

Original Cecil Aldin Watercolor

1. **Aldin, Cecil.** Original pen, ink, and watercolor. The image is 6½ x 10 inches and is signed in full. The style and presentation indicate that it was done circa 1898. It is painted on card which is mounted on board and set within a frame which has the following caption:



“Cock-a-doodle-do! My Dame has lost her shoe, my master’s lost his fiddlestick and knows not what to do.” This painting was probably done for *Two Well-Worn Shoe Stories* by John Hassall and Cecil Aldin (1899) but was not used in it. \$6,000

1st Edition Happy Family

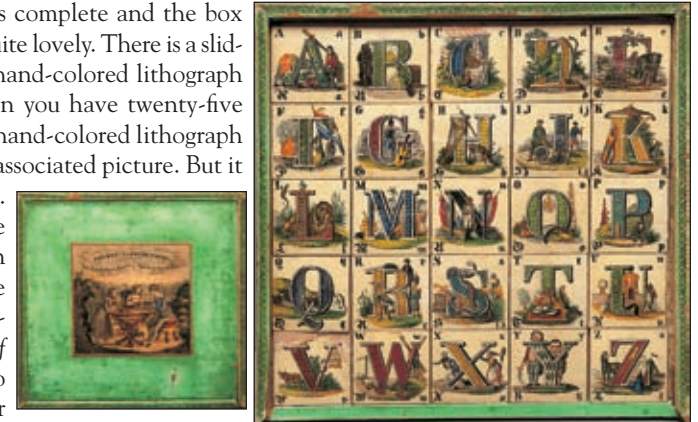
2. **Aldin, Cecil.** *Cecil Aldin’s Happy Family* with stories by May Byron. London: Henry Frowde/Hodder & Stoughton, 1912. First edition. Thick, 4to. TEG. Elaborate presentation: cloth backed boards with pictorial spine, gold lettering on cover and spine, and color paste label on front cover with vignette on rear cover. Some light overall soiling of a quite uncommon book; this copy is *ex libris* with a stamp on title page and discreet stamping on cover and spine. Lastly there is a bookplate on the blank front paste-down. The book consists of six stories: *Hungry Peter, the Pig; Rufus,*



the Cat; Humpty & Dumpty, the Rabbits; Rags, the Dog; Master Quack, the Duckling; and Forager, the Puppy. This is a grand collection of Aldin at his finest with lots of full page color plates and black & white drawings throughout. The volumes were also issued individually but this is the entire group in one book. We find here Aldin turning his artistic eye on many different kinds of animals beyond his usual dogs. \$1,500

Fabulous Early Alphabet Boxed Set

3. **(Alphabet)** *Figuren-Alphabetspiel (Alphabetic Figures-Play upon dice)*. No information but German: circa 1860 (there is an 1860 presentation written on inside cover of box top). This is a boxed set of alphabet blocks about 10½ inches square. There is a bit of wear and soiling but the set is complete and the box works and is really quite lovely. There is a sliding box top with a hand-colored lithograph on the front. Within you have twenty-five blocks, each with a hand-colored lithograph of the letter and an associated picture. But it gets more interesting. There was a game published in Germany at this time called *Figuren-Alphabetspiel auf würfel* that had two illustrations per block and somehow used dice. The label on this box has the *auf würfel* covered with paper (like a cancel note) on the German text but retains the *with dice*, etc. remaining on the English and French versions of the title. So, it seems they made a variant, which we have here, used the box and label from the other game. I love it! By the way, the letters I and J are on one tile which is how they get the alphabet into twenty-five blocks. The pictures are different since the game used *Kangaroo* but our blocks use cat (*katze*) and quiver (*köcher*) in their illustrations. \$2,000



A Sporty ABC

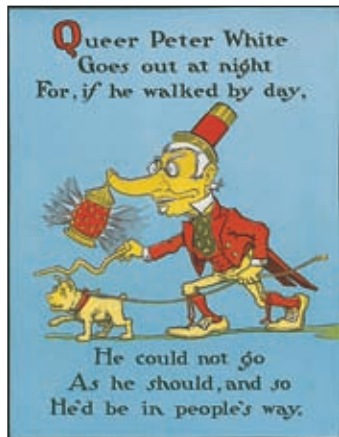
4. **(Alphabet)** *The Little Sportsman’s Alphabet (Aunt Louisa’s London Toy Books, number 95)* illustrated by Fred Grey. London: Fredk. Warne & Co., circa 1880. 4to. Green paper covers with color decorations and illustrations. There is some light soiling to covers and a bit of minor wear to spine. There are twelve full page color illustrations that show various hunting examples for the representative letters. Plus, there are text pages for the full alphabet that have examples such as *A stands for ASCOT—for Races*



renowned... Fred Grey did a few other books at this time with a similar focus including *A Country Holiday* and *The Farm Yard Hunt*. The book is interesting in that it looks almost like Caldecott being tongue-in-cheek but probably was serious; I wonder? \$650

You Cannot Beat a Frisbie

5. **(Alphabet)** *ABC Mother Goose* with verses by W. A. Frisbie and pictures by Chas. L. Bartholomew. Chicago: Rand McNally & Company, (1905). First edition. Small folio. Tan pictorial cloth of a rather bright, fresh copy of this striking book. This is a great book with every page offering brightly colored, whimsical pictures in the style of Denslow and Bridgman. We have a clever combination of the alphabet concept with reworked, and humorous, adaptations of *Mother Goose* rhymes. Well done. By the way, W. A. Frisbie worked for the *Minneapolis Journal* and did other books with Bartholomew who also worked as a cartoonist under the name *Bart*, which appears on the front cover of this book. \$475



Item 5
Mother
Goose



Item 6 Tiny
Tots ABC

6. **(Alphabet)** *Tiny Tots' ABC* (*Aunt Louisa's Playtime Toy Books - code number 94*). London: Frederick Warne & Co., [1919]. Large, 4to. Full color pictorial stiff card covers with some dusting, wear at edges, and a split along spine. This was a **Warne File Copy** and there are stamps and notes on the first two pages inside. There are fourteen pages within, four in full color and the rest in two-color (red & black), for this rather straightforward offering with a few words from a real-world life to illustrate each letter. *Y for Yacht, but S for Snowball, and R for Rat*. \$225

7. **(Alphabet)** *L'Alfabeto* di Anna Franchi. Firenze: Luigi Battistelli, 1922. 12mo. Color pictorial covers with some wear and soiling; there is some handling wear throughout. This is a beautiful and stylish alphabet with fifty numbered pages that work their way through the alphabet. Each letter has a two-color chapter heading that is very attractive and a quite different look and feel than the usual alphabets we see. \$150



8. **(Alphabet)** *Alphabet* by [Raymond de] Lavererie. Paris: Tolmer éditeur, [1923]. First edition. 12mo. Blank paper wrappers of a clean copy with a faint fold

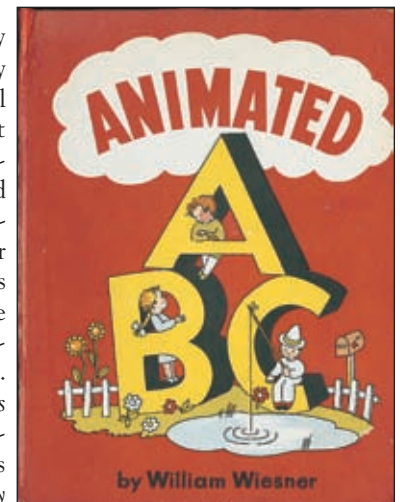
in first few pages. Color paper **dust wrapper** with some dusting; the book is loose in its wrappers. There are twenty pages within, each with text and charming pochoir illustrations; the text and ten pochoir pictures work their way through a full twenty-six letter alphabet. This is an uncommon book whose delicacy and charm give an entirely new sense to an alphabet book. The letters appear as the first letter in the first word of the paragraphs that he has written to describe the representative animals that take us through the letters. They are beautifully done in hand-colored pochoir (French for stencil which is the technique by which the colors can be done by hand but retain their rich sense and have strong color separation across small boundaries that do not run into each other). A very special item that helped make Lavererie's reputation as a fine artist. \$475



Sans se soucier de ce qui se passe autour d'elle, dame tortue chemine doucement, le nez dans l'herbe de la forêt tropicale; il fait très chaud dans ce pays, mais sous les grands arbres il fait frais, et la tortue est heureuse de marcher au hasard et de manger quand il lui plait.

Bill the Builder's Moveable ABC

9. **(Alphabet)** *Animated ABC* created and illustrated by William Wiesner. Garden City: Garden City Publishing Co., Inc., 1945. First edition. 4to. Full color pictorial boards with spiral binding; very slight shelf wear of a clean copy. This is a creative alphabet that is reminiscent of the Tom Seidmann-Freud education transformation books. We have an alphabet (with one or two letters per page) with color (some in full color and some in two-color) pictures to reflect the associated words. In addition, we have lifting windows and turning wheels and other unexpected and marvelous devices to make the book fun. Wiesner also did a matching *Animated Numbers Book*, so 1945 was a really good year for his publications. This alphabet book is more expansive in terms of its text than usual. For example, *It is raining. Bobby gets under the UMBRELLA to keep himself and the flowers from getting wet. What kind of flowers are they? Lift the umbrella and you will see. The name begins with the letter V*. \$350



(Alphabet) See also items 49, 79, 104, 110, 174, and 181.

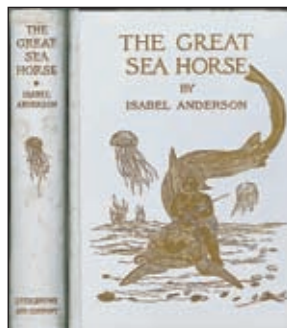
Anne Anderson Watercolor

10. **Anderson, Anne and Wright, Alan**. Original pen, ink, and watercolor for an unpublished work entitled *Two Bold Sportsman*. The image is 6½ x 5½ inches and is signed with initials; it is painted on paper which is itself mounted on paper. There are pencil notes on the verso and we learn that this shows *Rating: Thought I'd have a game with Patch, so I let my clockwork rat go off from behind*. This married couple learned how to work together productively and eventually developed a joint style that merged their skills. See next page for image. \$2,800

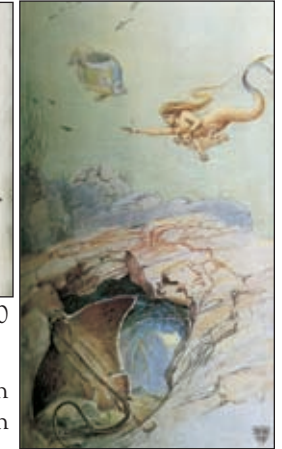
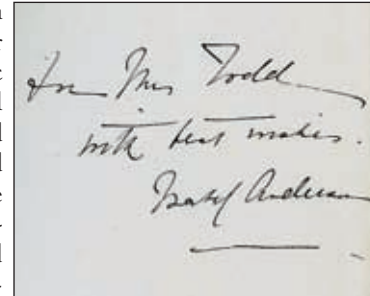


Limited Edition in DJ

11. **Anderson, Isabel.** *The Great Sea Horse.* Boston: Little, Brown and Company, 1909. **Limited, numbered edition of 300 copies.** 4to. TEG. White cloth with elaborate gold lettering and a wonderful illustration of a little child riding a fish beneath the sea. The spine is slightly marked. Printed **dust wrapper** with some darkening and light edge wear. This copy has an appealing **signed in full presentation by Anderson** on a blank preliminary page. Twenty-four full page color plates taken from pastel drawings by John Elliott. The chapter decorations are by Frank Downey. This is a very

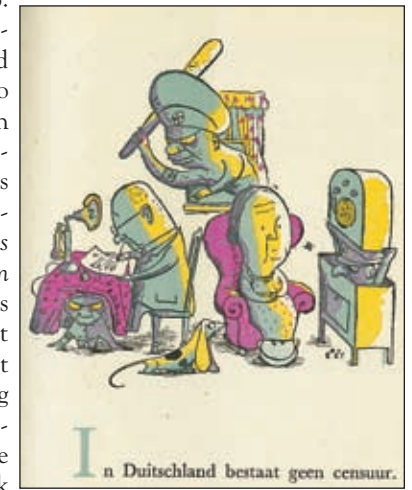


interesting premise for a book in which the author attempts mixing fantastic water fairies with real shells, curious fish, and birds of the ocean, and the land fairies with the flowers and trees. A different set of images and impressions but ultimately with a happy outcome that should please us all. \$1,000

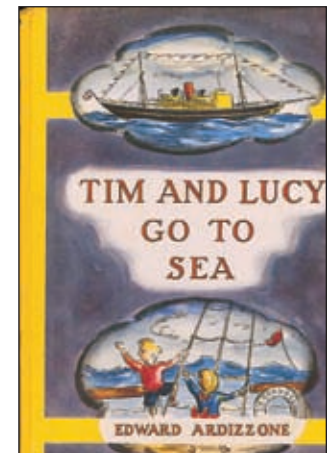


Fascinating Dutch Anti-Nazi Book

12. **(Anti-Nazi)** *De Kunst Van Het Leigen (The Art of Lying)* with illustrations and text by Rowland Emmett. London: Britschen Voorlichtingsdienst, 1944. First edition. 12mo. Swastika decorated paper spine for the paper covers of this booklet. There are thirty-two numbered pages with some color illustrations by Emmett to accompany this vicious presentation of written material by Hitler and Goebbels. The cover provides the following description of the contents (translated as) *A short manual for beginners and advanced in the complex art of telling lies with choices from the most prominent examples taken from the men who rule the world [Hitler and Goebbels].* There was also a French version of this booklet. Emmett went on to become a rather accomplished cartoonist but his work for the British Air Ministry, starting in 1939, got him into both cartoons and propaganda. His subsequent work had an almost Rube Goldberg character and we can see in this book where he would go. However, for its time, this was a bitter and biting attack on the Nazi leaders and it surely was effective in capturing the feeling of the peoples involved. Not on OCLC. \$650



13. **Ardizzone, Edward.** *Tim and Lucy go to Sea.* London: Oxford University Press, [1938]. First edition. Small folio. Color illustrated boards of a bright copy of the book with some bumps at ends of spine. Color pictorial **dust wrapper**: partial wrapper in pieces. This is the famous cover-up story that explains why Mr. Grimes was not really a dirty old man. The quality of the lithographic printing is really wonderful and there is a richness and depth to the illustrations that makes this book special and visually stunning. \$500

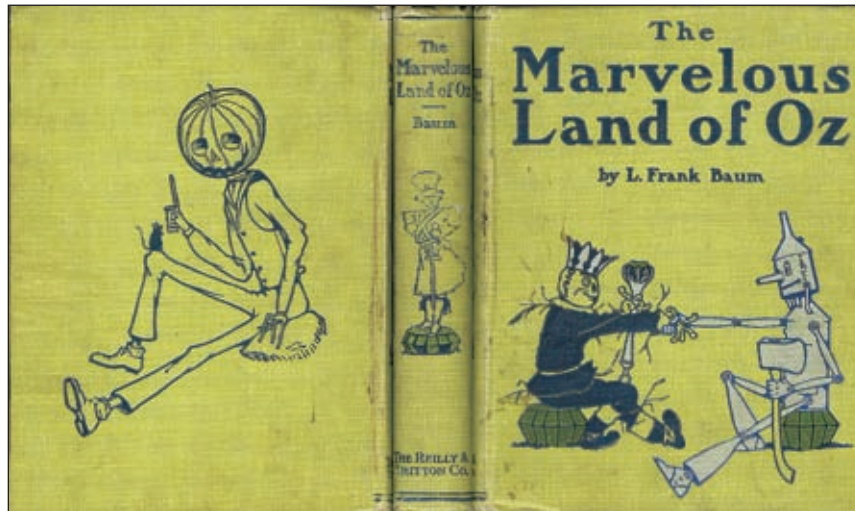


14. **Bannermann, Helene [sic].** *Der Kleine Schwarze Sambo* (*Little Black Sambo*) with illustrations by Helmut Skarbina. Oldenburg: Gerhard Stallings, 1928. First edition thus. 4to. Cloth backed full color pictorial boards with edge rubbing and weakness to front hinge. Every page is illustrated with full color pictures to accompany the text (in German) that are more stereotypical than is often found in this time period. A striking and graphically interesting interpretation of a classic tale. The geography of the images is really something since it mixes India (tigers) Africa (giraffes) Tropics (palm trees) and the desert (cactus bushes) for the backdrop of the story. Wow. \$575



Marvelous Land First Edition

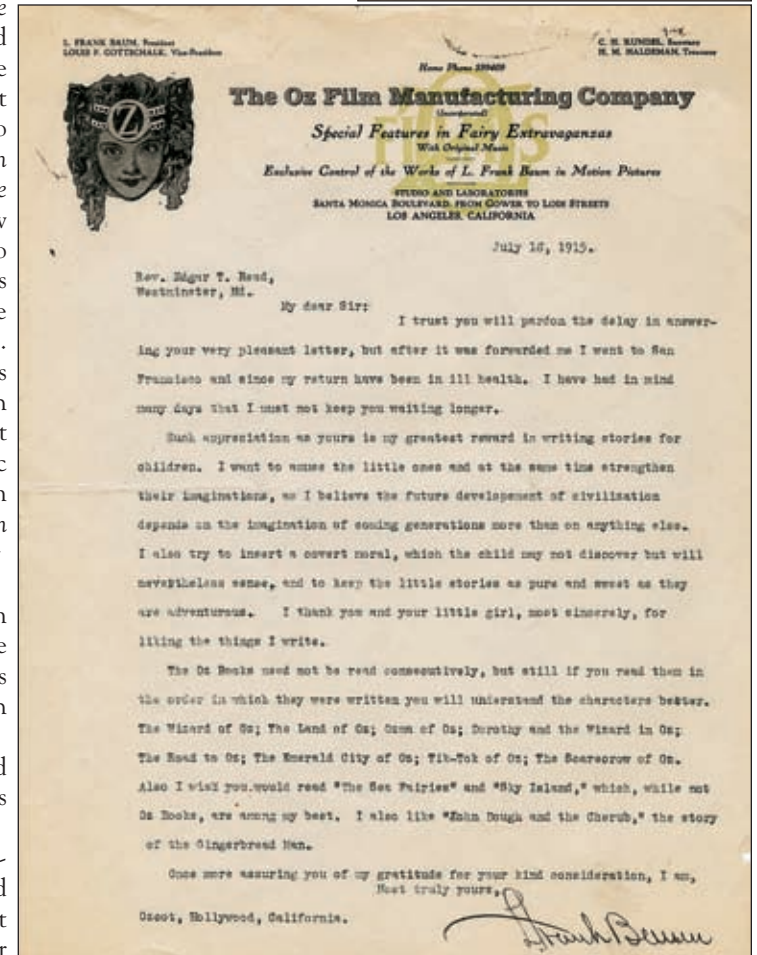
15. **Baum, L. Frank.** *The Marvelous Land of Oz* with illustrations by John R. Neill. Chicago: The Reilly & Britton Co., 1904. First edition, mixed state unknown to Hanff and Greene (first state of the binding—casing A; second state of the text—publication date on verso of title page; smaller box on page 4—later state illustrations with the transposed pictures



in the correct locations). 4to. Light-green cloth [casing A] with dark blue lettering and outlines of vignettes (themselves with green and silver coloration). Lettering and color vignette on spine (some rubbing). Rear cover has dark blue outline of *Jack Pumpkin-head*. The book has been resewn but is clean within. Sixteen full page color plates plus numerous black & white plates and drawings show an early side to Neill with somewhat bolder strokes and slightly more decorative aspects to the pictorial layout. A fine set of images as Neill was developing his artistic interpretation of the Baum stories. \$1,200

Baum Letter Talks About his Favorite Books

16. **Baum.** Fascinating typed, signed in full letter from Baum typewritten and dated July 1915 accompanied by the **original mailing envelope**. Based on the letter, Baum had received a very nice letter from a gentleman in Massachusetts regarding the pleasure he and his young daughter had received while reading the *Oz* books. What makes this letter so special is that it consists of ruminations by Baum about how to read the books, what he hoped to achieve in writing them, and then a commentary that he considered *The Sea Fairies* and *Sky Island* to be among his best books. He also quite liked *John Dough* and the *Cherub*. How wonderful to read Baum's personal sense of his work. The letter is written on rather elegant and dramatic stationery from *The Oz Film Manufacturing Company* showing Baum as the President. This studio was an experiment that only lasted two years (1914–1915) to provide enjoyable and non violent movies for children. Apparently the only movies available were Westerns that were considered too violent. Sadly, it did not succeed but to get a letter written on this letterhead by Baum talking about his written work is surely very special. \$7,500



Moser Signed Limited Wizard of Oz

17. **Baum.** *The Wonderful Wizard of Oz* illustrated by Barry Moser with an appreciation by Justin G. Schiller. West Hatfield, Massachusetts: The Pennyroyal Press, 1985. **Signed (by Moser), limited edition of 350 copies.** 13 x 12 inches in as new condition. This copy is made more special since it has a signed, dated **pencil drawing** on the half-title page.

This is a really luxurious production. The book is bound in a white cloth with elaborate gold decorations on the front



cover. It is housed in a clam-shell box that is covered with a wheat cloth that has a label on the spine. There are two printed booklets laid into the volume as follows: *The Wizardry of Barry Moser* (an invitation to an exhibition of Moser engravings—also **signed in full** by Moser) and *Forty-seven Days to Oz* (**signed by Moser**). There are 268 numbered pages plus a colophon at the end of the book. The book is beautifully printed and filled with 62 of Moser's black & white engravings. Poster for book included. \$2,400



Baum. See also items 125 and 126.

Lucky Bucky in DJ

18. **(Baumiana)** *Lucky Bucky in Oz* by John R. Neill. Chicago: Reilly & Lee, (1942). First edition, first state (with *buy victory bonds* on inside rear flap). 4to. Turquoise cloth with full color pictorial paste label; a nice copy of the book with a single brown spot in margin of *Dear boys and girls* page. Full color pictorial **dust wrapper** with some marginal wear but complete and bright. 290 numbered pages with lots of black & white drawings by Neill for this story which he also wrote in the Baum tradition. This book offers a tale about how you actually get to Oz and as with so many things in life, it helps to be lucky! \$750

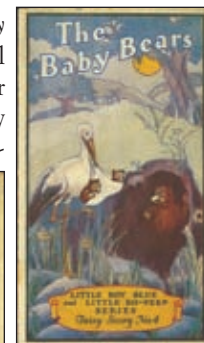


19. **(Baumiana)** *The Shaggy Man of Oz* by Jack Snow with illustrations by Frank Kramer. Chicago: The Reilly & Lee Co., (1949). First edition. 4to. Grey cloth with greenish cast; color paste label and spine with publisher's name in semi-script letters. Pictorial endpapers. Full color **dust wrapper** with light marginal wear. Overall quite a nice copy with but a slight bump to one corner. Jack Snow was one of the first true experts on Oz and he carried the tradition forward with two books, of which this is the second. He made a special effort to recapture the feel of Baum's language and this book reflects that effort. \$600



20. **Baxter, Doreen.** *Wonderland Tales*. London: J. M. Dent & Sons Ltd., (1958). First edition. 12mo. Red textured cloth with silver lettering on spine; full color pictorial **dust wrapper** (mild shelf wear at spine of wrapper) of a bright, sharp copy of the book. Sixty-six numbered pages of enjoyable stories highlighted with five full color plates and lots of black & white line drawings in text. Doreen Baxter grew up in South Africa and told stories to her brothers and sisters. She did an earlier book, *New Fairy Tales*, that was quite successful and *Wonderland Tales* is the sequel. \$175

21. **(Bears)** *The Baby Bears—Little Boy Blue and Little Bo-Peep Fairy Story No. 4*. Chicago: John Puhl Products, circa 1905. 6 x 3½ inches. Full color pictorial covers with light dusting to rear cover. This is a four panel **panorama** that offers a full color illustrated story of these early bears (all dressed in anthropomorphic garb) and the flip side offers illustrations of the wonderful products and what you can do with them. John Puhl's ammonia products were bought out and became part of *Purex* corporation. A slightly later edition of these advertising books by Puhl was illustrated by Milo Winter and these images look similar in style and presentation? This booklet has a picture of good old John Puhl framed by the two nursery characters. \$150

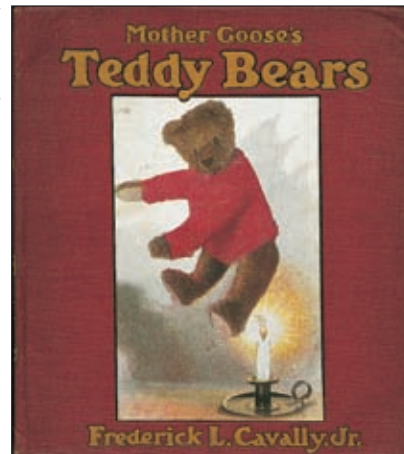


22. **(Bears)** *The Friendly Bears—Little Boy Blue and Little Bo-Peep Fairy Story No. 2*. Chicago: John

Puhl Products, circa 1905. 6 x 3½ inches. Full color pictorial covers with light dusting and some splitting to spine. This is a four panel **panorama** that offers a full color illustrated story of these early bears (all dressed in anthropomorphic garb) and the flip slide offers illustrations of the wonderful products and what you can do with them. \$150

Nice Copy Of Mother Goose Teddy Bears

23. **(Bears)** *Mother Goose's Teddy Bears* by Frederick L. Cavally, Jr. Indianapolis: The Bobbs Merrill Company, 1907. First edition. 4to. Dark red cloth with gold lettering and color paste label; there is some handling to edges of cloth and a faint corner bump of an otherwise really nice copy of the book. This is a spectacular book of early *Teddy Bears*. Each nursery rhyme is paired with a full page color plate of Teddy Bears interpreting the associated *Mother Goose* story. Each text page is set in wonderful line drawing borders and decorations that give us a wealth of great images and ideas. The very early look to the bears is special and only appeared in the first few years before they started to get cute. \$850



(Bears) See also items 38, 73, 75, 211, and 251.

Jolly Good Madeline

24. **Bemelmans, Ludwig.** *Madeline in London*. New York: Viking, (1961). First edition. Large, 4to. Red cloth with black lettering on spine and vignette on front cover. Full color pictorial **dust wrapper** with some light wear at ends of spine of wrapper. Fifty-six numbered pages, every one of which is illustrated, either in full color or with black & yellow delights. Bemelmans was a fine artist and story teller and he was also an inveterate traveler who really knew his places and how to get around. Thus, this story reflects a real knowledge and intimacy that makes the story all the more enjoyable. \$475



A Kemble Masterpiece of Black Interest

25. **(Black Interest)** *The Blackberries and Their Adventures* by Edward W. Kemble. London: Kegan Paul, Trench, Trübner & Co., 1897. First English edition (with the American title page but English information on the covers; there is a presentation on the title page dated 1897 so we can know the publication year.). Oblong, 4to. Cloth backed color pictorial boards with edge rubbing and surface handling. However, all in all this is a far nicer copy than is generally seen of this quite uncommon book. Sixteen full page color plates with separate captions on the opposing page. As you turn the page after a color plate, there is a blank verso and then a page with half page monochrome drawing and a short discussion based on the color

plate topic in heavy stereotypical dialect. The settings are elaborate and the costuming overdone and outrageous. This is a rare and unusual book that gives some understanding to the world of the 1890's. One of the notable books of its kind and it is particularly wonderful to find it in this rather clean and fresh condition! It was another time in the world and although today we blanch and the presentation it is important historically to know something about it. \$2,000



Ida Bohatta-Morpurgo Pussycat Watercolors

26. **Bohatta-[Morpurgo], Ida.** We offer an original pen,



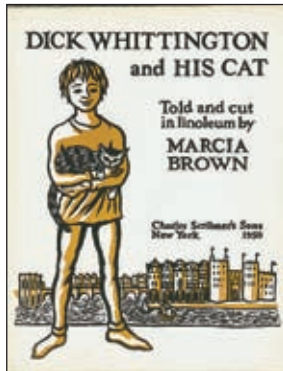
ink, and watercolor that was used as a full page color plate in *Miau!* with illustrations by Ida Bohatta Morpurgo. Munich: Joseph Mueller, 1936. The image is 4¼ x 4¼ inches and is signed in full; it is painted on paper. The image accompanies *Oh dear, I wish I'd stayed at home, I wish I'd never stirred, I wish I hadn't climbed the tree to chase a silly bird,...* The German books from this era have their own special style and it is quite something to have the original art from one of them. \$950

27. **Bohatta-[Morpurgo]**. We offer an original pen, ink, and watercolor that was used as a full page color plate in *Miau!* with illustrations by Ida Bohatta Morpurgo. Munich: Joseph Mueller, 1936. The image is 4¼ x 4¼ inches and is signed in full; it is painted on paper. The image accompanies *This washing business is enough to make a cat downhearted, no matter how we scrub, we're still as black as when we started.* \$950



Caldecott Honor Book-Signed

28. **Brown, Marcia**. *Dick Whittington and His Cat*. New York: Charles Scribner's Sons, 1950. First edition. 4to. Grey pictorial cloth with black lettering on spine; the book is in nice condition. Color pictorial **dust wrapper** with a small piece missing from front corner and surface damage to the rear of the wrapper. This copy is **signed in full** by Brown on the front free endpaper. This title was a **1951 Caldecott Honor Book**. Every page has powerful linoleum block illustrations to accompany the story of this ambitious and accomplished lad from ancient London and his pussycat companion. The style of art and the choice of font reinforce the sense of time and place effectively. \$375



Signed Limited with Drawing

29. **Brown, Paul**. *Hits and Misses*. [New York:] The Derrydale Press, (1935). **Signed, limited edition of 950 copies (author's copy)**. 4to. Cloth backed color pictorial cloth with staining to edges of cloth (both inside and outside of the cover); the book is clean. There is a **pencil drawing with presentation, date, and full signature on the half-title page** by Brown. The book provides the material from Brown's sketchbook that is replete with pencil drawings of horse show and events in considerable detail by a man who certainly knew horses. \$1,250



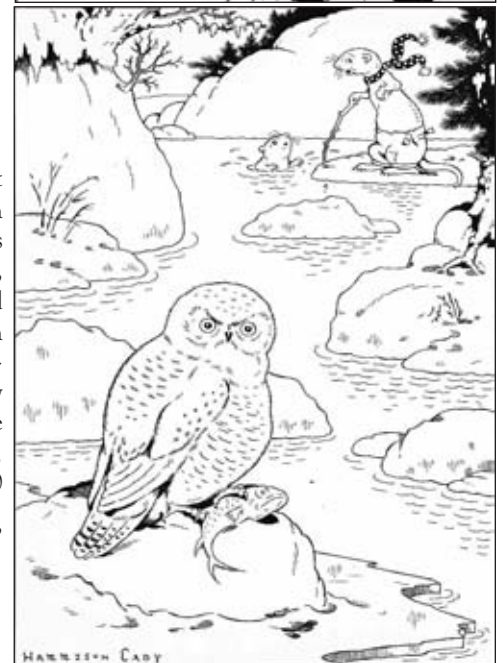
2 Full Page Originals by Cady for Color Plates

30. **Cady, Harrison**. Original pen and ink drawing that was used as a full page color illustration in *Billy Mink* by Thornton Burgess (Boston: Little, Brown and Company, 1924). The image is drawn on card and is about 13 x 8¾ inches and is signed in full. There are printing notes in the margins and the picture is in lovely condition. The image appears at page 144 and is entitled *Sometimes Billy would find scraps of meat.* \$750



IT SHOULD BE NOTED THAT THESE ORIGINAL ARE IN BLACK AND WHITE BUT COLOR WAS ADDED IN THE PRINTING PROCESS TO GET THEM READY FOR FINAL BOOK PRODUCTION.

