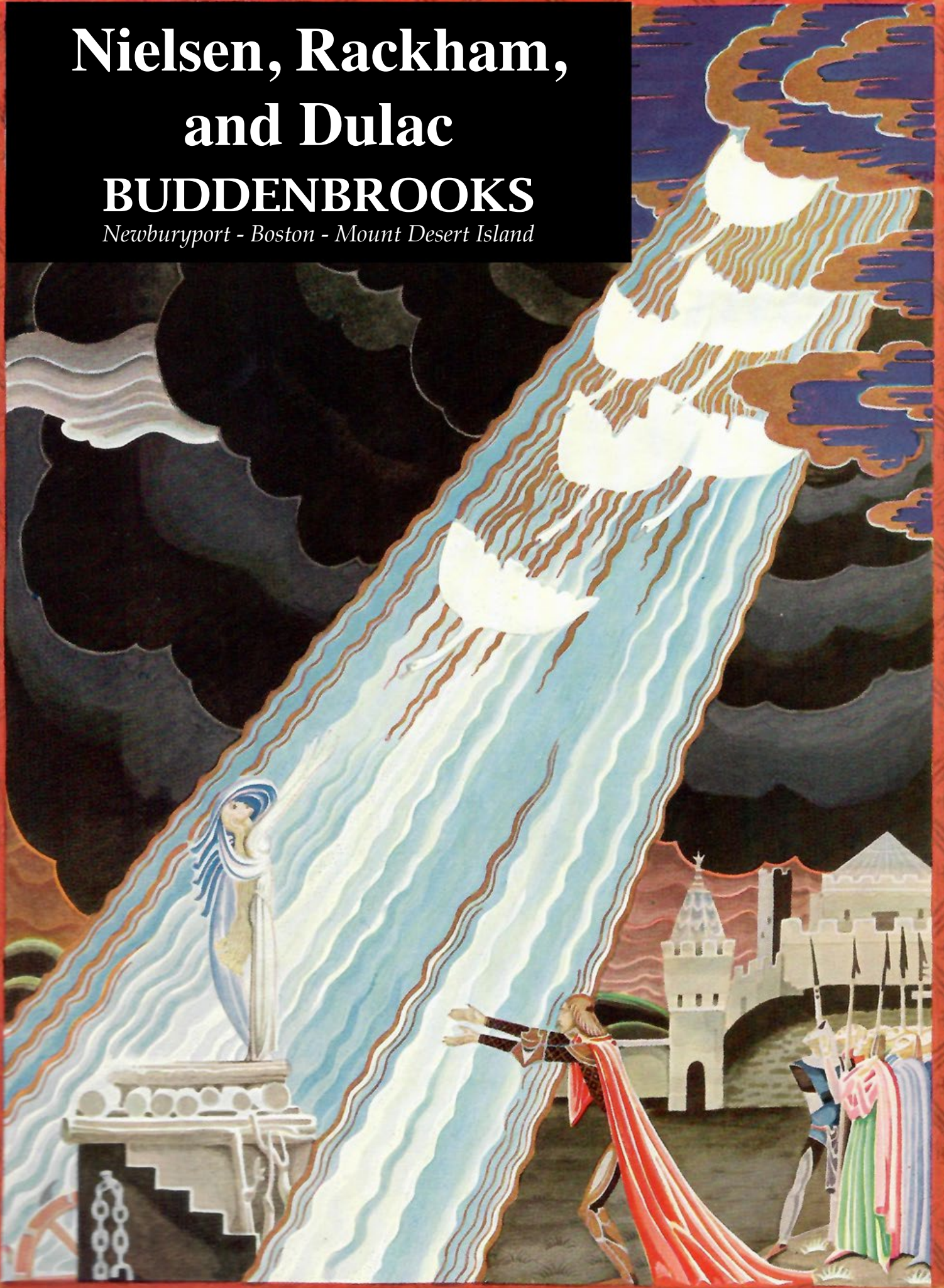


Nielsen, Rackham,
and Dulac

BUDDENBROOKS

Newburyport - Boston - Mount Desert Island



**With Kay Nielsen's Wonderful Illustrations
"Hansel and Gretel"-An Extremely Fine Copy**



1 [Nielsen, illus.] The Brothers Grimm. HANSEL AND GRETEL and Other Stories By the Brothers Grimm (London: Hodder & Stoughton, [1925]) FIRST EDITION AND THE BEST OF THE LIMITED EDITIONS. One of only 600 copies hand-numbered and SIGNED BY KAY NIELSEN. This copy also with the laid-in announcement from Leicester Galleries regarding the availability for purchase of the original watercolours produced to illustrate this book. With 12 tipped-in color plates, 10 black & white illustrations, decorated title-page, decorated initials, and red decorative endleaves all by Kay Nielsen. 4to, publisher's best original binding of beautiful ivory cloth, the upper cover lettered in gilt and pictorially decorated with Nielsen's all-over designs in gold and turquoise-blue, the spine exquisitely decorated and lettered in gilt and with the artist's name gilt within a field of blue, t.e.g. 276 pp. + plates. A very handsome copy with only very light evidence of age, all in very pleasing condition.

A TRULY HANDSOME COPY OF THE VERY RARE LIMITED FIRST EDITION, IN BEST BINDING, OF THE PREFERRED ENGLISH ISSUE, SIGNED BY NIELSEN. Along with the title story a full twenty-two of Grimm's Tales are beautifully illustrated throughout with Kay Nielsen's wonderfully evocative paintings. Copies this fine and beautiful are very rare. The white cloth, the gilt work and decorative work to the covers, the text-block and plates are in remarkably pristine condition.

