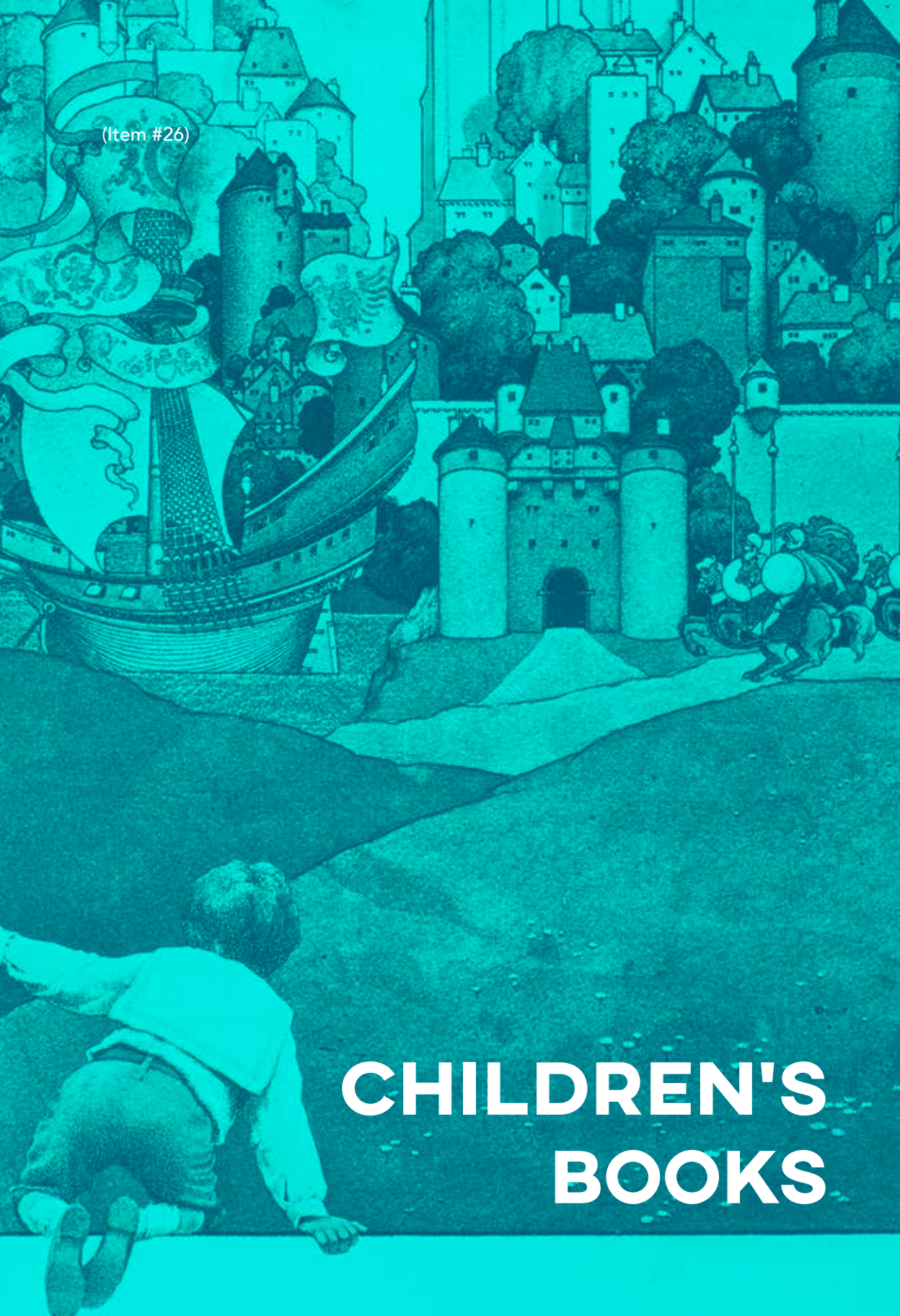




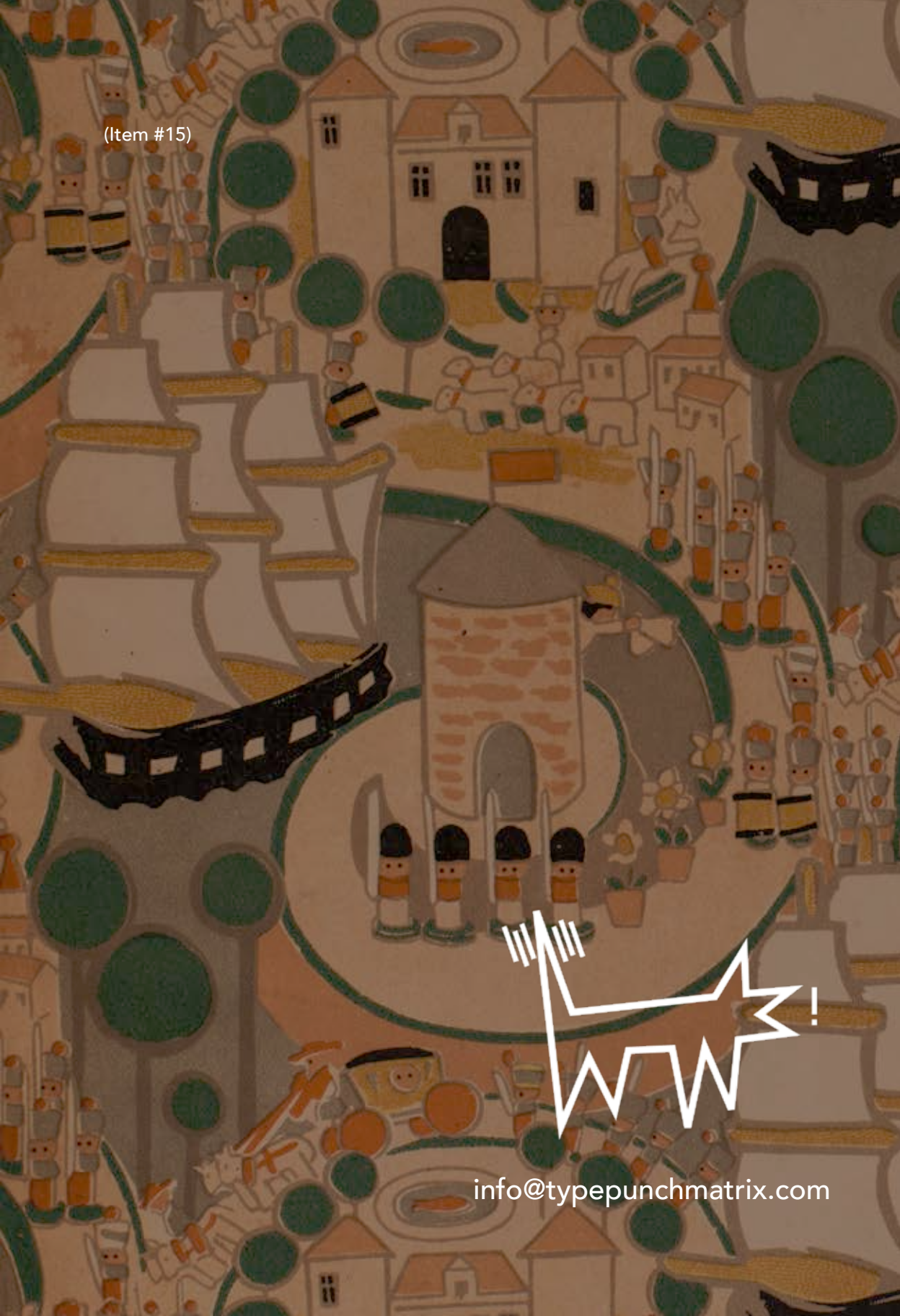
**TYPE
PUNCH
MATRIX**

(Item #26)




CHILDREN'S BOOKS

(Item #15)



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Rebecca Romney
and **Brian Cassidy.**

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If you encounter descriptions you feel misrepresent or omit important
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PUMPKIN
AND THE HOUND
BY
TASHA TUDOR





Featured



THIS BOOK
BELONGS

TO
SYLVIE
ANN
WALL
ACE

The Dedication Copy

PUMPKIN MOONSHINE

By Tasha Tudor

(1938)

First printing of Tudor's first book, inscribed to her niece Sylvie Ann, the model and namesake of Sylvie Ann in the book, and accompanied by two letters describing the gift and receipt of the book by Tudor and Sylvie Ann's mother respectively.

\$12,500.

On the dedication page the printed text reads: "A wee story for a very sweet wee person." This is continued in Tudor's hand: "called Sylvie Ann, with just no end of love from her Aunt Tasha. This book was supposed to be your Christmas present for last year, but I couldn't send it 'till now as it had to be printed. 1938." In the printed "This Book Belongs To" box on the front pastedown, Sylvie Ann has written her name in childish script.

The book is accompanied by two amazing letters: the first is a 2-page letter by Tudor to Sylvie Ann that refers to PUMPKIN MOONSHINE as a gift for her. Dated Dec. 6, 1942, it reads: "Happy Birthday Dearest Sylvie!! I am afraid this will not reach you on December 12th but we will all be thinking of you. I wish we could send more than a card but the mailing problem is difficult. Seth and Bethany send their love to their cousin Sylvie Ann. Seth weighs 13 1/2 pounds and is very sweet. Bethany is such a big girl, it is hard to realize that she will soon be the age and size that you were when first I met you and drew pictures for Pumpkin Moonshine. How time flies! To think you are a whole year older! Kiss your Mommy for us all, Much love and the best of wishes, Tom and Tasha and Bethany and Seth."

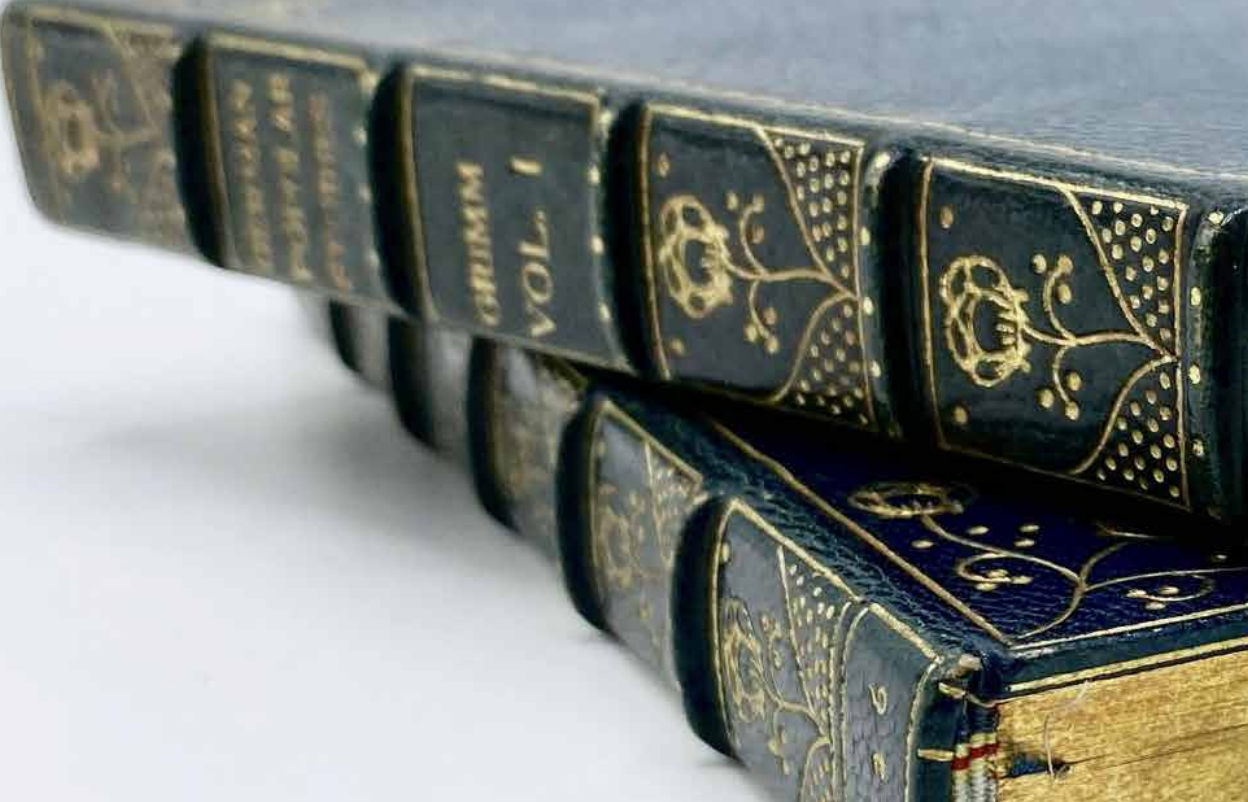
The second letter is a thank-you note from Sylvie Ann's mother to Tudor soon after receiving this copy, effusively praising it as "absolutely the most touchingly simple and quaint little creation. The love & care you gave it are evident in every detail." She continues (in part): "Sylvie is quite too thrilled over it. She reads it out loud, re-reads it, re-reads passages out loud, shouting them gleefully." Included is a transcription by Tudor's biographer, Harry Davis.

A holy grail copy: the touchstone of any Tudor collection, and an extraordinary example for any major children's book collection.

First edition. London: Oxford University Press. 4.75" x 4". Original polka-dot patterned boards. Original unclipped (\$.75) dust jacket. Color pictorial endpapers. Illustrated by Tudor with full-page color images facing calligraphic text. [42] pages. Inscribed by Tudor on the dedication page. Ink name in child's script on front pastedown printed bookplate: "Sylvie Ann Wallace." Accompanied by two letters: (1) from Tudor to Sylvie Ann, written on a 2-page printed card with a color illustration of a little girl; (2) from Sylvie Ann's mother to Tudor, written on both sides of 6 leaves. Cloth faded at edges; jacket with only light browning on edge of inner flaps and small abrasion on spine effecting the "x" in Oxford, otherwise beautiful with no fraying or tears. Near fine in like jacket.



250
Mrs
P. Res. so
is a b-ola



“More than any author or collector of fairy tales, including Charles Perrault and Hans Christian Andersen, the Grimms are totally associated with the fairy-tale genre, and their tales [...] have seeped into the conscious and subconscious popular memory of people throughout the world.”

— Jack Zipes

2.

“The etchings in them are the finest things, next to Rembrandt’s” (Ruskin)

GERMAN POPULAR STORIES
Collected by the Brothers Grimm,
illustrated by George Cruikshank
1823; 1826

First editions in English, first issues, of Grimm’s fairy tales, the version that transformed the collection of folk stories into fantasy stories for children, with magnificent plates by Cruikshank.

\$15,000.

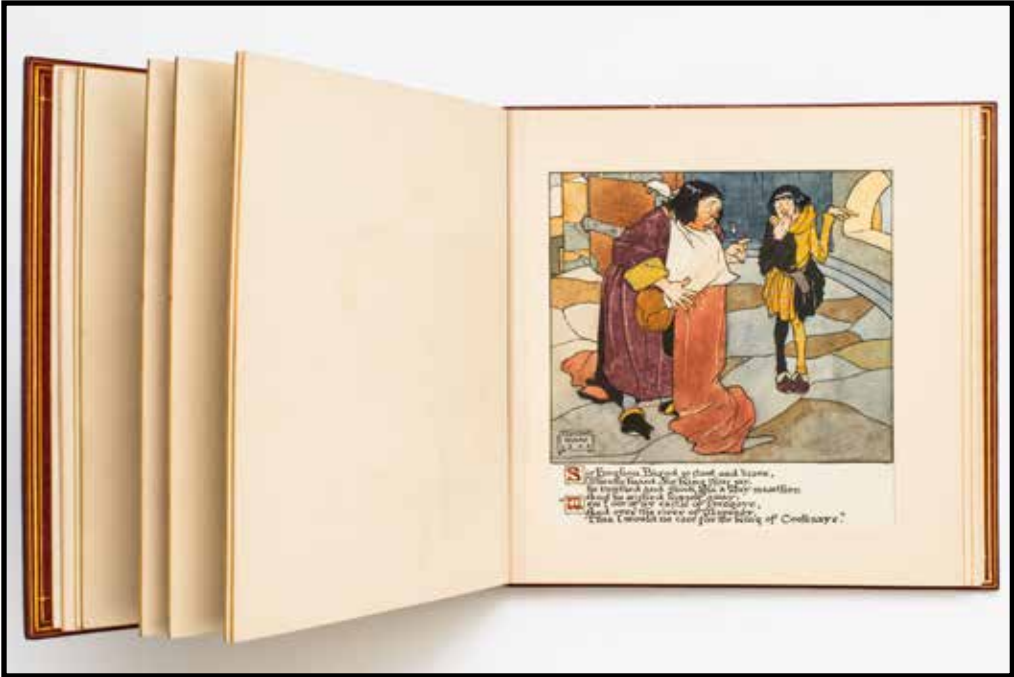


The tales we now call Grimm were collected in the early 19th century by two brothers on a mission to preserve the folklore of oral storytelling traditions across the German countryside. Rural and vernacular, and quite more complex and dark than the Disney adaptations, these tales are “older, simpler, and deeper than the individual imagination,” says A.S. Byatt. First published in German as a “scholarly collection” (Quayle), this first edition in English represents a turning point in the popular reception of the Grimms’ work. According to Jack Zipes, it was Taylor’s edition that began the transformation in the public eye of these fables, legends, and magical stories into a group of tales for children, laying the foundation for their international status today.

This edition is also justly famous for its illustrations by Cruikshank, often considered his finest work. Critic and art historian John Ruskin remarked, “If you ever happen to meet with the two volumes of ‘Grimm’s German Stories,’ which were illustrated by [Cruikshank] long ago, pounce upon them instantly; the etchings in them are the finest things, next to Rembrandt’s, that, as far as I know, have been done since etching was invented.” He advises artists that “you cannot look at them too much, nor copy them too often.”

Full title: German Popular Stories, Translated from the Kinder und Haus Marchen, collected by M.M. Grimm, from oral Tradition. London: C. Baldwin; James Robins [...] and Joseph Robins. Two 12mo volumes, 6.25" x 4" each. Early 20th-century lavish full blue goatskin bound by Wood of London, floral gilt-stamped cornerpieces, raised bands, spines gilt-lettered and stamped. Gilt floral dentelles, marbled endpapers, all edges gilt, blue silk ribbon markers. With both half titles. Engraved title pages and 20 full-page etchings by Cruikshank printed in brown. Volume I engraved title page without the umlaut in “Märchen”; without letterpress title or ads in volume I; volume II with all ads. pages. Translated by Edgar Taylor. In custom blue cloth slipcase. Fine.

Read more: Zipes, Grimm Legacies; Tartar, Annotated Brothers Grimm; Ruskin, Elements of Drawing; Quayle, Early Children’s Books: A Collector’s Guide, 70-1.



Original Dulac Watercolors

3.

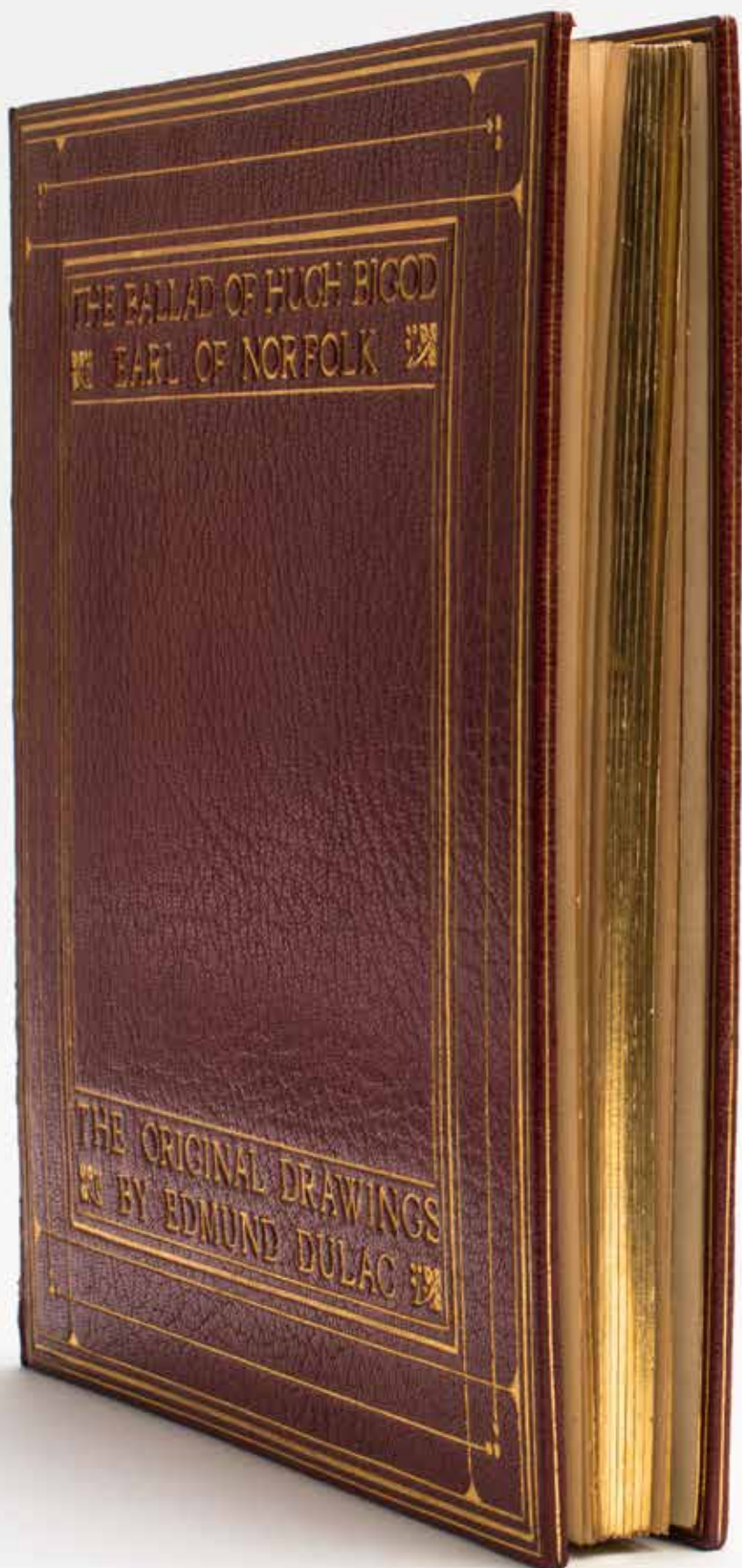
BALLAD OF HUGH BIGOD,
EARL OF NORFOLK
By Edmund Dulac
(1906)

Finished original manuscript by Dulac of King Henry, his knights on horseback, medieval lords and a nervous Earl Hugh Bigod and his castle of Bungaye.

\$27,500.

The colors and style are most reminiscent of Dulac's ABC: Lyrics Pathetic and Humorous, published two years after this manuscript. This tale would appear as a full-page color illustration in the Christmas 1906 issue of the GRAPHIC. A stunning piece of original art by Dulac. Finished Dulac manuscripts with watercolors are rare, and this one is exceptional in content as well as presentation.

[London]: n.p. 8" x 8". Sumptuous full crimson goatskin by Sangorski and Sutcliffe, ornamented with gilt rules and Art Nouveau devices on boards, raised bands, gilt-lettered and -ruled spine. All edges gilt, gilt dentelles, marbled endpapers. Hand-lettered title page and text throughout. Each leaf individually matted and hinged into book, featuring a watercolor and text in verse below it. 6 full-page original watercolors, including one signed and dated by Dulac. Housed in a custom velvet lined, crimson cloth clamshell box. Bookplate of Herschel V. Jones, the publisher of the Minneapolis Journal and a noted book collector, laid in. Fine.



THE BALLAD OF HUGH BIGOD
EARL OF NORFOLK

THE ORIGINAL DRAWINGS
BY EDMUND DULAC

"The truth is I don't think I've ever found anything as purely 'moving' as the end of THE VELVETEEN RABBIT."
— David Foster Wallace

Exceptionally Beautiful Condition

4.

THE VELVETEEN RABBIT
By Margery Williams Bianco,
with illustrations by William Nicholson
1922

First printing, American issue, of the beloved children's classic, the only printing with the dazzling original color lithographs by Nicholson.

\$22,500.

This book captures the wistful attachment to our childhood toys through the story of a stuffed rabbit that hopes the love of its owner can make it real. It is one of the great collaborations in modern children's books, with the lithographs and the text equally invoking bittersweet affection: "You were Real to the Boy [...] because he loved you." Later printings did not use lithography to produce Nicholson's drawings, making the first printing especially distinctive in the quality of its lustrous illustrations. This is a remarkable copy of "one of the first modern picture books, a perfect combination of story and pictures" (Mahony). Scarce, especially in the unrestored original dust jacket.

First edition. New York & London: George H. Doran & Heinemann. 9.5" x 7". Original pictorial paper boards. Original pictorial dust jacket. Color pictorial rabbit endpapers. Illustrated with 4 full-page and 3 double-page color lithographs. [8], 19, [1] pages. Housed in a custom full leather clamshell box. Except for a very slight bit of rubbing to head of spine, the book is in truly fine condition, in bright and clean pictorial dust jacket with 1" chip at foot of spine, some mild fraying at folds, and a few short closed tears. Fine in very good plus jacket.

Read more: Mahony, *Illustrators of children's books, 1744-1945*; Wallace, "Brief Interview with a Five Draft Man," *Amherst Magazine*, Spring 1999.



Christmas morning

EZRA JAC

THE
SNOW
DA



K KEATS

LE

OWNY

AY



EZRA JACK KEATS



THE
SNOWY
DAY

New York · The Viking Press

5.

Rare In The Beautiful Original Dust Jacket

THE SNOWY DAY
By Ezra Jack Keats
(1962)

First printing of this groundbreaking work, the first Caldecott award-winner celebrating a Black protagonist as the hero of the story, enjoying a beautiful winter day.

\$15,000.

“Then began an experience that turned my life around – working on a book with a black kid as hero. None of the manuscripts I’d been illustrating featured any black kids – except for token blacks in the background. My book would have him there simply because he should have been there all along.”

— Ezra Jack Keats

After a career illustrating other people’s books, Keats became an author as well in SNOWY DAY, which won him the Caldecott and changed his life. In this book Keats found his artistic voice, where his experimentation with collages and dramatic colors were able to sing in gorgeous multicolor pictorial spreads.

Keats, himself white, depicted little Peter as a stand-in for every child in a joyful children’s book about everyday life, subversive in its suggestion that representation should not be subversive at all. As a 2016 picture book about the making of SNOWY DAY says: “When Snow spreads her sheet, we all glisten” (A POEM FOR PETER).

First edition. First issue dust jacket. New York: The Viking Press. 8" x 9". Original light blue cloth, white and red-stamped pictorial front board, white-lettered spine. In original unclipped (\$3.00) color pictorial dust jacket with design by Keats. Color snowflake-patterned endpapers. 32 pages. Color illustrations by Keats on nearly every page. Touch of toning to cloth extremities. A few spots of tape residue on verso of jacket, else extremely bright with only the lightest edgewear and a couple nicks at the head of the spine. Extremely scarce in this condition. Near fine in like jacket.

Read more: Alderson, *Ezra Jack Keats: Artist and Picture-Book Maker*; Pinkney, *A Poem for Peter*.

6.

The Rare American Issue

STORY OF A PUPPET, OR THE ADVENTURES OF PINOCCHIO
By Carlo Collodi, translated by Mary Alice Murray
1892

First edition of PINOCCHIO in English, the rare American issue, simultaneous with the British and bound in the U.S. from British sheets.

\$9500.

“A classic work of Italian literature [...] its long-term popularity and its importance as a source of inspiration to writers and other artists is unquestionable.”

— Wunderlich & Morrissey

After a career in journalism, Collodi turned to children’s literature, first translating a collection of Perrault’s fairy tales into Italian. Soon he would conceive of a distinctly Italian fairy tale, complex and fantastical: “Its lessons are simple, but it is not a simplistic text” (Wunderlich & Morrissey).

A shorter version of the story first appeared serially in a children's magazine in Italy from July 7, 1881 to January 1883 and was first published in its full-length book form in Italy in 1883. This first edition in English is charmingly illustrated by C. Mazzanti, the illustrator of the Italian 1883 edition. “Mary Alice Murray’s translation has stood the test of time [...] It faithfully conveys the directness, ironic humour, and pathos of the original as Collodi leads Pinocchio through the twists and turns of his captivating story” (Oxford History). A title in the Children's Library, this Cassell imprint is hard to find.

New York: Cassell. 16mo. 6.25" x 4". Original decorative cloth with blue design repeated on edges. Illustrated by C. Mazzanti. [8], 232 pages. The Bradley Martin copy with Mildred Greenhill's bookplate. Cloth age toned – though less than usual; tiny stain on edge of title, small inner hinge mend, else really a nice copy. Very good plus.

Read more: Wunderlich & Morrissey, Pinocchio Goes Postmodern; Oxford History of Literary Translation in English, 403.

Story of a Puppet

Story of a Puppet

THE PUPPET'S STORY

The background of the entire image is a teal-colored book cover featuring a large, intricate white spiderweb pattern. The web is centered and fills most of the frame. In the bottom-left corner, there is a rectangular white label with a black border containing handwritten text.

Charlotte's Web

Jo and Tom Sanford

from

E.B. White

"Some Pig"

7.

CHARLOTTE'S WEB
By E.B. White
(1952)

Inscribed first printing of the modern children's classic, an exploration of innocence and change, death and courage.

\$14,500.

"As a piece of work it is just about perfect,
and just about magical in the way it is done."

— Eudora Welty

One spider's efforts to save a pig from slaughter charmed audiences immediately upon publication, showing that "that human beings must always be on the watch for the coming of wonders." The book was published by Harper under the editorship of Ursula Nordstrom, who was the primary force in fashioning modern children's literature away from morality and education towards imagination and affection. A Newbery Honor Award winner, scarce signed.

First edition. New York: Harper and Brothers. 8" x 5.5". Original full tan cloth, front board and spine stamped in blue with illustrated title. Original unclipped (\$2.50) pictorial dust jacket. Blue web-patterned endpapers. Illustrated with black-and-white line drawings by Garth Williams throughout. [8], 184 pages. Inscribed by White on half title. Previous owner name on front free endpaper, else book fine. Jacket scraped on blank rear edge, very slightly frayed at spine ends, overall clean. Fine in very good plus jacket.

Read more: Welty review "Along Came a Spider," New York Times, October 19, 1952.





Unique hand-painted ABC artist's book that movingly contrasts the horrors of the Vietnam War with the innocence of the abecedy form.

\$5500.

Though this book — attributed merely to “Sherry” — might seem to be a mock-up or maquette for a possible official publication (right down to the Little Brown imprint), we find no evidence it was ever actually published. Indeed, while it on first glance it appears unfinished — the text ends end at the letter “f” (“F is for Fire”), though the images continue — a more careful reading suggests instead that it intentionally falls into speechlessness, embodying the unspeakable horrors of war, which are movingly, and at times, graphically depicted. Therefore, the anonymous book is not so much alluding to a final form, as it it appropriating the simulacrum of a children’s book for its fully-rendered effects. Utilizing a stark palette of oranges and browns, these accomplished pictures depict refugees, bleeding children, bored soldiers, and the wounded and dead, eschewing any of the romance or cheery optimism of the typical ABC. Singular and unsettling.

n.p. [“Toro Mass”]; n.p. [“Little Brown Company”]. 8.25” x 7”. Original hand-assembled blank white boards, housing three ad-hoc signatures, and bound with several strips of masking tape. In original color hand-painted pictorial jacket. [32] hand-painted and -lettered pages executed rectos only, but mounted to verso of each preceding leaf to make eighteen stiff leaves. Some mild chipping to jacket, with some offsetting from tape to verso. Some stray marks to endpapers. Clean and sound overall. Near fine in like jacket.

THE ABC'S OF WAR

WRITTEN
& ILLUSTRATED
BY SMERBY







9.

Rewriting American History

"People Whit Something To Do" (Original Altered Book)
By Purvis Young
[ca. 1981-88]

Unique artist's book by this self-taught African American folk artist, assembled in an entirely altered copy of Young People's Story of Our Heritage: The Americas (Meredith Press, 1966).

\$15,000.

Purvis Young (1943-2010) was long known as a noted folk and outsider artist in his native Florida, where he worked in the historically African American Overtown neighborhood of Miami. Inspired by murals in cities like Detroit and Chicago, in the 1970s Purvis began painting and nailing his works up along a vacant street in the city called Goodbread Alley. The location became something of a tourist destination as Purvis's reputation grew and by the 1980s Purvis was also creating artist's and altered books like this one, vibrantly blending collage with other media while engaging not only with African American themes and motifs, but with the broader history of the United States and its legacies — as here. "People Whit Something To Do" includes many of the emblems and figures who would become almost totemic in his work: basketball players (who represented beauty and





freedom to the artist), television-headed creatures (their opposite), people burdened with heavy objects, dancing, etc. The effect is kinetic and improvisational but somehow never random or noisy.

Purvis was the subject of the 2006 documentary *PURVIS OF OVERTOWN* and his work is among the permanent collections of the Metropolitan Museum of Art, the American Folk Art Museum, the National Museum of African American History and Culture, the Philadelphia Museum of Art, and the Smithsonian — as well as numbering among his fans and collectors Lenny Kravitz, David Byrne (who used one of Purvis's pieces for the cover of his album *AMERICAN UTOPIA*), Damon Wayans, Jim Belushi, Dan Aykroyd, and Jane Fonda.

A striking folk book examining not only American history, but questioning the very ways in which we teach it. An object that rewards further study.

[Miami, Florida]. 11" x 8.5" x 2". Collaged boards. [124] pages over 62 leaves heavily collaged both recto and verso with a wide variety of mixed media art (ball point pen, crayon, marker, various paints). Edges worn; Two pages stuck together along bottom edge, but contents largely viewable. Binding straining from contents, but surprisingly sound. Very good.





Lord Of The Rings-Esque Rackham Watercolor

10.

Original art from SIEGFRIED AND THE TWILIGHT OF THE GODS

By Arthur Rackham

1911

Signed original watercolor by Rackham created for his illustrated edition of Wagner's SIEGFRIED, beautifully matted and framed.

\$45,000.

The image shows the Wanderer and the Dwarf; the former has challenged the dwarf to answer a second riddle in order to save his life, a scene not coincidentally reminiscent of Gollum and Bilbo in Tolkien's book THE HOBBIT. A tremendous piece, richly colored and with much detail.

n.p.: n.p. 10.25" x 6.25" (watercolor); 20.25" x 16.25" (frame). Professionally matted and framed. Signed by Rackham and dated 1911. Fine.



11.

Painting Used In Seuss's Second Book

Original artwork used in **THE KING'S STILTS**
By Dr. Seuss
[circa 1939]

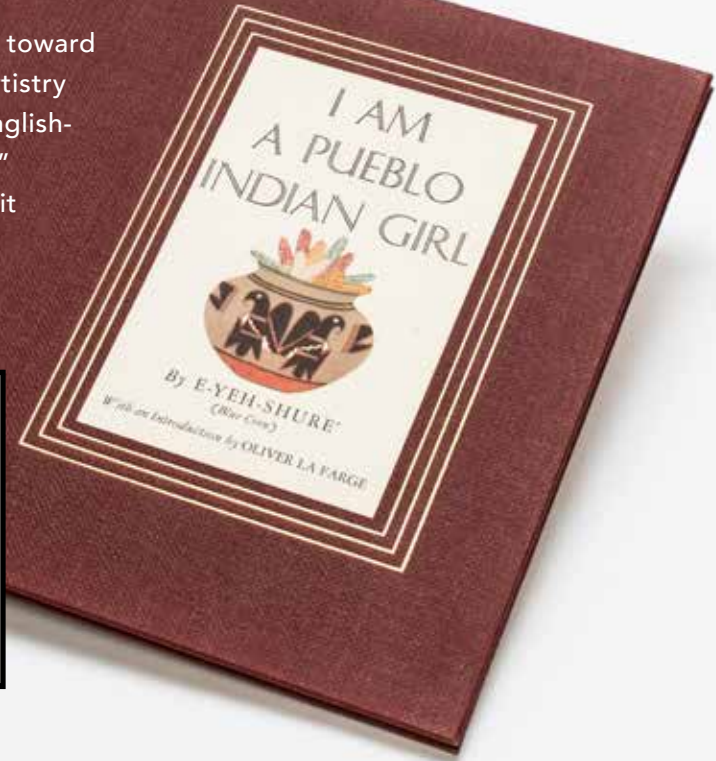
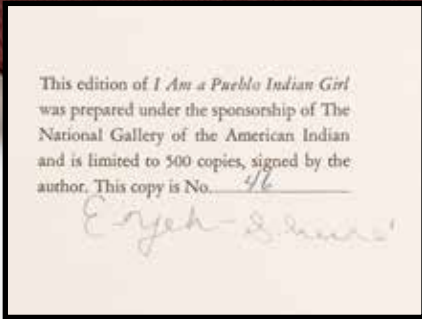
Carbon pencil, India ink wash and white gouache painting on illustration board, signed by Seuss.

\$45,000.

This image illustrates the moment when Eric (the "Everyboy" of the story) reluctantly digs a hole and buries the King's beloved stilts on the orders of the solemn and self-important Lord Droon. It appears about halfway through the book. The drawings for this book were reproduced by drop-out halftone and the edges of the light greys came out somewhat raggedy in the first edition. Sometime down the line, when the printers went to re-photograph the original art to improve upon this quality, they discovered that Seuss had given away the original – this very piece. (Provenance available upon request.) Having lost contact with the recipient, Geisel drew another picture for later editions which differ slightly from this original. Since very few published pieces of Seuss's art from his children's books have ever been available for sale, this is indeed a rarity.

9.25" x 14.25". Single illustration board, signed by Seuss in lower left-hand corner. Matted and framed. Fine.

"[A] first tentative step toward making [Puebloan] artistry understood by the English-speaking public."
– Joyce Ann Kievit



“One of the most beautiful children’s books ever to come out of the Southwest” (Benes)

12.

I AM A PUEBLO INDIAN GIRL
By E-yeh-Shure' [also known as Louise Abeita]
1939

Signed limited first edition, one of 500 numbered copies signed by E-yeh-Shure', who was only 13 when the book was published.

\$1000.

Louise Abeita, also known as E-yeh-Shure', was a member of the Isleta Pueblo community. Her father was so impressed by his young daughter's poetry that he arranged to publish it as part of the National Gallery of the American Indian he cofounded. Illustrated by Indigenous artists under the sponsorship of the NGAI with E-yeh-Shure's text, it was "a cooperative endeavor to make a truly Indian book" (preface) that scholar Joyce Ann Kievit calls "the first truly Indian book." More picture books featuring both Indigenous authors and illustrators would not appear through major publishing houses until the 1960s.

New York: William and Morrow Company. 9" x 12". Original red cloth, gilt rules and pictorial paste-on. Illustrated by Gerald Nailor, Houser, and ToHoma with 10 beautiful full page color illustrations of Pueblo life. [28] pages. Signed by E-yeh-Shure' on the limitation page. Fine.

Read more: Benes, *Native American Picture Books of Change*; Bataille and Lisa (eds.), *Native American Women: A Biographical Dictionary*; Bader, *American Picturebooks*, 164-5.



Space



13.

One Of The Brightest Flares Of the Golden Age

THE SHIP THAT SAILED TO MARS

By William Timlin

[1923]

First edition, in the original dust jacket, of this gorgeous outlier of the Golden Age of Illustration, a fantasy of interplanetary travel by South African architect William Timlin.

\$6200.

An Old Man fulfills the dream of his youth, "sailing by way of the Moon, and the more friendly planets" on his way to the Shining City of Mars. The ship of the title, designed by the aged engineer but built by fairies, captures the tale's balance of science fiction and fantasy: one iconic plate depicts the ship, whose design hearkens back to the Age of Discovery, outrunning the magnificent flare of a meteor. The only work authored by Timlin, THE SHIP THAT SAILED TO MARS secured his reputation alongside prolific professional illustrators like Arthur Rackham, Edmund Dulac, and Kay Nielsen. A beautiful copy of a strikingly original space odyssey.

London: George G. Harrap & Company. Quarto. 12" x 9". Original quarter vellum, grey printed paper boards, spine lettered and ornamented in gilt. In original printed dust jacket. 96 leaves of heavy grey paper, containing 48 mounted pages of printed lettering in Timlin's hand and 48 mounted full color illustrations. Jacket lacks 2" x 2" piece on spine, some closed tears, one with attendant tape repair on verso. Book beautiful with only a hint of toning to extremities. Fine in very good jacket.



14.



