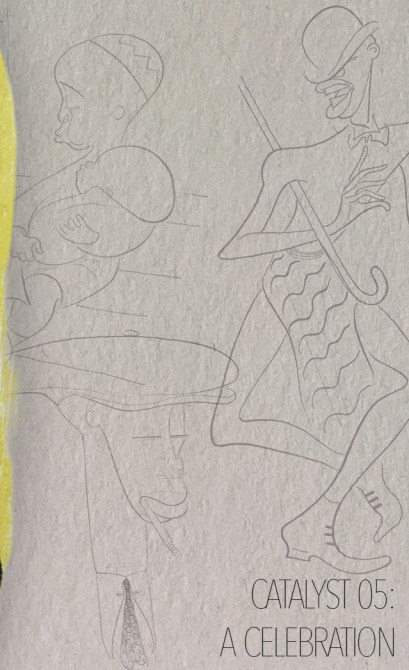




THE HERMITAGE

DENVER, COLORADO



CATALYST 05:
A CELEBRATION
OF ILLUSTRATION AND IMAGINATION

Welcome to our June Catalyst—A Celebration of Illustration and Imagination!

As summer opens the year's next chapter, we are delighted to welcome you to our June *Catalyst*—a gathering devoted to the art of illustration, imagination, and the enduring pleasures of the printed page. This month, we turn to books made for unhurried discovery: from the masterworks of the Golden Age Illustrators to deluxe limited editions; from the timeless enchantments of fairy tales to beloved classics reimaged through extraordinary visual artistry. Whether your tastes run to illustrative decadence, finely produced private press editions, or contemporary treasures, this *Catalyst* celebrates books that remind us summer is the perfect season for wonder, escape, and beautiful storytelling. Each of these has sparked our imagination, and we hope the same for you—that something here may be waiting to inspire your next collection.

For those local to Denver, the books featured here will be available for first viewing at our *AfterHours* on Friday, June 5th from 5:00–9:00pm. Join us for free drinks and desserts and an early chance to explore these new arrivals in person. Mention that you follow us on social media or subscribe to the *Catalyst*, and we'll extend 20% off your entire purchase—including these new acquisitions.

To receive all future *Catalysts* and catalogues, and to stay abreast of events and news from The Hermitage Bookshop, subscribe at www.hermitagebooks.com.

catalyst / n. / derived from English bookseller's parlance "catalogue" and "list"

- 1 : A miscellany of recent acquisitions to spark your collecting imagination.
 - 2 : More than a mere list, these pieces have sparked our own imagination and joy. And we can't wait to share them with you. Sometimes themed. Often multifarious. Always intentional.
-

WHERE WOMEN CAN SPEAK

Finding her place first as a professional playwright in London and going on to found the International Lyceum Club for Women Artists and Writers, Constance Armfield, née Smedley, (1876-1941) was a working woman, and proud of it. She craved spaces where professional women could discuss art, literature, science, and other facets of the mind as men were able to in gentlemen's clubs, so she created them. Her marriage to Maxwell Armfield, an unlikely union of the time due to his homosexuality and her physical disabilities leaving her wheelchair bound, proved to be a melding of artistic minds. Maxwell spent the rest of his career supplying playful illustrations for Constance's adult and children's literature.

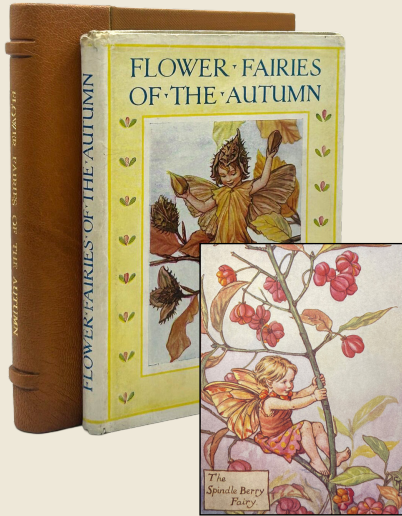
As the Woodcutter's practical daughter takes to the road, determined to see the world, Armfield captures her own feminist pursuits in her children's novel, *Sylvia's Travels*. Sylvia follows magical birds, has run-ins with queens, and makes unimaginable friends in this exceedingly neat and clean **first edition**.

London / New York: J. M. Dent & Sons / E. P. Dutton & Co., 1911. Fifteen colored and two black-and-white half-tone illustrated plates by Maxwell Armfield. First edition, first printing. Publisher's full light purple cloth, illustratively stamped in gilt, black, and blue, teg, illustrated endpapers. Octavo. x, 255, [1]. 8.5" x 6.5". #240277

Lightly toned spine with slight rubbing to corners, still near fine.



\$150



\$250

CHANGING THE FAIRY LANDSCAPE

Britain craved whimsy as the country took a deep, post-WWI breath and slid into the fairy craze of the early twentieth century. Ignited by J. M. Barrie's *Peter Pan*, the English were ravenous for fairy stories, and Cicely Mary Barker's innocent, cherub-like fairies matched with botanically accurate flora stepped easily into the gap. Pairing a poem with each of her illustrations, Barker changed the public's conception of fairies from tall, elegant fae to children, complete with dimples in their elbows and impish grins on their faces, through her Flower Fairies series.

Presented here is the **first edition, first printing** of the third installation to her charming series, *Flower Fairies of the Autumn*, housed in a custom slipcase. And although Barker did not believe in fairies herself, her illustrations may have you seeing small folk when you're next in the garden.