This is the last book Kay Nielsen would illustrate for Hodder and Stoughton. It was a book begun many years prior and worked on throughout Nielsen's early career. Nielsen had started work on his paintings to illustrate Grimm's stories in 1912, but the work was halted due to the occurrence of The Great War. After the 1918 Hodder and Stoughton resumed the publishing work on Nielsen's illustrated books. In 1924 it was finally decided to complete Nielsen's Grimm project. The book was offered only to the luxury market and was not issued in a trade edition in England. Susan E. Meyer, A Treasury of the Great Children's Book Illustrators, p. 206. \$7650.

**An Original Drawing by Kay Nielsen
Actors Upon the Stage - A Drawing of Theatre in Place**

2 Nielsen, Kay. A DRAWING, POSSIBLY FOR USE AS A SET DESIGN, INCORPORATING SOME OF NIELSEN'S FINEST ARTISTIC TALENTS. (: n.p., n.d.) Signed by Nielsen at the foot of the drawing. An original pen and pencil drawing with wash on heavy cream coloured stock. The stock roughly 360 by 265mm, signed at the bottom, the image itself roughly 270 by 175mm, matted and protected in a plastic sleeve. Well preserved with little evidence of age and no damage to the drawing surface.

A RARELY ENCOUNTERED DRAWING BY ONE OF THE FOREMOST ILLUSTRATORS OF THE EARLY PART OF THE 20TH CENTURY. The Nielsen drawing is an interesting piece. It seems possible that it might have been intended for use as a set design, but it is also a rather accomplished drawing which has very finished elements such as the figure at the far left and the figure facing. These incorporate Nielsen's best traits as an artist. The figure to the far right seems also to have a wash applied as the artist might have done while beginning his water colour work. A working figure underlies one of the finished ones, and the drawing is signed by Nielsen at the bottom of the plate. \$8500.



**The Wonderful *Fairy Tales of Hans Andersen*
Made all the More Magical by Artist Kay Nielsen
A Very Fine Copy of the Beautiful Quarto Printing**



3 [Nielsen, Kay illus.] Andersen, Hans. FAIRY TALES by Hans Andersen (London: Hodder and Stoughton, [1924]) First Edition, with the Rare "Announcement" of the Kay Nielsen Exhibition at The Leicester Galleries included at the front of the volume. With 12 very fine tipped-in color plates, numerous black & white illustrations as frontispieces to each tale and additional decoration throughout all by Kay Nielsen. 4to, in the original black cloth featuring a black, metallic silver, and orange pictorial pastedown on the upper cover, the spine lettered and decorated in silver, with decorative endpapers. 280 pp. A very fine copy, internally as pristine and perfect as new, the cloth very bright and fresh with no fading or wear, the upper pastedown pristine, the silver lettering and decorations on the spine with some flaking as is unfortunately the norm.

FIRST EDITION OF THE QUARTO PRINTING. This collection of sixteen tales was initiated by Nielsen in 1912, though it was not published until 1924. Andersen's beloved tales were an excellent inspiration for Nielsen who produced some of his finest images for this title.

Sixteen of Andersen's tales are included. Interestingly, 'The Little Mermaid' is not included among them. In 1937 Nielsen went to work for Walt Disney. He was renowned at the Disney studio for his concept art, and he contributed artwork for many Disney films. Around 1940 he produced concept paintings for a proposed adaptation of Hans Christian Andersen's 'The Little Mermaid'. The film, however, was not made

within Nielsen's lifetime. The paintings however would remain with the studio for over 40 years and did not go unused, they provided much of the look and style of Disney's 1989 film. That film is given credit for breathing life back into the art of animated feature films and remains one of the studios most popular features to date.
\$1650.

**Arthur Rackham's '*British Ballads*' - First Edition
A Lovely Bright Copy in the Original Blue Cloth**

4 [Rackham, illus.]. SOME BRITISH BALLADS (London: Constable and Co, [1919]) First Edition. 16 tipped-in color plates, line drawing head and tail pieces by Arthur Rackham. Tissue Guards throughout. 8vo, publisher's original light-blue cloth lettered and pictorially decorated in gilt on the upper cover and spine and with pictorial blind-stamping to lower cover, Rackham illustrated endpapers. 170. A lovely copy, the blue cloth fresh with bright gilt, internally very nice, the foxing, of which the book is prone, is present occasionally but mild and primarily confined to the edges and margins, the plates all bright and clean, two of which with small and very unobtrusive creases at a bottom corner.

FINE FIRST EDITION IN THE ORIGINAL CLOTH GILT. A collection of early English ballads, perhaps inspired by wartime patriotism, with the usual charming illustrations by Rackham. Here we find a generous sampling of Rackham's famous styles, subjects and atmospheres. We encounter mythic gnomes and lithe damsels, brooding dark birds perched over-looking stark plains,



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info@buddenbrooks.com

slender maidens greeting their princes, and sinister scenes lit by dim starlight. The graceful line drawings introducing each ballad conjure fanciful creatures and lively human encounters. The color plates vividly depict the subject of the ballads and act to translate the now archaic verse into the timeless language of Rackham's articulate illustration. We find Rackham's eloquent brush again and again creating irresistible sentiment and emotional texture. This sentimental rendering of traditional English Ballads is sure to be a treasured addition to any serious Arthur Rackham collection.
\$550.