Art Deco Moon Voyage

UN VOYAGE DANS LA LUNE
By Alice Aubry
[1920]

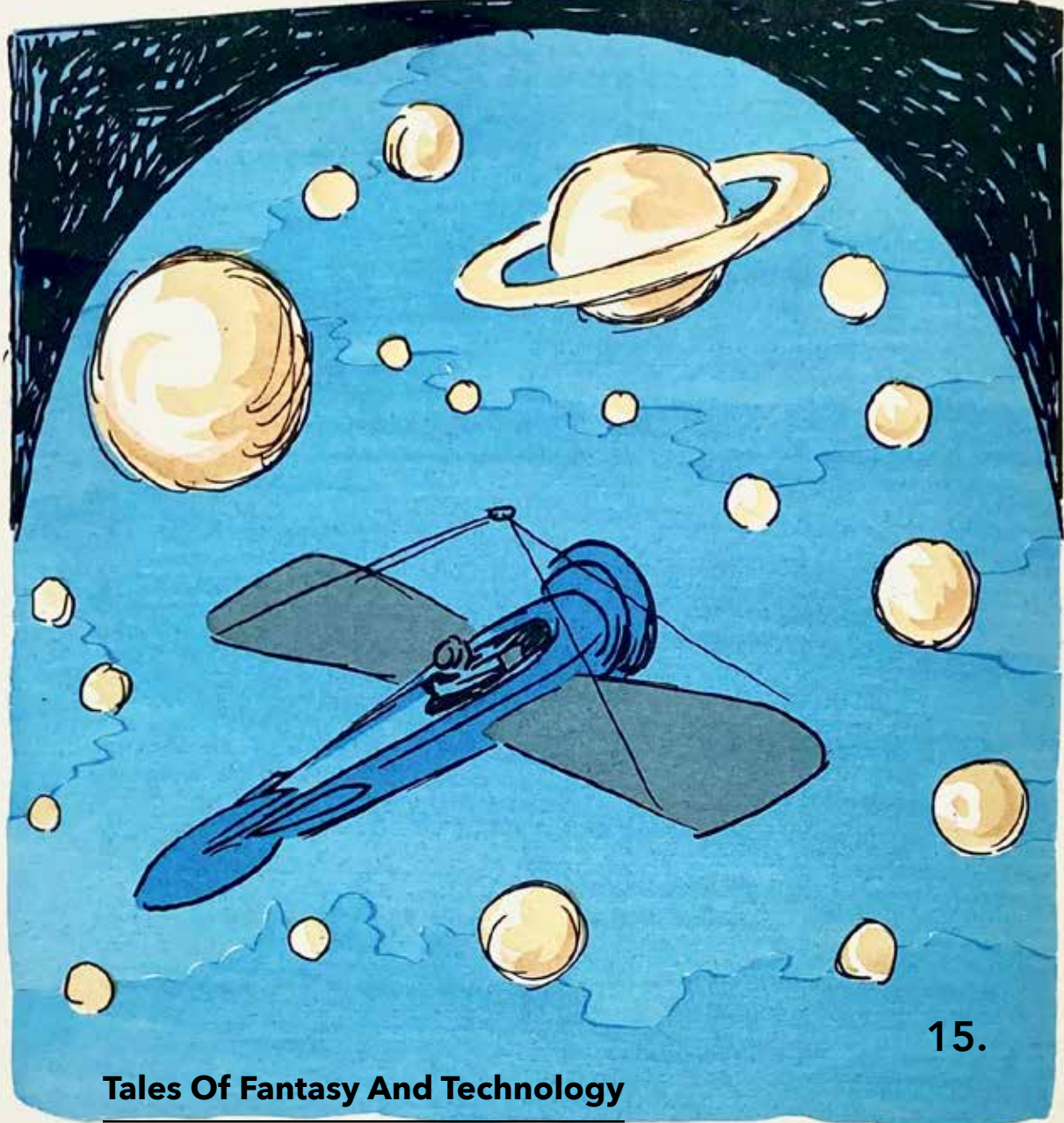
Rare French fantasy picture book about children who travel by balloon to the moon.

\$500.

"En route pour la Lune."

Three children receive a warm welcome on the fantastical moon world. In a very French take on the moon voyage, the climax of activity is baking moon-themed treats. After little moon creatures destroy their balloon, the Mistress of the Moon sends them home in a parachute. The vividly stylized illustrations pair with minimalist sentences with surprising storytelling force. OCLC locates only one institutional holding (the BnF).

[Paris]: Hachette. 12" x 9.5". Original color pictorial wrappers. Illustrated in color on every page, including versos of wrappers. Text in French. [8] pages. Spine repaired; covers dusty and soiled around the margins. Very good.



15.

Tales Of Fantasy And Technology

LA BELLE HISTOIRE QUE VOILÀ

By André Hellé

[circa 1920]

Stunning French Art Deco story book, featuring gorgeous 1920s color images of airplanes and cars, as well as giant snails and octopods.

\$300.

Nancy, Paris, Strasbourg: Berger-Levrault. 12.5" x 9.5". Original quarter green cloth, pictorial paper boards. Color pictorial endpapers. Illustrated by Hellé in color throughout. 60, [4] pages. Front hinge starting, rubbing primarily to edges of boards. Very good.

"Harold had heard about flying saucers."

16. HAROLD'S TRIP TO THE SKY
By Crockett Johnson
1957

First printing of the third Harold book, in which Harold and his Purple Crayon explore the 1950s fascination with space and go to Mars, rare in such beautiful condition.

\$1250.

"On a good fast rocket, he figured, he could get there and back in time for breakfast."

When working on this installment of the beautiful meta-picture book series, Johnson was "in the midst of a period of bold experimentation" (Nel): going against the standard for children's books, he gave the majority of the pages black backgrounds, as Harold navigated space. Besides becoming immediate bestsellers, the minimalist Harold books – simultaneously simple and profound – have become an influential favorite of many other artists and authors: in his 1982 acceptance speech for the Caldecott Award for JUMANJI, Chris Van Allsburg explicitly thanks "Harold, for his purple crayon"; Maurice Sendak praised the "supreme inventiveness" of Harold; Rita Dove names Harold in her poem "Maple Valley Branch Library, 1967." A stunning entry into the series: "So he climbed down on the stars. It was sure but slow."

First edition. [New York]: Harper & Brothers. 5.75" x 4.5". Original quarter tan cloth, brown and purple paper pictorial boards. In original price-clipped brown and purple pictorial dust jacket. Illustrated by Johnson in brown, white and purple on every page. [64] pages. Book with contemporary ink owner inscription, else fine; jacket with faint toning to rear panel. About fine in like jacket.

Read more: Nel, Crockett Johnson and Ruth Krauss: How an Unlikely Couple Found Love, Dodged the FBI, and Transformed Children's Literature; Sendak, Horn Book Magazine, May-June 1994.

on Mars.

17.

Advanced Physics In Rhyme

SPACE CHILD'S MOTHER GOOSE

By Frederick Winsor, illustrated by

Marian Parry

1958

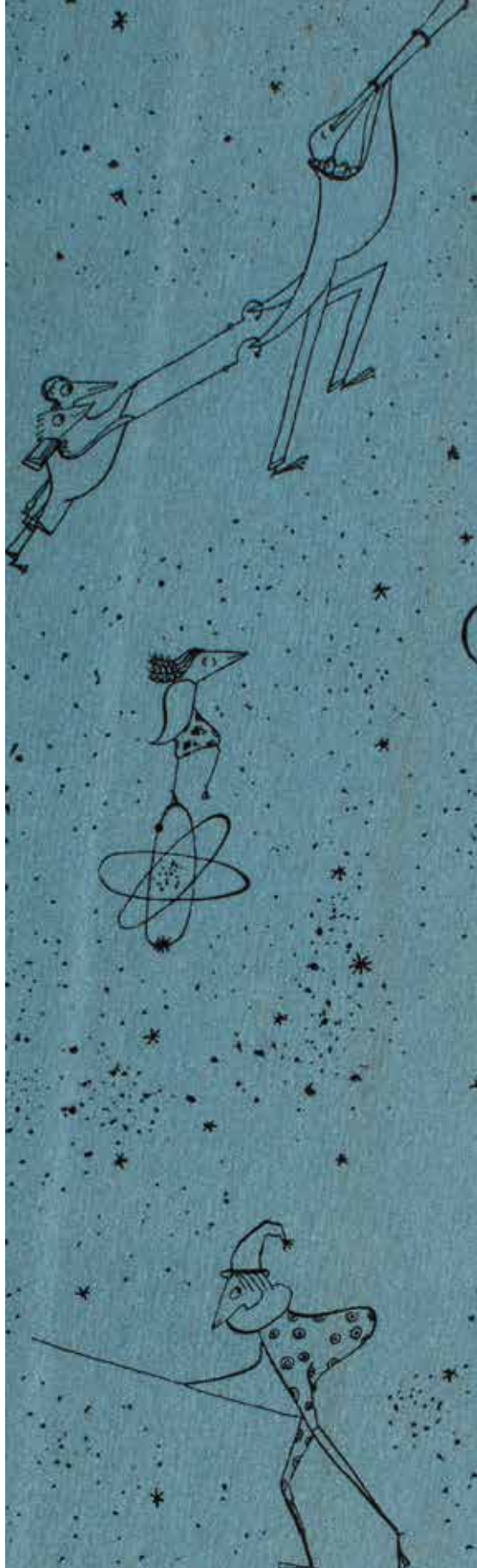
First printing of this Space Race-era "revised" Mother Goose, with mathematically informed yet absurd verses reminiscent of Lewis Carroll.

\$200.

"Flappity, Floppity, Flip! / The Mouse
on the Möbius Strip. / The Strip
revolved, / The Mouse dissolved / In a
chronodimensional skip."

The concepts in this collection of verse vary from bluntly satirical to surprisingly complex, covering relativity and hyperspace, cube roots and colloids. The tone is tongue-in-cheek, with a deep affection for sesquipedalian words and strong touches of nonsense verse – some words are footnoted with even more verses that don't actually define the words. While not truly meant for children, it does convey childish delight: each rhyme feels unexpected, and the simple line illustrations match the spirit of them perfectly.

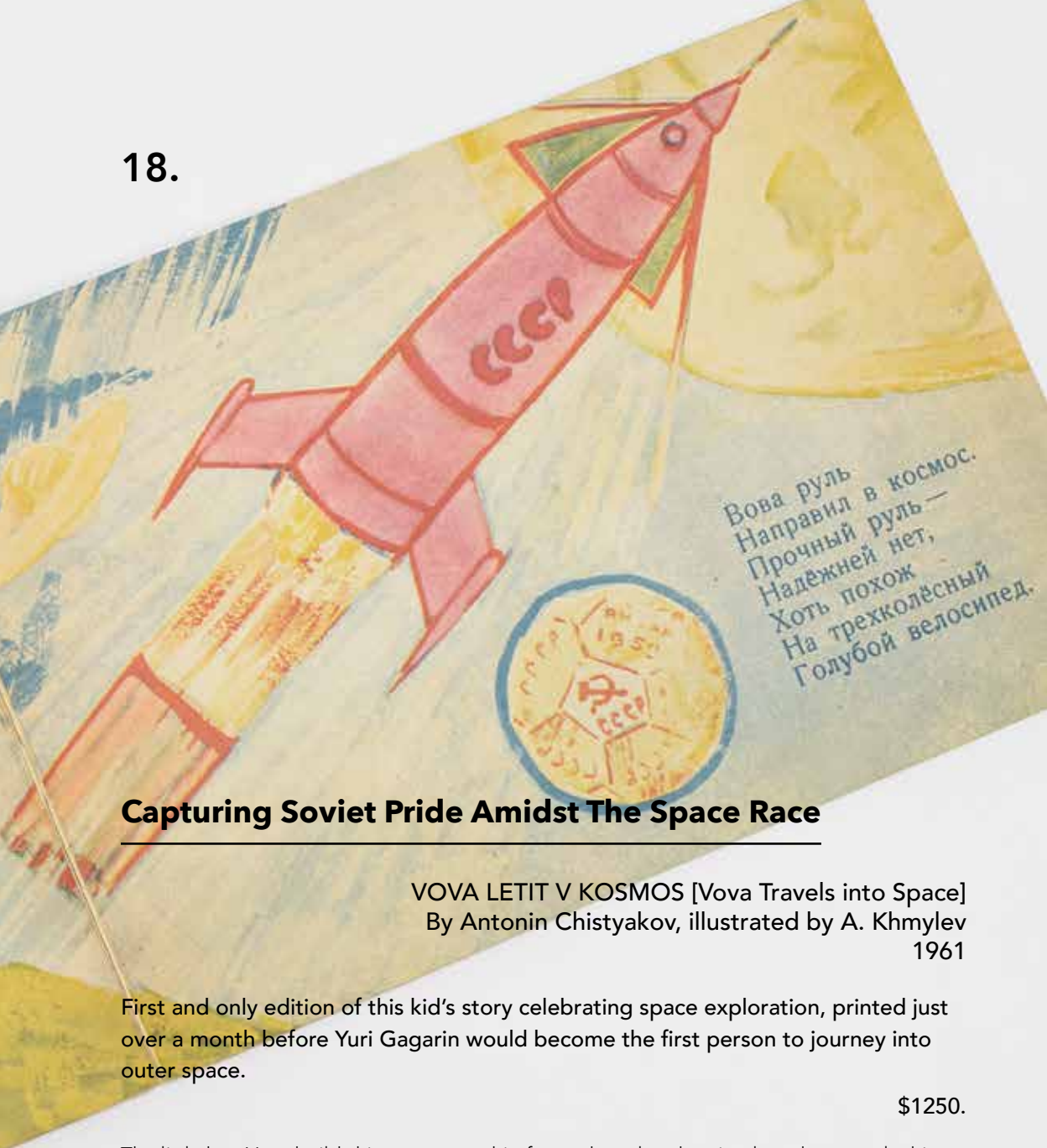
First edition. New York: Simon & Schuster. 8.5" x 6". Original quarter black cloth, blue cloth boards, silver-stamped vignette on front board, silver-lettered spine. In original unclipped (\$3.50) black pictorial dust jacket. Blue topstain, blue pictorial endpapers. Illustrated by Parry in black and white throughout. [10], 45, [1], [8] pages. Book slightly dusty, with one bump to fore-edge. Jacket with moderate foxing to flaps and verso, tape repairs on verso, light color touch-up around creases: shows well. Near fine in very good jacket.



Вова серп железный тащи
Молоток скрестил с серпом.
Звездолёт не настоящий,
Если нет Герба на нём.



18.



Capturing Soviet Pride Amidst The Space Race

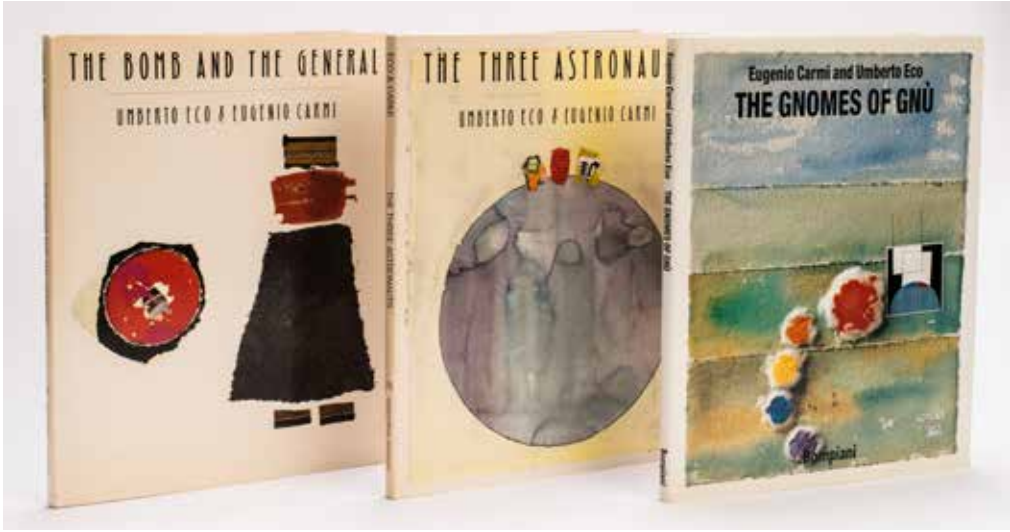
VOVA LETIT V KOSMOS [Vova Travels into Space]
By Antonin Chistyakov, illustrated by A. Khmylev
1961

First and only edition of this kid's story celebrating space exploration, printed just over a month before Yuri Gagarin would become the first person to journey into outer space.

\$1250.

The little boy Vova builds his own spaceship from a barrel and a tricycle so he can take his sister and their dog to the moon. Each page is lavishly illustrated, with realistic depictions of the kids' real lives facing the fantasy version of what they see in their imagination as they play at going into space. By March 1961, when this was printed, two dogs had returned safely from space (Dec. 1960), and Yuri Gagarin was preparing to launch into space via the Vostok 1 on 12 April. Provincially printed and scarce, with OCLC listing no copies in US institutions. An exuberant, optimistic item, reflecting the Soviet Union's pride in its innovative space program.

Kalinin: Kalininskoe kniznoe izdatel'stvo. 6" x 8.75". Original side-stitched color pictorial wrappers. [12] pages. Light soiling and edgewear. Very good.



Abstract, Whimsical, And Profound: Eco Does Children's Books

19.

THE BOMB AND THE GENERAL;
 THE THREE ASTRONAUTS; THE GNOMES OF GNÙ
 By Umberto Eco, illustrated by Eugenio Carmi
 (1989); (1992)

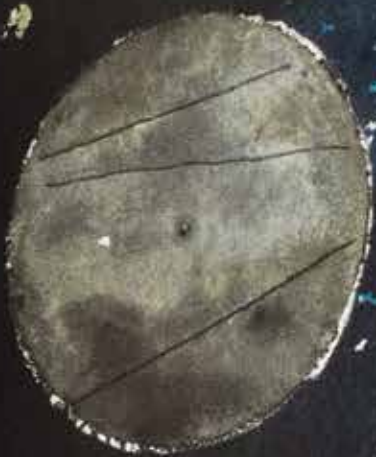
First American editions of of three philosophical children's books by Umberto Eco, each signed by him.

\$1600.

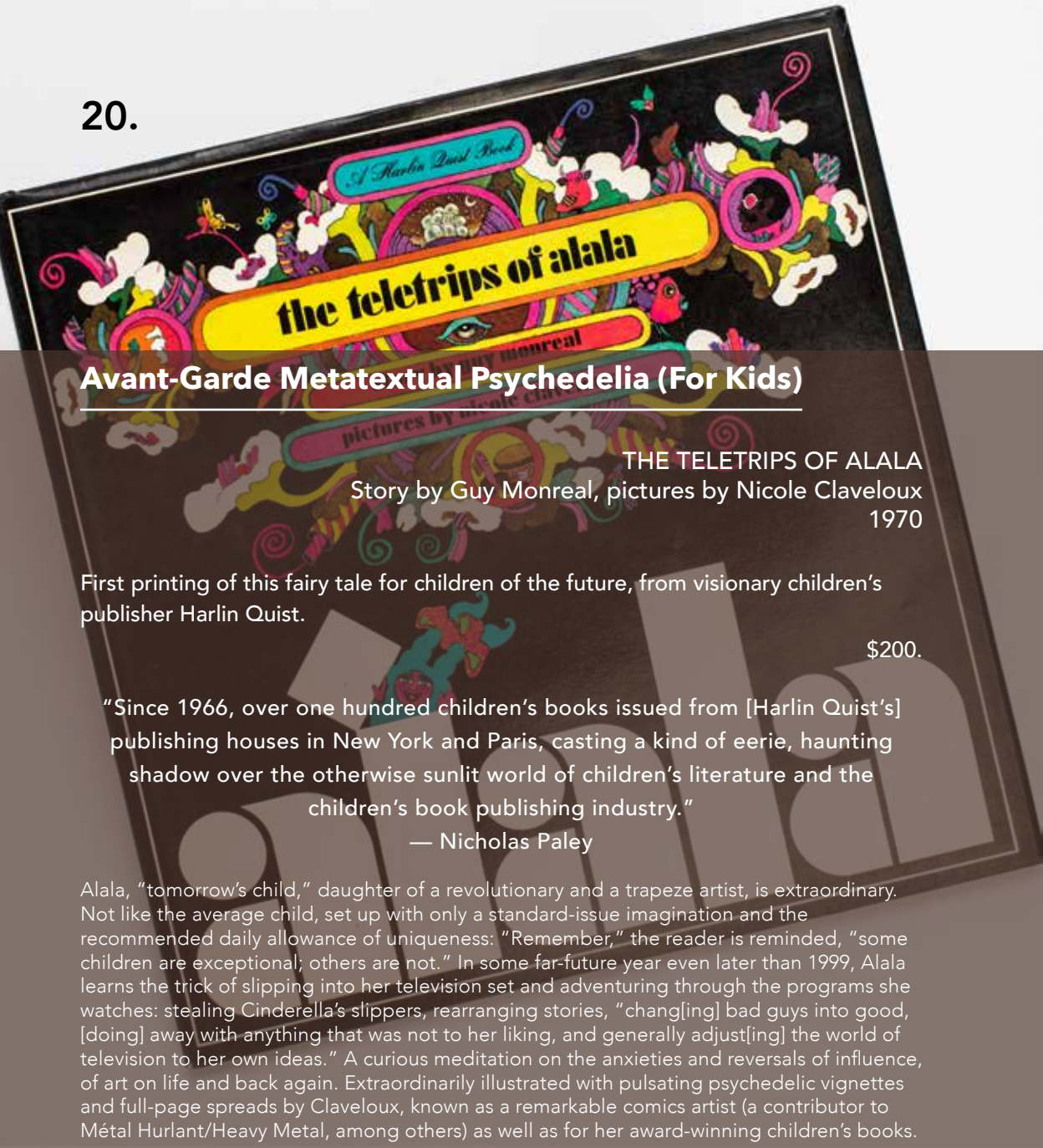
In *THE BOMB AND THE GENERAL*, the atoms that fuel a belligerent general's atomic bomb go on strike, demoting the general to a doorman in order "to make use of his uniform with all the braid." In *THE THREE ASTRONAUTS*, rival astronauts from the United States, Russia, and China find common ground on Mars, where they overcome their prejudices and befriend a Martian they had intended to kill. In *THE GNOMES OF GNÙ*, a space explorer attempts to bring civilization to the planet of Gnù, whose peaceful inhabitants decline when they learn about the pollution and sickness rife on Earth. All three books feature ingenious mixed-media collages by the Italian abstractionist Eugenio Carmi. The first two, *BOMB* and *ASTRONAUTS*, appeared in Italian in 1966; the final title, *GNOMES*, followed in 1992. From 1989 to 1992, all three books were translated into English to capitalize on Eco's global reputation as the author of *THE NAME OF THE ROSE* (1980) and *FOUCAULT'S PENDULUM* (1988). A fine set, scarce signed by Umberto Eco.

San Diego; Milan [Gnomes]: Harcourt Brace Jovanovich; Bompiani [Gnomes]. Three volumes, each 10.75" x 8.25". BOMB and ASTRONAUTS: Original color pictorial boards. In original pictorial dust jackets. GNOMES: Original white cloth boards lettered in red. In original color pictorial dust jacket. ALL: Color illustrations by Carmi throughout text. Each signed by Eco in ink. Jacket of BOMB clipped. Fine.

Murphy



20.



Avant-Garde Metatextual Psychedelia (For Kids)

THE TELETRIPS OF ALALA
Story by Guy Monreal, pictures by Nicole Claveloux
1970

First printing of this fairy tale for children of the future, from visionary children's publisher Harlin Quist.

\$200.

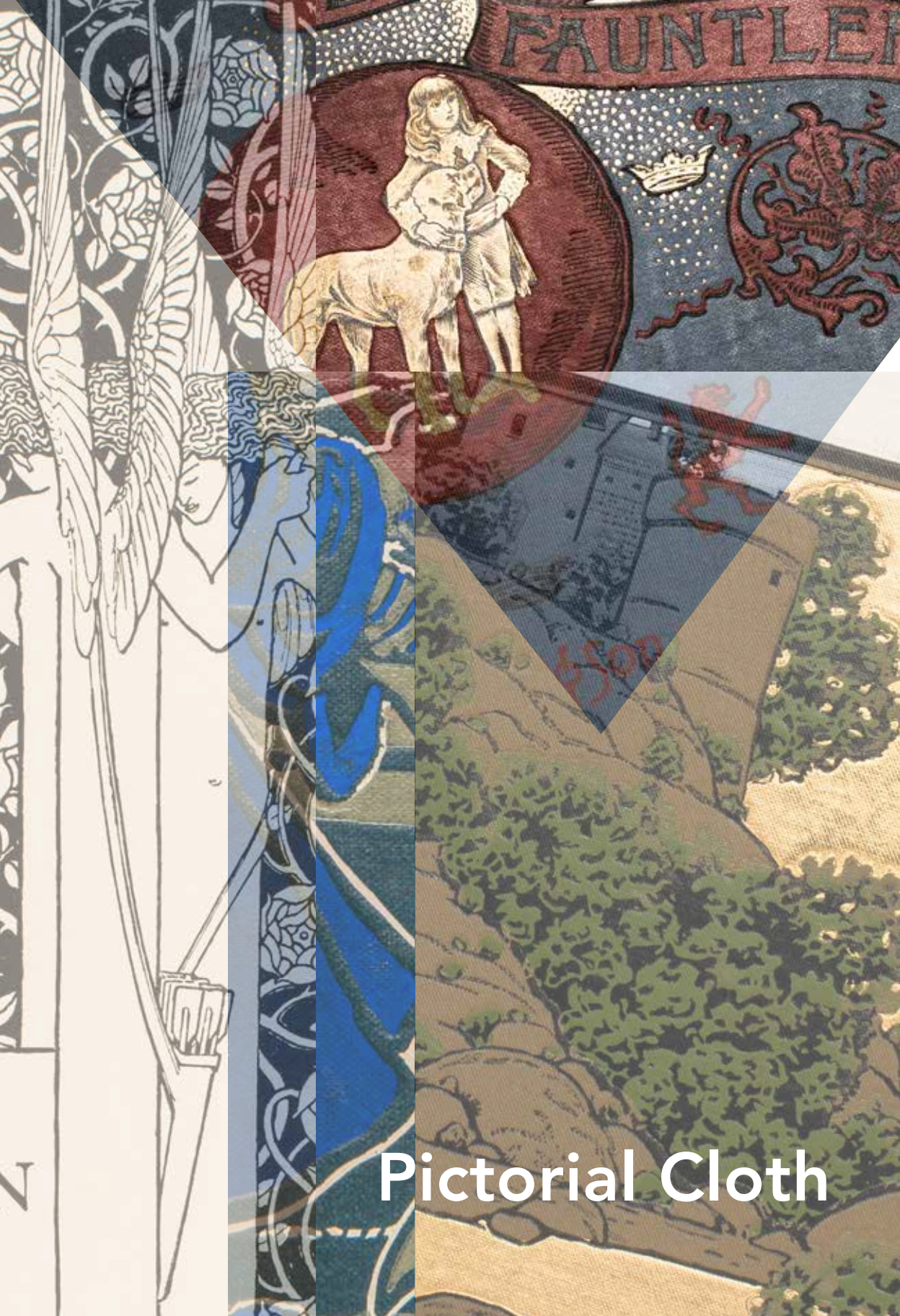
"Since 1966, over one hundred children's books issued from [Harlin Quist's] publishing houses in New York and Paris, casting a kind of eerie, haunting shadow over the otherwise sunlit world of children's literature and the children's book publishing industry."

— Nicholas Paley

Alala, "tomorrow's child," daughter of a revolutionary and a trapeze artist, is extraordinary. Not like the average child, set up with only a standard-issue imagination and the recommended daily allowance of uniqueness: "Remember," the reader is reminded, "some children are exceptional; others are not." In some far-future year even later than 1999, Alala learns the trick of slipping into her television set and adventuring through the programs she watches: stealing Cinderella's slippers, rearranging stories, "chang[ing] bad guys into good, [doing] away with anything that was not to her liking, and generally adjust[ing] the world of television to her own ideas." A curious meditation on the anxieties and reversals of influence, of art on life and back again. Extraordinarily illustrated with pulsating psychedelic vignettes and full-page spreads by Claveloux, known as a remarkable comics artist (a contributor to *Métal Hurlant/Heavy Metal*, among others) as well as for her award-winning children's books.

First edition. [New York]: Harlin Quist. 10.5" x 10.25". Original black cloth, white-lettered spine. In original price-clipped black dust jacket. Black front endpapers, white rear endpapers. Illustrated by Claveloux with color illustrations, including double-page spreads and full-page images. [36] pages. Small nick to top corner of front flap of jacket, barest line of shelfsoil to rear panel: really a beautiful copy. Fine in about-fine jacket.

Read more: Paley, "Why the Books of Harlin Quist Disappeared—Or Did They?", *Children's Literature Association Quarterly*.



Pictorial Cloth

"...cemented her international reputation as a children's writer" (Anita Silvey)

LITTLE LORD FAUNTLEROY
By Frances Hodgson Burnett
1886

First issue, a beautiful copy of the elaborate pictorial cloth binding, with a laid-in 3-page autograph letter by Burnett stating "one's books are purely impersonal."

\$1200.

"[W]orth a cartload of the rubbish which often goes under the name of juvenile literature." (The Eclectic Review of Foreign Literature, 1886)

The first of Burnett's three immortal children's novels, LITTLE LORD FAUNTLEROY was eclipsed in popularity by later generations' preferences for THE SECRET GARDEN and A LITTLE PRINCESS, but was a monumental, career-defining success in its own day. FAUNTLEROY was a cultural phenomenon inspiring fads in children's fashions, to the great distress of some hapless boys who failed to appreciate their velvet suits and lace collars when they had them. John Nicholas Beffel's 1927 remembrance of "The Fauntleroy Plague" still simmers with the indignation of a generation of boys forced, temporarily, to bear a few of the restrictions of girls: a beautiful outfit was a "straitjacket" in which "one could not conceivably romp and play". Anti-Fauntlerovian protest was an unabashedly gendered enterprise: no "self-respecting boy likes to be spoken of as beautiful," and those who were met with "the epithet 'girl-boy'". The novel's extreme popularity thus went hand in hand with an extraordinary anxiety among boys asked to perform the traditional feminine virtues of beauty, sweetness, and purity; this very request, so popular with mothers and hated by sons, lies beneath the veneer of Victorian sentimentality usually blamed for FAUNTLEROY's fall from popular favor: a quietly radical undermining of the masculine ideal.

The enclosed three-page letter mentions Burnett's "new house...in Portland Place"; Burnett rented this London house in 1893 and lived there for five years before moving to Maytham Hall in Kent, famously the site of THE SECRET GARDEN's composition. A belated response to a literary inquiry, the letter concludes: "I daresay you know that I have the greatest objection to interviews which are of a personal nature but one's books are purely impersonal."

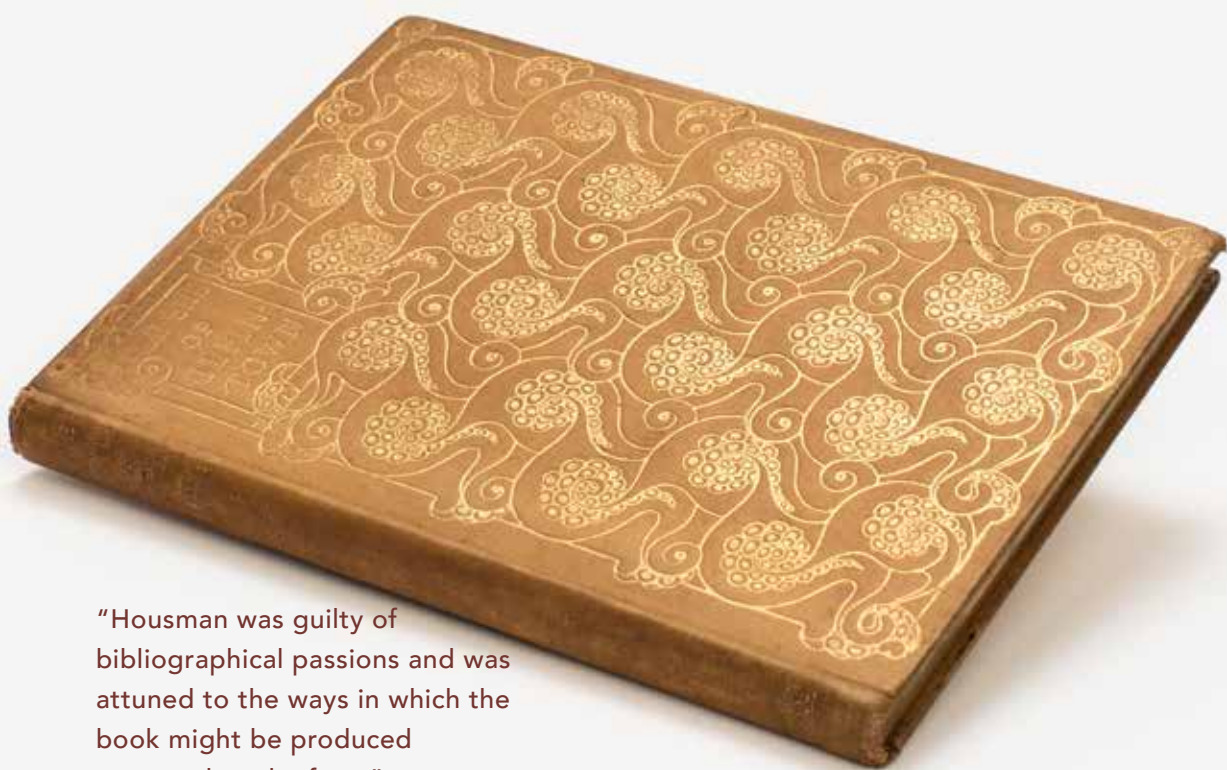
First edition. New York: Charles Scribner's Sons. 8.25" x 6.5". Original slate blue pictorial cloth stamped in gilt, red, and black. Brown coated endpapers. Illustrated by Birch in black and white throughout. "14" printed on lower left margin of page 209; Devinne Press seal on page [210]. Publisher's ads at rear. xii, 210, [14] pages. Ink gift inscription dated 1887 on second fly leaf. Autograph letter signed by Burnett laid in, one sheet with printed address "Massachusetts Avenue 1770," folded in half (7.75" x 4.75"), with writing filling three of the pages. Near fine.

Read more: Silvey, Children's Books and Their Creators, 106; Blanck, Peter Parley to Penrod, 80-81; Beffel, "The Fauntleroy Plague" in The Bookman April 1927.

21.



but on superintending
 the decoration, I arrange
 most of a new house
 I have taken in Portland
 place. I remember for
 getting your introduction
 home by Mr. Mansfield
 I think it was among
 the pictures in the
 gallery was of
 I shall return
 in May and
 be able to
 for the
 show



“Housman was guilty of bibliographical passions and was attuned to the ways in which the book might be produced as a total work of art.”

— Lorraine Janzen Kooistra

22.

THE END OF ELFINTOWN

By Jane Barlow, illustrated by Laurence Housman

1894

First edition of these Irish verses about fairies, with beautiful Art Nouveau designs by Housman carrying distinct notes of Beardsley’s style.

\$750.

Housman scholar Rodney K. Engen calls this Housman’s “first important fairy illustration commission” and ranks it “among his best known work” – though such avant-garde fairies came as a bit of a shock to a Victorian audience used to twee Little Folk, with one contemporary review calling Housman’s versions “too much like ill-fed human beings” (*Saturday Review*, 6 April 1895). In addition to Aubrey Beardsley, Housman also drew inspiration from the designs of Charles Ricketts. Like his earlier commissioned work, Christina Rossetti’s *GOBLIN MARKET*, he designed the unusual long and thin size of this volume specifically to accommodate the length of Barlow’s verses, a format that would become characteristic among fin-de-siècle book designers.

London: Macmillan & Co. Octavo. 7" x 4.25". Original light brown cloth elaborately stamped in gilt with design by Housman. All edges gilt. Illustrated by Housman with pictorial title page, 8 full-page illustrations, and several illustrations in-text. [4], 77, [1] pages. Offsetting to endpapers, some cracking to rear hinge but holding firm, interior largely clean. Gilt a little rubbed in top left corner of front board, spine slightly toned. Very good plus.

Read more: Garvey, Smith & Wick, The turn of a century, 1885-1910: Art Nouveau-Jugendstil books, 23; John Taylor, Art Nouveau Book In Britain, 106-7; Engen, Laurence Housman, 65-68; Kooistra, Christina Rossetti and Illustration: A Publishing History, 84.

23.

One Of The Most Lovely And Well Executed Art Nouveau Children's Books

SUN MOON & STARS
By E. (Emmeline) Richardson
1899

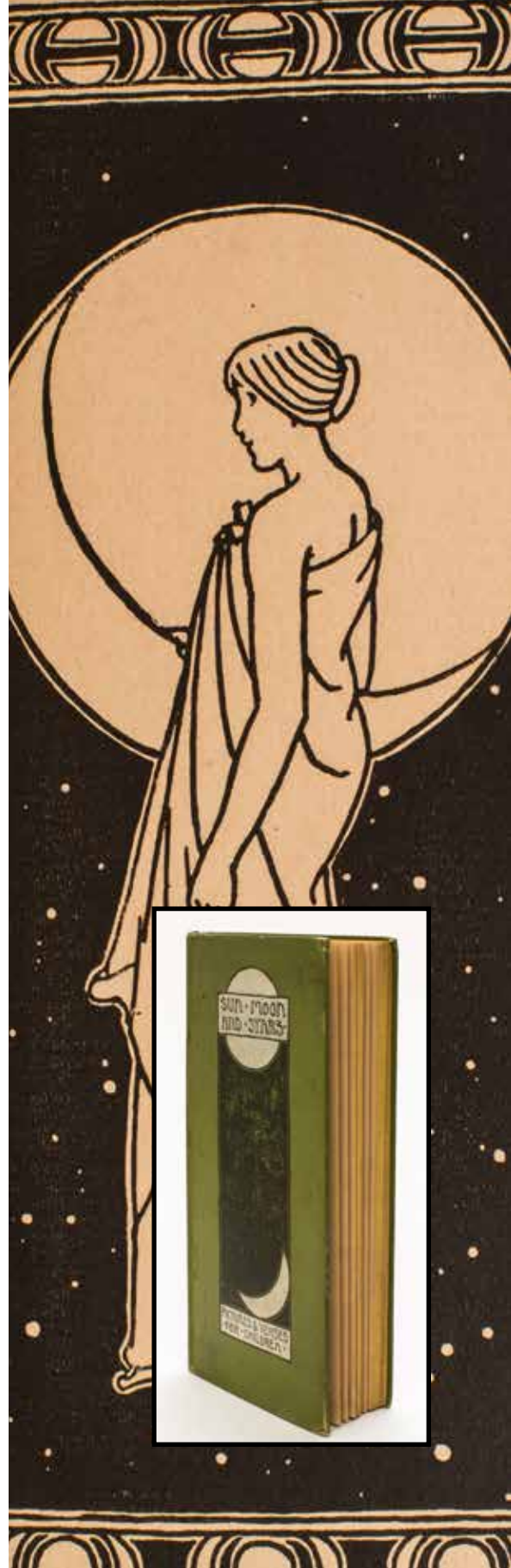
First edition of this book of verse for children, produced in a thin rectangular format that lends itself to the elongated ornamental lines of the artist's Art Nouveau style.

\$350.

"The magic wood is all / aflame
tonight"

Fairy stories, original nursery rhymes, and bedtime verses are the vehicle for the real star of this production: the elegant Art Nouveau illustrations and ornaments. Simple and stylish, they evoke Ethel Reed while remaining distinctive. The result is a stunning volume bringing the philosophies of Arts and Crafts printers, like Kelmscott or Roycroft, to the realm of trade children's books.

Full title: Sun Moon & Stars: an Ownty Downty Book of Pictures and Verses for Children. London: John Lane / The Bodley Head. 8.75" x 4.25". Original green pictorial cloth. All edges stained yellow. Illustrated in black and white on nearly every page. Printed on laid paper, rectos only. [128] pages. Bookplate of Lois Gubelman on front pastedown; ink gift inscription, dated 1909, to "Lois" on front free endpaper. Some light soiling to boards, bumping to extremities, design on spine faded. Very good.



24.

THE ENCHANTED ISLAND OF YEW

By L. Frank Baum,
illustrated by Fanny Y. Cory
(1903)

First edition, first state of the children's fantasy novel by Baum published in the early days of his Oz success (and considered by many critics to be within the Oz universe) — a beautiful copy.

\$900.

Fairies, knights, and dragons populate this ever so slightly more traditional fantasy tale by Baum, though with a number of elements that remind readers of Oz – including a magician who is a fraud. At this early period, Baum was basking in the success of *THE WONDERFUL WIZARD OF OZ* and its theatrical adaptation, but still experimenting with fantasies adjacent to Oz rather than squarely within what would become an epochal franchise. *THE ENCHANTED ISLAND OF YEW*'s richly envisioned realm hearkens back to the stories of Arthurian romance, but is tinged with a humor and imagination that fit well into the wider Oz universe: appropriately, it is "a few miles off the east coast of Oz" on the International Wizard of Oz Club's official map of countries near Oz.

Full title: The Enchanted Island of Yew: Whereon Prince Marvel Encountered the High Ki of Twi and Other Surprising People. Indianapolis: The Bobbs-Merrill Company. 9" x 7". Original tan pictorial cloth stamped in orange and black. Pictorial endpapers in orange and black. Illustrated by Fanny Y. Cory with 8 lovely color plates plus in-text images printed in orange (illustration on page 238 printed upside down, ref. Bienvenue). Title page printed only in orange and black. Printed by Braunworth. [10], 242 pages. Only faint soiling and very light wear. Near fine.

Read more: Gardner, Jinn from Hyperspace; Bienvenue, The Book Collector's Guide to L. Frank Baum, 203-5.



THE ENCHANTED
ISLAND of YEW

BY L. FRANK BAUM





"The humor and fantasy depicted in THE ADVENTURES OF UNCLE LUBIN sparked something that Robinson would revisit throughout the rest of his career."

— Jeff A. Menges

25.

A Quixotic Comedy Of Contraptions

ADVENTURES OF UNCLE LUBIN

By W. Heath Robinson

1902

First American edition of the first book written and illustrated by Robinson, printed in Great Britain and published the same year as the UK first.

\$3000.

