



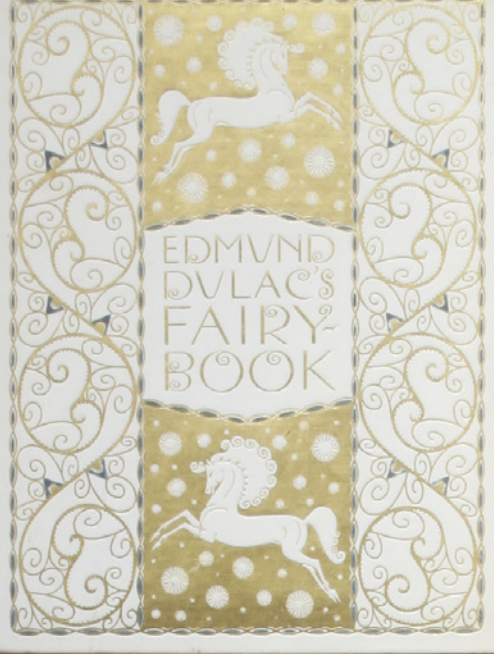
The Book Beautiful

Deluxe Illustrated Gift Books
of the Golden Age

JONKERS
RARE BOOKS

THE BOOK BEAUTIFUL

Willow
Grace James
Illustrated by Warwick Goble



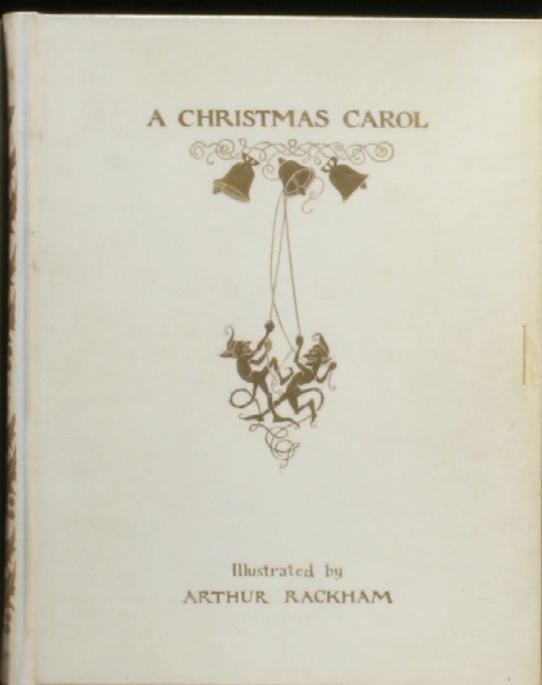
EAST OF THE SUN AND WEST OF THE MOON
ILLUSTRATED BY KAY NIELSEN
HODDER & STOUGHTON

TANGLE-WOOD TALES
BY SAMUEL JOYCE THORNE
ILLUSTRATED BY EDMUND DULAC
HODDER & STOUGHTON



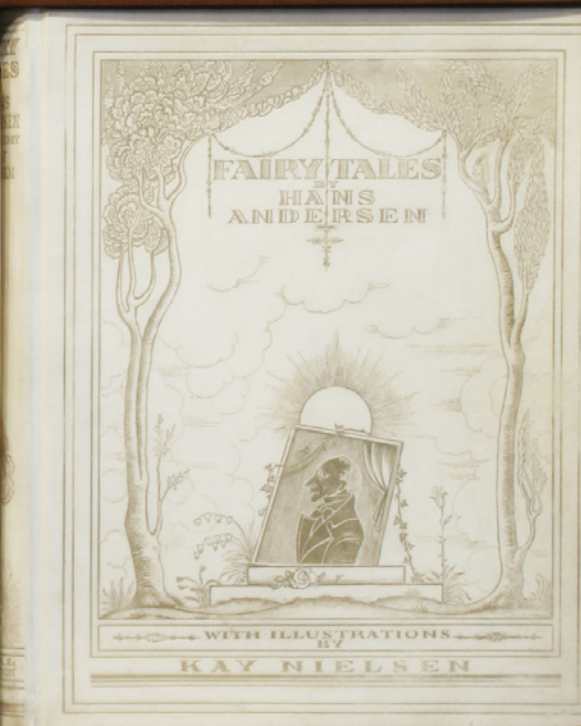
Shakespeare's Comedy of THE TURTLE DOVE
Illustrated by Edmund Dulac
Hodder & Stoughton

The Water Babies
Charles Kingsley
Illustrated by Warwick Goble
Macmillan & Co.

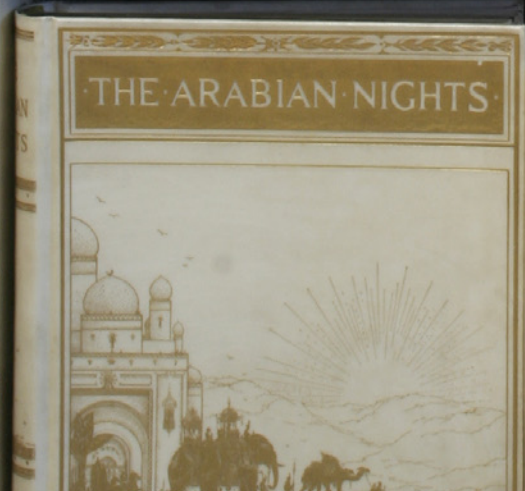


GRIMM'S FAIRY TALES
Illustrated by Arthur Rackham
London: Constable & Co.

Sinbad the Sailor
by other stories from the Arabian Nights
Illustrated by Edmund Dulac
Hodder & Stoughton



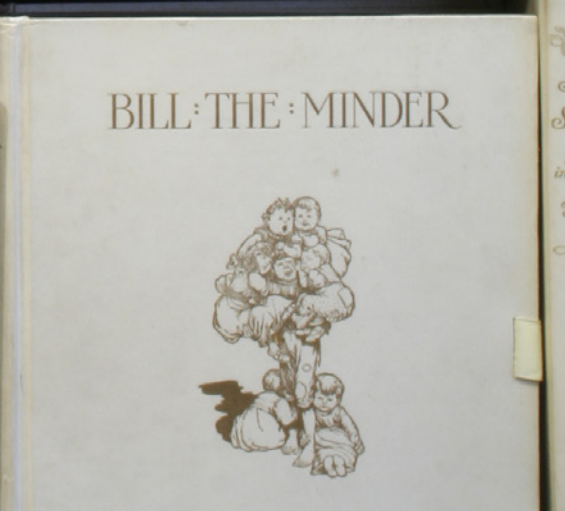
THE BELLS
Illustrated by Edmund Dulac



LE MORTE D'ARTHUR
SIR THOMAS MALORY K...
1

LE MORTE D'ARTHUR
SIR THOMAS MALORY K...
2

LE MORTE D'ARTHUR
SIR THOMAS MALORY K...
3



The Book Beautiful

Deluxe Illustrated Gift Books of the Golden Age

JONKERS
RARE BOOKS

MMXII

CATALOGUE 59

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All items are unconditionally guaranteed to be authentic and as described. Any unsatisfactory item may be returned within ten days of receipt.

All items in this catalogue may be ordered via our secure website. The website also lists over 2000 books, manuscripts and pieces of artwork from our stock, as well as a host of other information.

Introduction

“The appeal of the picture-book is universal... When the expressive elements are perfectly fused with the decorative, then we get great illustration which may out-live all changes and fashions of taste.” - Malcolm Salaman, (The Studio, 1914)

The late nineteenth and early twentieth century saw enormous advances in printing technology. William Morris extolling the joy of beautiful books, a revival in the Arts and Crafts Movement and the emergence of Art Nouveau all inspired publishers, authors and artists to view book design in a new light and a flurry of beautifully designed, sumptuous illustrated books ensued.

Aubrey Beardsley is probably the best known book illustrator of the 1890's, his art adorning both classic and contemporary literature. The gift books of the fin de siècle period were produced with elaborate gilding to the covers, fine quality paper and striking black and white illustration.

The turn of the century heralded a new phase in book production, with the introduction of the three colour printing process enabling colour illustration to be used more liberally.

In 1905 Arthur Rackham was invited to provide 51 watercolour paintings for reproduction in a lavish gift edition of Washington Irving's *Rip Van Winkle*. The deluxe limited edition was printed on handmade paper, bound in full white vellum and signed by the artist. This book paved the way for an array of splendid gift books; publisher's clamoured to commission the best known artists of the day and strove to discover talented new artists, each vying to top the Christmas best sellers list.

For a decade opulent gift books became the quintessential Christmas gift. Literary favourites from authors such as Dickens, Sheridan and Shakespeare to Wagner's Operas and the fairy stories of Grimm, Andersen, Carroll and Kingsley were all brought to life in a period of luxury book production that is unlikely ever to be equalled.

The onset of the First World War led to a dramatic reduction in demand for luxury goods and although some beautiful books were published in the 1920's and 1930's the era of the illustrated gift book was never recaptured.

This catalogue provides a glimpse of the wonderful books produced during this “Golden Age of Book Illustration”. The many colour plates serve to illustrate why these books now live for their own sakes as works of art. We hope that you will enjoy becoming a custodian to some of these treasures or indeed bestowing that gift upon a loved one.

Aubrey Beardsley (1872 - 1898)



Born in Brighton in 1872, Aubrey Beardsley attended Brighton Grammar School. Despite being an avid reader, Beardsley left school at an early age and took an uninspiring position with an insurance company. A meeting with Sir Edward Burne-Jones gave Beardsley the encouragement to abandon business and embark on a career as an artist. Burne-Jones proclaimed "There is no doubt about your gift, one day you will most assuredly paint very great and beautiful pictures."

A bout of tuberculosis in childhood left Beardsley permanently weakened and he finally succumbed to the disease in 1898, at the age of only 25.

Beardsley's work has become almost synonymous with the fin de siècle period, leaving a striking legacy of artwork, book illustrations and posters. Despite his career being so short lived it shows an impressive progression, from the Pre-Raphaelite/ devotional through a ripe classical style, finally reaching Romanticism, with richly sensitive and delicate drawings.

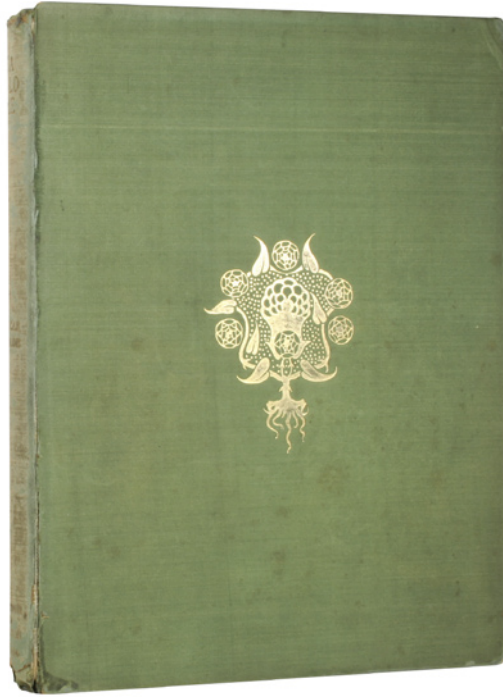


1. **BEARDSLEY, Aubrey; MALORY, Sir Thomas** LE MORTE D'ARTHUR The Birth, Life and Acts of King Arthur, of the Noble Knights of the Round Table, their Marvellous Enquests and Adventures ... WITH... THE MORTE D'ARTHUR PORTFOLIO *Dent, London, 1893-4 and 1927* [29634]

First edition, three volumes, one of 300 sets specially printed on Van Gelder Paper, in the publisher's deluxe binding of full white vellum with Beardsley's designs embossed in gilt to the covers. Top edge gilt. Together with the portfolio, one of a limited edition of 300 copies on hand made paper. Original calf backed vellum with bold gilt Beardsley design. Top edge gilt and other edges untrimmed. The main set with 2 mounted photogravure frontispieces on India paper, and 17 full-page wood engravings (including five double-page), numerous text illustrations, and approximately 350 designs for chapter headings and borders, all by Aubrey Beardsley. This set bound without the final plate in volume one. The Portfolio with 11 designs omitted from the first edition of *Le Morte D'Arthur*, as well as the designs made for the covers of the parts and an enlarged print of the Merlin drawing. A beautiful set of this sumptuous work. **£9,500**

Always an avid reader Beardsley frequented London's Antiquarian Book shops, where he forged a friendship with book shop owner, Frederick Evans. Evans admired Aubrey's work and introduced him to a fellow customer, publisher J.M. Dent. Dent was planning a beautifully illustrated version of Malory's *Morte D'Arthur*, along the lines of some of William Morris's Kelmscott Press books, but using a less expensive printing process. Loathe to pay the elevated fee William Morris would charge for this commission, Dent was persuaded to employ Aubrey Beardsley. To help secure this commission Beardsley drew *The Achieving of the Sangreal* (see opposite page). Beardsley began the project with enthusiasm, but soon began to find the scale and the subject matter tedious. He became disillusioned by the fact that so many images needed to be dramatically reduced for printing. This notwithstanding some of the images drawn for this volume remain the artist's most striking work and have not been equalled by his many disciples.





ONE OF 100 COPIES ON VELLUM, WITH EXTRA PLATE

2. **BEARDSLEY, Aubrey; WILDE, Oscar** SALOME A tragedy in one act. Translated from the French of Oscar Wilde. Pictured by Aubrey Beardsley Elkin Mathews and John Lane, London, 1894 [29616]

First English edition. One of 100 copies of the deluxe large paper issue, printed on Japon vellum. Small 4to. Green silk binding lettered in gilt and with gilt vignette to the upper cover. Ten full page illustrations by Beardsley, as well as illustrated title page, list of plates and end piece. In addition this copy has an extra tipped in illustration of the original design for the Toilette of Salome, printed on vellum and initialled by Leonard Smithers. Copies of this edition are most uncommon. This copy in very good condition, with some wear to the spine ends and spine having been previously repaired. However, the green silk remains clean and vignettes bright. The contents are in beautiful condition. **£3,000**

Salome was due to be performed in London in 1892, but the licence was refused and so rehearsals moved to Paris, where the text first appeared in French in 1893. This is the first edition in English, the first illustrated edition and the first appearance of Beardsley's illustrations. The original Toilette of Salome plate was considered far too risqué so was redrawn and replaced with a more sedate image.

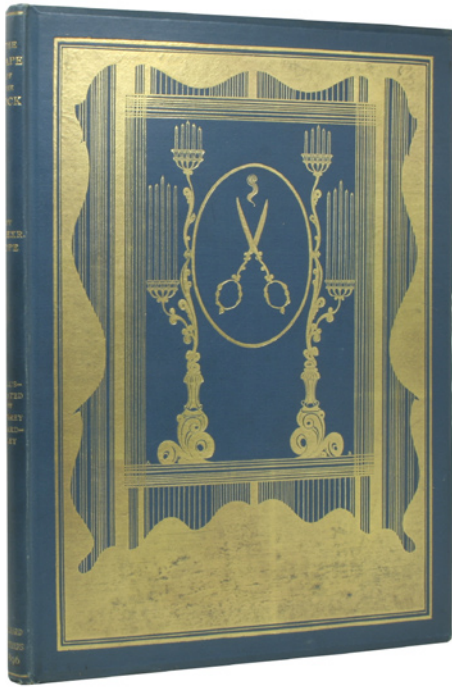
ONE OF APPROXIMATELY TEN SETS

3. **BEARDSLEY, Aubrey; POE, Edgar Allan** FOUR ILLUSTRATIONS TO THE WORKS OF EDGAR ALLAN POE *Stone and Kimball, Chicago, 1894/5* [29622]

Four illustrations on printed on vellum. Loose as issued, labelled on the rear, "The Murders in the Rue Morgue", "The Black Cat", "The Masque of the Red Death" and "The Fall of the House of Usher". Image size 8cm x 12.6cm. A fine set, housed in a custom made quarter leather box. **£2,250**

It goes without saying that complete, original sets of these illustrations are extremely rare.

Accompanying the plates is a letter from M.E. Stone to the original owner, F.H. Day. Stone and Kimball had commissioned Beardsley to provide eight illustrations to accompany an edition of Poe's work. Beardsley became ill and as the letter explains, "Unfortunately only four of the advertised eight pictures were ever made by Beardsley".



4. **BEARDSLEY, Aubrey; POPE, Alexander** THE RAPE OF THE LOCK An heroi-comical poem in five cantos. Embroidered with nine drawings by Beardsley. *Leonard Smithers, 1896 [29588]*

First edition. 4to. Turquoise blue cloth with elaborate gilt tooled decoration to the upper cover and gilt titles to the spine. Frontispiece and eight full page line drawings by Beardsley. A near fine copy. **£450**

The illustrations for this volume are beautifully drawn, with elegance and delicate lines. Many consider this to be the artist's most accomplished work. The illustrations use closely drawn lines and a profusion of dots, which give the impression of a piece of needlework or embroidery, as referred to in the subtitle.



Harry Clarke (1889 - 1931)



Born in Dublin, Henry Patrick Clarke was the son of a church decorator and stained glass artist. Harry won scholarships to study art and stained glass design both in Dublin and France, then returned to take over his father's firm, becoming one of the foremost stained glass artists of the twentieth century. His window designs are finely drawn, using a palette of deep colours and an array of blues.

Harry Clarke's book illustrations rely on many of the same influences as his window designs; his use of defining black lines, mirroring the lead in his windows; the deep pre-Raphaelite colour schemes; the fine lines and art-nouveau style reminiscent of the works of Crane and Beardsley. Clarke died of Tuberculosis at the age of forty-two.