Alice in Wonderland
First Edition with Arthur Rackham's Illustrations



5 [Rackham Illus]; Carroll, Lewis. ALICE'S ADVENTURES IN WONDERLAND. With a Proem by Austin Dobson (London: William Heinemann, 1916) First edition, second impression with Rackham's illustrations. 13 color plates with captioned tissue guards, illustrated end-leaves and numerous black and white illustrations throughout the text, all by Arthur Rackham. Small 4to, publisher's original green cloth with pictorial design in gilt on the upper cover, lettered in dark green on the cover and spine. xi, 162 pp. A pleasing and well preserved copy of a book rarely found so, this copy is free of the typical foxing, the cloth with the lettering and gilt still bold, some light evidence of shelving or use.

FIRST EDITION, EARLY IMPRESSION OF THIS SIGNIFICANT WORK, VERY SCARCE NOW. This edition, was the first with Arthur Rackham's illustrations. The controversy which ensued, as critics protested the "presumptuous" replacement of John Tenniel's illustrations, spurred sales of the book. The publisher sold 14,322 copies of 'Alice' at 6 shillings each within the first 6 months of its issue, resulting in Arthur Rackham's all-time most successful book debut. While reviewers scorned Rackham's artistic audacity, the public supported his fresh interpretation.

One uncharacteristically favorable review by The Daily Telegraph remarked, "The 'Alice'...is not the heroine of Sir John Tenniel's imagination; she is older and more sophisticated; but at the same time she has a tender, flickering light of imagination in her eyes, which lifts her out of the domain of the merely pretty and childish...Mr. Rackham's inexhaustible imagination, working over and embroidering the ground-work of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story...and extraordinary feeling into the drawing of the hands." - Hamilton

Rackham's 'Alice' is sure to delight readers today with its fanciful creatures, its charming depiction of the heroine Alice, and its consistent good humor. And be sure to look for the artist's self-caricature in his rendition of the Mad Hatter in "The Mad Hatter's Tea Party."
\$750.

Arthur Rackham - Rhinegold, Valkyrie, Siegfried, Twilight
A Very Handsome Set of Wagner's Ring of the Nibelung

6 [Rackham, Arthur, Illus.] Wagner, Richard. THE THE RING OF THE NIBELUNG: A Trilogy With a Prelude [being] RHINEGOLD AND THE VALKYRIE [with] SIEGFRIED AND THE TWILIGHT OF THE GODS. Translated by Margaret Armour (London / New York: William Heinemann / Doubleday, Page & Co., 1920; circa 1920) 2 volumes. First Edition, new impression of each volume, illustrated by Arthur Rackham. With a total of 64 tipped-in colour plates and numerous decorations in line, all by Arthur Rackham. 4to, handsomely bound by Bayntun Riviere of Bath in uniform three-quarter navy morocco over blue cloth-covered boards, the corner-pieces and backs trimmed in gilt, the spines with tall raised bands gilt decorated between compartments attractively framed in gilt, two compartments gilt lettered, marbled endpapers, t.e.g. 160; 182 pp. A very handsome set, the bindings are in excellent condition, strong and sturdy and near as pristine, the text-block clean and completely free of foxing or spotting, the plates are all present and vivid, bright and clean, Vol. II with the

Ring of the Niblung general title and the Siegfried half-title but bound without the 'Siegfried' title-page.

A VERY HANDSOMELY BOUND SET WITH THE IMPORTANT RACKHAM ILLUSTRATIONS TO WAGNER'S RING CYCLE. It is obvious at first glance that Rackham was deeply and personally inspired by Wagner's great mythic theme. His illustrations emerge from each page with dramatic force and stirring emotion. The Rhinegold illustrations were a grand achievement in the continuing evolution of the artist's style. Unlike many of his other books, his Wagnerian illustrations were not geared to a child audience. He wrote to a twelve year old fan, "I am very glad you like my illustrations. I am rather afraid that the books of mine that are coming out this year and next, which illustrate Wagner's great Music-stories, the 'Ring of the Nibelungs', are not very well suited for those lucky people who haven't yet finished the delightful adventure of growing up, but soon, perhaps, you will know and be fond of Wagner's music and writings, and then you may like these drawings of mine as well as the others."-from Derek Hudson.

The artist invites us intimately into the heroic realm of the Norse Myths with his seemingly inexhaustible creative imagination. We sense a timeless serenity and repose in his, "Freia, the fair one," and are swept into the charged drama as "Fasolt suddenly seizes Freia and drags her to one side with Fafner." We enter the mystical realm of heavenly despair in "The Gods grow wan and aged at the loss of Freia" and cringe at the gnarled suffering we witness in "Mime, howling." And how can we ever forget the haunting portrait of the horde of enslaved "Nibelungs laden with gold and silver treasure" as with tortured, anguished faces they hoist their bounty? The range of human and heroic emotion conveyed within these 64 extraordinary illustrations, graphically invokes the genius of Wagner's literary masterpiece and demonstrates once again Rackham's preeminence in the realm of illustration.

\$2150.