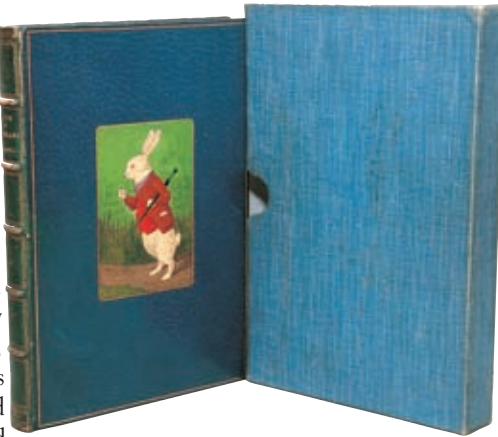
31. **Cady**. Original pen and ink drawing that was used as a full page color illustration in *Little Joe Otter* by Thornton Burgess (Boston: Little, Brown and Company, 1925). The image is drawn on card and is about 13¼ x 9 inches and is signed in full. There are printing notes in the margins and the picture is in lovely condition. The image appears at page 196 and is entitled "Well son," he said, "what did you see?" \$900



Caldecott Award. See items 28, 167, 192, and 225.

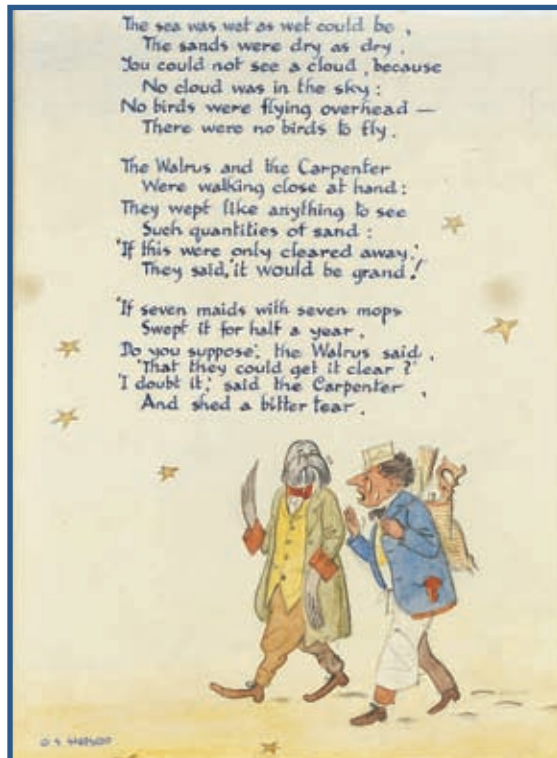
Special Limited Edition Alice in Wonderland

32. **Carroll, Lewis.** *Alice's Adventures in Wonderland* with the original illustrations of John Tenniel. London: Philip Lee Warner, Publisher to The Medici Society, Ltd., 1914. **Limited, numbered edition of 1,000 copies on handmade Riccardi paper.** 8vo. TEG. Full leather (binding is signed *Birdsall London & Northampton*) with color inlay on the front cover of the *White Rabbit* and raised bands and gold lines on the spine; there is slight rubbing to the raised bands of an otherwise clean, fresh copy of the book. It is housed in a **cloth slipcase** that has at most a touch of rubbing at corners. In short, a lovely copy of the book. 131 numbered pages, including Christmas Greeting, for this rather attractive and carefully executed version of the story with fine paper and quality printing. Lovett 71a. \$1,500



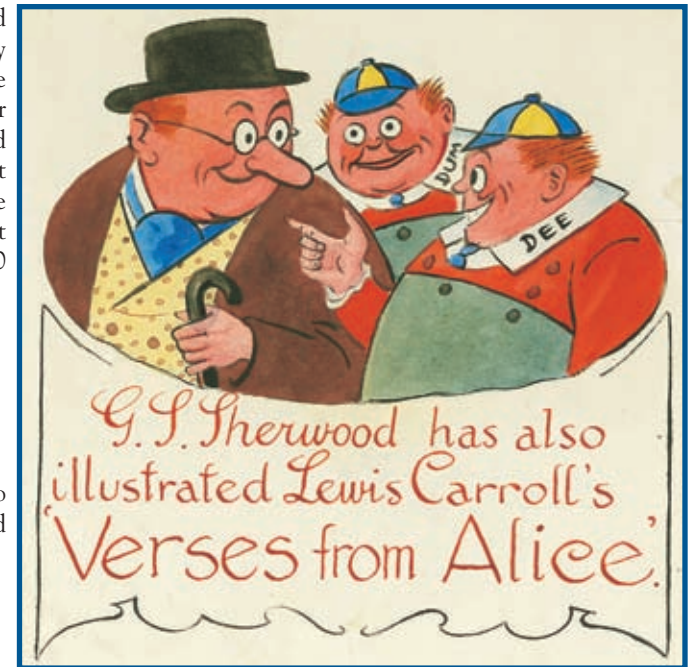
2 Sherwood Watercolors with Alice Themes

33. **(Carroll)** Original pen, ink, and watercolor that was used as a full page color illustration in *Verses from Alice* (London: Collins, 1944). The image is painted on artist's board and is about 10½ x 7¾ inches and is signed in full. The image accompanies the verses for *The Walrus and the Carpenter* and is quite charming. Sherwood apparently was quite accomplished in black and white for so-called humorous sketches and this was an initial foray into full color. Well done and good fun in the Carroll style. \$650



34. **(Carroll)** Original watercolor that was used as an illustration in *Edward Lear's Nonsense Alphabet* (London: Collins, 1950). The painting is done on artist's board; the image is about 6 x 5½ inches. There is some soiling to the card outside of the image area which is clean and bright. This image

appeared at the end of the book to notify the readers that there was another Sherwood illustrated book on the way; sort of like showing the coming attractions at the movies. \$950



Carroll. See also items 119, 130, and 226-227.

Post Cards, Puzzles, and Cats Galore!

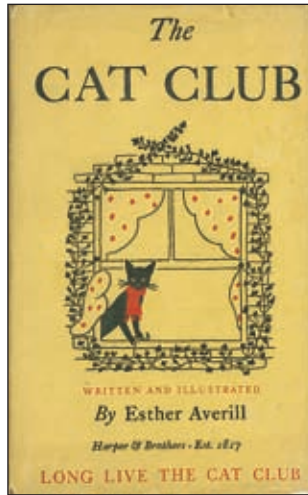
35. **(Cats)** *Tuck's Playtime Picture Puzzles.* London: Raphael Tuck & Sons Ltd., circa 1910. This is an amazing set which combines many eagerly sought elements. We have a group of six postcards in the *Tuck Oilette* series which are illustrated by Arthur Thiele (signed *Arth Thiele*). Then, each of these cards is repeated on a card mounted jigsaw puzzle in the same size as the post card. Then, the entire group is housed in its original **cardboard box.** The box is broken but seems basically complete. Thiele was one of the major illustrators of fine cat postcards and was considered in the same category (sorry for that) as Wain and Grandville with his anthropomorphic animals but he



used the everyday settings of his world. He was born in 1841 in Germany and much of his work was published in Switzerland and Germany. The extra feature of the jigsaw puzzles is certainly great and then to have the full set in their original box is icing on the cake. Oh yes, the cards are unused. \$800

The First Cat Club Title

36. (Cats) *The Cat Club or, the life and times of Jenny Linsky* by Esther Averill. New York: Harper & Brothers, 1944. First edition. 12mo. Red cloth with yellow lettering and vignette on the front cover; color pictorial dust wrapper; a clean copy of the book with maybe minor dusting to the wrapper. There are thirty-two numbered pages which have two-color illustrations and drawings throughout. This is the first book Averill illustrated by herself and the first book in *The Cat Club* series which reached a dozen titles before she was through in 1972 with *The Captain of the City Streets*. Averill had quite a career which included a run in Paris with the Domino Press and her collaborator Lila Stanley that started with *Daniel Boone* illustrated by Fedor Rojankovsky. She was also an editor of *Women's Wear Daily* upon her graduation from college. \$400



(Cats) See also items 26, 27, 95, 142, 199, 224, and 261-262.

37. Chamberlain, Sarah. *A Frog He Would A-Wooing Go*. Portland, Oregon: The Chamberlain Press, 1981. Signed, limited edition of 125 copies. Square, 12mo. Color illustrated boards with stitched binding; a fine copy in as new condition. Sarah Chamberlain produced some wonderful books and this was the first publication which she did in Oregon after having moved from New England. It is printed on a delicate rice paper with charming border decorations on each text page. The wood engravings accompany each stanza and show her technical excellence and charming view of the animal world. Years ago we had her illustrate a miniature book for us and she is charming to work with as well as the charm of her books. \$225



Three Bears Special Edition

38. Chamberlain. *The Three Bears*. Portland, Oregon: The Chamberlain Press: 1983. Signed, limited edition of 125 copies. 12mo. The book is bound in patterned paper covered boards with a paste label on the spine with the book title. Her wood engravings have a special life and energy to them that is very exciting. The joy for her of having her own press was that she had total artistic control over the projects. That was also the down-side since she had to do everything and it was difficult. Nonetheless, the production was great and resulted in a lovely book. \$275



Father Christmas is in Good Shape

39. (Christmas) *Old Father Christmas* with illustrations by C. S. Flint. London: Ernest Nister, circa 1890. Shapebook cut around the outline of a giant Christmas tree being carried by *Father Christmas*. The book is 10 x 7 inches. There is some light wear to the covers which are full color pictorial. Internally, there are fourteen pages (counting inside covers) which offer the title story plus a few more stories within that are set in the warmer months. There are ten full color chromolithographic illustrations plus some little black & white vignettes on edges of the pages that make this quite an appealing production. \$400



3 Delightful Stories About Christmas

40. (Christmas) *The Christmas Book* illustrated by G. A. Davis. New York: McLoughlin, circa 1905. 4to. Green cloth backed full color pictorial boards; there is wear and soiling to the covers. There are a few brown spots on the verso of the title page. There are three stories in this creative book: *The Night Before Christmas*; *Christmas Day*; and *The Day After Christmas*. There are thirty-two pages within, each with a full color illustration, either full page, or with text, for a rather luscious and quite droll view of the Christmas days. Good fun and lots of seasonal humor. \$475



Christmas ABC Cloth Book

41. (Christmas) *Christmas ABC*. Akron: The Saalfeld Publishing Company, (Saalfeld's Mustlin Books, code number 600D) 1910. The book is 12½ x 6 inches; the cloth covers are in full color and except for light soiling to a small section on rear cover, are clean and fresh. Each of the cloth pages (there are three cloth leaves, each made up of doubled-over material) offers several letter references taken from the joy of the Christmas season, *Y is for the Yule Log*, etc. \$350



42. **(Christmas)** *Der Weihnachtsmann* (*Father Christmas*, code number 611) with pictures by Curt Junghandel and verses by Clara Fritzsche. Nürnberg: A. Jasper, circa 1920's. This is a Christmas **shapebook**, 12 x 6½ inches in size cut around the shape of *Father Christmas*. Cloth backed full color boards with some overall edge wear and tape reinforcement for hinges. There are twelve pages within, four in full color, for a book that gives a somewhat lighthearted presentation of the Christmas stories. These children are playful and we get a nice change to the usual serious and important view of Christmas. Junghandel was a German illustrator who studied in Munich about 1900 and then had a career illustrating books and a children's magazine, *Die Kinderwelt*. He continued working as the political world changed and this magazine was renamed *Deutsche Kinderwelt*. \$250



43. **(Christmas)** *The Night Before Christmas* (code number 866) illustrated by Ethel Hays. Akron: The Saalfeld Pub Co., 1945. Large, 4to. Full color pictorial boards; full color pictorial **dust wrapper** with some shelf wear to book and edge and surface wear to the wrapper. There is some cracking to the edge of the spine of the book itself. Inside, the book is bright and clean. Every page is illustrated in full, energetic color to follow the well-known verses. In addition, there is a four panel pull-out **panorama** attached to the inside front cover that gives us the eight reindeer pulling Santa's sleigh. The panorama is cut along the top edge to follow the shape of the picture so we have a little of everything. \$250



(Christmas) See also items 121, 177, 198, 248, 250, 255–256, and 258.

(Cinderella) See items 72, 105, 188, 197, and 232.

Unbelievable Nister Circus Presentation

44. **(Circus)** *Nister's Unrivalled Circus an amusing novelty for children* (code number 1500). London: Ernest Nister, circa 1896. This is a **boxed set of treasures**; the box measures 12 x 12 x 1 inches and it has printed paper covering showing elements of the circus excitement. There is some light soiling and dusting to the box as well as some reinforcement to the inside of the box. There is some tape reinforcement to the edges of the pop-up and a few pieces have been reinforced from beneath but overall, a nice example of an extremely uncommon item. The toy makes up into a three-panel circus



with lots of free standing characters in a way that is clearly inspired by Meggendorfer but with Nister's special flair. The pieces are printed in chromolithography and are fresh and wonderful. I cannot resist observing that the set retailed for \$1.35 in 1897. See Montanaro, page 280. \$4,000

Harry Clark Original from Faust

45. **Clarke, Harry.** Original pen and ink drawing with gold and silver highlights that was used as a chapter heading on page 234 of Goethe's *Faust* (London: George G. Harrap & Company, Ltd., 1925). The chapter is entitled *Walpurgis Night's Dream or The Golden Bridal*



of *Oberon and Titania an Interlude*. The image is about 3½ x 5 inches and is painted on paper. This is a lovely piece of work by Clarke and it is made even more special since in this orig-

inal there is extensive gold and silver decoration that was not retained for the book. The Faustian bargain certainly seems an appropriate topic for Clarke's artistry and he brought his own special brand of Hell and Damnation; they were made for each other. By the way, *Walpurgis Night* is the traditional *German Witches' Night* that occurs on April 30th, the night before May 1st. \$6,500

Signed Limited Edition Faust

46. (Clarke) *Faust* by Goethe translated by John Anster. New York: Dingwall: Rock Limited, [1925]. Signed, limited edition of 2,000 copies. 4to. TEG. Grey vellum backed boards; spine with gold lettering and borders. Printed dust wrapper with a few minor chips along lower rear edge of an otherwise quite nice dust wrapper. Original card-board slipcase with some wear along edges and some minor spotting along spine. A very good copy of this title indeed. Twenty-two full page illustrations in color, black & white line drawings, and black & white with wash. Finally, sixty-four line illustrations within the text. The *Faustian Bargain* certainly seems an appropriate topic for Clarke's artistry and he brought his own special brand of Hell and Damnation; they were made for each other. I can remember reading *Faust* during a youthful summer between semesters and being utterly captivated. I still wonder what bargains I made without realizing what had happened! \$1,650



Lovely Copy of Clarke 1st US in DJ

47. (Clarke) *The Fairy Tales of Charles Perrault*. New York: Dodge Publishing Co. [1922]. First American edition. 4to. Blue cloth with white lettering and gold stamping; a bright attractive copy of the book. Full color pictorial dust wrapper with some marginal tears and a few small chips. Twelve full page color plates and twelve full page black & white plates and black & white drawings to illustrate these stories with a decidedly Clarke approach. The black & whites are dark and demanding while the color plates are highly decorated with a strong eye towards costume. I think there is an incongruous aspect to Clarke illustrating Perrault with the contrast in their individual world-views that is enough to make you stop and think. \$1,750



Signed with a Sketch

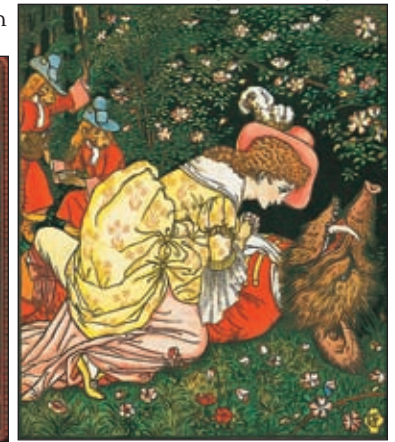
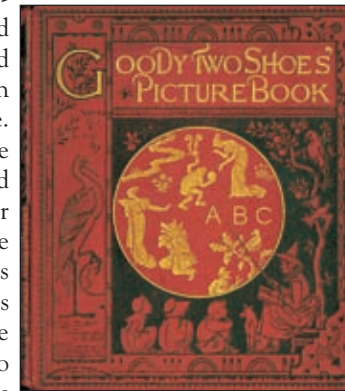
48. Corbett (Melcher), Bertha. *What's on the Air?* Topanga, California: Self published(?), (1928). Small, 4to. Color pictorial stiff card covers with some darkening to edges and some chipping to perfect binding. This copy is signed in full with a sketch on the first page. Melcher is the married name for this lady who created the imagery for *Sunbonnet Babies* (written by Eulalie Osgood Grover) around 1902. This book is a very cute project which she executed with her daughters as a family frolic. In 1928 radio was just starting to be widely available and she took the theme and did this book which is filled with quite amusing text along with her well-known *Sunbonnet* children throughout the pages. Her daughters are credited with aspects of the book and all in all, it must have been fun. The book is done all in black & white with pictures everywhere; the color cover shows two little children with an early antenna around a campfire. \$200



Sincerely Yours
Bertha Corbett Melcher.

4 Crane Classics in One Volume

49. (Crane, Walter) *Goody Two Shoes' Picture Book* containing *Goody Two Shoes*; *Beauty and the Beast*; *The Frog Prince*; and *An Alphabet of Old Friends*. London: George Routledge and Sons, circa 1880. 4to. Dark red embossed cloth with black decorations and gold lettering and decorations on cover and spine. There is a little shelf wear and some minor weakness to the hinges. This book combines four of the Crane toybooks into this sumptuous offering of his highly graphically interesting work. There are twenty-four pages of full color illustrations and several pages of black & white text completing each of the four stories within this combined volume. His layout appears classical in form until you look closely at the illustrations which have humor and satire throughout. It is a constant surprise to see these serene images with their crazy insides. Crane was a giant of his time in design and illustration; it is always a joy to see his work with its creative leaps \$1,200



50. (Cut-Outs) *Give A Show* (everything needed is in this book). Chicago: The Goldsmith Publishing Co., 1933. Oblong, 4to. Full color pictorial paper covers with stapled binding. There is some light dusting and a small nick in edge of front cover and the spine is partially split; else a clean copy that is **complete and uncut**. There are six leaves within offering black & white text as well as six full page, full color cut-out masks. This is a book that gives the lucky child a full set of *goodies* to let them conduct a show, with the masks, instructions, and tickets. \$350



51. De Brunhoff, Jean. *Babar and his Children* translated from the French by Merle Haas New York: Random House, (1938). First American edition. Small, folio. Cloth backed color pictorial boards with some edge chipping and wear, especially along lower edge. Full color pictorial **dust wrapper** with chipping along folds and at spine; there are pieces missing along edges on front of wrapper. Internally, a clean lovely copy that shows that even elephants have tribulations with their children. And, it always remains that way which is both the joy and the outrage of it all. \$400

Signed by De Monvel

52. De Monvel, M[aurice Louis] B[ouquet]. *La Civilité - Puérile et Honnête*. Paris: Plon-Nourrit et Cie, (circa 1890's). Oblong, 4to. All edges tinted red. Dark golden boards with some edge and corner rubbing; internally fine. The covers have a raised color decoration in the shape of a little boy kissing the hand of a young girl in a courtly style. This copy is quite special since it was **signed in full by de Monvel**. It is uncommon to find his signature and this is a nice copy of the book. Each page of the book is

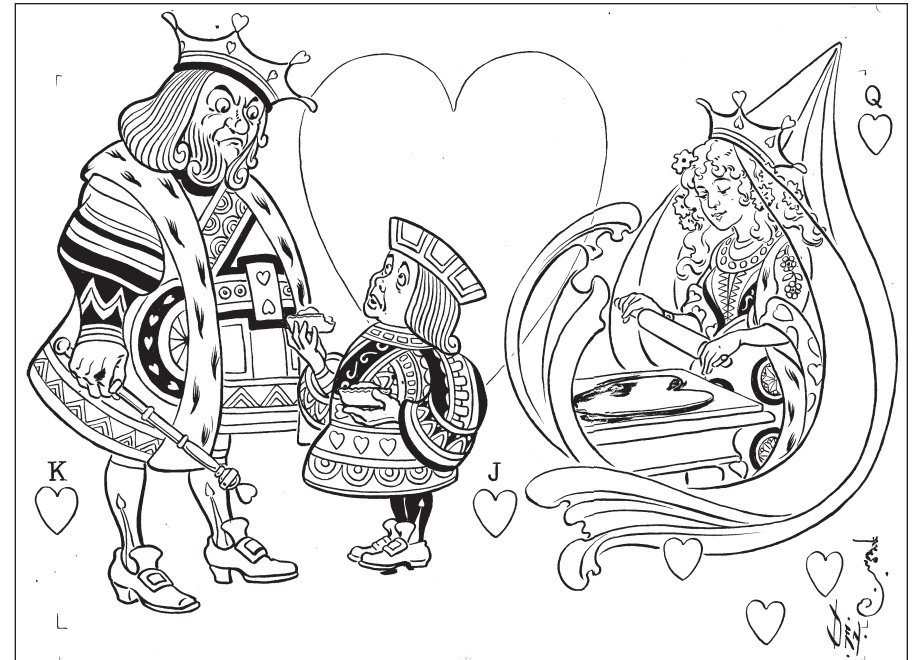


a full color illustration surrounding the text which follows the various elements of civilized behavior in proper society. On the other hand, there is a cynical element of realism since the children fight over dolls, lick their plates clean, and generally behave as real children are inclined to do. In fact, we have one little boy surreptitiously using a fine gentleman's pocket as a handkerchief. Goodness! \$975

M. Boulet de Monvel

Denslow Original for Mother Goose Nursery Rhymes

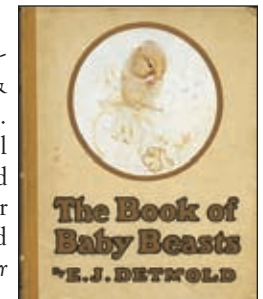
53. Denslow, W. W. We offer an original pen and ink drawing done by Denslow for a book *Ye Old Time Nursery Rhymes* by Mother Goose with pictures by W. W. Denslow. The image



accompanies *Queen of Hearts*, circa 1910. The drawing is done on card (the card is about 14½ x 19½ inches in size). The image nearly fills the card. The outer edge of the card is lightly browned. The picture is lovely, in fresh condition, and very special indeed. The drawing is signed with Denslow's initial monogram. \$6,000

Baby Beasts by Detmold

54. (Detmold, E[dward]. J[ulius].) *The Book of Baby Beasts* with descriptions by Florence E. Dugdale. New York: Hodder & Stoughton, circa 1911. First American Edition. Large, 4to. Cloth backed boards with brown lettering and circular full color paste label of a cute squirrel; edges of boards rubbed and a bump to the lower edge of the front cover. There is some minor overall shelf wear. 120 numbered pages with nineteen mounted full color plates (one for each described animal—from *Polar Bear*



to *Fawn*) with charming pictures of wild animals at their youngest and most appealing. Detmold did this better than anyone else by combining naturalistic accuracy and artistic gentleness. \$475

Detmold Original from Nature Portfolio

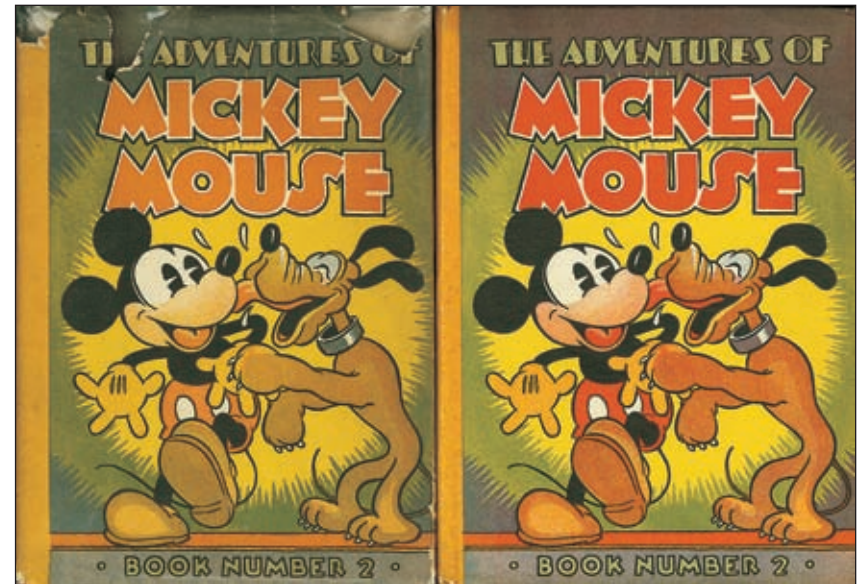
55. **Detmold.** Original pen, ink, and watercolor that was used as a full page color plate in *Detmold's Portfolio of 24 Drawings from Nature* (London: Dent, 1919). The image is 10 x 7½ inches and is signed with his initial monogram. The image accompanies *Squirrel*. This image also appeared in *The Book of Baby Beasts* (See above). Edward Detmold was one of



the major artists of this century and his nature paintings and exquisite renderings of classic tales from fanciful stories are some of the finest work that has been done in its genre. Edward, and his [older] twin brother, Maurice, were an instant success at a very early age. Their father was an electrical engineer who somehow recognized their special genius, yet delicate temperament; he decided against public school and sent them into the care of an uncle, Dr. E. B. Shuldham, who oversaw their entire early development. He was widely knowledgeable of natural history as well as Japanese prints. They even spent some time with another uncle, Henry E. Detmold, who was himself an accomplished painter. These various forces worked to build their artistic and personal developments and they emerged, at a very early age, mature artists. We can see the influence of this background in the art which they produced the rest of their lives. Maurice killed himself [1908] and Edward was left to carry the family's artistic torch for the next 50 years. A wonderful example of his nature work. \$1,750

Mickey Mouse Book 2 in Dust Wrapper!