London and Glasgow: Blackie & Son, [1927]. Twenty-four full color illustrations by Cicely Mary Barker, with several black and white illustrations. First edition, first printing. Publisher's illustrated boards, in Cicely Mary Barker dust jacket (3/- net), in custom quarter, light brown, crushed morocco slipcase. 5.5" x 4.25". #241887

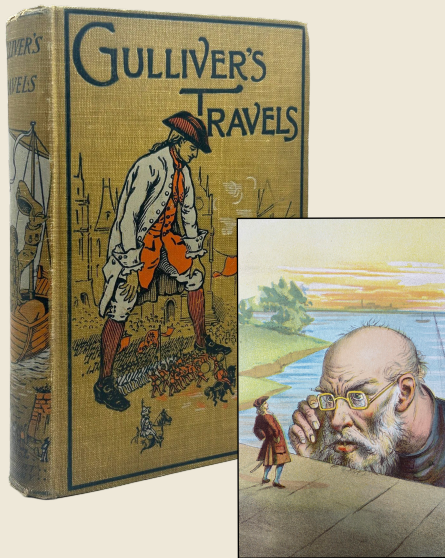
Gently pressed corners with spots of wear to extremities, very slightly bowed front board, still near fine, in very good plus dust jacket with shallow chipping to corners and tips, several vertical creases to spine, in mylar cover, housed in fine custom slipcase.

PLAYING WITH PREPOSTEROUS PROPORTIONS

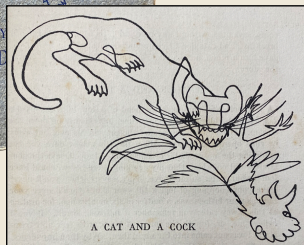
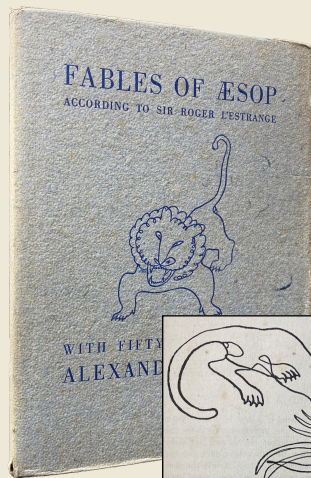
Lemuel Gulliver, finding himself a man of preposterous proportions in Jonathan Swift's beloved *Gulliver's Travels* [1726], provided an artistic playground for English children's book illustrators, Gordon Browne and C. E. Brock. Compiling the best illustrations from their oeuvres, A. L. Burt Company's New Edition features Gulliver flocked by ankle-height Lilliputians, whimsically bright on this copy's illustrated cloth binding, and dwarfed by a bespectacled giant in one of the five full color illustrations. This early twentieth-century copy omits "certain coarse passages which would offend the modern taste," wonderfully capturing the neutering of Swift's tale from a scathing political satire to a classic children's novel.

New York: A. L. Burt Company, [c. 1910]. Thirty-seven black and white illustrations by Gordon Browne and C. E. Brock with five original colored plates. New Edition. Publisher's full mustard yellow cloth, illustratively stamped in black, grey, and orange. xxij, 467, [5 ads.]. 7.5" x 5" . #241881

Lightly worn corners and tips, slightly toned and rubbed spine, several pen underlines and marginalia pp. 77-80, still near fine.



\$125



\$1250

AESOP IN LINES

Wire-like, Alexander Calder's line drawings adorn this fine press edition of *Aesop's Fables*, embodying the use of space and motion Calder would eventually be renowned for in his sculptural work. The contrast between Sir Roger L'Estrange's classic 1692 translation and Calder's avant-garde illustrations captures heiress Barbara Wescott and printer Monroe Wheeler's goal with Harrison of Paris: to build a publishing house that exemplified 1930s modernism while highlighting the artisanal craftsmanship of the 20s.

Printed on handmade paper, this copy retains its publisher's paper knife and chemise. **Limited to 595 copies**, of which this is 317.

Paris: Harrison of Paris, 1931. Black and white line drawings by Alexander Calder. Limited edition. Publisher's light blue paper-covered boards, illustratively stamped in navy blue, in publisher's chemise, lacking publisher's slipcase. Quarto. [vi], 124, [4]. 10" x 7.5". #242050

Gentle wear corners and tips, very slightly toned extremities, owner bookplate to half title with browning to surrounding pages, lightly foxed throughout, still near fine, in good only chemise lacking back strip and title label. Overall a tight and square copy.

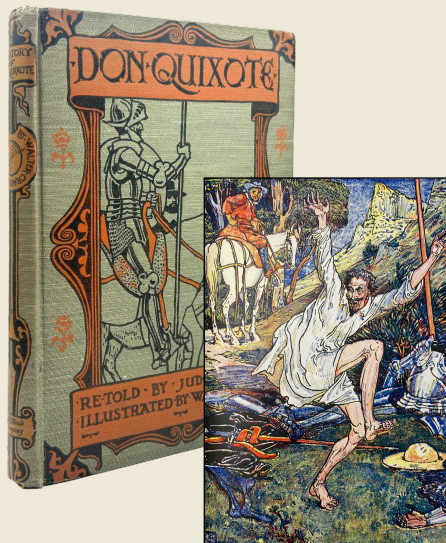
BATTLING CRANE'S GIANTS

Follow Don Quixote through the highs and lows of his manic adventures, romances, and windmill/giant battles, as he navigates reality with Sancho Panza in Miguel de Cervantes' globally renowned (1605) parody of chivalric romance.

