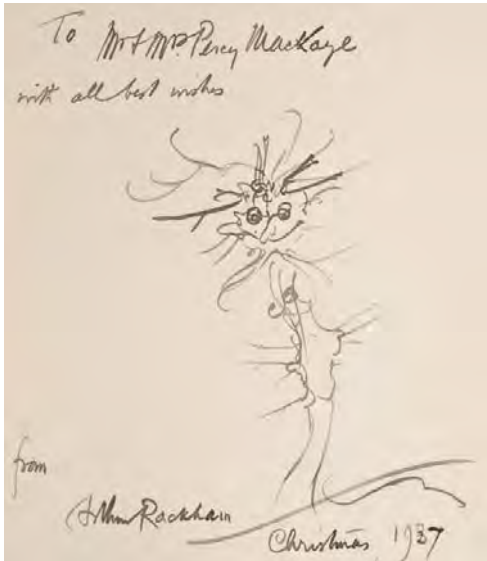


The Copy of Poet Percy MacKaye With an Original Drawing by Rackham

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. First trade edition. Octavo. Four color plates. Publisher's 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. American dramatist and poet Percy MacKaye (1875-1956), whose poetry collection, *The Far Familiar* (1938) was graced with a frontispiece by Arthur Rackham, was the first champion of civic theater and is considered to be the first poet of the Atomic Era because of his sonnet "The Atomic Law," which was published in the Christmas 1945 issue of *The Churchman*. *Goblin Market* (composed in April 1859 and published in 1862) is a narrative poem by Christina Rossetti. Riall, p. 179. Latimore and Haskell, p. 69.

DB 02510.

\$2,750



Arthur Rackham Original Pen, Ink and Blue Watercolor Drawing Possibly an Unused Chapter Heading for "A Christmas Carol"

RACKHAM, Arthur, artist. [*Three figures floating on air*]. [n.d., n.p.], unsigned. Original pen, ink and blue watercolor drawing, unsigned. Image size: 6 1/4 x 3 3/4 inches; 159 x 95 mm. Matted, framed and glazed. Unsigned, untitled with no place or date but unmistakably by Rackham. Very similar to some of Arthur Rackham's drawings and chapter headings in *A Christmas Carol*. Depicting three figures looking as if they are floating on air. The figure on the left is holding onto someone not in the picture. The middle figure is donning a top hat and is smoking a pipe. He in turn has his arms crossed and is holding onto a figure wearing a fur jacket and fur hat with feathers attached. This figure is reaching out as if to grab onto a long ribbon that is floating just ahead of him. Provenance: Charles Sessler, Inc., Philadelphia.

DB 03840.

\$1,750



*"For children in their most impressionable years, there is, in fantasy,
the highest of stimulating and educational powers"*
- Arthur Rackham -



Books From 1894 - 1951





**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. Publisher's original yellow pictorial wrappers. Mild wear and soiling to wrappers, especially on spine. The title-page is signed "Anthony Hope Hawkins". An excellent copy. Only two copies of the first issue have come to auction within the last thirty-five years: The first had chipping, the second lacked the backstrip.

"Rackham had already illustrated several titles which are much sought after by collectors... The four pictures in *The Dolly Dialogues* are in the semi-photographic style in heavy line and wash..." (Gettings, p. 102). According to Hamilton's biography, Rackham used his younger sister, Winifred, as model for the cover illustration. Riall, p. 2. Latimore and Haskell, pp. 1-2.

DB 02921.

\$950

Five Full-Page Illustrations by Arthur Rackham



[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Tales of a Traveller...* New York & London: G.P. Putnam's Sons, 1895. Buckthorne Edition. Two octavo volumes. Twenty-five full-page, half-tone plates by various artists of which five are by Arthur Rackham, all plates with tissue guards lettered in red. Publisher's original white cloth over beveled boards. Front covers and spines with elaborate pictorial stamping in gold and dark green, lettered in black, top edges gilt, plain end-papers. Spines slightly darkened and a little rubbed at extremities, small stain on lower margin of final blank and end-paper in volume one. Small neat ink name stamp on verso of both frontispieces. A very good set.

Tales of a Traveller, by Geoffrey Crayon, Gent. (1824) is a collection of essays and short stories written by Washington Irving. It was written while Irving was living in Europe, primarily in Germany and Paris, and was published under his Geoffrey Crayon pseudonym. Riall, p. 14; Hamilton, p.40.

DB 03938.

\$350

"The First Good Rackham"



[RACKHAM, Arthur, illustrator]. FITZGERALD, S.J. Adair. *The Zankiwank & the Bletherwitch...* London: J.M. Dent & Co., 1896. First edition. Small octavo. Seventeen full-page and twenty-four black and white text illustrations. Publisher's original dark green cloth pictorially stamped and lettered in gilt. Engraved bookplate on front paste-down. Neat ink presentation and small "Merry Christmas" postage stamp on front free endpaper. Some very light rubbing to extremities, some light foxing or toning throughout but still an excellent copy of Rackham's first book featuring "fantastic" creatures.

"Here, in the imaginative silhouettes of the attenuated, weirdly double-jointed ostrich-like figure of the Zankiwank, Arthur is finding a commercial, even a career outlet, for the 'fantastic and the imaginative' which had preoccupied him from an early age" (Hamilton, p. 40). Latimore and Haskell, p. 8. Riall, p. 15. Hudson, p. 166. Gettings, p. 173.

DB 03799.

\$1,750

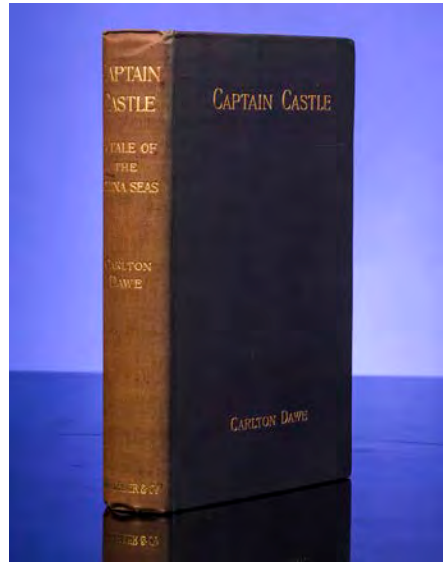
With Frontispiece by Arthur Rackham

[RACKHAM, Arthur, illustrator]. DAWE, [William] Carlton [Lanyon]. *Captain Castle: A Tale of the China Seas*. London: Smith, Elder, & Co., 1897. First edition, with "Save Me! Save Me!" frontispiece in half-tone by Arthur Rackham. Octavo. Publisher's original dark blue ribbed cloth, front cover and spine lettered in gilt, plain endpapers. Small blind-stamp of W.H. Smith & Son, London, and neat early ink signature on front free endpaper. Front inner hinge very slightly cracked but perfectly sound, spine a little faded otherwise a near fine copy of an exceptionally scarce Rackham title.

OCLC/KVK note only eight copies in institutional collections worldwide. Latimore and Haskell p. 10. Hudson p. 174. Gettings p.173.

DB 04011.

\$750

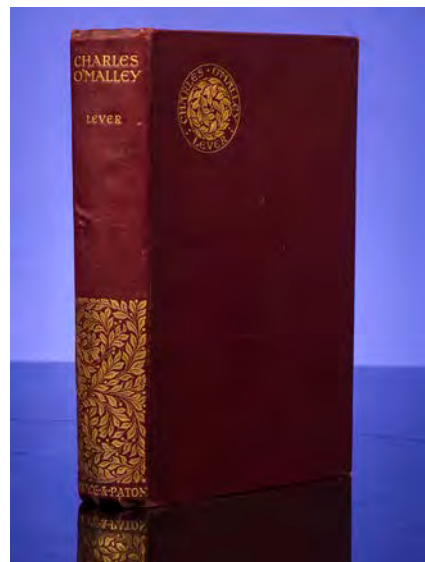


**"Vivid, Rollicking Adventures of Military Life and Hard-Drinking, Fox-Hunting Irish Society"
Illustrated by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. LEVER, Charles. *Charles O'Malley. The Irish Dragoon*. With Sixteen Illustrations... London: Service & Paton, 1897. First Rackham illustrated edition. Octavo. Title-page printed in red and black. Sixteen full-page black and white illustrations, including frontispiece. Publisher's original burgundy ribbed cloth. Upper board with gilt stamped title and author vignette, spine with foliate design and title lettered in gilt. Upper edge cut, others untrimmed. E5 & E6 poorly opened with very slight loss (1/8 x 1 inch); 2D6 with small piece (7/16 x 1/2 inch) missing from blank outer margin; a few very minor and insignificant marginal stains, otherwise a near fine copy. Engraved bookplate of W. Kinning Crone on rear paste-down. Latimore and Haskell p. 10. Riall p. 20. Hamilton p. 47.

DB 04012.

\$550

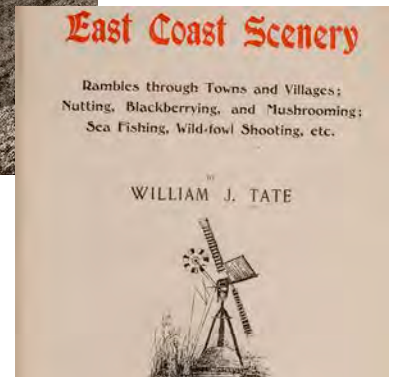
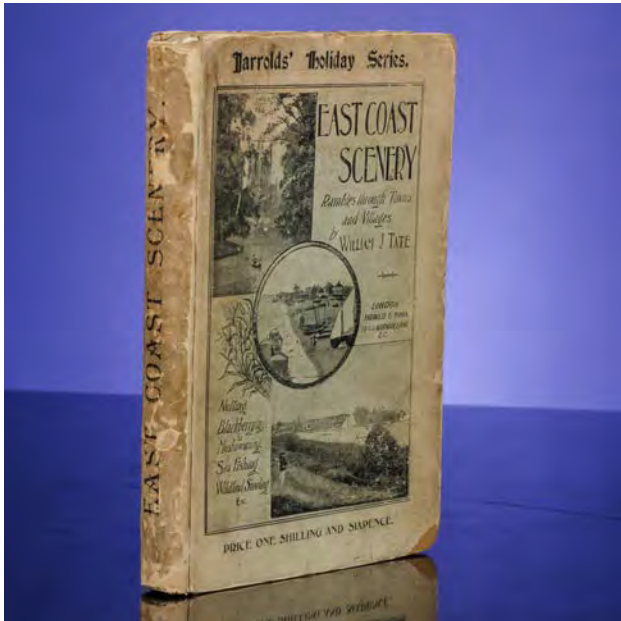


With Seven Black & White Illustrations

[RACKHAM, Arthur, illustrator]. TATE, William J. *East Coast Scenery*. Rambles through Towns and Villages; Nutting, Blackberrying, and Mushrooming; Sea Fishing, Wild-Fowl Shooting, Etc. By William J. Tate. London: Jarrold & Sons, 1899. First edition. Octavo. Title-page printed in red and black. With a frontispiece and ninety-six black and white illustrations of which seven are signed "A Rackham" or "AR". As per Riall "there may be others without his mark." Publisher's original eggshell-green pictorial boards printed in black. Spine a little chipped at extremities, corners and board edges a little rubbed, otherwise an excellent copy of this exceptionally rare Rackham title - the first example that we have seen in over fifty years. Housed in a full cloth clamshell case.

DB 04013.

\$950

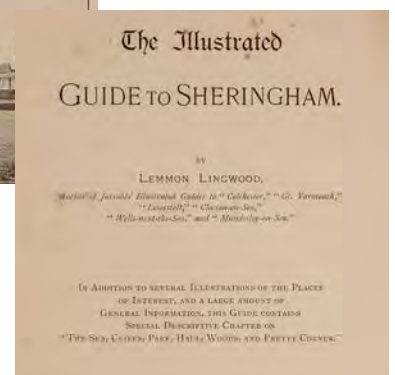


With Three Fine Line Drawings by Arthur Rackham

[RACKHAM, Arthur, illustrator]. LINGWOOD, Lemmon. *The Illustrated Guide to Sheringham...* London: Jarrold & Sons, [ca. 1899]. First edition. Octavo. With three half-page line drawings by Arthur Rackham. In addition there are two full-page photogravure illustrations, six half-page photogravure illustrations, two half-page line drawings. Publisher's original cream pictorial stapled wrappers printed in red and black. Small triangular piece missing from top corner of front wrapper, top 1 5/8 inch of spine missing and short tear extending down rear wrapper. Housed in a full cloth clamshell case. A very good copy of an exceedingly rare little book - the first copy that we have seen in over fifty years. Not recorded in Gettings, Hamilton, Hudson, Latimore & Haskell, or Riall.

DB 04014.

\$850



**The Exceptionally Scarce Two-Shilling Deluxe
First Edition**

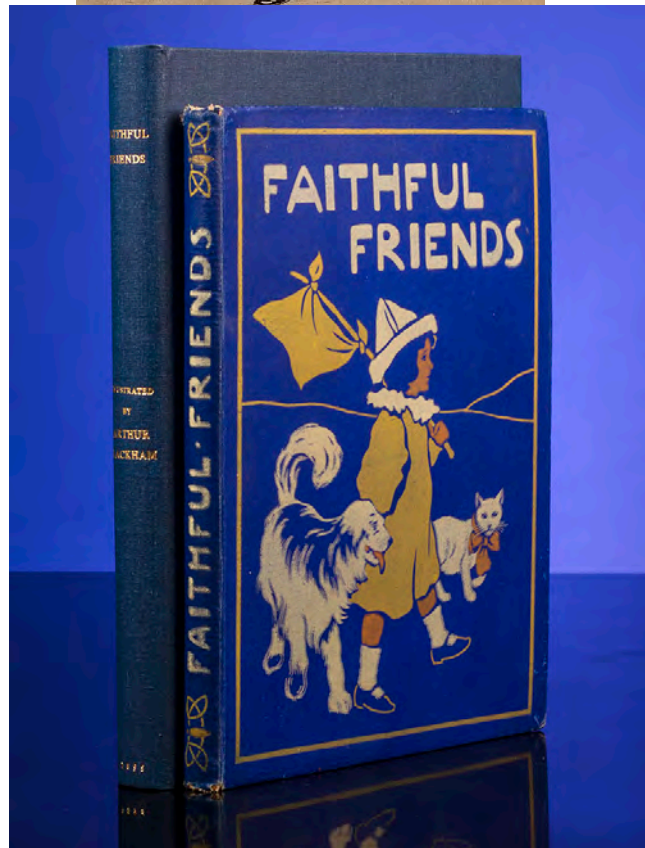
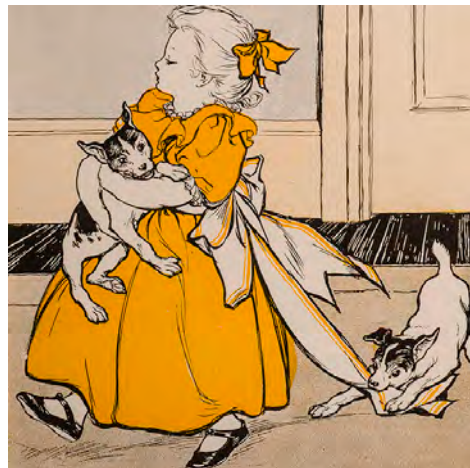
[RACKHAM, Arthur and Cecil Aldin, etc., illustrators] Various Authors. *Faithful Friends*... London: Blackie and Son Limited, n.d., [1901]. First edition, deluxe binding. Quarto. With six full page two-color, and two black and white, illustrations by Rackham; miscellaneous color illustrations by Cecil Aldin, Felix Leigh, A.M. Hutton, Louis Wain, Gunning King, EAC [Edward Caldwell], Fannie Moody, M.E.E [Mary Ellen Edwards], M. Dixon, and others. Text by various authors. Publisher's original blue cloth, pictorially stamped. Spine decoratively lettered in white and orange, gray coated end-papers, all edges gilt. School prize label on front free end-paper dated "April 1902". Small booksellers label (Dolby Brothers, Stamford, UK) on front paste-down. Spine ends a little frayed, some occasional and very light marginal soiling. A near fine copy. Housed in a full cloth clamshell case.

Latimore & Haskell and Derek Hudson declare 1913 as the year of this book's first publication, yet the plates by Rackham are dated "1901." COPAC notes a copy and assigns "1902" as publication date but without explanation. OCLC notes a copy, "Printed by Blackie and Son Limited at the Villafeld Press, Glasgow - Cover./ Publisher's advertisement on p. [iv] of cover, for Hassall Nursery Series./ Binding: Pictorial boards with red cloth spine. Color illustration on cover of horse and dog," and assigns the date as 1913 (Riall notes this edition as 1904). We have seen another, similar undated edition in green cloth with a color illustration of dog and horse on laid to green cloth. And yet another edition, with pictorial boards similar to the copy under notice, in green cloth.

In over fifty years of specializing in the works of Arthur Rackham this is only the second copy of the true first edition that we have ever seen or heard of.

DB 04018.

\$2,750

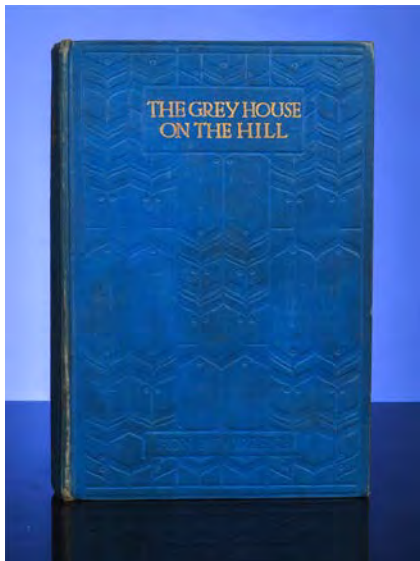


Pretty In Pink

[RACKHAM, Arthur, illustrator]. GREEN, [Louisa Lelias], The Hon. Mrs. *The Grey House on the Hill*. London, Edinburgh and New York: Thomas Nelson and Sons, [1903]. First Rackham-illustrated edition, first issue, printed on pink paper. Octavo. Title-page printed in red and black on white paper as issued. Eight full page color plates by Arthur Rackham. Publisher's original blue cloth. A color variant not noted by Riall or Latimore and Haskell. A near fine copy with just the lightest amount of rubbing to extremities and a few leaves with light creases at upper corners. Exceptionally rare with no copy having appeared at auction for twenty-nine years. Originally published in 1870 with the subtitle "Buy the Truth and Sell It Not: A Tale for the Young". Riall, p. 51; Latimore and Haskell p. 21.

DB 03448.

\$1,250



Unrecorded Edition With an Unrecorded Drawing by Arthur Rackham

[RACKHAM, Arthur, illustrator]. [WAIN, Louis, 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 original quarter cloth over pictorial boards. A very good copy. Unrecorded and very scarce. This title was later issued by Blackie & Son, 1917, and Alexandria Publications, c. 1920, in what appear to be abridged editions; the Blackie & Son edition collates to only twelve pages.

DB 02471.

\$1,750



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. Publisher's original red cloth pictorially stamped. Some light pencil lining and light marginal foxing throughout, neat repair to inner margin of color-plate facing page 33, otherwise a near fine copy of this rather scarce little book. Included is a copy of a book by Captain Mayne Reid entitled *The Scalp Hunters: A Romance of Northern Mexico*. London and Glasgow: Collins' Clear-Type Press, [n.d.] but ca. 1904. This book is bound in the same red cloth and has the identical design to *Two Years Before the Mast* on the front cover and the spine.

DB 03396.

\$850

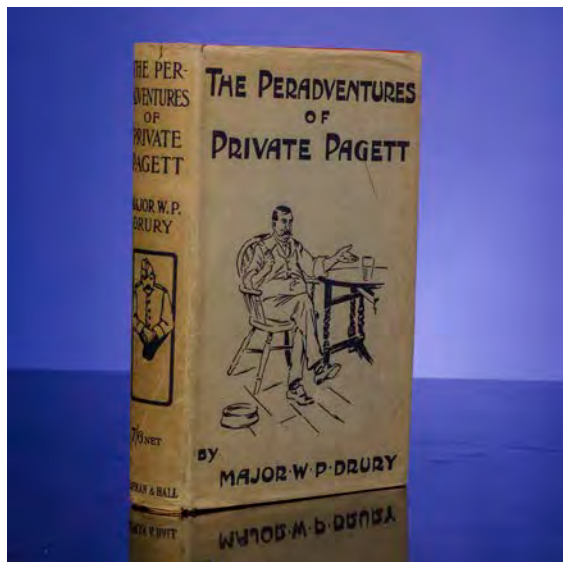


"Tell it to the Marines"
A Near Fine Copy in the Original Pictorial Dust Jacket
With Eight Half-Tone Plates by Arthur Rackham

[RACKHAM, Arthur, illustrator]. DRURY, Major W.P. *The Peradventures of Private Pagett...* London: Chapman and Hall, 1904. First edition. Octavo. Eight half-tone plates by Rackham. Publisher's original orange-red cloth pictorially stamped and lettered in black on front cover and spine. Minimal rubbing to extremities, light marginal foxing throughout. Complete with the very scarce publisher's light gray pictorial dust jacket. A near fine copy - the first in dust jacket that we have ever seen. Riall, p. 61; Latimore and Haskell p. 23.

DB 04021.

\$1,450



**“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. Publisher's original gilt pictorial vellum. Top edge gilt, others untrimmed. Endpapers a little foxed. Silk ties replaced, otherwise a fine copy. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Chemised and housed within a blue cloth slipcase.

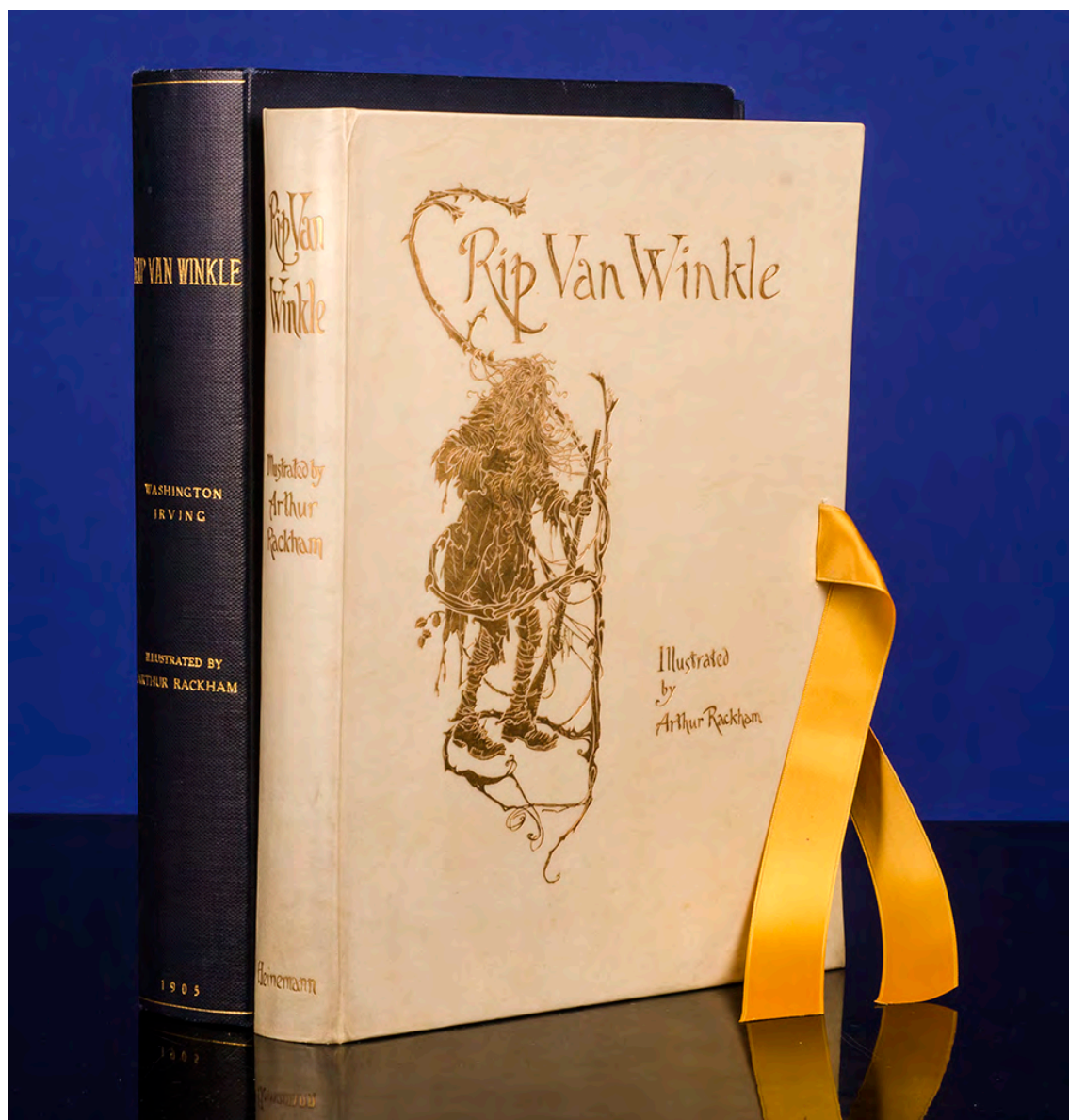
Around the middle of 1904 Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold in a complicated deal to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries. Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers.

"Brown and Phillips' investment, made secure by the keenness of Rackham's purchasers, was not let down by the reviews his work received.

"... When, in September 1905, *Rip Van Winkle* was published, comparisons between Rackham and German artists [i.e. Dürer and Joseph Sattler] continued to be voiced, The Times remarking on 'the marvel of his Düreresque detail'... The 51 illustrations, for a story of not more than five thousand words, enables the story to be told twice, once through Irving's words, and once again, image by image, through Rackham's pictures... In his illustrations, Rackham pays homage not only to Dürer, Cruikshank and Dutch seventeenth-century painting, but to

DB 02842.

\$6,500



"The Marvel of His Düreresque Detail"

[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. Publisher's original vellum over boards. Front cover pictorially stamped and lettered in gilt, spine lettered in gilt, top edge gilt, others uncut, later silk ties. Minimal darkening to spine, otherwise a fine copy. Housed in a green cloth clamshell case with red morocco spine label.

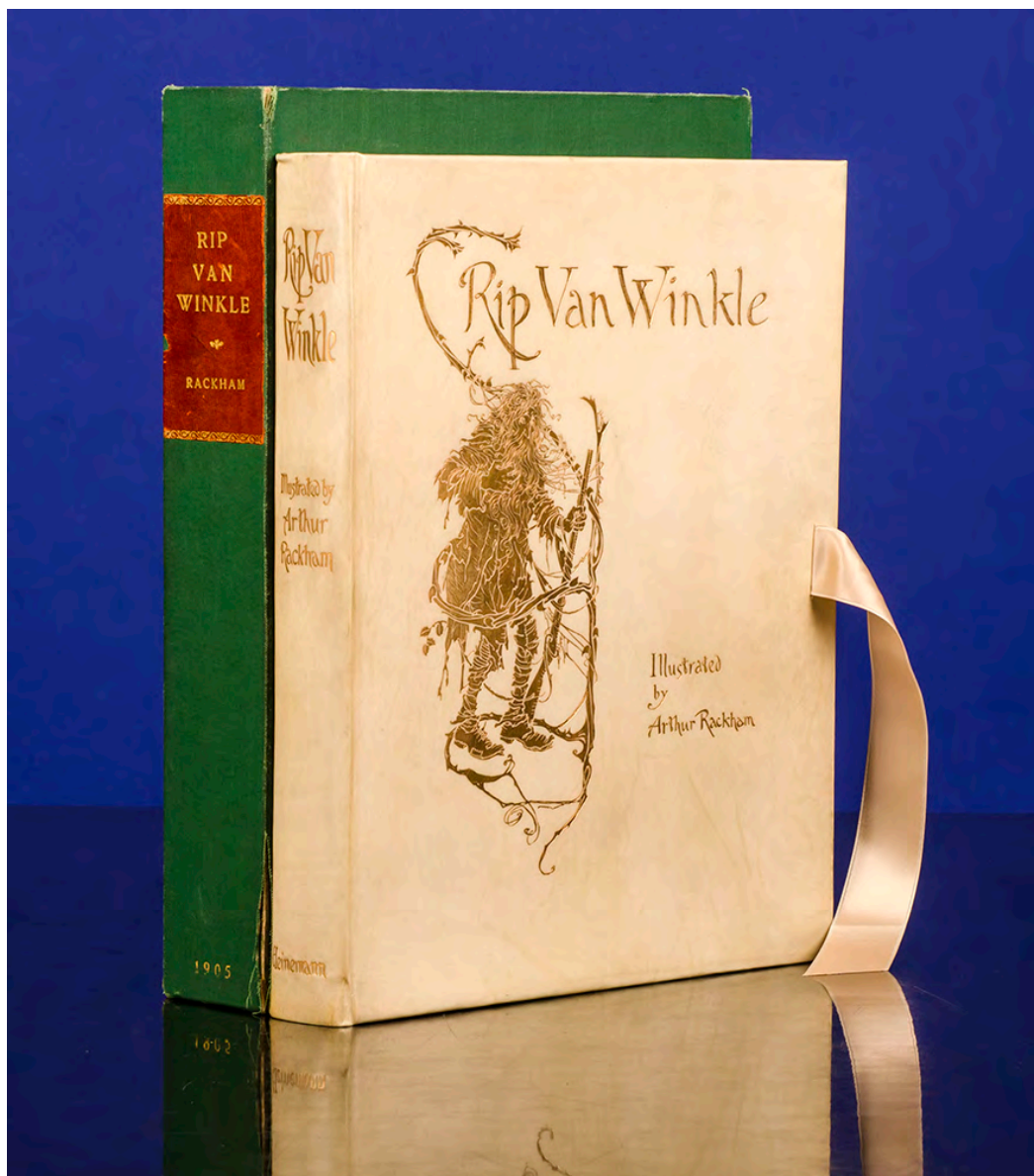
"... But the first work that greatly advanced his fame in the years immediately following his marriage was his edition of *Rip Van Winkle*... This lovely book decisively established Rackham as the leading decorative illustrator of the Edwardian period... The deluxe edition of the book was fully subscribed before the [Leicester Galleries] exhibition closed" (Hudson).

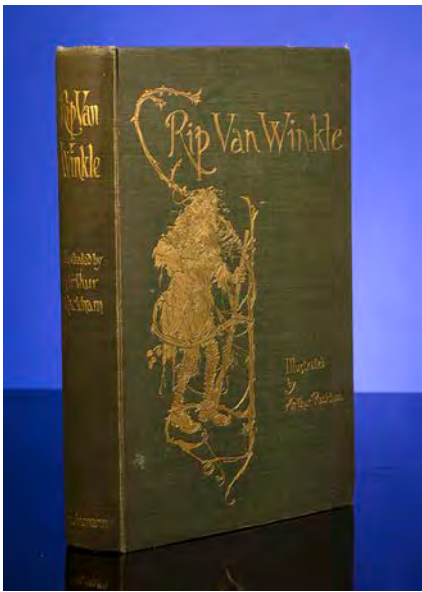
"... When, in September 1905, *Rip Van Winkle* was published, comparisons between Rackham and German artists [i.e. Dürer and Joseph Sattler] continued to be voiced, The Times remarking on 'the marvel of his Düreresque detail.'

Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).

DB 03924.

\$6,000





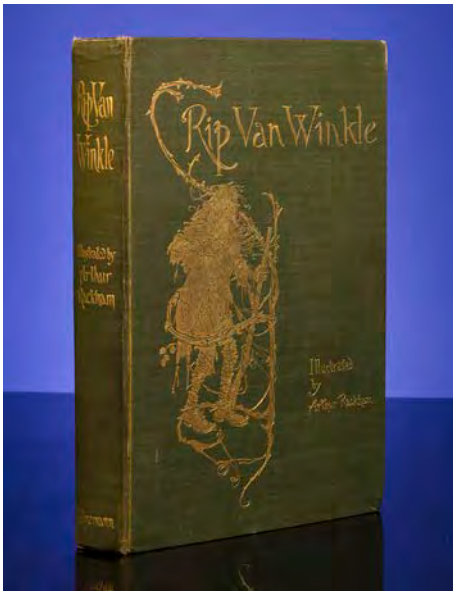
**First Trade Edition
Fifty-One Mounted Color Plates**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. First Trade Edition. Quarto. Color frontispiece and fifty color plates mounted with lettered tissue guards. Publishers original green cloth, pictorially stamped in gilt on front cover and lettered in gilt on spine, plain green endpapers, all edges stained green. Preliminary text leaves foxed, otherwise an excellent copy.

Latimore and Haskell p. 26. Riall pp. 69/70. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).

DB 03601.

\$1,250

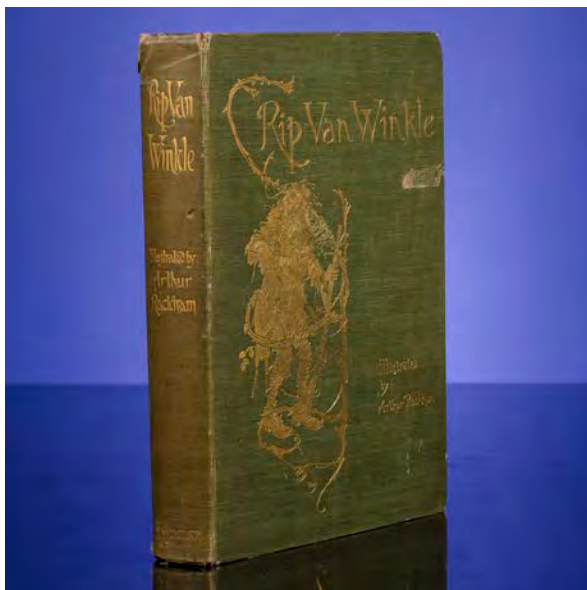


Another Copy

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. First Trade Edition. Quarto. Color frontispiece and fifty color plates mounted with titles tissue guards. Publishers original green cloth, pictorially stamped in gilt on front cover and lettered in gilt on spine, plain green end-papers, all edges stained green. Preliminary text leaves and some tissue-guards foxed, spine slightly worn at head and tail. A very good copy.

DB 03886.

\$650



And Another Copy

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. First Trade Edition. Quarto. Color frontispiece and fifty color plates mounted with titles tissue guards. Publishers original green cloth, pictorially stamped in gilt on front cover and lettered in gilt on spine, plain green end-papers, all edges stained green. Preliminary text leaves and some tissue-guards foxed, spine slightly faded and a little worn at head and tail. Small repaired tear cloth on edge of front board, lower corners worn. In inscription date Xmas 1905 on verso of front free end-paper. A good copy only.

DB 03646.

\$450

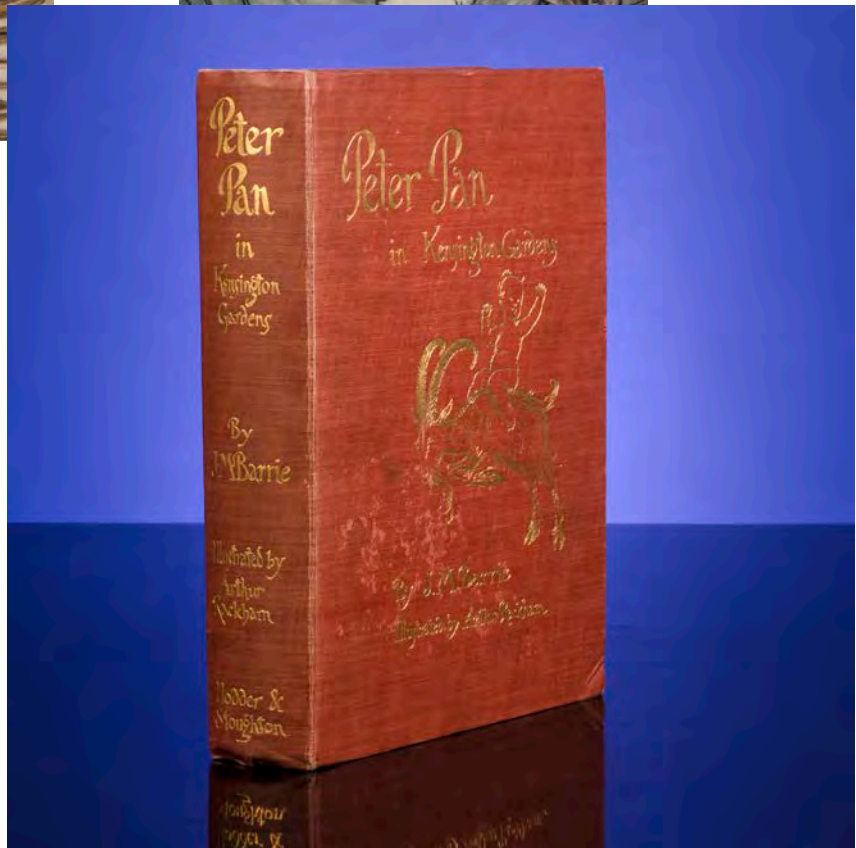
**Arthur Rackham's *Peter Pan in Kensington Gardens*
First Trade Edition With Fifty Color Plates**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird"). With Drawings by Arthur Rackham. London: Hodder & Stoughton, 1906. First trade edition. Quarto. Color frontispiece and forty-nine color plates (collected at the end of the text) mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings (two on the title and one each on p. 1 and p. 14). Publisher's original brick red cloth, front cover pictorially stamped and lettered in gilt, spine decoratively lettered in gilt, gray endpapers, the front free end-paper with a map of Kensington Gardens. Neat ink name on front free end-paper. Lower corner of front board a little bumped, some very slight discoloration to front board but still an excellent copy.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens; and that the reason there are bars on nursery windows and a tall fender by the fire is because very little people sometimes forget that they no longer have wings, and try to fly away through the window or up the chimney.' The central chapters of the book tell the story of one such child, Peter Pan, who 'escaped from being a human when he was seven days old... and flew back to the Kensington Gardens'... The Peter Pan chapters of *The Little White Bird* were re-issued in 1906 as *Peter Pan in Kensington Gardens*, with colour plates by Arthur Rackham; this was the book which first made Rackham's work famous. It should not be confused with *Peter and Wendy* (1911), Barrie's novelization of the play *Peter Pan*" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 03598.