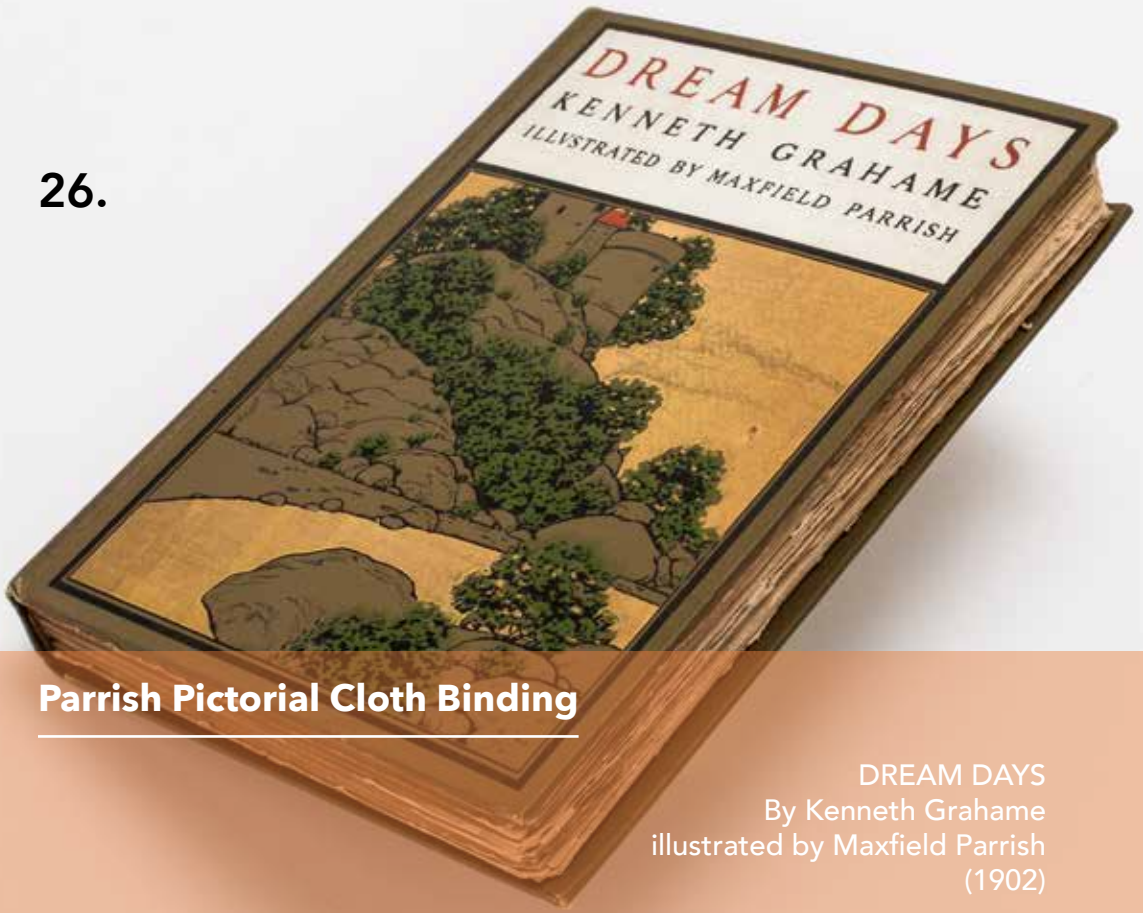
Entirely designed by Robinson, UNCLE LUBIN is a fantasy tale of the titular character's voyages and mishaps in balloons, boats, submarines, etc., all depicted with Robinson's famous complicated mechanisms. His debt to Cervantes is particularly obvious in the comedic spirit of adventure that drives the work (and indeed, in this same period Robinson was illustrating a new edition of DON QUIXOTE). The text is often laid out in irregular format to fit around the vignettes, adding to the off-kilter tone: a spellbinding mix of comedy, fantasy, and book design. It was the publication of this book that brought Robinson to commercial success, and this edition is now a rarity.

New York: Brentanos. Small quarto. 8" x 6.25". Original blue pictorial cloth stamped in light blue, green and white. Illustrated by Robinson with color frontispiece, 55 full page black and whites and 72 vignettes plus pictorial endpapers. One page of publisher's ads at rear. [16], 117, [1], [2] pages (illustrations included in page count). 1933 ownership inscription from Germany on second fly leaf. Hinges expertly repaired, minimal rubbing to boards, else clean and beautiful. Very good plus.

Read more: Menges, *Golden Age Illustrations of W. Heath Robinson*, xi; Urbina and Moreno, "Don Quixote Re-depicted," in *Don Quixote: The Re-accentuation of the World's Greatest Literary Hero*.



26.



Parrish Pictorial Cloth Binding

DREAM DAYS
By Kenneth Grahame
illustrated by Maxfield Parrish
(1902)

First Parrish edition of Grahame's idyllic short story collection, featuring crisp photogravures of Parrish's illustrations and a cover design of striking depth.

\$475.

"Rarely, however, have an author and an artist been in more complete accord in their treatment of a subject than were Maxfield Parrish and Kenneth Grahame"

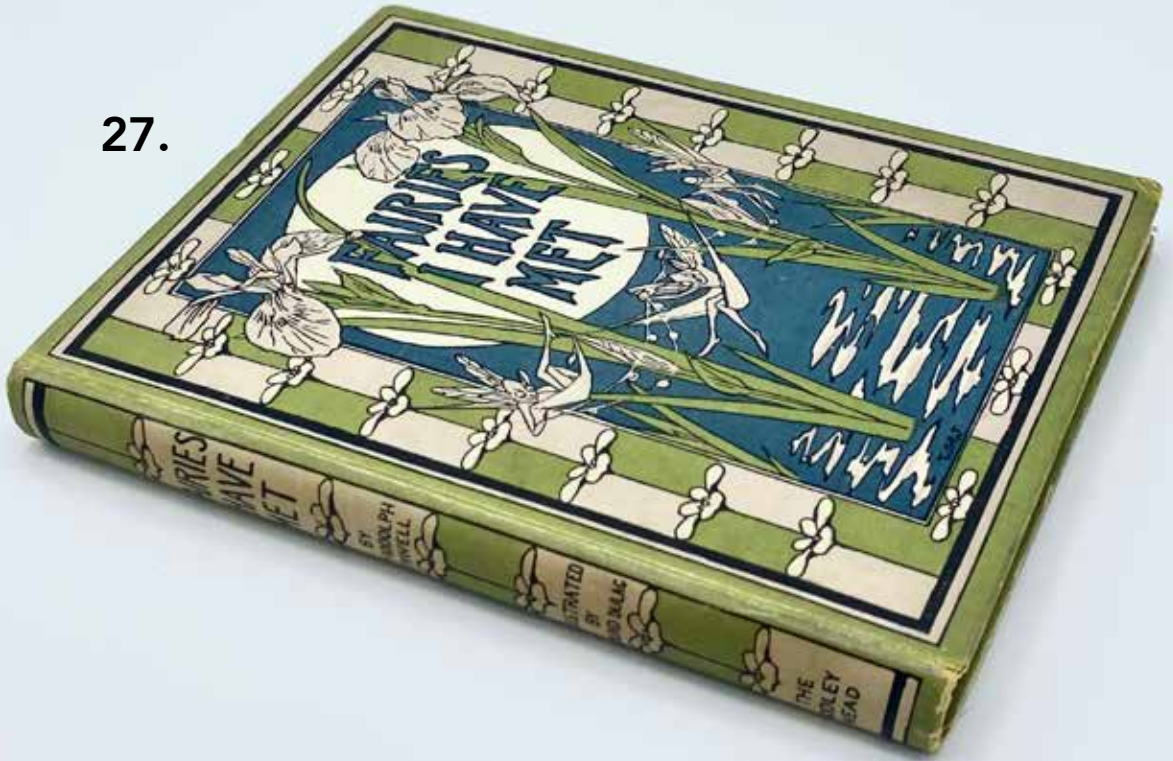
— Coy Ludwig

DREAM DAYS saw the first book publication of Grahame's most famous short story, "The Reluctant Dragon," which paved the way for 20th-century English fantasies depicting dragons as friendly, rather than hostile. The first edition of this collection, published in 1898, was not illustrated. For this edition, John Lane eschewed halftone plates in favor of photogravures in order to capture Parrish's trademark layering of depth. A beautiful copy of an important early commission in Parrish's career.

London and New York: John Lane / The Bodley Head. 8" x 6". Original olive green cloth stamped with pictorial design in gilt, green, red, white, and black. Sepia pictorial endpapers, top edge gilt, other edges uncut. Illustrated by Parrish with 10 full-page gravure plates with lettered tissue guards, and 6 black-and-white tailpieces. [4], 228, [1], [5] pages. Gift inscription dated Christmas 1902 on second fly leaf. Small bit of rubbing to white panel, only lightest edgewear: hinges tight, gilt bright, interior fresh. Near fine.

Read more: Gilbert, *Maxfield Parrish: The Masterworks*; Ludwig, *Maxfield Parrish*, 29.

27.



A Wild Art Nouveau Pictorial Cloth Binding

FAIRIES I HAVE MET
By Mrs. Stawell
illustrated by Edmund Dulac
[1907]

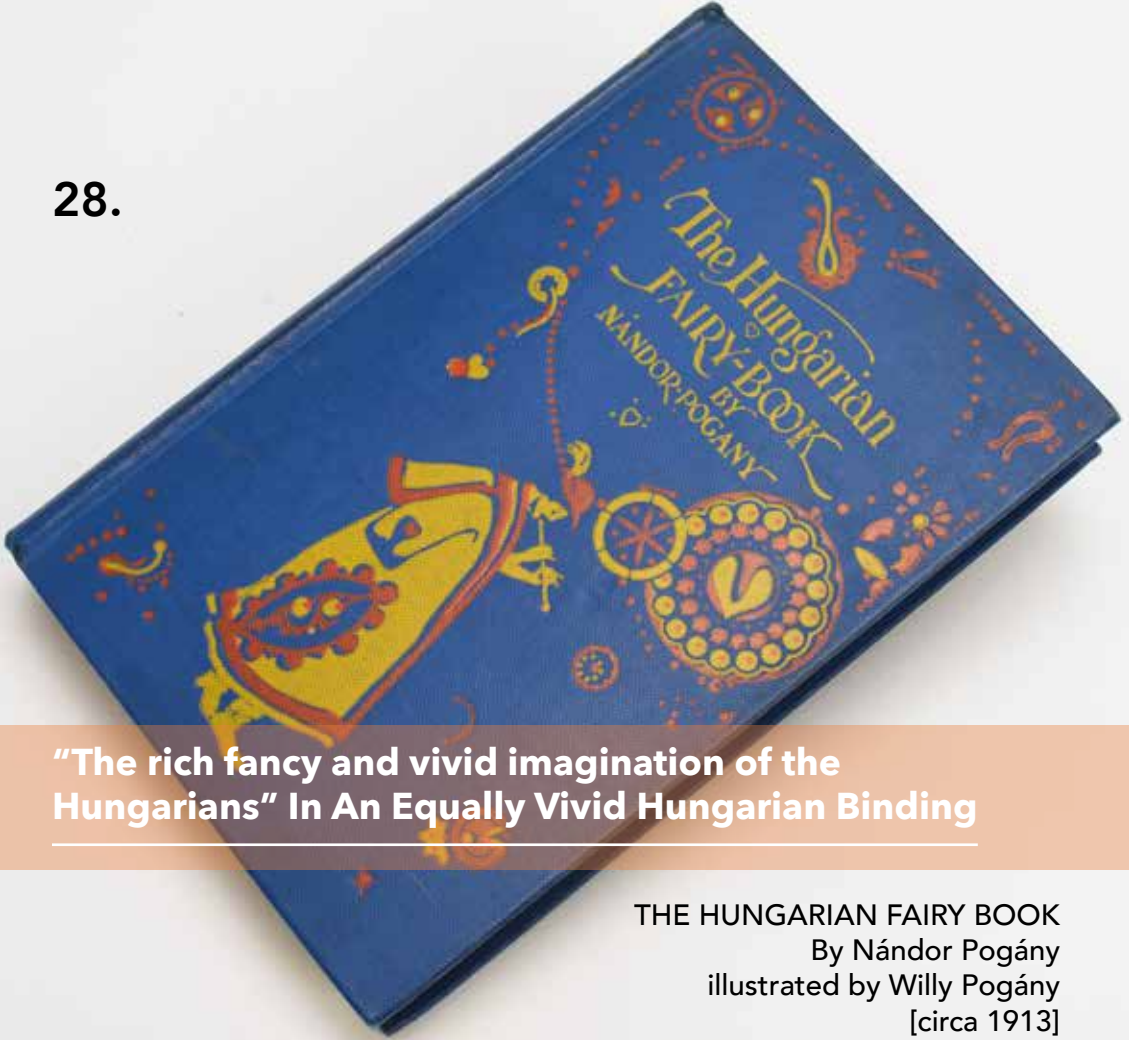
First edition of this collection of fairy stories illustrated by Dulac, with a fantasy binding by William Henry Romaine Walker.

\$700.

Often reprinted due to the popular illustrations by Dulac, this true first edition is remarkable for the design of the pictorial binding by William Henry Romaine Walker, which was changed in later editions. (Dulac's illustrations were also later used in an enlarged edition titled MY DAYS WITH THE FAIRIES.)

London & New York: John Lane The Bodley Head. Octavo. 7.75" x 5.75". Original green pictorial cloth stamped in light purple, cream, and blue, stamped initials "WHRW" in lower left corner. Illustrated by Dulac with 8 color plates. 117, [1] pages. Light bumping to spine ends and corners, cream color on spine slightly toned: interior fresh, hinges tight. Near fine.

28.



“The rich fancy and vivid imagination of the Hungarians” In An Equally Vivid Hungarian Binding

THE HUNGARIAN FAIRY BOOK
By Nándor Pogány
illustrated by Willy Pogány
[circa 1913]

Scarce and lovely first US edition of this Pogány production, featuring a gorgeous pictorial cloth binding design and Art Nouveau illustrations by the Hungarian artist.

\$500.

“...all the decorative ‘motives’ used in the book are from original peasant designs, largely used in their home-industries.”

Filled with historiated initials in Art Nouveau style capturing figures in the tales from princesses and mer-kings to robbers and dragons, this book is a pleasure to leaf through. Pogány’s imagination is at play across the pages, with unexpected borders, unusually designed full-page images, and long ornamental tendrils of people’s hair. Most records attribute this New York edition to the same year as the London first edition, 1913. Quite difficult to find.

New York: Frederick A. Stokes Company. Octavo. 8" x 5.5". Original blue pictorial cloth stamped in red and yellow, yellow-lettered spine. Illustrated by Pogány with color frontispiece, full-page black-and-white images, and a profusion of black-and-white frames and vignettes throughout. xii, 287, [1] pages. Owner name erasure on front pastedown, touch of toning to spine. Hinges strong, design bright. Near fine.



Women of the
Golden Age of
Illustration



UNDER THE WINDOW

PICTURES & RHYMES

for Children
by

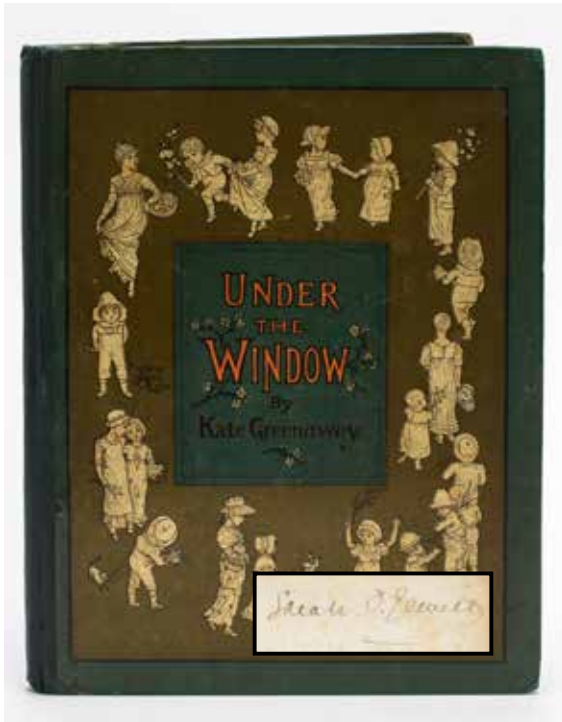
KATE GREENAWAY

Engraved & Printed
by
EDMUND · EVANS.



LONDON:
GEORGE ROUTLEDGE & SONS,
BROADWAY, LUDGATE HILL.
NEW YORK: 416, BROOME STREET.





UNDER THE WINDOW
By Kate Greenaway
[1878]

First edition of the famous “designer picture book” (Brian Alderson) – with the ink ownership signature of American author Sarah Orne Jewett on the half title.

\$600.

“[T]here is a fresh, pure fragrance about all her pictures as of new-gathered nosegays”
— Austin Dobson on UNDER THE WINDOW

UNDER THE WINDOW is best known as the book that made Greenaway famous, springboarding her career to become one of the most influential women artists of the Golden Age of Illustration. Though very much a Victorian production, it was one of the first major successes of a modern approach to picture book design that would dominate the genre in the 20th century: weaving the text and image into a cohesive thematic whole. Greenaway’s nostalgic and bucolic style even brought old fashions, like children’s smocks, back into style.

Sarah Orne Jewett was a published writer by the time of this book’s publication, but she had not yet become well known (her most famous work, COUNTRY OF THE POINTED FIRS, was published in 1896). It is at once intriguing and unsurprising that one of the most influential writers in American regionalism would own a copy of this book, a celebration of the English countryside that would become a central characteristic of Greenaway’s work. While copies of this first edition can still be found with some frequency, not so ones such as this, with provenance from the library of a major American author.

London: George Rutledge & Sons. 9.25" x 7.25". Original quarter dark blue-green cloth, green pictorial boards with large brown central pictorial vignette. Dark blue coated endpapers. Illustrated by Greenaway in color, engraved and printed by Edmund Evans. 64 pages. Ink owner signature, "Sarah. O. Jewett," on half title. Light touchup to binding extremities. Rear hinge repaired, front hinge starting just a bit. First and last leaves foxed, the rest of the text clean with only a few spots. Very good.

Read more: Schuster 201-1a; Alderson, "Just-So Pictures: Illustrated Versions of Just So Stories for Little Children," in Children's Literature Vol. 20; Perry, "Girlies and Grannies: Kate Greenaway and Children's Dress in Late Nineteenth-Century Britain," in Fashion Forward; Dobson, "Illustrated Books" in The Library.

30.

The First Peter Rabbit Entirely In Color

THE TALE OF PETER RABBIT
By Beatrix Potter
[1902]

First trade edition of the first book by one of the giants of the Golden Age of Illustration, and of children's picture books.

\$9000.

"I often think that was the secret of the success of PETER RABBIT;
it was written to a child."
— Beatrix Potter

Rebellious little Peter was based on one of Potter's own pet rabbits whom she spent hours observing and sketching. Soon she began forming stories around her beloved animals to entertain the children of her former governess, and it was the combination of these two real-life affections that made PETER RABBIT so captivating. However, the path to publication and international success was not simple. Unable to find a publisher in the beginning, Potter published two rounds of private editions for friends and family at her own expense, a total of only 450 copies, before Warne took on the project – after having earlier rejected it. Seeing the charm firsthand of the "quaint little book" she had printed, Warne reconsidered on the conditions that the text be revised to prose (the private editions were in verse) and that Potter create color illustrations instead of the black-and-white images of the private edition. This copy is one of the earliest printings: according to Linder, "There are no recognizable differences between the first three printings." It has the first-state text and earliest endpapers, as well as illustrations removed from later editions like Potter's self-portrait as Mrs. MacGregor holding a rabbit pie on page 14. A gorgeous copy.

London: Frederick Warne and Co. 5.5" x 4". Original brown paper boards lettered in white with pictorial paste-on of Peter Rabbit on front board. Grey leaf-patterned endpapers. Illustrated by Potter with color illustrations facing each page of text. Page 51 with "wept big tears." 98 pages. Housed in custom quarter brown goatskin clamshell box and brown cloth chemise. Hinges expertly repaired, else a remarkably beautiful copy with clean text. Near fine.

Read more: Quinby, Beatrix Potter: A Bibliographical Check List, No. 2; Linder, A History of the Writings of Beatrix Potter; Lane, The Magic Years of Beatrix Potter.

THE TALE OF
PETER RABBIT

BEATRIX POTTER

FIRST EDITION
1902

THE TALE OF PETER RABBIT





31.

"Some of the most beautiful works either woman ever painted" (Schnessel)

THE BOOK OF THE CHILD

By Mabel Humphrey, illustrated by Jessie Willcox Smith
and Elizabeth Shippen Green
1903

First edition of Smith's most acclaimed work, a turning point in both her career and Green's, in beautiful condition.

\$3000.

With Smith's and Green's successful BRYN MAWR CALENDAR behind them, the two women worked together on another calendar project that captured the same magic of their collaboration, which seemed to bring out the best work in both of them. Stokes immediately asked to publish the illustrations in book form and commissioned best-selling children's book author Mabel Humphrey to write poems to match the illustrations. The result was THE BOOK OF THE CHILD, distinguished for its rich colors and breathtaking compositions. It put the creations of Smith and Green into high demand, changing both their careers forever. An already scarce title, it is rarely found in such clean condition.

New York: Frederick Stokes. 15" x 13.5". Original quarter cloth, paper pictorial boards. October 1903. Illustrated with 4 full-page color illustrations by Green (one tipped-in), 3 full-page color illustrations and color cover by Smith, and smaller in-text illustrations by both. Printed in black with some details and titles in red. 30 leaves, printed on rectos only. Except for some general soil and wear to extremities this is a bright and clean copy. Near fine.

Read more: Schnessel, Jessie Willcox Smith, 38.



The Book of the Child



"More than any other work, this creation brought Smith and Green into the limelight. Neither woman would ever have to worry again about lack of illustrative assignments."

— S. Michael Schnessel

COPYRIGHT, 1903, BY
JESSIE W. COX & COMPANY

BETH · SHIPPEN · GREEN ·

· JESSIE · WILLCOX · SMITH ·

32.

Advertising Art Nouveau Cover Designs

BLACKIE'S POPULAR FAIRY BOOKS [Salesman's Sample]

Illustrated by Helen Stratton
[circa 1906]

Panorama salesman's sample of cover designs for classic fairy tales bound accordion-style for display, printed by Glaswegian publisher Blackie & Son for the short-lived American company W.M. Stitt.

\$750.

"Uniform in Size and Price [...] fully illustrated with Miss Helen Stratton's charming colored pictures"

A striking sales tool that folds out to show off the covers of 9 different fairy tales illustrated by Helen Stratton. The stories have been chosen from 3 of Stratton's most popular illustrated editions: "Wild Swans," "The Ugly Duckling," and "Tinder Box" from HANS ANDERSEN'S FAIRY TALES (1905); "Ali Baba," "Aladdin," and "Sindbad" from THE ARABIAN NIGHTS' ENTERTAINMENTS (1906); and "Hansel and Grettel [sic]," "Cherryblossom," and "Roland and Maybird" from GRIMM'S FAIRY TALES (ca. 1905). "Wild Swans" is the focal point, claiming the first visible cover, as well as the only story in the group to include an interior illustration and the full text laid in. Stratton was a British woman born in India, especially known for her Art Nouveau-inspired visions of classic tales. This is a scarce artifact of cross-publisher marketing at the turn of the century.

London / New York: Blackie & Son, Limited / W.M. Stitt, Jun., 5 & 7 East 16th Street, New York. 13.5" x 10". Original long panorama of 10 color pictorial boards hinged with red, blue, and white cloth. Color images of book cover designs printed on rectos, publisher's ad information printed in black and white on versos, one full-page interior image from "Wild Swans" on recto of final board. Side-stitched booklet of the complete text of "Wild Swans" laid in. Moderate soiling and wear to boards that form the covers when closed, some marginal soiling to laid in "Wild Swans" text. Very good.



33.

Lavish Pre-Raphaelite Fairies

THE RHYME OF A RUN

By Florence Harrison
[1907]

First edition, American issue, printed on dark green paper that contrasts vividly with the tipped-in color plates in Harrison's distinctive style.

\$900.

Given the clear Pre-Raphaelite characteristics in her work, it is unsurprising to note that Harrison was the first woman to be a commercial illustrator for the work of Christina Rossetti – indeed, it was in part due to the success of RHYME OF A RUN that the Glaswegian publisher Blackie asked her to take on a major project. One of Harrison's particular touches is the heavy black outlines around characters, giving her Art Nouveau-influenced illustrations an effect not unlike stained glass. It is thanks to the work of book collector Mary Rosalind Jacobs that Florence Harrison was identified only in the 21st century as the Australian-born Florence Susan Harrison, not the English artist Emma Florence Harrison. A beautiful copy of Harrison's second book, scarce in the American issue and in this condition.

London & New York: Blackie & Caldwell. 9" x 11.25". Original green pictorial cloth gilt. Green patterned endpapers. Printed on heavy dark green paper. Illustrated by Harrison with elaborately ornamented title page lettered in red, 21 tipped-in color plates, 10 full-page black-and-white designs, and many black-and-white vignettes. A bit of the creasing to some plates (as in virtually all copies, due to a finishing fault with the publisher). Faint spotting to rear board and very minor rubbing to extremities. Near fine.

Read more: Waldrep, *Women Illustrators of the Golden Age*.

A Major Stylistic Reinterpretation



34.

ALICE IN WONDERLAND
By Lewis Carroll, illustrated
by Mabel Lucie Attwell
[1910]

First printing of the Attwell edition, the much scarcer deluxe cloth issue, with gorgeous Edwardian color plates by one of the most successful illustrators of the era.

\$1500.

“Few illustrators have approached the task of ALICE with more personal flair than Mabel Lucie Attwell.” — Jeff A. Menges

In this production Attwell created an Edwardian dreamscape of golden hues and elegant fantasy, making her re-imagination of ALICE one of the most distinctive and acclaimed of the early post-Tenniel illustrators. The unmistakable appeal of Attwell’s version has influenced many later artists “in forms as distinct as Disney’s 1951 decorous animated heroine through to Helen Oxenbury’s casual and carefree youngster of 1999” (Jaques & Giddens). Attwell’s characters have a fey quality – even the humans – that effaces the boundary between our world and the magic of Fairyland.

London: Raphael Tuck. 9.5" x 7". Original gilt-stamped green cloth. Pictorial endpapers, all edges gilt. Illustrated by Atwell with 12 fabulous color plates and a profusion of beautiful black-and-white images throughout. 148 pages. Some light offsetting to endpapers, half title somewhat toned, barely visible spotting to front board: else a beautiful copy and scarce as such. Near fine.

Read more: Menges, Alice Illustrated: 120 Images from the Classic Tales of Lewis Carroll; Jaques and Giddens, Lewis Carroll’s Alice’s Adventures in Wonderland and Through the Looking-Glass: A Publishing History.



Advertising Toothpaste With Nursery Rhymes

35.

MOTHER GOOSE TOYBOOKS
Illustrated by Jessie Willcox Smith
(1914)

Complete set of small booklets featuring Jessie Willcox Smith's illustrations for classic Mother Goose rhymes, issued in partnership with toothpaste company Colgate as part of a promo for Smith's upcoming book.

\$750.

In 1914, Dodd Mead published what is now one of Smith's most famous books, her MOTHER GOOSE, with color illustrations of the nursery rhyme images she had created for GOOD HOUSEKEEPING. To promote the book, GOOD HOUSEKEEPING partnered with Colgate and Dodd Mead to issue these little "toybook" booklets. Each cover features a different Mother Goose character, using a reduced version of one of the color plates from the book. Due to the high quality of the paper used, the colors are particularly rich, with letters and borders in gold. This set is rarely found complete.

(New York): (Good Housekeeping Magazine / Colgate Co.). 12 booklets, 3.5" x 5.25" each. Original side-stapled color illustrated glossy wrappers. Illustrated in-text in black and white. Colgate ads on versos of wrappers dated 1913. Each booklet 8 pages. Minor strengthening to spines, trace edgewear, faint toning to leaves. Very good plus.

Read more: Nudelman, *Jessie Willcox Smith: A Bibliography*, A40.

“[T]he largest format of any of Jessie M. King’s illustrated books” (Colin White)

36.

MUMMY’S BEDTIME STORY BOOK
By “Marion”; illustrated by Jessie M. King
[1929]

First edition of this fabulous and scarce book of bedtime stories featuring 12 adventures of little children, lavishly illustrated across each spread.

\$1800.

“Every page had pictures and decorations [...] and each one glowed with a strength and luminosity worthy of a Matisse.”

— Colin White

King’s style is a fantastical take on Art Nouveau, working squarely within the movement but moving it into a consciously magical atmosphere. Trained at the Glasgow School of Art during the period that a major new aesthetic, called the Glasgow Style, was receiving acclaim and international reach, King soon established herself as an important illustrator and book designer. The *BEDTIME STORY BOOK* provides an immersive journey through King’s expressive artistic voice.

London: Cecil Palmer. 11" x 9". Original color pictorial boards. Blue and yellow pictorial endpapers. Illustrated by King with 12 full page and dozens of partial images on nearly every page. 56 pages. Bookplate on verso of dedication. Edges of joints almost invisibly strengthened, trace edgewear, else clean. Very good plus.

Read more: White, *A guide to the printed work of Jessie M. King*; White, *The Enchanted World of Jessie M. King*, 117.



MUMMY'S BEDTIME STORY BOOK BY "MARION"



ILLUSTRATED
JESSIE & M. KING

PUBLISHED BY CECIL PALMER, LONDON



37.

A Geometric Tin Soldier And An Underwater City

ANDERSEN'S FAIRY TALES

By Hans Christian Andersen, illustrated by Eliabeth MacKinstry
(1933)

First printing of this Art Deco-style interpretation of the classic Danish fairy tales, including "The Ugly Duckling," "The Emperor's New Clothes," "The Little Mermaid," "Thumbelina," and more.

\$300.

First edition (stated). New York: Coward McCann. 11" x 8.75". Original red cloth, yellow paper label on front board, spine lettered in black. In original price-clipped red dust jacket with yellow paper vignette. Yellow pictorial endpapers. Illustrated by MacKinstry with 3 full-page color illustrations, 12 full-page black-and-white illustrations, plus numerous in-text images. 256 pages. Jacket with a couple tiny tape repairs to verso, rubbing along bottom edge and shallow chipping to spine foot. Fine in very good plus jacket.



Classic Heroines

The image shows the front cover of a book. The cover is a textured, light brown or tan color. A large, detailed illustration of a pine branch with long, thin needles is printed in a dark blue or teal color, extending from the top left towards the center. Below the pine branch, the word "HEID" is printed in a blue, serif, all-caps font. The book is shown at an angle, revealing the spine on the left side. The spine has some faint, illegible markings. The book is resting on a light-colored, textured surface, possibly a tablecloth or paper.

HEID

38.

Some Of The Best Nature Writing In Fiction

W
By Johanna Spyri
1885

First American edition, the first obtainable edition of HEIDI in English.

\$6000.

"You must shake off this sadness, and come out of yourself a little. I have hit upon an excellent plan. You are to go up to the Alp, to visit the little Swiss girl and her grandfather."

One of the best-selling works of all time, this story of an orphaned girl growing up in the Swiss Alps with her grandfather has resonated with readers in its depiction of the joys of childhood, the warmth of relationships with family and friends, and its "ecological sensibility" (Jean-Michel Wissmer). Originally published in German in 1880 and 1881, an extremely rare English edition of Heidi was issued in 1882. A beautiful copy.

Boston: Cupples, Upham, & Company. Two octavo volumes in one, as issued. 7.25" x 5.25" Original gold cloth stamped in black, tan flower-patterned endpapers. Title pages printed in red and black. Half titles present, 22 pages of ads dated 1884 at rear. 399, [1]; [2], 269, [1], [22] pages. Contemporary gift inscription on second fly leaf, library blindstamp on title page. Evidence of bookplate removal on front free endpaper, ink notation in gutter of part I, page 5, small dampstain on upper corner of first two leaves of part II. Near fine.

39.

**Beautiful Copy Of
One Of The Rarest
Peter Parley Titles**

ELSIE DINSMORE
By Martha Farquharson
(pseud. of Martha Finley)
1867

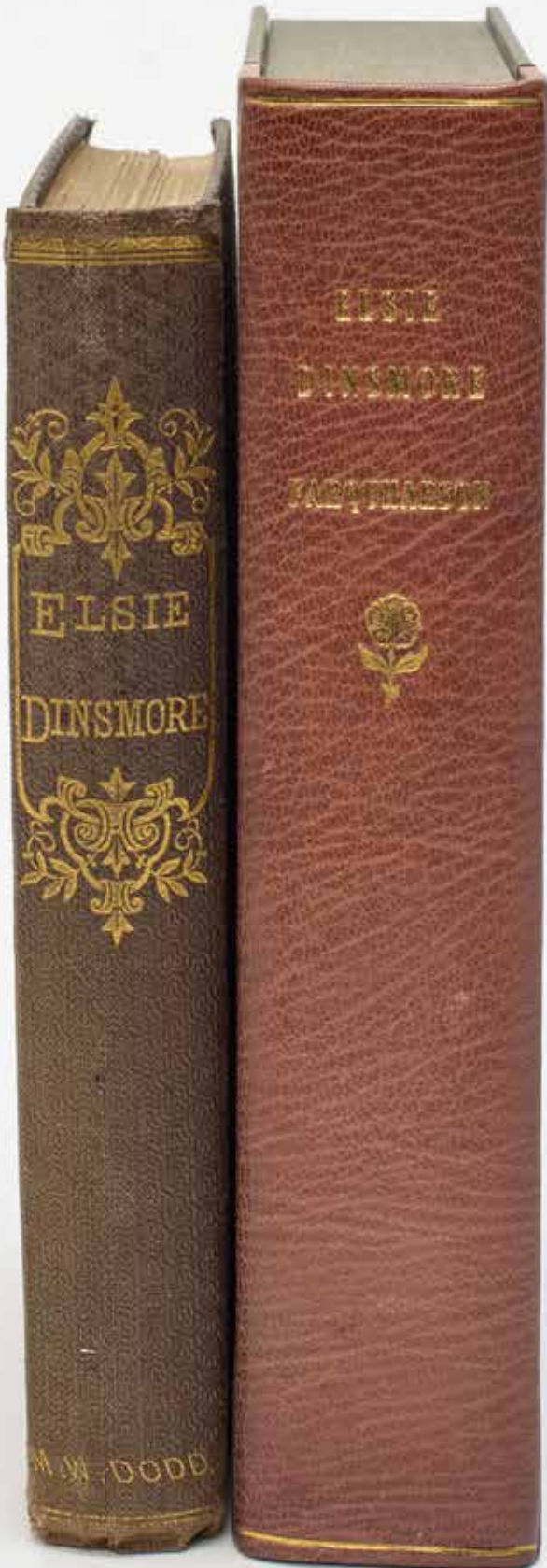
First edition of the first book
in the Elsie Dinsmore series, a
major precursor to the Nancy
Drew books.

\$7500.

Rare and beautiful copy of this
early young adult novel, equal
parts exciting melodrama and
sentimental moral instruction
with Presbyterian overtones. Elsie
Dinsmore attained an extraordinary
prominence in the canon of girls'
series books, with her adventures
running to 28 books; an institution
to be rebelled against by all the
less pious dreamers and intrepid
detectives of 20th-century
children's literature who followed in
her footsteps, such as Nancy Drew.

*New York: M.W. Dodd. 6.5" x 4.5".
Original embossed purple cloth boards
with decorative gilt titling to spine.
Illustrated frontispiece with intact tissue
guard. 288 pages. Housed in custom
purple leather and blue-grey clamshell
box. Bookplate on front pastedown. Just
a hint of sunning to spine and light soil
to page 1. About fine.*

*Read more: Blanck, Peter Parley to
Penrod.*



Always Look On The Bright Side Of Life

40.

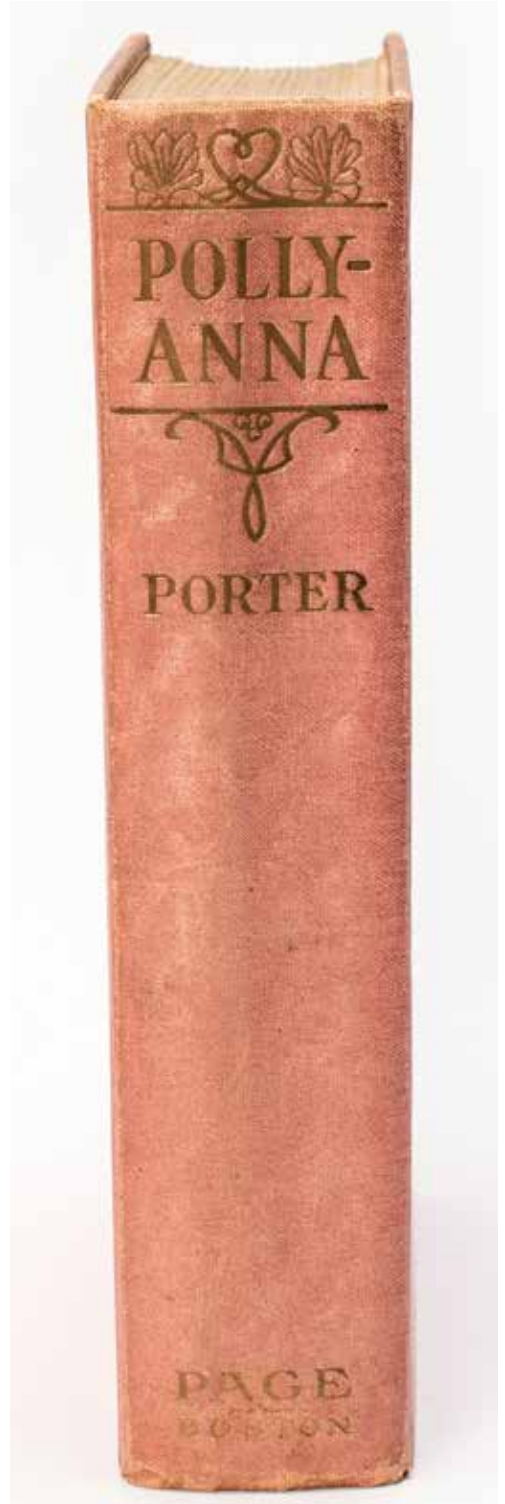
POLLYANNA
By Eleanor H. Porter
1913

First impression of the classic story of a girl whose name became a byword for unbearable optimism.

\$1500.

Far from being a Panglossian authority figure who believes that all is for the best in this best of all possible worlds, Porter's Pollyanna Whittier is a prototypical plucky orphan whose indomitable refusal to believe in her own misfortunes sharply limits the ability of her guardians to inflict torments upon her. The bright American twin of that other beloved orphan girl, Anne Shirley, Pollyanna Whittier uses fantasy and dream not as a subversive escape from reality, but as a frontal assault on it; conquering her own spinster aunt not through elfin strangeness but by aggressive piety and relentless cheer. Like Hamlet in the later stages of theatrical madness, Pollyanna knows there's nothing either good nor bad but thinking makes it so: "When you look for the bad, expecting it, you will get it," she says, and goes on playing her sinister-sounding "Glad Game" throughout her life. This philosophy, so resonant with a nation that never tires of counting its blessings, inspired numerous adaptations for the stage and screen—starring everyone from Mary Pickford to Hayley Mills—and even a Pollyanna-branded board game from Parker Brothers.

Boston: L.C. Page & Company. 7.5" x 5.25". Original pink watered silk binding, spine and front board lettered in gilt. Illustrated by Stockton Mulford with frontispiece and 7 black-and-white plates. Two series of publisher's ads at rear. x, 310, [6], 10 pages. Housed in custom red cloth clamshell box. Early ink owner name on front free endpaper. Just a bit of fading to spine, else remarkably bright: boards entirely unfaded, interior free from foxing. About fine.



One Of The Rarest Classics In Children's Books

ANNE OF GREEN GABLES
By Lucy Maud Montgomery
1908

First impression of the beloved story of a young orphan girl sent to Prince Edward Island, Canada.

\$22,500.

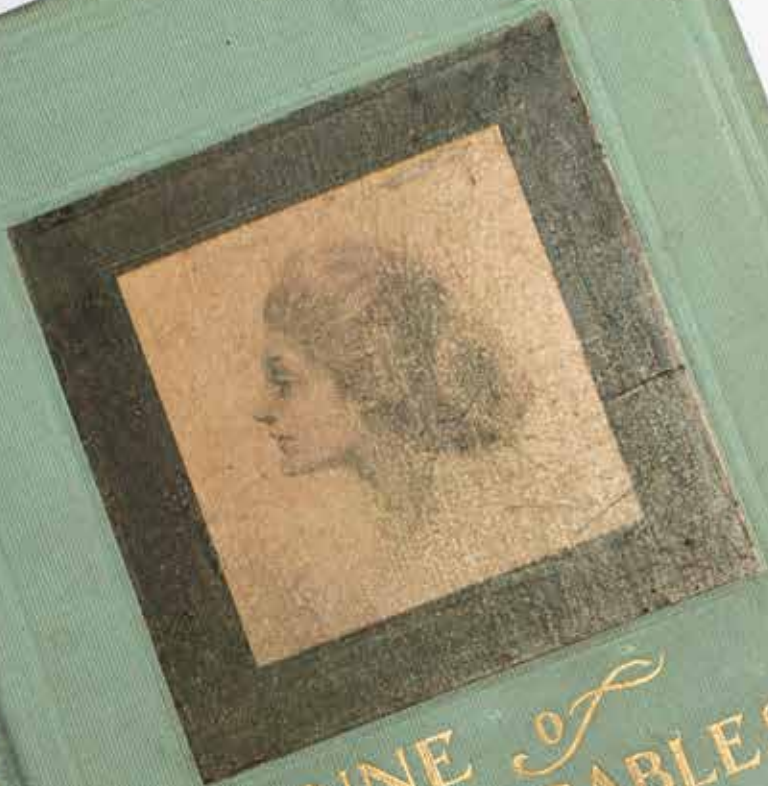
"Maud imitated the formula fiction of juvenile periodicals, religious newspapers, and glamorous women's magazines, but [...] in a perfect storm of inspiration in the spring of 1905, Maud ultimately transcended these influences to create a twentieth-century literary classic that would conquer the world."