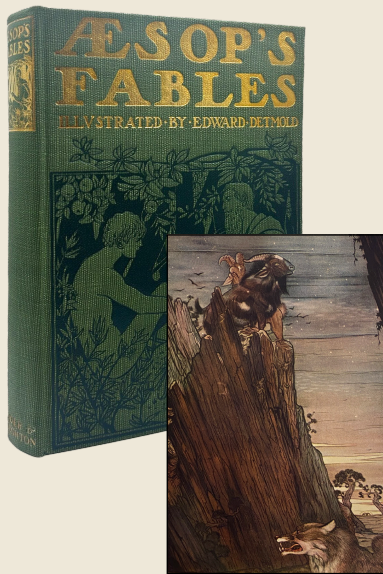
First retold by Judge Parry with Walter Crane's illustrations in 1900, the pair's jaunty literary focus and bright sketches capture Quixote's overblown dreams in full color and extravagance. Charming bound, this 1923 printing is a testament to the eternal appeal of Cervantes' tale.

New York: Dodd, Mead, and Company, 1923. Twelve full page color and numerous black and white illustrations by Walter Crane. Later printing. Publisher's full grey cloth, illustratively stamped in black and orange. 245pp. 9" x 6.75". #241016

Gentle wear to corners and tips, gift inscription to ffepp, still near fine.



\$250



GOLDEN AGE AESOP

One of the most famed Victorian illustrators of the animal kingdom pairs here with one of the great books of fables. Issued in the UK and US by Hodder & Stoughton in 1909, this sumptuous quarto brings the ancient moral tales of Aesop vividly to life through Detmold's twenty-three full-color plates. Bridging the gap between the Victorian and Edwardian eras, Detmold became one of the most gifted animal illustrators of the early twentieth-century, combining scientific observation with decorative elegance. Produced during the Golden Age of illustrated gift books, this volume exemplifies the artistry and craftsmanship of the period and remains one of the most beautiful modern interpretations of these classic fables.

A fine **first American Trade Edition**, preserved in extremely **scarce illustrated publisher's box**.

New York: Hodder and Stoughton, [1909]. With twenty-three full-color tipped-in illustrations by Edward J. Detmold. Color frontispiece mis-bound at p. 109. First American Trade Edition, first printing. Publisher's full green cloth, illustratively stamped in black and titled in gilt, housed in publisher's illustrated box. Quarto. xvi, 152pp. 9.25" x 6.5". #240046

Very fine in very good, toned and edge worn publisher's illustrated box, with some minor reinforcements, partial original glassine jacket laid in. Illustrations and text remain bright and clean.

\$1200

BOUND IN RUSSIAN REGALIA

Albert B. Lord, Harvard's professor of Slavic literature, compiled The Limited Edition Club's collection of traditional Russian tales, featuring snowy classics like 'Vasilissa the Fair' and 'Prince Ivan, the Firebird, and the Gray Wolf.' Teje Etchemendy's whimsical illustrations capture Russia's vibrant folk life in color.

Limited to 1500 numbered copies signed by the illustrator, of which this is 1046. Bound with a linen band reminiscent of traditional slavic folk belts, this collection of Russian folk tales is dressed to transport readers into the Russian ethos.

New York: Limited Editions Club, 1970. Full page color illustrations by Teje Etchemendy. Limited edition. Publisher's full red linen with vertical white linen band woven with red and maroon, title stamped in gilt, in publisher's slipcase. 218 pp. 10.25" x 7.75". #240706

Gently toned spine, still fine, in near fine publisher's slipcase..



\$150

LIKE PRINTING IN A PREVIOUS AGE

During his final year as the president of Britain's Royal Society of Painters in Watercolours, William Russell Flint contacted the president of The Golden Cockerel Press, Christopher Sandford, to produce his illustrated edition of Robert Herrick's poems. Full of lush, sensual crayon drawings to match Herrick's risqué poems, printing Flint's project returned Sandford to the "nostalgic thrill of printing, as it were, in a previous age!" This collection features Herrick's most beloved poems, including "To the Virgins, to Make Much of Time."

This edition is **limited to 550 numbered copies**, of which numbers 1-105 are bound in sheepskin and accompanied by eight extra loose prints, of which this is 47. This copy is **signed by the Flint** on the limitation page.

London: The Golden Cockerel Press, 1955. Forty-two, two-tone collotype reproductions with eight individual prints loose laid in wrap-around band by William Russell Flint. Limited edition. Issued in Sangorski & Sutcliffe full cream sheepskin, pictorially stamped in gilt, teg, turn-ins ruled in gilt, in publisher's marbled slipcase. 127. [1]. 11" x 7.5". #240274

Moderate toning to spine and extremities with spots of rubbing, light soiling to boards, still very good, in very good slipcase with moderate wear to extremities. Overall tight and internally clean copy.



\$1500

ILLUSTRATED TURKISH FOLKTALES

Translated by British folklorist and ethnographer Lucy Garnett (1849–1934) who spent her adult years traveling through the Ottoman Empire, traversing Turkey and Greece in pursuit of folktales, *Ottoman Wonder Tales* is her collection and translation of Turkish tales, ranging from the holy men of Islam to the romances of the Djins. Charmingly illustrated by Charles Folkard, beloved for his colorful fairytale illustrations, Garnett's collection offers insight into Victorian British perspectives on the folk life of the Turkish people.

London: A and C Black, 1915. Twelve full color illustrations by Charles Folkard. First edition, first printing. Publisher's full blue cloth, illustratively stamped in gilt, periwinkle, teal, yellow, and black, teg. Octavo. xvi, 266, 6 [ads.]. 8.25" x 6". #240278

Light rubbing to extremities, hinges partially cracked, but holding firm, overall near fine.