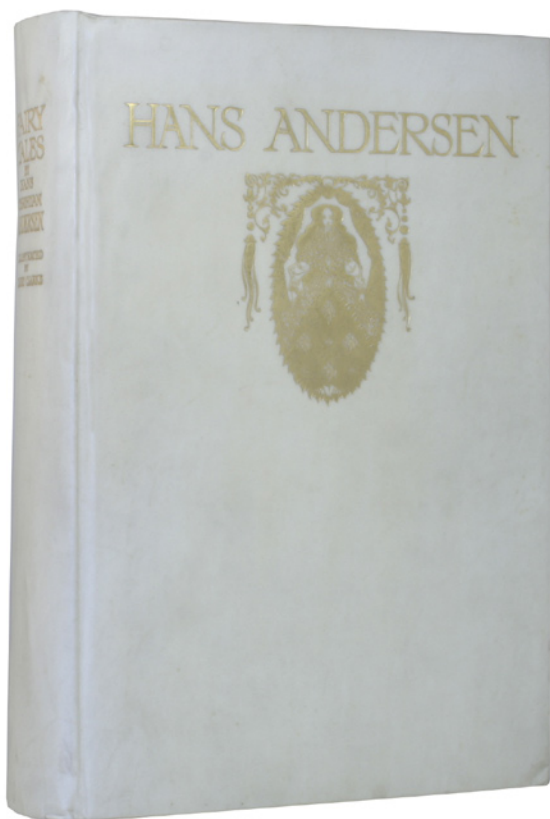
HARRY CLARKE'S FIRST BOOK

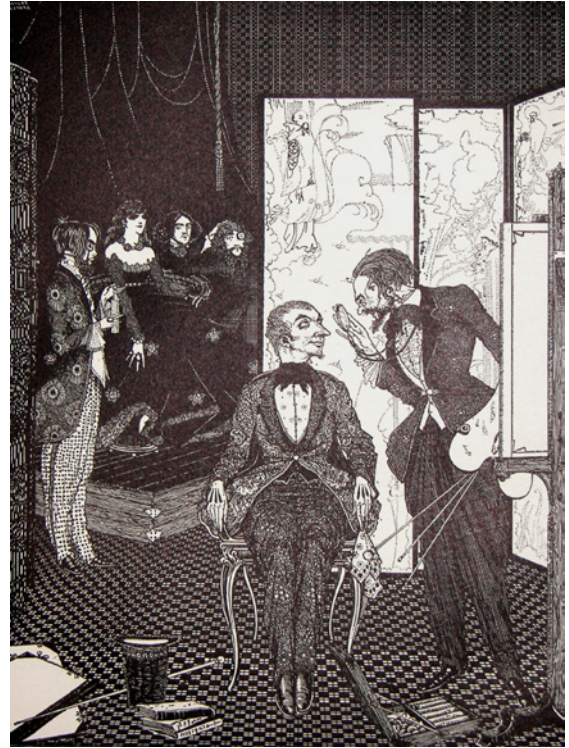
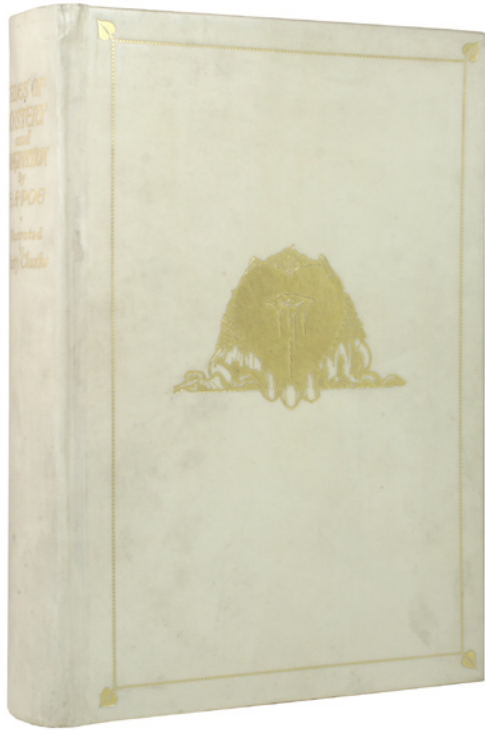
5. CLARKE, Harry FAIRY TALES BY HANS CHRISTIAN ANDERSEN *Harrap, 1916 [29580]*

First edition. 4to. Number 3 of 125 copies. Full white vellum with gilt lettering on the spine and upper cover. The upper cover has a Clarke design stamped in gilt. Top edge gilt and others untrimmed. Silk page marker present. Sixteen colour plates mounted onto Japanese vellum and protected by printed tissue guards. Twenty-four black and white plates printed on thick coated paper, plus numerous vignettes. A fine copy. This is a stunning copy, with just minor offsetting to the endpapers and the odd scattered spot of foxing to the early pages. The vellum is bright and unbowed and the contents are clean and bright.

£7,500

Very rare in this condition. Clarke's first Gift Book and one of the rarest and most sought after books of this Golden Age period.





6. **CLARKE, Harry; POE, Edgar Allan** TALES OF MYSTERY AND IMAGINATION By E.A. Poe
Harrap, 1919 [29578]

First edition, deluxe issue. Signed Limited edition, no. 137 of only 170 deluxe copies on handmade paper. Numbered and signed by Harry Clarke. Full vellum binding with gilt lettering and vignette to upper cover. Top edge gilt and others untrimmed. Poe's magical tales are accompanied by 24 full page black and white illustrations, which are stunning. He uses large areas of black and intricate lines which have a strong effect. The pages of the book are fine with many pages unopened, there is a blank sheet pasted on the front paste down and a tiny puncture to the front hinge. A fine copy of Clarke's major work as a book illustrator. **£4,500**

This deluxe edition was originally published at 5 guineas. The Christmas Bookman of 1919 announced the book at the top of their seasonal list of gift books.

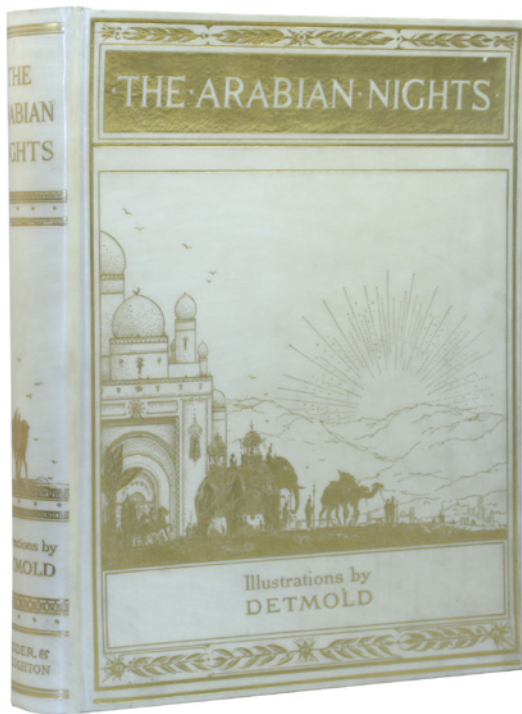
7. **CLARKE, Harry** GOETHE'S FAUST *Harrap, 1925 [29595]*

First edition, edition de luxe, signed by Harry Clarke. Number 290 of 1000 deluxe copies. Bound in original quarter vellum with plain grey paper covered boards. The top edge is gilt and others untrimmed. Pictorial endpapers. 21 full page illustrations and many smaller drawings, illustrations are both line and colour and all in Clarke's usual striking style. A fine, bright copy. **£950**



Edward Julius Detmold (1883 - 1957)

Edward Detmold was born in Putney, London. He and his twin brother, Maurice, showed an aptitude for art from an early age and under the tutelage of their uncle spent time studying and drawing at London and Regents Park Zoo's and the National History Museum. In 1897 both boys exhibited a drawing at the Royal Academy, at the age of 13 this made them amongst the youngest ever exhibitors. The twins received encouragement from Edward Burne-Jones and publisher, J.M. Dent, who commissioned them to produce a book of colour illustrations, *Pictures from Birdland*. Maurice Detmold took his own life in 1908, profoundly affecting his brother. Edward Detmold illustrated a number of gift books, mainly around the theme of animals or birds until he retired to Montgomeryshire, where he retreated from public life.



ONE OF ONLY 100 DELUXE COPIES

8. **DETMOLD, E. J.** THE ARABIAN NIGHTS *Hodder and Stoughton, [1924] [28259]*

Deluxe first edition, one of 100 copies to be numbered and signed by Detmold. Quarto. Publisher's full white vellum with gilt lettering to spine and illustration to the upper cover. A magic lantern is blind stamped onto the rear cover. Top edge gilt and others untrimmed. Twelve mounted colour plates with captioned tissue guards. The full rich colours of the plates are very beautiful. A near fine, bright copy, very clean and bright with slight bowing to the boards.

£4,500

The commission to illustrate this book of fairy tales gave Detmold the chance to show off an imaginative side to his work and his love of exotic decoration. The wonderful colours and depth of the illustrations perfectly evoke the heat, humidity and exotic nature of the Arabian scenery.



Edmund Dulac (1882 - 1953)



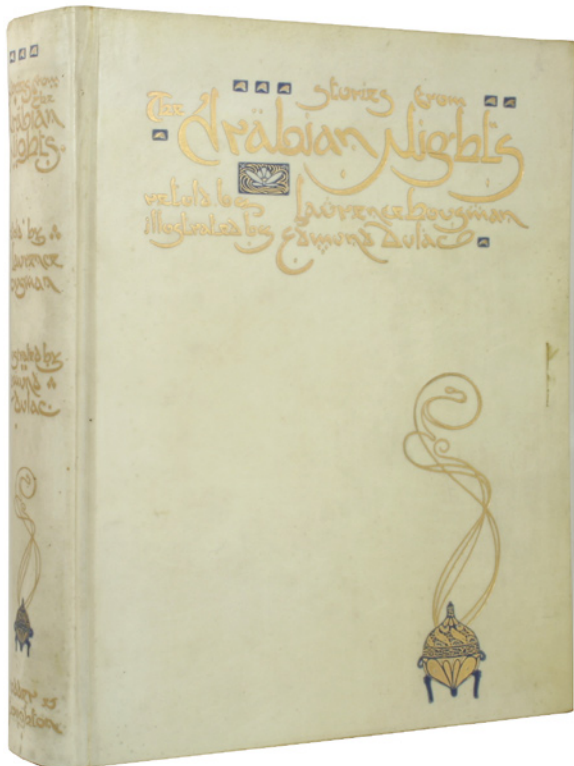
Born and brought up in Toulouse, Dulac moved to England in 1905 in the hopes of pursuing a career in book illustration. Dulac took a portfolio of work to the Leicester Gallery, who were impressed with his work and asked him to complete a series of fifty watercolours to illustrate *The Arabian Nights*. The book was an immediate success and paved the way for a series of spectacular illustrated gift books. The first few books were illustrated with deep blues, starry skies and an often dreamlike quality. Dulac's work became increasingly influenced by his fascination with the Far East and the books he produced in 1913/14 have a very Oriental feel. Although the gift book era ended after the First World War Dulac continued to work on books and other projects. He illustrated some classic works of literature and employing a more subtle palette of blues and greens.

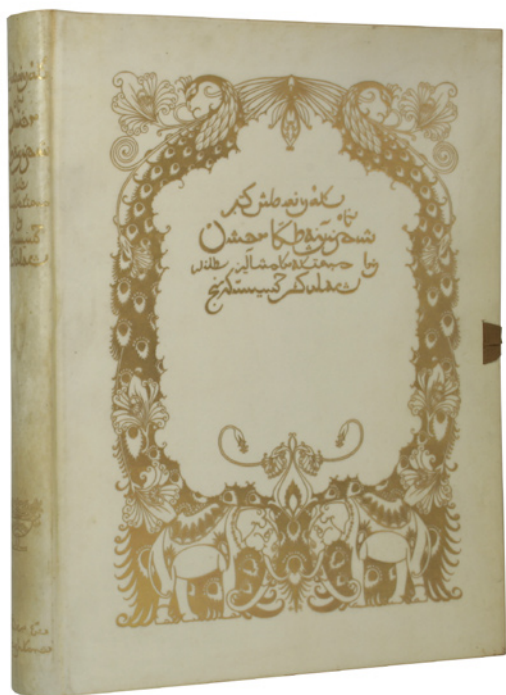
DULAC'S FIRST MAJOR GIFT BOOK

9. **DULAC, Edmund** STORIES FROM THE ARABIAN NIGHTS Retold by Laurence Housman *Hodder and Stoughton, 1907 [29684]*

First edition, number 124 of 350 Edition de Luxe, signed by Edmund Dulac. 4to. Full white vellum with gilt lettering and vignettes in blue and gold. Top edge gilt and others untrimmed. Colour frontis and 49 other colour plates all mounted onto grey art paper and protected by captioned tissue guards. A very good copy indeed, bright and attractive. **£2,500**

The Arabian Nights was Dulac's first major commission. Hodder & Stoughton, who no longer had Arthur Rackham on their books, employed Edmund Dulac in the hopes that his illustrated books would compete with the Christmas Gift books of Arthur Rackham. This was Dulac's first visitation to the stories of the Arabian Nights and includes, Ali Baba and the Forty Thieves; The Fisherman and the Genie; The Story of the King and The Ebony Isles; The Story of the Magic Horse; The Story of the Wicked Half-Brothers and The Story of the Princess of Derybar. The work is a triumph of colour, breathing fresh life into these ancient Persian tales.





*Wake! For the
Sun, who scatter'd into flight
The Stars before him from the Field of Night,
Drives Night along with them from Heav'n, and strikes
The Sultan's Turret with a Shaft of Light.*

10. **DULAC, Edmund** THE RUBAIYAT OF OMAR KHAYYAM *Hodder & Stoughton, [1909] [29683]*

First edition, Deluxe issue, no 105 of 750 copies signed by the artist. Large 4to. Full white vellum with gilt decorations and lettering. Original silk ties. Top edge gilt and others untrimmed. Patterned endpapers, decorative page borders and 20 mounted colour plates under captioned tissue guards. A beautiful production, in very good condition, spine a trifle darkened. **£1,250**

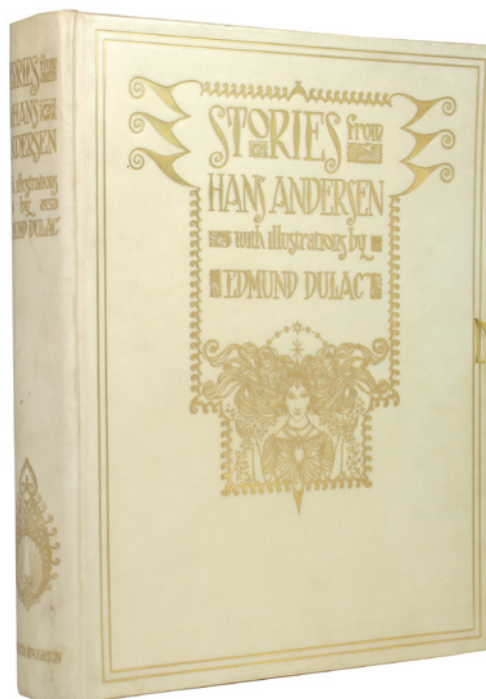
This book is perhaps one of the most beautiful of the Golden Age period. Combining the poetry of Persian poet Khayyam with Dulac's dreamlike paintings.

"A great illustrator's greatest success"

11. **DULAC, Edmund** STORIES FROM HANS ANDERSEN *Hodder & Stoughton, 1911 [29662]*

First edition, Deluxe issue, no. 267 of 750 copies, numbered and signed by Dulac. Large 4to. In the publisher's full white vellum binding, with vignettes and titles embossed in gilt. Top edge gilt and others untrimmed. Silk ties lacking. Pictorial endpapers with peacock design. 28 mounted colour plates, all perfect and beautiful - the frontis is Dulac's famous illustration for the Princess and the Pea. The frontis has a tissue guard and all the other plates have captions on solid pages. Each text page has a decorative border in olive green. A near fine copy of this beautiful book, with the vellum bright and clean. Laid in is the notice for the Exhibition at the Leicester Galleries, where the water-colours for this book were offered for sale in the run up to Christmas 1911. **£2,500**

The deluxe edition of this beautiful book, priced at £5 5/-, sold out almost immediately on publication. The book is advertised by the publishers as "from end to end a delight" and contemporary reviewers concurred. Stories include some of the most popular fairy tales of all time; The Snow Queen, The Real Princess, The Little Mermaid and The Emperor's New Clothes.

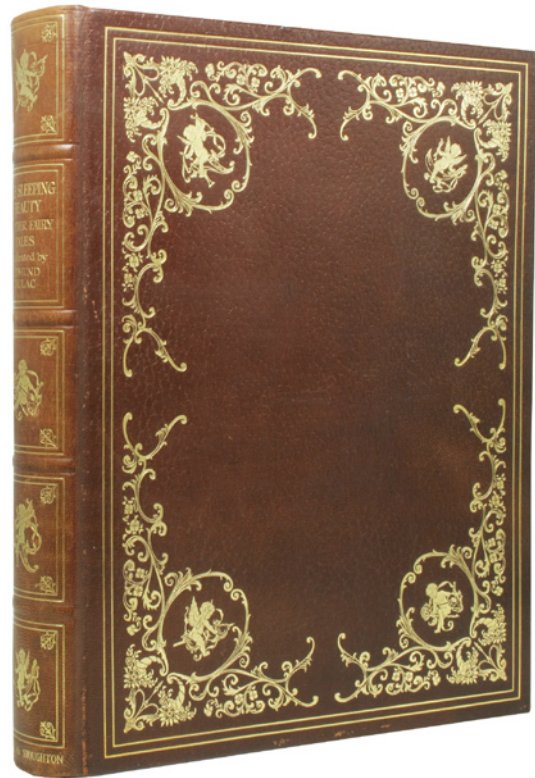


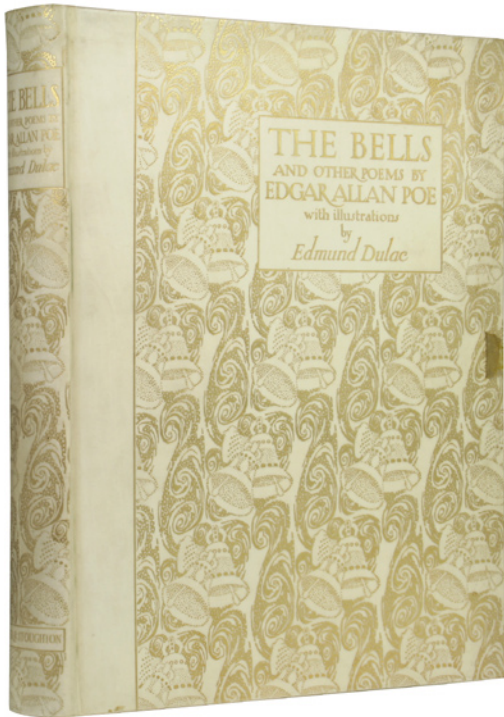
12. **DULAC, Edmund** THE SLEEPING BEAUTY and Other Tales Told by Sir Arthur Quiller-Couch
Hodder & Stoughton, 1910 [29900]

First edition, number 717 of 1000 copies in the Edition de Luxe. Large 4to. The original publisher's full red/brown crushed morocco binding decorated in gilt. Top edge gilt and others untrimmed. Thirty colour plates mounted within a printed decorative border and with descriptive letterpress on the tissue guards. All plates fine and with no creasing. A near fine copy of this beautiful book, the soft leather is usually prone to wear and this copy has very slight rubs to the corners and rear joint, but remains uncommonly fresh. Endpapers have the usual offsetting and there is a 1cm closed tear to the fore-edge of page 15. A most beguiling production in uncommonly good condition. **£2,250**

The entire deluxe edition of this book sold out within a month of publication (Bookman, December 1910). The publisher's advertised the book as "the most beautiful book ever published at a popular price". The illustrations are beautiful with rich colours and Dulac's wonderful dark blue skies and twinkling stars.