— Irene Gammel

Anne's story was inspired in part by Montgomery's own experience as a "charity child," left by her father in the care of her aged grandparents after her mother's death. Determined to become a writer, Montgomery nevertheless wanted to create a heroine with more spunk and passion than what she typically read – a heroine more like her view of herself. This formula proved incredibly powerful, with millions of readers who have enjoyed and related to her realistic, spirited 11-year-old. This is an especially nice copy of one of the rarest of all highspot children's books.

First edition. Boston: L.C. Page & Co. 7.5" x 4.75". Original pale green cloth, gilt-lettered, pictorial paste-on. Fore-edge deckle. Illustrated with 8 plates by M.A. and W.A.J. Claus. Two publisher's catalogues at rear. x, 430, 4, 4 pages. Housed in custom gilt-lettered cloth slipcase. Hinges archivally repaired, spine slightly soiled, cover plate faintly rubbed. Very good plus.

Read more: Blanck, Peter Parley to Penrod; Gammel, *Looking for Anne of Green Gables: The Story of L. M. Montgomery and Her Literary Classic*.



ANNE *of*
GREEN GABLES
By
L. M. MONTGOMERY

42.

"[A] picture of Canadian home life during the Great War"

RILLA OF INGLESIDE
By L.M. Montgomery
(1921)

Rare inscribed first edition of this continuation of the Anne of Green Gables saga, telling of Anne's daughter Rilla on Prince Edward Island during World War I.

\$5500.

Eighth in Montgomery's series of 'Anne' books, RILLA OF INGLESIDE is best known for its rare and realistic portrayal of Canadian girls and women on the home front during World War I, by a contemporary drawing on her own direct experience.

As a young woman in 1899, the author was still capable of finding battles thrilling and investing soldiers with "a halo of romance"; but by 1914, at 39, an older and wiser Montgomery "sat down weak and unnerved" at the declaration of war. Despite the "nervous strain" imposed by world catastrophe, Montgomery spent the next years as president of her local Red Cross chapter in addition to her writing work: During the war, Montgomery finished ANNE OF THE ISLAND and wrote ANNE'S HOUSE OF DREAMS and RAINBOW VALLEY. In contrast, RILLA was composed directly after the war's end, in the immediate aftermath, when its full shape and scale was clearest. The perspective of Rilla, an impetuous and brave 15 year old who grows to maturity amidst terrible tests, is shadowed by that of her mother, the beloved Anne Shirley (Blythe), and by Montgomery's own personal knowledge of maternal loss and grief. As one contemporary reviewer wrote, with remarkable accuracy: "A hundred years hence, Rilla of Ingleside will be useful to historians for a picture of Canadian home life during the Great War." Montgomery herself intended to reach a more important audience: "the girls of the great young land I love, whose destiny it will be their duty and privilege to shape and share."

Signed or inscribed books from the Anne series are rare and highly sought.

New York: Frederick Stokes. 7.5" x 5". Original blue cloth, pictorial paste-on. Fore-edge and bottom edge uncut. Illustrated by Maria Kirk with color frontispiece (repeated on front board). New York edition, simultaneous with the Canadian edition. [10], 370 pages. Inscribed by Montgomery on the recto of the frontispiece: "Yours sincerely L.M. Montgomery Nov. 20 1921." Only some trifling wear, barely visible. Fine.

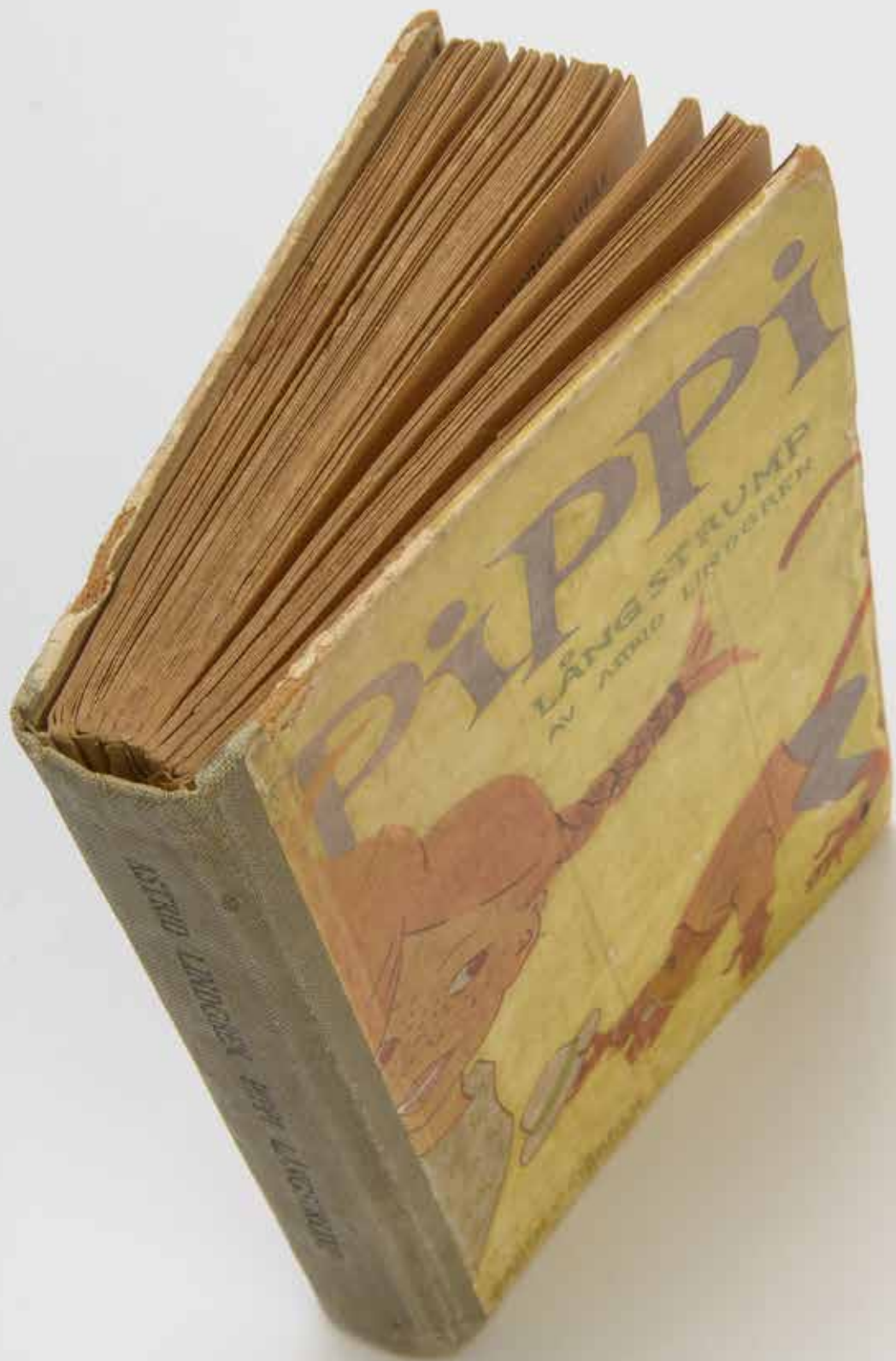
Read more: McKenzie & Ledwell, L.M. Montgomery and War.

"In my latest story, 'Rilla of Ingleside,' I have tried, as far as in me lies, to depict the fine and splendid way in which the girls of Canada reacted to the Great War—their bravery, patience and self-sacrifice..."

Yours cordially

L. M. Montgomery

1921





The Girl We All Wanted To Be

43.

PIPPI LANGSTRUMP
[PIPPI LONGSTOCKING]
By Astrid Lindgren
(1945)

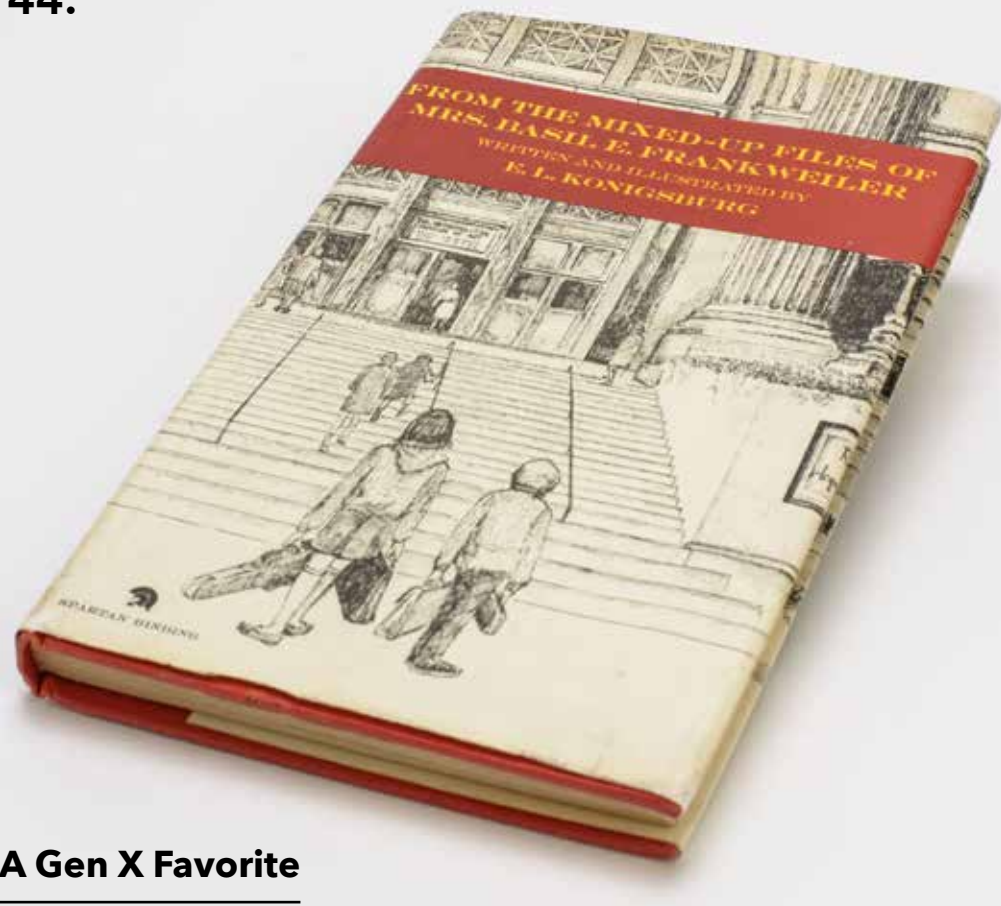
True first edition of the classic Swedish tale of a spunky girl who lives on her own, seeking adventure.

\$2000.

Lindgren first came up with the character of Pippi when her own nine-year-old daughter asked for a story while she was home sick from school. Although she lacks the manners and education of a more traditional upbringing, Pippi's practicality and no-nonsense attitude are often a rebuke to some of the more arbitrary rules of society. Published during World War II, this true first is exceptionally rare, and all known copies are noticeably toned, due to a drop in the quality of wartime paper. Text in Swedish; the first edition in English, illustrated by Louis Glanzman, was not published until 1950.

Stockholm: Rabén & Sjögren. 6" x 4". Original quarter grey cloth over yellow pictorial paper boards depicting Pippi and her pet monkey. Eight full-page black and white illustrations by Ingrid Nyman. Housed in a custom slipcase. Some wear to edges of boards, pages uniformly toned. Very good.

44.



A Gen X Favorite

FROM THE MIXED UP FILES OF MRS. BASIL E. FRANKWEILER
By E.L. Konigsburg
1967

First printing of the Newbery Award winner.

\$1000.

The story of Claudia and her brother's adventures living in New York City's Metropolitan Museum of Art after they run away from home remains as evocative and alluring as the day it was published. The lasting impression of this book may have influenced your cataloguer becoming an antiquarian bookseller — living among cultural artifacts sounded pretty good. Written and illustrated by Konigsburg, nice firsts in the original dust jacket are rare.

First edition (stated). New York: Atheneum. 8.25" x 5.25". Original red cloth, spine and front board lettered in black, Spartan Binding logo on rear board in black (library binding issue). In original unclipped (\$3.81) dust jacket for correct library binding issue. Black endpapers. [6], 162 pages. Two leaves a bit wrinkled, else book fine. Jacket with a few spots of expert restoration to verso, primarily to strengthen closed tears: shows well. Fine in very good plus jacket.

MAIN FLOOR

E—Elevators

T—Toilets

INFORMATION DESK

879-5900 ext. 457

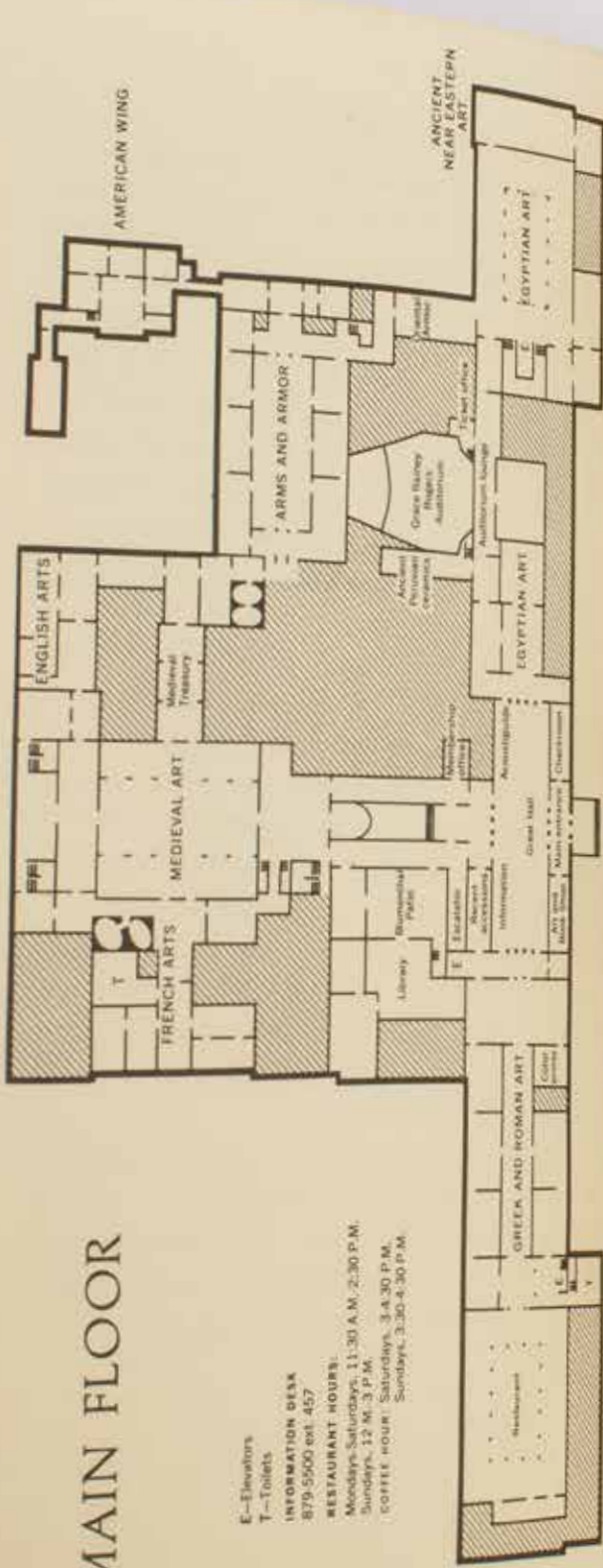
RESTAURANT HOURS:

Mondays-Saturdays, 11:30 A.M.-2:30 P.M.

Sundays, 12 M.-3 P.M.

COFFEE HOUR: Saturdays, 3 A.-30 P.M.

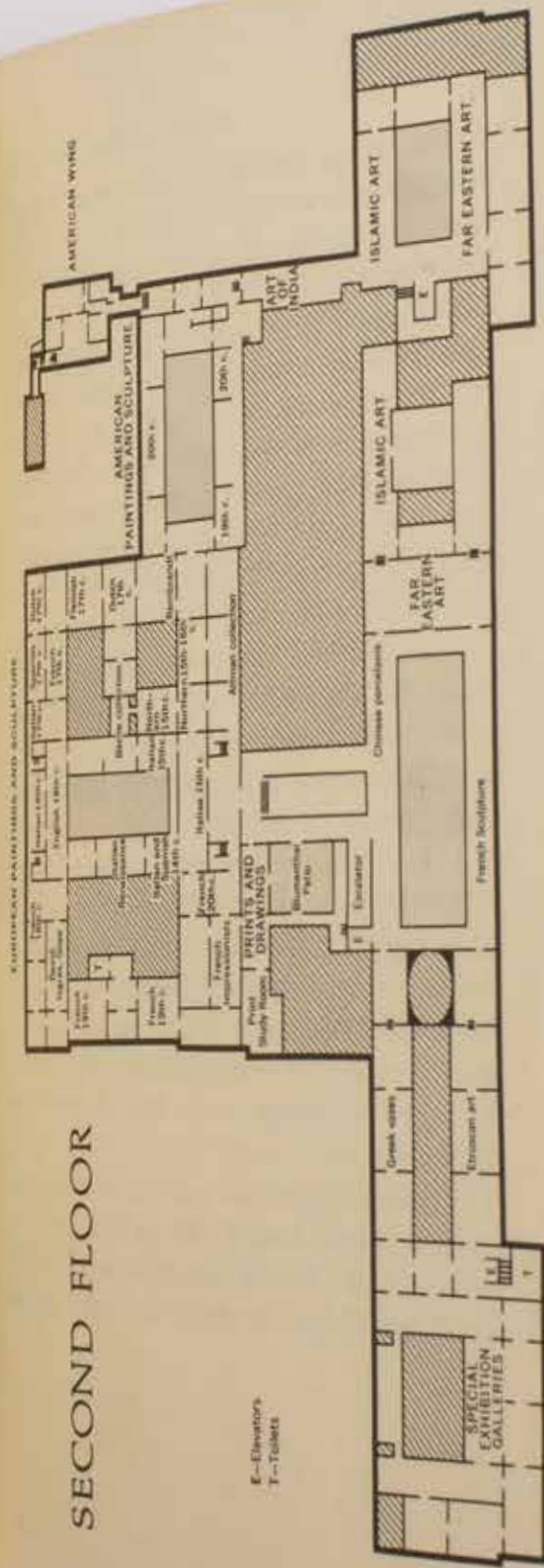
Sundays, 3:30-6:30 P.M.



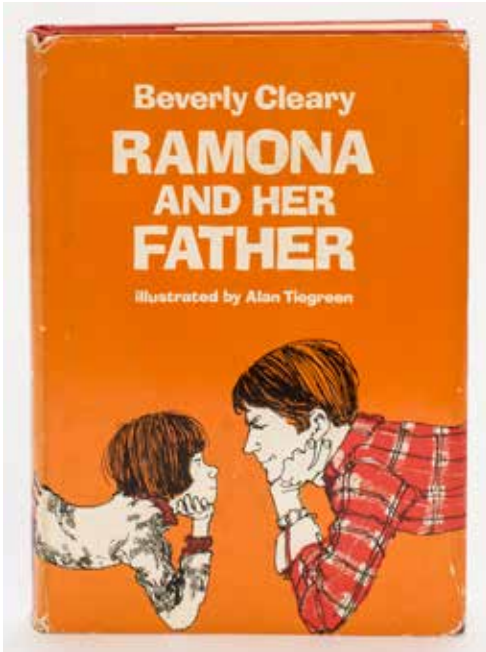
SECOND FLOOR

E—Elevators

T—Toilets



45.



“She thought she was saving his life, but maybe she was being mean to him.”

RAMONA AND HER FATHER
By Beverly Cleary
illustrated by Alan Tiegreen
1977

Inscribed first printing of the fourth Ramona book, in which Ramona watches her father reckon with unemployment and tries to help him quit smoking.

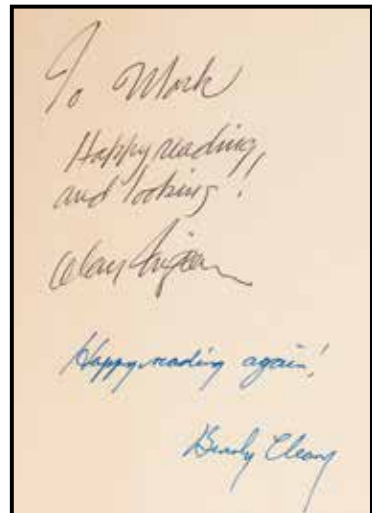
\$1500.

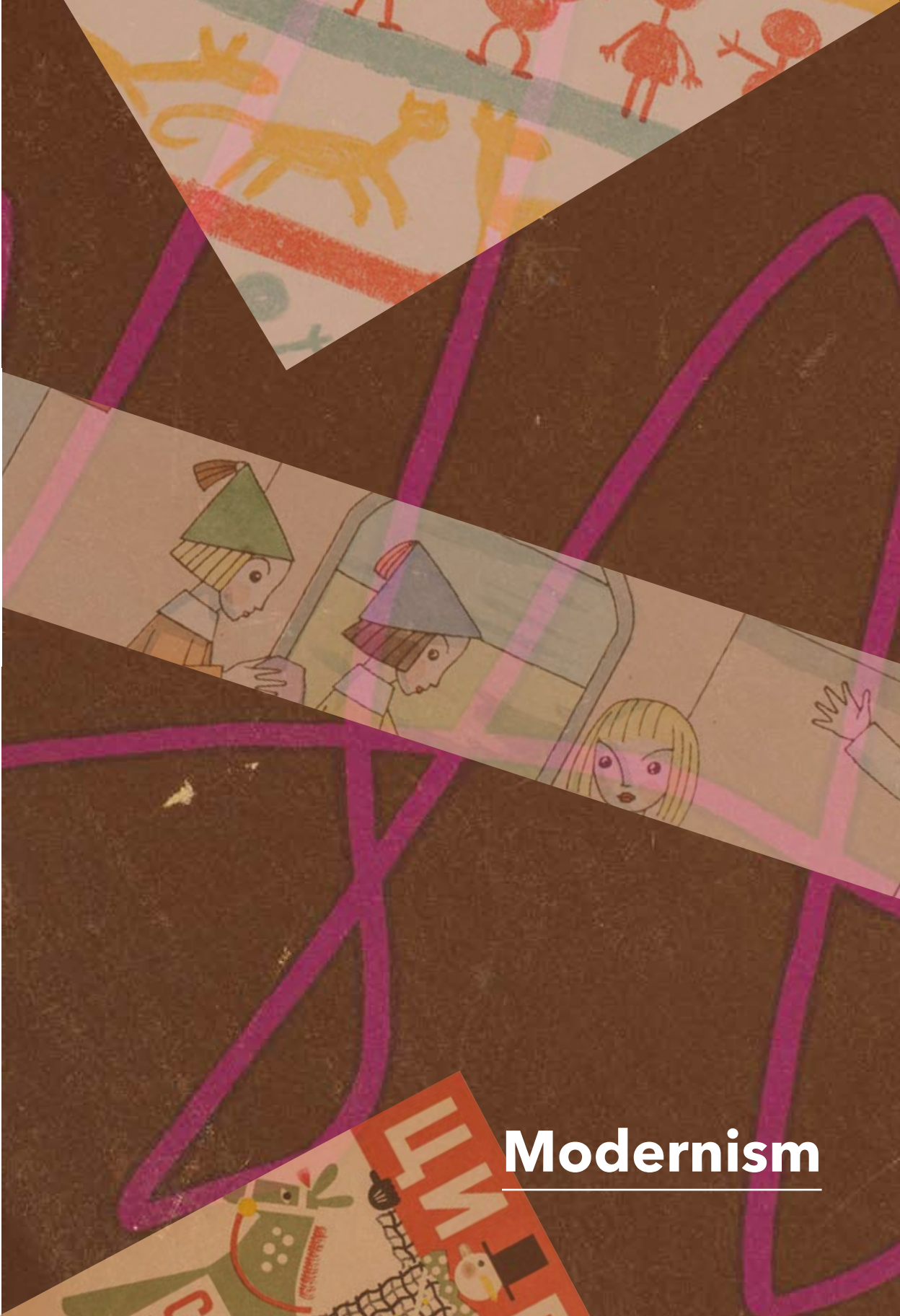
“For the first time in the series, the readers see the Quimbys struggling and unhappy, fighting in a way that is less contained and more complex than before.” — Anna Katz

When Ramona’s father loses his job, daily life at home becomes tense. As Anna Katz notes, “Beverly Cleary, a child of the Great Depression, knew all too well the anxiety associated with familial financial strain” – indeed, the portrait of working-class families in this installment adds a relatable richness that speaks to why the Ramona series has been so popular. Ramona’s concern over her father’s smoking habit is an especially poignant reflection of children’s growing awareness of the dangers of smoking in the wake of the 1964 Surgeon General’s report, a study that slowly led to legal and cultural changes curbing tobacco use. Inscribed firsts of the Ramona books are quite scarce.

First edition. New York: William Morrow and Company. 8" x 5.5". Original glossy red cloth, Ramona vignette in black on front board, spine lettered in black. In original unclipped (\$6.50) orange pictorial dust jacket. Illustrated by Tiegreen in black and white. 187, [1], [2] pages (illustrations included in page count). Inscribed by Tiegreen in black ink on front free endpaper: “To Mark / Happy reading / and looking! / Alan Tiegreen”; inscribed by Cleary below in blue ink: “Happy reading again! / Beverly Cleary.” Book with touch of foxing to top edge, else fine. Jacket with 1.5" closed tear at front lower fore-edge, very shallow chipping and wear at spine extremities; slightly faded spine: orange on panels vivid. Fine in very good plus jacket.

Read more: Katz, *The Art of Ramona Quimby*.





Modernism

Weimar Avant-Garde Illustrated Children's Books



46.



DIE FISCHREISE [The Fishing Trip] By Tom Seidmann-Freud (1923)

First edition of the the first children's book of the Peregrin Press, with Seidmann-Freud's modern, stylized color lithographs.

\$7500.

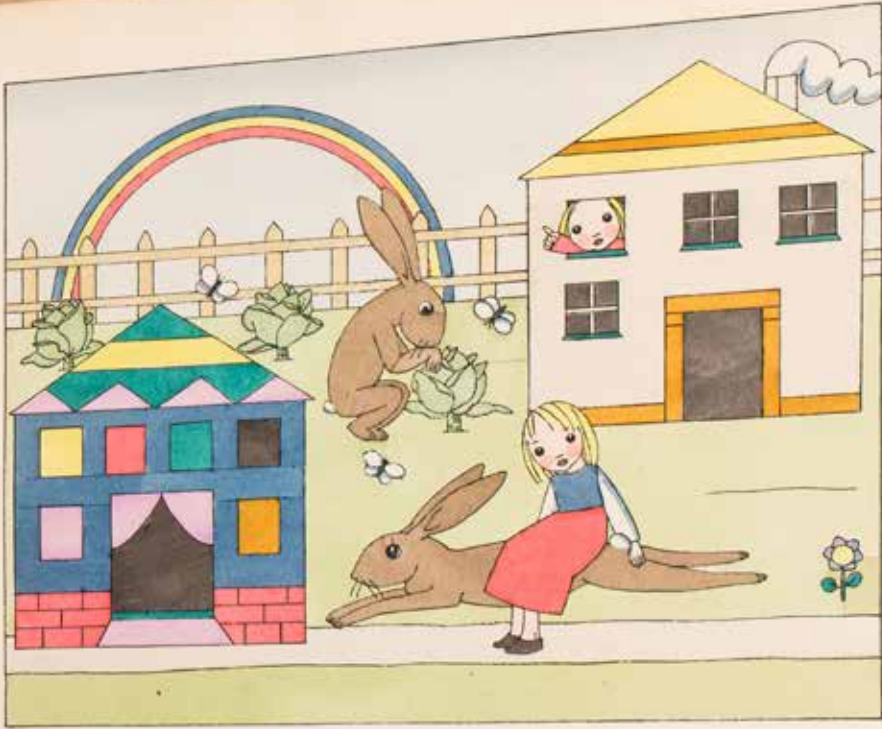


Seidmann-Freud was Sigmund's niece, an innovator in writing and illustrating books for children in Germany. This was the first children's book of the Peregrin Press, founded by the artist and her husband, the journalist Jakob Seidmann, as part of the avant-garde crowd in 1920s Munich and Berlin. Seidmann-Freud's color lithographs bring to children's books concepts from Constructivism with a touch of the surreal – they deserve more recognition today, which is partially inhibited by her books' scarcity: they "disappeared from bookstores in about 1937 owing to the author's non-Aryan descent" (Hürlimann). A beautiful copy, and very scarce.



Berlin: Peregrin-Verlag. 9" x 11.75". Original quarter tan cloth, color pictorial paper boards. 12 full-page illustrations by Seidmann-Freud hand-colored in pochoir.. Text in German. [28] pages. Faint soiling and marginal toning to boards. Near fine.

Read more: Mahoney, Illustrators of Children's Books 1744-1945, 137; Hürlimann, Three Centuries of Children's Books in Europe, 216.



47.

BUCH DER HASENGESCHICHTEN
[The Book of Rabbit Stories]
(1924)

First edition and only edition of what many consider Seidmann-Freud's finest work, with her characteristically strange illustrations.

\$7500.



Berlin: Peregrin-Verlag. 9" x 12". Original quarter tan cloth, color pictorial paper boards. 12 full-page illustrations by Seidmann-Freud hand-colored in pochoir. Text in German. [28] pages. Faint rubbing, a few spots, marginal toning to boards. Near fine.

The Height of Soviet Constructionist Picture Books



“[A] giant leap forward in children’s book design.”
— Lemmens and Stommels

48.

TSIRK [The Circus]
By Samuil Marshak, illustrated by Vladimir Lebedev
1925

First edition of the famous avant-garde picture book, the first collaboration by the two formative children's books creators published by Raduga – a lovely copy.

\$4000.

Marshak was a central figure in the production of children's books after the Revolution of 1917, especially the Golden Age of Soviet Russian Books. He often worked with Raduga, the "most influential of the early Soviet children's book publishers" and Lebedev, "the greatest of Russian picture book artists" (Hearn). Lebedev's constant experimentation and avant-garde aesthetic brought a remarkable dynamic into picture books; as Michael Patrick Hearn says, "Every book was a masterpiece of modern graphic design." TSIRK was not only their first collaboration but was viewed by many as their best: its influence across Russian picture books, and further, into European modernism, is difficult to overstate. Most copies survive in a battered condition; this is one of the nicest we have seen.

Leningrad [St. Petersburg]: Raduga. 11" x 8.5". Original color pictorial wrappers printed in red, green, yellow, and black. Illustrated by Lebedev with large central color images on each page. [12] pages. Tiniest wear to foot of spine, else no flaws to speak of. Fine.

49.

KAK RUBANOK SDELAL RUBANOK : SKAZKA
[How a Plane Made a Plane: A Fairy Tale]
By Samuil Marshak, illustrated by Vladimir Lebedev
1927

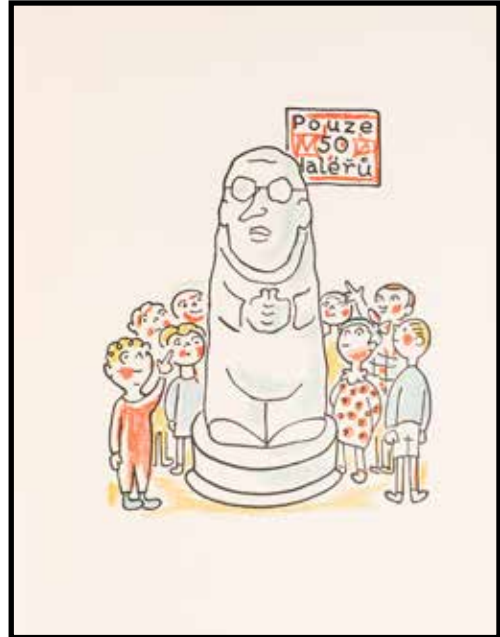
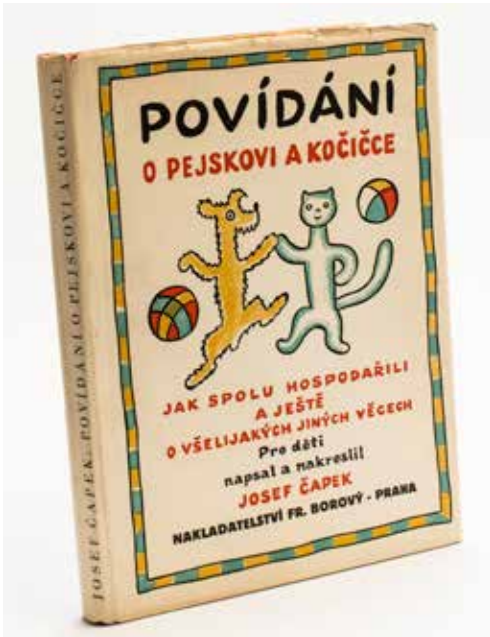
First edition of this simple yet dynamic instructional picture book, featuring a modernist approach to book design – a very fine copy.

\$2000.

Raduga led the innovations that characterized the Golden Age of Soviet Russian picture books, with an approach similar to Flammarion's Père Castor series in Paris – using avant-garde philosophies to make books designed to encourage interactive reading – but its influence spread well beyond the world of children's literature and into mainstream modernist art. The designer El Lissitzky believed that "It is in the area of children's books that we have accomplished most," asserting that "[h]ere we have found the form that corresponds to the content. The book is made active" (quoted in Hearn). An exceptional copy, the finest we have seen.

Leningrad: Raduga. 11" x 8.25". Original color pictorial wrappers printed in red, blue, grey, and black. Illustrated by Lebedev in color on every page. [12] pages. Fine.

Read more: MoMA, *Russian Avant Garde Book*, pp. 172-3; Hearn, *From the Silver Age to Stalin: Russian Children's Book Illustration in the Sasha Lurye Collection*; Lemmons and Stommels, *Russian Artists and The Children's Book, 1890-1992*, 347; Lévêque and Plantureux, *Dictionnaire des illustrateurs de livres d'enfants Russes*, 158, 161.



Modernist Czech Children's Book

50.

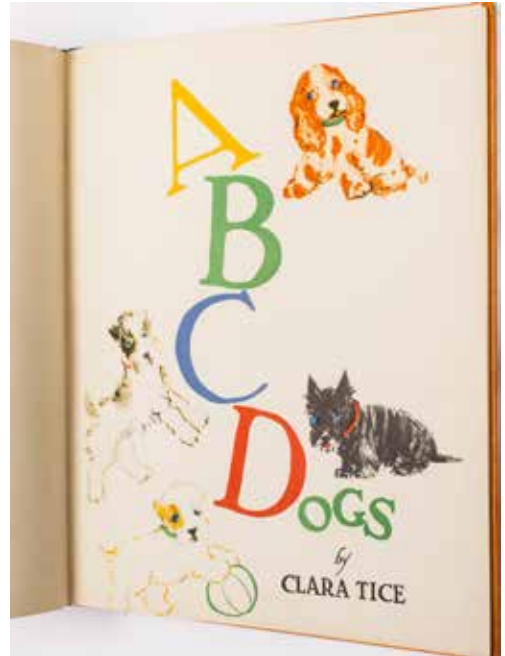
POVÍDÁNÍ O PEJSKOVÍ A KOČIČČE
 [All about Doggie and Pussycat; Harum Scarum]
 By Josef Čapek
 (1937)

Early edition of this Czech children's classic by the avant-garde artist who coined the term "robot" for his brother Karel's play, ROSSUM'S UNIVERSAL ROBOTS.

\$250.

Josef Čapek was an important modernist illustrator and book designer. He and his brother were central members of the Czech avant-garde between the wars: their intellectual circle promoted the modern renaissance of written Czech, publishing works like this one in the vernacular rather than German. Unlike Karel, Josef focused on children's literature, welcoming a younger generation into the written Czech movement. In 1945 Čapek would die in a Nazi concentration camp; his work continued to be published around the world. This book, first published in 1929, is one of his best known and now considered a 20th-century classic. It was translated into Chinese in the 1950s and into English in 1963 as HARUM SCARUM.

Praha [Prague]: Fr. Borový. 11" x 7.75". Original quarter red cloth, color pictorial paper boards. In original unclipped color pictorial dust jacket. Color patterned endpapers. Illustrated by Čapek with full-page color and black-and-white minimalist images. 124, [2] pages (illustrations included in pagination). Spine lean, faint tidemark to bottom edge of boards. Jacket with shallow chipping at joints and corners but overall quite nice. Very good in very good plus jacket.



51.

With Original Drawing Of A Scottish Terrier

ABC DOGS
By Clara Tice
1940

Signed first edition of the whimsical dog alphabet – with a 3” drawing of a Scottie in black and red – by the “Queen of Greenwich Village” (Keller) and a part of the New York Dada group.

\$1500.

Dogs for every letter except “X” are illustrated in color on every page. The text is beneath each drawing. Includes Kerry Blue, Newfoundland, Sealyham, Poodle, Japanese Spaniel and more. Artfully done by the Dada artist and very scarce, moreso with the signature and drawing. Tice was also noted for her erotic illustrations, one of the earliest and most successful women working in that field.

(New York): (Wilfred Funk). 13” x 10”. Original quarter cloth, paper pictorial boards. Color pictorial endpapers. [32] pages. Tips worn and a few faint marks on cover. Very good plus.

Read more: Keller, “Clara Tice, ‘Queen of Greenwich Village’,” in Women in Dada (Sawelson-Gorse, ed).

52.



"All the stars will pour out fresh water for me to drink."

THE LITTLE PRINCE
By Antoine de Saint-Exupéry
(1943)

Rare signed limited edition of Saint-Exupéry's well-beloved classic.

\$22,500.

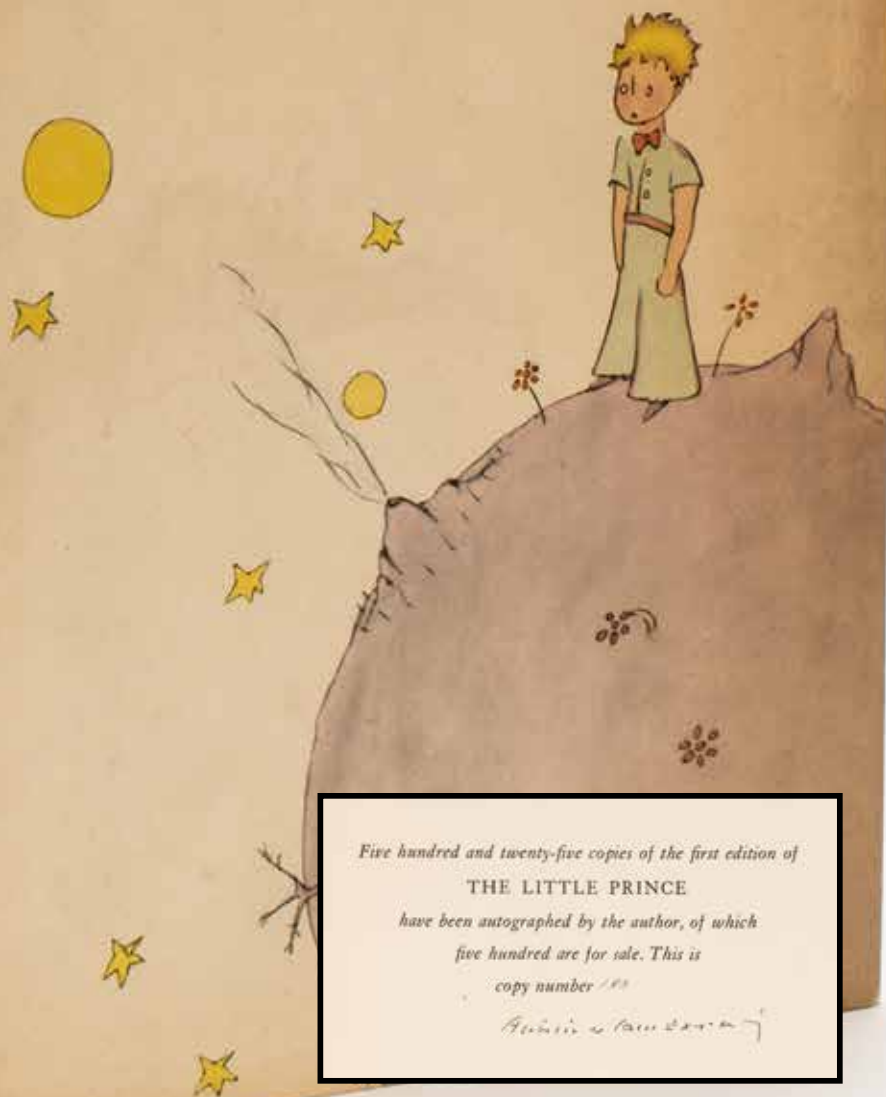
"He was only a fox like a hundred thousand other foxes.
But I have made him my friend, and now he is unique in all the world."

Beautiful copy of the author-aviator's finest work, classed as a children's book by common consent but full of sad wisdom and subtle philosophy for readers of every age and history who have the sensitivity to tell a man's hat from a boa constrictor digesting an elephant. Published simultaneously in French and English in the U.S. and composed during Saint-Exupéry's residence in New York, THE LITTLE PRINCE was banned by the Vichy regime along with the author's other works, and would appear in France only after his death. In the same month it was published, Saint-Exupéry joined the Free French forces to resume his work as a reconnaissance pilot, and was lost in action in 1944. THE LITTLE PRINCE has the distinction of remaining one of the most-translated (and best-loved) books in any language.