\$1,100



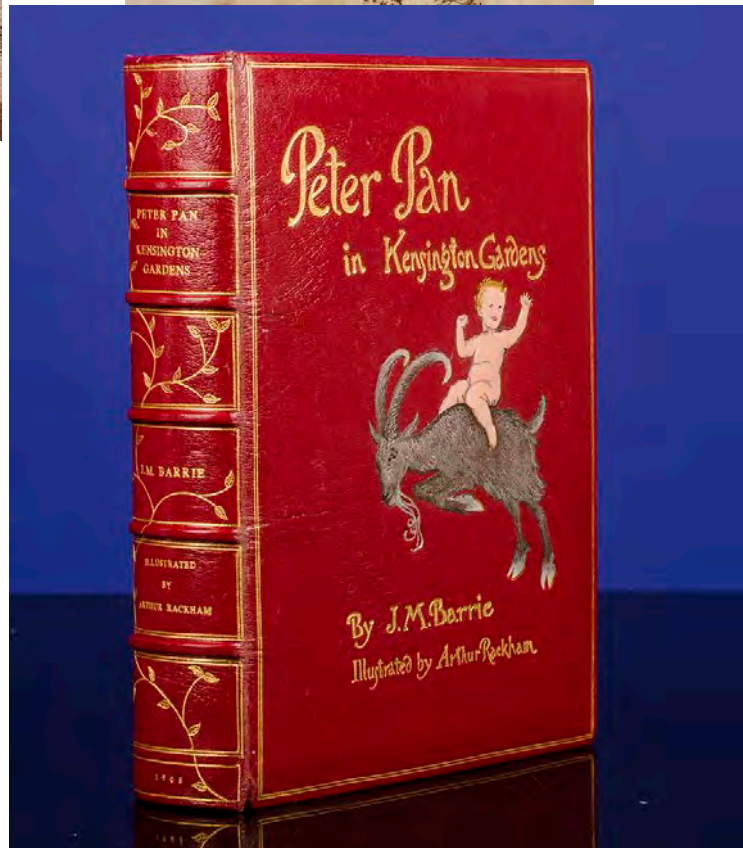
First Trade Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"
In a Fine Inlaid Binding by Richard Smart

[RACKHAM, Arthur, illustrator]. [RICHARD SMART, binder]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird"). With Drawings by Arthur Rackham. London: Hodder & Stoughton, 1906. First trade edition. Quarto. Color frontispiece and forty-nine color plates (collected at the end of the text) mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings (two on the title and one each on p. 1 and p. 14). Handsomely bound by Richard Smart in full dark red crushed levant morocco over beveled boards. Front cover with double-ruled gilt border, decoratively lettered in gilt in the style of the original binding. In the center of the front cover is a design featuring Peter Pan riding on a goat, inlaid and textured in pink and gray morocco with hand-painted features. Spine with five raised bands decoratively tooled to a floral-leaf design and lettered in gilt in compartments. Elaborate gilt turn-ins. Cockerel liners and end-leaves. Fine.

A superb and very attractive binding.

DB 03961.

\$2,850



De Luxe Edition in French
This Copy Specially Signed By Rackham

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. Illustré par Arthur Rackham. Paris: Hachette et Cie., 1906. French Edition De Luxe, limited to 200 unsigned letterpress-numbered copies on 'Papier Whatman', specially signed by Arthur Rackham. Quarto. Frontispiece and fifty color plates with captioned tissue guards mounted on heavy brown stock. Publisher's original full gilt-stamped vellum with original yellow ribbon ties. Small marginal wormhole affecting just the front free endpaper and the limitation leaf. An excellent copy, the binding fresh and clean. Housed in a plain chemise-style case.

In 1906 Hachette et Cie, Paris, published two Edition DeLuxe versions of this title. There were 200 unsigned copies on 'Papier Whatman' and in addition another 20 copies that were signed by Rackham and printed on 'Papier du Japon.'

Around the middle of 1904... Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold in a complicated deal to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries... Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers.

"Brown and Phillips' investment, made secure by the keenness of Rackham's purchasers, was not let down by the reviews his work received.

"... When, in September 1905, *Rip Van Winkle* was published, comparisons between Rackham and German artists [i.e. Dürer and Joseph Sattler] continued to be voiced, *The Times* remarking on 'the marvel of his Düreresque detail.' Riall, p. 70. Latimore and Haskell, p. 26.

DB 02512.

\$2,500



"Little Folks"

[RACKHAM, Arthur, illustrator]. BROWNE, Maggie. HILL, Miranda. *The "Little Folks" Plays Containing Cinderella, Rumpelstiltskin and Dumpling. How to get up a Children's Play...* London, Paris New York & Melbourne: Cassell and Company, Limited, 1906. First edition in book form (first published as a single play "Cinderella" in 1903). Small octavo. Two full-page color plates and two full-page black and white drawings by Arthur Rackham. Four other full-page color plates and several black and white drawings by H.R. Millar and others. Publisher's original blue cloth. Spine lettered in dark brown, plain end-papers. Expertly rebacked with the original cloth spine laid-down. An excellent copy.

Gettings, p. 175 (1903 Cinderella); Hamilton, p. 188 (1903 edition); Hudson, p. 175 (1906 edition); Riall, p. 55; Not in Latimore and Haskell.
DB 04038. **\$850**



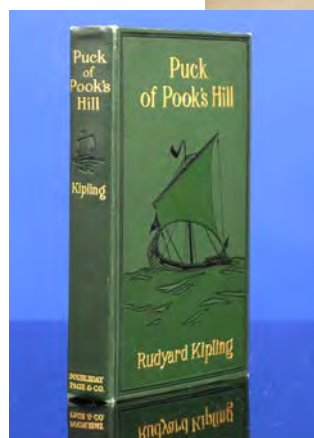
First American Edition With Illustrations By Arthur Rackham Not Found in the British Edition

[RACKHAM, Arthur, illustrator]. Rudyard Kipling. *Puck of Pook's Hill*. New York: Doubleday, Page & Company, 1906. First American edition, with illustrations by Arthur Rackham not present in the first U.K. edition. Octavo. Four color plates, including frontispiece. Publisher's original green cloth. Neat ownership signature to front free-endpaper. A tight, bright, and fine copy.

The first U.K. edition, issued later in October, 1906, this first American, had illustrations by H.R. Millar as well as many insignificant differences to the text.

Latimore and Haskell, p. 28. Riall, p. 75. Livingston 300.

DB 01800. **\$250**

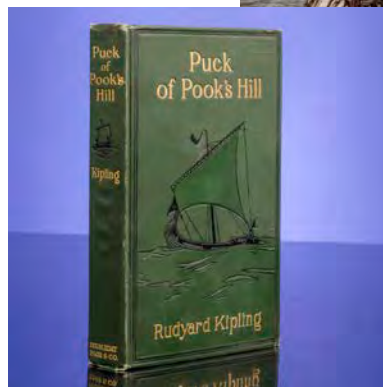


Another Copy

[RACKHAM, Arthur, illustrator]. Rudyard Kipling. *Puck of Pook's Hill*. New York: Doubleday, Page & Company, 1906. First American edition, with illustrations by Arthur Rackham not present in the first U.K. edition. Octavo. Four color plates, including frontispiece. Publisher's original green cloth. Neat ownership signature to front free-endpaper. A very good copy.

Latimore and Haskell, p. 28. Riall, p. 75. Livingston 300.

DB 03541. **\$175**



**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 or Mirth & Marvels*. By Thomas Ingoldsby Esquire. London: J.M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, "of which 500 are for sale in England and 50 in America," signed by Arthur Rackham. This copy is No. 241 of the English edition. Large quarto. Twenty-four color plates mounted on dark olive paper, with descriptive tissue guards (except for the frontispiece), twelve plates tinted but not mounted, and sixty-six drawings in black and white in the text (full-page). Title printed in red and brown within a decorative tinted border. Bound c. early 1970s by Chris Lewis in full red morocco. Triple gilt-ruled borders, Central pictorial inlay of multi-colored morocco reproducing the plate, *If Anyone Lied, or If Any One Swore*. Gilt-ruled compartments with gilt avian ornaments. Gilt rolled edges. Heavily gilt dentelles. All edges gilt. A fresh, crisp and very fine copy. Housed in a later custom drop-back clamshell box.

This is the finest Rackham-illustrated edition of *The Ingoldsby Legends* with additional color illustrations, improved color illustrations, large-paper format, and reworked pen and ink drawings not found in the edition of 1898.

The Ingoldsby Legends were first printed during 1837 as a regular series of Richard Bentley's magazine, Bentley's Miscellany, and later in New Monthly Magazine. The legends were illustrated by John Leech and George Cruikshank. They proved immensely popular and were compiled into books published during 1840, 1842 and 1847 by Richard Bentley. They remained popular during the 19th century. Lattimore and Haskell p. 30-31.

DB 01952.

\$3,250



Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends or Mirth & Marvels*. By Thomas Ingoldsby Esquire. London: J.M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, "of which 500 are for sale in England and 50 in America," signed by Arthur Rackham. This copy is No. 405 of the English edition. Large quarto. Twenty-four color plates mounted on dark olive paper, with descriptive tissue guards (except for the frontispiece), twelve plates tinted but not mounted, and sixty-six drawings in black and white in the text (full-page). Publisher's original vellum over boards pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Silk ties missing. Light soiling to boards and small one inch split on upper joint. Paper slightly browned and a little brittle at edges with a few tears, some minor foxing. A fair copy only. Housed in a blue cloth slipcase.

DB 03891.

\$1,150



A Very Scarce Book Illustrated by Arthur Rackham

[RACKHAM, Arthur, illustrator]. GATES, Eleanor. *Good-Night* (Buenas Noches)... New York: Thomas Y. Crowell & Co., [1907]. First edition in book form. Twelvemo. With five color plates by Arthur Rackham. Publisher's original gray cloth. Front cover and spine lettered and pictorially stamped in green, white and slate. Minimal rubbing to corners and spine ends. An excellent copy of this very scarce little book.

Good-Night (Buenas Noches) is the delightful little story of Padre Alonzo and his cheeky Mexican parrot, Loretta, and yellow canary named Tony. The story first appeared in Scribner's Magazine in February 1906, accompanied by six (one additional) Rackham illustrations. No English edition was ever issued.

DB 03939.

\$850



Stories and Illustrations that Originally Appeared in
Little Folks between 1896 and 1902

[RACKHAM, Arthur, illustrator]. [BAYNTUN (RIVIÈRE), binders]. BONSER, A.E. *The Land of Enchantment*. London: Cassell and Company, Limited, 1907. First edition. Folio. Tinted frontispiece with original tissue guard, and twelve full-page half-tone illustrations. Twenty-four drawings in the text with yellow background. Bound ca. 1930 by Bayntun (Rivière) in three quarter dark green calf over green cloth boards, ruled in blind. Spine with five raised bands, decoratively tooled in compartments, red and green morocco labels lettered in gilt, top edge gilt. Joints rubbed but sound. These stories and illustrations appeared first in *Little Folks* between 1896 and 1902.

DB 03936.

\$225

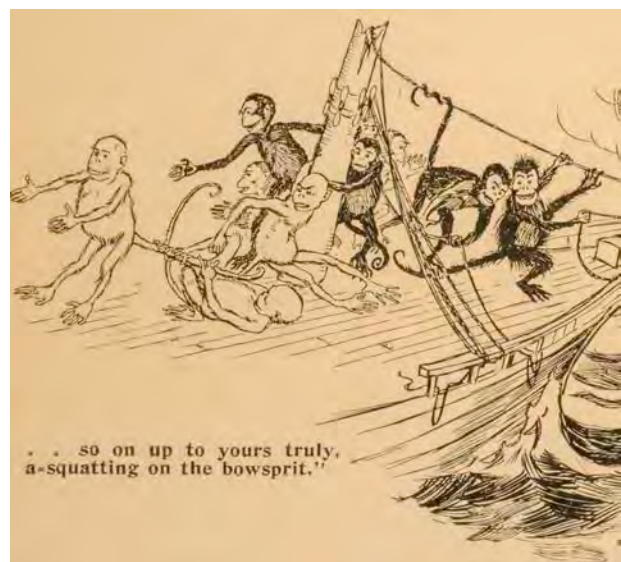
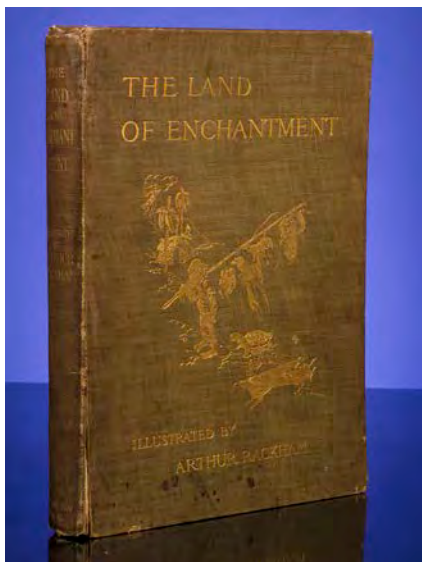


Another copy of *The Land of Enchantment*

[RACKHAM, Arthur, illustrator]. BONSER, A.E. *The Land of Enchantment*. London: Cassell and Company, Limited, 1907. First edition. Folio. Tinted frontispiece with original tissue guard, and twelve full-page half-tone illustrations. Twenty-four drawings in the text with yellow background. Publisher's original olive green cloth, front cover pictorially stamped and lettered in gilt, spine lettered in gilt. Spine extremities and corners worn, still a good copy.

DB 03888.

\$175



Alice's Adventures in Wonderland

[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. London: William Heinemann, [n.d., 1907]. First English Edition DeLuxe. Limited to 1,130 numbered copies. Large quarto. Thirteen tipped-in full-page color plates mounted on heavy brown paper, with lettered tissue-guards. Fourteen black and white drawings. Publisher's original white buckram over boards, front cover and spine pictorially stamped and lettered in gilt, pictorial end papers, top edge gilt, others uncut. Spine very slightly darkened, some offsetting from paste-downs to free end-papers as usual, small neat ink inscription on half-title. A near fine copy.

"Rackham's next undertaking after *Peter Pan* was the most controversial of his whole career. This was nothing less than a fresh illustration of *Alice in Wonderland*, a work so completely identified with the drawings by John Tenniel that it seemed to many critics almost blasphemous for anyone to attempt to prepare alternatives. As soon as it became clear, however, that a spate of new illustrated editions was being planned to follow the expiry of the original copyright (in fact, at least seven appeared in England in the first possible year, 1907), it was surely not to be regretted that an artist of Rackham's quality had taken up the challenge. Even *The Times*, in the course of an unfavourable review, recognized that Rackham 'feels his privilege and his responsibilities', but this critic, obsessed by Tenniel, found Rackham's humour 'forced and derivative' and discovered 'few signs of true imaginative instinct' in his work. A stranger wrote at once to sympathize: 'I felt I *must* express my indignation at the injustice of the "Times" criticism. However, I am certain that Time is on your side, and that nothing but prejudice prevents your superiority being recognised now. Your delightful Alice is alive and makes by contrast Tenniel's Alice look a stiff wooden puppet. This went much further than Rackham would have done, for he had no wish to set himself up against Tenniel. He would have been well content with the verdict of the *Daily Telegraph*, that it would be fortunate for Lewis Carroll's memory if his masterpiece encountered 'no less inspired interpreters than Mr Arthur Rackham'..." (Derek Hudson, Arthur Rackham. His Life and Work. pp 70 and 72.) Latimore & Haskell, p. 29. Riall, p.77.

DB 03909.

\$3,250





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. Publisher's original green cloth stamped in gilt. Pictorial endpapers. Mild wear, spine mildly sunned, but still an excellent copy. Complete with the exceptionally scarce original tan pictorial dust jacket printed in black. With the bookplate of Maude M. Monell on front paste-down.

"Many of the pen drawings have been reconsidered and worked on again - those which have been worked on to any great extent being now signed with both dates, 1898 and 1907. Of the rest, reproductions on a larger scale have been made in all but a few cases, and the text has been revised and entirely reset for this edition' (Rackham, Prefatory Note).

DB 02715.

\$1,100



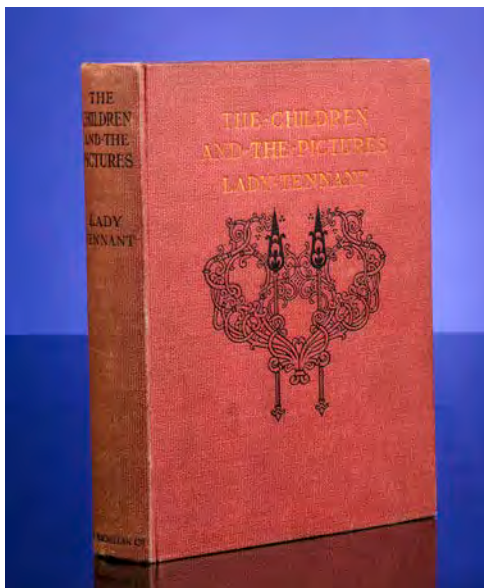
No Dust Jacket

[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. Publisher's original green cloth stamped in gilt. Pictorial endpapers. Mild wear to cloth boards, but still a very good copy.

"In 1898 Messrs. Dent and Co. first published 'The Ingoldsby Legends,' with about one hundred illustrations of mine. This book has met with a very satisfactory reception, but the publisher's have felt with me that, with the addition of new drawings, a careful overhauling would make it worthy of publication in a more important form, in which greater prominence could be given to the illustrations by better and larger reproductions, including a greater number of illustrations in colour." (Rackham, Prefatory Note).

DB 03532.

\$350



With One Drawing by Arthur Rackham on Title-Page

[RACKHAM, Arthur, illustrator]. TENNANT, Lady Pamela. *The Children and the Pictures*. London: William Heinemann, 1907. First edition. Small quarto. Title-page with drawing by Arthur Rackham printed in brown and black. Sixteen full-page color plates with protective tissue guards and five full-page black and white plates. Publisher's original pink cloth, front cover decoratively stamped in black and lettered in gilt, spine lettered in black, lower cover decoratively stamped in blind. Neat early ink inscription on verso of front blank leaf. Minimal fading to spine, otherwise a fine copy.

The twenty-one plates reproduce famous paintings of the old masters including Hoppner, Romney, Reynolds, Hogarth, Morland, Cotman, Gainsborough, Turner, Raeburn, Nasmyth, and Bonington. Riall, p. 76; Gettings, p. 177; Hamilton, p. 188; Hudson, p. 175; Latimore & Haskell, p. 30.

DB 03662.

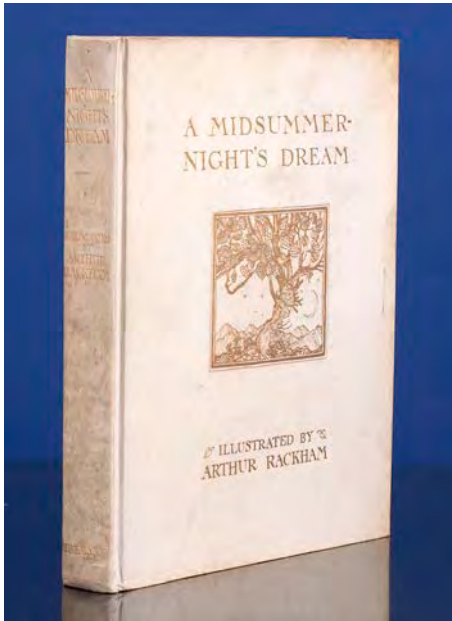
\$250

"An Almost Perfect Setting for Rackham's Devic Imagination"
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 Arthur Rackham. Large quarto. Forty color plates mounted on brown art paper, with descriptive tissue guards. Publisher's original vellum over boards pictorially stamped and lettered in gilt. Top edge gilt, others untrimmed. 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. Latimore and Haskell, p. 32. Gettings, p. 177. Riall, p. 87.

DB 01984.

\$3,500

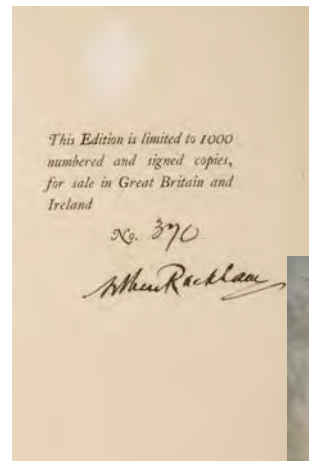


Edition de Luxe Signed by Arthur Rackham
Bound by Sangorski & Sutcliffe

[RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE, binders]. SHAKESPEARE, William. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition de Luxe, limited to 1,000 numbered copies signed by Arthur Rackham. Large quarto. Forty color plates mounted on brown art paper, with descriptive tissue guards. Bound ca. 1960 by Sangorski & Sutcliffe in three-quarter dark blue morocco over blue cloth boards. Spine decoratively tooled and lettered in gilt in compartments, top edge gilt, others uncut, cockerel end-papers. Early ink signature on recto of front blank, some mild toning to preliminary leaves. A near fine copy in an attractive binding.

DB 03910.

\$2,500



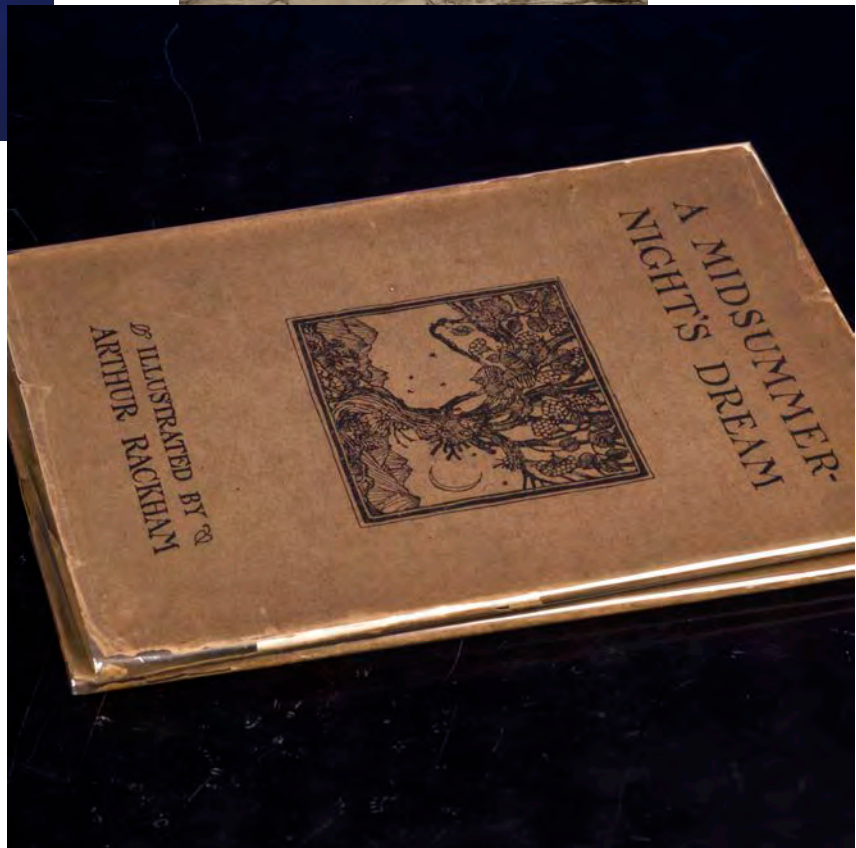
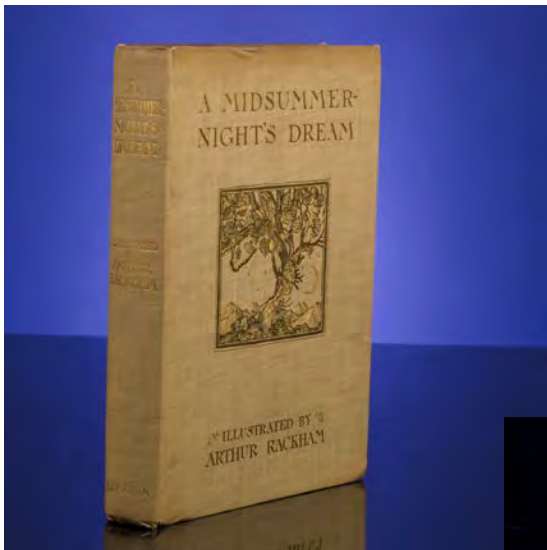
**"An Almost Perfect Setting for
Rackham's Impish Imagination"
In the Original Printed Dust Jacket**

[RACKHAM, Arthur. illustrator]. SHAKESPEARE, William. *A Midsummer Night's Dream*. With Illustrations by Arthur Rackham. London: William Heinemann, 1908. First trade edition. Quarto. Forty tipped-in color plates with descriptive tissue-guards, thirty black and white drawings. Publisher's original tan cloth, pictorially stamped and lettered in gilt, spine lettered in gilt. Slight discoloration on paste-downs, bookplate on front paste-down, Neat ink name on front free end-paper. A very good copy in the scarce original tan printed dust jacket (split at folds and slightly chipped at head and tail of spine, otherwise complete).

The *Dream* was, of course, an almost perfect setting for Rackham's devic imagination -- perhaps only bettered by the opportunity of *The Tempest* -- with the result that some of the fairies, elves and goblins he created for this play are among his finest colour images, and almost all the plates echo perfectly the mysterious interweaving of lightness and depth in this great work. Many of the formal plates are exquisite, whether they depict the principal events of the main theme of the story, such as the translated Bottom with his ass-head mocked by tree sprites, or the night-rule of Titania's haunted grove, those incidents within the subsidiary action, with details hardly dreamed of by Shakespeare, such as the gnomish knife-grinder in a motley group of fairies. Some of the floriated headings for the *Dream* are the finest of Rackham's line at the time, as for example the heading vignette for Act One, Scene One, which with typical Rackham irrelevance spreads its tendrils over the page, and into the text, ignoring the fact that the setting is supposed, according to Shakespeare, to be the Palace of Theseus, and throwing us immediately into a tangle-wood Rackhamerie, with mice, pixies and a sleeping maiden." (Fred Gettings. *Arthur Rackham*, pp. 117-123). Riall, p. 87. Latimore and Haskell, p. 32.

DB 03604.

\$1,250

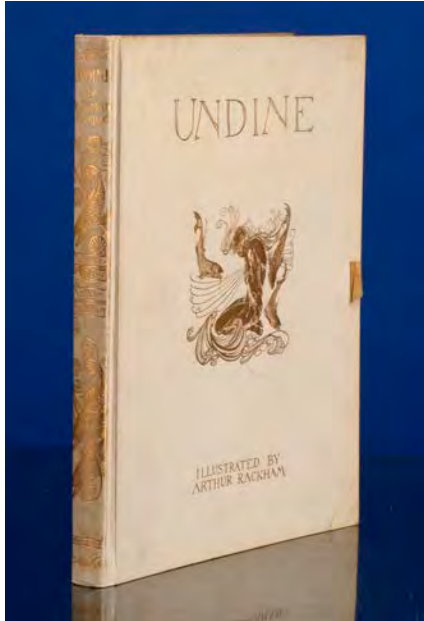


"A Masterpiece of Sympathetic Understanding"
Edition de Luxe Signed by the Artist

[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte. *Undine*. Adapted from the German by W.L. Courtney and Illustrated by Arthur Rackham. London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1,000 large-paper copies signed by Arthur Rackham. Quarto. Fifteen color plates mounted on brown art paper, with captioned tissue guards. Publisher's original full vellum, vignette and lettering stamped in gilt. Top edge gilt, others untrimmed. Original ribbons ties. Bookplate. Minimal dusting to boards, otherwise a fine and bright copy. Latimore and Haskell p. 34. Riall p. 93.

DB 01983.

\$2,500

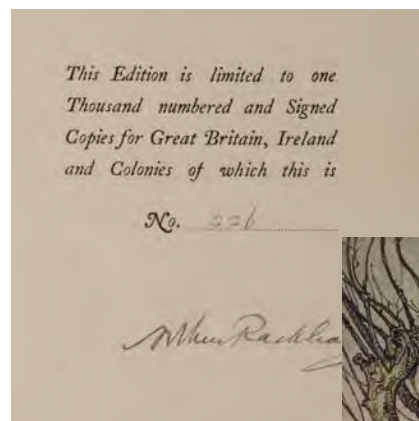


Edition de Luxe Signed by the Artist - Handsomely Bound

[RACKHAM, Arthur, illustrator]. [BAYNTUN (RIVIÈRE), binders]. FOUQUE, De La Motte. *Undine*. Adapted from the German by W.L. Courtney and Illustrated by Arthur Rackham. London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1,000 large-paper copies signed by Arthur Rackham. Quarto. Fifteen color plates mounted on brown art paper, with captioned tissue guards. Handsomely rebound ca. 1960 by Bayntun (Rivière) in full blue crushed levant morocco, decoratively tooled and lettered in gilt. There is a very slight crack on the upper joint (but still sound), otherwise a very fine copy. Housed in a fleece-lined, light blue cloth slip-case.

DB 03893.

\$1,850



One of 750 Signed Copies

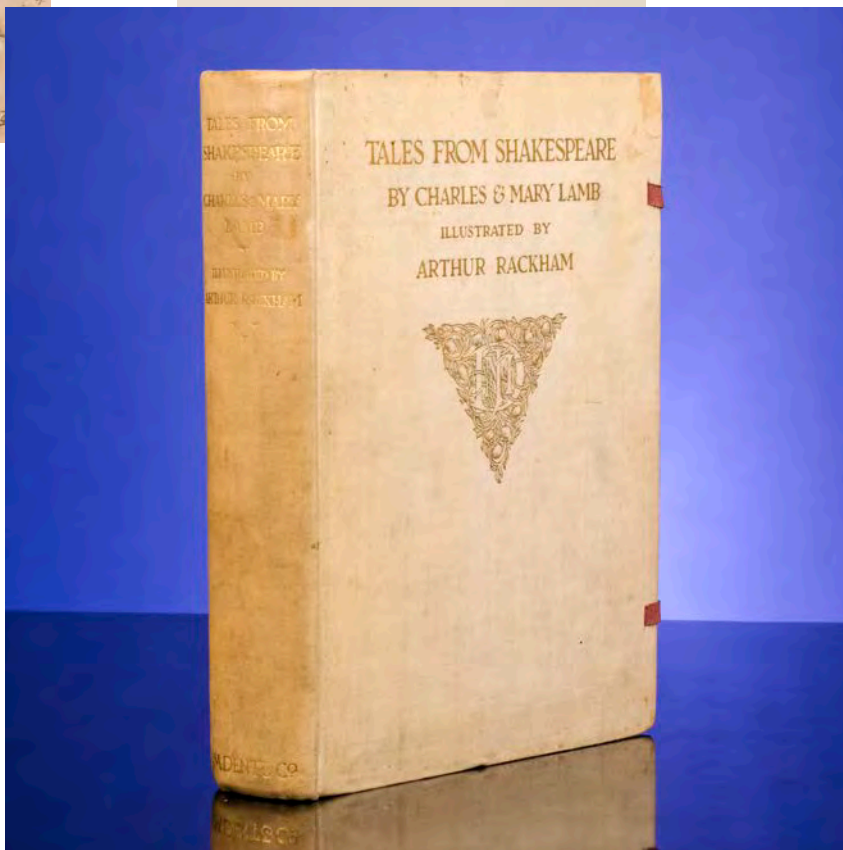
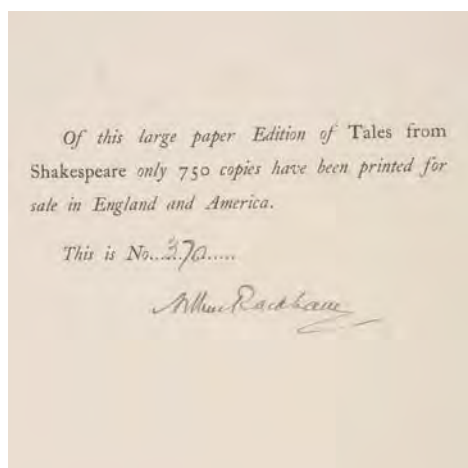
[RACKHAM, Arthur, illustrator]. LAMB, Charles and Mary. *Tales from Shakespeare*... London: J.M. Dent & Co., 1909. Limited to 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted color plates, including frontispiece and the additional plate not present in the trade edition. Two full-page illustrations in black and white, twenty chapter headings, and fourteen tail-pieces. Publisher's original cream buckram decoratively stamped and lettered in gilt on front cover and spine. Original rose-colored silk ties. Top edge gilt, others uncut. Vellum-style gold pictorial endpapers. Spine darkened, a few small marks on covers, still an excellent copy. Housed in a fleece-lined, dark blue cloth slipcase.

Tipped-in before the half-title is a printed note regarding the additional plate "Puck" which only appears in this signed limited edition.

The plays illustrated in this fine volume are: *The Tempest*; *A Midsummer Night's Dream*; *The Winter's Tale*; *Much Ado about Nothing*; *As You Like It*; *The Two Gentlemen of Verona*; *The Merchant of Venice*; *Cymbeline*; *King Lear*; *Macbeth*; *All's Well that Ends Well*; *The Taming of the Shrew*; *The Comedy of Errors*; *Measure for Measure*; *Twelfth Night*; or, *What you Will*; *Timon of Athens*; *Romeo and Juliet*; *Hamlet, Prince of Denmark*; *Othello*; and *Pericles, Prince of Tyre*. Latimore and Haskell, pp. 33-34. Riall, p. 90.

DB 03923.

\$1,850



Very Fine Copy of the Signed Limited Rackham Gulliver In the Original Printed Box

[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World...* London: J.M. Dent & Co. [and] New York: E.P. Dutton & Co., 1909. Large Paper Edition, American issue. Limited to [a total of] 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 original cream buckram decoratively stamped in gilt on front cover and spine. Top edge gilt, others untrimmed, decorative endpapers. Original rose colored silk ties. A very fine copy in the original printed cardboard box.

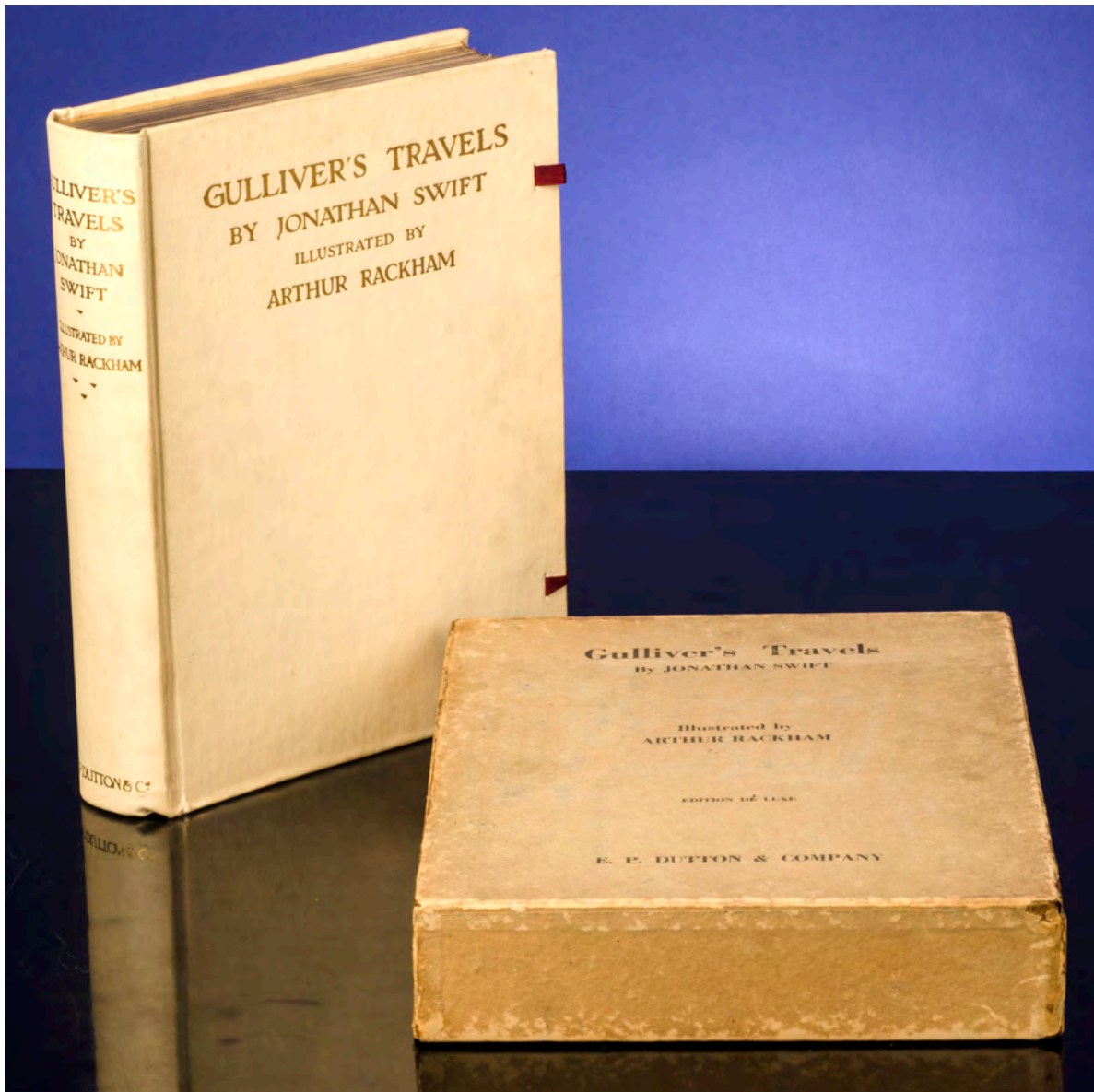
This is the first time that we have seen the original printed box. The American edition is identical to the UK edition. There was only one printing with the first 600 copies being for the UK market and numbers 601-750 for the American market. The only difference between the UK and the US editions being the publishers name at the foot of the spine.

