

Arthur Rackham:

An Inventory of His Art Collection at the Harry Ransom Center

Descriptive Summary

Creator:	Rackham, Arthur, 1867-1939
Title:	Arthur Rackham Art Collection
Dates:	1890s-1930s
Extent:	213 items
Abstract:	The collection includes original drawings by Arthur Rackham (British, 1867-1939), print proofs, book jackets, and reproduction plates largely published in deluxe, limited edition copies for which Rackham was the sole illustrator.
Call Number:	Art Collection AR-00215
Language:	English
Access:	Open for research. Please note that a minimum of 24 hours notice is required to pull Art Collection materials to the Ransom Center's Reading and Viewing Room. Some materials may be restricted from viewing. To make an appointment or to reserve Art Collection materials, please contact the Center's staff at art@hrc.utexas.edu . Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials.
Use Policies:	Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.
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Administrative Information

Preferred Citation Arthur Rackham Art Collection (AR-00215). Harry Ransom Center, The University of Texas at Austin.

Acquisition: Internal transfers, 1965-1969, 1970, 1976, and 1978

Processed by: Ransom Center Staff; Jill Morena, 2018

Repository: [Harry Ransom Center, The University of Texas at Austin](#)

Biographical Sketch

Arthur Rackham, one of the most imaginative and beloved literary illustrators of the twentieth century, rose to prominence during what is often referred to as a "golden age" in deluxe limited editions that were lavishly printed, bound, and illustrated with color plates. Arthur Rackham was born in London on September 19, 1867. His siblings described his habit of absconding with pencil and paper into his bed each evening, drawing until he could see no more in the evening light. He attended the City of London School in 1879, where he was known as a gifted caricaturist of teachers and students. He continued to hone his drawing skills during a voyage to Australia in early 1884, recommended by the family doctor for young Arthur's ill health. He produced many watercolors throughout his journey, and he returned to London in July of that year. He enrolled in the Lambeth School of Art in the Fall of 1884, and later that year he began work as an insurance clerk at the Westminster Fire Office. He remained an art student until 1890, all the while continuing to work and sending drawings to papers such as *Scraps* and *Illustrated Bits*. He married fellow artist Edyth Starkie in 1903, who would remain a constant critic and source of encouragement for his work. Rackham would become the sole illustrator for a handful of books in the 1890s, but after his success with *Fairy Tales* by The Brothers Grimm (London: Freemantle & Co., 1900) and *Rip Van Winkle* (London: William Heinemann, 1905) he would go on to become a sought-after illustrator of historical and contemporary children's and fantasy stories that continue to hold a strong appeal, such as *Peter Pan in Kensington Gardens* (London: Hodder & Stoughton, 1906); *Alice's Adventures in Wonderland* (London: William Heinemann, 1907); *A Midsummer Night's Dream* (London: William Heinemann, 1908) and *A Christmas Carol* (London: William Heinemann, 1915). While often fairly restrained and muted in color, a palette that lent itself well to the three and four-color printing processes of the early twentieth century, Rackham's fantastical, playful, and highly imaginative designs brought the stories he illustrated vividly alive. Even in poor health during the last few years of his life, Rackham continued to work and was able to complete all the illustrations for his final project, *The Wind in the Willows* (New York: The Limited Editions Club, 1940), which was published posthumously. Arthur Rackham died on September 6, 1939, at his home, Stilegate, in Limpsfield Common, Surrey.

Sources:

Hamilton, James. *Arthur Rackham: A Biography*. New York: Arcade Publishing, 1990.

Hudson, Derek. *Arthur Rackham: His Life and Work*. London: William Heinemann Ltd., 1960.

Philips, Jennifer. "The Arthur Rackham Collection." *The Library Chronicle*, New Series Number 3 (May 1971): 19-28.

Scope and Contents

The collection is divided into four series: Series I. Drawings for Tales of Mystery and Imagination by Edgar Allan Poe, 1935; Series II. Drawings for Other Works, 1900-1930s; Series III. Bookplates, circa 1930s; and Series IV. Reproductions, 1898-1935. Series I. Drawings for Tales of Mystery and Imagination includes original watercolor, charcoal, and pen and ink drawings for most of the line and color drawings reproduced in the 1935 edition of Poe's stories, published by George G. Harrap & Co. The drawings are listed by story and in order of appearance in the published work, and are titled from the edition's list of illustrations. Of particular interest are two drawings that were not published in the final volume (66.39.27.44; 66.39.27.45.1), and one drawing for the endpaper design that is annotated by Rackham (66.39.27.2).

Series II. Drawings for Other Works includes what appears to be an original drawing for a bookplate designed for George L. Lazarus, an avid collector of Rackham's work. A drawing for an unidentified story is also present, as well as an ink and watercolor drawing for *Where the Blue Begins* (1922) by Christopher Morley (American, 1890-1957). The drawing is inscribed to Morley.

Several printer's proofs of Rackham's design for George L. Lazarus' personal bookplate comprise Series III. Bookplates. Each bookplate illustrates the same scene--a child reading under Rackham's characteristic anthropomorphic and gnarled trees while gnomes and animals observe from the branches. Rackham accepted private commissions for at least twelve bookplates throughout his career. Series IV. Reproductions consists largely of letterpress halftone prints and lithographs from three publications: *Tales of Mystery and Imagination*, *A Midsummer Night's Dream*, and *The Ingoldsby Legends*. The reproductions for *Tales of Mystery and Imagination* are accompanied by the title overlays and, in some cases, the pages of text represented by the illustrations. The illustrations for *The Ingoldsby Legends* are dated twice, as Rackham reworked designs from the first edition, translating line to colour drawings or adding illustrations to the second edition, and dated them accordingly. There are also seven identified and one unidentified reproduction color plates in this series, and five book jackets from George G. Harrap & Co. editions.

Related Material

In the Ransom Center Book Collection, unique drawings by Rackham can be found on the pages preceding the text, often on the front flyleaves, in limited edition copies of 44 different publications. The majority of these drawings can be found in George G. Harrap & Co. or William Heinemann editions. The titles can be searched using the following terms in combination through a keyword search in the University of Texas Libraries online catalog: "Arthur Rackham", "original", and "drawing" or "sketch".

Also present in the Book Collection is a bound scrapbook of Christmas cards, greeting cards, caricatures, and other ephemera by Rackham, from the collection of George L. Lazarus.