First printing. New York: Reynal & Hitchcock. 9" x 7". Original tan boards, stamped in red. In original price-clipped pictorial dust jacket. [94] pages. Edition of 525 signed copies of which 500 were for sale; this copy no. 183. Publisher's 4th Avenue address on front flap. Five-line colophon. Signed and numbered by Saint-Exupéry below limitation statement. Faint offsetting to endpapers. Minor wear to extremities. Jacket flap clipped as noted; spine moderately sunned and edges toned. Fine in near fine jacket.

ANTOINE DE SAINT-EXUPÉRY

The Little Prince



Five hundred and twenty-five copies of the first edition of

THE LITTLE PRINCE

*have been autographed by the author, of which
five hundred are for sale. This is
copy number 193*

Antoine de Saint-Exupéry

The Little Prince

ANTOINE
DE SAINT-
EXUPÉRY

Harper &
Brothers

"Purple is the color of adventure." (Johnson)

53.

HAROLD AND THE PURPLE CRAYON
By Crockett Johnson
1955

First printing of the beautiful meta-picture book on the power of the creative imagination, rarely seen with the original dust jacket so intact.

\$5000.

"There's just little Harold in his pajamas, heading out on an ordinary night to draw a line that runs on forever, a line that forms a moon to light his steps and a path to walk on and nine kinds of pie to eat – as if one well-worn, stubby crayon could allow you to dream up a whole universe. Which of course it can.

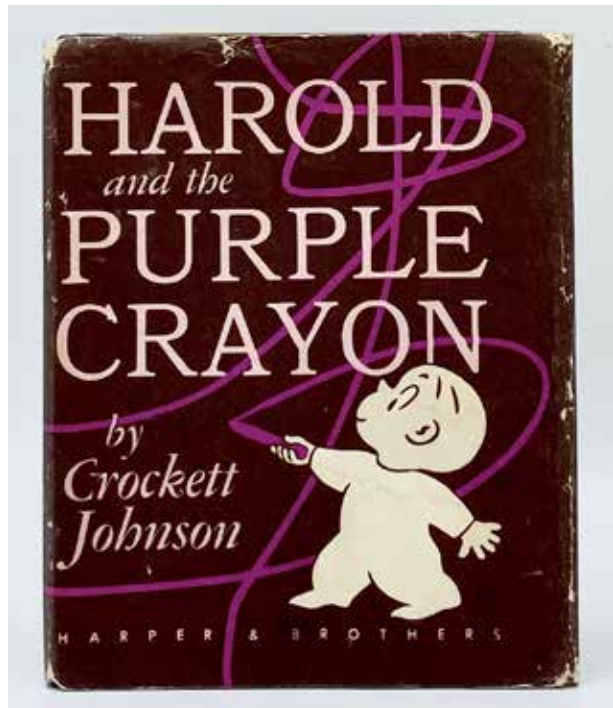
There's no better art history lesson than that."

— art critic Deborah Solomon

Legendary children's book editor Ursula Nordstrom nearly turned down this book, which she later viewed as an instructive error in judgment. Besides becoming immediate bestsellers, the minimalist Harold books – simultaneously simple and profound – have become an influential favorite of many other artists and authors. A terrific copy of perhaps the perfect children's book.

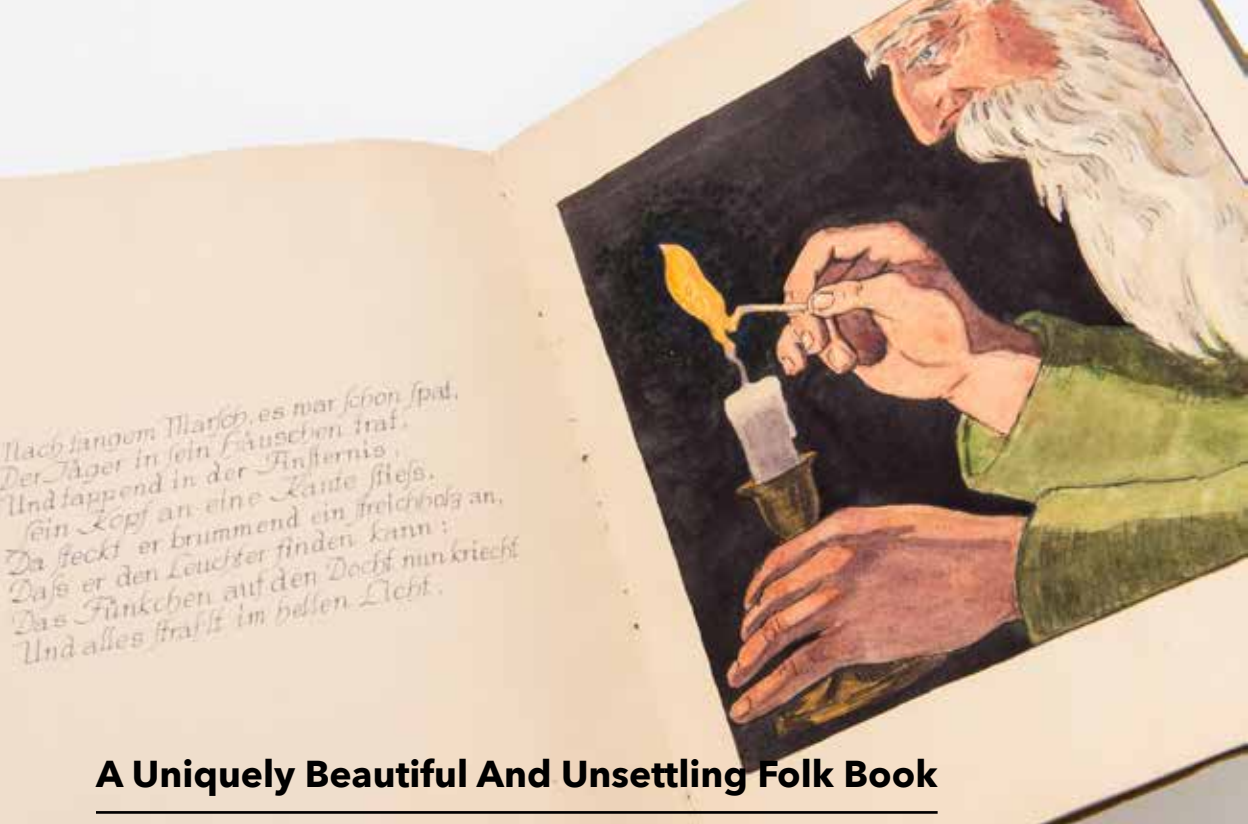
First edition. [New York]: Harper & Brothers. 5.75" x 4.5". Original quarter black cloth, color pictorial boards. In original unclipped (\$1.50, lower corner) brown and purple pictorial dust jacket. Illustrated by Johnson in black and purple on every page. [64] pages. Early ink ownership inscription on front fly leaf. Book with bumping to corners, otherwise quite fresh; jacket with some shallow edgewear, most notably at spine ends and corners, with a small chip on rear bottom corner: spine unfaded. Very good plus in very good jacket.

Read more: Solomon, "Beyond Finger Paint," 17 May 1998 New York Times Book Review; Nel, Crockett Johnson and Ruth Krauss: How an Unlikely Couple Found Love, Dodged the FBI, and Transformed Children's Literature.





Original Art



A Uniquely Beautiful And Unsettling Folk Book

54.

FEUERFUNKCHEN [Fire Sparkles]
Written and illustrated by "Roland"
[1921]

A gorgeously handmade production from the Golden Age of children's illustration, by an unknown or pseudonymous artist-author credited only as "Roland."

\$4000.

A cautionary tale of the dangers of fire, FEUERFUNKCHEN partakes strongly of the German folktale tradition, somewhere midway between the Brothers Grimm and Heinrich Hoffmann. In measured couplets enhanced by singular watercolors, the book's lesson strongly recalls the "Very Sad Story of the Matches" from Hoffmann's DER STRUWWELPETER, but what Roland lacks in Hoffmannian sadism and drollery, he more than makes up for in grandeur. The deftly designed and boldly colored illustrations evoke primal terror with a real hint of the sublime. The storyline echoes its famous predecessor in beginning and ending with a warning to beware and be careful, but the lingering message is less one of obedience to authority than of fearful respect for the element of fire. Where Hoffmann's naughty little girl burns herself to a pile of ashes, Roland's child is still alive at the end, gazing horrified at the fire-demon, grinning with delight against a darkened sky, now large enough to swallow his father's cottage whole. The lasting mood is ambiguous: not one of punishment, but of awe.

[Germany]: n.p. 12.25" x 9.25". Charcoal grey paper-covered boards, illustrated with vivid orange fire-demon; grey endpapers stenciled with orange flame-silhouettes. Includes twelve pages of text (in German), each with a full-page watercolor and pen illustration opposite: [24] pages in total. Signed and dated in pencil on blank verso of final leaf: "November 21 / Roland." Chipped at spine ends to reveal a hint of blue cloth. Joint cracked at head with small tape at foot. Edges and corners bumped and scuffed. Some minor foxing and soil to a few pages. Else bright and sound. Very good.

Flapper Alice

Original art for
ALICE'S ADVENTURES IN WONDERLAND
By Willy Pogány
[no later than 1929]

Pen-and-ink drawing of the art that would appear on page 130 of Pogány's edition of ALICE, captioned "The moment Alice Appeared She Was Appealed to by all Three to Settle the Question," and signed with initials.

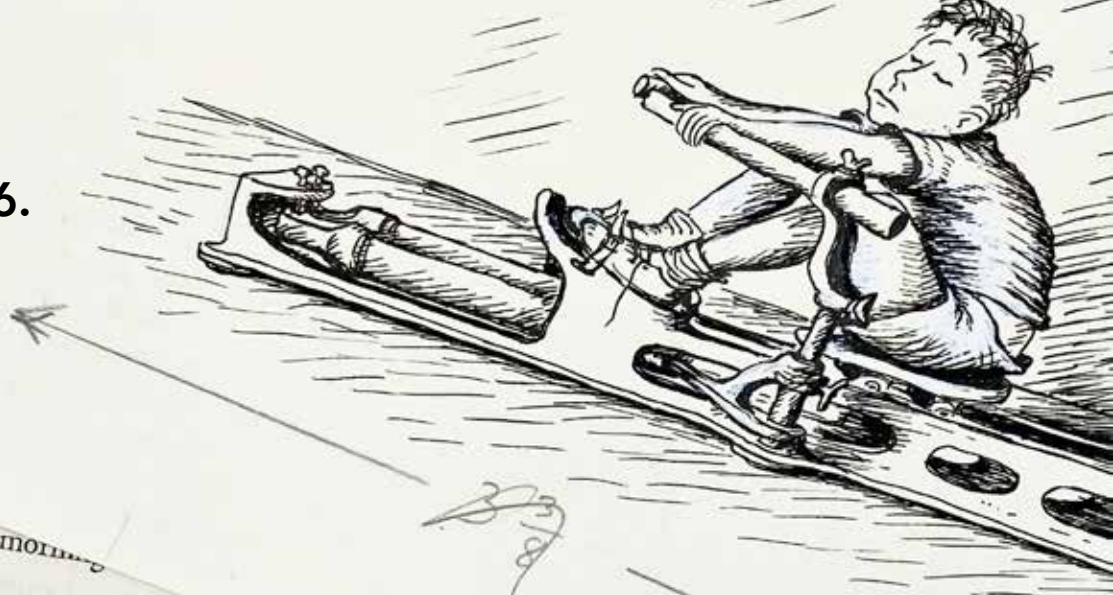
\$4000.

Willy Pogány's edition of ALICE, published by Dutton in 1929, is illustrated in black and white with a decidedly Art-Deco Alice sporting a flapper hairstyle and skirt. This image shows Alice talking to the King and Queen of Hearts, with four other card figures standing near and the Cheshire Cat in the upper corner. The image in the book is greatly reduced from this original. A great item, full of charm and detail.

4.75" x 7.25" (image); 11.5" x 11" (board). Single flexible board, matted. Signed by Pogány with initials. Fine.



56.



With An Original Illustration From The Book

STUART LITTLE

By E.B. White, illustrated by Garth Williams
(1945)

First printing of White's first book for children, sold with an original pen-and-ink drawing by Garth Williams that appears on page 24 of the book.

\$4500.

"When the people in Central Park learned that one of the toy sailboats was being steered by a mouse in a sailor suit, they all came running."

White's *Stuart Little*, like *Thumbelina*, is born to standard-sized human parents and takes his entitled place within his human family by right and without question, but suffers many tests and challenges as he makes his way in the world and works to thwart the family cat. Romance, or friendship, is short-lived, leaving the young mouse "alone with his broken dreams and his damaged canoe." The first of White's three great children's books, *STUART LITTLE* is a quest story, though not a quest with a traditional arc or dénouement. By the end of the novel, Stuart has done many deeds and surmounted any obstacles, but is not finished or at rest: "I rather expect," he says, "that from now on I shall be traveling north until the end of my days."

The pen-and-ink drawing features George sitting disheartedly on an old discarded rowing machine that he found while looking for the missing Stuart. The image is greatly reduced in the book.

First edition. New York: Harper & Brothers. 8.25" x 5.5" (book); 6" x 9" (drawing). Original tan pictorial cloth stamped in green and white. In original unclipped (\$2.00) color pictorial dust jacket. Green pictorial endpapers. Illustrated by Williams in black and white throughout. 131, [1] pages. Jacket with shallow chipping at spine head, overall a bit toned, with faint stain on rear panel: still presents well. Drawing: single sheet, drawing in black ink, pencil notations in the margins referring to the piece's placement in the book. Fine in very good jacket.

The Disney Pinocchio

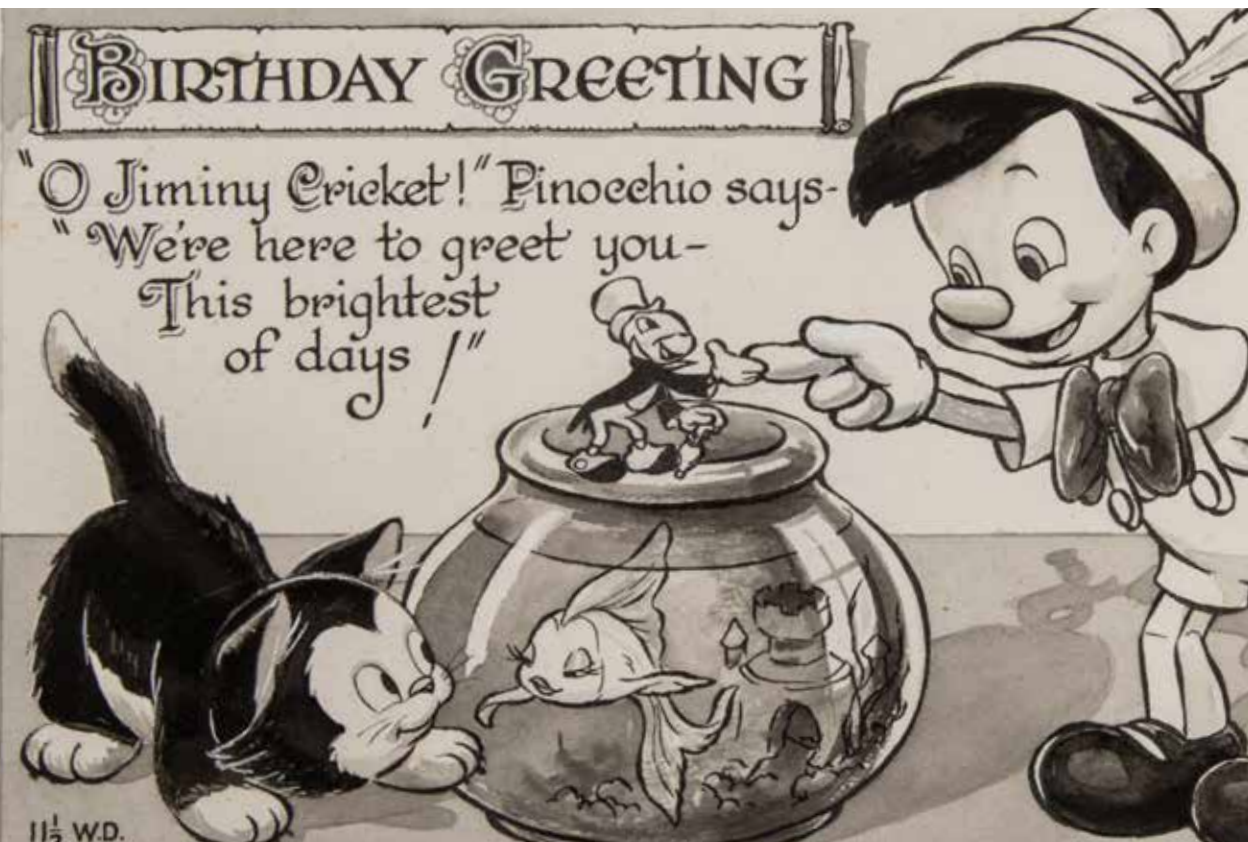
Original art: Pinocchio-themed "Birthday Greeting"
Created by Walt Disney Studios
[circa 1945-50]

Original Disney Studios pen, ink, and wash drawing for a Pinocchio birthday card, featuring the puppet who wanted to be boy, his "conscience" Jiminy Cricket, as well as the cat and fish from the film.

\$2500.

Pinocchio and Jiminy Cricket feature prominently in this image, drawn according to the style defined by the Studio's feature film. For many Americans, these figures amount to a definitive iconography of the classic characters, originally born in the mind of a late 19th-century Italian author.

4.25" x 7.25" (image). Single matted artist board. Disney label in the lower corner of the board reading: "By Permission / Walt Disney Mickey Mouse Ltd. #1441." Fine.



58.

**With Original Watercolor
Designed Around The Half
Title**

THE BIG SNOW

By Berta Hader and Elmer Hader
1948

Inscribed second printing of the first edition of this Caldecott Award winner – with an original watercolor and inscribed to Marian Young, a prominent librarian and member of the Caldecott Award selection committee.

\$1750.



Greetings to Marian C. Young

The Haders's original watercolor spans the half title and facing page and depicts a snow-capped cottage with trees, skilfully and seamlessly connected to the printed bird illustration on the half title, effectively building upon their own book. THE BIG SNOW, winner of the 1949 Caldecott Medal, shows the various preparations for winter made by woodland animals: a lovingly observed reflection of the artists' real-world concern for nature conservation and animal rights. A lovely association copy whose recipient, librarian Marian C. Young, was chief of the Children's Department at the Detroit Public Library and chair of the 1956 Newbery-Caldecott Award Committee; Young also served as the 1950-1951 president of the Michigan Library Association and 1967-1968 president of the Detroit chapter of the Women's National Book Association.



New York: Macmillan. 10" x 8.25". Original blue cloth lettered in white. In original unclipped (\$2.50) color pictorial dust jacket. Blue and white snowflake endpapers. Illustrated by Berta Hader and Elmer Hader in color and black and white. [48] pages. Inscribed by Berta Hader and Elmer Hader on the half title, along with a original watercolor spread across both pages and designed around the title, addressed "Greetings to Marian C. Young." Jacket with a few shallow chips at edges and spine ends, clean split at fragile fold of jacket spine, light wear with small closed tears, some repaired on verso. Fine in very good jacket.

Read more: "Berta and Elmer Hader Books Housed within the American Juvenile Collection," Long Island University Archives and Special Collections.



The BIG SNOW

Berta and Elmer Hader

With Snoopy Drawing

59.

HAPPINESS IS A WARM PUPPY

By Charles Schulz

(1962)

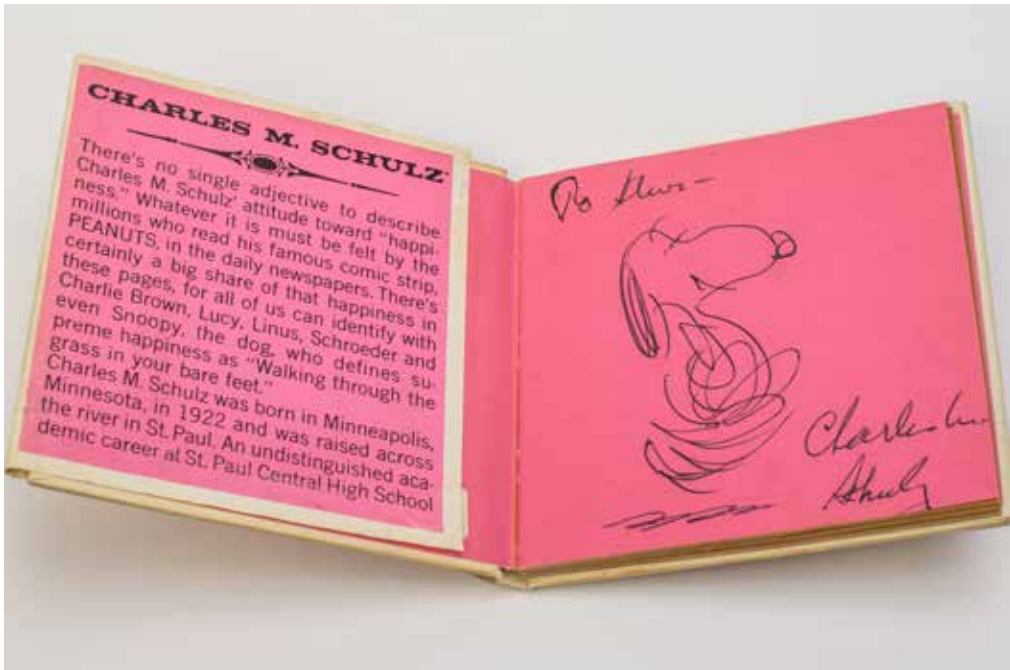
First printing of this Peanuts book of aphorisms, inscribed by Schulz and with an original drawing of Snoopy.

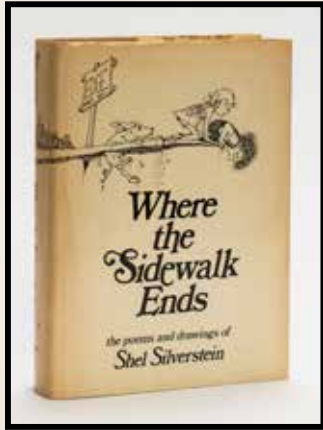
\$3500.

"Happiness is a piece of fudge caught on the first bounce."

HAPPINESS IS A WARM PUPPY is the first book of original content in the Peanuts universe, not first appearing in the comic strips. Printed on vibrant paper stock of various colors with images of favorite characters facing pages of text, it remains a perfect little gift book. Of all the Peanuts characters Schulz would draw in books, Snoopy ones are the most highly sought.

First edition. (San Francisco): (United Feature Syndicate, Inc.). 5.5" x 5.5". Original printed paper boards with pink front board. In original printed pink dust jacket. Pink and orange endpapers. Paper in pink, orange, black, red, brown, and yellow. Illustrated with full-page images of Peanuts characters facing pages of text. [64] pages. Contemporary bookseller ticket on front pastedown. Marginal toning to boards. Jacket with light expert restoration and faint creasing. Very good in very good jacket.





With A Meta Original Sketch By Silverstein

60.

WHERE THE SIDEWALK ENDS
By Shel Silverstein
(1974)

Inscribed first printing, elusive with original sketch of a hand signing in the same line-drawing style of the book's illustrations.

\$11,000.

Along with FREE TO BE YOU AND ME, a fixture of just about every 1970s childhood, Silverstein's classic book of verse dispensed with idealized views of childhood, substituting a sly and dark sensibility equal parts Dr. Seuss and Roald Dahl. Rare with an original drawing.

New York: Harper and Row. 8.75" x 6.75". Original full olive cloth, facsimile of Silverstein's signature stamped in brown, spine lettered in black. In original unclipped (\$7.95) white jacket with drawings by Silverstein, designed by Len Willis. Illustrated throughout by Silverstein with black-and-white line drawings. 166, [10] pages. Housed in custom half black goatskin clamshell box. Inscribed by Silverstein, with a sketch of a hand holding a pen writing his signature, across front endpapers. Just a touch of fading around cloth edges, boards slightly bowed. Dust jacket toned. Presents as near fine. Very good plus in like jacket.



61.

With Original Drawing Of A Flying Monkey

THE WIZARD OF OZ
By L. Frank Baum
illustrated by Michael Hague
(1982)

First printing of the Hague edition, this copy signed and dated in the year of publication along with an original drawing by Hague of an Oz flying monkey.

\$450.

“Dorothy’s adventures [...] had become as deeply embedded in American culture as the ageless tales of Cinderella and Sleeping Beauty.”

— Grolier 100

New York: Holt, Rinehart and Winston. 10" x 8". Original color pictorial boards. In original unclipped (\$18.95) color pictorial dust jacket. Pictorial endpapers. Illustrated by Hague throughout in color. x, 219, [3] pages. Signed by Hague and dated 1982 below original drawing in ink. Bookshop ticket on rear pastedown. Fine in fine jacket.



Out Of Series Artist Proof Copy

THE NUTCRACKER
By E.T.A. Hoffmann, illustrated by Maurice Sendak
(1984)

Signed limited first Sendak edition, one of only 250 numbered signed copies with a signed/limited lithograph by Sendak, this copy an out of series artist proof.

\$2250.

New York: Crown. 10" x 9.75". Original grey-blue silver-lettered cloth. In original slipcase. Color pictorial endpapers. Printed on paper made especially for this edition and beautifully illustrated in full color by Sendak. xix, 102 pages. Artist proof, signed by Sendak in pencil, dated '84 and numbered "AP 20/25" laid in. Fine.



63.

From One Of The Most Decorated Illustrators Of The 20th Century

Original art: "Rabbit and Fox on Roof"
from MORE TALES OF UNCLE REMUS
By Jerry Pinkney
[no later than 1988]

Signed pen-and-ink drawing by Pinkney for his edition of MORE TALES OF UNCLE REMUS, published in 1988 by Dial.

\$2000.

"Working on both the Uncle Remus tales and John Henry has shown me an important link between pivotal and opposite African American folk heroes. Brer Rabbit, the sly trickster, originated during slavery and was the first African American folk hero. Slaves who wanted to get the better of their masters needed to be cunning and sly – hence the trickster role."

— Jerry Pinkney

Jerry Pinkney has the rare distinction of winning of five Caldecott Honor Awards alongside one Caldecott Medal. He has also won the Coretta Scott King Award an astonishing five times and the Coretta Scott King Honor another five times, receiving the Coretta Scott King-Virginia Hamilton Lifetime Achievement award in 2016. Pinkney has received many other awards for his body of work, including the Original Art Lifetime Achievement Award from the Society of Illustrators, the Drexel Citation for Children's Literature, the David McCord Award, the Philadelphia School of Art and Design Alumni Award, and the Keene State College Children's Literature Festival Award. He has had single-artist retrospectives at venues ranging from the Museum of the National Center of Afro-American Artists to the Art Institute of Chicago.

Among Pinkney's most celebrated works are his collaborations with Julius Lester to re-invent the tales from UNCLE REMUS: the classics of African American folklore blossom in the voices of the two modern African American creators. This illustration appears on page 5 of the published book. A fantastic piece of original art by a major contemporary illustrator.

7" x 6.5" (image). Single leaf of art paper measuring 11" x 7.5", matted. Signed by Pinkney. Fine.

Read more: Pinkney, Penguin Putnam Books for Young Readers.



THE WIND
IN THE
WILLOWS

KENNETH
GRAVILL



THE BURIAL OF THE FLOWERS



Compare and
Contrast



64.

Interactive Storytelling With French Classics

FABLES EN ACTION

By Augustin Legrand, after Jean de La Fontaine et al.

1819

Gloriously intact and complete toy theatre from the era of the Bourbon Restoration, in which children can mix and match figures to play out stories from French fables.

\$5000.

"...quel plaisir de recommencer, de défaire, de replacer les acteurs, et de conter de nouveau son conte à chacun de ses camarades!"

Conceived as an educational game for children aged 7 to 8, this little "theatre" features 24 figures that fit into the slots of the engraved scene to illustrate 12 classic French fables. Once the figures are placed, children can use their miniature tableau to tell the story – or mix and match unusual figures to create entirely new tales. According to the introduction, engraver Legrand conceived of the production after marveling at German mechanical productions: he wanted something similar, but using French themes for his own children. Besides the famous fables of La Fontaine, like "The Crow and the Fox," it contains scenes from the works of Philippe Barbe, Nicholas Grozelier, Louis Mancini Nivernois, Henri Richer, Antoine Vitalis, and Jean-Pierre Claris de Florian – a striking survey of popular 18th century French fabulists who, other than Florian, are not widely remembered today.

This is likely the first edition: we trace only one other copy, at the Koninklijke Bibliotheek, with A.S. Le Taille in the imprint (instead of Pélicier) and no date (labeled approx. 1820 in the catalogue record).

Full title: Fables en Action; Tableaux mouvans, Figures découpées et coloriées, Texts explicatif. Paris: Legrand / Pélicier. 7" x 4.5" (slipcase). Original orange marbled paper slipcase housing 24-page booklet, also in original orange marbled paper wrappers, and original envelope with engraved scene on front panel and instructions on rear panel. With all 24 original engraved loose uncolored figures within envelope. Printed by A. Egron. Contemporary ink owner name "W. J. van Doorn" on front endpaper of booklet. One slipcase joint broken but not missing any pieces; other joint intact but top quarter lacking and worn about halfway down. Some spotting to envelope. Still: complete and safely usable. Very good.



Avant-Garde Storytelling Toy

65.

IL GIOCO DELLE FAVOLE
[The Fable Game]

By Enzo Mari
1965

Rare first edition of this “game without rules” based on fables for children, conceived by the legendary Italian modernist designer and artist.

\$3500.

“[T]he lining-up arrangement of the tablets provoke or suggest a story, the child tells it to himself, or to his friends, his parents or his brothers or sisters may tell it to the child. The stories are infinite...”

The six tablets depicts animals and other symbolic images (the moon, an apple) that may be hooked together to create scenes, allowing children to create their own fables. Its interactive approach to storytelling brings to mind the avant-garde picture books of Bruno Munari, but this production is far rarer, with no auction records, and OCLC holdings only for later editions (the earliest being the 1967 2nd edition). A fascinating vehicle encouraging children to learn the art of storytelling, and promoting intergenerational connection through play — all with a whimsical yet decidedly mid-century appeal.

Milan: B. Danese. 18" x 9.25". Original white printed wrappers with built-in envelope. Six double-sided plastic tablets illustrated in color with long dovetails for connecting in various configurations, separated by tissue guards. [3] pages of instructions, forming the recto of envelope. Text in Italian, German, French, and English. Faint soiling to tablets; some primarily marginal foxing to wrappers. Complete. Very good plus.



English Kids Read Andersen For The First Time

66.

"The earliest collections in Danish are of the utmost rarity; and the English translations in 1846 and 1847 are almost as rare."

— Percy Horace Muir

WONDERFUL STORIES
FOR CHILDREN
By Hans Christian Andersen
1846

First edition, first issue, of the first translated collection into English of Andersen's fairy tales.

\$6000.

This collection was the first of four to appear in 1846 and change the landscape of English fairy tales. Historian Jack Zipes compares the importance of this edition to that of Grimm's fairy tales in English: "In addition to the significant impact of the German tales, the arrival in 1846 of Hans Christian Andersen's *WONDERFUL STORIES FOR CHILDREN*, translated by Mary Howitt, was a momentous occasion. His unusual tales, which combined fantasy with a moral impulse in line with traditional Christian standards, guaranteed the legitimacy of the literary fairy tale for middle-class audiences. From this point on, the fairy tale flowered in many different forms and colors and expanded its social discourse." A lovely copy, marking a turning point for the English fairy tale.

London: Chapman and Hall. Octavo. 6.25" x 4.75". Original full red cloth gilt, sympathetically rebacked some time ago with original spine laid down, renewed endpapers. All edges gilt. Author's name misspelled "Anderson" on front board and title page. Illustrated with 4 hand-colored and tinted wood engravings (including frontispiece). Translated by Mary Howitt. [4], 127, [1] pages. Corners bumped and rubbed, with some edgewear and a few spots of soil to binding. Internally quite clean with hand-colored plates vivid. Very good.

Read more: Muir, *English Children's Books, 1600-1900*, 52; Zipes, *Victorian Fairy Tales*, xviii.



67.

Including The First English Translation Of "The Snow Queen"

THE SHOES OF FORTUNE
By Hans Christian Andersen
1847 [i.e. 1846]

First edition of one of the earliest collections of Andersen's fairy tales to be translated into English.

\$2000.

About a decade after Andersen's first children's stories in Danish, the English-speaking world was finally introduced to them in 1846. The translator of this volume, Charles Boner, was responsible for two of the first four English collections of Andersen's works in that year; according to Osborne, this book actually appeared as the fifth and final English translation of 1846 (though dated 1847, as common for titles published for the December Christmas rush – we have handled at least one copy with an 1846 Christmas inscription). Historian Jack Zipes suggests the translations of Andersen's stories were a turning point for the English fairy tale; they "guaranteed the legitimacy of the literary fairy tale for middle-class audiences. From this point on, the fairy tale flowered in many different forms and colors and expanded its social discourse." This collection contains the first English translations of "The Snow Queen," "The Shoes of Fortune," "The Red Shoes," and more. An unusually nice copy.

London: Chapman and Hall. 6.75" x 4.25". Original full blue cloth, elaborate blind-stamped borders to boards, central gilt vignette on front board, elaborately gilt-stamped spine. Yellow endpapers, top and fore-edge uncut. Illustrated with four tinted lithographs after Otto Speckter and black-and-white wood engravings throughout. Publisher's catalogue at rear. Translated by Charles Boner. [6], 168, 32 pages. Housed in a custom blue cloth clamshell box with blue goatskin spine label. Top margin of title page neatly excised, apparently to remove a signature. Lithographs a bit foxed. Spine lightly sunned, bumping to spine extremities and corners, a few spots of soiling to cloth. Very good plus.

Read more: Osborne Collection of Early Children's Books: 1476-1910, 581; Muir, English Children's Books, 1600-1900, 52.



With Original Tickets, Dice, Instructions And More

68.

DAS EISENBAHN-SPIEL
[circa 1865]

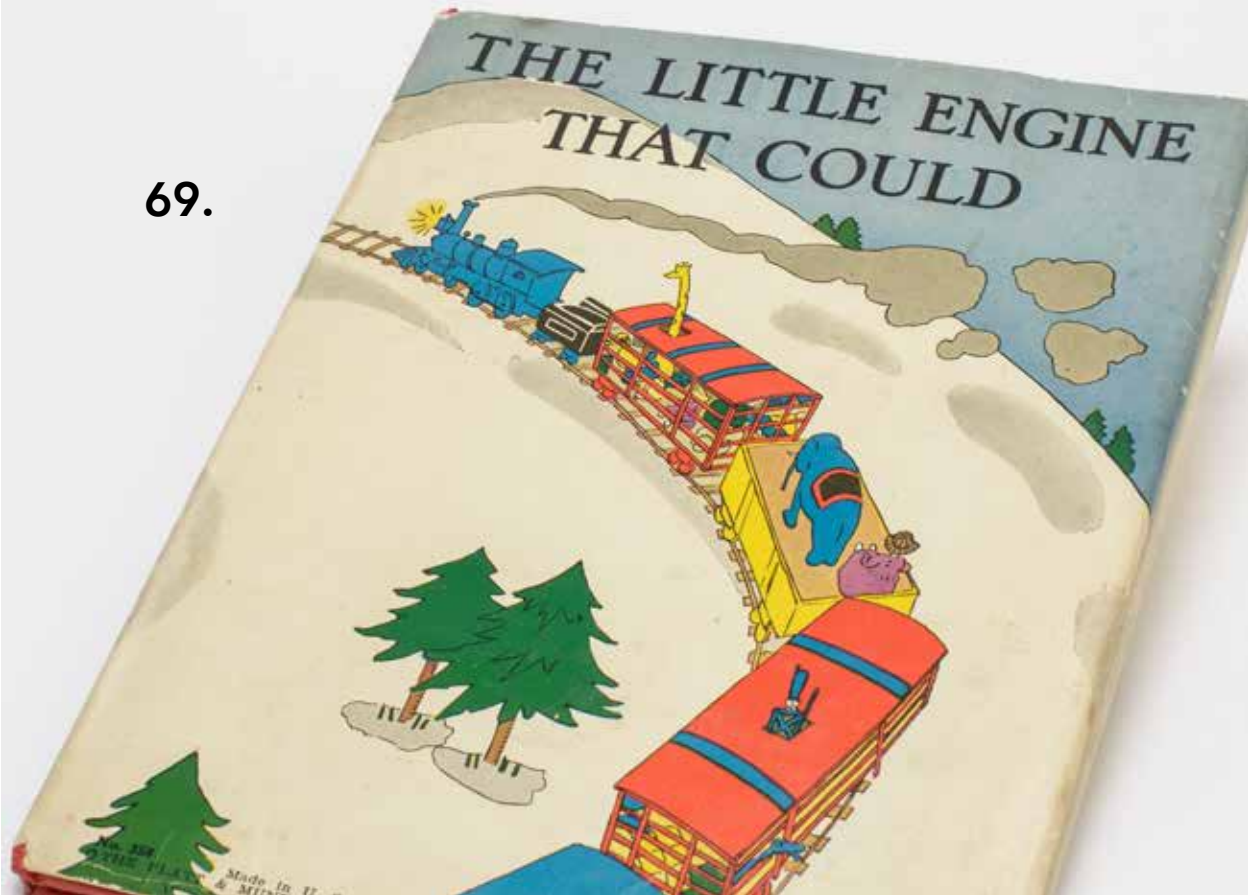
Spectacular train game, recreating famous stations and routes of the earliest decades of European railroads.

\$6850.

The game board has a total of 52 squares for 2 independent train routes: from Wien North Station to Prague and from Wien South Station to Graz. The 4 stations are represented with large hand-colored views of the stations. The 48 smaller squares depict a variety of obstacles the train might encounter: landslides, bridges collapse, explosions, derailments, etc. There are also views of the intermediate stations the trains may stop at: Lundenburg, the German name of the Czech city of Breclav; Brunn, the German name for the Czech city of Brno; Modling and Baden. Recently exhibited in Vienna at the Wien Museum's "Spiel der Stadt," this is a rare game in incredible condition.

Wien [Vienna]: Trentsensky. 20" x 24" (board unfolded); 7" x 8" x 1" (box). Large folding game board mounted on linen featuring hand-colored lithographs, housed in the original gilt decorative box with hand-colored lithograph on the cover. Original leaf printed instructions; printed railway tickets in 2 colors (Fahrkarte für dis Nord-Bahn and Fahrkarte für dis Sud-Bahn); 2 wooden dice, with paper inserts illustrated with locomotives; and 2 wooden pawns with paper inserts with locomotives. Slight bit of rubbing to box. Near fine.

69.



Learning To Lead

THE LITTLE ENGINE THAT COULD
Retold by Watty Piper, illustrated by Lois Lenski
(1930)

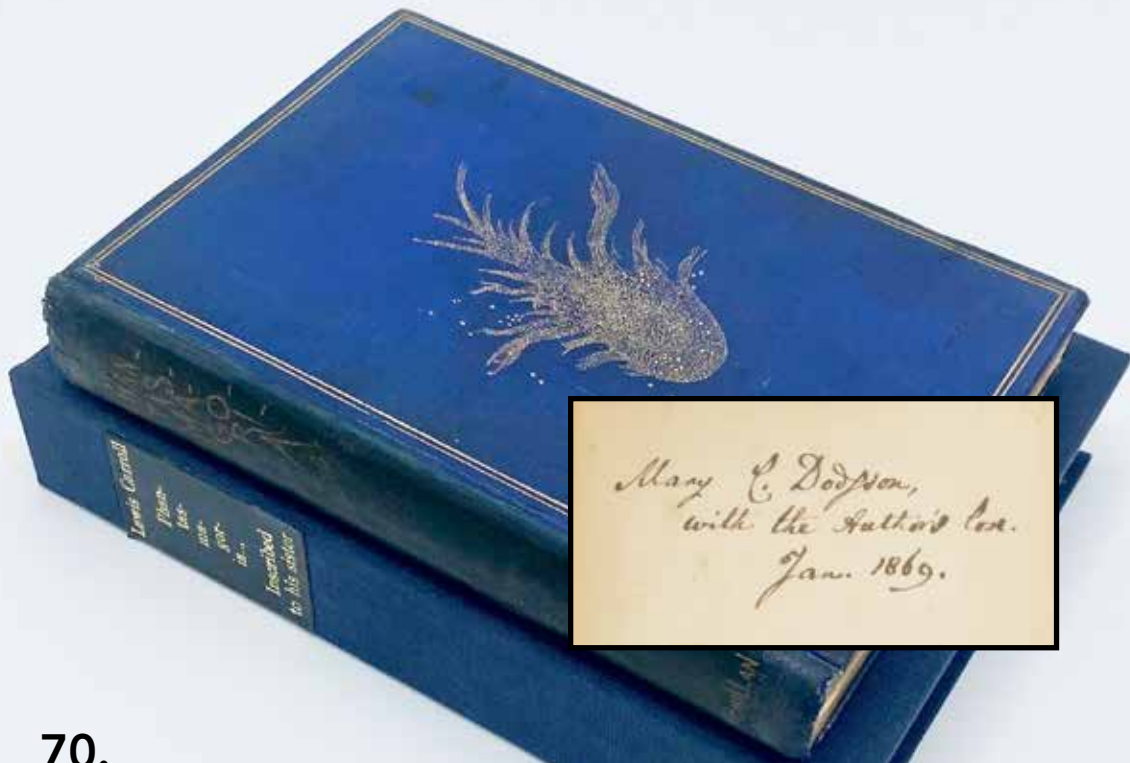
First edition, in scarce early state original dust jacket, of the classic children's story about a train that accomplishes great things simply by believing in herself.

\$1500.

"I think I can – I think I can – I think I can."