Peter Pan in Kensington Gardens
A Lovely Copy of the Scarce Extra-Illustrated Edition
Arthur Rackham's Best and Most Famous Book

7 [Rackham, illus.] Barrie, J.M. PETER PAN IN KENSINGTON GARDENS From the Little White Bird (London: Hodder and Stoughton, (1912)) First Printing of the Large Paper and Extra-Illustrated Edition, which is also the first edition to have the plates interleaved within the textblock instead of bound in the rear. With a new tipped-in colour frontispiece plus 49 tipped-in colour plates, plus seven new full-page black and white illustrations and with illustrations within the text by Arthur Rackham. 4to, publisher's original green cloth lettered and elaborately decorated in gilt on the spine and upper cover. 126 pp. A very nice copy, the plates are all in fine order, the text is especially clean and fresh, free of the off' found foxing except for a very light touch of it only to the first few leaves, the binding is firm and solid, the endpapers intact, the spine panel lightly mellowed.

The best edition of Rackham's most desirable book! Here, first appeared a new colored frontispiece, and the additional plates of line drawings also appear in this edition for the first time. This is also the first edition to have the colour plates entertainingly interspersed throughout the text, rather than all being bound

together at the rear as in the 1906 edition.

PETER PAN is Rackham's most famous book. Within, we find many of the artist's best loved and most easily recognized paintings. Perhaps the *Pall Mall Gazette* summed it best when they said, "Mr. Rackham seems to have dropped out of some cloud in Mr. Barrie's fairyland, sent by a special providence to make pictures in tune with his whimsical genius." \$595.

**Charles Dickens' Timeless Annual Favorite
A Christmas Carol - Illustrated by Arthur Rackham
Delightfully Illustrated in His Best Fashion**

8 [Rackham, illus.] Dickens, Charles. A CHRISTMAS CAROL (London and Philadelphia: William Heinemann and J. B. Lippincott Co., n.d. ca.1915) Early issue of the holiday classic with Arthur Rackham's illustrations. With 12 haunting colour plates, illustrated endpapers, 18 black and white illustrations and line drawings by Arthur Rackham. The colourplates with tissue-guards captioned in dark red/brown. 8vo, publisher's original red cloth lettered and pictorially decorated in gilt on the upper cover with a ringing Christmas bell motif and on the spine in gilt in a holly and berry motif. xi, 147 pp. A nice copy with minor mellowing to the decoration and lettering, some luster gone from the cloth at the edges, the binding is strong with sharp corners, the text very clean and fresh, the plates in wonderful condition.

SCARCE EARLY ISSUE IN PLEASING CONDITION. A shining example of what you get when a true masterpiece of literature is complemented by one of the world's greatest book illustrators. An inspiring combination. \$550.



**Arthur Rackham and Nathaniel Hawthorne
A Beautiful Combination of Art and Words**

9 [Rackham, illus.] Hawthorne, Nathaniel. A WONDER BOOK (London: Hodder and Stoughton, [1922]) First Edition. 16 tipped-in colour plates, 9 full page coloured illustrations, line drawing head and tail pieces and pictorially decorated endleaves, all by Arthur Rackham. 4to, publisher's original bright red cloth lettered and decorated in gilt, pictorial endleaves. 207 pp. A bright, clean and handsome copy with only minor evidence of age or use, lightly mellowed.

FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED WORK. A scarce Rackham title with beautiful colour plates and drawings that are an excellent complement to Hawthorne's fantastic *Wonder Book*. These are timeless tales - including *The Gorgon's Head*, *The Golden Touch*, and *The Miraculous Pitcher* - all imaginatively illustrated by the Master Rackham. The renderings of Pandora and the joyful innocence of youth are especially moving while the King Midas sequence shines with golden poignancy. The battle between Pegasus and the horrible Chimaera is charged with graceful, ferocious beauty. \$475.

**A Classic Story - *The Legend of Sleepy Hollow*
Illustrated by Arthur Rackham - In the Scarce Dustjacket**

10 [Rackham, illus.] Irving, Washington. THE LEGEND OF SLEEPY HOLLOW (London: George G. Harrap, 1928) First Edition, first issue with top edge gilt. With 8 impressive colour plates and numerous drawings in black and white throughout and with coloured illustrated endpapers all by Arthur Rackham 4to, original dark green cloth lettered and pictorially decorated in gilt on the upper cover, lettered in gilt on the spine, with pictorial endpapers by Arthur Rackham, t.e.g. IN THE SCARCE ORIGINAL DUSTJACKET 103. A bright and fine copy, internally completely free of the spotting which so frequently plagues these titles, the cloth bright and fresh, the scarce jacket with only minor edgewear and a bit of mellowing but still showing very well indeed.

RACKHAM'S MAGICAL, OTHER-WORLDFLY ILLUSTRATIONS ADD A GOTHIC FLAVOR TO THIS CLASSIC TALE. Washington Irving's story of "The Headless Horseman", is one of the true and greatest favorites of American literature. Employing his more adult and almost sinister style it is made all the more wonderful by Arthur Rackham's illustrations. A fine combination of efforts between illustrator and author and probably the best rendering to date of Irving's constantly retold tale.

\$1050.



**Where the Blue Begins - First Edition
Arthur Rackham Illustrates Christopher Morley**



11 [Rackham, illus.] Morley, Christopher. WHERE THE BLUE BEGINS (London and New York: William Heinemann and Doubleday, Page & Co., 1922) First edition, American issue. With 4 colour plates and 16 line drawings by Arthur Rackham. 4to, publisher's original royal blue cloth lettered and decorated in gilt on the spine and upper cover. x, 227 pp. A handsome copy, clean and tight and in pleasing condition with little evidence of age or use.