56. **Disney, Walt.** *The Adventures of Mickey Mouse: Book Number 2*. Philadelphia: David McKay Company, (1932). First edition. 8vo. Full color pictorial boards with slight shelf wear; full color pictorial **dust wrapper** with edge wear and tears along upper edges. Every page is il-



lustrated in color to accompany the text in the early days when Mickey Mouse was full of fun and so very innocent. The endpapers provide a map of the neighborhood and even show where the treasure was found. A first edition from the very early days of the Disney developments \$1,750

Scarce Paper Doll Set

57. (Disney) *Donald and Daisy Duck with original cartoon costumes (code number 532)*. Canada: Ontex, circa 1950's. This is a **boxed** set of two paper dolls (printed on one side of stiff cardboard) and mounted on another piece of cardboard. There are four sheets of full color cut-out outfits. The box is about 9¼ x 12½ x 1 inches and has some wear to the surface and edges. However, it is complete and rather colorful. This is a somewhat uncommon item with a subtly different set of colors and images. Each of the pages is titled (corresponding to the adventure which these two enjoy). *Going to School*; *A Fire in the Night*; *The Princess and the Pirate*; and *Baking a Pie*. Complete and uncut. \$550



58. Disney. *Nursery Stories from Walt Disney's Silly Symphony*. Racine: Whitman Publishing Company, (1937). 4to. Cloth backed illustrated boards with minor edge wear. Full color pictorial **dust wrapper** with some overall wear to wrapper; internally, the paper is somewhat browned. There are six full page color plates plus many black & white drawings in text. 212 pages of text and pictures (I wonder if this is a boiling point) give us Disney's nursery rhymes with new and different characters rather than the traditional gang we know so well. There is a soft quality to the pictures that is another concept in artistic development that makes this quite an interesting book. \$400



Disney French Snow White Pop-Up

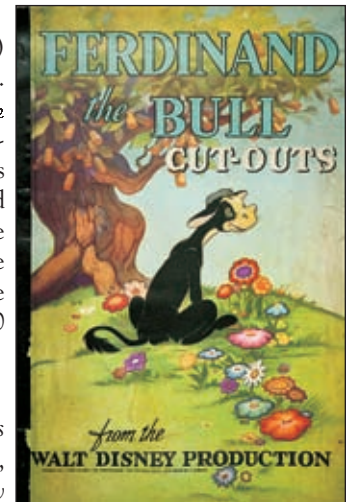
59. Disney. *Blanche-Neige et ses Amies Les Bêtes (Snow White and her friends the animals) (Les Albums Hop-La!)*. Paris: Hachette, (1938). First edition. 4to. Full color illustrated boards with minor rubbing to edges and along spine. Sixty numbered pages with three wonderful pop-ups, including an elaborate forest



scene with *Snow White* and all the animals. The book includes extensive text (in French) along with black & white drawings, some full page. There was no comparable American pop-up of this version and it will make a grand addition to a Disney and moveable collection \$800

Ferdinand Cut-Outs

60. Disney. *Ferdinand the Bull Cut-Outs (code number 925)* based on the story by Munro Leaf and Robert Lawson. Racine: Whitman Publishing Company, 1938. 16 x 10½ inches. Cloth backed full color pictorial stiff card covers with some wear to the covers. The rear cover offers four punch-outs and there are three pages on stiff card within that also offer lots of full color punch-outs. The images are especially wonderful and they reflect the charming character of the *Ferdinand* imagery. Complete and unpunched. Quite scarce and really great! \$650



Three Boxed Sets of Hankies in Fine Condition

61. Disney. *Walt Disney's Snow White and the Seven Dwarfs Handkerchiefs*. Hollywood: Walt Disney Enterprises, 1938. This is a **boxed** set of eight (seven dwarfs and *Snow White*) hankies all in lovely condition and unused. The box measures about 9¼ inches square and except for some minor rubbing is without faults. According to Munsey, these were manufactured by Bernard Wolf Company of New York during 1938. Disney was one of the early people to realize the value of issuing items that reflected the movie characters and by 1938 they were well on their way into this commercial arena successfully. \$750



62. Disney. *Walt Disney's Snow White and the Seven Dwarfs Handkerchiefs*. Hollywood: Walt Disney Enterprises, 1938. This is a **boxed** set of three (all featuring *Dopey*) hankies all in fresh condition in their original folded state. The box is about 7¼ inches square and in rather fresh condition. We know that these were probably manufactured by Bernard Wolf Company of New York and they were part of a substantial and successful effort to market association items. This box design, but with different hankies, is shown on page ninety of Murphy's book. \$450



63. **Disney.** *Walt Disney's Handkerchiefs.* [Hollywood: Walt Disney Productions, circa 1940]. This box top is shown on page 47 of Munsey but with different characters on the hankies. Munsey tells us that these were done in 1940 by the Hermann Handkerchief Co., Inc., of New York. This is a **boxed** set of three hankies; the box measures about 7¼ inches square and is in lovely condition.



\$400

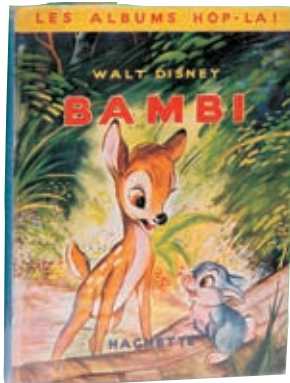
64. **Disney.** *Walt Disney's The Ugly Duckling* adapted from Hans Christian Andersen. Philadelphia: J. B. Lippincott Company, (1939). First edition thus. Oblong, 4to. Green textured cloth with dark blue & red lettering and full color pictorial paste label; minor shelf wear. Full color pictorial **dust wrapper** with some chips at ends of spine. Twelve full color illustrations plus line drawings from the film give a very different and kindly view of the classic Andersen story. Who of us has not felt ugly at some point in our lives and this tale gives hope and solace?



\$300

Moveable Bambi

65. **Disney.** *Bambi* after Félix Salten (*Les Albums Hop-Là!*) with French text in translation by Henri Bloch. Paris: Hachette, (1949). First edition. 4to. Spiral binding and full color illustrated boards for this volume. Full color pictorial **dust wrapper** with a few closed tears in the wrapper. Twenty-four numbered pages with five full page color tab-activated moveables, all in fine working order. The book is illustrated throughout, both in sepia-tones and color. *Bambi* was the first movie I ever saw and it left quite an impression on me. When we took Kim to see it, I was so excited to recreate a childhood experience; however, the film broke, we were sent home early, and never returned. I guess history is always new and never really repeats itself. This book was not published in the US.



\$475

Wonderful Early McLoughlin Paper Doll

66. **(Dolls, Paper)** *Stella.* New York: McLoughlin Bros., circa 1865-70. 5¼ x 2¾ inches. Color pictorial self cover of a clean copy of the book. The doll herself is printed on a separate sheet (that is five inches high) that is laid into the pictorial folder. There are four pages of outfits (all hand colored) that are really quite elegant for this lucky little lady; the tops of the pages are uncut. The rear cover has a list of four different McLoughlin paper doll series including this title in *Series No. 1*. Complete and **uncut**. This doll is pictured in Howard's book.



\$600

2 Peter Thomson Panorama Paper Dolls

67. **(Dolls, Paper)** *Alice.* Cincinnati: Peter G. Thomson, circa 1870. Full color pictorial stiff paper covers forming a **panorama** that is a total of five panels; this is basically a very nice copy of the book that is complete and **uncut**. The book is 4½ inches high and the cut-out doll is 4 inches high. The rear cover gives us *Alice* ready to be cut out and dressed; inside we have three panels of clothing and accessories. This is a very studious little girl with her slate ready to take to school and studies.



\$650

68. **(Dolls, Paper)** *Ruth.* Cincinnati: Peter G. Thomson, circa 1870. Full color pictorial stiff paper covers forming a **panorama** that is a total of five panels; there are a few marks on basically a very nice copy of the book that is complete and **uncut**. The book is 4½ inches high and the cut-out doll is 4 inches high. The rear cover gives us *Ruth* ready to be cut out and dressed; inside we have three panels of clothing and accessories. This is a very studious little girl with her slate ready to take to school and studies.



\$650

Bright as a Sunbeam

69. (Dolls, Paper) *Little Sunbeams New Series of Dressing Dolls No. 3 Charming Helen*. London: Raphael Tuck & Sons, 1894. This is a boxed set of paper dolls: the box is 10 x 6 inches and has some dusting and tape strengthening to the bottom. The doll is about 9½ inches tall with her paper stand. There are four outfits and three hats (as called for by the attached label), all in bright condition. The set is complete and in fresh condition. Tuck did many of these boxed paper dolls but they are hard to find and quite wonderful!



\$375

70. (Dolls, Paper) *My Lady Betty and Her Gowns (Our Pets Dressing Series No. 101)*. London: Raphael Tuck & Sons, 1894. The doll is housed in her original printed paper envelope which is 7 x 4½ inches and has some light wear but is complete. The doll within is 6 inches tall with her original paper stand attached to the back. There are three outfits and two hats.

\$110



Lordly Lionel is a Fine and Elegant Gentleman

71. (Dolls, Paper) *Lordly Lionel—The Prince and Princess Series of Dressing Dolls (Artistic Series V)* designed by Marguerite McDonald. London: Raphael Tuck & Sons, 1894. This is a boxed set of paper dolls in a color fold-over box. The box is 10 x 6½ inches and has wear and is pressed down. The doll is about 9 inches tall and has his original paper stand attached to the back. There are four outfits and four hats to make a complete set of this well-dressed young man.

\$275



Fairy Tale Dressing Doll

72. (Dolls, Paper) *The Fairy Tale Series of Dressing Dolls (Series IX)*. London: Raphael Tuck & Sons, 1894. This is a boxed set of paper dolls in a color fold-over box. The box is 9½ x 6 inches and has wear and is pressed down. The doll is about 8¾ inches tall and has her original paper stand attached to the back. There are four outfits and four hats for this complete set. The outfits make the doll into: *Cinderella at Home*; *Goody Two Shoes*; *The Fairy Godmother*; and *Cinderella at the Ball*. A very elegant presentation.

\$475



Teddy Bear Paper Doll!

73. (Dolls, Paper) *Teddy Bear Paper Doll*. New York: J. Ottmann Litho. Co., circa 1910. This is a wonderful paper doll of an early *Teddy Bear* who was quite a dapper fellow. The doll is housed in a printed paper envelope (the envelope is 11½ x 8¾ inches) and has some wear and staining. The doll is 10½ inches tall; it is in rather nice condition with the original stand on the back. The outfits and hats are cut out and generally in good condition with some roughness to their edges but otherwise clean and bright. Included are: four outfits (formal wear; bathrobe; driving outfit; and baseball uniform) plus five hats (two top hats; baseball hat; driving hat; plus one other?). This doll is pictured in *Mary Young's Paper Dolls, second series*, page 148, although the picture shows a different outfit? The same envelope and doll were issued by Slechow & Richter with an identical envelope except for the publisher's name. This is a nice group of early *Teddy Bear* images presented in paper doll format.

\$350



74. (Dolls, Paper) *The Munsingwear Family Cut-Outs*. Minneapolis: Munsingwear, circa 1918.

6¾ x 3¾ inches. This is an eight panel **panorama** that has black & white printing with illustrations about the various roles of their product on one side and full color cut-out dolls on the other side. The booklet is in lovely condition

and is complete and **uncut**. The product is what were known as *union suits* and the dolls are all in their long underwear which is both charming and delightfully dated.

\$185



75. **(Dolls, Paper)** *The Three Bears in Great Big Cut-Outs* (code number 2142). Akron: The Saalfield Publishing Company, 1937. 15 x 10½ inches. Full color pictorial punch-out covers with slight handling to edges. There are four full color pages of punch-outs within the book along with two pages of black & white printing to tell the story (in both words and pictures) for this rather spectacular book. The book is complete and **unpunched** and we get a traditional view of the three bears but in a very dramatic and quite impressive presentation. \$225



76. **(Dolls, Paper)** *Uncle Sam's Little Helpers Paper Dolls* (code number 2450) with pages signed Ann Kovach. Akron: The Saalfield Pub. Co., 1943. Large, 4to. Full color pictorial card covers (the front cover has a window that reveals a picture of *Uncle Sam* from the page beneath) with six punch-out dolls of children and their pets. There are eight pages with full color cut-outs offering lots of outfits that give the youngsters a chance to dress up like the service people in the war. The book is **uncut**. Plus there is a page laid in that repeats the *Uncle Sam* character (this one page has some roughness to edges whereas the others are fresh). My guess is that this lets you still see him through the window even after you have cut all out and put them together. \$300

77. **(Dolls, Paper)** *My smallest doll's room—furnished nursery with several dolls for dressing and nice toys for same* (code number 10300). Germany: no information. This is a five panel **panorama** (one panel is double width) with full color cut-outs and its **original printed envelope**. The card is 3¼ x 13½ inches.



The card is **uncut** and complete and the envelope is in rather nice condition. Nicely done with attractive images. \$250

(Dolls, Paper) See also items 57 and 60.



Saturday Night Fever Was Never Like This

78. **(Dolls, Paper Metamorphic)** *Das lustige Tänzerpaar mit Veränderungen* (*The jovial dancing couple with transmutations*). No publication information but probably Germany, circa 1850, although the letter identifiers are missing the j which is typically French? The box is hand-colored lithography; it is about 8 x 6 x ¾ inches and has some minor wear but is complete (missing a small section of gold braid). There is a little dusting to the pieces within. When the box is opened it reveals four divided sections, each containing hand-colored lithography pieces. The pieces are printed on card and have letters printed in their corners which can help in assembling the pieces that go together. There are twenty-one pieces (of twenty-four). The set is really neat. The upper half of the box has the upper half of the partners, girls to the left and guys to the right. The lower half is similarly arranged to make it a little easier to match the teams. \$1,400



Uncommon Early New York Battledoor

79. **(Early American)** *The London Battledoor* [sic]. New-York: W. B. Gilley, not after 1824. 6½ x 4 inches. Printed paper with woodcut on front cover; the cover is worn with pieces along spine folded back and some splitting to the spine. Internally there is some dusting but it is not too bad. This is not the traditional *Battledore* in fold-over format, but is instead issued in book format with eight pages (counting inside covers) printed on stiff card which at least pays homage to the usual presentation. The book consists mainly of a full alphabet with woodcut illustrations of mostly birds but completed with other animals. The **AS** copy has its wrapper mutilated with some loss of text and illustrations. Not in **oclc**, Yale, etc. Uncommon and nicely executed. *S is a Sparrow that eats up the corn.* \$800



John Gilpin from Newburyport

80. (Early American) *The Facetious History of John Gilpin and The Retired Cat*. Newburyport: W. & J. Gilman, 1823. 16mo. Rose-pink printed wrappers with elaborate border and woodcut on front cover; the rear cover has ads and woodcut decorations. There is some light dusting and a bit of wear to spine of a rather clean copy of the book. There are twenty-four numbered pages counting covers (both inside and out). There are three full page woodcuts and numerous other woodcuts throughout the book as the story unfolds about this far-ranging and oft confused gentleman. Not on OCLC; not in Yale; not in Princeton. \$300



Stunning Solomon King Copperplates

81. (Early American) *The History of Blue Beard and Little Red Riding Hood* (i. e. by Charles Perrault) exemplified in *A Series of Figures for the Amusement and Instruction of Good Little boys and Girls* with eight copperplates. New York: S. King, 1828. A new edition. 6¼ x 4 inches. Printed stiff paper covers with some handling and light marking but a rather crisp attractive copy of the book. There are sixteen numbered pages plus the eight pages of copperplates (not in pagination) for this classically Solomon King publication with its elegant and well executed illustrations. Yale has this book but it is not in AAS. This is the unrelenting version and *Little Red Riding Hood* meets an untimely end and that is that. \$1,800



82. (Early American) *The Stages of Human Life*. New York: C. Shepard, between 1835–1837 (based on Shepard's Providence location). Not in AAS; not in OCLC. 12mo. Green printed paper wrappers with a few spots of surface rubbing and some light dusting. A curious book indeed. There are sixteen numbered pages but they also count the blank backs of the printed pages. There is no title page but based on the two English editions of this title and pagination, this is as issued. Probably this is an American edition of



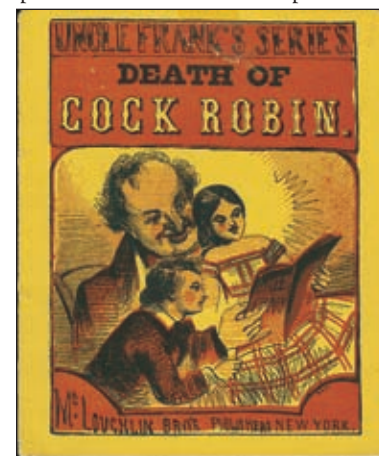
the Darton (published in 1836) and the 1825 version listed on OCLC but no publisher given. Each text page has a half-page hand-colored woodcut. The story is as the title suggests and follows the progression of a life from cradle to grave with, as is typical of this time period, very little apology for the reality of it all. Needless to say, the topic has been around for many years and appears in a variety of religious notions. Not in Yale. \$675

American Mr. Stops Starts Here

83. (Early American) *Mr. Stops; or, the Guide to Punctuation*. New-York: no other information known, circa 1845. 12mo. Blue printed paper wrappers with roughness to edges and a section of lower front wrapper missing. There are marginal tears throughout and the lower part of the first page is missing taking some text with it. There are several copies known to OCLC but there is no information as to publisher, etc. Not in AAS. This looks very like the English *Punctuation Personified* that was issued in 1824. Each page has a line drawing that is accompanied by several text discussions of the various punctuation marks and how they are used and how they are fun to use. A delightful dissertation on an otherwise dry subject. \$750



84. (Early American) *Death of Cock Robin* (*Uncle Frank's Series*). New York: McLoughlin Bro's., between 1858–1862. 5½ x 4½ inches. Color pictorial wrappers printed in red & black ink; a rather clean fresh copy with a hint of foxing behind the pages. The wood-engraved wrapper is signed e. p. c. (i. e., Edward P. Cogger). Eight pages within, each with a half-page hand-colored wood engraving that follows the classic verses that lead to yet another high-profile murder trial of the sparrow. \$300



Item 84



Item 85

85. (Early American) *Life and Death of Cock Robin*. New York: McLoughlin Bro's., Publishers (30 Beekman Street), circa 1864. 7½ x 4½ inches. Dark blue printed paper wrappers with

a few spots, some clear tape, and minor splitting to ends of spine; a few spots on pages inside. Eight pages within, each with one or two half-page hand-colored wood engravings. These are the images that we think of for *Cock Robin* and the verses are taken seriously and literally for this tale of woe and mayhem with a bow and arrow. \$250

Charming McLoughlin Hand-Colored

86. (Early American) *The Robber Kitten, Mr. Fox, Simple Simon, Three Little Kittens, and The Frog He Would a-Wooing* (Aunt Lulus' Series) illustrated by J. H. Howard. New York: McLoughlin Brothers Manufacturers, [1867]. Tall, narrow 4to. Color pictorial papers covers with a small hole in the front cover and some minor staining throughout. This is really a wonderful book. The stories are arranged in two columns per page, each column with some text associated with each of two hand-colored woodcuts. Between the pages of stories, there are pages of black & white text and lessons, and instructive materials. This is an uncommon series and this title not in AAS. Not in OCLC. This is an unusual McLoughlin in terms of format and presentation. Justin Howard was a prolific illustrator and the list of his works for McLoughlin is substantial. \$750



(Early American) See also item 131.

Stunning Boxed Life in Venice

87. (Early Boxed Paper Toy) *Life in Venice*. Vienna: M[atthias]. Trentsensky, circa 1850–1860. This is a boxed set of paper covered wood pieces that can be set up to reflect a complex scene in Venice. The box is highly decorated with a hand-colored pictorial illustration on



the front cover and gold braid and decorations for the rest of the box top. The box is about 10½ x 8¾ x 1¾ inches. There is some minor wear to the box and the pieces within are in lovely condition. There are thirty-one pieces each of which is a hand-colored lithograph attached to a wooden base so that they can be set up to reflect the various activities of har-

vest, wine making, and consuming. The set was published by Matthias Trentsensky who was based in Vienna where he was born in 1790. He became famous for publishing toy theatres and theatre sheets. It is amusing to realize that Matthias was a retired military person with a pension so that many of the early publications were done through his brother's name, Joseph, to avoid getting caught and losing his pension. Sounds like today's news. The materials were then retailed via A. N. Myers & Co., in London whose label appears on the box top. However, they got the spelling of Oxford Street wrong and have it as Oxfort Street. The set is spectacular and offers a view of the life surrounding Venice with colorful and playful elements. \$4,000

18th Century Dorothy Kilner Title

88. (Early English) *Jemima Placid, or, the Advantage of Good-Nature, Exemplified in a Variety of Familiar Incidents* attributed to Dorothy Kilner. London: John Marshall & Co., circa 1785–1790 (first edition was about 1783). Stated third edition. 4½ x 3¾ inches. Dutch floral boards with wear and spine cracked; there is some damage to the frontis and title page near the spine and the book has perhaps been trimmed and resewn? There is a little foxing throughout and some overall dusting to the book. Ninety-one numbered pages with a frontis piece and twenty-eight woodcuts scattered throughout the text. Dorothy Kilner and Mary Ann Kilner were sisters-in-law who were two of the most important writers of children's material in the 1780's, 1790's, and beyond and they shared their work and ideas until their work had a similarity in style. Quite a wonderful treasure and fun to see and handle such an item. \$900



Darton and Harvey in Dutch Floral Boards

89. (Early English) *Youthful Sports [or games for good boys]*. London: Darton and Harvey, circa 1801 (Because we do not have the title pages, we have to be inferential. The printing attribution at the end of the book is Darton and Harvey which was the 1801 edition; the 1810 edition was Darton, Harvey & Darton; however, there is reason to believe that the 1801 issue had its games headed with Plate 1 whereas ours is headed simply with the number without the word Plate). 4¾ x 3¾ inches. The Dutch floral stiff paper wrappers appear to have been expertly repaired with new spine and rear endpapers. The book is missing its engraved title page which would have been out of sequence in the pagination. The last page identifies the printer as Darton and Harvey. The book is assembled in a curious manner. There are twenty-two numbered engravings on eleven leaves at the front of the book. Then, we have a new set of thirty-five pages (numbered one through thirty-five) consisting entirely of text. Each of the text descriptions is headed with a number which corresponds to the numbered engraving at the front of the book. The text works its way through twenty-four games which suggests that this copy is missing one leaf. The book is in good condition with

a little handling but not much. Darton did not see a copy and only referenced it (H1623) because it was advertised in another book (H1562). OCLC recognizes this issue with eleven leaves of plates and thirty-five pages. All this notwithstanding, this is a great book with really wonderful engravings and interesting text that takes us through many sports for active fellows of the early 19th century. To add to the provenance, this copy was Percy Muir's copy and it was number 911 in the exhibition catalogue that was shown in 1946 at *The National Book League* and described in the printed catalogue entitled *Children's Books of Yesterday*. Furthermore, the identifying card, with item number 911, is laid into the book. \$750



Copper Engraved Darton and Harvey

90. (Early English) *Select Rhymes for the Nursery* [Ann and Jane Taylor]. [London]: Darton and Harvey, 1808. Second edition (first was 1806), See Darton G922 (2). 6 x 3½ inches. Buff printed paper wrappers with some wear and soiling and some wear along spine. Internally some dusting and foxing. Forty-eight numbered pages with a copper engraved title page and twenty-two copper engravings throughout the text. This is a beautiful book by some of the major writers of their genre. We have some curious offerings including *The Dunce of a Kitten*. \$1,000



Hand-Colored Harris

91. (Early English) *Nursery Novelties for Little Masters and Misses with coloured engravings (Harris's Cabinet of Amusement & Instruction)*. London: J. Harris and Son, between 1819–1824 (based on name of publisher). See Moon 586 (which does not have this issue). 7 x 4½ inches. Printed stiff paper wrappers with dusting and handling. The spine is chipped and has been re-sewn by a former owner. The title page



is not present (and probably missing); since it is the printer listed on the verso of the title page that helps identify the edition so we cannot identify the issue. According to the Moon description, there are eight pages of text at the beginning. Our copy has no title page and no pages of text but does have the twelve leaves of illustration and story beneath the images. There are a few foxing spots within but internally a rather nice copy of the book. There are twelve leaves within (printed on one side only), each offering two letters, a half page hand-colored engraving, and a few lines of text using the associated letter. (The letters j and v are omitted, not missing.) *Let's eat & drink, says Nodding N, some fruit, says Orange O; Finally, there are very few copies of this book known and most are imperfect. Not in OCLC; not in Osborne; Princeton has a copy from 1819; British Library references Opie copy. Quite a book. \$600*

Moon's Copy of Cock Robin

92. (Early English) *Cock Robin. A Pretty Painted Toy for Either Girl or Boy; suited to Children of all Ages*. London: John Harris, circa 1830's. Moon 141 (3). 12mo. Yellow printed stiff paper wrappers with some light overall soiling and some foxing, mostly on the blank endpapers. This copy was **Marjorie Moon's** and has her bookplate on the verso of the front cover.



There are seventeen numbered pages and a page of ads at the end of the book. There are half-page hand-colored engravings along with the classic verses. There is an elegance to these Harris publications that shows the same image but with slightly more style. To have Moon's copy, which is referenced in her book, is an added bonus. \$600

Hand-Colored House That Jack Built

93. (Early English) *The House That Jack Built (Sixpenny Books)*. London: Darton and Clark, between 1837–1845. 12mo. Brown printed stiff paper wrappers with wear and almost detached. The inside covers each have a hand-colored woodcut; there is a title page, then there are nine hand-colored woodcuts, each on a half-page along with the ever growing text of the rhymes. If you count the hand-colored images on the inside covers plus the title page, then you have twelve pages (leaves). I have found full text of the



work and our book is missing its last verse but the last page in the book is in fact pasted to the inside rear cover—so how could there have been more? Furthermore, since all the other pages are printed on one side only, the only way for there to have been a missing leaf is for the last one to have been lost and then the next to last pasted to the inside rear cover. This all seems too elaborate to make any sense that the book is other than what it is and probably complete as issued. This seems an uncommon book. It is not in Darton's book (he has another version from 1850–1855 but its title is different); Princeton and Osborne are shown to have copies by o.c.l.c but that is all that is identified so we can't really tell if they are the same issue. Identifying this book is confusing. We have the twelve pages that Osborne calls for but Princeton calls for twelve leaves. When I compare the pages and verses with a printed version of the story, the only verse we are missing is the very last one but since our last verse is on the inside rear cover, it is hard to see how it is missing. Furthermore, given the printed layout of our book, the longer verse would not have fit on a page? In any event, this is a lovely book of a classic title. \$600

Happy to have Hand-Colored Engravings

94. (Early English) *How to be Happy: or, The Cottage of Content; The Cottage on Fire: and the Water-Cress Boy* by Mrs. Kentish, Embellished with thirteen neatly coloured engravings. London: Dean and Munday, circa 1840? 12mo. Tan-

brown printed card wrappers with some wear to the edges and the lower half of the spine missing; internally a rather clean copy with bright, fresh illustrations. There are thirty numbered pages plus two pages of ads at the end of the book for a total of thirty-two pages within the wrappers. There are thirteen hand-colored engravings for this group of three charming stories that are surely from a very different time in the world. The British Library has a copy which they date at 1876 which is surely incorrect. Not in Osborne and not in Gumuchian. There is a version published in New Haven, 1827, A. H. Maltby and Co., that seems to have two of the three titles, i. e. it is without *The Cottage on Fire*. The Princeton copy is published by A. K. Newman, 1826, and does seem to have all three of the titles and the same pagination as our copy. Since Newman worked closely with Dean and Munday, and their copy was printed by them, it seems that these are the same sheets. There is a book published by Harris with this title, viz. *How to be Happy* but it seems to be a totally different book. All in all, this work was probably first published in 1826 and this is a somewhat latter issue; an uncommon title in nice condition with charming hand-colored engravings. \$600



Written by 12 Year Old

95. (Early English) *The Cat's Festival* written and illustrated by Frances Mary Cooper—A little girl twelve years old, for the amusement of her younger sister. London: Longman, Brown, Green and Longmans, 1846. 7 x 4¼ inches. Printed on yellow card covers with some overall dusting and marking; some light chipping along spine. Internally, a few foxing spots of a relatively clean copy of the book. Sixteen numbered pages with seven hand-colored illustrations done with delicacy and elegance. Interestingly, there is no evidence of further work by this talented youngster. \$750



Extraordinary Early German Geography Book is Simply Out of this World

96. (Early German) *Darstellung der Fünf Welttheile* (loosely *Description of the five continents*). Stuttgart: Fried. G. Schutz, circa 1820. This is a wonderful teaching tool that is housed in a marbled slipcase (7 x 4¼ inches). Contained within is a three panel unit that has mar-

bled sides and printed pasted-down materials on all sides. In the middle is a wonderful section that has a pull-out panorama, each panel of which is a hand-colored lithograph of one of the peoples of the world. There is another two-part section that has a series of ten figures that



show how the seasons and other geophysical and zodiac events occur. There is, of course, a detailed description of the physics of the situation. Lastly, the *pièce de résistance*, we have a six-section lithographed globe that is held together with a variety of intricate strings. The globe sections are what you would have if you took the paper sections of a globe and opened them out. It is just amazing. There is some wear and some of the joints have been taped but basically it is intact, complete, and beyond description. To an old science guy, this is really something. \$5,500

97. **(Fairy Tales)** *The Pancake* (Sampson Low & Co's *International Series of Toy Books*) from P. Chr. Asbjornsen's *Fairy Tales* by H. L. Braekstad. London: Sampson Low, Marston, Searle & Rivington, circa 1880. 4to. Full color pictorial paper covers with some minor rippling; the book has been rebacked professionally. There are six full page color plates signed with an initial monogram. As a great fan of pancakes, this story has great appeal to me except the end of the story has the rambunctious pancake being caught and gulped by a pig. \$200



(Fairy Tales) See also items 45, 72, 105, 108, 115, 118, 122, 124, 143-144, and 180.