Second and best edition, being a reprint of the 1900 edition, with added illustrations in color and larger pages (the 1900 edition contained a color frontispiece and eleven full-page black and white illustrations). This deluxe edition contains an additional color plate not included in the trade edition, "The Lilliputian Tailors Measure Gulliver for a New Suit of Clothes," facing p. 48.

Latimore and Haskell, pp. 32-33, Riall, p. 91

DB 03179.

\$3,500



A Fine Copy of the Signed Limited Rackham Gulliver

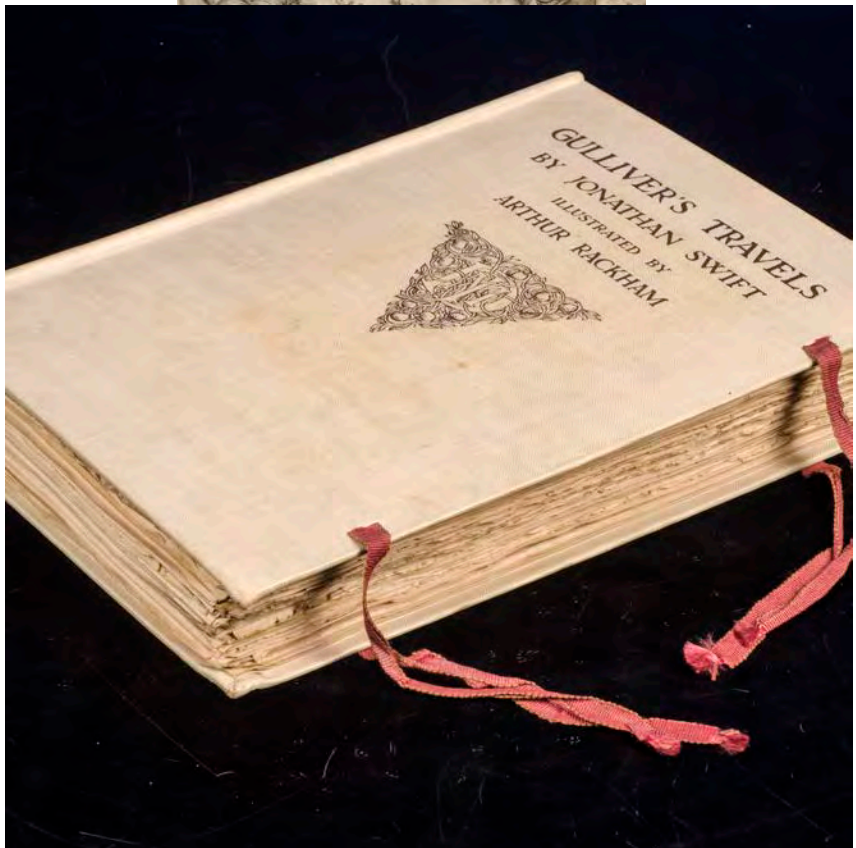
[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World...* London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted and captioned color plates. Two full-page black and white illustrations and seven chapter headings and tail-pieces. Publisher's original cream buckram. Original rose colored silk ties. Decorative engraved bookplate on front paste-down. A fine copy.

Second and best edition, being a reprint of the 1900 edition, with added illustrations in color and larger pages (the 1900 edition contained a color frontispiece and eleven full-page black and white illustrations). This deluxe edition contains an additional color plate not included in the trade edition, "The Lilliputian Tailors Measure Gulliver for a New Suit of Clothes," facing p. 48.

Latimore and Haskell, pp. 32-33, Riall, p. 91

DB 03548.

\$2,750



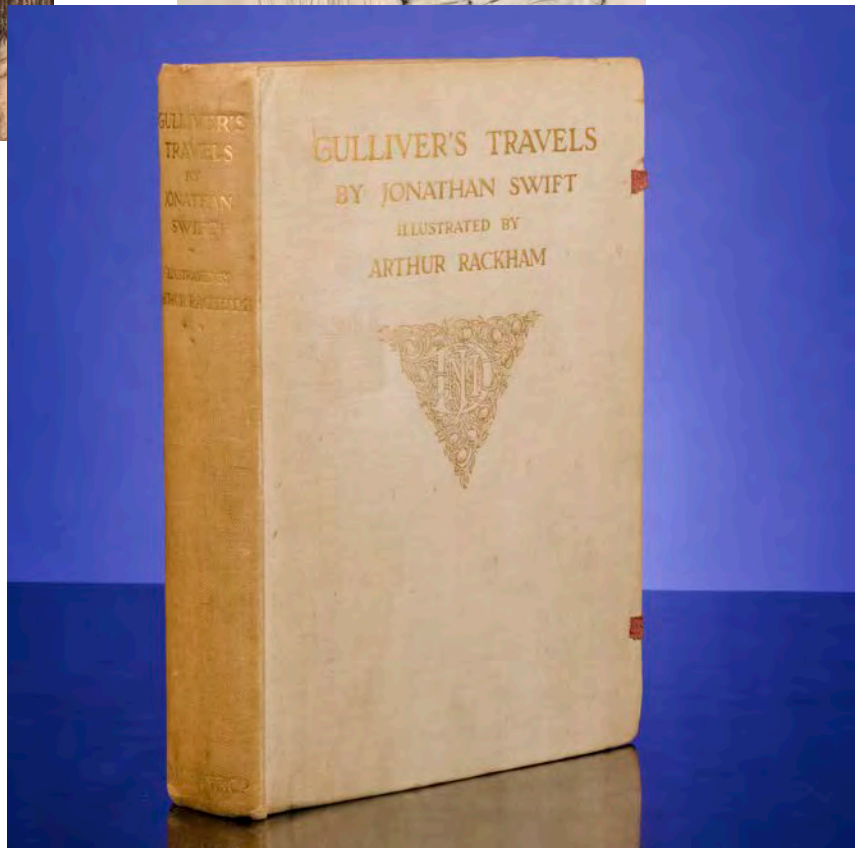
Another Fine Copy of the English Edition

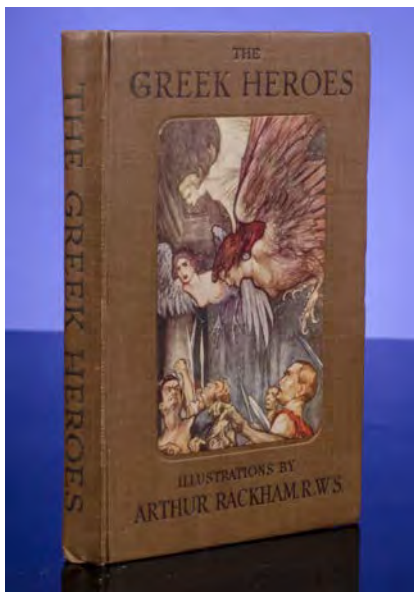
[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World*. Illustrated by Arthur Rackham. London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to [a total of] 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted and captioned color plates. Two full-page black and white illustrations and seven chapter headings and tail-pieces. Publisher's original cream buckram decoratively stamped in gilt on front cover and spine, top edge gilt, others uncut, decorative endpapers printed in gold. Original rose colored silk ties. Spine darkened, one silk tie defective, but still an excellent copy.

Latimore and Haskell, pp. 32-33, Riall, p. 91

DB 03926.

\$1,850





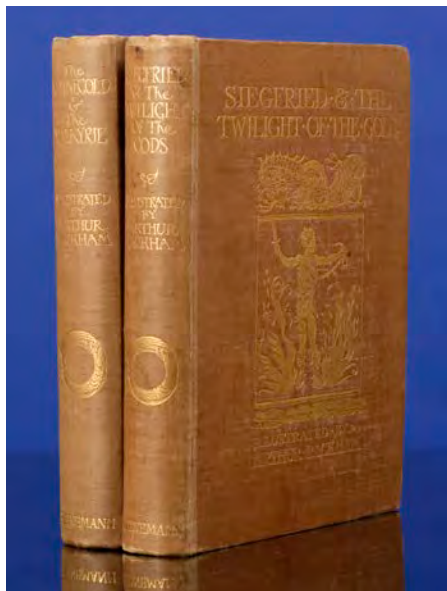
The Greek Heroes - Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. NIEBUHR, Barthold Georg, translator. *The Greek Heroes...* With Four Coloured Plates and Numerous other Illustrations by Arthur Rackham, R. W.S. London: Cassell and Company, Limited, 1910. Reprint of the 1903 edition. Signed in ink by Arthur Rackham on the half-title. Small octavo. Four color plates and eight black and white drawings in the text. Publisher's original brown cloth over boards, front cover lettered in dark brown and with a duplicate of the color illustration facing page 12, pasted on. Spine lettered in dark brown. Light crease on rear blank endpaper, otherwise fine. This is the only signed copy of this book that we have ever seen. Riall, p. 100

A collection of stories about five Greek Heroes, 'The Argonauts', 'The Prowess of Hercules', 'The Heraclidae', 'The Story of Perseus', and 'The Story of Theseus'. Arthur Rackham's illustrations are a perfect match for the wonder and mystery that are woven through these famous legends.

DB 03446.

\$950



Rackham Does Wagner

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie*. [Together with:] [RACKHAM, Arthur, Illustrator]. WAGNER, Richard. *Siegfried & The Twilight of the Gods*. With Illustrations by Arthur Rackham. Translated by Margaret Armour. London: William Heinemann, 1910; 1911. First trade editions. Two quarto volumes. Altogether sixty-four color plates and twenty three drawings in black and white. Publisher's original light brown buckram stamped and lettered in gilt. Spines slightly faded, minimal rubbing to extremities. Slight browning, primarily to leaves preceding and following plates. Neat ink inscription dated 1910 on half-title of first volume. An excellent set.

Latimore and Haskell, pp. 37-38. Riall, p. 103.

DB 01562.

\$1,350



First American Trade Edition of the Rackham Ring Cycle

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie*. [Together with:] [RACKHAM, Arthur, Illustrator]. WAGNER, Richard. *Siegfried & The Twilight of the Gods*. With Illustrations by Arthur Rackham. Translated by Margaret Armour. New York: Doubleday Page & Co., 1910; 1911. First American trade editions. Two quarto volumes. Altogether sixty-four color plates and twenty three drawings in black and white. *The Rhinegold* in publisher's original blue cloth. Spine extremities and corners slightly rubbed, otherwise very good. *Siegfried* in publisher's original quarter green cloth over gray decorated boards. Gilt on spine totally gone. Slight wear to corners, otherwise very good. Together a very reasonably priced set of the first American trade edition of the Rackham Ring Cycle.

Latimore and Haskell, pp. 37-38. Riall, p. 103.

DB 03656.

\$550

Classic Fables, Classic Rackham



[RACKHAM, Arthur, illustrator]. AESOP. *Aesop's Fables*. A New Translation by V.S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham. London: William Heinemann, 1912. Limited to 1,450 numbered copies signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on heavy brown paper, with captioned tissue guards, and fifty-three black and white text drawings. Publisher's original white buckram, front cover and spine pictorially stamped in gilt, top edge gilt, others uncut. Spine a little darkened, some very light foxing to preliminary leaves. An excellent copy.

Aesop's Fables or the *Aesopica* is a collection of fables credited to Aesop, a slave and story-teller believed to have lived in ancient Greece between 620 and 560 BC.

Lattimore and Haskell, pp. 38-9. Riall, p. 111.

DB 03902.

\$1,950

Arthur Rackham Illustrates Aesop's Fables First Trade Edition in the Excessively Rare Pictorial Dust Jacket

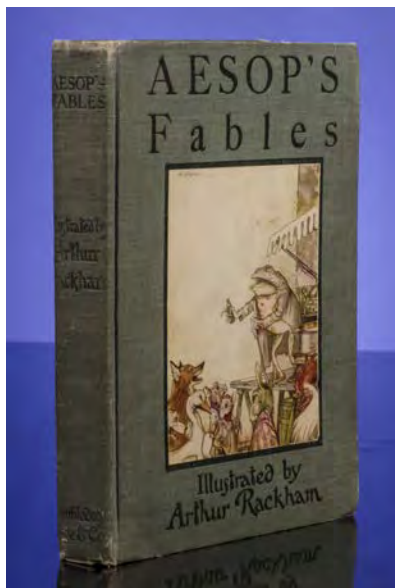


[RACKHAM, Arthur, illustrator]. AESOP. *Aesop's Fables*. A New Translation by V.S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham. London: William Heinemann, 1912. First trade edition. Small square octavo. Thirteen color plates, and fifty-three black and white drawings. Publisher's original green cloth. Very slight browning on pictorial front end-paper from loosely inserted Leicester Galleries leaflet. A fine and bright copy. Complete with the excessively rare original color pictorial dust jacket. Dust jacket chipped at lower left of front panel, small chip on lower right corner, and small chip at top of spine, but with no loss of lettering. One small 'tape' stain at top of jacket spine. An excellent example of this original pictorial dust jacket. Loosely inserted is the original Leicester Galleries exhibition leaflet.

DB 03987.

\$1,450

First American Trade Edition



[RACKHAM, Arthur, illustrator]. AESOP. *Aesop's Fables*. A New Translation by V.S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham. New York: Doubleday Page & Co., 1912. First American trade edition. Octavo. Thirteen color plates, and fifty-three black and white drawings. Publisher's original green cloth with a duplicate color plate "The Quack Frog" (facing p. 56) pasted onto front cover. Front cover and spine lettered in dark green, pictorial endpapers printed in green. A very good copy.

"Rackham's primary intention was to amuse, but his illustrations for fables of 'The Moon and her Mother' and 'The Gnat and the Lion' suggest the imaginative refinement that he brought to the task. Rackham was often his own model; he is the man who catches the flea, the pompous gentleman who scolds the drowning boy, the credulous slave-owner who scrubs the black boy" (Hudson, Derek. *Arthur Rackham His Life and Work*, p. 94).

DB 03544.

\$350

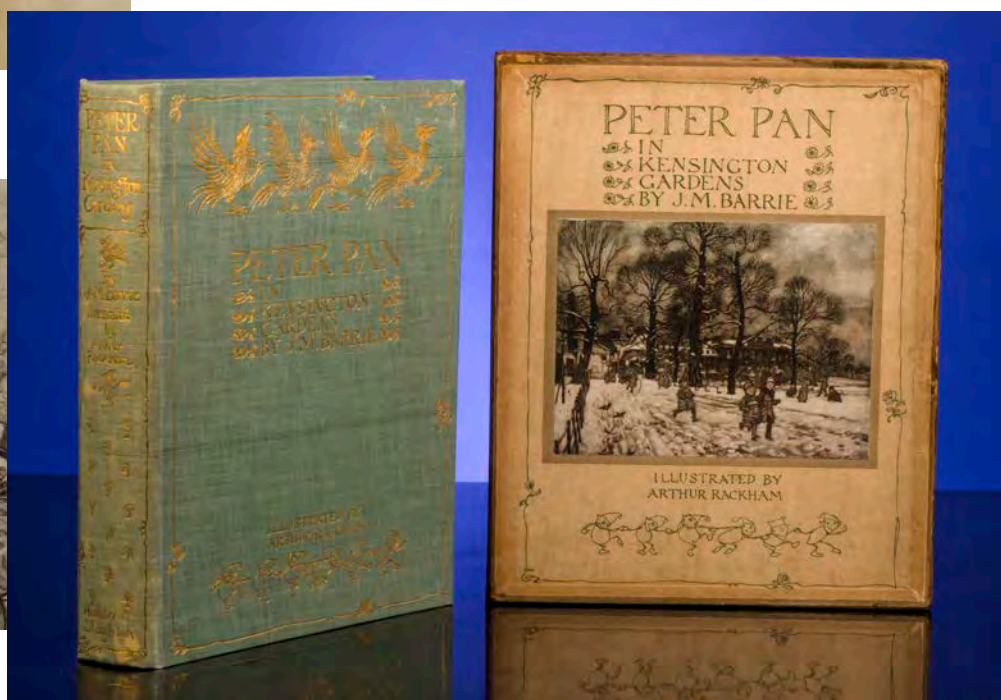
**The 1912 Rackham Peter Pan
In the Original Publisher's Pictorial Box**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie. A New Edition... London: n.d. [1912]. First trade edition, first issue, of the 1912 new edition (second Rackham edition) with a new color frontispiece and an additional seven full-page black and white plates. Large quarto. Fifty mounted color plates, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's original smooth green cloth pictorially stamped in gilt. Minimal fading to spine, otherwise a very fine copy housed in the original pictorial publisher's cardboard box with a copy of the color plate which faces p. 88 "An afternoon when the Gardens were white with snow..." pasted onto the box top.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens; and that the reason there are bars on nursery windows and a tall fender by the fire is because very little people sometimes forget that they no longer have wings, and try to fly away through the window or up the chimney.' The central chapters of the book tell the story of one such child, Peter Pan, who 'escaped from being a human when he was seven days old...and flew back to the Kensington Gardens'...The Peter Pan chapters of *The Little White Bird* were re-issued in 1906 as *Peter Pan in Kensington Gardens*, with colour plates by Arthur Rackham; this was the book which first made Rackham's work famous. It should not be confused with *Peter and Wendy* (1911), Barrie's novelization of the play *Peter Pan*" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 40. Riall, p. 114.

DB 03546.

\$2,250



The 1912 Rackham Peter Pan

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie. A New Edition... London: n.d. [1912]. First trade edition, later issue, of the 1912 new edition (second Rackham edition) with a new color frontispiece and an additional seven full-page black and white plates. Large quarto. Fifty tipped-in color plates mounted, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's original smooth green cloth pictorially stamped. Gilt on spine very slightly dull. The small vignettes on the title-page have been very nicely colored. A very good copy.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. (*The Oxford Companion to Children's Literature*).

DB 03557.

\$850



Another Copy

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie. A New Edition... London: n.d. [1912]. First trade edition, later issue, of the 1912 new edition (second Rackham edition) with a new color frontispiece and an additional seven full-page black and white plates. Large quarto. Fifty tipped-in color plates, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's original smooth green cloth pictorially stamped. Gilt on spine very dull, lower corner of front board a little creased. Ink inscription dated Christmas 1921 on front free end-paper. A good copy.

DB 03634.

\$550



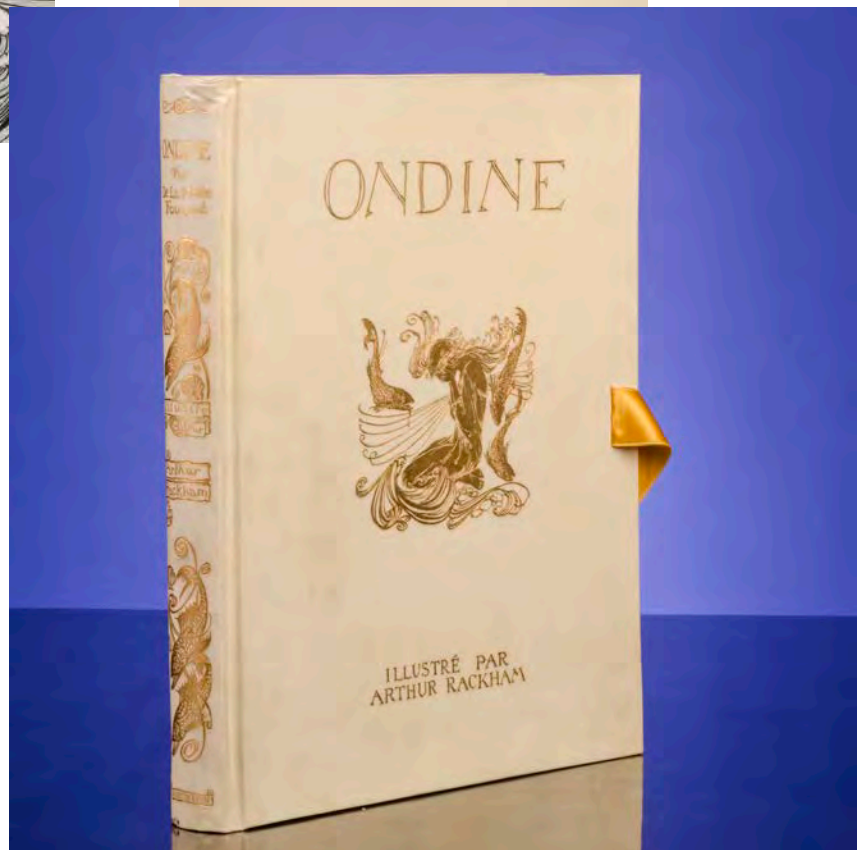
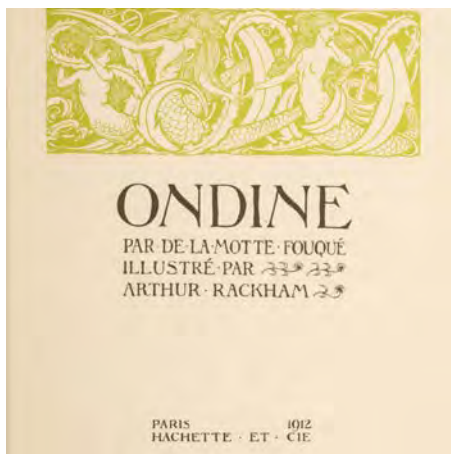
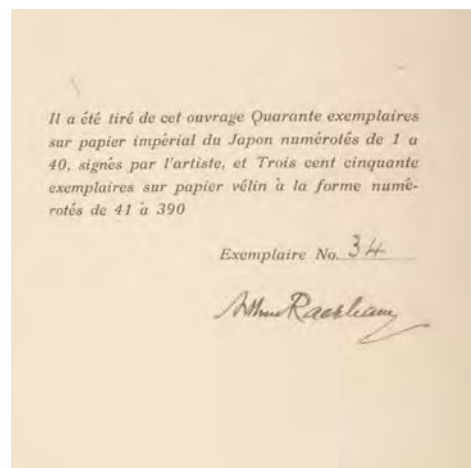
**De Luxe Edition in French
One of Forty Copies on 'Papier du Japon'
Signed By Rackham**

[RACKHAM, Arthur, illustrator]. FOUQUÉ, De La Motte. *Ondine*. Illustré par Arthur Rackham. Paris: Hachette et Cie., 1912. French Edition De Luxe, limited to 40 numbered copies on 'Papier Impérial du Japon', signed by Arthur Rackham (out of a total edition of 390 copies). Large quarto. Title-page printed in green and black. Frontispiece and fourteen color plates with captioned tissue guards mounted on heavy brown stock, and thirty-six black and white head and tail-pieces. Publisher's original full gilt-stamped vellum with later silk ties. A very fine copy.

In 1912 Hachette et Cie, Paris, published two Edition DeLuxe versions of this title. There were 350 unsigned copies on 'Papier Whatman' and in addition another 40 copies that were signed by Rackham and printed on 'Papier du Japon.' Riall, p. 94.

DB 03850.

\$2,500



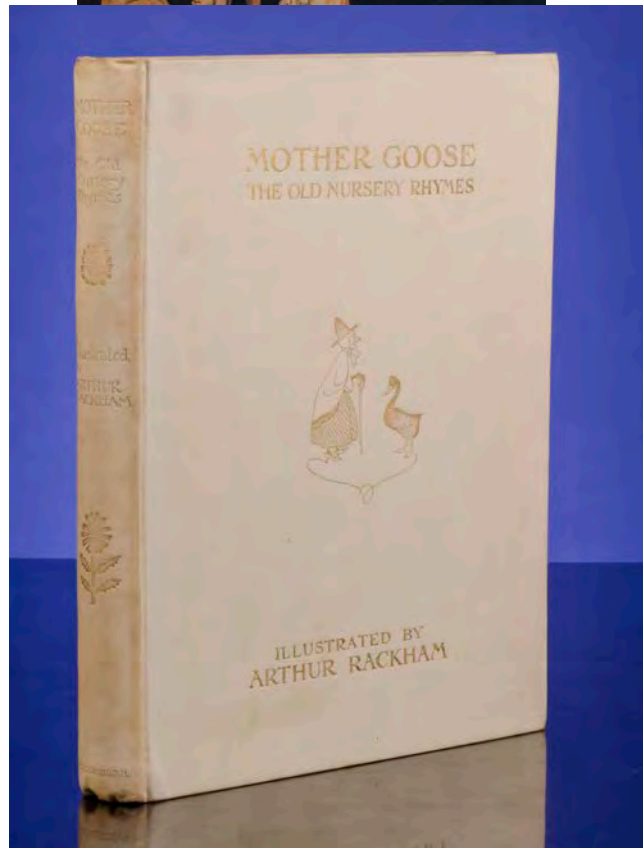
Hey! Diddle Diddle, The Cat and the Fiddle...

[RACKHAM, Arthur, illustrator]. *Mother Goose. The Old Nursery Rhymes*. Illustrated by Arthur Rackham. London: William Heinemann, [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on brown paper, with descriptive tissue guards, and eighty-five drawings in black and white (one mounted on brown paper, with descriptive tissue guard). Publisher's original white buckram pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Minimal darkening to spine otherwise a near fine copy.

"So far as titles go ... we move into a different key with *Mother Goose*, a book constructed in 1913 from a series of plates and line drawings which had appeared and would appear in *St Nicholas* between 1912 and 1914. These poems were chosen by Rackham, presumably in terms of themes and subjects he wished to illustrate: this would account for the consistently good quality of the many plates and of the numerous line drawings. Among the most noticeable of pictures in this book are 'Hark! Hark! the dogs do bark!' which has Rackham delighting in rags and tatters a deal more colourful than might be expected in our own age, and the altogether curious colour plate 'Old Mother Goose', remarkable for its composition, in which the black forests and borders merge to form an underlying pictorial structure reminiscent of Nolde or Munch, the colour also being virtually expressionist in feeling. This plate is an aberration, so far as the rest of the book is concerned, for within this we have the usual Rackham motley of lovely women, Rackham-faced gnomes, and all the images we might expect of the title. Quite appropriately Rackham illustrates 'As I was going to St Ives' with his own portrait, in a situation which is almost akin to a schizophrenic's dream, with the dance of seven witches, and the multiples of seven cats and kittens." (Fred Gettings. *Arthur Rackham*, pp.131-132). Latimore and Haskell, pp. 40-41. Riall, p. 115.

DB 03547.

\$3,500

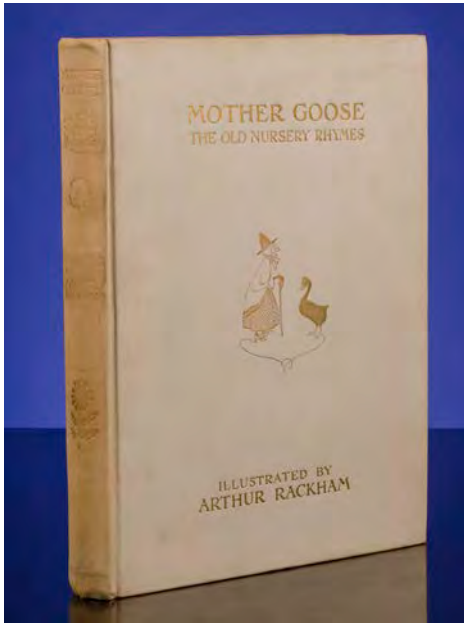


Another copy...

[RACKHAM, Arthur, illustrator]. *Mother Goose... The Old Nursery Rhymes*. London: William Heinemann, [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on brown paper, with descriptive tissue guards, and eighty-five drawings in black and white (one mounted on brown paper, with descriptive tissue guard). Publisher's original white buckram pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Slight darkening to spine, fore-edges of pp. 41-44 poorly opened. A very good copy. With the original Leicester Galleries Exhibition slip loosely laid-in. Latimore and Haskell, pp. 40-41. Riall, p. 115.

DB 03892.

\$2,500



As I Was Going to St. Ives, I Saw Mother Goose
In Her Scarce Dust Jacket

[RACKHAM, Arthur, illustrator]. *Mother Goose... The Old Nursery Rhymes*. London: William Heinemann, n.d. [1913]. First trade edition, later issue. Octavo. Thirteen color plates, eighty-five black and white illustrations, many in silhouette. Title page with blue lettering and black illustration. Publisher's original gray cloth, spine pictorially decorated and lettered in red, blue and green, top edge blue. A bright, fine copy with just one tiny little 'nick' at the top of the spine. Complete with the original color pictorial dust jacket. Dust jacket chipped and top of spine with some loss of lettering, and some old tape stains on verso. Latimore and Haskell, p. 41. Riall, p. 115.

DB 03986.

\$750

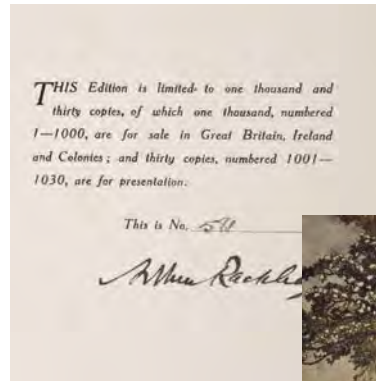
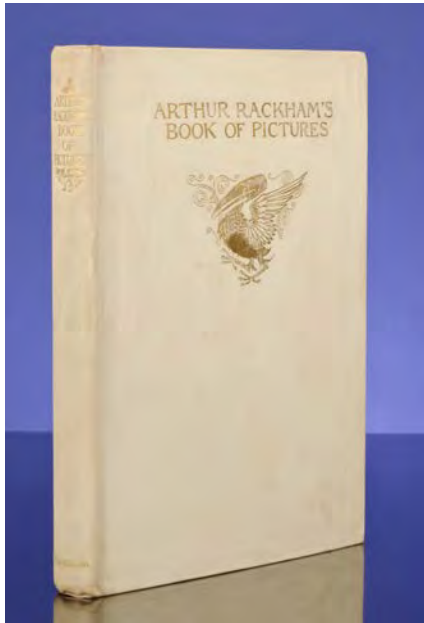


**With Forty-Four Mounted Color Plates
Including 'Cupid's Alley'**

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann. n.d. [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Publisher's original pictorial white buckram. Top edge gilt, others uncut. Spine very slightly darkened, still an excellent copy. Latimore and Haskell, pp. 41-42. Riall, p. 118.

DB 02885.

\$2,250

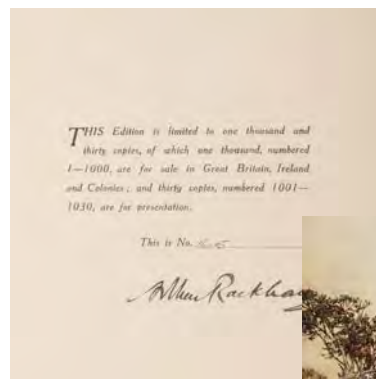


Another copy ...

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann. n.d. [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Publisher's original pictorial white buckram. Top edge gilt, others uncut. Spine darkened and gilt somewhat dull, a few small marks on upper cover, some very slight wear at top of spine, still a very good copy.

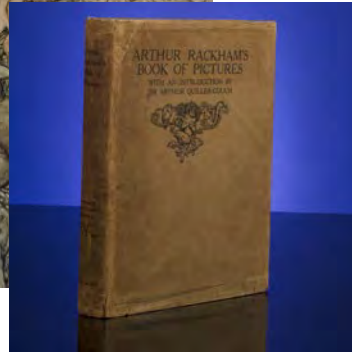
DB 03895.

\$1,650





DB 03608.



First Trade Edition In the Scarce Original Printed Dust Jacket

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an introduction by Sir Arthur Quiller-Couch. London: William Heinemann, [1913]. First trade edition. Quarto. Forty-four color plates mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Publisher's original gray green cloth pictorially stamped and lettered in gilt. Very slight discoloration on free end-papers from paste-downs. Ink name partially erased from the bookplate design on front paste-down, otherwise a very fine copy in the original brown paper dust jacket printed in black. A few small and neat repairs to extremities of dust jacket.

\$1,250



DB 02672.



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

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an introduction by Sir Arthur Quiller-Couch. London: William Heinemann, [1913]. First trade edition. Quarto. Forty-four color plates mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. Publisher's 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.

\$950



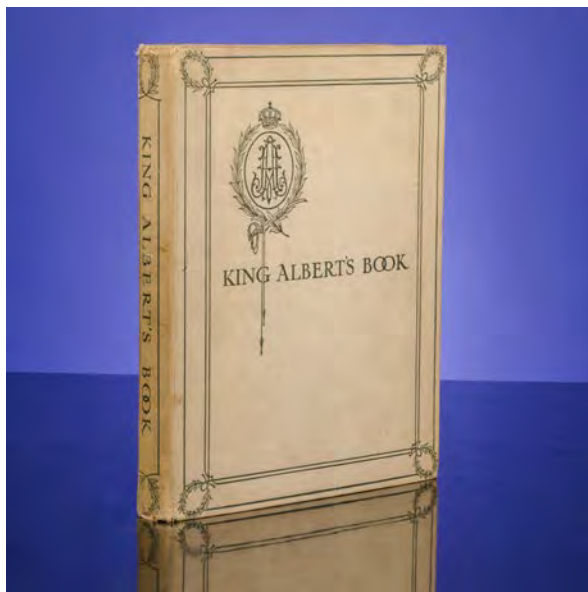
DB 03653.



First American Trade Edition

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an introduction by Sir Arthur Quiller-Couch. New York: The Century Co., [1913]. First American trade edition. Quarto. Forty-four color plates mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. All plates except the frontispiece bound at end. Publisher's original gray-green cloth pictorially stamped and lettered in gilt. Front free end-paper slightly discolored from from paste-down, small water stain in lower gutter, inner hinges slightly cracked, title-page and facing tissue-guard with brown stain from something like a newspaper cutting which is no longer present. Spine extremities and corners a little worn. A good and very reasonably priced copy of the first American trade edition.

\$250



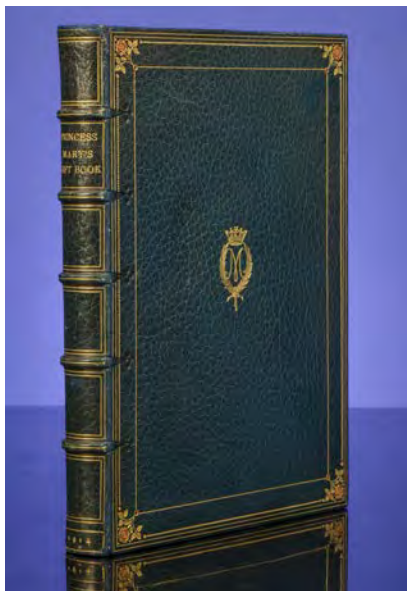
With Color Illustrations by
Arthur Rackham, Edmund Dulac, Kay Nielsen &
Maxfield Parrish

[RACKHAM, Arthur. DULAC, Edmund. NIELSEN, Kay. PARRISH, Maxfield, et al, illustrators]. *King Albert's Book*. A Tribute to the Belgian King and People From Representative Men and Women Throughout the World. N.p. [London]: The Daily Telegraph in conjunction with The Daily Sketch, The Glasgow Herald, and Hodder and Stoughton, n.d., [1914]. First edition. Quarto. Sixteen color plates primarily tipped-in, ten black & white plates, eleven musical pianoforte scores. Publisher's original cream cloth decorated in green. Spine slightly darkened and rubbed at extremities, inner hinges shaken, preliminary leaves a little foxed, otherwise a very good copy.

Contains the first appearance of Rudyard Kipling's poem "The Outlaws" and the first appearance of Thomas Hardy's poem "Sonnet on the Belgian Expatriation." Hughey 37c. Latimore and Haskell, p. 93. Riall, p. 121.

DB 03905.