"Watty Piper" is a pseudonym used by the publishing company itself; the story that THE LITTLE ENGINE THAT COULD was based upon has been told in a number of different formats, but this adaptation, retelling Mabel Bragg's THE PONY ENGINE, has proved the most enduring. A charming tale of tenacity that remains a highspot in American children's literature.

New York: The Platt & Munk Co Inc. 8" x 6". Original red cloth, color pictorial paste-on. In original color pictorial dust jacket. Jacket early variant with the following points: front panel with two-line text beginning "No. 358"; front flap ad for THE LITTLE ENGINE THAT COULD; rear flap with 9 titles priced \$1.25; rear panel with "Beautiful Books for Children" listing 6 titles priced \$1.25. Color pictorial endpapers. Illustrated by Lenski with color frontispiece and illustrations on nearly every page in color and black and white. [26] pages, with text on both endpapers. Sacramento bookseller ticket on rear pastedown. Light chipping and edgewear to jacket, some spots of red color bleed on verso. Book fresh and clean. Fine in near-fine jacket.



70.

Inscribed To His Sister

PHANTASMAGORIA AND OTHER POEMS

By Lewis Carroll

1869

First edition of Carroll's "second-most memorable poem" (Gardner), about a group of incompetent ghosts.

\$4750.

Carroll is best known as a poet for his nonsense verse, including "The Jabberwocky" in *THROUGH THE LOOKING GLASS* and the long narrative poem *THE HUNTING OF THE SNARK* – but among his most sensical poems, "Phantasmagoria" captures the comedy of Carroll's style while offering an actual story of a man haunted by cheerful but rather inept ghosts. "Its 150 stanzas are artfully constructed with impeccable rhythms and clever, at times highly unusual rhymes," Martin Gardner stated in his introduction to the 1998 Prometheus Books edition. "It is a very funny poem."

According to his diary, Carroll sent out 28 copies on January 7, 1869 to his friends and family; the inscription here is dated by him "Jan. 1869." Judging from his letters, he and his sister Mary were very close. She got married a few months after *PHANTASMAGORIA* was published and it was her son Stuart who wrote the first biography of Carroll (published in 1898). A very personal association copy.

London: Macmillan. Octavo. 7" x 5". Original blue gilt-stamped cloth. All edges gilt, brown coated endpapers. [8], 202 pages. Inscribed by Carroll on the half title: "Mary C. Dodgson / with the Author's love. / Jan. 1869." Housed in custom blue cloth clamshell box. Two signatures sprung, repair to rear hinge. Spine darkened, light fraying to spine ends with almost invisible repairs, a bit of soiling to cloth. Very good.

The illustration shows a large, yellow cow ghost with large, expressive eyes and a friendly-looking snout, appearing to float or walk towards the right. On the right side, a man in a dark, long-sleeved shirt and a dark skirt or dress stands holding a lit candle on a small tray. The background is dark and textured, suggesting an indoor setting with a doorway or window. The overall style is simple and illustrative, characteristic of early 20th-century children's book art.

71.

One Of The Rarest Modern Children's Titles

ELISABETH THE COW GHOST
By William Pène du Bois
1936

First edition of Pène du Bois's notoriously scarce first book, about the ghost of a cow who is a little too sweet to scare people.

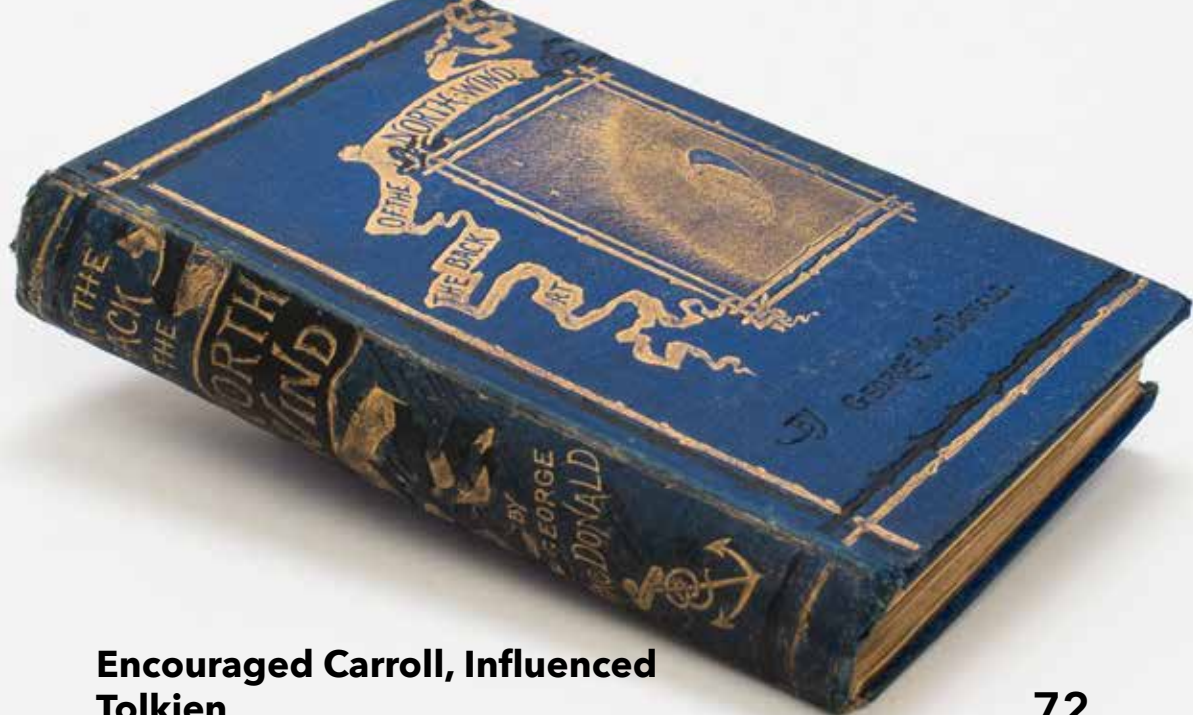
\$3500.

**"I am the ghost of the fiercest cow that ever existed.
I shall haunt you and scare you day and night."**

Earliest version of this tale of the afterlife of the gentlest cow, sold to the publisher when du Bois was only 19 and a student at the Carnegie School of Technical Architecture; seizing the opportunity of this early success, he left school and never went back. In 1964, du Bois rewrote the text of this first edition and re-drew the illustrations for a new publication of the engagingly tragic tale; the exceedingly hard-to-find original shows starker scenes in black and white, with a haunting, floating Elisabeth the Cow the only subject in color: a fetching buttercup yellow. The Cow's trouble, familiar to many frustrated young children, lies in her inability to terrify a grown man; this is due to her gentle nature and frankly adorable physique, the former of which cannot be camouflaged by any fearful disguise. Almost impossible to find, this is an outstanding copy of a "neat, tight little book" filled with "pure storytelling" (Bader).

New York: Thomas Nelson. 6" x 6". Original yellow cloth stamped in blue. In original unclipped (\$.75) black and yellow pictorial dust jacket. Illustrated by Pène du Bois with yellow title page and 21 full-page images, a number with the cow ghost highlighted in yellow. 48 pages. Jacket slightly worn, with a couple closed tears and chipping to head of spine. Fine in very good jacket.

Read more: Bader, American Picturebooks, pp. 175-6, 182.



Encouraged Carroll, Influenced Tolkien

72.

AT THE BACK OF THE NORTH WIND
By George MacDonald
1871

First US edition, printed from British sheets but with cancel title page with the same date, of the pivotal fantasy by "C.S. Lewis's chief mentor" (Sadler).

\$1750.

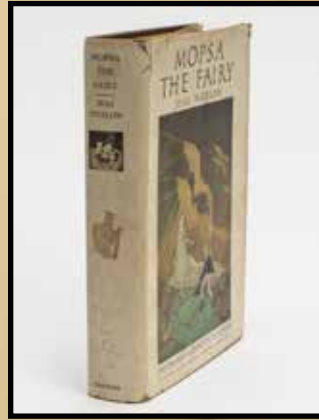
"[T]he Victorian masterpiece of dream-world fantasy." — Glenn E. Sadler

MacDonald was a central figure in cohering what would become the modern children's fantasy genre: besides his role in pushing Carroll to publish ALICE'S ADVENTURES IN WONDERLAND, MacDonald's own work would go on to influence 20th-century giants like C.S. Lewis and J.R.R. Tolkien. Lewis was unabashedly enamored of his work, and his influence on Narnia is well documented. Tolkien's views were more complex, but scholarship has demonstrated he was "very much indebted to and influenced by MacDonald" (Fisher). AT THE BACK OF THE NORTH WIND combines the real world of a working-class child, in a distinctly Dickensian manner, with the magic and wonder of a fantastical adventure: a formula that deeply influenced the path of children's literature. The story was first serialized beginning in 1868 in a children's magazine GOOD WORDS FOR THE YOUNG. This was one of the few copies sent to the US to secure copyright. A foundational work.

New York: George Routledge & Sons. 7" x 5". Original blue cloth stamped in gold and black. Light orange coated endpapers, all edges gilt. Illustrated by Arthur Hughes with many detailed line illustrations throughout the text. viii, 378 pages. Front hinge, rear joint, and spine tips almost invisibly repaired. Chip at head of spine, binding lightly rubbed with slight lean and corner bump. Really a nice bright copy. Very good plus.

Read more: Sadler, "At the Back of the North Wind: George MacDonald: A Centennial Appreciation," in The Tolkien Journal Vol. 4 No 1; Fisher, "Reluctantly Inspired: George MacDonald and J.R.R. Tolkien."

To my
Aunt Nellie
with love from
Dorothy
Christmas
1927—



Inscribed To Her Aunt

73.

MOPSA THE FAIRY
By Jean Ingelow, illustrated by Dorothy Lathrop
1927

First printing of the Lathrop edition of this “early feminist fairy tale” (Clute & Grant) – this copy inscribed as a Christmas gift from Lathrop to her Aunt Nellie.

\$750.

[O]ne of the earliest fantasy novels to respond to ALICE IN WONDERLAND.”

— Carolyn Sigler

Ingelow was part of the circle of Victorian fantasy writers, including Lewis Carroll and George MacDonald, who played with traditional tales of Fairie to create entirely new magical worlds that laid the groundwork for modern fantasy. First published in 1869, MOPSA THE FAIRY is often viewed as an imitation of ALICE’S ADVENTURES IN WONDERLAND, but it is much more: a “vivid and haunting fantasy of female power that subverts many of the familiar fairy-tale conventions invoked by Carroll in the ALICE books” (Sigler). While deliberately mimicking the structure of ALICE – the little boy Jack falls into a fantasy world – MOPSA is really about a fairy queen coming into her own power. This highly-sought Lathrop edition is one of the scarcest of the Golden Age American illustrator’s books. Already rare in the dust jacket, this is an exceptional association copy.

New York: Harper & Brothers. 8” x 5.5”. Original maroon cloth lettered in gilt, pictorial paste-on. In original unclipped (\$1.75) white dust jacket with same image repeated on front panel. Red topstain, fore-edge machine deckle, orange pictorial endpapers. Illustrated by Lathrop with color frontispiece, 12 full-page black-and-white images and numerous half-page black-and-white images. I-B on copyright page. [12], 259, [1] pages. Book slightly dusty; jacket with shallow chipping around spine ends and corners, tape repairs on verso, a bit of light soiling. About fine in very good jacket.

Rear more: Clute and Grant, *Encyclopedia of Fantasy*, 330; Sigler (editor), *Alternative Alices: Visions and Revisions of Lewis Carroll’s Alice Books*; Talairach-Vielmas, *Moulding the Female Body in Victorian Fairy Tales and Sensation Novels*.



74.

“The most celebrated animal story of the 19th century” (Carpenter & Prichard)

BLACK BEAUTY
By Anna Sewell
[1877]

First edition of the novel that unified a movement, the most widespread tool wielded by humane societies to abolish the cruel treatment of horses, especially the use of the bearing-rein.

\$10,000.

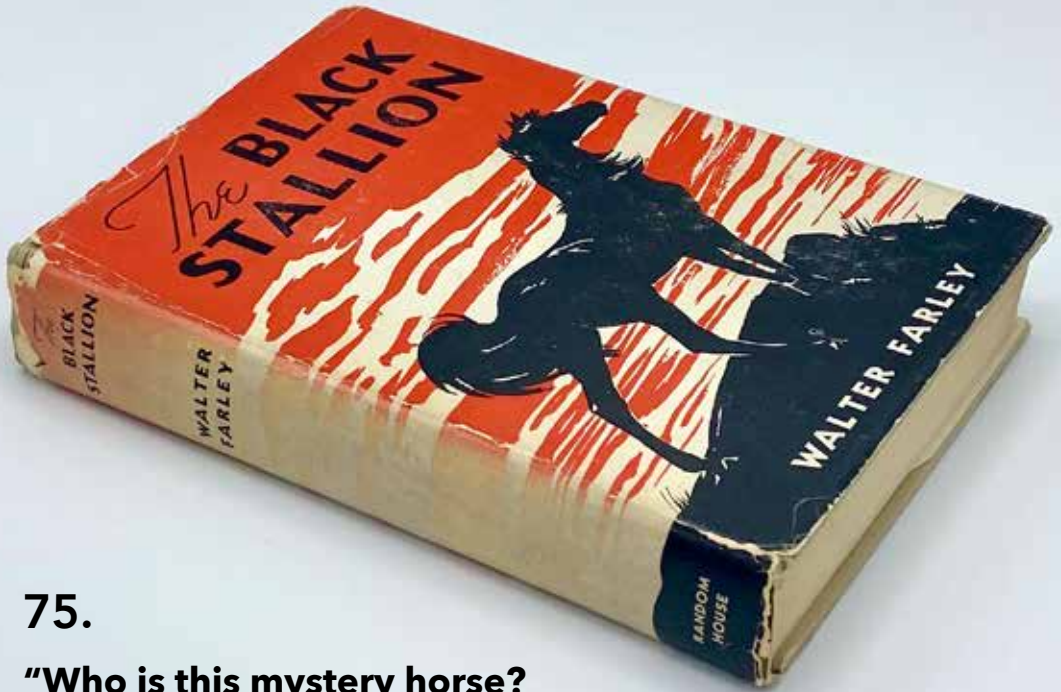
“Probably the last case of cruelty to be directly remedied by BLACK BEAUTY was in 1924. In that year at Texas cowpuncher, arraigned for ill-treating his pony, was sentenced to gaol for one month during which he was ordered to read BLACK BEAUTY at least three times.”

— Susan Chitty

Now considered one of the most famous English children’s books of the Victorian era, BLACK BEAUTY only sold about 100 copies during the holiday season when it was first published. Its momentum slowly gathered with good reviews, but the book’s major turning point occurred in the US. Following the life of a horse, from the horse’s perspective, BLACK BEAUTY proved a powerful vehicle to spotlight examples of cruelty to animals, and became a unifying symbol among animal rights activists seeking more humane treatment of horses. In a brilliant move, the founder of the American Humane Education Society, George T. Angell, attracted corporate donations to finance printing thousands of copies to give away to stablemen and horse drivers. The book’s special capability to instill empathy in its readers had a lasting impact: BLACK BEAUTY is now credited as the most influential force in the abolition of the painful bearing-rein, as well as diminishing the traffic in decrepit horses. A lovely copy in the original cloth pictorial binding.

London: Jarrold and Sons. 6.5" x 4.25". Original green pictorial cloth gilt with horse's head in circular vignette, facing left. Brown coated endpapers. Publisher's ads at rear. Carter's variant "C": the most common and likely the standard variant for the trade edition. viii, 9-247, [1], [8] pages. Nearly invisible contemporary ink inscription on front free endpaper; young girl's pencil inscription, dated 1968, on verso of title page. Hinges expertly reinforced, a bit of foxing here and there. Slight lean; cloth with light rubbing around extremities, but overall bright and beautiful. Near fine.

Read more: Chitty, Anna Sewell: *The Woman Who Wrote Black Beauty*; Carpenter & Prichard, *The Oxford Companion to Children's Literature*, 64; Carter, *More Binding Variants*, 37-38.



75.

"Who is this mystery horse?"

THE BLACK STALLION

By Walter Farley

(1941)

First printing of this classic YA novel, later adapted into an equally classic film.

\$4800.

"Then as if by magic, a giant black horse, his mane waving like flame, appeared beside the boy."

Farley's first and most famous book, in which young Alec Ramsay lives out the fulfillment of every child's secret dream: to be shipwrecked on a deserted island with a Horse. And not just any horse—a wild stallion who loves him best and hates everyone else in the whole world. With a pair of primal training sequences unmatched in the numerous sequels, THE BLACK STALLION elaborates its theme of the uneasy alliance between 'untamed, unbroken' nature and civilization, and the deep compromises forced on wild things by human love and ambition. In 2002, director Carroll Ballard's film adaptation was added to the Library of Congress's National Film Registry. One of the great children's books of the 20th century.

First edition. New York: Random House. 8" x 5.5". Original grey cloth, horse head stamped in black on front board, spine stamped in black and red. In original unclipped (\$2.00) black and red pictorial dust jacket. Red topstain. Illustrated in black and white by Keith Ward. x, 275, [1] pages. Offsetting in gutters of endpapers, slight dustiness to book. Jacket with shallow chipping around spine ends and corners (not affecting text), some light creasing with closed tears, spine sunned: red on front panel vivid. Near fine in very good plus jacket.

76.

A CHILD'S GARDEN
OF VERSES

"..not song, if you will, but a child's voice..."

A CHILD'S GARDEN OF VERSES
By Robert Louis Stevenson
1885

Publisher's presentation copy of the first edition, first issue of Stevenson's enduring collection of children's verse.

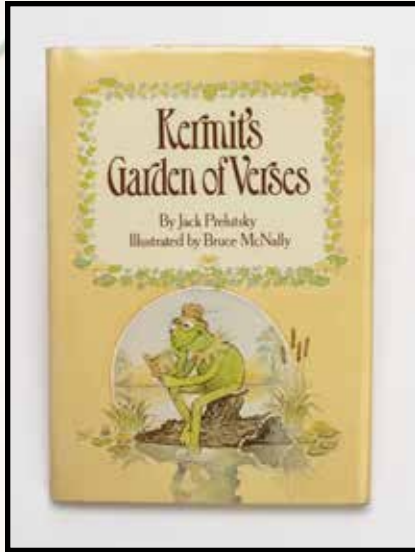
\$3000.

The first major collection of poetry for children to capture the popular imagination, and still the most immune to the passage of time long after most Victorian sentimental verse has fallen away from the general memory. An uncanny spirit moves in and under Stevenson's gently rhythmic verses, most particularly in the nine poems of "A Child Alone": here, the child-subject and child-reader is captain of her ship and master of her lonely kingdom; his only companions his books, his doll, a "child of air," a "playmate that never was seen," or no-one at all but the moon. The first issue contained only 1000 copies (ref. Prideaux).

A beautiful copy, with a contemporary inscription by Sarah Anne Byles to politician [T].D. Sullivan, M.P. on St. Patrick's Day, 1888; Lady Byles was an active supporter of Home Rule (unlike Stevenson himself) and later president of the Women's National Liberal Association.

London: Longmans, Green, and Co. 6.5" x 4.5" Original beveled blue cloth with gilt publisher's device to front cover. Gilt-lettered spine, with "of" in smaller type and normal apostrophe. Top edge gilt, other edges uncut. "Two Series" not present in list "by the same author" (ref. Beinecke). [2], x, 101 pages. Gift inscription from Lady Byles on half-title. Publisher's presentation blind stamp to title page. Toning to endpapers. Minor edgewear and light scuffing to boards, spine faintly sunned; gilt lettering still bright. Near fine.

Read more: Cornelia Meigs, *A Critical History of Children's Literature*; Prideaux, *Les Livres De L'Enfance*, #5440; McKay, *A Stevenson library: a catalogue of a collection of writings by and about Robert Louis Stevenson*, #192-#194.



77.

Inscribed By Jim Henson (And Kermit)

KERMIT'S GARDEN OF VERSES
By Jack Prelutsky, illustrated by Bruce McNally
(1982)

Inscribed first printing of this book of Muppet-themed poems, with lovely Christmas inscription in year of publication "from Kermit the Frog & Jim."

\$2000.

"Animal, their drummer, / Is as frenzied as they come; / He sometimes goes bananas / And starts chomping on his drum."

A whimsical tour of the Muppetverse, from Kermit's tadpole youth, to the mishaps of show rehearsal ("Sometimes the show is awful, / Sometimes it's even worse"), to the self-explanatory "Gonzo Will Do Anything." Miss Piggy, Fozzie Bear, The Swedish Chef, Statler and Waldorf, Scooter, and Animal: they're all given verses illustrated by Bruce McNally's expert hand. McNally was an artist and designer who worked as VP of Art and Design at the Jim Henson Company.

(New York): Muppet Press / Random House. 6.5" x 4.5". Original quarter cream cloth, green paper boards, Kermit vignette blind-stamped on front board, green metallic-lettered spine. In original unclipped (\$4.95) color pictorial dust jacket. Color pictorial lily pond endpapers. Lavishly illustrated in color on almost every page. [56] pages. Inscribed in green ink on verso of front endpaper: "Christmas 1982 / to Frank & Robin - / from / Kermit / the / Frog [flourish] / & Jim." Book fine; just a touch of edgewear to jacket. Fine in near-fine jacket.



78.

In The Original Dust Jacket

CHRISTMAS DREAMS
By Edith Nesbit and others
[circa 1890]

Rare book of Christmas poems lavishly illustrated with chromolithography and retaining the pre-1900 original dust jacket featuring Santa Claus.

\$1200.

"And where are you going,' the children said,
'In your cap of fur, and your coat of red?"

The snowy landscapes combined with the warm tones of the color printing evoke the coziness of the Christmas season. The overall affect is deeply nostalgic, bringing to mind evenings by a fire with a cup of tea or hot chocolate. "Father Christmas" is featured with much of the iconography we associate with Santa today – white fur-lined red hat and cloak, thick white beard – but he walks on foot, with a large sack slung over his back, rather than traveling by sleigh. A revealing cultural artifact of the visual history of Christmas traditions.

London: W. Hagelberg. 6.5" x 4.75". Original side-stitched color pictorial wrappers. In original brown printed dust jacket echoing illustration on wrapper. Illustrated with beautiful chromolithographs on every page. [20] pages. Book lovely, with only some mild offsetting. Jacket with minimal chipping to corners and a few tiny tape repairs to verso. Fine in very good plus jacket.



"This is the Polar Express."

79.

THE POLAR EXPRESS
By Chris Van Allsburg
(1985)

Limited edition produced on the occasion of the 2004 film, triply signed by "the Conductor, the Director, and the Author": Tom Hanks, Robert Zemeckis, and Van Allsburg.

\$1500.

"Soon there were no more lights to be seen. We traveled through cold, dark forests where lean wolves roamed and white-tailed rabbits hid from our train as it thundered through the quiet wilderness."

THE POLAR EXPRESS takes its passengers through ice and snow, over mountains and past prowling animals, to the heart of the North Pole. Beautifully illustrated with unforgettable panoramic views contrasting wolf-filled wilderness and the warm lights of home. Adapted into a successful animated film in 2004, for which this pristine and beautiful signed commemorative edition was created.

Boston: Houghton Mifflin Company. 9" x 11.25". Original red goatskin, stamped with silver sleigh-bell and decorated with blind tooling. Silver lettering to spine and rear board, raised bands. Handbound by Markey & Asplund. Decorative endpapers designed by Joseph Gilbert. No. 21 of a special edition of 175 copies. Signed at colophon by Hanks, Zemeckis, and Van Allsburg. In original green cloth slipcase by Portfoliobox (no dust jacket as issued). Hint of wear to slipcase edges. Fine in fine slipcase.



A Retroactively Famous Collaboration

80.

MOTHER GOOSE IN PROSE
By L. Frank Baum
illustrated by Maxfield Parrish
(1897)

Scarce first printing of the first book with Parrish's illustrations and the first book Baum published for children.

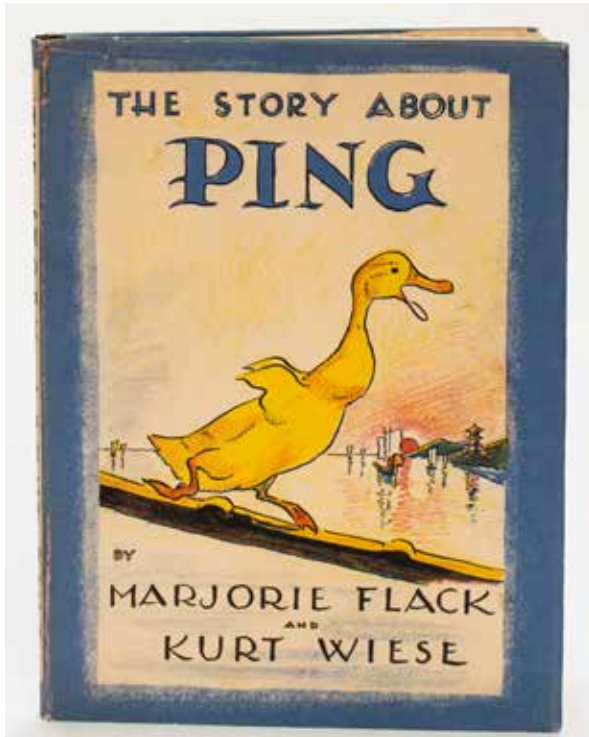
\$6750.

"Imaginative in concept and executed with confidence and originality, the illustrations for MOTHER GOOSE IN PROSE brought Parrish immediate recognition as a young book illustrator of ability." — Coy Ludwig

The strengths that would make both author and illustrator famous in coming years are evident even in this, the earliest children's book either of them had produced: Baum brought a playful realism to a fantasy world, and Parrish gave it depth. Baum's biographer Katharine M. Rogers argues that the publisher's decision to illustrate this book lavishly "set a precedent" for Baum's future children's books, and certainly the exuberant illustrations – as well as striking cover design – became a defining trait of the Oz works. Baum remarked of Parrish's illustrations that "adults went wild over the beautiful pictures."

First edition. Chicago: Way & Williams. Quarto. 11.25" x 9.5". Original grey pictorial cloth. Illustrated by Parrish with wonderful color pictorial covers, pictorial title page, plus 12 black-and-white plates on glossy paper. All 16-page signatures except for the last two gatherings, terminal leaf (not terminal page) concluding on [268], striped headbands. 265, [3] pages. Slight cover soil and toning to spine, a few inconspicuous small archival margin mends, barely visible repairs to hinges: really an excellent, clean copy. Near fine.

Read more: Rogers, L. Frank Baum: Creator of Oz: A Biography; Bienvenue, The Book Collector's Guide to L. Frank Baum, 158-9; Ludwig, Maxfield Parrish.



81.

**A Landmark
Picturebook
Collaboration**

THE STORY ABOUT PING
By Marjorie Flack
illustrated by Kurt Wiese
1933

First edition, in the scarce original dust jacket, about a little Chinese duckling who lives on a houseboat in Peking.

\$2250.

"Once upon a time there was a beautiful young duck named Ping."

The prolific Wiese, runner-up for two Caldecott medals and winner of a Newbery, illustrator of Walter Brooks's *Freddy the Pig* books and Felix Salten's *BAMBI*, was at his best here: Flack's *THE STORY ABOUT PING* is an animal tale that draws great power from the young reader's anxious identification with the daily life-and-death routine of an animal on the borders of the human world. As Barbara Bader writes, "This was one of the first instances in picturebooks proper of a story being written by one person to be pictured by another"; though the author was herself an able artist, "Marjorie Flack didn't know China, Kurt Wiese did, that was the genesis; the ramifications were many." Very scarce.

New York: Viking. 9" x 6.75". Original quarter black cloth, paper pictorial boards. In original unclipped (\$1.00) color pictorial dust jacket. Illustrated by Wiese with wonderful color lithographs. [32] pages. Book with slightest bit of edge rubbing; jacket with two small closed tears repaired on verso and slight rubbing. Fine in very good plus jacket.

Read more: Bader, American Picturebooks, 66-7.

82.

Fairy Designs By The Wind In The Willows Illustrator

GOLD, FRANKINCENSE, AND MYRRH
By W. Graham Robertson
1907

First edition of this compendium of short stories, plays, and poems for children, featuring magnificent color linoleum block illustrations by an important collector and admirer of William Blake.

\$600.

Artist, playwright, and designer Robertson was a close friend of Kenneth Grahame's. During the composition of *WIND IN THE WILLOWS*, Grahame sent Robertson chapter drafts for commentary and asked his advice on the title (among Robertson's suggestions were "The Lapping of the Stream," "The Whispering Reeds," and "River Folk"). Grahame and Robertson shared a belief in bucolic magic that is clear in both their work: when Grahame asked Robertson to provide the illustrations for *WIND IN THE WILLOWS*, of course Robertson depicted the scene of the mythic appearance of Pan on the now iconic cover of the first edition.

Robertson was also "the most discerning and industrious Blake collector of his time" (Avis Berman) who bequeathed many original Blake artworks to the Tate. An aesthete once painted by his friend John Singer Sargent who managed to be on good terms with Whistler and Wilde at the same time, Robertson had an exceptional eye as an artist and collector. Blake's influence is clear throughout this production, with its oneiric, heavy-lined compositions and simple, mythic verses. Hardly known today, it deserves greater notice as the work of a Blake disciple in Edwardian England.

London: John Lane / The Bodley Head. Quarto. 10" x 8.25". Original blue pictorial cloth stamped in black and yellow. Illustrated by Robertson with 12 full-page color linoleum block images. Publisher's ads at rear. 152, [8] pages. Spine foxed and faded, with a little sunning to boards, else tight and clean. Very good plus.

Read more: Berman, "Not Just Another Pale Victorian Aesthete," in The New York Times, 23 September 2001; Dennison, The Man in the Willows: The Life of Kenneth Grahame.

83.

In The Scarce Original Dust Jacket

THE WIND IN THE WILLOWS

By Kenneth Grahame

1908

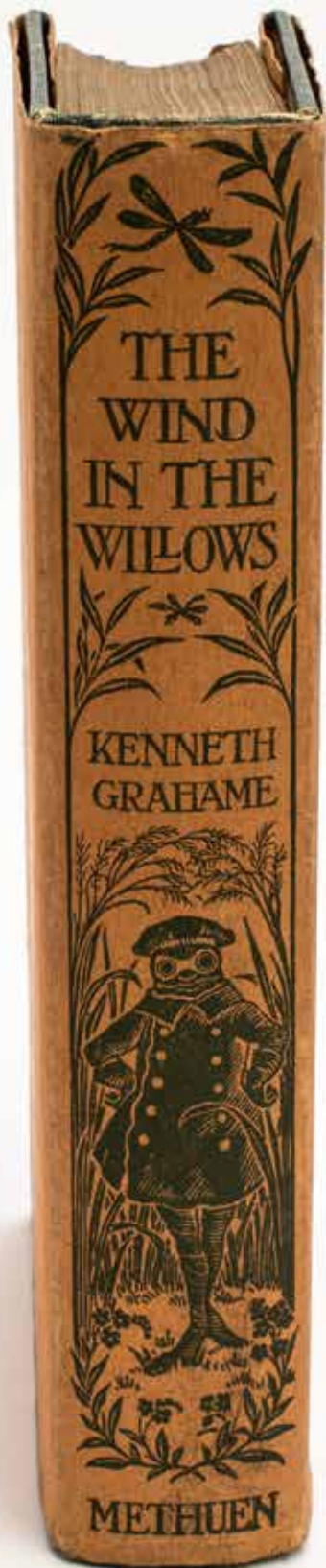
First printing of one of the most beloved modern children's books, a superior copy in a tremendously intact original dust jacket.

\$17,500.

"Believe me, my young friend, there is nothing – absolutely nothing – half so much worth doing as simply messing about in boats."

Inspired by the bedtime stories that Kenneth Grahame told his son, *THE WIND IN THE WILLOWS* follows the bucolic adventures of anthropomorphized animals on the banks of the Thames. The friends' peace is broken when Mr. Toad's obsession with motor-cars leads him down a destructive path. Shenanigans ensue, including grand theft auto, a prison break, a midnight battle, and a dreamlike meeting with Pan. The stories of timid Mole, practical Rat, wise Badger, and intemperate Mr. Toad remain excellent bedtime reading. While this scarce dust jacket is a second issue, first-issue jackets are even rarer, with the last copy to appear at auction selling for £30,000 in 2009 (Sotheby's). A very desirable copy of the arcadian classic.

First edition. London: Methuen and Company. 7.5" x 4.75" Original pictorial gilt-stamped green cloth. In original orange jacket with design repeated from front board in green, priced "7/6 NET." Ivory endpapers, top edge gilt, other edges uncut. Tissue-guarded pictorial frontispiece. [6], 302, [2] pages. Housed in custom quarter green goatskin clamshell box with orange cloth. Light spotting and edgewear to cloth, offsetting to endpapers, scattered foxing to text. Jacket a little soiled at edges but remarkably free from wear or chipping. Very good plus in near-fine jacket.



Ancestor of A WRINKLE IN TIME

84.

THE HOUSE OF ARDEN
By E. [Edith] Nesbit, illustrated by H.R. Millar
1908

First printing of this time-travel novel, a fantasy adventure about children who leave their normal life to search for treasure that will save their present family from destitution.

\$500.

“Nesbit is regarded by many critics as the first truly ‘modern’ children’s writer, in that she replaced the fantastical worlds utilised by authors such as Lewis Carroll with real-life settings marked by the occasional intrusion of magic. In this, Nesbit is seen as a precursor to writers such as [...] C.S. Lewis.”

— Introduction to the 2019 edition of *HOUSE OF ARDEN*

Published decades before *A WRINKLE IN TIME*, *THE HOUSE OF ARDEN* has much in common with it. After their father goes missing, two children begin a search to regain their family’s lost fortune across time and space with the help of an eccentric creature, the Mouldiwarp, who makes their time travel possible. They visit England during the Napoleonic wars, see Henry VIII with Anne Boleyn, and get caught in the Gunpowder Plot. Distinctly fantasy rather than science fiction (an uttered spell is the catalyst for the adventure), it is one of a few time-travel stories Nesbit published, a clever adaptation of the children’s historical novel with adventure fiction. Her method of blending realism – featuring cheeky colloquial prose and spirited children – with bits of magic was an immense influence in the direction of 20th century children’s fantasy.

First edition. London: T. Fisher Unwin. Octavo. 7.75" x 5". Original gilt-stamped red cloth. Top edge gilt. Illustrated by Millar in black and white. Publisher’s ads at rear. 349, [1], [2] pages. Slightest wear to heel of spine. Fine.

Read more: *Fitzsimons, The Life and Loves of E. Nesbit: Victorian Iconoclast, Children’s Author, and Creator of The Railway Children.*



Little Kids Like Science Fiction Too

85.

A WRINKLE IN TIME
By Madeleine L'Engle
(1962)

First printing of the book that helped make science fiction stories for children mainstream, a beautiful copy.

\$9750.

“[H]as amply proven L'Engle's belief that 'children are excited by new ideas' and has been credited with bringing science fiction into the mainstream of children's literature.” — Anita Silvey

A journey to a fantastical land full of epic battles and philosophical musing, *A WRINKLE IN TIME* reads in many ways like an updated, science-based spin on the Narnia series. While Heinlein and others published science fiction for young adults before this, L'Engle popularized it among elementary-age titles. Initially, L'Engle had a difficult time getting it published: “After trying ‘forty-odd’ publishers (L'Engle later said ‘twenty-six rejections’), L'Engle's agent returned the manuscript to her. Then at Christmas, L'Engle threw a tea party for her mother. One of the guests happened to know John Farrar of Farrar, Straus & Giroux, and insisted that L'Engle should meet with him. Although the publisher did not at the time publish a line of children's books, Farrar met L'Engle, liked the novel and ultimately published it” (Random House). Winner of the Newbery Award and the Lewis Carroll Shelf Award. A lovely copy, very hard to find in collectible condition.

First edition. New York: Ariel Books / Farrar, Strauss and Cudahy. 8.25" x 5.5". Original quarter blue cloth, white speckled paper boards. In original unclipped (\$3.25) blue pictorial dust jacket designed by Ellen Raskin. [10], 211, [2] pages. Very slight fading to edge of cloth as typical. Jacket in really nice condition with price intact, only very faint fading where seal was removed, a light bit of soil on the rear panel and a touch of wear to spine ends. Fine in near-fine jacket.

Read more: “A Special Message from Madeleine L'Engle,” [Random House official website](#).



86.

STORIES FROM HANS ANDERSEN
Illustrated by Edmund Dulac
(1911)

Signed limited first edition, one of 750 numbered copies signed by Dulac, of these classic fairy tales illustrated by the artist, including his justly acclaimed interpretations of "The Little Mermaid."

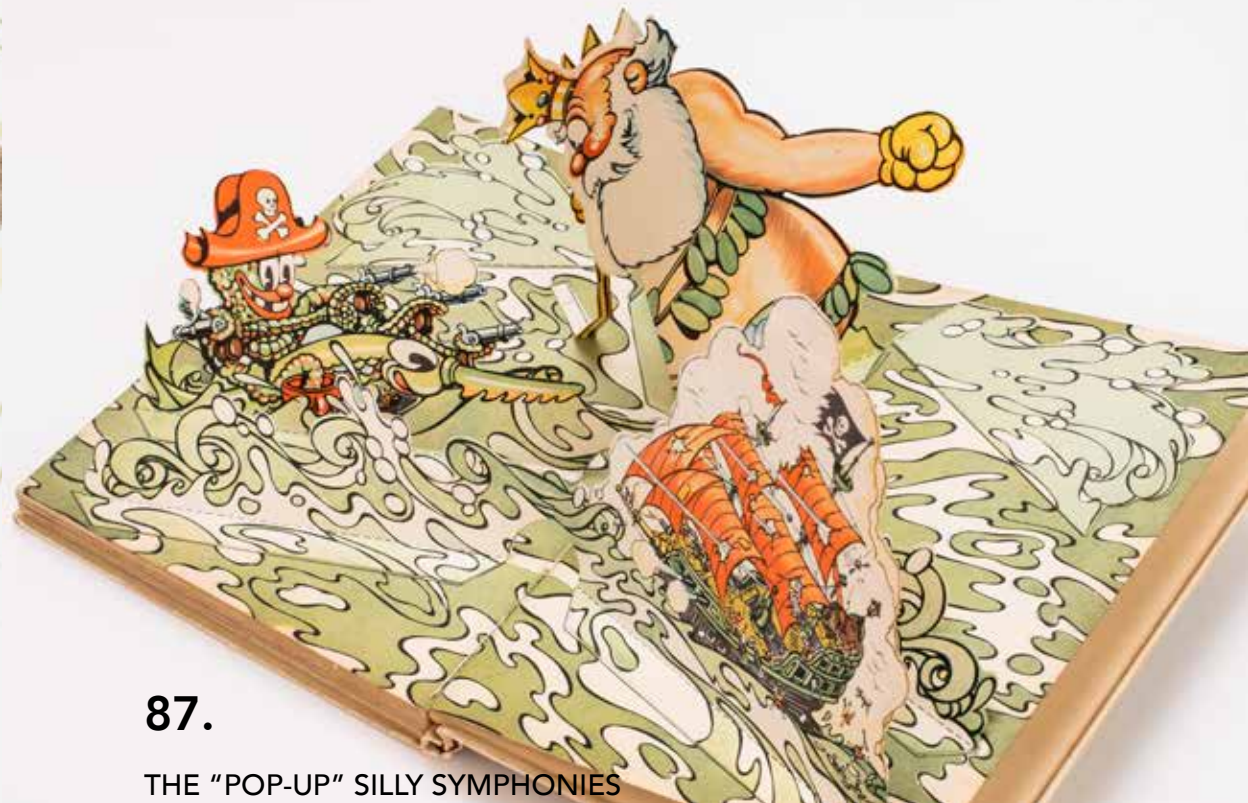
\$3000.

"Edmund Dulac, one of the premier artists from the Golden Age of children's book illustration, was unsurpassed in his exquisite use of color, prompting one critic [Martin Birnbaum] to observe that 'each of these little incandescent miniatures seems to be made of opal dust on mother of pearl' [...] he created some of his best-known and celebrated works for this deluxe edition."

— introduction to the 2008 facsimile by Calla Editions

With the exception of the folktales recorded by the Brothers Grimm, no European fairy tales have been more influential than those of Danish-born storyteller Hans Christian Andersen. Among the tales included here are "The Snow Queen," "The Emperor's New Clothes," and "The Real Princess," better known as "The Princess and the Pea." Dulac's characteristically saturated images feature stylistic nods to Chinese and Japanese art; his illustrations for "The Little Mermaid" are particularly celebrated. A beautiful copy.

London: Hodder & Stoughton. 12" x 9.75". Original full gilt-stamped pictorial vellum. Peacock patterned endpapers, top edge gilt, other edges uncut, ties renewed. Illustrated by Dulac with 28 mounted color plates and ornamental vignettes. Borders and decorative pieces printed in olive. viii, 250, [2] pages. Housed in custom window-framed slipcase. Some spotting to vellum, only very light soiling, and spine gently toned: no bowing to unusually well-preserved vellum. Near fine.



87.

THE "POP-UP" SILLY SYMPHONIES

Illustrated by Disney Studios
(1933)

Glorious early Disney pop-up "presented by" Mickey Mouse, part of the pioneering Blue Ribbon movable book project that gave pop-ups their name.

\$1500.