\$250

HARLEM
AS SEEN BY
HIRSCHFELD

ART BEYOND THE ARTS

Al Hirschfeld knew Harlem. And though he may be best remembered for his iconic Broadway caricatures, *Harlem as Seen by Hirschfeld* remains an important visualization of 1930s Harlem. Rendered in his unmistakable and colorful style, Hirschfeld captures a different New York altogether—the energy, nightlife, music, and cultural vitality of the Harlem Renaissance. Published on December 7, 1941—the very same day as Pearl Harbor—the book was immediately overshadowed by the onset of war. Hirschfeld's Harlem found a way to rise above the obscurities of war, deepening its historical poignancy and defining itself as more than art.

Issued in a **limited edition of 1000 numbered copies**, this example is further **distinguished by Hirschfeld's signed inscription** on the half-title, elevating an already desirable production into a genuinely compelling and beautiful artifact.

New York: The Hyperion Press, 1941. Twenty-four original color lithographs by Al Hirschfeld. Limited Edition. Hand-colored illustrated linen cloth, titled in brown, housed in custom matching slipcase with green and gilt morocco spine label (lacking scarce original slipcase). [i-iv], [6, Introduction], [24 lithographs with title-pages]. #241731

Some light foxing throughout, mostly to outer edges of pages and minimally affecting a small percentage of plates; re-spined, preserving original backstrip laid down by master binder Glenn Fukunaga, in custom slipcase.

\$4500

HAND-COLORED CRACKLING

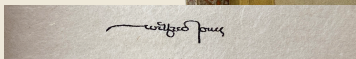
Melt into the sensory pleasure of eating a roast pig in Charles Lamb's 1822 pseudo-historical account of the invention of roast pig. First published in 1822 under his pen name Elia, Lamb's essay captures the tongue-in-cheek orientalism of early nineteenth century Britain as a Chinese man accidentally burns down his father's house with piglets inside, only to find he has created something delicious: crackling!

Leo Hart brought fine press playfulness to Lamb's tale, pairing his whimsical essay with hand-colored illustrations by Wilfred Jones with a single quire of "specimen pages" showing alternate title page laid in.

Limited to 950 copies, of which this is 232,
signed by the illustrator on the limitation page.

Rochester, NY: Printing House of Leo Hart, 1932. Hand-colored illustrations by Wilfred Jones. Limited edition. Publisher's quarter vellum over Okawara paper, title stamped in orange, housed in publisher's slipcase. 8.5" x 6". #242048

Slightly worn tips, owner name in pencil fip, still fine, in very good, moderately rubbed slipcase, with boards just starting to split.



\$275

LORD BYRON, JUST OFF STAGE

With Lord Byron hovering just over the shoulder of every scene, Tom Stoppard's *Arcadia* alternates between the nineteenth century and present day (1993) as the modern intellectual community tries to unravel a 1809 murder in the English country home. Following a mathematically bright 13-year-old, her tutor, a hermit researcher, and a man determined to discover whether Byron is a murderer, Stoppard's Tony-nominated play offers a blend of the playwright's niche interests, in this case landscape gardening and chaos theory, and his tender understanding of human relationships.

In this Arion Press limited edition, William Matthews's four watercolors open, puzzle-like, with the theatricality of Humphry Repton's garden books, tracing the evolution of Sidley Park from 1730 to 1993. The acclaimed Western watercolor artist's soft touch develops Stoppard's set into an essential character, as the illustrations fold out from the front and back boards so readers can view them while reading Stoppard's witty exploration of historiography.

Limited to 400 numbered copies, of which this is 182, **signed by the playwright and the artist.**

San Francisco: Arion Press, 2001. Four color watercolor reproductions by William Matthews. Limited edition. Publisher's green cloth with paper title label, housed in matching publisher's slipcase. 114 pp. 11.25" x 14.25". #242046

Fine, housed in near fine slipcase with 2" spot of faint soiling front board, tiny tide mark rear board.

\$3000



NOT EVERY PICTURE TELLS THE STORY

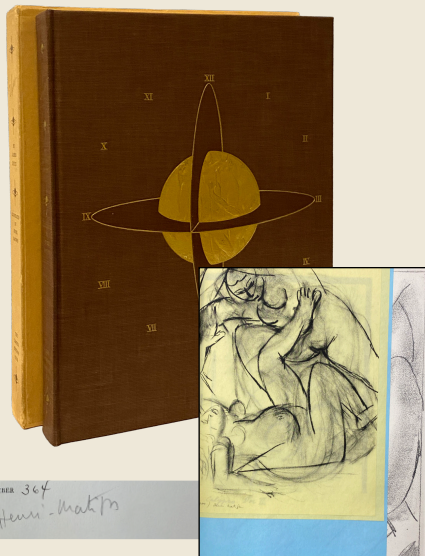
In October 1929, the stock market crashed and the twenty-nine year old George Macy (1900-1956) introduced the first book in his publishing venture, The Limited Editions Club. Subscribers paid an affordable monthly price for editions de luxe of literary classics illustrated and signed by notable artists, often designed by Macy, in a limitation of 1500 copies.

At the time, the idea was groundbreaking and surprisingly well-received, and Macy displayed an unflagging all-American spirit of purpose driven by risk-taking that would keep his publishing passion afloat through the Depression and onward. As its centenary approaches, it appears that LECs have also survived the quirks and whims of book collectors, thanks to Macy's unbridled instinct for matching artists with texts. Take for example the strangest marriage of them all, Henri Matisse meets James Joyce's *Ulysses*, the most valuable blunder in LEC history. An indignant Joyce, finding out that Matisse had never read the book, dropped out of the project at the eleventh hour signing only 250 copies, sparking endless gossip and criticism, and making it the most desirable of any of the LECs. Our copy may not have Joyce's imprimatur, but it is otherwise complete and in spectacular condition, making it a special offering from our Spring acquisitions.