Stories are The Sleeping Beauty, Blue Beard, Cinderella and Beauty and the Beast.



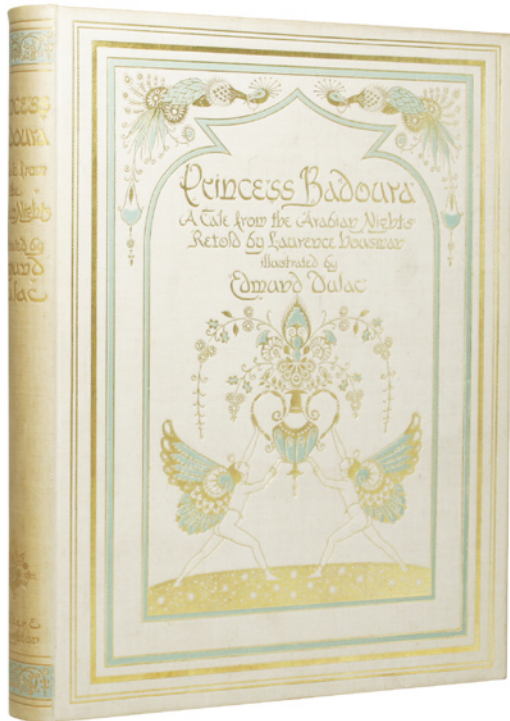


13. **DULAC, Edmund; POE, Edgar Allen** THE BELLS and Other Poems by Edgar Allan Poe. *Hodder & Stoughton, [1912] [29686]*

First edition illustrated by Edmund Dulac. Large 4to. Edition de Luxe, number 449 of 750 copies signed by the illustrator. Publisher's full white vellum elaborately embossed with gilt decoration. Top edge gilt and others untrimmed. Twenty eight mounted colour plates with captioned tissue guards. A fine, bright copy. Lacks silk ties and with bookplate of the only previous owner on the pastedown. The Leicester Galleries exhibition leaflet laid in. £1,650

*Hear the sledges with the bells
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight*





TALES OF EASTERN PROMISE

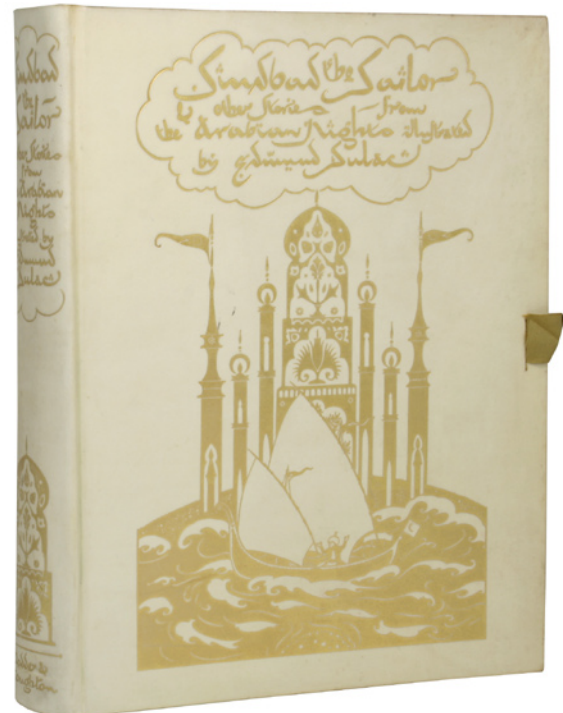
14. **DULAC, Edmund** PRINCESS BADOURA Tales from the Arabian Nights Hodder & Stoughton, 1913 [29671]

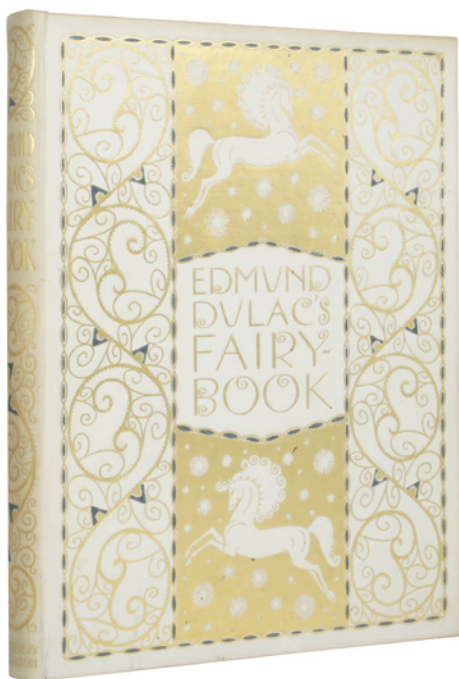
Deluxe edition, no. 299 of 750 copies, signed by Dulac. Large 4to. White buckram with turquoise and gilt embossed decorations to cover and spine. Top edge gilt. The ten Oriental style colour plates are mounted onto vellum with printed tissue guards. A very good copy indeed, spine a little darkened. **£800**

Returning to the Tales of the Arabian Nights Dulac's interest in Oriental art is sued to its full advantage in this volume.

15. **DULAC, Edmund** SINDBAD THE SAILOR & OTHER STORIES FROM THE ARABIAN NIGHTS Hodder & Stoughton, 1914 [29727]

First edition. One of 500 copies from the Edition De Luxe, numbered and signed by Edmund Dulac. Large 4to. Full white vellum with gilt lettering and gilt embossed design of an Oriental gondola on the upper cover. Top edge gilt and page edges untrimmed. 23 colour plates mounted on vellum, each plate mount has a decorative border. Each page of text is also positioned in a decorative border, adding to the sumptuous feel of the book. This is a near fine copy, very slightly bowed, but clean and bright. **£3,250**





16. **DULAC, Edmund** EDMUND DULAC'S FAIRY BOOK *Hodder & Stoughton, [1916] [29715]*

First edition, Deluxe issue. Number 329 of 350 copies, signed by Dulac. 4to. White buckram decorated in blue and gilt. Decorative title page and fifteen mounted colour plates. The illustrations in this book are in deep and vibrant colours. A near fine copy, endpapers browned and bookplate on the front pastedown, but a beautiful clean and bright copy. **£1,500**

The fairy stories in this book are gathered from various parts of the world, including Italy, Russia and France.

17. **DULAC, Edmund; HAWTHORNE, Nathaniel** TANGLEWOOD TALES *Hodder & Stoughton, [1918] [29661]*

First edition illustrated by Dulac. Deluxe issue, signed by Dulac. 4to. Half white vellum with gilt titles. Pictorial endpapers and top edge gilt. Fourteen mounted colour plates in deep striking colours. A very good copy indeed, a coupe of light scuffs to the boards and book plate on front pastedown. **£750**

A book of Greek myths and legends. Tales comprise: The Minotaur; The Pygmies; The Dragon's Teeth; Circe's Palace; The Pomegranate Seeds and The Golden Fleece.



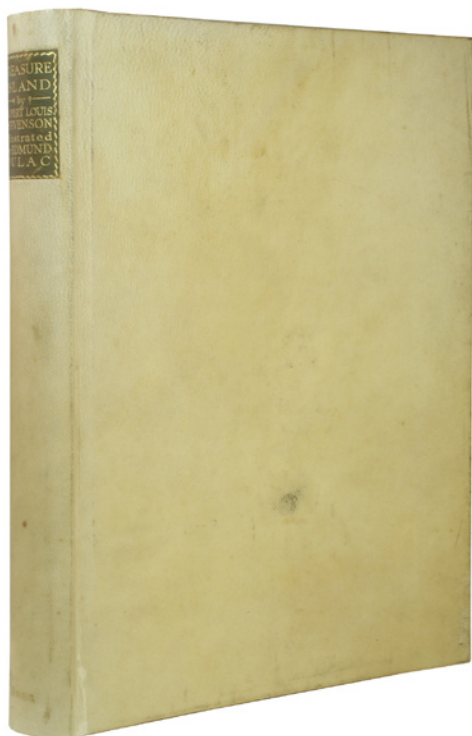
ONE OF THE RAREST OF ALL THE
GOLDEN AGE GIFT BOOKS

18. **DULAC, Edmund; STEVENSON, Robert Louis** TREASURE ISLAND
Benn, 1927 [29794]

First edition, Edition de Luxe. Number 4 of only 50 copies, signed by Edmund Dulac. Publisher's creamy vellum with leather title label. Top edge gilt. Twelve colour plates and numerous black and white drawings in the text. A very good copy indeed, vellum a little bowed.

£6,000

The tiny print run makes this one of the rarest of all the illustrated gift books. The illustrations for this book mark a new departure in Dulac's work. He enters a phase of greens and blues, viewing the scenes from above and afar. Hughey says, "The detailing and design of the pictures present some of Dulac's most careful and superb painting." In fact, the watercolours he produced for this book were his own favourites.





19. **DULAC, Edmund** A FAIRY GARLAND Being Fairy Tales from the Old French written by Charles Perrault and Others. *Hodder & Stoughton, 1928* [29741]

First edition. Deluxe issue, one of 1000 copies, signed by Edmund Dulac. Quarter bound in white vellum with gilt lettering. Blue cloth boards. Top edge gilt and others untrimmed. Twelve colour illustrations printed onto the page and covered with tissue guards. A very good copy, vellum a little dusty and speckles of discolouration to the board edges. Otherwise contents are fine. **£250**

The illustrations in this book are quite different to Dulac's earlier work, concentrating on a palette of greens and blues. F.J. Harvey Darnton comments that "Dulac ... provides the student of folk lore with a charming history lesson". The fairy tales include Puss in Boots, The Blue Bird, and Mayblossom.

20. **DULAC, Edmund; MILTON, John** THE MASQUE OF COMUS The Poem by John Milton and The Airs by Henry Lawes *Limited Editions Club, New York, 1954* [29600]

First edition illustrated by Dulac. 4to. One of 1500 copies of the Edition de Luxe. Quarter white vellum with gilt titles and marbled paper boards. Six colour plates by Dulac. A fine copy in original slipcase. Loosely inserted is a monthly letter of the Limited Editions Club and a copy of Dulac's obituary from *The Times*, May 1953. **£150**

Comus's Masque was first performed at Ludlow Castle in 1634. This was to be Dulac's final book, being published posthumously. Dulac planned a series of eight watercolour illustrations, but had completed only six when he died in 1953.



Warwick Goble (1862 - 1943)



Warwick Goble was born in London, educated and trained at the City of London School and the Westminster School of Art. He had a love of travelling and spent much time in the Orient and India, where the vibrant colours and costumes fascinated him. His work was much sought after to illustrate periodicals and journals, but in 1909 MacMillan published Charles Kingsley's *Water Babies* with colour illustrations by Goble; critics and public alike raved about the sumptuous book. Over the following decade Goble produced a series of Gift books, all in surprisingly short print runs and many with an Oriental or Indian theme.



"Goble in his thirty-two beautiful colour plates . . . delights us. He has given us sand and sea, fish and fairies which captivate us at once; for delicacy of colouring and grace of line he has bettered his best, and the volume is a continuous pleasure." (Bookman 1909)

21. GOBLE, Warwick; KINGSLEY, Charles THE WATER BABIES A Fairy Tale for a Land-Baby Macmillan, 1909 [29004]

First Goble edition, Edition de Luxe, one of 260 large paper copies. In original full white vellum, with titles and upper cover vignette embossed in gilt. Top edge gilt and others untrimmed. Gold silk ties. 32 beautiful colour plates all mounted on brown art paper and protected by captioned tissue guards, one plate with a tiny corner turn (page 35). A near fine copy, a little browning to the endpapers, silk ties present, but a little loose. **£2,250**

This is Goble's first foray into the gift book market and what a triumph it is. One of the most beautiful versions of Kingsley's tale ever to have been produced.





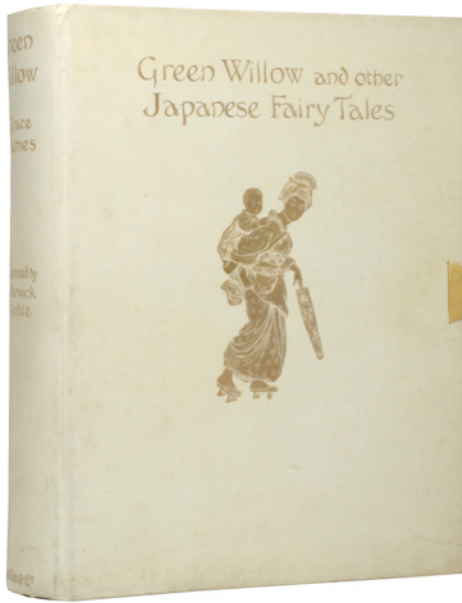
AN ORIGINAL WATERCOLOUR FOR GREEN WILLOW

22. GOBLE, Warwick A LEGEND OF KWANNON 1910

Original pen, ink and watercolour illustration. Signed in the lower right hand corner. 35 cm and 24 cm. This image was exhibited at the Fine Art Society in December 1910 and is still in its original mount and frame. **£6500**

This watercolour illustrates "A Legend of Kwannon" in which the holy man Saion Zenji is saved from cold and starvation by the magical appearance of a deer in the snow and the wise words and blessings of Kwannon the Merciful.

LITERATURE: Green Willow (Macmillan, 1910) p.165



23. **GOBLE, Warwick** GREEN WILLOW AND OTHER JAPANESE FAIRY TALES by Grace James *Macmillan, 1910 [29102]*

First edition. One of 500 copies of the large paper, Edition de Luxe. Large 4to. Publisher's full white vellum with gilt titles and gilt vignette of a Japanese lady carrying a baby on her back. The original silk ties are still attached. Top edge gilt and others untrimmed. Forty colour plates by Goble are mounted onto brown art paper and protected by captioned tissue guards. Apart from one tiny corner turn, all the plates are perfect and all are very beautiful with their Oriental feel. A fine, bright copy. Boards ever so slightly splayed and a hint of foxing to the preliminary pages. A beautiful copy. **£1,500**

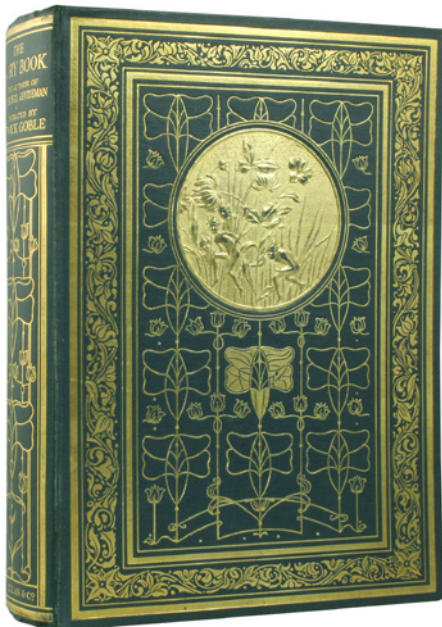
A Christmas gift book originally sold at 42 shillings net.

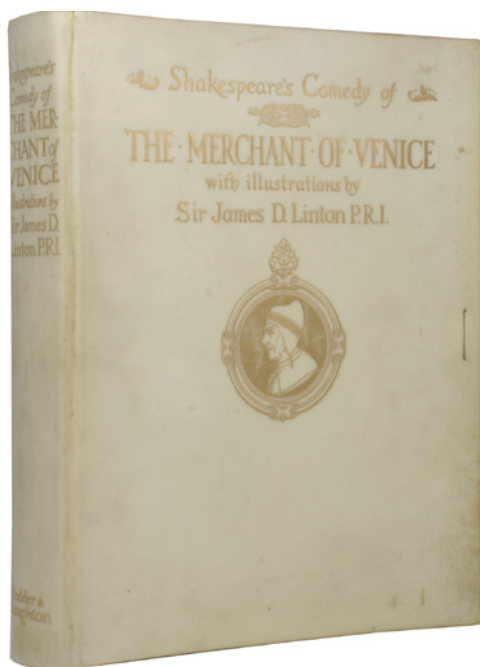
This book was a joy for Goble to illustrate as he had a great love of Oriental art. The stories are based on old Japanese fairy tales and myths; including, The Tea-Pot, The Jelly Fish Takes a Journey, Momotaro and The Moon Maiden.

24. **GOBLE, Warwick; CRAIK, Mrs. Dinah** THE FAIRY BOOK *MacMillan, 1913 [29610]*

First edition with illustrations by Goble. 4to. A stunning book in original blue-green cloth with elaborate gilt decoration and design to spine and upper cover. Top edge gilt. 32 beautiful colour plates, with captioned tissue guards. A fine, bright example of this wonderful book of fairy tales. **£650**

This collection of fairy tales was gathered by the author as "the best collection attainable". The stories were traced back to their original versions, and retranslated in as true a form as possible. They include tales from authors such as Perrault and Grimm, as well as old English fairy tales, whose original authors are no longer known. Stories include: Puss in Boots, Sleeping Beauty, Hop-O'-My-Thumb, Cinderella, Jack the Giant Killer and many others. Unlike other gift books this one came in only one format, but is more heavily gilded than other trade editions.