SCARCE FIRST EDITION AND A FINE COPY. A wonderfully imaginative tale out of Christopher Morley's oeuvre. Rackham's colour illustrations are quite unusual and marry perfectly to this splendid story.

A highly unusual story in which Mr. Gissing, a gentledog of leisure contentedly residing in Canine Estates with Fuji, his butler (a Japanese pug), on an income of 1,000 bones a year, becomes dissatisfied and leaves home to search for where the blue begins (a purpose to life).

"Morley admirably creates a canine world through names alone. There are Mike Terrier, the curate Mr. J. Rover Poodle, the upper-class and working-class neighbors Mrs. Airedale and Mrs. Collie, the nursemaid Mrs. Spaniel and little Shaggy, her puppy, Gissing's adopted puppies Groups, Bunks, and Yelpers, haughty Mr. and Mrs. Chow and their "intolerably spotless" little Sandy, the landlady Mrs. Purps, the salesclerk Miss Whippet, the matronly Mrs. Mastiff, the compulsive shopper Mrs. Dachshund,

the parishioners Mr. Dobermann-Pinscher, Mrs. Griffon, and Mrs. Retriever. There are the place names like Dalmatian Heights and the little shrine of St. Spitz. These are intermixed with humanless real locales like Paris and Atlantic City, Murray Hill and Fifth Avenue and Broadway and Wall Street, Delmonico's Restaurant and Trinity Church, and real historical personages like the Grimm brothers, Hans Christian Andersen, and Masefield; to make this our real world only inhabited by dogs, rather than some imaginary planet of dogs." - Fred Patten
\$425.

**A Very Handsome Copy - A Midsummer Night's Dream
Shakespeare's Most Delightful Comedy
Illustrated With 40 Colour-Plates By Arthur Rackham**

12 [Rackham, illus.] Shakespeare, William. A MIDSUMMER NIGHT'S DREAM (London: William Heinemann, 1908) First Edition. 40 tipped-in color plates by Arthur Rackham as well as black and white drawings throughout. 4to, publisher's original tan cloth lettered in gilt on the spine, the upper cover decorated with gilt pictorial vignette of a nighttime forest scene. 134 pp. A very handsome, clean and fine copy, beautifully preserved with only very minor age evidence. An especially pleasing copy of a book rarely found in such fine condition.

IMPORTANT AND BEAUTIFUL FIRST EDITION WITH FINE ILLUSTRATIONS. Shakespeare's brilliant and delightful comedy was a wonderful exercise and ambitious undertaking for Arthur Rackham. This book ranks with PETER PAN as one of the finest expressions of his "fantasy" style of illustration. This particular title in the Rackham oeuvre is among the scarcest and is in constant demand.

William de Morgan wrote to Rackham that he considered his Midsummer Night's Dream "the most splendid illustrated work of the century so far." At its publication, the book was widely acclaimed and hugely successful as Rackham continued to be extremely popular with the general public.

"Rackham cast his spell over the play; his drawings superseded the work of all his predecessors from Gilbert to Abbey, and (for fifty years) have enriched the imagination; his conception of Puck and Bottom, Titania and Oberon, Helena and Hermia, his gnarled trees and droves of fairies, have represented the visual reality of the Dream for thousands of readers. Here he excelled especially in landscape, and in reconciling dream and reality, giving himself to the luxury of rich detail with a rare generosity." -Derek Hudson

What could be more irresistible than to read Shakespeare's most enchanting play accompanied by Arthur Rackham's misty, fairy-laden dream-like images? Opening this book is to transport oneself to the surreal world that Shakespeare wrought to make one query, "Are you sure That we are awake? It seems to me That yet we sleep, we dream..."
\$1275.



**Arthur Rackham Illustrated - The Ring of the Niblung
First Single Volume Edition - Published London - 1939**

13 [Rackham, illus.] Wagner, Richard. THE RING OF THE NIBLUNG: A Trilogy With a Prelude...Translated into English by Margaret Armour (London: William Heinemann, 1939) First one-volume edition (the two volumes bound as one). With 48 color plates and head- and tailpieces in black and white by Arthur Rackham. 4to, teal cloth lettered and decorated in blue on spine and cover, Rackham illustrated endpapers. 160, 182. A very nice copy, fresh throughout and with only and occasional example of the usual foxing due to the paper used in production.

FIRST EDITION IN ONE VOLUME. Rackham's art takes a more serious and dramatic turn in these illustrations. Increasingly influenced by Germanic art, he reaches a level of mystery and drama equal to the Wagnerian opera he illustrates.



It is obvious at first glance that Rackham was deeply and personally inspired by Wagner's great mythic theme. His illustrations emerge from each page with dramatic force and stirring emotion. The Rhinegold illustrations were a grand achievement in the continuing evolution of the artist's style. Unlike many of his other books, his Wagnerian illustrations were not geared to a child audience. He wrote to a twelve year old fan, "I am very glad you like my illustrations. I am rather afraid that the books of mine that are coming out this year and next, which illustrate Wagner's great Music-stories, the 'Ring of the Nibelungs', are not very well suited for those lucky people who haven't yet finished the delightful adventure of growing up, but soon, perhaps, you will know and be fond of Wagner's music and writings, and then you may like these drawings of mine as well as the others."-from Derek Hudson.