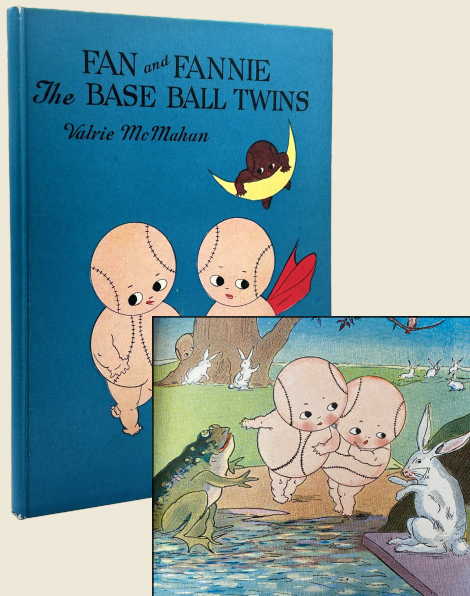
Limited to the standard 1500 signed and numbered copies, of which this is number 364, **signed by Matisse** in pencil on the limitation page—preserved here in incredibly scarce original glassine.

New York: Limited Editions Club, 1935. Illustrated by Henri Matisse in six etchings with accompanying preliminary sketches on blue and yellow transparent overlays. Signed Limited Edition. Publisher's brown cloth, decorated in gilt, top edge speckled, in glassine jacket, housed in publisher's plain pale yellow slipcase, spine titled in brown. [i-iii]-xv, [3], 363, [3]pp. 12" x 9.5". #241728

Fine in toned and lightly chipped original glassine jacket, in near fine publisher's slipcase.



\$10500



\$1250

A GOOD FAIRY AND THREE BASEBALLS MEET UNDER AN OLD OAK TREE

It's 1928 and you're a regular kid living in the city or in the country, and our National Game, baseball, is bred in the bone. You can proudly shout out the names Babe Ruth, Lou Gehrig, and Rogers Hornsby with more pride and enthusiasm than reciting the names of the presidents. It's Sunday and relatives are arriving for dinner bearing gifts, so what's this, a book in a box about baseball? Yippee! Out of the box!

And so, almost 100 years ago, one of the earliest illustrated baseball stories for children was published by Barse & Company (formerly Barse and Hopkins), best known for their popular gift editions designed for both children and adults.

It's worth noting that the author/illustrator has included in her story a "ginger" baseball child from "the little colored boys" playing field, who is much smaller than the chubby legged and bouncy white baseballs, and plays a never equal but ever present part in the story.

Our copy has the **notoriously scarce box**, complete and intact, and suitable for a gift. The book is fine, unspoiled by Sunday dinner readers.

New York: Barse & Co, 1928. First edition, first printing. Illustrated boards, housed in publisher's illustrated box. 62pp. 8.25" x 6". #241732

Some mild shelf wear at extremities, overall still fine in near fine publisher's illustrated box, lightly worn along edges and corners and a small spot or two of soiling.

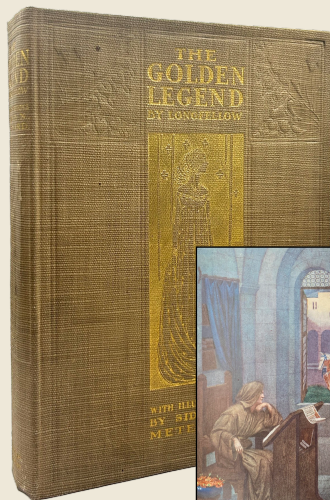
A PRE-RAPHAELITE VISION OF LONGFELLOW'S MEDIEVAL LEGEND

Henry Wadsworth Longfellow's *The Golden Legend*—a dramatic rendering of a legendary medieval miracle story—is among the most evocative works of nineteenth-century American poetry. Drawing on Jacobus de Voragine's *Legenda Aurea*, Longfellow weaves together medieval Christian legends, focusing on themes of redemption, sacrifice, and the struggle between good and evil.

Originally published in 1851, it is here presented in a handsome Hodder & Stoughton edition, illustrated with twenty-five full-color tipped-in plates by Pre-Raphaelite-influenced artist Sidney Meteyard. His jewel-like compositions perfectly complement the poem's magical medievalism. Produced at the height of the Edwardian gift-book tradition, this edition exemplifies the era's devotion to rich illustration and remains one of the most visually striking editions of Longfellow's poem.

New York: Hodder & Stoughton / George H. Doran, [1910]. With twenty-five full-color tipped-in illustrations (including frontis) by Sidney H. Meteyard. First American edition, first printing. Publisher's tan cloth, decoratively gilt and stamped blind. Quarto. viii, 153pp. 10" x 7.5". #240047

Very mild shelf wear and few tiny spots of soiling, overall a very near fine copy, in good to very good toned, edge worn, and reinforced publisher's illustrated box, missing lower edge of lid.



\$650



\$3500

ANDERSEN IN ART NOUVEAU

First published in 1924 by Hodder & Stoughton, *Fairy Tales* by Hans Christian Andersen pairs sixteen of the Danish storyteller's most beloved works—among them *The Snow Queen*, *The Tinder Box*, and *The Nightingale*—with the sumptuous illustrations of Danish artist Kay Nielsen. A master of early 20th-century book illustration, Nielsen brings Art Nouveau elegance and dramatic, folkloric atmosphere to each tale through twelve tipped-in color plates and delicate line drawings. His rich palettes, intricate borders, and theatrical compositions capture both the whimsy and the darker undercurrents of Andersen's narratives.

