



# *Jo Ann Reisler, Ltd*

## *Catalogue 87*

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# Catalogue 87

Another winter, another spring, and now we are in full summer and having lots of fun. It has been a busy several months and lots happened. Sam has graduated eighth grade and since he is in New York, they make a really big deal of the event, with caps and gowns and speakers, etc. We had the fun of being in attendance and it was great. They even had a speaker worth listening to—not a common event—who brought



intelligence, irreverence, and wisdom! Sam is part of the school orchestra and spent most of the evening on stage; a place he loves to be. He is going to one of the select high schools next year and that will be a life changing experience with serious commuting, smart, motivated classmates, and a demanding curriculum. And he cannot wait for it to start!

After graduation he, Jo Ann and I, came back to Virginia and got to spend a few days together without any parental presence. We are very demanding grandparents. The rules of the house are that there are none. He can go to sleep whenever he wants, wake up whenever he wants,



eat when he wants, and play whatever video games he wants. I wonder why he likes it here? We returned him to Kim at the Delaware rest stop which had an almost surreal feeling about the Delaware connection with a package to hand-off. He had his I-phone working and helped us with directions and traffic warnings. Then, he went back to his beloved Nook and kept reading. It certainly is not the world we grew up with?



This winter Kim, Sam, and other accomplices arranged a great surprise for me. There are benches on the bicycle trail that I use most of the time for my riding. You can have a plaque, with wisdom and homilies, placed on a bench commemorating somebody or something. They got me one of these.

I had no idea and Kim and I were on a ride and she insisted on stopping at a certain point and suddenly Sam, Jo Ann, and some dear friends popped out from behind the trees and there was this wonderful plaque saying nice things about me. Boy, did I love that.



Kim had gotten to the point where she was a bicycle fanatic.

But, in recent months she has gone beyond even that state and now rides 50, 60, 100 miles on good weekend days and the *Tour de France* cannot be far away. I always want to see someone with passion and she has surely reached that state. Good for her. Sam has soccer and he and his team have done well. They play and practice several times a week and it is a major and rewarding commitment. Good fun indeed!



It seems that I have gotten even older and there was a significant birthday in the spring. I did not want a party, I pleaded for no party, and I thought I had escaped the dreaded event. However, on a lovely Saturday, we drove to a restaurant that has a really nice patio where you can sit to eat. To my horror and eventual delight, a large group of people was waiting for me. There were people there that we have known for forty years and it was like the old TV show, *This is your life*. It should be stated that I am part of a family of great people and some really good dissemblers (that is what you call a liar here in Washington, DC).

All books are in good or better condition, unless otherwise stated. Satisfaction is guaranteed. Items may be returned within five days if they are unsatisfactory; phone notice is required. Prices are net. Postage is extra. Virginia residents, please add 5% sales tax. We can also accept Visa and MasterCard for payment. The entire contents of this catalogue are copyrighted ©2011 and title to the objects herein contained passes only upon our receipt of full payment. The purchase of the original artwork in this catalogue does not contain any rights (either express or implied) for the reproduction or distribution whatsoever. Those rights are separate and must be negotiated and obtained from the owner of those rights. We work from home and can be reached most hours (seven days a week) that a reasonable person is awake. During the unreasonable hours, our fax machine and e-mail are available.

We are planning our next catalogues and are always looking for wonderful books and paintings to include for your pleasure and collecting interests. So, if you have some goodies that you want to move into the next stage of existence, please let us know and we can keep both of us happy. Lastly, the post office continues to be a challenge and we have trouble getting address updates. So, if you move, please let us know so that we can keep sending the catalogues to the right location.





## Lovely Frank Adams House That Jack Built

1. Adams, Frank. Original pen, ink, and watercolor that appeared as a full page color plate in *The House That Jack Built* (London: Blackie &



Son Limited, circa 1912). The image is 11¼ x 8½ inches and is signed in full. It is painted on artist's board which has some marks from the printers. This is a charming group of mice diligently going about their work. The image accompanies *This is the Rat that ate the Malt, that lay in the house that Jack built*. \$2,000

2. (Adams) *The Story of Mother Goose also of her son Jack and of the Goose that laid the Golden Egg*. London: Blackie and Son Limited, circa 1912. First edition. 4to. Red cloth backed green boards with a full color pictorial paste label inset in a framed area on the front cover. There is some rubbing and shelf wear to the edges and corners; the staples in the binding have some rusting that is evident on the inside hinges. There are twelve full page full color illustrations plus black & white drawings on the accompanying text pages. Frank Adams was a fine artist and this is an energetic and appealing view of *Mother Goose*. \$400



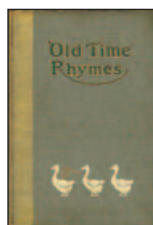
## Mother Goose and an Owl Watercolor

3. Adams. Original watercolor done as the first full color full page illustration in *Mother Goose* (*Mother Goose* illustrated by Frank Adams [1871–1944]. London: Blackie and Son Limited, circa 1915). The image is painted on artist's board and is signed in full. The image is 12 x 8½ inches and there are some printing markers on the marginal areas of the board. Frank Adams was of his time but he developed his



own brand of whimsy and playfulness. This image accompanies *Mother Goose had a house, 'twas built in a wood, where an Owl at the door for sentinel stood*. \$2,400

4. (Adams) *Old Time Rhymes*. London: Blackie & Son: Limited, 1915. First edition. Large, 4to. Cloth backed pictorial cloth with some shelf wear and some staining on the upper edge of rear cover. There is gold lettering on spine plus green & gold lettering and white duck vignettes on front cover. There is a presentation card tipped into the book on the blank verso of the front free endpaper. Thirty-six color plates mounted on green art paper, each with a tissue-guard; a few tissue guards have light pencil marks. Each page of text is matched to a mounted color illustration plus there are black & white drawings adorning the alternate pages. The font for the text is an embellished set of characters that emphasizes the light-hearted tone of the book. These are the classic rhymes from *Jack Sprat* to the *Wooing Froggie*. The pictures are in bright color with an appropriate blend of humor and anthropomorphic representation. Adams did this style with real flair and accomplishment. \$750



## With Punch and Judy

5. (Advertising) *Child's Own Book*. Buffalo, New York: Sibley & Holmwood, circa 1890. 16mo. Full color pictorial stiff paper covers for this delightful advertising booklet from a confectioner who also gave us cough drops. The book





inside offers eight pages of a *Punch and Judy* story, four of which have full page full color illustrations. Quite nicely done at a time when advertising give-aways were really well executed. \$200

6. **(Advertising)** *The Farmyard Fair* by Arthur Mansbridge. Norwich: J. & J. Colman Ltd., circa 1930's. Oblong, 12mo. Full color pictorial paper wrappers with some minor surface wear to the edges of the front cover. There are sixteen numbered pages with delightful advertising text and full color illustrations for this booklet that features Colman's Mustard.



Mansbridge was a successful comic illustrator who flourished between the 1930's-1950's and he did a fine job on this booklet. He was also the father of the humor comic artist Norman Mansbridge, so it ran in the family. \$125

**(Advertising)** See also items 340 and 488.

7. **Ainslie, Kathleen.** *Catharine Susan and Me Goes Abroad*. London: Castell Brothers, Ltd., [1909]. 12mo. Full color pictorial stiff paper covers with silk ribbon binding; some light overall dusting and a hint of wear to the edges and corners. Twelve full page color plates of an especially inspired presentation by Ainslie of her wonderful peg-doll characters. Their travels take them throughout Europe and the Middle East to have fun but they end up happily in Old England once more where the Prince greeted them. \$250



8. **Ainslie.** *Sammy Goes A'Hunting*. London: Castell Brothers Ltd., circa 1907. 8vo. Cloth backed color illustrated boards with some marking to rear cover and minor shelf wear; a bit of toning to edges of the pages. There is a 1909 presentation on the title page. Every other page is a full color plate showing peg-dolls chasing peg-foxes on peg-horses using peg-dogs. It is very cute and the humor of the English hunting classes is considerable. \$225



9. **Aldin, Cecil.** *Field Babies*. London: Henry Frowde and Hodder & Stoughton, [1910]. Later printing. 4to. Blue cloth with red, black, brown, and white decorations and pictorial offering; some minor wrinkling to the cloth and some light foxing to the edges. Twenty-four full page color plates (plus color title page) for this cute story of a little dog who is thrown out of the house by the nurse after he helps the baby finish its milk. The nurse is not understanding whatsoever. He makes his way through the fields to interrupt and say hello to all the little animals; eventually, he decides home isn't so bad after all. \$400



## Aldin Pied Piper Watercolor

10. **Aldin.** Original watercolor that is identified on the verso as *The Pied Piper of Hamelin*. The image is about 11½ x 8 inches and is signed in



full; it is painted on card which has printing notes and indications from the printing process. There was a painting book of this title and the style of the painting is consistent with our file copy of the front cover of the painting book. \$4,500

## Aldin Happy Family 1<sup>st</sup> Edition

11. **Aldin.** *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





## A Cat and Dog Together

12. (Aldin.) *Jack and Jill* by May Byron. New York: Hodder & Stoughton, [1914]. First American edition. 4to. Cloth backed color pictorial boards with some rubbing to edge; rear hinge repaired, else a lovely copy. Twenty-four delightful little chapters about this dog and cat two-some whose travels and adventures are well pictured by Aldin in his unique artistic style. The journeys and dangers were quite troublesome; eventually, they ended up at home, tired but happy! \$975



## A Very Special Cameo Alphabet

13. (Alphabet) *Royal Cameo Alphabet*. [London?]: Sumfield and Jones, Printers, Embossers, &c., circa 1850's. Dies engraved by T. R. Pinches. 4to. This is an extraordinary sheet in which each letter of the alphabet is represented by an embossed color cameo. There is a closed tear and a few tape marks on the blank verso; otherwise, a nice copy of something that cannot be found often. There is a single word corresponding to each letter except for the letter X which rather candidly states *no word in the English language begins with this letter*. I find that some quite nice stamped medals were done by T. R. Pinches at this time and they seemed to have come up with embossing stamps to make this sheet. Cameos have been important objects for millennia but to combine them with an alphabet concept is really over the top! \$1,275



14. (Alphabet) *Fairy ABC*. No information but the contents match a McLoughlin publication [New York: McLoughlin Bros., circa 1875]. Square, 8vo. Color pictorial stiff paper covers of a very nice and fresh copy. Twelve numbered pages within (each printed on one side of the leaf), each offering two (or three) letters of the alphabet. Each letter is illustrated with a brightly colored picture and several lines of verse. The illustrations show quite elaborate letters with the associated characters intertwined therein. The verses break each multi-syllabic word with hyphens. Plus, we learn the *E* was the Elf, with his wondrous Plough—we wish we could get such an-other just now; who gave to the farm-er a har-vest of gold, and bread to the poor for a tri-ple was sold. Oh, what a different world and an interesting alphabet. I wonder why there is no publication information; perhaps a publisher's dummy? \$350



15. (Alphabet) *Alice's Alphabet* by Margaret Johnson. Boston: D. Lothrop & Co., (1884). First edition. Oblong, 12mo. Full color pictorial boards with some shelf wear and spine repair. The book is clean and bright internally. Each letter gets a full page full color illustration with lots of text using the letter—much more than usual. Plus, at the end we have a full page for ampersand (one of my favorite typographic symbols). *Q's for this Queer-looking little Quartette. Who in Grandmama's Quaint garret-chamber have met. They Quarreled at first over feather and frill. But made up Quite Quickly and danced a Quadrille. Wow, say that fast.* \$375



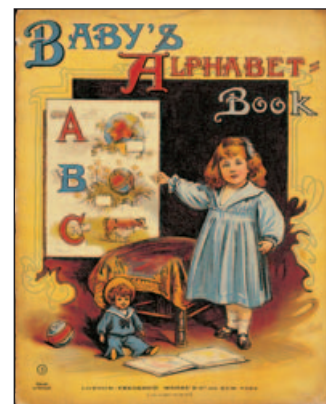
## Early French Alphabet Cards

16. (Alphabet) *ABC Card Set* (entitled *Récréations de L'Enfance*) illustrated by Mès. Paris: Librairie Ducrocq (printed by Lemercier & Cie), circa 1885. 12mo. This is a complete set of twenty-four color lithography alphabet cards. The cards are a little dusty and one has some soiling and a little surface wear. The set is housed in a modern slip-case that has the original cover mounted on the top. Each card offers a letter, a lovely picture of children at play, and a line of text (in French) whose first word begins with the associated letter. The pictures are really charming and offer us a view of clothing and childhood pastimes in another world at another time. Typical of French alphabets of this time, there is no W and the Y and Z are combined into a single card. In this way, a complete set of cards has twenty-four cards. \$900



## All About Dolls

17. (Alphabet) *ABC de la Poupée (5me Série)*. [Paris]: Imagerie D'Épinal, circa 1890. 4to. Hand-colored pictorial paper covers of quite a fresh copy of the book with a hint of edge roughness. There are six leaves within, each with hand-colored illustrations of this creative alphabet that takes the world of a doll and uses its activities and objects to build an alphabet. There are twenty-five letters (no W and YZ together). *Arrivée de la Poupée à la Maison*, etc. This doll and the little girls who play with her are nicely dressed, never dirty, and quite happy together. I am sure that is not how the world ever was but it sure is fun to imagine. \$375



18. (Alphabet) *Baby's Alphabet Book* (code number 2). London: Frederick Warne & Co., circa 1890. Large, 4to. Full color pictorial card covers with some soiling and the rear cover has an area that was torn and reset; two pages have a small marginal tear. There are twelve pages

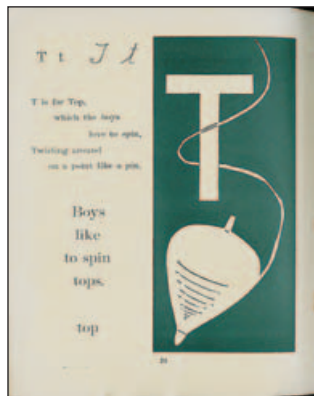


within, each offering two (or three) letters with full color illustrations of a representative object from the world of very little children. *R* is for *Rocking-Horse Rattle*. The pictures are signed with an initial monogram either aj or ja. Nicely executed with references for children who were living a rather nice life indeed. \$200

19. (Alphabet) *The Doings of the Alphabet*. New York: McLoughlin Bros., 1897. 4to. Color pictorial paper wrappers with some rubbing to spine and general handling. There are six full page color plates with pictures of little children and the everyday objects and events that are represented by the alphabet. The text is better than usual with rhymes for each letter, e. g. Q, *looking, round saw some Quince in a jar*. A strong sense of the time and place is given by this book. \$125



20. (Alphabet) *A Book of Letters and Numbers* by Louise Beecher Chancellor edited by William E. Chancellor Yonkers-on-Hudson: World Book Company, (1914). 8vo. Cream color paper covers with green-blue lettering and illustration; there is some handling along the spine. There are forty-eight numbered pages (counting covers) most with quite attractive illustrations for numbers and letters. There is an almost cameo look to the presentation that is both unusual and appealing. The references are equally interesting; for example, U is the *Umpire who settles the game; when once he decides boys must all think the same*. Nice try but not going to happen! \$125



21. (Alphabet) *An Alphabet Picture Book* ("Won't Tear" Series - number D-872). London: Blackie & Son, Ltd., circa 1920's. 4to. Full color pictorial card covers with some handling and little light wear to the spine. There are twelve (card) pages within, each with two or three letters, very spritely full color pictures, and a single word to represent the letter. The pictures are signed with an initial monogram CEBB. The style is almost reminiscent of Charles Folkard with lots of impish creatures. \$250



### A Very Special Dean ABC Rag Banner

22. (Alphabet) *Dean's A1 Alphabet Chart*. London: Dean's Rag Book Co., Ltd., [1922]. This is a single cloth chart approximately 29 x 20 inches. It is folded where it was placed in the *paper envelope* (part of this original envelope is present including the descriptive, illustrated section with a return address to Dean's Rag Book Company. This is slightly different from the version shown in the Cope book about Dean (page 143) in that ours has letters running up and down the column dividers as well as the row dividers. This version was released in 1922 and used the illustrations done by Edith Sarah Berkeley. There are twenty-four

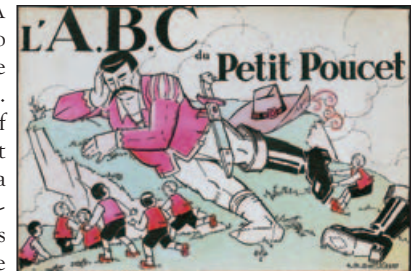
images with two showing two letters each. A magnificent and quite uncommon item that is an alphabet delight as well as a rag book item. \$600



23. (Alphabet) *Frohe Arbeit Grundschriftel für Niedersachsens Kinder* (Happy Guide for Primary School Children from Lower Saxony) Ausgabe D (Lateinische Druckschrift) (Latin Script) by Arthur Thiele. Halle a. d. Saale: Hermann Schroedel, edition of 1923. 8vo. Cloth backed mottled boards of a clean copy of the book. Seventy-two numbered pages with a full alphabet, each letter having a color illustration (in a style reminiscent of Caspari) along with some text. Then, we have several pages of teaching materials in German script that is—to me—unreadable. The pictures are fun and we even get a nice frontis showing the *Pied Piper of Hamelin* in silhouette. There were several versions of this book, each intended for different regions of the country. By the way, Arthur 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. \$125



24. (Alphabet) *L'A.B.C. du Petit Poucet* (Tom Thumb ABC). [Paris]: Éditions Nilsson, 1928. Oblong, 4to. Dark green cloth backed color pictorial limp boards. A little bit of rippling to boards of an otherwise clean copy of the book. There are a few pages of text (in French) about *Tom Thumb*, and then a full alphabet with two letters per page. The letters are in color with a picture of a representative scene, a word, and some text using the word in the picture. Some of the pictures are signed with initials RQB. \$150




### Fly Me to the ABC's

25. (Alphabet) *An Alphabet of Aviation* by Paul Jones with drawings by Edward Shenton. Philadelphia: Macrae Smith Company, (1928). Stated second printing (in the same year as initial publication). 8vo. Gold lettering on dark blue embossed cloth (with attractive aircraft motif) of a bright, clean copy of the book. There is a small section of the *dust wrapper* tipped-in at the blank front paste-down. A very unusual and intriguing alphabet. Each letter is illustrated by something drawn from aviation such as A is for *aileron*. Each page of text (intended for children but technically legitimate and interesting) accompanied by a full page two-color illustration plus black & white drawings within the text. See next page for image. \$125
26. (Alphabet) *The New Alphabet of Aviation* by Edward Shenton.



28. **(Alphabet)** *My Little ABC—A Book of inspiration to children of all ages* by Gilbert Cousland. London: Collins, (1934). Stated fifth impression. 8vo. Turquoise cloth with pale yellow lettering on cover and spine; a clean copy of the book. Each letter gets two pages: one with a large view of the letter itself and a matching page with a black & white photographic illustration.

A white horse with a black saddle and bridle, standing on a wooden platform. The horse is facing left and appears to be in a stable or indoor setting. The background is a plain, light-colored wall.

**B**on, chose à se  
monter le chapeau  
des p'tits bateaux.

Bateaux

Balaise

Maman des p'tits bateaux

Bois

Baton

Bicyclette

Ballon

Bœuf

Bœuf... le  
chapeau de St  
Poulet au sacral,  
Jean-Pierre est  
un maladein !

32. **(American Picture Book)** *Mr. Bunny His Book* by Adah L. Sutton with illustrations by W. H. Fry. Akron: The Saalfeld Publishing Co., (1900). First edition. Large, 4to. Color pictorial boards with wear and



some light overall soiling. The book is clean and simply fabulous with a Denslow style approach to illustration. The pages are unnumbered but there are lots of them, every one of which has a full page color illustration behind the several lines of very funny text. Oh have you seen the Hippogriff? It flies about at night; and everyone who sees it is seized with dreadful fright; it has a dragon's scaly wings and an alligator's tail, and if it meets a little boy it eats him without fail... I love this time period. \$375



33. (American Picture Book) *Doodle Doo - The Rooster who fell into the Pea Soup - 3 Volume Book* (code number 0909). Newark, N. J.: Charles E. Graham & Co., 1928-1929. 12mo. This is a set of three books housed in a full color pictorial box that is made to look like a book rather than a box; it has a cloth back and full color pictorial front and rear covers. There is some overall wear to the box but it is complete and colorful. There are three books (each with full color stiff card covers) housed within as follows: (1) *Doodle Doo* (which also includes a second story *The Three Billy Goats Gruff*); there is a fold in the rear cover. (2) *Minnie The Little Fish who Lived in a Shoe* by Ethel Clere Chamberlin with illustrations by Nell Witters in clean, fresh condition. (3) *The Sky is Falling on Henny Penny!* illustrated by Marie Schubert is clean and fresh. Each volume is brightly illustrated with full color pictures and lots of black & white drawings. An amusing and attractive package. \$225



### In Original Pictorial Box

34. (American Picture Book) *Jingleman Jack - Policeman* told by Marion L. McNeil. Akron: The Saalfeld Pub. Co., (1929). First edition. 8vo. Full color pictorial boards of a bright and fresh copy. Original color pictorial publisher's box with slight corner rubbing but also quite nice. Almost every page is illustrated, some in full color and some full page color as well as black & white within text. Oh, what a nice world with the policeman's principal duties consisting of helping the kids cross the street. Everyone is happy and there are no real problems in the world; two of the boys even learn how to direct traffic themselves. \$200



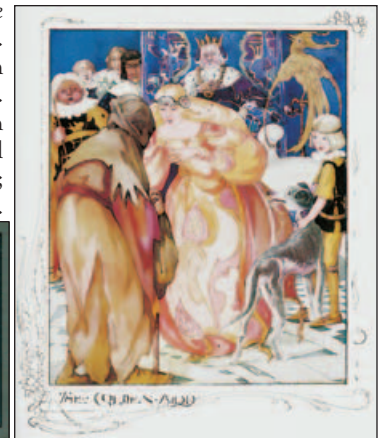
35. (American Picture Book) *Jingleman Jack - Circusman* told by Marion L. McNeil. Akron: The Saalfeld Pub. Co., (1930). First edition. 8vo. Full color pictorial boards of a bright and fresh copy. Original color pic-

torial publisher's box with some edge rubbing but also quite nice. Almost every page is illustrated, some in full color and some full page color as well as black & white within text. There were few things as exciting to youngsters as the arrival of the circus in their town and this book shows how the kids decided to have their own circus show. Almost like Mickey Rooney a few years later, hey, let's have a show! \$200

36. Anderson, Anne. *The Dandy-Andy Book*. [London: Thomas Nelson & Sons], circa 1912. 8vo. Blue cloth with silver-grey lettering and ruled lines around the full color pictorial paste label; clean copy with slight shelf wear. This was possibly a pre-publication copy since the title page is blank in the area identifying the publisher? Twelve full page color plates, eleven accompanied by a page of verses with a charming black & white border design; the book is printed on one side of a rich, coated paper. All of the verses and images concern pleasant things to do during summer; since the leaves are falling and winter is not far away, this is a fine thought. \$285



37. (Anderson) *The Anne Anderson Fairy-Tale Book*. New York: Thomas Nelson and Sons, [1923]. First edition. Large, 4to. Grey cloth with full color pictorial paste label and black lettering on spine; perhaps slight shelf wear. Twelve full page color plates plus charming black & white drawings within text



for this rather lavish presentation in an oversize book. 190 numbered pages with lots of text to read along with Anderson's pictures make this a book for somewhat older children than her usual work. The imagery is subtly different with the same color palette but more complex developments for older readers; nicely done. \$350

38. (Angel, Marie) *Angel's Alphabet* by Marie Angel. London: Pelham Books, (1986). First edition. Oblong, 12mo. Tan-brown cloth with gold lettering on spine; full color pictorial dust wrapper of a lovely copy. Each letter is presented in a pair of attractive pages. The first page has the letter, a few words and a nice colorful border. The matching page has a picture of an animal intertwined with the letter and a very nice design. \$200



(Angel) See also items 424-425.

### Published in Holland During the War—Amazing

39. (Anti-Hitler) *Moffenspiegel (The Hun's Mirror)* een boekje over Adolf de Eerste (en de laatste) which basically says a book about Adolf the



first (and the last). No attribution is given because it was too dangerous but we now know it was done by Karel Links and published by Geert Lubberhuizen (1916–1984) who was active in saving hundreds of Jewish children who had to hide and escape from the Germans. Netherlands: De Bezige Bij, 1944. First edition. 12mo. Color paper covered boards with some toning to cover but basically a very nice copy with sharp printing of this book whose back story is overwhelming. This bitter commentary was done during the war and published by a magazine called *De Bezige Bij* (which translates to *The Busy Bee* but later became known as *The Penguin*). This company was formed, illegally, in 1943 by Geert Lubberhuizen. He himself had to hide when the Germans searched for the source of the publication as well as troublesome students. It continued its operation for years after the war and was ultimately sold into a conglomerate in 1997. This was a noble and daring publication and the bitter presentation helped keep the underground motivated during the dark days of the war. Not common, to say the least. \$1,600



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### Published as the War Ended

40. (Anti-Hitler) *Moffenspiegel* (*The Hun's Mirror*) een boekje over Adolf de Eerste (en de laatste) which basically says a book about Adolf the first (and the last) which makes the position rather clear by Karel Links.



[Netherlands]: De Bezige Bij, 1945. First edition thus but second edition of the idea. This is a collection of derogatory cartoons that was first published *underground* during the war in a clandestine manner. This has a larger group of cartoons and is issued with mention of the publisher and artist since it was safe when published in 1945 after the war. 12mo. Color paper covered boards with some overall toning to covers and pages within. Links was an artist who did color pictorial post cards before and probably during the war. \$750

### Peter Cotton Tail Metaphorical Anti Nazi

41. (Anti-Nazi) *Pietje Plumstaart* (Loosely *Peter Cotton Tail*) by Hank Niesen with illustrations by Joop Gerlach. Amsterdam: W. Bock, circa 1946. First edition. 4to. Cloth backed full color pictorial boards with some wear and



children's writing in the cover margins. There are sixteen pages within, each with full color illustrations, some full page, for this rather amazing retrospective view of the war as seen in the Netherlands. The story is presented through anthropomorphic animals with the rabbits as the good guys and the foxes as the bad Germans. There are tanks and jeeps and chickens bombing with eggs. The view of the good rabbit to start is intended to evoke *Prince Bernhard* who had to be convinced to leave the Netherlands at the start of the war so that he could be saved and ultimately the commander of the Dutch armed forces during the war. As with all these books, they are very hard to find and this is a decent copy of an uncommon book. The only mention of this book is in a collection of Dutch Picture Books from 1810–1950. \$575

### Mid War Anti-Semitic Dutch Publication

42. (Anti-Semitic) *Witbaard de Koning van Kabouterland* (*White-Beard, the King of Dwarf Country*) by Cees Woltman. [Netherlands]: circa 1943. Square, 8vo. Full color pictorial card covers with tiny corner chip of an otherwise quite fresh copy of the book. There are six leaves (count-



ing covers) with four full page full color illustrations and full color pictures within the text printed on war-time card stock. This is a stunning anti-semitic book that pictures Jews as long-nosed mice who end up jailed and invited to leave the country. The Jewish protagonist is named *Joris Knaagraad* which loosely translates in *Long-nosed Cheese Thief*. The choice of a mouse as the Jewish representative is chilling since Art Spiegelman gave us his Holocaust *Maus* a few decades later. Cees Woltman was a Belgian who was most famous, subsequently, for his comic and classic characters. A striking book that is reflective of the situation at the time and surely an uncommon and highly collectible book not found on OCLC. \$1,200

### Unusual Anti-Japanese World War II Propaganda

43. (Anti-Japanese Propaganda) *Jappenspiegel* (*Holding the Japanese up to a mirror*) by [Emile Brumsteede]. [Amsterdam]: De Bezige Bij, 1945. 8vo. Color pictorial paper covered boards with some marginal toning to pages of an otherwise clean



copy of the book. This is the same publisher who did *Moffenspiegel* but in this case turning his sardonic pen against the other half of the Axis powers during the war. This has a more historical view showing Japanese actions going back into the 1930's. Each page has a bitter cartoon showing barbaric activities by Japanese soldiers and persons with a racial stereotype approach to their presentation. Not pretty pictures but part of the war's propaganda. The last cartoon is signed



MILE which is probably short for the first name Emile? Emile Brumsteede (1911–1962) was an artist, writer, movie maker who was very involved in fighting and remembering the Holocaust and other German atrocities during and after the war. \$400

44. (Ardizzone, Edward) *Hunting with Mr. Jorrocks* by R. S. Surtees. [London]: Oxford University Press, 1956. First edition thus. 8vo. Tan cloth with red panel with gold lettering on spine; slight marking on cloth. Color pictorial **dust wrapper** with slight rubbing at base of spine. The Ardizzone

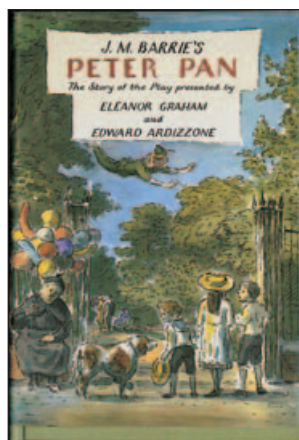


pictures are in color for this re-working of an 1843 tale of hunting and horses and hounds in the British upper-class way. Good grief! \$125

45. (Ardizzone) *Ding Dong Bell – A First Book of Nursery Songs* devised by Percy Young. London: Dennis Dobson, (1957). First edition. 8vo. Dark blue backed light blue decorated boards with a little shelf wear. Color pictorial **dust wrapper** with a little wear to edges but overall a nice copy of the book. 143 numbered pages with full page black & white illustrations as section dividers and black & white drawings within sections as decorations. There are eighty traditional songs for little children—complete with lyrics and music—ready to launch into song. The Ardizzone illustrations help give a feeling of ancient and classic times. \$250



46. (Ardizzone) J. M. Barrie's *Peter Pan: the story of the play* presented by Eleanor Graham and Edward Ardizzone. New York: Charles Scribner's Sons, (1962). First American edition thus. 8vo. Green pictorial cloth with dark green lettering on spine and vignette on front cover; full color pictorial **dust wrapper** of a bright copy of the book with a few minor marginal tears to the wrapper (price clipped). Six full page color illustrations plus numerous black & white drawings in Ardizzone's almost-engraved style for this wonderful story of a youth that never stops. 175 numbered pages for this classic tale. \$150



### 1st Edition in DJ

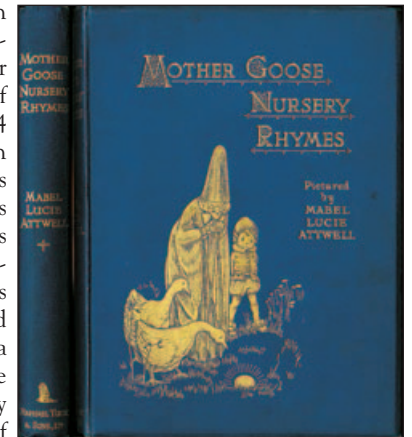
47. Artzybasheff, Boris. *Poor Shaydullah*. New York: The Macmillan Company, 1931. First edition. Square, 8vo. Grey cloth with black lettering on spine and elaborate decorative vignettes on front cover; the slightest hint of fading to the cloth near the edges. Color pictorial **dust wrapper** with some minor chipping at corners and ends of spine plus a few small marginal closed tears. Internally a clean, fresh copy with Artzybasheff's dramatic flair in this unusual and hard-to-describe

book. There are many full page black & white drawings/designs/decorations that reflect Artzybasheff's interest and skills in graphic design and overall layout. The images fairly glow on the page for this story set in Morocco. \$150



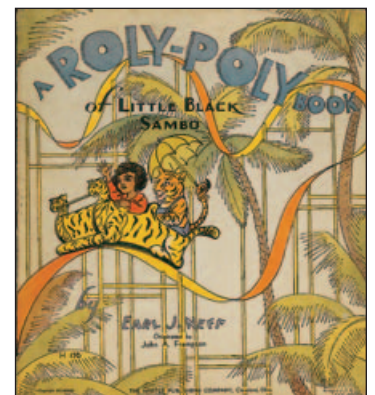
### Attwell Mother Goose—A Fine Copy

48. Attwell, Mabel Lucie) *Mother Goose Nursery Rhymes* edited by Edric Vredenburg. London: Raphael Tuck & Sons, Ltd., circa 1910. First edition. 4to. AEG. Blue cloth with elaborate gold stamping and lettering on cover and spine. A lovely copy of an attractive book. 144 numbered pages with twelve full page color plates and lots of line drawings through the text. This was done early in Attwell's career and the set of images is particularly attractive and appealing. Attwell was a major artist whose little children and their happy pets filled the pages of English books, postcards, and magazines for many years. She started work at fifteen when two of her drawings were published, much to the delight and amazement of her family. Her early career was done under the name M. L. Attwell since it seemed that Raphael Tuck found it easier to imagine a gentleman being the artist to whom they were offering commissions and paying money for artistic submissions. She was a prolific artist and worked actively for decades. \$750



### Punch-Out Little Black Sambo—Unpunched

49. (Bannerman, Helen) *A Roly-Poly Book of Little Black Sambo* (code number H176) by Earl J. Neff originated by John A. Frampton. Cleveland: The Harter Publishing Company, 1935. 4to. Full color pictorial card covers with some rubbing to spine of an otherwise clean copy of the book. The book offers three pages of full color punch-outs that can

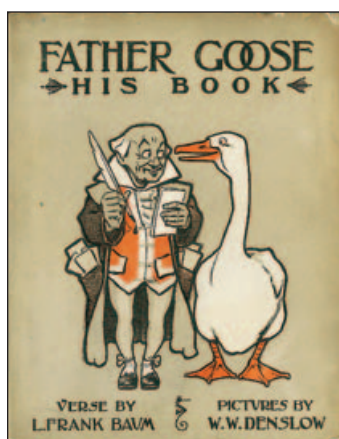


be set up to tell the story. There are several pages which offer the traditional story of *Sambo*, but these punch-outs make it special. The book is complete and unpunched. By the way, Earl J. Neff was a prominent artist in the Cleveland area during the 1930's and became the director of the Cleveland WPA project. \$975



## Baum Father Goose

50. **Baum, L. Frank.** *Father Goose - His Book* with pictures by W. W. Denslow. Chicago: Geo. M. Hill Co., (1899). Stated second edition (October 1899, first edition was September, 1899). 4to. Color pictorial boards with some rubbing to boards along spine and edges. Internally, a clean copy of this wonderful book. The text is marvelous and the pictures, done just before the *Wizard*, are outstanding. Denslow and Baum were just about to change the world of children's books forever. \$750



51. **Baum.** *Prince Mud-Turtle* by Laura Bancroft with illustrations by Maginel Wright Enright. Chicago: Reilly & Britton Co., (1906). First edition. 12mo. Tan cloth with color decoration; a nice copy of the book with a minor corner clip on one page within. Red endpapers, hand-lettered title page, and publisher's imprint below series list. Fourteen full page color plates plus color title page within sixty-one numbered pages for this entry in the *Twinkle Tales Series*. There is a charm and gentle character to this book that reveals another aspect to Baum's genius. \$650



52. **Baum.** *The Road to Oz* with illustrations by John R. Neill. Chicago: The Reilly & Britton Co., (1909). First edition, first issue (later state since perfect type on page 34, but broken type on page 121, and page number missing on page 129); secondary binding with upper and lower capital letters for publisher's name at foot of spine. 4to. Edges tinted. Pale green pictorial cloth stamped in dark green, brown, and red. Bookplate on front paste-down. Bright, clean copy of this book with the signatures in different shades of colored papers. Numerous illustrations throughout the book but none in color for this rather different looking Oz book done at the height of all the players' powers. \$700



- 52a. **(Baumiana)** *The Lost King of Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1925). First edition, first issue. 4to. Blue cloth with color pictorial paste label with some surface scratching and some faint soiling. Internally, a clean copy of the book. 280 numbered pages with twelve full page color plates and lots of delightful black & white drawings throughout the text. \$375

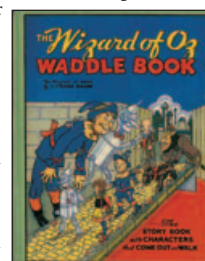


## Wizard of Oz Waddle Book with a Set of Waddles

53. **Baumiana.** *The Wizard of Oz Waddle Book*—the story book with characters that come out and walk illustrated by W. W. Denslow. New York: Blue Ribbon Books, Inc., (1934). First edition, first state. 4to. Pale green cloth with color paste label

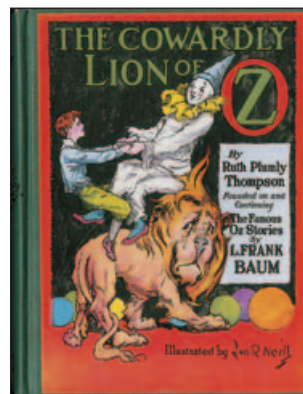


with publisher's imprint at base of spine. A clean, fresh copy of the book with the waddles as described below. 208 numbered pages with eight color plates. This edition has a new cover label that shows the characters waddling down the *Yellow Brick Road*. The waddles were originally included on perforated tabs inserted throughout the book; two of these punch-out cards are present (each of them is a double sheet) and one of the punch-out pieces is present and unpunched. This is not everything but given how hard it is to find anything from the waddles, this is a fine start. The illustration plates were lent to Blue Ribbon in 1934 for this now eagerly hunted edition. The cover label shows how the characters were made to waddle down the yellow brick road; the instructions for assembly are included as the last few pages in the book. To this lovely copy of the book we add a complete group of six assembled waddles plus the yellow brick road. The characters (*Dorothy, Toto, Scarecrow, Tin Man, Wizard* and the *Lion*) are fully assembled and ready to waddle. The road has some wear and its sides are loose or detached (one side is missing and there is a bit of rubbing to the ramp elevation). Yes, but, how often do you see the waddles! The book plus the waddles: \$4,500



## Clean Copy of Cowardly Lion

54. **(Baumiana)** *The Cowardly Lion of Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1923). First edition. 4to. Dark green cloth with color pictorial paste label; there is a hint of shelf wear to the rear lower corner. Otherwise, this is a clean, fresh copy of the book. The publisher's title on the spine uses the non-standard & as is appropriate for the first edition. 291 numbered pages with twelve full page color plates and lots of black & white illustrations for this, the third tale offered by Thompson. \$675





## Ojo in Dust Wrapper

55. (Baumiana) *Ojo in Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1933). First edition, first state (publisher's name on spine reads in boldface rather than semi-script letters). 4to. Dark blue cloth with black lettering on spine; full color pictorial paste label of a clean copy of the book. Full color pictorial **dust wrapper** with chips along upper edges and spine. 304 numbered pages with twelve full page color plates plus numerous black & white drawings in text. This story gets many of the major Oz characters involved in typically great adventures. \$975



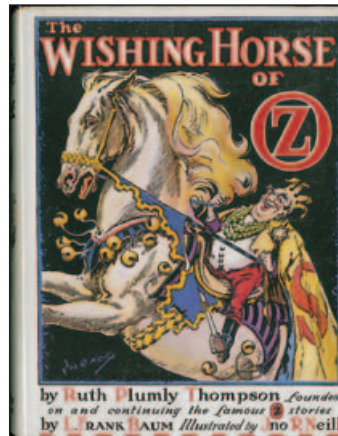
## Bright, Clean Copy of Speedy in Dust Wrapper

56. (Baumiana) *Speedy in Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1934). First edition. 4to. Light green cloth with full color pictorial paste label; a fresh clean copy of the book. Full color pictorial **dust wrapper** with a chip at the head of the spine of the wrapper, else quite a fresh, bright copy of the wrapper. 298 numbered pages with twelve full page color plates and lots of black & white drawings throughout the book. The story is in Yellowstone National Park, one of my favorite places on the planet, so it has to be good. \$1,200



## I Am Wishing I Had My Dust Wrapper

57. (Baumiana) *The Wishing Horse of Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1935). First edition. 4to. Grey-green textured cloth with color paste label and blank endpapers; a lovely copy of the book. Full color pictorial **dust wrapper** with perhaps slight marginal wear but really overall quite nice indeed! 298 numbered pages with twelve full page color plates and numerous black & white drawings to enhance this double mystery. Ruth Plumly Thompson seemed especially enthusiastic about this title in her note to the boys and girls—and who are we to argue with the author? \$1,500



## In Original Dust Wrapper

58. (Baumiana) *Handy Mandy in Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1937). First edition. 4to. Blue-green cloth with color paste label with slight wear to edge of label; picture of Handy Mandy on spine as well as publisher written in semi-script lettering. There is a little bit of browning on the front free endpaper that seems to have transferred from the inside flap of the wrapper. Pictorial **dust wrapper** with the aforementioned browning but overall quite a nice copy in fresh condition. 246 numbered pages with lots of black & white drawings by Neill

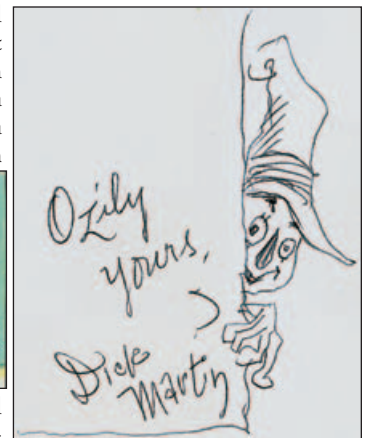
for this tale of *The Goat Girl of Mern*. This was done late in Thompson's career but it still has a bright energy and excitement. A nice copy and always wonderful to get an Oz book in a wrapper. \$750



59. (Baumiana) *The Silver Princess in Oz* by Ruth Plumly Thompson with illustrations by John R. Neill. Chicago: The Reilly & Lee Co., (1938). First edition. 4to. Turquoise cloth with pictorial paste label is bright and clean. Full color pictorial **dust wrapper** with light wear along edges. Overall, this is a very clean copy. The list on the fly-leaf shows *Ojo in Oz* as number 31, the last in the list. No color plates but many black & white drawings including some double page spreads in the 255 numbered pages. The title on the cover and wrapper are both printed in silver which gives a metallic elegance to this book. As *Jimmicky* said, Oh, my, mercy me, another mystery! \$1,200

## With Drawing by Dick Martin

60. (Baumiana) *The Visitors from Oz* pictured by Dick Martin. Chicago: The Reilly & Lee Co., (1960 [adapted for today's children]). First edition. 4to. Full color pictorial boards; full color pictorial **dust wrapper** with minor chip on spine of wrapper but overall a nice copy. This copy has a **signed in full presentation** (dated in 1986) and **drawing** on the front endpaper by Dick Martin. The book is profusely illustrated with both full color and black & white drawings and illustrations that give his view of the story. Dick Martin was a fine artist and he devoted much of his time and energy to the Oz world and this is one of his fine accomplishments that is a present to us all. \$975



61. (Bears) *The Story of A Little White Teddy Bear Who didn't Want to Go to Bed* by Dorothy Sherrill. New York Farrar & Rinehart Incorporated, (1931). Stated first printing. 12mo. Blue cloth with pictorial paste label on front cover. Color pictorial **dust wrapper** with chipping along edges. A label was removed from the blank sheet opposite the title page; some remnants are still present. This is a gentle and delightful little story about this little white teddy bear who, one snowy night ... leaves home without telling anybody and goes out into the cold





dark snow. This is the story of his adventure. The story was intended to be read aloud and surely would have been a great favorite. Sherrill wrote several books for children which generally had a sweet, gentle feeling and this is a good example of her work. \$375

(Bears) See also items 127, 279, 284, 373, and 474-475.