Index Terms

People

Lazarus, George L.

Poe, Edgar Allan, 1809-1849.

Rackham, Arthur, 1867-1939.

Subjects

Advertising--1900-1940.

Ingoldsby, Thomas, 1788-1845. Ingoldsby legends.

Poe, Edgar Allan, 1809-1849. Tales of mystery and imagination.

Shakespeare, William, 1564-1616. Midsummer night's dream.

Document Types

Book jackets.

Bookplates.

Letterpress works.

Lithographs.

Pen and ink drawings.

Watercolors.

Corporate Names

Heinemann (Firm).

Harrap (George G.) and Company, ltd.

J.M. Dent & Co.

Series I. Drawings for Tales of Mystery and Imagination by Edgar Allan Poe, 1935

Accession Number: 66.39.27.31.1 Drawing for dust jacket, 1935. A figure in a red cape of flames descends upon a fleeing person. Charcoal, ink, and gouache on paper, 55 x 35 cm. **Location** Rackham, A., Box 3

Accession Number: 66.39.27.1.1 Drawing for front cover, 1935. A skeleton raises a bloody dagger over its head. Ink and pencil on paper, 28.1 x 19.2 cm. **Location** Rackham, A., Box 1

Accession Number: 66.39.27.1.2 Study for skeleton, 1935. This drawing works out the composition of the cover skeleton sketch, and appears on the verso of 66.39.27.1.1. Ink and charcoal on paper, 28.1 x 19.2 cm.

Accession Number: 66.39.27.2 Endpaper design, 1935. This design was used in repeated format for the endpapers, and includes skeletons emerging from coffins. Ink and pencil on paper, 10.2 x 24 cm (image); 18.5 x 27.8 cm (sheet).

Accession Number: 66.39.27.32.1.1 It grew louder-louder-louder! And still the men chatted pleasantly and smiled, 1935. This illustration for The Tell-Tale Heart appears as the frontispiece. Watercolor and ink on board, 29.5 x 21 cm (image); 35 x 29 cm (board). **Location** Rackham, A., Box 2

Accession Number: 66.39.27.32.1.2 Mat window for 66.39.27.1.1 with annotations in pencil, 1935. Ink and pencil on board, 42 x 34.5 cm.

Accession Number: 66.39.27.3.1 Title page illustration, 1935. This illustration of a dragon clutching a skull appears on the title and publisher pages. Ink and pencil on paper, 31.2 x 21.8 cm. **Location** Rackham, A., Box 1

Accession Number: 66.39.27.4.1 Bird, demon-like creature, and serpent, 1935. These illustrations appear as the headpieces for the title page, table of contents, and list of illustrations, respectively. Ink on paper, 19.9 x 14.4 cm.

The Imp of the Perverse

Accession Number: 66.39.27.5.1 Headpiece for The Imp of the Perverse, 1935. Ink on paper, 12.9 x 19 cm. (sheet). **Location** Rackham, A., Box 1

Accession Number: 76.90.1.1 I walked vigorously--faster--still faster--at length I ran, 1935. Pen and ink on paper, 23.3 x 15.5 cm (image); 28.5 x 20 cm (sheet).

Accession Number: 66.39.27.6.1 Tailpiece for The Imp of the Perverse, 1935. Pen, ink, and pencil on paper, 4.7 x 11.3 cm (image); 9.1 x 19.9 cm (sheet).

A Descent Into the Maelstrom

Accession Number: 66.39.27.7.1 A Descent into the Maelstrom, 1935. Pen and ink on paper, 38.1 x 28 cm.

Location
Rackham,
A., Box 1

The Cask of Amontillado

Accession Number: 66.39.27.8.1 "I drink," he said, "to the buried that repose around us." "And I to your long life", 1935. Pen, ink, and graphite on board, 33.5 x 26.7 cm.

Location
Rackham,
A., Box 1

Accession Number: 66.39.27.33.1 The wall was now nearly upon a level with my breast. Unsheathing my rapier, I began to grope with it about the recess, 1935. Watercolor and ink on board, 36 x 27.6 cm.

The Premature Burial

Accession Number: 66.39.27.44 Unpublished Illustration for The Premature Burial, 1935. Watercolor and ink on paper, 27.5 x 22 cm (image); 31.4 x 25 cm (sheet).

Location
Rackham,
A., Box 1

Hop Frog

Accession Number: 66.39.34.1 Tripetta advanced to the Monarch's seat, and, falling on her knees before him implored him to spare her friend, 1935. Watercolor and ink on board, 34 x 26 cm (image); 38 x 27 cm (board).

Location
Rackham,
A., Box 2

Accession Number: 66.39.27.22.1 In less than half a minute the whole eight were blazing fiercely, 1935. Pen and ink on paper, 28 x 21.5 cm.

Location
Rackham,
A., Box 1

Accession Number: 66.39.27.23.1 The eight corpses swung in their chains, a fetid, blackened, hideous and indistinguishable mass, 1935. Pen, brush, and ink on paper, 21 x 15.7 cm (image); 28.7 x 19.8 cm (sheet).

The Assigantion

Accession Number: 66.39.27.25.1 Tailpiece for The Assigantion, Pen and ink on paper, 15.5 x 7.1 cm (image); 21.7 x 13.6 cm (sheet).

Location
Rackham,
A., Box 1

King Pest

Accession Number: 66.39.27.35.1 The victorious Legs rushed out with her into the street, followed by the redoubtable Hugh Tarapaulin, 1935. Watercolor and ink on board, 21.3 x 16.3 cm (visible image); 42 x 34.5 cm (mat); 26.5 x 21.2 cm (board). **Location**
Rackham,
A., Box 2

Accession Number: 66.39.27.26.1 Tailpiece for King Pest, 1935. Pen and ink on paper, 14.2 x 19 cm. **Location**
Rackham,
A., Box 1

The Pit and the Pendulum

Accession Number: 66.39.27.27.1 The sentence--the dread sentence of death--was the last of distinct accentuation which reached my ears, 1935. Pen, brush, and ink on paper, 23.8 x 16 cm (image); 27.5 x 22.5 cm (sheet). **Location**
Rackham,
A., Box 1

Accession Number: 66.39.27.28.1 Down--still unceasingly--still inevitably down! I gasped and struggled at each vibration. I shrunk convulsively at its every sweep, 1935. Pen and ink on paper, 30.3 x 21.1 cm (image); 30.9 x 25 cm (sheet).