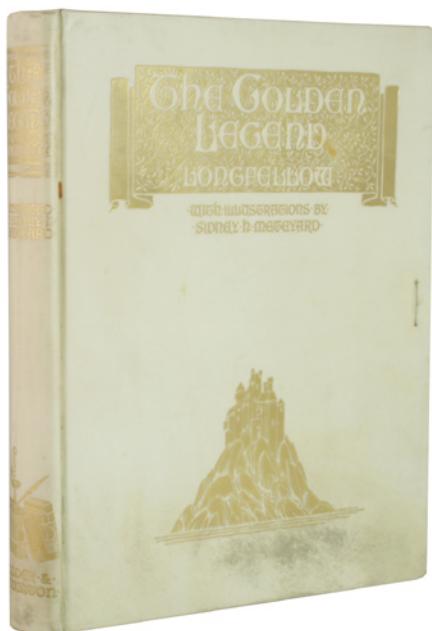




"If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?"

25. **LINTON, James; SHAKESPEARE, William** THE MERCHANT OF VENICE *Hodder & Stoughton, [1910] [29743]*

First edition with illustrations by James Linton. Edition de Luxe, one of 500 copies signed by the artist. Large 4to. Full white vellum, with lettering and vignette to upper cover in gilt. Top edge gilt and others untrimmed. 36 mounted colour plates under captioned tissue guards. A very good copy, covers slightly bowed. **£350**



26. **METEYARD, Sidney H.; LONGFELLOW, H.W.** THE GOLDEN LEGEND *Hodder and Stoughton, [1910] [24556]*

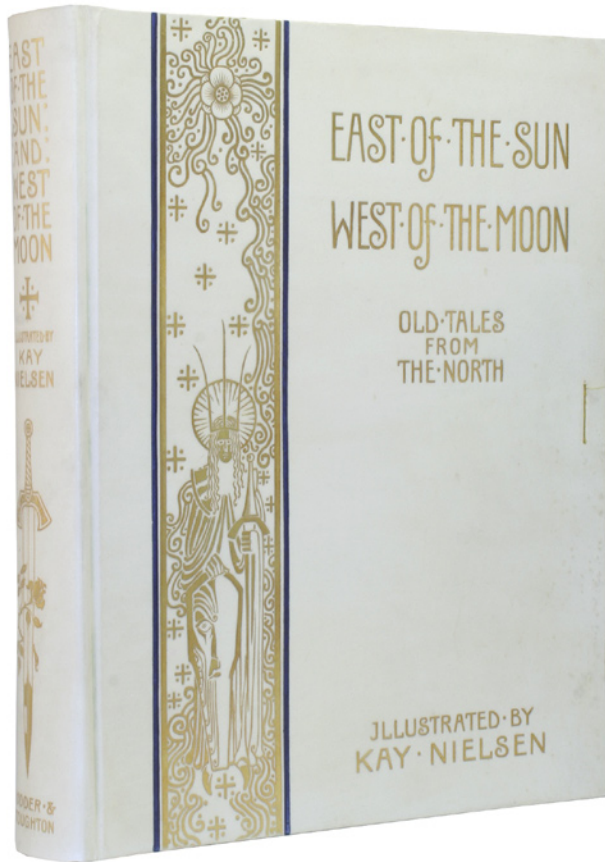
First edition illustrated by Meteyard, Edition de Luxe. Number 25 of 250 signed by the artist. Large 4to. Publisher's full white vellum with gilt lettering and designs on the spine and upper cover. Title page illuminated in gold. Tipped in frontis and 24 other tipped in plates all mounted in gold printed borders and protected by captioned tissue guards, frontis with corner crease. A very good copy indeed of this beautifully illustrated book. **£225**

This libretto is based on Longfellow's poem of a twelfth century German story, concerning sacrifice and redemption through love. It is complimented by Meteyard's beautiful Pre-Raphaelite style illustrations. A student and then teacher at the Birmingham School of Art, Meteyard, also taught various crafts including enamelling.

Kay Rasmus Nielsen (1886 - 1957)



Born in Copenhagen, Kay Nielsen came from a theatrical background, his mother was an actress and his father a theatrical director. Nielsen studied art at the Academie Julian in Paris and, after an exhibition in a Bond Street Gallery, acquired commissions from Hodder and Stoughton to illustrate a series of fairy tale books. Nielsen illustrated four major gift books, the most celebrated of which, *East of the Sun and West of the Moon*, drew inspiration from the Nordic tales of his childhood. Nielsen soon abandoned book illustration and moved to America, where he worked on various theatrical and film projects, providing drawings for Disney's *Fantasia*. Nielsen's work is highly distinctive, capturing a fantastical element unrivalled by other artists of the period, whilst clearly drawing on the influences of Beardsley, Art Nouveau, Jessie King and Harry Clarke. "These are romantic illustrations full of fine drawing and tremendous energy. ... Clearly the art of the East, the heady world of the Russian Ballet and childhood memories of Northern folklore - the world of Ibsen and Grieg - have combined to create this powerful imaginative art." (Michael Felmingham)



STUNNING COPY IN SLIPCASE

27. **NIELSEN, Kay** EAST OF THE SUN AND WEST OF THE MOON Old Tales from the North Hodder & Stoughton, 1914 [26095]

First edition. Number 85 of 500 copies of the Edition de Luxe, signed by Nielsen. 4to. Full white vellum with gilt lettering and gilt decorative panel with blue border. Top edge gilt and others untrimmed. Silk ties detached, but present. Loosely inserted is the notice for the Leicester Galleries exhibition held in November and December 1914, where the watercolours for this book were offered for sale. Pictorial endpapers illustrated in black silhouettes and gold designs. 25 colour plates are mounted on Japon and are all perfect under their captioned tissue guards. There are also a number of black and white drawings, chapter headings and decorative borders. A fine, bright copy. This copy has been kept in beautiful condition by its original slipcase, which is complete and attractive, with a little rubbing to the edges. The vellum and gilt are positively gleaming, there is a very light patch of spotting to the fore edge of the upper cover. An exceptional copy. £25,000

East of the Sun and West of the Moon represents Nielsen's "pièce de resistance" in book illustration. His illustrations are very striking, leaving a lasting impression, and combined with the luxury of the book's production form a breathtaking result. Widely acknowledged as one of the most important and impressive books of the Golden Age of Book Illustration, this is a great rarity, especially in this wonderful original condition.





28. **NIELSEN, Kay** "When he had walked a day or so, a strange man met him. "Whither away?", asked the Man." 1914

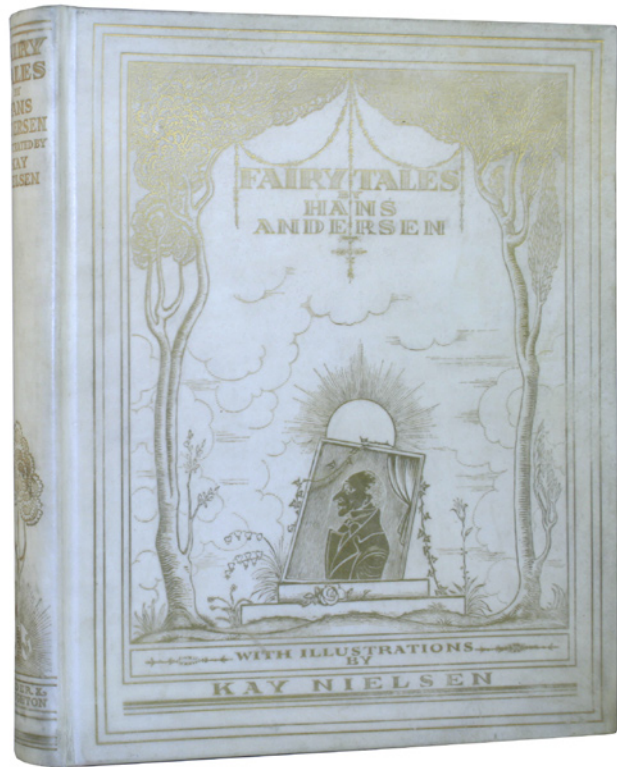
A preparatory ink and watercolour painting on board. 175x235mm.

£20,000

Used for the story, "The Widow's Son" in Asbjørnson's, *East of the Sun and the West of the Moon: Old Tales from the North*.

29. **NIELSEN, Kay** FAIRY TALES FROM HANS ANDERSEN *Hodder & Stoughton, [1924] [29599]*

First edition, first issue in publisher's vellum binding. Number 69 of 500 copies of the Edition de Luxe, numbered and signed by Kay Nielsen. Large 4to. Full white vellum with gilt titles and decoration to upper cover and spine. Top edge gilt and others untrimmed. Twelve colour plates mounted onto Japon and protected by printed tissue guards. All plates are perfect. 17 full page black and white illustrations and various others in the text. A very good copy indeed, vellum and gilt bright, light foxing to some pages. £2,500



Fairy tales include: *The Tin Soldier*, *The Tinderbox*, *The Real Princess* and *the Snow Queen*. Some of the 500 deluxe copies were issued in a cheaper cloth binding with the design from *In Powder and Crinoline* on the upper cover.



30. **NIELSEN, Kay** [1886-1957, Danish] AN ORIGINAL WATERCOLOUR ILLUSTRATION FOR HANS ANDERSEN'S FAIRY TALES THE MARSH KING'S DAUGHTER *Unpublished, c1924* [25422]

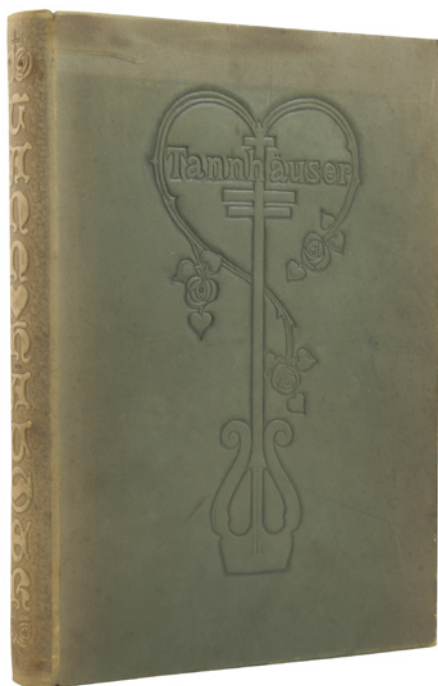
An ink and watercolour painting to illustrate *The Marsh King's Daughter* in Hans Andersen's *Fairy Tales*. 265x370mm. **£35,000**

An unpublished illustration for "The Marsh King's Daughter," a fairy tale written by Hans Christian Andersen in 1858, and one of those closest to his heart. In the story, a group of storks acting as a Greek chorus, tell the tale of Helga, daughter of the Marsh King, who is a beautiful and violent girl by day, but a sad and gentle frog by night. She is redeemed after saving the life of a Christian priest doomed to be sacrificed by the Vikings, and here Andersen touches on the themes of faith and immortality so common in his writings. Kay Nielsen spent over 10 years working on his illustrations to Andersen's *Fairy Tales*, which was published in 1924. "The Marsh King's Daughter" and hence the painting, were not used in the book.

Willy Pogany (1882 - 1955)



Vilmos Andreas Pogány was born in Hungary, but from 1905 spent a decade in London where he gained numerous commissions to illustrate gift books, most notably from George Harrap. Harrap was so impressed with Pogány's work he allowed him enormous input into the design of his books, from material and paper selection, to the calligraphic style text, the merging of different styles of illustration and printing techniques, all to stunning effect. Influences of Oriental art, Art-Nouveau and Medieval illuminated manuscripts are all evident in his work. The start of the war in 1914 forced Pogány, not a naturalised British citizen, to flee to America, where he enjoyed a diverse career, entailing more book illustration, poster design, theatre and costume design and involvement in various Hollywood films.



31. **POGANY, Willy** TANNHAUSER A Dramatic Poem by Richard Wagner *Harrap, 1911 [29007]*

First edition illustrated by Pogany. 4to. Number 149 of 525 signed by Pogany. Brown calf, embossed with art nouveau style lettering on the spine, and titles and decoration stamped in blind on the upper cover. Top edge gilt. Sixteen tipped in colour plates, plus tipped in frontis, many full page two tone illustrations and each page beautifully decorated. A near fine copy, spine slightly faded and with some rubbing to the corners. **£950**

As always Pogany has designed and decorated the whole book, providing a sumptuous production well suited to the dramatic telling of this story of sacred and profane love.

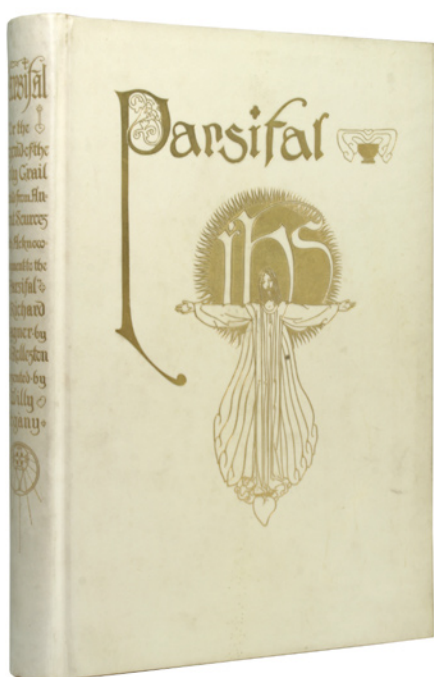


IN ORIGINAL BOX

32. **POGANY, Willy** PARSIFAL Or the Legend of the Holy Grail Retold from Ancient Sources with an Acknowledgement to the Parsifal of Richard Wagner *Harrap, 1912 [18062]*

First Edition. Edition de Luxe, number 350 of 525 copies signed by Willy Pogany. Full white vellum, with gilt lettering and decoration. Top edge gilt and others are untrimmed; silk page marker is present. Sixteen tipped in colour plates and numerous full page illustrations, some in line, some colour. Each page with decorative drawings or borders. A fine copy, complete with its publisher's box and an extra signed etching, housed in its printed envelope.

£1,500



IN ORIGINAL BOX

33. **POGANY, Willy; WAGNER, Richard** THE TALE OF LOHENGRIN Knight of the Swan after the Drama of Richard Wagner told by T. W. Rolleston Harrap, [1913] [24414]

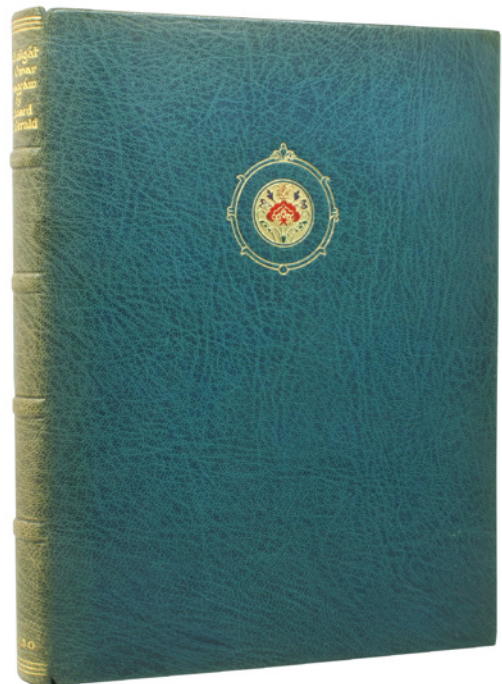
First edition. 4to. Deluxe binding of green suede with yapp edges, gilt titles on the upper cover and spine. Page edges untrimmed. Silk page marker present. In the original printed publisher's box. Wonderfully illustrated by Pogany from cover to cover, pictorial endpapers, half title and title page. Eight mounted colour plates, many full page printed colour illustrations, full page black and white drawings and beautiful calligraphy. A fine, bright copy in the box. £650

*Iram indeed is gone with all its Rose
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still the Vine her ancient Ruby yields,
And still a Garden by the Water blows*

34. **POGANY, Willy** THE RUBAIYAT OF OMAR KHAYYAM Harrap, 1930 [29621]

First edition with new Pogany illustrations. Edition de Luxe, 582 of 750 signed copies. Bound in publisher's full turquoise leather binding with gilt lettering and coloured vignette to upper cover. Top edge gilt and others untrimmed. Twelve beautiful tipped in colour plates, small etchings and vignettes to text pages. This edition has one extra etching, signed by Pogany. A very good copy indeed, spine a little faded. £650

Commenting on the new illustrations for this edition Pogany said, "My last Omar pictures ... are quite different from the Omar Khayyam I did in London years ago. But I think they are just as true to the Oriental spirit. I have Westernized and modernized Omar more, but perhaps I have interpreted him more nearly to present day readers."