In her study of movable books, Jacqueline Reid-Walsh notes that "the term 'pop-up book' is a modern one of American coinage that emerged in the 1930s when Blue Ribbon Publishing worked with the Disney studio to loosely adapt popular fairy tales into a movable book format." For this ambitious paper engineering project, Disney chose two shorts from their animated SILLY SYMPHONIES, "Babes in the Woods" and "King Neptune." "Babes in the Woods," based on a Brothers Grimm work, shows the company's early experimentation with classic fairy tales before their pivotal first full-length feature film (also from Grimm): SNOW WHITE AND THE SEVEN DWARFS (1937). "King Neptune" was an original story conceived to lavishly show off the underwater fantasy setting in Technicolor, and now in 3D paper construction. A delicate book, it is difficult to find in collectible condition, complete with the original dust jacket and all pop-ups intact.

First edition. Full title: The "pop-up" Silly Symphonies containing Babes in the Woods and King Neptune. New York: Blue Ribbon. 9.5" x 7.25". Original color pictorial boards. In original color pictorial dust jacket. Pictorial endpapers. Illustrated with full page and in-text color images and 4 glorious double-page pop-ups (illustrated front and back). 48 pages. Only light edgewear to boards. Jacket lightly soiled with a few tiny chips around corner and spine ends. Near fine in near-fine jacket.

Read more: Reid-Walsh, *Interactive Books: Playful Media Before Pop-Ups*; Montanaro, *Pop-Up and Movable Books: A Bibliography*.

Oh Daddy, don't go out, it's
wet!
Cry Tommy and his brother.



But Daddy says he must go
out
To bring home mice to mother.



By "The Edwardian Cat Artist That Went Mad"

DADDY CAT
By Louis Wain
[1914]

88.

First American edition (with sheets printed in the UK) of the eccentric cat book about the daily life of Daddy Cat with his sons Tom and Dick.

\$2000.

"Poor Dad's not feeling very well, / He has a dreadful pain. / He says he'll never in his life / Eat Beetle pies again."

Known as "The Edwardian Cat Artist That Went Mad," Wain was once "the most famous cat artist on earth" (Haining). His work in conceiving an entire Catland inspired the creators of Felix the Cat and even Mickey Mouse; Haining notes that Wain also "played a major part in making the cat the most popular of all domestic pets." A characteristically beautiful and bizarre book.

New York: Dodge Publishing Company. 9.75" x 6.75". Original red quarter cloth, brown paper boards with pictorial paste-on. Pictorial endpapers. Illustrated by Wain with full-page color illustrations, except American issue title leaf printed in black and white with red title. [36] pages. New Hampshire bookstore ticket in gutter of front pastedown; 1915 Christmas gift inscription on front pastedown. A few leaves with spots of soil. Touch of foxing at margins, slightest bit of edge wear, and a couple spots of soil on boards. Near fine.

Read more: Haining, *Cat Compendium: The Worlds of Louis Wain*.



89.

The Devious House-Crasher Who Taught Millions Of Kids To Read

CAT IN THE HAT
By Dr. Seuss
(1957)

First edition, first state of this subversive update to *DICK AND JANE*, based upon the idea that kids would get more excited about reading if they enjoyed the material.

\$6000.

"[First graders] still want to laugh at something that's ridiculous."

— Dr. Seuss

Challenged to create a reader for young children using only 220 different words, Seuss tricked kids into enjoying learning with his destructive and charismatic house guest. Inspired in part by Krazy Kat and Felix the Cat, but with a wily mind all his own, the Cat in the Hat's humor and naughtiness are engaged in the noble cause of literacy. "Parents," notes biographer Brian Jay Jones, "were more than happy to join Dr. Seuss as fellow revolutionaries. Even if parents didn't necessarily understand the pedagogy, it was easy to see the difference between the staid *DICK AND JANE* and the rambunctious *CAT IN THE HAT*: kids wanted to read about the antics of the cat, just as Geisel had hoped." The first book featuring the American icon, this copy comes directly from the stock of Aleph-Bet Books, the firm of Seuss bibliographers Helen Younger and Marc Younger.

New York: Random House. 9" x 6.5". Original flat paper over boards (not glazed paper). In original unclipped (200/200) dust jacket. 61, [1] pages. Small former adhesive damage on endpapers (continued slightly on jacket flaps), name erased from free endpaper. Jacket with some soiling around edges, a couple very small tape repairs and light wear at spine ends. Near fine in very good plus jacket.

Read more: Younger, Younger, & Hirsch, *First Editions of Dr. Seuss Books: A Guide to Identification*; Jones, *Becoming Dr. Seuss*.



90.

Classic Australian Fantasy

THE MAGIC PUDDING:
ADVENTURES OF BUNYIP BLUEGUM
Written and illustrated by Norman Lindsay
(1918)

First issue of this fantasy featuring a koala bear, a penguin, and a sailor, on a the quest for control of a magic cake that keeps becoming whole after slices are removed from it.

\$6000.

Illustrated by Lindsay with color plate title plus full- and partial-page black-and-white images throughout the text. First issues of this, the most famous classic Australian children's book, are rarely found in such nice condition with the dust jacket.

First edition. Full title: The magic pudding: adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff. Sydney: L. Angus & Robertson. 11.5" x 9". Original quarter red cloth, cream paper boards, gilt-stamped spine. In original brown dust jacket with mounted color plate. Green patterned endpapers. 171, [1] pages. Jacket with old repairs on verso at folds and reinforcement at head of spine. Infrequent faint marginal soiling, foxing to first and last leaves; slight bit of toning to edge of boards. Near fine in very good jacket.

Read more: Muir, *A Bibliography of Australian Children's Books*, 4263.



91.

Golden Age New Zealand Illustration

THE GOBLIN'S GLEN

By Harold Gaze

1924

First edition of this group of fairy and fantasy stories, enchantingly illustrated by the New Zealander artist – exceptionally scarce in this condition.

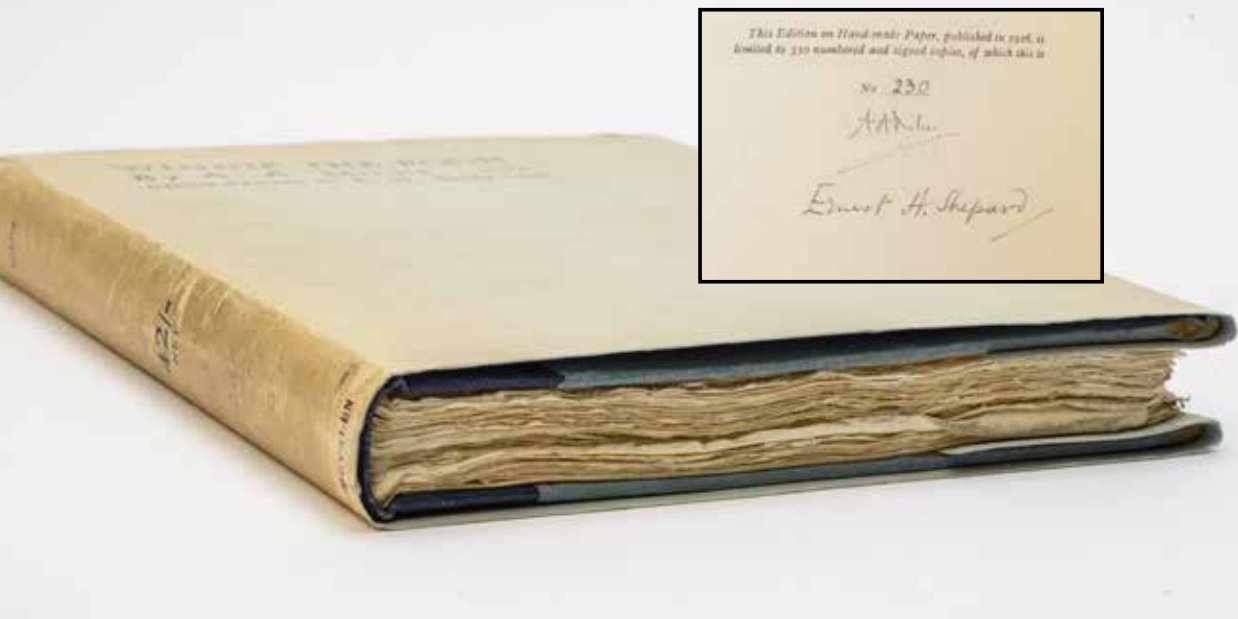
\$400.

“After Ida Rentoul Outhwaite, the artist who dominated the fairy genre in Australian children's books was Harold Gaze.” — Marcie Muir

A group of fairy and fantasy stories with Inkelwink, Inkelwunk, pixies and more. Except for a short stint at art school in London, Gaze was largely a self-taught artist. Eventually he moved to Pasadena, where he did some work for Disney Studios. Gaze's work will likely appeal to those who appreciate Rackham and Outhwaite.

Full title: The goblin's glen: a story of childhood's wonderland. Boston: Little, Brown and Company. 8" x 5". Original red gilt pictorial cloth. Pictorial endpapers. Illustrated by Gaze with 6 richly colored plates plus black-and-white images. x, 241, [1] pages. Name erased on front endpaper, gilt on spine a bit faded, else lovely. About-fine.

Read more: Muir, A History of Australian Children's Book Illustration, 77.



Signed And In Original Dust Jacket

92.

WINNIE THE POOH
By A.A. Milne, illustrated by E.H. Shepard
(1926)

Signed limited large paper copy, one of only 350 numbered copies signed by Milne and Shepard, of the first book of Pooh prose stories.

\$15,000.

“Here is nonsense in the best tradition [...] with the high seriousness about it that children and other wise people love.”

— contemporary review in the NEW YORK HERALD TRIBUNE

In Milne’s first book of children’s verse, *WHEN WE WERE VERY YOUNG* (1924), the silly old bear appears in only a couple poems and does not yet have a name. After that book’s smashing success, Milne was encouraged by his wife to write down some of the bedtime stories he made up for his son about his favorite toys. Here we get many of the best loved stories from the Hundred Acre Wood: Piglet meets a Heffalump, Eeyore has a birthday, and Pooh runs out of honey. This is a beautiful copy of the deluxe signed edition.

First edition. London: Methuen. 8.75" x 7". Original quarter blue cloth, light blue paper boards. In original blue printed dust jacket. Illustrated by Shepard in black and white throughout; folding map at rear. Printed on handmade paper. xvi, 158, [2] pages. Signed by Milne and Shepard on limitation page. Small bump and rub on lower corner, expected offsetting to endpapers, else beautiful. Jacket with toning to spine and some light soil and wear. Near fine in near-fine jacket.

Read more: *Thwaite, Goodbye Christopher Robin: A.A. Milne and the Making of Winnie-The-Pooh.*



93.

“You can’t stay in your corner of the Forest waiting for others to come to you. You have to go to them sometimes.”

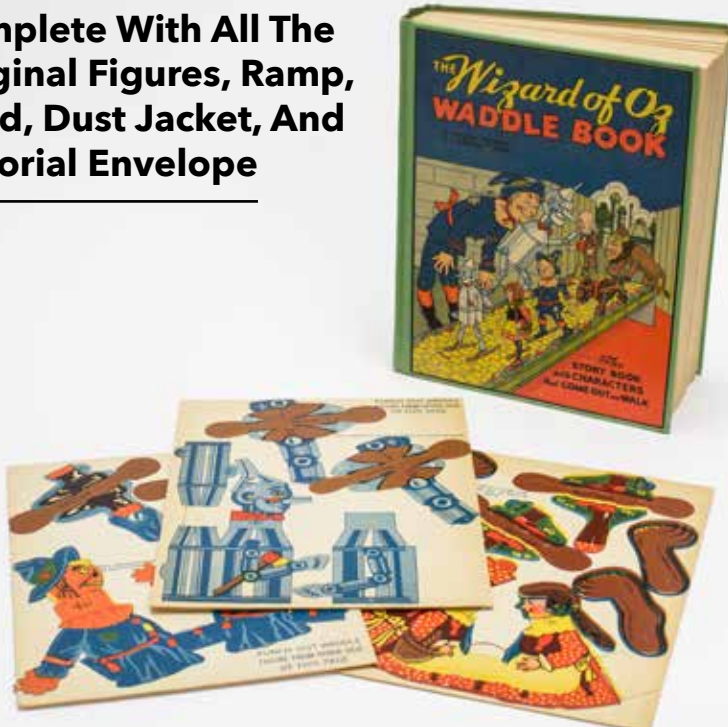
WINNIE THE POOH
By A.A. Milne
1934

Rare first edition in Braille of this impressive version of the timeless classic about the bear of very little brain.

\$1250.

London: National Institute for the Blind. 13" x 10.25". Original quarter blue cloth with original flexible blue-grey cardstock covers. Printed paper title labels to front cover with adjacent blue paper Braille title labels. Interior pages printed entirely in Braille. Just a bit of bumping to extremities of wrappers. Near fine.

**Complete With All The
Original Figures, Ramp,
Band, Dust Jacket, And
Pictorial Envelope**



94.

WIZARD OF OZ WADDLE BOOK
By L. Frank Baum, illustrated by W.W. Denslow
(1934)

Scarce, entirely intact first state of the "Waddle Book" version of the American classic, published with 6 figures meant to be punched out and used as toys.

\$12,500.

The "waddle" book is designed with die-cut figures that can be assembled into full 3D color figures, including Dorothy, Toto, Scarecrow, Tin Man, Wizard and the Lion. When the figures are assembled using the metal fasteners, they can actually move down the ramp without contrivances. This copy includes all 6 waddle figures (entirely unpunched), the ramp, the fasteners, the original pictorial band that goes around the ramp, and the original envelope. Instructions for assembling the figures are in the rear. This is a Baum book of the utmost rarity with few copies surviving with the waddles intact and unpunched.

First edition thus. New York: Blue Ribbon. 9" x 7.25". Original green cloth, pictorial paste-on publisher's imprint at foot of spine. In original unclipped (\$1.00) color pictorial dust jacket. Original pictorial envelope containing ramp and fasteners. 3 bi-folded sheets with 6 color waddle figures, unpunched but no longer bound in. Illustrated with 8 color plates. [8], 211 pages (printed count skips illustrations but contains numbered text pages on versos). 1934 Christmas gift inscription on front free endpaper. Some spotting, toning to endpapers; spine lean. Jacket with a few small chips, closed tears. Fine in very good plus jacket.

Read more: Hanff & Greene, Bibliographia Oziana, 35-6; Bienvenue, The Book Collector's Guide to L. Frank Baum, 12.

1 Of 26 Lettered Copies

95.

ALICE'S ADVENTURES IN WONDERLAND
After Lewis Carroll,
designed by Robert Sabuda
(2003)

Gorgeous copy of the special limited edition for the renowned ALICE pop-up production – with an additional drawing by Sabuda of the White Rabbit.

\$1000.

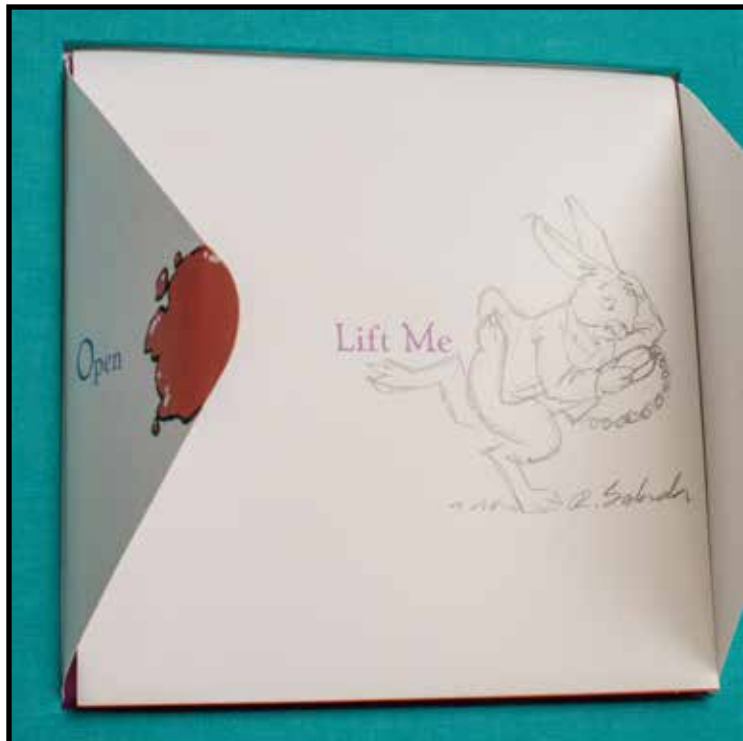
“I knew that there would be some third grader out there who’s going to come to one of my events and say, ‘Are there two decks of cards in that spread?’ and I would say ‘Yes, there are two decks of cards.’”

— Robert Sabuda, interview with NPR, 2003

Sabuda was already a famous pop-up artist, or “paper engineer,” before tackling ALICE, working in three dimensions that metamorphose into two dimensions as the book’s joints close. This pop-up publication was manufactured by hand: “Someone actually folds each pop-up and glues all the pieces in for every single copy,” Sabuda noted in a 2003 interview. ALICE was an inspired choice for a paper engineer with a love of transformation and attention to detail: the pop-up with the cards exploding contains exactly two decks worth of playing cards, just as in the book. There are smaller pop-ups hidden within, as well as a peepshow. This signed limited edition contains a miniature pop-up built into the front board, not found in the trade edition. A joyful balance of rigor and whimsy, and as such a worthy reinvention of Carroll’s classic.

(New York): (Little Simon, Simon & Schuster). 10.25" x 8.25". Original bright teal cloth with central cut-out containing an envelope that opens to show a miniature pop-up featured only in the limited edition. In original bright teal cloth slipcase and cardboard shipping box with original price and bar code. 6 elaborate pop-ups designed by Sabuda. Signed by Sabuda in pencil within envelope tipped onto front board, lettered "T/Z"; original drawing of the White Rabbit on recto of envelope pop-up. As new.

Read more: Simon, “Pop-Up Artist Meets Alice in Wonderland: A Trip Down the Rabbit Hole with Robert Sabuda,” NPR, 6 December 2003.





"And take his head off outside," the Queen added to one of the officers, but the Hatter was out of sight before the officer could get to the door. "Call the next witness!" said the King. Alice watched the White Rabbit, feeling very curious to see what the next witness would be like. Imagine her surprise when the White Rabbit read out, at the top of his shrill little voice, the name "Alice!" "Here!" cried Alice, forgetting how large she had grown in the last few minutes, and she jumped up in such a hurry

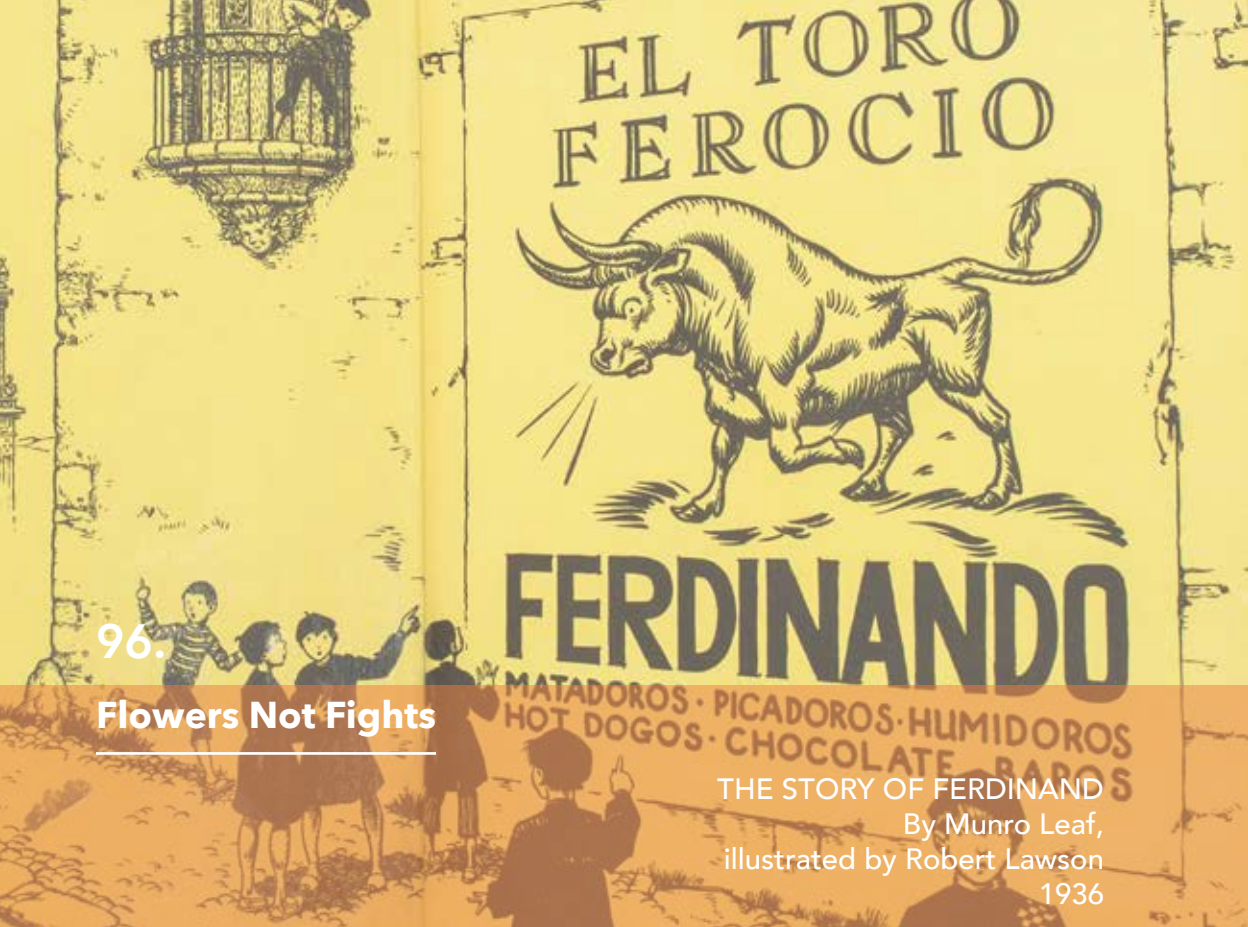


that she tipped over the jury box, upsetting all the jury men.

"Oh, I beg your pardon!" she exclaimed, and began picking them up as quickly as she could.

The King called out, "Silence!" and read out from his book, "'Rule Forty-two. All persons more than a mile high to leave the court.'" Everybody looked at Alice.

"I'm not a mile high!"



96.

Flowers Not Fights

THE STORY OF FERDINAND

By Munro Leaf,
illustrated by Robert Lawson
1936

First printing of the pacifist children's classic, soon to be banned in Franco's Spain at the beginning of the Spanish Civil War.

\$9000.

"He wouldn't fight and be fierce no matter what they did. He just sat and smelled. And the Banderillos were mad and the Picadores were madder and the Matador was so mad he cried because he couldn't show off with his cape and sword."

The first collaboration of Lawson and Leaf, FERDINAND was a hit with children but caused controversy among adults: the story of the bull who would rather smell the flowers than fight with the other bulls was read politically in the context of the Spanish Civil War. Although he hadn't meant for the book to carry an ideological message, Leaf received angry letters claiming he was "deliberately corrupting children of an impressionable age" (quoted in Davis). A wonderful work, in which the beauty of nonconformity still reads as subversive. A nice copy in jacket, and scarce as such.

First edition. New York: Viking. 8.25" x 7.25". Original quarter tan cloth, red pictorial boards. Original unclipped (\$1.00) red pictorial dust jacket. Yellow pictorial endpapers. Illustrated throughout with black-and-white line drawings by Lawson. [72] pages. Jacket spine sunned, chipping to spine ends and corners. Fine in very good plus jacket.

Read more: Davis, The Gospel of Kindness: Animal Welfare and the Making of Modern America.



97.

Given To Friend And Preeminent Picture Book Artist James Marshall

WHERE THE WILD THINGS ARE
By Maurice Sendak
(1988)

Beautiful association copy of the limited 25th Anniversary edition, presented by Sendak to his dear friend James Marshall, with the special card containing an original signed pen-and-ink drawing of Max parading as a Wild Thing and an additional inscription to Marshall.

\$11,000.

Sendak sent this copy as a birthday gift to Marshall, best known for his George and Martha series, one year before Marshall's untimely death from AIDS-related complications at the age of 50. In 1997, Sendak wrote passionately about Marshall's place in picture book history for the *NEW YORK TIMES*, including their own deep connection: "If I remember with terrible pain my lost friend and colleague, it is only because James raised the art of friendship to an exhilarating height. I think myself the luckiest of men to have shared his sweet warmth and confidence. There is a small army of people who, I'm certain, feel the same way. He made me laugh until I cried. No one else could ever do that. He was a wicked angel and will be missed forever." When Sendak died, he bequeathed his own collection of Marshall's works to the University of Connecticut, which already housed Marshall's papers.

This 25th Anniversary edition contains color reproductions executed to Sendak's exacting specifications, with lush results. The limited edition is scarce, and rarely retains the card with the dated (Oct. 88) Wild Thing drawing. Given the 1988 drawing and Sendak's 1991 inscription, it's likely this was one of his retained author copies. But most of all, it is the association of this copy – speaking to the mutual respect of giants in the field, and testifying to the depth of loss experienced by the gay community during the AIDS crisis – that makes it such a powerful object.


New York: Harper & Row. 9" x 10" (book). Publisher's full blue leather stamped in gold. All edges gilt. In original lined cloth box with large color plate on front board. One of only 220 copies. Illustrated by Sendak in color throughout. 48 pages. Envelope laid in with 6.5" x 5.5" card inscribed by Sendak: "For Jim - a special picture for his birthday - Love - Maurice - Oct. 10, '91" under a pen-and-ink drawing of Max dressed as a Wild Thing, additionally signed "Maurice Sendak / Oct. 88." Fine.

Read more: Sendak, "James Marshall, Wicked Angel," in *The New York Times*, 17 November 1997.



Maurice Ferdiat
Oct. 8

For Jim - a special picture for his birthday - Oct - Maurice
OCT. 10, '91

The image shows a close-up of a book cover. The cover is a vibrant blue with a fine, pebbled texture. On the left side, a white paper insert is partially visible, featuring a simple line drawing of a hand. On the right side, there is a gold-colored illustration of a king with a crown, a long beard, and a scepter. The text is centered on the right side of the cover.

“Marshall is the last of a long line of masters [of the picture book form] that began in the late 19th century with the preeminent English illustrator, Randolph Caldecott; then continued in our century with Jean de Brunhoff in France and Edward Ardizzone in England; and then via Tomi Ungerer arrived full blast in America, where the laurel wreath settled finally, splendidly, on the judicious, humane, witty and astonishingly clever head of James Marshall.”

— Maurice Sendak



A Perfection Of Art With Text

98.

MIKE MULLIGAN AND HIS STEAM SHOVEL

By Virginia Lee Burton

1939

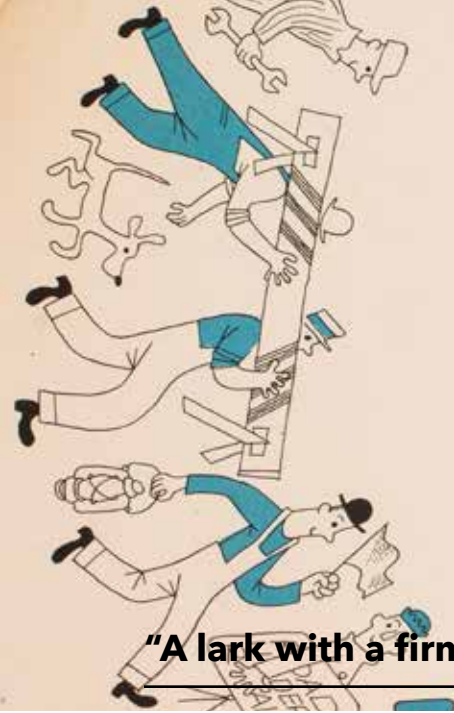
First printing of the classic picture book, a carefully designed balance of text and image by the author, in the scarce original dust jacket.

\$8000.

Along with Sendak and McCloskey, Burton is among the handful of picture book creators whose talents were equally accomplished in both roles, as author and artist. Burton was a perfectionist obsessed with design theory, which she explored in the deceptively simple format. MIKE MULLIGAN is acclaimed for its attention to the small details, while maintaining a clear and spirited through-line: "The wonder is that she achieved what she wanted without losing the spontaneity," noted Barbara Bader. As a result, her books are often read to tatters and not many collectible first editions of this title exist. An exceptionally nice copy.

First edition. Boston: Houghton Mifflin. 8.5" x 9.5". Original tan pictorial cloth. In original price-clipped red pictorial dust jacket. Color pictorial endpapers. [44] pages. A few tiny margin mends and hinge wear in an amazingly bright jacket with only a few tiny closed edge tears and 1/4" chip off top of spine. Near fine in very good plus jacket.

Read more: Bader, American Picturebooks, 199-201; Silvey, Children's Books and Their Creators, 109.



For J. Dugan
WHO IS ALWAYS THERE
BILL BALLANTINE

"A lark with a firm superstructure in fact" (Bader)

99.

THE MAN IN THE MANHOLE

By Margaret Wise Brown and Edith Hurd (as Juniper Sage)

1946

First edition of this rare Margaret Wise Brown pseudonymous title, inscribed by illustrator Bill Ballantine, who he gave up his career to join the circus in 1947.

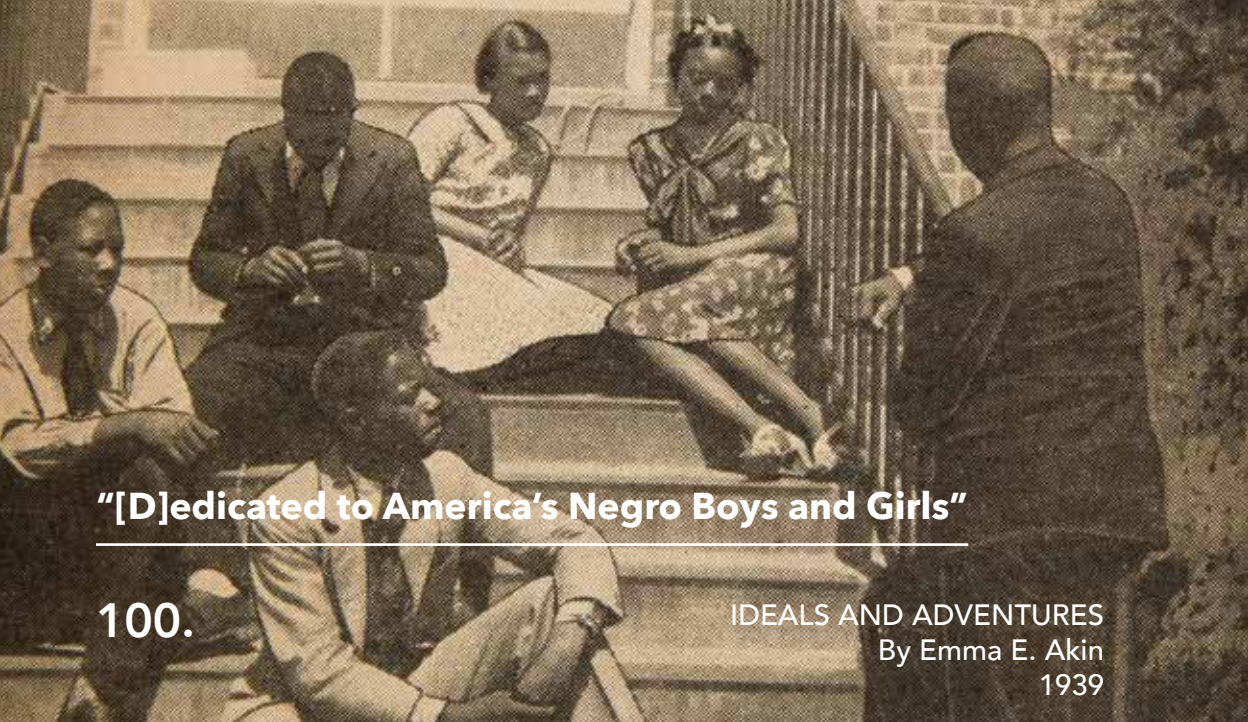
\$1750.

"Her mind was always searching for new ways to engage children through books, and fortunately for her, Bill [Scott] was bold enough to try most anything she dreamed up." — Amy Gary

Publisher William R. Scott was a small business owned by a couple who lived on a farm in Vermont; they used their barn as their book warehouse. Brown became their editor and principal writer in 1938. Despite receiving payments and royalties below the industry standard, Brown worked with them for years because she believed in their innovative approach to creative education books – which are now highly sought by collectors. This book shows what "fix-it men" do underneath the streets and in the air, with jolly illustrations by Ballantine. The same year this book was published, Ballantine traveled on assignment with the Ringling Bros. and Barnum & Bailey Circus. The next year, he quit publishing and literally ran away to the circus, becoming a professional clown.

New York: William R. Scott. 9.5" x 7.75". Original orange pictorial boards. Illustrated in color by Ballantine. [40] pages. Inscribed by Ballantine on verso of title page: "For J. Dugan / who is always there / Bill Ballantine." A bit of soiling and a few marginal closed tears to leaves. Corners worn; chipping with loss to spine, carefully repaired. Very good.

Read more: Bader, *American Picturebooks*, 391; Gary, *In the Great Green Room: The Brilliant and Bold Life of Margaret Wise Brown*; Nevil, "Obituaries: Bill Ballantine" in *The Independent*, 22 May 1999.



“[D]edicated to America’s Negro Boys and Girls”

100.

IDEALS AND ADVENTURES
By Emma E. Akin
1939

Depression-era textbook printed for use in Black elementary schools in the segregated South, with provenance from a school in South Carolina.

\$1250.

“Boys and girls, this book was written to help you learn more about the Negroes of America. In it you will read of Negroes who have been successful in many kinds of work. You will read of boys and girls, like yourselves...”

A volume from the scarce Negro American Series issued by the Harlow Publishing Corporation in Oklahoma specifically for African American students, written by a white teacher. The series stands out among most white publications of the era in its approach to Black history. “The Negro American Series cut against prevailing stereotypes in textual theme and content,” notes Louise S. Robbins. Rather than falling into racist stereotypes, the books appealing instead to respectability politics. They actively encouraged Black pride by depicting accomplished historical figures (this volume includes Benjamin Banneker, Crispus Attucks, and Mary McLeod Bethune) and well-behaved, engaged, and intelligent young students. In IDEALS AND ADVENTURES, readers are first introduced to two model students who serve as guides through the textbook. It is divided into thematic chapters, structured around dialogues with the inquisitive and thoughtful children. A complex cultural artifact, with white authorship and publishing power behind a Black pride message in the era of Jim Crow.

Oklahoma City: Harlow Publishing Corporation. 7.25" x 5.25". Original green pictorial cloth stamped in black. Illustrated throughout with photographic halftones and small silhouettes. Dictionary at rear. [10], 252 pages. Anderson [South Carolina] County Board of Education circulating library bookplate on front pastedown, around which are a number of names in a child's script; one of the names, Annie Low Ellington, repeated on second fly leaf in pencil in adult cursive script. Binding shaken and somewhat soiled, with foxing to endpapers and light toning to text block, a few thumbmarks. Good plus.

Read more: Robbins, “Publishing Pride: The Jim Crow Series of Harlow Publishing Company,” in *Defining Print Culture for Youth: The Cultural Work of Children's Literature*.



Dick, Jane, and Sally Meet Mike, Penny, and Pam

101.

THINK-AND-DO BOOK
By Helen Robinson et al.
(1965)

The classic Dick and Jane activity book – this edition the first to include the adventures of the neighborhood’s Black children, Mike, Penny, and Pam.

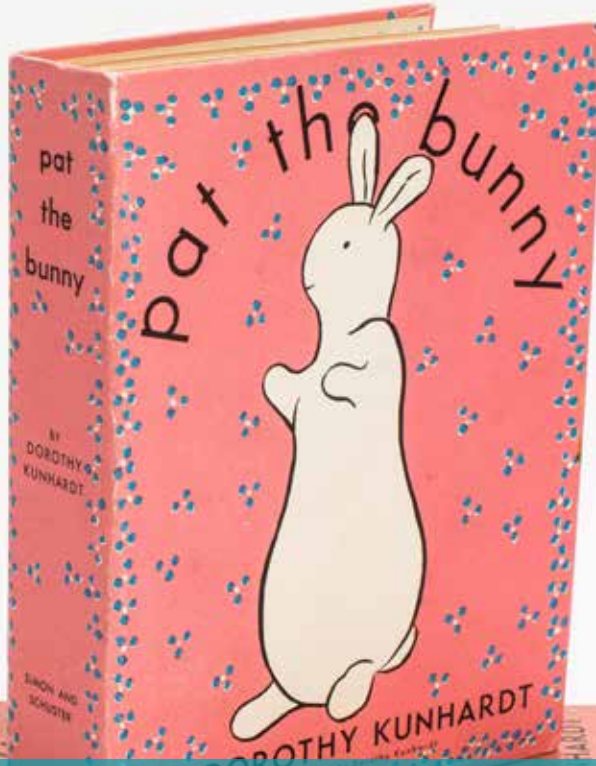
\$250.

The brainchild of Zerna Sharp and William Gray (along with a crack editorial team), the Dick and Jane books were developed just in time for the post-war baby boom, and found success in large part due to their vivid depictions of a child’s world. According to Kismaric and Heiferman, “By the 1950s, 80% of the first graders in the United States who were learning to read were growing up with Dick and Jane.” Dick and Jane are icons of the Baby Boomer generation, “meant to represent Everyboy and Everygirl” – except, of course, they were white, which did not represent every child in the US. The introduction of a Black family into the Dick and Jane universe is an important landmark in the series, reflecting the creators’ efforts to produce socially relevant content. Mike, Pam, Penny, and their parents were the first Black family “to appear in a first-grade basal reading program” (Kismaric and Heiferman). Scarce in this edition and unused.

Full title: Think-and-Do Book for use with The New Guess Who. Junior Primer. Glenview, Illinois: Scott, Foresman, and Company. 11” x 8.5”. Original side-stapled pink and white pictorial wrappers. Illustrated in black and white on every page except the last two with instructions for the teacher. Unused. 48 pages. Fine.

Read more: Kismaric and Heiferman, Growing Up with Dick and Jane, 96-101.

102.



Still The Perfect Little Gift Book For Young Children

PAT THE BUNNY
By Dorothy Kunhardt
1940

First edition, first issue, of one of the rarest and best-selling children's books of all time, a fine copy.

\$10,000.

An interactive story encourages children to "pat the bunny," "feel Daddy's scratchy face," "play peek-a-boo," and more, with seven activities in all. Later issues replace the frequently faulty ball with a button box, and the mirror with scratch-and-sniff flowers. An exceptionally scarce book, especially in such excellent condition and in the original box.

New York: Simon & Schuster. 5.25" x 4" Original pink pictorial paper boards decorated with blue flower framing pattern, spine and front board lettered in black, large white bunny on front board. In original pink pictorial paper box of similar design. Illustrated with interactive materials, such as white bunny "fur," face-covering cloth, and a squeaky ball (inoperative as typically found). [16] pages, plus printed endpapers. Expert repair to joints of box, some tanning and edgewear to box only. Book pristine, with no toning to speak of. Fine.

Read more: Bader, *American Picturebooks*, 238-9.



103. Mid-Century Modern Porcupine

IL VENDITORE DI ANIMALI
By Bruno Munari
(1945)

First edition of the stylized interactive picture book with a man walking unusual animals, scarce in this condition.

\$900.

The pages are various widths and sizes that all interact with one large picture at the end. A typically wonderful interactive book by Munari, it was published in the US as ANIMALS FOR SALE.

(Veronesi): Mondadori. 12.5" x 9.5". Original quarter cloth, color pictorial paper boards. Illustrated by Munari with striking color lithographs on every page. [12] pages of varying widths. Just a hint of toning to boards. About fine.



104.

A Faun With An Umbrella And Some Parcels

THE LION, THE WITCH AND THE WARDROBE

By C.S. Lewis
(1950)

First printing of the first published book in the Chronicles of Narnia, an allegorical journey through a fantasy world in the midst of World War II.

\$9000.

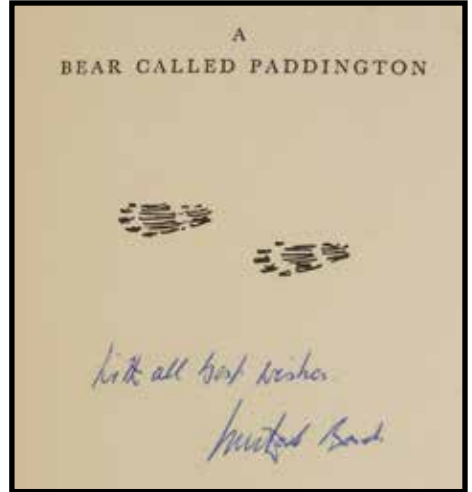
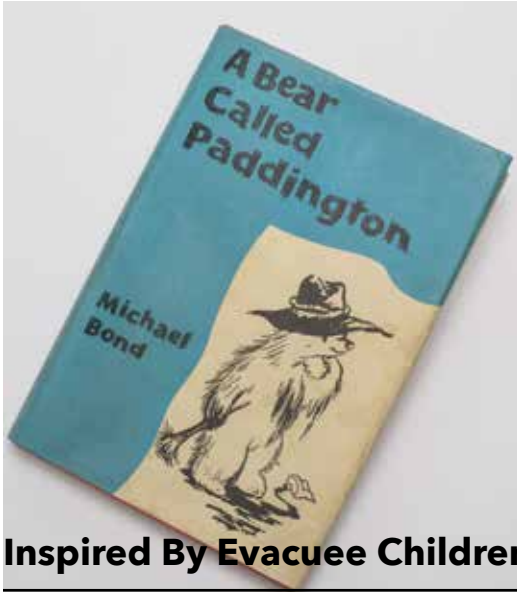
“It is not whimsical to say that Narnia is the inside of Lewis’s mind, peopled with a rich enjoyment of old books and old stories and the beauties of nature, but always threatened by a terrible sense of loss, of love’s frailty.”