Accession Number: 66.39.27.36.1 At length for my seared and writhing body there was no longer an inch of foothold on the firm floor of the prison, 1935. Watercolor and ink on board, 31.7 x 23.3 cm (image); 37.5 x 26.7 cm (board).

The Masque of the Red Death

Accession Number: 66.39.27.37.1 The Masqueraders, 1935. Charcoal pencil and watercolor on board, 21.9 x 17.5 cm (visible image); 42 x 34.5 cm (mat); 27.8 x 20.2 cm (board). **Location**
Rackham,
A., Box 2

Accession Number: 66.39.27.29.1 There was a sharp cry--and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero, 1935. Pen, brush, and ink on paper, 28.8 x 19.9 cm. **Location**
Rackham,
A., Box 1

The Man of the Crowd

Accession Number: 66.39.27.10.1 Tailpiece for The Man of the Crowd, 1935. Pen and ink on paper, 11.6 x 5.8 cm (image); 12.7 x 10.8 cm (sheet). **Location**
Rackham,
A., Box 1

The Fall of the House of Usher

Accession Number: 66.39.27.38.1 I at length found myself within view of the melancholy House of Usher, 1935. Watercolor and ink on board, 36 x 28 cm (image); 39 x 28 cm (board). **Location**
Rackham,
A., Box 2

The Gold Bug

Accession Number: 66.39.27.11.1 He may have thought it expedient to remove all participants in his secret, 1935. Pen and ink on paper, 30.5 x 22.9 cm (image); 30.9 x 25.1 cm (sheet). **Location**
Rackham,
A., Box 1

Ligeia

Accession Number: 66.39.27.40.1 She came and departed as a shadow, 1935. Watercolor and ink on paper, 40 x 28 cm (image); 41.2 x 29.9 cm (board). **Location**
Rackham,
A., Box 2

MS. Found in a Bottle

Accession Number: 66.39.27.13.1 With a velocity like the headlong dashing of a cataract, 1935. Pen and ink on paper, 22.1 x 30.5 cm. **Location**
Rackham,
A., Box 1

William Wilson

Accession Number: 66.39.27.45.1 Unpublished illustration for William Wilson, 1935. Watercolor and ink on board, 27 x 23 cm. **Location**
Rackham,
A., Box 1

Accession Number: 66.39.27.14.1 "You have conquered, and I yield. Yet, henceforth art thou also dead--dead to the World, to Heaven, and to hope!", 1935. Pen, brush, ink, and pencil on paper, 17.7 x 26 cm (image); 19.8 x 29 cm (sheet).

Metzengerstein

Accession Number: 66.39.27.43.1 The young Metzengerstein seemed riveted to the saddle of that colossal horse, 1935. Watercolor and ink on paper, 22 x 17.2 cm (visible image); 18.7 x 24 cm (mat); 26.5 x 20.5 cm (board). **Location**
Rackham,
A., Box 2

Accession Number: 66.39.27.15.1 The distinct colossal figure of--a horse, 1935. Pen, brush, and ink on paper, 26.3 x 18.4 cm. **Location**
Rackham,
A., Box 1

The Murders in the Rue Morgue

Accession Number: 66.39.27.16.1 Eight or ten of the neighbors entered, accompanied by two gendarmes, 1935. Pen, brush, and ink on paper, 29 x 20.4 cm (image); 31.2 x 27.9 cm (sheet). **Location**
Rackham,
A., Box 1

Accession Number: 66.39.27.17.1 The sight of blood inflamed its anger into frenzy, 1935. Pen and ink on board, 18 x 13.3 cm (image); 24.6 x 18.1 cm (sheet).

Series II. Drawings for Other Works, 1900-1930s

Accession Number: 65.270.1 He realized that shopping is the female paradise, 1922. A color illustration of dogs in a department store, for *Where the Blue Begins* by Christopher Morley. Ink and watercolor on board, 27 x 20.5 cm (image); 35.4 x 27.8 cm (board).

Location
Rackham,
A., Box 2

Accession Number: 69.87 Ancient Greek scene, 1900. Two men are yoked to a cart carrying a veiled woman, surrounded by crowds in a classical Greek setting. Pen, brush, ink, and blue crayon on paper, 22.2 x 30.2 cm.

Accession Number: 76.90.9a Bookplate for G. [George] L. Lazarus, circa 1930s. Ink on paper, 8.3 x 6.4 cm (image); 19 x 12.6 cm (sheet).

Location
Rackham,
A., Box 6

Series III. Bookplates, circa 1930s**Location**
Rackham,
A., Box 6

Accession Number: 76.90.9b Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 8.3 x 6.3 cm (image); 9.5 x 16.5 cm (sheet).

Accession Number: 76.90.9c Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 8.3 x 6.3 cm (image); 9.5 x 16.5 cm (sheet).

Accession Number: 76.90.9d Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9e Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9f Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9g Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9h Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9i Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9j Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9k Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9l Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9m Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9n Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9o Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9p Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9q Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9r Bookplate for G. [George] L. Lazarus, circa 1930s. Lithograph, 13.3 x 10.8 cm.

Accession Number: 76.90.9s Bookplate for G. [George] L. Lazarus, circa 1930s. Engraving, 13.3 x 10.8 cm.

Accession Number: 76.90.9t Bookplate for G. [George] L. Lazarus, circa 1930s. Engraving, 13.3 x 10.8 cm.

Accession Number: 76.90.9u Bookplate for G. [George] L. Lazarus, circa 1930s. Engraving, 13.3 x 10.8 cm.

Accession Number: 76.90.9v Bookplate for G. [George] L. Lazarus, circa 1930s. Engraving, 13.3 x 10.8 cm.

Series IV. Reproductions, 1898-1935

Tales of Mystery and Imagination by Edgar Allan Poe

Accession Number: 66.39.27.31.2 Book jacket from the first edition for Poe's Tales of Mystery and Imagination, 1935. Lithograph, 25.5 x 54.5 cm.

Location
Rackham,
A., Box 3

Accession Number: 66.39.27.31.3 Book jacket from the first edition of Poe's Tales of Mystery and Imagination, 1935. Lithograph, 25.5 x 43.5 cm (open); 25.5 x 24 cm (folded).