Arthur Rackham (1867 - 1939)



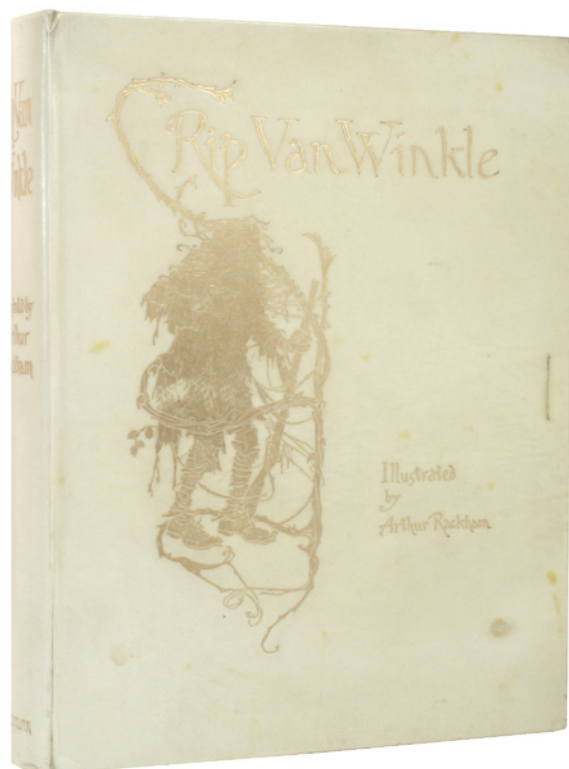
Born and raised in London, Arthur Rackham began his career selling drawings to newspapers and periodicals. He quickly established himself as an illustrator of boy's adventure stories, for which he produced fairly uninspiring black and white drawings. In 1905 William Heinemann commissioned him to provide 51 watercolours to illustrate *Rip Van Winkle*. The book, aimed at the Christmas gift market, was produced in a sumptuous format and its launch coincided with an exhibition selling the watercolours at the Leicester Galleries. Reviews and sales were exceptional and a new era of book illustration had begun. Arthur Rackham's career moved onto a totally different plane and over the following decades he worked at an astounding rate, producing his distinctive illustrations to books ranging from fairy tales to Shakespeare plays; from children's novels, such as *Peter Pan* and *Alice in Wonderland* to the works of Dickens, Ibsen and Goldsmith. Rackham was a celebrated artist, whose work was much in demand. His earnings far exceeded those of his contemporaries and he had a shrewd eye for ways to maximise his income, for example selling sketches and embellishing books with humorous vignettes. His work is known for its extensive use of humour; his fantastical elfin creatures; the haunting anthropomorphic trees; dainty, ethereal fairies and his caricatured self portraits.

The first of the opulent Christmas Gift books.

35. **RACKHAM , Arthur; IRVING, Washington**
RIP VAN WINKLE Heinemann, 1905 [29581]

First edition, deluxe issue, number 49 of only 250 copies, signed and numbered by Arthur Rackham. Large 4to. Full publisher's ivory vellum with gilt lettering and vignettes. Top edge gilt and others untrimmed. Mounted colour frontis and fifty mounted colour plates at the end, all on brown art paper and under captioned tissue guards. Contents are very clean, with only light spotting to endpapers. A near fine copy, bright and clean, with just a couple of small spots on the upper cover. The original slipcase present, but repaired. £5,000

The beauty and popularity of this book began the "Golden Age of Book Illustration," in which publishers and illustrators competed to present the most beautiful volumes to the gift market.



"Mr Barrie has done what no one else has done since the inventor of "Alice", he has invented a new legend, a modern folk story which comprehends all the innermost secrets of the modern child, be he four or forty. Mr Rackham, for his part, has been bewitched in his cradle: he does not dream of fairies or hobgoblins, he knows them." A contemporary review of Peter Pan in Kensington Gardens, "The World".



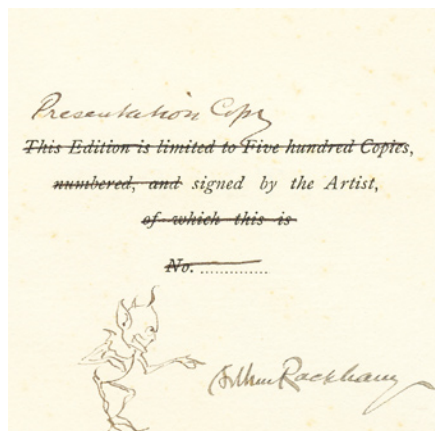
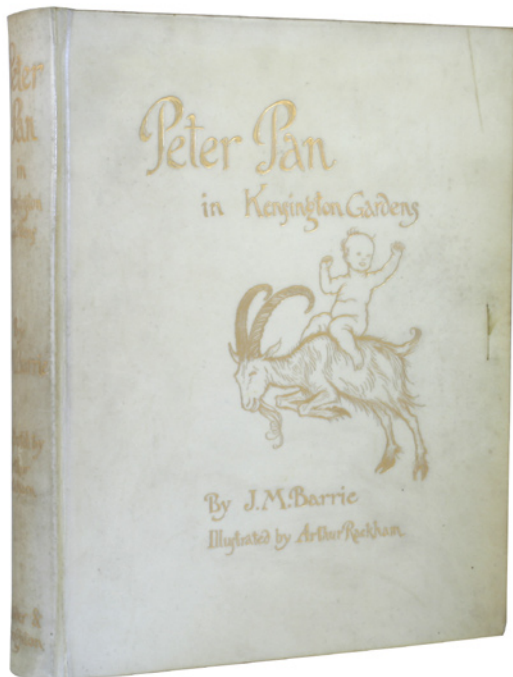
PRESENTATION COPY WITH LETTERS AND ORIGINAL SKETCH

36. **RACKHAM, Arthur** PETER PAN IN KENSINGTON GARDENS by J.M. Barrie Hodder & Stoughton, 1906 [29725]

First edition. One of 500 copies of the Edition de Luxe. This copy has the printed limitation statement crossed through and Rackham has written "Presentation copy" and signed the book, adding a small drawing of an elfin creature. Full white vellum with gilt lettering and decoration. Top edge gilt and others untrimmed. Loosely inserted are two signed autograph letters from Rackham to Marion Armitage, each written on Chalcot Gardens letterheads and still in original envelopes. Endpaper with map of Kensington Gardens and 50 colour plates mounted onto brown art paper and protected by captioned tissue guards. A very good copy of this beautiful book. The vellum has remained clean, with minimal bowing and dustiness. **£8,500**

Agnes Marion Armitage, born 1896, was given this and other gift books for Christmas and birthdays over a number of years. She clearly wrote to Rackham asking him why this book was unnumbered. The first letter from Rackham dated 22 August 1913 states, "Your Peter Pan I expect is a copy of the new edition ... If you would like me to sign it for you, send it on and I'll do so with pleasure". Five days later his second letter confirms that this is in fact the original edition and is one of a handful of copies for "private presentation". He goes on to say "I have one of these copies myself... being carefully selected first prints". Demand for the deluxe copies of this book "so greatly exceeded the 500 that had been agreed to that the publishers

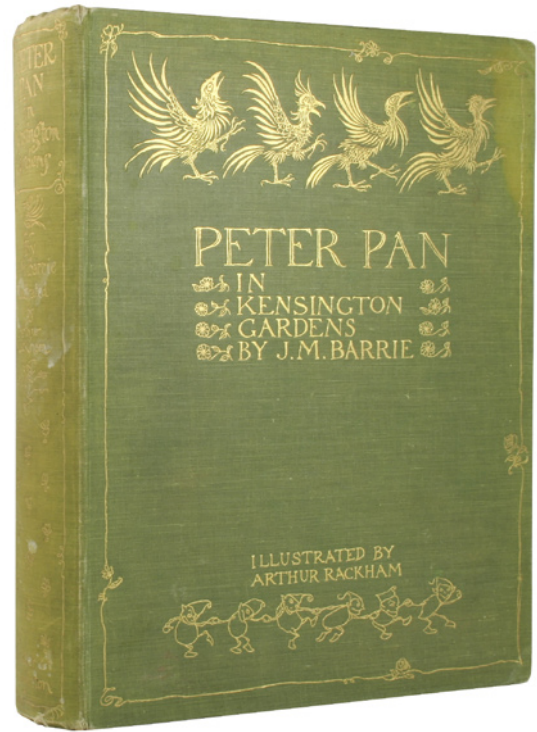
would gladly have doubled the number had they not been bound by their announcement. Of course, the consequence is that the copies of that edition went up in value much beyond the original four guineas."



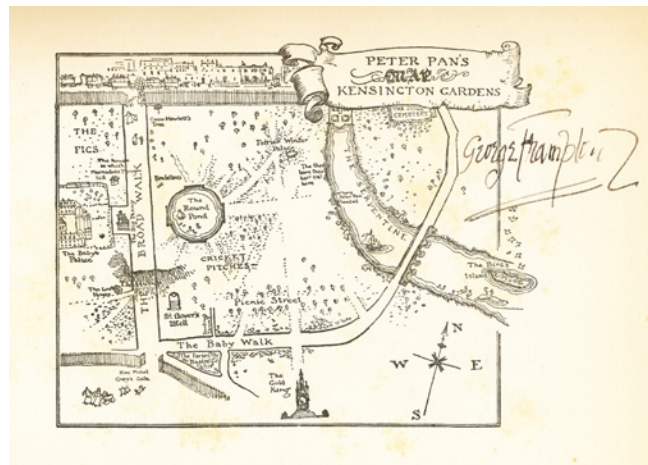
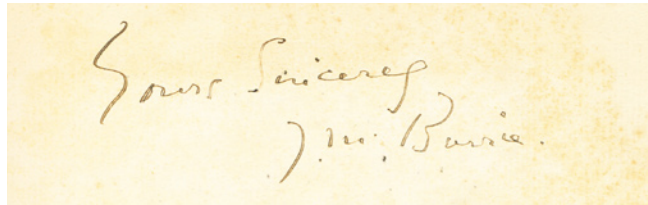
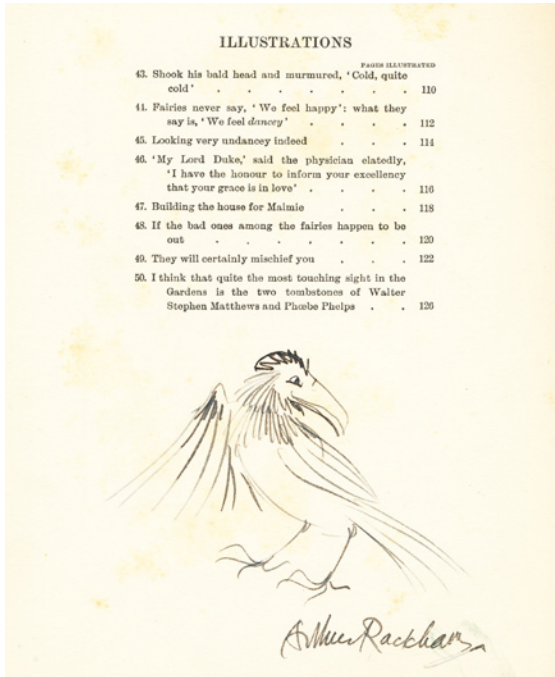
SIGNED BY J.M. BARRIE & ARTHUR RACKHAM

37. **BARRIE, J.M. / RACKHAM, Arthur** PETER PAN IN KENSINGTON GARDENS Hodder & Stoughton, [c1913] [29828]

A new edition, in a slightly larger format than the 1906 edition, with colour plates interspersed in the text and new line drawings included. Large 4to. Green cloth with gilt embossed decoration by Rackham. This copy inscribed by the author on the front endpaper, "yours sincerely J.M. Barrie"; further signed and with an additional original ink drawing of Solomon Caw (the crow) by Arthur Rackham. The map of Kensington Gardens is signed by sculptor, George Frampton, whose famous statue of Peter Pan, commissioned by Barrie in 1912, stands in Kensington Gardens. There are also the signatures of Princess Beatrice, Princess Marie Louise and Nada Milford Haven. 50 colour plates mounted onto card and protected by captioned tissue guards. 22 black and white drawings, including some full page illustrations and a map of Kensington Gardens. A very good copy. A few patches of discoloration to the cloth and spine a little faded. Internally in very good condition indeed, all plates perfect. **£6,000**



PROVENANCE: This copy is likely to have been signed at the charity dinner, known as "The Peter Pan Party" held at Claridges in aid of Dr. Barnado's. Princess Beatrice was the youngest daughter of Queen Victoria. Princess Marie Louise (Queen Victoria's granddaughter) was involved with much charitable work and was the person responsible for the Queen's Dolls house project, which aimed to showcase British artists and craftsmen. Nadejda "Nada" Mountbatten was the Marchioness of Milford Haven.



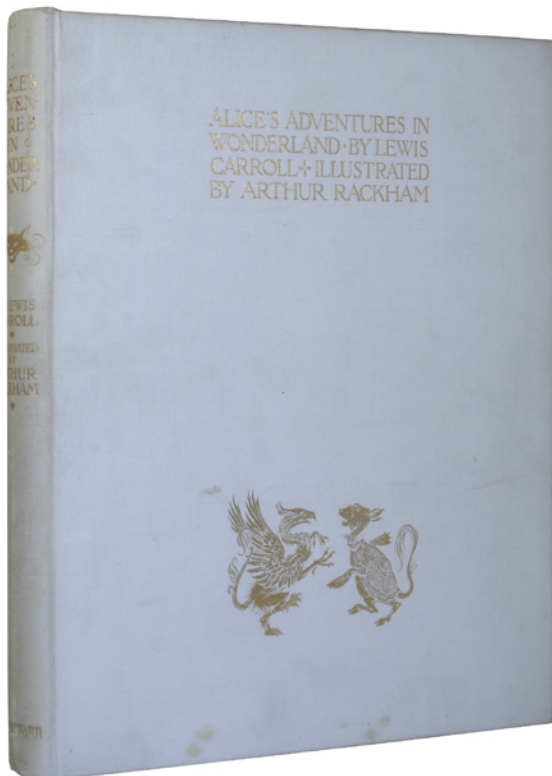


38. **RACKHAM, Arthur ; CARROLL, Lewis** ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll *Heinemann, [1907] [29681]*

First Rackham edition, Deluxe issue, no. 726 of 1130 copies. Large 4to. This copy signed by Rackham. Bound in publisher's full white buckram, with gilt titles and vignettes. Top edge gilt. Pictorial endpapers, with usual offsetting. 13 tipped in colour plates (one with a tiny corner crease) and lots of charming line drawings. A very good copy indeed, a couple of small spots to the upper cover, other wise bright.

This is an unusually nice version of the book, the hand made paper, larger format and the tipped in plates all add to the appeal. Unusually the Edition Deluxe of this book was numbered, but not signed by the artist. This copy was signed for the original owner, a young girl who corresponded with Arthur Rackham.

The story of Alice had a special resonance with Rackham, as he wrote, "My experiences of the book are absolutely delightful... it was read aloud to us (3 about the same age, 11, 10, 9 say) by my father and at once became a household word ... It is possible that my father's appreciation of it helped us children too. It was read with full dramatic effect, the songs sung and so forth". Certainly Rackham's Alice is beautifully drawn, fresh faced and rosy cheeked, her sense of wonder clearly apparent. Carroll's fantasy world is perfectly suited to Rackham's humour and vivid imagination, making this a most appealing interpretation of Alice.

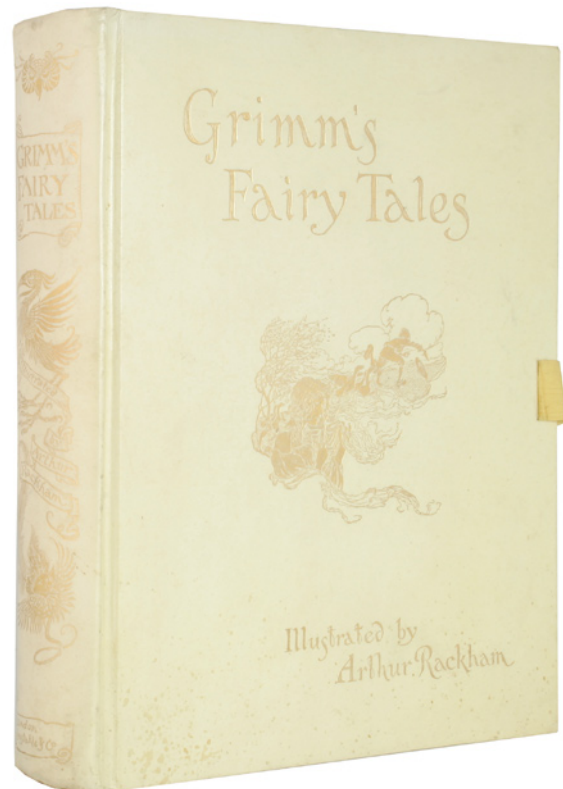


39. **RACKHAM, Arthur** GRIMM'S FAIRY TALES
Constable, 1909 [24060]

First Rackham edition. Large 4to. One of 750 copies issued in this Deluxe format, signed by Arthur Rackham. Full white vellum with gilt embossed lettering and decoration. Top edge gilt and others untrimmed. Silk ties, rear one a little loose. Forty mounted colour plates under captioned tissue guards and numerous black and white illustrations. A fine, bright copy. With just a few lights spots to the lower edge of the upper board and minor pushing to the spine ends this an really nice copy. Contents are remarkably clean and fresh. Very uncommon thus.

£8,000

Contains all the favourite fairy tales from the Brothers Grimm. "What a book for any child, big or small, to find on Christmas morning as its new property left by Santa Claus!... a picture wherever a picture can be put ...a possession which will win him the envy not only of his brothers and sisters, but of all the grown-ups too." - The Bookman, 1909.







**AN ORIGINAL WATERCOLOUR FOR "A
MIDSUMMER NIGHT'S DREAM"**

40. **RACKHAM, Arthur** "How now, spirit!
whither wander you?" [27061]

A fine original pen, ink and watercolour painting. Signed and dated in the lower left hand corner. 26.5cm x 17cm. The image is in very good condition, with no repair or damage, there is a small spot of browning to Puck's left hand.

£52,500

LITERATURE: *A Midsummer Night's Dream*
by William Shakespeare (Heinemann, 1908),
act II, scene I.

PROVENANCE: Exhibited Leicester Galleries
October 1908.



What Angel Awakes Me From My Flowery Bed?