Sought After Newbery Award Winner

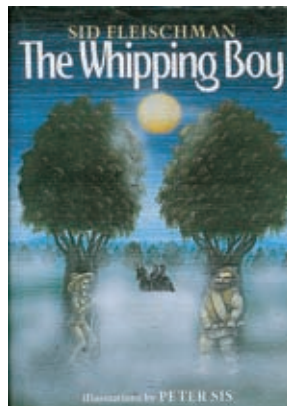
98. **(Field, Rachel)** *Hitty her first hundred years* with illustrations by Dorothy Lathrop. New York: The Macmillan Company, 1929. First edition. 4to. Decorated cloth with paste label showing this little doll; some shelf wear at ends of spine. Color decorated **dust wrapper** with paste label; some chipping along edges and fading to spine. Numerous black & white full page drawings and three full page color illustrations. **Newbery Award winning book for 1930.** Lathrop and Field were friends; one day they found an early American doll in an antique shop. They left without purchasing her but Lathrop eventually returned to buy the treasure so that they could do the book together. To appreciate fully this book, we have to picture these two ladies giggling in the antique shop when they found the doll; then the two of them imagined her history during the past century. I guess such rich imagination leads to fine art and storytelling.



\$400

Newbery Award Winner

99. **Fleischman, Sis.** *The Whipping Boy* illustrated by Pete Sis. New York: Greenwillow Books, (1986). First edition. 8vo. Cloth backed boards with blind stamped emblem on front cover and silver lettering on spine; full color pictorial **dust wrapper** (not price clipped) of an as new copy of the book. This title won the **1987 Newbery Award**. Ninety numbered pages with ten full page black & white illustrations along with vignettes scattered throughout the book. This little boy got to be whipped whenever the Prince had misbehaved. Surely, we have all had the feeling that we are designated as someone's whipping boy (or girl) and wondered why we had been chosen for this honor. \$275



100. **(Françoise [Seignobosc])** *The Gay Mother Goose*. New York: Charles Scribner's Sons, (1938). First edition. 4to. Color pictorial cloth with a few handling marks and a little burning to blank endpapers along the gutter. Sixty-three numbered pages with black & white drawings and several full color full page illustrations by Françoise. The book offers a nice collection of classic *Mother Goose* rhymes accompanied by a delightful profusion of illustrations. \$200



Item 100
Gay
Mother
Goose



Item 101
Riquet a
la Houpe

101. **(French)** *Riquet à la Houpe* (*Ricky of the Tuft* sometimes spelled *Houpppe*) Fr. Wentzel, Editor (*contes illustrés pour Enfants [illustrated stories for children]*). Wissembourg: Wentzel, 1869. First edition thus. 4to. Cloth backed hand-colored pictorial boards with some light edge rubbing and a closed crack in the inside corner of the front cover. There are ten numbered pages of text (in French) plus six full page hand-colored lithographic plates that are really stunningly beautiful. The story has many versions but we probably know it best as another version of Perrault's *Beauty and the Beast*. Whatever the back story of the story, the pictures are great. \$275

Three Gay Tales in DJ

102. **(Gág, Wanda)** *Three Gay Tales from Grimm* translated and illustrated by Wanda Gág. New York: Coward-McCann, (1943). First edition. 8vo. Color pictorial boards of a lovely copy of the book. Pictorial **dust wrapper** with some minor shelf wear. Her black & white illustrations have a special character that is all her own; the line is light-hearted and introduces a certain whimsy in the tales that we generally think of as darker. This is a nice alternative and the title says what she has in mind. \$475



103. **George, Jean Craighead.** *Julie of the Wolves* with pictures by John Schoenherr. New York: Harper & Row, (1972). First edition. 8vo. Color illustrated boards and color **dust wrapper** of a fine copy of the book. The **1973 Newbery Award Winner**. As I write this entry, this book reminds me of my earlier desires to live in Alaska and enjoy such weather more intimately and directly. Jo Ann tells me I was crazy (then and now)! As I settle into my dotage, I no longer want such cold weather but Kim has taken up the family lunacy and wants it ever colder. Go figure. \$250



Grand German ABC Filled with Color Illustrations

104. **(German)** *Von A bis Z ein heiteres Bilderbuch (from A to Z, a pretty picture book)* by G[ustav] Annemüller with verses by J. Trojan. Stuttgart: Julius Hoffmann, circa 1880. Probable first edition. 4to. Cloth backed full color pictorial boards with some light dusting and minor shelf wear. The book has been resewn and the inner hinges on pages have been strengthened. The edges of the pages are a bit brittle and there is some minor roughness not reaching text or images. This book offers twenty-four pages, each filled with color pictures of children and animals playing and enjoying some activity with the associated letter. The pages are based on the German alphabet so there are many letter equivalents but also a few that are idiosyncratic to German. The pictures are hand-colored and really lovely as well as interesting. oclc identifies only one library that has this book (University of Pittsburgh).



\$500

Lefler & Urban and others

105. **(German)** *Drei Märchen nach Brüder Grimm (Three fairy tales by Grimm)*. Mainz: Jos. Scholz, circa 1910. First combined edition. Oblong, 4to. Cloth backed color pictorial boards with slight wear along edges and hinges cracked; internally clean and fresh. This is the combined set of: *Dornröschen (Sleeping Beauty)* with illustrations by Julius Diez; *Marienkind (The Virgin Mary's Child)* by Heinrich Lefler & Joseph Urban; and



Aschenputtel (Cinderella) by Adolf Münzer. Jos. Scholz produced a collection of *Künstler-Bilderbücher (artist's picture books)*. The first series is *Märchen* and this book offers the first three titles in one volume. This book is illustrated with outstanding color pages plus drawings within text. The style is turn of the century German with dark, foreboding colors and powerful images; almost a Bilibin look. The book is compelling and darkly striking. \$450



Will Illustrations by Else Wenz-Viëtor

106. **(German)** *Das Grosse Ding und anser Märchen (the large thing and its stories)* with bilder v. Else Wenz-Viëtor. Oldenburg I. G.: Gerhard Stalling, 1925. First edition. 8vo. Navy cloth backed full color pictorial boards with minor shelf wear of a rather clean copy of the book. There are nine full page color plates plus other color illustrations within the text pages. A classic Wenz-Viëtor set of illustrations with charming animals, little worlds in the grasses, etc. \$150



Nibbling Mice in DJ

107. **(German)** *Knabbermäuschen (Little nibbling mice)* (code number 81) by Arthur Platz with pictures by Johanna Bemann. Oldenburg: Gerhard Stalling, (1930). First edition. Oblong, 4to. Orange cloth backed full color pictorial boards; printed **dust wrapper**. The book is fresh and lovely; the wrapper has some edge chipping and minor pieces missing along edges of wrapper. There are eight full page full color illustrations (counting title page) and every other page has full color drawings and decorations for this happy



mousey tale. There is a look to these German books of this time that is very sweet and appealing; this book clearly provides that look. \$450

(German) See also items 3, 14, 42, and 78.

Warwick Goble Watercolor from Green Willow

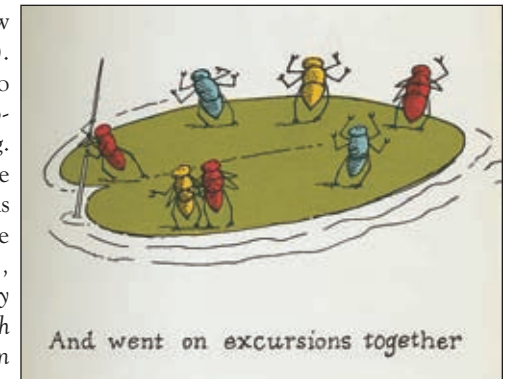
108. Goble, Warwick. Original pen, ink, and watercolor that appeared in *Green Willow and Other Japanese Fairy Tales* (London: Macmillan and Co., Limited, 1910). The image is about



13 x 9 inches and is signed in full. The image appeared as a full page color plate opposite page 243 and accompanies the story *The Nurse*. See inside rear cover. \$12,500

Gorey Limited Signed

109. Gorey, Edward. *The Bug Book*. New York: Looking Glass Library, (1959). Limited edition of 600 copies (Toledano A5a). 16mo. Color printed paper wrappers with some light overall marking. This copy is **signed in full** on the title page by Gorey. This limited edition was issued as a Christmas Greeting by the publishers. *There were also three red bugs, who were cousins of the blue bugs. They lived nearby, inside a blue bottle, which made them an interesting violet colour when they were at home.* Quite an uncommon title in this limited edition, especially with the signature.



\$1,200

Limited Edition of Three Books in Original Envelope

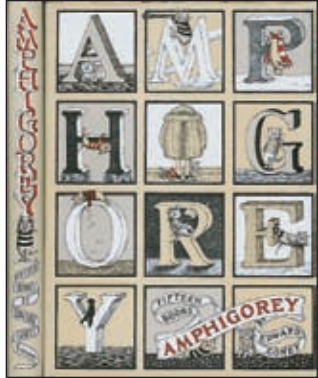
110. Gorey. *Three Books from the Fantod Press*. [New York]: The Fantod Press, (1970). Limited edition of 500 copies housed in a publisher's printed fuchsia envelope (Toledano A36). Oblong, 12mo. The envelope has slight wear and the three books are in lovely condition. The three titles are: *The Chinese Obelisks*; *The Osbeck Bird*; and *Donald Has a Difficulty*. The



books are each oblong, 12mo. with printed card covers. *Donald Has a Difficulty* was co-authored by Gorey and Peter F. Neumeyer. *The Chinese Obelisks* is actually an alphabet with entries such as *F was a Fire in a top-storey room*. This is an early publication that is quite difficult to find and this is a quite nice copy of the set. \$1,500

Amphigorey One of Fifty with Wonderful Watercolor

111. **Gorey, Edward.** *Amphigorey—Fifteen books by Edward Gorey.* New York: G. P. Putnam's Sons, (1972). **Signed, limited edition of fifty copies with an original watercolor.** Large, 4to. Color pictorial cloth of a lovely copy of the book. Color pictorial **dust**



wrapper is equally fresh and clean. The book is housed in its original **slipcase** which has a printed paste label on the front of the slipcase. The drawing is pen, ink, and watercolor and is done on paper. The image is about 3¼ x 4 inches and is signed with his initial monogram. The fifteen included titles are: *The Unstrung Harp; The Listing Attic; The Doubtful Guest; The Object Lesson; The Bug Book; The Fatal Lozenge; The Hapless Child; The Curious Sofa; The Willowdale Handcar; The Gashlycrumb Tinies; The Insect God; The West Wing; The Wuggly Ump; The Sinking Spell; and The Remembered Visit.* These are some of the real classics and this special limited edition with a watercolor original make a very wonderful presentation and item to add to a Gorey collection. \$8,500

Signed Limited Wind in the Willows

112. **Grahame, Kenneth.** *The Wind in the Willows* illustrated by Ernest H. Shepard. London: Methuen & Co. Ltd., (1931). **Signed, limited edition of 200 copies; signed by both Grahame and Shepard.** 4to. Green cloth-backed boards; printed paste label on spine. A clean, fresh copy of the book. 312 pages plus fold-out map at rear of book. The book is housed in a leather backed, felt-lined case with gold lettering on the spine of the case. This is one of the great classics of the 20th century. It was originally published in 1908, without illustrations, but soon got the attention of many fine artists. Grahame had quite a career which included a long period at the Bank of England and he attained the role of Secretary of the Bank—quite impressive for a children's story teller. He

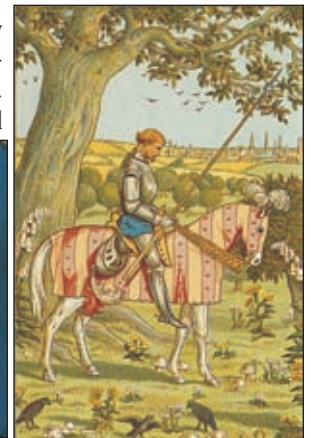


had a son, whom they called *mouse*, who gets to appear in the book as the wonderful Mr. *Toad*, which was cathartic for Grahame since the son, *Alastair*, was a sickly boy who died early. In short, this was a very important work for Grahame and it has become a favorite for so many readers over the years. \$7,000

113. **(Greenaway, Kate)** *Baby's Birthday Book.* London: Marcus Ward & Co. Limited, circa 1885. Probable first edition (see Schuster 32.1a but he notes the picture of Baby Bunting in lower right hand corner whereas ours is in the upper right hand corner. All other listed points are the same as his. We have had this format before and perhaps his entry is in error?). 12mo. All edges tinted pink. Cloth backed color pictorial boards with some shelf wear of an overall clean copy that has no entries to mar the pages. Every page offers the days of the year surrounded with colorful pictures of happy children enjoying the associated season. Many of these pictures are taken from Kate Greenaway's work and the end result is quite a delightful compilation of full color images that are really fun. \$350



114. **(Greenaway)** *The Fairy Spinner and Out of Date or Not by Miranda Hill.* London: Marcus Ward 7 Co., [1888]. New edition (Schuster 75.2a, unrecorded color of cloth). 12mo. Blue cloth with gold lettering and stamping on cover and spine (gold is dulled on the spine) along with black and blind-stamped decorations on cover. There is some light foxing within. There are 224 numbered pages with a full color frontis and title page plus four full page black & white plates within the book. There is an additional title page in black & white that announces New Edition. The front cover also acknowledges Kate Greenaway as the illustrator which the first issue did not. Greenaway gave a more classical look to her adults that is quite appealing and works well for this tale of knights and fairies and times of old. \$300



Friendly Fairies in Original Box

115. **Gruelle, Johnny.** *Friendly Fairies.* Chicago: P. F. Volland & Co., (1919). Nineteenth edition. 8vo. Full color pictorial boards with slight wear to spine; full color **pictorial box** with light wear to sides but quite nice. Gruelle was a fine artist who especially excelled with woodland creatures and happy children playing within that grand context. This is a great example of his skills beyond his well-known *Raggedy Folks.* \$385



Gruelle Watercolor from Friendly Fairies

116. **Gruelle**. Original pen, ink, and watercolor that was used as the wrap-around cover for *Friendly Fairies* (Joliet: The P. F. Volland Company, 1919). The image is 10 x 14 inches.



Gruelle was a fine artist who especially excelled with woodland creatures and happy children playing within that grand context. This is a great example of his skills beyond his well-known *Folks* in a different world.

\$4,000

117. (**Gruelle**) *Rhymes for Kindly Children* by Ethel Fairmont. Joliet: P. F. Volland & Co., (1927). Seventeenth edition. 8vo. Full color illustrated boards with a wrap-around image that is charming; full color pictorial box with some minor cracks along sides of box and a bit of dusting to box. Within, the endpapers provide a marvelous image of a dark field with violet flowers and children playing. Almost every page has a full color illustration displaying Gruelle's skills with a more traditional and almost classic approach to composition. Whatever the style, he was a master of all and I really like his imagery in this book.



\$350

Hague Watercolor from Velveteen Rabbit

118. **Hague, Michael**. Original pen, ink, and watercolor that was used as a chapter heading on page 11 in *The Velveteen Rabbit* by Margery Williams (New York: Holt, Rinehart and Winston, 1983). The image is 5 x 8½ inches and is signed in full. The image accompanies *Near the house where they lived there was a wood, and in the long June evenings the Boy liked to go there after tea*



to play. He took the Velveteen Rabbit with him, and before he wandered off to pick flowers, or play at brigands among the trees, he always made the rabbit a little nest somewhere among the bracken, where he would be quite cozy...

\$1,500

Hague Watercolor from Alice

119. **Hague**. Original pen, ink, and watercolor that was used as a full page color plate on page 29 in *Alice's Adventures in Wonderland* by Lewis Carroll (New York: Holt, Rinehart and Winston, 1985). The image is 8½ x 6 inches and is signed in full. The image accompanies *Very soon the Rabbit noticed Alice, as she went hunting about, and called out to her in an angry tone, "Why, Mary Ann, what are you doing out here? Run home this moment and fetch me a pair o' gloves and a fan! Quick now!"* There has never been a story quite like *Alice* and Michael has given us his personal image—borrowing from his daughter's good looks—of course.

\$3,500



Nobody Does Unicorns Like Hague

120. **Hague.** Original pen, ink, and watercolor that was used as a full color illustration for *October* in Michael Hague's 1988 *Unicorn Calendar* (New York: Henry Holt and Company, 1987)



The image is 12¾ x 11¼ inches and is signed in full. It is painted on artist's paper that has been lifted from artist's board. The character of the sky gives a sense of foreboding that contrasts with the elfin character sitting on the bridge. \$2,800

Hague Wind in the Willows Christmas Watercolor

121. **Hague.** Original pen, ink, and watercolor which was used as a full page color plate in *A Wind in the Willows Christmas* from Kenneth Grahame's *The Wind in the Willows* (New York: SeaStar Books, 2000). The image is 12¾ x 8¾ inches and is painted on artist's board; it is signed in full. It appears on page 33 and accompanies *The rest of the field mice, perched in a row on the settle, their small legs swinging, gave themselves up to enjoyment of the fire, and toasted their chilblains till they tingled; while the Mole, failing to draw them into easy conversa-*



tion, plunged into family history and made each of them recite the names of his numerous brothers,

\$4,000

Hague Watercolor Scatters Autumn Leaves

122. Hague. Original pen, ink, and watercolor that was used as a full page color plate in *Good Night Fairies* by Kathleen Hague (New York: SeaStar Books, 2002). The image is 15½ x



13½ inches and is signed in full. It is painted on artist's paper that has been removed from the board backing for publication. The image accompanies *It is the fairies who scatter the autumn leaves*. This is a case when the book jacket blurb captures the character of the book and its illustrations as . . . *a whimsical journey through the magic and mystery of the fairy world, where marvelous winged creatures paint rainbows, teach birds to sing, hang stars in the evening sky, and welcome children to dreamland. Delicately illustrated with lavish detail, here is a delightful bedtime book to cherish.*

\$4,000

Hague Watercolor That Will Be Published in 2011

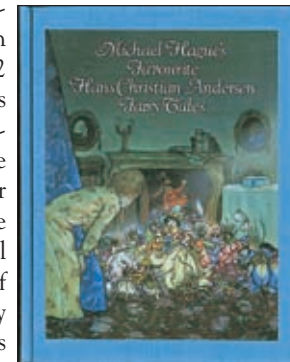
123. Hague. Original pen, ink, and watercolor that will appear in *The Velveteen Rabbit Reader* (New York: Feiwel & Friends, a division of Holtzbrinck Publishers, 2011). The image is

about 6 x 5 inches and is signed in full. It is painted on watercolor paper. This new book gives Michael a chance to revisit an old friend which he illustrated many years ago (1983) and surely that was fun. This time around, he can imagine the little boy to be one of his grandchildren rather than his son. \$1,000

A Group of Hague Signed, Limited Edition Books

124. (Hague) *Michael Hague's Favourite Hans Christian Andersen Fairy Tales*. New York Holt, Rinehart and Winston, (1981). Signed, limited edition of 350 copies issued with an original

drawing on free preliminary page. Blue cloth with full color paste label. The book is housed in a cloth covered slipcase with fading to the back of the slipcase of an otherwise as new copy of the book. The book is in its original mailing box which is numbered to match the copy. 162 numbered pages with twenty-four full page color plates for this extensive and delightful collection of classic fairy tales. The stories are well-known



and Michael gives them a new life and vivacity through his art that makes for a fine presentation. This was relatively early in his career but his skill was mature and delightful to observe.

\$350

With Extra Drawing

125. **(Hague)** *The Wizard of Oz* by L. Frank Baum. New York: Holt, Rinehart and Winston, (1982). **Signed, limited edition of 500 copies.** 4to. Emerald green cloth with gold lettering on front cover and spine. Matching green cloth slipcase for this as new copy of the limited edition. This copy is made all the more special since it has a **full page drawing** on a blank preliminary page (which is not how the book was initially issued but is instead a bonus). Lastly, it is housed in its **original cardboard mailing box.**



This is a lavish production with color illustrations throughout the book. Many of the pictures have a light green wash to give the appropriate feeling for the *Emerald City*. This book offers quite a different and imaginative interpretation for the story and characters whom we know so well as seen through different eyes at a different time. \$450

126. **(Hague)** *The Wizard of Oz* by L. Frank Baum. New York: Holt, Rinehart and Winston, (1982). Numerically stated first printing. 4to. Full color pictorial boards; matching full color pictorial **dust wrapper** of an as new copy of the book. There is a **drawing, signed in full,** by Michael, on the verso of the front free endpaper that is quite attractive. This is a lavish production with color illustrations throughout the 292 numbered pages of the book. Many of the pictures have a light green wash to give the appropriate feeling for the *Emerald City*. This book offers quite a different and imaginative interpretation for the story and characters whom we know so well as seen through different eyes at a different time. \$300

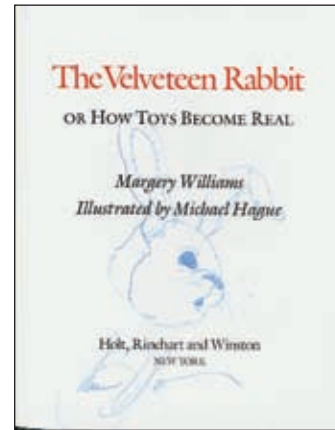


127. **(Hague)** *The Reluctant Dragon* by Kenneth Grahame. New York: Holt, Rinehart and Winston, (1983). **Signed, limited edition of 350 copies with a special printed illustration** by Michael Hague (which does not appear in the trade edition). 4to. Brown cloth backed boards with green, coarse weave cloth covers; matching **brown cloth slipcase.** A lovely copy still housed in its **original mailing box.** Forty-two pages. Eleven full page color plates plus eight color images set into text (including two double page spreads). Michael

Hague and dragons is a perfect combination and this quite wonderful story gets a new realization in the hands of one of the major illustrators of children's books in America today. Somehow we all feel like the *Reluctant Dragon* and also like *Ferdinand.* \$300



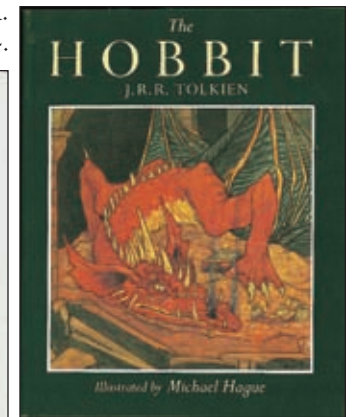
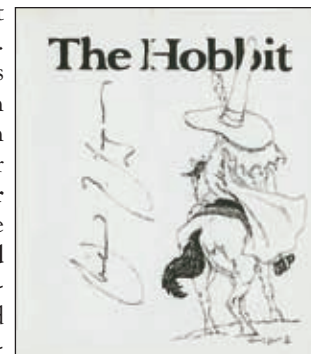
128. **(Hague)** *The Velveteen Rabbit or how toys become real* by Margery Williams. New York: Holt, Rinehart and Winston, (1983). First edition thus. 4to. Green textured boards with gold lettering on spine; full color pictorial **dust wrapper** of an as new copy of the book. There is a charming **signed in full drawing** of the *Velveteen Rabbit* on the title page by



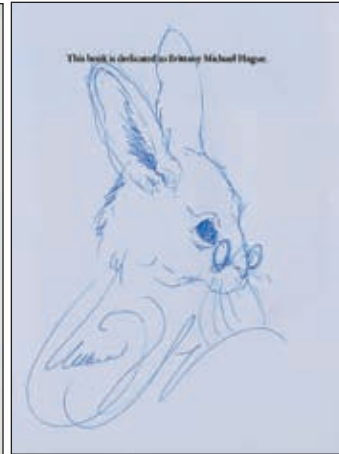
Michael Hague. Thirty-three numbered pages with twelve full page color plates (three are double page spreads) plus full color illustrations in text and as chapter heads, etc. This is a wonderful story with a delightful set of illustrations by Michael using his own children as the models for the children in the story. This tale has been a favorite for almost eighty years, since it was first written, and it retains its special appeal and direct path into the souls of children. \$300

The Hobbit First Edition with Hague Illustrations

129. **(Hague)** *The Hobbit or, There and Back Again* by J. R. R. Tolkien. Boston: Houghton Mifflin Company, 1984. Numerically stated first printing thus. 4to. Green patterned boards with gold lettering on spine and vignette on front cover. Full color pictorial **dust wrapper** of an as new copy of the book. There is a **signed in full** by Michael illustrated bookplate laid into the book. 290 numbered pages with forty-eight full page, full color illustrations that capture the dark, forbidding tone of the story. \$175



130. (Hague) *Alice's Adventures in Wonderland* by Lewis Carroll. New York: Holt, Rinehart and Winston, (1985). Numerically stated first printing. 4to. Cloth backed boards with silver lettering on spine; full color pictorial dust wrapper of



an as new copy of the book. This copy is made special by a signed in full drawing on the dedication page. 122 numbered pages with lots and lots of full color illustrations, both full page and within text, for this ambitious approach to the classic story. \$300

Amazing Early Hanky with Times Table

131. (Handkerchief) We offer a brown-toned children's handkerchief. There is no information but it is probably circa early 1800's, American? The hankie is about 10 x 13 inches and is clean and unused but it does have two small holes. We have a full twelve times table with delightful border designs as well as five little children sitting on a bench with a characteristic little boy tormenting a little girl who is driven to tears (but probably ended up marrying the jerk!). Not in Murphy. \$650



132. (Handkerchief) We offer an early hanky, perhaps circa 1850 (or earlier?) that shows a poignant moment in the final days of *Robin Hood*. The hanky is about 12½ x 15 inches in size and with the exception of a marginal stain, is in clean and unused condition. The text is *Robin Hood in his last moments supported by his friend little John shoots an arrow out at the Abbey to shew where he wishes to be buried*. It is simply marvelous to see how early hankies were used for educational as well as entertainment purposes. Children got to learn using

whatever was available at the time. Today it is *Ipods* and computers; a century and a half ago it was printed cloth hankies! \$850

(Handkerchief) See also items 61–63.

Hansi Knows All

133. Hansi [Jean Jacque Waltz]. *Mon Village ceux qui n'oublie pas images et commentaires* par l'Oncle Hansi. Paris: Floury, [1913]. First edition. Oblong, Large 4to. All edges tinted red.