62. (Bedford, Francis D.) *The Visit to London* with verses by Edward Verral Lucas. New York: Brentano's, [1902]. First American edition. 4to. Cloth backed illustrated boards; edges and corners with rubbing; internally clean. 119 numbered pages with twenty-four full page color plates in Bedford's understated style that gives a sense of the genteel time when this trip to the big city was made. Nearly a century later, many of the sights remain and a trip to London would include some of the same highlights. \$250



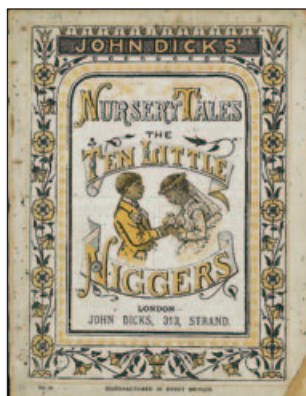
### In Original Dust Wrapper

63. Bemelmans, Ludwig. *Madeline and the Bad Hat*. New York: The Viking Press, (1957). First edition. 4to. Red cloth with black lettering on spine and vignette on front cover. Full color pictorial dust wrapper with some light marginal wear, and a chip at base of spine (of wrapper). Fifty-four pages of light-hearted fun with every page illustrated, some in full color and some with Bemelmans' yellow-toned drawings. Part of the fun of this book derives from the usage of real places in Paris and their inherent charm and beauty. Bemelmans knew his travel and was at home at all these locations; the book shows this knowledge and comfort. \$485



### Highly Stereotypical Ten Little Niggers

64. (Black Interest) *The Ten Little Niggers* (John Dicks' Nursery Tales). London: John Dicks, circa 1875. 4to. Yellow/black printed stiff paper covers with clipped corner and dusting. Amusing advertisements on the other three covers for this extraordinary book from a very distant time. Ten full page color plates, each with a few lines of text for this classic counting rhyme and then there were none. This book was also issued in America by McLoughlin as *The Ten Little Niggers* and it is worth noting that the color printing is so different. \$600

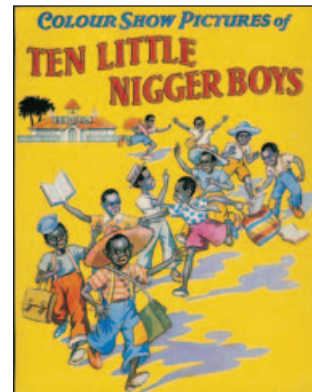


65. (Black Interest) *Black Tuppenny* by Margaret Brown with illustrations by Sheila Hawkins. [London]: William Heinemann, Ltd., [1932]. 4to. Cloth-backed color illustrated boards (boards rubbed and spine and endpapers replaced). Every text page is accompanied by a full page drawing in red & brown to follow this cute little tale of a young Black

girl who tries to get to visit the King of England. A gust of wind blows her over the wall, past the guards, and she gets her wish. \$250

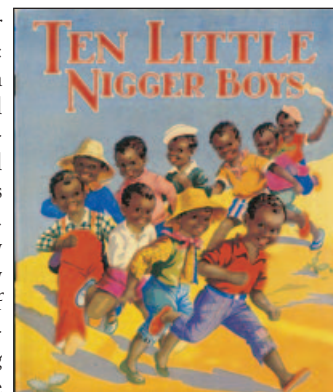


66. (Black Interest) *Colour Show Pictures of Ten Little Nigger Boys* (code number 9502). London: Juvenile Productions Ltd., circa 1950. Large, 4to. Full color pictorial paper wrappers with light dusting of a very nice copy of the book. Every text page has an attractive border design and blue & white drawing; it is matched to a full page color illustration that follows the traditional counting rhyme from ten to none. \$265



### 1950's View of a Classic

67. (Black Interest) *Ten Little Nigger Boys* (code number 830). England: B[irn]. B[rothers]. Ltd., circa 1950's. 4to. Full color pictorial wrappers with sixteen pages internally, including eight in full color and black & white drawings on each of the other pages; as new. There are some additional nursery rhymes appended to the title story to make an attractive package of reading. Stereotypical presentation of traditional counting rhyme with imagery of the time period. \$175



### In Counting Book Format

68. (Black Interest) *Ten Little Nigger Boys* by Violet M. Williams. [London]: Raphael Tuck & Sons Ltd., circa 1950. 4to. Full color pictorial stiff card covers with some slight overall wear and rubbing at the spine. There is a rectangular window cut in the front cover to reveal all ten of the fellows looking out the window. As you open the book, you have the traditional counting rhyme in a most creative and special way. Each counting number has a child's head and part of his body sticking up above the page and cut out around his outline. Thus, as you turn the page, there is a three-dimensional effect, that is emphasized by the colorful illustration and shape outlines. The pictures are mildly stereotypical but with no harshness or apparent rancor such as the earlier works. Nicely done with an interesting presentation. \$200



### EVb Delights

69. B[oyle], E. V. *Child's Play*. London: Sampson, Low, Son, & Marston, 1866. Edition of 1866. 4to. AEG. Violet cloth with elaborate gold decoration to border of cover as well as decorative emblem surrounding



title on cover. Sixteen full page color plates as well as some quite attractive drop caps to start the verses. EVB was a fine artist with a distinctive style that anticipates Richard Doyle and his *Fairyland* at a time when women just did not do such things. There is a charm and almost ethereal quality to her images that is both haunting and peaceful. A nice copy of an attractive book. \$750



## In The Style of Denslow and Brooke

70. **Bridgman, L. J.** *Mother Wild Goose and her Wild Beast Show*. Boston: H. M. Caldwell Company, (1900). First edition. Large, 4to. Color pictorial boards with some rubbing along edges and spine. *Every page is illustrated with color drawings of the most wonderful and outrageous animals that Mother Goose never imagined. This book, not too fat or too lean, Not the best, or the worst ever seen, is just written for fun.* The illustrations are reminiscent of a mixture of Denslow and Leslie Brooke. The humor and creative juices in this book are quite striking by this fellow who should be more widely remembered and celebrated for his artistic skills. \$375



## Brock Pen and Ink Original

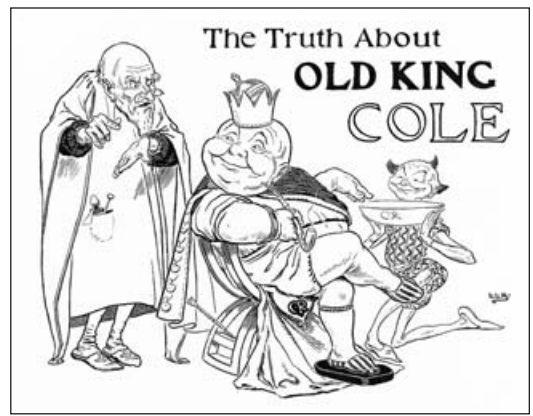
71. **Brock, C[harles]. E[dmond].** Original pen & ink illustration for *Thomas Hood's Poems*, published 1893. The image is 5 x 6 inches and is signed C.E. Brock/1893. The picture, *That Would Hold Up the Flag*, shows two young boys tugging a cloth flag attached to a stick. It is interesting to note that both Brock brothers worked together in the same studio and their styles, while different, clearly show the result of all those years working together; they were both excellent craftsman with sure lines and accurate renditions. This is an attractive drawing that captures the intense energy of youth. \$400



## Old King Cole Pen and Ink Delight

72. **Brooke, L. Leslie.** Original pen and ink that was used as a half page black & white illustration in *The Truth About Old King Cole* by G. F. Hill (London: Frederick Warne and Co., 1910). The image is about 6 x 8 inches and is signed with his initial monogram. It is painted on card which has printing notes in the margins and publication information on the verso. The image appears in the story *The Truth About Old King Cole*, which is the first story in the book. It accompanies *Old*

*King Cole* was a merry old sole, and there's a story old of his pipe and his bowl and his fiddlers three, but the real truth of his historee [sic] I doubt whether you've been told. Brooke was indeed a fine artist and this is yet another example of his skill and precision to fit an image to a classic tale.



73. **(Brooke)** *A Roundabout Turn* by Robert H. Charles. London: Frederick Warne & Co., Ltd., (1930). First edition. 8vo. Orange textured cloth with gold lettering and frog vignette on front cover. Beige and red pictorial **dust wrapper** with some light overall wear of basically a nice copy of the book in its jacket. Four full page color plates plus full page line drawings opposite every text page for a charming story about a frog. A cute and playful hoppy tale that originally appeared in *Punch*. \$200



## Marvelous Pen and Ink from Johnny Crow's New Garden

74. **Brooke.** Original pen and ink that appeared as a full page black & white illustration in *Johnny Crow's New Garden* (London: Frederick Warne



& Co., Ltd., 1935). The image is about 5 x 6 inches and is signed with his initial monogram. It is drawn on artist's board which has printing notes in the margins. The image accompanies "Yes," said the Baboon, "but we'll all be better soon...In *Johnny Crow's Garden*." \$1,000

75. **Brooke.** Original pen and ink that appeared as a full page black & white illustration in *Johnny Crow's New Garden* (London: Frederick Warne & Co., Ltd., 1935). The image is about 7 x 6½ inches and is signed with his initial monogram. It is drawn on artist's board which has printing notes in the margins. The image accompanies *Even the Llamas put on Pyjamas*. \$800





Item 75 Lamas



Item 76 Turkey

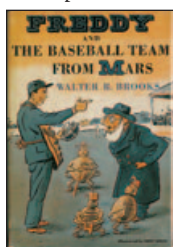
76. **Brooke.** Original pen and ink that appeared as a full page black & white illustration in *Johnny Crow's New Garden* (London: Frederick Warne & Co., Ltd., 1935). The image is about 7 x 6½ inches and is signed with his initial monogram. It is drawn on artist's board which has printing notes in the margins. The image accompanies *And the Turkey was willing, but jerky...* \$500

### Freddy and Mars and Great Fun

77. **Brooks, Walter R.** *Freddy and the Men from Mars* with illustrations by Kurt Wiese. New York: Alfred A. Knopf, 1954. First edition. 8vo. Red cloth with black stamping and lettering on cover and spine; the book is fresh and clean. Color pictorial **dust wrapper** with some wear on edges and ends of spine. You know, it is really amazing: when I was a kid these books were great fun but science fiction—today we send rockets and tv monitors to Mars and the latest exploration devices are currently on Mars. Freddy was ahead of himself and this is a great example of a wise pig; the assistance of some real Martians makes a great story. \$475



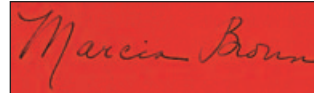
78. **Brooks.** *Freddy and the Baseball Team from Mars* with illustrations by Kurt Wiese. New York: Alfred A. Knopf, 1955. First edition. 8vo. Red cloth with blue lettering and decorations on cover and spine. Full



color pictorial **dust wrapper** with some chipping to edges of wrapper; otherwise, quite a clean fresh copy with lots of black & white drawings throughout the book. The current baseball season has ended and thoughts are moving towards spring training and there are several teams that would be happy to have a few Martians to help their efforts. \$475

### Caldecott Honor Book—Signed

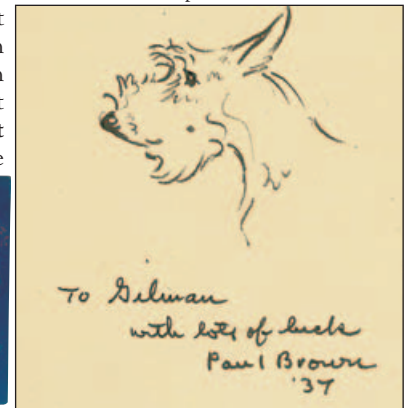
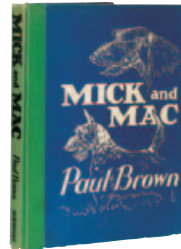
79. **Brown, Marcia.** *Dick Whittington and His Cat*. New York: Charles Scribner's Sons, 1950. First edition. 4to. Grey pictorial cloth with black lettering on spine; the book is in nice condition. Color pictorial **dust wrapper** with a small piece missing from front corner and surface damage to the 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

### With Pencil Drawing

80. **Brown, Paul.** *Mick and Mac The Perkins' Pups*. New York: Charles Scribner's Sons, 1937. First edition. 4to. Green cloth backed pictorial boards with light edge rubbing; the front flap from the original **dust wrapper** is laid into the book. There is a pencil drawing of a Scottie on the half title page that has a **signed in full presentation** dated in the year of publication. Paul Brown was famous for his animal books and this book uses the same characters as some of his earlier books. Every page has black & white drawings within the text to follow the global adventures of the Scotty and the Irish wolfhound. \$450



### With Watercolor Presentation

81. **Brown.** *3 Rings – A Circus Book*. New York: Charles Scribner's Sons, 1938. First edition. 4to. Cloth backed full color pictorial boards with some shelf wear and a bit of handling to covers; there is some darkening along hinges. This book has been made really special by a **signed in full watercolor by Brown with a pencil presentation** on the copy-right page. Every page is



illustrated, a few in full color, and the rest with pencil drawings, for a very detailed view of a circus. He gives us a good view not just of the animals but also of the process by which the circus arrives in town and is then set-up and made ready to present to the public. \$475



## With Watercolor and Presentation Fire

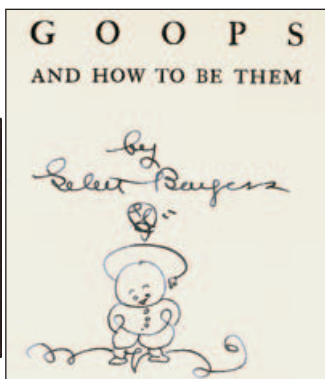
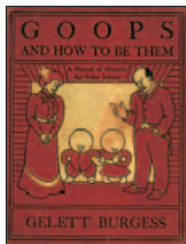
82. **Brown, Fire!** *The Mascot*. New York: Charles Scribner's Sons, 1939. First edition. Large, 4to. Dark red cloth with black lettering and pictorial cloth. Pictorial **dust wrapper** has wear with marginal chips and some light soiling to wrapper. Internally a nice copy with some discoloration of blank endpapers. Pencil and watercolor wash drawing and presentation from Paul Brown, dated '39



on front free endpaper. Every page has line drawings to illustrate the text which follows the life of *Fire the Dalmatian* dog who was the mascot of Engine Company No. 1. Paul Brown was a volunteer fireman for years and he wrote this book with a burning desire to tell the story of these brave people. \$750

## Goops with Drawing and Signature by Burgess

83. **Burgess, Gelett.** *Goops and How to be Them: A Manual of Manners for Polite Infants Inculcating Many Juvenile Virtues Both by Precept and Example*. New York: Frederick A. Stokes Company, (1900). First edition. 4to. Red-brown cloth with black & ivory illustration on both covers and spine; some overall edge rubbing and a section of the front cover that has some erasure (?) marking.



There are some marginal tears to pages, mainly along the gutter. However! This copy is **signed in full with a charming drawing on the half-title page**. Yes, I wish the condition were a bit better but the drawing is really quite wonderful and more than worth the difference. There are ninety line drawings to illustrate the proper way to behave if you are a child. Burgess gave us a great series of behavioral admonitions through these Goop characters who were always there to provide instruction on the way to behave. Probably *Miss Manners* was very taken with his influence when she was young. This is a *Peter Parley to Penrod* title as well. \$850

## 1<sup>st</sup> Edition of a Classic

84. **Burnett, Frances Hodgson.** *A Little Princess* with illustrations by Ethel Franklin Betts. New York: Charles Scribner's Sons, 1905. First edition thus. 4to. TEG. Dark blue ribbed cloth with color paste label and gold lettering on spine. Some slight shelf wear of an overall clean copy of the book. 266



numbered pages with twelve full page color plates in a wonderful style with realistic pictures and deep, rich colors and tones. The story is one of the classics of its time and provides a truly great tale for little girls. Betts was one of the Philadelphia girls who studied with Howard Pyle, among others, and her style has a classic appeal and approach. \$300

## A Wonderful Group of Cady Happychaps Pen and Ink Drawings

85. **Cady, Harrison.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908). The image first appeared in the January



issue of *St. Nicholas*, an illustrated Magazine for Young Folks. It also appeared later in *St. Nicholas*, Vol XXXV, part I, November 1907 to April 1908. The image appears on page 255 and accompanies *Then by Sir Horace Hoptoad led, To Cricket, the Tailor, the Happy chaps fled. He measured them carefully, one by one, and promised their garments by set of sun with the caption, THE HAPPYCHAPS VISIT THE TAILOR CRICKET*. The image is about 7½ x 9 inches; it is signed in full. It is drawn on paper which has pencil printing notes in the margins. This is early Cady and he is unrestrained and delightful. \$1,500

## Lemonade For All My Friends

86. **Cady.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908).

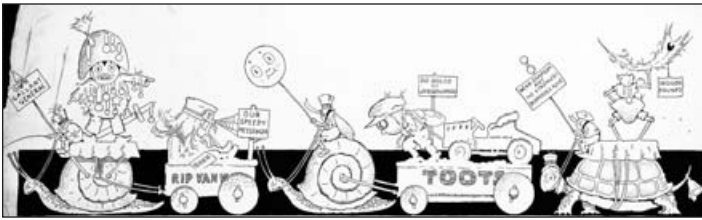
The image first appeared in the May issue of *St. Nicholas*, an illustrated Magazine for Young Folks. It also appeared later in *St. Nicholas*, Vol XXXV, part I, November, 1907 to April 1908. The image appears on page 540. The image is about 9 x 6½ inches; it is signed in full. It is drawn on paper; there are printing notes in pencil in the margins. It accompanies *A circular track went running around (Though of course it stayed still in its place on the ground). And here was a band. And there a grand-stand. And lemonade booths did abound.* There is a pencil notation on the margin of the image, probably in Cady's hand, *And lemonade booths did abound.*



And here was a band. And there a grand-stand. And lemonade booths did abound. There is a pencil notation on the margin of the image, probably in Cady's hand, *And lemonade booths did abound.* \$1,400

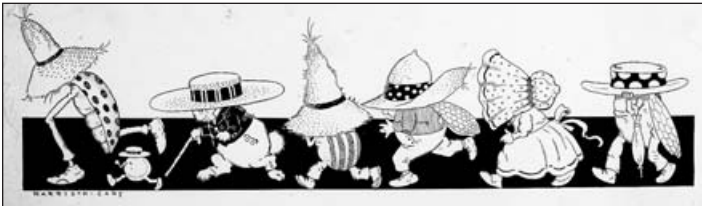


87. **Cady.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908). The image first appeared in the August issue of



*St. Nicholas, an illustrated Magazine for Young Folks*. It also appeared later in *St. Nicholas*, Vol XXXV, part II, May to October 1908. The image appears on page 929 and accompanies *Let's scoot to the seashore helter-skelter*. The image is about 4 x 17 inches; it is signed in full. It is drawn on paper; there are printing notes in pencil in the margins. \$1,750

88. **Cady.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908). The image first appeared in the July issue of *St. Nicholas, an illustrated Magazine for Young Folks*. It also appeared later



in *St. Nicholas*, Vol XXXV, part II, May to October 1908. The image appears on page 829 and is captioned *A Part of the Fourth of July Parade*. The image is about 6 x 23 inches; it is signed in full. It is drawn on paper which has rough edges that do not reach the image. There are pencil printing notes in the margins. This is early Cady and he is unrestrained and delightful. \$1,750

89. **Cady.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908). The image is about 8 x 8 inches on art paper. It is captioned in Cady's hand *And the ants built the sand into a queer little knoll.* The verso has the Century Company stamps and notations that this was published in *St. Nicholas Magazine* and is copyrighted by them. Early Cady had a special way with bugs and insects and this is a lovely example of his whimsy and charm.



\$1,000

90. **Cady.** An original pen and ink drawing that appeared as an illustration in *The Happychaps* with verses by Carolyn Wells (New York: The Century Co., 1908). The image is about 6½ x 10½ inches and is signed in full. The



image first appeared in the May issue of *St. Nicholas, an illustrated Magazine for Young Folks* (New York: The Century Co., 1908) later in *St. Nicholas*, Vol. XXXV, Part II, May to October 1908. The image appears on page 633 and accompanies *They planned for a village of ample extent, with house to sell and house to rent*. \$1,750

## Cady Watercolor from Burgess Book

91. **Cady.** Original watercolor that was probably used in one of the Thornton Burgess Books, circa 1960. The image is about 10 x 7½ inches and is signed in full. There is hand-written text in the margin



as follows: page 5—*What are you talking about, Old Mister Toad?* There are also printing alignment marks in the margin further telling us this appeared in one of the books. Cady was a fine and successful artist. He was best known for his animal work with Thornton Burgess and the many books they did together from 1905 through 1960. Now, that is quite a collaboration! \$3,000

## 2 Miniature Caldecott Toy Books

92. **(Caldecott, Randolph)** *The Babes in the Wood* (One of R. Caldecott's Picture Books). London: George Routledge & Sons, Lim., circa 1890. First miniature edition. Square, 16mo. AEG. Full color pictorial paper wrappers with some light soiling but quite clean internally. Thirty-two numbered pages with eight full page color plates and sepia-toned drawings in text for this rather attractive version issued in this reduced size. \$150





93. (Caldecott) *The Diverting History of John Gilpin* (One of R. Caldecott's Picture Books) by Wm. Cowper. London: George Routledge & Sons, Lim., circa 1890. First miniature edition. Square, 16mo. AEG. Full

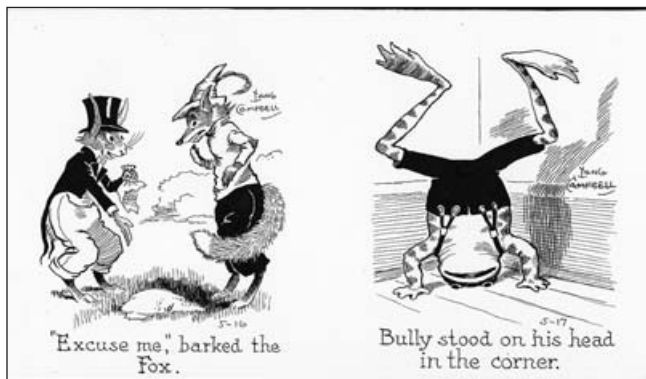


color pictorial paper wrappers with some soiling but quite clean internally. Thirty-two numbered pages with eight full page color plates and sepia-toned drawings in text. This was a **Warne File Copy** and there is a stamp on the blank front free endpaper. \$150

(Caldecott Award) See items 79, 337, 403, 473, 487, 500–501, and 505.

### Lang Campbell Uncle Wiggily Originals

94. Campbell, Lang. Two original pen and ink drawings on a single card. Each drawing is signed in full and has a pencil identification and date

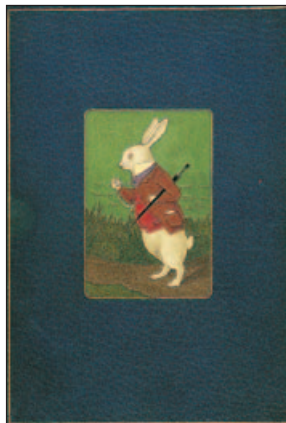


at the top of the drawing. Each drawing is about 4 x 3 inches. The first drawing has the following text at the bottom: "Excuse me," barked the Fox and is labeled *Uncle Wiggily & Johnnie's Sugar* 5/16/23. The second drawing has the following text: *Bully stood on his head in the corner* and is labeled *Uncle Wiggily & the Bad Boys*. Lang Campbell was responsible for the artwork in the Harold Garis *Uncle Wiggily* books and this was done at the height of their activities. \$650

Campbell. See also item 240.

### Limited Edition Alice in Wonderland with Inlay Binding

95. Carroll, Lewis. *Alice's Adventures in Wonderland* with the original illustrations of John Tenniel. 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



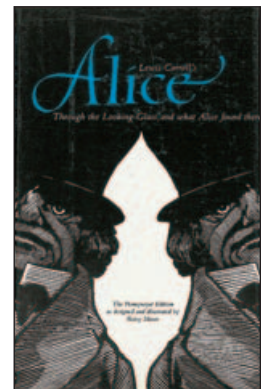
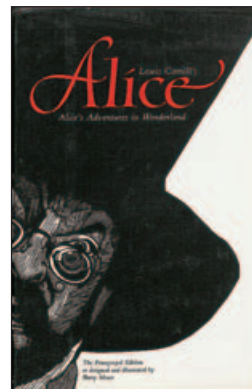
touch of rubbing at corners. In short, a lovely copy of the book. 131 numbered pages, including Christmas Greeting, for this rather attractive and carefully executed version of the story with fine paper and quality printing. Lovett 71a. \$1,500

96. Carroll. *Alice's Adventures in Wonderland* illustrated by Maraja. London: W. H. Allen, (1958). First edition thus. Large, 4to. Full color pictorial boards with a minor corner bump. There is a clear plastic **dust wrapper** which has gold lettering for the front and a design for the rear covers, both in gold, that enhance the material on the boards. Very effective



and not common. 111 numbered pages with full color illustrations on every page. This *Alice* has a lot more style than Tenniel along with a European mystery in her face \$275

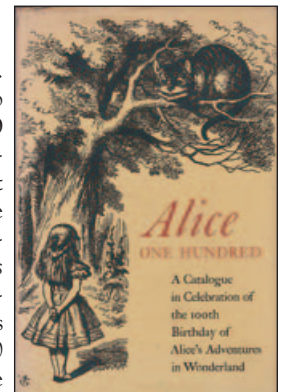
97. Carroll. *Alice's Adventures in Wonderland* illustrated by Barry Moser. Berkeley: University of California Press (The Pennyroyal Press), (1982). Stated first printing. Large, 4to. Red cloth backed light purple boards of an as new copy of the book. Color pictorial **dust wrapper** is similarly clean and fresh. 146 numbered pages with lots of really striking woodcuts throughout. The two *Alice* books were perhaps the zenith of Moser's work and it is a wonderful book. \$75



98. Carroll. *Through the Looking-Glass, and what Alice found there* illustrated by Barry Moser. Berkeley: University of California Press (The Pennyroyal Press), (1983). Stated first printing. Large, 4to. Blue cloth backed blue boards of an as new copy of the book. Color pictorial **dust wrapper** is similarly clean and fresh. 167 numbered pages with lots of great woodcuts throughout for this companion volume to the *Alice* that helped define Barry Moser. \$75

Carroll. See also items 476–479.

99. (Carrolliana) *Alice One Hundred*. Victoria, B. C.: The Adelphi Book Shop Ltd., 1966. **Limited edition of 100 copies**. 8vo. Red cloth with dark lettering on spine; color pictorial **dust wrapper** of a clean, lovely copy of the book. The catalogue was issued in celebration of the 100th birthday of *Alice's Adventures in Wonderland*. A useful reference with 450 entries. The book was published in a limited edition of 600 copies with 100 in cloth binding and the





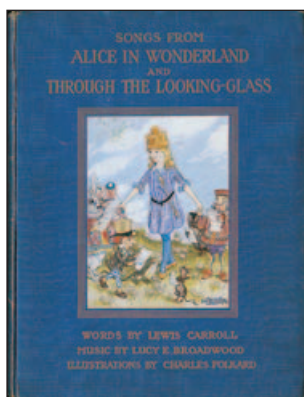
rest in paper wrappers. This is the more limited version. Same information, better presentation. \$250

## Amazing and Uncommon Alice in Wonderland Calendar

100. (Carrolliana) *Alice in Wonderland Calendar* 1900. London: Eyre & Spottiswode, [1899]. First edition thus. 4to. We have six sheets, each with full color illustrations taken from the Tenniel *Alice* to accompany the two months presented on each page. The sheets are bright and fresh and the colors particularly lovely. There are no ribbon holes which at least hints this might have been a proof set? This calendar not in Lovett. In any event, an uncommon a really striking *Alice* item in lovely condition. \$2,600



101. (Carrolliana) *Songs from Alice in Wonderland and Through the Looking-Glass* illustrated by Charles Folkard, music by Lucy E. Broadwood. London: A. & C. Black, Ltd., (1921). First edition. 4to. Blue cloth with yellow lettering on cover and spine and a color pictorial paste label; bright, nice copy of the book with minor shelf wear. Twelve mounted color plates plus numerous brown-tone drawings to make each song come alive. The color plates are done with the sure, precise hand of Charles Folkard and he established a powerful but comedic tone to these *Alice* images. Carroll was funny to begin with and this songbook is striking \$475

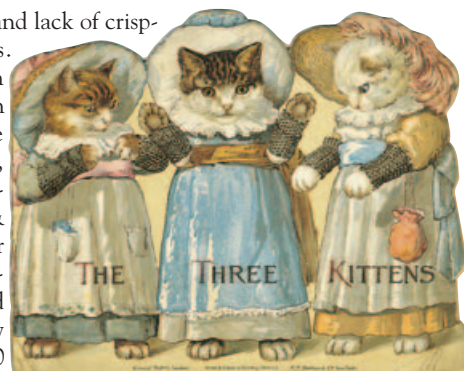


102. (Cats) *The Kittens' ABC* (Aunt Louisa's Home Toy Books - Series IV, number 2). London: Frederick Warne & Co., circa 1890. 8vo. Full color pictorial stiff card covers with some overall dusting and light soiling to rear cover; a nick at top of spine goes through the book. Ten pages within (counting inside covers), each offering a few letters and accompanying pictures of cats as the book works its way through the alphabet. Four of the pages are in full color and the other six are in sepia-tones. The cats are all fully dressed and engaged in activities around the house, generally associated with a pussy-cats party. I for the Invitation. \$300

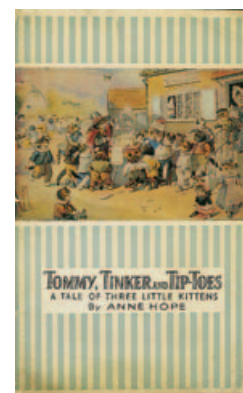


103. (Cats) *The Three Kittens* (inside story is actually Miss Pussy Cat's Party by M. A. Hoyer). London: Ernest Nister, circa 1895. Oblong, 8vo. Full color pictorial covers cut around the shape of the hats and sides of the three cats. The book has been strengthened with tape on the inside covers; there is some overall wear from handling that has

some light soiling and lack of crispness to the edges. There are fourteen pages within (counting inside covers) with text, full color illustrations, and black & white pictures for this ambitious report of the grand party and its lucky participants. \$250



104. (Cats) *Dick Whittington*. Dundee: Valentine & Sons, Ltd., 1907. 16mo. Color stiff card wrappers cut around the outline of the figure on cover (front and rear covers are illustrated); a little rubbing to the edges and the book is internally clean. In other words, a cute **shapebook**. Twenty-four pages within, eleven with full page black & red illustrations for this lad's rise to prominence. \$100

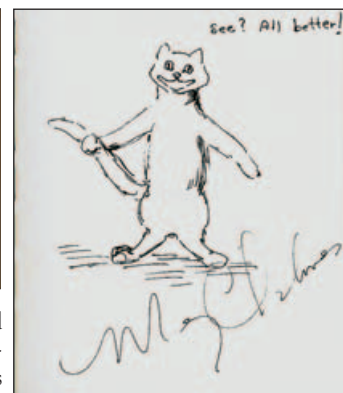
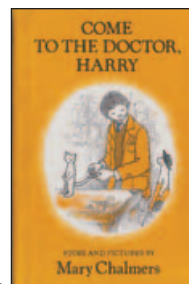


105. (Cats) *Tommy, Tinker and Tip-Toes: A Tale of Three Little Kittens* by Anne Hope. Seven Oaks [England]: J. Salmon Ltd., n. d. Oblong 4to. Stiff paper wrappers with green & beige pattern surrounding a color illustration of a wonderful gathering at the front of Mrs. Tabitha's Cats Academy; minor wear. Twelve pages to the story, five of which have inset color illustrations of the Wain-like cats all dressed up and running the world. The pictures appear to be reproductions of turn-of-the-century Nister pictures for Mrs. Tabitha's Cat Academy [Necker 976] and who can argue with Nister? \$85

(Cats) See also items 79, 106, 397, 567, 569, and 580.

## Chalmers with Drawing and Presentation

106. Chalmers, Mary. *Come to the Doctor, Harry*. New York: Harper & Row, Publishers, (1981). Stated first edition. 16mo. Yellow pictorial boards of a fresh copy; color pictorial **dust wrapper** equally clean and bright. However, this copy is made quite special by a **signed in full drawing and presentation** on the front free endpaper of Harry. Thirty-two numbered pages, each with a two-color picture and a few lines of text for this tale that ends with a bandage on Harry's tail. \$250





## Newbery Honor Book

107. (Charlot, Jean) *The Corn Grows Ripe* by Dorothy Rhoads. New York: The Viking Press, 1956. First edition. 8vo. Red-brown cloth with yellow vignette on front cover and lettering on spine. Full color pictorial **dust wrapper** with some wear along spine and at ends of spine. The wrapper is price clipped and there are a few discreet stamps on preliminaries. Eighty-eight numbered pages with two-color (green & black) illustrations by Charlot throughout this story of coming of age among the Maya Indians in the Yucatan. This title was a 1957 Newbery Honor Book. \$200



## Christmas Panorama Delights

108. (Christmas) *Darby & Joan - A Christmas Episode*. London: Marcus Ward & Co., circa 1880. Oblong, 16mo. This is a gorgeous four panel **panorama**. The covers and text pages are a dark green with extensive gold and black lettering and decorations. The verso has full color illustrations in the Marcus Ward style that is very effective and attractive. The images give us folks happily preparing for Christmas by offering *Fate stuff your Christmas hours as full of glee as Joan's Fat goose with sage will shortly be. ...*



\$285

## Very Special McLoughlin Night Before Christmas

109. (Christmas) *McLoughlin Bro's Night Before Christmas* with illustrations signed with initials FJE. New York: McLoughlin, circa 1905 (see Marshall 156). 4to. Color pictorial stiff linen-like paper wrappers with some light rubbing to spine and edges. There are twelve pages (counting inside covers), each offering Denslow-like drawings in similar colors for the classic verses. Each picture is signed boldly with the initials FJE, but somehow this artist has not been identified. The pictures are certainly influenced by the style of Denslow but there is a personal and rather compelling air to the images that is quite special and wonderful.



\$750

## This Christmas Gives the Gift of Laughter

110. (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



Item 110 Christmas Book



Item 111 Christmas Time

111. (Christmas) *Christmas Time* (code number 0402-Merry Christmas Series-Linen). Newark: Charles E. Graham & Co., circa 1915. 4to. Full color pictorial linen covers with a former owner's presentation on the front cover and that is it; otherwise fresh and bright. There are four leaves (counting covers) with four full page full color illustrations and the rest with sepia drawings within text. Santa on an early telephone is quite a sight. \$285

112. (Christmas) *Dear Old Santa Claus* (code number 0402-Merry Christmas Series-Linen). Newark: Charles E. Graham & Co., circa 1915. 4to. Full color pictorial linen covers with a former owner's presentation on the front cover and that is it; otherwise fresh and bright. There are four pages of sepia-toned pictures of objects along with their name. Plus, there are four full color pictures of Santa (counting covers) engaged in his seasonal occupation. Yes, it is described the same as the above item, not by mistake, but because it really is listed as the same publisher, etc. Nice illustrations nonetheless. \$285



## Let's Hear It for Grampas

113. (Christmas) *The Grampas' Toyshop* by Dudley J. Morton with pictures by Stuart Pratt. Milford, Conn.: The Grampa Co., (1922). First edition. 4to. Maroon cloth with full color paste label; book plate on front paste-down of a very bright, clean copy. Forty-seven numbered pages



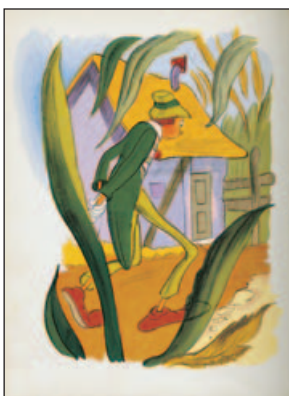
with wonderful border decorations of elves, toys, and little children around every text page plus nine full page color plates for this lavish presentation of Santa and Christmas excitement. The book is in six sections, each describing some aspect of Christmas and toys and wonderful fun. Plus, I increasingly have more appreciation for the role and importance of Grampas! \$350



114. **(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 143, 381, 419, 480, 512, 531, 541, 543, and 546-547.

115. **(Cinema)** *Mr. Bug Goes to Town*. New York: Garden City Publishing Company, (1941). 4to. Cloth backed full color pictorial boards with some minor shelf wear; full color pictorial **dust wrapper** with some wear to edges and along spine. The book is based on the Paramount Pictures film of the same name which was directed by Dave Fleischer. Each page has illustrations surrounding or within the text, many in full color, for this amusing tale set within the land of insects, i. e. bugs. Ultimately, the problem in bug land is humans; sounds like most creatures on earth have the same complaint. \$175



## A Graphic Beauty

116. **(Circus)** *Le Cirque* (The Circus) by Jeanne Cappe and illustrations by Santa Rosa. Paris: Desclée Brouwer, [1938]. First edition. Large, 4to. Cloth backed full color pictorial limp boards with some light marking and some browning along the hinges within. There are eight full page magnificent full color illustrations (one double page) each accompanied by a page of text. The printing and illustrations are really quite something and we get a lavish view of the joys of the circus. Cappe did some other books with Brouwer, including one illustrated by Elizabeth Ivanosky, so clearly traveled in the right circles. \$875



**(Circus)** See also items 35, 81, 144, 398, 420, and 466.

## Original Manuscript For Grimms

117. **Cloke, Rene.** *Red Rose and White Rose—A Grimm's Fairy Tale Retold* by Rene Cloke. Original mock-up of a book she was either working

on or had proposed to a publisher. The book has twenty-nine hand numbered pages with pasted type from (can you remember it—a typewriter) along with pencil drawings to show the general set-up of the proposed page. The booklet is 4to. and is all done on high-quality white paper. She surely had many books published but I do not find evidence that anything was issued under this title. \$400



118. **Cloke.** Original pen and ink drawing that is entitled *The Kindly Witch*. There is no additional information but the drawing is on card, about 7 x 5 inches, and signed in full. The detail is particularly well formed and the result is a quite attractive illustration. \$300

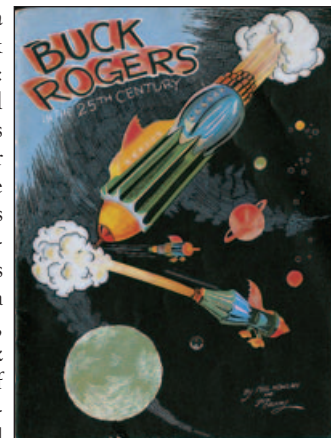


Item 118 Kindly Witch



Item 119

119. **Cloke.** Original pen and ink drawing. The drawing is on card and is about 5 x 5 inches in size; it is signed in full. We get a delightful view of playtime among the little characters in her imagination. \$300
120. **(Comics)** *Buck Rogers in the 25th Century* by Phil Nowlan and Dick Calkins. Battle Creek, Mich.: Kellogg Company, 1933. 8vo. Full color pictorial stiff paper covers with some overall handling wear of a basically nice copy of the book. Thirty-two numbered pages within, most with color illustrations set within the text of this imaginative story. There are also a few words from our sponsor, Kelloggs. It begins when *Buck Rogers*, shortly after the end of World War I, is exposed to radioactive gases in a mine and awakes in the 25th century. You know, these fantastic stories from the 1930's no longer seem so implausible, and I remember as a kid, loving this stuff. By the way, the hero seems to have first appeared in Philip Nowlan's story *Armageddon* 2419, which appeared in the August 1928 issue of the pulp magazine *Amazing Stories*. \$200



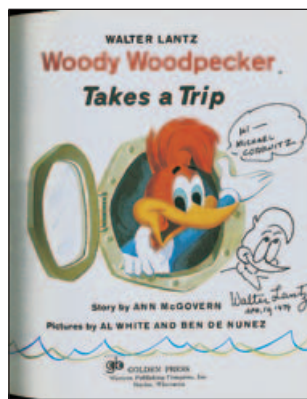
## With Sketch of Woody Woodpecker

121. **(Comics)** *Walter Lantz Woody Woodpecker Takes a Trip* (code number 445 - A Little Golden Book) by Ann McGovern with pictures by Al White and Ben de Nunez. Racine: Golden Press, (1961). Ninth printing (1978). 8vo. Full color pictorial boards of a bright, clean copy.



There is a delightful signed and dated sketch of Woody on the title page by Walter Lantz that makes this a really special copy by a great cartoonist. Every page is illustrated in full color to accompany the story of a voyage at sea by this feathered hero. When I was a kid—and Woody was a popular character—these comics were very enjoyable and easily recognizable by his characteristic laugh. \$175

(Comics) See also item 6.



## 2 Fabulous Palmer Cox Pen and Inks

122. Cox, Palmer. Original pen and ink that was used as a nearly full page illustration on page 14 in *The Brownies Latest Adventures* (New York: The Century Co., 1910). The image is about 8½ x 7½ inches and it



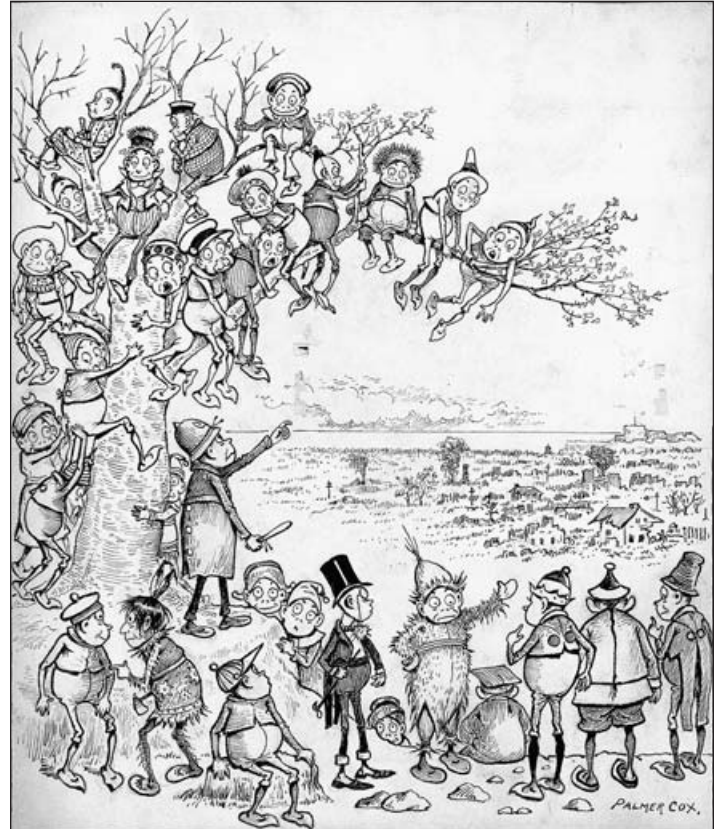
is signed in full. It is painted on paper and has a publisher's stamp on the verso along with a residue of transparent tape along an edge, not reaching the image size. It accompanies *Then chairs that had not creaked their fears beneath a human weight for years were dragged to light through garret doors, to squeak complaints on other floors; what matter if a rocker broke, upsetting wearing, ailing folk?* \$3,000

123. Cox. *Queer People with Paws and Claws and their Kweer Kapers*. Philadelphia: Hubbard Brothers, Publishers, (1888). First edition (Dickerson Q2). 4to. All edges tinted green. Full color pictorial boards with some shelf wear and a bit of surface rubbing, mainly along spine; internally, a clean bright copy of the book. This was early in Cox's career and he managed to mix Brownie excitement with animal antics. The animals are playful and found in large groups with a curious combination of Grisct and Bennett for an



appealing and imaginative outcome. The stories are themselves worth reading with constantly unexpected developments and combinations. Bears on bicycles in the woods, for example! \$375

124. Cox. Original pen and ink that was used as a nearly full page illustration on page 86 in *The Brownies Many More Nights* (New York: The Century Co., 1913). The image is about 8½ x 7½ inches and it is signed in full. It is painted on paper and has the hint of a tape mark on a blank area of the image. The image accompanies, *They have been kept from sun and rain since soldiers camped upon the plain. The holes in some, exposed to view show where the bullets whistled through, and tell that near the line of fight they took the volleys left and right.*" Palmer Cox was quite an



original who added greatly to American culture. His *Brownies* gave the name to the Kodak cameras along with many other objects of 20th century life and this is a wonderful original from one of his books. He described these little creatures as: *Brownies, like fairies and goblins are imaginary little sprites who are supposed to delight in harmless pranks and helpful deeds. They work and sport while weary households sleep and never allow themselves to be seen by mortal eyes.* \$3,500

## Palmer Cox in Full Color—Wonderful

125. Cox. *Brownie Year Book*. New York: McLoughlin Bro's., [1895]. First edition. Large, 4to. Cloth backed color illustrated boards with edge and corner wear; internally clean. Every month has a page of rhyming commentary covered with little Brownie figures; there is a matching full color full page illustration. This is Cox's most sought after color illustrated book and the pictures teem with life and excitement. It is interesting to see how much sharper and vibrant the characters appear when presented in full color chromolithography. \$600





126. Cox, Brownie Clown of Brownie Town. New York: The Century Co., (1908). First edition. Oblong, 8vo. Full color pictorial boards with soiling and the book has been rebacked. A stunning *Brownie* book. There are 108 numbered pages for twelve sections. Each page has single panel pictures in color with a few lines of text beneath the sprightly pictures. The images are larger than usual and we get more detail and careful development of the characters; this is vintage Palmer Cox with all his great characters and in color as a bonus. Uncommon title. \$650



in these stories and you can see why I like his work so very much. He anticipated much that was to come after him as he set the stage admirably. 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.



### Rie Cramer Watercolor from Goldilocks

127. Cramer, Rie. Original pen, ink, and watercolor that was used as a full page color plate in *Goldilocks and the Three Bears* (London: Blackie &



Son Limited, circa 1952). The image is  $9\frac{1}{2} \times 7\frac{1}{2}$  inches and is signed in full. It is painted on paper which has a few printing notes. The image accompanies "And someone has been sitting in my teen tiny chair, cried baby bear in his teen tiny voice, "and has broken it all to pieces!" \$1,000

### First Combined Edition Walter Crane

128. Crane, Walter. *The Bluebeard Picture Book*. London: George Routledge and Sons, [1875]. First combined edition. 4to. Blue cloth of a bright copy with some minor corner rubbing; extensive and highly attractive gold decorations on cover and spine. This book is comprised of four separate titles: *Bluebeard*, *Little Red Riding Hood*, *Jack and the Beanstalk*, and *The Sleeping Beauty* for a total of thirty-two pages printed in color by Edmund Evans. Walter Crane's decorative genius is well represented

### Three Different Editions of Baby's Opera

129. Crane, Walter. *The Baby's Opera: A Book of old rhymes with new dresses*. London: George Routledge and Sons, [1877]. First edition. Oblong, 8vo. All edges tinted red. Cloth backed illustrated boards with a marvelous illustration of hey-diddle-diddle. Minor shelf wear of quite a nice copy of a book that is usually loved to rough condition. Each of the fifty-six numbered pages has either a full page color plate or a musical setting of a nursery rhyme with an attractive border design. \$285
130. Crane, Walter. *The Baby's Opera (Ye Baby's Olden Time Series)*. Chicago: Donohue Henneberry & Co., circa 1890's. 8vo. Full color pictorial card covers with a bit of light handling to the covers and clean within. There are fourteen pages within (counting inside covers) with selections from the Walter Crane's toybook; there are six nearly full page full color illustrations plus the music surrounded by attractive border designs. Donohue Henneberry & Co. was a publisher formed by two bookbinders in Chicago that existed between 1871–1903 and ultimately became the Donohue Publishing empire. \$200
131. Crane, Walter. *The Baby's Opera: A Book of Old Rhymes with New Dresses*. New York: McLoughlin Bros., circa 1914. Oblong, 4to. All edges tinted red.