— A.N. Wilson

Four children are evacuated to the English countryside during the Blitz and discover Narnia through an old wardrobe. Not completed until 1949, Lewis had been working on a draft at least since 1939, but some aspects have deeper roots. The story grew in part from a picture that came into his head in his teen years: a faun, carrying an umbrella and some parcels through a snowy wood. That very image is printed on the dust jacket of this first edition. A nice copy, especially desirable in the original dust jacket.

First edition. London: Geoffrey Bles. 7.75" x 5.25". Original full green cloth, silver-lettered spine. Original unclipped (8s. 6d. NET) grey pictorial dust jacket. Illustrated by Pauline Baynes with color frontispiece and black-and-white vignettes throughout. 173, [1] pages. Jacket professionally restored at joints, spine and extremities. Patches of fading to book spine, as common with this title. Overall a bright copy that shows beautifully. Very good in like jacket.

Read more: [Wilson, C.S. Lewis: A Biography.](#)



Inspired By Evacuee Children During World War II

105.

A BEAR CALLED PADDINGTON

By Michael Bond

1958

Inscribed first printing of the first book about the bear who cheerfully notes, "things are always happening to me. I'm that sort of bear."

\$8200.

"It's an extraordinary level of success for a children's book character who doesn't play quidditch – one matched only perhaps by that other endearingly bumbling bear, Pooh." — Michelle Pauli

In an interview with THE GUARDIAN, Bond described how his own experience during World War II of observing evacuee children at the train station shaped his little bear: "They all had a label round their neck with their name and address on and a little case or package containing all their treasured possessions. So Paddington, in a sense, was a refugee." The neighborhood surrounding Paddington station was known for its thriving immigrant population, and the sprightly and earnest little bear learns to feel at home in London, where he and his friends can celebrate their differences alongside their similarities. The immigrant bear Paddington is now a British icon, with a bronze statue in Paddington Station and his own Royal Mail stamps. This book is quite scarce signed.

First edition. London: Collins. 7.75" x 5.25". Original full red cloth, silver-lettered spine. In original unclipped (8s 6d) blue and white dust jacket. Illustrated by Peggy Fortnum. 128 pages. Inscribed by Bond in blue ink on half title: "With all best wishes. / Michael Bond." Dust jacket carefully and expertly restored around extremities, with some soiling to white panels (presents as near fine). Boards slightly bowed, interior clean. Near fine in very good plus jacket.

Read more: Pauli, interview with Michael Bond, *The Guardian*, 28 November 2014.



106.

"A book for precocious grownups"

ELOISE

By Kay Thompson,
illustrated by Hilary Knight
(1955)

First printing of the first Eloise book, gleefully conceived by "a true eccentric, the kind of woman who could waltz through ballrooms and turn every head" (NPR).

\$2250.

ELOISE was not originally targeted to children, despite its 6-year-old heroine and picture book format. This first edition was instead marketed as a "book for precocious grownups," as printed on the top of the dust jacket. Little Eloise was the larger-than-life Thompson – a famous singer and Hollywood vocal coach for the likes of Frank Sinatra, Liza Minelli, and Judy Garland – redirected into the form of a spunky, pampered little girl who lives at the Plaza Hotel. But Eloise was so charming to girls of her own age that the Plaza was soon swamped by calls that Thompson, who herself lived there, handled – "until I realized Eloise was getting more calls than I was" (quoted in Irvin). A great copy, increasingly scarce.

First edition. New York: Simon & Schuster. 11" x 7.75". Original white cloth. In original unclipped (\$2.95) color pictorial dust jacket. Pictorial endpapers. Illustrated by Knight in color on every page including one fold-out illustration. 64 pages. Book shop ticket in gutter of front free endpaper. Book with light marginal toning; jacket toned at spine with a bit of toning on rear wrapper, only very shallow chips to spine ends. Near fine in very good plus jacket.

Read more: Eloise At 55: The Legacy Of Kay Thompson, NPR, 4 December 2010; Irvin, Kay Thompson: From Funny Face to Eloise.

107.

The Eloise of Bleeker Street

SUZUKI BEANE

Written by Sandra Scoppettone,
drawings by Louise Fitzhugh
1961

First printing, advance reading copy, of this cult tale of the little beatnik Suzuki Beane.

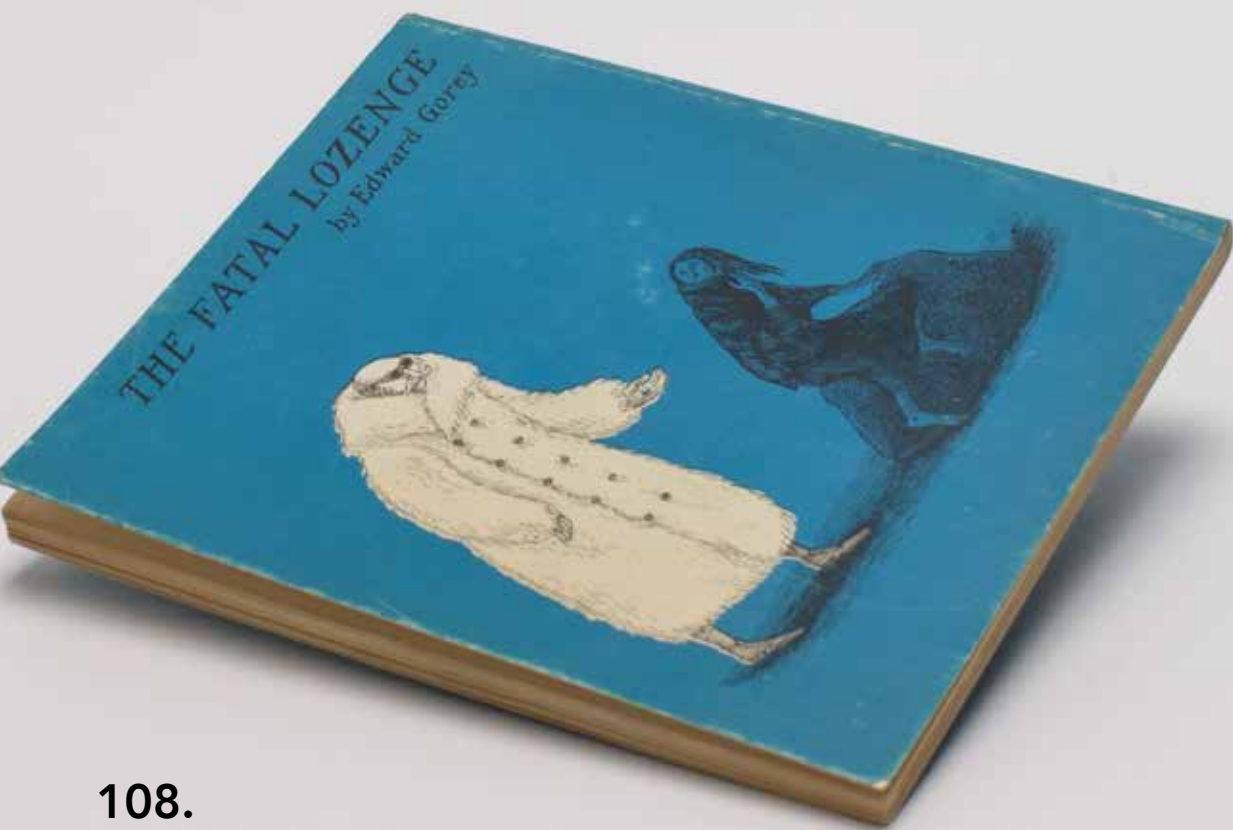
\$600.

While often described as a satire of ELOISE, SUZUKI BEANE is actually something much more subversive: a book that in its deep affection for its subject renders the story's original penthouse-living inspiration the parody. Both Scoppettone ("who lives in Greenwich Village and knows Suzuki well because, in part, she was Suzuki" - rear flap) and Fitzhugh were themselves bohemians and their portrait of the precocious Bleeker Street "pad" dwelling Suzuki and her "square" friend Henry defies easy labels, arguing — much like Fitzhugh's Harriet three years later — that the emotional lives of children are far richer and more real than even the adults closest to them know. Though long out-of-print, the book was popular upon release, going through at least several printings in hardcover as well as a mass-market paperback issue less than a year later. It remains beloved (if under-appreciated). A renegade classic, worthy of a wider rediscovery, and an exceptionally beautiful copy.

First edition (stated). Garden City, New York: Doubleday & Company Inc. 10" x 7". Original glossy pictorial boards. In matching unclipped (\$2.50) dust jacket. Pictorial endpapers. Illustrated by Fitzhugh in black and white throughout. 96 pages. Advance reading copy stamp from publisher on front pastedown: "A personal reading copy for our bookseller friends, whose opinions and criticism we welcome and value. Doubleday & Company." Only a couple short closed tears and barely visible spots to jacket. Fine in about-fine jacket.



"i dig life
the most—i
mean like
it really
swings."



108.

**Alphabet For The Depressed
And Depraved**

THE FATAL LOZENGE
By Edward Gorey
(1960)

Signed first issue of Gorey's bracing alphabet book, evoking the GASHLYCRUMB TINIES first published three years later, but here primarily with endangered adults.

\$500.

"The Quarry, fleeing from the outing,
Sinks panting in the reeds and mud;
And hearkens to the distant shouting
That tells him they are out for blood."

Beautiful Gorey verse book covering the full alphabet from Apparition to Zouave with Cads, Fetishists, Governesses, and Orphans in between. Illustrated with Gorey's characteristic flair and attention to sunken eye sockets, plush fur coats, and wasted, withered cheeks under bristling mustaches.

First edition. New York: Ivan Obolensky, Inc. 6" x 9". Original lapis-blue pictorial wrappers, including Gorey-like fur-clad figure on rear wrapper. Illustrated by Gorey in black and white throughout. Price (\$1.25) printed on lower right corner. Signed by Gorey above his printed name (crossed out) on title page. Light rubbing to edges. Near fine.

Read more: Toledano, Goreyography, A6a.



A Most Fortunate Set Of Unfortunate Events

109.

Complete SERIES OF UNFORTUNATE EVENTS [with:]
LEMONY SNICKET: THE UNAUTHORIZED AUTOBIOGRAPHY
By Lemony Snicket
(1999-2006); (2002)

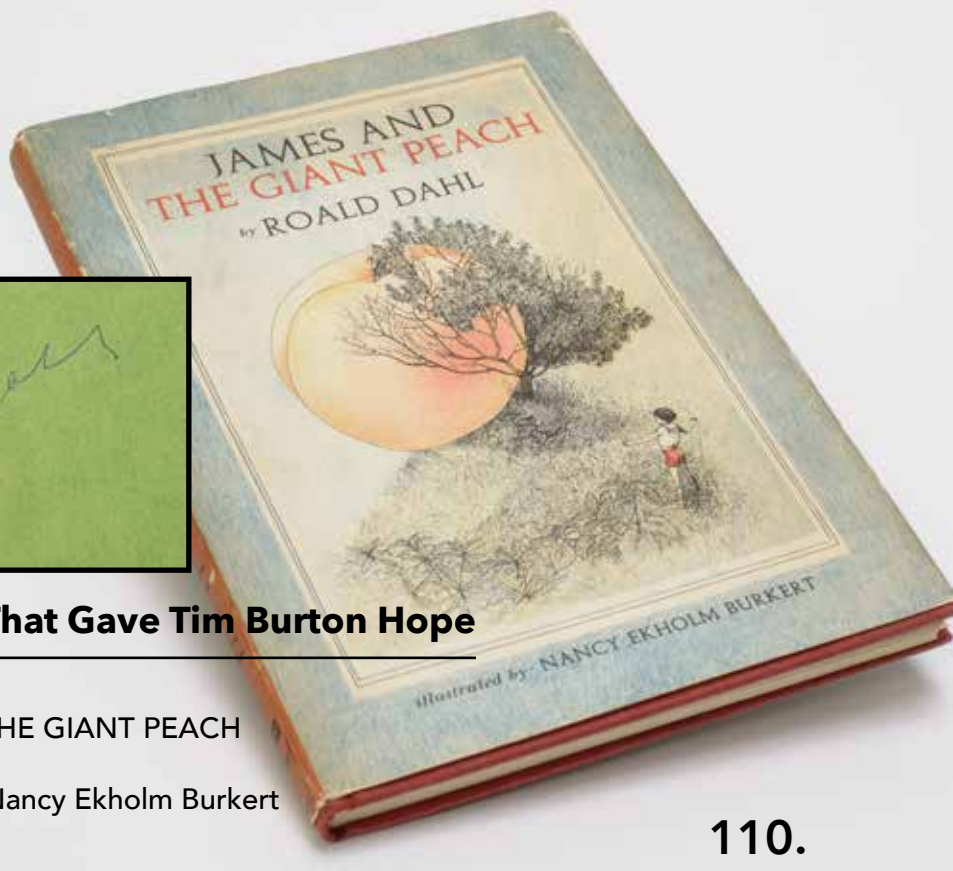
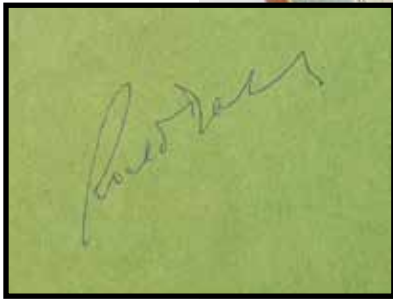
Terrific collection of Lemony Snicket works, including first printings of every volume of A SERIES OF UNFORTUNATE EVENTS – 8 of which are stamped and inscribed by the author, and one with the rare dust jacket – along with Snicket's autobiography, stamped and signed by Handler.

\$2850.

"If you are interested in stories with happy endings,
you would be better off reading some other book."

Chronicling the arduous adventures of Violet, Klaus and Sunny Baudelaire, this collection includes all 13 volumes from THE BAD BEGINNING to THE END, with more than half of the books containing Lemony Snicket's specific method of signing: an embossed stamp with ink inscription "with all due respect" and the date. THE AUSTERE ACADEMY (volume 5) is not only stamped/inscribed, but has the rare original dust jacket: several, but not all, of the titles were available in jacket only if ordered directly from the publisher, and very few were printed. Included is a copy of LEMONY SNICKET: THE UNAUTHORIZED AUTOBIOGRAPHY, with an introduction by Daniel Handler as "the official representative." This book is not only stamped/inscribed, but is signed by Handler as Daniel Handler. A splendiferous set for the covetous collector.

First edition. (New York): Harper Trophy; HarperCollins. 13 volumes measuring 7" x 5"; 1 measuring 6.5" x 5.75". 14 volumes total. SERIES OF UNFORTUNATE EVENTS: Original quarter paper in various colors, glossy color pictorial paper boards. Grey patterned endpapers, fore-edge machine deckle. Illustrated by Brett Helquist. Volume 5 with rare dust jacket, available only by special order from the publisher. 8 volumes (5, 6, 7, 8, 9, 10, 11, 12) with Handler's characteristic embossed stamp "Library of Lemony Snicket" with ink inscription: "with all / [date] / due respect." UNAUTHORIZED AUTOBIOGRAPHY: Original glossy color photographic boards. In original dust jacket with contest stick on front panel. 212, [6] pages. With Handler's characteristic embossed stamp "Library of Lemony Snicket" with ink inscription: "with all / [date] / due respect" – and additionally signed by Handler as Handler. Only very light bumping to extremities of a few volumes. Fine.



The Book That Gave Tim Burton Hope

JAMES AND THE GIANT PEACH
By Roald Dahl
illustrated by Nancy Ekholm Burkert
(1961)

110.

Signed first edition of one of Dahl's best children's books: characteristically bizarre, wicked, and heart-warming.

\$12,500.

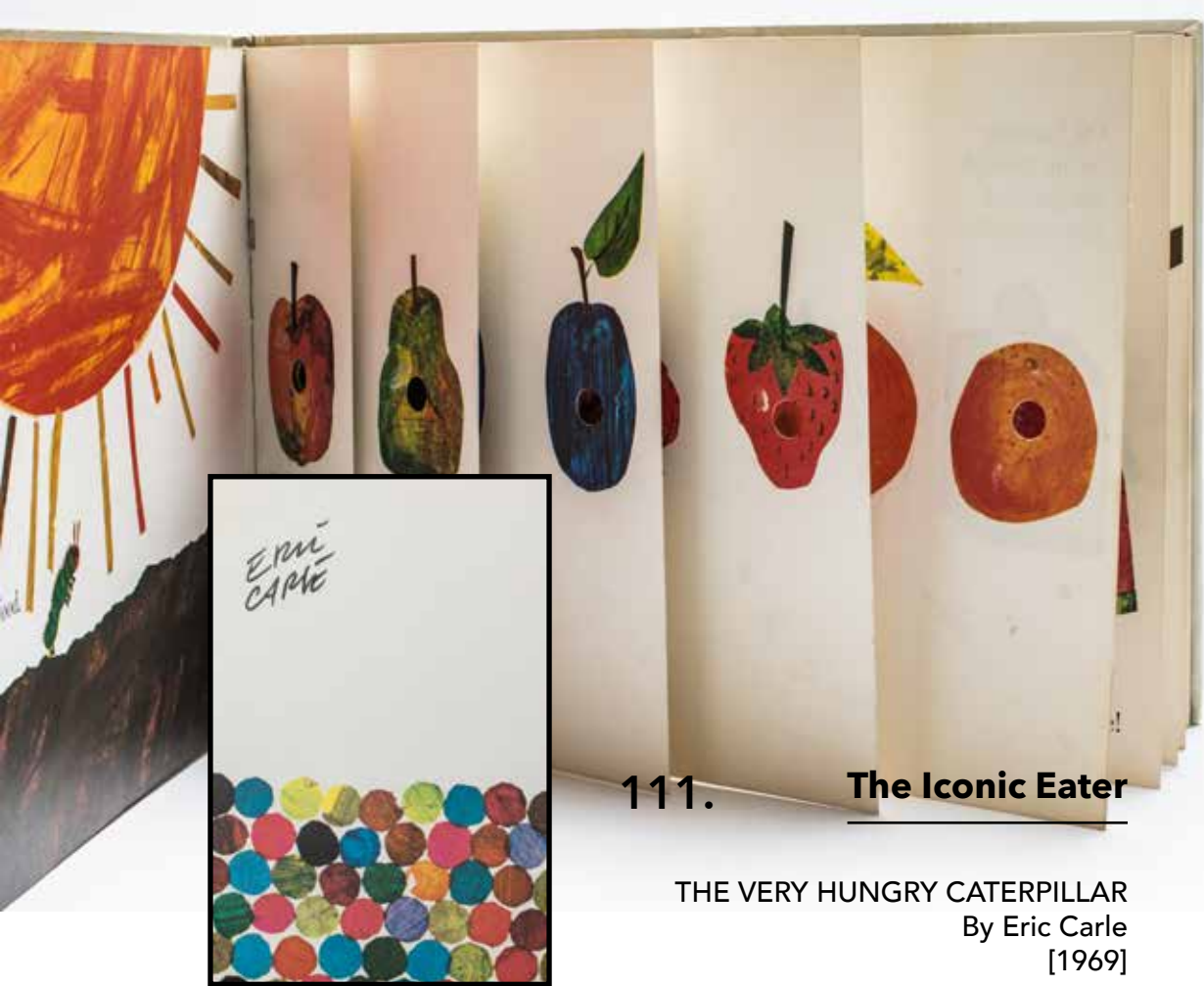
"Dahl allies himself with the child reader against the world of adults."

— Knowles & Malmkjaer

When Dahl published his first book for children with Disney, GREMLINS (1943), he believed it was a happy one-off and focused instead on developing his career as a writer for adults. Nearly two decades later, Dahl published JAMES AND THE GIANT PEACH as his second children's book, finally moving into the field where his writing would develop into a powerful legacy. The darkness of Dahl's worlds for children have often been objected to by adults – this book regularly features on lists of banned or challenged books in American libraries – but for many children, it is the spark of fantasy within bleak settings that appeals to the imagination without becoming saccharine: Tim Burton famously told Dahl's widow he wanted to turn JAMES AND THE GIANT PEACH into a film because "it's the only book that ever gave me any hope when I was a child" (D IS FOR DAHL). A lovely copy, especially desirable signed by Dahl.

New York: Alfred A. Knopf. 10" x 6.75". Original full blind-stamped red cloth, gilt-lettered spine. In original unclipped (\$3.95) pictorial dust jacket. Green endpapers, yellow topstain. Illustrated by Burkert throughout in full color, red and black, and black and white. Wolff credited as binder in 5-line colophon. [8], 119, [1] pages. Signed by Dahl in blue ink on front endpaper. Light edgewear and toning to jacket with only shallow chipping at spine ends. Fine in very good plus to near fine jacket.

Read more: Knowles & Malmkjaer, *Language and Control in Children's Literature; D Is for Dahl*.



111.

The Iconic Eater

THE VERY HUNGRY CATERPILLAR
By Eric Carle
[1969]

Signed first printing of this classic children's picture book, in the original dust jacket.

\$18,500.

"For a long time, I did not understand why it was so popular [...] I think it's a message of hope. It says: I too can grow up." — Eric Carle

Carle mixes the wonder of the natural world with the fun of discovery as children read about the journey of a caterpillar into a butterfly. Simple lines like "but he was still hungry" are unforgettably etched in the minds of countless American parents and their children, connecting generations in a story of metamorphosis. A bright, whimsical, and subtly sophisticated book, scarce signed in the first edition.

First edition. New York: The World Publishing Company. 8.25" x 11.25" Original glossy paper pictorial boards. Original pictorial dust jacket, with both corners of front flap clipped (as always). Multi-color illustrated endpapers. Illustrated in color throughout. [24] pages, including four shortened pages of fruits. Three 1-2 inch closed tears at folds of jacket with attendant tape repairs on verso, only minimal soiling. Book near fine in very good plus jacket.

Read more: *Grolier Club, One Hundred Books Famous in Children's Literature; Interview with Carle at the GUARDIAN, 23 May 2016.*



112.

**"Then there rose, not a Beast,
but a real Persian Cat."**

FROLICS IN FAIRYLAND
Illustrated by Louis Wain
[circa 1905]

Rare Wain production, in which characters from classic fairy tales are re-imagined as his characteristically eccentric and expressive cats.

\$2200.

Included here from "The Edwardian Cat Artist That Went Mad" are scenes from fairy tales and other well-known stories: Little Red Riding Hood, Jack and the Beanstalk, Robin Hood, Bluebeard, Sindbad the Sailor, Robinson Crusoe, Aladdin and the Wonderful Lamp, The Forty Thieves, Jack the Giant Killer, Beauty and the Beast, The Babes in the Wood, Cinderella, and Sleeping Beauty, each with Wain's unique cats managing to appear simultaneously charming and bizarre. OCLC lists only one institutional holding (Princeton).

New York / London / Paris: Raphael Tuck & Sons, Co. LTD. 13" x 9.5". Original stiff pictorial card wrappers. Illustrated by Wain with 12 full-page color plates and 2 full-page line illustrations, in addition to pictorial wrappers. [12] pages. Spine repaired, .5" chip to top left corner of front wrapper, a bit of bumping to corners and faint soil to wrappers; interior clean, illustrations vivid. Very good plus. (#17405.)

Read more: Haining, *Cat Compendium: The Worlds of Louis Wain*.

SHREK!



113.

"He faced himself, full of rabid self-esteem"

SHREK!
By William Steig
(1990)

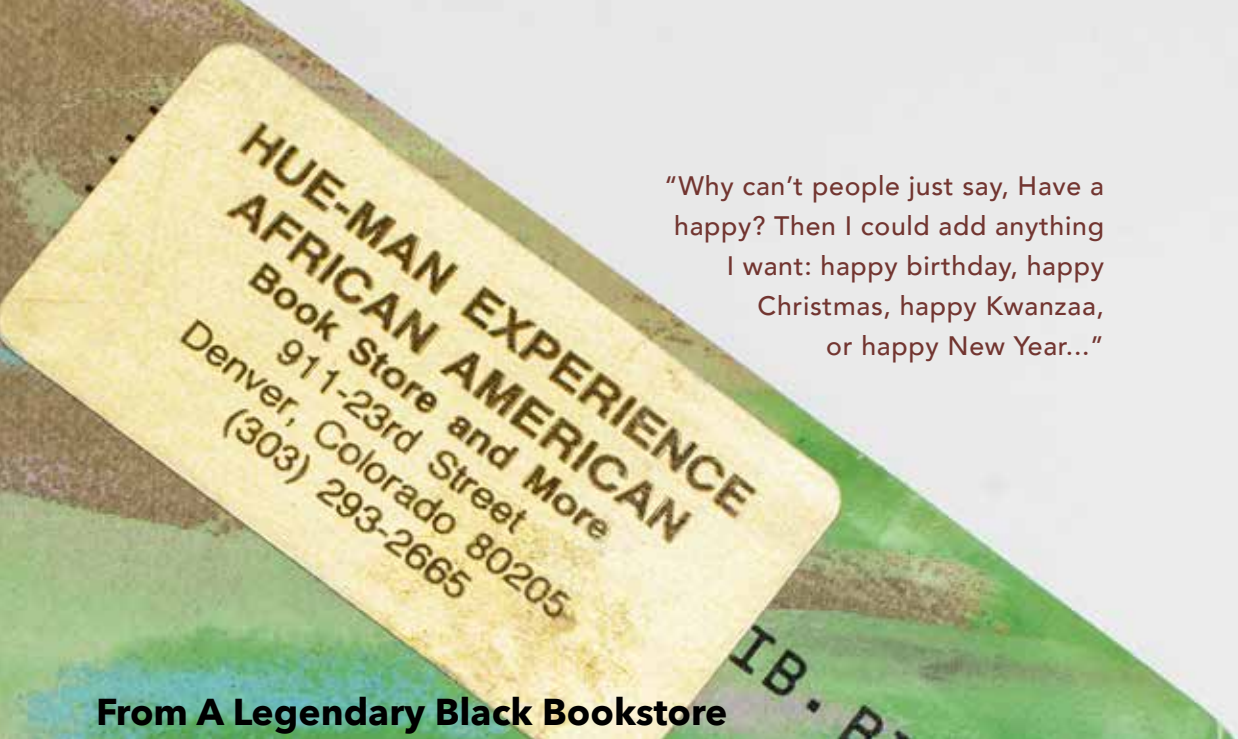
Signed first printing of the modern children's classic that plays against traditional fairy tale norms.

\$1250.

"Wherever Shrek went, every living creature fled.
How it tickled him to be so repulsive!"

Steig's comic children's book, inspiration for the highly successful Academy Award-winning animated feature. Generally beloved by a young readership highly receptive to the message of working with what you have (hideousness) and staying true to your (horrible) self.

First edition. New York: Farrar Straus Giroux. 10.5" x 8.25". Original glossy pictorial boards. No dust jacket as issued. Olive green endpapers. Illustrated by the author in color throughout. [28] pages. Signed by Steig to front endpaper. Minimal shelfwear. Fine.



From A Legendary Black Bookstore

114.

HAVE A HAPPY...

By Mildred Pitts Walter, illustrated by Carole Byard
(1989)

Signed first printing of this novel of Kwanzaa cheer, with bookstore label from the Denver-based African American bookstore Hue-Man Experience on rear panel.

\$200.

In this novel, Chris is dispirited that his 25 December birthday "often gets lost in the Christmas shuffle" while the family prepares for the start of Kwanzaa on 26 December. Through conversations with friends and scenes of family prep for the holiday, the novel uses story to teach children what Kwanzaa, first celebrated in 1966, is all about. A few years earlier, Walter had won the Coretta Scott King Award for *JUSTIN AND THE BEST BISCUITS IN THE WORLD*. Walter settled in Denver and was inducted into the Colorado Women's Hall of Fame in 1996.

Also in Denver, Hue-Man Experience was founded in 1984 by Clara Villarosa, one of the most commercially successful Black-owned independent bookstores of the era. Villarosa also founded the African American Booksellers' Association, published a major book on entrepreneurship based on her experiences running a bookstore, and eventually relocated to Harlem. A terrific association copy, connecting two major Black literary figures of the mountain west.

First edition (stated). New York: Lothrop, Lee & Shepard Books. 8.25" x 5.5". Original quarter black cloth, red paper boards, gilt-lettered spine. In original unclipped (\$10.95) color pictorial dust jacket. Green endpapers. Swahili glossary at rear. [6], 106 pages. Signed by Walter and dated (12/89) on half title. Bookstore label of Hue-Man Experience, "African American Book Store and More," with Denver address, on rear panel of jacket. Fine in fine jacket.

Read more: Varnell, *Women of Consequence: the Colorado Women's Hall of Fame*, 207.

with a4

Copyright 2002 by Lemony Snicket.

25.XII.2002

Lisa Brown

due respect



The Lemony Snicket Holy Grail

115.

THE BABY IN THE MANGER
By Lemony Snicket, illustrated by Lisa Brown
2002

Signed limited edition, one of only 65 copies printed after the WASHINGTON POST, who commissioned the story, turned it down allegedly because it was "anti-family."

\$1250.

"I have been asked by certain interested parties to set aside my work for a brief period of time and write down a story for the Christmas season..."

In 2000, the WASHINGTON POST asked Lemony Snicket (or rather, his "official representative" Daniel Handler) to write a Christmas story. Perhaps they should have known better, but apparently they were unhappy with the result, which turns Joseph into a costume designer and Mary an herbalist. The story was considered too dark and sent back to Handler, who published it under the direction of Chelsey Johnson in an edition of only 65 copies, illustrated by the artist Lisa Brown (also Handler's wife). The book is signed by Brown and inscribed by Snicket with his characteristic embossed stamp "Library of Lemony Snicket" and ink inscription: "with all / 25.XII.2002 / due respect." No auction records, not in OCLC: considered the Holy Grail by Lemony Snicket fans, it is talked about but rarely seen.

First edition. (Iowa City): Monotreme Press. 6.5" x 5.75". Original full red cloth, paper printed label. Red patterned endpapers. [6], 18, [4] pages. Signed by illustrator Lisa Brown and stamped by Lemony Snicket with ink inscription: "with all / 25.XII.2002 / due respect." A couple tiny spots to cloth. Fine.

THE CROWN OF PINELAND.

The Kings of Pineland and Pineland were very intelligent and they each had three children, the King of Pineland three sons and the King of Pineland three daughters. There was nothing very odd in that, perhaps, but it certainly was a remarkable coincidence that in each case the children were triplets.

When the young Princes of Pineland were born, the oldest was very carefully kept distinct, but the other two got mixed almost directly. Nobody supposed that it mattered very much, although the nurses were careful for their carelessness, and when the babies were a month old, a terrible discovery was made—the eldest Prince was quite blind.

Now there was a law in Pineland that no one should be King there who was either blind, deaf, or dumb, so this discovery made it extremely awkward that no one knew which was the elder of the two other Princes.

There were great discussions, both in Parliament and in all the newspapers, and some people even proposed to do away with the "Royal Disabilities Act" as it was called, but nothing had been decided before a still more dreadful fact was discovered—the little blind Prince was also absolutely deaf, and therefore of course dumb too.

THE CROWN OF PINELAND.

There was great commotion all through the country, then. Of course no one was supposed the possibility of poor Prince Sigmund ever being King; but the question was, which ought to take his place, Sigfrid or Sigfrid. It had already been arranged that their names should always be placed in alphabetical order, but that did not seem a good way of settling the more important question. They were both healthy, handsome, good tempered, and intelligent children, and so exactly alike that even their own mother could not always tell them apart, except by the different coloured smokes that were blown across them, and the different patterns that had been tattooed on their arms, and directly what they were choosing. In fact they should get mixed again. They were perfectly happy and loving together, and cared nothing for the discussion that went on about going to about them. All sorts of proposals were made for settling the matter, but no two people could agree about any of them, so the matter was to remain being settled by the fact the young Prince was sixteen years old.

The two younger Princes were always very kind and good to Sigmund, who was very like them, to look at, only rather taller, paler, and more dreamy looking. He had a wonderfully kind sense of touch, and he and his brothers could understand each other more than any one would have thought possible, by signs or such other means. Sigmund moved about and behaved very much like the other people. Though he could neither hear nor see, he could tell in other ways when anyone was near him, and he knew everyone who had once been presented to him by the touch of his hand, and also, as dogs do, he used to hold their hands closely though lightly for a moment, and then very gently pass his hand over their faces. He showed that he recognised people by never touching their faces a second time, unless he grew fond of them, when he would stroke their cheeks affectionately. He always kissed his

if you will only take me home. I have
from my attendants for me, & then I shall
find my way back again, though I was
about for hours, till at last
he shivered as she spoke, for she was
died & not used to the chill of night
forest. Prince Beryl took off his red
& wrapped it round her, saying, "How
wearing this mantle, fair Princess; the
is rather cold. I will gladly take you
but I do not desire any reward for my
simple service. I wish I could want
my horse, but he is weary & might
with you; however, I have something
which will lessen your fatigue &

He took out his goblet, which he
carried about with him in spite of its
-ward shape & weight; he wished, & it
at once full of sparkling wine. Then he
-ed it to the Princess, saying, "Please

they now, it will refresh you & restore your strength
The Princess took the goblet, but she hesitated
and doubtfully. "I don't know whether I ought
to trust you. I wish I had got my pearl ring
on, it always protects my finger if touching
is necessary. I left it at home to-day."
"Indeed you may trust me, fair Princess;
said Beryl, very earnestly. "I would give my
life to save you from harm; you may
drink without fear, heartiest, if I might
presume to put that ring in future."
The Princess drank every drop of the wine, & re-
turned the goblet, saying, "Thank you, sir, I feel
as if I had had a night's rest & a good dinner
with me."

The effect will last for twenty-four hours,"
said Prince Beryl; "and now shall we start?"
"But how do you know the way?" she asked
wonderingly.

116.

Fantasy Worlds Conceived By An Astronomer

FOUR FAIRY TALES with
1906 Manuscript of One of the Tales
By M.A. (Mary Adela) Blagg
1911

Inscribed first edition of this collection of stories by the famed astronomer, along with a manuscript fair copy of "The Ugly Prince" from the collection, gifted by the author and dated 5 years earlier.

\$1500.

"Back in Mary Blagg's days, you had to have an analytical turn of mind to take that raw data and make sense of it [...] That's what makes Mary Blagg rather unusual at that time." — Kevin Kilburn

A scarce collection of tales of magic and wonder in a sun-soaked medieval setting, featuring bewitched artifacts, good and bad witches, and curses with wonderfully complicated activation requirements. This book was published locally in Cheadle, where Blagg was born and lived. Though the manuscript copy of one of the tales, dated 1906, proves the collection was in production far earlier, this printed edition appeared while she was working on a project that would become a major contribution to astronomy.

Blagg came to science late, in her 40s, and then only through attending a university extension course by J.A. Hardcastle. Known as a talented "computer" of raw data who worked with H.H. Turner, Joseph Baxendell, S.A. Saunder, and others, Blagg also provided significant analytic contributions that established her reputation in the astronomical community. Blagg was appointed to collate the various named lunar forms and subsequently to adapt them into a definitive state. Her preliminary COLLATED LIST OF LUNAR FORMATIONS (1913, with Saunder) laid the groundwork for the authoritative text defining lunar nomenclature, NAMED LUNAR FORMATIONS (1935, Blagg and Karl Müller). In 1916, she was among the five women first elected to the Royal Astronomical Society. OCLC traces only one institutional holding of FOUR FAIRY TALES, at the British Library.

Cheadle: J. Lowndes. 8.5" x 5.5" (book); 8" x 6.25" (manuscript). Book: Original blue cloth, gilt-stamped front board. Leaf-patterned endpapers. [4], 96 pages. Inscribed by Blagg on front free endpaper: "Félicité Hardcastle / With good wishes for / her birthday, July 1 / from the authoress. / 1911." Light wear and bumping to edges. Manuscript: Original glossy limp cloth, title label on front wrapper written in manuscript ("The Ugly Prince"). 64 pages, entirely in manuscript, 20 lines per page. Inscribed by Blagg on front pastedown: "The Ugly Prince / By M.A. Blagg. / For Miss A.H. Powers / From the author / January 1906." Some browning to leaves, edgewear to wrappers. Overall very good.

Read more: Bartels, "The woman who named the moon and clocked variable stars," in *Astronomy*, 14 November 2016; Whitaker, *Mapping and Naming the Moon: A History of Lunar Cartography and Nomenclature*.

A Gilded Age Railroad Executive Composes Fairy Tales For His Granddaughter

117.

GRANDFATHER'S FAIRY TALES

By Samuel Rosendale

[circa 1912]

Vernacular collection of eight original fairy tales, self-published and dedicated to the memory of Rosendale's daughter (deceased) and granddaughter.

\$500.

Prefaced by a becomingly modest "Apology" for their alleged deficiencies: "They have no virtues, other than that, in times of stress, they will quiet and put to sleep restless children, without the use of any other, and perhaps worse, soporific." Notwithstanding this disclaimer, the stories are polished, charming, and fresh, despite their evident debt to the Arabian Nights, Andrew Lang, and various traditional sources.

Some of the more striking titles include:

LIMPY, an uncompromising moral tale of a man punished for his cruelty to animals: "When the monster loosened his hold, I jumped and fell down into the sea, where a great fish swallowed me. It must have been a whale -- for sometimes he would throw me high up in the air when he spouted and then catch me, and keep on swallowing and throwing me up until he tired of the sport -- and so did I." "Well," said 'Limpy', I guess you got what was coming to you." In the end, "the little man had gone and he never was seen again, nor was the turtle. Perhaps he had gotten naughty again and had to go back into the turtle."

THE FAIRY PRINCE, about "a very nice girl, kind and good to the sick and the poor, and for this reason, and because she was not a boy, the king, her father, hated and was cruel to her, and finally he would no longer permit her to live in a castle, but compelled her to live in a part of the cellar under the castle and which was always guarded by some of this soldiers. Here she was very miserable."

THE FARMER'S WISH, AND WHAT CAME OF IT, about a farmer who in frustration wished for it to rain pitchforks. "Now, he didn't want it to rain pitchforks, any more than you do when you say the same thing yourself, but the fairies heard it, and thought it would be a good time to teach him a lesson to be careful and moderate with his language and not be bothering them with his silly wishes."

The author, born in Albany, NY in 1844, died in Minneapolis in 1917 after spending much of his life in Milwaukee; his name is recorded as a director of the Milwaukee and Superior Railroad Company. No references to this title or other writings by Rosendale were found in OCLC or elsewhere. Rare; likely unique.

n.p.: n.p. 8.25" x 6". Original typescript bound in burgundy boards with gilt title stamping to front cover. Scuffing and bumping to corners. Frontispiece portrait of the author tipped in, inscribed and dated: "To my Friend, Mrs. Pearson / from the "Perpetrator" / Samuel Rosendale / Dec. 22nd, 1912." 60 pages. Occasional authorial edits and corrections to text handwritten in ink. Moderate page toning. Very good plus.

GRANDFATHER'S
FAIRY TALES



118.

**With Original Photographs
Of The Toys That Inspired
The Story**

TEETOCK AND PEEKO
[circa 1935]

Utterly disarming handmade children's book, detailing the story of the titular monkeys.

\$750.

Undoubtedly written for the owner of the "real" monkeys pictured in the frontis, the tale extends over five chapters as Teetock and Peeko struggle to return home from Furry Face Land. Quaint, cute, and illustrated with two colorful and striking paintings.

n.p.: n.p. 7" x 10". Oblong string-tied album, portrait paintings of two monkey's affixed to front cover. 19 pages on 17 leaves, most rectos only, clearly and elegantly written in white caption pen to black album pages. Includes two black-and-white frontispiece photographs of the real Teetock and Peeko (children's toys) as well as two full-page, full-color painted illustrations to the story. Several pages loose, but cleanly laid in. Some chipping at the fore-edge. Else sound and apparently complete. Very good.





Tectock

and

Peeho



119.



Vernacular Photo- Illustrated Fairy Tale Book

THE PALACE MYSTERY
By Jane McKinney
and Kay Hartwell
[circa 1960]

Strikingly well-executed homemade children's book, illustrated with original photographs of children dressing up and acting out the tale.

\$850.

The story was conceived by two 11-year-old twin brothers, who recruited their younger siblings to participate. The book begins with the birth of Princess Gloria and the nefarious plans of her half-brother, Rudolph, to ransack the throne and steal the royal rubies (with the help of his co-conspirator Butch). After poisoning the King and Queen, Rudolph prepares to kill Gloria, but her loyal nurse Shelly overhears him talking with Butch. Shelly takes Gloria and the rubies and escapes to the forest, where the two remain for several years. During this time they meet Patrick, a prince from a neighboring kingdom who plans to overthrow the "hated" King Rudolph, now head of Gloria's parents' throne. Gloria and Patrick get engaged, and Patrick gathers an army to depose the king. When Rudolph and Butch see the enemy forces approaching, they "choose a coward's death" and drink poison. The story ends with Gloria and Patrick's royal wedding. An impressively imagined story, with well-executed photographs "improvised from odds and ends around the house," according to the adults in their introduction.

n.p.: n.p. 9.5" x 8". Green leather commercial album containing 18 gray leaves, with 19 gelatin-silver prints glued onto rectos and versos (ranging from 2.5" by 2.5" to 7" by 5" approx.) with typewritten text glued throughout. Very good plus overall with only mild tinting to several photos. One torn at edge but mostly intact. Else clean throughout. Very good.

"Snow White" and "The Wizard of Oz" in the movies have shown the popularity of animating stories and plays. But children like to do it themselves: to be the actors and even to make up the story. Let them go ahead. It can be a grand solution to the rainy day problem; and at the same time satisfy their growing imaginations and stimulate the spirit of co-operation as a group toward a definite goal.

JANE McKinney

KAY Hartwell



(Item #61)



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