Blue decorated and illustrated cloth covers with maybe a hint of shelf wear; this is a smashing copy of the book. Cockerel patterned endpapers. Thirty-two (plus table of contents) lovely numbered pages (printed on heavy, luxurious paper), each with full color illustrations; the full page pictures are quite striking. Hansi claims the village really exists although it takes a great trip to get there; he captures a sense of place and community that is convincing. Even if it is imaginary, it does not matter, since the effect is so appealing and attractive. \$575

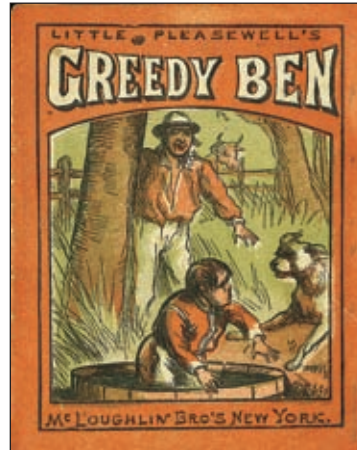


Grat Hoffmann Images

134. Hoffmann, Heinrich. *The English Struwwelpeter or Pretty Stories and Funny Pictures for Little Children*. London: Agency of the German Literary Society, circa 1885. Twenty-eighth edition (after the 115th edition of the German version). 4to. Stiff orange boards (rebacked) with elaborate decorative border surrounding text; some rubbing and soiling to covers. Every page is mounted on stiff boards and hand-colored; this format makes it especially appealing for younger readers. The pages are clean and the effect appealing. \$285



135. (Hoffmannesque) *The Noisy Boy* (*Young America Series*). New York: McLoughlin Brothers, circa 1867. 16mo. Color pictorial cover with a small hole in the rear cover. The book contains five stories: *The noisy boy*; *The quiet boy*; *The first in school*; *The truant*; and *The mischievous boy*, each accompanied by a full page color illustration. Rühle 1486. This little book gives us a view of different kinds of little children, from the unacceptable fellow who is too noisy to the teacher's favorite who is first in school. Some things never change! \$150



136. (Hoffmannesque) *Greedy Ben* (*Little Pleasewell's*). New York: McLoughlin Bro's., between 1868–1874. 16mo. Color pictorial cover with some dusting and a partial spine splitting. There are four pages of text and four full page color illustrations about this little fellow who wanted cherries and had to struggle. This edition not in Rühle. This story is harsh but with a happy ending as he is returned to his suffering Mamma. \$150

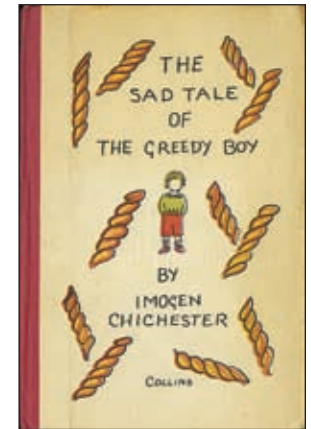
Shepard Modern Struwwelpeter

137. (Hoffmannesque) *The Modern Struwwelpeter* by Jan Struther and Ernest Shepard. First edition. 8vo. London: Methuen and Company Limited, (1936). Cloth backed color pictorial boards with slight darkening but overall a nice copy of the book. Thirty-eight pages within for this very unusual and delightful interpretation of the Struwwelpeter idea. The pictures originally appeared in *Punch* and everything about the presentation is gentle and refined, to a point. There is a strong *Pooh* style to the pictures (which are in color) but a more impish and playful quality that suits the story. Good fun and uncommon, especially in this condition. \$750



138. (Hoffmannesque) *The Adventures of Teasing Tom and Naughty Ned with a Spool of Clarks O. N. T. Cotton*. New York: F. B. Patterson, (1879). 24mo. Pictorial buff paper wrappers of a clean copy of this little book. Six leaves (counting covers) with a set of amusing illustrations and verses for this tale of misbehavior that does not

get caught or redeemed by the spool of thread. Rühle 1649 attributes the illustrations to H. Bashfield. \$150



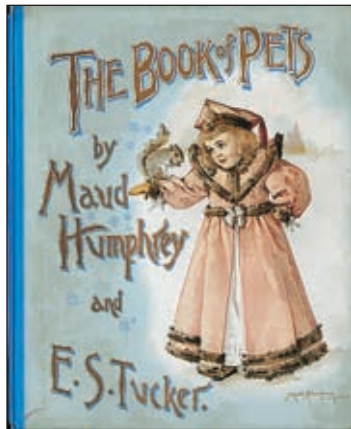
139. (Hoffmannesque) *The Sad Tale of the Greedy Boy* by Imogen Chichester. London: Collins, (1944). First edition. 8vo. Cloth backed color pictorial boards with slight rubbing to corner, else quite a clean copy of the book. Twenty-one numbered pages, each with a few color pictures set within the text for this little fellow who really wants the sugar candy at the top of the closet. He tries really hard but falls and fails. A lesson is learned. \$285

140. (Humphrey, Maud) *Babes of the Nations* with verses by Edith M. Thomas. New York: Frederick A. Stokes & Brother, 1889. First edition. 4to. Grey cloth backed pictorial boards with a little shelf wear. Internally, a fresh, lovely copy of the book. Twelve full page color plates of little children drawn from throughout the world accompanied by a page of verse describing their native land. This is early Maud Humphrey eleven years before the birth of her angelic son, so the pictures are slightly more realistic in their poses. \$550



Maud Humphrey Does Animals and Little Children

141. (Humphrey) *The Book of Pets* by Maud Humphrey with E. S. Tucker. New York: Frederick A. Stokes Company Publishers, 1893. First edition. 4to. Cloth backed color pictorial boards with a bit of shelf wear; otherwise in lovely condition. Twelve full page color plates plus color illustration on each text page for this lovely copy of one of Humphrey's striking and attractive works. Each of the Humphrey color plates is followed by another full page colorplate by Tucker with pictures and little verses for the pictured pet and child. Cute contrast in styles and approaches to art; the end result is harmonious and quite a book. The pictures show little children (of course in lovely outfits) each with their little animal pets. See next page for image. \$850



Item 141
Book of Pets.
See previous page for
description



Original Watercolor by Lesley Anne Ivory

142. Ivory, Lesley Anne. Original watercolor and bodycolor painting; the image is 5½ x 7½ inches and is signed *Lesley* (in her characteristically nearly hidden manner). The painting is done on board and is entitled *Ruskin on an Amish Quilt* for obvious reasons. The painting was done in the late 1980's. She has specialized in painting cats (her own cats it



should be noted), and has become quite well-known for her work with these subjects. Her work has a marvelous attention to detail and every hair and whisker is done to perfection. Her borders get equal care and this painting demonstrates the meticulous effort and supreme craft that go into her work.

\$4,000

A Full Set of Japanese Fairy Tales in Original Box

143. (Japanese Fairy Tales) We offer a complete set of the twenty fairy tales housed in the original cardboard box. Tokyo: T. Hasegawa Publishing Co., after 1911- (based on the address and the transmittal letter within dated 1920). The box has some dusting, tape along some



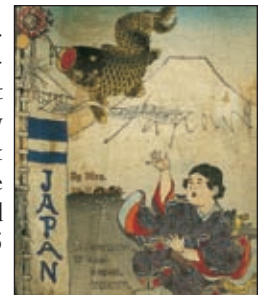
of the edges, and some overall wear. However, the books are in fresh, lovely condition with no signs of wear. Each book is large 16mo. The letter, written on *Harvard Club* stationery, offers this set as an appreciation for some kindness bestowed upon the traveler who brought this set back from Japan. It is hard enough to find the individual volumes in fresh condition; it has become really hard to find complete sets in their original box. The titles are: *Momotaro or Little Peachling*; *The Tongue-Cut Sparrow*; *The Old Man who made the Dead Trees Blossom*; *Kachi-Kachi Mountain*; *The Mouse's Wedding*; *The Old Man & The Devils*; *Urashima*; *The Serpent with Eight Heads*; *The Matsuyama Mirror*; *The Hare of Inaba*; *The Cub's Triumph*; *The Silly Jelly-Fish*; *The Princes Fire-Flash and Fire-Fade*; *My Lord Bag-o'-Rice*; *The Wooden Bowl*; *The Wonderful Tea-Kettle*; *Schippeitaro*. *The Ogre's Arm*; *The Ogres of Oyeyama*; and *The Enchanted Waterfall*. The set in the box:

\$4,000

144. (Japanese Fairy Tales) *The Children's Japan* by Mrs. W. H. Smith.

Tokyo: T. Hasegawa, 1911- (based on address). 8vo. Full color pictorial crepe paper book with silk-tied binding; there is some light staining throughout. Twenty numbered pages for this is a brightly colored presentation of everything one would want to know about Japan at the turn of the century. As always, such presentations are idealized but the facts and images were still highly illuminating and helpful to the world long before television.

\$225

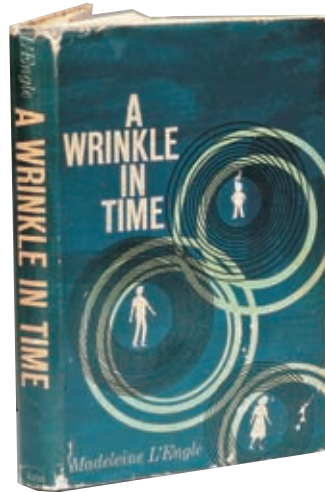


145. (Japanese) *Shogaku Kagaku Ehon* (something about growing rice) by Masamu Yanase (working under the pseudonym of Natsukawa Hachiro). Tokyo: Tokyo-sha, Showa 12, circa 1920–30's. 8vo. Pictorial cloth of a rather clean copy of the book in its original pictorial **dust wrapper** (minor handling of wrapper). Each page is illustrated in either color or black and white to accompany the Japanese text. This book was part of the *Kodomo No Kuni* series which translates (loosely) as *Children's Land*. Masamu Yanase (1900–1945) was a member of the radical Japanese art group which tried to bring Japanese popular culture to industrialism. He was a Western style painter who also did cartoon work as well as posters. He did substantial work in getting theatre as well as political changes in the art world of his country. There is a rather gentle air about the pictures that shows an idealized view of the country at this time that would have made the readers happy but historians chagrined. \$750



One of the Hardest Newbery Award Winners to Find

146. L'Engle, Madeleine. *A Wrinkle in Time*. New York: Farrar, Straus and Cudahy, (1962). Stated first printing. 8vo. Blue cloth backed boards (patterned boards) with gold and orange lettering on spine; color pictorial **dust wrapper**. The book has light shelf wear and a Christmas presentation on the front free endpaper; the dust wrapper has chips at head and foot of spine and along edges. A nice copy of the 1963 Newbery Award winning book that has become so hard to find in a first edition. 211 numbered pages. It is uncommon to find the traditional children's book community recognizing the merits of a science fiction book but this is a case where they got it right. As an old lover of science fiction, which I devoured as a kid, it is good to see such a wonderful book get importance and appreciation. The book begins with an unearthly stranger telling the family that there is such a thing as a *tesseract*, which is in fact a wrinkle in time. For the mathematicians among you, the *tesseract* is a four dimensional generalization of a cube, or a hypercube. The book uses the concept as a way to travel across the edges of this hypercube to permit travel to places that would not otherwise be accessible. L'Engle led an enriched and often stressed life that had her in the middle of an intellectual and literary world. *Wrinkle in Time* was rejected by many publishers before Farrar accepted it and great things followed. She was born in New York City in 1918 and lived until 2007 in various places from France to Connecticut. A lovely copy of an important book that is rarely found in a first edition. \$5,000



Uncommon and Wonderful Ferdinand Store Displays

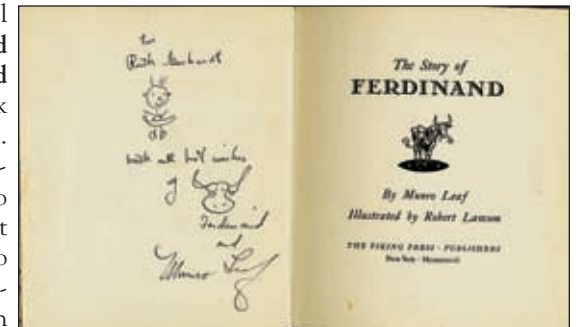
147. Lawson, Robert. This is a set of (store?) displays using the images from *The Story of Ferdinand*. Each display is about 10 x 9 inches and is printed in color on stiff cardboard. Each display has an easel backing that folds out to permit this displays to stand up (and display!). There is some dusting and edge rubbing to the boards but they are in decent condition. Each celebrates something different: *Easter Greetings*; *A Glorious Fourth to You*;



Having wonderful time—wish you were here; and *As the years went by Ferdinand grew and grew until he was very big and strong*. This last card shows Ferdinand at 2 years which suggests that these cards were issued around 1938 (two years after the initial publication date of 1936). The story of this book is itself quite a bit of fun. Leaf wanted his friend, Robert Lawson, to work with him on a book in which the pictures were as important as the words. Leaf's original concept was a book about gnomes and leprechauns and other fairy types. Soon, however, the story changed on the pages before his eyes. Then, he had to convince Lawson, who had never drawn a bull in his life, to do the project, Eventually, Lawson went to the library and did extensive research on bully topics and this modern classic was born. The book is a great work and these displays are surely uncommon if not downright rare and truly wonderful! \$3,000

Ferdinand with Sketches by Leaf

148. (Lawson) *The Story of Ferdinand* illustrated by Munro Leaf. New York: The Viking Press, 1938. Stated seventeenth edition. 8vo. Cloth backed color pictorial boards with some light shelf wear This copy is made all the more special since it is **signed in full with a presentation and sketches by Leaf** on the blank sheet opposite the title page. Every page is illustrated with stunning black & white pictures to accompany the few lines of text for this classic tale of a bull who refused to fight and was eventually sent elsewhere to enjoy life in a gentle setting where he could smell the flowers instead of fighting in the bull ring and getting stuck by the picadors and their associates. \$475



(Lawson) See also item 60.

Le Cain Watercolors from Alfie

149. **Le Cain, Errol.** We offer a pen, ink, and watercolor painting from *Alfie and the Dark* by Sally Miles [London: Hodder and Stoughton, 1988]. The image is 10½ x 15 inches and signed in full and dated; it is painted on paper and really personal and wonderful. The chil-



dren pictured are from his family and the story is clearly from a real situation. The picture appears with *He sat up and waited, but no answer came. Then to his surprise someone whispered his name. Alfie was scared and thought, "What shall I do?" Then in a cracked voice he asked, "Dark, is that you?"*

\$2,500

Le Cain's First Book

150. **Le Cain.** *King Arthur's Sword*. London: Faber and Faber, (1968). First edition. 4to. Full color pictorial boards; full color pictorial dust wrapper is clean and fresh. The book is fresh with a small area of lifted paper on the verso of the front free endpaper, not affecting text. Almost every page has a full color illustration in Errol's quirky style done early in his career. He was a fine artist whose lack of formal training gave him an open approach to art that made it energetic and enjoyable. This title was Errol's first book and what a way to start a career! Errol was born in Singapore, escaped at the last minute to India as invading World War II forces were racing to overtake his home. He eventually returned to Singapore and then went to England to live and work. He developed his own



style without benefit of formal training and was able to be at once detailed yet flowing and unrestricted. His range of style was astonishing and his body of work stands as a tribute to his accomplishments.

\$350

Alfie and the Dark Become Friends

151. **Le Cain.** We offer a pen, ink, and watercolor painting from *Alfie and the Dark* by Sally Miles [London: Hodder and Stoughton, 1988]. The image is 10½ x 15 inches and signed in full



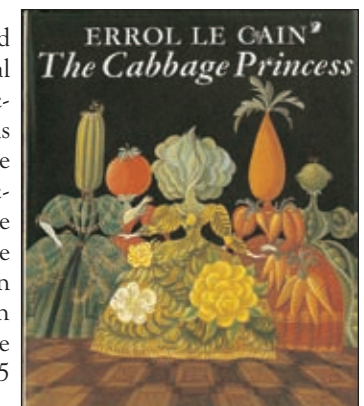
and dated; it is painted on paper and really personal and wonderful. The children pictured are from his family and the story is clearly from a real situation. The picture accompanies *Alfie jumped up and down and he screeched with delight. "Oh! Where do you go when I switch on the light?" "I'll tell you," said the Dark, "if you don't tell a soul. If you do, woe betide you, for no one must know."*

\$2,500

A Group of Signed Le Cain Firsts

152. **Le Cain.** *The Cabbage Princess*. London: Faber and Faber, (1969). First edition. 4to. Full color pictorial boards of a clean, fresh copy of the book. Full color pictorial dust wrapper is also quite clean. This copy is made special since it is **signed in full** on the half title page. Full color illustrations throughout of Errol's second book. Errol burst on the scene with his inimitable style already in place and even these early books are striking to examine. Almost every page is illustrated in full color, many full page, for this sarcastic examination of the all too solicitous courtiers and their ultimate fate as vegetables.

\$275

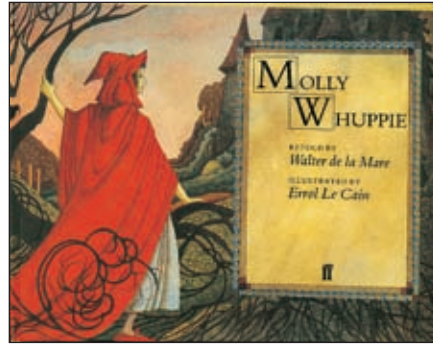


153. (Le Cain) *The Twelve Dancing Princesses* retold from a story by the Brothers Grimm. New York: The Viking Press, 1978. First American edition. Oblong, 4to. Grey cloth backed Lavender boards with elaborate blind stamped border design (to boards); full color pictorial **dust wrapper** of an as new copy of the book. This copy has been **signed in full with a presentation** on the front free endpaper. Errol used a color palette that somehow conveys a sense of ancient times with candle-light in dark castles with thick stone walls and wonderful settings. \$200

Best Wishes to
Majorie and Don Hopkins
from Errol Le Cain

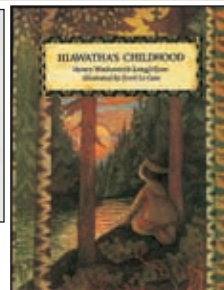


154. (Le Cain) *Molly Whuppie* retold by Walter de la Mare. London: Faber and Faber, (1983). First edition thus. Oblong, 4to. Full color pictorial boards of an as new copy of the book. This copy has been **signed in full** on the front free endpaper. Each text page is paired with a delightful full page full color illustration with a whimsical set of images that are both unexpected and wonderful. \$200



155. (Le Cain) *Hiawatha's Childhood* by Henry Wadsworth Longfellow. New York: Farrar Straus Giroux, 1984. Stated first American edition. Red cloth with gold lettering on spine; full color pictorial **dust wrapper** of an as new copy of the book. This copy has been **signed in full** by Errol on the front free endpaper. This book won the *Kate Greenaway Award* for excellence in illustration. The illustrations span double pages and envelop the text in a way that makes one feel part of the story in a most effective manner. \$275

Dear Majorie J. Hopkins
Thank you so much for
a gloriously memorable
day in Washington D.C.
Best Wishes
Errol Le Cain



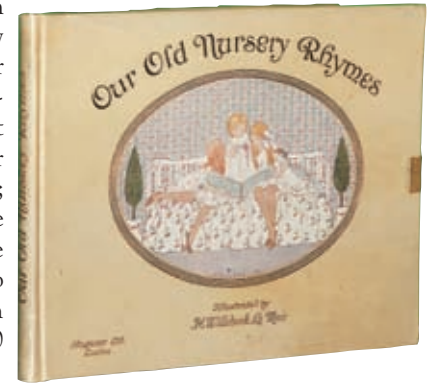
156. (Le Cain) *Crisis at Crabtree* by Sally Miles. Cambridge: Lutterworth Press, (1986). First edition. 8vo. Full color pictorial boards of an as new copy of the book. The front free endpaper is **signed in full and dated 1986** by Errol. The book makes use of Errol's penchant to distort perspective to give a sense of dynamic and tongue-in-cheek presentation. The book is about a group of houses living together around a village green and their relationship with each other. For example, we have this soliloquy by George [a vicarage] "All this excitement just because they say she's a perfect example of an Elizabethan



manor house," muttered George pompously. "I maybe [sic] two hundred years younger but I have many improvements. I have a cellar for a start, ... \$200

Le Mair Classic in Signed, Limited Edition

157. (Le Mair, H[enriette] Willebeek) *Our Old Nursery Rhymes*. London: Augener, (1911). **Signed, limited edition of 450 copies** (the representation in the book notwithstanding, there is no evidence that any copies over number 100 were ever produced so probably the limitation is far smaller than it says?). AEG. Vellum boards with gold lettering and decoration surrounding a color paste label on front cover; a lovely copy with fresh straight boards and original ties. Minor foxing to blank endpapers and a former owner's name on front free endpaper. There are thirty nursery rhymes, each with a wonderful full page color illustration accompanying the music. In addition, there are two color pages, one at the front and one at the rear of the book. The Le Mair colors and settings are delicate and attractive; somehow, they seem ideal to illustrate these nursery rhymes for young children that have been set to music. It is exciting to be able to offer a copy of the limited edition, especially in such brilliant condition. \$3,500



1st Edition in DJ

158. (Le Mair) *The Children's Corner* with rhymes by R. H. Elkin. London: Augner Ltd., [1914]. First edition. Oblong, 4to. Tan cloth with gold lettering and full color oval paste label on front cover. Grey paper **dust wrapper** with some marginal chipping but overall quite a nice copy of the book. There is a fold in the rear free endpaper. There are sixteen full page mounted color plates (counting title page which is somewhat smaller than the within text plates), each paired with a page of text. I like *Last Year's Frock* which no longer fits since the little girl is now much bigger. \$600



159. (Lenski, Lois) *Fireside Stories* selected by Veronica S. Hutchinson. New York: Minton, Balch & Co., 1927. First edition. 4to. Top edge tinted. Brick-red cloth with black lettering and vignette on front cover; red & black decorated dust wrapper with minor shelf wear. 147 numbered pages of delightful verses; there are six full page color plates, four full page black & white plates, and lots and lots of black & white drawings in Lenski's precise and delicate style that is so appealing. Lenski was a highly successful artist and I think her early style was truly delightful. \$400



2 Lenski Originals from Cotton in My Sack

160. Lenski. Original pencil drawing that was used in *Cotton in My Sack* (Philadelphia: J. B. Lippincott Company, 1949). There are two images on a single sheet of paper which is signed in full. The picture appears on a double page spread on pages 8–9. The images ac-



company Mama had so many clothes on, it was hard to tell whether she was a large or small woman. She wore pants to cover her legs, her cotton dress came to her knees, and over it she wore one of Daddy's old shirts to cover her arms. Each image is about 12 x 9 inches. The story is about the children of Arkansas who pick cotton. Apparently a group of them were so pleased by her book *Strawberry Girl* that they wrote Lenski and asked her to do a book about them—and she did. \$1,500

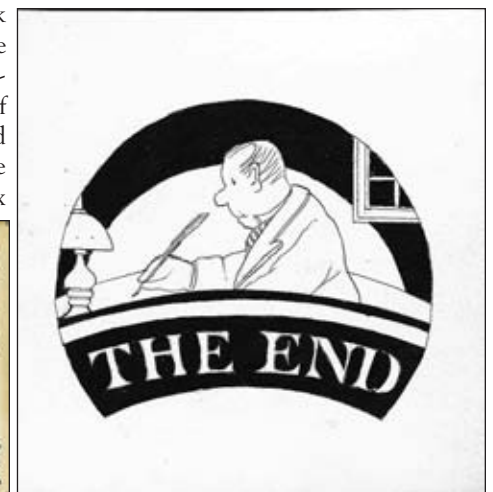
161. Lenski. Original pencil drawing that was used in *Cotton in My Sack* (Philadelphia: J. B. Lippincott Company, 1949). There are two images on a single sheet of paper which is signed



in full. The picture appears on a double page spread on pages 156–157. The images accompany *Outside, Joanda ran to the burning truck. She threw the water, paper cup and all, to the ground in disgust. Then she saw a large fat man pulling at one leg of Mama's table.* Each image is about 12 x 9 inches. This double page spread shows a rather worrisome moment when the cotton catches fire in the truck. Look carefully, they are in front of the *Cotton Ball Café*. \$1,500

Hugh Lofting Original from Doctor Dolittle's Return

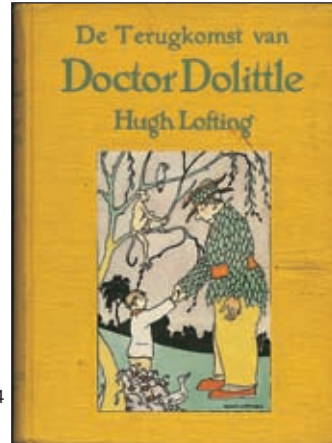
162. Lofting, Hugh. Original pen and ink drawing that was used as the final tail piece in the book *Doctor Dolittle's Return*. It appears on page 273 following the last of the story text. The image is drawn on card and has pencil notes on the verso from the printing project. The image is about 3 x 3½ inches. We also include a copy of the first edition of the British edition which is in a dust wrapper and is a quite nice copy of the book. It is uncommon to find Lofting original artwork and we are happy to be able to offer this charming drawing. The book and the drawing: \$2,750



163. **Lofting**. *Doctor Dolittle's Return*. New York: Frederick A. Stokes Co., 1933. First edition. 8vo. Orange decorated cloth with color paste label; nice, fresh copy of the book. Full color pictorial **dust wrapper** with some marginal wear and minor chipping. Full color frontis and fourteen full page black & white plates for this adventure of the good doctor following his trip to the moon. The classic characters and animals are here including *Gub-Gub* and *Mrs. Mugg*. There is a special character and style to these *Dolittle* books that makes them quite wonderful. \$475



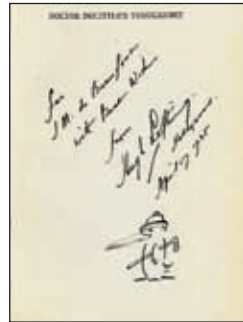
Item 163



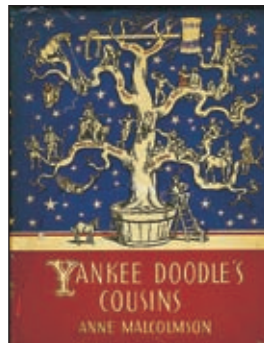
Item 164

With Presentation and Sketch

164. **Lofting**. *Doctor Dolittle's Terugkomst (Return)*. Rotterdam: G. W. Elberts, circa 1933–1935. First Dutch edition. 8vo. Yellow cloth with green lettering and full color pictorial paste label. The spine is darkened and the book has some overall handling plus some scratch marks to the cloth. There is a really nice **full page presentation and sketch by Lofting** on the half-title page. It is curious since the book is Dutch but he signed the presentation as Hollywood. The translation changes the page count for this book is 235 pages but it has the same full color frontis and fourteen full page black & white plates. Very nice presentation. \$650

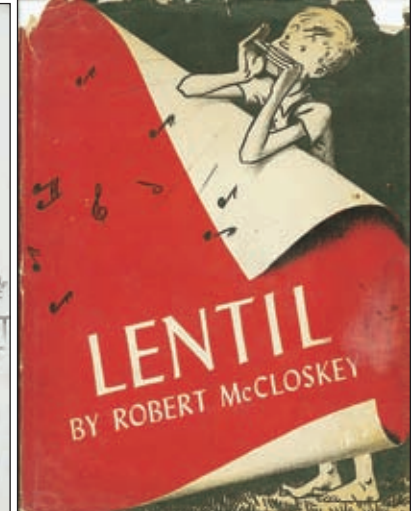


165. (**McCloskey, Robert**) *Yankee Doodle's Cousins* by Anne Malcolmson. Boston: Houghton Mifflin Company, 1941. First edition. 4to. Red cloth with black lettering on cover and spine; color pictorial **dust wrapper** with some browning and a wrinkle line that is mainly visible from underneath the front cover of the wrapper. The cloth has some minor darkening along the marginal areas of the covers. Internally the book is clean. 268 numbered pages with full page black & white drawings by McCloskey to accompany the twenty-seven stories drawn from the folk-lore of the United States. The stories are organized by region of the country and we get to see heroes of all sorts and kinds from the collected history. Heroes never lose. \$450



Lentil 1st with DJ and Extra Signed Page

166. **McCloskey**. *Lentil*. New York: The Viking Press, 1940. First edition. Large, 4to. Tan-yellow cloth with red lettering on spine and vignette on front cover; color pictorial **dust wrapper** with some wear and small pieces missing at corner and ends of spine. In addition, there is an **extra page laid into the book that is signed in full by McCloskey**. This was



the first book that McCloskey wrote and illustrated and it is quite a striking way to launch a career. Some of the pictures in this book were included in an exhibition that McCloskey prepared that led to his winning the Prix de Rome that got him two years of study abroad. Profusely illustrated on every page in black & white. This is an amusing story of a young lad in Ohio who couldn't whistle and got a harmonica instead. He saved the town and recaptured some of McCloskey's early Midwestern memories. He became one of the major illustrators of his time and it is exciting to see how it began. \$1,200

Signed Caldecott Award Winner

167. **McCully Emily Arnold**. *Mirette on the High Wire*. New York: G. P. Putnam's Sons, (1992). Stated first edition. 4to. Full color pictorial boards with a European look and feel to the picture. Full color pictorial **dust wrapper** for this adventurous little girl; the copy of the book is as new. **Signed in full** on the title page. This book won the **1993 Caldecott Award**. Can it really be over twelve years ago; I remember the announcement as if it just happened? The images and story capture the essence of 19th century Paris and we all know how much I enjoy Paris. There is a look of impressionistic art to the illustrations that surely conveys the sense of place. \$175



(Military) See item 174.

Millar's Classic in 1st American Edition

168. **Millar, H. R.** *Dreamland Express*. New York: Dodd Mead & Company, (1927). First American edition. Oblong, 4to. Cloth-backed color illustrated boards with edge rubbing.



Fifty-six numbered pages with fifteen full page full color illustrations and drawings in text for this fanciful collection of pictures to accompany the story that is very personal for Millar. *When I was a little boy I wished for a book something like this, but I grew up full-size while I waited for it. ... I have only two wishes now. One, that all this story were true; the other, that you and I might go together on this journey.* Now we know what Millar was thinking while illustrating the Nesbit books. Scarce. \$1,200

Now We Are Six Signed, Limited English

169. **Milne, A. A.** *Now We Are Six* with decorations by Ernest H. Shepard. London: Methuen & Co. Ltd., (1927). Signed [both Milne and Shepard], limited edition of 200 copies. 4to.

Tan cloth backed brown boards with printed paste label with title and details on front cover; a hint of fading to upper covers. Printed **dust wrapper** with some soiling and wear. Printed on hand-made paper. The four books alternated between poetry and prose and this is the second of the verses. As I look throughout the pages, I am reminded yet again how important these images are to our culture. They are deep in our backgrounds and youthful developments of our view of the world. Wonderful thoughts and delightful characters that we met as children and carry happily into our adult lives. These titles have become so very hard to find and it is an extra bonus to find a copy of the large paper limited edition.