\$100



Unusual in Fine Condition
Specially Bound by Sangorski & Sutcliffe

[RACKHAM, Arthur. DULAC, Edmund. DETMOLD, E.J. FLINT, William Russell, et al, illustrators]. [SANGORSKI & SUTCLIFFE, binders]. *Princess Mary's Gift Book...* London: Hodder & Stoughton, n.d. [1914]. First edition. Quarto. Fourteen color plates tipped-in to captioned tan stock with brown line frame, many black and white text drawings. Finely bound ca. 1914 by Sangorski & Sutcliffe in full dark blue morocco, covers decoratively paneled in gilt with inlaid red morocco floral corner-pieces and in the center in gilt, the Royal stamp of Princess Mary. Spine with five raised bands, paneled and lettered in gilt in compartments, all edges gilt, cream watered silk liners and endleaves. Four figure ink number (upside down) on verso of rear blank leaf. A relatively common book, but scarce in fine condition. This may well be a 'special presentation' binding that was done at the time of publication. Latimore and Haskell, p. 93. Riall, p. 120. Hughey 34.

DB 03395.

\$950

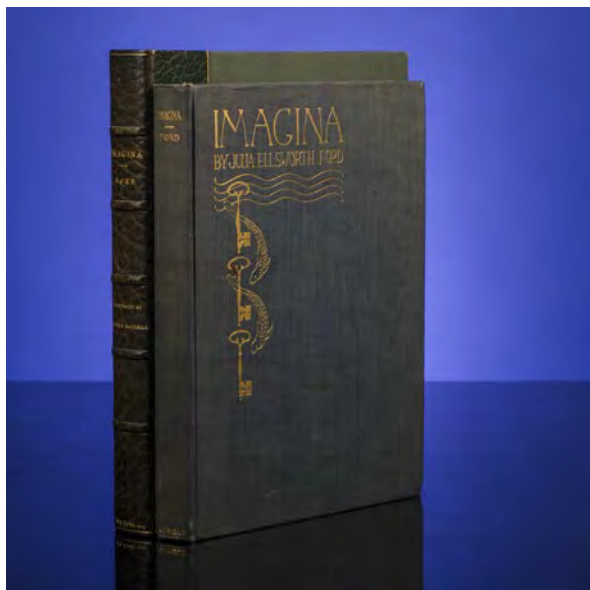


With Color Illustrations by
Arthur Rackham, Edmund Dulac, Edward J. Detmold,
William Russell Flint & Others

[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 tipped-in to captioned tan stock with brown line frame, many black and white text drawings. Publisher's original pale yellow cloth. Lower inner hinge slightly cracked, otherwise a near fine copy in the original printed tan dust jacket, a little chipped at extremities. A relatively common book, but uncommon in the original dust jacket. Latimore and Haskell, p. 93. Riall, p. 120. Hughey 34.

DB 03920.

\$150



**With Two Full-Page Color Plates by Arthur Rackham
Near Fine First Edition**

[RACKHAM, Arthur, illustrator]. FORD, Julia Ellsworth. *Imagina*. With Illustrations by Arthur Rackham and Lauren Ford. New York: Duffield & Company, 1914. First edition. Quarto. Two color plates by Arthur Rackham and numerous black and white drawings in the text by Lauren Ford. Publisher's original light blue cloth pictorially stamped and lettered in gilt on front cover and lettered in gilt on spine. Pictorial endpapers in pale blue and white by Lauren Ford. Rear inner hinge slightly cracked, otherwise a near fine copy. Housed in a fleece-lined quarter green morocco clamshell case.

Riall, p. 123. See Latimore and Haskell, p. 42.

DB 03615.

\$650

A Good Copy

[RACKHAM, Arthur, illustrator]. FORD, Julia Ellsworth. *Imagina*. With Illustrations by Arthur Rackham and Lauren Ford. New York: Duffield & Company, 1914. First edition. Quarto. Two color plates by Arthur Rackham and numerous black and white drawings in the text by Lauren Ford. Publisher's original light blue cloth pictorially stamped and lettered in gilt on front cover and lettered in gilt on spine. Pictorial endpapers in pale blue and white by Lauren Ford. Extremities of binding a little faded, some slight wear to top and bottom of spine and corners. A good copy of the scarce first edition.

Riall, p. 123. See Latimore and Haskell, p. 42.

DB 03940.

\$250

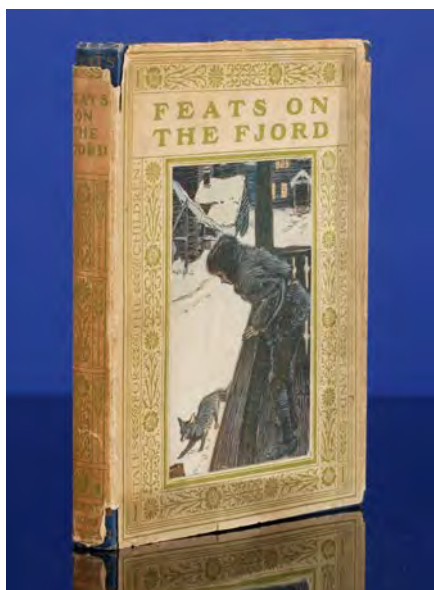


**An Unrecorded Binding Variant
In the Scarce Dust Jacket
With All Plates in Color**

[RACKHAM, Arthur, illustrator]. MARTINEAU, Harriet. *Feats on the Fjord...* London : J.M. Dent & Sons Limited / New York: E.P. Dutton & Company, n.d. [1914]. Second (and best) edition, with all the plates in color, in an unrecorded binding variant. Octavo. Eight color plates, including frontispiece (all dated 1899). Publisher's original blue cloth pictorially and ornamentally stamped in gilt. Onlaid color plate to upper board. Original pictorial dust jacket. 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). Both Latimore & Haskell and Riall note binding in red or green cloth but not blue, as here. Latimore and Haskell, p. 43. Riall, p. 122.

DB 01804.

\$750



The First Trade Edition
Bound Contemporaneously by Sangorski & Sutcliffe

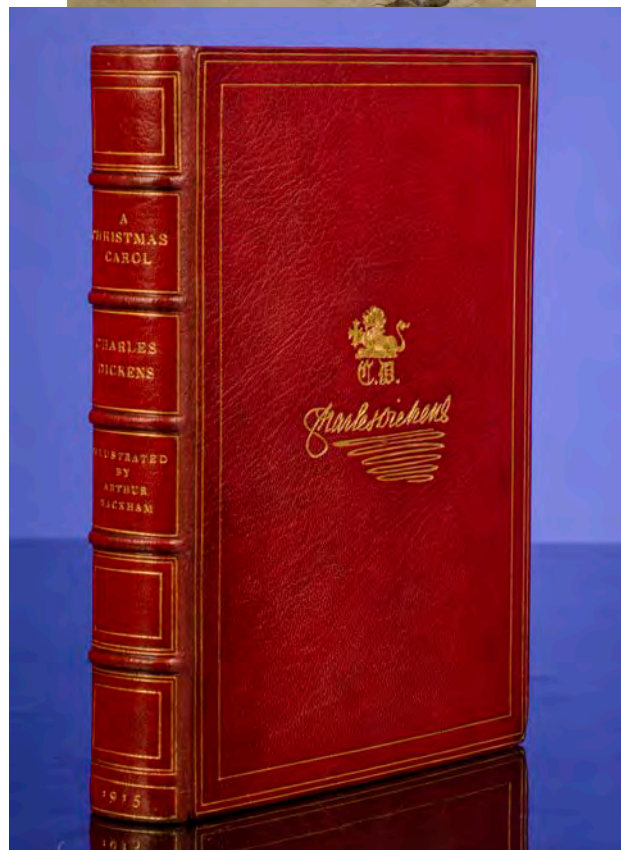
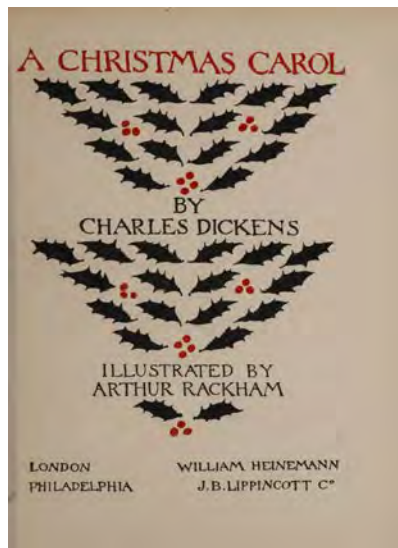
[RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE, binders.] DICKENS, Charles. *A Christmas Carol*. Illustrated by Arthur Rackham. London: William Heinemann, 1915. First trade edition. Verso of title-page dated 1915. Small quarto. Twelve color plates and twenty drawings in black and white. Bound ca. 1915 by Sangorski & Sutcliffe (for E.P. Dutton & Company) in full red crushed levant morocco, both covers with triple gilt rules surrounding a gilt stamped facsimile of Charles Dickens' signature and family crest, spine with five raised bands, paneled and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, all edges gilt, marbled end-papers. Original pictorial end-papers bound in at end. A fine copy.

"He [Rackham] is not usually remembered as an illustrator of Dickens, but *A Christmas Carol* (1915) was decidedly successful, for he contrived to adapt the tradition of 'Phiz' and Cruikshank to his own characteristic style in the pictures of Victorian London and at the same time found scope for his fantasy in the ghost scenes. We also find him here developing his special talent for silhouette, rare among illustrators..." (Derek Hudson. Arthur Rackham, p. 106).

Latimore and Haskell pp. 44-45. Riall pp. 124-125.

DB 03250.

\$1,850



The Deluxe Edition
"How Beautiful I Think Your Illustrations"

[RACKHAM, Arthur, illustrator]. *The Allies' Fairy Book*... London: William Heinemann, [n.d., 1916]. Edition DeLuxe Limited to 525 numbered copies signed by Arthur Rackham. Quarto. Twelve color plates mounted on heavy brown paper, with descriptive tissue guards printed in red, and twenty-four drawings in black and white. Pp. 67/68 with small marginal paper fault, otherwise fine. Publisher's original blue buckram, front cover and spine pictorially stamped and lettered in gilt, decorative end-papers, top edge gilt, others uncut. A near fine copy. Housed in a fleece-lined, blue cloth slipcase.

DB 03935.

\$1,850

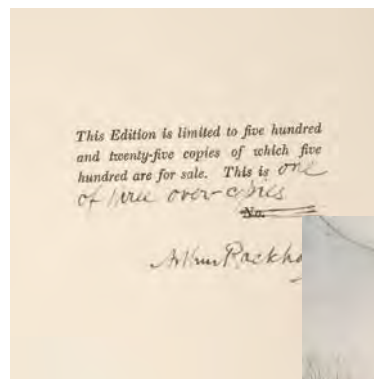


The Deluxe Edition
"One of Three Over-Copies"

[RACKHAM, Arthur, illustrator]. *The Allies' Fairy Book*... London: William Heinemann, [n.d., 1916]. Edition DeLuxe Limited to 525 numbered copies signed by Arthur Rackham, this being "one of three over-copies". Quarto. Twelve color plates mounted on heavy brown paper, with descriptive tissue guards printed in red, and twenty-four drawings in black and white. Publisher's original blue buckram, front cover and spine pictorially stamped and lettered in gilt, decorative end-papers, top edge gilt, others uncut. Corners slightly bumped, covers a little soiled, otherwise an excellent copy.

DB 03934.

\$850





**Scarce First Edition in Danish
of Charles Dickens' *A Christmas Carol***

[RACKHAM, Arthur, illustrator]. DICKENS, Charles. *Et Juleæventyr* af Charles Dickens. Illustreret af Arthur Rackham. København [Copenhagen]: Andr. Fr. Høst & Søn, 1917. First Danish edition. Small quarto. Twelve color plates mounted on heavy dark green paper, and twenty drawings in black and white (including title-page and end-paper designs). Publisher's original cream boards, front cover decoratively stamped in green and red and lettered in gilt, spine lettered in gilt, pictorial end-papers. Neat ink name and date (1917) on front blank leaf. Binding extremities very slightly rubbed otherwise a near fine copy of this scarce edition. This is the first time in over fifty years that we have seen this edition. This edition not in Latimore and Haskell or Riall.

DB 03652.

\$750



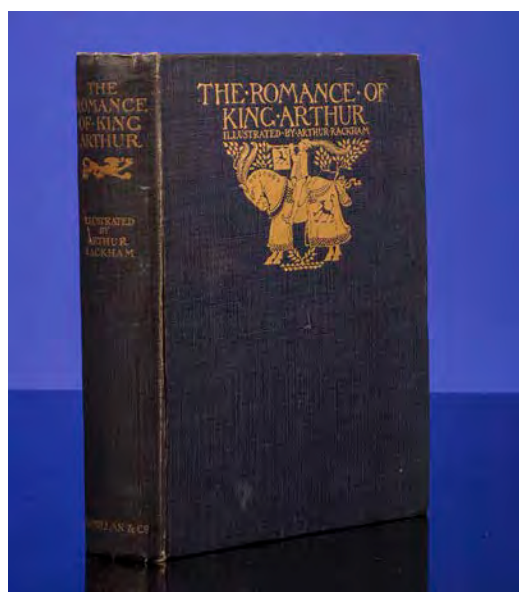
One of 500 Copies, Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. MALORY, [Sir Thomas]. *The Romance of King Arthur and His Knights of the Round Table*. Abridged From Malory's *Morte d'Arthur* by Alfred W. Pollard... London: Macmillan and Co., 1917. Edition de Luxe, limited to 500 copies, numbered and signed by Arthur Rackham. Quarto. Sixteen mounted color plates, with descriptive tissue guards, and seventy drawings in black and white. Publisher's original full vellum over boards pictorially stamped and lettered in gilt on front cover and spine, top edge gilt, others uncut. Upper corner of front board expertly straightened, light soiling/markings to spine and back cover. Overall a very good copy of a hard to find title. Housed in a fleece-lined, blue cloth slipcase.

Latimore and Haskell, p. 47. Riall, p. 130.

DB 03903.

\$2,750



First Trade Edition

[RACKHAM, Arthur, illustrator]. MALORY, [Sir Thomas]. *The Romance of King Arthur and His Knights of the Round Table*. Abridged From Malory's *Morte d'Arthur* by Alfred W. Pollard... London: Macmillan and Co., Limited, 1917. First trade edition. Octavo. Sixteen color plates including frontispiece, and seven black and white plates. Seventy black and white illustrations. Publisher's original dark blue cloth, front cover and spine pictorially stamped in gilt. Minimal rubbing to extremities, neat ink inscription "Xmas 1917" on front free end-paper, some very minimal foxing mainly on tissue-guards. Neat ink inscription on half-title dated Xmas 1917. Gilt on spine very slightly dull, otherwise a near fine copy.

Latimore and Haskell, p. 47. Riall, p. 130.

DB 04217.

\$850

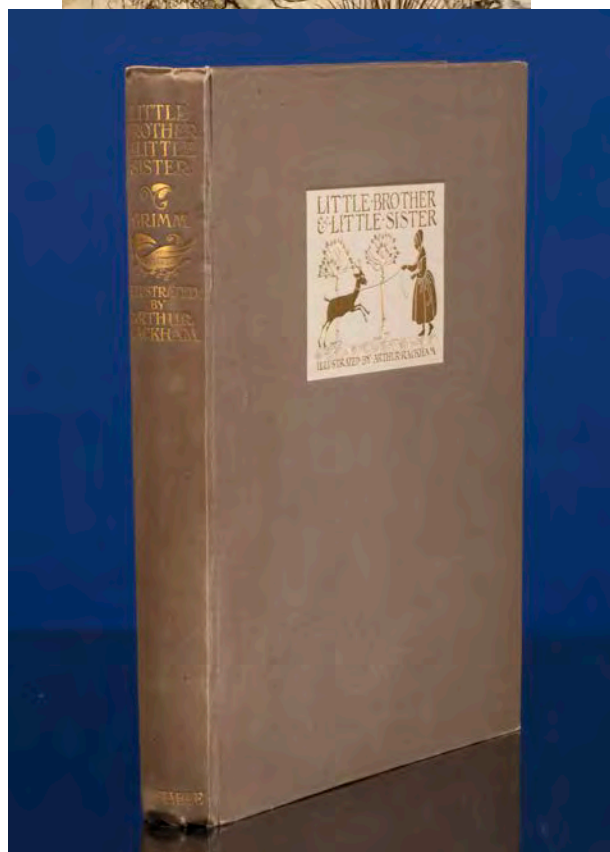
With A Signed Extra Plate
One of 525 Copies Signed by the Artist
"He Hurried Away With Long Strides"

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister*. London: [1917]. Edition de Luxe. Limited to 525 numbered copies, signed by Arthur Rackham. Quarto. Thirteen color plates mounted on brown paper, with original tissue guards. With a duplicate signed plate in the original printed envelope as issued (blank flap missing), "He Hurried Away With Long Strides". Publisher's original gray cloth over boards with a rectangular white cloth panel on the front cover pictorially stamped and lettered in gilt. 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. Armorial book plate of Agnes Marion Armitage on front paste-down.

"...it was during these years that he illustrated a new Brothers Grimm title, *Little Brother and Little Sister* which is in effect one of his crowning achievements. In these twelve colour plates we find the most astonishing versatility of style, and an exquisite pitch of execution. The style ranges from the delicate to the virtual burlesque caricature. On the one hand is an example of pre-Raphaelite, infinitely tender portrayals of womanhood, such as 'The True Sweetheart', or the delicate realism of Maid Maleen and her waiting woman escaping from the terrible tower of her father. Yet within the same book we find the classic Rackhamerie of the gnome with his beard caught in the cleft of the semi-anthropomorphized tree, appealing to Rose-red and Snow-white for help and the Hassell-like custard-pie of the three soldiers and the long nose. This is one of the few books illustrated by Rackham from which it would be possible to select any single-colour picture in order to demonstrate Rackham's art at its finest." (Gettings. Arthur Rackham, pp. 116-117). Lattimore and Haskell, p. 46. Riall, p. 129.

DB 01985.

\$3,750



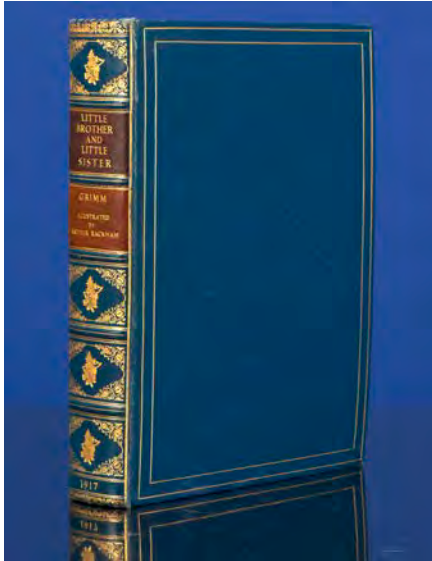
**One of Rackham's Crowning Achievements
First Trade Edition Bound by Bayntun of Bath**

[RACKHAM, Arthur, illustrator]. [BAYNTUN of Bath, binders]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister...* London: Constable & Co., 1917. First trade edition. Tall octavo. Twelve mounted color plates, including frontispiece and 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.

"On the one hand is an example of pre-Raphaelite, infinitely tender portrayals of womanhood... Yet within the same book... the classic Rackhamerie of the gnome with his beard caught in the cleft of the semi-anthropomorphized tree..." (Gettings. Arthur Rackham, pp. 116-117).

DB 01900.

\$750



First Trade Edition

[RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister...* London: Constable & Co., 1917. First trade edition. Octavo. Twelve mounted color plates, including frontispiece and forty-three black and white drawings. Pictorial end-papers. Publisher's original ribbed green cloth, front cover pictorially stamped and lettered in gilt, spine decoratively lettered in gilt, pictorial end-papers. Slight discoloration on free end-papers (from paste-downs). Upper cover corners a little bumped, small armorial bookplate on verso of front free end-paper, neat ink inscription dated 1917 on half-title. A very good copy.

DB 03600.

\$650



Edition De Luxe - One of 500 Signed Copies

[RACKHAM, Arthur, illustrator]. STEEL, Flora Annie. *English Fairy Tales*. Retold by Flora Annie Steel. Illustrated by Arthur Rackham. London: Macmillan & Co., 1918. Edition de Luxe. Limited to 500 numbered copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on textured white paper, with captioned tissue guards, and forty-one drawings in black and white. Publisher's original vellum over boards pictorially stamped and lettered in gilt on front cover and spine, top edge gilt, others uncut. Pictorial end-papers in green and white. Vellum very slightly dust soiled otherwise a near fine copy.

"Rackham's books for the English market in the early post-war years included Flora Annie Steel's *English Fairy Tales Retold* (1918), with its 57 illustrations..." (Hamilton, p. 128)

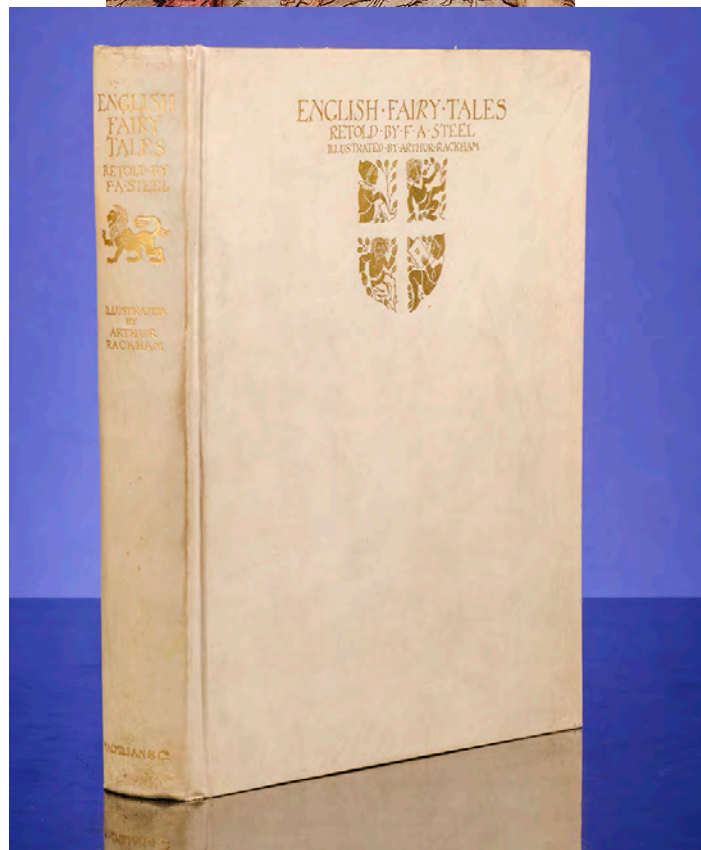
Amongst many others, the fairy tales include:

St. George of Merrie England; The Story of the Three Bears; Jack the Giant-Killer; The Golden Ball; Jack and the Beanstalk; The Three Little Pigs; Mr. Fox; The Old Woman and her Pig; Little Red Riding-Hood; The Babes in the Wood; The Ass, the Table, and the Stick; The Rose Tree.

Latimore and Haskell, p. 48. Riall, p. 132.

DB 03916.

\$3,500



Another copy

[RACKHAM, Arthur, illustrator]. STEEL, Flora Annie. *English Fairy Tales*. Retold by Flora Annie Steel. Illustrated by Arthur Rackham. London: Macmillan & Co., 1918. Edition de Luxe. Limited to 500 numbered copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on textured white paper, with captioned tissue guards, and forty-one drawings in black and white. Publisher's 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.

\$2,850



And Another One...

[RACKHAM, Arthur, illustrator]. STEEL, Flora Annie. *English Fairy Tales*. Retold by Flora Annie Steel. Illustrated by Arthur Rackham. London: Macmillan & Co., 1918. Edition de Luxe. Limited to 500 numbered copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on textured white paper, with captioned tissue guards, and forty-one drawings in black and white. Publisher's 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 marginal stains on a few plate mounts, vellum uniformly darkened. A good and very reasonably priced copy of one of Arthur Rackham's best titles.

DB 03632.

\$1,500

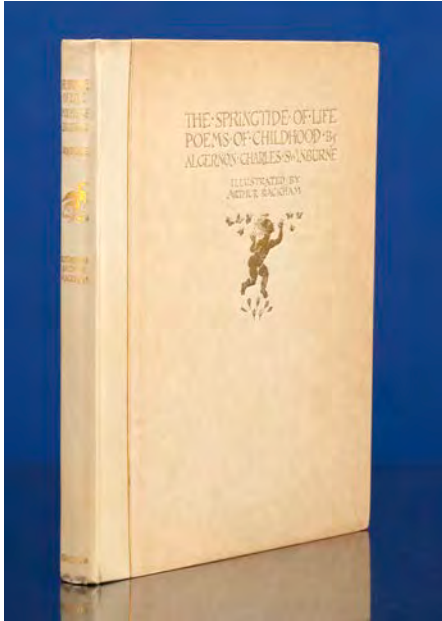


Signed Limited Edition in the
Original Glassine Wrapper

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* 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 original quarter vellum over parchment boards. A bright and fine copy in the rare and fragile original glassine dust jacket.

DB 01956.

\$2,250



Signed Limited Edition

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* 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 original quarter vellum over parchment boards. Neat ink signature dated 1918 on front endpaper, some minor dust soiling and very light rubbing to front board. An excellent copy housed in a fleece-lined, tan cloth slipcase.

DB 03927.

\$1,100

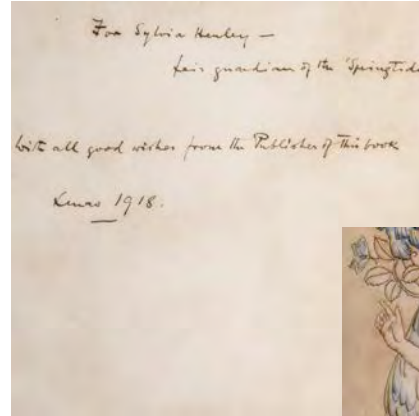


Signed Limited Edition With One Extra Color Plate Not Found in the Trade Edition

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* 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 original quarter vellum over parchment boards. Publisher's ink presentation on front free end-paper. Three of the tipped-in color plates have slight creases, the original binding is somewhat soiled and the spine is rubbed. This is a very reasonably priced copy which was presented by the the publishers to Sylvia Henley - the sister of British aristocrat and socialite Venetia Stanley (1887-1948) who corresponded freely with Prime Minister H.H. Asquith between 1910 and 1915.

DB 03648.

\$450

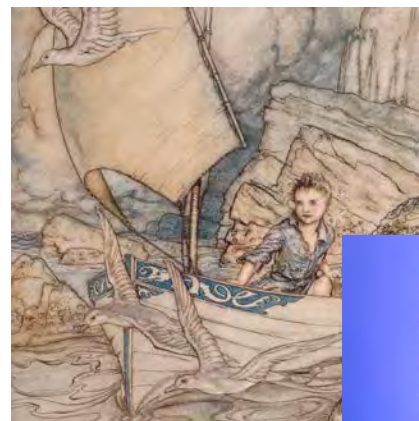
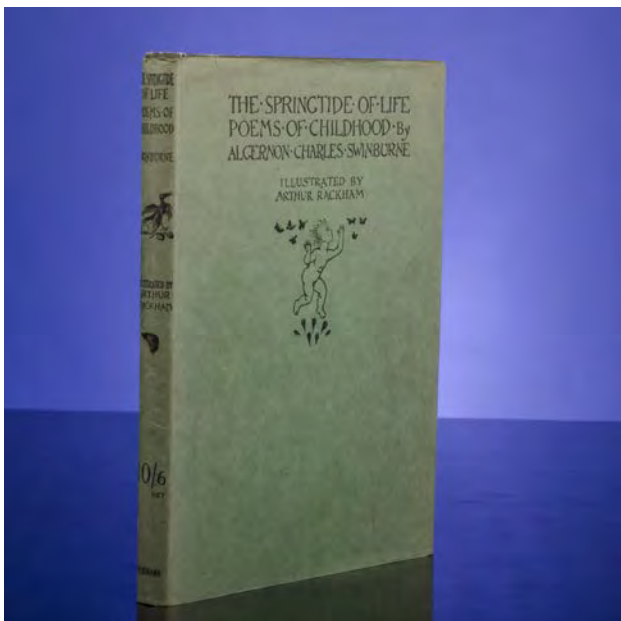


First Trade Edition in the Original Printed Dust Jacket

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* London: William Heinemann, [1918]. First trade edition. Octavo. Eight full-page color plates with tissue guards and fifty-two black and white text illustrations. Publisher's original green cloth, front cover and spine decoratively tooled and lettered in gilt, pictorial endpapers, top edge stained green. Inner hinges very slightly cracked but firm. A bright and near fine copy in the original green printed dust jacket.

DB 03589.

\$450



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

[RACKHAM, Arthur, illustrator]. *Some British Ballads*. Illustrated by Arthur Rackham. London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Publisher's 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.

"Several of the Ballads in this book are based on the great work of Francis James Child..." (Note)

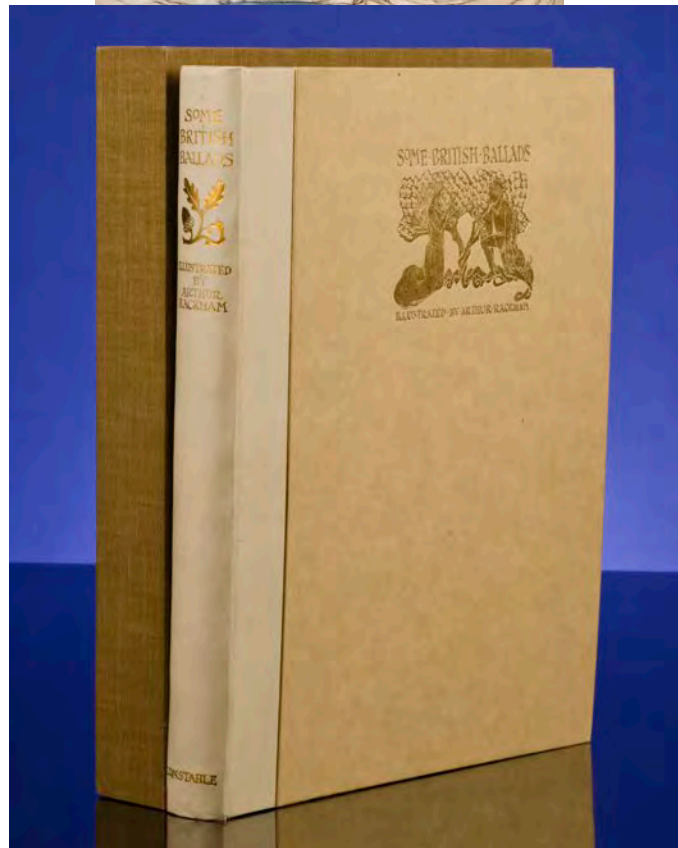
"Few of Mr Rackham's work have been more consistently impressed with charm and beauty than his illustrations in colour to *Some British Ballads*. In them he pictures a succession of fascinating heroines habited in quaint and picturesque costumes, amid surroundings which, though belonging to no definite place or period, are always appropriate and congruous. His heroes are hardly less charming than his heroines, and the scenes in which they are represented constitute a series of fascinating and delightful pictures ... one must feel grateful to Mr Rackham for giving us the prettiest picture book of the season" (The Connoisseur, Vol. LVI, 1920).

"Never did old poems appear so gayly bedecked than *Some British Ballads*, which Arthur Rackham has gorgeously illustrated with 16 paintings... It is hard to decide which are the more attractive features of this book—Mr. Rackham's paintings or the ballads themselves" (New York Times).

"No more effective inspiration for the gifted brush of Arthur Rackham could be found than these popular old ballads. Handsomely printed and bound, this magnificent work should appeal to all" (The Atlantic Monthly, Dec. 1920).

DB 02730.

\$2,250



"One Must Feel Grateful to Mr Rackham for Giving us the Prettiest Picture Book of the Season"

[RACKHAM, Arthur, illustrator]. *Some British Ballads*. Illustrated by Arthur Rackham. London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Publisher's original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. Small 'bump' to edge of front board, otherwise a near fine copy.

DB 03552.

\$1,850



"His Heroes are Hardly less Charming than his Heroines"

[RACKHAM, Arthur, illustrator]. [BAYNTUN (RIVIÈRE), binders]. *Some British Ballads*. Illustrated by Arthur Rackham. London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Bound ca. 1960 by Bayntun (Rivière) in full red crushed levant morocco, covers decoratively bordered in gilt with gilt corner-pieces. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, cockerel end-papers, all edges gilt. Neat ink inscription on front blank leaf. A very good copy in a handsome binding.

DB 03941.

\$1,450

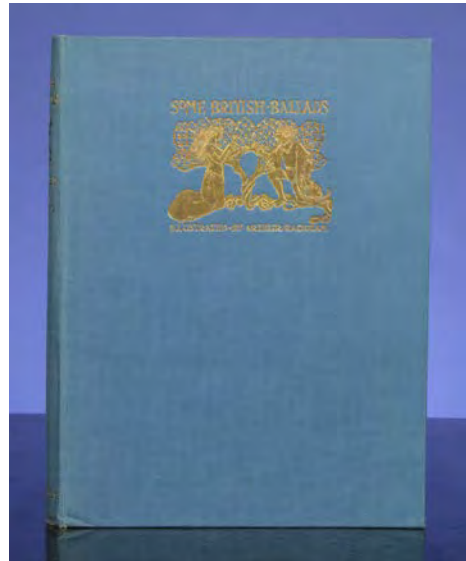
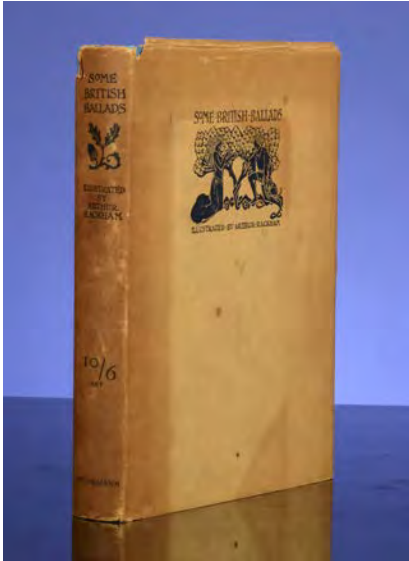


"This Magnificent Work Should Appeal To All"

[RACKHAM, Arthur, illustrator]. *Some British Ballads*. Illustrated by Arthur Rackham. London: Constable & Co. Ltd, n.d. [1919]. First trade edition, later issue. Quarto. Sixteen full color plates mounted on gray paper with tissue guards, twenty-four black and white drawings. Publisher's original blue cloth, gilt lettered, top edge blue, gray pictorial endpapers. The mildest of wear to spine foot, otherwise a fine copy in very good possibly later dust jacket. Loosely inserted between two of the preliminary leaves is the original Constable & Co., request card which has left a small rectangular mark on the two facing pages.

DB 02328.

\$650

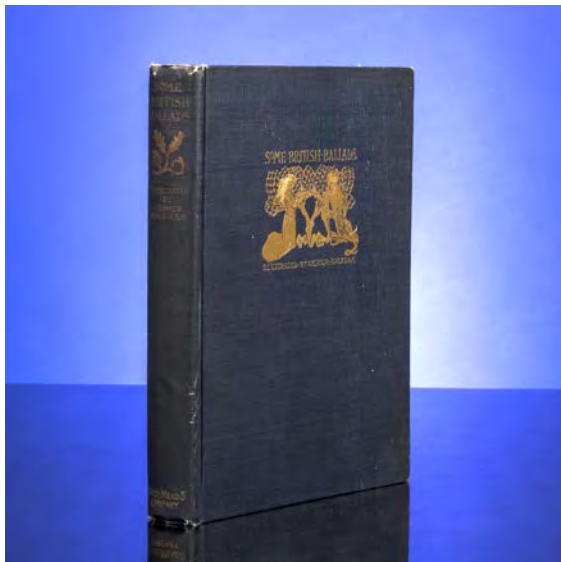


First American Trade Edition

[RACKHAM, Arthur, illustrator]. *Some British Ballads*. Illustrated by Arthur Rackham. New York: Dodd Mead & Co. n.d. [1919]. First American trade edition. Quarto. Partially uncut. Sixteen full color tipped-in plates and twenty-four black and white drawings. Publisher's original dark blue cloth, covers and spine pictorially stamped and lettered in gilt. Gray pictorial endpapers. Gilt on spine dull. Minimal rubbing to corners. A very good copy.

DB 03655.

\$350



The First of Arthur Rackham's Two Great Silhouette Books
Edition de Luxe, Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. *Cinderella*... London: William Heinemann, [1919]. Edition de Luxe. Limited to 850 copies, numbered and signed by Arthur Rackham. Large quarto. Mounted color frontispiece with color pictorial border and tissue guard. Three double-page silhouette drawings with color, one single-page silhouette drawing with color (not included in the trade edition), thirteen single-page silhouette drawings without color, and thirty-six silhouette drawings in the text. Title with color pictorial border. Publisher's original quarter tan buckram over green boards pictorially stamped and lettered in black on front cover and spine. Top edge gilt, others uncut. Pictorial endpapers in green and white. Board edges a little rubbed otherwise a near fine copy. Latimore and Haskell, pp. 49-50.