The artist invites us intimately into the heroic realm of the Norse Myths with his seemingly inexhaustible creative imagination. We sense a timeless serenity and repose in his, "Freia, the fair one," and are swept into the charged drama as "Fasolt suddenly seizes Freia and drags her to one side with Fafner." We enter the mystical realm of heavenly despair in "The Gods grow wan and aged at the loss of Freia" and cringe at the gnarled suffering we witness in "Mime, howling." And how can we ever forget the haunting portrait of the horde of enslaved "Nibelungs laden with gold and silver treasure" as with tortured, anguished faces they hoist their bounty? The range of human and heroic emotion conveyed within these 64 extraordinary illustrations, graphically invokes the

genius of Wagner's literary masterpiece and demonstrates once again Rackham's preeminence in the realm of illustration. \$295.

The Compleat Angler
Izaak Walton's Text and Arthur Rackham's Artwork
A Wonderful Combination of Talents

14 [Rackham, illus.] Walton, Izaak. THE COMPLEAT ANGLER, or The Contemplative Man's Recreation, Being a Discourse of Rivers Fishponds Fish and Fishing not Unworthy of the Perusal of Most Anglers (London: George G. Harrap & Co. LTD., 1931) First Edition thus, being the First Edition Illustrated by Arthur Rackham. With 12 very fine colour plates with captioned tissue guards, as well as numerous line drawings and silhouette-decorated endpapers, pictorially decorated title-page printed in green and black, all by Arthur Rackham. Tall 8vo, in the publisher's original teal cloth, the upper cover and spine both lettered and decorated with fish in gilt, t.e.g. 224. A very handsome copy of this fine edition, the text is completely free of any spotting, the plates all fine, the half-title and final leaf lightly mellowed, the binding sturdy and sound with strong hinges, the spine and edges very lightly aged by sun, a touch of wear at the spine tips.

FIRST EDITION OF THIS OF THIS TRULY PLEASING PRINTING, ONE OF THE BEST BOOKS IN THE ENGLISH LANGUAGE COMBINED WITH THE TALENTS OF ONE OF ENGLAND'S GREATEST ILLUSTRATORS. Rackham's pastoral illustrations make this one of the best editions of what is the most famous angling and "how to" books in the English



language. The text is from the edition of 1676, the last to be revised by Walton himself, but with the spelling modernized.

Walton's ANGLER has been described as "full of wisdom, kindly humour, and charity; it is one of the most delightful and care-dispelling books in the language." "More than most authors he lives in his writings, which are the pure expression of a kind, humorous and pious soul in love with nature, while the expression itself is unique for apparent simplicity which is really elaborately studied art" (DNB). Arthur Rackham's whimsical and flowing illustrations match perfectly with the quiet, carefree nature of the text. Oliver 275.

\$595.

A Pleasing Copy of the Signed Limited First Edition Arthur Rackham Illustrates *The Compleat Angler*



15 [Rackham, illus.] Walton, Izaak. THE COMPLEAT ANGLER: or, The Contemplative Man's Recreation (London: George G. Harrap, 1931) First Edition, One of only 775 numbered copies signed by Arthur Rackham. Title-page illustrated in green and black, 12 colour plates, numerous black & white illustrations in text, illustrated decorated endleaves all by Arthur Rackham. 4to, publisher's original full vellum, the spine panel lettered in gilt, the upper cover lettered and bordered with fillet rules in gilt, t.e.g., fore and lower edges uncut, decorated endpapers, now housed in a beautiful morocco backed foldover case, the spine with raised bands, the compartments decorated with gilt tools, two compartments with morocco lettering labels gilt. 224 pp. A very good copy, unfoxed, the vellum in quite good condition, generally well preserved

with some mellowing to the spine panel and a light bit to the covers.

FIRST EDITION AND THE LIMITED VELLUM BOUND ISSUE WITH ARTHUR RACKHAM'S EVOCATIVE ILLUSTRATIONS. A fine example of one of George Harrap's beautifully produced limited editions, numbered and signed by Arthur Rackham. Rackham's pastoral illustrations make this one of the best editions of what is the most famous Angling and "How to" book in the English language. Walton's ANGLER has been described as "full of wisdom, kindly humour, and charity; it is one of the most delightful and care-dispelling books in the language." "More than most authors he lives in his writings, which are the pure expression of a kind, humorous and pious soul in love with nature, while the expression itself is unique for apparent simplicity which is really elaborately studied art" (DNB).

\$1150.

Edmund Dulac's Opulent "Rubaiyat" The Gift Book for the Year 1909 - First Edition

16 [Dulac, illus.]. THE RUBAIYAT OF OMAR KHAYYAM, Rendered Into English Verse by Edward Fitzgerald (London: Hodder and Stoughton, [1909]) First edition. The poem taken from the second Quaritch edition of the 19th century (with the additional quatrains added). 20 tipped-in color plates by Edmund Dulac mounted on cream colored sheets with elaborate border designs, another border design encloses each page of the text. 4to, publisher's original full white polished buckram lettered and elaborately decorated in gilt on spine and upper

cover. The decorated cover depicts a wreath, composed at the top of two peacocks and at the bottom, of two elephants facing. A wonderful copy of this very beautifully produced book, the text block and plates all in very fine condition, the white cloth still very fresh and very bright, the giltwork sharp and very well preserved.

FIRST EDITION OF THE WONDERFUL ISSUE ILLUSTRATED BY EDMUND DULAC. Announced in June 1909, Edward Fitzgerald's translation of the 12th century Persian RUBAIYAT OF OMAR KHAYYAM, newly illustrated by Edmund Dulac, became the Gift Book of the year.