Accession Number: 66.39.27.1.3 Front cover and spine, 1935. Ink on cloth, 25.4 x 23.7 cm.

Location
Rackham,
A., Box 1

Accession Number: 66.39.27.2.2 Endpaper design, 1935. Lithograph, 24.5 x 19 cm.

Accession Number: 66.39.27.2.3 Endpaper design, 1935. Lithograph, 24.5 x 19 cm.

Accession Number: 66.39.27.3.2 Title page illustration, 1935. Lithograph, 24.5 x 18.5 cm.

Location
Rackham,
A., Box 4

Accession Number: 66.39.27.4.2 Table of contents, 1935. Lithograph, 24.6 x 11.9 cm.

Accession Number: 66.39.27.4.3 List of illustrations, 1935. Lithograph, 24.5 x 12.2 cm.

Accession Number: 66.39.27.4.4 Title page with snake illustration, 1935. Lithograph, 24.5 x 11.1 cm.

Accession Number: 66.39.27.5.2 Chapter heading for The Imp of the Perverse, 1935. Lithograph, 24.5 x 16.4 cm.

Accession Number: 76.90.1.2 I walked vigorously--faster--still faster--at length I ran, 1935. Lithograph, 24.6 x 18.3 cm.

Accession Number: 66.39.27.6.2 Tailpiece for The Imp of the Perverse, 1935. Lithograph, 24.5 x 16.2 cm.

Accession Number: 66.39.27.32.2 It grew louder-louder-louder! And still the men chatted pleasantly and smiled, 1935. The color illustration for The Tell-Tale Heart. Letterpress halftone, 19.2 x 13.3 cm (image); 24.5 x 18.4 cm. (sheet).

Accession Number: 66.39.27.32.3 It grew louder-louder-louder! And still the men chatted pleasantly and smiled, 1935. Letterpress text, 24.5 x 18.3 cm.

Accession Number: 66.39.27.18 Tailpiece for The Tell Tale Heart, 1935. Lithograph, 4 x 7 cm (image); 14 x 16 cm (sheet).

Accession Number: 66.39.27.7.2 A Descent into the Maelstrom, 1935. Lithograph, 17.7 x 13.2 cm (image); 24.5 x 18 cm (sheet).

Accession Number: 66.39.27.8.2 "I drink," he said, "to the buried that repose around us." "And I to your long life", 1935. The line illustration for The Cask of Amontillado. Lithograph, 24.5 x 18.2 cm.

Accession Number: 66.39.27.33.2 The wall was now nearly upon a level with my breast. Unsheathing my rapier, I began to grope with it about the recess, 1935. The color illustration for The Cask of Amontillado. Letterpress halftone, 18.6 x 13.4 cm (image); 24.8 x 18.1 cm.

Accession Number: 66.39.27.33.3 The wall was now nearly upon a level with my breast. Unsheathing my rapier, I began to grope with it about the recess, 1935. Letterpress text, 24.5 x 18.2 cm.

Accession Number: 66.39.27.9.1 In their sad and solemn slumbers with the worm, 1935. The line illustration for The Premature Burial. Lithograph, 18 x 13.3 cm (image); 24.5 x 18.2 cm (sheet).

Accession Number: 66.39.27.9.2 Page 41, The Cask of Amontillado, and Page 42, The Premature Burial, 1935. Letterpress text, 24.5 x 16 cm.

Accession Number: 66.39.27.9.3 Page 45 and 46 of The Premature Burial, 1935. Letterpress text, 24.5 x 16 cm.

Accession Number: 66.39.27.22.2 In less than half a minute the whole eight were blazing fiercely, 1935. The line illustration for Hop Frog. Lithograph, 18.1 x 13.2 cm (image); 24.5 x 18.4 cm (sheet).

Accession Number: 66.39.27.23.2 The eight corpses swung in their chains, a fetid, blackened, hideous and indistinguishable mass, 1935. The line illustration for Hop Frog. Lithograph, 17.5 x 13.2 cm (image); 24.5 x 18.5 cm (sheet).

Accession Number: 66.39.27.24 A thousand flambeaux flashing from the Ducal Palace turned all at once that deep gloom into a livid and preternatural day, The line illustration for The Assignation. Lithograph, 19.4 x 13.5 cm (sheet); 24.5 x 18.5 cm (sheet).

Accession Number: 66.39.27.25.2 Tailpiece for The Assignation, 1935. Lithograph, 10.2 x 5 cm (image); 24.5 x 16 cm (sheet).

Accession Number: 66.39.27.26.2 Tailpiece for King Pest, 1935. Lithograph, 7.3 x 10.5 cm (image); 24.5 x 16.6 cm (sheet).

Accession Number: 66.39.27.27.2 The sentence--the dread sentence of death--was the last of distinct accentuation which reached my ears, 1935. The line illustration for The Pit and the Pendulum. Lithograph, 20 x 13.3 cm (image); 24.4 x 18.4 cm (sheet).

Accession Number: 66.39.27.36.2 At length for my seared and writhing body there was no longer an inch of foothold on the firm floor of the prison, 1935. The color illustration for The Pit and the Pendulum. Letterpress halftone, 18.4 x 13.4 cm (image); 24.4 x 18 cm. (sheet).

Accession Number: 66.39.27.36.3 At length for my seared and writhing body there was no longer an inch of foothold on the firm floor of the prison, 1935. Letterpress text, 24.3 x 17.9 cm.

Accession Number: 66.39.27.28.2 Down--still unceasingly--still inevitably down! I gasped and struggled at each vibration. I shrunk convulsively at its every sweep, 1935. The line illustration for The Pit and the Pendulum. Lithograph, 19.2 x 13.4 cm (image); 24.4 x 18.1 cm (sheet).

Accession Number: 66.39.27.29.2 There was a sharp cry--and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero, 1935. The line illustration for The Masque of the Red Death. Lithograph, 18.5 x 13.3 cm (image); 24.8 x 18.4 cm (sheet).

Accession Number: 66.39.27.37.2 The Masqueraders, 1935. The color illustration for The Masque of the Red Death. Letterpress halftone, 16.7 x 13.4 (image); 24.5 x 18.3 cm (sheet).

Accession Number: 66.39.27.37.3 The Masqueraders, 1935. Letterpress text, 24.8 x 18.4 cm.

Accession Number: 66.39.27.30.2 Tailpiece for The Masque of the Red Death, 1935. Lithograph, 6.8 x 13.1 cm (image); 24.5 x 16.5 cm (sheet).