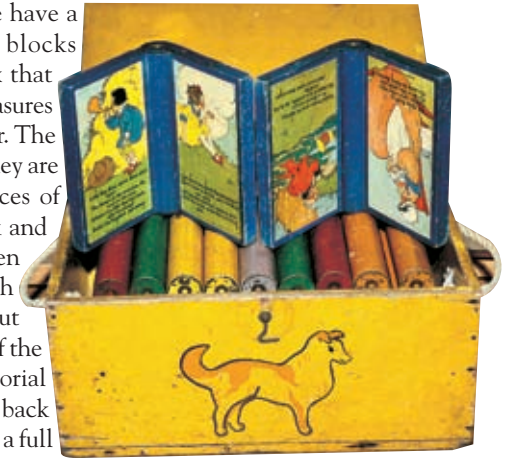


\$2,000

Wonderful Collection of Mother Goose Wooden Blocks

170. **(Mother Goose)** *Bookie-Blox Mother Goose* with pictures by Blanche Fisher Laite. [New

Rochelle]: Bookie Blox Ltd., 1922. We have a complete set of eleven mechanical blocks housed in a contemporary wooden box that holds them with affection. The box measures 8 x 12 x 5 inches. The box has some wear. The eleven blocks are each hinged so that they are really like four sides of two thick pieces of wood (each page is about ½ inch thick and 5½ x 4½ inches in size). There are eleven blocks, mostly different colors and with decal letters on their spines that spell out *Mother Goose*. The front and rear cover of the first and last block have full color pictorial paste labels that identify the front and back of the book. The inside pages each have a full color pictorial paste label presenting a traditional *Mother Goose* rhyme. There is wear and rubbing to the labels but this is a great and quite uncommon toy. The set in the box:



\$575

(Mother Goose) See also items 5, 23, 53, 100, and 236.

171. **(Moveable)** This is a transformation card. No information but probably circa 1830–1840. The card has a delicately scalloped border and is 5½ x 3½ inches in size. Color lithography with a pull tab to bring a bear's animal face over this gentleman. The text at the top of the card is *You Would do Very Well* and the pull tab reveals new text as follows: *Only Such a Bear*. Before the explosion of pop-up books these cards gave people a wonderful opportunity to have moveable transformations that had to be stunning since they had no entertainment of an electronic form—hard to believe. \$350



Early Dean Moveable!

172. **(Moveable)** *Darling Bright-eyes Living Nursery Rhymes Newly Treated with Moving Pictures (Dean's New Surprise Picture Books)* by Mrs. J. M. Wells. London: Dean & Sons, circa 1870's. 8vo. Cloth backed color pictorial boards with a nick in the front cover lower edge and there is a small corner missing from rear cover. There is a bump that is in the lower corner that extends from the rear of the book a few pages within. There are six full page, full color tab activated moveables with a charm and directness that is especially appealing for the nursery rhymes that they are representing. All movables are in lovely condition—in full working order. The facing pages offer some lines of nursery rhymes to make a complete package. This series is uncommon and it is quite wonderful to find such a nice



copy. There is a delightful note at the beginning of the book as follows: *recollect that paper is not iron. Hold down the picture flat in the book (not loose) before pulling the shafts down or pushing them up, and the movement will work well and last long, and give four times the delight of an ordinary toy book. Also, if in reading the rhymes to very young children the action be imparted to the picture when at the proper place in the verse, the interest of the child is intensified as the author and artist have found by experience.* Don't you just love text like this from another world!

\$3,750



Dean Moveable Robinson Crusoe

173. (Moveable) *The Story of Robinson Crusoe with Surprise Pictures.* London: Dean & Son Publishers &c., [1874]. 8vo.

Color pictorial board covers with some edge rubbing and light overall handling. The book is clean and lovely within. There are twelve pages of text and six full page transformation plates. These transformation plates are done with four fold-over sections that, when folded, reveal a different scene of the story. We all know the story but this is a serious presentation that takes the tale seriously and gives us a sense of what it might have been like to be alone on the island for all those years. The transformations are really neat considering it is a simple mechanism but done to great affect.



\$2,200

Nice Jacob's Ladder

174. (Moveable) We offer a lovely example of a late 19th century *Jacob's Ladder*. There are six panels, each about 1 3/4 x 4 inches with the appropriate ribbons and a nicely shaped wood handle. There is some surface wear to the cards but the handle is in lovely condition. This is a classic toy (said to have been found in *King Tut's* tomb) whose name is based on the biblical reference from the *Book of Genesis*. Basically, you hold the toy in your hand, turn your hand, and magically it looks like it is a growing ladder. You reverse your hand and the process happens all over again and is endlessly fascinating. A nice example with examples taken from military events (including *Battle of Waterloo* to represent some of the letters in the alphabet.

\$550



175. (Moveable) *Ta Ra Ra Boom De Ay* (code number 832). London: Raphael Tuck & Sons, circa 1900. 6 x 4 inches. Full color pictorial paper covers of a rather clean copy of the book. There are four pages within, each with a full color illustration printed on one side of the page which is folded in such a way that the image transforms when you unfold the edge of the page. The images are all related to the circus and the result quite dramatic with a simple mechanism.



\$250

176. (Moveable) *Masks and Faces* (code number 63). No information whatsoever but English, probably circa 1930. Square, 4to. Full color pictorial embossed card covers of a clean copy of the book. The cover is really neat, since there is a discreetly protruding wheel on the side edge which, when turned, changes the faces within the circle in the head of the figure on the front cover. There are ten pages within, each illustrated in black & red with several lines of text for the day-dreams of a little girl who imagines herself as the various people around the world. There are several pages of being Black as well as Chinese for this creative young lady. Ultimately, she is happy playing at home which includes tennis and cricket. The last blank page has a delicate paste-in of a trio of linen hankies, probably done by a loving relative who gave the book as a present? How English!



\$450

(Moveable) See also items 9, 59, and 65.

Thomas Nast Christmas Story of Goblins

177. *Nast, Thomas. Dickens Christmas Story of Goblins who Stole a Sexton* by Charles Dickens illustrated by Thos. Nast. New York: McLoughlin Bros., circa 1867. 8vo. Hand-colored pictorial paper wrappers with some wear and a new spine and resewn with some strengthening. There are thirty-two numbered pages (including covers) with numerous Nast illustrations throughout the book. The story was originally issued in 1837; this production gave McLoughlin a chance to put their own stamp on it. This was early for Nast as he was getting ready for his Christmas explosion that was also



issued by McLoughlin. We also include a copy of *The Man Who Made Santa Claus* issued by Marchbanks Press, 1958 and a newspaper article on Nast from 2008. All in all quite a *Nasty* offering that is uncommon. \$650

(Newbery Award) See item98–99, 103, and 146.

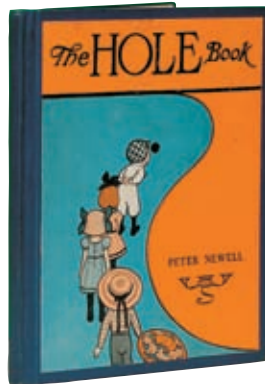
Uncommon Newell Title in DJ

178. Newell, Peter. *Topsys & Turveys*. New York: The Century Company, 1893. First edition. Oblong, 8vo. Full color pictorial boards; the spine has some chipping and light wear; internally a clean copy. Tan *dust wrapper* with olive lettering and illustrations on front of cover. The wrapper has some chipping along edges and spine with a little soiling to the cover of wrapper. Thirty-one numbered pages of Newell's marvelously inventive mind and artistic skills done early in his career. The book shows pictures that transform from one image to another when the book is turned upside down and viewed anew. It is even better since the inverted image answers a question posed in the first viewing so it is not random but really creative. A great fellow that Peter Newell and this is an uncommon title that when found, is usually read and turned to bits and pieces. \$1,250



Wholly Unbelievable

179. Newell. *The Hole Book*. New York: Harper & Brothers, (1908). First edition. 4to. Blue cloth with color pictorial paste label; a rather clean, fresh copy of the book. This is a highly inventive and amusing book; each page of text is matched to a full page color plate with a hole in the middle. The story follows the passage of a speeding and tenacious bullet as it works its way through a series of related incidents and places. Newell was a fine artist with a grand sense of humor and imagination and this book is really quite a bit of fun. A *Peter Parley* to *Penrod* title. \$575

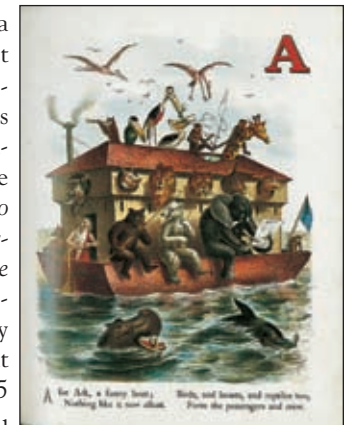


Nielsen 1st in Original Box

180. (Nielsen, Kay) *Fairy Tales* by Hans Andersen. New York: George H. Doran Company, (1924). First American edition. Large, 4to. Black cloth with elaborate silver letting and decoration on spine; silver and orange paste label on front cover with elaborate decorations and embellishments. A very clean, fresh copy of the book housed in its **original publisher's cardboard box**. The box top repeats the front cover of the book and there is a little wear to the edges of the box (and some tape strengthening). 280 numbered pages with twelve full color mounted plates, full page black & white drawings, plus decorations and vignettes within text. This is a lovely book and Nielsen's images of his fellow countryman give us a strong sense of Danish tradition and history. Andersen focused on the folk tales and Nielsen was very taken with decorative elements and national theatre. The combination is striking and we have a set of images that Andersen would surely have admired. The pictures show the strong affect of Nielsen's work in set decoration as each picture is wonderfully arranged and staged \$1,500



181. (Noah's Ark) *The Noah's Ark ABC* by Fredrika Grosvenor. New York: McLoughlin Brothers, 1905. First edition thus. Large, 4to. Red cloth backed full color pictorial boards with some overall wear and light weakness to front hinges. Every page is illustrated in chromolithographed color to work its way through the alphabet. The text is surprising with entries such as *J for Jackal, who sweeps the floors, and does a lot of other chores, while the mermaids wash the dishes (these maids you know, are half like fishes)*. Some of the images have their own dates and publication notes including 1897 and 1905 so they probably gathered pictures from around the press-room and put them together with this text and arrangement. \$475
(Nursery Rhymes) See items 23, 53, 58, 157, 172, and 243.



Change is Always Good

182. (Optical) *Spooner's Protean Views, No. 14. Alloway Kirk and Burn's Monument*. London: W. Spooner, circa 1840. Oblong, 4to. Full color transformation sheet with a little dusting and a few minor spots. The card describes its transformation as *Changing to the Scene of Tam O'Shanter & the Witches*. This card has several holes strategically placed so they look like lights when held to the backlight illumination. See next page for image. \$575

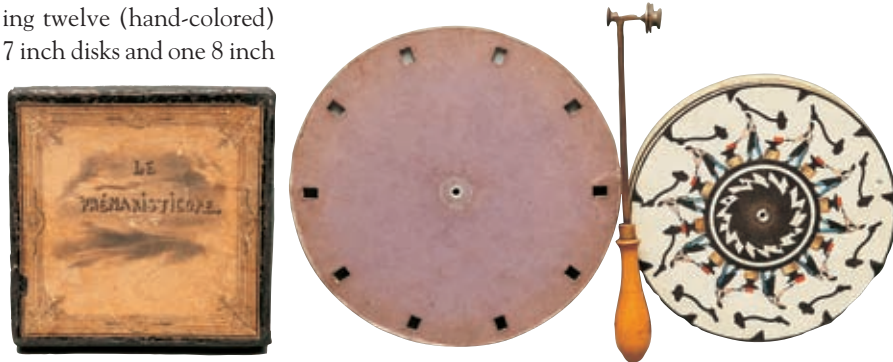
See description on previous page



Item 182 Spooner Transformation

Fabulous Phénakistiscope by Giroux

183. (Optical) *Le Phénakistiscope*. Paris: Alph[onse]. Giroux et Cie, circa 1832–1840. The box is about 10 x 9¾ inches and it has some wear but is complete. This is a boxed set containing twelve (hand-colored) 7 inch disks and one 8 inch



slotted disk; in addition, there is the viewing handle with metal hardware that permits the spinning disks to sit upon the stand. This viewer is about nine inches long and in nice condition. There is also a mirror of the time period included that was used to view the optical movement. Two of the colored disks have the name of the publisher on their verso and the rest are blank on the verso. The *Phénakistiscope* was invented by Joseph Plateau in 1832. When sixteen identical drawings are put in the sectors, one sees a stationary image, when looking through the slits at the revolving disc in a mirror. This is in fact the experiment of Faraday who gave a lecture at the Royal Institution in 1830 about the optical properties of viewing unchanged images. Plateau changed the basic idea by having the sixteen images be slightly different so that when viewed in this way they seem to have movement; in short the first movie pictures. The device was first *designed* in 1829 and then built in 1832 by a Belgian Joseph Plateau. You spin the disks and view through the slits and the persistence of vision fools the idea into perceiving continuous motion. Michael Faraday—he of electrical fame—gave a lecture on this wonderful situation since he had earlier done

some of the design work and experiments. And, in fact, Euclid had talked about this and Isaac Newton had also played around with the concepts. But, our hero Plateau did it in 1832. This toy follows these principles and is a wonderful example of an early optical device that really shows motion. There was a copy in the exhibition (number 314) described in *Devices of Wonder* on page 356. \$4,000

(Original Art) See items 10, 26–27, 30–31, 33–34, 45, 53, 55, 108, 111, 116, 118–123, 142, 160–162, 184, 189, 226–227, 230, 237–240, 255–256, 263, and 265.

Outhwaite Pen and Ink is Outstanding

184. [Outhwaite] Rentoul. Original pen and ink entitled *Dews of Evening*. The image is 14¼ x 11¼ and is signed and dated (Ida S. Rentoul '07). This picture is so quintessentially Outhwaite since we have a rather mysterious background, elves, fairies, and sweet young ladies in perfect harmony with their world. This was a year of development in her



career since she

started her relationship with *Her Majesty's Theatre* in Melbourne and designed programs and costumes for the pantomime and ballet performances. Two years later, 1909, she married Grenbry Outhwaite, a businessman of considerable success who recognized his wife's talents and delicate nature and he worked hard to help her artistic career flourish. She had a relatively brief but spectacular career with several great books and paintings. It is wonderful to see one of her early works in the pen and ink format that I like so much. \$22,000

Outhwaite Fairyland 1st English

185. (Outhwaite) *Fairyland of Ida Rentoul Outhwaite* verses by Annie R. Rentoul and Stories by Grenbry Outhwaite and Annie R. Rentoul. London: A. & C. Black, Ltd., (1931). First English edition (Muir 5602). Small folio. Blue cloth with dark



blue lettering and vignette on front cover and spine; Full color pictorial **dust wrapper** with some minor wear along upper edges. 128 numbered pages with thirty-one full page illustrations, sixteen in full color, and the rest her marvelous black & white gems. There are additional drawings within text for this highlight of the fairy universe. She offers us a glimpse into the strange and marvelous world of fairies, elves, and wee creatures that happily inhabit the outback and wooded areas of Australia. A worthy example of her outstanding artistic accomplishments. The story of Outhwaite and her family involvement in her projects is endlessly compelling. Her work is unlike any other and truly marvelous. These oversize books give an appropriate presentation of her magical work. \$3,500



A Bunch of Outhwaite Flowers

186. Outhwaite. *A Bunch of Wild Flowers*. Sydney: Angus & Robertson, 1948. First edition thus. 8vo. Blue cloth with gold lettering on cover and spine along with flower vignettes on covers; some white spotting on cloth and dulling to gold on cloth. Full color pictorial **dust wrapper** with pieces missing at ends of spine and along edges. This is a new version of the original 1933 book by Outhwaite. There are twenty-two full page mounted color plates and black & white drawings on the text pages for this rather lavish



presentation of the floral text used earlier. She has used a bright, energetic palette that gives her well-known and much loved fairy creatures a lively character. \$800

(Panorama) See items 21–22, 43, 67–68, 74, 77, and 96.

187. Parker, B. and N[ancy Winslow]. *Funny Bunnies*. London: W. & R. Chambers, Limited, circa 1907 (based on British Library but there is a reference to *The Browns* which they also estimate to be 1913?). Oblong, 4to. Full color pictorial boards with some light shelf wear and the book has been recased. The text pages are paired with extraordinary full page full color illustrations of a world of rabbits that is something to behold. The text pages and the divider sections have charming line drawings for this special book. \$450



Parker Cinderella in DJ

188. Parker, B. *Cinderella at the Zoo* illustrated by N[ancy]. Parker. London: W. & R. Chambers, Limited, circa 1916. First edition. 4to. Color pictorial boards with minor bowing and some corner wear. Full



color pictorial **dust wrapper** with pieces missing and some edge wear but basically intact. The Parkers' work was striking and this is one of their real gems. Sixteen full page color plates show animals dressed and acting like very strange people to make their zoo like none other. Every text page has sepia-toned drawings to follow this play offered in rhymes. Sort of like *Chorus Line* for the animals with more humor and less dancing. A memorable and delightful book and rather remarkable to find in the dust wrapper. \$1,500

Susan Pearce Watercolor

189. Pearce, Susan Beatrice. Original pencil and watercolor that was perhaps used in one of the *Amerliaranne* books. The image is 8¼ x 7 inches and is signed. It is painted on board that has pencil notes on both front and verso that are suggestive of preparation for printing. It is entitled *Morning Walk*. Susan Pearce (1878–1980) was a British artist who died just eighteen days before her 102nd birthday. Good for her. Almost all of her book illus-

tra-



tion was done for the

Ameliaranne books written by several different artists and this is a good example of the gentle and loving style that she brought to her characters.

\$1,800

190. **(Photographic)** *Afternoon Tea*. *Photogravures from Original Photographs* by W. G. Mitchell. Boston: Joseph Knight Company, (1891). Oblong, large 4to. Silver decorated salmon-colored cloth backed decorated paper covered boards; there is slight rubbing at corners of a rather fresh copy of the book. The cloth is decorated with a lovely silver design and lettering; the boards are covered with an attractive color and golden floral motif. The book consists of eight mounted black & white photographs showing two little children going through an afternoon tea ritual. Charming and fascinating to see the world in photos from over 100 years ago.



\$400

Sepia Delights

191. **(Photographic)** *Little Lad Jamie* by Mary D. Brine. New York: E. P. Dutton & Company, 1895. First edition. 8vo. Grey cloth with elaborate stamping and decorations with gold and blues to make this a quite dramatic binding. Fifty numbered pages of text plus eight toned photogravure reproductions of photographs that are simply startling to see. There is a sense of being there, over 100 years ago, with these real children; staged or otherwise, it is a great set of images. You know, childhood is the same at all times and to see how much little children enjoy and expand to the wonder of the world is just great.

\$400



Signed Caldecott Winner

192. **Pinkney Jerry**. *The Lion & the Mouse*. New York: Little, Brown and Company Books for Young Readers, (1909). Numerically stated first printing. Oblong, 4to. Full color pictorial boards of an as new copy of the book; full color pictorial **dust wrapper** is equally fresh and new. This title won **The 2010 Caldecott Award**. This copy is made special since it is **signed in full** on the title page. This is a retelling of the *Aesop Tale* in terms of the real world Serengeti plains and every page comes alive with full color illustrations. Yes, the mouse squeaks and the lion roars but there the story begins.

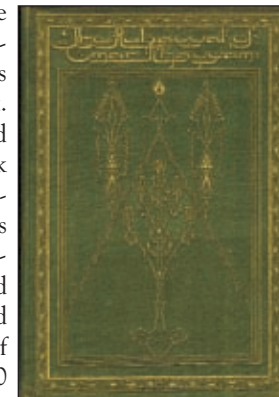
\$150



Pogany Rubaiyat Signed, Limited Edition in DJ

193. **(Pogány, Willy)** *The Rubaiyat of Omar Khayyám* translated by Edward FitzGerald. London: George G. Harrap, [1909]. **Signed, limited edition of 525 copies**. 4to. TEG. Green cloth with elaborate gold stamping and decorations on cover and spine; there is some fading to the cloth. Printed decorated **dust wrapper** with wear and relatively minor pieces missing along edges. Twenty-four full page mounted colorplates within seventy-five numbered sections plus every page is a graphical delight. Pogány designed and enhanced every page in this attractive book and the end result is quite something. The green cloth is unrecorded since the Greer discussion in *IBIS* references this as bound in morocco gilt. This book helped launch Pogány into the top levels of illustrated books.

\$1,500



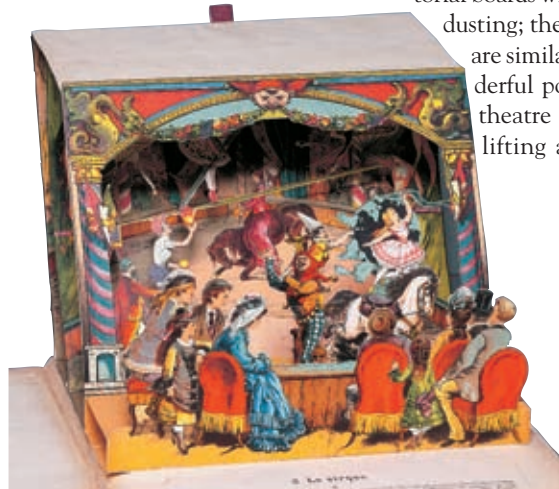
Brilliant Pop-Up Card is Hilarious

194. (Pop-Up) *To An Expensive Young Lady*. No information but probably American, circa 1840. This is an elegant pop-up card, 8¾ x 5½ inches with some light handling. There is a printed ochre border of cherubs and floral elements surrounding this lift-up transformation card along with three four-line verses that are hilarious. The verses chronicle a young lady's far too expensive tastes in clothing and the transformed image shows the impact on the poor fellow who is trying to pay the trying bills. A charming piece. \$650



One of the Great Pop-Up Theatres

195. (Pop-Up) *Théâtre-Miniature IIème Volume. La Kermesse Villageoise. Grande Fête foraine en quatre parties*. Paris: Guérin-Müller et Cie, circa 1890. Large, 4to. Cloth backed color pictorial boards with some edge chipping and overall dusting; the outer edges of some pages within are similarly chipped. A dramatic and wonderful pop-up production. There are four theatre scenes within, each activated by lifting a tab that reveals a multi-plane



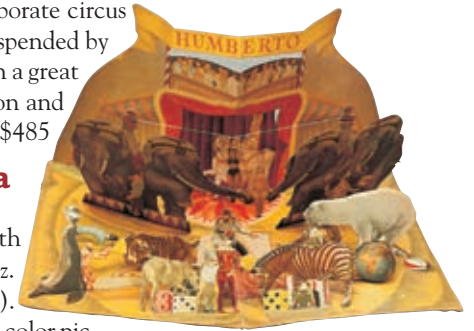
stage setting. The four settings are: 1. *La Ménagerie*, 2. *Le Cirque*, 3. *Théâtre de Guignol*, and 4. *Jeux Divers*. Each setting is like a pop-up peepshow with four or five levels, each with full color characters and settings. At the bottom of each setting page is a short series of dialogues for the characters to employ to present the play. The third section offers a pop-up theatre as well as a transformation wheel that changes the settings on the stage from behind the staging area. A special and quite wonderful book! \$3,000

196. (Pop-Up) *Humberto*. No information whatsoever, possibly circa 1950's? Large, 4to. Full color paper covered boards with some light rippling and maybe a hint of bowing. This is

a wonderful double page pop-up of an elaborate circus scene which includes an acrobat who is suspended by a string held by two women, each sitting on a great elephant. The pop-up is in lovely condition and offers quite a view of a grand circus. \$485

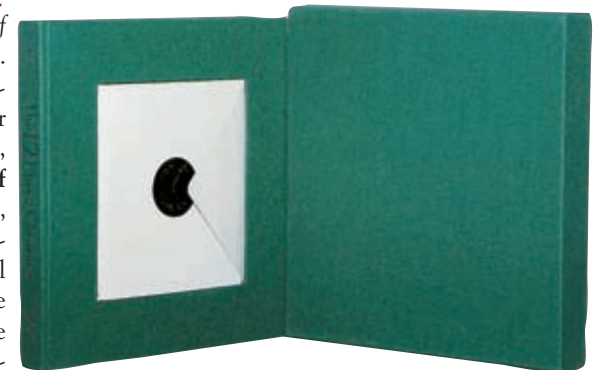
Blue Ribbon Pop-Up Cinderella in DJ

197. (Pop-Up) *Cinderella and Other Tales* with "pop-up" illustrations by Harold B. Lentz. New York: Blue Ribbon Books, Inc., (1933). Thick, 4to. All edges tinted light green. Full color pictorial boards with illustrations on both covers and spine; there is some overall light shelf wear to the boards. Full color pictorial dust wrapper with some dusting and a bit of rubbing wear to the edges. The book is perhaps slightly cocked. Four pop-ups in fine condition set within ninety-six numbered pages of text printed on a card stock. The four pop-ups are: *Cinderella*; *Hansel and Gretel*; *Puss in Boots*; and *Goldilocks and the Three Bears*. Blue Ribbon gave us some of the best paper engineering of their epoch and this is a fine example of their work. \$900



Limited Edition Sabuda

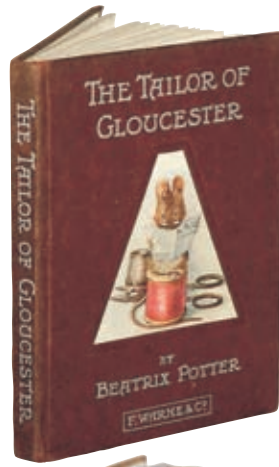
198. (Pop-Up) *The 12 Days of Christmas* by Robert Sabuda. New York: Little Simon (an imprint of Simon & Schuster Children's Publishing Division), 1996. Signed, limited edition of 250 numbered copies. Square, 8vo. Green cloth with silver lettering on the spine and a full color pop-up card set within the front cover of the book with the limitation signature and identification. This additional pop-up is not in the trade edition of the book. The rear of the book identifies the special status of this version; finally, the book is in a cloth slipcase. This is a fresh copy of the book and slipcase. There are six double page full color pop-ups, each side offering the text of one of the days of Christmas. Sabuda is surely the central figure of today's pop-up world and he seems to appreciate Christmas particularly well. \$350



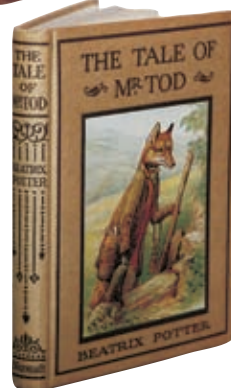
(Pop-Up) See also items 44 and 59.

1st Edition Tailor of Gloucester

199. **Potter, Beatrix.** *The Tailor of Gloucester.* London: Frederick Warne & Co., 1903. First trade edition, first printing. 24mo. Maroon boards with white lettering and color paste label. Slight wear to corners and a discreet bookplate on the front paste-down; otherwise nice copy. The endpaper design of this, the first issue, is repeated four times. Eighty-five numbered pages with each text page paired with a full page full color illustration for this gentle mouse who gets to sew for his supper. This is the second title and it introduces us to mice and cats to add to the rabbit residents of the woodlands. The back-story of the book is that in 1894 Potter went to visit a remote cousin, Caroline Hutton in Gloucestershire. She subsequently visited several times and during one of the visits had the story from Miss Caroline Hutton, who had had it of Miss Lucy, of Gloucester, who had it of the tailor. Irrespective of what really happened, it is an imaginative tale for us all to enjoy. \$1,750



200. **Potter.** *The Tale of Mr. Tod.* New York: Frederick Warne and Co., (1912). First American edition. 16mo. Tan boards with pictorial paste label and dark brown lettering and elaborate spine decoration. Clean, tight copy. This was the first title issued in the *Series II Binding* with rounded back and slightly stronger binding. There are also numerous black & white drawings within text to accompany the color plates. The principal characters are not pleasant but two disagreeable people which is certainly a different approach for one of her books. The black & whites have a darker, fuller line that gives the entire book a different feeling. \$385



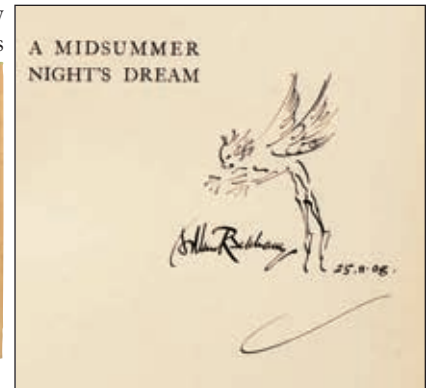
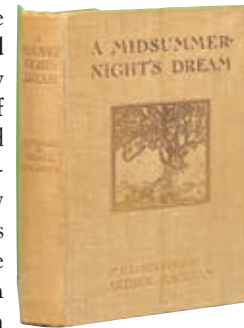
201. **(Rackham, Arthur)** *Peer Gynt* by Henrik Ibsen. Philadelphia: J. B. Lippincott Co., [1936]. First American edition. 4to. Top edge tinted red. Orange cloth with gold lettering and decorations on cover and spine; perhaps the slightest of bowing to boards. Color pictorial **dust wrapper** (with an image not found in the book) with a few chips. 256 numbered pages with twelve full page color plates and black & white drawings within text. Ibsen wrote this in 1867 and never intended it to be performed on stage but instead to be read. It is drawn from classic Norwegian fairy tales



as well as Ibsen's humor about some newfangled American ideas, especially from Thoreau? Rackham has given us an English view of these peculiar notions. By the way, do you remember the movie *Educating Rita* and its use of this story as a central plot point? \$450

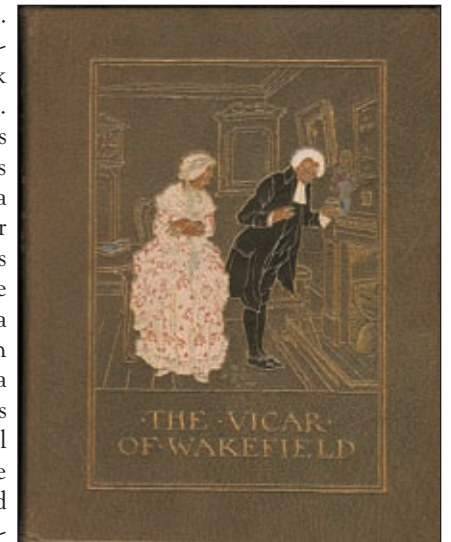
Rackham Midsummer with Original Drawing

202. **(Rackham)** *A Midsummer-Night's Dream* by William Shakespeare. London: William Heinemann, 1908. First edition. 4to. Top edge tinted. Beige cloth with gold lettering and decoration on front cover and spine; lovely copy with a bookplate on the front paste-down. This copy is made quite wonderful by a **signed in full drawing by Rackham on the half title page** that is dated in the year of publication, viz. 1908. Forty mounted color plates plus black & white decorations within text show Rackham having a good time with the light-hearted theme of the story. I have always liked this book and find the plates to be especially exciting and enjoyable. His woodland scenes are really striking. \$3,500



In Magnificent Publisher's Inlaid Leather Binding

203. **(Rackham)** *The Vicar of Wakefield* by Oliver Goldsmith. London: George G. Harrap & Company Limited, (1929). First edition. 4to. TEG. Publisher's leather binding with elaborate and lovely inlay on front cover. The book is in very nice condition with no notable faults. Twelve full page color plates and line drawings within 232 numbered pages. The book is housed in its **original publisher's box** with a title label on one end. The box has some wear and a side missing. These publisher's bindings are the ultimate in presentation for the trade editions. The front cover is decorated with a drawing room scene that is presented with gold outlines and multiple colors to achieve a striking effect. These Rackham illustrations convey a sense of gentle life and historical costumes and countryside rather than fairy-tale imagery in this book. It was a different period in his work, yet holds its own in quality of execution. \$1,500



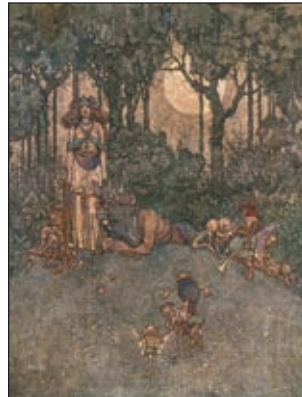
Unicorns Anyone?