Each page of verses or quatrains was printed on heavy paper surrounded by delicate borders and was frequently interspersed with Dulac's evocative paintings. One can see why the book received such immediate and unalloyed admiration. For on these twenty exquisitely detailed pages, one finds unsurpassed artistic expression. The viewer is irresistibly drawn into the Persian poetical world of starry nights, labyrinthine bazaars, dusty streets, flower perfumed bowers, and sultry royal palaces. We can almost smell the pungent incense and feel the hot air move as the fan stirs a tiny breeze. We are palpably drawn into Dulac's hypnotic images of Middle Eastern sensation and emotion.

The RUBAIYAT OF OMAR KHAYYAM illustrations portray a humanity, poignant and complex, as perhaps nowhere else in Dulac's repertoire. The modern reader can partake of Fitzgerald's spell-binding translation of one of the finest poems ever written, while sipping the spiced wine of Dulac's sensuous illustrations. \$795.



**One of Edmund Dulac's Most Splendid Creations
An Arabian Masterpiece - *Sindbad the Sailor*
Illustrated by the Artist with Exotic Charm and Grace**



17 [Dulac, illus.]. SINDBAD THE SAILOR AND OTHER STORIES FROM THE ARABIAN NIGHTS (London: Hodder and Stoughton, [1914]) First edition. With 23 fine colour plates by Edmund Dulac tipped-in on cream stock with decorative borders and with captioned tissue guards, each page of text is also framed by a magnificently ornate border. 4to, publisher's original tan cloth with turquoise blue floral patterns in overall design, the upper cover lettered and embellished in gilt with pictorial designs of a ship passing a castle with minarets, the spine lettered in gilt and pictorially decorated, floral endpapers. vi, 223 pp. A beautiful copy, especially well preserved and in unusually pleasing condition, only minor evidence of age or use.

AN EXCELLENT COPY OF THIS WONDERFUL WORK BY EDMUND DULAC. FIRST EDITION. "In the time of Harun-er-Rashid there was, in Baghdad, a rich merchant named Sindbad the Sailor, the source of whose wealth was a mystery...."

Within these exquisitely decorated pages, the reader finds a monumental display of Dulac's Persian sensibility and Eastern aesthetic. Sindbad's numerous adventures, Aladdin and his Magic Lamp, The three Calenders Story, and the Sleeper Awakened Story all come to dramatic realization in these 23 jewel-like illustrations.

We see the influence of Persian miniatures and Oriental and Greek primitives throughout.

"In some of the pictures for this book, Dulac continues with the Chinese style developed for Princess Badoura the year before. In others, he reduces the scale and adds a richness of detail to create an effect similar to that seen in Persian and Indian miniature art. The pictures are generally serious, but Dulac's ever-present humor creeps in to give us the whimsical figure of the mangy camel. And always there is the Oriental inspiration.... Hence the Sindbad pictures, whether one calls them a flowering or a major outburst of Dulac's preoccupation with Eastern-Near Eastern painting, certainly are no surprise. They stand almost as a hallmark of one very persistent technique among his ever-evolving styles."-Hughey.

"Mr. Dulac has provided pictures which preserve to a marvel the Persian feeling" - Times Literary Supplement, Dec. 1914

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Marvelous Stories from the Arabian Nights Illustrated by Edmund Dulac - 50 Colour Plates - Very Fine

18 [Dulac Illus.] Housman, Laurence. STORIES FROM THE ARABIAN NIGHTS, Retold by Laurence Housman (London: Hodder and Stoughton, N.D. ca. 1907) First Edition of the Large Paper Issue with the plates interspersed throughout the text. With the full complement of all 50 tipped-in color plates by Edmund Dulac. Large 4to, in the publisher's original rust-colored cloth lettered and pictorially decorated in beautiful Arabian style in gilt and dark blue on the spine and upper cover. With the original dustjacket upper cover tipped inside. xvi, 133 pp. A beautiful copy, unusually well preserved and fine, the plates pristine and perfect, the text fresh, the cloth bright, a bit of breakage at the join of the free-fly and pastedown.



BEAUTIFULLY ILLUSTRATED BY EDMUND DULAC. Here we find a collection of stories from the ARABIAN NIGHTS superbly illustrated by Edmund Dulac. Dulac's illustrations conjure the mysterious atmosphere of the oriental text and transport the reader to a lyrical world of grace and beauty. Dulac's affinity for oriental design becomes apparent in the exquisite, almost jewel-like images; there is the profound influence of oriental art and especially Persian miniatures in this group of exotic paintings. Intricate colors and patterns are juxtaposed to create lyrical scenes as in, Supposing Me Asleep and Aladdin in the Cave. Stark simplicity is felt in the interstices between graceful lines and brilliant colors as in The Lady Bedr-el-Budur and Princess Badoura. The artist achieved intense effects in shading and atmosphere in his nocturne scenes such as The Lady Advanced to Meet Him. As we turn the pages, we feel drawn into a mysterious world of exotic moods and mysterious encounters.