Limited to 500 numbered copies, signed by Nielsen, of which this is 125.

London: Hodder and Stoughton, [1924]. Twelve full-page, tipped-in color illustrations by Kay Nielsen. First edition, Signed/Limited. Publisher's full vellum, elaborately illustrated and titled in gilt. #196866

Mild toning to endpapers and vellum, overall a fine copy in custom mylar and fine custom slipcase.

THE BIRTH OF PETER RABBIT

Beginning her career as a remarkable mycologist and sheep breeder, Beatrix Potter tripped into the world of Peter Rabbit as she filled her letter to a sick little boy with sketches of Peter and his raucous adventures. The Folio Society's limited edition tells the story of Peter's birth, beginning with facsimiles of Potter's iconic letter and the 1901 privately printed edition, with delicate black and white illustrations bound in simple boards after the boy's mother urged Potter to transform the tales into books. Potter, with her science background, was meticulous about orchestrating each of her publications, as seen in the facsimile of her 1902 mock-up (maquette), where she showed the exact size, perfect for a child's hands, and re-sketched her illustrations for the Frederick Warne and Co. publication. Only after being perfected could Potter's tale enter the marketplace, culminating in this set's facsimile of the 1902 deluxe first commercial edition, reproduced to fully capture Potter's soft line work and coloring.

Produced for Peter Rabbit's 120th anniversary, The Folio Society's edition also includes an art print, five miniature Christmas letters, a commentary by Emma Thompson and Sara Glenn, and a limitation certificate, all housed in a clamshell lined with paper stamped with Peter's little face peeking out of the vegetable patch. **Limited to 1000 hand-numbered copies**, of which this is 990.

London: Folio Society, 2022. Full color and black and white illustrations by Beatrix Potter. Limited edition. Three facsimile editions of The Tale of Peter Rabbit with other facsimile ephemera, set into publisher's large, blue cloth clamshell.

14" x 13.75". #241945

All volumes fine, in fine publisher's presentation box.



\$650

SIGNED RACKHAM, ONE OF TWENTY COPIES

In Rip's gnarled face, the delicate fairies' trailing wings, and the eerie gentlemen playing ninepins, Arthur Rackham's *Rip Van Winkle* displays the breadth of his artistic skills. First published by William Heinemann in 1905, *Rip Van Winkle* catapulted Rackham into fame, establishing his longstanding relationship with the publisher as well as Ernest Brown and Walter Phillips, the owners of the Leicester Gardens. After the wildly successful 1905 presentation of his illustrations at the gallery, Phillips and Brown were so impressed with the mingled elegance and grotesqueness of Rackham's illustrations that they referred him to illustrate Heinemann's *Peter Pan in Kensington Gardens*, the work that would solidify his position as one of the greats of Golden Age illustration.

Not only did *Rip Van Winkle* launch Rackham into publishing success with Heinemann, but the book also established his international presence. Published in Paris by Hachette et Cie the year after the London first edition, this luxurious limited edition signed by Rackham was limited to just twenty copies, printed on Japon paper. His images make up the second half of the book, allowing readers to enjoy the story twice, once in its French text and again with Rackham's haunting illustrations in this truly scarce edition with its original vellum wraps bound in.

Limited to 20 numbered copies signed by the artist, of which this is 15. Signed by Rackham on the limitation page.

Paris: Hachette et Cie, 1906. Fifty-one color, mounted illustrations by Arthur Rackham, with captioned tissue guards intact. Edition de Grand Luxe. Bound in half crushed red morocco over marbled paper boards, spine title stamped in gilt, marbled endpapers, with publisher's limp vellum wraps bound in, printed on Japon paper. Quarto. x, 69, [3]. 11" x 9". #189798

Gently rubbed boards and extremities, slight rippling to pages, owner bookplate to front pastedown, mild foxing to binder's blanks and tissue guards, still near fine. Overall a square and internally clean copy.



\$2750

CRAZED FOR FAIRIES

Escaping from the rapid industrialization of the turn of the century, Edwardian England's imagination turned to fairies, finding perfect matches in tales like Peter Pan and the illustrations of Arthur Rackham. Eerie and fae, Rackham indulged himself in Shakespeare's *Midsummer-Night's Dream* with the dreamy Fairyland residents, Puck's cheeky endeavors, and ornate landscape details.

William Heinemann published this signed limited edition in 1908, beautifully capturing the luxury of the golden age illustrated gift book in its full red morocco binding with Rackham's illustrations matching the dream-like quality that comes from stepping into Shakespeare's most performed comedy.

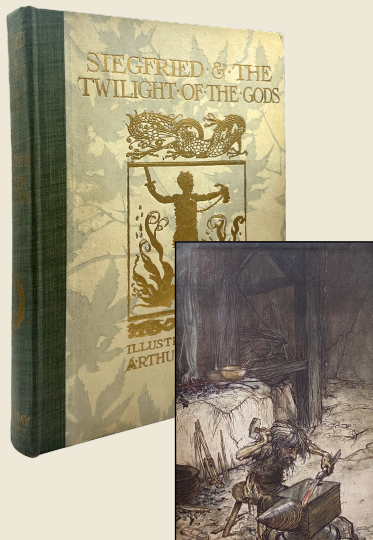
Limited to 1000 numbered and signed copies, of which this is 662, signed by Rackham on the limitation page.