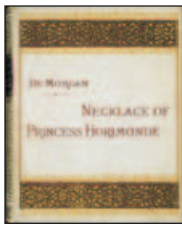


Green cloth backed illustrated boards with a marvelous illustration of Hey-Diddle-Diddle set on a field of orange. Some modest edge and corner rubbing. Each of the sixty-four numbered pages has either a full page color plate or a musical setting of a nursery rhyme with an attractive border design. This is a charming example of McLoughlin pirating



English works. In fact, the illustrations are unauthorized copies of Crane's originals. Most of the illustrations in the issue at hand do not have the Crane monogram found in the 1877 issue published by George Routledge and Sons. See Walter Crane's letter to the editor of *Scribner's Monthly* denouncing the poor quality of the unauthorized McLoughlin Bros. edition of *The Baby's Opera* (April, 1877, v. 14, p. 721.) (AAS). This is an expanded version of the original circa 1877 McLoughlin pirated edition with more pages and a new, more elaborate binding. \$375

132. (Crane) *The Necklace of Princess Fiorimonde, and other Stories* by Mary de Morgan. London: Macmillan & Co., 1880. **Numbered, limited edition of 100 copies printed on India paper.** All edges tinted red. 8vo. White cloth with elaborate gold and red decorations and lettering on cover and spine; this is a fresh, lovely copy of an elegant book with linen endpapers. 184 numbered pages with eleven full page mounted black & white plates (counting frontis) and chapter heads and tailpieces by Crane. Mary de Morgan was deeply involved with the major players of her time and even told her first stories to the children of Edward Burne-Jones. This book is considered her best and most original work. \$400



133. (Crane) *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 (a bit of rubbing to head of spine) and some minor weakness to the rear hinge. This book combines four of the Crane toy-books 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. \$900

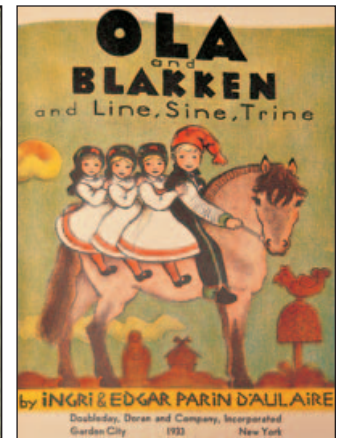
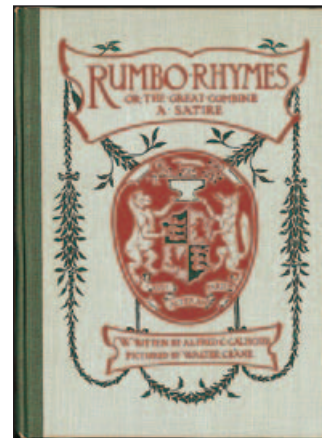


### Particularly Nice Copy of Rumbo Rhymes

134. (Crane) *Rumbo Rhymes* written by Alfred C. Calmour. London: Harper & Brothers, 1911. First edition. 8vo. Green cloth backed color pictorial cloth of a lovely copy of the book. Ninety-nine numbered pages with twenty-two full page color plates, decorated title page and endpapers; the entire book is printed on heavy coated paper that adds to the richness of presentation. These humorous images have various animals as their



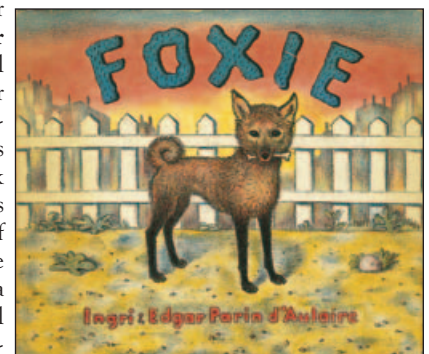
focus and Crane's humor and artistic skill serve the story well. I think he is under-appreciated for his wit and excellence as an illustrator; perhaps we can rectify the situation. \$800



135. D'Aulaire, Ingri & Edgar Parin. *Ola and Blakken and Line, Sine, Trine.* Garden City, New York: Doubleday, Doran and Company, Incorporated, 1933. Stated first edition. 4to. Cloth backed full color pictorial boards with some corner rubbing of a bright copy of the book; full color pictorial **dust wrapper** with a bit of wear at corners and ends of spine. Ingri was Norwegian and they felt a special empathy for that frequently low temperature place. In fact, they subsequently named their son Ola so this, their third book together, was quite prophetic. Every page comes alive with their grand full color (and black & white) lithographs which capture the Northern world with special tones and feeling; plus they give us marvelous fanciful creatures and settings. \$475
136. D'Aulaire, Nils. Garden City: Doubleday & Company, Inc., (1948). Stated first edition. 4to. Cloth backed brightly illustrated boards with very slight corner wear of a bright, clean copy of the book. Full color pictorial **dust wrapper** with a hint of shelf wear to wrapper. This couple developed a special style using lithographic crayons on stone which provided their own signature look. This is a story of a Norwegian boy who discovered, quite some time ago, how it was to be different and yet have the whole greater than the sum of the parts. If only we could work together and enjoy our differences rather than fighting them. \$275



137. D'Aulaire. *Foxie.* Garden City: Doubleday & Company, Inc., 1949. Stated first edition. Oblong 4to. Blue cloth backed full color pictorial boards; full color pictorial **dust wrapper** with a bit of marginal wear and one closed tear in the front lower wrapper. Every page is illustrated with a black & white drawing and has text set at the bottom of the page to present the tale of a dog who has a head like a fox and a tail that curls like a cinnamon. \$275





mon bun. Apparently the story is derived from Chekhov's *Kashanka*. The English majors have put great and deep significance to that story; I think this is a cute story of a neat dog! \$250

138. **D'Aulaire.** *The Magic Meadow*. Garden City, NY: Doubleday & Company, Inc., (1958). Stated first edition. 4to. Cloth backed color illustrated boards with maybe a hint of wear to corners; full color pictorial **dust wrapper** with some light marginal wear and a bit of wear to head of spine of wrapper. Fifty-five pages of text and lovely full color illustrations done in their special crayon lithography. This tale concerns a little Swiss (Edgar's birthplace) boy high in the mountains (always a great place to be) and the magic meadow. I always treasured the chance to find a meadow of flowers and delights high in the mountains; they knew what I meant. \$225



### With Publisher's Dummy

139. **De Angeli, Marguerite.** *Henner's Lydia*. Garden City: Junior Books - Doubleday, Doran & Company, Inc., 1936. First edition. Square, 4to.

Cloth backed full color pictorial boards; full color pictorial **dust wrapper** for this story of a little Amish girl who lives on a farm near Lancaster, Pennsylvania. This is a classic De Angeli story but wait, there is more. We are offering here a copy of the first edition with a little wear to the book and the wrapper along with a Publisher's



Dummy of the book and wrapper. There is some wear to the dummy



and to the wrapper on the dummy but the inside is printed on blank sheets with proof copies of the images pasted into place along with a write-up about the book. It is always great fun and quite fascinating to see the intermediate stages of book productions, especially from the days before desktop publishing when a book publisher was a printer not a computer operator. The pair: \$375

140. **De Angeli.** *Skippack School*. Garden City, New York: Junior Books, Doubleday Doran and Company, Inc., 1939. Stated first edition. Square, 4to. Chocolate brown cloth with dark brown vignette on cover and lettering on spine. Full color pictorial **dust wrapper** is price clipped and has slight wear at ends of spine and corners. The book is extensively illustrated with ten full page full color illustrations (counting pictorial title page), color drawings within text, and lots



of black & white drawings. A fine story set in the 1750's around old Philadelphia (where De Angeli spent her adolescent years). It is fun to build a story of how things were centuries earlier in the place where you live. By the way, *Skippack Village* is now a shopping town! \$125

141. **De Angeli.** *Bright April*. Garden City: Junior Books - Doubleday & Company, Inc., (1946). Stated first edition. Square, 4to. Green cloth with red decoration on front cover and lettering on spine. Full color pictorial **dust wrapper** with dusting and lovely images of young girls on a Brownie Scout Trip in the woods. This book was a 1946 Honor Book in the New York Herald Tribune Book Award. There are six full page color plates plus numerous black & white drawings within. *Bright April* is the heroine of the book; for 1946 the fact that she is Black was unusual and the treatment enlightened and a pleasure to read. \$85



142. **De Angeli.** *Butter at the Old Price the autobiography of Marguerite de Angeli*. Garden City, New York: Doubleday & Company, Inc., (1971). Stated first edition. 8vo. Maroon cloth with gold lettering on spine; slight dusting to upper edge of cloth. Full color pictorial **dust wrapper** with some chipping and wear at edges and along spine. This copy has a lovely signed in full presentation by de Angeli to one of her friends on the dedication page. 258 numbered pages with some black & white drawings and photographic illustrations as she traces her family background. A fine artist gets to ruminate and we all get to read it. \$100



### Night Before Christmas in Hard Cover

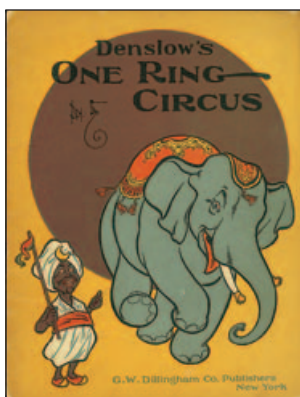
143. (Denslow, W. W.) *Denslow's Night Before Christmas* by Clement C. Moore. New York: G. W. Dillingham Co., 1902. First edition, second issue (probably within a year of the first, board issue). 4to. Olive-tan



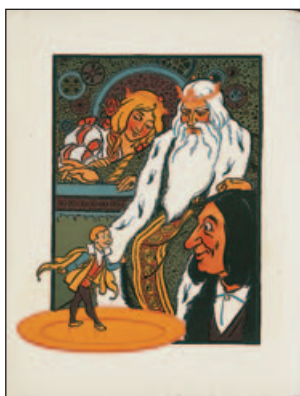
cloth with red-brown lettering and color paste label of Santa in a snow storm; this image did not appear in the board issue. Internally, a nice copy of Denslow's interpretation of this classic tale with a few spots on the edges. Every page is energetically decorated in full color; the full page plates are glorious and the text pages have illustrations set within the words. The book conveys Denslow's lavish energy and excitement; there seems inadequate room for all his images which leap from the page. His colors are vibrant (lots of oranges and blues) and he uses bold flat surfaces which emphasize his style. \$800



144. **Denslow.** *Denslow's One Ring Circus.* New York: G. W. Dillingham Co., Publishers, 1903. First edition. 4to. Color pictorial card covers with some rubbing to spine and handling; however, not a bad copy. There are six leaves within and everything is illustrated in Denslow's marvelous vibrant color, including the inside covers. He had a special view of the world, as well as story-telling, which was supposed to be free of anything scary or disturbing. A bit mild but the end result is really something wonderful. \$300



145. **Denslow.** *Denslow's Tom Thumb.* New York: G. W. Dillingham Co., (1903). First edition. 4to. Stiff paper wrappers with brightly colored illustrations; there is a closed tear and some dusting-handling to the covers. Sixteen magnificent full color pages (including covers) work their way through this tale of a very small fellow with illustrations and verve that only Denslow could provide. There is something about his graphical design that is high energy and attractive. \$350



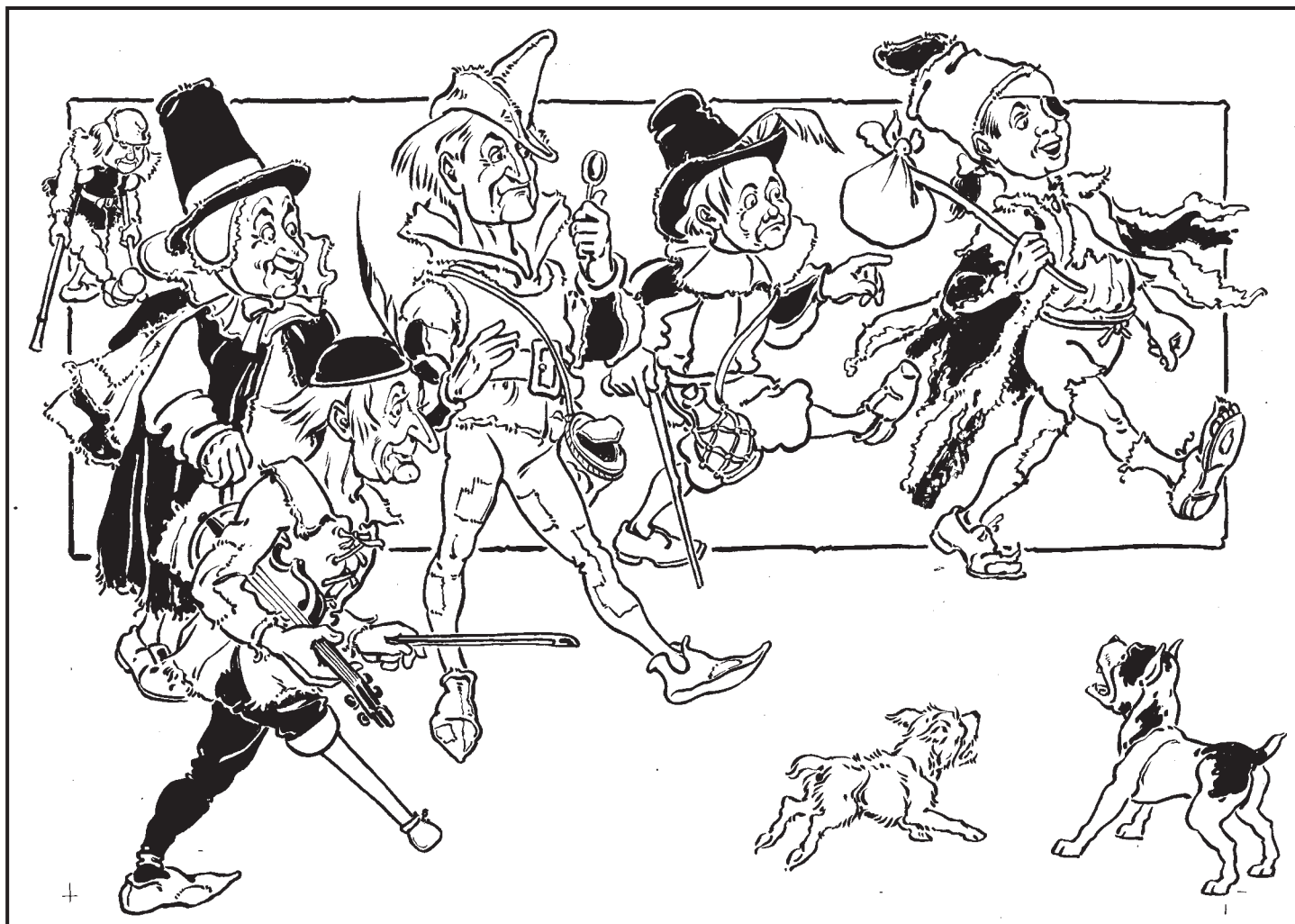
## Animal Fair in More Than Fair Condition

146. **Denslow.** *Denslow's Animal Fair.* New York: G. W. Dillingham Co., Publishers, 1904. First edition. 4to. Color pictorial stiff card covers with some toning. Fourteen pages within provide a fine example of Denslow's artistic and color dramatic skills. Plus we get such great prose as *I went to the Animal Fair; the Birds and the Beasts were there. The gay Baboon, by the light of the moon, was combing his auburn hair. Now is that worthy of Shakespeare or what?* \$300



## Denslow Pen and Ink for Mother Goose

147. **Denslow.** 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 *Hark, Hark, the Dogs do Bark*, 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. Denslow was a truly major and important artist. He was a wonderful interpreter of *Nursery Rhymes* and *Mother Goose* themes; to find an original from him in these areas is certainly outstanding indeed! \$5,000

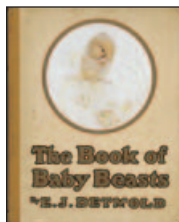




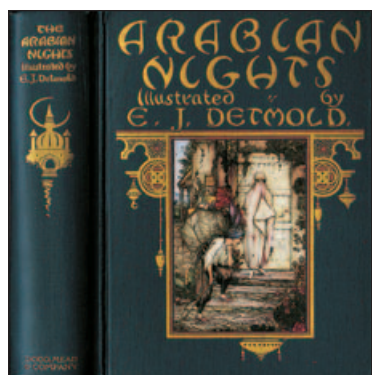
## 148. (Detmold, E[dward]. J[ulius].)

*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 Arabian Nights in Publisher's Box**

149. (Detmold) *The Arabian Nights*. New York: Dodd, Mead & Company, (1925). First American edition. 4to. Red tinted top. Dark blue cloth with elaborate decorative gold stamping and lettering on cover and spine with a color paste label on cover. Original glassine dust cover plus decorated



publisher's box with full color paste label. The book is in lovely condition; the dust wrapper has but a hint of wear and the box is in very nice condition with slight corner wear but really this is a smashing copy of a special book. This is a lavish production of an exciting book. Twelve full page mounted color plates provided Detmold an opportunity to interpret the classic tales in delightful colors and exquisite detail. He always found time to give special treatment to the animals and this book has a glorious set of pictures and overall presentation. The color palette for this work is outstanding with its rich earth colors and tones. Detmold and his brother were child prodigies whose work was outstanding from the very beginning. There is a special blend of naturalistic, artistic, and humanistic skills and interests that makes this ancient set of tales jump off the page with life and energy.

\$1,500

**Detmold Watercolor from Nature Portfolio**

150. Detmold. We offer here an original watercolor of a Chaffinch sitting on a tree limb with a house (farm) in the background. The image is 12¾ x 8 inches in size (plus border drawn on board directly and is signed with initials. It was published in *Detmold's Portfolio of 24 Drawings from Nature* (London: Dent, 1919, limited edition of 500 copies). Detmold had a marvelous blend of naturalistic knowledge combined with great artistic skill that made his images both beautiful and realistic at the same time. This is a wonderful painting with gentle and calming colors and composition that will hang happily to enrich someone's home. See next column and rear cover.

\$5,000

152. Disney, Walt. *The Three Orphan Kittens*. Racine:

Whitman Publishing Company, (1935). Oblong, 4to. Brightly colored illustrated boards with minor shelf wear to lower edges of boards. Full color pictorial dust wrapper with some marginal wear and tears. Six full page color plates plus eight full page black & white plates and additional drawings give us a wonderful set of mischievous kittens tearing up the house and getting into trouble that only a cat lover could appreciate. Disney was trying out many different animals and characters at this time and each one got the full treatment and presentation. Good fun in the uniquely Disney fashion.

\$300

**Wonderful Early Disney Pop-Up in Oversize Format**

153. Disney. *Pluto et les Poussins* (*Pluto and the Chicks*) (*Les Albums Hop - La!*). Paris: Hachette, 1937. First edition thus. Large, square 4to. Cloth backed full color pictorial stiff card covers with light wear to the spine and some handling but overall a rather nice copy of this oversized book. Twenty-four numbered pages (counting covers). Each page has color illustrations, some full page, for this series of Disney characters as seen on the other side of the ocean. The *pièce de resistance* is the double page





color pop-up centerfold that shows *Pluto* and the many little chicks in their full glory. This is a huge pop-up and it is both unusual and wonderful. In these early days Disney experimented with a variety of interesting pop-up books.



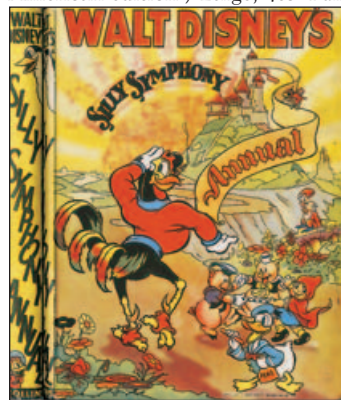
\$450

154. **Disney.** *The Golden Touch*. Racine: Whitman Publishing Company, (1937). 4to. Cloth backed color pictorial boards of a very bright copy; color pictorial **dust wrapper** with a piece missing along lower front edge. Six full page color illustrations and numerous black & white drawings in text. Nicely executed with uncommon characters to tell the story. There is at least a mild irony that Disney would do the *Midas Touch* since his life was similarly golden, although with a happier outcome. \$350



### Silly Symphony Annual

155. **Disney.** *Walt Disney's Silly Symphony Annual*. London: Collins Clear-Type Press, 1937. (There was no American edition.) Large, 4to. Full color pictorial boards with minor soiling on rear cover and fore-edge but really quite clean and fresh within. There is a presentation sticker on the front free endpaper for a young lad who showed General Progress and was awarded this book in recognition. Don't you just love these mementos? Ninety-three numbered pages of colorful excitement during one of the really energetic and creative periods in the Disney development. There is a full color frontis plate and every page within is illustrated in two-color delights by the Disney crew. Uncommon. \$750



### Hand-Colored Early Well-Bred Doll

156. (Dolls) *The Well-Bred Doll Intended for the Instruction and Amusement of Children*. London: Charles H. Law, 1848. Stated third edition. Square, 8vo. Red embossed cloth with gold title on front cover; the book is in lovely condition with a hint of soiling to the blank rear endpapers. The book is housed in a **leather backed clamshell box** with raised bands and gold lettering on the spine. In addition, a complete set of the **first edition** (Gumuchian 5818) **hand-colored plates** is



bound into a cloth binding and laid into the box. These plates have some wear and have been mounted on paper to make complete pages for this little portfolio. These first edition plates indicated printed by J. Souter, 1819. The book has fifty-six numbered pages with nine full page black & white copper-plate engravings; the black & white plates do not identify the publisher but are the same images and probably taken from the same plates. The story itself is taken from Mme. Mallès de Beaulieu's *La poupée bien élevée* and shows a very elegant and advantaged doll. We have such language as the following: *Two good little girls, named Mary and Ann, both happily lived, as good girls always can, and though they were neither sullen or mute, they seldom or never were heard to dispute.* I guess they were not planning to go to law school! \$1,500

### Doll and Toy Catalogue

157. (Dolls) *Something for the Girls*. London: Lonsdale Bros. & Widmann, circa 1890? 4to. This is an eight page fold-over catalogue of the doll and toy offerings available from Lonsdale (in both London and Glasgow). The catalogue is profusely illustrated with black & white illustrations throughout; there is some wear and soiling but it is basically intact and a very nice reference source. We get to see dolls, toys, sewing machines, and wheeled toys, etc. We get to read that *Happy children make happy homes...* \$200



### Lucky Little Girls and their Dolls

158. (Dolls) *Dolly's Party* (Dean's Gold Medal Series No. 77). London: Dean & Son, Limited, circa 1893. Tall, 4to. Full color pictorial stiff card covers with minor handling to covers but otherwise a nice copy of the book. There are eight pages within (counting inside covers), each with full page full color illustrations of little girls playing very happily with each other and their dolls. These are advantageous young ladies and they live very well indeed. Some of the pictures are signed with initials VMB. I found the following review from 1893 regarding this book that is certainly fascinating as well as amusing: *...which part from its chromatic atrocities approaches imbecility, and is likely to foster bewilderment in the youthful mind...* I wonder how they really felt about this book? In any event, over a century later, we think it is great. \$485



159. (Dolls) *Dolly's At Home*.

London: Ernest Nister, circa 1890's. oblong, 4to. Full color pictorial card covers cut as **shapebook** around the hats of the dolls. There is overall wear and cracking to the edges of the pages and the inside gutters of a few pages have been tape reinforced. There are fourteen pages within (counting inside covers)





each with illustrations in text, four of which are in full color, and the rest in black & white. The book opens with verses that explain it all, *A book for you and a book for me, with pictures for us all to see; but none for the boys who frown and pout and tear the pretty pages out!* Ah yes, another world indeed. As is. \$125

160. (Dolls) *Dolly in the Country* (Father Tuck's "Doll" Series, code number 1755) with verses by Helen Marion Burnside. London: Raphael Tuck & Sons, Co., Ltd., circa 1895. Tall, narrow 4to. **Shapebook** cut around Dolly's hat and dress. Full color pictorial card covers with wear and some soiling; the book has been re-sewn. There are fourteen pages within (counting inside covers), each with pictures set within the delicate verses for our Dolly's life and adventures. Four of the pages are illustrated in full color and the rest in sepia-tones. \$150



161. (Dolls) *Dolly in Town* (Father Tuck's "Doll" Series, code number 1756). New York: Raphael Tuck & Sons, Co., Ltd., circa 1900. 14½ x 7½ inches for this **shapebook** of this quite elegant Doll in her finery. Full color pictorial card covers with a little soiling to rear cover and an overall rather nice copy of the book. Fourteen pages within, four illustrated in full color and the rest with sepia toned pictures of this dolly and her rather wonderful life. This was done towards the end of this epoch in book illustration but the result is grand and beautiful. \$200



## Dolls from around the World

162. (Dolls) *Dolls from Many Lands* (Father Tuck's "Holiday" Series, code number 9973). London: Raphael Tuck & Sons, Ltd., circa 1910. Large, 4to. All edges tinted red. Full color pictorial boards with light edge rubbing and a little darkening along edges. There are fourteen pages within (counting inside covers), all printed on board leaves (untearable). Each page offers pictures of dolls from throughout the world; eight of the pages are pictured in full color and the rest are in blue & black inks. This is a fabulous collection of images with an artistic style that is almost reminiscent of Louis Wain with large-eyed dolls and charming settings. \$675



(Dolls) See also items 17, 167, 230, 237, 308, 514, 541, and 568.

## Fabulous Boxed Paper Doll with Fold-Out Room

163. (Dolls, Paper) *Dressing and Toilet Room for the young fashionable* [sic] *Lady; Gabinetto della giovane donna alla moda* (Italian); *Kleedkamer der kleine Modedame* (Dutch); *Boudoir der kleinen Modedme* (German); *Boudoir de la petite Dame à la mode* (French). No information, probably German, circa 1850–1860. This is a **boxed** set of paper dolls along with a fold-out room setting and a



piece of furniture and a pair of stands, perhaps to hold cloaks. The box is about 8½ x 6½ x 1 inches in size. The cover is hand-colored lithography and there is some egg-varnish to enhance some of the images. There is a gold braid surrounding the box top which is missing one side and has some wear but is generally in decent condition. All of the contents, including doll, outfits, furniture, and cloaks are two-sided, hand-colored lithography with some varnish-egg application to give extra elegance. There is a single doll, about 4½ inches tall. There is a wooden stand for her. There are seven outfits and three cloaks. There is one elegant chair with legs (a more recent back stand has been added to help the chair stand vertically). There are two stands (mannequins) with wooden turned bases and wire supports. The stands are about 4 inches tall and perhaps were intended to hold the cloaks. The room is about 5½ x 7¾ x 3 inches opened out and shows a very elegant boudoir in which to get dressed as well as spend time deciding what to wear and imagining the wonderful evening about to come. We do not recognize the publisher's initial monogram. The presence of the room and the furniture and stands make this all the more wonderful and uncommon. A real treasure of considerable elegance and style. \$4,750



165. (Dolls, Paper) This is a paper doll (code number A403) Chicago: P. F. Volland and Co., 1915. The doll is housed in a three panel portfolio the central panel of which has two fold over flaps that protect the doll. There is some minor soiling to portfolio and the doll and outfits are clean and in nice condition. There is a name hand-written on the back of one of the outfits. There is a shaped cut in the front of the panel that seems to be intended to hold and display the doll. There is a color image on the front along with several lines of text that seem to be intended for Valentine's Day? The doll is a little boy (not quite 6 inches tall) with two hats and four outfits. \$100



## Completely Uncut

164. (Dolls, Paper) *Our Holidays—picture puzzle toy books*. London: Frederick Warne & Co., circa 1880. 4to. Full color pictorial card covers with light rubbing to spine and some dusting. This was a **Warne File Copy** and there is a stamp on the rear cover. This is a neat book: there are two pages of full color objects that are intended to be cut out and pasted into the six pages of full color illustrations that have white-out areas where they are to be inserted. The book

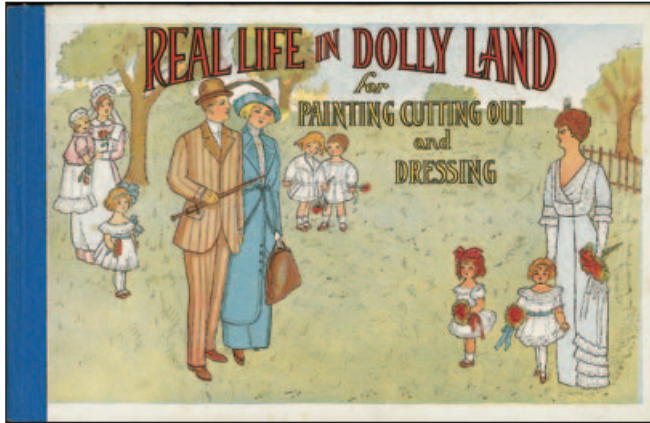




seems to be sponsored by the makers of *Stickphast Paste* which apparently features the following tag lines: *nice people use ... Stickphast paste. It is too good for nasty people.* Good fun and an interesting array of objects. Complete and uncut. \$350

## Wonderful Copy of Painting, Cut-Out, and Dressing Dolls

166. (Dolls, Paper) *Real Life in Dolly Land for Painting Cutting Out and Dressing.* Chicago: Stanton and Van Vliet Co., (1913, the copyright



is by C. C. Thompson Co.). Large, oblong 4to. Blue cloth backed full color pictorial boards of an unusually nice copy without any cracking to covers. The book is clean and uncut, uncolored, and unused. The book offers pairs of pages, one in full color to be cut out and used as paper dolls, and the matching page in line so that you can paint in the colors and have even more fun. The book features *Mother Doll, Nurse and Baby, Bride and Groom, Beth, Marjorie, Betty, Teddy and Tom dolls*, along with several outfits for each, plus two pages of furniture and toys from the nursery. A lavish presentation in unexpectedly nice condition. \$1,750

(Dolls, Paper) See also items 49 and 237.

167. (Doyle, Richard) *The Enchanted Doll - A Fairy Tale for Little People* by Mark Lemon. London: Bradbury and Evans, 1849. First edition. 12mo. Pink boards with blue lettering and elaborate decorations on both covers and spine. There is rubbing and wear to the covers and foxing (and a marginal tear) within. Seventy-eight numbered pages with wood engraved frontis and twenty-one illustrations, initials, and decorations (based on Engan's book—I did not want to count them). Mark Lemon was editor at *Punch* as well as a successful playwright of the time. The story was originally written to amuse Dickens' children but it was so popular that the decision was made to publish it. The pictures are grand and show Doyle's style and skills and they played a role in getting his work recognized as pure genius in the fairy world. Good stuff indeed. \$300



of their powers. If you look closely at the faces of the creatures, they are not sweet or saccharin but have real character. Doyle was well-connected evolutionarily but this was as good as it gets and surely he was delighted with the results! The full page plates are replete with wee creatures inhabiting the floor of the forest under flowers, mushrooms, and leaves; they have jousts with insects and it is generally a wonderful world. The first time I saw this book, we had no idea what it was but I wanted it! Jo Ann refused to buy it on the spot and the dealer said the price would be higher if we so much as left his shop. We did, he did, and we called back and paid the higher price because the book was so compelling. I never regretted it! \$2,000

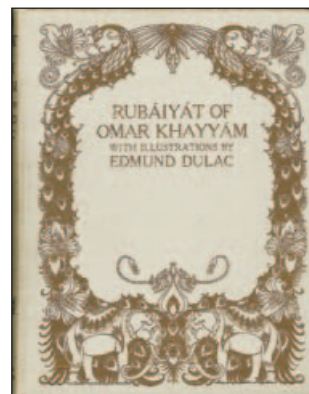


169. Doyle. *Jack the Giant Killer.* London: Eyre and Spottiswoode, [1888]. 4to. First edition, second issue. Dark blue cloth with orange decorations and lettering; minor shelf wear. The illustrations and text were prepared by Doyle in 1842 when he was eighteen. The book was published posthumously in 1888, five years after his death. The book itself reproduces entirely the drawings and handwritten text by the youthful Doyle, including his border designs, which have always been some of my favorites. Every page has full color illustrations set within the text and we get to see again how a young social satirist sees the world as a teenager. What a fine artist! \$300



## Clean, Fresh Copy of Rubaiyat

170. (Dulac, Edmund) *Rubaiyat of Omar Khayyam* rendered into English by Edward Fitzgerald. London: Hodder and Stoughton, [1909]. First edition (Hughey 21a). 4to. White cloth with elaborate gold stamping on cover and gold text on spine; a lovely copy with a few faint



## One of the Classic Fairy Books

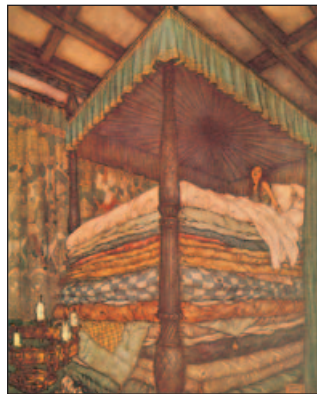
168. (Doyle) *In Fairyland. Pictures from the Elf-World* with a poem by William Allingham. London: Longmans, Green, and Co., 1875. Second edition. AEG. Small folio. Green cloth with gold floral decoration on spine; gold lettering and decoration on cover. There is some rubbing to gold on the covers but not a bad copy of the book. There is some marginal foxing, principally on the title page and frontis. The illustrations by Doyle are wonderful; the engravings were done by Evans at the height



foxing spots on top edge but nothing else to note. There are sixty quatrains with twenty mounted full color plates, each of which has a printed tissue guard. Dulac when he was at the height of his popularity and influence when this book was published. The Middle Eastern interests and are wholly present in this lavish and highly decorated work of art. 1909 was chosen for this title, partially because it marked the centenary of Fitzgerald's birth and Dulac responded with outstanding artwork. Of the first plate, Colin White has said, *the first, ... is one of Dulac's finest works and a perfect preface to the text.* \$600

### Signed, Limited Hans Anderson

171. (Dulac) *Stories from Hans Andersen*. London: Hodder & Stoughton, (1911). Signed, limited edition of 750 copies. Hughey 27a. Small folio. TEG. White vellum with elaborate gold stamping and



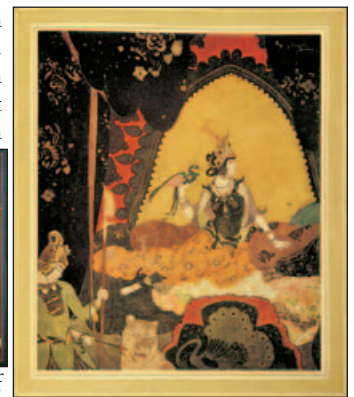
decoration on cover and spine. The front cover vellum is slightly bowed and there is a slight separation between title page and frontis; ties missing and rear hinge weak. 250 numbered pages with twenty-eight full page mounted color plates. Each page of text is set within a decorative border making this an elaborate and attractive presentation of seven of Andersen's tales. This was a wonderful time for illustration of such picture books and Dulac's work was right in the center of all the activity. \$2,000

172. Dulac. *Edmund Dulac's Picture-Book for the French Red Cross*. London: Hodder & Stoughton, [1915]. First edition, later printing (two months after the first printing, Hughey 39d). 4to. Olive-tan pictorial cloth; slight rippling to cloth on spine but basically nice. There is some browning to endpapers where the wrapper flap has rested. Printed dust wrapper with full color pictorial paste label; there is some modest wear to the wrapper including a little edge chipping and some staining to the rear of the wrapper. This copy has a 1915 presentation (first issue of the book was November 1915; this issue was December 1915) hand-written on the blank front free endpaper; plus there is a full color announcement of the book itself laid into the book. Nineteen mounted color plates plus a black & white camera portrait of Dulac. The pictures are taken from earlier Dulac works and represent some of his outstanding efforts, including images from *Sinbad* and *Sleeping Beauty*. A fine patriotic effort by Dulac to help during the Great War. \$250



173. Dulac. *Edmund Dulac's Picture Book*. London: Hodder and Stoughton Limited, [1919?]. 4to. Light blue cloth with elaborate gold stamping and decoration on cover and spine. Full color pictorial dust wrapper with some chipping to edges of wrapper. There is a little edge rough-

ness to the first few pages of an otherwise clean copy of the book. The book meets the description of Hughey 39e except the dust wrapper is quite different; not in Hughey! She describes a white wrapper whereas this is tan; she has the *Three Kings* as the onlaid plate but this has the onlaid plate of *Nay, nay; I will not marry him*, page 104. There are eighteen mounted color plates for this, a newly issued edition of the *Picture Book for the French Red Cross*, that came out after the war had ended. The pictures are taken from earlier Dulac works. \$300



### Early American Pick Your Life Style

174. (Early American) *Take Your Choice: or The Difference Between Virtue and Vice*, shown in opposite characters. Philadelphia: Jacob Johnson, 1808. Probably second American edition. 5½ x 3½ inches. Original marbled paper wrappers with wear and the spine mostly chipped off. The contents are a bit dusty but relatively dark and clear. The original publication was in England, 1802 by Harris. The first US was in 1804 (Welch 1285.1 but he does not know this later printing). AAS knows the later printing but OCLC does not. Yale has the 1804 printing but in an incomplete copy with serious problems. Shaw & Shoemaker 16279. Rosenbach 299 discusses the 1804 edition. There are twenty-one woodcuts throughout the book which offers the youngster a choice but in a rather heavy-handed manner. It is clear what is preferred. I like the frontis which shows scales measuring the balance of worth tipped heavily in favor of the virtuous life. An early, uncommon title and edition of an interesting and attractive book. \$675



### Grand Early Hanky with Upton My Childhood

175. (Early American) *My Childhood* [by William Upton]. No information, probably American (Philadelphia?) circa 1820's. The hanky is about 10 x 11½ inches and is mounted with nails on a block of wood. This in turn has been professionally framed and covered with glass. The





hanky is otherwise in very nice condition and offers a remarkable example of early American presentation. There are six panels, each offering the text of the poem as well as an image that is probably taken from one of the early editions of the book. Although this is not the same image as that in the first edition, it has the same number of panels as the book has stanzas and pages of illustration. It does not seem to be the first edition (published by Charles in 1816) since the image seems different. The pictorial presentation is quite detailed and really lovely and definitely from this early time. Not in Murphy. \$1,500

### Old Mother Hubbard Hanky is Nothing to Sneeze At!

176. (Early American) *Old Mother Hubbard*. [Boston]: Shammut Chemical Printing Company, 1852. This is interesting. I find no mention of the Shammut Chemical Printing Company but it turns out, that *Shamut* is the Indian name for Boston. So, just maybe, this is another way they identified themselves. In any event, an unrecorded hanky and unrecorded printing company for cloth. The hanky is about 12 x 11 inches and has some staining and fading. We have classic *Old Mother Hubbard* verses with several really nice images both in the body of the hanky and in the elaborate border. \$400



### American London Battledore

177. (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 AAS 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



### Gorgeous Solomon King Hand-Colored Old Mother Hubbard

178. (Early American) *The Comic Adventures of Old Mother Hubbard and Her Dog* (cover title *The History & Adventures of Old Mother Hubbard and her Dog*) by Dorothy Wildgoose [really Sarah Catherine Martin]. New York: Solomon King, circa 1825–1832 (based on Yale estimate). 12mo. Orange printed paper wrappers with some wear and soiling; there is some repair to tears within but overall a decent copy of a quite uncommon publication. There are sixteen numbered pages, each with a half-page hand-colored illustration. This issue is uncommon and I have only found it in Yale and not AAS, OCLC, Shaw and Shoemaker,

etc. King described themselves as *Of whom may be had the greatest variety of Toy Books in the United States*. Modest but accurate.

This is a very attractive book that gives us a classic view of the Martin verses in a fine presentation.



\$1,800

### Solomon King Copperplate Beauty

179. (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. 6½ 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



### Early American Little Jack Horner

180. (Early American) *The Renowned History of Little Jack Horner*. New York: Illman & Pilbrow, between 1829–1836. 7 x 4¾ inches. Tan printed paper wrappers with soiling and some edge wear; some handling within. The spine has been nearly invisibly taped. Thomas Illman and Edward Pilbrow worked for just a few years and specialized in maps, atlases, and portraits. AAS only knows two books, not including this title. Not in OCLC or Yale. There are thirteen pages (twelve plus title page) within offering a nearly half-page hand-colored engraving along with a series of moral concepts. *Prudence. Jack loved Christmas pies. But he loved to be wise. And Wisdom comes not of itself. "Soprey Mother," cried Jack. "Till from school I come back. But the rest of my pie on the Shelf."* There is a note in the back of the book WMS 1927 which suggests the Wilbur Macy Stone collection. \$2,000



181. (Early American) *Whittington and His Cat*. New-York: S[olomon] King, between 1829–1831 [based on address for Solomon King]. Approximately 4 x 2¾ inches. Orange printed paper wrappers with a little wear and minor browning within of an overall pretty good copy of an item from a very important publisher. Sixteen numbered pages



within (the AAS copy only has eight pages) with ten woodcuts set within the text plus the woodcut on the front cover. The rear cover lists other titles issued by King at this time for prices ranging from thirty-seven and a half cents down to one cent books. Now we know who used the half cent coins that were issued in America in the early days. Solomon King only flourished for about ten years but did some of the really fine work of the time period. This is a nice example of a classic title. \$750



### Solomon King Hand-Colored Alphabet

182. (Early American) *The Scripture Alphabet for Children*. New York: [Solomon] King, circa 1830's. 7 x 4 inches. Green printed paper wrappers with some splitting to the spine and a corner clipped not reaching text or images. Not in AAS, Yale, or OCLC. There are fourteen pages, each with hand-colored illustrations and text for the associated letters (presented either two or three to the page). The book offers *As the first impressions that are formed on the infant mind are found to be most permanent, it is the design of this little work by means of Graphical Illustrations accompanying each Letter of the Alphabet to impress on the earliest dawning of reason clear & distinct ideas of the principle characteristics of the sacred Scriptures*. These ideas of education theory are debated to this day. \$2,000



183. (Early American) *Eight Stories for Isabel*, number 12. Portland: Bailey & Noyes, circa 1830's. 3½ x 2½ inches. Very light violet colored paper wrappers with text and a woodcut; a clip to corners of rear cover and a split in spine of a book that is clean within. Sixteen pages within, with eighteen woodcuts, for this book that has lots of little bits of information and stories but it is not clear why Isabel was deeply interested as a little baby in things like steamboats? \$85

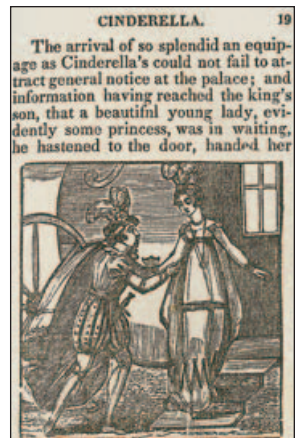


184. (Early American) *The Flower-Vase; or, Pretty Poems for Good Little Children* (Third Series. No. 11). New York: J[ustus] S[tarr] Redfield, between 1843 and 1852. 4½ x 3 inches. Pale-rose printed paper covers with some light dusting of an overall rather nice copy of the book. Sixteen numbered



pages with eight woodcuts throughout for this attractive offering. The plates are signed W. Howland (William Howland) and we get a nice view of the rural world of the time. \$85

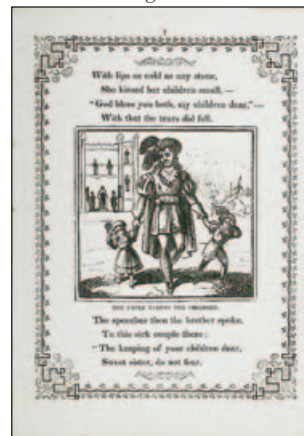
185. (Early American) *Cinderella, or the Little Glass Slipper*. Cooperstown: H. & E. Phinney, 1846 (paper wrapper shows a date of 1844). Approximately 4 x 2¾ inches. Dark green printed paper wrappers with a little dusting and a few brown spots, mostly on the fore-edges. There is a fold in one page that seems to have occurred in the initial printing and assembly so it has been there for a long time indeed. Thirty-two numbered pages with twelve half-page woodcuts (done by John H. Hall) that are darker and clearer than most seen from this time frame. There is also a considerable amount of text as they intended to offer a decent version of the story rather than a simple abbreviation. Needless to say, this was a popular story and Phinney issued it several times from perhaps 1824 onward. \$225



186. (Early American) *Advice and Select Hymns, for the Instruction of Little Children* (Seventh Series - No. 10). Concord: Atwood & Brown (front cover shows Portland: H. Colesworthy), 1847. Approximately 4 x 2½ inches. Green printed paper covers of a clean copy of the book. Sixteen numbered pages within with nine woodcuts throughout. This is a classic heavy-handed didactic book that tells little children exactly what to do and even more, tells them that they should be happy when doing it. What fun. \$110



187. (Early American) *Children in the Wood*. Concord, N. H.: J. A. Merriam & Rufus Merrill, 1856. 8vo. Yellow printed paper wrappers with some dusting but overall a nice copy of the book. Sixteen numbered pages with decorative borders and eight woodcuts set within text. This version of the story has the uncle paying for his misdeeds but the children rescued and a good life following. \$250



Item 187 Children in the Wood



Item 188 Orphan Girl

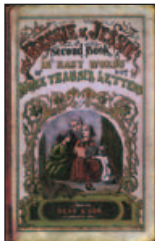
188. (Early American) *The Orphan Girl* (Dame Wonders' Picture Books). New York: McLoughlin Bro's, between 1863–1870. Tall, 12mo. Hand-colored pictorial paper covers with some minor corner wear and a little foxing within. There are eight pages (counting covers) each with a hand-colored wood engraving and several lines of text. This copy differs somewhat from the copies in AAS since theirs has printing



information on the last page whereas this does not. This is an idyllic story about a poor orphan whose prayers are heard and suddenly life is transformed and everything is great. Nice thought indeed. \$200

### Dean Easy Words for Youngsters to Learn

189. (Early Education) *Bessie & Jessie's Second Book in Easy Words of not More than Six Letters*. London: Dean & Son, 11 Ludgate Hill, [1862]. Tall, 4to. Cloth backed limp pictorial boards with hand-coloring; there is some overall wear to the boards. The endpapers offer listings and descriptions of other Dean publications of the time and there are thirty-six numbered pages with instructive text and hand-colored illustrations throughout. Apparently the authors had earlier come out with a first book in words of not more than three letters and this was the follow-up to that success. The title page is signed with initials JVB and separately with the name RC West. This is an interesting example of using the techniques of hand-colored woodcuts and a harbinger of the later *readers* to give a teaching tool to the teachers and youngsters of the time. \$750

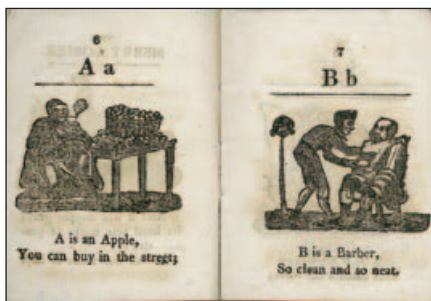


### 18th Century Dorothy Kilner

190. (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 3¼ 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



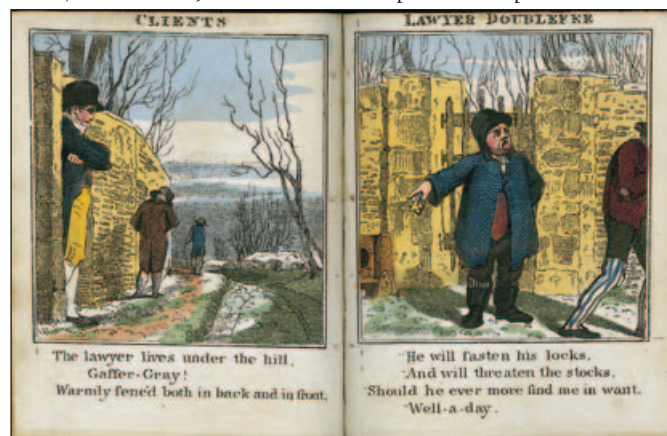
191. (Early English) *The Merry Cobler [sic], and his Musical Alphabet*. Glasgow: J. Lumsden & Son, circa 1815–1820. (Lumsden 101.) 24mo. Bound in pale buff paper covers with frontis on inside front and last page of alphabet on inside rear



cover. A fresh copy with a few minor spots. The book offers a complete alphabet with a single letter per page and a quite dark, sharp woodcut filling much of the page. We have examples such as *F is a Footman* than him there are worse. \$475

### 1st Edition Godwin Publication in Hand-Colored Splendor

192. (Early English) *Gaffer Gray* by [Thomas Holcroft]. London: [M. J. Godwin & Co., at the Juvenile Library {obtained from *Be Merry and Wise*, number 202} whereas the frontispiece offers printed for Thos



Hodgkins, 1806]. First edition [the paper is watermarked 1804 which strongly suggests that this is the first issue of the book]? 16mo. This copy lacks its wrappers. The book is organized as follows: first a hand-colored frontispiece, then three pages of the text of the verses, followed by twelve leaves, each with hand-colored engravings. The engravings are probably after William Mulready. The book has been rebound in quarter red sheep gilt over marbled boards with vellum tips. The ballad of Gaffer Gray comes from a novel *The Adventures of Hugh Trevor* by Thomas Holcroft who was a friend of William Godwin so all the pieces fit together nicely. Copies of this first edition are quite uncommon and we do not find it in Osborne, Gumuchian, Cotsen (has the 1816 edition), the copy from Pierpont Morgan Library referenced in *Be Merry and Wise* is similarly dated 1816. oclc does note a copy of the 1806 edition at Indiana and now we know of a second copy from 1806—ours. \$4,800

### 1st Edition Wallis with Hand-Colored Glory

193. (Early English) *Harvest Home representing the Progress of Wheat in a series of elegant coloured engravings*. London: J. Wallis, 1807. First edition.