41. **RACKHAM, Arthur** A MIDSUMMERNIGHT'S DREAM by William Shakespeare Heinemann, 1908 [29737]

First edition. Edition de Luxe, number 926 of 1000 copies signed by Rackham. Large 4to. Publisher's full white vellum with gilt lettering and design. Top edge gilt and others untrimmed. Forty colour plates mounted onto brown art paper and protected by tissue guards. A very good copy, vellum rather dusty. **£1,250**

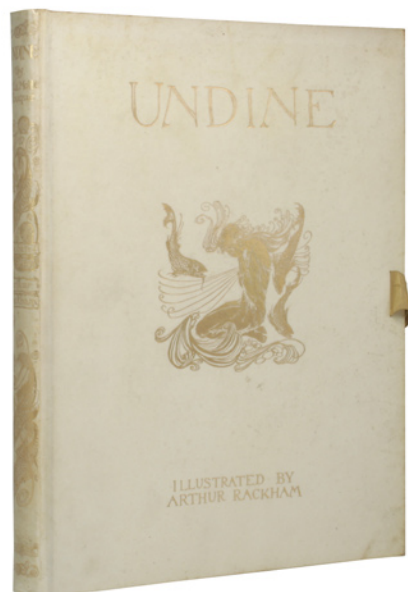
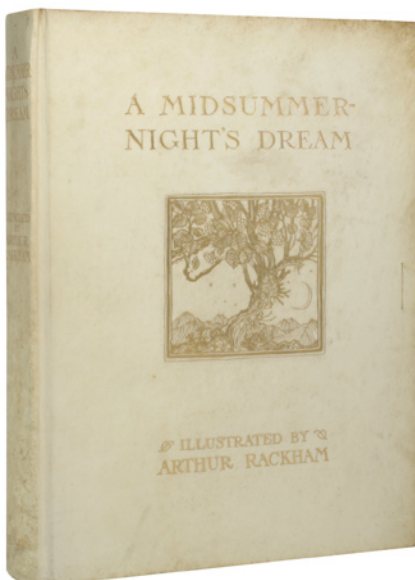
These drawings represent some of Rackham's most beautiful work. His fantastical creatures, beautiful maidens and humour, blend perfectly with the magic and mischief of Shakespeare's fairies; the romantic liaisons and woodland scenery are the perfect backdrop for the artist's work.

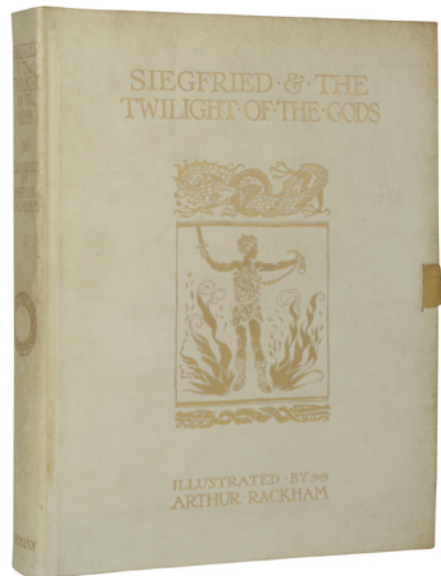
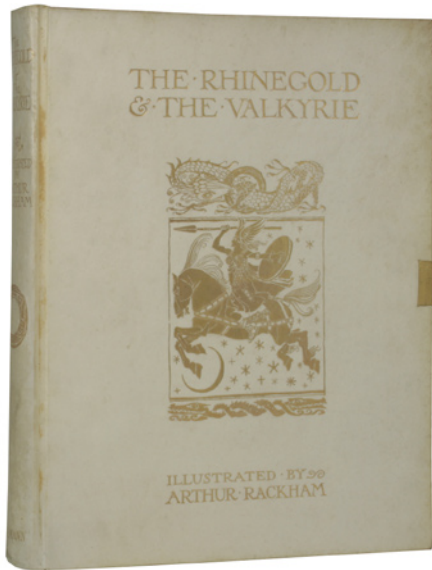
42. **RACKHAM, Arthur** UNDINE by Friedrich De La Motte-Fouqué, adapted from German by W.L. Courtney Heinemann, 1909 [29830]

First edition. Edition de Luxe, Number 629 of 1000 large paper copies. Signed by Arthur Rackham. Large 4to. Publisher's full white vellum binding

with gilt titles and gilt stamped decoration to upper cover and spine. Top edge gilt and others untrimmed. Fifteen colour plates mounted onto brown art paper and protected by captioned tissue guards. Line drawings as chapter headings and endings. A very good copy indeed, vellum slightly dusty. **£950**

Rackham's illustrations to this tale are hauntingly beautiful. The 1909 Christmas Bookman review of this volume reads, "The story of Undine, the water-spirit, and the Knight of Huldbrand who wedded her, seems to have been waiting for Mr Rackham's brush ... There could have been, perhaps, no more fitting theme for all the imaginative beauty and force of his work than this weird and beautiful romance."





WAGNER'S RING OF THE NIBLUNG

43. **RACKHAM, Arthur; WAGNER, Richard** THE RHINEGOLD AND THE VALKYRIE By Richard Wagner, Translated into English by Margaret Armour. *Heinemann, 1910* [29721]

First edition. Number 926 of 1150 copies of the Deluxe edition printed on large paper and signed by Rackham. Large 4to. Full white vellum with gilt decoration and lettering. Top edge gilt. Front silk tie present. 34 colour plates mounted onto brown art paper and protected by tissue guards with printed captions. In addition to the colour plates are numerous line drawings in the text. A very good copy, spine a little dusty and bookplate on the front pastedown.

£750

Together with its companion volume, Siegfried and the Twilight of the Gods, Wagner's epic tale of dwarves, Gods and heroes allowed Rackham the chance to draw on the German art which inspired him so greatly. His paintings for these volumes are often considered amongst his best work.



44. **RACKHAM, Arthur; WAGNER, Richard** SIEGFRIED AND THE TWILIGHT OF THE GODS By Richard Wagner, Translated into English by Margaret Armour *Heinemann, 1911* [29720]

First Deluxe edition, number 86 of 1150 copies printed on large paper and each signed by Rackham. Large 4to. Full white vellum with gilt decoration and lettering. Top edge gilt. Silk ties present. 30 colour plates mounted onto brown art paper and protected by tissue guards with printed captions. In addition to the colour plates are numerous line drawings in the text. A very good copy, spine a little dusty and bookplate on the front pastedown.

£850



45. **RACKHAM, Arthur** AESOP'S FABLES *Heinemann, 1912 [29688]*

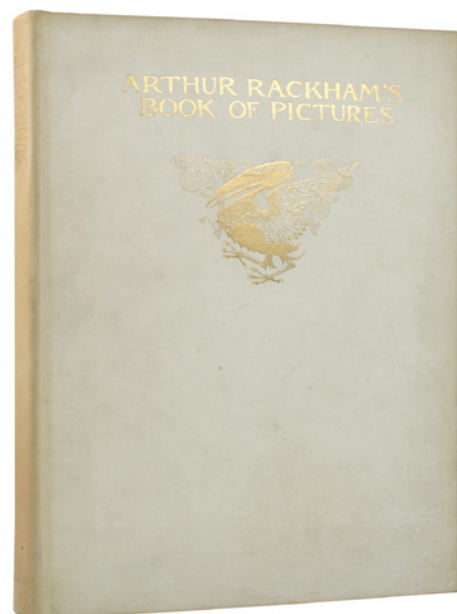
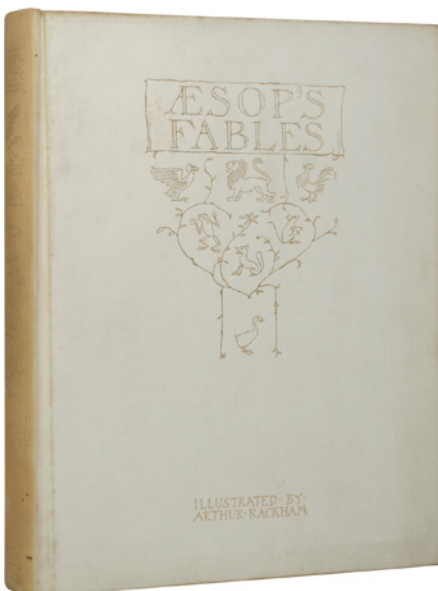
First Rackham edition. Edition de Luxe, number 1010 of 1450 copies, signed by Rackham. Large 4to. Full white buckram with gilt titles and vignettes on upper cover and spine. Top edge gilt and others untrimmed. Thirteen colour plates mounted onto brown art paper and protected by captioned tissue guards. In addition to the colour plates there are 53 black and white drawings. A very good copy, the book is tight and well preserved, and although the boards are bright white, the spine is uniformly browned. Some browning to endpapers and to the pages adjacent to the plate mounts. Original owner's bookplate on the front pastedown. **£950**
Includes all the favourite fables.

46. **RACKHAM, Arthur** ARTHUR RACKHAM'S BOOK OF PICTURES *Heinemann, 1913 [29740]*

First edition. Deluxe issue on handmade paper, Number 55 of 1030 copies signed by Arthur Rackham. Large 4to. Full white buckram. Gilt

lettering and vignettes. Top edge gilt and others untrimmed. Forty-four colour plates mounted onto brown art paper, each one protected by a tissue guard bearing a printed caption. There are also eleven black and white drawings. A very good copy, the spine is uniformly browned and there is a bookplate on the pastedown. Contents are fine, with some of introductory pages still unopened and plates bright and crisp. **£850**

The illustrations in this book are split into sections which include: pictures of little people, classics, some fairy tales, some children, grotesque and fantastic and a section entitled "various". They cover all of Rackham's different styles and provide a most wonderful "book of pictures".





47. **RACKHAM, Arthur; DICKENS, Charles** A CHRISTMAS CAROL *Heinemann, 1915* [29682]

First Rackham edition, deluxe issue. Large 4to. Number 40 of 525 copies, printed on large hand made paper and signed by Rackham. Full white vellum, with elaborate gilt decoration and lettering. Top edge gilt and others untrimmed. Pictorial endpapers. Twelve colour illustrations mounted onto brown art paper and twenty line drawings. A near fine copy, with bright vellum and gilt. Previous owner's bookplate on the front endpaper. **£3,500**

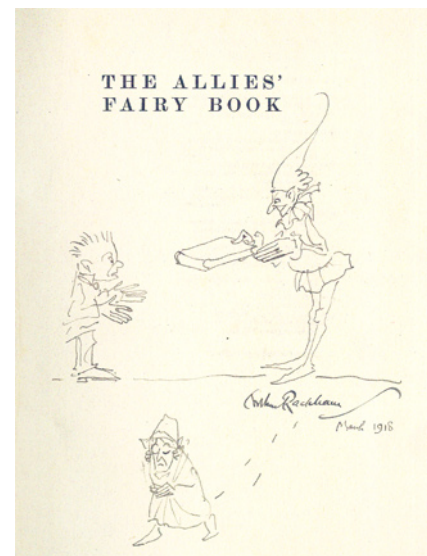
Dickens completed writing A Christmas Carol in November 1843 and was determined to produce it as a beautiful gift book, selecting colourful cloth, gilt page edges and insisting on hand coloured illustrations. Once the book came out of copyright various publisher's commissioned artists to create their own version of the story as a gift book. Rackham's deluxe issue of this book is a large beautiful production, with creamy vellum, gilt decoration and handmade paper.

WITH A SIGNED ORIGINAL DRAWING

48. **RACKHAM, Arthur** THE ALLIES FAIRY BOOK
Introduction by Edmund Gosse *Heinemann, [1916]* [24835]

First edition. 8vo. Blue cloth with gilt titles on the spine and gilt vignettes of winged goblins on the upper cover. This copy with a full page line drawing on the half title, signed by Arthur Rackham and dated 1918. The drawings depict three different characters and show Rackham's deft use of simple pen strokes to convey great humour. Endpapers decorated with line drawings. Twelve colour plates and a host of line drawings in the text. A very good copy, hinges tender. Housed in a custom made clamshell box. **£2,750**

This book consists of a collection of fairy tales from each of the Allied nations, including English (Jack the Giant Killer), French (Sleeping Beauty) and Japanese (The Foxes Wedding). Although Rackham illustrated another version of the Sleeping Beauty this interpretation is quite different.





49. **RACKHAM, Arthur** THE ROMANCE OF KING ARTHUR and his Knights of the Round Table. Abridged from Malory's *Morte D'Arthur* by Alfred W. Pollard. *Macmillan, 1917* [29667]

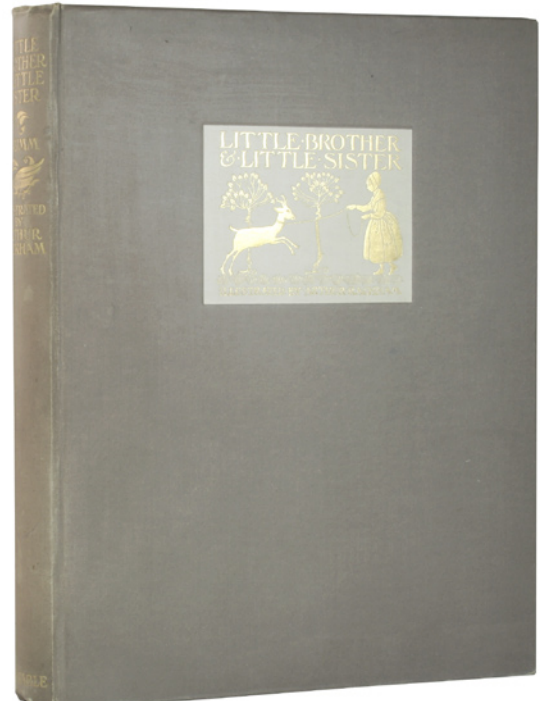
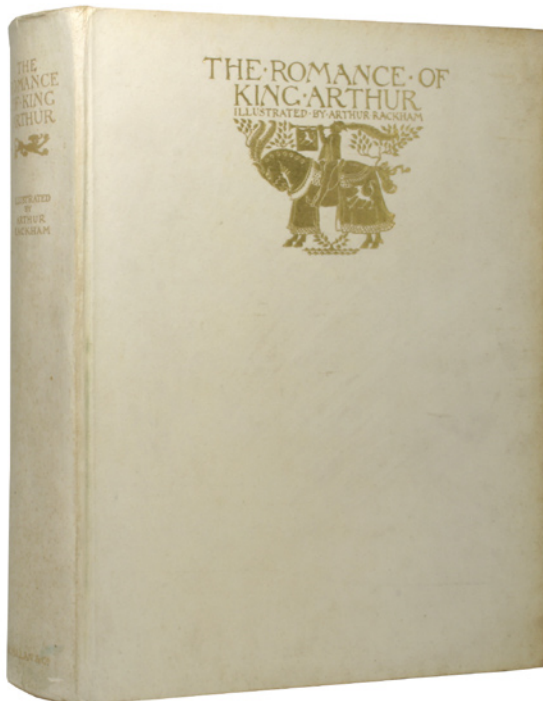
Deluxe first edition. Number 366 of 500 copies printed on large paper and signed by Arthur Rackham. Large 4to. Bound in publisher's full white vellum with gilt titles and vignettes. Top edge gilt and others untrimmed. Sixteen tipped in colour plates, mounted within a printed border and protected by captioned tissue guards. There are also 70 black and white drawings, some full page. This is a very good copy, with spine a little dusty, plates perfect and many pages still unopened. **£1,500**

The large paper copy of this book is so impressive, especially when compared to the trade edition which is a smaller format and is much less imposing. A delight for Arthurian fans and Rackham devotees alike.

LIMITED EDITION WITH EXTRA SIGNED PLATE

50. **RACKHAM, Arthur** LITTLE BROTHER AND LITTLE SISTER and Other Tales by the Brothers Grimm *Constable, 1917* [29691]

First edition. Deluxe issue number 144 of 525 copies SIGNED by Rackham. Large 4to. Grey cloth with lettering and vignettes in gilt to spine and ivory buckram label to upper cover embossed with gilt titles and vignette. Top edge gilt. Also present is an extra signed plate in a printed envelope. Pictorial endpapers, thirteen mounted colour plates and 43 black and white drawings. All in very good condition. There are a few minor marks to the cloth and some offsetting from the tissue guards. **£1,250**





WITH EXTRA COLOUR PLATE

51. **RACKHAM, Arthur; SWINBURNE, Algernon Charles** THE SPRINGTIDE OF LIFE Poems of Childhood Preface by Edmund Gosse. *Heinemann, 1918* [29829]

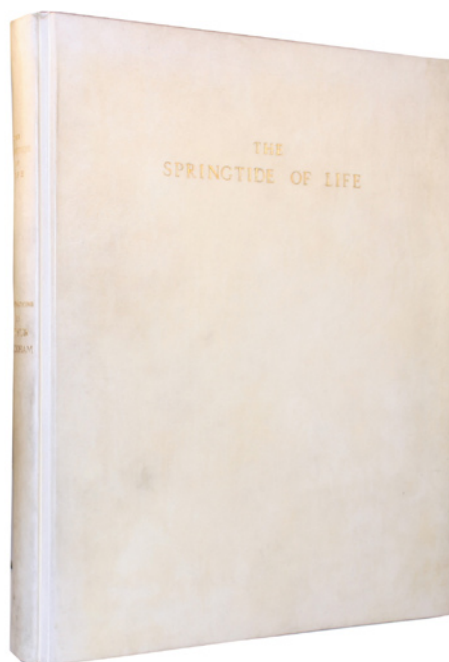
First edition. Number 56 of 765 copies in the Edition de Luxe, signed by Rackham. Large 4to. Quarter vellum over ivory parchment boards, decorated with gilt lettering and vignettes. Top edge gilt and page edges untrimmed. Printed on fine hand made paper. Pictorial endpapers, nine tipped in colour plates, each mounted on grey art paper and protected by captioned tissue guards. Plus numerous line drawings in the text. A very good copy, very slight dustiness to the vellum and previous owner's bookplate on the front pastedown. **£600**

This deluxe edition is far superior to the trade edition, using finer paper, with tipped in plates and has an extra illustration, the frontis, which is beautiful and not present in the trade edition.