London: William Heinemann, 1908. Forty tipped-in color illustrations mounted on brown paper by Arthur Rackham with thirty black and white drawings. Limited edition. Bound by J. May in full red crushed morocco, rules and fleurons stamped in gilt with floral spine decorations, teg. #189805

Head and tail of front joint with 1" split but still holding firm, slightly bowed boards, light shelf wear, still near fine.



\$2500



RACKHAM-ILLUSTRATED OPERA

Two greats came together as Arthur Rackham illustrated the text of Wagner's operatic masterpiece, *The Ring of the Nibelung*, first performed in 1876. Published as part of a two volume series, *Siegfried & the Twilight of the Gods* contains the second and third days of the trilogy, featuring the great work's climax. Siegfried's Valkyrie love, Brünnhilde, reclaims the ring from the gods, returning it home to the Rhine maidens, and throws herself on her lover's funeral pyre, bringing about the god's and Valhalla's theatrical downfall. Rackham captures the majesty of Wagner's Norse and Germanic influences, casting the opera in dark, roiling backgrounds and dainty, dramatic faces.

This 1911 **first edition** includes thirty tipped-in illustrations, including frontispiece, with all tissue guards present. An advertisement for Leicester Galleries' 1910 Arthur Rackham Exhibition laid in the front.

London / New York: William Heinemann / Doubleday Page & Co., 1911. Thirty full color, tipped-in illustrations, including frontispiece, by Arthur Rackham with all tissue guards present. First edition, first printing. Publisher's quarter green cloth over cream decorative paper, illustratively stamped in gilt, illustrated endpapers. Octavo. ix, [i], 181, [3]. 10" x 7.5". #240162

Very mild shelf wear with small spots of wear to corners, light toning to front board, still near fine. A tight and internally clean copy.

\$450

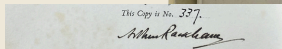
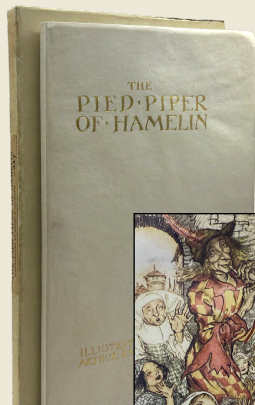
RACKHAM'S RATS RUN RAMPANT

Reaching back into medieval legend, the story of the Pied Piper has endured through centuries of reinvention: carried first by oral tradition, then preserved in stained glass, chronicles, and later fairy-tale collections. Johannes von Zimmern's sixteenth-century account appears to be the first to introduce the now-inseparable plague of rats, a detail later carried forward by the Brothers Grimm and, most memorably in English, by Robert Browning, whose spirited verse finds an ideal visual counterpart in Arthur Rackham's eerie yet luminous illustrations. Whether born of historical tragedy or folkloric invention, the tale remains endlessly adaptable.

This signed limited edition carries the Piper's long afterlife neatly into the twentieth century, **one of only 400 signed and numbered copies** issued for sale, this being number 337, **signed by Rackham on the limitation page.**

London: George C. Harrap & Co., Ltd, 1934. Four color illustrations and numerous black and white drawings by Rackham. Signed/Limited edition. Publisher's limp vellum, titled in gilt, in partial publisher's tissue jacket, housed in publisher's slipcase, paper title label. 44, [1]pp. 9.75" x 6.25".
#241725

Some waving/bubbling to endpapers, with light subsequent waving to pages, overall very clean internally, limp vellum clean and bright, overall near fine in good only, chipped publisher's tissue dust jacket, in mylar cover in near fine publisher's slipcase with some toning extremities and mild repair to upper seam.



\$1250



\$500

RACKHAM & THE TROLL KING

Peer Gynt: a poet, a braggart, and a renowned Norwegian folk hero who must find a woman's love or be destroyed. Peer's travels, first captured in Henrik Ibsen's 1867 play-in-verse, take him inside mountains to troll kings, under Arabic tents among seductive tribesmen's daughters, and back home to Norway to his childhood love. Despite his rapidly deteriorating health, Arthur Rackham transported readers to desert scenes, unusual for him, as well as to his typically ghoulish fairytale settings. With the troll king glowering from the dust jacket, this **first trade edition** is a testament to Rackham's artistic versatility, even toward the end of his life, as a pillar of Golden Age illustration.

London: George G. Harrap & Co., 1936. Twelve full color illustrations by Arthur Rackham, with captioned tissue guards, and numerous black and white vignettes. First trade edition, first printing. Publisher's full brick red buckram, illustratively stamped in gilt, top edge stained brick red, illustrated endpapers, in Arthur Rackham dust jacket (15/- NET). Octavo. 255, [3]. 10" x 7.75". #242049

Gently pressed spine tips, slight bump front board upper edge and upper corners, faint offset browning endpapers, still near fine, in near fine dust jacket with shallow chips extremities, several short closed tears upper edge, in mylar cover.

23

RALPH STEADMAN; HUNTER S. THOMPSON
THE CURSE OF LONO

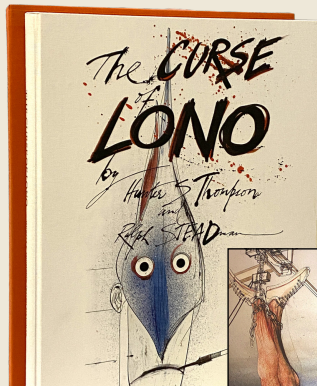
RELEASED INTO A POST-THOMPSON WORLD

The Curse of Lono almost never saw the light of day. In the throes of drugs, alcohol, and writer's block, Hunter S. Thompson couldn't form his experiences at the 1980 Hawaii Marathon into something cohesive. He and editor Alan Rinzler eventually pieced his tale together through taped interviews and notes scrawled on napkins. Rinzler stole the stray notes, padded the manuscript with quotes to create some semblance of coherence, and released Thompson's hallucinogenic experience with Ralph Steadman's spattered illustrations.