Accession Number: 66.39.27.10.2 Page 109 and 110, including the tailpiece for *The Man of the Crowd*, 1935. Lithograph, 24.5 x 16.1 cm.

Accession Number: 66.39.27.38.2 I at length found myself within view of the melancholy House of Usher, 1935. Letterpress halftone, 17 x 13.4 cm (image); 24.5 x 18.1 cm (sheet).

Accession Number: 66.39.27.38.3 I at length found myself within view of the melancholy House of Usher, 1935. Letterpress text, 24.5 x 18.4 cm.

Accession Number: 66.39.27.39.1 "He turned suddenly to regard his beloved:-She was dead!", 1935. The color illustration for *The Oval Portrait*. Letterpress halftone, 17.2 x 13.6 cm (image); 24.5 x 18.4 cm (sheet).

Accession Number: 66.39.27.39.2 "He turned suddenly to regard his beloved:-She was dead!", 1935. Letterpress text, 24.5 x 18.4 cm.

Accession Number: 66.39.27.11.2 He may have thought it expedient to remove all participants in his secret, 1935. The line illustration for *The Gold Bug*. Lithograph, 17.7 x 13.3 cm (image); 24.5 x 17.4 cm (sheet).

Accession Number: 66.39.27.40.2 She came and departed as a shadow, 1935. The color illustration for *Ligeia*. Letterpress halftone, 18 x 13.4 cm (image); 24.5 x 18.5 cm (sheet).

Accession Number: 66.39.27.40.3 She came and departed as a shadow, 1935. Letterpress text, 24.5 x 18.5 cm.

Accession Number: 66.39.27.12 "These are the full, and the black, and the wild eyes--of my lost love--of the lady--of the LADY LIGEIA", 1935. Lithograph, 18.3 x 13.4 cm (image); 24.5 x 17.6 cm (sheet).

Accession Number: 66.39.27.41.1 About this valley roamed I with Eleonora, 1935. The color illustration for *Eleonora*. Letterpress halftone, 18 x 13.4 cm (image); 24.5 x 18.4 cm (sheet).

Accession Number: 66.39.27.41.2 About this valley roamed I with Eleonora, 1935. Letterpress text, 24.8 x 18.4 cm.

Accession Number: 66.39.27.13.2 With a velocity like the headlong dashing of a cataract, 1935. The line illustration for *MS. Found in a Bottle*. Lithograph, 18.5 x 13.3 cm (image); 24.5 x 18 cm (sheet).

Accession Number: 66.39.27.42.1 Their grey hairs streamed terribly in the tempest, 1935. The color illustration for MS. Found in a Bottle. Letterpress halftone, 16.4 x 13.3 cm (image); 24.5 x 18.4 cm (sheet).

Accession Number: 66.39.27.42.2 Their grey hairs streamed terribly in the tempest, 1935. Letterpress text, 24.5 x 18.6 cm.

Accession Number: 66.39.27.14.2 "You have conquered, and I yield. Yet, henceforth art thou also dead--dead to the World, to Heaven, and to hope!", 1935. The line illustration for William Wilson. Lithograph, 19.2 x 13 cm (image); 24.5 x 18 cm (sheet).

Accession Number: 66.39.27.45.2 Pages 199 and 200 of William Wilson, 1935. Letterpress text, 24.5 x 18.5 cm.

Accession Number: 66.39.27.45.3 Pages 213 and 214 of William Wilson, 1935. Letterpress text, 24.5 x 18.5 cm.

Accession Number: 66.39.27.43.2 The young Metzengerstein seemed riveted to the saddle of that colossal horse, 1935. Letterpress halftone, 17 x 13.4 cm (image); 24.8 x 18.4 cm (sheet).

Accession Number: 66.39.27.43.3 The young Metzengerstein seemed riveted to the saddle of that colossal horse, 1935. Letterpress text, 24.5 x 18.5 cm.

Accession Number: 66.39.27.15.2 The distinct colossal figure of--a horse, 1935. The line illustration for Metzengerstein. Lithograph, 24.5 x 18.3 cm.

Accession Number: 66.39.27.19 Tailpiece for Metzengerstein, 1935. Lithograph, 3 x 4.5 cm (image); 14 x 16.5 cm (sheet).

Accession Number: 66.39.27.16.2 Eight or ten of the neighbors entered, accompanied by two gendarmes, 1935. The line illustration for The Murders in the Rue Morgue. Lithograph, 19 x 13.2 cm (image); 24.8 x 18.4 cm (sheet).

Accession Number: 66.39.27.17.2 The sight of blood inflamed its anger into frenzy, 1935. The line illustration for The Murders in the Rue Morgue. Lithograph, 24.8 x 18.4 cm.

Accession Number: 66.39.27.20 Tailpiece for The Mystery of Marie Roget, 1935. Lithograph, 3.5 x 4 cm (image); 11 x 16 cm (sheet).

Accession Number: 66.39.27.21 Tailpiece for The Purloined Letter, 1935. Lithograph, 3 x 4.5 cm (image); 17 x 16.4 cm (sheet).

A Midsummer Night's Dream by William Shakespeare

Accession Number: 80.41.38 Titania [?] sleeping, 1908. A woman, possibly Titania, sleeps at the foot of a tree, a crown resting beside her head; this illustration is the frontispiece. Letterpress halftone, 18.4 x 12.7 cm.

Location
Rackham,
A., Box 5

Accession Number: 80.41.13 ...the moon, like to a silver bow / New-bent in heaven, Several fairies fly in the night. Letterpress halftone, 17.6 x 12.5 cm.

Accession Number: 80.41.24 Hermia, 1908. A woman kneels by the river, looking at the viewer. Letterpress halftone, 18.5 x 12.5 cm.

Accession Number: 80.41.27 Helena, 1908. A woman stands in front of drapes with classical Greek motifs. Letterpress halftone, 19.7 x 12.7 cm.

Accession Number: 80.41.6 Chapter heading for Act I, Scene II, 1908. The head of Bottom as a donkey and a human face each other. Lithograph, 5.2 x 11.8 cm.

Accession Number: 80.41.20 Let me play the lion too, 1908. Quince, Snug, Bottom, Flute, Snout, and Starveling talk in an interior room. Letterpress halftone, 15.5 x 12.5 cm.