16mo. Orange-buff printed paper wrappers with fading and dusting; it looks as if a piece of tape along spine was removed taking with it the printing on the covers (both front and rear). There is a small repaired tear in the text below frontis. There are fourteen numbered pages (printed on one side of the page) that have a nearly full page hand-colored engraving and a few lines of text to describe the associated activity. A wonderful book with really stunning engravings. This book is shown



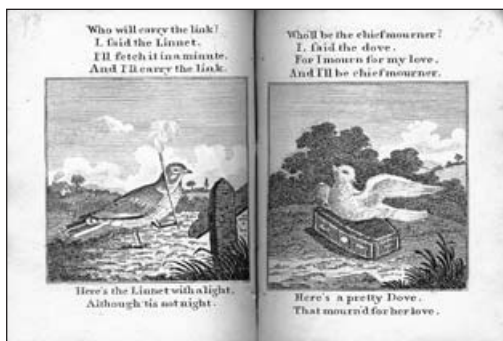
in oclc and Osborne. The language is equally great. The frontis has the following text: *The Squire and Vicar here regale, quaffing their pipes with jocund tale, while, lads and lasses, full of glee join in the dance right merrily; proclaiming nature's holiday; with cheerful songs, and roundelay.* Can you imagine language like that today for a party! \$1,250

### Darton 1<sup>st</sup> Edition Ann Taylor

194. (Early English) *The Wedding Among the Flowers* (cover title is *The Wedding of the Flowers*) [by Ann Taylor Gilbert—the poems are signed with the letter a]. London: Darton and Harvey, 1808. First edition. 16mo. Printed buff colored paper wrappers with wear and chipping along spine; some overall wear, dusting, and foxing to the engraved plates but not the text pages. There is roughness to the edges of the frontis which is loose but complete. Sixteen numbered pages of text plus five inserted copper engravings. The illustrations were drawn and engraved by Ann Taylor's brother, Isaac Taylor (see Darton G383). Even the language was florid (in the style of the *Butterfly's Ball*) and we have prose such as *In a grand convocation which Flora enacted, where the bus'ness of all her domain was transacted, 'twas hinted, there yet remain'd one regulation to perfect her glorious administrations....* Good fun \$1,250



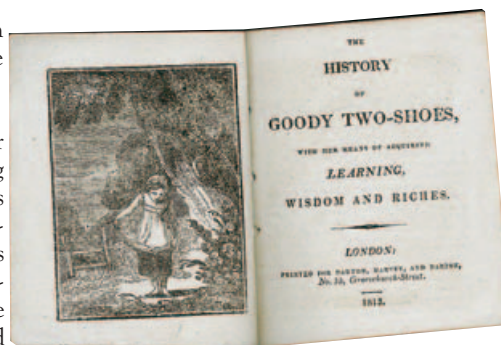
195. (Early English) *The Death & Burial of Cock Robin*, illustrated by sixteen copper-plate engravings. London: W. Darton, Jun., circa 1813. Second edition (Darton H255 (2)). 16mo. Printed grey paper wrappers with wear. The book has been resewn and the spine paper has been replaced and inserted under the covers. There are sixteen leaves, each printed on one side of the page; there are a few pencil marks on the blank versos but the copper-plates are sharp and bright. The address at the base of the first plate has been updated from the original 40 Holborn Hill to 58 Holborn Hill. It is quite amazing since it almost looks as if it was hand-adjusted in the plate. The verses are the traditional ones and the images are impressive. According to Darton, there has been slight alteration to the plates for this second edition. In any event, nicely done. This edition not in Princeton; not in Harvard; not on oclc; and not in British Library. \$1,000



### Darton Goody Two-Shoes with Lovely Woodcuts

196. (Early English) *The History of Little Goody Two-Shoes with her means of acquiring Learning, Wisdom and Riches.* London: Darton, Harvey, and Darton, 1813. Darton G394 (9). The copies which he references are generally with problems, e. g. the Opie copy is without covers. 16mo. Buff printed paper covers with minor dusting but really a very nice copy of this delicious little book. There is an engraved frontis and twenty-six small woodcuts throughout the seventy-two numbered pages of the book. The story first appeared in 1765 published by John Newbery and quickly became a popular story that can be viewed as a variant of

*Cinderella.* In this case the heroine, Margery Meanwell. Her father's farming business was ruined by someone else's treacherous behavior and she got to spend much of her life so poor that she had only one shoe. Eventually she marries well, gets lots of money, and a full pair of two-shoes for which she is eternally grateful. What a different world. A very nice copy of a Darton with attractive woodcuts. \$2,000

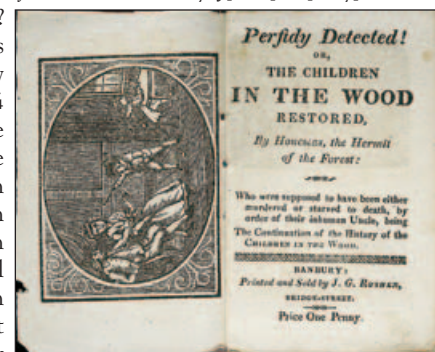


### Puss in Boots Darton with Copper Engravings

197. (Early English) *The Adventures of My Grandmother's Cat, or Puss in Boots, with Numerous Copper Plates.* London: W. Darton, 1818. Second printing (See Darton H1275 (2); first printing was 1811). 16mo. Buff printed paper wrappers with some soiling and water staining and maybe some minor cropping to upper edges. There are fifteen numbered pages of text plus a single page of other titles at the end of the book. There are sixteen full page copper engravings which Darton describes as *finer quality than those in most children's books.* The Regency Period ran from about 1811 to about 1820 which is relevant since the cat is dressed in then contemporary Regency clothing. We have section 6, entitled *Further Proofs of Fashion. Pantaloons, a cravat, and an Opera hat, which he wore on his head, à la Russe; with a sword by his side, which he brandished full wide, vowing vengeance on each plebeian Puss.* Wow, can you imagine such prose in today's books! Magnificent offering of a really nice book. Not in Osborne; not in British Library; not in oclc; in short a quite uncommon book. \$2,400



198. (Early English) *Perfidy Detected! Or, The Children in the Wood Restored by Honestas, the Hermit of the Forest.* Banbury: [John]. G[olby]. Rusher, circa 1820–1830? (British Library has some estimates as early as 1814?). 4½ x 2¾ inches. The pages are numbered (from three to eighteen) which makes a total of sixteen pages. The British Library has several copies, all of which have sixteen pages. But Osborne has a copy which has eighteen pages which they estimate to be 1835. So, maybe we have a complete volume that was issued without covers? In any event, a rather nice little item that is what it is. This is an interesting title in that it is the continuation of the basic story and apparently there was a happy ending after all. \$150





## Glorious Early Alphabet with Hand-Coloring

199. (Early English) *The Pretty Alphabet*. London: N. Carpenter, circa 1820's (there is an 1828 inscription on blank verso of an early leaf). 12mo. Green paper wrappers with hand-colored pictorial title label on front outside cover. There are six leaves, each printed on one side of the page and the inside covers have pages pasted onto them. There is some soiling and wear to the covers and some dusting and light soiling within. Overall, a decent copy of a striking early alphabet book. There are four letters to each page with IJ and UV doubled. Each letter has a hand-colored woodcut along with three words that represent the associated letter (s). The inside covers have complete alphabets with upper and lower case along with numbers. This title not in Osborne; not in oclc; there is a copy in the British Library but it does not provide a publisher, which our copy has? They do have some other titles by this publisher although only one is a children's book from about 1840. They also published some early games. At the end of the day, this is a lovely early alphabet with hand-colored woodcuts in reasonable condition. \$1,875



## Wonderful Morality Story From Butterfly's Ball

200. (Early English) *The Queen-Bee's Supper Party* extracted by Permission from "The Parent's Poetical Present." The story seems to have been taken from *The Little Quaker or the Triumph of Virtue—A Tale for the Instruction of Youth* by Susan[na] Moodie (nee Strickland). Manchester: Banks, Hayward, and Fletcher, circa 1820's (Susan Moodie wrote her first children's book in 1822). First edition. 12mo. Pink printed paper wrappers with wear along spine and some overall dusting; the contents are loose in the covers. The book appears to have been cut a bit short along the lower edge and there has been a loss of text on the last few pages. There are twelve pages within (including first and last pasted to inside covers). The other pages are printed on one side on the leaf. Each page offers a hand-colored engravings along with several lines of text beneath the image. This is mentioned as number 71 of stories taken from *The Little Quaker*. The imagery seems to be taken from the *Butterfly's Ball* and we get a really lovely book. The stories are today still considered quite important in the religious world and this story from an English lady who moved to Canada in her youth about moral issues continues to resonate. The published volumes of Osborne do not include this title but the on-line data base does reflect this book. The British Library does not have a copy and they do not even have anything by this publisher; Osborne does not mention this publisher. Princeton, Harvard, and Yale do not have copies of what is clearly an obscure little treasure. \$2,500



## Hand-Colored Copper Engravings Published by Godwin

201. (Early English) *Monsieur Tonson*. London: M. J. Godwin [named after Mary Jane Clairmont Godwin who became the second wife of William Godwin in 1801 and started the business in 1805] and Co., 1823. A new version. 12mo. Printed blue-green paper wrappers with some light soiling to covers and a brown stain that goes through the book at the upper right hand corner generally (but not always) not reaching text or image. Twenty-seven numbered pages with twelve half-page hand-colored copper engravings. The original poem was written 1788–1789 by John Taylor and the title apparently comes from the unsuspecting Frenchman who is the victim of the joke being unable to pronounce Thompson resulting in Tonson. Now, let us let our imaginations wander. William Godwin, father of Mary Wollstonecraft Godwin (this name is too good not to list), has been thought to attribute this reworking of the Taylor text to his daughter. Mary, later Mary Shelly, wrote *Mounseer Nongtongpaw* around the age of ten and it seems plausible that she participated in this *Tonson* project. (Of course, when an adult, she wrote *Frankenstein* while playing around with the literature boys.) Brian Alderson explores this notion in detail in "Mister Godwin" and His "Interesting Little Books, Adorned with Beautiful Copper-Plates." oclc lists only the Osborne copy of this edition. Uncommon and marvelous. The book is housed in a leather backed clam-shell box. \$1,500
202. (Early English) *The History of Prince Lee Boo, a native of the Pelew Islands; brought to England by Captain Wilson* [this is a shortened ver-



sion of a story by George Keate regarding a young prince, *Lee Boo*, who was brought to England. He created quite a stir but unfortunately only lived for five months—so much for the benefits of civilization.]. London: William Darton, 1823. First edition (Darton H944). Oblong, 24mo. Brick-red wrappers with printed paper label on front cover; the book has some light overall dusting but is really a very nice copy. There are twelve hand-colored copper engravings, printed on one side of the leaf, each with a few lines of text of the story. There is an inscription from 1824 on the inside of the front wrapper. The pages are of differing widths, but no text or image is missing or affected. There is a printed identification of the publisher, etc. at the base of the last few pages and it identifies the date as 1822. These early copper engravings have a delicacy and precision about them that is endlessly charming and appealing. \$1,000

## Beautiful Copper Engravings Published by Darton

203. (Early English) *Grateful Tributes; or, Recollections of Infancy* by Mary Elliott [Belson]. London: William Darton and Son (Holborn Hill),

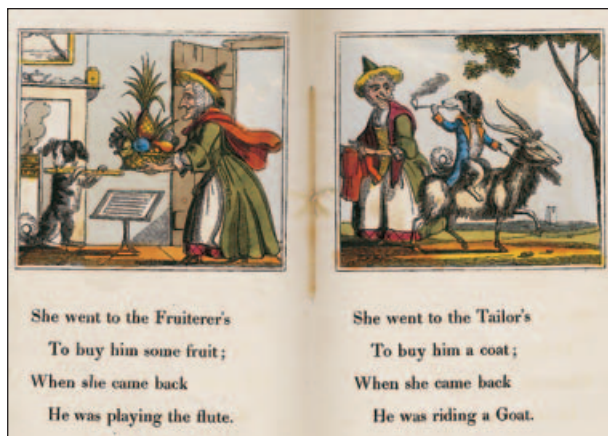


circa 1830–1836. See Darton H445(4). 16mo. Buff printed paper wrappers with a lifted piece of paper along spine and overall dusting and handling. Internally, a bit of handling but otherwise complete and with lovely copper engravings. Thirty-two numbered pages with eight copper engravings (not included in pagination) throughout the eight chapters offered in the book. The last chapter, *My Son* by Richard Gregory, is by a different author; Elliott is responsible for the rest of the book. There are in fact two copper plates for the *Sister* (they are marked for the point of insertion in the book and are different and in their correct locations. The chapter entitled *My Son* does not have an engraving associated with it, which makes sense since it was not by Elliott and did not appear in the earliest editions of this book). The outer margins have been trimmed and cut but that is how they appeared in the first editions of the book and are the result of an apparent miscalculation as to their size. In other words, correct but incorrect. The engravings are especially dark and sharp and they make this a really spectacular presentation. This edition not in OCLC but is in Princeton. A lovely book in rather nice condition with stunning plates. \$1,000



### Harris Old Mother Hubbard

204. (Early English) *The Comic Adventures of Old Mother Hubbard and Her Dog in which are shown the wonderful powers that good old lady possessed in the education of her favourite animal* [by Sarah Catherine Martin].

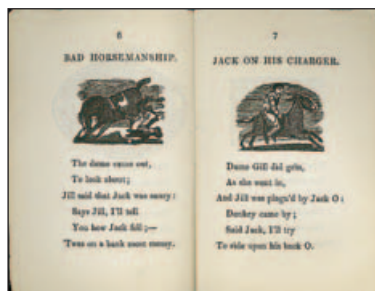
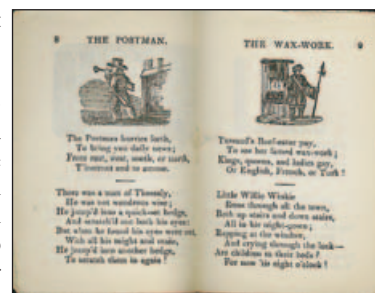


London: John Harris, circa 1830. (Moon 560(5) is close to our copy but she lists sixty-three entries in the one page of ads at the end; our copy lists fifty-eight entries. Our copy has a blank rear cover. Otherwise, our copy is closest to her copy of this date.) 12mo. Mauve printed paper wrappers with some light corner wear and a few spots within; otherwise, a nice copy of the book. Sixteen numbered pages with hand-colored plates to accompany the text; all printing is on one side of the page. The last plate has the coffin but there is no lettering on the coffin and there is no dedication page; so this is a new set of engravings. The book is housed in a **marble paper covered box** with leather spine so that this looks like a book on the shelf. Moon describes this title as *This is probably the most significant children's book that JH ever published*. \$2,000

205. (Early English) *The Cries of Banbury*. Banbury: J[ohn] G[olby] Rusher, circa 1830. 24mo. Bound with thread. Sixteen numbered pages (counting covers) with delicate little woodcuts on every page to illustrate the various cries. Here—*Rabbits, wild and tame, Here—Rabbits great and small, from warren-royal came, I wish to please you all*. Banbury was the

traditional home of woodcut books and illustrations and J. G. Rusher (son of William) was a fine publisher and citizen of Banbury (he was even mayor in 1833). In those days, the publisher would have a stock of woodcuts and select from this inventory to assemble what was needed for a particular title. \$150

206. (Early English) *Jack and Jill and Old Dame Gill*. Banbury: J. G. Rusher, circa 1830. Sixteen numbered pages with woodcuts on every page; the images are generally quite dark and fresh. There are several stories within after *Jack* has his little accident. \$125



207. (Early English) *The Life of Jack Sprat*. Banbury: J. G. Rusher, circa 1830. 24mo. Bound with thread. Sixteen numbered pages (counting covers) with little woodcuts above the text for this classic story that begins with the will-known verses about eating disorders between Jack and his wife. \$100



### Dean and Munday How to Be Happy

208. (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



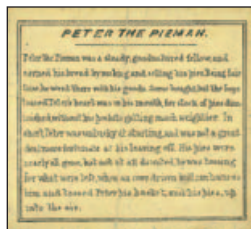
## Lovely Cries of London

209. (Early English) *The New Cries of London* (March's Library of Instruction & Amusement - No. 6). London: James March, between 1846–1848. 8vo. Yellow printed paper wrappers of a very nice copy of the book. There are eight pages within (including inside covers) but otherwise printed on one side of the page, each offering a cry. There are hand-colored engravings on each page for this marvelous and quite lovely example of cries from the middle of the 19th century. We hear, for example, *I have mops for your slops, and brushes for your stairs; for your rooms I have brooms, and warranted all hairs....* What charm and character! \$1,500



## Rebus Pleasures

210. (Early English) *Peter the Pieman*. London: Bellamy and Cooke, mid to late 19th century. This is a single hand-colored sheet that provides a rebus story about *Peter the Pieman*. The sheet is about 12 x 9½ inches and has some wear along the folds but the two faces of the sheet have been reinforced



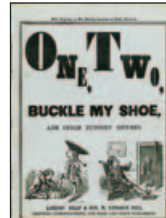
with a cloth inner layer. The verso offers a printed version of the story that decodes the rebus to help us know what it says. There is some overall dusting to the sheet that is quite marvelous and seemingly unrecorded. Not in Princeton, Osborne, or OCLC. \$300

211. (Early English) *Mrs. Sampson's New & Original Nursery Rhymes. In Four Numbers. No. 3.* London: Read & Co., circa 1850–1860's. 8vo. Green printed paper wrappers with a bit of tape removal (?) on one inside page gutter but overall quite a nice copy of a charming book. There are eight numbered pages (counting inside covers) with a hand-colored engraving on half the page and text of the nursery rhyme beneath. You have to like the *Dancing Lout* and *The Doll that went up in a Balloon*. \$875

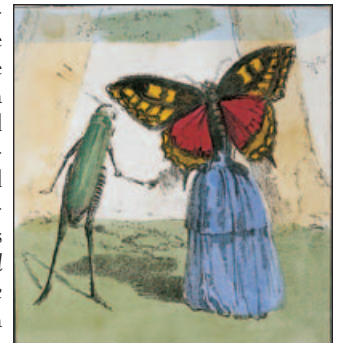


## Shoes Before Velcro

212. (Early English) *One, Two, Buckle My Shoe, and Other Nursery Rhymes.* London: Dean & Son, circa 1850. 8vo. Blue printed paper wrappers with black lettering and illustrations; a very nice copy of the book. There are six pages within (each printed on one side of the page), each with hand-colored illustrations to accompany the classic text. The final page is pasted to the inside rear cover and the front inside cover has ads for other Dean books. The title rhymes take us from one, two to the final nineteen, twenty and then there are some additional verses that finish the book. Very nicely done and a particularly nice copy of the book. \$750



213. (Early English) *Second Series— Aunt Mavor's Picture Books for Little Readers – Butterfly's Ball.* London: George Routledge and Co., circa 1850's. 8vo. Printed paper wrappers with some dusting and a little splitting along spine. There are eight numbered pages within (counting inside covers), printed on one side of the page, each offering a marvelous half-page hand colored illustration along with several lines of text for the story. This title is number 12 in the *Second Series* of these *Aunt Mavor Picture Books*. This was a good series with important titles and offering well-executed illustrations with delicate hand-coloring. \$575



## Many, Many Hand-Colored Engravings about English Life

214. (Early English) *The Painted Picture Play-Book (Second Series)* with verses by James Bishop and nearly three hundred coloured pictures with engravings by various artists. London: Dean and Son, 1855–1856. It has been represented that there were 2,000 copies printed in 1856. Large, 4to. Red cloth backed colored limp boards with some surface rubbing and handling darkness to covers. Internally some foxing spots and some overall dusting to pages but really a very neat book with unlimited ambition. There are about twenty-eight leaves, counting endpapers, almost all of which are filled with many hand-colored engravings from throughout the life of the English child of this time. It is something like the *Leadenhall* books but without being tongue-in-cheek. Plus, the endpapers and rear cover offer descriptions of many of the Dean books at the time and this is just an added bonus. \$1,275





215. (Early English) *New Mother Goose* (Dean's Six Penny Mamma Lovechild's Series). London: Dean & Son, circa 1860. 8vo. Hand-colored pictorial paper covers with a list of books on the rear cover. Some minor dusting. The cover is signed R C West. There are eight numbered pages, all but one of which has hand-colored wood engravings along with the text of the story. The inside title is *Mother Goose and the Golden Eggs*. We get the story of getting great wealth, using it wrong, behaving badly, and ending up with nothing. Some stories stay relevant forever. \$675

### Grammar Can Really Be Fun

216. (Early English) *Mr. Noun and Mrs. Verb or, Grammar in Fun* (Aunt Affable's Pretty Play-Books). London: Ward and Lock, circa 1860. 8vo. Hand-colored pictorial paper covers with a list of offered books on the rear cover. Some light dusting of a rather fresh copy of this amusing and educational book. There are eight numbered pages (counting inside covers), each with a large hand-colored illustration along with text. This story takes the elements of grammar and places them in a social setting to teach as well as amuse. There is also social commentary woven into the tales. For example, *You may imagine that Mr. Noun wanted to marry a bustling active Verb, not a Passive or a Neuter one...* Good fun when people actually wanted to learn about language. \$750

217. (Early English) *Cousin Charley's Step by Step to Learning. With the Hide and Seek Alphabet* by Edward N. Marks. London: Dean & Son, (1869)—the British Library gives 1870 but the cover indicates 1869 in two places so I will let the book speak for itself. 4to. Color decorated boards with some light chipping and attempted repair along spine and some overall dusting. There are twenty-two pages with eleven color plates that show the letters intertwined with marvelous characters and activities. The facing pages give us a little tutorial with letters, words, numbers, and paragraphs. A very attractive and well executed alphabet book! \$750

### Stunning Set of French Music Cards with Great Lithographs

218. (Early French) *Les Principes de la Musique arrangees à l'usage de la Jeunesse* (The principles of music arrange for the use of children) by L. Cobret Ainé. Paris: Chez L'Auteur, circa 1823. This is a complete set of twenty-four cards housed in their original slipcase. The slipcase is covered in pink paper and is slightly shorter than the contained cards so that it is easy to remove them from the case. Each of the cards is

lithographed with an image of a person playing an instrument. There is music theory above the image and a name of the instrument below the picture. The cards have some soiling and a few of the words are hard (if not impossible) to read but overall the cards are readable and the images stunning. The slipcase has some handling but is complete and reasonable. The music theory is rather sophisticated and surely well beyond what today's children could handle, especially without their I-Phones. The cards include: *Le Piano*, *Le Violon*, *La Harpe*, and everybody's favorite *Le Serpent*. As we all know, *le Serpent* is a bass wind instrument that is related to the tuba and was invented around 1590 (I was a boy at this time). I do not find any mention of this item in Gumuchian, Bibliothèque Nationale, oclc, etc. Not common, to say the least, and really wonderful. \$5,800

### Early German Boys Games

219. (Early German) *Jugendspiele zur Erholung und Erheiterung. Knabenspiele* (Children's Games for Recreation and Amusement. Boys's Games). Tilsit:



W. Sommerfeld, [1846]. 12mo. Faint pink printed boards with some light handling and a little bit of edge bumping to upper rear cover. Ninety-five numbered pages with ten full page hand-colored copper engravings; a lovely, fresh copy of the book within. This is a book that provides detailed descriptions of games that young boys could play from winter fun in the snow to spinning tops in the summer. See Gumuchian 3463. oclc only records one library with a copy. The engravings are beautifully done and show a world at play that looks terribly inviting. \$1,000

### 1820's Flip Transformation Book

220. (Early Metamorphic) There is no information but it seems to be about 1820. This is a flip-transformation book with three sections and ten panels per section. The cards are sewn together with thread and the overall condition is rather clean and nice. The book is about 4 1/4 x 3 inches. We have the classic flip format with a section of heads, torsos, and legs. There are several soldiers in full uniform with swords, other men, and some women, for this rather wonderful set of images from a long time ago. The concept is simple but this is certainly an earlier example. \$300

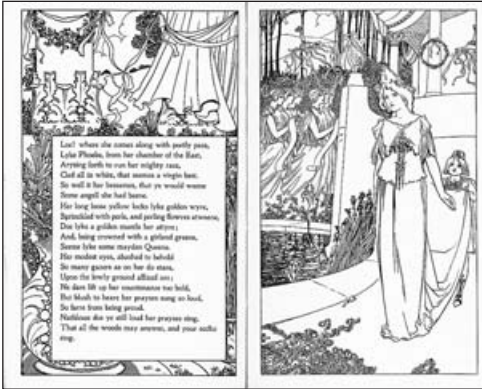




## Stunning Art Nouveau Book

221. (Edwards, George Wharton) *Epithalamion* by Edmund Spenser. New York: Dodd, Mead & Company, 1895. Limited edition of 450 copies.

8vo. Green cloth with elaborate gold lettering and decorations on



cover and spine. This limited edition is printed on Japan vellum by the De Vinne Press. Each text page has a lovely border arrangement and decoration; the facing page is a full page black & white illustration in the Art Nouveau style of the period and is overall a very attractive and impressive offering. Edwards was quite a successful artist, generally painting in the Impressionistic style, and he had a long and well-regarded career both in the US and in Europe. This is quite a dramatic book that captures well the sense of the time and it is really notable to enjoy. \$400

## Original From The Tub People

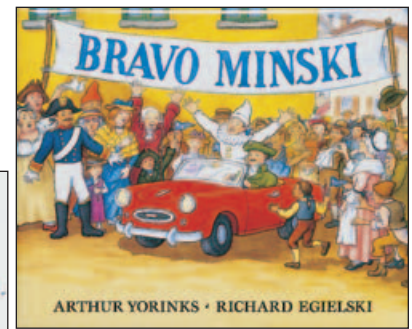
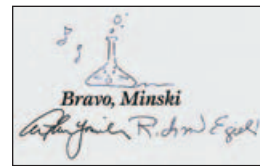
222. Egelski, Richard. Original pen, ink, and water color that was used as an illustration in *The Tub People* by Pam Conrad with illustrations by Richard Egelski (New York: Harper & Row, 1989). The image is about 8 x 10 1/4 inches and is signed by Egelski. This is the unexpected story



of a family of wooden toys who get to play in the bathtub with the water and soap. A near disaster occurs when the drain is opened but fortunately they are saved and reunited on a bedspread. This book received several awards and is quirky in Egelski's personal style. \$1,750

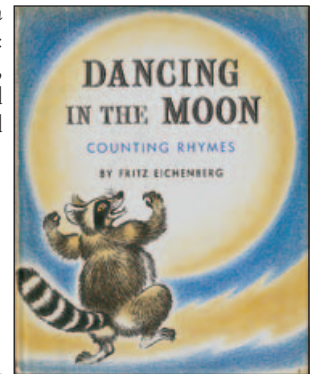
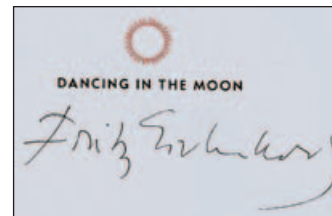
## Signed with Drawing

223. (Egelski) *Bravo Minski* by Arthur Yorinks. New York: Farrar Straus Giroux, 1988. First edition. Oblong, 4to. Green cloth with gold lettering on spine; full color pictorial dust wrapper of an as new copy of the book. This copy is signed in full, with a sketch, by both author and illustrator. This pair was the winner of the Caldecott Award in 1987 for Hey, Also this was a nice opportunity for them to get together again and produce another gem, this time about an odd scientist child prodigy who storms Europe with his brilliance. Yea, yea (sounds like Bill Gates before his computer)! \$175



## Signed in Full Number Rhyme Book

224. Eichenberg, Fritz. *Dancing in the Moon Counting Rhymes*. New York: Harcourt, Brace and Company, (1955). Stated first edition. 4to. Red cloth with black lettering on spine and



vignette on front cover. The full color

pictorial dust wrapper, and the book, are clean and fresh. This copy is signed in full on the half title page. The book offers a full page color illustration for each of the first twenty numbers as this inspired book offers little children a view of their numbers. It is interesting to note that the book is dedicated to Albert Einstein who liked children, animals and numbers. Now, that is an inspiration for a number book! \$300

225. (Eichenberg) *The Two Magicians* adapted by John Langstaff from an Ancient Ballad. New York: A Margaret K. McElderry Book – Atheneum, (1973). Stated first edition. 4to. Yellow-orange cloth with black vignette on front cover and lettering on spine; full color pictorial dust wrapper of a basically as new copy of the book. Each text page is paired with a full page full color illustration with a great deal of energy and whimsy for this curious re-working of an ancient ballad about two magicians who kept transforming themselves to avoid capture. I presume there is a metaphor in there and the end result is an amusing book. \$275



## In Original Box

226. (Eulalie [Banks]) *The Gingerbread Boy* (code number 353) retold by Watty Piper. New York: The Platt & Munk Co., Inc., (1927). 8vo. Cloth backed full color pictorial boards with some browning on front cover and a little lifting of paper at rear hinge. The book is housed in a full color pictorial box that has some wear along the edges and corners. Every page is illustrated, some in full color and the rest in black & white. Eulalie was born in 1896 and was still





going strong at 102. She was involved in so many things from painting murals for Charlie Chaplin to designing greeting cards that were used by the Royal Family in England. By the way, Watty Piper was a pseudonym used by Platt & Munk for their editorial folks. On the other hand, there is some claim that it was in fact the pseudonym for Mabel C. Bragg. Always fun to have a mystery. \$150

### With 50 Exquisite Lithographs of Fables

227. (Fables) *Naturgeschichtliches Fabelbuch (fables drawn from natural history)* von August Gehring mit bildern, entworfen und auf den Stein gezeichnet (lithographed) von Carl Ens. Nebst einem Anhang (with a supplement). Berlin: G. Reimer, 1843. First edition. 6 inches square.



Seebass, part 2, number 615; Wegehaupt, number 715. Board covers with some overall dusting but basically in nice condition externally; internally, there is some foxing throughout. 109 numbered pages with a lovely set of fables, with fifty full page lithographs, and a supplement at the end of the book. The lithographs are exquisite with delicate lines and texture throughout. These fables are based on a series of standard lectures that were set up for university presentation. August Gehring was an important cleric of his time and he produced this work based on the *Hey-Speckterschen Fabeln* which were based on using them for preassembled lectures in university. \$1,000

228. (Fairy Tales) *Nursery Fairy Tales (number 40)*. London: Frederick Warne & Co., [1901]. Large, 4to. Full color pictorial card covers with some dusting and rubbing to spine. This was a **Warne File Copy** and there is a label on the front cover and a stamp within. There are fourteen pages within (counting inside covers) with eight full page full color illustrations and black & white drawings on the text pages. The pictures are rather detailed and expansive to give us a full view of the traditional nursery rhymes.



\$300

229. (Fairy Tales) *The World's Fairy Book* illustrated by Monro Orr. London: George G. Harrap & Co. Ltd., (1930). First edition. 4to. Tan cloth with brightly colored decorations and illustration on cover. Color pictorial **dust wrapper** in bright exciting colors for this energetic book by Orr; there are some chips along the edges of the wrapper and a few foxing spots within. Twelve full page color plates within 256 numbered pages give us selections from Andersen, Grimm, and Arabian Nights that are quite exciting and attractive. \$275



(Fairy Tales) See also items 167, 246–247, 350, 385–387, 406, 453, 502–503, and 506.

### Newbery Award 1<sup>st</sup> Edition in Dust Wrapper

230. (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



### Folkard Original from one of the Best Nursery Rhyme Books

231. Folkard, Charles James. Original painting that appeared at page thirty-two as a full page full color plate entitled, *The Queen of Hearts She Made Some Tarts* from *The Land of Nursery Rhyme* (Alice Daglish





and Ernest Rhys, 1932). The painting is gouache, about 14 x 10 inches, and signed in full. Folkard was a highly skilled and imaginative artist who produced a wonderful body of illustrative work. *The Land of Nursery Rhyme* is one of his finest creations; this painting accompanies *The Queen of Hearts, she made some tarts, all on a summer's day; the Knave of Hearts, he stole the tarts, and took them clean away*. The artistry is exquisite and I think that this is an example of the zenith of this form of illustration for children's books. Charles Folkard (1878–1963) was one of those wonderful artists whose skill and accomplishments lasted for many years: he started work in the teens and continued into the 1950's with skill undiminished and work outstanding. He was responsible for a cartoon character, *Teddy Tail*, which ran in the English newspapers for many decades and was a staple of morning readers. His artistic style stressed a precision of line and a richness of color that showed a brilliance with subtlety of blending and gentle graduations within a few color families. \$5,000

232. (Folkard) *The Children's Shakespeare* being stories from the plays with illustrative passages told & chosen by Alice Spencer Hoffmann. London: J. M. Dent & Sons Ltd., 1911. First edition thus. Thick, 8vo. TEG. Green pictorial cloth with some shelf wear and a few minor ripples around lower edge. 472 numbered pages with twenty-one full page color plates by Folkard along with black & white drawings as chapter headings and decorations. There is a precise flair to Folkard's illustrations that makes this version of Shakespeare come alive for children of all ages. The *King Lear* is rather dramatic and offers a poignant expression of paternal troubles.



\$375

### Pen and Ink Original from Pinocchio

233. Folkard. Original pen and ink drawing that was used as a half page illustration on page 82 in *Pinocchio* (London: J. M. Dent & Sons, Ltd., 1911). The image is done on artist's card. The image is 5 x 8 inches



and is signed with his initial monogram. (There are numerous pencil notes at the margins and on the verso from the printing process to produce the book.) It is captioned 'If I could only reach the house,' he said'. Nicely executed with careful details in his shirt and pants to say nothing of the wooden legs. \$650

### Folkard Original from Princess and the Goblin

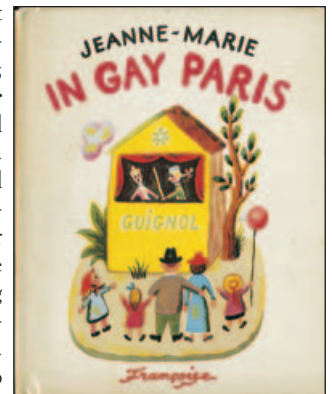
234. Folkard. We offer an original pen, ink, and wash that appeared as a half page illustration in *The Princess and the Goblin* by George MacDonald (London: J. M. Dent and Sons, Ltd., 1949). The image is 6 x 6½ inches and is done on paper. The image appears on page 86



to accompany *They laughed at him until he was driven to hold his tongue, and said he must have taken too long a pull at the ale-jug.* \$2,000

Folkard. See also item 101.

235. Françoise [Seignobosc]. *Jeanne-Marie in Gay Paris*. New York: Charles Scribner's Sons, 1956. First American edition. 4to. color decorated cloth with lettering on spine; full color pictorial dust wrapper with some minor edge wear and maybe a hint of toning to borders. The text pages are generally paired with a full color full page illustration in Françoise's special style for very young children. Jeanne-Marie goes from the country to the big city to visit her aunt but Jeanne-Marie's friends cannot go with her. So, she has a great time but also gets nice gifts for her friends. Not profound, but charming. \$275



(French) See items 16–17, 31, 163, 218, and 370–371.

236. (Frogs) *Pips' erste Reise in die Welt* (*Pips' first journey in the world*) *Lustige Geschichten in Wort und Bild* (*Wonderful stories in words and pictures*) by Mathilde Ritter. Leipzig: R. Voigtlanders, [1920]. Oblong, 12mo. Full color pictorial stiff paper covers with some dusting and a little overall wear. There are eight pages within, each with a nearly full page color illustration and a few lines of text (in German) for this adventure tale that involves frogs and storks. The central character is a frog named Pips. Great imagery. \$275





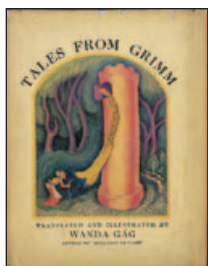
## Complete and Uncut Mary Francis Housekeeper

237. **Fryer, Jane Eayre.** *The Mary Frances Housekeeper or adventures among the doll people* with illustrations by Julia Greene and Albert C. Mowitz. Philadelphia: The John C. Winston Company, (1916). First edition. 8vo. Blue cloth with full color pictorial paste label and gold lettering on spine. A bright fresh copy of the book that is complete and uncut. This is quite a book. It contains 253 numbered pages of instructions and guidance for young women along with lots of cut-out pages of furniture, paper dolls and outfits, and even a piano. The cut-out pages are in full color (along with the full color frontis) and are printed on stiff paper so that the cut-outs will work even better. The text pages have wonderful black & white silhouette decorations and vignettes to make it grand. By the way, Jane Fryer taught domestic science and cooking in Baltimore; and, after moving to Merchantville, New Jersey, she began to write a series of books devoted to instructing children in cooking, sewing, housekeeping, etc. So, she was working from a position of considerable first-hand knowledge and that, combined with her writing style, made these books quite special. Complete and uncut. \$575



## Gág Grimms in Dust Wrapper—Signed

238. (**Gág, Wanda**) *Tales from Grimm* freely translated and illustrated by Wanda Gág. New York: Coward-McCann, (1936). First edition. 8vo. Top edge tinted. Aqua boards with black lettering and decoration; full color pictorial **dust wrapper** with some edge wear and overall light soiling. This copy is really special since it has a **signed in full presentation** by Gág on the blank verso of the front free endpaper. Color frontis and six full page illustrations plus numerous black & whites scattered through the text. This collection includes the well-known tales plus some far more obscure but no less interesting stories. Her images are wonderful; look closely and there is the subtle hint of a smile in almost every drawing. \$800



239. (**Gág**) *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.