"The Arabian Nights gave Dulac an opportunity to indulge in his nocturnes; the softness of the gleam of moonlight on stone, or on shadowy figures, and his use of ultramarine, indigo and Prussian blue, mingled with purples and violets, brought to the illustrations the calm and mystery of Eastern nights."-Colin White

STORIES FROM THE ARABIAN NIGHTS is especially important in understanding Dulac's creative growth as it is believed that here, for the first time, he imposed an inner order and self-discipline. The success of the work was astonishing for its time and overshadowed other publication events for some time thereafter. "Leicester Galleries displayed the Dulac watercolors for THE ARABIAN NIGHTS in the autumn of 1907, at the same time the book was (originally) released. With unanimous praise the book was received by the critics and every picture sold even before the exhibition was opened to the general public. In light of this overwhelming success, Leicester Galleries promptly signed a contract with Dulac for one

book a year, the subject to be chosen jointly between them and in consultation with Hodder & Stoughton.”-Susan Meyer.

Dulac treated each picture with a seriousness that brought him great praise, showing that he, like any fine easel painter could accomplish great art, even for use in the book arts. The book sealed his reputation and set him permanently on the long course of success he would enjoy throughout his career.

This lovely edition of *STORIES FROM THE ARABIAN NIGHTS*, liltily illustrated by Dulac, will be a cherished addition to any library.

\$1250.

Dulac's Exquisitely Illustrated *Arabian Nights* First Edition in the Original Decorated Cloth



19 [Dulac, Edmund, illus.]; [Arabian Nights; Arab Literature]. *STORIES FROM THE ARABIAN NIGHTS*, Retold by Laurence Housman (London & New York: Hodder and Stoughton and Charles Scribner's Sons, 1907) First edition, with the title-page imprint added for America but with the same sheets that were printed in England by Butler and Tanner and used for the first English issue. With 50 fine tipped-in colour plates by Edmund Dulac. The plates tipped to heavy green-gray stock, each with a captioned tissue-guard. 4to, original rust-colored cloth lettered and pictorially decorated in gilt and black on the spine and upper cover in Arabian motif. 133 pp. text + 50 tipped in plates on heavy mounting paper. A good and honest copy, the plates are all pristine and very fine, though a few of the mounting pages have a small bump at the edge, the text is quite clean, the text-block is solid though slightly shaken, the binding is still quite attractive though with a bit of age and some light edge wear on occasion, still handsome and well preserved and a very decent copy of this fine book, beautifully illustrated.

BEAUTIFULLY ILLUSTRATED BY EDMUND DULAC. Here we find a collection of stories from the ARABIAN NIGHTS superbly illustrated by Edmund Dulac. The original Persian fairy tales of "Ali Baba and the Forty Thieves," "The Fisherman and the Genie," and several others are colorfully rendered on tipped-in plates. Dulac's affinity for oriental design becomes apparent in these exquisite, almost jewel-like images. We find the profound influence of oriental art and especially Persian miniatures in this group of exotic paintings. Intricate colors and patterns are juxtaposed to

create lyrical scenes and bring the characters such as Morgiana and the Queen of the Ebony Isles to life on the page. The artist achieved intense effects in shading and atmosphere in his nocturne scenes such as "The Lady Advanced to Meet Him." As we turn the pages, we feel drawn into a mysterious world of exotic moods and clandestine encounters.

"The Arabian Nights gave Dulac an opportunity to indulge in his nocturnes; the the softness of the gleam of moonlight on stone, or on shadowy figures, and his use of ultramarine, indigo and Prussian blue, mingled with purples and violets, brought to the illustrations the calm and mystery of Eastern nights."-Colin White

"Leicester Galleries displayed the Dulac watercolors for THE ARABIAN NIGHTS in the autumn of 1907, at the same time the book was (originally) released. With unanimous praise the book was received by the critics and every picture sold even before the exhibition was opened to the general public. In light of this overwhelming success, Leicester Galleries promptly signed a contract with Dulac for one book a year, the subject to be chosen jointly between them and in consultation with Hodder & Stoughton."-Susan Meyer. The modern reader can only be grateful that such an arrangement was made, as we shall always have the body of extraordinary illustrations that ensued.

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A Great Classic Illustrated by Edmund Dulac
The Rubaiyat of Omar Khayyam - First Edition

20 [Dulac, Illus.] Khayyam, Omar. THE RUBAIYAT OF OMAR KHAYYAM. Rendered into English verse by Edward Fitzgerald With Illustrations by Edmund Dulac. (London: Hodder and Stoughton, [ca.1909]) First edition thus, from the second Quaritch un-illustrated edition (with the additional quatrains). 20 beautiful full page color plates by Edmund Dulac. 4to, publisher's original full red cloth lettered and elaborately decorated in pictorial designs in gilt on the spine and upper cover. A very bright, clean and handsome copy with exceptional color plates.

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drawn into the Persian poetical world of starry nights, labyrinthine bazaars, dusty streets, flower perfumed bowers, and sultry royal palaces. We can almost smell the pungent incense and feel the hot air move as the fan stirs a tiny breeze. We are palpably drawn into Dulac's hypnotic images of Middle Eastern sensation and emotion.

The artist used intense but subtle tones of color to create a rich tapestry of visual contrasts, page after page. Pale flesh is swathed in delicate patterned silks and set to pose on hillsides of velvet grass. Figures emerge from opalescent nights and drink thirstily from silver goblets. Dulac vividly captures the temptations of the senses as Omar himself succumbed to them.

The RUBAIYAT OF OMAR KHAYYAM illustrations portray a humanity, poignant and complex, as perhaps nowhere else in Dulac's repertoire. The modern reader can partake of Fitzgerald's spell-binding translation of one of the finest poems ever written, while sipping the spiced wine of Dulac's sensuous illustrations.

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