Accession Number: 80.41.19 The Duke's Oak, 1908. Fairies sit at the base of a gnarled tree. Lithograph, 17.5 x 14 cm.

Accession Number: 80.41.8 How now, spirit! whither wander you?, 1908. Puck speaks to a fairy at a clearing. Letterpress halftone, 12.5 x 19 cm.

Accession Number: 80.41.4 Illustration for Act II, Scene I, 1908. A baby crawls over garlands of flowers. Lithograph, 8 x 10.1 cm.

Accession Number: 80.41.17 She never had so sweet a changeling, 1908. Oberon and a child sit with fairies playing music. Letterpress halftone, 16.5 x 12.4 cm.

Accession Number: 80.41.28 Misdread night-wanderers, laughing at their harm?, 1908. Puck looks on as two men grapple in a swamp. Letterpress halftone, 12.5 x 17.5 cm.

Accession Number: 80.41.23 ...Fairies, away! / We shall chide downright, 1908. Titania leads the fairies. Letterpress halftone, 16.5 x 12.5 cm.

Accession Number: 80.41.25 To hear the sea-maid's music, 1908. A mermaid rides a giant fish in the sea. Letterpress halftone, 19.9 x 12.7 cm.

Accession Number: 80.41.16 Ere the Leviathan Can Swim a League, 1908. Lithograph, 17.8 x 13.3 cm.

Accession Number: 80.41.11 Come, now a roundel, 1908. Fairies dance in a circle in the forest. Letterpress halftone, 19 x 12 cm.

Accession Number: 80.41.21 And a fairy song, 1908. A group of fairies play music on varying instruments. Letterpress halftone, 16.1 x 12.5 cm.

Accession Number: 80.41.29 Some war with rere-mice for their leathern wings, 1908. Fairies hunt bats at dusk. Letterpress halftone, 18.5 x 12.7 cm.

Accession Number: 80.41.26 To make my small elves coats, 1908. Elves sew and work in their forest home. Letterpress halftone, 18 x 12.5 cm.

Accession Number: 80.41.12 Never harm, /Nor spell nor charm. / Come our lovely lady nigh, 1908. Singing fairies in a tree cast away insects, snakes, and birds to protect Titania. Letterpress halftone, 18.4 x 12.5 cm.

Accession Number: 80.41.40 One aloof stand sentinel, 1908. A fairy holds a spear upon a hilltop, standing guard. Letterpress halftone, 17.5 x 12.5 cm.

Accession Number: 80.41.7 Tailpiece for Act II, Scene II, 1908. A crowned figure gesticulates to a large cloud where a crowned queen and child sit. Lithograph, 7.5 x 12 cm.

Accession Number: 80.41.41 O monstrous! O strange! we are haunted. / Pray, masters! fly masters! Help!, 1908. Men flee through the forest brush. Letterpress halftone, 12.5 x 17.2 cm.

Accession Number: 80.41.34 "O Bottom, thou art changed!", 1908. Bottom, with a donkey head, talks with Snout. Letterpress halftone, 16.2 x 12.5 cm.

Accession Number: 80.41.35 I will sing, that they shall hear I am not afraid, 1908. Bottom apprehensively begins singing as fairies look on. Letterpress halftone, 18.4 x 12.5 cm.

Accession Number: 80.41.22 ...russet-pated choughs, many in sort / Rising and cawing at the gun's report, 1908. A man with a rifle watches the movement of a flying crow. Letterpress halftone, 17.5 x 12.5 cm.

Accession Number: 80.41.39 Lord, what fools these mortals be!, 1908. Puck is smiling broadly, surrounded by reeds and holding one. Letterpress halftone, 18.7 x 12.2 cm.

Accession Number: 80.41.31 She was a vixen when she went to school, 1908. Hermia as a young girl pulls at another girl's hair. Letterpress halftone, 19 x 12 cm.

Accession Number: 80.41.37 ...ghosts, wandering here and there, / Troop home to churchyards, 1908. A multitude of ghosts return to the church graveyard. Letterpress halftone, 16.5 x 12.5 cm.

Accession Number: 80.41.33 Up and down, up and down, / Goblin, lead them up and down, 1908. Puck leads Lysander, with sword drawn, through the forest. Letterpress halftone, 18.5 x 12.5 cm.

Accession Number: 80.41.15 Never so weary, never so in woe, 1908. Hermia walks through the forest. Letterpress halftone, 17.1 x 12.4 cm.

Accession Number: 80.41.3 Tailpiece for Act III, Scene II, 1908. Seated, solitary fairy in profile. Lithograph, 5.1 x 5.4 cm.

Accession Number: 80.41.14 On the ground / Sleep sound: / I'll apply / To your eye / Gentle lover, remedy, 1908. Puck watches Lysander sleep, with Hermia and Helena asleep nearby. Letterpress halftone, 12.5 x 17.5 cm.

Accession Number: 80.41.5 Frontispiece for Act IV, Scene I, 1908. A solitary fairy stands wearing flowing, transparent robes. Lithograph, 5.7 x 4.9 cm.

Accession Number: 80.41.18 Kill me a red-hipped humble-bee on the top of a thistle, 1908. A fairy and bumblebee fly near thistle stems. Letterpress halftone, 18.7 x 12.4 cm.

Accession Number: 80.41.36 Sleep thou, and I will wind thee in my arms, 1908. Titania embraces Bottom. Letterpress halftone, 17.8 x 12.5 cm.

Accession Number: 80.41.30 ...and her fairy sent / To bear him to my bower in fairy land, 1908. A fairy flies with a child on its back. Letterpress halftone, 18.5 x 12.5 cm.

Accession Number: 80.41.9 ...Are you sure / That we are awake? It seems to me / That yet we sleep, we dream, 1908. Helena, Demetrius, Hermia, and Lysander speak in the forest. Letterpress halftone, 15.4 x 12.7 cm.

Accession Number: 80.41.1 Frontispiece Act IV, for Scene II, 1908. Head and shoulders of Quince, Flute, Snout, and Starveling, talking. Lithograph, 7 x 10.5 cm.

Accession Number: 80.41.2 Exit Moonshine, 1908. Illustration for Act V, Scene I. Lithograph, 10.2 x 10.2 cm.

Accession Number: 80.41.32 ...almost fairy time, 1908. A baby sleeps in a cradle while fairies peer around the door to the bedroom. Letterpress halftone, 14.9 x 12.5 cm.