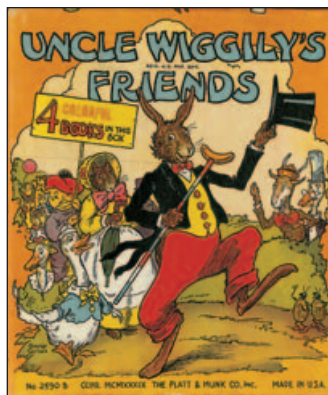
\$475

## Five Garis Books in Original Box

240. **Garis, Howard R.** *The Uncle Wiggily Series: Five Complete Books Fully Illustrated* (number 2150) [by Lang Campbell]. Racine, Wisconsin: Whitman Publishing Company, 1924, 1925. The set of five books is housed in a **full color pictorial box** (some light chipping along edges) measuring 11 x 9 x 1 inches. The books are oblong, 4to. Each book has full color pictorial wrappers with ten pages of illustrations within (both full color and black & white) for these classic views of Wiggily and his friends. The books are in as new condition and the original paper enclosure is present in the box. The titles are: *Uncle Wiggily and the Alligator*; *Uncle Wiggily a Visit to the Woods*; *Uncle Wiggily the Bunny Rabbit Gentleman*; *Uncle Wiggily and His Muskrat Lady Housekeeper*; and *Uncle Wiggily Makes a Playhouse*. \$750



241. **Garis.** *Uncle Wiggily's Friends* with illustrations by George Carlson. [New York]: Platt & Munk Co. Inc., 1939. **Full color pictorial boxed set** of four books: *Uncle Wiggily Learns to Dance*, *Uncle Wiggily and the Apple Dumpling*, *Uncle Wiggily and the Snow Plow*, and *Uncle Wiggily and the Sleds*. 8vo. Slight rubbing to edges of box; otherwise a very nice set. The box is covered with full color paper illustrations and the ten page books have color covers and four pages of color illustrations within. The boxed set. \$175



## Mrs. Gaskin 1<sup>st</sup> Edition

242. **Gaskin, Mrs. Arthur [Georgie].** *The Travellers and Other Stories*. London: James Bowden, [1898]. First edition. 8vo. AEG. Color pictorial cloth with gold lettering on cover and spine; some light shelf wear for a copy that is relatively discreetly ex library. The book is bright and fresh within. Sixty-four numbered pages of charming illustrations



and story. Georgie Gaskin, the wife of the more famous Arthur Gaskin, was a fine artist in her own right and, in truth, kept Arthur moving forward and even provided his pocket change so he could get on the train. They were deeply involved in the Birmingham school but she was more heavily influenced by Kate Greenaway in style (she and Winifred Green were students together). This attractive book offers a wonderful amalgam of Birmingham decorations and Greenaway children. \$250



## Brilliant Early Harold Gaze Watercolor

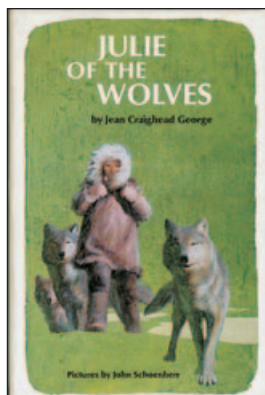
243. **Gaze, Harold.** Original pen, ink, and watercolor that is painted on paper. The image is about 8 x 9½ inches and it is signed in full and dated 14 (1914). We know Harold Gaze for his fanciful book illustra-



tions and his wonderful paintings that feature water sprites and nymphs. In this painting we see an expansion of this focus with a really marvelous view of life in a pond or marsh area. We have a great mallard, lots of really energetic frogs, and yes, a winged lady perched on a toadstool. Beautifully executed and a fun image. It is interesting to consider the chronology. Gaze was born in New Zealand in 1885 and did not go to Australia until 1918. Thus, this was done early in his career when he was still in New Zealand and only twenty-nine years old. What a great image. \$4,500

## Newbery Winner

244. **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



245. **(German)** *Die Heinzelmännchen (The Brownies or Sprites)* by August Kopisch (1799–1853) with pictures by Ernst Kutzer. Leipzig: Alfred



Hahns, circa 1930's. 11-13 printing. 16mo. Full color pictorial boards with minor shelf wear and a small piece of paper stuck to front cover. This is a delightful **panorama** with sixteen panels, each illustrated in full color with a few lines of text at the bottom of the page. Kopisch was an important poet and painter and the story of these little sprites was written long ago. Kutzer brought a colorful and light-hearted view to their special world. \$250

**(German)** See also items 23, 219, 236, and 296.

## Goble Water-Babies 1<sup>st</sup> Edition

246. **(Goble, Warwick)** *The Water-Babies A Fairy Tale for a Land Baby* by Charles Kingsley. London: Macmillan and Co., 1909. First edition thus. 4to. AEG. Green cloth with elabo-



rate gold stamping and decorations on cover and spine. The spine is faded and the front hinge is starting. Thirty-two full color mounted plates. This is one of Goble's best works and his delicate colors and Asian influence provide a soft presentation of the story. The undersea world seems a very nice place as viewed through Goble's eyes and paintings, although in fact the original story by Kingsley is classic Victorian with an almost patronizing view of educating the poor. Nonetheless, Queen Victoria herself read it to her children. This has become a quite hard book to find and it is nice to have a first edition. \$900

247. **(Goble)** *Green Willow and other Japanese Fairy Tales* by Grace James. London: Macmillan and Co., Ltd., 1910. First edition. 4to. All edges tinted blue. Blue cloth with gold stamping on cover and gold letter-



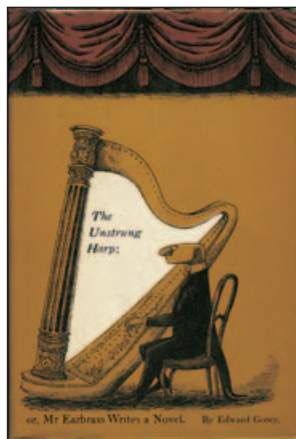
ing on cover and spine; there is a **nick** in the cloth on the front cover and shelf wear to the edges of the binding. There is some weakness to front hinge and one of the mounted plates has some folds. Forty mounted color plates illustrate this collection of Japanese tales and legends from mythology to the Japanese stage. Goble's paintings use delicate lines and soft colors to present his interpretation of these tales which offer an understanding of East viewed from the West. \$550

## Gorey's 1<sup>st</sup> Book in Dust Wrapper

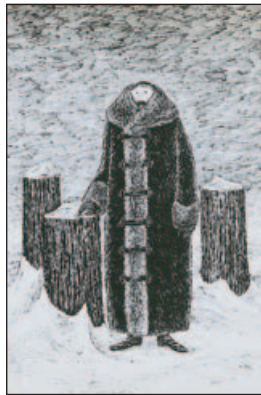
248. **Gorey, Edward.** *The Unstrung Harp; or, Mr. Earbrass Writes a Novel.* New York: Duell, Sloan and Pearce, (1953). Stated first edition (Toledano A1a). 8vo. Full color pictorial boards of a fresh, clean copy of the book with perhaps some toning to the blank margins of the



pages; full color pictorial **dust wrapper** is price clipped and has a hint of shelf wear. Every text page is paired with a full page black & white illustration in a style that became uniquely Gorey with a dark, macabre, light-hearted view of the world. Interestingly enough, this first book actually has some text, nearly a half page per illustration. Needless to say, he subsequently learned to pare down this extravagant use of words. This was **his first book** and it is a marvelous way to begin an illustrious career. \$400

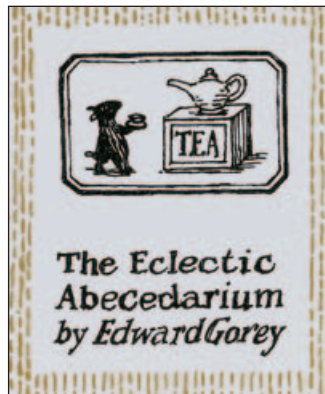
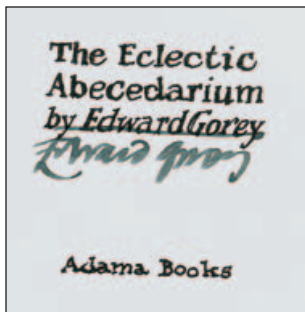


249. **Gorey.** *Alms for Oblivion Series—Dogear Wryde Postcards*. No place, no publisher, [1978]. First edition (Toledano A68). Oblong, postcard size. This is a group of



sixteen black & white printed postcards with some text and identification on the verso. The cards are unused and in excellent condition with perhaps a hint of slight darkening towards the edge. The cards are housed in their **original envelope** which is itself printed. There is some light browning towards the edge of the envelope. For those who care about such things, *Dogear Wryde* is an anagram for Edward Gorey. \$175

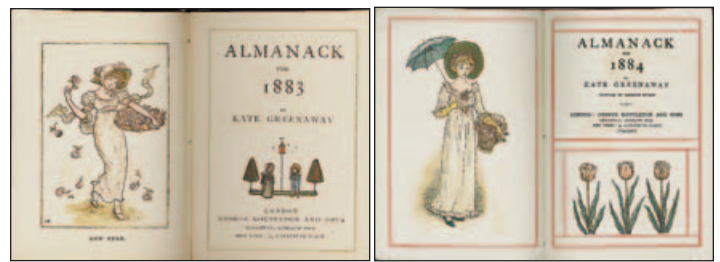
250. **Gorey.** *The Eclectic Abecedarium*. New York: Adama Books, [1985]. First trade edition (Toledano 86c). 16mo. Patterned boards with typographic cover designed by Gorey.



The book in as new condition and is **signed in full** by Gorey on the title page. Each page offers a black & white illustration and wry observation by Gorey as he works his way through the alphabet. *Be sure a mouse lurks in the house.* I am not sure what he is telling us but it surely has his personality written all over the book. \$300

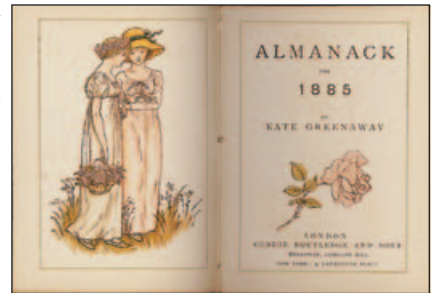
### Complete Set of Greenaway Almanacks Offered One-By-One

251. **Greenaway, Kate.** *Almanack for 1883*. London: George Routledge and Sons. First edition (Schuster 1a). 24mo. All edges tinted dark green. Yellow cloth backed color illustrated boards; internally, a lovely set of illustrations in Greenaway's special style for each of the months of the year plus a few additional pages of full page illustrations. \$150



252. **Greenaway.** *Kate Greenaway's Almanack for 1884*. London: George Routledge and Sons, 1884 [Schuster 2e]. 12mo. Green imitation morocco with gold lettering and picture of two girls carrying baskets of flowers.; some minor foxing on preliminaries within. It is interesting to note that these books were so attractive that the original owners had a hard time writing in them and we find this copy without any notations whatsoever. Thank you. \$100

253. **Greenaway.** *Almanack for 1885*. London: George Routledge and Sons, 1885. First edition (Schuster 3a). 24mo. Yellow cloth beige decorated boards of a fresh, clean copy of the book. The Greenaway Almanacks have always seemed the right size and format for her delicate and precise images. The Almanack provides one page for each month, then for each season, and finally a few pages of homilies. \$150



254. **Greenaway.** *Almanack for 1886*. London: George Routledge and Sons. First edition (Schuster 4a). 32mo. All edges tinted green. Orange-brown cloth backed color pictorial boards of a clean copy of the gentle little morsel. Twenty-four delicate pages offer her vision of the months, the seasons, and a few general bits of wisdom. There is always something special about these little books with their small size yet careful execution and artistic delight. \$200



255. **Greenaway.** *Almanack for 1887*. [London]: George Routledge & Sons, 1887. First edition (Schuster 5a). All edges tinted. Oblong 24mo. Yellow cloth backed full color pictorial glazed boards. The image on



the covers is of four women, representing the four seasons of the year. A clean copy of the book with twenty-four pages with delicate full color illustrations to work their way through the year. \$225

### In Original Dust Wrapper

256. **Greenaway.** *Kate Greenaway's Almanack for 1888*. [London]: George Routledge & Sons, 1888. First edition (Schuster 6a). 24mo. All edges

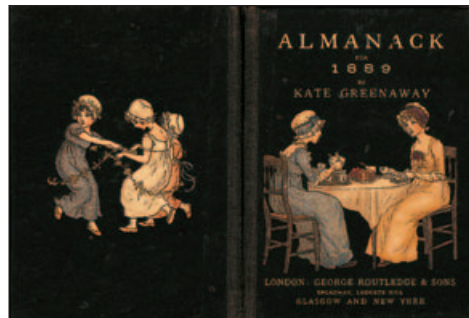


tinted. Rose cloth backed color pictorial boards (yellow based) of a lovely copy of the book. Printed **dust wrapper** with some light soiling and minor tearing but complete and decent. Twenty-four pages with delicate and full color illustrations to take the lucky recipient through the year.



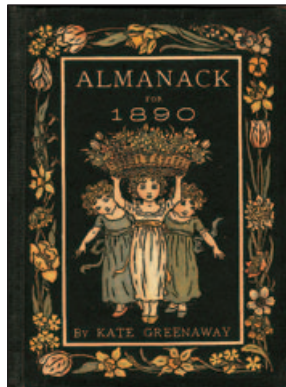
\$275

257. **Greenaway.** *Almanack for 1889.* London: George Routledge & Sons, 1889. First edition. (Schuster 7a). 24mo. All edges tinted red. Black cloth backed full color pictorial boards; this is one of the black background Almanacks that are so dramatic and enjoyable. This copy is clean but there is some foxing within. There are some pictures at the end of the book that accompany classic lines from Shakespeare and Milton just to give a sense of the education of the readers at this time. Sadly, long gone but surely enjoyable to handle and view. \$100

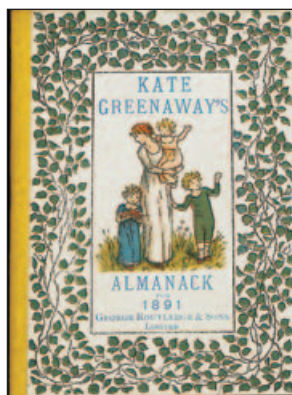


### Dramatic Black Background

258. **Greenaway.** *Almanack for 1890.* [London]: George Routledge & Sons, 1890. First edition (Schuster 8a). 32mo. All edges tinted red. Black cloth backed original pictorial boards with rich, black background to give a certain elegance and drama to the presentation. Border design on front and back covers; bright clean copy. Inside we have a page for each month, each season, and additional illustrations with lively text. The frontis and title page are done with black background (along with the setting of the illustrations) to give a classic look to the color illustrations. The delicacy and precision of these Almanacks made them extremely popular when issued and they remain highly appreciated today. \$250

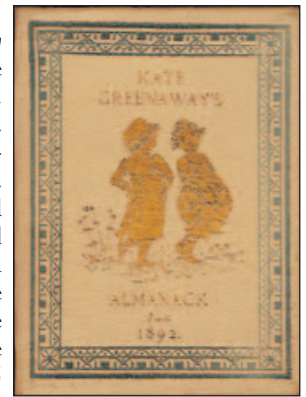


259. **Greenaway.** *Kate Greenaway's Almanack for 1891.* [London]: George Routledge & Sons, Limited, 1891. First edition. (Schuster 9a). 24mo. All edges tinted yellow. Yellow cloth backed full color pictorial boards with elaborate drawings of vines and leaves enclosing an illustration of a woman and three children. The book is bright and clean. The Almanack provides information on each month, each season, and some other illustrations to give you something to look at during the year. There is a *Reward of Merit* card laid into the volume. \$225

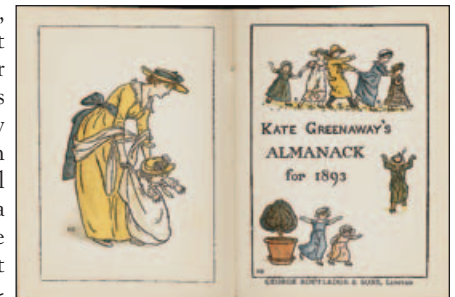


### Deluxe Morocco

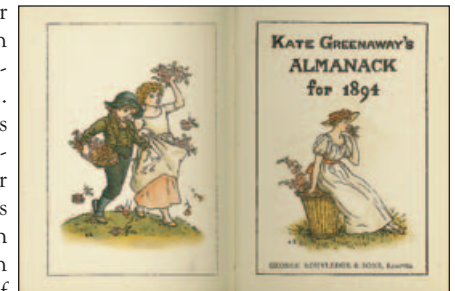
260. **Greenaway.** *Kate Greenaway Almanack for 1892.* [London]: George Routledge & Sons, Limited, 1892. First edition (Schuster 10e). 24mo. AEG. Cream-colored imitation morocco deluxe presentation. Twenty-four pages with delightful full color illustrations throughout; unused and clean and fresh. There are several full page full color illustrations at the end of the book—some titled for the seasons and some offered just for the fun of it. \$275



261. **Greenaway.** *Kate Greenaway's Almanack for 1893.* London: George Routledge and Sons, Limited, 1893. First edition (Schuster 11a). 24mo. All edges tinted green. Yellow cloth backed cream colored pictorial boards; internally, a clean, bright copy. We have a page of text and a full page illustration for each of the months along with illustrations for the seasons as well plus some ever useful (and ever more important) postal information. \$250



262. **Greenaway.** *Almanack for 1894.* London: George Routledge and Sons, Limited. First edition (Schuster 12a). 24mo. All edges tinted. Tan cloth backed full color pictorial boards with slight surface handling; interior fine. The format of this book is slightly different from the earlier versions since there is a full page illustration accompanying each month's listing of events and days. In addition we have two pages of postal information; the world was getting more complicated and these facts were needed; however, there was no place for email addresses. \$250



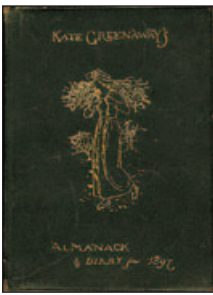
263. **Greenaway.** *Kate Greenaway's Almanack for 1895.* [London]: George Routledge & Sons, Limited, 1895. First edition (Schuster 13a). 24mo. All edges tinted light yellow. Orange cloth backed full color glazed boards with some light handling of a nice copy of the book. Each month has a full page full color illustration along with Almanack information for each day of the month on a facing page. Clean and unused. \$250



### The Rare 1897 in Leather Bound Luxury

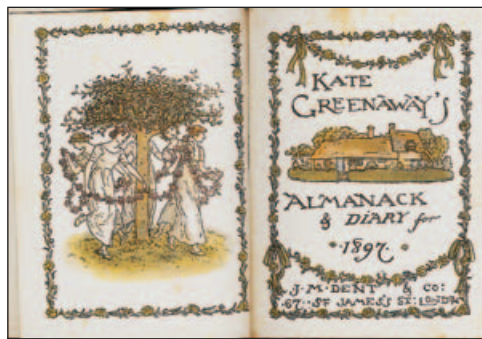
264. **Greenaway.** *Kate Greenaway's Almanack & Diary for 1897.* London: J. M. Dent & Co., 1897. First edition (this format not in Schuster who knows the Dent publication but not this leather bound version). 24mo. TEG. Black leather with gilt stamping of title and vignette of



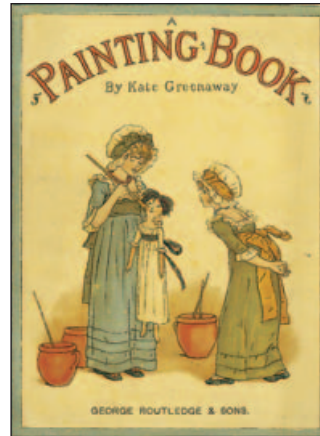


a woman carrying sticks; there is

some light wear to the ends of the spine and along the spine. There is a little bit of foxing to the fore-edges. The rarest and most difficult of the Almanacks to locate; subsequently reissued as the Almanack for 1929. This book was the last done by her as the interest in the world was changing but her work continued to be fine and sure. The colors are perhaps a touch more intense and saturated in comparison to the earlier work but this was published by Dent rather than Routledge although her old friend Evans continued to do the engraving. Nice copy of uncommon title. \$2,000



Greenaway's books that are ready for the young artist to color and enjoy. In the old days, kids liked to paint and these painting books gave them a marvelous opportunity to work with fine images. This copy is uncolored and ready to go. \$250



Item 267 Painting Book



Item 268 Chart Primer

### Greenaway Education Exercises

265. **Greenaway.** *Under The Window.* London: George Routledge & Sons, [1878]. First edition, mixed state. This copy most resembles Schuster (1k) with unusual brown background instead of olive green except for the red edges. Perhaps the red is what he called pink? This version not in Detroit Public Library. 4to. All edges tinted red. Cloth backed color pictorial boards with some shelf wear to edges and a small chip in front free endpaper. Bookplate on front paste-down. Sixty-four numbered pages of this, one of her most popular and delightful books. \$200



268. **(Greenaway)** *Appletons' Chart-Primer: Exercises in Reading at Sight* by Rebecca D. Rickoff. New York: D. Appleton and Company, 1887. Later edition (first was 1884). Schuster 49. 8vo. Green cloth backed color pictorial boards with some edge wear and dusting; front hinge is broken. Forty-eight numbered pages plus introduction and title page included in this page count. There are full color and black & white illustrations throughout this book which is intended to help beginning readers get with the program. There are seven pages of material from earlier Kate Greenaway publications \$150



269. **(Greenaway, Kate and Thomson, Hugh)** *Original Drawings by Kate Greenaway and Hugh Thomson chiefly in Watercolours.* London: Maggs Bros. Ltd., circa 1890 (there was a joint exhibition at the Fine Art Society in 1891 and this might be from that exhibit?). 8vo. Printed paper wrappers with some light dusting and a bit of splitting to spine of an otherwise nice copy of the catalogue. The illustrations are in black & white and the prices are stunning to today's sensibility. For example, we have a large watercolor by Greenaway for 100 pounds. I would be willing to pay that today, wouldn't you? \$125



### Greenaway Painting Books Uncolored

266. **(Greenaway)** *The Little Folks Painting Book.* New York: McLoughlin Bros., circa 1879. Pirated edition (Schuster 116-4b). 4to. Full color stiff paper pictorial covers with some dusting and edge wear and marginal tears to covers. This is the proper Greenaway painting book pirated by the zealous folks at McLoughlin for the American market. There is a single full color page at the front that shows how the result should look plus a series of outline drawings by Greenaway. There is also a page of instructions on the inside front cover which is really pointed at the parents of the little darlings telling them why it is good to paint. Oh, how the world has changed when such a description includes the word *desideratum* in such a context. Good for them. \$250



270. **Grover, Eulalie Osgood.** *The Sunbonnet Babies in Mother Goose Land* with illustrations by Bertha Corbett Melcher. Chicago: Rand McNally & Company, (1927). First edition. 8vo. Blue cloth with black lettering and ruled lines on cover; minor shelf wear and some marginal wear to a few pages within. Full color pictorial paste label. 115 numbered pages with lots of color illustrations in text for this charming offering. *The Sunbonnet Babies* were important characters in children's literature and to pair them with Mother Goose is a double bonus. \$250





271. **Grover.** *Sunbonnet Babies A-B-C Book: A Modern Hornbook* with illustrations by Bertha Corbett Melcher. New York: Rand McNally & Company, (1929). Edition of 1930. 4to. Green textured cloth with black lettering on cover and spine plus full color pictorial paste label; a nice copy with a minor area of fading in a corner. Sixty-four numbered pages of this clean, fresh copy of the book. Each pair of pages describes a single letter, first in words, then with a color illustration showing the unmistakable *Sunbonnet Babies* involved with the letter. The hornbook format adds a nice historical touch. \$200



### Gruelle Watercolor from Friendly Fairies

272. **Gruelle, Johnny.** Original pen, ink, and watercolor that was used as a half page full color chapter heading illustration in *Friendly Fairies*



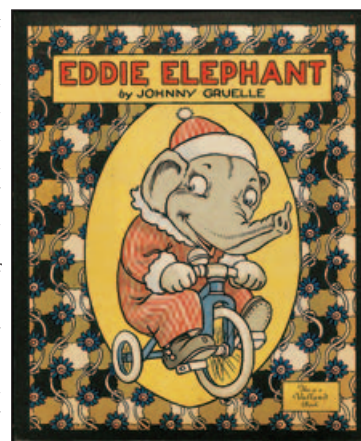
(Joliet: The P. F. Volland Company, 1919). The image is 5½ x 6 inches and is signed in full. It is painted on artist's card and there are printing notes on the verso of the image. It introduces the chapter Mr. and Mrs. Thumbkins and accompanies *Thumbkins ran beneath the bushes and down the tiny path until he came to where Tommy Grasshopper sat upon a blade of grass swinging in the breeze.* \$3,000

### And Now...the Book in a Box

273. **Gruelle.** *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*. \$300



274. **Gruelle.** *Eddie Elephant* (Volland Sunny Book Series). Joliet: The P. F. Volland Company, (1921). Seventieth edition. 12mo. Cloth backed color pictorial boards of a fresh copy of the book. Full color publisher's **pictorial box** with some light dusting but complete and quite nice. Lots of full color illustrations, both full page, and set within text, for this original view of the animals of this happy place with creatures drawn from all over the world. We have Eddie, Bertram Buffalo, Mabel Monkey, Alonzo Alligator, and all of Eddie's elephantine relatives to make quite a cast of alliteratively named characters. Good fun with Gruelle's special and inventive view of the world. \$250



### 4 Johnny Gruelle Watercolors from Lucky Pennies

275. **Gruelle.** Original watercolor that appeared as a full color illustration in *Raggedy Ann's Lucky Pennies* (Joliet: The P. F. Volland Company, 1932). The image is 5 x 9 inches and is in lovely condition.



The image appears on page fourteen and accompanies *When King Grouch and his men had left Raggedy Ann, Raggedy Andy, the Prince and the donkey sitting in the prison coop, Raggedy Ann said, "Well, here we are. How shall we get out of here?" and she laughed her softest cotton-stuffed chuckle.* It is certainly nice to have both main characters in one picture—even if it is in jail! \$1,500

276. **Gruelle.** Original watercolor that appeared as a full color illustration in *Raggedy Ann's Lucky Pennies* (Joliet: The P. F. Volland Company, 1932). The image is 5½ x 8¾ inches and is in lovely condition. The image appears on page twenty-seven and accompanies *Raggedy Andy picked up the flat board and crawled with it to a*





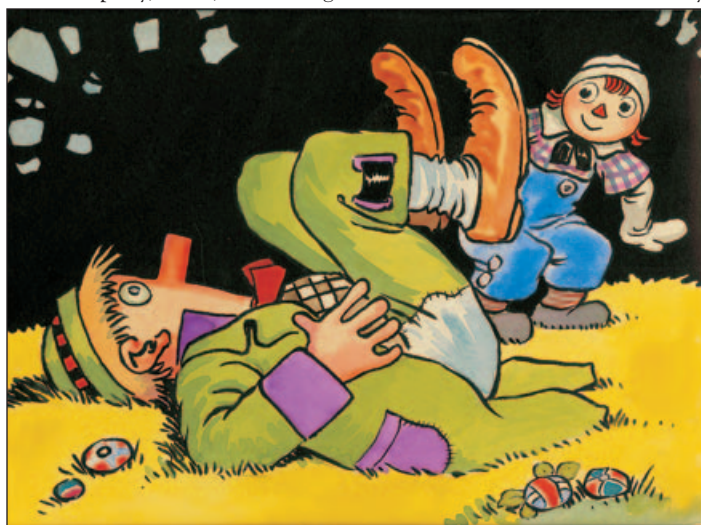
spot where the light came into the little cave. Then he was surprised indeed, for he held in his rag hand a large flat wooden sword. \$1,500

277. **Gruelle.** Original watercolor that appeared as a full color illustration in *Raggedy Ann's Lucky Pennies* (Joliet: The P. F. Volland Company, 1932). The image is 4½ x 9 inches and is in lovely con-



dition. The image appears on page fifty-three and accompanies *Our friends could hear footsteps coming down the hall and when the two pretty girls came in and drew some large curtains aside, Lovely Lou and Raggedy Ann both cried, "Oh!"* \$1,500

278. **Gruelle.** Original watercolor that appeared as a full color illustration in *Raggedy Ann's Lucky Pennies* (Joliet: The P. F. Volland Company, 1932). The image is 6½ x 8¾ inches and is in lovely



condition. The image appears on page eighty-three and accompanies *Now, when a Boliver is upon his back with his legs kicking up in the air, he is almost as badly off as a turtle. When they had let him kick around for a few minutes, Raggedy Andy and the knight set the Boliver upon his feet.* \$1,500

279. **Gruelle.** My Own Set of Sunny Books: *The Cheery Scarecrow*, *Eddie Elephant*, *The Little Brown Bear*, and *Raggedy Ann's Alphabet Book*. Four volumes in **original full color pictorial box**. Chicago: M. A. Donohue, (circa 1930's). Square 8vo. Color pictorial box with piece missing from side edge. This set of four little books, with their bright red covers, illustrated **dust wrappers**, and wonderful stories, must have delighted children when they received this special present. \$475



## Charming Hader in Dust Wrapper

280. **(Hader, Berta & Elmer)** *Hansel and Gretel* (*The Happy Hour Books*). New York: The Macmillan Co., 1927. First edition thus. Square, 12mo. Full color pictorial boards of a clean copy with a former owner's name crossed out on front free endpaper. Full color pictorial **dust wrap-**



**per** with a little edge roughness and a small piece missing from the front lower corner. Most pages are illustrated in full color, some full page, including a great double page centerfold of the children in the woods that is really something. \$225

## Full Page Watercolor from The Nutcracker

281. **Hague, Michael.** Original pen, ink, and watercolor which appears as a full page full color illustration in *The Nutcracker* with story written by Sarah L. Thomson (San Francisco: Sea Star Books, 2003). The



image is 13 x 10½ inches and is signed in full and done on artist's board. It appears on page 29 and accompanies *Nutcracker* tied Marie's white ribbon over his shoulder. Leaping off the shelves, all of Fritz's toy soldiers lined up behind him. The toy horses jumped down to serve as cavalry, and several dolls scrambled up on the table to fling down handfuls of walnuts and almonds to use as ammunition. This story features many of the elements which Michael executes so well and it shows to great advantage. \$4,000





### Hague Good Night Fairies Endpaper Original

282. **Hague.** Original pen, ink, and watercolor that was used as the double page, full color endpapers for *Good Night Fairies* by Kathleen Hague (New York: SeaStar Books, 2002). The image is 16 x 27 inches and is signed in full. It is painted on artist's paper that has been removed from the board backing for publication. 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. Now, this is a bunch of fairies.

\$6,000

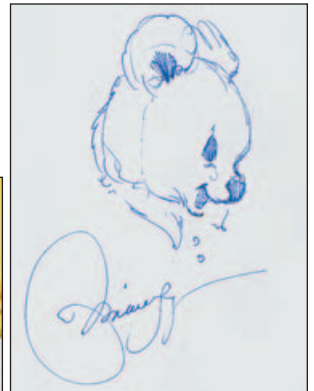
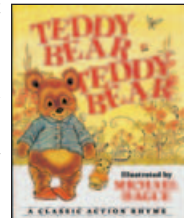
### Teddy Bear Painting and Then Teddy Bear Book

283. **Hague.** Original pen, ink, and watercolor that was used as a full page color plate in *Teddy Bear, Teddy Bear* (New York: Morrow Junior Books, 1993). The image is 14 x 11 inches and is signed in full. It is painted on artist's paper that has been lifted from the board. The image accompanies *Teddy Bear, Teddy Bear, Turn around*. Michael spent several years exploring the *Teddy Bear* imagery and world of delights—this is a good example of what he found in that exploration.

\$2,000



284. **Hague.** *Teddy Bear, Teddy Bear A Classic Action Rhyme*. New York: Morrow Junior Books, (1993). Numerically stated first edition. 4to. Full color pictorial boards of an as new copy of the book; full color pictorial dust wrapper. There is a cute drawing, signed in full, by Michael on the blank sheet facing the half title page. Every double page offers a few lines of the rhymes embedded within a double page full color illustration of *Teddy Bears* executing the directive of the rhyme. Good fun.

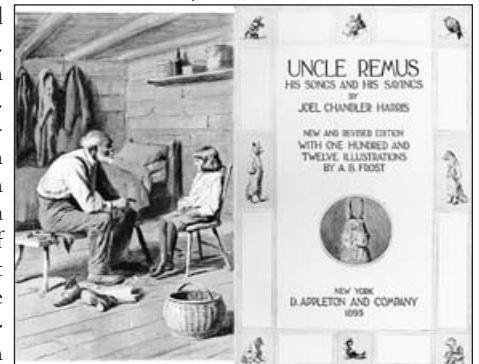


\$250

(Handkerchief) See items 175–176 and 423.

### Uncle Remus 1<sup>st</sup> With Frost Illustrations and Partial Dust Wrapper

285. **Harris, Joel Chandler.** *Uncle Remus His Songs and Sayings* new and revised edition with 112 illustrations by A. B. Frost. New York: D. Appleton and Company, 1895. First edition with Frost illustrations. 8vo. TEG. Red pictorial cloth with gold lettering on cover and spine; a stunning copy of the book. The front flap and front of the original dust wrapper are present with





some wear? But still, the **dust wrapper!** 265 numbered pages with—as the title page says—112 black & white drawings throughout the book. There is also a new preface by Harris to this edition. This is a classic American tale which includes many elements of traditional rural storytelling and we all know the characters so very well. \$1,250

### Harrison Watercolors from *Rhyme of a Run*

286. **Harrison, Florence Susan.** Original watercolor that was used as a tipped in full color plate in *The Rhyme of a Run and other verse* (London: Blackie and Son, Ltd., 1907). The image is 6¼ x 10 inches. It is painted on artist's paper which has printing marks and notes. The picture accompanies verse 12 "To the flower-pots of forget-me-nots, and



*Wall-flowers in the water—'The trees are torn, and the plums are gone, so tell the Farmer's daughter'.*" After years of wondering about this outstanding artist, recent research has suggested the following information about her life and background. First, she was Florence Susan, not Emma Florence. Her father was a sea-captain and she spent her early years on a sailing ship including her birth in 1877 on the ship *Windsor Castle*! And so it goes and we now understand why it has been so hard to find information about her life. \$3,500

287. **Harrison.** Original watercolor that was used as a full page color plate in *The Rhyme of a Run and other verse* (London: Blackie and Son, Ltd.,



1907). The image is 6 x 4½ inches and is signed with her initial monogram. It is painted on artist's paper which has printing marks and notes. The picture accompanies *But the little girl cried. "Oh! where will you hide, when the cold night comes?" she said; "Before the sun's risen, they'll take you to prison, and feed you on water and bread."* Little is known about Emma Florence Harrison except she was a fine artist who was on the scene from her first exhibitions at *The Royal Academy* in 1887 through her many successful book projects and contributions to various annuals. She worked in a Pre-Raphaelite style and then moved to more romantic literary texts. Whatever the details, her work speaks for itself and it is grand! \$2,000

### Brilliant Copy of *Rhyme of a Run*

288. **Harrison.** *The Rhyme of a Run & Other Verse* written and illustrated by Florence Harrison. New York: H. M. Caldwell Company, [1907].

First American edition. Oblong, 4to. Color pictorial cloth with gold and red stamping of a really nice copy of the book. Internally, a clean, bright book with eighteen spectacular tipped-in color plates and numerous black & green drawings. Marvelous endpapers decorated with rows of children, flowers, and storks; the pages are in a rich green extra heavy stock which is set in the binding with extended tabs. Numerous tipped-in color plates in her intense pre-Raphaelite style that is so appealing. The book is a fine example of integration of design, writing, and illustration that shows how good things can be when done creatively. Each poem begins with an intricate drop capital that adds elegance and beauty to an already wonderful book. This is one of Jo Ann's favorite books. \$1,500



### In *The Fairy Ring* 1st Edition

289. **Harrison.** *In The Fairy Ring* written and drawn by Florence Harrison. London: Blackie & Sons, Ltd., circa 1908. Large 4to. First edition. AEG. White cloth with elaborate



gold lettering and decorations on cover and spine; the spine has been strengthened with new hinges internally. The spine is soiled and there is some lighter soiling to covers but the gilt is relatively bright. Twenty-four full page color plates plus every text page has wonderful drawings and embellishments. White cloth with elaborate gold stamping and decoration on front cover and spine. Internally, space between signatures can be seen, otherwise, a very nice copy. The rich colors and bold lines make these images very appealing; the decorations for each page make the entire book a work of art. \$550



## Sarcastic View of World War I

290. **Hassall, John.** *Ye Berlyn Tapestry—Wilhelm's Invasion of Flanders.* London: Studio Offices, [1915]. Oblong, 12mo. Two-color pictorial paper covers with a two-color twenty-four panel **panorama** that is re-



ally gorgeous as well as deeply tongue-in-cheek. The book and panorama are in very nice condition. The back story is the following. In the early days of World War I, Germany invaded Flanders and ended up with a multiyear occupation battle that was bloody and as so often happened, nothing was gained but many lost. Hassall has built a sarcastic lampoon of this invasion (seen from 1915) using the invasion of England by William the Conqueror in 1066 as shown in the famous Bayeux tapestry. This was the well-known *Battle of Hastings* and it shows what a long memory England had about invasions and their miserable outcomes. Hassall was a fine artist who was well connected with the other major artists of the time and an active member of various clubs. \$250

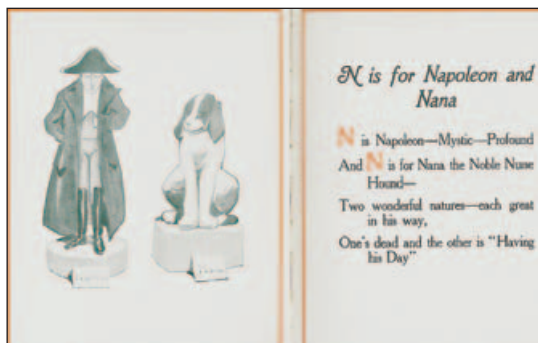
## Oliver Herford Celebrity Alphabet!

291. **Herford, Oliver.** *An Alphabet of Celebrities* by Oliver Herford. Boston: Small, Maynard & Company, 1899. First edition. 4to. Cloth backed grey boards with red & black lettering and printer's device. A clean copy of the book with maybe a hint of dusting within. There are two pages for each letter, one with text and one for a full page red & black illustration. The art work and verses are really fun but what is so striking is that the celebrities chosen to represent the letters are more literary and demanding than anything today's youngsters could possibly understand. We have S for *Swinburne who goes to the zoo and stumbles upon Socrates.* Quite a fine stumble, don't you think? \$250



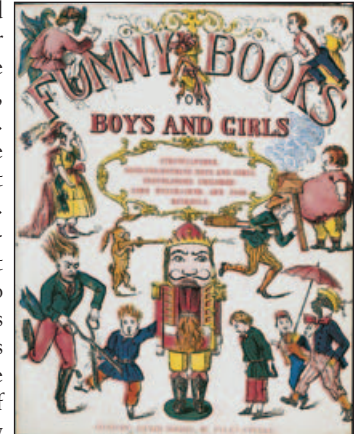
## Peter Pan and Letters

292. **(Herford)** *The Peter Pan Alphabet.* New York: Charles Scribner's Sons, 1907. First edition. 8vo. Cloth backed color pictorial boards; a light stain to rear board, else a nice copy. Each letter is accompanied by a blue & white drawing of a character from the *Peter Pan* story and is matched to a page of verse from the story. Remember, *Peter Pan* was brand new at this time so this was quite an advanced work by Herford, a fellow who deserves somewhat better from history. This book is fun! \$400



## Wonderful Hoffmann Funny Books

293. **Hoffmann, Heinrich.** *Funny Books for Boys and Girls* including the following stories: *Struwwelpeter* [sic] (Hoffmann); *Good-For-Nothing Boys and Girls* (Julius Bähr); *Troublesome Children* (Georg Adolf Theodor Glassbrenner); and *King Nutcracker and Poor Reinhold* (Hoffmann). See Rühle 758. London: David Bogue, [1856]. First edition thus. 8vo. Red embossed cloth with some minor rubbing to gilt on front cover, else quite a nice copy. There are elaborate gold decorations and lettering on front cover and lettering on spine. No pagination but thirty-nine leaves with full color illustrations throughout the four stories. The artistic style is reminiscent of Charles Bennett but probably not by him. This is a marvelous collection of stories of misbehaving children done shortly after the original *Struwwelpeter* and we get to see just what bad actors they could be. \$1,500



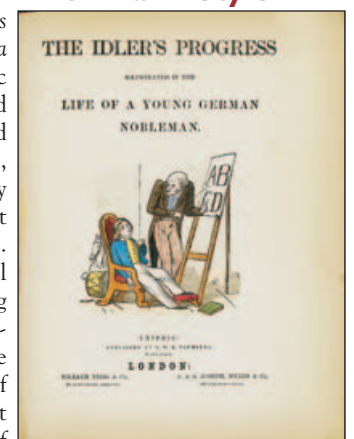
## Uncommon Selfish Boy

294. **(Hoffmannesque)** *The Selfish Boy.* *Interesting Stories for Good Children.* New York: T. W. Strong, circa 1845. Tall, 4to. Paper wrappers with elaborate decorations; the covers are dusty and the spine is splitting. There are eight leaves, printed on one side of the page. Each has elaborate black & white illustrations along with extensive text for this highly moralistic story that tells you what the difference between good and bad is! *If Harry had not had good parents to teach him his duty, he might have gone on in his evil ways, and at last have come to bad end.* No room for reconsideration here! Not in AAS. OCLC only knows a few copies. Yale does not have a copy. \$400



## Hand-Colored Offering in Hoffmann Style

295. **(Hoffmannesque)** *The Idler's Progress Illustrated in the Life of a Young German Nobleman.* Leipsic [sic]: C. W. B. Naumburg and London: William Tegg & Co. and A. S. Joseph Meyers & Co., [1854–1858. The British Library lists copies at 1854 and also at 1858; Rühle lists it as 1858]. 4to. Cloth backed color pictorial boards with soiling and chipping to edges; internally, the endpapers have been replaced and there is a little browning to the edges of the pages. There are thirty-eight numbered pages, almost all of which have hand-colored illustrations for this tale of riches to rags as a morality story in the Hoffmannesque tradition (Rühle 457). A striking set of images and a story that does not relent at the end as the poor fellow tries to stay afloat by selling matches on the street. \$675



## Struwwelpeter Card Game in Original Box

296. **(Hoffmannesque)** *Der Struwwelpeter—Ein Lustiges Kartenspiel für kleine*

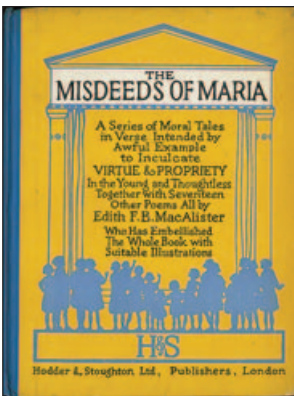


*Leute* (The funny *Struwwelpeter* Card Game for little people)—code number 314. Frankfurt am Main: B. Dondorf, circa 1890. Not in Rühle. 16mo. Full color pictorial box containing thirty-six full color cards. The cards have illustrations, text, and are numbered one to four, so that you can play the game which is described on the inside box cover. There is some wear to the box sides and cover but the cards are in as new condition. The instructions are in German and it sure looks like fun to play. \$875

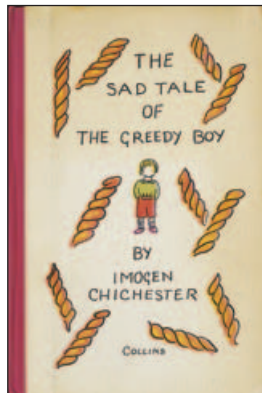


### Please Learn How to Behave

297. (Hoffmannesque) *The Misdeeds of Maria* together with seventeen other poems by Edith F[lorence] B[oyle] MacAlister. London: Hodder & Stoughton Ltd., [1926]. First edition (Rühle 596; Baumgartner Vol 2, 1-131). 8vo. Cloth backed color decorated boards with some light edge wear and some dusting to boards. Seventy-six numbered pages of verses along with black & white illustrations of a very odd sort; almost Pamela Bianco meets *Struwwelpeter* but ultimately it works for these verses. Intended by awful example to inculcate virtue and propriety; surely a heavy-handed way to teach? \$275



298. (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



### Brilliant Marcus Ward Volume

299. (The House That Jack Built) *The House That Jack Built—A new Building on the Old Foundation* with drawings by J. R. Harris. London: Marcus Ward & Co, circa 1885. 4to. Brown decorated cloth with gold decorations on front cover; hinges repaired invisibly. One of the really striking books of its genre. There are twelve full page color illustrations with intense vibrant colors and tongue-deeply-in-cheek approach to story presentation but a grand overall result artistically as well as humorously. \$400



### The House That Jack Built Shapebook

300. (The House That Jack Built) *The House That Jack Built*. New York: McLoughlin Bro's., 1891. Large, 4to. Shapebook cut around the shape of the trees behind the house. Some chipping to spine and a few pieces of paper lifted from rear cover; else a pretty nice copy of the book. Fourteen pages within (counting inside covers), each with rather appealing full color illustrations follow the classic verses about getting your house in order. A nice example that I need to follow to get organized. \$350



(The House That Jack Built) See also item 1.