DB 03884.

\$1,750



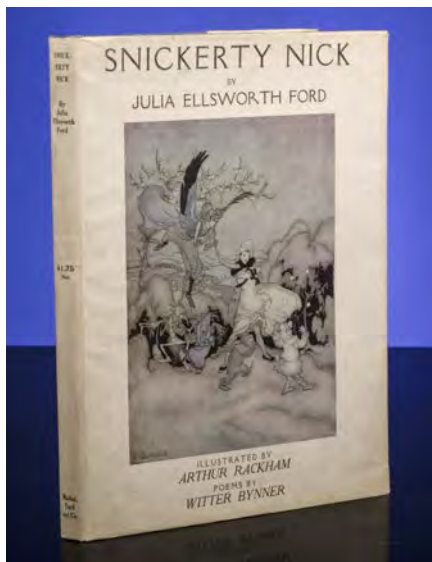
One of the Rarest of all the Books Illustrated by Arthur Rackham

[RACKHAM, Arthur, illustrator]. *Snickerly Nick*... New York: Moffat, Yard & Co., 1919. First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Publisher's original light blue cloth with pictorial stamping on the front cover. Original pictorial dustwrapper. Color plate facing page 26 with small gutter tear. Dust jacket with a few small closed tears otherwise a fine copy. Dust jacket protected by early glassine wrapper. Housed in a fleece-lined quarter green morocco clamshell case.

"To Arthur Rackham I tender my most sincere thanks whose magic touch, as in *Peter Pan*, *Grimm's Faery Tales* and *Undine*, making real all faeries and gnomes, endears all child life to grown-ups as well as to children." (Forward by Julia Ellsworth Ford). Riall, p. 136.

DB 03614.

\$1,250



**French Signed Limited Edition of
La Belle Au Bois Dormant**

[RACKHAM, Arthur, *illustrator*]. EVANS, C.S. *La Belle Au Bois Dormant...* Paris: Librairie Hachette, [1920]. French Limited Edition DeLuxe. One of 400 copies signed by Arthur Rackham. Large quarto. With an additional color silhouette drawing not found in the trade edition. Color frontispiece, three double-page silhouette drawings with color, two full-page silhouette drawings with color, eight single-page silhouette drawings in black and white and forty-one silhouette drawings in the text. Publisher's original cream parchment over boards, front cover decoratively stamped in gilt, spine lettered in gilt, pictorial end-papers, top edge gilt, others uncut. Spine darkened, extremities of binding a little rubbed but overall an excellent copy. Riall, p. 142 (mentioning only the 1/1200 unsigned copies); Latimore and Haskell, pp. 51/52 (mentioning only the trade edition).
DB 03913. \$1,650



**Signed Limited Edition
One of 625 Copies Signed by Arthur Rackham**

[RACKHAM, Arthur, *illustrator*]. EVANS, C.S. *The Sleeping Beauty...* London: William Heinemann, [1920]. Edition de Luxe, limited to 625 copies signed by Arthur Rackham. Large quarto. With an additional color silhouette drawing not found in the trade edition. Color frontispiece, three double-page silhouette drawings with color, two full-page silhouette drawings with color, eight single-page silhouette drawings in black and white and forty-one silhouette drawings in the text. Publisher's original quarter vellum over parchment boards, front cover pictorially stamped in gilt, spine lettered in gilt, pictorial end-papers printed in green, top edge gilt, others uncut. Spine slightly darkened, corners and board edges a little rubbed. Overall a very good copy of this hard to find title. Housed in a tan cloth slipcase. Riall, p. 141; Latimore and Haskell, pp. 51/52.
DB 03929. \$1,750

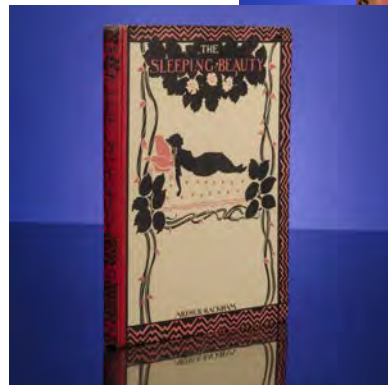


First Trade Edition in the Original Dust Jacket

[RACKHAM, Arthur, *illustrator*]. EVANS, C.S. *The Sleeping Beauty...* London: William Heinemann, [1920]. First trade edition. Quarto. Color frontispiece mounted on white paper with decorative border, three double-page silhouette drawings with color, two full-page silhouette drawings with color, eight single-page silhouette drawings in black and white and forty-one silhouette drawings in the text. Publisher's original quarter red cloth over pictorial boards, plain end-papers. Neat ink inscription dated 1932 on front free end-paper. In the original red printed dust jacket with the price 7/6d on the spine. A near fine copy. Riall, p. 141; Latimore and Haskell, pp. 51/52.

DB 03605.

\$650



**With Extra Suite of Plates
Including Vignettes and Ballads Not Found in the English Edition**

[RACKHAM, Arthur, illustrator]. FORT, Paul. *Le Livre des Ballades...* Paris: L'Edition 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. Headpieces, typographical devices. Publisher's original pictorial tan wrappers. The duplicate color plate "La France" is missing from the additional suite. Otherwise a near fine copy.

First edition in French of the Rackham-illustrated *Some British Ballads* (1919) including additional black and white vignettes. Paul Fort translated the original ballads and there are some included that are not found in the English edition. Latimore and Haskell pp. 50-51.

DB 02918.

\$950

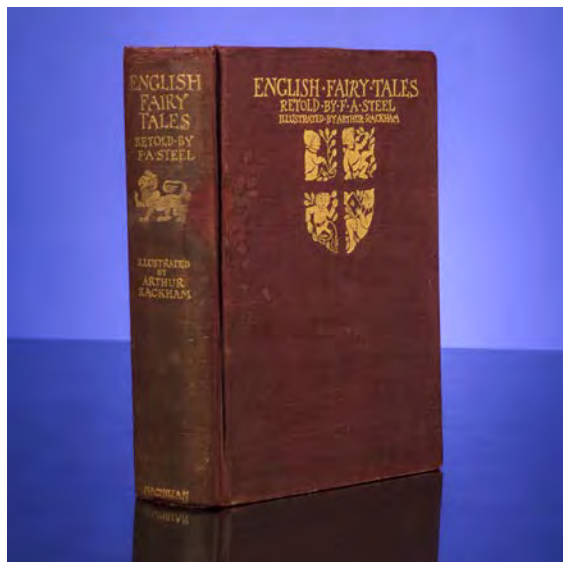


English Fairy Tales

[RACKHAM, Arthur, illustrator]. STEEL, Flora Annie. *English Fairy Tales...* New York: The Macmillan Company, 1920. Later American Trade Edition (first published in 1918). Small quarto. Sixteen color plates with captioned tissue guards, and forty-one drawings in black and white. Publisher's original maroon cloth over boards, front cover and spine pictorially stamped and lettered in gilt. Pictorial endpapers in green and white. Engraved bookplate on front paste-down, small "Christmas" postage stamp and ink signature on front free end-paper. A few text leaves with light corner creases, inner hinges repaired, some discoloration to spine. A good example of one of Rackham's most popular titles. Latimore and Haskell, p. 48. Riall, p. 132.

DB 03806.

\$175



Hansel and Grethel and Snowdrop
Illustrated by Arthur Rackham

[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Hansel & Grethel & Other Tales...* London: Constable & Co., [1920]; [together with]: [RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Snowdrop & Other Tales...* London: Constable & Co., Ltd., [1920]. First separate editions (originally published in *The Fairy Tales of the Brothers Grimm...* London: 1909). Two quarto volumes. Together forty mounted color plates (including frontispieces) and fifty-seven black and white drawings in the text. Publisher's original dark blue cloth pictorially stamped and lettered in gilt on front cover and spine. Top edge stained blue. Both fine copies, Snowdrop with an early glassine wrapper. Each volume housed in a fleece-lined, quarter green morocco clamshell case. Latimore and Haskell, pp. 53-54.

DB 03616.

\$1,500



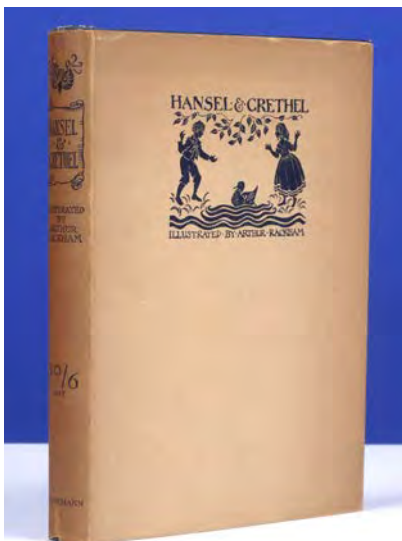
In the Very Scarce Original Dust Jacket

[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Hansel & Grethel & Other Tales...* London: Constable & Co., [1920]. First separate edition (originally published in *The Fairy Tales of the Brothers Grimm...* 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 (jacket spine very slightly darkened).

This wonderful volume contains half of the great 1909 edition, including *Hansel and Grethel*; *The Twelve Dancing Princesses*; *The Fisherman and His Wife*; *The Frog Prince*; *Rapunzel*; *Red Riding Hood*; *Tom Thumb*; and *Rumpelstiltskin*...

DB 02093.

\$1,250



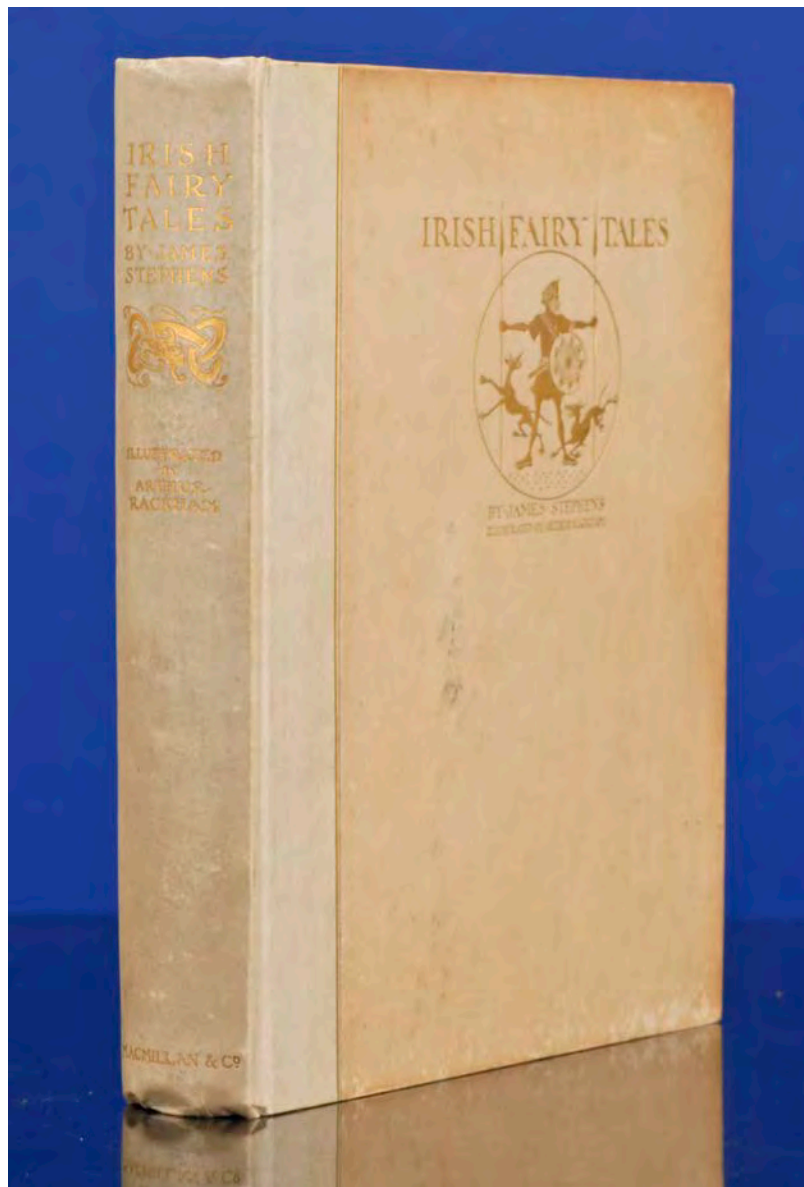
**"Mr. Rackham Breaks New Ground in the
Illustration of Irish Literature..."**

[RACKHAM, Arthur, *illustrator*]. STEPHENS, James. *Irish Fairy Tales*... London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on cream paper, and twenty-one drawings in black and white. Publisher's 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.

"Rackham's books for the English market in the early post-war years included Flora Annie Steel's *English Fairy Tales Retold* (1918)... and his friend James Stephen's collection of *Irish Fairy Tales*... In the latter book, Rackham broke new ground in the illustration of Irish literature. He had been persuaded to tackle Stephens's stories by Walter Starkie, who had vowed to give his uncle 'no peace' until he had agreed to illustrate them. In writing the stories, Stephens had attempted to create an Irish equivalent of *The Arabian Nights*, his own poetic retelling of the stories which existed in the oral tradition and in Gaelic texts, but which had not appeared accessibly in print. Rackham rose to the occasion, and his nephew's haunting of him was justified. The *Dublin Independent* was particularly warm in welcoming the collection, remarking: 'We read English tales with appreciation because pictures have familiarised us with English imagery. A Fenian tale lacks imagery because we have no art to give it colour and shape to what are presently only names. Some of Mr. Rackham's pictures are pure poems - they set you dreaming.' (Hamilton, p. 128). Latimore and Haskell, p. 52. Riall, p. 138. Gettings, p.179. Hamilton, p. 185.

DB 02063.

\$2,850



**"Mr. Rackham's Pictures are Pure Poems -
They Set you Dreaming..."**

[RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales*... London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by Arthur Rackham. Large quarto. Sixteen color plates mounted on cream paper, and twenty-one drawings in black and white. Publisher's original quarter vellum, ruled in gilt, over parchment boards. A little light offsetting to end-papers. A couple of small areas of very light insect damage on upper cover and on the upper and lower-edge turn-ins. In the original cream dust jacket, torn and repaired. Housed in a fleece-lined, tan cloth slip-case. An excellent copy.

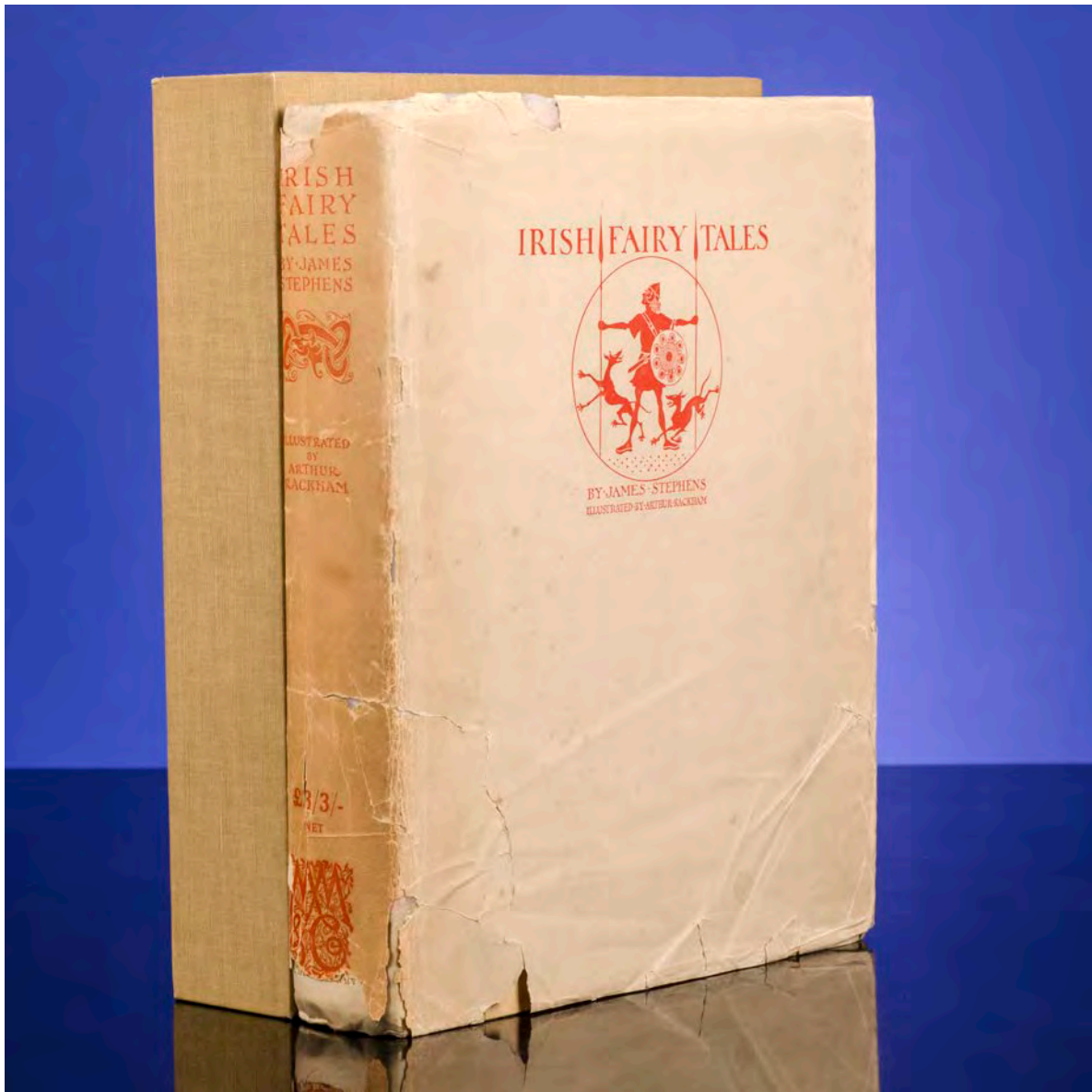
"Beyond the softness of style and inventiveness, the most striking thing about the colour plates for *Irish Fairy Tales* is the felicitous and appropriate use of celtic borders" (Gettings, p. 143). Latimore and Haskell, p. 52. Riall, p. 138. Gettings, p.179. Hamilton, p. 185.

The fairy tales in this book include:

The Story of Tuan mac Cairill; The Boyhood of Fionn; The Birth of Bran; Oisín's Mother; The Wooing of Becfolá; The Little Brawl at Allen; The Carl of the Drab Coat; The Enchanted Cave of Cesh Corran; Becuma of the White Skin; Morgan's Frenzy.

DB 03894.

\$2,500



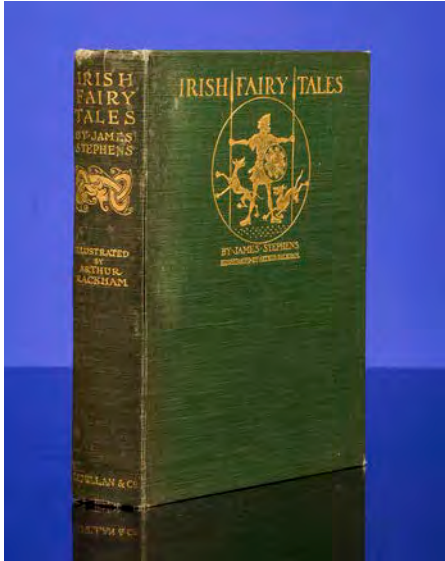
**When Irish Elves Are Smiling, It's an Arthur Rackham Spring
With the Lilt of Irish Fairies, You Can Hear the Goblins Sing**

[RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales*... London: Macmillan & Co., Ltd, 1920. First trade edition. Quarto. Sixteen full color plates with captioned tissue guards, twenty-one drawings in black and white. Publisher's original gilt-stamped green cloth. Top edge stained green. Corners and spine extremities a little rubbed. A near fine copy.

"Rackham's two great books of the twenties were James Stephens' *Irish Fairy Tales* of 1920 and Shakespeare's *Tempest* of 1926... the most striking thing about the colour plates for *Irish Fairy Tales* is the felicitous and appropriate use of celtic borders" (Gettings, p. 143).

DB 04216.

\$650



The Other Half of Arthur Rackham's Grimm's Fairy Tales

[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm]. *Snowdrop & Other Tales*... London: Constable & Co., Ltd., [1920]. First separate edition (originally published in *The Fairy Tales of the Brothers Grimm*... London: 1909). Quarto. Twenty mounted color plates and twenty-eight black and white drawings in the text. Publisher's original dark blue cloth pictorially stamped and lettered in gilt. One color plate with tiny crease in lower left corner, gilt on spine very slightly dull, free end-papers slightly very browned. An excellent copy.

"During the immediate post-war years several old successes, notably Grimm's Fairy Tales were revived in separate new editions." (Derek Hudson, p. 119).

DB 03593.

\$450



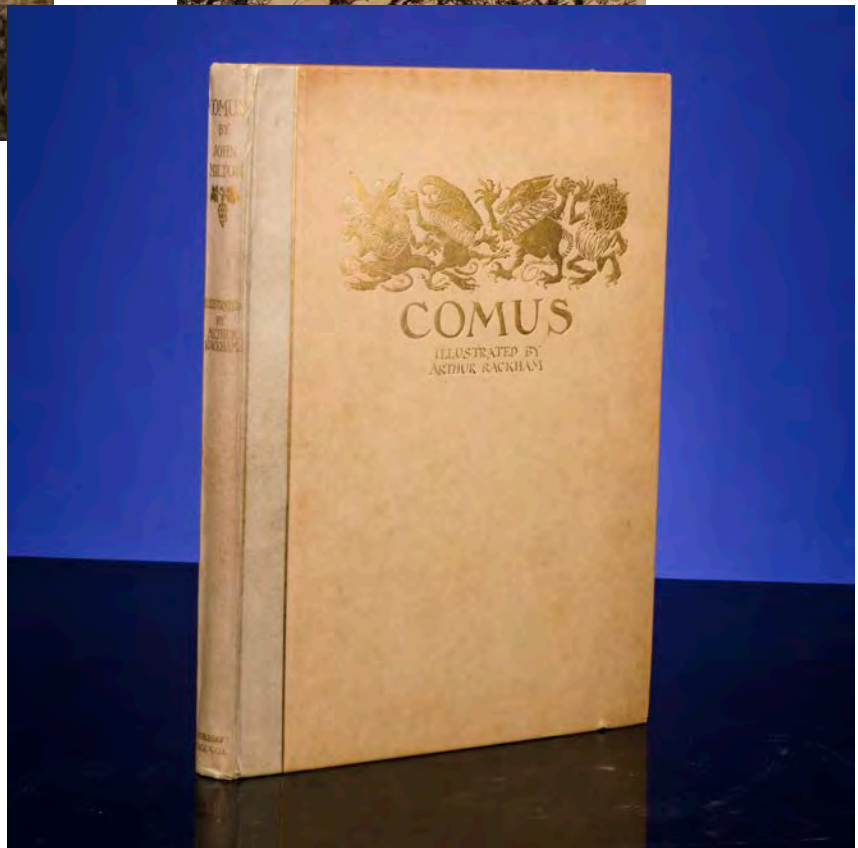
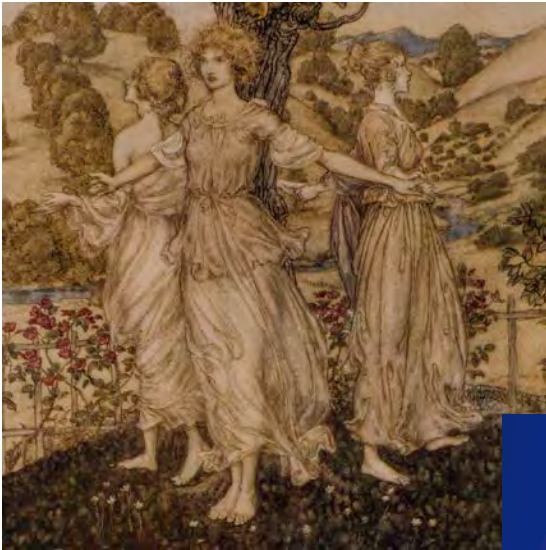
One of 100 Copies for Sale in the United States

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus...* New York: Doubleday Page & Co., [n.d., 1921]. American Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates, thirty-seven drawings in black and white. Publisher's original quarter vellum over parchment boards, front cover decoratively stamped and titled in gilt, spine lettered in gilt, top edge gilt, others uncut, original pictorial end-papers in blue and white. Two small indentations on lower board edges, vellum spine very slightly dust soiled, otherwise a near fine copy.

"Another, more important, publication of Rackham's in 1921 was a long-delayed edition of Milton's *Comus*, the drawings for which, begun before the war, deserve to rank with his best work of that earlier period..." (Hudson, p.119). Latimore and Haskell, pp. 54-55.

DB 03827.

\$1,850





**One of 100 Copies for Sale in the United States
Lawrence of Arabia's Copy**

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus...* New York: Doubleday Page & Co., [n.d., 1921]. American Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates, thirty-seven drawings in black and white. Rebound at an early date in quarter vellum over decorative floral boards with vellum tips. Spine lettered in gilt, top edge gilt, others uncut. Publisher's pictorial end-papers in blue and white. Pictorial portion of original parchment front board pasted onto verso of frontispiece mount.

With the bookplate of T.E. Lawrence - Clouds Hill on front paste-down. Also pasted onto the front paste-down is the armorial leather book-plate of Beach. Latimore and Haskell, pp. 54-55. Riall, p. 143.

DB 03649.

\$1,450

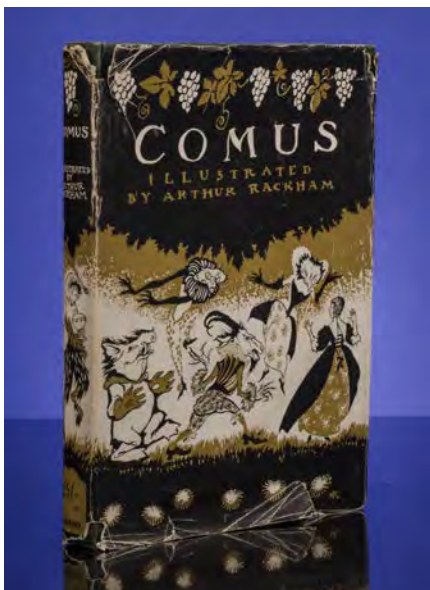


With Twenty-Four Mounted Color Plates

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus...* London: William Heineman [n.d., 1921]. Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates mounted on brown paper, thirty-seven drawings in black and white. Publisher's original quarter vellum over cream-colored parchment boards. Front cover and spine pictorially stamped and lettered in gilt, top edge gilt, others uncut. Pictorial endpapers in blue and white. Spine darkened, slight 'toning' to parchment boards, corners bumped, board edges rubbed. A fair copy - internally clean. Housed in a tan cloth slipcase.

DB 03922.

\$1,250



**First Trade Edition of Rackham's Comus
In the Original Color Pictorial Dust Jacket**

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus.* London: William Heinemann, [1921]. First trade edition. Quarto. Twenty-four color plates mounted on brown paper with captioned tissue guards. Thirty-seven drawings in black and white. Two color plates (nos. XIV & XVI) with very light corner creases. Publisher's original green cloth over boards, front cover and spine pictorially stamped and lettered in gilt, blue and white pictorial endpapers. Some sporadic light foxing but still a very good copy in the scarce original color pictorial dust jacket, lightly chipped at spine ends and extremities. Latimore and Haskell, pp. 54-55. Riall, p. 143.

DB 03533.

\$450

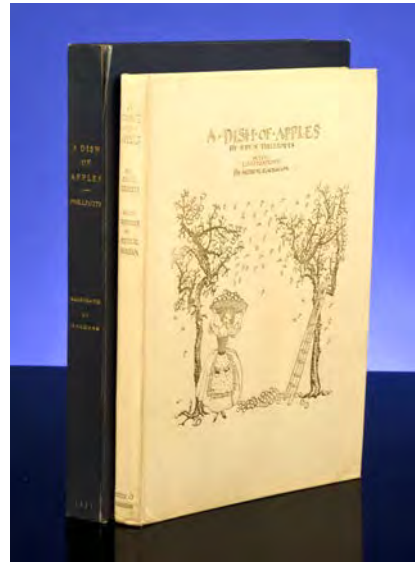
Amongst "Rackham's Best Book Illustrations"

[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 Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color and twenty-three drawings in black and white. Publisher's original cream cloth pictorially stamped in gilt. Pictorial end papers. Engraved bookplate on front paste-down. A fine copy housed in blue cloth clamshell case.

Gettings discusses work found within this book as reflective of the artist's maturity and confidence, Rackham's pictures "tending to be less coloured drawings...[and] gradually becoming more and more like paintings" (Gettings, *Arthur Rackham*, p.139).

DB 02731.

\$1,500



"Light and Sparkling..."

[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 Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color and twenty-three drawings in black and white. Publisher's original cream cloth pictorially stamped in gilt. Pictorial end papers, top edge gilt. A fine copy.

Rackham was achieving a new harmony of colour, his drawings for *A Dish of Apples*, to quote an American admirer Martin Birnbaum, being "light and sparkling with a passionate rose, glowing greens and primrose yellow" (Hudson, *Arthur Rackham His Life and Work*, pp. 118-119).

DB 03900.

\$1,250



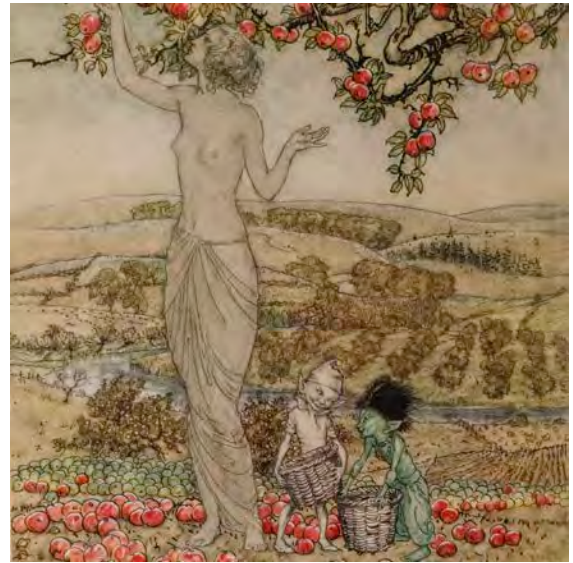
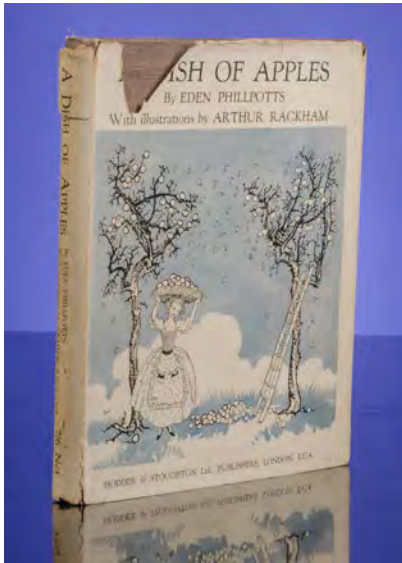
In the Scarce Dust Jacket

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden. *A Dish of Apples...* London & New York: Hodder & Stoughton, [1921]. First trade edition. Octavo. Illustrated with three full-page mounted illustrations in color and twenty-three drawings in black and white. Publisher's original rose-gray cloth pictorially stamped in brown. Gray pictorial end papers. Former owners bookplate on front paste-down. A very good copy. Original pictorial dust jacket reproducing in three colors the design on the front cover. Top of spine and small piece chipped away from top panel of jacket with loss of the "A" and the "D" in *A Dish of Apples*.

Latimore and Haskell, p. 54. Riall, p. 144. Gettings, p. 179. Hudson, p. 170.

DB 03537.

\$275

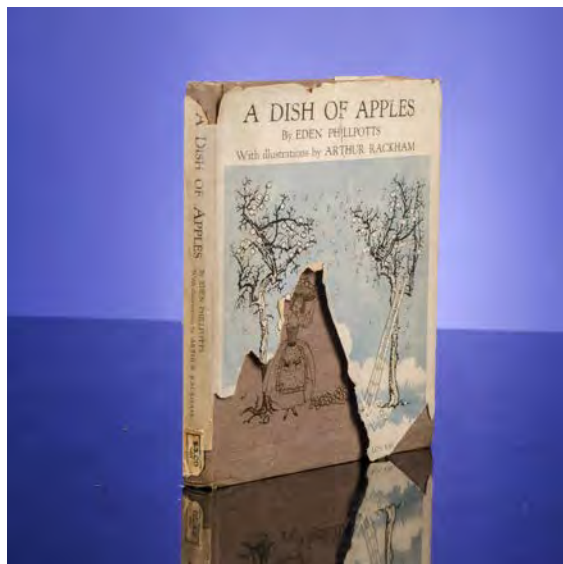


In the Scarce (very worn and chipped) Dust Jacket

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Eden. *A Dish of Apples...* London & New York: Hodder & Stoughton, [1921]. First trade edition. Octavo. Illustrated with three full-page mounted illustrations in color and twenty-three drawings in black and white. Publisher's original rose-gray cloth pictorially stamped in brown. Gray pictorial end papers. Small neat ink signature on top of front free end-paper. A very good copy in the original (very worn and chipped) pictorial dust jacket reproducing in three colors the design on the front cover.

DB 03931.

\$225



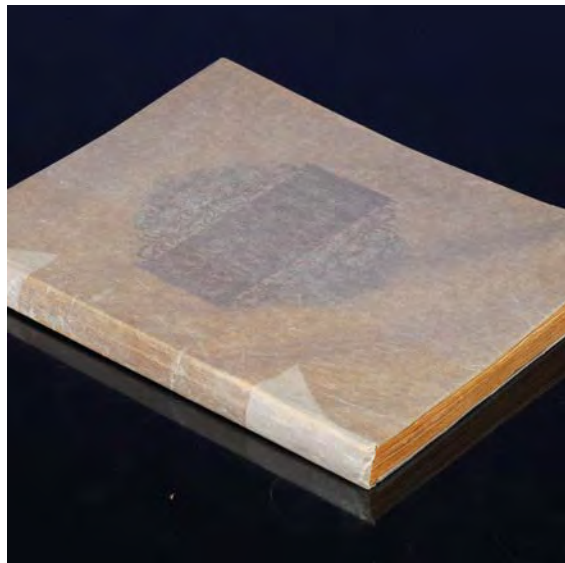
First Edition in French

[RACKHAM, Arthur, illustrator]. GUYOT, Ch. *Le Printemps Sur La Neige...* 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).

First edition in French of the Rackham-illustrated *Snowdrop and Other Tales by the Brothers Grimm* (1920), containing eight stories from *Fairy Tales by the Brothers Grimm* illustrated in color by Rackham in 1909. Latimore and Haskell p. 53. Riall p. 140. Cf. Latimore and Haskell p. 34.

DB 02217.

\$1,250

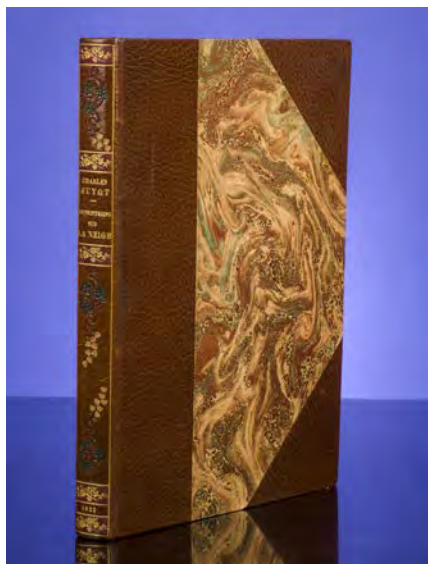


First French Edition of Arthur Rackham's 'Snowdrop and Other Tales' One of 300 Copies with an Extra Suite of Plates In a Beautiful Binding by Marcel Albinhac

[RACKHAM, Arthur, illustrator]. GUYOT, Ch. *Le Printemps Sur La Neige...* Paris: L'Edition D'Art, H. Piazza, 1922. Limited to three hundred copies with an extra suite of color plates, out of a total edition of 1,300. Tall quarto. Sixteen tipped-in color plates (duplicate suite bound in), seven full-page drawings and several textual drawings in black and white. Bound ca. 1922 in three-quarter brown morocco over marbled boards by M. Albinhac. Smooth spine with five red morocco bands decorated in gilt, multiple 'floral' onlays, and lettered in gilt, cockerel end-papers, top edge gilt, others uncut. Publisher's original brown-gray wrappers bound-in at front and back. Square red leather bookplate of the renowned collector Arpad Plesch on front paste-down. A handsome book in a beautiful binding.

DB 03852.

\$1,750



One of Six Hundred Copies - Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. HAWTHORNE, Nathaniel. *A Wonder Book*. Illustrated by Arthur Rackham. London: Hodder & Stoughton, 1922. Deluxe Edition, limited to 600 copies, signed by Arthur Rackham. Large quarto. Twenty-four color plates, sixteen of which are mounted on cream paper (with descriptive tissue-guards), twenty drawings in black and white. Publisher's original cream cloth over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, top edge gilt, others uncut, pictorial endpapers. Two top corners slightly bumped, otherwise a near fine copy.