WITH ORIGINAL WATERCOLOUR

52. **RACKHAM, Arthur; SWINBURNE, Algernon Charles** THE SPRINGTIDE OF LIFE Poems of Childhood *Heinemann, 1918* [22945]

First edition. Large 4to. Edition De Luxe, number 91 of 765 copies, signed by Rackham. Bound for presentation by Rackham in full white vellum stamped with gilt; a large original watercolour on the half title. The watercolour shows two children skipping through a spring meadow and is signed by Rackham in the lower left hand corner. Top edge gilt. Pictorial endpapers, nine tipped in colour plates, each mounted on grey art paper and protected by captioned tissue guards. Plus numerous line drawings in the text. A near fine bright copy, boards slightly bowed. **£5,000**





53. **RACKHAM, Arthur** SOME BRITISH BALLADS
Constable, [1919] [29831]

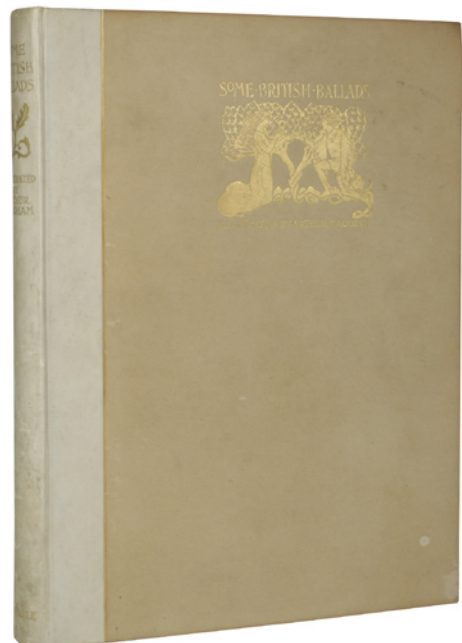
First edition. Number 32 of 575 copies of the Edition de Luxe, signed by Arthur Rackham. Large 4to. Quarter vellum over cream parchment boards, decorated with gilt lettering and vignettes. Top edge gilt and others untrimmed. Printed on hand made paper. The sixteen colour plates are mounted under printed tissue guards and there are numerous black and white drawings in the text. A very good copy indeed, slight dustiness to the spine and a couple of light scuffs to the upper panel. On the front pastedown is the book plate of the previous owner, Mary Agnes Armitage. **£650**
A charming collection of old ballads and stories from around Britain. Several of the poems are from Francis Child's collection of "English and Scottish Ballads".

54. **RACKHAM, Arthur** IRISH FAIRY TALES by James Stephens *Macmillan, 1920 [29687]*

First edition. Deluxe issue. One of only 520 copies signed by Arthur Rackham. Original quarter parchment, spine titles in gilt, over boards with gilt vignette. Sixteen colour plates are mounted onto tan art paper and set within a border, they are

protected by tissue guards each bearing the caption for the illustration. There are also various chapter headings in black and white. A very good copy of an uncommon book. Covers a little dusty and upper cover with a mark to the centre. **£950**

"for the child whose parents worship Ireland, for those with adoration for her legends." (The Bookman, 1920)



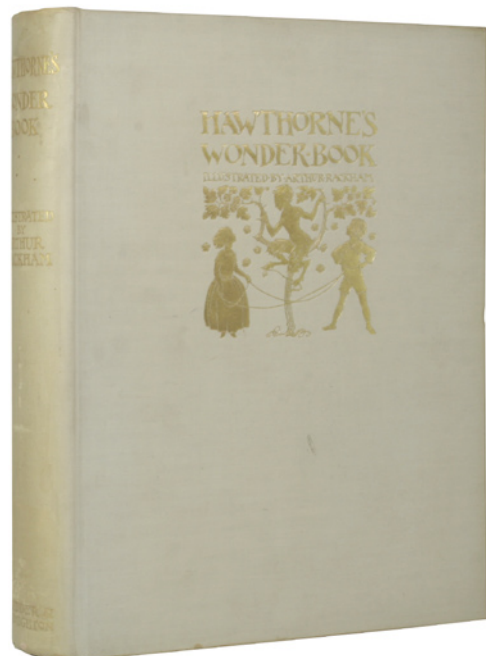
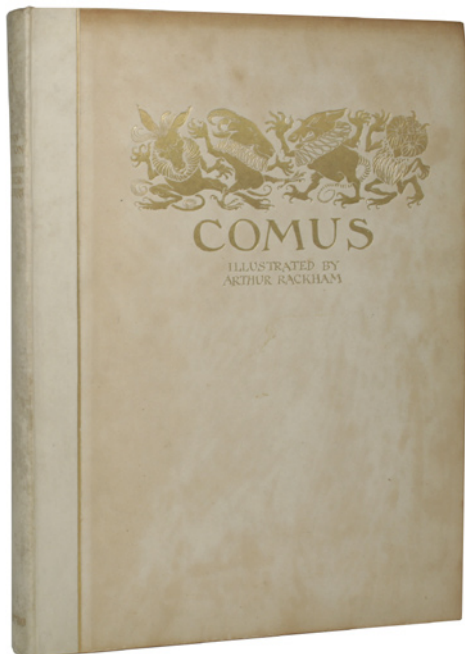
55. **RACKHAM, Arthur** *COMUS* by John Milton
Heinemann, [1921] [29692]

First edition illustrated by Arthur Rackham, Deluxe issue, one of 550 copies, signed by Rackham. Quarter vellum over parchment boards. Gilt lettering and vignettes and top edge gilt. Pale blue endpapers with illustrations in white silhouette, 24 beautiful mounted colour plates under captioned tissue guards plus lots of black and white drawings. A nearly very good copy, contents are beautiful, with some pages unopened. The covers are a little browned with some of the parchment rubbed away to show through to the boards at the rear. **£500**



56. **RACKHAM, Arthur** *HAWTHORNE'S WONDERBOOK* Tales by Nathaniel Hawthorne
Hodder and Stoughton, [1922] [29739]

First edition, Edition de Luxe. No.29 of 600 large paper copies, signed by Rackham. Large 4to. White buckram with lettering and vignette. Top edge gilt. Pictorial endpapers. 16 tipped in colour plates and protected by captioned tissue guards and 8 other colour illustrations printed onto the page. Also various line drawings. A very good copy, slight dustiness to the spine and previous owners bookplate on the front pastedown. **£950**
Hawthorne's retelling of Greek myths. Tales include: The Gorgon's Head and The Golden Touch.





Sea-nymphs hourly ring his knell

57. **RACKHAM, Arthur** THE TEMPEST By William Shakespeare Heinemann, 1926 [29738]

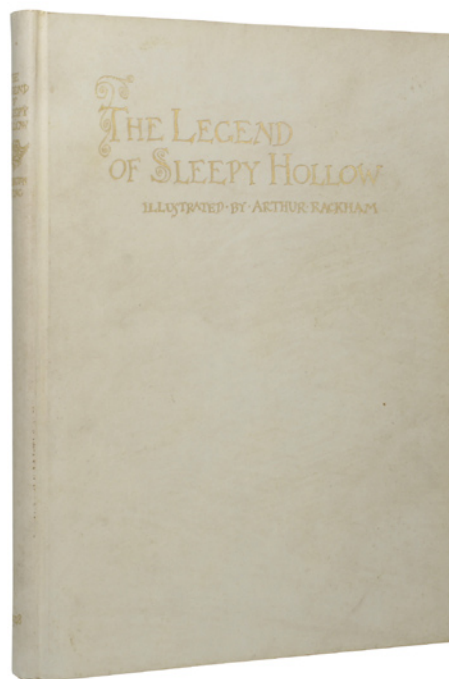
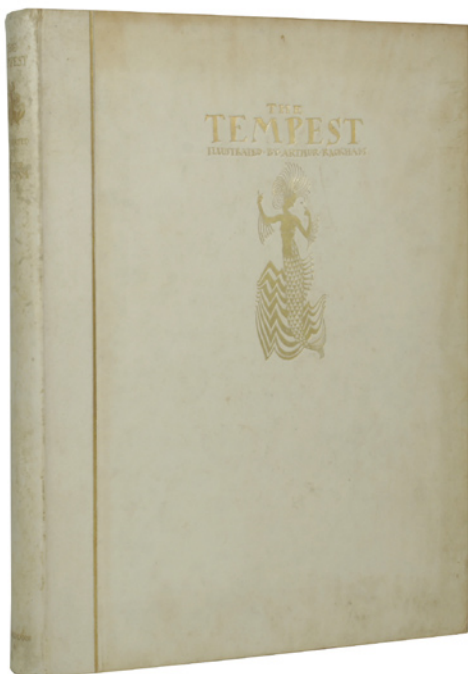
First edition with Rackham illustrations. Large 4to. Deluxe issue, limited to 520 copies, of which this is number 121. Signed by Rackham. Original quarter vellum with parchment covered boards and gilt vignette and titles to spine and upper cover. Top edge gilt, others untrimmed. Twenty-one tipped in colour plates, one of which does not appear in the trade edition, an intricate art nouveau style title page design and occasional line drawings. A very good copy, spine a little darkened. **£950**

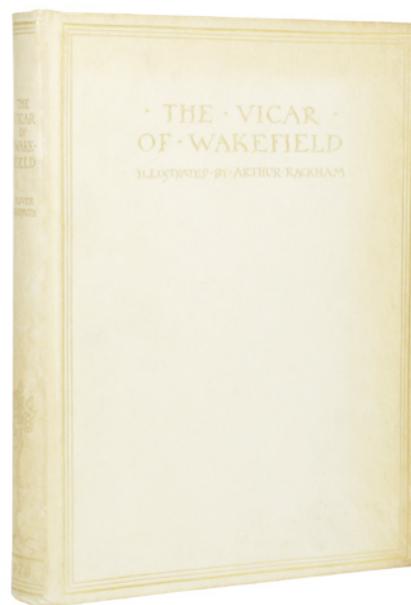
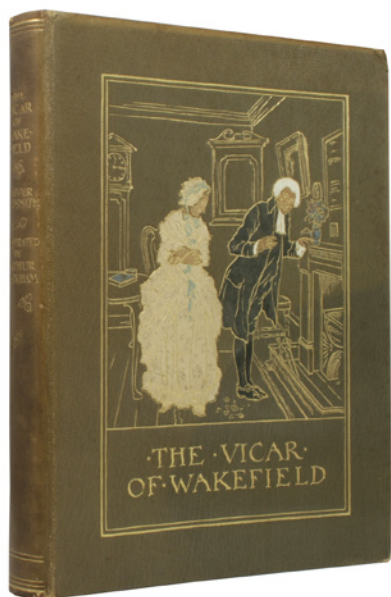
Shakespeare's characters are beautifully represented by Rackham, in striking and lively illustrations.

58. **RACKHAM, Arthur** THE LEGEND OF SLEEPY HOLLOW by Washington Irving Harrap, 1928 [29690]

First Rackham edition. 4to. Number 219 of 250 copies, signed by Arthur Rackham. Full white vellum with gilt titles and decoration. Top edge gilt. Pictorial endpapers with double page colour scene, eight tipped in colour plates and many charming line drawings. A near fine example of this beautiful book. **£2,250**

The story of the Headless Horseman.

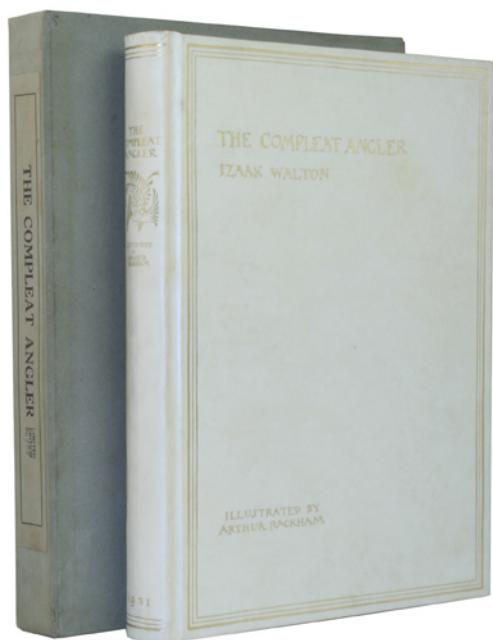




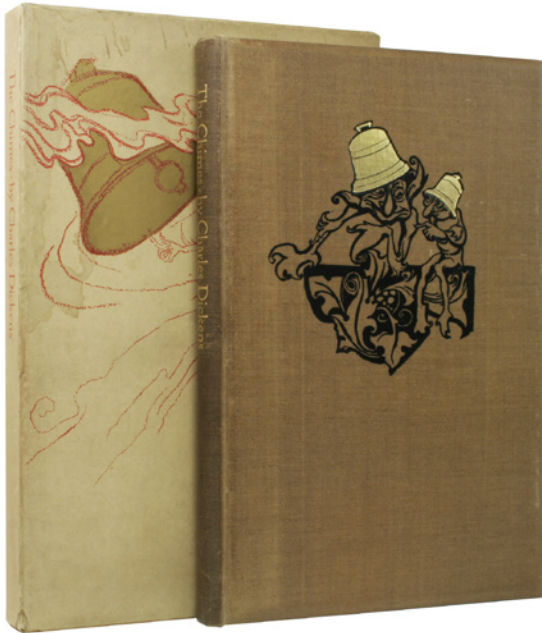
59. **RACKHAM, Arthur** THE VICAR OF WAKEFIELD by Oliver Goldsmith *Harrap, 1929* [29716]
 First edition, Edition de Luxe. 4to. Number 253 of 575 copies, signed by Arthur Rackham. Full white vellum. Pictorial endpapers. Twelve colour plates and many line drawings in the text. A good copy, vellum slightly dusty. **£450**

PUBLISHER'S INLAID LEATHER BINDING

60. **RACKHAM, Arthur** THE VICAR OF WAKEFIELD by Oliver Goldsmith *Harrap, 1929* [26892]
 First edition illustrated by Rackham. In the rare publisher's deluxe binding. Full leather binding with gilt lettering on spine and upper cover, upper cover has a Rackham illustration depicted in different coloured inlaid leathers. Top edge gilt. Pictorial endpapers. 12 colour plates and many line drawings in the text. A very good copy of this delightfully produced book. The binding is in good order, slightly bowed and with bumped corners. There is a previous owner's bookplate on the front pastedown and some tanning to the preliminary pages. **£395**



61. **RACKHAM, Arthur; WALTON, Izaak** THE COMPLEAT ANGLER By Izaak Walton Or The Contemplative Man's Recreation, being a discourse of rivers, fishponds, fish and fishing not unworthy the perusal of most anglers. *Harrap, 1931* [29006]
 First Rackham edition, Edition de Luxe. One of 750 copies signed by the artist. Publisher's full white vellum, with gilt lettering and vignette on spine, preserved in the original slipcase. Top edge gilt and others untrimmed. Endpapers decorated in brown silhouette. Twelve colour plates under captioned tissue guards and numerous black and white drawings. A fine copy. The slipcase has a couple of spots to the entry, but is tight and clean. **£1,250**



62. **RACKHAM, Arthur; DICKENS, Charles**
THE CHIMES by Charles Dickens *Limited Editions Club, 1931 [14053]*

First Rackham edition, one of 1500 copies signed by Rackham, this copy is unnumbered and is dedicated to C.P.R. 4to. Brown buckram with gilt titles on the spine and black and gold upper cover decoration. Top edge gilt and pictorial endpapers. 6 full page illustrations and 14 smaller drawings, all in black and white. A fine copy housed in publisher's slipcase. **£550**

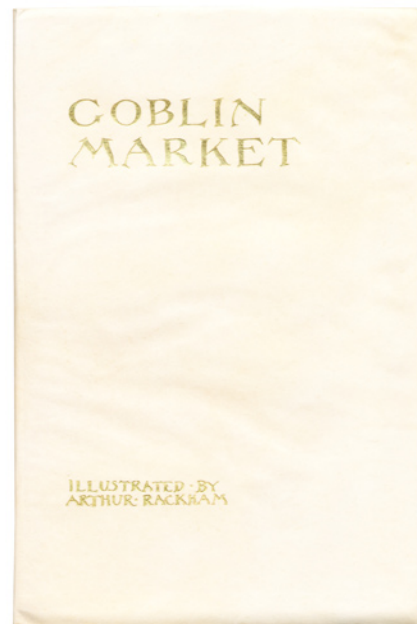
This story was written as one of Dickens' series of Christmas books.

*MORNING and evening
Maids heard the goblins cry:
"Come buy our orchard fruits,
Come buy, come buy"*

63. **RACKHAM, Arthur; ROSSETTI, Christina**
GOBLIN MARKET *Harrap, 1933 [29589]*

First edition with Rackham's illustrations. Deluxe limited issue, number 14 of 410 copies and signed by the illustrator. Original vellum covered wrappers letter in gilt in original numbered card slipcase. Four beautiful full page colour plates by Rackham and numerous line drawings. A fine copy in slipcase. **£1,200**

What could suit Rackham's illustrations better than an entire poem about the exploits of goblins!

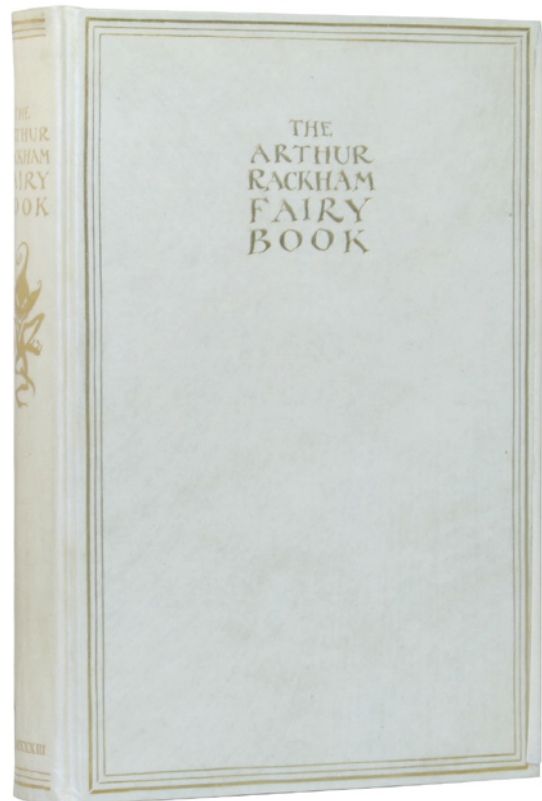


64. **RACKHAM, Arthur** THE ARTHUR RACKHAM FAIRY BOOK *Harrap, 1933 [28757]*

First edition. Number 342 of 460 copies of the deluxe issue, signed by Arthur Rackham. 8vo. Publisher's full white vellum, with gilt titles. Top edge gilt and others untrimmed, yellow silk page marker present. Housed in the original publisher's slipcase, with correct corresponding number to the book. Pictorial endpapers, eight colour plates and 60 black and white illustrations. A fine book, slightest crinkling to the spine else as new. The book still has the paper flaps to the original glassine jacket, perhaps indicating how the book has remained so fresh.