### Clean Copy of Maud Humphrey Babes

301. (Humphrey, Maud) *Babes of the Year* with verses by Edith M. Thomas. New York: Frederick A. Stokes & Brother, 1888. First edition. 8vo. Cloth backed color pictorial boards with a minor edge and corner rubbing; internally, a nice copy. Twelve full page color plates on art paper follow the progression of the year and each little girl is dressed and placed in a setting to reflect the time of the year described in the accompanying verses. This was relatively early in Humphrey's career but she had found her voice and this is a well-developed presentation with artistic maturity. \$550



### 24 Pages of Mother Goose by Maud Humphrey

302. (Humphrey) *Maud Humphrey's Mother Goose*. New York: Frederick A. Stokes Company, 1891. First edition. 4to. Cloth backed color pictorial boards with some rubbing to the edges of the boards; internally



there is some roughness to rear hinge of an otherwise very clean copy of the book. Twenty-four pages, each with a wonderful full page color illustration and a few lines of text for this classic. Maud Humphrey gets a chance to bring her gentle and understanding eye to little children demonstrating some of the most famous lines in children's verses. Even her quite contrary *Mistress Mary* is pretty understanding and not very contrary after all. \$900



303. (Humphrey) *One, Two, Three, Four* with verses by Helen Gray Cone. New York: Frederick A. Stokes & Brother, 1889. First edition. 8vo. Grey cloth backed color illustrated boards with some minor shelf wear. There are four wonderful Humphrey full page color plates as well as additional sepia vignettes set within the verses as she follows the progression of the seasons with little boys and little girls dressed to suit the time and weather. \$375



America and gained a broader perspective in his work. He also taught English in Japan and this book would surely have been helpful for his younger students. \$650

### Oversize, Over-Wonderful Takeo Illustrated Magazine

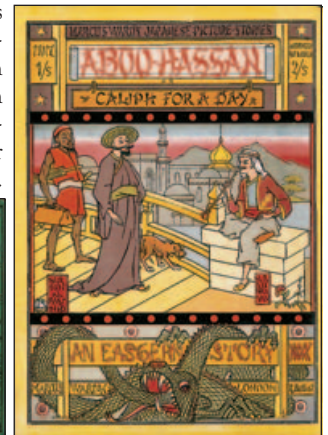
306. (Japanese Interest) *Kodomo no kuni (Child's Friend) aki no Sokan Takei Tao Dogashu Dai-Isshu Volume 13, number 12*. Tokyo: Showa 9, 1934. Oblong, large 4to. Full color paper wrappers with tape repair to the spine and some minor roughness to the page edges of this rather large



volume. There are eight leaves within, each offering full color illustrations along with a page of text (in Kanji) for this special edition of this important pre-war children's magazine. The illustrations are by Takei Takeo (1894–1983) and really very beautiful and expressive. He was a very important artist in Japan and highly influential in developing materials for children; this magazine was developed by him and the others whom he got to join in the efforts. \$750

### Early View of Western Stories

307. (Japanese Interest) *Picture Stories from the Japanese containing the Japanese Version of Aladdin; or the wonderful Lamp, Abou Hassan; or Caliph for a Day, Ali Baba; or the Forty Thieves, and Sindbad; or Seven Strange Voyages*. London: Marcus Ward & Co., circa 1870's. First combined edition. 4to. Blue-green cloth with black lettering and illustration along with gold and red embellishment on the front cover. Minor shelf wear of quite a stunning book. the stories are classic English but the images are done by *Native Talent* (in other words by Japanese artists in the Japanese style of the time). The end result is really quite striking and unexpected. We get these Western stories done with a Japanese feeling and presentation. Considering the time when this was done, it is all the more amazing since Japan had really only just been opened to Western commerce and interactions. \$675



### 1st Trade Edition of Classic Kawakami Alphabet

305. (Japanese Interest) *Egeresu Iroha* with illustrations by Sumio Kawakami. Tokyo: Fugaku Honsha Showa, [1946]. First trade edition (the book was initially published in a small limited edition of fifty copies). 12mo. Color pictorial paper covers with a glassine dust wrapper plus color belly band. (I always thought the belly band was the part of me that grew too large and made my pants tight?) There are a few foxing spots and some mild toning to edges of an overall rather nice copy of the book. This is a really attractive and interesting book. Each letter has two facing pages: the first has the letters in elaborate, almost gothic, presentation. The matching page has a full page black & white illustration of something that uses the associated letter. X is represented by xylophone. The overall appearance is almost a neo-woodcut in the Leadenhall style. To be published in Japan in 1946 is itself interesting since that is just after the war ended. Sumio Kawakami was one of the most famous and successful of the Japanese woodblock artists of the twentieth century and he did many books in which he cut his own blocks. He spent two years in North



### With Original Doll in Original Pictorial Box

308. (Japanese Interest) *The Jingle of a Jap* by Clara Bell Thurston. Boston: H. M. Caldwell Co., (1906). First edition. 8vo. Color pictorial cloth covers to the book with a printed title label on the front cover. There is a cute little Japanese doll, 4½ inches high, that is attached to the book cover. The book is housed in a full color pictorial box that has some modest surface wear and





one side of the box bottom is cracked but complete. The box top has a protective compartment that is designed to protect the doll when the box is closed. The book is printed on one side of shiny paper which is folded in Japanese style. Each page has full color illustrations to accompany the twenty-three numbered chapters that follow the story of this little doll. The book is organized in pairs of pages with a text page and a matching full page color illustration of the little doll and its adventures. This is a wonderful and uncommon item in its original box with the original doll still attached to the book (which is itself in lovely condition). \$675

### Japanese Military Heroes Across the Ages

309. (Japanese Interest) This book offers the manners and customs of the ancient and modern people of Nippon. Osaka, Aug. 2, 255G. 24mo. This is a small booklet that is bound with silk threads and has color pictorial covers; there is some fading along the spine but overall a clean copy of the book. There are twenty-seven numbered pages, not counting the Preface and the two fold-out pages at the beginning. Each page shows a person from Japanese history and culture, including General



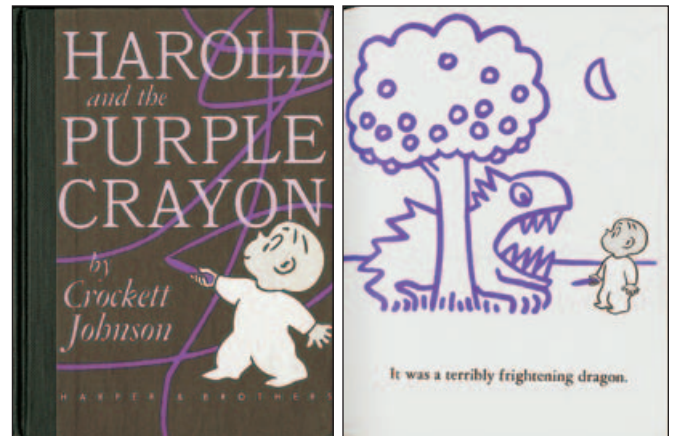
[Kusunoki] Masashige and his son Masaisura who flourished in the early 1300's. There is English text above the full color pictures as well as Japanese Kanji to give the real description. I am not up to the task of reading it and Kim is in New York and not available to me. The printing and the paper are suggestive of early 20<sup>th</sup> century, perhaps circa 1910–1920. An interesting and probably uncommon item. The people shown include ancient important generals and their servants; Daimyo lordly rulers and their families; and Samuri and their servants including sword exercises. \$675

310. (Job [Jacques Onfroy de Bréville]) *Le Grand Napoléon des Petits Enfants* (Napoleon for Children) by J. de Marthold. Paris: Plon-Nourrit et Cie, [1893]. Oblong, 4to. All edges tinted red. Olive green cloth with wonderful decoration and embossing with gold and colors; a blazing sun is the centerpiece of the front cover. Bright, fresh copy of an appealing book. There are forty-eight pages of full color illustrations following Napoléon's career from victory to final defeat and banishment. Of course, in France, they remember his victories and accomplishments somewhat more fully than in England. There are a few lines of text at the bottom of each illustration to give a brief lesson and description. \$300



### A 20<sup>th</sup> Century Classic in Dust Wrapper

311. Johnson, Crockett. *Harold and the Purple Crayon*. [New York]: Harper & Brothers, 1955. First edition. 16mo. Cloth backed color pictorial boards with slight corner rubbing. Color pictorial dust wrapper with



some light edge wear and a few closed marginal tears. This is a rather nice copy of a really elusive book (in a first edition). Every page has a purple and black illustration of Harold as his tale unfolds (magically) with the aid of his crayon. Crockett Johnson has given us many wonderful tales about Harold and Barnaby, as well as other unexpected folks. Crockett was married to Ruth Krauss so you can imagine what a creative household that was. The great thing about Harold is that he can make anything happen or become real simply by drawing it with his crayon. A great skill that we would all love to have! The story has been so compelling that other books, animations, and a thirteen episode HBO special have been produced using this theme. That is some crayon and this is some book. \$3,000

### Jessie King 1<sup>st</sup> Edition with Full Signature

312. (King, Jessie) *The Defense of Guenevere and other Poems* by William Morris. London: John Lane, 1904. First edition. 8vo. TEG. Red cloth with gold lettering and decoration on cover and spine; spine gilt is faded and



there is a small spot on front cover cloth. There is some dusting and handling to the blank preliminaries but there is something really special about this copy: **Signed in full by King** on the frontis! It is not common at all to find King signatures and this is exciting. Twenty-four black & white plates and numerous line drawings throughout the 310 numbered pages. King's images seem perfect for this book about knights, damsels, honor, and profound concerns. There is a delicacy and fineness to her lines that is wonderful to observe and relish. \$1,000

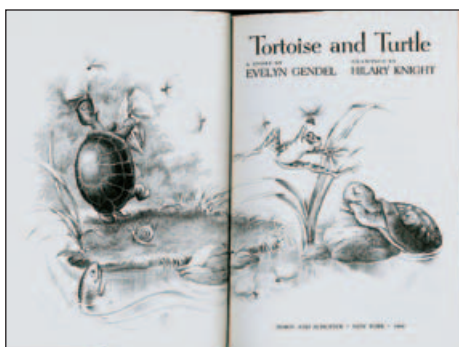
313. (King) *Comus, A Masque* by John Milton. London: George Routledge & Sons, Limited, 1906. First edition thus. 8vo. TEG. Green, brown, and gold decorated covers with lovely gilt image of a bucolic piper. A rather fresh copy with but a hint of shelf wear. 82 numbered pages with eight photogravures and three half-tone illustrations by Jessie King. The plates are done on heavy paper and the look is as if on vellum or parchment. The King delicacy and wispy charm is evident in this wonderful presentation of an ancient tale. See image next page. \$485





Item 313 Jessie King Comus

314. (Knight, Hilary) *Tortoise and Turtle* written by Evelyn Gendel. New York: Simon and Schuster, 1960. First edition. 4to. Green cloth backed boards with lettering and decorations; color illustrated **dust wrapper** with a hint of edge browning but really a lovely copy. The book is replete with lively and humorous black & white illustrations that bring the same light-heartedness to this story that Hilary Knight brought to the *Eloise* books. By the way, this was the first book published by Simon and Schuster after they transformed from Golden Press. \$150



315. (Knight) *Speaking of Mrs. McCluskie* by Cecil Maiden. New York: The Vanguard Press, Inc., (1962). First edition. 8vo. Red cloth with silver lettering on cover and spine; full color pictorial **dust wrapper** with some light edge wear. Forty-four numbered pages almost every one of which is illustrated in color, some full page, for this story of a magical broom that does more than sweep. The faces are reminiscent of *Eloise* and the disruption is equally amusing. \$175



### Signed, Limited Edition Algonquin Cat

316. (Knight) *Algonquin Cat* by Val Schaffner. New York: Delacorte Press, (1980). **Signed (both author and illustrator), limited edition** for friends of the Algonquin. 8vo. Sand-orange cloth with brown lettering on spine. Full color pictorial **dust wrapper** of a clean copy of the book. The Hotel Algonquin is the place to be in New York and this cat owns the hotel. Knight has given us another irascible character with numerous black & white illustrations



throughout the book; once again we have someone who tyrannizes a New York hotel. \$350

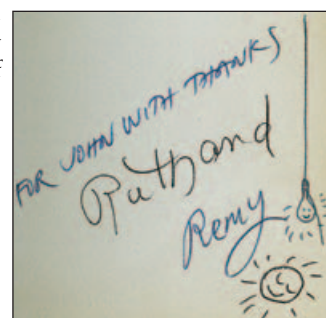
### Newbery 1<sup>st</sup> in Dust Wrapper

317. Konigsburg, E. L. *The View from Saturday*. New York: Atheneum Books for Young Readers, (1996). First edition. 8vo. Blue cloth backed yellow boards with red lettering on spine. Full color pictorial **dust wrapper** of an as new copy of the book. This title won the 1997 **Newbery Award**, Konigsburg's second Newbery. It is a pleasure to read a book that concerns itself with academic excellence rather than problems. \$150

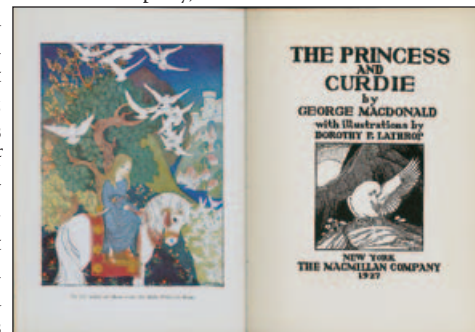


### Signed by Both with a Sketch

318. Krauss, Ruth. *A Moon or a Button - A Collection of First Picture Ideas* with illustrations by Remy Charlip. [New York]: Harper & Brothers, (1959). First edition. 12mo. Orange pictorial cloth (library binding) with a touch of shelf wear. Color pictorial **dust wrapper** with a little light handling and shelf wear. There is a Harper Crest label on the cover of the wrapper. This copy is made quite special by a **sketch by Remy Charlip that is signed by both Krauss and Charlip** along with a presentation on the front free endpaper. This is a charming book with black & white illustrations on every page along with a few words of text to describe the idea. We get to see children's ideas of their siblings, their house, etc. for this creative and early youth view of the world. \$300



319. (Lathrop, Dorothy) *The Princess and Curdie* by George MacDonald. New York: The Macmillan Company, 1927. First edition thus. 8vo. Blue cloth with black pictorial stamping on front cover and spine; the spine also has gold stamping of letters. A lovely copy. 265 numbered pages of text with twelve full page black & white illustrations plus a full color frontis as well as chapter headpieces provide a different and more gentle interpretation of this classic MacDonald story. \$250



### Limited Edition

320. (Lathrop) *Stars To-Night* by Sara Teasdale. New York: The Macmillan Company, 1930. **Signed (by both) limited edition of 150 copies**. 8vo. Black cloth backed gold flecked green boards with a title paste label on front cover and gold lettering on spine. **Cardboard slip-case** with a title paste label which repeats the limitation declaration and number;



there is some wear and rubbing to the slipcase and a hint of edge fading to the boards. Forty-nine numbered pages of verses, each paired with black & white drawings done in Lathrop's delicate style that matches the feeling of the verses. There is a full color frontis for this delicate and gentle presentation that works quite effectively. \$375

### Signed by Author

321. (Lathrop) *Branches Green* by Rachel Field with decorations by Dorothy P. Lathrop. New York: The Macmillan Company, 1934. First edition. 8vo. Green cloth with black lettering and vignette on cover and black lettering on spine; a clean, bright copy of the book. Pictorial **dust wrapper** with



For R.C. & Hart House  
from the upper side  
of the fence, with  
affection Thanks-  
giving Day 1934 -  
Rachel

slight handling and a little wear at the corners and ends of spine. This copy is special since it has a **lovely signed presentation by Rachel Field** on the front free endpaper. Sixty-six numbered pages with black & white drawings and decorations by Lathrop. The famous two-some gives us good verse and good imagery. \$350

### With Elaborate Presentation

322. Lathrop. *Who Goes There*. New York: The Macmillan Company, 1935. First edition. Oblong, 4to. Aqua-green cloth with white lettering and vignettes on front cover and spine. Pictorial **dust wrapper** with wear and chipping to edges. This copy is made special by an **elaborate signed in full presentation** on the verso of the dedication page. Every text page is matched to a full page black & white pencil drawing in

To  
Mrs. E. O. Essig  
with best wishes from  
Dorothy P. Lathrop  
Nov. 1935



her unique style of softness and empathy for the creatures of the woods. In this case, the story surrounds life in the winter when snow defines the world and all within it as well. \$400

### Lathrop Signed with Presentation

323. Lathrop. *Bouncing Betsy*. New York: The Macmillan Company, 1936. First edition. Oblong, 4to. Green cloth with black lettering and vignette on front cover; color pictorial **dust wrapper**. This copy is made special since it is **signed in full**



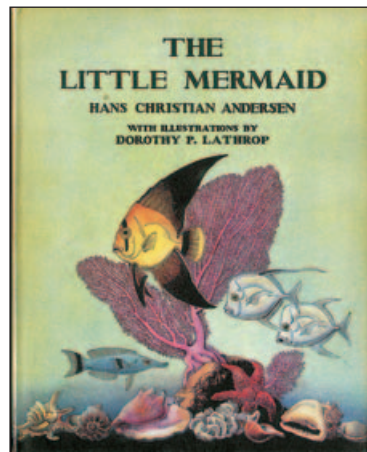
For  
Lillian Lampard  
with all good wishes.  
Dorothy P. Lathrop  
Nov. 4,  
1936.

with a **presentation by Lathrop** on the verso of the dedication page. Sixteen full page black & white pencil illustrations plus pictorial title page for this gentle tale of a little lamb and the other animals told by this lady who surely understood such creatures. \$475

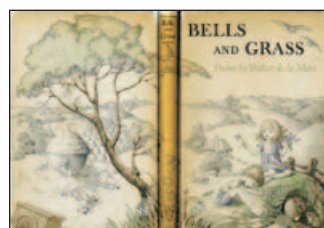
### Brilliant Copy of a Classic

324. (Lathrop) *The Little Mermaid*

by Hans Christian Andersen. New York: The Macmillan Company, 1939. First edition. 4to. Rich green cloth with gold lettering on spine and attractive gold vignette on front cover; full color pictorial **dust wrapper** of a really nice copy of the book, both wrapper and book. Six full page color plates along with several black & white drawings for this delicate and ethereal version of the Andersen tale. It is interesting to note that Lathrop saw the world in terms of pencil drawings and her color pictures have the feeling of that medium which makes them both unusual and appealing. There is a certain delicacy and gentleness about these pictures that is quite effective. \$750



325. (Lathrop) *Bells and Grass* by Walter de la Mare. New York: The Viking Press, 1942. First edition. 8vo. Green cloth with color paste label and gold lettering on the spine; color



pictorial **dust wrapper** with some chips at the ends of the spine of the wrapper. The book has light shelf wear but is internally clean and fresh. There are 144 numbered pages of the book which is illustrated throughout by Lathrop with her gentle pencil drawings that give image to the verses of de la Mare's poetry. The wrapper and the endpapers have delightful images with some color enhancements. \$200

326. Lathrop. *Puffy and the Seven Leaf Clover*. New York: The Macmillan Company, (1954). Stated first edition. 8vo. Blue-grey cloth with black lettering on spine and vignette on front cover; a few marks on the covers and there



are a few pages with folds. Full color pictorial **dust wrapper** of a bright, clean copy of the book. Thirty-four numbered pages with ten full page color illustrations plus other black & white drawings for this story of a playful puppy. \$150

(Lathrop) See also item 230.



## 2 Le Cain Originals from Crisis at Crabtree

327. **Le Cain, Errol.** An original pen, ink, and watercolor that was used as a full color picture in *Crisis at Crabtree* by Sally Miles [Cambridge: Lutterworth Press, 1986]. The image is oval, about 9 x 12 inches,



signed Errol Le Cain '86. The book is about a group of houses living together around a village green and the crisis of a motorway being built right through them. The picture shows thought balloons coming from the house. The image accompanies, "Oh, my dear, how very kind!" Elizabeth felt very much better now that she was being admired, even if it was only by a little village cottage. \$2,000

328. **Le Cain.** An original pen, ink, and watercolor that was used as a full color picture in *Crisis at Crabtree* by Sally Miles [Cambridge: Lutterworth Press, 1986]. The image is oval, about 9 x 12 inches,



signed Errol Le Cain '86. The book is about a group of houses living together around a village green and the crisis of a motorway being built right through them. The picture shows thought balloons coming from the house. The image accompanies, "And take my floors, all made with twelve-inch boards fixed with hand-made nails. And I have a beautiful turned mahogany banister rail that goes all the way up through the middle of me to the top, starting on my ground floor." \$2,000

329. **Le Cain.** Original pen, ink, watercolor, and crayon. The image is 10 x 14 inches and is painted on paper. It shows a group of Suffragettes, protesting their lack of being able to vote, probably circa 1912. They are shown in chains, standing in front of number 10 [Downing Street] where the Prime Minister and much of the British Government works. At one point, this was the most famous address in the UK. We do not know if this piece was published or when it was done. There is a handwritten pencil note on the verso that is indecipherable. \$1,000



Item 329 Suffragettes

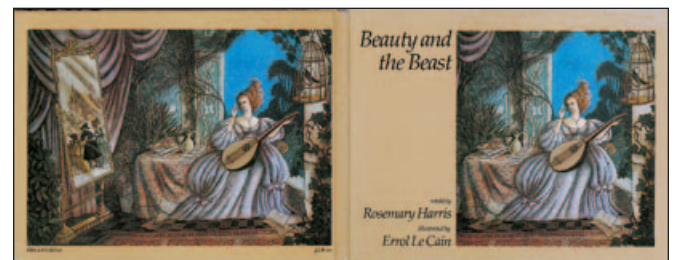
330. **Le Cain.** We offer four pieces of art that were done as a proposed project entitled *The Seventeen Horses of Ali*. It was probably done early in his career when he was doing other similar projects. We have four boards, each with a pen, ink, and watercolor illustration. There are printing notes as well as an indication that this was in the hands of Houghton; how-



ever we do not find any mention of this book in the British Library. In any event, a nice set of images, three of which appear to be borders and one has the image completed within the border. The set of four: \$2,000

## Signed by Le Cain

331. (**Le Cain**) *Beauty and the Beast* retold by Rosemary Harris. London: Faber and Faber, (1979). First edition. Oblong, 4to. Tan boards with black lettering and full color pictorial image on front cover; black let-



tering on spine. An as new copy of the book that is **signed in full** on the front free endpaper. Every text page is paired with a full page full color illustration that showed well Errol's attention to detail and his ability to set the stage for a story. There is luscious detail in his backgrounds and costumes and the book is really quite something. \$275

## Lovely Copy of Hiawatha's Childhood—1st Edition

332. (**Le Cain**) *Hiawatha's Childhood* by Henry Wadsworth Longfellow. London: Faber and Faber, (1984). First edition. 4to. Full color picto-



rial boards of an as new copy of the book. This title 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. Childhood is a time of wonder and Errol gives us a good feeling about the young Indian. \$200

## Le Mair Children's Corner

333. (Le Mair, H[enriette] Willebeek)

*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. The cover and the book internally are both clean and fresh. 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. \$350

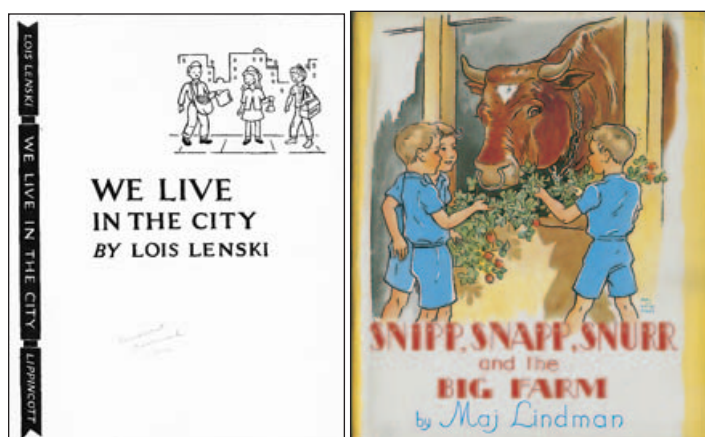
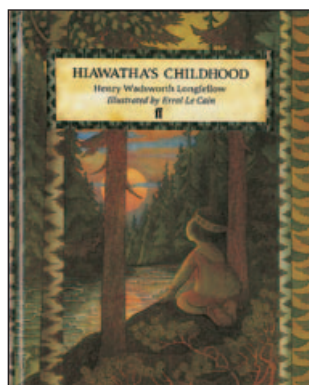
(Le Mair) See also items 353–354.

334. **Lenski, Lois.** *Grandmother Tippytoe*. New York: Frederick A. Stokes Co., 1931. First edition. 8vo. Lavender cloth with full color pictorial paste label; full color pictorial **dust wrapper** with some fading to the spine and some marginal chips along upper edges. A little soiling to the wrapper, mainly on the rear. 104 numbered pages for a very cute and appealing book; there are twelve full page color plates (plus black & white chapter heads that are themselves

quite attractive) in her early style which is softer and more decorative than her regional books. Ultimately, this is the story of how a needle got lost and what they had to do to find it. \$400

## Lenski Pen and Ink Original

335. **Lenski.** Original pen and ink that was used in *We Live in the City*. *Short Stories* by Lois Lenski (Philadelphia: J. B. Lippincott Company, 1954). Probably it was the half-title page? The image is about 12 x 9 inches and is painted on card. There is a pencil note to add *The Roundabout America* emblem. This book was part of the *Roundabout America* series that permitted Lenski to get to know different parts of the country so very well. This series emerged in response to teachers who wanted something for their children who were too old for the pure picture books but too young for the *We Live in ...* series. An idealized view of the big city that was more gentle and inviting than maybe the reality offered but a small exaggeration for some good stories. \$400



336. **Lindman, Maj.** *Snipp, Snapp, Snurr and the Big Farm*. Chicago: Albert Whitman & Company, 1946. First American edition. 4to. Maroon cloth with full color pictorial paste label of a clean copy of the book. Full color pictorial **dust wrapper** with maybe a hint of dusting of an otherwise nice copy of the wrapper. There are twelve full page full color illustrations plus full color pictorial title page for this gentle story of what it is like to grow up in the country-side of Sweden. *Snipp, Snapp, and Snurr* are the three boys; she also did books about three girls, *Flicka, Ricka, and Dicka* but that is another story. \$250

## Alphabet Signed By Both

337. **Lobel, Anita and Arnold.** *On Market Street* with pictures by [Mrs.]

Anita Lobel. New York: Greenwillow Books, (1981). **Limited, signed (by both) edition of 250 copies.** 4to. Cloth backed boards with gold lettering on spine and blind stamped decorations on front cover; full color pictorial **dust wrapper** of a clean copy. This title won

a **1982 Caldecott Honor award**. This is an alphabet of trades based on a 17th century French book. Each letter has wonderfully imaginative people made up of their letters objects, e. g. the ice-cream man who has more goodies than can be counted. Um, I love ice-cream! \$200

338. **Lobel, Arnold.** *On The Day Peter Stuyvesant Sailed into Town*. New York: Harper & Row, Publishers, (1971). Stated first printing. Oblong, 4to. Black cloth backed color pictorial boards of a clean copy of the book. Full color pictorial **dust wrapper** with tiny closed marginal tears. Every page is either illustrated or decorated

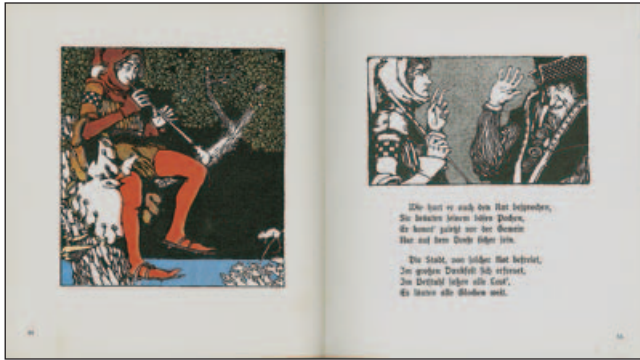
as this funny book brings the present to the past. "This New World is a mess!" Peter cried in distress. "Good Dutchmen, I loudly decry it! This whole dirty place is a total disgrace, Good Dutchman, we must beautify it!" This process is still going on and while some progress has occurred, cleaning up New York remains an ongoing challenge. \$225





## Löffler was a Genius

339. (Löffler, Berthold) *Aus des Knaben Wunderhorn* (From the boy's miracle horn) with pictures by Berthold Löffler and text by Hans



Fraungruber (Gerlach's Augendbücherei). Wien und Leipzig: Gerlach & Wiedling, [1902]. Square, 12mo. All edges tinted orange. Tan cloth with black lettering on cover and spine along with decorative elements on the front cover; a lovely copy of the book with a small marginal tear in one page. Ninety-six numbered pages with lots of color and black & white drawings throughout. Löffler was a marvelous artist and his sense of graphical balance and style is quite special for this lovely book. \$275

## Advertising Book

340. Lofting, Hugh. *The Story of Zingo: The Commercial Traveler*. Jersey City: Colgate Company, 1924. 12mo. Paper wrappers with brightly colored image of Zingo the monkey; a very nice copy. Twelve pages of text and color illustrations (on light green paper), including two full page pictures. This is a very cute little advertising booklet for Colgate's wonderful Ribbon Dental Products. Not common and fun. \$200



## Lofting in the Zoo

341. Lofting. *Doctor Dolittle's Zoo*. New York: Frederick A. Stokes Company, (1925). First edition. 8vo. Grey cloth with black lettering and decorations; color paste label. Full color pictorial dust wrapper with some dusting and small pieces chipped from upper edges and on rear cover of wrapper. Full color frontis and eighty-eight black & white drawings within the text. The book describes the most wonderful Zoo that has ever been dreamed of ... And in the Zoo things happen in a thrilling succession — animal dramas, comedies, tragedies and mysteries. A nice copy of one of the more difficult titles to find. \$475



## Dolittle's Garden in DJ

342. Lofting. *Doctor Dolittle's Garden*. New York: F. A. Stokes Co, (1927). First edition. 8vo. Green cloth with black lettering and decorations surrounding color paste label; slight handling to the cloth of an otherwise clean copy of the book. Full color pictorial dust wrapper with wear and pieces missing from the wrapper. Color frontis plus a profusion of black & white drawings within the book. In this inventive story the good Doctor brings his attention to the microcosm of insect life in his garden. It turns



out that the bugs have a story to tell that is worth hearing.

\$275

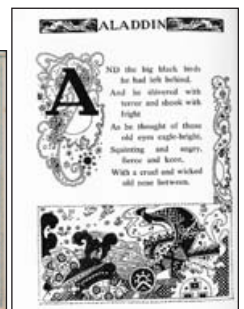
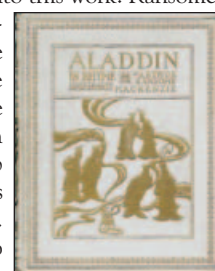
## Doctor Dolittle in the Moon Before NASA

343. Lofting. *Doctor Dolittle in the Moon*. New York: Frederick A. Stokes Company, (1928). First edition. 8vo. Violet cloth with color pictorial paste label; a nice copy. Full color pictorial dust wrapper with some handling to rear cover and a minor closed tear to front cover. Two full page color illustrations and seventy black & white drawings highlight within 307 numbered pages. Lofting was an engineer and he understood gazing into the moon for adventure stories; I wonder if he would have believed that it would have been a reality so quickly after he wrote this story? \$475



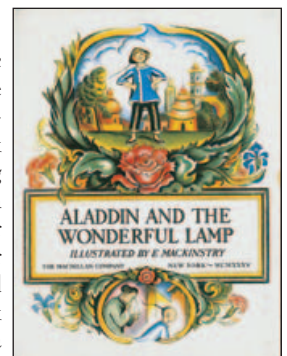
## Beautiful Blend of Middle Eastern and Art Deco

344. (Mackenzie, Thomas) *Aladdin and his Wonderful Lamp in Rhyme* (cover title *Aladdin in Rhyme*) by Arthur Ransome. London: Nisbit & Co., (1919). Large, 4to. Signed, limited edition of 250 copies. TEG. White cloth with elaborate gold lettering and decoration on cover and spine. The gilt is fresh and bright; there is some overall dusting to the cloth. The book is clean and lovely within with a presentation by a former owner on a blank preliminary. Twelve mounted color plates with printed tissue guards for this stunning presentation. Every page is wonderfully decorated and the combination of Middle Eastern and Art Deco is unforgettable for one of the striking books of its time. This is probably the highlight of Mackenzie's career and it is as if he poured all his creative energy into this work. Ransome was a man of considerable English privilege who also was an active observer of the Russian Revolution and even ended up marrying Trotsky's personal secretary. This marriage led to an investigation for subversive activities despite the fact that he had earlier served as a source of information to the British government—sort of a literary James Bond. While all this is fun and interesting, the bottom line is that this is a really wonderful book that has become increasingly hard to find in the limited edition; and this is a nice copy to boot! \$4,500



## Another View of Aladdin

345. (MacKinsty, Elizabeth) *Aladdin and the Wonderful Lamp*. New York: The Macmillan Company, 1935. First edition. Large 4to. Green cloth with black lettering and decoration; some fading along edges. Pictorial dust wrapper with some soiling, especially on rear cover and lower corner of front flap cut out (for pricing?). Every page is fully illustrated with either full color paintings or black & white drawings. This is an *Aladdin*





presented in the uniquely MacKinstry style and it has a strong sense of the 1930's that gives a new sense to the classic tale. \$150

### Signed, Limited Edition

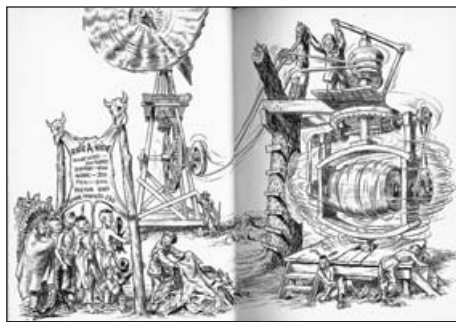
346. **Marianna [Marian Foster Curtiss]**. *The Journey of Bangwell Putt* [New York: F. A. R. Gallery, (1945). Signed, limited edition of 500 copies. 8vo. Cloth backed color decorated boards; blue paper covered cardboard slipcase with printed paste label (one corner of label is missing). A lovely copy. Every page is a pochoir delight for this strange and whimsical tale of little characters who live in American museums. Her style is a wonderful amalgam of sophistication executed with the eyes of a six year old child. \$400



347. **(Mates, Rudolf) Broucci**. *Pro malé I velké děti (Glow-worms for children: Big and Small)*. Praha: A. Hynek, [1928]. 26th printing. 4to. Cloth backed color pictorial boards of a bright, fresh copy of the book. 107 numbered pages of classic Mates illustrations with bright, energetic colors and visual presentations. I have read the book, in Czech, from cover to cover and it is a great story with a surprise ending. I am sure you will all enjoy reading it in the original as well so I will not spoil the fun by giving away the details. \$300



348. **McCloskey, Robert**. *Centerburg Tales*. New York: The Viking Press, 1951. First edition. 8vo. Tan-grey pictorial cloth; color pictorial dust wrapper with some minor shelf wear. 191 numbered pages with lots of black & white illustrations in McCloskey's special style which shows his great appreciation for young lads in rural settings. He was a great artist and has given us some of the most endearing and durable images around. Even the names are great: *Homer Price* and his *Grampa Hercules* whom every young boy would love to have as his grandfather. \$300



### Striking Meggendorfer Panorama

349. **Meggendorfer, Lothar**. *Im Sommer (In the Summer)*. München: Braun & Schneider, [1883]. Stated fifteen edition. Oblong, 4to. Cloth backed full color pictorial boards of a twelve panel panorama; with rubbing to edges and corners and some roughness to edges of panorama. However, a relatively nice copy of a really stunning book. This is a wonderful panorama with Meggendorfer's



unique artistic genius jumping off the pages. One side of each panel is illustrated with soft hand-coloring to give an image of some aspect of summertime life and delights. He gives us a sense of many aspects of life way back there in the 1880's in Europe and it indeed seems bucolic and fun for kids but lots of work for the adults. A nice example of his non-moveable but still dynamic work. \$1,500

### Uncommon Meggendorfer Game in Original Box

350. **Meggendorfer**. *Hänsel und Gretel - ein Märchenspiel (A fairy tale game)* (code number 526). [Stuttgart: Gustav Weise Verlag], circa 1909. I have identified the publisher based on an initial monogram and the date from the publication of a book of the same name in this year. This is a boxed game 15 x 12 x 2½ inches. The box top is full color pictorial cover with some soiling and there is wear to the sides of the box (which is however complete). Within the box, there are four separate sections: the largest holds a three-section folding board. The board is full color pictorial and just grand with Meggendorfer's charm at its finest. The other three sections are as follows: there is a center section with a slot that holds a color lead (?) figure of the two children



that is probably the marker for the progress around the board (present and brightly colored). The two surrounding sections each hold two trays that were probably associated with each of the players? One of the sections shows a picture of the witch's house, along with images of two dice in each of their six numbers so probably there was a set of dice included in the game. The squares are numbered from one to seventy-seven, which is marked *Perlenkasse* (the bag of jewels), which is the final objective of the game. I do not find this game listed; it is a wonderful example of the artistic genius of Meggendorfer. \$2,000

### Flinzer Animal Soldiers

351. **(Military Anthropomorphic) Wie die Tiere Soldaten werden wollten (The Animals wanted to be Soldiers)** by Georg Bötticher with illustrations by Fedor Flinzer. Frankfurt: Anstalt Rütten & Loening, first edition published in 1892; this is probably a few years later. Stated second edition (with 1903 inscription). 4to. Red cloth backed full color pictorial boards with edge and corner rub-





bing. Forty-two numbered pages with full color illustrations throughout and within the text. Flinzer was famous for his animal illustrations with a special interest in cats which brought him the nickname *Cat Flinzer*. This is a rather special book that combines the sense of anthropomorphic animals and soldiering. Each page offers a different set of animals in full uniform and battle activities. This book on the eve of World War I is quite something! \$575

(Military) See items 220, 290, and 309.



### Millar Pen & Ink from Nesbit Wonderful Garden

352. Millar, H. R. Original pen & ink drawing from Edith Nesbit's *The Wonderful Garden or the Three C's*. (London: Macmillan and Co.,

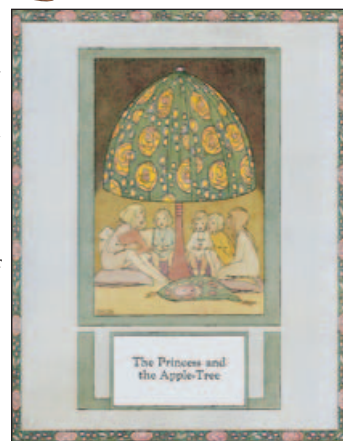
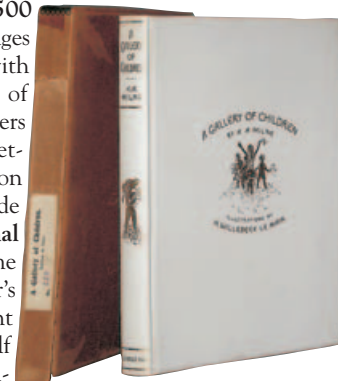


Limited, 1911). It appears at page 155. The image is painted on card and is 8½ x 5¼. It is signed and captioned *Showed her a green parrot sitting on a nest*. The Millar drawings seem so perfect for Nesbit's high adventure tales of world-wide excitement. Nesbit's collaboration with Millar was extremely successful since she was always very late with her text and Millar had to be telepathic to do the illustrations before reading the story. *The Wonderful Garden* was the next-to-last children's book done by Nesbit and it continues her writing of fantasies for children. \$1,000

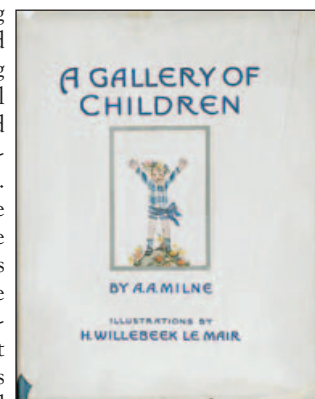
### Milne Le Mair Limited Edition in Original Box!

353. Milne, A. A. *A Gallery of Children* with illustrations by H. Willebeek le Mair (she signed the drawings *Saida*). London: Stanley Paul & Co., Ltd., [1925]. Limited edition of 500

copies, signed by Milne. TEG, pages uncut. Large, 4to. White cloth with gold stamping and decoration of children playing in a field of flowers on front cover. Spine with gold lettering, including Stanley Paul on the lower spine. This copy is made quite special by having its original publisher's box; the box has some wear but the original publisher's label with copy number is present on the front edge. The book itself is in lovely, bright and clean condition throughout with but some foxing on endpapers. The book is printed on a textured art paper whereas the twelve full-page colored illustrations are printed on coated paper (one for each of the chapters), plus an image that appears on the title page. The drawings by le Mair are magnificent and show a delicate sense of color and balance. This was published just as the *Pooh* books were being readied and Milne's unique sense of childhood is well captured and represented by the lovely le Mair paintings. The limited edition of the book is quite elegant and further enhances the appeal of the images and the presentation. \$2,500



354. Milne. *A Gallery of Children* with illustrations by H. Willebeek Le Mair. Philadelphia: David McKay Company, (1925). First edition. Large, 4to. Blue cloth with gold lettering and color paste label set in gold frame; perhaps a touch of darkening along lower edge. Full color pictorial dust wrapper with soiling, tears, and a few marginal pieces missing; internally, the copy is clean and fresh. Twelve full page color plates by Le Mair, who was working under the name *Saida* at this time. Milne was hired for a fixed sum to provide the story to the previously existing pictures. He later regretted greatly that he did not hold out for a royalty as many copies of the book were sold and it was even reprinted years later with different illustrations. The drawings by Le Mair are magnificent and show a delicate sense of color and balance. This was published just as the *Pooh* books were being readied and Milne's unique sense of childhood is well captured and represented by the lovely paintings. \$275



### Five Limited Edition Sheets from When We Were Very Young

355. Milne. We offer five (of six) sheets from a portfolio that was issued with page images from *When We Were Very Young* by Ernest H. Shepard. London: Methuen & Co., Ltd., circa 1925. Three of the sheets are about 20 x 15 inches and two are larger, about 25 x 20 inches. There is some light folding to the edge of one sheet and a marginal tear in another sheet but overall a lovely set; neither of these issues reaches



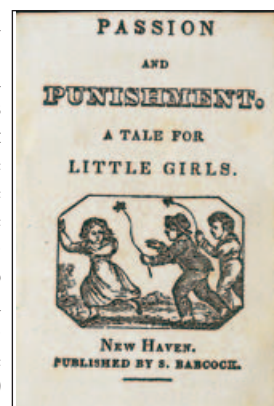
even close to the images. There is a label on the verso of the sheets that identifies the source of the image (four of the labels are complete and one has been removed leaving only a small remnant). The five images are entitled: *Happiness*; *Lines and Squares*; *Hoppity*; *The King's Breakfast*; and *Teddy Bear*. The sheets were issued in a limitation of 250 (this group is each 3/250) and each is **hand-numbered and signed in the plate**.

This is surely an uncommon group of images and these five are all quite charming. The set of five: \$3,000

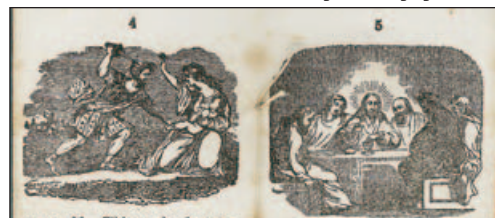


bered pages with three full page woodcuts and woodcut illustrated title page. An attractive set of cuts with a certain charm to the book. This version not in AAS and not in Welsh. \$225

358. (Miniature) *Passion and Punishment. A Tale for Little Girls*. New Haven: S. Babcock, [1840]. 2¾ x 1¾. (Welsh 5476). Yellow printed paper wrappers of a rather clean copy of the book. Eight numbered pages with seven half-page woodcuts for this quite striking title about a five year old girl with a terrible temper who learned her lesson and became docile and well-behaved to everyone else's pleasure. Frankly, I am not sure that docile is a good thing except for the people who want to manage children? \$150



359. (Miniature) *The Life of Our Savior*. New Haven: S. Babcock, [1840]. Welsh number 4397. 2¾ x 1½ inches. Dark blue printed paper covers with some light foxing within of a rather nice copy of the book. Eight numbered pages with eight woodcuts



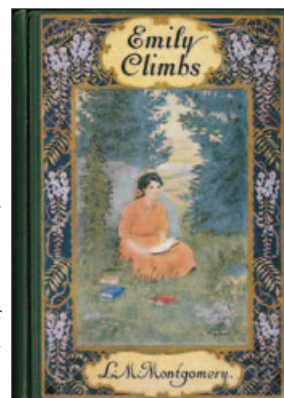
(counting woodcut on front cover). A straight-forward presentation of the religious stories in an attractive miniature book. \$85

360. (Moe, Louis) *Kylle Kluk - The story of the youngest chick hero of all Denmark* by Lois Donaldson. Chicago: Laidlaw Brothers, [1931]. First English edition. Oblong, 4to. Yellow-orange cloth with black lettering and vignettes on front cover; some light soiling. Full color pictorial **dust wrapper** with soiling and wear but complete. There are twelve full page color plates (counting title page) plus black & white illustrated pages with text for this English language version of a book that was first published in Denmark in 1919 as: *Kylle Kluk. En Lille Kyllings Fortaelling Om, Hvad den Oplevede Paa sin Maerkvaerdige Rejse Ud i Verden*. Moe was a highly successful artist from Denmark who often did books about bears; this is a nice change of animal and it is quite cute. \$200



### Montgomery Emily Climbs 1st Edition

361. Montgomery, L[ucy] M[aud]. *Emily Climbs* with color frontis by M. L. Kirk. New York: Frederick A. Stokes Company, 1925. First edition. 8vo. Green cloth with gold lettering on spine and large full color paste label on front cover; light corner wear. 312 pages of adventures and excitement for this Canadian-born writer whose personal life had trials and challenges much like her various heroines. This book is no exception with—of course—a happy ending but only after much character building and difficulties to overcome. \$250



### Milne Shepard Signed Limited Edition Christopher Robin

356. Milne. *The Christopher Robin Story Book* with decorations by Ernest H. Shepard. New York: E. P. Dutton & Co., Inc., (1929). **Signed, limited edition of 350 copies**. 8vo. Green cloth backed pink pictorial boards with green cloth corners of a clean, bright, lovely copy of a special book. Rose-pink cardboard **publisher's box** with pictorial cover; some light soiling to the box top which has the sides repaired and strengthened. The bottom of the box is complete and clean. The original



**glassine dust wrapper** is laid into the bottom of the box. This edition draws upon stories from each of the four basic *Pooh* books but in a new, separate publication that is **signed by the two principals**. These stories have become major elements to our cultural heritage and this is a lovely addition for a collection. There was only this American limited, signed edition of this title—no English edition was issued. \$3,000

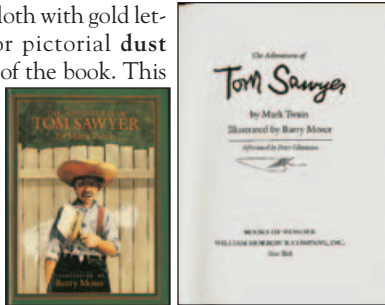
### 3 Early American Miniatures

357. (Miniature) *Hymns for Children in Prose* by Mrs. Barbauld [Anna Letitia]. New Haven: S. Babcock, circa 1840. 2¾ x 1½ inches. Green paper wrappers with wood engraved illustration; nice copy of a delicate and delightful morsel. Eight num-



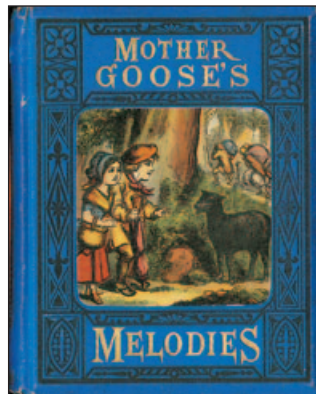


362. (Moser, Barry) *The Adventures of Tom Sawyer* by Mark Twain. New York: William Morrow & Company, Inc., (1989). Stated first edition. 8vo. Green blind stamped cloth with gold lettering on spine; full color pictorial **dust wrapper** of an as new copy of the book. This copy is even more special since it is **signed in full by Moser** on the title page. 255 numbered pages with seventeen full page full color illustrated plates by Moser. Moser made his reputation on woodcuts and this adventure into watercolors was surely quite an experience and offered him a chance to view the world through another medium. \$75



(Moser) See also items 97 and 98.