"The moment one opens Hawthorne's *Wonder Book* one becomes aware of the rounding and softening of form in Rackham's work. The modern Pandora of Hawthorne opens her box for the world in 1922, and she is a very living young girl... indicating that Rackham was aware of the undertones of this story which is being retold with every lifetime." (Gettings, *Arthur Rackham*, p. 121). Lattimore and Haskell p. 55.

DB 03901.

\$2,850



The Rarest of the Limited Edition Rackham Books
Limited to 105 Copies Signed by the Author

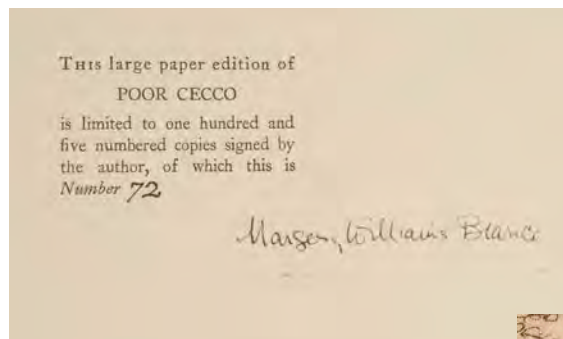
[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*. By Margery Williams Bianco. Author of "The Velveteen Rabbit." Illustrated by Arthur Rackham. New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color, mounted on white paper, and twenty-four drawings in black and white. Publisher's original parchment-backed light blue paper boards, navy blue lettering label on spine. Pictorial endpapers in pale blue on white. Top edge gilt, others uncut. 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.

The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce.

"*The Velveteen Rabbit or How Toys Become Real* was Margery Williams Bianco's first American work, and it remains her most famous.... The relationship between the wooden dog Cecco, a natural leader, and Jensina, a highly independent and spirited wooden doll, is both subtle and funny. Superb illustrations by Arthur Rackham are a perfect complement to the narrative. While the publisher probably found it more practical to promote the shorter *Velveteen Rabbit*, *Cecco's* celebrated illustrator may have assured its survival in the catalogues of rare book dealers despite its undeserved literary obscurity. A return to more sober themes marks Bianco's other popular works, such as the same year's *The Little Wooden Doll*, illustrated by her daughter Pamela, in which the title character is badly mistreated by some children, but shown love and compassion by another child, which made her whole again." (Wikipedia)

DB 01093.

\$6,500





DB 03718.

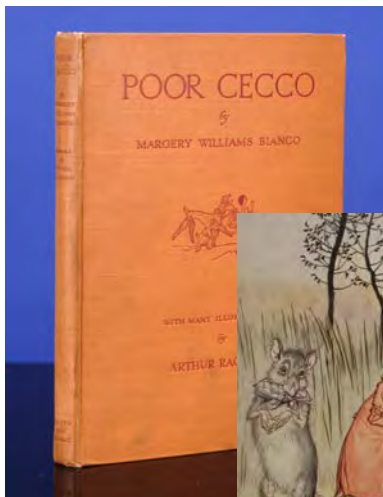


**By the Author of *The Velveteen Rabbit*
First English Trade Edition
In The Scarce Original Dust Jacket**

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... London: Chatto & Windus, 1925. First English trade edition (no English limited edition was issued). Quarto. Seven mounted color plates and twenty-four drawings in black and white. Publisher's original orange cloth pictorially stamped and lettered in red on front cover and lettered in red on spine. Blank endpapers. A very good copy in the scarce original color pictorial dust jacket (jacket complete but with some repairs).

The text, with the same plates and drawings, first appeared in magazine form in *Good Housekeeping*, beginning in May 1925.

\$750



DB 00463.

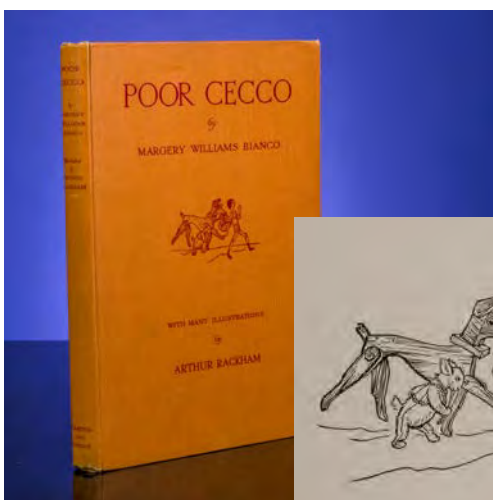


First English Trade Edition

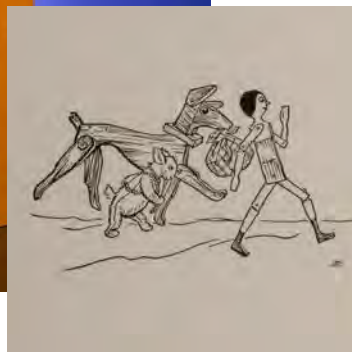
[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... London: Chatto & Windus, 1925. First English trade edition (no English limited edition was issued). Quarto. Seven mounted color plates and twenty-four drawings in black and white. Publisher's original orange cloth pictorially stamped and lettered in red on front cover and lettered in red on spine. Blank endpapers. Small ink stamp ("Jun 8 1950") on rear pastedown. Front pastedown with bookplate removed and ink signature neatly erased. Minimal rubbing to extremities but still an excellent copy.

Latimore and Haskell, p. 59. Riall, p. 155.

\$475



DB 03885.



Another Copy

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... London: Chatto & Windus, 1925. First English trade edition (no English limited edition was issued). Quarto. Seven mounted color plates and twenty-four drawings in black and white. Publisher's original orange cloth pictorially stamped and lettered in red on front cover and lettered in red on spine. Blank endpapers. Small neat ink signature on front free endpaper. A very good copy.

"*Poor Cecco* (1925), is the story of a wooden toy, a 'loose-jointed thing like a dog', who gets out of the toy cupboard and has a lengthy series of adventures with his friend Bulka the rag puppy." (*The Oxford Companion to Children's Literature*).

\$275

A Man's Best Friend

[RACKHAM, Arthur, illustrator]. MORLEY, Christopher. *Where the Blue Begins*. With Illustrations by Arthur Rackham. 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 including frontispiece, and sixteen line drawings. Publisher's original quarter black buckram over cream paper boards. Spine tooled in gilt. Top edge gilt. Partially unopened. Bookplate on front pastedown. A near fine copy.

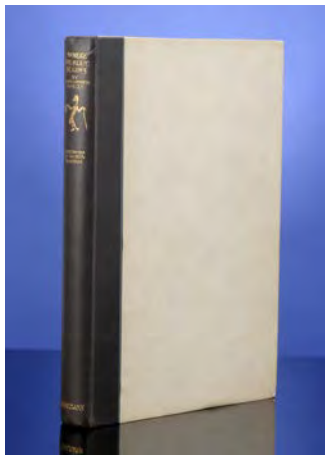
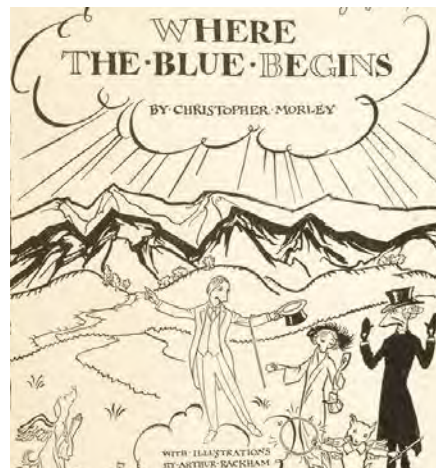
Where the Blue Begins is a satire about a dog named Gissing (after the author George Gissing) who lives alone (except for his Japanese butler Fuji the Pug), in a little house in the country, in a woodland suburb region called the Canine Estates... In this book all of the characters are dogs... Poodles, Spaniels, Chows, Beagles, Sealyham's, Mastiffs, Dachshunds, Whippets, Borzois', Airedales, Dobermann-Pinschers, Pointers and Scotties. The story appeared two years after Morley's collection of humorous essays *Pipefuls*. "No one appreciates the very special genius of your conversation as the dog does."

What breed of dog was Gissing?
Read the story and find out...

Latimore and Haskell, p. 60. Riall, p.154.

DB 01246.

\$1,250



A Fine Copy, in the Original Dust Jacket

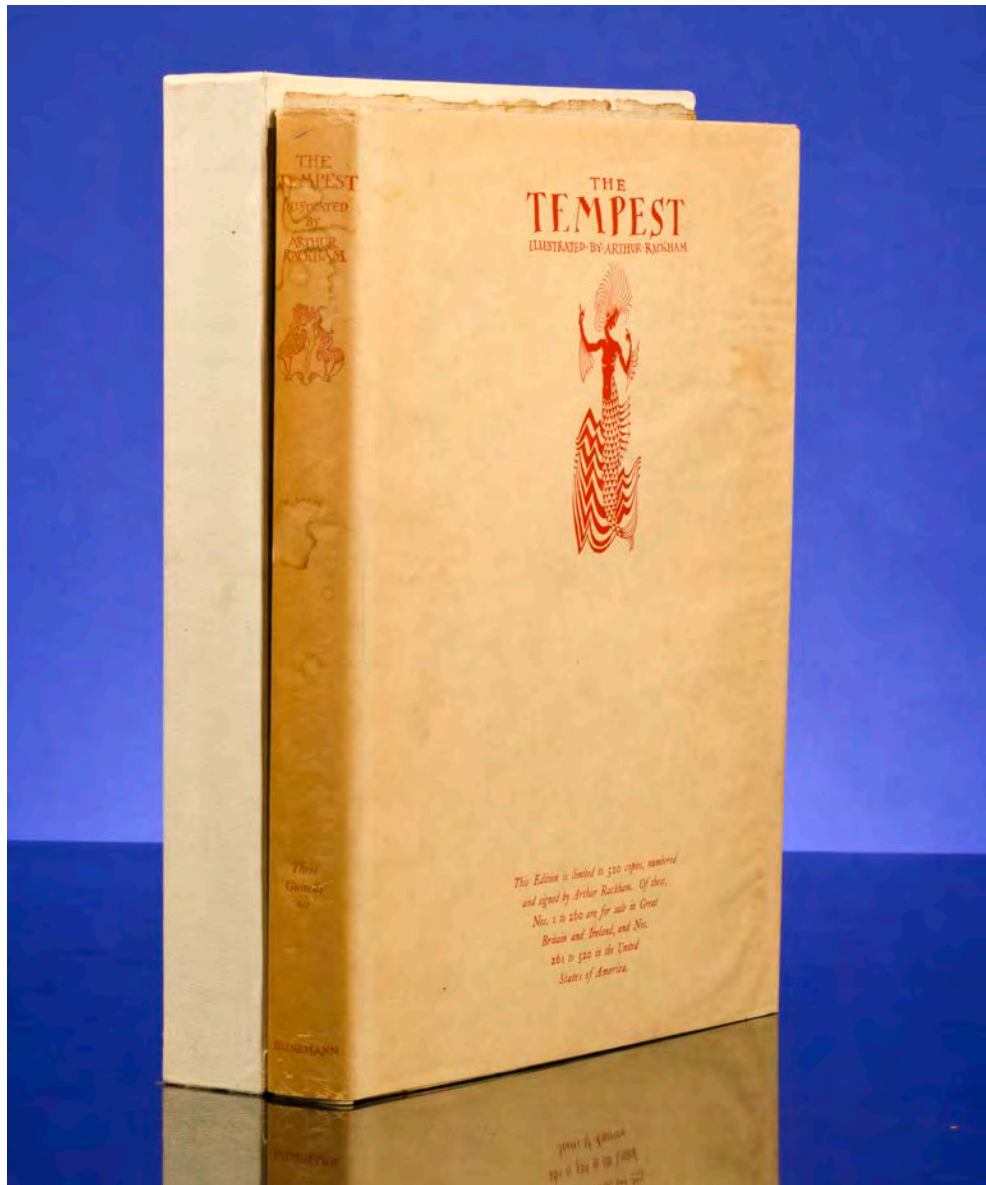
[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest*... London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. Edition de Luxe. Limited to 520 copies, numbered and signed by Arthur Rackham. Large quarto. Twenty-one mounted color plates and twenty-five drawings in black and white. Publisher's original quarter vellum over cream-colored vellum-style boards, pictorially gilt. Top edge gilt, others uncut. Partially uncut. An exceptionally fine copy. In the original cream-colored pictorial dust jacket (different from the trade edition 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.

"There is an extra coloured plate in this edition that is not in the trade edition, this is the frontispiece titled 'Sea-nymphs hourly ring his knell: [Burthen. Ding-dong. Ariel. Hark! now I hear them,—Ding-dong, bell]'" (Riall).

Latimore and Haskell, pp. 61-62. Riall, p. 161.

DB 02732.

\$3,250

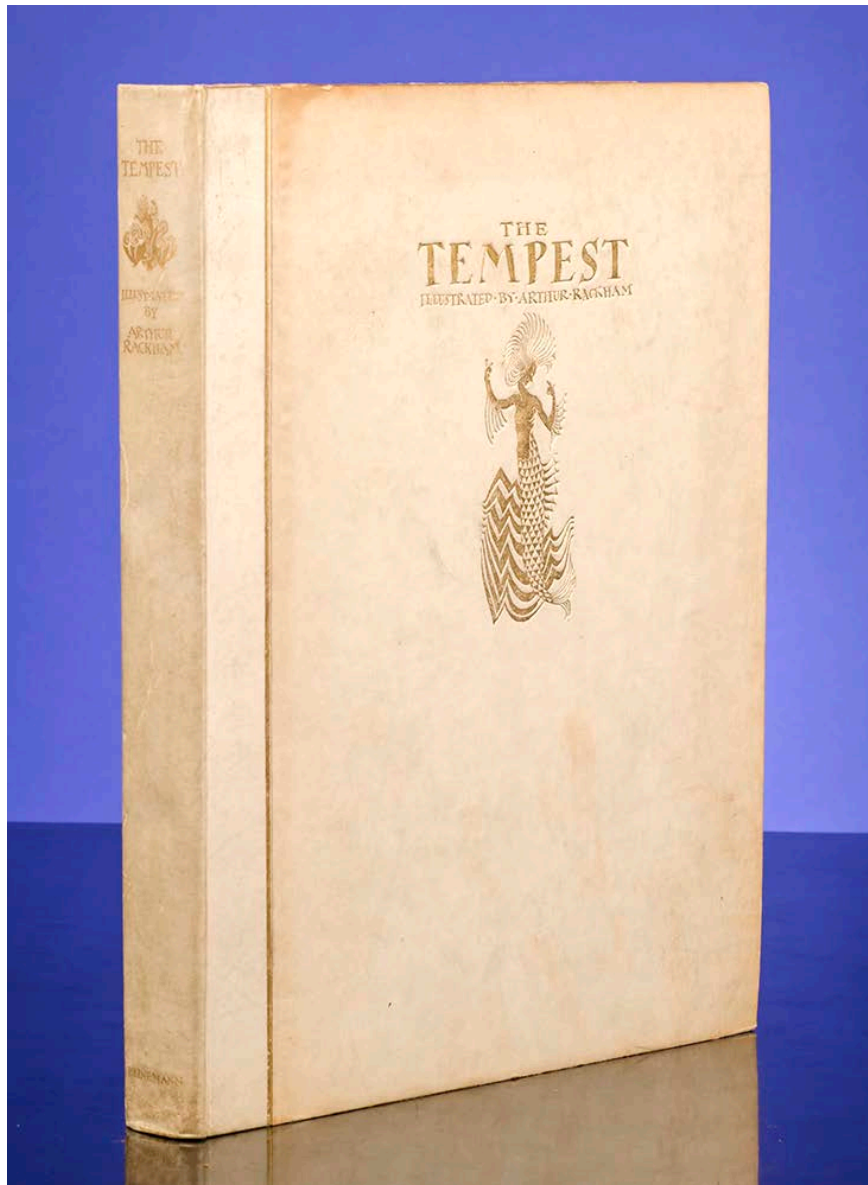


A Fine Copy

[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 Arthur Rackham. Large quarto. Twenty-one mounted color plates and twenty-five drawings in black and white. Small neat repair to lower blank margin of pp. 103/104. Publisher's original quarter vellum over cream-colored vellum-style boards, pictorially gilt. Top edge gilt, others uncut. Light dust soiling to vellum spine otherwise a near fine copy. Latimore and Haskell, pp. 61-62. Riall, p. 161.

DB 03890.

\$2,250





DB 01619.



A Fine Copy in the Original Dust Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest...* London: William Heinemann Ltd., [1926]. First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white. Publisher's 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. A fine copy.

The Tempest is among Gettings' survey of Rackham's Best Book Illustrations. Latimore and Haskell, pp. 61-62. Riall, p. 161. Hudson p. 171. Gettings pp. 151, 153 and 180.

\$1,500



DB 03592.



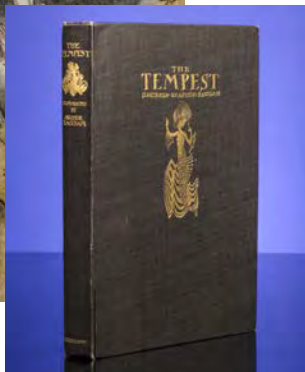
Near Fine in the Original Printed Dust Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest...* London: William Heinemann Ltd., [1926]. First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white. Publisher's original black cloth over boards. Front cover and spine pictorially stamped and lettered in gilt. Top edge stained green. Minimal spotting to preliminary leaves only, otherwise a fine copy. In the original tan dust jacket printed in red. Minimal darkening to jacket spine otherwise near fine.

\$950



DB 03588.



A Fine Copy - No Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest...* London: William Heinemann Ltd., [1926]. First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white. Publisher's original black cloth over boards. Front cover and spine pictorially stamped and lettered in gilt. Top edge stained yellow. Minimal spotting to text, otherwise a fine copy.

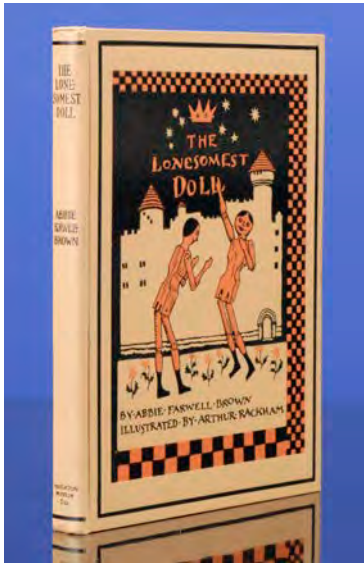
\$650

The Rackham-Illustrated Edition
Remarkably Fresh, Clean and Exceptionally Fine Copy
"A Difficult Title To Find in Good Condition"

[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell. *The Lonesome 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. Publisher's original tan cloth, pictorially stamped in colors. A remarkably fresh, clean, and exceptionally fine copy. "The text is printed on a poor and brittle paper, so it is a difficult title to find in good condition" (Riall). Riall p. 163.

DB 01559.

\$950



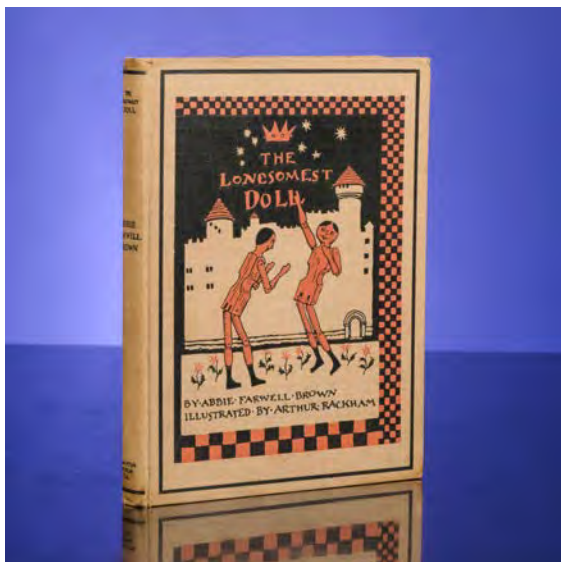
A Near Fine Copy

[RACKHAM, Arthur, illustrator]. BROWN, Abbie Farwell. *The Lonesome 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. Publisher's original tan cloth, pictorially stamped in colors. Small "1951" postage stamp on front free-endpaper. A near fine copy.

"In 'The Lonesome Doll' Mr. Rackham has found an unusually appealing theme, and he has contributed a series of thirty-one of his unique illustrations (four in color), making a volume that should take its place as one of the finest gift books of the year." (Front flap of dust jacket).

DB 03802.

\$850





DB 04023.



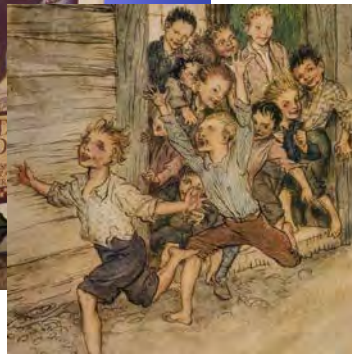
"A Potent Dispeller of Sickness and Spleen" Arthur Rackham Illustrates Eno's Fruit Salts

[RACKHAM, Arthur, illustrator]. [ENO, James Crossley]. *A Birthday and Some Memories 1868-1928*. [London: Printed for Private Circulation by Spottiswoode, Ballantyne and Co. Ltd.], 1928. Limited to 2,000 numbered copies. Octavo. Pictorial title page printed in green and black. With a full-page drawing on p. 28 by Arthur Rackham "A Potent Dispeller of Sickness and Spleen". Six other full-page black and white drawings by Sir Bernard Partridge, Arthur Watts, Edmund J. Sullivan, Lewis Baumer, Eric Fraser, and Harold Nelson. "All the illustrations were specially drawn for the proprietors of Eno's 'Fruit Salt'" (list of illustrations). Publisher's original maroon leather over boards, front cover lettered in gilt, decorative end-papers. Spine expertly and almost invisibly repaired. A near fine copy.

\$650



DB 03639.

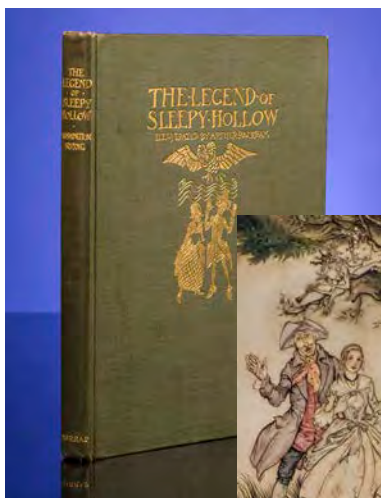


In The Original Dust Jacket

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow...* London: George G. Harrap & Co., Ltd., [1928]. First trade edition. Quarto. Eight color plates and thirty drawings in black and white. Publisher's original green cloth pictorially stamped in gilt on front cover and lettered in gilt on spine. Top edge gilt, others uncut. Pictorial endpapers. A near fine copy in the original color pictorial dust jacket with just a few small edge chips.

Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

\$650



DB 03638.



Arthur Rackham Awakens Sleepy Hollow

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow...* London: George G. Harrap & Co., Ltd., [1928]. First trade edition. Quarto. Eight color plates and thirty drawings in black and white. Publisher's original green cloth pictorially stamped in gilt on front cover and lettered in gilt on spine. Top edge gilt, others uncut. Pictorial endpapers. Front board very slightly 'bowed' otherwise a near fine copy.

\$350

Arthur Rackham Awakens Sleepy Hollow
A Very Fine Copy in Original Slipcase

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow*. Illustrated by Arthur Rackham. 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 original vellum boards gilt lettered and ornamented, with gilt vignette. Top edge gilt, others untrimmed. A very fine copy, partially uncut. Housed in the original publishers cardboard box with matching limitation number.

By 1928, the traditional Rackham book - freely and lavishly illustrated, and lushly produced - was, culturally no longer in fashion nor financially feasible. Artistically, Rackham's work was being overshadowed by a younger generation. Publisher George Harrap stepped in, took up the challenge, and, through production economies, published a new kind of Rackham book. But if the volumes were not as spectacular as in the past, the artwork was no less impressive.

Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

DB 02733.

\$3,500



Another Copy - Near Fine

[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. Minimal foxing to preliminary leaves. Publisher's original vellum boards. Corners very slightly bumped, engraved bookplate on front paste-down. A near fine copy. Housed in a later gray cloth slipcase.

Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

DB 03921.

\$2,250



This Copy Un-Numbered and Unsigned

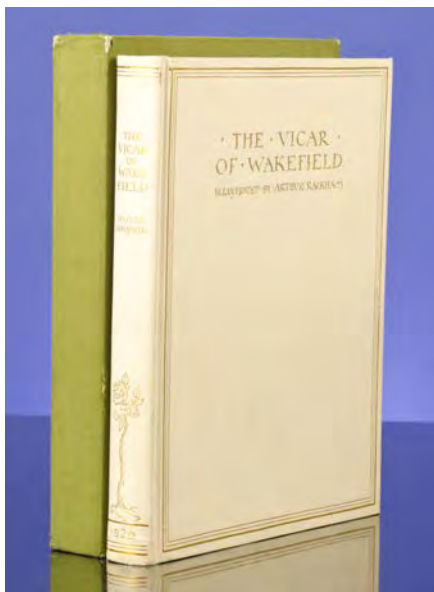
[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow...* Philadelphia: David McKay Company, [1928]. Limited to 250 numbered copies for England and 125 copies for the United States. This un-numbered and unsigned copy being one of the 125 for the US. Quarto. Eight mounted color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

Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

DB 02884.

\$1,350





**First American Deluxe Edition
A Fine Copy**

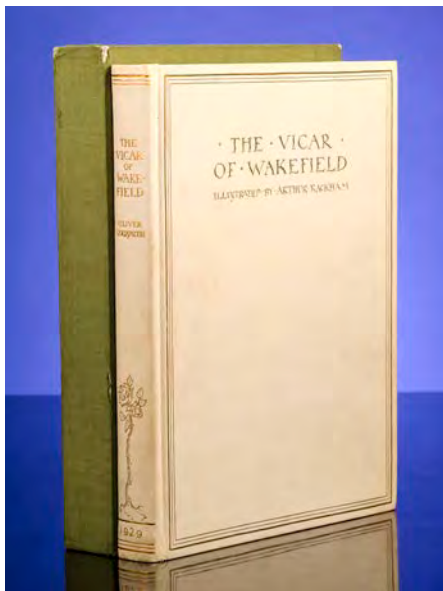
[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield*... Philadelphia: David McKay Company, n.d. [1929]. First American edition, deluxe issue, limited to 775 copies (575 for England and 200 for the United States) signed by Arthur Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original white vellum. Pictorial endpapers. Top edge gilt, others uncut. Partially unopened. A fine copy. Chemised in a quarter green morocco clamshell case.

"In the England of jazz and Noel Coward the whimsical and fantastic had grown increasingly out of fashion. With *The Vicar of Wakefield* of 1929... Rackham played it safe by turning to historical costume... in which he had long been supremely accomplished and successful" (Hudson, p. 126).

Hudson, p. 171. Latimore and Haskell, p. 65. Riall, p. 170.

DB 02671.

\$1,650

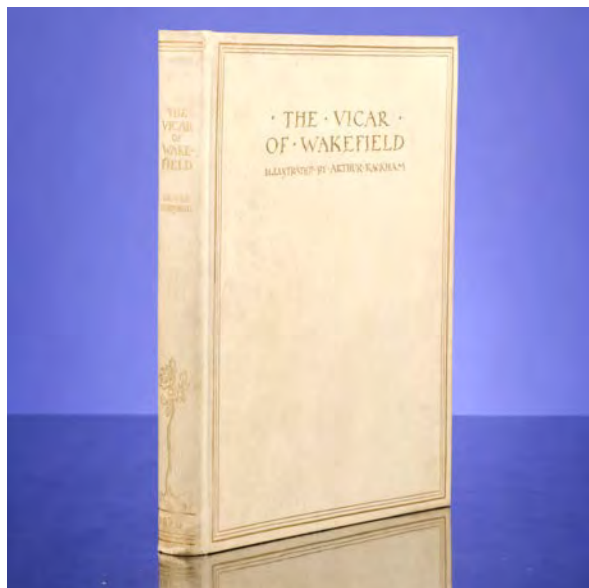


**First American Deluxe Edition
A Very Good Copy**

[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 (575 for England and 200 for the United States) signed by Arthur Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original white vellum. Pictorial endpapers. Top edge gilt, others uncut. A few text leaves poorly opened, some scattered foxing, bookplate on front paste-down. A very good copy, housed in a green cloth slipcase.

DB 03554.

\$1,350



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 (575 for England and 200 for the United States) signed by Arthur Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original white vellum. Pictorial endpapers. Top edge gilt, others uncut. Some scattered foxing otherwise a very good copy.

DB 03911.

\$1,100



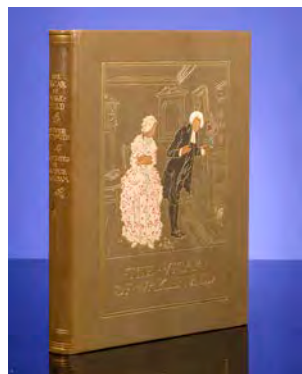
DB 02809.

\$1,500

In the Publisher's Special Persian Morocco Binding Original Mottled Brown Cardboard Box

[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 original full olive Persian morocco, gilt stamped with multi colored morocco onlays, reproducing the color frontispiece "An Epitaph for my Wife." Gilt lettered spine. Pictorial endpapers, top edge gilt. Very light foxing to preliminary leaves, otherwise a very fine copy in the original mottled brown cardboard box with original gray label printed in black.

Latimore and Haskell, p. 65. Riall, p. 170.



DB 03908.

\$850

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 original full olive Persian morocco, gilt stamped with multi colored morocco onlays, reproducing the color frontispiece "An Epitaph for my Wife." Gilt lettered spine. Pictorial endpapers, top edge gilt. Light foxing to preliminary leaves, otherwise a near fine copy.

Latimore and Haskell, p. 65. Riall, p. 170.



DB 03127.

\$850

First American Trade Edition in The Original Pictorial Dust Jacket and Pictorial Box

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* Philadelphia: David McKay Company [1929]. First American trade edition. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original dark blue ribbed cloth over boards. Pictorial endpapers, top edge gilt. Small stain on lower blank margin of color frontispiece with very slight mark on facing (title) page. Otherwise a very fine copy with the original color pictorial dust jacket with a 'titled' version of the color plate "A Favourite Song of Dryden's" on the front panel. Clean tear on upper panel neatly repaired, small closed tear on lower rear panel. Original blue cardboard box with the same color illustration as on the dust jacket. The box has had some repairs to the corners and the left-hand side edge is missing.

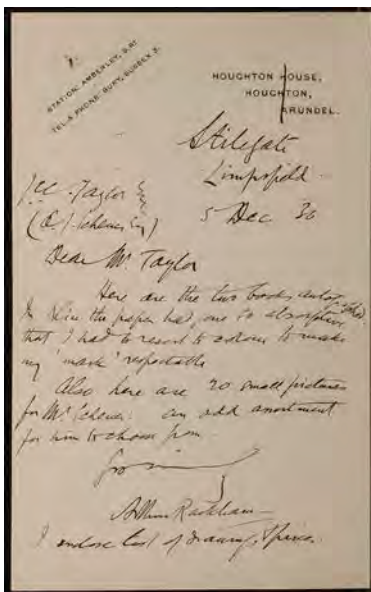


DB 03637.

\$350

First American Trade Edition in The Original Pictorial Dust Jacket

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* Philadelphia: David McKay Company [1929]. First American trade edition. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original dark blue ribbed cloth over boards. Pictorial endpapers, top edge gilt. Tiny and inconsequential split on lower edge of spine, otherwise a very fine copy with the original color pictorial dust jacket with a 'titled' version of the color plate "A Favourite Song of Dryden's" on the front panel. Small piece missing from lower spine of jacket, a few small closed tears, otherwise excellent.



"I have had to resort to colour to make my 'mark' respectable..."

RACKHAM, Arthur. [Autograph Letter Signed] To Mr. J.C. C. Taylor & Mr. Alwin J. Scheuer. Stilegate, Limpsfield, Sussex: 5 Dec., [19]30. Single octavo sheet (6 15/16 x 4 5/16 inches; 176 x 110 mm.), headed Houghton House, Houghton, Arundel. "Stilegate, Limpsfield / J.C.C. Taylor & A. J. Scheuer 5 Dec. '30 / Dear Mr. Taylor, Here are the two books autographed. / In Alice the paper had gone so absorptive / that I have had to resort to colour to make / my 'mark' respectable. / Also here are 20 small pictures for Mr. Scheuer: an odd assortment / for him to choose from. / Yours sincerely / Arthur Rackham. / I enclose list of drawings & prices."

Alwin J. Scheuer (1881-1934) was an American dealer and publisher that Rackham had corresponded with regarding the publication of his books in America. From other letters that we have seen, it would appear that J.C.C. Taylor was a collector who corresponded with Rackham and also Alwin J. Scheuer.

DB 03609.

\$450

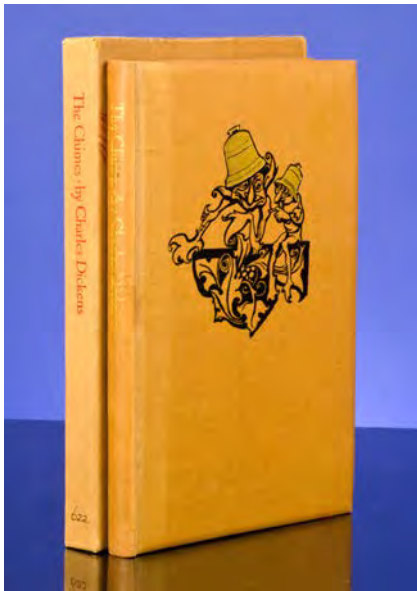
Rackham Rings Dickens' Chimes

[RACKHAM, Arthur, illustrator], DICKENS, Charles. *The Chimes*... London: Printed by George W. Jones for Members of the Limited Editions Club, 1931. Limited to 1,500 copies signed by Arthur Rackham. 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.

Introduction writer Edward Wagenknecht (1900-2004) "was the last surviving great scholar bookman to be born at the end of the Victorian era. He wrote two seminal works on the English and American novel, and a long line of critical literary biographies from 1929 to 1994... [In 1931] Wagenknecht successfully persuaded Arthur Rackham to illustrate Dickens's Christmas tale *The Chimes* for the Limited Editions Club." Latimore and Haskell p. 67.

DB 02675.

\$950



Another Copy...

[RACKHAM, Arthur, illustrator], DICKENS, Charles. *The Chimes*... London: Printed by George W. Jones for Members of the Limited Editions Club, 1931. Limited to 1,500 copies signed by Arthur Rackham. Small folio. Six full page illustrations and fourteen drawings in black and white. Publisher's original pictorial buckram. Top edge gilt. Spine slightly darkened, slight fading to front and lower boards at spine. A near fine copy in the publisher's pictorial slipcase with matching limitation number.

DB 03260.

\$850



**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 original full limp vellum, front cover decoratively lettered in gilt, top edge gilt, others untrimmed, pictorial endpapers. Very slight soiling to spine, otherwise an excellent copy. Housed in the publisher's matching numbered slipcase (cracked and a little soiled and darkened).

"The style of work for a series of poems published by Harrap and Sons in the early thirties returned unashamedly to the early style. These books were *The Night Before Christmas* (1931), *The King Of The Golden River* (1932), *Goblin Market* (1933) and *The Pied Piper of Hamelin* (1934). (Gettings, p. 161). Latimore and Haskell, p. 66. Riall p. 174.

DB 04047. \$2,250

**First Rackham Illustrated Edition of
The Night Before Christmas
With Four Full-Page Color Plates**

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas*. London: George G. Harrap & Co., [1931]. First trade edition. Octavo. Four color plates and seventeen black and white drawings. Publisher's original pictorial limp wrappers with original matching dust-jacket. Top edge trimmed, others uncut. Pictorial endpapers. A very good copy.

"For the next three years Rackham and Harrap had a successful arrangement whereby two Rackham books, a long one and a shorter one, were published together annually. Thus in 1931, they brought out Walton's *The Compleat Angler* and Clement Moore's poem *The Night Before Christmas*. The limited edition of the latter sold out promptly." (Hamilton, p. 142). Latimore and Haskell, p. 66. Riall p. 174.