204. (Robinson, Alan James) *Pseudodoxia Epidemica: Of Unicorns Hornes* by Sir Thomas Browne with an introduction by Jan van Dorsten. [East Hampton, Massachusetts]: Cheloniidae Press, 1984. Signed limited edition of 225 copies with an extra, numbered set of four plates in a pocket inside the rear cover (the regular edition). 8vo. Gold decorated velum bound white boards of an as new copy of the book. There is a prospectus for the original publication laid into the book. There are sixteen wood engravings by Alan Robinson to give us a historical view of the Unicorn. The text was first published as Chapter XXIII in Browne's *Pseudodoxia Epidemica* in 1646. Alan Robinson has been working on these delightful privately printed books for years and this is a nice example of some of his early work. \$350



Midsummer 1st in DJ

205. (Robinson, W. Heath) *A Midsummer Night's Dream*. London: Constable & Co. Ltd., 1914. First edition (Beare 77). Large, 4to. Elaborate gilt pictorial cloth (this is the most desirable binding) with a slight corner bump. Color pictorial dust wrapper with some overall wear and pieces missing from the ends of the spine of the wrapper. Twelve mounted color plates and forty-six full page and seventeen smaller black & white drawings offer a lively and gorgeous rendition of this puckish Shakespearian play. It is the rare artist who can be skilled in both color and black & white. This book blends these media very effectively and offers a fine example of Robinson's classical approach and style yielding a memorable book. \$1,200



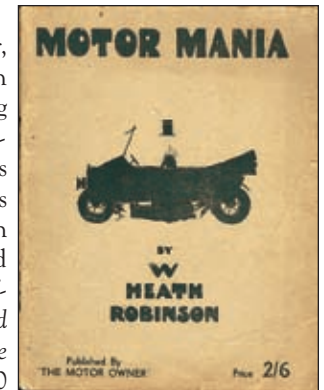
206. (Robinson) *Shakespeare's Comedy of Twelfth Night, or what you will*. London: Hodder & Stoughton, [1908]. First edition [Beare 57a]. Green cloth with elaborate gold lettering and decoration on cover and spine; minor fading to spine of a clean, fresh copy of the book. Printed dust wrapper with full color pictorial paste label; some light



rippling and a little edge wear to the wrapper. Dark green endpapers and the plates are on dark green mounts. 144 numbered pages with forty full page mounted color plates offer Robinson's creative interpretation of the play. The plates are interesting in that they are playful in composition and presentation but done with a darker palette that gives an undercurrent of substance that is an appealing juxtaposition. A very nice copy, unusual in the dust wrapper. \$750

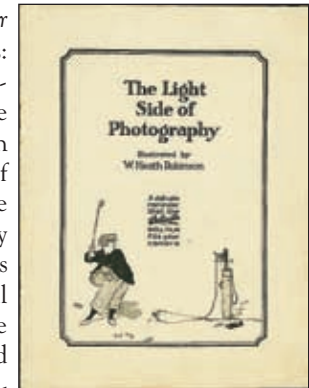
Charming Automotive Book

207. Robinson. *Motor Mania*. London: The Motor Owner, [1921]. 8vo. Printed paper wrappers (stapled binding) with some light wear to the covers; internally some light toning to edges of pages. This is a rather droll collection of motoring cartoons with sixty numbered pages including numerous contemporary adverts for motoring fun. Beare calls this being amongst the best of them. All black & white and all in all quite a collection of Heath Robinson's classic humor and nonsense juxtapositions. The ads are written in such a different manner than today. For example, *The undermentioned firms have the sole selling rights for Nash cars in their respective districts*: Uncommon. \$550



Snap to this Photo Book

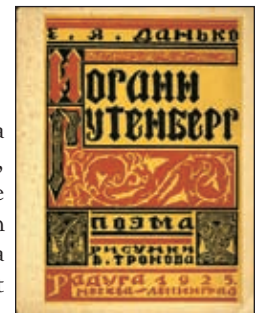
208. Robinson. *The Light Side of Photography*. A delicate reminder that the Wellington Roll Film fits your camera. Elstree, Herts: Wellington & Ward, Ltd., [1925]. 8vo. Pictorial paper wrappers with a few spots and some handling; within there is some light rippling at the upper edges of a few pages. Sixteen numbered pages within for this quite wonderful example of Robinson's advertising genius; there is one tipped-in picture and several other wonderful black & white illustrations by Robinson. Wellington was a purveyor of photographic papers and film; Robinson has provided them with a group of full page black & white drawings with great humor and nonsense but making the point that photography is what you should be doing and with Wellington films. These images are reproduced in Beare's book on advertising. Can you remember when cameras used film? \$600



(Rag Book) See item 41.

Russian View of Guttenberg is Really Something

209. (Russian) *Iogann Gutenberg (Johann Guttenberg): Poema* by Elena Dan'ko with illustrations by V[ladimir]. Tronov. Moscow: Raduga, 1925. First edition. 8vo. Color pictorial paper covers with some faint spotting. Thirty-six numbered pages (counting covers) with attractive illustrations and border designs in the Guttenberg era style. This is one of the few areas in which the Russians did not



claim to be the inventors of something. To book lovers this is a really enjoyable book that shows the typesetters and people carrying heavy, thick books, maybe Bibles? \$600

Amazing Russian House that Jack Built

210. (Russian) *Dom Kotoryi Postroil Dzek* (code number 36) (*The House That Jack Built*) *angliskie detskie pesni* by S. Marshak with illustrations by V. L. Konashevich. Petersburg: GIZ, 1923. First edition thus. 8vo. Color pictorial covers with perfect binding; slight toning to edges of a rather nice copy of a wonderful book. There are thirty numbered pages, each with color illustrations in the uniquely Konashevich style for this classic tale brought into Russia but with the curious name of *Dom* rather than *Jack*. This is a complicated book to date and identify since Konashevich tended to use his own hand-drawn dates on title pages rather than a font. So, it was not easy to change them. The title page on this copy has the date 1923 but the cover has the date of 1924 (when it was issued). There is a later version with a different illustration on the cover that is variously dated as 1925 and later but we believe this is the proper first (also see the date on Princeton's copy which coincides with ours). All this notwithstanding, a wonderful interpretation of a classic story. \$1,800



Shvarts Raduga 1st Edition

211. (Russian) *Vorononok* (*The Little Crow*) by E[vgenil]. Shvarts with illustrations by E. D. Belukhi and K[onstantin]. Rudakov. Moscow: Raduga, 1925. First edition. 4to. Color pictorial paper covers with slight handling but overall a very nice copy of the book. There are twelve illustrated pages within, each with text to accompany this story about a battle between a crow and a bear. Most likely this symbolizes the tension (dare I say dialectic) between the classic old Russia (the bear) and the new Russia (the crow). Since the Russian children's books of this era were generally filled with hidden but powerful symbolism we can imagine what they had in mind. Rudakov was also responsible for the classic *Piglets* and *Telephon* also for Raduga around the same time frame. Shvarts was a well-known Russian author of children's books as well as plays—for which he was probably best known. He did get in trouble with the



Russian censors in 1940 for his play *Shadow* and his best known play, *The Dragon* was written in 1943–1944 but not produced until 1962. A tough world in which to criticize the rulers. This title is in the Amherst College *Polly and Irving Allen Collection* as well as Harvard and Pierpont Morgan Library; but not in Princeton. \$2,000

212. (Russian) *Tarakanishche* (*The Cockroach*) by Kornei Chukovski with illustrations by Sergei Chekhonin (see *Dictionnaire*, page 270). [Leningrad]: Raduga, [1925 although the cover is quietly dated 1922 when the materials were first published in a magazine but not in book form]. First edition. 4to. Color pictorial paper wrappers with some light handling but overall a nice copy of the book. There are twenty-four numbered pages with black & white illustrations for this fierce story. The story is an allegory about a giant cockroach with a giant mustache who frightens all the animals and their reaction to the threat. Some flee and some decide to hide in the burrow holes. Some bow to the bug, etc. Fortunately, along came a bird who didn't know enough to be frightened and he simply ate the bug; problem solved! Seems like a great idea. Of course this cockroach represented Stalin and the mystery is why Chukovski survived such blatant mockery of the tyrannical leader. \$375



Delightful Konashevich 1st

213. (Russian) *Kak Alla Khvorala* (*How Alla Suffers*) by Ya. Meksino illustrated by Vladimir Konashevich (see *Dictionnaire*, page 110). Moscow: GIZ, 1926. First edition. 4to. Color pictorial paper wrappers with maybe a hint of toning to edges but really a lovely copy of the book. There are twenty pages within, each with color illustrations and text for this story of a little girl, *Alla*, who gets sick and cannot go to school. Her classmates write her a letter to cheer her up and get her back to health. Konashevich was born in Novocherkassk; he studied at the Moscow School of Painting, Sculpture, and Architecture from 1908 to 1913. He exhibited with the *Mir iskusstva* (*World of Art*) group from 1921 to 1930; he taught at the Academy of Arts in Moscow from 1921–1930 and again from 1944–48. His career in children's books began in 1918 with two popular ABC books, *Azbutka v risunkakh* (*Alphabet*) in *Drawings* and *Rozovaya azbutka* (*The Pink Alphabet*) and away he went. His early children's works were fairy tales published in Berlin for the Russian emigré market, but he soon established himself as one of the great picture book artists in his native country. \$2,000



214. (Russian) *Maslyanitsa* (The Oldest Russian folk holiday which marks the end of winter, also known as *Pancake Week*) by Mikhail Andreev with illustrations by V. Apostoli. Moscow: Raduga, 1926. First edition. 8vo. Full color pictorial paper covers loose in its stapled binding but clean and fresh otherwise. There are nine pages within (counting inside rear cover), each with fresh, bright colored illustrations for this tale set in the snows of Russia celebrating, of all things, Pancakes! Vladimir Apostoli was a successful illustrator of books and had a full career through the terrible years until he died in 1942. \$550



1st Appearance with these Illustrations

215. (Russian) *Priklyucheniya Stola i Stula* (*The adventures of the table and chair*) by Samuel Marshak with illustrations by M. Tzchanovskiy. Leningrad and Moscow: Rainbow, 1928. Second printing of title but first printing with these illustrations. 8vo. Full color pictorial paper covers with some handling and faint staining to rear cover. Ten pages within, counting inside covers, for this classic tale by a master story-teller of his time. A very inventive story by a man who had the imagination to see life and charm in all the objects of the world. To see this pair of furniture friends being hauled up many flights of stairs to get to their new home reminds me of helping Kim get into her new apartment with a couch that was too big for the elevator in the building. \$600



216. (Russian) *Barmalei* by Kornei Chukovsky illustrated by Mstislav Valerianovich Dobuzhinsky. Leningrad and Moscow: Raduga, 1929. Fifth printing in smaller format. 8vo. Color lithographed self-wrappers with some handling and dusting. Ten pages (including inside covers) of delightful nonsense rhyme; each page has color pictures set around the text. This is the story of two children *Tanichka* and *Vanichka* who disobey their parents and go to Africa. There they encounter *Barmalei* the terrible pirate, whom they conquer with the help of *Dr. Ailbolit* (the Russian *Dr. Dolittle*); great stuff. Dobuzhinsky was a highly accom-



plished artist who traveled widely and studied and worked with many important elements in Russia and Paris.; eventually, he forgot to return to Russia and finished his life in the United States. This book was one of his most successful and widely known. See *Dictionnaire* page 46. \$400

Wonderful Presentation of Russian Folk Toys

217. (Russian) *Russkaya narodnaya igrushka. Vypusk 1. Vyatskaya lepnaya glinyanaya igrushka* (*The Russian Folk Toy—Clay Dolls from Vyatka*) by Aleksel Denshin and Sergei Chekhonin. Moscow: Moskovskoe Khudozhestvennoe Izdatelstvo, 1929. First edition. Oblong, 4to. Color pictorial paper covers with some wear and corners clipped. The edges are toned and somewhat brittle. There are eight pages (two-sides) of text and title page; there are sixteen numbered single-sided pages of color images of these wonderful toys. Aleksel Denshin was an expert on folk toys and he brought his skill to this project. \$750



218. (Russian) *Veichiki Bubeichiki* (*Little Bells*) by E. Tager with illustrations by L. Mileevoy. Leningrad: Raduga, 1929. First edition. Oblong, 12mo. Color pictorial paper wrappers with some dusting. There are ten pages within (counting inside covers), each with color illustrations from the world of the forests with peasant girls, rabbits, birds, and other fun stuff. There is even a very happy rabbit walking with a grand stack of pancakes. Princeton has a copy. \$500



219. (Russian) *Samodelki* (*Home-Made Wooden Toys*) by Ya. Meksin with illustrations by K[onstantin]. Kuznetsov. Moscow: GIZ, 1930. First edition. 8vo. Color pictorial paper covers with some light soiling. Twelve numbered pages (counting covers) each with color illustrations of wonderful toys that can be made out of wood and stuff. There are a few lines of text beneath each image providing—I am sure—some fine commentary. Kuznetsov was a prolific illustrator who liked mechanical elements and even did a book entitled *Center of Gravity*. He was born of peasant parents and became a highly accomplished artist. He settled in Moscow in 1922 and stayed there for the rest of his life. He was criticized by the regime for his too light-hearted a style—can you imagine such a thing? \$550



Shterenberg Loved his Mamma

220. (Russian) *Pesnya o Mame* (*Song About Mama*) a poem by E. Emden with color lithographs by David Petrovitch Shterenberg (Chterenberg). Moscow: GIZ, 1930. First edition. 8vo. Color pictorial stiff paper covers with some minor soiling. Ten pages within, including four pages of music to extol the virtues of your *Mother*. This is another example of the artistic verve and courage of Shterenberg. The look and feel of this book are softer and more emotional than we typically see in books from this time period. Plus, there is an almost Asian/Siberian look to the settings and face of Mamma that surely was personal. There is a smoking belching factory on the cover but you know he did not mean it. Outstanding!



\$1,750

Shterenberg Kipling Classic 1st Edition

221. (Russian) *40 Nord 50 Vest* (*40 North, 50 West*) by Rudyard Kipling. Poems translated into Russian by Samuil Marshak; engravings by David Shterenberg. Moscow-Leningrad: Guiz, 1931. First edition thus. 8vo. Striking black & white pictorial stiff paper covers with some mild toning to edges. Twenty-two numbered pages within, most with Shterenberg's dramatic black & white engravings that just jump off the page. This book brings together many important facets of literature and illustrations of this century. We have a great example of the Russian avant-garde children's book by Kipling who was not only well-known in Soviet Russia but also enormously popular. We have David Shterenberg who was an astonishing artist with a brief period of productivity. He soon fell into official disgrace since his work was deemed to display too much independence of character and that did not fly well with the heavy-booted folks who ran the show. We have Marshak, who was a giant within Russian children's literature and helped bring the modern world to the people of the country. We have Kipling who did a few good things in the British Empire. All brought together in one great book that talks across boundaries and languages.



\$2,000

222. (Russian) *Bagazh* (*Baggage or Luggage*) by S. Marshak with illustrations by V. Lebedev. [Leningrad-Moscow]: OGIZ, 1934. Stated seventh edition (using the artwork of the 1929 third edition). 12mo. Color pictorial paper covers of a rather nice copy of the book. There are eight pages within, each with a lovely color illustration for this story about how your luggage gets from here to there by train. See *Dictionnaire*, page 160. Lebedev was constantly at work to make his books better and timely. This book had perhaps more development than most as it went through several changes over time and the pictures changes, sometimes subtly, in placement of elements and position of the characters. A fine artist always in touch with his reality.



\$450

223. (Russian) *Petrushka Inostranets* (*Punch and Judy, puppet show*— but of course we all know *Petrushka* from the Stravinsky music) by S. Marshak with illustration by V. Lebedev. Leningrad: Detgiz, 1935. Stated fifth edition. 4to. Color pictorial paper covers with minor handling; ten pages within (counting inside covers), each with Lebedev's classic images and playful approach to illustration. Marshak and Lebedev were the dynamic duo of Russian children's books; they did a great deal of wonderful work together and were highly influential on the artists and works that followed. Together they were influential in the development of the last private press in Leningrad, the so-called Raduga and when it closed these two giants lost their influence as well. Detgiz took over the publication of these children's books but it was not the same as when they were in charge.



\$450

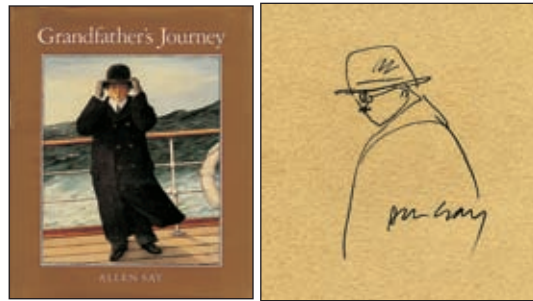
224. (Russian) *Igrushki i Zverushki* (*Toys based on wild animals*) by V. Lebedev. No place: Detizdat Tsk Vlksm, 1939. First edition. Oblong, 8vo. Color pictorial paper wrappers of a nice copy of the book. There are ten pages within (counting inside covers) each with a classic Lebedev illustration of an animal or toy animal, ending with a little girl playing happily with her pussycat. Lebedev had a long and very successful career and even at this late date was being published while the world was going into terrible times.



\$550

Signed Caldecott Award Winner

225. **Say, Allen.** *Grandfather's Journey*. Boston: Houghton Mifflin Company, 1993. First edition. 4to. Cloth backed blind stamped boards; full color pictorial **dust wrapper** of an as new copy of the book. This copy is **signed with a drawing** on the front free endpaper. This title won the **1994 Caldecott Award**. Every page is illustrated in full color for this deep and moving story about a man from Japan who gets caught between his love for his homeland in Japan and his adopted home of America. The book captures well the sense of distance and wistful longing for what one cannot have and conveys it forward to another generation who shares these feelings. Well done and executed in a manner that is accessible to quite young children. \$200



Alice Watercolors by Schermelé

226. **Schermelé, Willy.** We offer an original watercolor that was used as a full page full color illustration in *Alice in Wonderland* (London: Juvenile Productions Ltd., circa 1952). The watercolor is done on card (10½ x 8¼ inches) and accompanies *Down, down, down, would the fall never come to an end. And because she had nothing else to do, she started talking.* Alice is such a compelling story that we get many different interpretations from throughout the world of illustration. Schermelé gives us a straightforward yet enjoyable image that would please greatly a young child who is meeting the story and characters for the first time. Willy Schermelé did her early work in Holland with the publication of *Hans en Grietje (Hansel and Gretel)* and some work for a Dutch bank in the 1930's. She then went to England where she was ac-



tive in the 1950's with the illustration of several books. Her Alice pictures are charming with a light-hearted and brightly colored charm that reflects the childhood elements of the story. \$1,000

227. **Schermelé.** We offer an original watercolor that was used as a full page full color illustration in *Alice in Wonderland* (London: Juvenile Productions Ltd., circa 1952). The

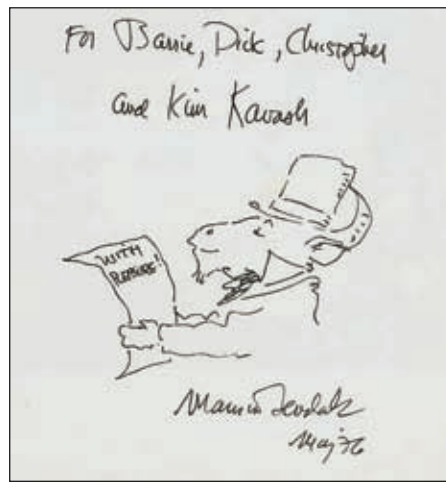


watercolor is done on card (10½ x 8¼ inches) and accompanies "*The Queen of Hearts, she made some tarts, all on a summer day: The Knave of Hearts, he stole those tarts, and took them all away!*" This is a delightful view of the solemn monarchs sitting in judgment of the tarts in question. \$1,000

Lullabies and Nights Songs Signed with Drawing

228. (Sendak, Maurice) *Lullabies and Night Songs* with music by Alex Wilder and edited by William Engvick. New York: Harper & Row, Publishers, (1965). First edition. Large, 4to. Black cloth with gold lettering on spine and within decorated box on front cover;

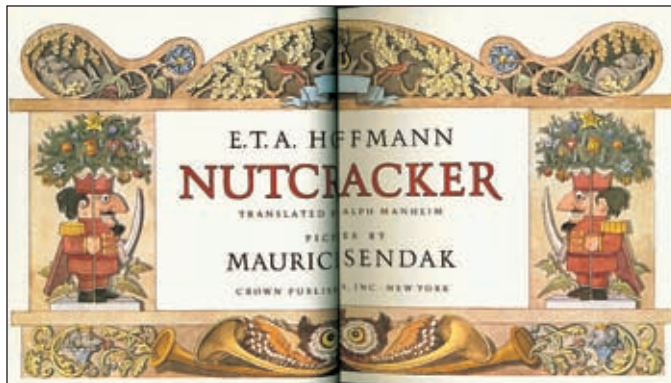
Full color pictorial dust wrapper with some wear and a tear on front cover of wrapper. There is a charming drawing with presentation that is signed in full



and dated by Sendak on the half title page. The book provides forty-eight songs, with music, lyrics, and best of all, full color illustrations by Sendak to give imagery to the words and tunes. It is in fact what its title claims, lots of songs and lullabies to get little kids to go to sleep. This book is a colorful and lively presentation that makes it really fun to see. Plus the drawing is really special. \$975

Limited Edition Nutcracker with Original Lithograph and Wonderful Pictures

229. (Sendak) *Nutcracker* by E. T. A. Hoffmann. New York: Crown Publishers, Inc., (1984). Signed, limited edition of 250 copies. Large, square 4to. Dark blue cloth with silver lettering on cover and spine; matching slipcase and signed, numbered lithograph



(which is an image that does not appear in the book) laid into the book. The book is as new but with some minor fading to the edges of the slipcase. This production arises from the complex workings of Hoffmann's story, Tchaikovsky's music, the dancers of the *Pacific Northwest Ballet*, and the unifying images of Sendak. This is one of the best books that Sendak has done in this phase of his career with many of the elements that we have enjoyed so very much over the course of time. \$1,000

Dr. Seuss Watercolor is Amazing!

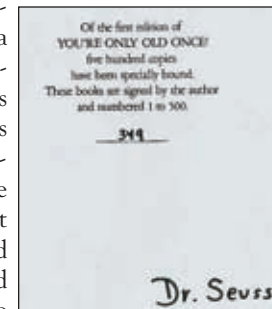
230. Seuss, Dr. An original pen, ink, and watercolor on board. The image is 5 x 9 inches and is clean and fresh. This drawing was given to his longtime cook and housekeeper (Alberta Fouts) where it was treasured for many years. The image is classic Seuss with an outrageous



character with a great tail and marvelous, gentle antennae. It is very hard to find color paintings by Dr. Seuss and this is a wonderful execution that had personal meaning and significance to him. He was a giant of children's art in his century and we are excited to offer it. See rear cover. \$25,000

Your Only Old Once but Signed Limited Forever

231. Seuss, Dr. *You're Only Old Once!* New York: Random House, (1986). Signed, limited edition of 500 copies. Green cloth with blind stamped Dr. Seuss on cover and gold lettering on spine. Green slipcase for a book that is clean and fresh both inside and out. This is a charming self-portrait-parody done by Seuss in his twilight years. He recounts the feelings and experiences that serve to make an older person feel that the world can be a darned nuisance. The humor and self-awareness are too funny for me as I write this since, now almost at the age when he wrote the book, the events are upcoming situations which are all too clearly in the future. Seuss was a teacher and illuminator for his whole life and this is really a great book. \$500



232. (Shapebook) *Cinderella*. Hamburg: Gustav W. Seitz, circa 1860's. Shapebook 7 x 2½ inches. Full color pictorial wrappers cut along the shape of Cinderella's head. The book has been re sewn and strengthened within and there is some wear to the spine. Sixteen attractive pages within, each with full color illustrations on the top and bottom of the page surrounding the text of the story of virtue rewarded. It is interesting to read this version, the two sisters end up dying of envy and spite; no reconciliation here. An uncommon title in this wonderful series by Seitz. \$575



233. (Shapebook) *Dolly*. Boston: De Wolfe Fiske & Co., circa 1890. 13½ x 6½ inches in size. Full color pictorial stiff card covers; a shapebook cut around the border of this elegantly dressed doll. Some light wear overall. Fifteen pages within (counting inside covers), each with lots of attractive pictures. Four of the pages are in full color and the rest in sepia tones. *My dolly was young and fair, with beautiful flaxen hair, and all her things could take off and on, and she had real shoes to wear...* What a nice world it was. \$275

234. (Shapebook) *The Story of Robin-Hood*. New York: McLoughlin Bros., 1895. Full color pictorial card covers cut around the shape of Robin blowing his horn and holding his bow. The book is 12 x 6 inches in size with some light handling and the spine is rubbed off but intact with stapled binding. There are fourteen pages (counting inside covers) with six having full color illustrations and the rest with line drawings. The book offers substantial text to give a full rendition of the story from start to finish of *Robin-Hood*. See above. \$175

(Shapebook) See also items 39 and 42.