363. (Mother Goose) *Mother Goose's Chimes, Rhymes, and Jingles*. New York: McLoughlin Brothers, circa 1880. 8vo. Blue cloth with embossed decorations, gold lettering, black highlights, and color paste label. Internally clean with light foxing and slight split in rear endpaper. 132 pages of *Mother Goose* rhymes and lots of full color pictures to accompany the stories. A grand collection of rhymes in a size perfect for little hands and young minds ready to be expanded. \$300



## Nister Mother Goose

364. (Mother Goose) *Familiar Rhymes from Mother Goose* with new pictures by Chester Loomis. London: Ernest Nister, [1888]. Square, 4to. Brown cloth backed color decorated boards with some shelf and corner wear; some handling to the cloth. There are forty-eight numbered pages with each rhyme page paired with a full page full color illustration in a style that is reminiscent of de Monvel. Not a common title but certainly offering quite a bit of unexpected imagery and fun. \$450



## Rag Book

365. (Mother Goose) *Mother Goose Jingles* (Saalfield's Muslin Books). Akron, Ohio: Saalfield Pub. Co., 1904. 4to. Colored pictorial cloth with overall dusting and a little discoloration to the edges. Sixteen pages (counting covers), each with full color illustration and a traditional *Mother Goose* rhyme. A fine set of pictures and the best is the description on the rear cover: *Saalfield's Muslin Books. They may be washed and the colors will not run. A child can chew them and have lots of fun.* I wonder if that is what is meant by digesting the contents of a book? \$275



366. (Mother Goose) *Every Child's Mother Goose* with an introduction by Carolyn Wells and pictures by Edith R. Wilson. New York: The Macmillan Company, 1918. First edition. 8vo. Green cloth with gold lettering on spine and full color pictorial paste label on front cover; some shelf wear and a little edge wear to the label. Internally, the corners of a few pages have been folded. 308 numbered pages plus ads at the end of the book with sixty-three tinted color illustrations for this grand collection of *Mother Goose* rhymes. \$225

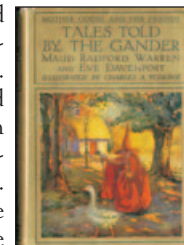


367. (Mother Goose) *Mother Goose Rhymes*. Akron: The Saalfield Publishing Co., circa 1920. 16mo. Full color pictorial board covers (stapled binding) cut as a **shape-book** around the outline of the upper part of the picture. There are ten leaves within, pairing a full page black & red picture with the opposing page of some rhymes. The inside rear cover offers a final, black & white picture to complete the book. \$100



## In Dust Wrapper

368. (Mother Goose) *Tales Told by the Gander* by Maud Radford Warren and Eve Davenport with illustrations by Charles A. Federer. London: Hodder & Stoughton Limited, (1922). First edition. 8vo. Blue textured cloth with black lettering and a full color pictorial paste label. Matching printed **dust wrapper** with a full color pictorial paste label. There is some chipping to the edges of the wrapper not affecting text. 305 numbered pages with twelve full page mounted color plates (plus black & white vignettes) with an unusually colorful set of images that is almost classical in its approach to illustration. A very different approach to *Mother Goose* for somewhat older children. \$350



## In Original Printed Envelope

369. (Mother Goose) *The Eye-Cue Mother Goose and other tales* (an eye-cue builder book, series no. 300) by Sam See with pictures by Robert Graef. U. S. A.: S. C. Platt, 1946. First edition. 4to. Full color pictorial board covers with spiral binding; slight corner wear of an otherwise lovely copy that is complete and unpunched. The original **printed paper envelope** is present; it has some dust-





ing and wear. This is a creative approach to jigsaw puzzle, *Mother Goose*, and educational books. The book offers four puzzles which are embedded in their page in the book but ready to be punched out and used as a puzzle. The four puzzles are: *Old Mother Hubbard*; *Chicken Licken*; *The Gingerbread Boy*; and *The Farmer in the Dell*. The puzzle is printed in full color on board; there is an additional page with text whose verso offers a black & white outline view of the assembled puzzle to help get it put back together.



\$175

(**Mother Goose**) See also items 2–3, 48, 70, 147, 215, 270, 302, 429, 527, 534, and 578.

### Lovely Capendu Red Riding Hood

370. (Moveable) *Le Chaperon Rouge* (Little Red Riding Hood) (Librairie Enfantine Illustrée). Paris: A. Capendu, circa 1910. 4to. Cloth-backed color illustrated boards with some overall wear; the front hinge is cracked and there is some light soiling to the margins of a few pages within. Six tab-activated moveables with some imaginative paper engineering effects. I like the plate in which the wolf runs along a long circular path across the top of the page. This is the traditional story with a bad wolf but a fortu-

itous woodsman who saves Grandma and they have pastry to celebrate.



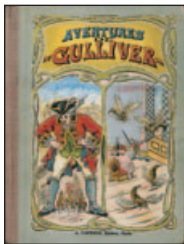
Nonetheless, this is a French book after all and *Little Red Riding Hood's* picnic basket seems to have a fine bottle of wine.

\$1,500

### A Moving View of Gulliver by Capendu

371. (Moveable) *Aventures de Gulliver* by Adeline Reynaud. Paris: A.

Capendu, circa 1910. 8vo. Cloth backed full color pictorial boards with a little bit of shelf wear and replaced endpapers. There are four full page full color moveable plates plus text and drawings within text for this bright and high-energy presentation. The plates are labeled *Un Buveur Original*; *Un Vrai Pas de Geant*; *Plus terrible que la tempeste est la serpe de Gulliver* and *Une Petite Poupée Vivant*.



\$1,200

372. (Moveable) *The Rock-A-Bye Book* (B222 Valentine's Rocker Books). Dundee: Valentine & Sons, Ltd., circa 1913. **Shapebook**, 8vo. Stiff full color pictorial boards with image of a cute baby holding a doll, both in a bed. Some light edge wear of an overall nice copy of the book. The cover is hinged near the top to swing open and reveal the book itself. When open like this, we also have a rocker style book which means that when open, the book stands on its curved base and rocks as a toy. Twelve pages of text and twelve full page black & red illustrations to

follow the adventures and lives of this cunning baby and his playmates.

\$275

### Unexpected Moveable Books

373. (Moveable) *The Wiggly Books* by Porter designed by Plowitz and pictures by Chollick and Howard. U. S. A.: Capitol Publishing Co., Inc., 1948. This is a collection of three wonderful little books housed in a full color **pictorial box**. The three titles are: *Bo-Bo*; *Hi-Ho*; and *Lu-Lu*. The books are 9½ x 5 inches. Every page within is illustrated, some in full color but the real fun is the cover! Each cover has



a thick cardboard figure that has metal pivots that permit them to move and elicit laughter. We have a duck, a clown, and a circus horse, all of whom jump about to our amusement. The books and box are all in lovely condition and have not been played with until I started.

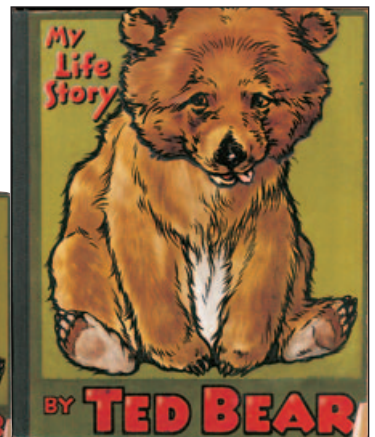
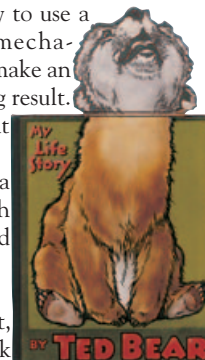
\$135

### In Original Box

374. (Moveable) *My Life Story* by Ted Bear (code number 926). New York: Saml. Gabriel Sons & Company, circa 1920's. 4to. Cloth backed color pictorial boards with some edge rubbing. Full color publisher's

**pictorial box** with wear and sides broken but the covers are complete. This book shows a good way to use a simple mechanism to make an appealing result.

The front cover shows a bear with his head facing downward. But, if you look



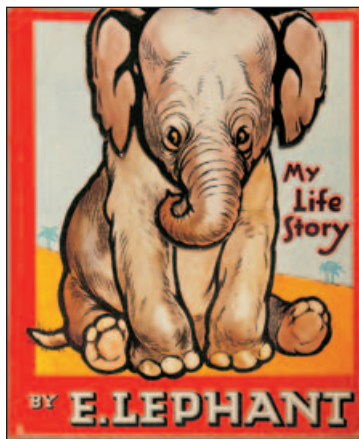
closely, the head is attached to the top of the book and is hinged so that it can be lifted to reveal another view of the bear with his head held high, perhaps begging for food. Eighteen pages within (counting inside covers); each page is illustrated-four in full color. The story inside has a happy ending with the bear in the zoo and the little girl coming to visit him—a nice touch.

\$300

### This Book is A-Head of Its Time

375. (Moveable) *My Life Story* E. Elephant (code number 927). New York: Saml. Gabriel Sons & Company, circa 1920's. 4to. Cloth backed color pictorial boards with one small piece of paper lifted at base of spine. Full color **pictorial box** with some wear to box top; overall the box is complete and a nice bonus to the book. A good way to use a simple mechanism to make an appealing book. The front cover shows an elephant with his head facing downward. But, if you look closely, the head is attached to the top of the book and is hinged so that it can

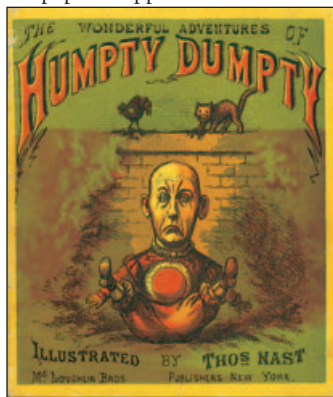




be lifted to reveal another view of the elephant with his head held high, perhaps trumpeting. Eighteen pages within (counting inside covers), each illustrated—four in full color. \$300

(Moveable) See also items 377 and 423.

376. (Nast, Thomas) *The Wonderful Adventures of Humpty Dumpty* [by William Winter]. New York: McLoughlin Bros, circa 1868. First combined edition (also issued in two volumes). 4to. Pictorial full color paper wrappers with some handling; the book has been professionally



resewn. There are twelve pages of text and twelve pages of extraordinary plates that have become classics. There are also two black and white vignettes that did not appear in the individual volumes. Nast worked for McLoughlin during his early days (before his political cartoon life took over) and produced this wonderful book. Thomas Nast had quite a life starting from his birth in the barracks in Germany, the son of a musician in the 9th regiment Bavarian band. (I could not have made that up!) His mother took him to New York in 1846 where he studied art and at the age of 15 started working as a draftsman. He was in his early 20's when his famous Santa Claus first appeared. He drew for the Harper's Weekly from 1859–1860 and then from 1862–1886. He was politically active and was even a member of a party whose name can not be forgotten, *The Mugwumps* (which is not to be confused with *The Muggles* of Harry Potter. \$750

### Humpty Dumpty Panorama!

377. Nast [unattributed]. *Humpty Dumpty Panorama*. New York: McLoughlin Brothers, circa 1880. The panorama is housed in a slip-case that has a full color pictorial cover and the remainder of the slip-case is in facsimile. The panorama is in a wooden frame that has two spindles on the two sides of the top that hold a full color rolled panorama. There are twelve panels



taken from the combined volumes (see above) of the book by Nast, *The Wonderful Adventures of*



*Humpty Dumpty*. There are a few closed tears that are reinforced with paper from behind; not a significant factor in terms of how the panorama looks and the rest is clean and bright. The item is about 11 x 11 x 2 inches. The two spines have wooden handles that are used to turn the panorama so that each panel appears as a scene on a stage formed by the box. This is a great item that combines the features of a neat McLoughlin game-toy with the Nast imagery that itself is uncommon and grand. \$3,500

### Pen and Ink Original from his Political Life

378. Nast. Original pen and ink illustration. It is drawn on card and is signed *Th Nast*. It shows a coffin containing Garfield with the cap-



tion but yesterday Garfield. Garfield was assassinated on July 2, 1881 so this drawing is probably done within a short period of time of this event. There is a reference to Guiteau in the picture and he was, of course, the man convicted and hanged for the assassination. The image is about 16 x 13 inches in size. So, it is very likely that the date of this drawing is quite accurate based on the event pictured and the activities in which Nast was engaged at this time. It is said that a representative from Boss Tweed offered Nast a \$500,000 bribe to leave him (Tweed) alone. That is serious money for 1875 and says something about the power of Nast's pen. \$4,000



379. (Nast) *Rip Van Winkle* (*Aunt Louisa's Big Picture Series*) by George P. Webster. New York: McLoughlin Bros., circa 1871–74. 4to. Full color paper wrappers with a little wear along spine and light dusting; overall, quite a nice copy of the book. Six full page color plates by Nast offer his special view of the classic character. This book was done by Nast at the height of his artistic powers as he was also beginning his political cartoon satires that made him famous in another arena. McLoughlin was fortunate to get an artist of his skill to do their books and the result is special. \$3,000



### Yankee Doodle Cube Puzzle in Original Wooden Box

380. Nast [unattributed]. *Aunt Louisa's Cube Puzzle Yankee Doodle*. New York: McLoughlin Bros., circa 1880's. This is a six-sided wooden cube



puzzle housed in a wood box. The box is about 11½ x 10½ x 2½ inches. The edge of one box side is missing and there is some darkening to the sliding box top. With the box is a group of thirty cubes, each side of which has full color paper that makes part of a jig-saw puzzle. There are also five full color sheets (one of the sheets is browned—the others are relatively clean. These sheets show how the puzzle looks when made up; the sixth side of the puzzle is shown by the illustration on the sliding box top. There is a printed paste label on the bottom of the box from the store that originally sold the toy. The images are from the Thomas Nast illustrated book, *Yankee Doodle*, which originally came out around 1871. These are some of the classic Nast images and the puzzle is a real treat and treasure to behold. By the way, the song *Yankee Doodle* was originally a British mockery of the then pathetic Americans and as sometimes happened, it was adopted by these Americans as a patriotic song for inspiration. \$3,000

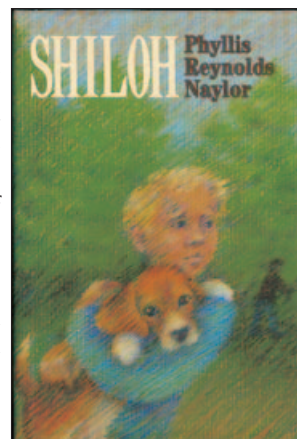


### 1<sup>st</sup> Edition Christmas Drawings

381. Nast. *Christmas Drawings for the Human Race*. New York: Harper & Brothers, 1890. First edition. Large, 4to. All edges tinted red. Pictorial cloth with black & red illustration and lettering on front and spine; some light soiling to cloth of a rather nice copy of the book. There is an inscription on the blank front free endpaper dated, Xmas 1889, so this was quite an early copy indeed. The stocking of contents lists the huge number of black & white drawings done by Mr. Nast in this, the first published version of this collection. These are the definitive Christmas images and this book is a grand assemblage of his work. This is how Santa is supposed to look! See next column for image. \$1,750

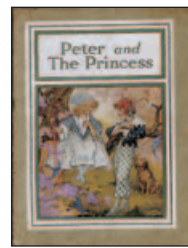
### Newbery First

382. Naylor, Phyllis Reynolds. *Shiloh*. New York: Atheneum, 1991. First edition. 8vo. Cloth backed boards with gold lettering on spine; full color pictorial dust wrapper of an as new copy. This title won the 1992 Newbery Award. This is the story of a boy and a dog who has been mistreated; somehow in the modern world children have to deal with such real world issues and who can resist a dog in trouble? There was in fact a real *Shiloh* who ended up living happily. \$175



### John R. Neill Peter and Princess in Original Box

383. (Neill, John R.) *Peter and The Princess* by Carl H. Grabo. Chicago: The Reilly & Lee Co., 1920. First edition. 8vo. TEG. Green cloth with color pictorial paste label and gold lettering and borders. Publisher's cardboard box with a full color pictorial paste label and printed title label on the box side; the box has



minor dusting and edge wear but overall is really quite nice. The book is in lovely condition. Eight full page color plates plus pictorial endpapers by Neill provide a quite different look from the Oz stories. They are brighter and have a more detailed approach to their line development. The story has magic, trolls, and other wonderful things. \$700

(Neill) See also items 52, 54–59, and 529.

(Newbery Award) See items 107, 230, 244, 304, 317, 382, and 395.

### Peter Newell was Really Great—Optical Delight

384. Newell, P[eter] S[heaf Hersey]. *A Shadow Show*. New York: The Century Co., 1896. First edition. Oblong, 4to. All edges tinted. Full color pictorial boards with some edge wear and surface soiling; There is some slight





separation at one signature of what is otherwise, internally, a rather clean copy of this delightful book. Seventy-two numbered pages for this typically inventive Peter Newell book. Each pair of pages works so that when viewed directly you see a blank oval with



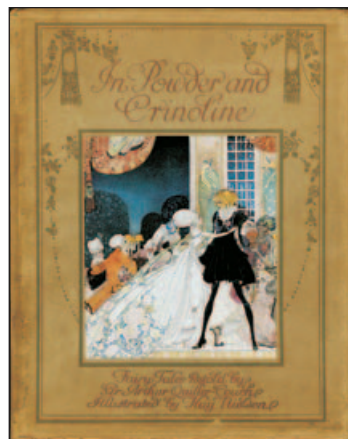
a group of children viewing. But, when held to the light, the picture from the back of the page shows through and completes the intended image. Clever and effective fun. \$475

385. (Newell). *Favorite Fairy Tales: The Childhood Choice of Representative Men and Women*. New York: Harper & Brothers Publishers, 1907. First edition. 4to. TEG. White mottled boards with gold lettering and raised decorative emblem; faint marking to boards. Olive **dust wrapper** with gold lettering and decoration is in lovely condition. There are 355 numbered pages with sixteen full page sepia-toned illustrations for this unforgettable presentation. This book was done at the time Newell did the *Alice* books and the same bright, fresh and quite witty style is evident. Each page has an attractive border-design to encircle the text and the overall effect is very attractive. Even the underlying premise of the book's assembly is rather funny. *What are the best fairy stories? Are they not those which have lived most vividly in active minds.* \$485



### Nielsen 1<sup>st</sup> in Publisher's Box

386. (Nielsen, Kay) *In Powder and Crinoline - Old Fairy Tales* retold by Sir Arthur Quiller-Couch. [London]: Hodder & Stoughton, [1913]. First edition. Large, 4to. Grey cloth pictorial covers with gold lettering on spine and wine-red lettering on cover. The original **publisher's box** is present with a full color pictorial paste label and a publisher label on front of box side. There is some strengthening to the inside corners of the box and some dusting, etc. to the box. However, the box is rather nice and the book is smashing. 164 numbered pages with twenty-four gorgeous mounted full color plates. The frame of each plate is a lovely decoration and each plate has a decorated tissue guard. Lastly, every text page has a wonderful border design that makes this a truly elegant presentation for this, Nielsen's first published book. These fairy tales find dramatic and striking realization in this rendition; what a way to start a career! He only did a handful of books and each one is a treasure that makes a statement about his artistic skill. His attention to decoration and costuming are almost unique and make every plate wonderful. Early in his career, Nielsen was heavily influenced by Beardsley and he did a series of over-the-top black & white drawings entitled *The Book of Death* which portrayed the tragic love of



Pierrot for a dying maiden. He moved from Paris to England and had a major London Gallery exhibition of these drawings in 1911. Included in his work were some lighter designs for classic fairy tales and these became the basis for his first commission, this wonderful *In Powder and Crinoline* and away he went. \$1,500

387. (Nielsen) *In Powder and Crinoline - Old Fairy Tales* retold by Sir Arthur Quiller-Couch. [London]: Hodder & Stoughton, [1913]. First

edition. Large, 4to. Grey cloth backed pictorial boards with gold lettering on spine and wine-red lettering on cover. There is some bumping to lower front cover by spine and some bumps on blank rear cover, almost as if it had been tied with stout cord; internally the book is clean. 164 numbered pages with twenty-four gorgeous mounted full color plates. The frame of each plate is a lovely decoration and

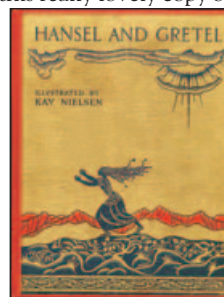


each plate has a decorated tissue guard. Lastly, every text page has a wonderful border design that makes this a truly elegant presentation for this, Nielsen's first published book. These fairy tales find dramatic and striking realization in this rendition; what a way to start a career! He only did a handful of books and each one is a treasure that makes a statement about his artistic skill. His attention to decoration and costuming are almost unique and make every plate wonderful. \$875

### Hansel and Gretel in Dust Wrapper and Original Box

388. (Nielsen) *Hansel and Gretel and other stories by the Brothers Grimm*. New York: George H. Doran Company, [1925]. First American edition [there was no English trade edition]. Red cloth with full color paste label and gold lettering on spine (gold fresh); original glassine **dust wrapper** with a little wear for this really lovely copy of the book.

Original **publisher's box** with full color pictorial paste label on box top



and title label on side of box; the box has some wear including cracks in the sides and one side of the box bottom loose but present. In summary, a beautiful copy of the book in its original glassine dust wrapper and box. Twelve mounted color plates plus ten full page black & white illustrations as well as wonderful decorations within the body of the text. Nielsen was working in his native Denmark doing theatre set designs when he produced the art for this book. It exhibits a somewhat more Asian influence but with a gentleness of color and graphic presentation that shows his artistic brilliance. The year after publication of this book, Nielsen emigrated to California where he spent the rest of his life and even got to work with Disney. \$1,875



### McLoughlin Version of Speaking Picture Book

389. (Novelty) *Squeekum Book* (code number 2905). Springfield, Mass.:



McLoughlin Bros., Inc., 1940. Oblong, 4to. Cloth backed full color pictorial boards of a lovely copy. The book is housed in a full color **pictorial box** (box size is  $8\frac{1}{2} \times 10\frac{1}{2} \times 2$  inches). There is minor rubbing to edges of box top and the book is in nearly fine condition. The book consists of four leaves which are set within a wooden base at the spine of the book. Each leaf offers a full



color illustration of an animal in a farm setting. But, wait, when you squeeze the page it emits a sound corresponding to the featured animal. There are four such pages as follows: Kittens; Dog; Cow; and Goat. All of the sounds are working and this rather uncommon item is in wonderful condition. The front cover illustration is signed towards the bottom of the image and I cannot read for sure what the name is but it seems to be Victoria Becker (?). This is the 1940 version of the *Speaking Picture Book* and it is a gem. \$475

### Charming Nursery Rhymes with Tongue-in-Cheek

390. (Nursery Rhymes) *Nursery Rhymes of Very Odd Times of Famous Men of Olden Times with Comical Pictures & Whimsical Rhymes* (Read's Funny Series). London: Read & Co., circa 1870's. 8vo. Color printed paper wrappers of a nice copy of a charming book. There are eight pages within (counting inside covers), each with a color illustration of some ancient fellow and his difficult times. There are also several lines of text to give us more amusement. For example, we have *William Tell, celebrated as an Archer*. Tell, my boy, just take your hat off, and make a bow to Gesler's cap." "No, that I won't!" and flatly told them, that he did not care a rap.



\$775

391. (Nursery Rhymes) *The Pantomime* (Cloth Lined - Untearable) (Aunt Louisa's Playtime Toy Books, number 95). London: Frederick Warne & Co., circa 1890. Large, 4to. All edges tinted red. Full color pictorial stiff (linenized) card covers. This is a **Warne File Copy** and there is a label on the front cover and stamps on a few interior pages. Some light chipping to spine and some light soiling to rear cover. Fourteen pages within (counting inside covers), each fully illustrated; four pages are in full color and the others are black & red. We have a large selection of classic nursery rhymes, each with illustrations, for this high energy book that has one liners to accompany each picture. We want to be sure to distinguish *The Pantomime* from the *Mime*. The *Pantomime* had its origins in ancient Greece and was popular in the UK and its colonies as a kind of low opera or musical presentation, especially done around Christmas time. \$375



### Special Nursery Rhyme Panorama

392. (Nursery Rhymes) *Father Tuck's Nursery Rhymes - Panorama with Movable Pictures* (code number 8591). London: Raphael Tuck & Sons, Ltd., circa 1910-20. Oblong, 4to. Full color pictorial stiff card covers with some wear and edge rubbing.



There have been some repairs to tears as well as strengthening of hinges. This is a four-panel **panorama** that has an envelope built into the rear cover to hold the inserted nursery rhyme people. Each of the three interior panels has full color scenery and a group of numbered slots. It is complete. Each *insertable* piece also has a number and you assemble the entire panorama by matching numbers and inserting pieces in corresponding slots. You can also change them about and so make a still great number of delightful pictures. The characters are: Tom, the Piper's Son; Simple Simon and the Pie-Man; Mother Goose; Little Betty Blue; Little Bo-Peep; Ding, Dong, Bell, and the Pussy from the Well; The Sheep of Little Bo-Peep; Tweedledum and Tweedledee; Little Miss Muffet; Mary, Mary, quite Contrary; The Queen of Hearts; The Knave of Hearts; Polly, put the Kettle on; and The Three Little Kittens. This is a great set of items that can be used to play and enjoy. \$800

(Nursery Rhymes) See also items 48, 129-131, 147, 211-212, 228, 231, 413, 421, 515, and 572.

Orr, Munro. See item 229.

(Painting Book) See items 266-267.

393. (Panorama) This is a die-cut panorama offering *John Gilpin* that has six panels (code number 22). The front cover shows John about to embark on his horse adventure. London: Raphael Tuck & Sons, circa



1895.  $4\frac{1}{2} \times 18$  inches. Each of the six panels has a brightly colored illustration with cut-out sections to give depth and character to the image. A lovely copy. Each internal image is entitled for this set of images taken from the classic verses. \$150

(Panorama) See also items 108, 114, 245, 290, 349, 377, and 392.

(Pantomime) See item 391.

### Parrish 1<sup>st</sup> Edition.

394. (Parrish, Maxfield) *A Wonder Book and Tanglewood Tales* by Nathaniel Hawthorne. New York: Duffield & Company, 1910. First edition. 4to. Gilt lettering on spine and border of full color paste label on cover (two tiny nicks in label). Dark blue ribbed cloth of a clean copy of the book with slight shelf wear. 358 numbered pages with ten full page





color plates (with tissue guards) of this classic work which seems perfect for Parrish's colors and approach to illustration. Hawthorne worked hard to transform the millennia old tales into modern form for youngsters and Parrish took it to the next step. I always loved the stories of the classical ancients and this edition gives us both fine words and grand illustrations. \$300

### Newbery Winner

395. **Patron, Susan.** *The Higher Power of Lucky* with illustrations by Matt Phelan. New York: Atheneum Books for Young Readers, (2006). Stated first edition. 8vo. Red cloth backed red boards with gold lettering on spine. Full color pictorial **dust wrapper** of an as new copy of the book without the medal. This title won **The 2007 Newbery Award**. There are 134 numbered pages with black & white drawings in text. This is a hard-scrabble story of a ten year old girl who lives in a tiny town of forty-three people out in the beyond rural section of California. The book generated great controversy with its use of a word that many found disturbing but was anatomically correct and not slang. Go figure! \$125



### A Classic

396. **(Pearse, Susan Beatrice)** *Ameliaranne and the Green Umbrella* told by Constance Heward. Philadelphia: Macrae Smith Company, (1920). First American edition. 12mo. Blue cloth with embossed setting for full color pictorial paste label; some minor shelf wear. 121 numbered pages with lots of full color pictures as well as drawings in text to make this quite an attractive little book. A cute and early story about this family that always had troubles (all of which worked out well in the end of course) with a full page color picture opposite each text page. There are additional drawings and designs around the text that makes the overall effect fun and consistent with the playful but proper story-line. \$200

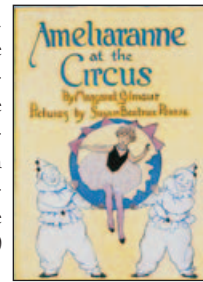


### Say This Title Fast

397. **(Pearse)** *The Twins & Tabiffa* by Constance Heward. Philadelphia: George W. Jacobs & Co., (1923). First American edition. 8vo. Blue cloth with black lettering on spine and full color pictorial paste label; some light corner rubbing and a little handling within. 121 numbered pages of this cute story of *Tabiffa*, the pussy cat, and the 4-year old twins. This is the team that brought us the *Ameliaranne* books and the same attractive color illustrations and gentle story approach are used here. There is a color plate with each text page plus sweet little black & white drawings on the text pages for a very appealing book. The cat gets to be the heroine, as well it should be, at least according to cat fanciers. \$200



pieces missing. Every text page has black & white vignettes along the borders and is paired with a full color picture on the opposite page. In this way, we get a real feeling for the circus adventures with special emphasis on the elephant. \$150



### Original Watercolor

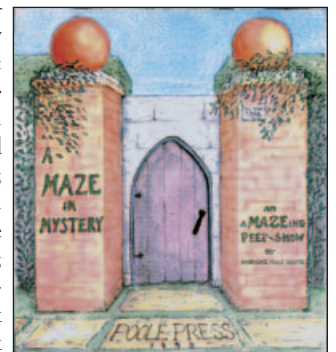
399. **Pearse.** Original watercolor done on card. The image is 8 x 7 inches and is signed; it is entitled *First Love*. There are some printing notes on the verso suggesting that this was a published piece. Susan Pearse



was quite a lady. She died in 1980, just shy of her 102nd birthday, after a very long and successful career as an artist. She also was quite successful in producing art for postcards as well as some quite memorable ads. This is a gentle image of a little child and her beloved friend that shows well Pearse's appreciation of the joys of youth. \$1,800

### Poole Press Peepshow

400. **(Peepshow)** *A Maze in Mystery—An Amazing Peep-Show* by Maryline Poole Adams. Berkeley: Poole Press, 1992. **Limited, numbered edition of 100 copies.** Square, 8vo. Half cloth backed marbled boards with original ties; the book is in as new condition. This is a creative and enjoyable *Press Book* that gives us a peepshow; a mystery game; and a nicely executed example of Poole Press work at this time. Much of their work





was in miniature but this is a full size book that let them have fun in a different way. \$200

### Original from Poppy Seed Cakes

401. **Petersham, Maud and Miska.** Original painting that appeared as a full page black and white illustration in *The Poppy Seed Cakes* by Margery Clark (Garden City, New York: Doubleday Page & Company, 1924). The image is about 6 x 4½ inches. The caption in the book is "Yes, thank you; I will have a cup of tea," said Andrewshek. This is a story of



a family who came from the old country and their efforts to retain the old history and culture in a new setting. An important book and a delightful original painting from that book. By the way, Miska was born *Petrezselyem Mikaly* in Hungary and changed his name upon arrival in America in 1912. Surely he understood what it was like to come here from a very different culture and try to be both assimilated and still holding on to the important vestiges of his original culture. This was an important book in the history of American children's book printing and publishing. Mary Massee had recently been appointed head of the children's book department at Doubleday and with this book showed the world that American markets would eagerly accept those flat colors that looked foreign. As Bader describes, *this was a turning point in understanding the American market and its ability to expand into more creative color work*. The painting plus a copy of the book (non first edition): \$4,500

### Early and Grand Photographic Book

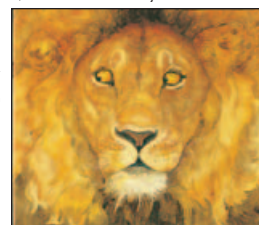
402. **(Photographic)** *Afternoon Tea.* Photogravures from *Original Photographs* by W. G. Mitchell. Boston: Joseph Knight Company, (1891). Oblong, large 4to. Silver decorated salmon-colored cloth backed decorated paper covered boards; there is slight rubbing at corners of a rather fresh copy of the book. The



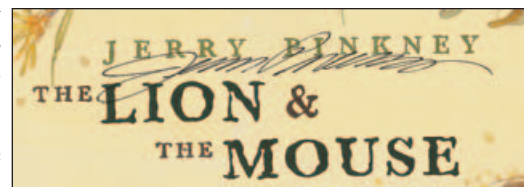
cloth is decorated with a lovely silver design and lettering; the boards are covered with an attractive color and golden floral motif. The book consists of eight mounted black & white photographs showing two little children going through an afternoon tea ritual. Charming and fascinating to see the world in photos from over 100 years ago. \$400



403. **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



404. **Pogány, Willy and Elaine.** *Peterkin.* Philadelphia: David McKay Company, 1940. First edition. 4to. Cloth backed boards with full color illustration on front cover. Full color pictorial **dust wrapper** of an overall smashing copy of the book. *Peterkin* was a mischievous little faun who lived in the forest; his adventures are almost Disneyesque and very playful. There are fifteen full page color plates plus numerous black & white drawings to make this book quite richly illustrated. Willy was obviously in a good mood, probably since he was working with his wife [I bet Jo Ann loves that sentence!]. \$275



405. **(Pogany)** *Rubáiyát of Omar Khayyám.* New York: Thomas Y. Crowell & Co., [1909]. First American edition. 4to. TEG. Green cloth backed full color pictorial boards of a crisp copy of the book. Pictorial printed **dust wrapper** with minor shelf wear of actually a rather fresh copy of the wrapper for an overall very nice copy of the book. Twenty-four mounted full color plates and every page is a decorative extravaganza that





marked the first project to display the fullness of his talent and book design skills. Pogány was a fine artist and during this early phase of his career he concentrated upon total book design projects and the result is marvelous. \$600

406. (Pogány) *Forty-Four Turkish Fairy Tales* collected and translated by Dr. Ignácz Kúnos. New York: Thomas Y. Crowell Co., [1913?]. First American edition. Thick, 4to. Tan cloth with color decorations on cover and spine; a lovely copy of the book. Color pictorial **dust wrapper** matches the cover of the book; there is a little minor roughness to the upper edge of the wrapper. Overall, quite a nice copy of this inventive book. The book is profusely illustrated throughout its 364 numbered pages with sixteen full page mounted color plates and black & white drawings throughout. This is Pogány with great artistic power and a sense of humor and lightness that combine for an unforgettable result. He used a bold, almost block style in some of the color work that was unusual for him at this time; it offers a unique Pogány approach and production. \$800

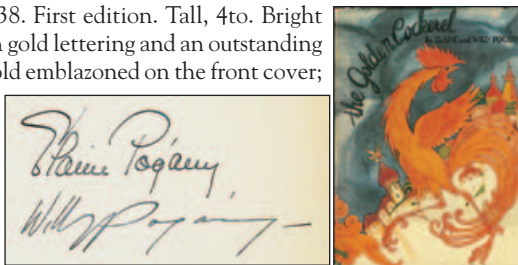


407. (Pogány) *The Story of Hiawatha* by Edith L. Elias. London: George G. Harrap & Company, circa 1914. First edition. Square, 12mo. Color illustrated boards with light rubbing to corners and dusting of a nicer copy than usual. The book is a **panorama** which opens two ways. On one side we have text (fourteen pages) and on the other we have sixteen color illustrations with a few lines of text set at the bottom. Pogány was preparing to come to America around the time he was doing this book—so he was thinking about things American. There is a delicate charm to these pictures that shows Pogány's artistic genius. He was able to shape his painting to suit the mood as well as the images of his subject. \$350



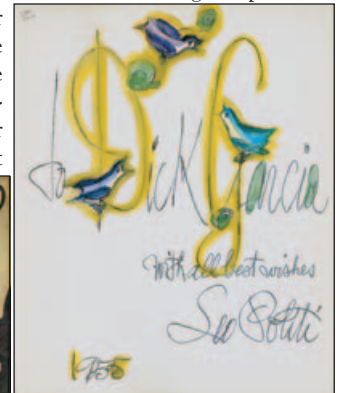
### Signed by Willy and Elaine Pogány

408. (Pogány) *The Golden Cockerel* by Elaine Pogány from the original Russian Fairy Tale of Alexander Pushkin. New York: Thomas Nelson and Sons, 1938. First edition. Tall, 4to. Bright red cloth with gold lettering and an outstanding cockerel in gold emblazoned on the front cover; there is some soiling to cloth and dulling of gold. Color pictorial **dust wrapper** with some edge wear and chipping. This copy is made special by a **full signature on the front free endpaper** by both Willy and Elaine Pogány. Twelve full page color plates plus text illustrations on almost every page. This is a classic tale and the Pogánys have given it a fresh presentation. \$575



### With Watercolor Illustration

409. Politi, Leo. *Little Leo*. New York: Charles Scribner's Sons, 1951. First edition. 4to. Turquoise cloth with red-brown lettering on spine and vignette on front cover. Full color pictorial **dust wrapper** with some minute edge wear. The front free endpaper has a delightful **watercolor and presentation** by the ever friendly and generous Politi that makes this even more special. Every page is illustrated with Politi's earth-toned and delightful pictures for this book that relates a personal story about his trip to Italy when a child. \$385



### Nister Pop-Up Happy Families

410. (Pop-Up) *Happy Families and their Tales* [with verses by Clifton Bingham]. London: Ernest Nister, [1898]. Oblong, 4to. Cloth-backed color illustrated boards with light corner wear. There are five marvelous pop-ups; the base panel drops and a multi-planed scene pops-up. This reveals a series of planes of animals with focus upon domestic animals and provides very charming images. What a grand time for children's moveable books! The book is in quite nice condition and the pop-ups are really striking. \$1,500



411. (Pop-Up) *The "Pop-Up" Pinocchio* with illustrations by Harold Lentz. New York: Blue Ribbon Books, Inc., (1932). Thick, 8vo. Full color pictorial boards with minor overall wear to cover; pop-ups in lovely condition and the book in rather nice condition. Ninety-six pages of text and four double-page full color pop-ups including a dramatic whale swallowing Geppetto and *Pinocchio*. Blue Ribbon did a fine job with their paper engineering plus a full ninety-six pages of text offer an adventurous look to this story which has universal appeal and can look good in many different forms of expression. \$575

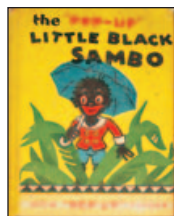


### Miniature Little Black Sambo Pop-Up

412. (Pop-Up) *The Story of Little Black Sambo* with "pop-up" pictures by C. Carey Cloud. New York: Blue Ribbon Press, (1934). 16mo. Full color pictorial boards with some light dusting and rubbing at ends of spine. Sixty numbered pages within printed on the paper of the time which



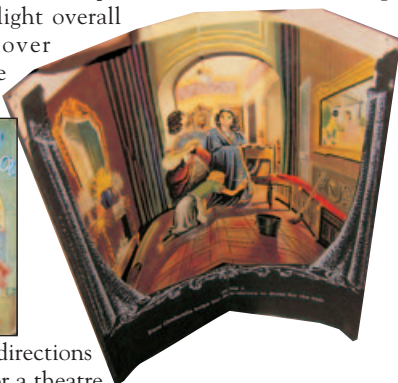
has some browning. There is a single double-page full color pop-up in the center of the book that is in nice working condition. This is a tiny pop-up book that shows just how inventive these



Blue Ribbon folks were at this special time in their history. Uncommon title. \$600

### Panorama Peepshow

413. (Pop-Up) *Cinderella Panorama Book* by Eulalie. London: Collins, circa 1940. 8vo. Cloth backed color pictorial boards with some edge and corner rubbing and light overall wear. This is a fold-over panorama with six separate diorama images, each with three dimensional views of a nursery rhyme done on stiff card-board.

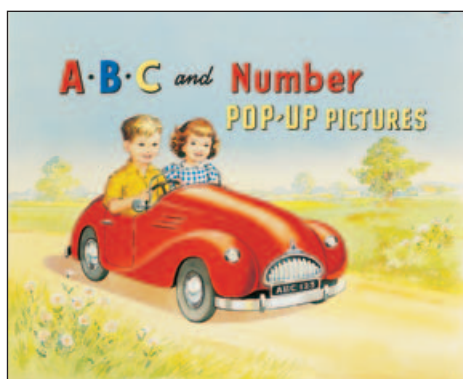


The front paste-down has directions on how to use the book for a theatre presentation. The first page has a pocket which holds two booklets: a thirty-two page illustrated book with a rather extensive text offering of the story and a twelve page book that has the story in play format with dialogue and staging directions. The book is in decent condition with some shelf wear and there is some handling wear to the two inserts. The pop-ups are in fine working condition. \$475

### Original Art for Pop-Up Book

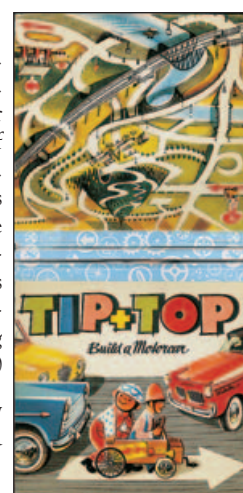
414. (Pop-Up) We offer the original art work that was used as the covers (front and rear) of a pop-up book published by London: Purnell and Sons, Ltd., circa 1950. There are two boards, each in full color.