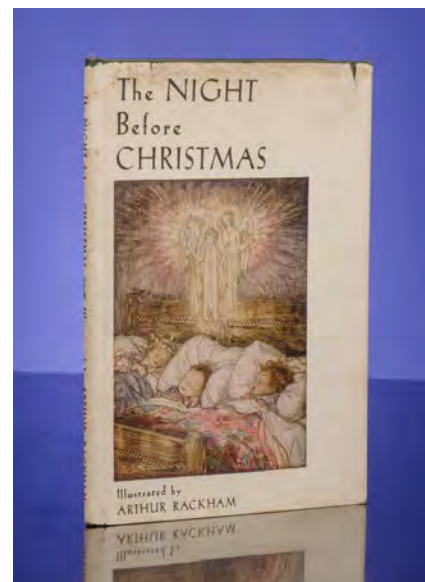
DB 03529. \$350

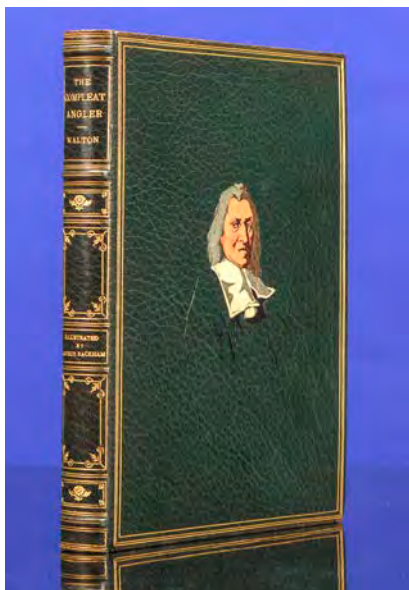
Later American Trade Edition

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night Before Christmas*. Philadelphia: J.B. Lippincott Co., [1931]. Later American trade edition. Octavo. Four color plates and seventeen black and white drawings. Publisher's original green cloth, front cover lettered in black. All edges trimmed. Pictorial endpapers printed in red. A near fine copy in the original color pictorial dust jacket depicting the plate "The children were nestled all snug in their beds." Dust jacket a little worn at extremities.

Latimore and Haskell, p. 66. Riall p. 174.

DB 03812. \$175





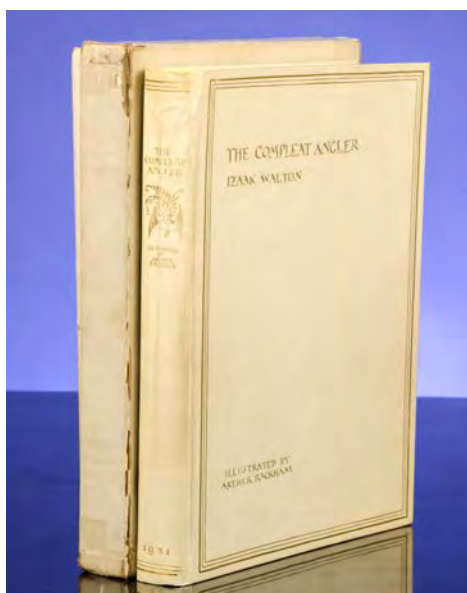
Rackham's Angler Handsomely Bound by Birdsall

[RACKHAM, Arthur, illustrator]. [BIRDSALL of Northampton, binders]. Walton, Izaak. *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.

The roots of Birdsall of Northampton stretch back to the early eighteenth century but it was in 1792 that John Lacy's Northampton bindery was acquired by William Birdsall, continuing in his family until 1961. In Birdsall's heyday, Gerring (*Notes on Bookbinding*, 1899) reported a staff of 250 engaged in making ladies handbags, fancy boxes, and stationary; as well as all types of bookbinding. The firm seemed always ready to experiment and careful records and samples were kept by Richard Birdsall, great-great-nephew of the founder, until he died in 1909.

DB 02178.

\$2,500



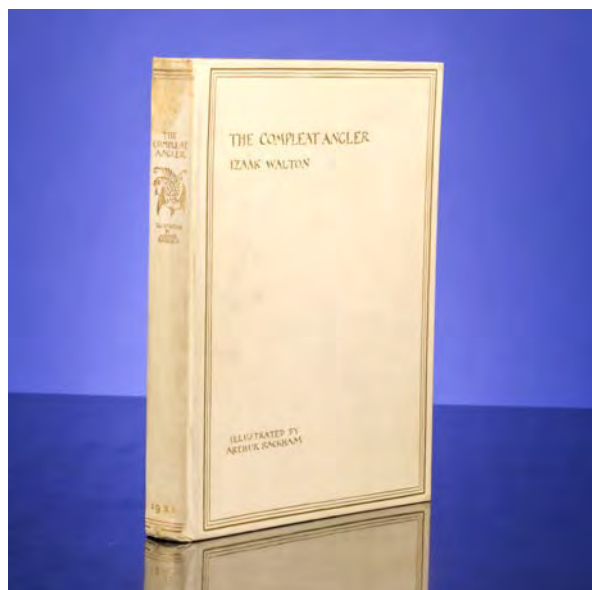
"I Envy No Body But Him, And Him Only, That Catches More Fish Than I Do"

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates, with descriptive tissue guards, and twenty-five drawings in black and white. Title printed in green and black. Publisher's original full vellum over boards. Front cover lettered in gilt within a gilt triple-rule border, spine pictorially stamped and lettered in gilt with three gilt rules at top and bottom of spine. Top edge gilt, others uncut. Pictorial endpapers in reddish brown and white. In the original publisher's? white cardboard box. Spine very slightly creased otherwise a fine copy.

"No fewer than six plates have landscape backgrounds, plates which should remind us of Rackham's very serious reputation as a landscape painter, with a fine vision of natural forms" (Gettings, Arthur Rackham, p. 159).

DB 02761.

\$1,750



"A Fine Vision of Natural Forms" (Gettings, Arthur Rackham, p. 159)

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates, with descriptive tissue guards, and twenty-five drawings in black and white. Title printed in green and black. Publisher's original full vellum over boards. Front cover lettered in gilt within a gilt triple-rule border, spine pictorially stamped and lettered in gilt with three gilt rules at top and bottom of spine. Top edge gilt, others uncut. Pictorial endpapers in reddish brown and white. Small light stain at top of spine, light tape marks on free end-papers, otherwise a very good copy.

DB 03896.

\$1,100

**‘Angling may be said to be so like the mathematics
that it can never be fully learnt.’**

[RACKHAM, Arthur, illustrator]. Walton, Izaak. *The Compleat Angler...* Philadelphia: David McKay Co., [1931]. First American trade edition. Quarto. Twelve color plates, including frontispiece, with captioned tissue guards. Twenty-five black and white illustrations. Title printed in green and black. Publisher's original dark blue ribbed cloth over boards, front cover and spine decoratively stamped in gilt. Pictorial endpapers, top edge gilt. A very fine copy with the original color pictorial dust jacket with a 'titled' version of the color plate "Marry, God requite you, sir, and we'll eat it cheerfully" (facing p. 82) on the front panel. Original blue cardboard box with the same color illustration as on the dust jacket pasted on the top panel and a white label "The Compleat Angler / Izaak Walton / Illustrated by Arthur Rackham" on the lower edge. Two corners of box lid neatly repaired.



DB 03128.

\$850

"Rackham's Very Serious Reputation as a Landscape Painter"

[RACKHAM, Arthur, illustrator]. Walton, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., [1931]. First trade edition. Octavo. Twelve color plates, including frontispiece, with captioned tissue guards. Twenty-five black and white illustrations. Title printed in green and black. Publisher's original dark green cloth, front cover and spine decoratively stamped in gilt, top edge gilt, pictorial end papers. A near fine copy. In the original color pictorial dust jacket, spine faded and slightly chipped at top and bottom.



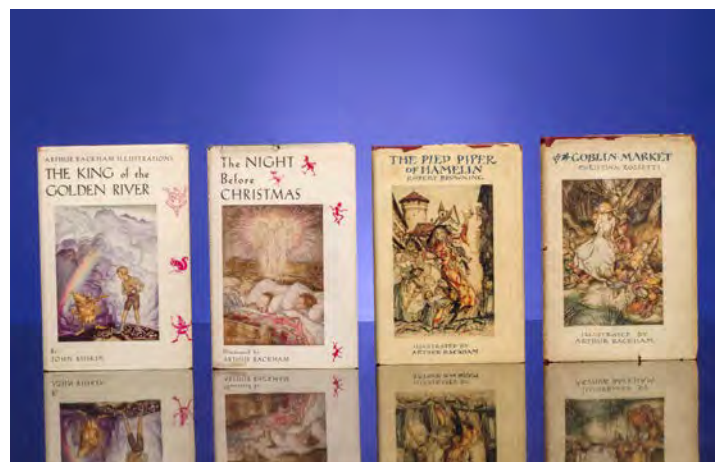
DB 03534.

\$325

Arthur Rackham's Christmas Books A Complete Set of the First American Trade Editions

[RACKHAM, Arthur, illustrator]. MOORE, Clement C. *The Night before Christmas*; [Together with:] [RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*; [And:] [RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*; [And:] [RACKHAM, Arthur, illustrator]. BROWNING, Robert. *The Pied Piper of Hamelin*. Philadelphia: J.B. Lippincott Co., [1931-1934]. An excellent set of the first American trade editions, all in the publisher's original cloth and with their original color pictorial dust jackets.

Riall, pp. 174, 176, 179, and 186.



DB 03807.

\$1,250



**Signed Limited Edition of
Rackham's Andersen Illustrations**

[RACKHAM, Arthur, *illustrator*]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed by Arthur Rackham. Quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt. Top edge gilt, others uncut. Peach and white pictorial endpapers. Some very slight rubbing to top and bottom of spine, vellum very slightly toned otherwise a near fine copy. In the original drab olive cardboard slipcase with printed paper label on top panel (with matching limitation number).

DB 03763.

\$3,250



Signed Limited Edition

[RACKHAM, Arthur, *illustrator*]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed by Arthur Rackham. Quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt. Top edge gilt, others uncut. Some very slight rubbing to top and bottom of spine, vellum very slightly toned, small 'scratch' to vellum surface of front board, otherwise an excellent copy.

The fairy tales in this volume include: "The Ugly Duckling", "The Shepherdess and the Chimney-Sweep", "The Swineherd", "The Steadfast Tin Soldier", "Old Luköje", "The Tinder-Box", "Thumbelina", "The Princess and the Pea", "The Little Match Girl", "The Little Mermaid", "The Emperor's New Clothes" and others.

DB 03887.

\$2,250

**English American 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 American trade edition, with Harrap imprint to title page and dust jacket but with McKay imprint to tail of cloth spine. Large octavo. Twelve full-page color illustrations and fifty-nine black and white drawings. Publisher's original rose red cloth. A very fine copy in the original and near fine color pictorial dust jacket, housed in the original publisher's box. 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. The British and US printings were identical, both printed by R. & R. Clark, Ltd., Edinburgh, although the American issue is 1/4 inch shorter than the British issue.

Latimore and Haskell, p. 68. Riall, p. 177.

DB 02514.

\$1,450

First American Trade Edition

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap, 1932. [i.e., Philadelphia: David McKay]. First American trade edition. Large octavo. Twelve full-page color illustrations and fifty-nine black and white drawings. Publisher's original rose red cloth. Spine faded, preliminary leaves a little foxed, otherwise an excellent copy.

"The Observer invited Hugh Walpole to choose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's Hans Andersen,' Walpole replied. 'He has risen nobly to his subject... His fantasy is stronger than ever.'" (Hudson, *Arthur Rackham His Life and Work*, p. 133-34). Latimore and Haskell, p. 68. Riall, p. 177.

DB 03804.

\$325



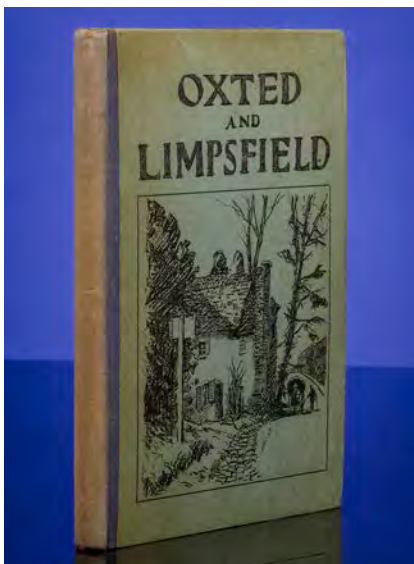
With Six Head or Tail-Pieces by Arthur Rackham

[RACKHAM, Arthur, illustrator]. FRY, Lewis G., editor. *Oxted, Limpsfield and Neighbourhood*. Printed at Oxted, Surrey by W. & G. Godwin, Caxton House, 1932. First and only edition. Octavo. Six head or tail-pieces by Arthur Rackham. In addition there are four photographic plates, two folding maps, one folding plan, and six full-page illustrations, five by Arthur Keen and one by R.H. Yates. Publisher's original grey-blue linen over slate green boards, front cover pictorially printed in black. Spine very slightly faded, neat ink signature on front fly-leaf, otherwise a near fine copy of a very scarce Rackham title. This is only the third copy that we have seen in over fifty years.

Riall, p. 178; Hudson, p. 176; Hamilton, p. 189.

DB 04024.

\$850





**One of 575 Copies Signed by Arthur Rackham
A Near Fine Copy**

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*... London: George Harrap & Co., [1932]. One of 575 copies signed by Arthur Rackham. Octavo. Four color plates and fifteen drawings in black and white. Publisher's original limp vellum. Pictorial endpapers in green and white. Top edge gilt, others uncut. A near fine, partially uncut copy. Housed in the original (slightly worn) slipcase with matching limitation number to spine.

The King of the Golden River might be regarded as the first English fairy story for children. Though it was not published until 1851, seven years after Francis Paget's *The Hope of the Katzekopfs*, it was in fact written in 1841 for 12-year-old Effie Gray, whom John Ruskin later married. It is a story of the three brothers of tradition, two bad, the youngest good, and their reception of a supernatural visitor, the South West Wind.

DB 03771.

\$1,250



A Fine Copy

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*... London: George Harrap & Co., [1932]. One of 575 copies signed by Arthur Rackham. Octavo. Four color plates and fifteen drawings in black and white. Publisher's original limp vellum. Pictorial endpapers in green and white. Top edge gilt, others uncut. Covers very lightly dust-soiled, otherwise a fine copy. Chemised in a green cloth slipcase with red morocco gilt lettering label.

Latimore and Haskell, p. 67. Riall, p. 176.

DB 03912.

\$1,000



A Very Good Copy

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*... London: George Harrap & Co., [1932]. One of 575 copies signed by Arthur Rackham. Octavo. Four color plates and fifteen drawings in black and white. Publisher's original limp vellum. Pictorial endpapers in green and white. Top edge gilt, others uncut. A few text leaves roughly opened, small inoffensive stains on endpapers. A very good copy. Housed in a green cloth clamshell case.

DB 04065.

\$1,000



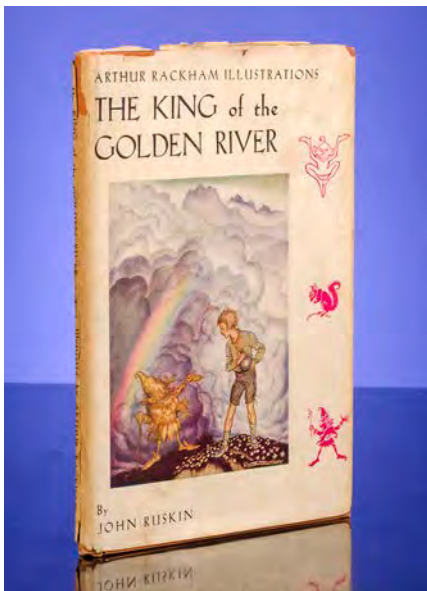
"The First English Fairy Story for Children"
The First Trade Edition Illustrated by Arthur Rackham

[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River*. London: George Harrap & Co., [1932]. First trade edition. Octavo. Four color plates and fifteen drawings in black and white. Publisher's original color pictorial wrappers. Pictorial endpapers in green and white. Covers a little bit foxed. A very good copy. In the original color pictorial dust jacket with spine mildly soiled.

John Ruskin (1819–1900), "English author and artist, whose *The King of the Golden River* might be regarded as the first English fairy story for children.

DB 00865.

\$250

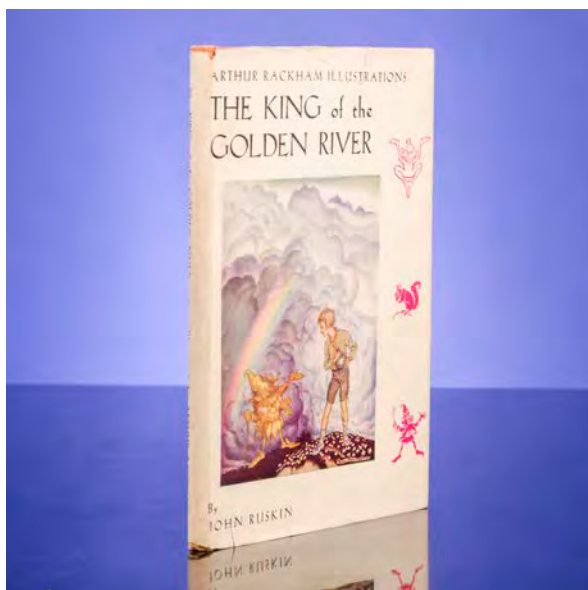


Don't Drink the Golden Water
With Four Color Plates

[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. Publisher's original reddish orange cloth. Pictorial end-papers. In the original near fine color pictorial dust jacket.

DB 02075.

\$250



First American Trade Edition

[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. Publisher's original reddish orange cloth. Pictorial end-papers. In the original near fine color pictorial dust jacket.

DB 03906.

\$225

Arthur Rackham's 'Old Favourites of the Nursery'

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*. A book of old favourites with new illustrations. London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by Arthur Rackham. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Gold and white pictorial endpapers. A very fine copy in the original gray cardboard slipcase with matching limitation number.

"...with the Hans Andersen maybe mentioned *The Arthur Rackham Fairy Book*, undertaken in the same propitious mood and published in the following year. The illustrations were all new, though it was not the first time, as Rackham admitted in his preface, that he had illustrated several of these old favourites of the nursery, 'in the thirty years and more that my work has led me through enchanted lands'.

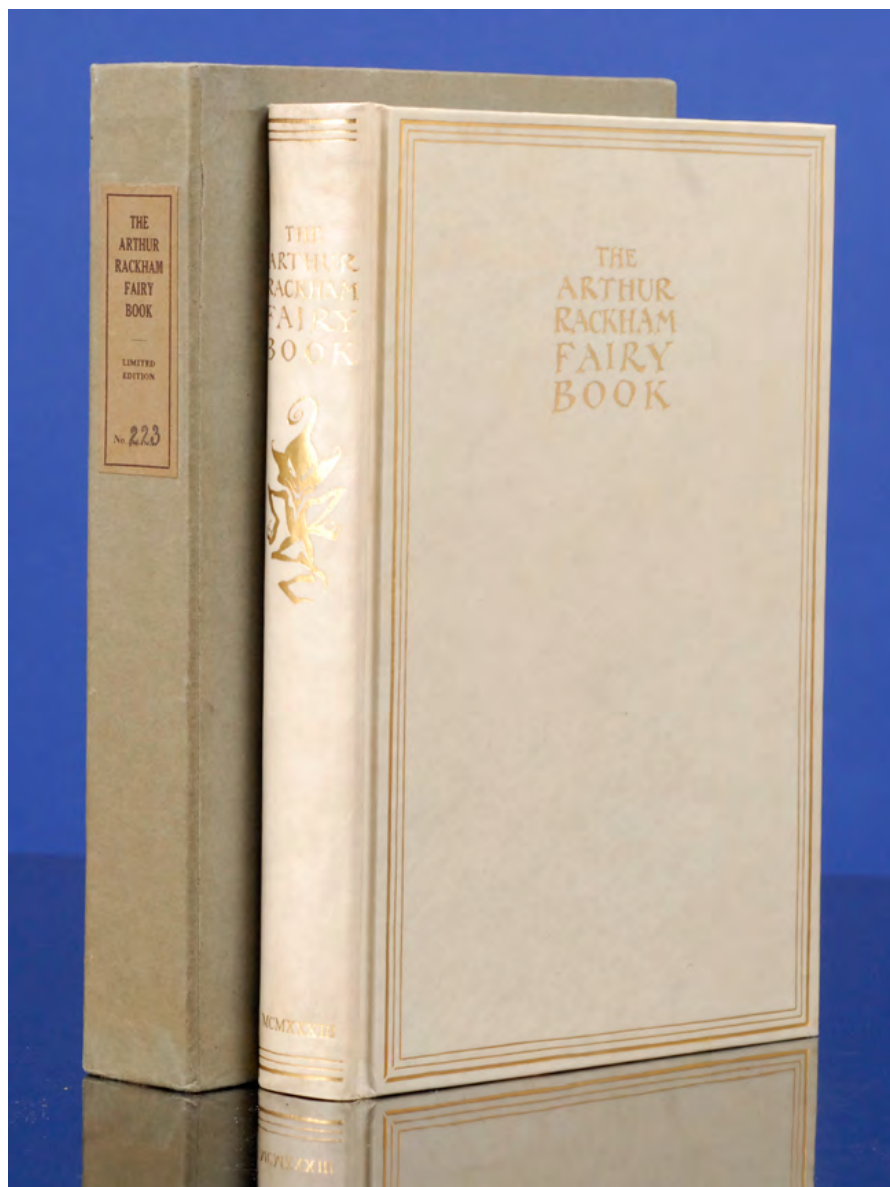
The Fairy Tales include:

Hop-O'-My-Thumb; Dick Wittington; Jack and the Beanstalk; Beauty and the Beast; The Story of Sindbad the Sailor; Jack the Giant-Killer; The Ugly Duckling; The Princess and the Pea; Blue Beard; The Story of Aladdin, or The Wonderful Lamp; The Sleeping Beauty; The Three Bears; Ali Baba; Cinderella; Puss in Boots; The Emporer's New Clothes; Little Red Riding-Hood; Hansel and Grethel.

Latimore and Haskell, p. 69; Derek Hudson, *Arthur Rackham*, p. 134; Riall, p. 182.

DB 01561.

\$3,250

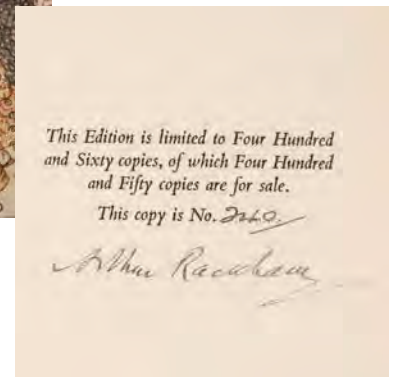
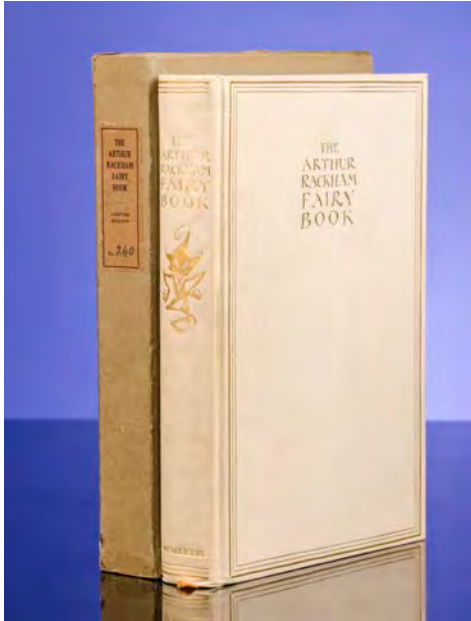


A Fine Copy

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*. A book of old favourites with new illustrations. London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by Arthur Rackham. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Gold and white pictorial endpapers. A fine copy in the original slightly worn, gray cardboard slipcase with matching limitation number.

DB 03919.

\$2,250

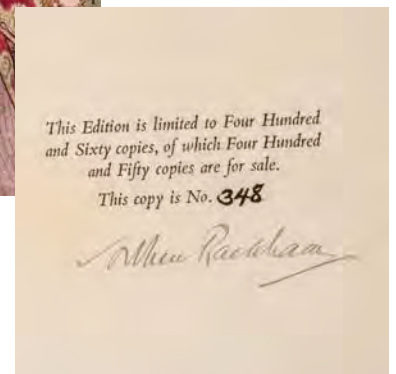


Spine Slightly Soiled But Still An Excellent Copy

RACKHAM, Arthur. *The Arthur Rackham Fairy Book*. A book of old favourites with new illustrations. London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by Arthur Rackham. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Gold and white pictorial endpapers. Color frontispiece a little foxed on verso, not affecting actual image. Engraved bookplate on front pastedown and neat ink inscription and small 'Merry Christmas' postage stamp on front free endpaper. Some glue residue on front free endpaper from another (removed) bookplate. Spine lightly soiled, but still an excellent copy.

DB 03798.

\$1,750

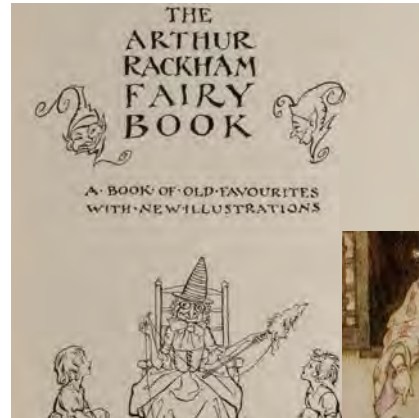


First American Trade Edition

[RACKHAM, Arthur, illustrator]. *The Arthur Rackham Fairy Book*... Philadelphia: J.B. Lippincott Co., [1933]. First American trade edition. Octavo. Eight full-page color plates, sixty black and white drawings. Pictorial endpapers printed in green. Publisher's original brick-red cloth pictorially stamped in black and tan and lettered in black to upper board and spine. The cloth boards have been expertly varnished protecting the original color. A good copy.

DB 03539.

\$300

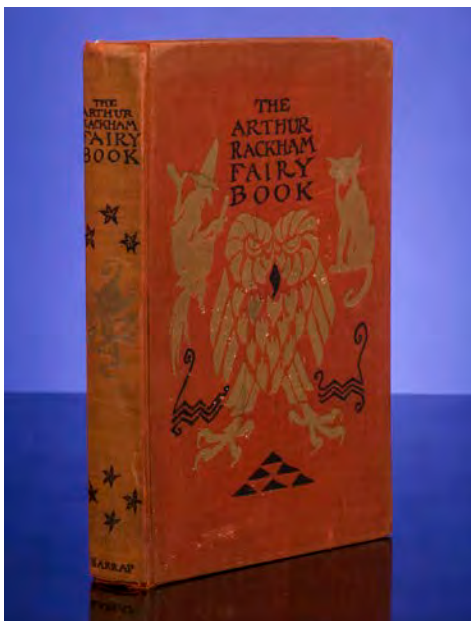


First English Trade Edition

[RACKHAM, Arthur, illustrator]. *The Arthur Rackham Fairy Book*... London: George G. Harrap & Co. Ltd., 1933. First trade edition. Octavo. Eight full-page color plates, sixty black and white drawings. Pictorial endpapers printed in green. Publisher's original brick-red cloth pictorially stamped in black and tan and lettered in black to upper board and spine. Inner hinges expertly repaired, small piece torn away from front free end-paper. Some very light white paint flecks on covers, spine slightly faded and a little worn at ends. A good example at a 'bargain' price.

DB 03783.

\$225



**An Immaculate Copy
Of The Signed Limited Edition**



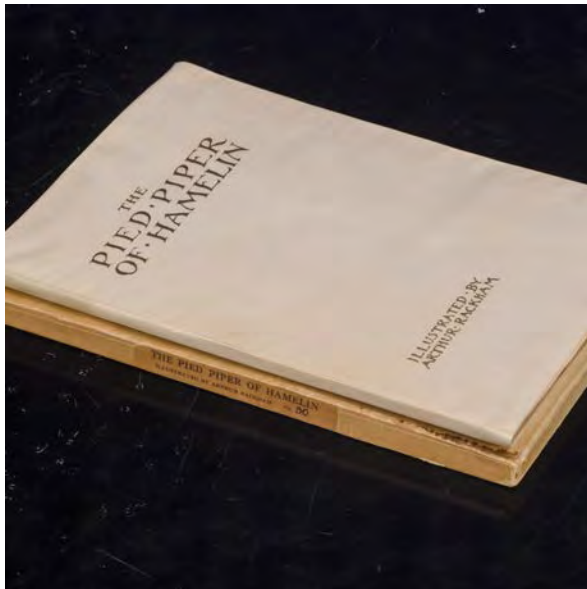
[RACKHAM, Arthur, illustrator]. BROWNING, Robert. *The Pied Piper of Hamelin*. London: George G. Harrap & Co., [1934]. Limited to 410 copies, signed by Arthur Rackham. Octavo. Four color plates and fourteen drawings in black and white (including one double-page). Publisher's original full limp vellum lettered in gilt on front cover. Top edge gilt. In the original publisher's cardboard slipcase with matching limitation number on spine. A very fine copy in the publisher's original glassine wrapper (with a just a few small chips at edges).

The Pied Piper of Hamelin was a magician in German folklore. According to legend, the town of Hamelin was plagued by rats. A mysterious stranger in varicolored clothes appeared and offered to rid the town of the destructive vermin for a specified sum of money. The leaders of the town agreed to the contract, and the stranger began to play his pipe.

DB 02427.

\$2,500

**A Very Fine Copy
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 (including one double-page). Publisher's original full limp vellum lettered in gilt on front cover. Top edge gilt. In the original publisher's cardboard slipcase with matching limitation number on spine. A very fine copy in the publisher's very slightly rubbed cardboard slip-case.

DB 03851.

\$1,850

**A Good Copy
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 (including one double-page). Publisher's original full limp vellum lettered in gilt on front cover. Top edge gilt, others uncut. Covers a little soiled and slightly creased. Small ink (shelf?) number on front paste-down. Bookplate removed from verso of front free end-paper leaving a glue residue mark. There is another glue residue mark on the verso of the rear free end-paper. A good copy. Chemised in a tan cloth slipcase with black leather spine label.

DB 03932.

\$1,100

**"Deep Into That Darkness Peering, Long I Stood There,
Wondering, Fearing, Doubting, Dreaming Dreams No Mortal Ever Dared To Dream Before"**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 460 copies signed by Arthur Rackham (of which 450 are for sale). Quarto. Twelve mounted color plates with captioned tissue guards, seventeen full page black and white plates, and eleven line drawings in the text. Publisher's original vellum over boards, front cover pictorially decorated in gilt. Spine lettered and ornamented in gilt, pictorial end-papers, top edge gilt, others uncut, partially unopened. One lower corner very slightly bumped, otherwise a near fine copy in the original slightly worn slip case with matching limitation number.

DB 03904.

\$2,850



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

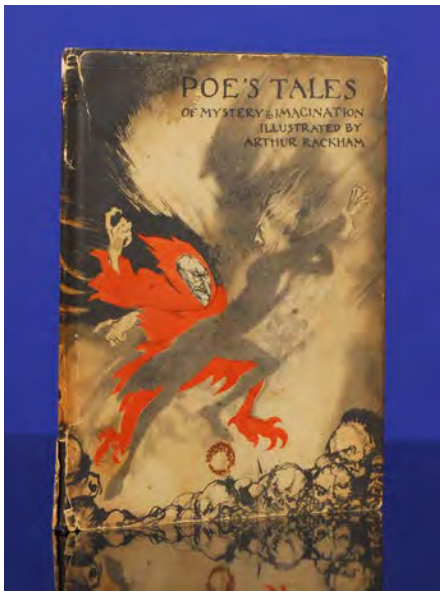
[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. First Trade Edition. Quarto. Twelve color plates with captioned tissue guards, seventeen full page line drawings. Publisher's original russet morocco, front cover decoratively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

Latimore and Haskell, pp. 72-73. Riall, p. 189.

DB 02935.

\$1,350





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

[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). Large octavo. Two full-page color plates with descriptive tissue guards and two full-page black and white illustrations. Publisher's original gilt decorated black cloth. Original pictorial endpapers. Original color pictorial dust jacket, worn at spine extremities. A near fine copy in a very good dust jacket.

A great rarity. These were obviously produced in minimal quantity for the publisher's salesmen to solicit advance orders from bookshops. The 'list' of illustrations leaf states "[There will be Twelve Plates in Colour and about Twenty in Black and White, with a number of Drawings in the text.]" It also has a different Rackham design which actually appears in the printed book on page 83.

DB 02214.

\$950



**First Trade Edition
In The Original Pictorial Dust Jacket**

[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination...* London: George G. Harrap & Co., Ltd. [1935]. First trade edition. Large octavo. Twelve color plates. Seventeen full page black and white illustrations. Eleven head- tailpieces. Publisher's original black cloth, pictorially stamped and lettered in gilt, pictorial 'skeleton' endpapers, top edge stained black. Neat ink inscription on front free end-paper. A near fine copy in the original color pictorial dust jacket, very slightly worn at spine extremities but still near fine.

"According to Rackham, the illustrations for Poe's *Tales...*, frightened even him, and whilst this might only be expected when a fine illustrator meets a fine and frightening text...The best plates are...indicative of a grandeur and vision one might not so far have perceived in Rackham...Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings, *Arthur Rackham*, pp. 163-164). Latimore and Haskell, pp. 73.

DB 03606.

\$950



**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. Large octavo. Twelve color plates with descriptive tissue guards. Seventeen full page black and white illustrations. Eleven head- tailpieces. Publisher's original red linen. Lettered and pictorially stamped in gilt. Pictorial end-papers printed in black. Top edge stained red. Minimal wear to spine extremities and corners. An excellent copy.

The text block and illustrations are identical to the first UK edition, both having been printed in Great Britain.

DB 03630.

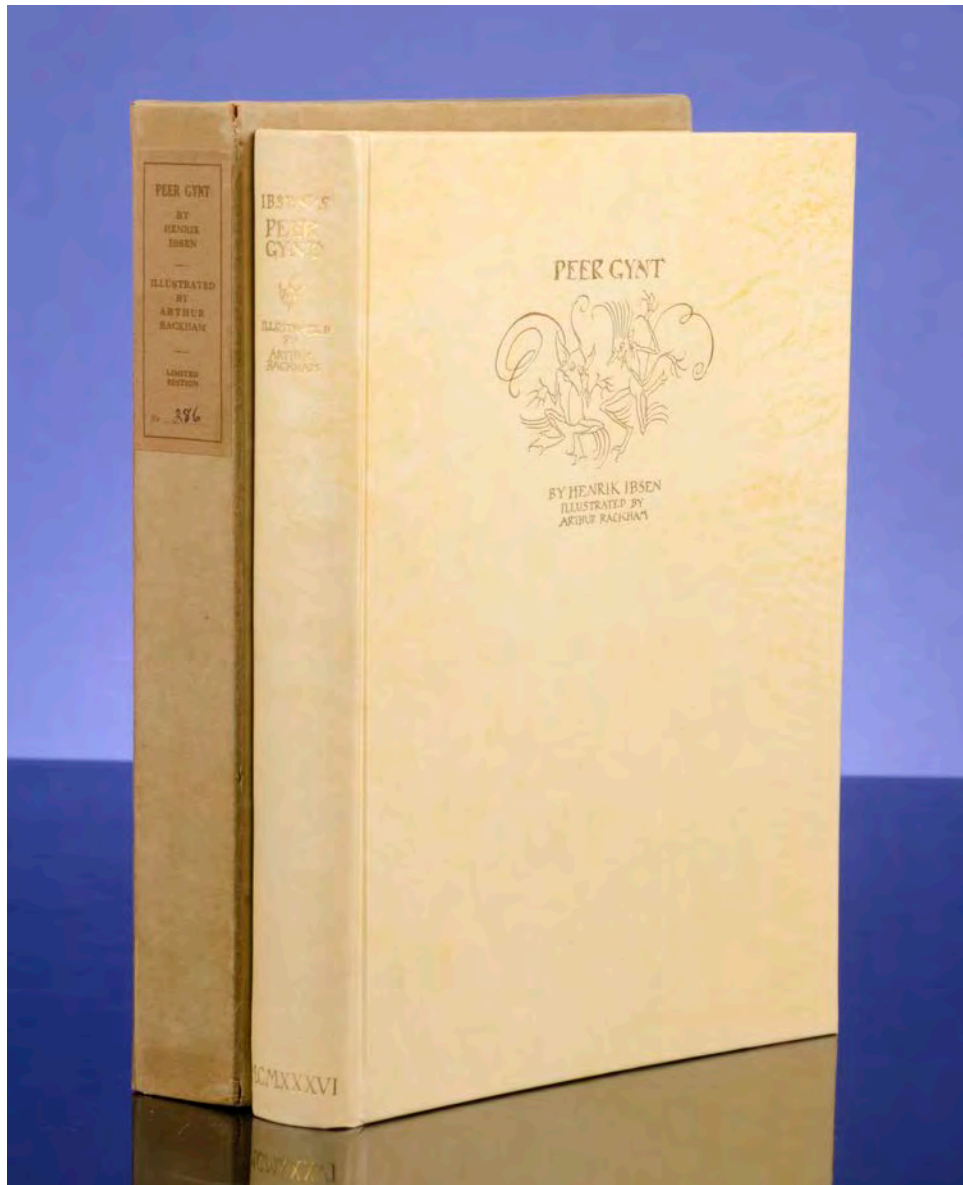
\$375

A Very Fine and Bright Copy
"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 with captioned tissue guards and numerous black and white text illustrations. Publisher's original vellum over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in tan and white, top edge gilt, others uncut. A very fine and bright copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

DB 02734.