Accession Number: 80.41.10 Through the house give glimmering light / By the dead and drowsy fire, 1908. Oberon and Titania walk through a huge interior room with a trail of fairies. Letterpress halftone, 17.5 x 12.5 cm.

The Ingoldsby Legends by Thomas Ingoldsby

Accession Number: 80.41.47a "Hey! up the chimney, lass! Hey after you!", 1907. Four witches fly on brooms with three black cats into a rainstorm. This is the frontispiece, and also an illustration for The Witches' Frolic. Letterpress halftone, 17.8 x 12.7 cm.

Location
Rackham,
A., Box 5

Accession Number: 80.41.47b "Hey! up the chimney, lass! Hey after you!", 1907. Four witches fly on brooms with three black cats into a rainstorm. This is the frontispiece, and also an illustration for The Witches' Frolic. Letterpress halftone, 17.8 x 12.7 cm.

Accession Number: 80.41.43 Title page for The Ingoldsby Legends on Mirth and Marvels, 1907. The border is filled with illustrations of figures--demons, monks, ladies, and animals--connected in vine-like scrolls. Lithograph, 20.3 x 13.3 cm.

Accession Number: 80.41.50 There's an old woman dwells upon Tappington Moor, 1898/1907. A woman in a black witch's hat stands on a moor with a black cat; this is an illustration for The Nurse's Story. Letterpress halftone, 17 x 11.8 cm.

Accession Number: 80.41.49 To Tappington Mill-dam, 1898/1907. Villagers surround a witch in a black hat with a pointed crown; this is an illustration for The Nurse's Story. Letterpress halftone, 16.5 x 11.3 cm.

Accession Number: 80.41.64 One kick!--it was but one!--but such a one, 1898/1907. A monk is kicked by a soldier; this is an illustration for Grey Dolphin. Letterpress halftone, 18.2 x 12 cm.

Accession Number: 80.41.63 Then there was a pretty to-do, heads flew one way--arms and legs another, 1898/1907. Soldiers are in battle; this is an illustration for Grey Dolphin. Lithograph, 17.1 x 11.4 cm.

Accession Number: 80.41.68 The little man had seated himself in the centre of the circle upon the large skull, 1898/1907. This is an illustration for Mrs. Botherby's Story. Letterpress halftone, 17.8 x 12.3 cm.

Accession Number: 80.41.48 And there were gossips sitting there, By one, by two, by three, 1907. Witches sit around with their brooms, talking; this is an illustration for The Witches' Frolic. Letterpress halftone, 17.1 x 12.7 cm.

Accession Number: 80.41.65 Heedless of grammar they all cried, "That's him", 1898. Monks regard a bird on ground; this is an illustration for The Jackdaw of Rheims. Lithograph, 16.8 x 12.4 cm.

Accession Number: 80.41.66 If any one lied,--or if any one swore, 1898/1907. Monks exclaim over a fallen vessel on the ground; this is an illustration for The Jackdaw of Rheims. Letterpress halftone, 17.1 x 11 cm.

Accession Number: 80.41.56 Peter, the Lay-brother, / Sallow and spare, / Peep'd through the key-hole, / And--what saw he there?, 1898/1907. This is an illustration for A Lay of St. Dunstan. Lithograph, 18.4 x 12.5 cm.

Accession Number: 80.41.57 A flood of brown-stout he was up to his knees in, 1907. This is an illustration for A Lay of St. Dunstan. Letterpress halftone, 17.4 x 12.1 cm.

Accession Number: 80.41.54 And the maids cried "Good gracious, how very tenacious!", 1898/1907. Women wrestle with the chair beneath the wife of Gengulphus; this is an illustration for A Lay of St. Gengulphus. Letterpress halftone, 17.8 x 11.9 cm.

Accession Number: 80.41.52 These stiles sadly bothered Odille, 1898/1907. Odille climbs over a fence; this is an illustration for The Lay of St. Odille. Letterpress halftone, 16.2 x 11.2 cm.

Accession Number: 80.41.53 What, indeed, could she do?, 1898/1907. Odille looks at men from over a stony perch; this is an illustration for *The Lay of St. Odille*. Letterpress halftone, 16.5 x 11.2 cm.

Accession Number: 80.41.58a Into the bottomless pit he fell slap, 1898/1907. This is an illustration for *A Lay of St. Nicholas*. Letterpress halftone, 14.6 x 10 cm.

Accession Number: 80.41.58b Into the bottomless pit he fell slap, 1898/1907. This is an illustration for *A Lay of St. Nicholas*. Letterpress halftone, 15 x 10.3 cm.

Accession Number: 80.41.62 He bounced up and down, And so fearful a frown / Contracted his brow, you'd have thought he'd been blind, 1898/1907. This is an illustration for *Some Account of a New Play*. Letterpress halftone, 16.6 x 12.2 cm.

Accession Number: 80.41.61 He rescued a maid from the Dey of Algiers, 1898. This is an illustration for *Some Account of a New Play*. Lithograph, 18 x 11.5 cm.

Accession Number: 80.41.67 Poor Blogg went on bobbing and ducking, 1898/1907. A man falls underwater with fish and large sea creatures approaching; this is an illustration for *Mr. Peters's Story*. Lithograph, 18 x 12 cm.

Accession Number: 80.41.59 They'd such very odd heads and such very odd tails., 1898. Aquatic-like and reptilian creatures converge; this is an illustration for *Sir Rupert the Fearless*. Lithograph, 17.5 x 12 cm.

Accession Number: 80.41.60 They came floating about him like so many prawns, 1907. Sir Rupert surrounded by water nymphs; this is an illustration for *Sir Rupert the Fearless*. Relief halftone, 18.2 x 13.5 cm.

Accession Number: 80.41.46 The Monks and the Nuns in the dead of the night / Tumble, all of them, out of their beds in affright, 1898/1907. Frightened nuns and monks surround a man holding lantern; this is an illustration for *The Ingoldsby Penance*. Letterpress halftone, 17.5 x 9.9 cm.

Accession Number: 80.41.70 With Iron It's Plated, / And Machecollated, /To Pour Boiling Oil / And Lead Down, 1898/1907. This is an illustration for *Bloudie Jack of Shrewsberrie*. Lithograph, 18.1 x 12 cm.