235. (Smith, Jessie Wilcox) *A Child's Book of Stories* selected and arranged by Penrhyn W. Coussens. New York: Duffield & Company, 1911. First edition (Nudelman A33). 4to. Dark blue ribbed cloth with gold lettering on cover and spine; full color pictorial paste label with some rubbing to edges of label and a bit of shelf wear to the covers. Internally a clean copy of the book. 463 numbered pages with ten full page color plates for these classic stories as seen through her delicate and understanding eyes. The book offers a rather broad and wonderful compilation of stories that we all know well along with a few that are pleasant strangers. Uncommon title. See next column. \$400



One of the Great Jessie Wilcox Smith Books in Original Box

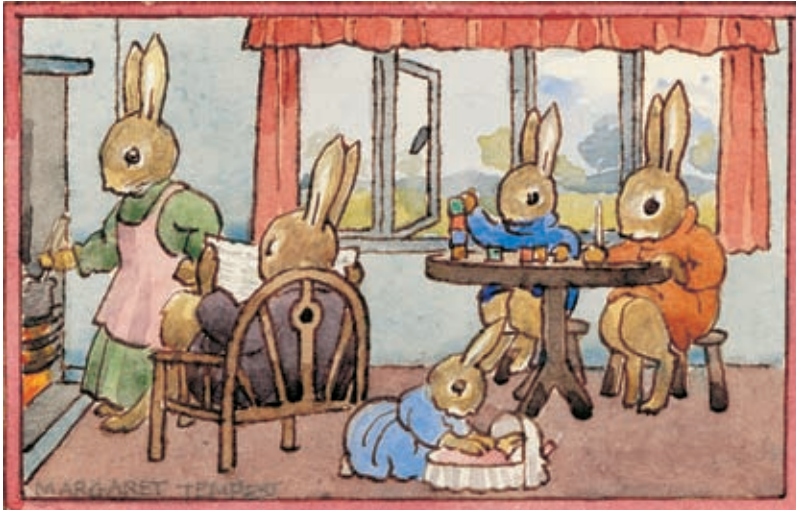
236. (Smith) *The Jessie Wilcox Smith Mother Goose*. New York: Dodd, Mead and Company, (1914). First edition, first issue. Oblong, large 4to. Black cloth with white lettering on spine and full color paste label. There is some minor rubbing to the paste label; slight separation at the half title page; some roughness to the edge of one plate; a small marginal tear in one page; and a finger-mark in one place. This having been said, the actual copy is quite wonderful and this is really a fabulous book in overall very nice condition. In addition, to be more special, the original printed cardboard box is present. There is a little staining



to the blank bottom of the box and some light rubbing to the edges of the box but the top is complete and offers a lovely image from the book. Color pictorial endpapers. 173 numbered pages with twelve full page color plates, five black & white plates, and numerous drawings throughout the book for a quite marvelous and spectacular presentation. The illustrations first appeared as black & white drawings in *Good Housekeeping Magazine* during the previous two years. Smith worked in mixed media to produce a richness of color and line that is different from the watercolors used in many other artist's work. This is one of the great *Mother Goose* books with warmth and gentle presentation of childhood drawing upon Smith's special genius to portray youngsters. A fine copy. \$3,500

2 Margaret Tempest Watercolors

237. **Tempest, Margaret.** Original pen, ink, and watercolor for *Further Tales of Little Grey Rabbit* written by Denis Judd. (London: William Collins and Sons Co Ltd, 1989). This picture is a full color plate (within text) for page 96 in the book. The image is $2\frac{3}{4} \times 4$ inches;



signed in full; and is painted on paper. The image accompanies *A few minutes later, Hare knocked loudly on the door of a nearby cottage where a family of rabbits lived. The mother was stirring some soup, ready to feed her husband and three children, when Hare burst in.* \$2,500

238. **Tempest.** Original pen, ink, and watercolor for *Further Tales of Little Grey Rabbit* written by Denis Judd. (London: William Collins and Sons Co Ltd, 1989). This picture is a full



color plate (within text) for page 63 in the book. The image is $2\frac{3}{4} \times 4$ inches; signed in full; and is painted on paper. The image accompanies *Outside Mrs. Bunting's shop, Grey Rabbit met Mrs. Webster and Mrs. Hedgehog. They were both dressed in their smartest clothes, and clutched baskets and parcels.* A group of Margaret Tempest pictures that had been in private hands appeared some years ago and Denis Judd, who wrote the Alison Uttley biography, was asked to write some new stories in the Uttley style around this treasure trove of pictures. The picture which we are offering here is one of these illustrations and it shows the sure, strong hand of Margaret Tempest. \$2,500

Fabulous Tenggren Watercolor

239. **Tenggren, Gustaf.** Original watercolor that was used as a working design for a 1924 calendar showing a princess picking flowers. The image is $9\frac{1}{2} \times 6\frac{1}{4}$ inches and is painted on

artist's board. There is a hand-written full name and address for Tenggren located in—of all places—Brooklyn, New York, on the back of the board. Tenggren was born in 1896 in Vastergotland, Sweden and was successful at an early age. When he was twenty, he took over the *Swedish Troll* magazine that had been started and run by John Bauer. He was quickly successful and a series of book illustration projects followed. He focused his efforts on the American illustration market and his books made their way to the bookstores of the US. He did some important work for Disney, including the concept pieces for *Snow*



White. His early work, of which this is a fine example, was true to his Scandinavian roots with emphasis on myths and wonderful creatures inhabiting dark and mysterious forests. This painting features these forests, a youthful princess, lovely flowers (which had to be appreciated after a long winter) and the ability to find tranquility in the moment. A lovely painting by a gifted artist done early in his career exhibiting his native style and influences. See inside rear cover. \$15,000

Hugh Thomson Watercolor from *She Stoops to Conquer*

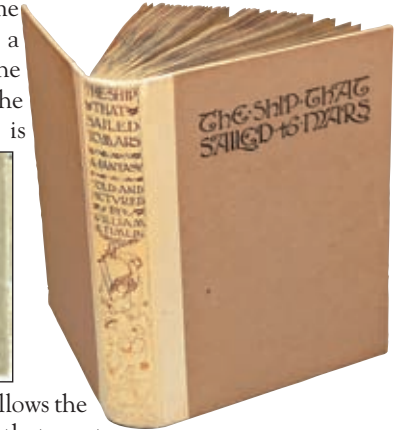
240. **Thomson, Hugh.** Original pen, ink, and watercolor that appeared as a full page color plate in *She Stoops to Conquer* by Oliver Goldsmith (London: Hodder & Stoughton, 1912). The



image is 14 x 11 inches and is signed with initials. It appears on page 35—Act I, Scene 2—“I loves to hear him sing, bekeays he never gives us nothing that's low,…” \$3,500

The Timlin Classic in DJ

241. **Timlin, William.** *The Ship that Sailed to Mars. A Fantasy.* New York: Frederick A. Stokes Company, [1923]. First American edition. Large, thick 4to. Gold decorated vellum backed boards. Grey printed paper **dust wrapper** has some chipping at ends of spine and at corners. This is a clean, bright copy (with a few minor nicks in the edges of some of the tipped in plates) of one of the most sought-after illustrated books. The book is housed in a rather elaborate and elegant red cloth box with slipcase, etc. The book consists of forty-eight mounted, decorated pages of text (which are printed in blue, silver, & black, with text in calligraphy), along with forty-eight mounted color plates. The story follows the adventures of an old man who built a flying ship that went to Mars. This is one of the classic story books and is treasured by children's book, illustrated book, and science fiction book aficionados. \$4,500



Nothing Quite Like this Toy Book

242. **(Toys)** *Zoo Book-Toy* designed and created by Charles E. Bracker with story by Allen Chaffee. Springfield, Mass.: McLoughlin Bros., Inc., 1938. This is a creative idea for a book that is housed in its original **color pictorial box**. The box is about 12¼ x 14½ x 1 inches and has some cracking to the sides but overall is bright and fresh. The book that is laid into the box has a spiral binding and twelve pages on stiff paper. The concept is to take the book and spread each page so that it is centered with a dowel (which is included) and you get a sense of animals in the zoo. The dowel is inserted into a relatively heavy base that holds it all together. The base is present. The book is in nice condition and there is the original flag to put at the top of the dowel (a tent center-pole) as well as a card with instructions also present. This was done by the later instantiation of McLoughlin and it well represents its time period. \$375



(Toys) See also items 217, 219, and 224.

243. (Toybook) *Childhood's Delight* (Aunt Louisa's London Toy Books, number 67). London: Frederick Warne & Co., circa 1878. 4to. Full color pictorial card covers with some dusting and light wear to spine; the book has been resewn and is slightly rippled but the interior is clean and fresh. The cover image is signed with the initials E. B. and a monogram T. M. or M. T. There are twelve pages within (counting inside covers) with six offering text and six offering full color illustrations with grand gold backgrounds. The text offers classic nursery rhymes and the accompanying illustrations show rather elegant and well-behaved children engaged in the fun of it all. \$225



With Punch and Judy and Jack and Jill

244. (Toybook) *Aunt Louisa's National Album* comprising *Jack and Jill*, *Punch and Judy*, *My Children*, and *The Faithful Friend* with 24 pages of colored illustrations printed in colors by Kronheim. London: Frederick Warne and Co., circa 1880. 4to. Green cloth with black & gold lettering and illustration on embossed covers; edges with some light rubbing. A wonderful collection of nursery tales including striking double page illustrations in each section. The richness of this printing, at the tail end of the engraving epoch, is all ways lovely to see. \$400



245. (Toybook) *Bob's School Days*. New York: McLoughlin Bros., circa 1882. 4to. Full color pictorial stiff paper covers with some light overall soiling; the book has been resewn but is especially clean and bright within. Six full page color illustrations in the wonderful early style reminiscent of Nast. This was not an easy school and the school master was indeed quick with the switch after the pranks were played. Nonetheless, when all was said and done, Bob learned his lessons and was happy to have gone to school—right! The rear cover offers a description of McLoughlin Bros. Latest games and books. *Variety Cob-House Building Blocks* and also *Games of Cash* and *Akambo* which came out in 1882–1883. \$275



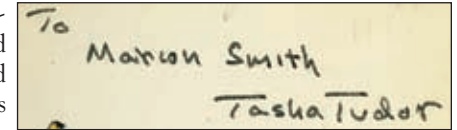
With Gold Background

246. (Toybook) *Dame Crump and her Pig* with designs by J. H. Howard. New York: McLoughlin Brothers, circa 1882. 4to. Full color pictorial paper covers with dusting and a little splitting along spine. There are six text pages (there is a black & white drawing on each text page) and six full page full color illustrations (all printed on one side of the page). The pictures have the intense gold background that I find so very appealing. It was used by McLoughlin for a relatively brief period and is very effective in making the pictures really jump off the page. \$200



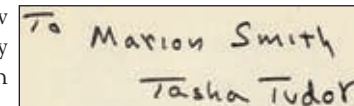
Tudor Calico 1st Signed and in DJ

247. Tudor, Tasha. *The County Fair*. New York: Oxford University Press, (1940). First edition. 24mo. Red cloth with white dots and border decorations surrounding title block on front cover; a clean copy of the book. Full color pictorial dust wrapper with some dusting and closed tears to upper edges that are reinforced with tape from underneath. This copy is signed in full with a presentation by Tudor on the front free endpaper. This is one of the early Tudor titles in the Calico Series and every page is a marvel and delight to see. She captures the feel of the time and presents it for little children in her unique style. \$950



Snow Before Christmas Signed

248. Tudor. *Snow Before Christmas*. New York: Oxford University Press, (1941). First edition. Square, 8vo. Grey cloth with color paste label with decorated title on front cover; a bright, fresh copy of the book. Color pictorial dust wrapper with a little spot to rear cover of an otherwise nice copy of the wrapper. This copy has a presentation by Tudor, signed in full, on the front free endpaper. A charming series of pictures chronicling a traditional New England family Christmas with



sleighs, lots of food and lots of snow. She was able to capture the joyous feeling of home, holidays, and grand meals with a few words and wonderful pictures. A good example of her early and lovely work. \$950

Dorcas Porcus 1st in DJ Signed

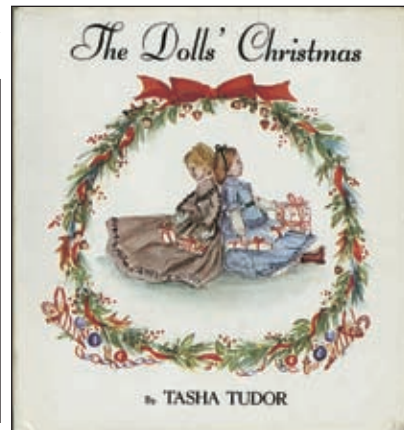
249. **Tudor.** *Dorcas Porkus*. New York: Oxford University Press, (1942). First printing. 16mo. Yellow cloth with white dots; lovely, clean copy. Color pictorial **dust wrapper** with dusting (to the point of being darkened). This copy is **signed and dated** on the front free endpaper by Tasha Tudor along with a presentation. This is one of her earliest titles

To Marion Smith
of greetings,
Tasha Tudor
1942



and they are difficult to find in first editions. This is a pig-based story by a lady who has demonstrated that she can live successfully and happily in the past, present, and future. Good for her! The story is rather playful and animated for the usually quiet Tasha Tudor and we have some humorous adventures chasing the unwilling bath victim. \$1,000

250. **Tudor.** *The Dolls' Christmas*. New York: Oxford University Press, 1950. First edition. Square, 8vo. Red cloth with color paste label and black lettering on spine. Full color pictorial **dust wrapper** with a picture of two dolls within a wreath decoration; a bright copy of the book and wrapper. The wrapper image does not appear in book. This copy is **signed in full with a presentation** on



the front free endpaper by Tudor. Slightly more text than her smaller, earlier books. There is a look to Tasha Tudor's books that is charming; she lived in the woods and was able to recapture the feel of a time gone by—plus who could resist dolls and Christmas? \$450

Amanda and the Signature

251. **Tudor.** *Amanda and the Bear*. New York: Oxford University Press, 1951. First edition. 12mo. Light blue textured cloth with color paste label and red-orange lettering on spine; a quite nice copy of the book. Full color pictorial **dust wrapper** of a clean, fresh copy. The front free endpaper is **signed in full with a presentation** by Tasha Tudor. This is the story of a

little bear that was playful and friendly but did not always find people who understood these character traits in a bear. Based on a real bear

Best wishes!
Tasha Tudor
to Marion Smith

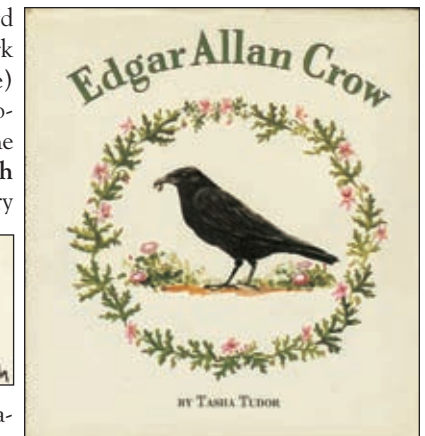
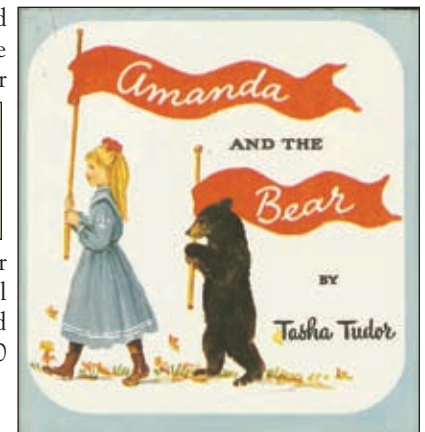
owned by a grandmother, which itself is another story! Every text page is accompanied by a full page color illustration in Tudor's gentle but solid style. \$1,000

Tudor 1st in DJ with Signed Presentation

252. **Tudor.** *Edgar Allan Crow*. New York: Oxford University Press, 1953. First edition. 12mo. Dark blue textured boards (with gold lettering on spine) with color decorated paste label; full color pictorial **dust wrapper** of quite a fresh, clean copy of the book and wrapper. This copy is **signed in full with a presentation** on the front free endpaper. Every

Best wishes!
Tasha Tudor
to Marion Smith

text page is paired with a full page color illustration that follows this bucolic tale of how a crow gets adopted by a human family. Tudor's harmony with nature and living with the creatures lends itself well in this story done in the middle of one of her careers. \$1,000



253. **(Tudor)** *A Little Princess* by Frances Hodgson Burnett. Philadelphia: J. B. Lippincott Company, (1963). First edition thus, first issue. 8vo. Blue-grey cloth with gold lettering on spine and gold vignette on front cover; full color pictorial **dust wrapper** of quite a clean copy of the book. This wrapper is not price clipped and does have the correct, incorrect, death date for Burnett on the rear dust wrapper flap. This copy is **signed in full** on the title page. 240 numbered pages of text and ten full page color plates plus black & white drawings in text for this view of the classic story. It is interesting to see that Tudor brought a somewhat different view from her traditional rustic Americana approach as she worked to reflect the ideas of the original Burnett story. \$300



254. (Tudor) *First Poems of Childhood*. New York: Platt & Munk, Publishers, (1967). First edition. 8vo. Dark grey cloth spine with grey cloth; gold vignette on front cover and gold lettering on spine. Full color pictorial **dust wrapper** with some surface rubbing to rear cover of wrapper. This copy is **signed in full** by Tudor on the title page. Forty-six numbered pages with every page illustrated to enhance the verses. The illustrations are both in black & white and in full color for an overall pictorial presentation of the verses for youngsters. \$275



2 Tudor Watercolors

255. Tudor. Original pen, ink, and watercolor that is signed with her initials. The painted area is approximately 1 x 1 3/8 inches and it is painted on card. We have a bird carrying a Christmas star, maybe to put on a tree? This image appeared on page 49 of *Forever Christmas*



(*Forever Christmas* illustrated by Tasha Tudor and written by Harry Davis with photographs by Jay Paul. Boston, Mass: Little, Brown, 2000). \$375

The Birds Christmas Banner

256. Tudor. Original, Christmas Card made by Tasha Tudor. It is painted with pen, ink, and watercolor on card and folded over to make a card format. The painted front of the card is 1 1/2 x 1 3/8 inches. Tasha Tudor used to make these little Christmas cards to give to her family and friends and they are unique and wonderful miniature treasures. We have a cluster of birds carrying a Christmas banner declaring *Merry Christmas*. \$650



257. (Upton, Florence K.) *The Golliwogg's Desert Island* with verses by Bertha Upton. London: Longmans, Green & Co., 1906. First edition. Oblong, 4to. Cloth backed illustrated boards with some soiling and edge rubbing; quite nice internally. Sixty-four pages of wonderful color plates and stories by Bertha (Florence's mother) trace the adventures of Golly and crew in a *Robinson Crusoe* setting. The peg-dolls agree that *Captain Golly* should not be marooned alone but needs their company. Very civilized approach to building a story. \$775



The Much Sought Golliwogg's Christmas

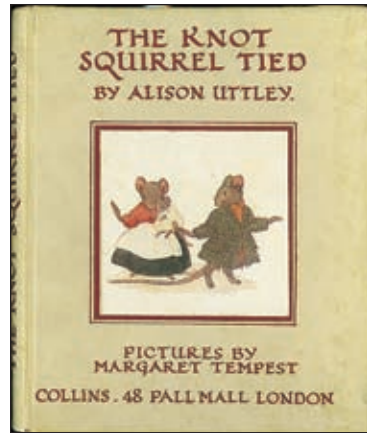
258. (Upton) *The Golliwogg's Christmas* with verses by Bertha Upton. London: Longmans, Green & Co., 1907. First edition. Oblong, 4to. Green cloth backed color illustrated boards of a particularly nice copy of an elusive book, especially in this condition. The illustrations are printed lithographically and provide a series of images and childhood friends that became favorites in England. The



Christmas book is wonderful and probably the most sought-after and hardest to find of the series. Golly in a Santa suit is certainly unforgettable. The Upton parents were English but had gone to America to work, get married, and live. Florence was in her teens when her father died (1893) and she went to England with her Mother and family to recover and see where her parents had lived when they were young. She was inspired to start the Golliwogg stories which her mother wrote and she illustrated. Bertha went back to America but Florence stayed in England and the two continued their work in this somewhat distant way. And this was before the internet! \$2,500

259. Uttley, Alison. *The Knot Squirrel Tied* with pictures by Margaret Tempest. London: Collins, (1937). First edition. 8vo. Light grey boards with maroon lettering and border about full color paste label; a few faint finger marks on boards. 101 numbered pages with lots of full page color pictures by this wonderful duo who somehow produced magical results together.

This is a whittle story which does knot fail to please and Jo Ann is about to kill me for this. Cute book and wonderful images. \$200



Item 259



Item 260

260. (Volland) *Flower Children - The Little Cousins of the Field and Garden* by Elizabeth Gordon illustrated by M. T. [Penny] Ross. Joliet: The P. F. Volland Company, (1910). No statement of later printing. 8vo. Cloth backed full color pictorial boards with some light sunning to upper edges, else a clean copy of the book. Full color pictorial **dust wrapper** with some wear, especially along the edges. Every page has a half page full color illustration of a little child as a flower along with some description. It is fun to contrast the careful, botanically correct Cecily Mary Barker work with the more relaxed American approach. I am sure it is also correct but with a breezier style. \$200

(Volland) See also items 115 and 117.

A Wain Classic

261. Wain, Louis. *Des Chats a Travers Le Monde* (*Cats Across the World - issued in English as Cats of Many Lands*). Paris: Raphael Tuck & Fils, circa 1912. Tall, 4to. Full color pictorial limp boards with some dusting and light wear along spine. There are fourteen pages within (counting inside covers) offering pictures of cats in costumes from many different countries and engaged in some playful activity of that land. Eight of the pages are in full color and the others are in two-color (black & blue). This is one of the notable Louis Wain books and the images are simply stunning. Clearly he was in one of his happier modes when he did this book since the cats have a brightness and energy and happiness that is notable. A quite special book by an artist who did so much special work. \$2,000



262. Wain. *Flossy and Fluffy*. London: Valentine & Sons, Ltd., [1919]. 11 x 6½ inches. Full color stiff paper covers cut around the **shape** of the pussy cats. Slight folds but in overall nice condition. Sixteen pages of text and illustrations in black & red (seven full pages of illustration in black & red and one black & white chapter heading). This is a wonderful story of the mischief into which the two little kits get into and how they are eventually trapped behind bars to learn a valuable lesson. \$750



Lynd Ward Originals from Haunted Classic

263. Ward, Lynd Kendall. We offer four original illustrations that were probably done around the same time for publication in *The Haunted Omnibus* edited by Alexander Laing (New York: Farrar & Rinehart, 1937). Original illustrations that were done with brush and India ink on board. The images are about 10 x 6 inches and are signed in full. There are four paintings as follows: *Turn of the Screw* (probably based on Henry James novella from 1898) and a pencil note on the verso indicates that it was unpublished? There are three other images, each of which is titled and has a page number indicating publication. The titles are: *The White People*, *The Treasure of Abbot Thomas*, and *Wendige*. We have been assisted and two of these images have been found in a later edition of *The Haunted Omnibus* and we believe—based on picture size, format, and style—that all four images were done for this book. It turns out that this book, *Haunted Omnibus*, is a classic in the world of great ghost stories and scary stories and Ward's illus-



Treasure of Abbot Thomas



Wendige



Turn of the Screw



The White People

tions are considered very important to its success. He was indeed a fine artist, in several genres, and we are delighted to be able to offer this set of paintings. The four for: \$6,500

264. **Waugh, Frederick J.** *The Clan of Munes*. New York: Charles Scribner's Sons, 1916. First edition. Oblong, large 4to. Color decorated cloth. There is some light scratching to the cloth of an otherwise clean copy of the book. This is one of those books that almost defies description. It is a mixture of magic, incantation, evolutionary biology, and just plain imaginative fun. *Munes* are the fallen stumps and relics of long forgotten spruce trees [based in reality on *Munes* in Maine]. A wizard gathered them together and gave them life and abilities to do things. Every text page is accompanied by a full page illustration, some in full color, some with nuances of color overlay, and some black & white, to provide a unique set of images that we cannot forget. After having read this book,



you will never look at a spruce tree the same way again. Waugh (1861–1940) was an important American artist who was most known for his realistic seascapes. He was the only child of Samuel Bell Waugh, himself an important portraitist. Frederick was a successful artist who also designed bookplates, silver and copper objects, and was a camouflage artist during World War I. His works are included in museum collections and he is considered a fine painter. \$475

Garth Williams Self-Portrait with his Famous Characters

265. **Williams, Garth.** Original pen, ink, and oil that was done for the title page of *Self-Portrait* by Garth Williams (Reading, Mass.: Addison Wesley Publishing Company, 1986). The

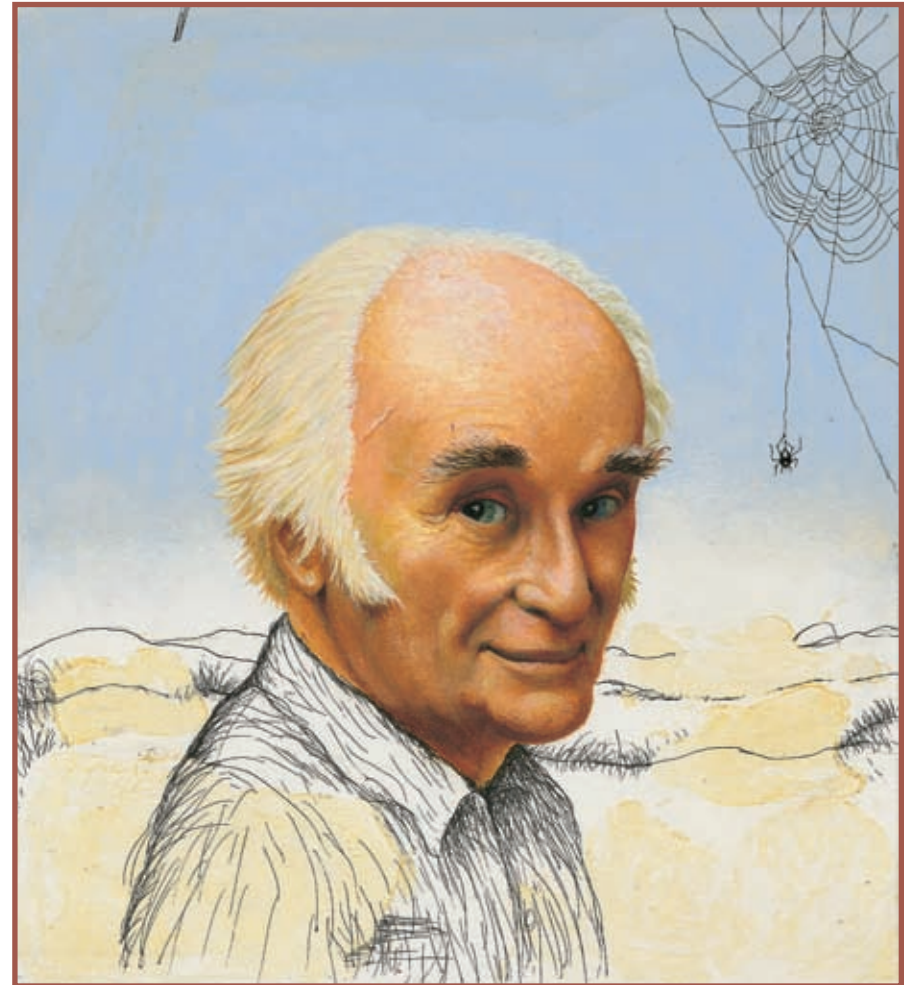
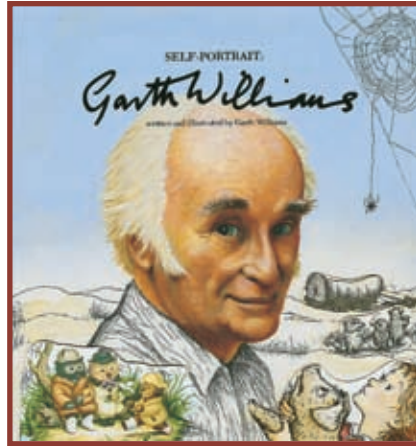


image is 10 x 9¼ inches and is done on stiff card. There is a transparent overlay which has printed text as well as pasted on color images of some of his most famous characters. In addition, the overlay appears to be signed by Williams himself. There are printing marks

and notes on the overlay as well as the card itself. There are some fading areas under the overlay area on the painting. This is an extraordinary item with a lovely self-portrait of Williams along with a pen and ink drawing of *Charlotte* suspended from her web dangling in front of his face. We have not found a copy of the book and even the Library of Congress does not have a copy but we do find records that it was indeed published, perhaps on January 1, 1986. The picture that we show here has the transparent overlay placed on top of the painting so that we can all see how it was assembled for printing. See front cover. \$25,000



Now, that was a Nap!

266. (Wyeth, N. C.) *Rip Van Winkle* by Washington Irving. Philadelphia: David McKay Company, (1921). First edition. 4to. TEG. Brown-purple cloth with a full color pictorial paste label; a very clean, bright copy of the book. Full color pictorial **dust wrapper** with some spotting to rear of wrapper and a touch of edge wear. Eighty-six numbered pages with eight full page color plates plus black & white drawings. The endpapers offer a great view of bowling in the mountains. The book offers a sprightly interpretation of the Washington Irving view of too much sleep and its long-term consequences. We who live near Washington DC know that if the entire government went to sleep for a few decades we would all benefit beyond measure. \$850



Signed Limited with Additional Suite of Plates

267. (Wyeth) *Trending Into Maine* by Kenneth Roberts. Boston: Little, Brown and Company, 1938. **Signed (both Wyeth and Roberts), limited edition of 1,075 copies.** 4to. Textured cloth backed boards with black and gold paste label on spine; translucent paper **dust wrapper**. Original light blue **slipcase** (a former owner's signature on the slipcase) with minor handling and marking; the copy number is written on the slipcase label. This is an overall lovely copy of the book with the **additional suite of plates** housed in their **printed envelope**. Fourteen full page color plates offer a glorious portrait of the early explorers and settlers that helped make Maine what it is today. The history of a place does indeed alter and influence its present condition and Wyeth gives the past quite a visual presentation to accompany Robert's intimate words. See next column for pictures of the book and the extra suite of plates. \$2,000



Every catalogue has its own unique personality that makes it special for us. This catalogue has been unique in that Jo Ann and I have been able to sit side-by-side in front of the monitor and work on the layout. It has produced a better product as well as being really enjoyable—I think for both of us. Jo Ann is almost ready to start being a designer except for one little problem. She cannot use a computer and does not even like a keyboard. Did you know that I used to type her papers in college? We all used to gather in the girls' dorms and all the girl-friends would type their boyfriends' papers and there was I, with fingers flying, starting a lifetime pattern.