\$2,500

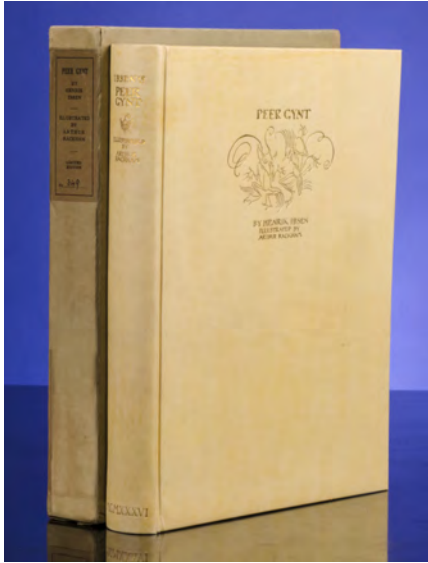


A Fine Copy

[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 with captioned tissue guards and numerous black and white text illustrations. Publisher's original vellum over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in tan and white, top edge gilt, others uncut. A fine copy, partially uncut, complete with the original glassine wrapper. Housed in the original publishers cardboard slipcase with matching limitation number.

DB 03550.

\$2,250



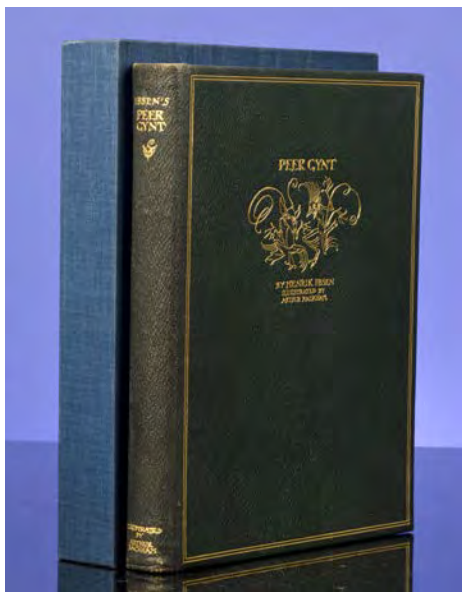
A Good Copy

[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 with captioned tissue guards and numerous black and white text illustrations. Publisher's original vellum over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in tan and white, top edge gilt, others uncut. Vellum covers a little mottled, spine slightly darkened and gilt lettering dull. A good copy housed in the original, slightly worn, publishers cardboard slipcase with matching limitation number.

DB 03942.

\$1,350





**Publisher's Special Binding Issue
"His Drawings For Peer Gynt
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 with captioned tissue guards and numerous black and white text drawings as head- and tailpieces, and devices. Publisher's original full dark green morocco with gilt fillets and gilt-stamped design and lettering. Top edge gilt, others trimmed. Early ink signature on verso of front endpaper. A near fine copy. Housed in a later blue cloth slipcase.

"His drawings for Peer Gynt [are] remarkably fresh and interesting" (Hudson, p. 140). "In the troll scenes, or in Peer's moorland encounter with the threadballs Rackhamerie abounds..." (Gettings, p. 165). Gettings, p. 181. Hudson, p. 182. Latimore and Haskell, p. 74. Riall, p. 192.

DB 02673.

\$950



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

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*... Philadelphia: J.B. Lippincott Co. [1936]. Publisher's salesman's sample copy (preceding the first edition). Large octavo. Two full-page color plates and two half-page black and white illustrations. Publisher's original gilt decorated brown cloth. Original pictorial endpapers. Original printed color pictorial dust jacket with a neatly repaired tear on front near spine. A fine copy in a near fine dust jacket.

A great rarity. These were obviously produced in minimal quantity for the publisher's salesmen to solicit advance orders from bookshops. The 'list' of illustrations leaf states "[There will be Twelve Plates in Colour]" The vignettes on the half-title and title-page in the published edition are printed in a much lighter and brighter green. The list of books Illustrated by Arthur Rackham on the verso of the half-title is very different from the published edition.

DB 03125.

\$950



First American Trade Edition

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*... Philadelphia: J.B. Lippincott Co. [1936]. First American Trade Edition. Large octavo. Title-page printed in green and black. Twelve full-page color plates with descriptive tissue guards and numerous black and white illustrations in the text. Publisher's original orange-brown cloth over boards, front cover pictorially decorated and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in brown. Small area of light discoloration at top of spine. Original printed color pictorial dust jacket, slightly worn at extremities. An excellent copy in a very good dust jacket.

Gettings, p. 181. Hudson, p. 182. Latimore and Haskell, p. 74. Riall, p. 192.

DB 03545.

\$350

The Final Book Published During Rackham's Lifetime

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer-Night's Dream*. The Text of the First Folio, with Quarto Insertions, Edited and Amended Where Obscure by Herbert Farjeon. Illustrated from Water-colors by Arthur Rackham. New York: The Limited Editions Club, 1939. Deluxe edition limited to 1,950 copies. Folio. Six color lithographed plates. With LEC Subscriber's Letter for this volume laid-in at front. Designed by Bruce Rogers. Publisher's original quarter tan buckram over decorative paper boards. Top edge gilt, others untrimmed. A near fine copy.

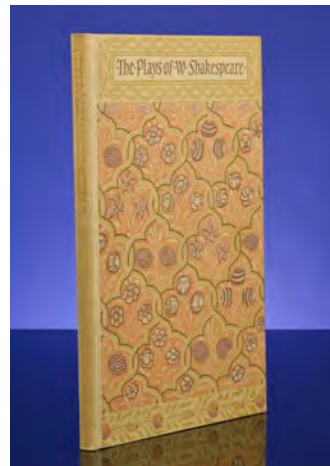
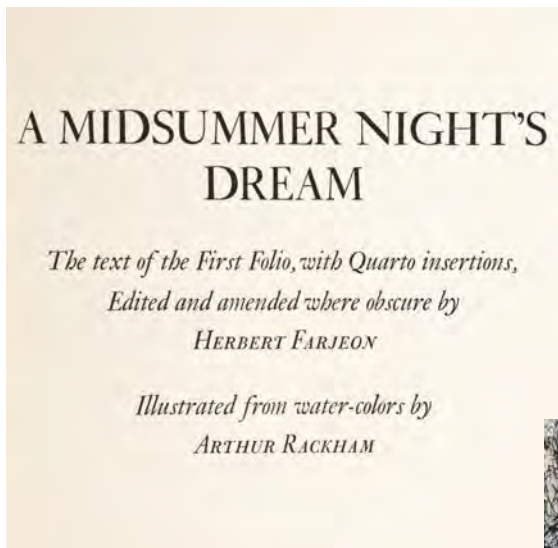
"The illustrations for this play were made by one of the world's most famous illustrators, that Englishman Mr. Arthur Rackham. He has been for years one of the most prolific of the world's illustrators, and one of the most admired. He is now seventy-two years old, having being born in London in 1867... Mr. Rackham's Illustrations for this play were made in watercolor. They are full of fancy and fantasy, and they are, as in each of Mr. Rackham's pictures, engaging to the eye, pretty to look upon." (The Limited Editions Club Shakespeare Commentary).

The final book published during Rackham's lifetime. "This is one of the 37 volumes of the set of the works of Shakespeare, each illustrated by a different artist, produced for members of the Limited Editions Club in 1939-40." (Riall)

Bruce Rogers (1870 – 1957) was an American typographer and type designer, acclaimed by some as among the greatest book designers of the twentieth century. Rogers was known for his "classical" style of design, rejecting modernism, never using asymmetrical arrangements, rarely using sans serif type faces, favoring stolid roman faces such as Caslon and his own Centaur.

DB 02727.

\$1,250



Arthur Rackham's "Wind in the Willows"

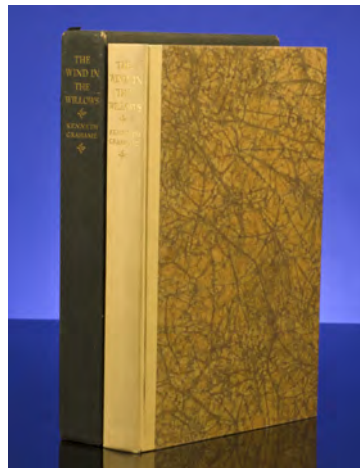
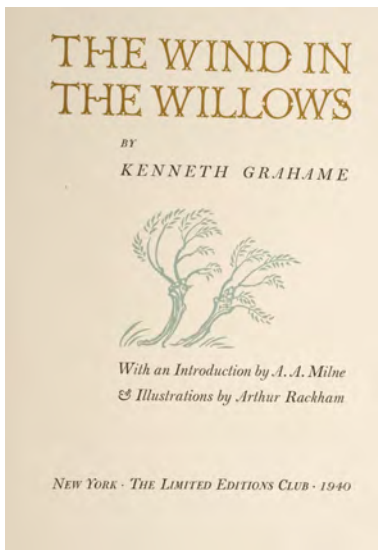
[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. With an Introduction by A.A. Milne & Illustrations by Arthur Rackham. New York: The Limited Editions Club, 1940. Limited to 2,020 numbered copies, signed by the designer, Bruce Rogers. Quarto. Sixteen mounted color plates. "Printed at the Walpole Printing Office... The edition was designed by and printed under the supervision of Bruce Rogers" (Colophon). Publisher's 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.

"*The Wind in the Willows* was not published in England until 1950, but it found two publishers, one for a de luxe edition (The Limited Editions Club, New York) and one for a trade edition (The Heritage Press, New York) in the United States posthumously in the year following Rackham's death. The book is a gentle delight, presenting sixteen illustrations which in no way fight with the more famous imaginative world created by Shepherd, although if Shepherd had not preceded him, then Rackham might have anthropomorphized his creatures even more. Several of the plates are delightful: the 'Golden Day when the three heroes walked by the Caravan, Mole leading a happy horse'; the placid Rat handing a hamper to put into a boat, a plate famous among Rackham lovers because it was the boat for which Rackham forgot to draw the oars, an omission which some see as significant in view of the artist's imminent death. Perhaps the most interesting picture is the frontispiece, which depicts the egocentric Toad levelled to the drab clothes of a no-pocket washerwoman, hopping about permissively, totally unequipped for the real contest. In the real world of people, like all egoists, animal or human, he is alien, and it is a typical piece of Rackhamerie that we should see two children laughing at the glum toad, not because he is a toad, but because he is obviously pretending to be something else.

"This was the final book Arthur Rackham illustrated before his death in 1939" (Riall, pp. 197-198).

DB 02735.

\$1,500





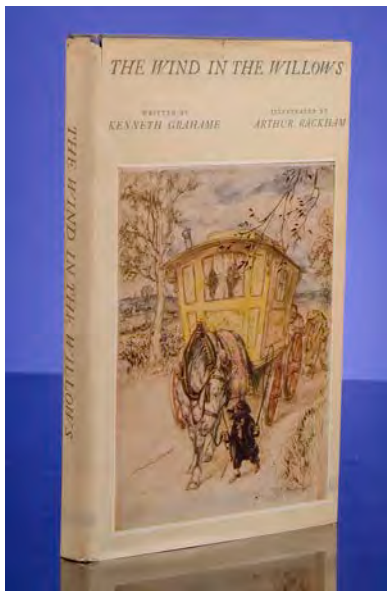
Arthur Rackham's "Wind in the Willows"

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. With an Introduction by A.A. Milne & Illustrations by Arthur Rackham. New York: The Limited Editions Club, 1940. Limited to 2,020 numbered copies, signed by the designer, Bruce Rogers. Quarto. Sixteen mounted color plates. "Printed at the Walpole Printing Office... The edition was designed by and printed under the supervision of Bruce Rogers" (Colophon). Publisher's original quarter pale yellow buckram over patterned paper boards, spine lettered in gilt, top edge gilt, others uncut. Spine darkened but still an excellent copy. Housed in the original slightly worn green cardboard slipcase.

Bruce Rogers (1870 – 1957) was an American typographer and type designer, acclaimed by some as among the greatest book designers of the twentieth century. Rogers was known for his "classical" style of design.

DB 03930.

\$750



A Fine Copy In the Original Color Pictorial Dust Jacket The First Trade Edition of The Wind In The Willows

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. Illustrations by Arthur Rackham. Introduction by A.A. Milne. New York: The Heritage Illustrated Bookshelf, [1940]. First trade edition with illustrations by Arthur Rackham. Octavo. Pictorial half-title and title-page. Twelve full page color plates and twelve black & white chapter headings. Publisher's original blue cloth, front cover pictorially stamped in gilt, spine lettered in gilt, all edges stained red. A fine copy in the original color pictorial dust jacket.

DB 03536.

\$350



A Fine Copy In the original Pictorial Slip-Case The First Trade Edition of The Wind In The Willows

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. Illustrations by Arthur Rackham. Introduction by A.A. Milne. New York: The Heritage Illustrated Bookshelf, [1940]. First trade edition with illustrations by Arthur Rackham. Octavo. Pictorial half-title and title-page. Twelve full page color plates and twelve black & white chapter headings. Publisher's original blue cloth, front cover pictorially stamped in gilt, spine lettered in gilt, all edges stained red. Spine very slightly faded otherwise a fine copy in the original slightly soiled color pictorial slip-case.

DB 03800.

\$350

The "One Hundredth Edition" of "Wind in the Willows"

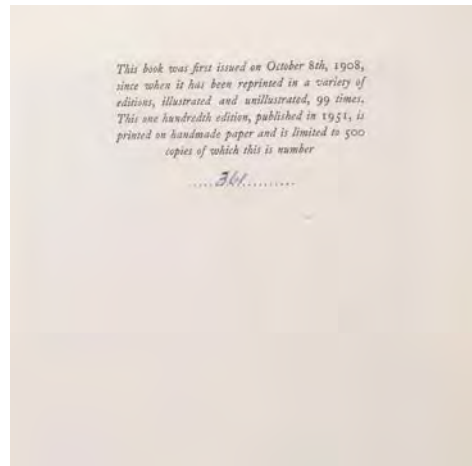
[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows*. Introduction by A.A. Milne. London: Methuen & Co., [1951]. "One hundredth edition." Limited to 500 numbered copies, printed on handmade paper. Large quarto. Twelve mounted color plates (including frontispiece), twelve black and white vignette chapter headings, and three other black and white drawings. Internally fine and fresh. Publisher's original full white calf, smooth spine lettered in gilt. Small repaired split at foot of spine, neat ink inscription dated 1952 on front free end-paper. A very good copy.

"This book was first issued on October 8th, 1908, since when it has been reprinted in a variety of editions, illustrated and unillustrated, 99 times. This one hundredth edition, published in 1951, is printed on handmade paper and is limited to 500 copies" (p. [iv]). Published originally by The Limited Editions Club in 1940 with sixteen color illustrations only, but not published in England until 1950 by Methuen. This is the first deluxe edition to have the twelve black and white vignette chapter headings, and the three other black and white drawings.

Riall, p. 200.

DB 04220.

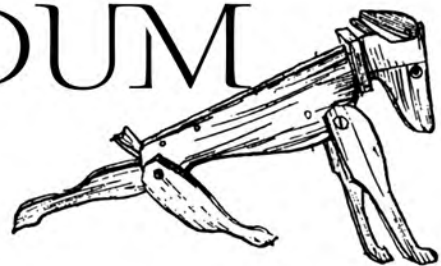
\$2,500



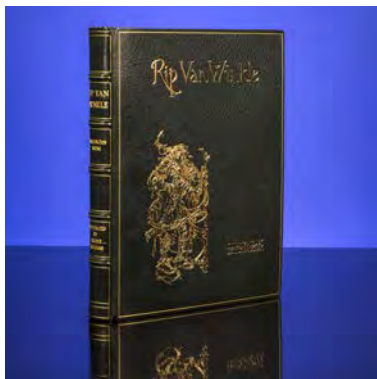
Late Arrivals...



AD.DEN.DUM







DB 04248.

\$5,000

**"The First Book Illustrated Illustrated by Arthur Rackham
To be Issued in a Limited Edition" (Riall).
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Title-page printed in black and green. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Slight foxing to first and last blank leaves only. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1905 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy. Latimore and Haskell p. 26. (Rackham bookplate).



DB 04245.

\$6,500

Signed Limited Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird")... London: Hodder & Stoughton, 1906. Deluxe edition. Limited to 500 copies, numbered and signed by Arthur Rackham. Large quarto. Color frontispiece and forty-nine color plates, mounted on heavy brown paper with descriptive tissue guards, collected at the end of the text. Four black and white drawings. Publisher's original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Endpapers of the same heavy brown paper with map of Kensington Gardens on front free endpaper. Minimal foxing to edges and margins of a few preliminary leaves, lacking silk ties, large woodcut bookplate on front paste-down. A near fine copy.

Latimore and Haskell, p. 27. Riall, p. 74.

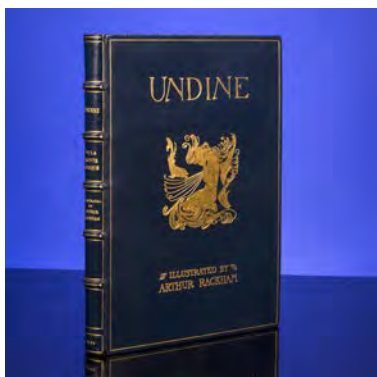


DB 04254.

\$1,750

**One of 560 Copies Signed by Arthur Rackham
Bound by Zaehnsdorf for E. Joseph**

[RACKHAM, Arthur, illustrator]. [BARHAM, Richard Harris]. *The Ingoldsby Legends or Mirth & Marvels*... London: J.M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, signed by Arthur Rackham. Large quarto. Twenty-four color plates, twelve plates tinted, and sixty-six drawings in black and white in the text. A few leaves with light, mainly marginal foxing and or browning. Bound ca. 1985 by Zaehnsdorf for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1907 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, Cockerel endpapers. An excellent copy. "This edition is a reprint of the 1898 edition, with added illustrations and larger pages" (Latimore and Haskell). Latimore and Haskell, pp. 30-31. Riall, p. 83.

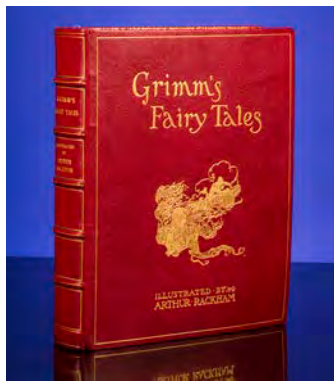


DB 04262.

\$1,950

**"A Masterpiece of Sympathetic Understanding"
Edition de Luxe, Signed by the Artist
Bound by Zaehnsdorf for E. Joseph**

[RACKHAM, Arthur, illustrator]. FOUQUÉ, De La Motte. *Undine*... London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1000 large-paper copies signed by Arthur Rackham. Quarto. Title-page printed in black and green. Fifteen color plates mounted on brown art paper with captioned tissue guards. Thirty drawings in black and white. Half-title and last leaf very slightly browned, otherwise fine. Bound ca. 1987 by Zaehnsdorf for E. Joseph in full dark blue crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1909 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, Cockerel endpapers. A fine copy. Latimore and Haskell p. 34. Riall p. 93.

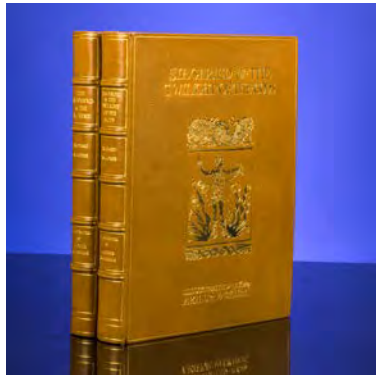


DB 04240.

\$4,500

The "Final and Best-Known Edition"
Limited To 750 Copies Signed By Rackham
Bound by Zaehnsdorf for E. Joseph

[RACKHAM, Arthur, illustrator]. [GRIMM, Jakob and Wilhelm]. *The Fairy Tales of the Brothers Grimm...* London: Constable & Company Ltd., 1909. Limited to 750 copies signed by Arthur Rackham. Large quarto. Forty mounted color plates all with captioned tissue guards printed in red, and forty-five drawings in black and white of which nine are full-page. Three color plates with very small and slight creases on lower corner, otherwise fine. Bound ca. 1989 by Zaehnsdorf for E. Joseph in full burgundy crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1909 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, Cockerel endpapers. A fine copy. Latimore and Haskell, p. 34. Riall, p. 97.

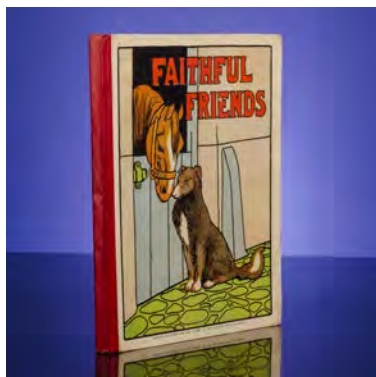


DB 04249.

\$2,750

Bound by Sangorski & Sutcliffe for E. Joseph
Richard Wagner's Ring Trilogy
Edition Deluxe Signed by Arthur Rackham

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie. [And:] Siegfried & The Twilight of the Gods.* Translated by Margaret Armour. London: William Heinemann, 1910-1911. Limited editions of 1,150 copies signed and numbered by Arthur Rackham. Two quarto volumes. Sixty-four mounted color plates with captioned tissue guards and twenty-three black and white text drawings. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full tan crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1910 and 1911 cover designs, gilt spines, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine set. Latimore and Haskell, pp. 37-38. Riall, p. 103.

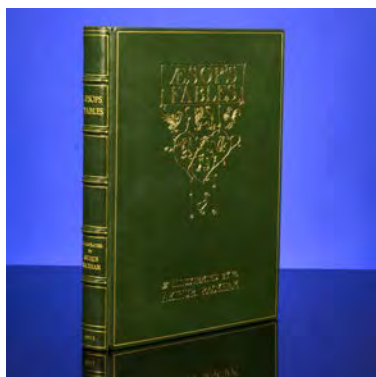


DB 04032.

\$1,250

The Rare First 'Full-Color' Edition

[RACKHAM, Arthur] and Cecil Aldin, etc., illustrators] Various Authors. *Faithful Friends; Pictures and Stories for Little Folk.* London: Blackie & Son Limited, n.d., [ca. 1910]. First edition with full-color plates. Quarto. With six full page, full color, and two black and white, illustrations by Arthur Rackham, all signed and dated "A Rackham 1901". Many other color and black and white illustrations by Cecil Aldin, Felix Leigh, A.M. Hutton, Louis Wain, Gunning King, EAC [Edward Caldwell], Fannie Moody, M.E.E [Mary Ellen Edwards], M. Dixon, and others. Text by various authors. Publisher's original quarter red cloth over boards, front cover in full color. Lower cover with black and white pictorial advertisement for "Grimm's Fairy Tales". Plain end-papers. A near fine copy. Housed in a blue cloth clamshell case.



DB 04232.

\$2,250

Fables, Classic Rackham
Bound by Sangorski & Sutcliffe for E. Joseph

[RACKHAM, Arthur, illustrator]. AESOP. *Aesop's Fables...* London: William Heinemann, 1912. Limited to 1,450 numbered copies signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on heavy brown paper with captioned tissue guards, and fifty-three black and white text drawings, nineteen of which are full-page. Limitation leaf very slightly browned, mounted color plate facing p. 56 with slight crease to lower left corner, otherwise fine. Bound ca. 1993 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1912 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy. Latimore and Haskell, pp. 38-9. Riall, p. 111.



DB 04234.

\$1,850

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

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures.* With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann, n.d. [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by Arthur Rackham. Large quarto. Forty-four color plates including frontispiece, mounted on tan paper with descriptive tissue guards, and ten drawings in black and white. Slight shadow at top half-inch of half-title, otherwise fine. Bound ca. 1990 by Sangorski & Sutcliffe for E. Joseph in full gray crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1913 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut. Cockerel endpapers. A fine copy. Latimore and Haskell, pp. 41-42. Riall, p. 118.



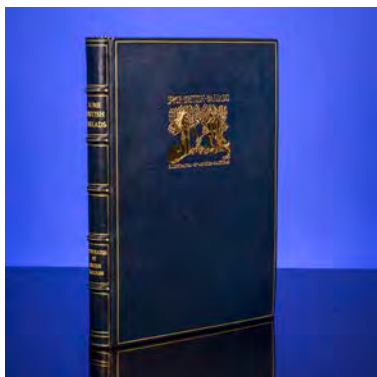
DB 04258.

\$1,450

**Signed Limited Edition
Bound by Zaehnsdorf for E. Joseph**

[RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* 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. Bound ca. 1989 by Zaehnsdorf for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1918 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, original pictorial end-papers. A fine copy.

The signed limited edition contains one extra colored plate that is not found in the trade edition - the frontispiece. Latimore and Haskell, p. 48. Riall, p. 133.



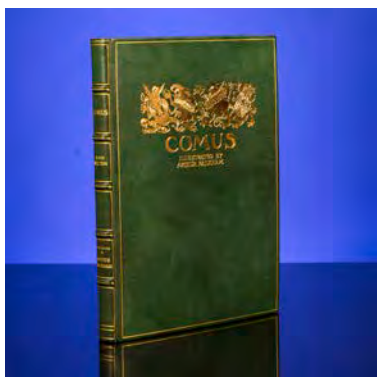
DB 04250.

\$1,650

**"Never did Old Poems Appear so Gayly Bedecked than *Some British Ballads*..."
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. *Some British Ballads...* London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by Arthur Rackham. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark blue crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1919 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled end-papers. A fine copy.

"Several of the Ballads in this book are based on the great work of Francis James Child..." (Note)



DB 04237.

\$1,850

**With Twenty-Four Mounted Color Plates by Arthur Rackham
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. MILTON, John. *Comus...* London: William Heineman [n.d., 1921]. Edition De Luxe. Limited to 550 copies. Large quarto. Twenty-four color plates mounted on brown paper, with descriptive tissue guards. Thirty-seven drawings in black and white. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1921 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, original pictorial endpapers. A fine copy.



DB 04230.

\$1,100

Amongst "Rackham's Best Book Illustrations"

[RACKHAM, Arthur, illustrator]. PHILLPOTTS, Edén. *A Dish of Apples...* London & New York: Hodder & Stoughton, [1921]. Edition de Luxe. Limited to 500 copies, numbered and signed by Arthur Rackham. Small quarto. Illustrated with three full-page mounted illustrations in color with tissue guards and twenty-three drawings in black and white. Publisher's original cream cloth pictorially stamped in gilt. Pictorial end papers. Engraved bookplate of renowned collector Richard Manney on verso of front free-endpaper. A near fine copy chemised in a full tan morocco slipcase.

"Rackham's pictures "tending to be less coloured drawings...[and] gradually becoming more and more like paintings" (Gettings, *Arthur Rackham*, p.139). Latimore and Haskell, p. 54. Riall, p. 144. Gettings, p. 179. Hudson, p. 170.

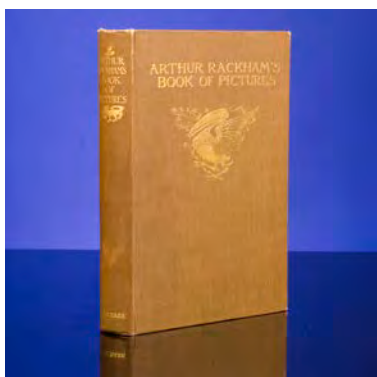


DB 04247.

\$5,500

The Rarest of the Limited Edition Rackham Books Limited to 105 Copies Signed by the Author

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*. By Margery Williams Bianco. Author of "The Velveteen Rabbit."... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color, mounted on white paper, and twenty-four drawings in black and white. Publisher's original parchment-backed light blue paper boards, navy blue lettering label on spine. Pictorial endpapers in pale blue on white. Top edge gilt, others uncut. Slight cracking to upper inner hinge, otherwise, a fine copy.



DB 04235.

\$250

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

RACKHAM, Arthur. *Arthur Rackham's Book of Pictures*. With an introduction by Sir Arthur Quiller-Couch. London: William Heinemann Ltd., [1927]. Later trade edition. Quarto. Forty-four color plates (including frontispiece) mounted on tan paper, with descriptive tissue guards, and ten drawings in black and white. All plates except the frontispiece bound at end. Some marginal foxing to text leaves, card mounts a little darkened. Publisher's original tan cloth, front cover and spine pictorially stamped and lettered in gilt, top edge stained brown. Spine extremities a little rubbed, still a very good copy of a later reprint. Latimore and Haskell, pp. 41-42 (first edition of 1913); Riall, p. 118 (first edition of 1913).

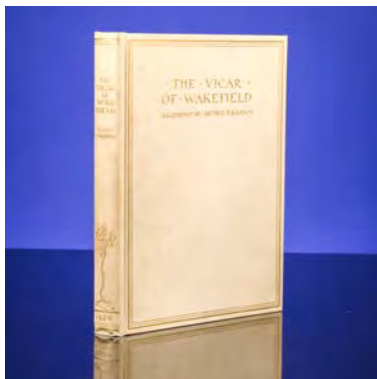


DB 04255.

\$2,000

Arthur Rackham Awakens Sleepy Hollow

[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. Minimal marginal foxing throughout, otherwise fine. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1928 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, original color printed pictorial endpapers. A fine copy.



DB 04260.

\$1,250

**One of the Most Popular and Widely Read Eighteenth Century Novels
Among Victorians
Arthur Rackham Plays it Safe!**

[RACKHAM, Arthur, illustrator]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: George G. Harrap & Company Limited, [1929]. First English edition, deluxe issue, limited to 775 copies (575 for England and 200 for the United States) signed by Arthur Rackham. Quarto. Twelve full page color plates, twenty-two black and white line drawings. Publisher's original white vellum over boards, front cover ruled and lettered in gilt, spine decoratively tooled and lettered in gilt, pictorial endpapers, top edge gilt, others uncut. Minimal dust-soiling to spine. A near fine copy.



DB 04253.

\$1,650

**"I Envy No Body But Him, And Him Only, That Catches More Fish Than I Do"
A Celebration of the Art and Spirit of Fishing in Prose and Verse
One of 775 Copies Illustrated and Signed by Arthur Rackham
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. WALTON, Izaak. *The Compleat Angler or The Contemplative Man's Recreation...* London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates, and twenty-five drawings in black and white. Title printed in green and black. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover stamped in gilt to match the original 1931 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, original dark red printed pictorial endpapers. A fine copy. Latimore & Haskell, pp. 66-67. Riall, p. 175.



DB 04238.

\$2,500

**Signed Limited Edition of Rackham's Andersen Illustrations
Bound by Sangorski & Sutcliffe for E. Joseph**

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed Arthur Rackham. Quarto. Twelve color plates, and fifty-nine drawings in black and white. Title printed in reddish brown and black. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full russet crushed levant morocco. Front cover stamped in gilt to match the original 1932 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Latimore and Haskell, p. 68. Riall, p. 177.



DB 04252.

\$1,850

Arthur Rackham's 'Old Favourites of the Nursery'

RACKHAM, Arthur. *The Arthur Rackham Fairy Book...* London: George G. Harrap & Co., [1933]. Limited to 460 numbered copies, signed by Arthur Rackham. Octavo. Eight full-page color plates and sixty drawings in black and white. Publisher's original vellum over boards, ruled and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Gold and white pictorial endpapers. Two tiny orange (rust) spots on spine, otherwise a fine copy in the original gray cardboard slipcase with matching limitation number.



DB 04239.

\$1,950

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. Publisher's original limp vellum, front cover decoratively lettered in gilt, pictorial end-papers in green and white, top edge gilt, others uncut. A fine copy in the original (chipped) glassine wrapper and slipcase with limitation label with matching number. Chemised in a full tan morocco slipcase. Chemise with bookplate of renowned collector Richard Manney.



DB 03883.

\$125

Adventures With a Fiddle in North Spain

[RACKHAM, Arthur, illustrator]. STARKIE, Walter. *Spanish Raggle-Taggle. Adventures with a Fiddle in North Spain.* London: John Murray, [1934]. First edition. Octavo. Frontispiece and title-page vignette by Arthur Rackham. Folding map inserted at p. 482. Publisher's original red cloth over boards, front cover pictorially stamped in gilt, spine lettered in gilt, top-edge stained red. Bookplate on front paste-down, neat ink inscription on front fly-leaf. A fine copy in the original blue and white printed dust-jacket, spine slightly faded.

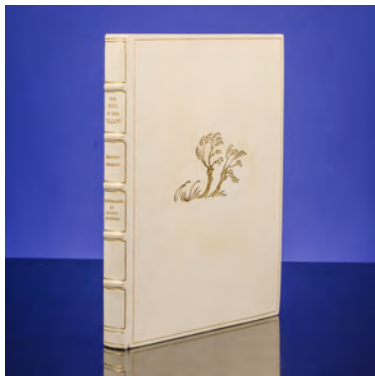


DB 04244.

\$1,650

"Rackhamerie Abounds" Bound by Sangorski & Sutcliffe for E. Joseph

[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 with captioned tissue guards and numerous black and white text illustrations in the text. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full tan crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1936 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, original pictorial endpapers. A fine copy.



DB 04261.

\$2,350

The "One Hundredth Edition" of "Wind in the Willows" Bound by Sangorski & Sutcliffe for E. Joseph

[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows.* Introduction by A.A. Milne. London: Methuen & Co., [1951]. "One hundredth edition." Limited to 500 numbered copies, printed on handmade paper. Large quarto. Twelve mounted color plates, twelve black and white vignette chapter headings, and three other black and white drawings. Bound ca. 1992 by Sangorski & Sutcliffe for E. Joseph in full cream crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1951 cover design, gilt spine, gilt-ruled board edges and decorative gilt turn-ins, top edge gilt, others uncut, plain white endpapers. A fine copy.

*"Outside of a dog, a book is a man's best friend.
Inside of a dog, it's too dark to read..."*
- Groucho Marx -

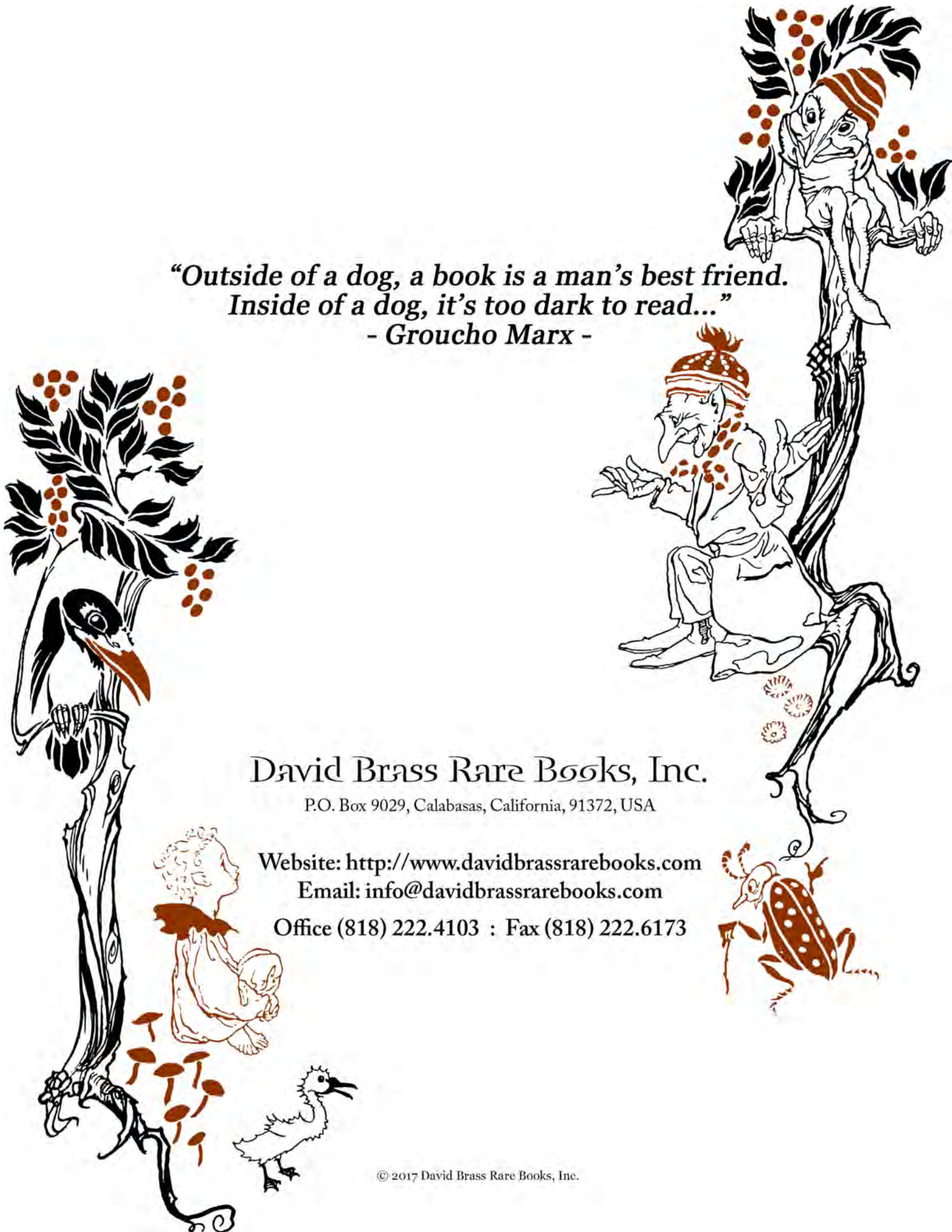
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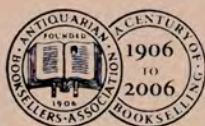
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