Accession Number: 80.41.69 Wandering about and "Boo-hoo"-ing, 1898/1907. Two children cry by a river's edge; this is an illustration for *The Babes in the Wood*. Letterpress halftone, 16.9 x 10.7 cm.

Accession Number: 80.41.75 On making their court to their Polls and their Sues, 1898/1907. This is an illustration for *The Dead Drummer*. Letterpress halftone, 16.5 x 10.9 cm.

Accession Number: 80.41.51 The horn, at the gate of the Barbican tower, / Was blown with a loud twenty-trumpeter power, 1898/1907. A horned and tailed figure blows a horn; this is an illustration for *The Lay of St. Cuthbert*. Letterpress halftone, 17.1 x 10.8 cm.

Accession Number: 80.41.55 Witches and warlocks, ghosts, goblins and ghouls, 1898/1907. This is an illustration for *The Lay of St. Aloys*. Letterpress halftone, 18.4 x 12.5 cm.

Accession Number: 80.41.42 With a countenance Keeley alone could put on / Made one grasshopper spring to the door--and was gone!, 1907. A cloaked ghost chases a man; this is an illustration for *The Lay of the Old Woman*. Letterpress halftone, 18.1 x 13.5 cm.

Accession Number: 80.41.74 But found nothing at all, save some carp--which they fried, 1898/1907. This is an illustration for *The Brothers of Birchington*. Letterpress halftone, 17.1 x 11.7 cm.

Accession Number: 80.41.72 Sir Thomas, her Lord, was stout of limb, 1898/1907. A man in eighteenth century wig and dress examines a dragonfly with a magnifying glass; this is an illustration for *The Knight and the Lady*. Letterpress halftone, 17 x 10.5 cm.

Accession Number: 80.41.44 His First Thought Was to Throw it Into the Pig-Stye, 1898/1907. A man leans on a shovel in a farmyard, holding a wig in one hand; this is an illustration for *Jerry Jarvis's Wig*. Lithograph, 18 x 13 cm.

Accession Number: 80.41.45 When a score of ewes had brought in reasonable profit, 1898/1907. A man being helped into the street, presumably from a tavern; This is an illustration for *Jerry Jarvis's Wig*. Letterpress halftone, 13.7 x 18.9 cm.

Accession Number: 80.41.73 We carved her initials, 1898. A man carves into a tree trunk as a woman looks on; this is an illustration for *The Truants*. Lithograph, 17.1 x 12.1 cm.

Accession Number: 80.41.71 As I Lay A-Thynkyng, / He Rode Upon His Way, 1907. A knight rides through a forest on a horse. Lithograph, 18.4 x 12.1 cm.

Book jackets

Accession Number: 76.90.4 The Arthur Rackham Fairy Book, 1933. Letterpress halftone, 19.5 x 23.5 cm (folded, including spine). **Location**
Rackham,
A., Box 2

Accession Number: 76.90.5 The Compleat Angler: or, the contemplative man's recreation; being a discourse of rivers, fishponds, fish and fishing not unworthy the perusal of most anglers, by Izaak Walton, 1931. Letterpress halftone, 25.4 x 48.5 cm (unfolded, with back flap unable to open); 25.4 x 23.2 cm (folded, including spine).

Accession Number: 76.90.6 Fairy Tales by Hans Christian Andersen, 1932. Letterpress halftone, 25.8 x 42 cm (unfolded, with flaps unable to open); 25.8 x 22.9 cm (folded, including spine).

Accession Number: 76.90.7 Peer Gynt by Henrik Ibsen, 1936. Lithograph, 25.6 x 57.5 cm (unfolded); 25.6 x 23 cm (folded, including spine).

Accession Number: 76.90.8 The Legend of Sleepy Hollow by Washington Irving, 1928. Letterpress halftone, 25.5 x 57.9 cm (unfolded); 25.5 x 21.8 cm (folded).

Other Works

Accession Number: 69.152.15.1 Father Christmas's Book-Tea, 1901-1920. Father Christmas is surrounded by characters from Alice in Wonderland, The Jungle Book, Gulliver's Travels, and other stories. Chromolithograph, 29.7 x 46.7 cm (image); 36.9 x 53.8 cm (board). **Location**
Rackham,
A., Box 1

Accession Number: 69.152.15.2 Printed copy of the poem, Father Christmas's Book-Tea, circa 1900-1920. Lithograph, 35 x 24 cm.

Accession Number: 76.90.2 Pixie box design for Cadbury Bros. Ltd., 1933. A young girl talks with gnomes or pixies between two gnarled trees on a hill. The caption reads, "This box was specially designed for Cadbury Bros. Ltd. by / Arthur Rackham". Letterpress halftone, 14.4 x 19.5 cm (image); 22.2 x 27.2 cm (sheet). **Location**
Rackham,
A., Box 6

Accession Number: 76.90.3 The Works of Arthur Rackham: An Appreciation, circa 1910. A publisher's brochure for William Heinemann, London, includes plates reproduced from Undine, The Ingoldsby Legends of Mirth and Marvels, A Midsummer Night's Dream, Alice's Adventures in Wonderland, and Rip Van Winkle. Letterpress halftone, 24.8 x 18.7 cm. **Location**
Rackham,
A., Box 2

Accession Number: 80.41.76 [Satyrs playing music], 1907. Letterpress halftone, 18.5 x 12.7 cm. **Location**
Rackham,
A., Box 5

Accession Number: 80.41.77 He was only answered by a flock of idle crows, 1905. This is an illustration for Rip Van Winkle. Letterpress halftone, 16.4 x 12.7 cm.

Accession Number: 80.41.78 Santa Claus, circa 1913. This is an illustration for Arthur Rackham's Book of Pictures. Letterpress halftone, 16 x 12.4 cm.

Accession Number: 80.41.79 Pandora and Epimetheus, 1922. Pandora and Epimetheus look upwards at Hope rising from the box; this is an illustration for The Paradise of Children, from A Wonder Book by Nathaniel Hawthorne. Letterpress halftone, 17.4 x 12.5 cm.

Accession Number: 82.38 Advertisement for Cashmere Bouquet soap, 1923-1925. A man and woman in 1820s-1830s attire meet in an interior, with the man offering a bouquet of flowers to the lady. Chromolithograph, 32.4 x 18 cm. **Location**
Rackham,
A., Box 6