Wildly unpopular upon its 1983 publication and long out of print, Taschen published this limited edition, **signed by both Thompson and Steadman** in 2005, just a month after Thompson's death. **Limited to 1000 numbered copies**, of which this is 703, signed on the limitation page.

Köln: Taschen, 2005. Full page color illustrations by Ralph Steadman. Limited edition. Publisher's full white cloth, illustratively stamped in black, red, and blue, housed in publisher's orange cloth slipcase. Includes publisher's shipping box. 195, [5]. 17.25" x 13". #242047

Lightly soiled front board's fore edge, very slightly bowed front board, still fine, in fine publisher's slipcase.



Ralph Steadman

H.S. Thompson



\$2000



\$1300

CARICATURES: SZYK'S WEAPON OF ANTI-FASCISM

"Words and pictures are bullets whose flight never ends" writes Struthers Burt in the prefatory pages. For Szyk, his caricatures—delivered with colorful satirical precision—were not weapons as an end in themselves, but instruments intended to hasten the end of war: weapons moving toward peace. Polish-born but residing in America for much of the Second World War, Szyk (1894-1951) endures as one of the most profound anti-Nazi cartoonists of the twentieth-century.

Ink and Blood gathers his most potent wartime caricatures, capturing the moral urgency and graphic brilliance of Szyk's pen. Unlike ephemeral newspaper appearances, here his images are preserved in lasting form—part propaganda, part artistic manifesto. *Ink and Blood* stands as both cultural document and enduring testament to art deployed in the service of conscience.

This edition, bound in full black morocco with batik endpapers, and **limited to 1000 inscribed copies**, is **inscribed by Szyk** to Rudolph Singer, whose bookplate is adhered to the ffep verso.

New York: The Heritage Press, 1946. Color frontispiece, seventy-four numbered plates, including six in color. Signed Limited Edition. Publisher's full black morocco, titled in gilt, purple and orange batik endpapers, housed in matching publisher's slipcase. [x], [1-2] 3-18 [19-20], [74 plates]. 12.5" x 9.25". #239853

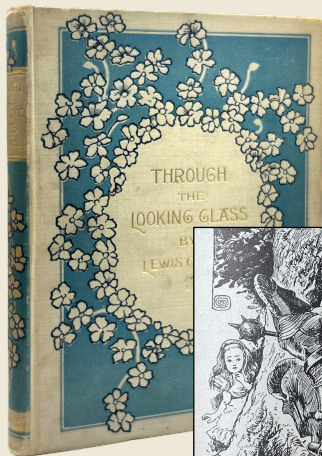
Spine moderately rubbed, with some light wear to front joint, else near fine in very good, lightly rubbed slipcase with spots of wear to corners. Internally clean and sharp text and plates.

SIX IMPOSSIBLE THINGS

John Tenniel, originally hesitant to illustrate another of Carroll's tales after the printing disaster that marked *Alice's Adventures in Wonderland*, agreed to take on the chess game of *Through the Looking Glass*. This 1893 reprint features Tenniel's iconic line work as Alice tumbles back through her dreamland into the world of Red and White Queens and talking chess pieces. Charmingly bound in cream illustrated cloth, this copy will transport you to Carroll's magical world; a world where one can believe in six impossible things before breakfast.

New York: Thomas Y. Crowell & Co., 1893. Numerous black and white vignettes by John Tenniel with full color frontispiece. Late nineteenth century reprint. Publisher's full cream cloth, illustratively stamped in gilt, navy, and light blue. 230 pp. 8.5" x 6.5". #241884

Slight lean, small spots of wear to extremities, lightly soiled and rubbed boards, gently toned spine, light abrasion from removed bookplate to front pastedown, still near fine.



\$175



\$675

KHAYYAM FAN CLUBS

Edward FitzGerald's 1859 translation of Omar Khayyam's *Rubáiyát* launched fanatic fervor for the Persian poet throughout the Victorian period. The 1880s featured Omar Khayyam clubs, as people gravitated towards the poem's lush hedonism.

Elihu Vedder (1836-1923) capitalized on Khayyam's cult following in his illustrated version of the poem. Originally published in folio format in 1884, this 1886 **first quarto edition** is made up of full page black and white illustrated text leaves.

Boston: Houghton Mifflin and Company, 1886. Full page black and white illustrated text leaves by Elihu Vedder. First Vedder-illustrated quarto edition, first printing. Publisher's full brown cloth, illustratively stamped in gilt and dark brown, teg. Quarto. [53, illustrated leaves unnumbered], [15, list of illustrations]. 12.5" x 9.5". #240475

Light wear to tips and corners, offset toning to endpapers, hinges just starting, still very good copy.

For inquiries:
books@hermitagebooks.com
303 388 6811

Additional details and photos of the volumes featured in this *Catalyst* can be found online at hermitagebooks.com.

All books offered are subject to prior sale. Standard terms of the trade apply.

Visit hermitagebooks.com to view our most recent acquisitions.

Cataloguing: Sam Butler, Joanne Weiss, Meaghan Thompson
Photography: Sam Butler, Meaghan Thompson
Design: Sam Butler

© Anchorite, LLC 2026

THE HERMITAGE

DENVER, COLORADO



**ANTIQUARIAN BOOKSELLERS AND
KNOWLEDGE DEALERS**

290 Fillmore, Denver, CO 80206

303 388 6811

books@hermitagebooks.com