£2,250

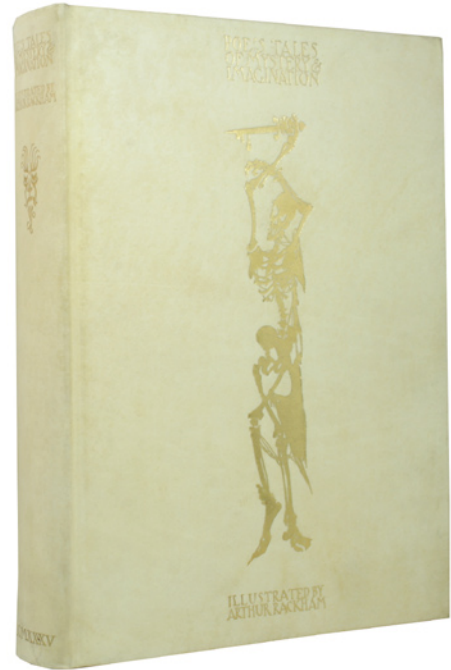
There is a two page preface to this book written by Arthur Rackham explaining how he chose the fairy tales in this book. The tales are a selection of well known fairy stories; including, Sindbad the Sailor, Aladdin, Dick Whittington, Jack the Giant Killer, Cinderella and the Emperor's New Clothes.



65. **RACKHAM, Arthur; POE, Edgar Allan** POE'S TALES OF MYSTERY AND IMAGINATION *Harrap, 1935* [29615]

First Rackham edition, deluxe issue, number 166 of 460 copies, signed by Rackham on the limitation page. 4to. Original full vellum with gilt titles and decoration. Top edge gilt, others uncut. Pictorial endpapers with striking silhouette designs (faint tape marking to corners). Twelve tipped-in colour plates by Rackham, as well as seventeen full page black and white illustrations and eleven smaller line drawings in the text. A near fine copy, in custom made fleece lined slipcase. **£2,000**

Rackham described his images for these stories as, "so horrible I was beginning to frighten myself."



66. **RACKHAM, Arthur** THE WIND IN THE WILLOWS *By Kenneth Grahame New York, The Limited Editions Club, 1940* [29583]

First edition illustrated by Rackham. Large 4to. Number 436 of 2020 copies, signed by Bruce Rogers, the book's designer. Cream cloth spine with gilt lettering, paper covered boards with patterned design. Top edge gilt. Sixteen colour illustrations by Rackham. Introduction by A.A. Milne. A near fine copy. **£950**

This is the first printing of this story with Rackham's illustrations. It was his last project and he worked on the watercolours through illness and up to his death. It is the only one of his major works to be first published posthumously. This edition of the book is the only one to include all sixteen colour illustrations, as the first trade and other editions feature only twelve colour illustrations.



THE SPECIAL EDITIONS

In 1928 Rackham was persuaded to change his publisher to George Harrap, who had become the preeminent producer of the illustrated gift book. Rackham had occasionally added sketch drawings to presentation copies of his earlier works, so it was not long before Harrap had the idea of producing an extra special issue, usually made up of numbers one to ten of the limited edition. These were bound in a sumptuous morocco binding by Sangorski and Sutcliffe and contained an additional leaf each with a different original watercolour by Rackham.

Writing about these original drawings and watercolours, Rackham said, "... my little sketches must inevitably be of a light hearted or joking nature... They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations".

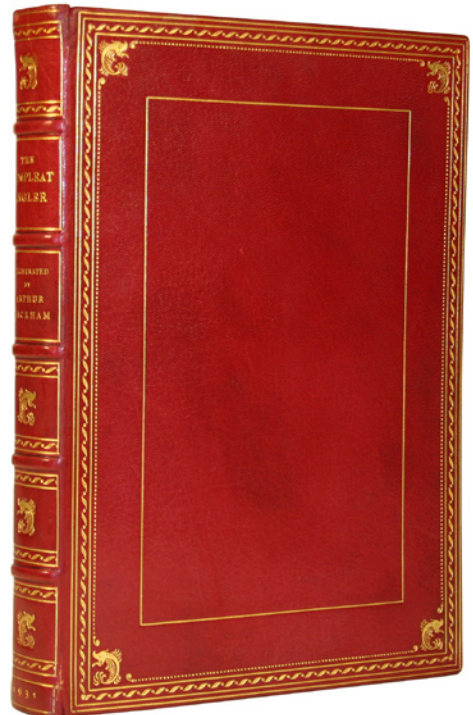
It is likely that these were used for presentation by publisher and illustrator and now are rarely seen in commerce.



67. **RACKHAM, Arthur** THE COMPLEAT ANGLER by Izaak Walton Or The Contemplative Man's Recreation. Being a discourse of rivers, fishponds, fish and fishing not unworthy the perusal of most anglers. With an introduction by Henry Williamson. *Harrap, 1931 [21293]*

First edition. 4to. Special publisher's edition, number 7 of approximately 10 copies. Finely bound in full crimson levant morocco by Sangorski and Sutcliffe. The binding was specially commissioned by the publisher and is designed by Rackham. It is an elaborate production, with raised bands to the spine and gilt fish vignettes to spine compartments and the corners of each cover. Marbled endpapers,

discreet bookplate of Paul E. Chevalier to the front pastedown and top edge gilt. The book is signed on the limitation page by Rackham and opposite is an humorous original ink and watercolour image, signed in full by the artist. The image depicts an angler chasing a frog and Rackham has added the caption, "Live Bait". Twelve colour plates under captioned tissue guards and 25 black and white drawings. A fine copy of this very special book. There is minor rubbing to the bottom section of the upper joint, otherwise a remarkable copy, housed in custom made cloth box. **£19,500**

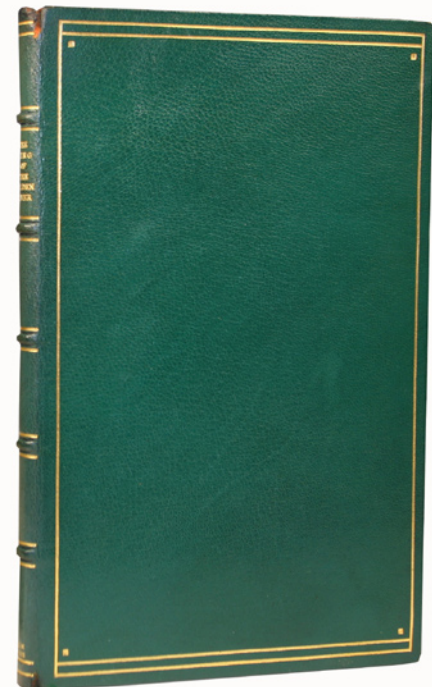




68. **RACKHAM, Arthur; RUSKIN, John** THE KING OF THE GOLDEN RIVER *Harrap, 1932* [22509]

First edition, deluxe issue. Number 2 of only nine special copies containing an original full page watercolour by Arthur Rackham. The watercolour is signed and dated, 1932. 8vo. Specially bound for Harrap by Sangorski and Sutcliffe in a fine binding of full green morocco with raised bands at the spine, and gilt borders. The top edge is gilt, the endpapers are marbled and there is a silk page marker. The copy is numbered and signed by Arthur Rackham. There is an autograph note on the limitation page which reads, "This edition which contains an original painting by Arthur Rackham is limited to nine copies of which eight are for sale. George G. Harrap Co. Ltd." Other printed illustrations include, four colour plates, endpapers with silhouette drawings and numerous smaller line drawings in the text. An excellent example. The binding has a little minor wear to the corners, but is now safely housed in a clamshell quarter leather box made by Zaehnsdorf.

£16,500

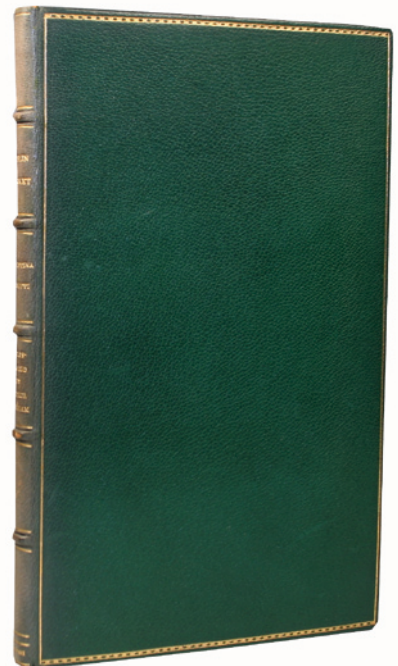




69. **RACKHAM, Arthur; ROSSETTI, Christina** GOBLIN MARKET *Harrap, 1933 [22305]*

First Rackham edition, special issue. Number 6 of the first 10 of the limited edition of 410 (of which 400 were for sale), specially bound with an original watercolour by Rackham. Publisher's full green morocco by Sangorski & Sutcliffe, titles and decoration to spine gilt, gilt fillet to boards, twin rule to turn-ins, marbled endpapers, top edge gilt. Frontispiece and three colour plates, as well as monochrome illustrations in the text throughout. Spine faded, a near fine copy .

£18,500

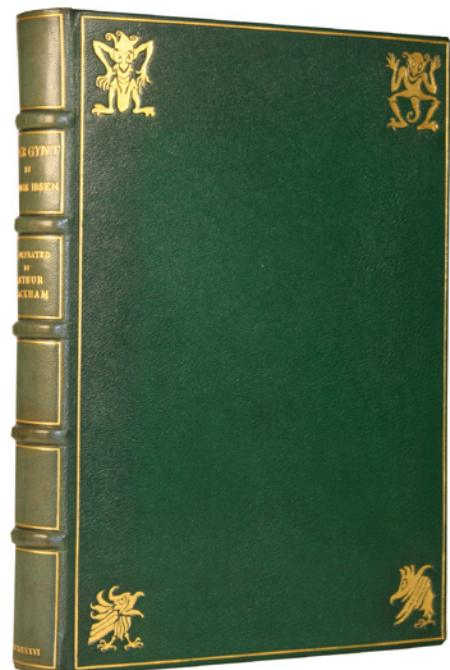




70. **RACKHAM, Arthur; IBSEN, Henrik** PEER GYNT A Dramatic Poem by Henrik Ibsen *Harrap, 1936* [21288]

First edition illustrated by Rackham. Number nine of a special deluxe edition of ten copies containing an original watercolour by Rackham. Bound for the publishers by Sangorski & Sutcliffe in full green morocco with raised bands and vignettes of Rackham-esque goblins in gilt. The watercolour depicts Peer Gynt walking through the wood, being watched by some sinister looking trees. Top edge gilt, others uncut. Twelve mounted colour plates, all in perfect condition, and line drawings in the text. A fine copy with just a hint of fading to the spine. Housed in a clamshell box. **£19,500**

One of the charming aspects of the watercolour in this book is that it provides an excellent example of Rackham's famous images, trees with human attributes, "the motif for which Rackham is best known". (James Hamilton, Arthur Rackham, A Life with Illustration)

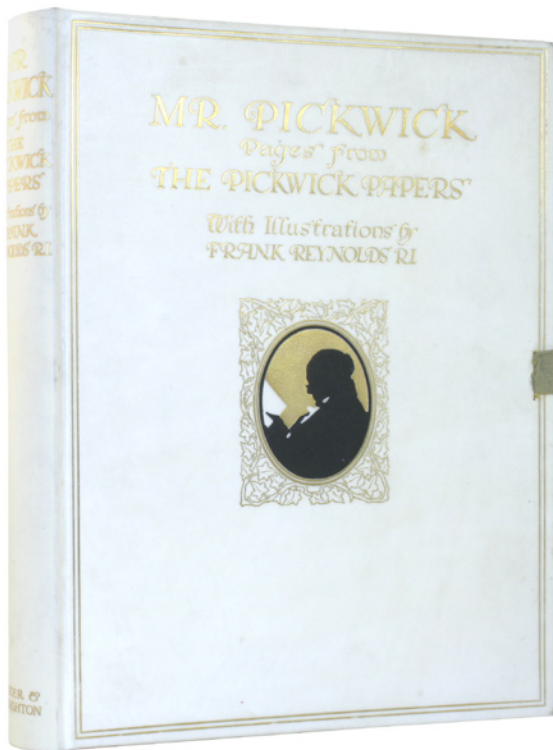


Frank Reynolds (1876 - 1953)

Art editor of *Punch* and a member of the Royal Institute of Painters in Watercolours, Reynolds' best known book illustrations are his Dickensian scenes, which perfectly suit the mood of the text.

71. REYNOLDS, Frank; DICKENS, Charles MR. PICKWICK Pages from the *Pickwick Papers* Hodder and Stoughton, [1910] [29128]

First edition with Reynolds' illustrations, deluxe issue. 4to. Full white vellum with gilt lettering plus gilt and black vignette on the upper cover. Number 334 of 350 copies signed by the artist. Top edge gilt and others untrimmed. Silk ties present. The pictorial title page is printed in colour and there are 25 tipped in colour illustrations mounted under captioned tissue guards. A fine copy, clean and fresh. A superb example of this delightful gift book. £650



William Heath Robinson (1872 - 1944)

From an artistic family Heath Robinson dreamt of becoming a landscape artist, however, the economic realities of life as an artist made him to turn his hand to book illustration. Heath Robinson's vivid imagination led him to write and illustrate two original children's stories, each of which can be regarded as the start of his inventions of unlikely machines. Later in his career he produced many cartoon style illustrations depicting absurd contraptions and zany machines. "Heath Robinson" has become a common term in the English language to describe eccentric systems or behaviour.

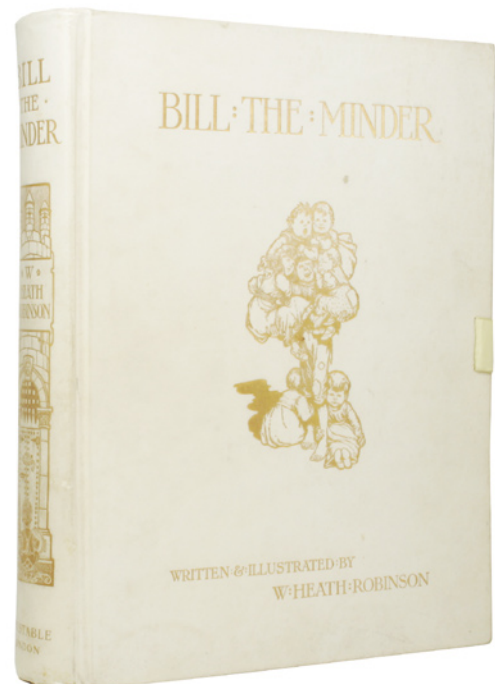


72. **ROBINSON, William Heath** BILL THE MINDER Written and Illustrated by Heath Robinson *Constable, 1912 [19746]*

First edition. Number 284 of 380 copies in the Edition de Luxe, signed by William Heath Robinson in black ink. Large 4to. Bound in publisher's full white vellum, with gilt stamped lettering and design after Heath Robinson. Yellow silk ties replaced. Top edge gilt and others untrimmed. Sixteen tipped in colour plates and many line drawings, including some full page illustrations. A fine copy, with just minimal offsetting to the endpapers, but very clean indeed.

£2,950

In this story the reader gets a sneak preview of the whacky inventions for which Heath Robinson has become so famous. In their adventures the children encounter zany characters and bizarre problems, which they resolve using Bill's fantastic machines.





Hugh Thomson (1860- 1920)

Born in Coleraine, Northern Ireland, Thomson married and moved to London in 1884 where he took up employment with Macmillan & Co. on the English Illustrated Magazine. Thomson worked steadily producing sketches for many classic literary texts and in 1891 his drawings were exhibited at the Fine Art Society in a joint exhibition with Kate Greenaway. In the years leading up to the First World War Thomson was contracted to Hodder & Stoughton to produce deluxe style gift books. These gift books were of the same literary genre as his earlier works, by authors such as Shakespeare, Sheridan, Barrie. He was one of the few Golden Age artists to tackle virtually no fairy tales. The war brought poor health and financial hardship and in 1920 Thomson succumbed to heart disease.

73. THOMSON, Hugh SHE STOOPS TO CONQUER Or The Mistakes of a Night by Oliver Goldsmith *Hodder & Stoughton, [1912] [29742]*

First Hugh Thomson edition, deluxe issue, one of 350 copies signed by the artist. 4to. Bound in publisher's full white vellum, elaborately decorated in gilt. Top edge gilt and other untrimmed. Silk ties lacking. 25 colour plates mounted within decorative borders and with descriptive letter press below. A fine copy. Silk ties present, but detached and flyer for the Leicester Galleries Exhibition loosely inserted. **£350**



74. THOMSON, Hugh; BARRIE, J.M. QUALITY STREET A Comedy in Four Acts *Hodder & Stoughton, [1913] [29722]*

First edition. Number 189 of 1000 copies of the Deluxe edition printed on large paper and signed by Thomson. Large 4to. Full white vellum with elaborate gilt decoration and lettering. Top edge gilt. Lacking silk ties. Pictorial endpapers, illustrated title page, 22 mounted colour plates under captioned tissue guards and numerous line drawings in the text. A near fine copy, vellum very clean and gilt bright. **£400**



75. **THOMSON, Hugh; SHAKESPEARE, William** AS YOU LIKE IT *Hodder and Stoughton, [1910] [24393]*

First edition, Deluxe issue. Large 4to. Number 160 of 500 copies, signed by Hugh Thomson. Full white vellum with lettering and decoration in gilt. Top edge gilt and others untrimmed. 40 mounted colour plates under captioned tissue guards. A very good copy, with slight dustiness to the vellum, but attractive and all plates perfect. **£650**

76. **THOMSON, Hugh; SHERIDAN, Richard** THE SCHOOL FOR SCANDAL *Hodder & Stoughton, [1911] [29685]*

First Hugh Thomson edition, number 43 of 350 deluxe copies, signed by the artist. Large 4to. Full white vellum with elaborate gilt embossed decoration with red decoration. 24 tipped in colour illustrations each protected by captioned tissue guards. A stunning copy, bright and clean. **£450**