The front cover image is about 12 x 14½ inches. The rear cover image is about 5½ x 6½ inches. We also include a copy of the book, which is in clean, fresh condition. So, we have two pieces of original art and a book that is a pop-up, an alphabet, and a number book. All for: \$475

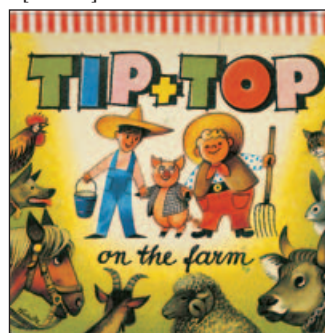


### Kubasta was the Man!

415. (Pop-Up) *Tip + Top Build a Motorcar* by V. Kubasta. London: Bancroft & Co., 1961. First English edition. Square, 4to. Full color pictorial stiff card covers with slight shelf wear but overall a nice copy of the book. There are six full color double page pop-ups in Kubasta's unique style as he follows the development of the motor car from its earliest days till the then present. Kubasta has given us pop-up fun along with a history lesson about a century's worth of engineering developments. \$550



416. (Pop-Up) *Tip + Top on the Farm* by V[oitech]. Kubasta. London: Bancroft & Co. (Publishers) Ltd., 1961. Square, 4to. Cloth backed color pictorial boards with light edge wear with all pop-ups in fine condition. Six double page full color multi-tiered pop-ups as only Kubasta could do them. There is an explosion of energy and excitement as the animals enjoy themselves and their lives. \$400



417. (Pop-Up) *Cinderella* with full color pop-ups by Voitech Kubasta. London: Bancroft & Co., Ltd., 1961. Oblong, 4to. Cloth backed full color stiff paper covers; overall a quite nice copy. This is made even more special since the original full color top to the plastic bag that offered this in the stores is present and itself in nice condition. (The original selling price has been removed; too bad.) It is also interesting bibliographically since eleven different Kubasta pop-ups are listed on the back along with their code numbers from Bancroft. Eight classic Kubasta pop-ups with his imaginative and unexpected little things moving around the edges of the pictures. A new look at a well-known tale. \$475



418. (Pop-Up) *Les Sept Corbeaux (The Seven Crows)* by V[oitech]. Kubasta. Paris: Les Editions Mondiales, 1966. 4to. Cloth backed limp boards (bound on the side) with slight handling to the white cloth binding of an otherwise rather clean



copy of the book. Eight full color double-page pop-ups in Kubasta's unique style with lots of unexpected little treasures as well as the basic paper actions. \$350



## In Original Mailing Envelope

419. (Pop-Up) No information (code number 103) but clearly the moveable cover of *Father Christmas* by V. Kubasta. [London: Bancroft & Co., circa 1960's.] 4to. Full color pictorial cover with a moveable tab at the



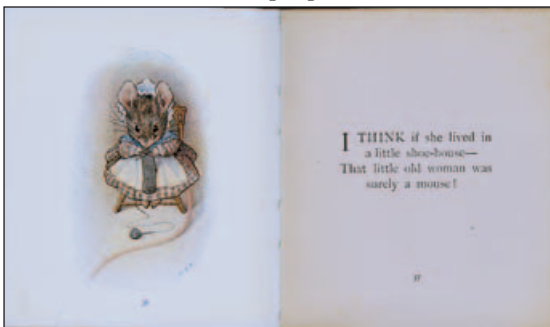
bottom that moves the eyes and playful animals surrounding him. A fresh, crisp copy of the book. This copy is made special since it is housed in a **printed mailing envelope** that has a cut-out window in the front so you can see the smiling face of *Father Christmas* while it is in transit. Some minor wear to the envelope. Inside, a wonderful double-page pop-up spread of *Santa*, having left his sleigh, and going into a little building full of toys and happiness. Uncommon in the mailing envelope. \$485

420. (Pop-Up) *Tessek Essek-Besetalni...* (this appeared in German as *Hereinspaziert* {Gubig, page 80} which translates into *Walked*. I think this is a different title but do not know. In any case, it is set in a circus) translated by Majtenyi Zoltan (1972) with illustrations by Voitech Kubasta (1968). Praha: Pressfoto, 1972. Ob-long, 4to. Cloth backed (top bound) full color pictorial limp boards with some light corner wear. There are eight full color double-page pop-ups, each showing some aspect of a rollicking circus with clowns and animals and fun. The text seems to be Czech. \$450



## 1st Edition Appley Dapply

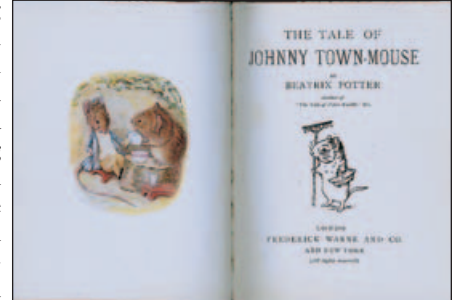
421. **Potter, Beatrix.** *Appley Dapply's Nursery Rhymes*. London: F. Warne & Co., [1917]. First edition. 16mo. Light green boards with red lettering (Quinby No. 23 Another Copy) and color paste label set in blind stamped area on front



cover; lettering on spine of an especially bright and tight copy with a presentation from a former owner on the blank recto of the frontis. Endpapers correspond to 1917 publication. The publication of this book is interesting and traces back many years in the history of Potter's

work. She had been working on this title as far back as the 1890's. She even prepared a dummy of this book in 1905 but other projects kept interfering until 1917, when she was asked to provide another book for publication by Warne. She offered this charming little volume (abbreviated from her 1905 plans) and this light-hearted collection of nursery rhymes sprang into being. \$1,875

422. **Potter.** *The Tale of Johnny Town-Mouse*. Londo [sic]: Frederick Warne & Co., (1918). First edition, first issue. 16mo. Grey boards with charcoal grey lettering and color paste label set in blind stamped frame. A chip-nick in top of spine and a vague hint of soiling to paste label, else a clean copy. This title is hard to find in a first issue with the letter n missing from London in the title page. The theme is taken from the *Aesop Fable*, *The Town Mouse and the Country Mouse* and Potter dedicated the book *To Aesop in the Shadows*. There is a special quality about Potter's understanding and appreciation for the creatures who live in the woods and on a farm in the country. She knows them as associates and part of the overall scene rather than as intruders as city dwellers think. So, she is surely happier with the country mouse view of the world and her last page confirms this! \$800



## Amazing Peter Rabbit Hankies from Wehr Book

423. (Potter) *Peter Rabbit Hankies*. [New York]: Dunewald Printing Corporation, 1950. 8vo. Full color pictorial paper wrappers with a small area of staining to front cover. This is an amazing item. When you open the booklet there is a page containing two full color hankies all folded and set into the page. The facing page has a tab-activated moveable taken from the Julian Wehr book. Finally, the rear cover provides a page of text for the *Peter Rabbit* story. The hankies are unused and the moveable is in working condition. What a great combination. \$650



424. **Potter.** *The Tale of the Faithful Dove* with illustrations by Marie Angel. New York: Frederick Warne & Co., Inc., (1970). First edition with Marie Angel illustrations. 12mo. Blue pictorial boards with color picture set in cover; full color **dust wrapper** with slight line on front cover. Lovely copy of the book. It was first published in 1956 with unattributed illustrations. This new set of pictures was done by Marie Angel with their own special charm that gives a new vision; she certainly could draw pigeons! \$100

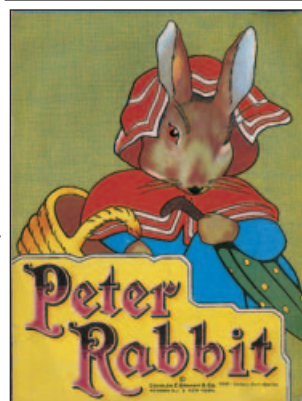
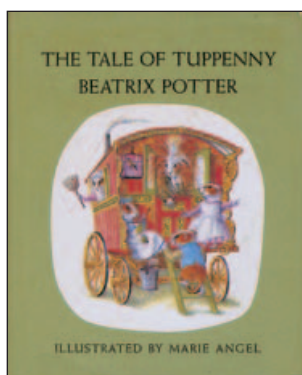


425. **Potter.** *The Tale of Tuppenny* by Beatrix Potter with illustrations by Marie Angel. New York: Frederick Warne & Co., Inc., (1973). Numerically stated first edition. 12mo. Full color pictorial cloth with color illustration on cover; full color pictorial **dust wrapper** of a clean,



bright copy. Forty pages with nineteen full color illustrations by Marie Angel gives us another view of Potter's story that originally appeared as the first chapter in *The Fairy Caravan*. Angel gives us the same delicate lines but a broader and more aggressive palette that breathes a different level of energy into the story of a little guinea-pig. \$100

426. **(Potter Imitation)** *Peter Rabbit* (0401-Childs-Own-Series). Newark: Charles E. Graham & Co., circa 1920. 4to. Full color pictorial covers printed on linenized paper; a clean copy of the book. Six pages within, a full color double page spread at the center and four pages of text with black & white drawings set within the Potter text. This is a different view of the rabbit world than the gentle and understated vision of Potter; here are brash colors with bold settings. Oh, you know what America is like! \$125



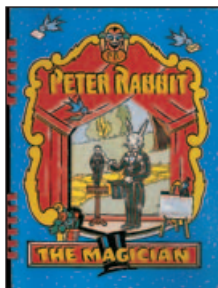
### In Original Box

427. **(Potter Imitation)** *The Tale of Peter Rabbit* (code number 355) by Beatrix Potter edited by Watty Piper. New York: The Platt & Munk Co., Inc., (1928). 8vo. Original edition thus. Red cloth backed color pictorial boards of a bright copy. Full color pictorial box with some rubbing to sides but complete. The pages are illustrated by an unattributed artist after the Potter images and we have a distinctly American view of the classic woodland tales. \$150

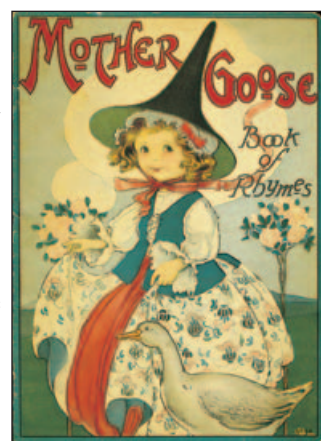


### Magician in Pictorial Box

428. **(Potter Imitation)** *Peter Rabbit The Magician* by Mel Richards. Aurora, Illinois: The Strathmore Company, 1942. First edition. 4to. This is a rather inventive book housed in a color pictorial box. The box is 12½ x 10 x 1 inches and has some wear and rubbing. The book is in lovely condition and has a double spiral binding. There is a group of magic tricks that was housed in a printed envelope; the envelope is present but was torn open at the end to get the tricks to insert them in the book. There are several pages in which the trick item is inserted in a little pocket or holder. The tricks and the magic wand are all present and accounted for! The book is in full color and everything is pretty darn neat! \$400



Full color pictorial stiff paper covers with a little wear along edges. Fourteen pages within, half in full color and half in two-color (black & red) with classic Mother Goose Rhymes and really cute kids to illustrate the verses. This set of images was well received and several different versions were issued around this time. As an interesting aside, Margaret Evans Price was the Price in Fisher Price toys so she understood commercial development as well as artistic presentation. \$150



### Animal Symbolism for Nazi Propaganda in the Netherlands

430. **(Propaganda)** *De Aventuren van Flits, de Herder en Bull, de Dog* (*The adventures of Flash, the Shepherd and Bull, the Dog*) by Marius J. G. Thomassen. Thomassen was responsible for several books leading up to this work in 1943 which marked the end of any works and possibly the end of Thomassen? [den Haag]: Department voor Volksvoorlichting en Kunsten Afdeeling Algemeene Propaganda, [1943]. First edition. 8vo. Color pictorial paper wrappers with some age darkening and dusting throughout the book. There are twelve numbered pages, each with color illustrations for this heavy-handed book for children of the Netherlands to teach them about the war. Each of the principal people is represented by some farmyard animal. The Germans are the German Shepherd; the English the Bulldog; the Russians the Bear; and the Jews the Rat. Everyone did propaganda and this is a striking example of the German view to brain-wash the children of an occupied country. \$675



### The Joy of the End of the War

431. **(Propaganda)** *De Kleine Parade* (*The Little Parade*) by Rein van Looy. Bussum: Het Goede Boek, [1945?]. Oblong, 8vo. Color pictorial stiff card covers and pages; there are eight pages (four leaves) with a stapled spine for this lovely copy of a joyful book. The story follows the celebration by the children of the Netherlands who, upon liberation from the Nazi occupation, get to play with the British and American soldiers who are entering their land. We see children climbing on tanks, visiting troops as they emerge from their tents, etc. After several years of horrible occupation one can barely imagine how great it must have been to be free once again. Rein van Looy (1910–1994) was a successful illustrator and book cover designer of children's books and this was a chance for him to use his skills in a national celebration. He also illustrated a series of books about *Pinkeitje* (by Dick Laan) that was quite successful. \$225



429. **(Price, Margaret Evans)** *Mother Goose Book of Rhymes* (code number 44). Rochester, New York: Stecher Litho. Co., circa 1917. Narrow, 4to.



## A Little Boy Has His Own View of the War

432. (Propaganda) *Avontuur van Keesje Holland* by Piet Broos (1910–1964). [Amsterdam]: n. v. Boekdrukkerij "Helmond," [1945]. First edition. 4to. Full color pictorial card covers with minor handling of a rather nice copy of the book. There are sixteen pages within with color illustrations and text for this tale of a little boy who is trying to recover his scooter while the world is engaged in a world war. The book is in nice condition with minor damp staining in the blank margins of a few pages. He seems to get involved, somehow, with soldiers and war machines from many different countries and even sails under the London Bridge on the Thames. The sight of a German soldier riding off on the scooter is surely something unexpected and striking. Piet Broos was a Dutch artist who wrote and illustrated children's books as well as creating comic strips. He was born in Zvernbergen—I just wanted to include this great word! \$600



(Propaganda) See also items 39–43.

## Provensen Watercolor from Shaker Abecedarius

433. **Provensen, Alice and Martin.** Original pen, ink, and watercolor that appeared as a double page color illustration (for W and X—not surprisingly) in *A Peaceable Kingdom. The Shaker Abecedarius* (New York:



The Viking Press, 1978). The image is painted on board and is about 16 x 19 inches in size and signed and dated in full. This couple worked together for many years and produced a wonderful body of work, including several award winning books. This title was selected as one of the best books of 1978 by the *New York Times*. Their sophisticated-primitive style, which evolved over many years and many books, was very appealing. It is strikingly hard to make pictures look simple yet tell a story with feeling that is memorable and effective; they were successful at this artistic feat. This painting demonstrates well the great success of the style. *The Shaker Abecedarius* was an early *Dr. Seuss* kind of rhyme of nonsense, with the first letter of the first word of each rhyme beginning with the associated letter of the alphabet. A cute variation. \$1,500

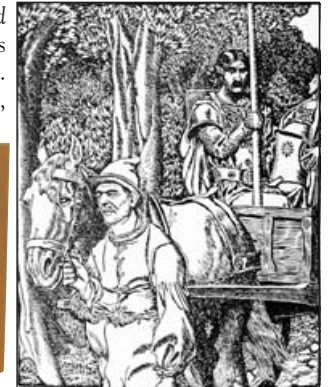
## 2 Howard Pyle 1<sup>st</sup> Editions

434. (Pyle, Howard) *The Story of the Champions of the Round Table*. New York: Charles Scribner's Sons, 1905. First edition. 4to. Brown cloth with red & gold highlights on cover designs of heraldic splendor; a fresh copy of the book. 329 numbered pages with lots of black &



white illustrations, both full page and chapter headings, etc. in Pyle's classic style. This is part of his continuing fascination with the Arthurian legend and the gallant people who carried out the tales. His black & white illustrations are done in the glorious turn-of-the-century style that is appealing and exciting. \$375

435. (Pyle) *The Story of Sir Lancelot and his Companions*. New York: Charles Scribner's Sons, 1907. First edition. 4to. Brown cloth with black, gold, and red decoration on front cover and spine; lettering on spine. A clean, bright copy of this tale of adventure and honor when knights were bold and Arthurian ideas ruled England. 340 numbered pages with lots of black & white illustrations: full page, chapter headings, devices, etc. Pyle was one of the most influential artists of his time and this is a lovely copy of one of his works. \$375



## Delightful English Picture Book

436. (Rabbits) *Mrs. Bunny's Refugee* by Angusine [Jeanne] Macgregor. London: Blackie and Son Limited, circa 1915. 4to. Red cloth backed boards with full color paste label; some shelf wear to an internally clean copy of the book. Twenty-three full page colorplates and drawings on every matching text page. Macgregor did these delightful books with bunnies of great character and appeal. In this case, the story concerns a group of bunnies that rescue a lost little boy who joins them for dinner. Eventually he is returned to his family and all is happy for both families. Macgregor had a long and successful career starting around 1903 and continuing for several decades forward. This is an interesting story set in the early days of the first war and the rabbit finds this lost little boy and has to brave the barrage to protect him and ultimately return him to his Mother. Cute but also shows the British spirit at the time. \$350



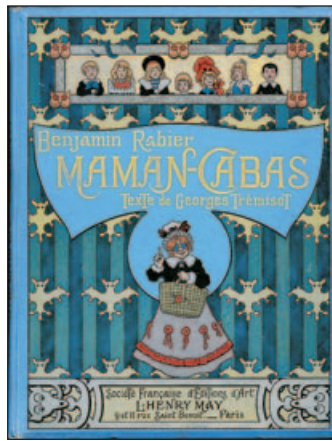
## Wonderful Copy of Rabier Story Book

437. (Rabier, Benjamin) *Maman-Cabas* with text by Georges Trémisot. Paris: Société Française L'Édition D'Art, circa 1905. First edition. Large, 4to. All edges tinted blue. Color pictorial cloth with gold lettering on cover and spine; minor shelf wear of a rather nice copy of the book with a marginal tear in one text page. Six stories in eighty numbered pages for this wonderful and uncommon book. Every page is illustrated, many with full color illustrations, for this collection of imaginative stories. Rabier (1864–1939) was an





accomplished artist famous for his odd animals and crazy antics. His Gédéon was a successful series that first appeared in 1923 and amused generations of children. This book was done early in his career and it concerns *Madam Cabas* (literally *Madame Basket* or *Frail Lady*) who was the oldest lady in the village. It was believed that she was so old she had known the fairies, and was perhaps a fairy herself. The six stories are imaginative and filled with happy animals and perplexed people in Rabier's finest style.



The stories are: *Le Poète et le Gamin* (The Poet and the Kid); *Orgueil puni* (Pride Punished); *La Saule et le Pêcheur* (The Willow and the Fisherman); *Les deux entêtes* (The Stubborn Pair); *Pierre-le-Cruel et Peirre-Bon-Coeur* (Peter the Cruel and Peter Good-Heart); and *Paul-le-Dénicheur* (Paul the Bird-Nester?). A special book by a special artist with some good stories indeed. \$1,000

### Signed Limited Undine in Leather Binding

438. (Rackham, Arthur) *Undine* by de la Motte Fouqué, adapted from the German by W. L. Courtney. London: William Heinemann, 1909.

**Signed, limited edition of 1,000 copies.** 4to. TEG. The book has been rebound with red leather backed and corners and red cloth front and back. The spine has raised bands and gold lettering and printer's devices between the bands. Internally, the book is fresh and clean. Fifteen mounted color plates plus thirty drawings in black & white. *Undine* is the story of a water-sprite who was adopted by an old fisherman and his wife. A knight appears, falls in love with *Undine*, and she gains a human soul through the subsequent marriage. Then, he falls in love with the long-lost daughter of the fisherman couple and it gets really complicated. This is a great story which has many versions throughout different cultures and Rackham gives this water-sprite a wonderful persona, simultaneously wicked and innocent. I think he liked these stories with grand themes and complex relationships. \$975



439. (Rackham) *Snickerty Nick* by Julia Ellsworth Ford with rhymes by Witter Bynner. New York: Moffat, Yard, & Co., 1919. First edition (there was no English edition and no limited edition). 4to. Blue cloth with dark blue lettering and decorations on cover; lettering on spine of this bright, lovely copy of the book. Full color pictorial **dust wrapper** with some soiling and wear (including closed tears and pieces missing from the edges of the wrapper). There is an advertisement for the music from *Snickerty Nick* laid into the volume. Seventy-eight numbered pages with three full page color plates and lots of line drawings by Rackham for this amusing play for children.



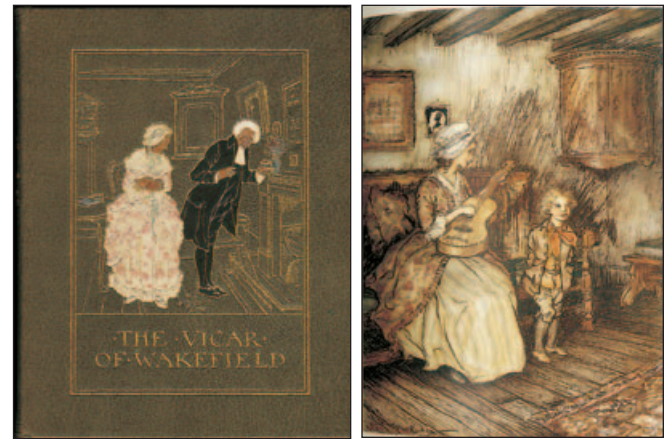
We have lots of giants and dwarves; perfect for Rackham's pen. By the way, Julia Ellsworth Ford was quite a woman. She was a wealthy socialite who treasured her friendships with important people; these friends included Kahlil Gibran, Irish poet and playwright William Butler Yeats, and American dancer Isadora Duncan. Ah, those were the days. \$650

440. (Rackham) *The Sleeping Beauty* told by C. S. Evans. London: William Heinemann, [1920]. First edition. 4to. Top edge tinted. Orange cloth backed color pictorial boards with some minor shelf wear along lower edge. Printed **dust wrapper** with silhouette design and lettering on cover and spine; some chipping at head and foot of spine of wrapper. One mounted full color plate and many black & white silhouettes throughout the book, a few of which have rose color added for highlights. Rackham shows the traditional story in a very different light; the result is striking and memorable. \$650



### Publisher's Leather Binding with Decorative Inlay

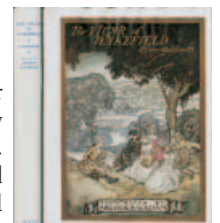
441. (Rackham) *The Vicar of Wakefield* by Oliver Goldsmith. London: George G. Harrap & Company Limited, (1929). First edition. 4to.



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. \$1,200

### In Original Dust Wrapper and Box

442. (Rackham) *The Vicar of Wakefield* by Oliver Goldsmith. Philadelphia: David McKay Company, [1929]. First American edition. 4to. TEG. Dark blue cloth with gold lettering and vignette on cover and lettering on spine; full





color pictorial **dust wrapper** of an as new copy of the book. The book is housed in full color **pictorial cardboard box which has glassine** laid into the box to receive the book. Nothing appears to have been used until I picked it up. 231 numbered pages with twelve full page color plates and lots of black & white drawings. A gentle and elegant presentation by Rackham of a very different time in the world. \$550



## Nothing Fishy About This Copy

443. (Rackham) *The Compleat Angler* by Izaak Walton. Philadelphia: David McKay Co., [1931]. First American edition. TEG. Blue cloth with gold stamped decorations and lettering that are bright and fresh; this copy has not been handled. The full color pictorial **dust wrapper** is equally fresh. The book is in a **publisher's box** that has a full color pictorial box top and a **glassine wrap** laid into the box. Overall, this is a smashing copy of the book. To finish the package, there is a full color brochure for this book also laid into the box so we get the product as well as the promotional booklet from the time. Twelve full page color plates plus black & white drawings within 224 numbered pages of text. When I was a kid, my Grandfather gave me a copy of *Compleat Angler* and I treasured it but can you imagine if it had been this luscious illustrated edition; I might still be fishing? \$750

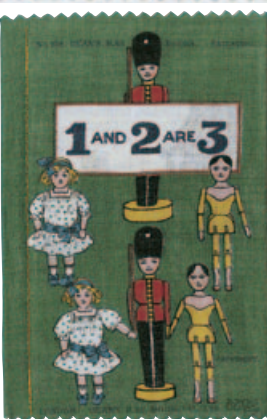


Rae, John. See item 568.

444. (Rag Book) *1 2 3 4* (Dean's Rag Books No. 95) by Gladys Hall. London: Dean's Rag Book Co., Ltd., 1909–1914. Oblong, 12mo. Full color pictorial cloth with Pinking Shears edges. The book is in fresh, as new condition and also has a single sheet brochure for other Rag Books laid into the volume. It offers ten pages within, each showing the progression of counting along with an illustration of the concept. It also has a string of beads at the bottom of each page that follows the same progression. Gladys Hall was a highly successful illustrator with many books and projects to her credit and we see here that Dean was able to hire the best artists for their rag books. \$300



445. (Rag Book) *1 and 2 are 3* (No. 198 Dean's Rag Books) by Ethel Talbot with illustrations by Mittie Mildred Morris. London: Dean's Rag Book Co., Ltd., [1916–1919]. 12mo. A fresh, clean copy of the book with pinking shears edges.

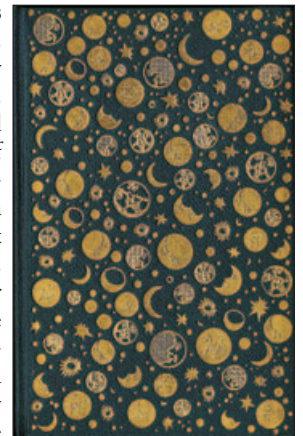


Color pictorial cloth covers and pages for this arithmetic delight for little children. There are eight pages within and each pair of pages has an additional narrow page bound in that provides a tutorial illustration of the arithmetic fact being shown. As you turn over this narrow page (in cloth of course) you get the answer both in words and in pictures. This was long before automated devices and yet you had a nice teaching machine that was fun to look at as well. \$350

(Rag Book) See also items 22 and 365.

## Signed Limited Edition of Many Moons

446. (Reed, Philip) *Many Moons* by James Thurber. Saint Joseph, Michigan: A. M. & R. W. Roe, 1958. Signed (by Reed), limited edition of 250 copies. 8vo. Bound in midnight blue textured leather with elaborate gold stamping of the many moons—a magnificent binding. The bound book is laid into a **publisher's decorated clamshell box** with a gold moon on the front cover. This copy was presented to Hatcher for his special contributions to the University of Michigan. This charming story is illustrated throughout with hand-colored wood engravings by Philip Reed. The whimsy of the Thurber characters is enhanced by Reed's wry characters to make an overall enjoyable and attractive volume. \$400

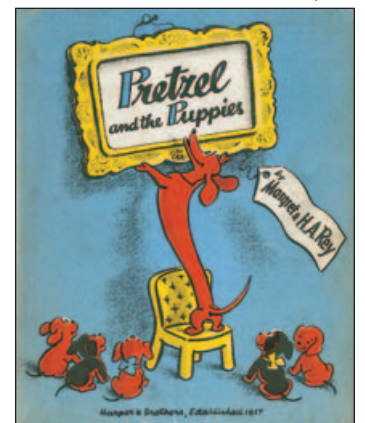
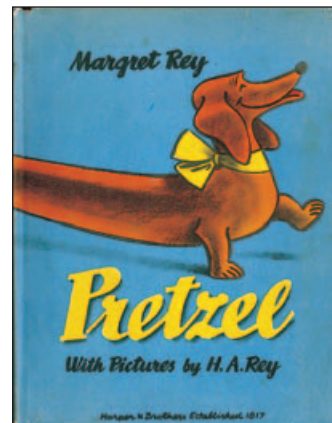


447. (Reed) *The 7 Voyages of Sinbad the Sailor*. New York: Atheneum, 1962. Signed edition. 8vo. Leather backed color decorated boards with gold lettering on spine. Fifty-seven numbered pages with a lovely series of full color woodcuts that were done by Reed (the images are the same as the 1939 edition) in this **signed edition** which is **housed in a publisher's box**. The box has a full color pictorial paste label on top cover and gold lettering on spine. There is a delicacy and artistic style about Reed's illustrations that provide us with a quite special view of these classic stories. \$300



## 2 Pretzels in Dust Wrappers

448. Rey, H. A. *Pretzel* by Margaret Rey. New York: Harper & Brothers, (1944). Stated first edition. 4to. Red cloth with black lettering and vignette on front cover; full color pictorial **dust wrapper** with some edge rubbing and wear. A nice copy of the book and minor wear to the wrapper. Every page has delightful color illustrations to accompany the few lines of text for this gentle story about a very long dachshund. He had a hard time convincing the lovely *Greta* that he was worth a serious look but eventually he won and five little dachshunds were the result. \$485





449. (Rey) *Pretzel and the Puppies* by Margret Rey. [New York]: Harper & Brothers, (1946). Stated first edition. 4to. Blue cloth backed full color boards with a hint of shelf wear. Full color pictorial **dust wrapper** with some light chipping at ends of spine and corners. A cute book about the world's longest dachshund and the five little puppies. Every page has full color illustrations in that impish style of Rey who gave us, by George, wonderful stuff. \$485

450. (Robinson, Charles) *Prince Babillon or the Little White Rabbit* by Nella. New York: Mitchell Kennerley, circa 1910. First American edition. 8vo.

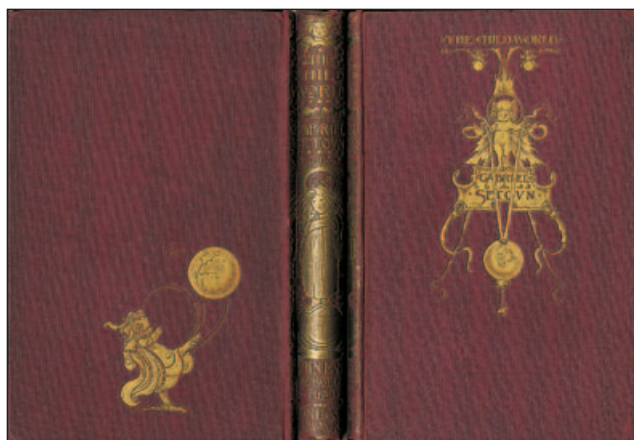
Light grey pictorial cloth with gold, green, and red decorations on cover and spine. The cloth is



clean and the book is slightly cocked. 135 numbered pages (counting illustrations pages at the end of the book) with lots of illustrations. There are six full page two-color plates, plus a highly decorated title page, each of which has a grand Kelmscott-Morris style border design. Plus, there are lots of one and two-color drawings and vignettes throughout the book. A marvelous offering. The precise edition and date is hard to determine. There was an edition published by T. Sealey Clark & Co., 1907-1908. This book uses the British printed sheets but with an American publisher. The Library of Congress does not list this publication and OCLC lists this New York edition as 1910. In any event, a really attractive and appealing book with some of Charles Robinson's fine work. \$375

### Lovely Copy of Child World

451. (Robinson) *The Child World* by Gabriel Setov. London: John Lane, The Bodley Head, 1896. First edition. 12mo. AEG. Red-maroon



cloth with gold stamping and decoration to make a highly attractive volume. A clean copy of the book with some foxing to the tissue guard at the frontis. 171 numbered pages plus twelve numbered pages of ads for other books issued by Lane at the time. The book consists of a collection of poetry which is profusely illustrated and decorated by Robinson in black & white, both full page and lovely vignettes and small pieces scattered throughout the verses. Charles Robinson was under-appreciated and this is an example of his early style with delicate lines and art nouveau presentation. \$285

### Four Gardens in Dust Wrapper

452. (Robinson) *The Four Gardens* by Handasyde. Philadelphia: J. B. Lippincott Co., 1912. First American edition. 8vo. Top edge tinted.

Lavender cloth with elaborate gold decorations and lettering on cover and spine. A lovely copy of the book with a slight bump to one corner. Plus, we have the color printed **dust wrapper** with some edge wear and a few chips along upper edge. There are 161 numbered pages with eight full page color plates plus numerous black & white drawings showing Robinson with his delicate and gentle hand; it

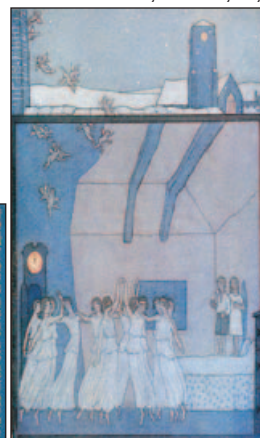


seems perfect for these lovely gardens in which nothing ever goes wrong and all is peaceful. The plates have tissue guards and are fresh and wonderful. Charles Robinson did many things well but he was especially skilled at capturing the character and charm of English gardens. This book is especially nice in its original wrapper. \$475

### In Original Box

453. (Robinson, F. Cayley) *The Blue Bird: A Fairy Play* in six acts by Maurice Maeterlinck with illustrations in colour by F. Cayley Robinson. New York: Dodd, Mead and Company, 1911. First American edition.

4to. TEG. Blue cloth with elaborate gold lettering on cover and spine; a bright, clean copy with one tiny spot on front cover that you will not find without a hunt. Cardboard **publisher's box** with text and decorative blue border and vignette on the box top. The box top is browned, has a Christmas label which a happy child affixed, and part of one side of the box is



missing. The book offers 211 numbered pages with twenty-five mounted color plates that make this a lavish and attractive presentation of these fanciful and imaginative fairy tales. Frederick Cayley Robinson (1862-1927) was a highly regarded and widely traveled artist. I like best that he lived on a yacht painting realistic sea paintings from 1888-1890. Now, is that a struggling artist or what? \$400

454. (Robinson, W. Heath) *The*

*Adventures of Don Quixote of La Mancha* by Miguel De Cervantes. London: J. M. Dent & Co., 1902. First edition thus [Beare 23]. TEG. Thick, 8vo. Grey cloth with black & yellow illustrations on all three surfaces; some light dusting of a nice copy of the book. There is a little foxing on preliminaries. 531 numbered pages with forty-three full page black & white illustrations by Robinson. A great story and Robinson clearly enjoyed working with these classical tales of battles against windmills and other impediments. \$300





## Signed, Limited Edition Heath Robinson

455. (Robinson) *Twelfth-Night* by Wm. Shakespeare. London: Hodder & Stoughton, [1908]. Signed, limited edition of 350 copies (out of sequence with copy number 0000). Beare 57b. Large, 4to. TEG. White vellum with gold stamping and decoration. Slight dusting, ties replaced, and slight bowing to front cover; overall, quite a nice copy. Forty full page mounted color plates with tissue guards. Geoffrey Beare observes that Robinson chose to illustrate the passages that appealed to him and also provide an opportunity to experiment, especially with the effects of light so we get a highly personal and quite inventive set of images. I have always liked to play with the effects of light being filtered through unexpected places and this book shows what a real artist can do with such raw materials. W. Heath Robinson had several styles and he was master of all. A nice example of his work. \$2,000

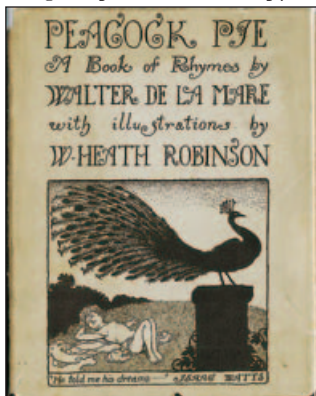


456. (Robinson) *Tales from Shakespeare* by Charles Lamb. New York: Frederick A. Stokes Company, [1909]. 8vo. TEG. Red morocco grained cloth with gold lettering and decorations from the book on both cover and spine. A quite nice copy of the book with a bookplate on the front paste down and presentation on blank verso of frontis. 296 numbered pages with full color frontis and fifteen full page black & white plates. The frontis was changed in this 1909 edition for Alexander Gardner, Paisley from a *Macbeth* image to a full color *Midsummer* image. (See Beare 29b.) The *Preface* is amusing since it describes the care that was taken to remove words which Shakespeare used if they have fallen out of usage so that youngsters can read the material. Surely we would not want the little dears to have to run to a dictionary! \$300



## In Dust Wrapper

457. (Robinson) *Peacock Pie - A Book of Rhymes* by Walter de la Mare. London: Constable & Co Ltd., [1916]. First edition [Beare 89]. 8vo. Dark green cloth with elaborate gold stamping plus an ivory and gold block decoration on front cover; gold lettering on spine of a clean copy of the book. Off-white dust wrapper with lettering and illustration on front cover. There is some soiling and edge chipping to the wrapper. There are 179 numbered pages with colored



frontis, pictorial title page, twenty-five full page black & white drawings, and sixty-one smaller drawings. Plus, this first edition has the pictorial endpapers for an overall ambitious offering. A well-received set of poems with Robinson's unique interpretation. \$500

458. (Rojankovsky, F.) *Quipic le hérisson (The hedgehog)* (Albums du Père Castor) by Lida. Paris: Flammarion, 1937. First edition. Oblong, 4to. Full color pictorial stiff paper covers. Every page is illustrated, most in color, for this gentle story that shows Rojankovsky's appreciation and empathy for the natural world. The *Père Castor* book invented an entirely new approach and style of children's book; Rojankovsky was one of the stars of their artists and this is a fine example of the approach. \$225



459. (Roscoe, William) *The Butterfly's Ball (Joyful Tales)* [by William Roscoe]. New York: McLoughlin Bro's., 1891. 8vo. Full color pictorial paper wrappers with slight wear to spine (and a minor split) of an otherwise bright, fresh copy of the book. There are ten pages within (counting inside covers) with a full color illustration behind the text on all interior pages. This is a new set of images of the classic Roscoe verses and they give such a different feeling to the earlier view of the creatures of the forest floor. \$275



## 5 Knebel 1<sup>st</sup> Editions—3 by Mitrokhin

460. (Russian) *Malenkiy Muk (Little Muk)* by V. Gayfb with illustrations by Dmitrii Isidorovich Mitrokhin. Moscow: Knebel, 1912. First edition. 4to. Color pictorial stiff paper covers with minor overall wear. Ten pages within (including inside covers), eight with outstanding color pictures. This entire book is done in the Bilibin style both in presentation and feeling. This book is in the classic style of old Russia and middle Eastern influences before the world changed and the modern folks changed the imagery. Mitrokhin (1883–1973) was a highly accomplished artist and designer who grew up in the south of Russia in Yeisk. Before his art studies he spent considerable time in Paris. He returned to St. Petersburg where he joined the *Mir Iskusstva (World of Art)* and did a lot of work with Knebel publications. He also did a lot of wood block and linoleum cut work whose influence shows in this book. Ultimately he became a professor of graphics and like so many of these artists managed to lead a long life despite the oppressive regime. \$800



461. (Russian) *Barzha (A Barge)* by R[ichard]. Gustafson (1840–1918) illustrated by Dimitry Mitrokhin. Moscow: I. N. Knebel, (1913). First edition. 4to. Color pictorial stiff paper covers with slight handling of



an otherwise quite clean copy of the book. There are ten illustrated pages within (counting inside covers) for this typical set of Mitrokhin images with middle eastern, Indian, and here we also get to go to the South Pole and view some penguins. Great stuff which is both decorative and illustrative for this grand tale. \$900



was a giant among Russian artists of his time and he appeared in many exhibitions and shows. He was an active teacher and citizen of the world. He ultimately ended up as a US citizen where his last work was done and he even did some work on Russian art for the Library of Congress. A brilliant book which is unusual with its hard cover binding since most subsequent volumes were done in paper covers. Grzhebin was a private publishing house founded in 1906 that continued to issue some books through the 1920's. Quite a combination with a fine artist retelling an Andersen tale in the early years following the revolution. \$800



462. (Russian) *Sporb (Dispute)* by M. I. Lermontov with illustrations by Dimitri I. Mitrokhin. Moscow: I. N. Knebel, [1913]. 4to. Color pictorial stiff paper covers with slight handling of a rather clean copy of the book.



There are ten full color illustrated pages within (counting inside covers). Lermontov was a major Russian poet, next to Pushkin, who worked in the middle 1800's and left these grand tales for future Russians to enjoy and illustrate. He was an angry young man, in the Russian military, who died at the age of 27 from injuries received in a duel. This was indeed a romantic. This book follows battles of a brave (?) army officer throughout the middle east (based on the pictures, I did not read the entire book in Russian—sorry). \$900

### Stunning Lebedev 1<sup>st</sup> Edition Hunting Book

465. (Russian) *Okhota (Hunting)* by V. V. Lebedev. Moscow: Raduga, 1925. First edition. 4to. Color pictorial paper covers with some light



toning of an overall very nice copy of the book. There are twelve pages of illustration without any text, that follow a series of hunts throughout the Eastern hemisphere. We have Siberian Eskimo fellows, African natives, Aboriginal men, etc.. The last page has a list of the twelve scenes, in Russian, that I leave as a pleasurable exercise to the reader of the book. Lebedev was a great artist and this was done at the height of his powers and the end result is stunning. \$3,500

### There Was No One Quite Like Lebedev

466. (Russian) *Verkhom (Horseback)* illustrated by Vladimir Lebedev (see Dictionnaire, page 153). [Leningrad]: Tosudarsmbennoe



Tszdameevmvo, [1928]. First edition. Oblong, 4to. Yellow paper covers with a bit of edge wear to front cover; else a clean copy of the book. This is quite a work with images of bears and other creatures riding

### Charles Perrault As Seen in Russian

463. (Russian) *Sinyaya Boroda (Blue Beard)* from a story by Charles Perrault illustrated by R. O'Konnellv. Moscow: Knebel, 1914. First edition (the art is dated 1911 but the book is dated 1914). 4to. Full color pictorial stiff paper covers with slight handling of an otherwise clean copy of the book. There are ten pages within (counting inside covers), each with full color illustrations. This is the story of how *Bluebeard* gave his new wife the proverbial keys to the castle and what happens next; not good for the wife. \$900



### Andersen Swineherd by Dobuzhinsky

464. (Russian) *Svinopas (The Swineherd)* by H. C. Andersen with illustrations by Mstislav Valerianovich Dobuzhinsky. [Berlin] [Moscow]: Z. I. Grzhebin, 1922. First edition. 4to. Limp boards with silver lettering and decorations on front and rear covers. There are fourteen numbered pages with full color illustrations on each page. Dobuzhinsky





horseback in a circus setting. There are eight pages within, each offering classic Lebedev illustrations for this imaginative presentation of various circus horseback events. A wonderful work of an uncommon title. \$2,800

467. (Russian) *Kto Skoryee (who would rather)* by V. Gavriko and Kartinki I. Frantsuza. Moscow: GIZ, 1926. First edition. 8vo. Color pictorial paper covers with some light handling. Sixteen numbered pages, each with color illustrations, each showing some mechanical contrivance, such as airplane, elevator, motor boat, etc. The Russians of this period were utterly captivated by mechanical devices and this book is a fine example of things to teach their children about the new world. \$800



## Raduga Graphical Delights

468. (Russian) *Domok (The Small House and other folk poetry)* by Kornei Chukovsky with illustrations by S. Checkonin. Moscow: Raduga, [1927]. First edition. Oblong, 16mo. Full color pictorial paper covers of a bright copy with a tiny corner clip to the top front corner. Ten pages within (including inside of covers), each with bold color illustrations. This story features the animals of the farmyard but with such style and panache (but not in the usual anthropomorphic style with clothing, etc.) that it is really fun. These flowers and animals have transcended their form and become graphic elements; extremely well done. \$950



[1927]. First edition. Oblong, 16mo. Full color pictorial paper covers of a bright copy with a tiny corner clip to the top front corner. Ten pages within (including inside of covers), each with bold color illustrations. This story features the animals of the farmyard but with such style and panache (but not in the usual anthropomorphic style with clothing, etc.) that it is really fun. These flowers and animals have transcended their form and become graphic elements; extremely well done. \$950

469. (Russian) *Pryatki (Hiding or camouflage)* by V. Biyanki with illustrations by Nina Kogan. [Moscow]: OGIZ, 1931. First edition. 12mo. Full color pictorial paper covers with some wear along upper spine; internally clean copy of the book. Nine full color pages within (counting inside rear cover). Each page has an illustration and some lines of text at the bottom of the page. I believe this book is showing us various forms of natural hiding by blending into the environment. I wonder if this is a recipe for staying safe in the Russian world of the time?

Kogan was an important Jewish artist who was a student of Kazimir Malevich. She was an important artist who developed exhibitions, worked in teaching others, and became one of the most passionate artists about Suprematism, which—as we all know—was an art movement that focused on the geometric forms as their basis, especially the circle and square. This book has neither circles nor squares but it does have some interesting examples of animals hidden from view by their background settings. \$900



## Great Beyond a Shadow of a Doubt

470. (Russian) *Skazka o Teyha (Story of the Shadows)* by V[iktor] Borisovich Shklovsky with illustrations by Tatiana A. Lebedeva. Moscow: OGIZ, 1931. First edition. 12mo. See *Dictionnaire* page 167. There are ten pages within (counting inside covers), each with color illustrations and grey images for the nighttime of this story. An interesting and creative approach to story telling: a bastard dog amuses himself by chasing his shadow. He eventually chases the shadows of a horse and I am sure this is a giant metaphor but it eludes me at the moment. Lebedeva was a highly successful artist and painter whose most famous work was done in 1929 (*Na Yokore*). She was also represented in the first touring exhibition of painting and graphics which opened in Moscow in 1929. In short, quite an accomplished artist who has given an interesting view of this story. \$950



## Ukrainian View of Defending the Sea Borders Against Nazi Germany

471. (Russian) *Ha Storozhi Morsbkizh (Defending the Sea Borders of the USSR)* by A. Patyak with illustrations by G. Martyniak. Probable first edition. No Information: Molodoy Bolshevik, circa 1930's. (This goes



to the edge of my knowledge, the phrase means *Young Bolshevik*, and I think they also did a magazine that was strongly political and anti-religion? First edition. Oblong, 8vo. Color pictorial paper covers with light handling of a nice copy of the book. Just to keep the world challenging, this book is Ukrainian, which provides yet another challenge. There are eight leaves, each with color illustration along with text that offers this view of a maritime battle between Russian and German warships. What is interesting in terms of dating this book is that the Russian ships feature a flag (*Jack and Fortress Flag of Naval Fortresses*) whereas the German ships show a Swastika. Now, this Russian flag was



in effect until 1932 and the *Swastika* came into use in 1933, so there is an overlap of one year. The pictures are amazing in that they show these complex battles with ships, submarines, airplanes, aircraft carriers, mines, etc. Clearly the upcoming war was on their minds, probably more so than the European diplomats who were after *Peace in Our Time*. There is another interesting thing about this book: the front features the letters CPCP rather than CCCP. \$1,500



## Wonderful Graphical Images of Bears

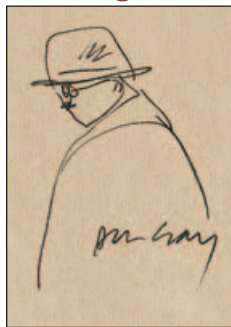
472. (Russian) *Kak ot myeda I medvedye zuby nachali boletv* (Like Honey from a Bear) by Boris Kornilov with illustrations by K. Romocha. [Moscow]:



IGIZ, 1935. First edition. 4to. Color pictorial paper covers with sixteen numbered pages (counting covers). This is a classic view of the Russian Bear who even brushes his teeth before going to sleep. I am sure there is a metaphor in here but it eludes me at the moment. \$800

## Caldecott Winner Signed With Drawing

473. 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



## 2 Watercolors for Schermelé Three Bears

474. Schermelé, Willy. We offer an original watercolor that was done for *Goldilocks and The Three Bears*. (London: Juvenile Productions Ltd., 1951). The watercolor is done on watercolor paper. The image is 8 x 7 inches and appears as a full page illustration to accompany Billy's chair was on the floor, one leg broken. Billy burst into a flood of tears. \$600



475. Schermelé. We offer an original watercolor that was done for *Goldilocks and The Three Bears*. (London: Juvenile Productions Ltd., 1951). The watercolor is done on watercolor paper. The image is about 6 x 5 inches and appears as the illustration on the title page of the book. Some of the printed text for the title page is included with the image. \$350



## 4 Watercolors for Schermelé Alice in Wonderland

476. 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 8½ inches) and accompanies *Down, down, down. Would the fall never come to an end? And because she had nothing else to do, she started talk-*





ing,... This clearly shows that the fall, while unexpected, was really not so bad after all. \$900

477. **Schermelé.** We offer an original watercolor that was used as a half page full color illustration in *Alice in Wonderland* (London: Juvenile Productions Ltd., circa 1952). The watercolor is done on card (about 9 x 6 inches) and accompanies ...Alice stood up, for she had never seen a rabbit with either a waistcoat-pocket or a watch to take out of it and burning with curiosity she ran across the field after it, and fortunately was just in time to see it pop down a rabbit-hole under the hedge. And so the story begins! The drawing is on a full size piece of card with type-set text from the story on the page. \$475



478. **Schermelé.** We offer an original watercolor that was used as a half page full color illustration in *Alice in Wonderland* (London: Juvenile Productions Ltd., circa 1952). The watercolor is done on card (about 6 x 7 inches) and accompanies After a time she heard a little pattering of feet in the distance. It was the White Rabbit returning, with a pair of white kid gloves and a large fan. The drawing is on a full size piece of card with type-set text from the story on the page. \$250



479. **Schermelé.** We offer an original watercolor that was used as a full color illustration in *Alice in Wonderland* (London: Juvenile Productions Ltd., circa 1952). The watercolor is done on card (4½ x 4½ inches) and accompanies The first witness was the Hatter. He came in with a teacup in one hand and a piece of bread and butter in the other. You know, no matter how silly the court seems in the story, the real world is far more silly! The drawing is on a full size piece of card with type-set text from the story on the page. \$275



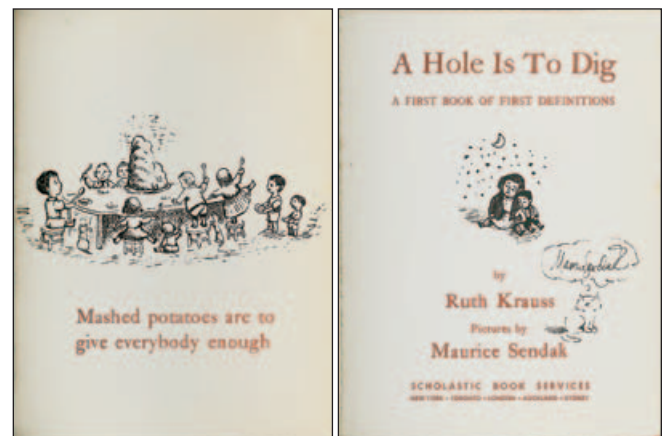
## Sendak's Early Artistic Style

480. **(Sendak, Maurice)** *Maggie Rose: Her Birthday Christmas* by Ruth Sawyer. New York: Harper & Brothers, 1952. Stated first edition. 12mo. Rose cloth with black lettering of a fresh copy of the book. Color pictorial **dust wrapper** with a few marginal tears and a little shelf wear of overall a nice copy of the book. 151 numbered pages and since this is very early Sendak, he gets but one sentence on the dust wrapper to tell that he did twenty-six black & white drawings. The illustrations are line drawings and they show an early, but emerging, Sendak style. \$575



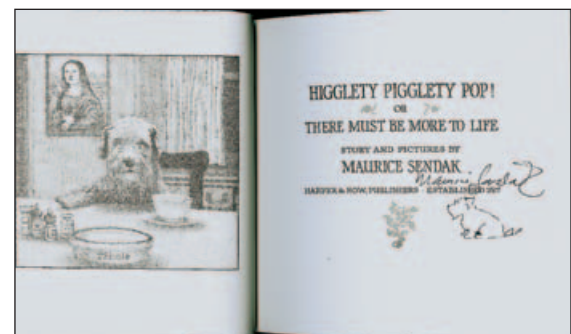
## 2 Volumes Signed with a Sketch

481. **(Sendak)** *A Hole is to Dig. A first Book of First Definitions* by Ruth Krauss. New York: Scholastic Book Service, (1969). First Scholastic Printing.



(The book was originally issued in 1952 and this Scholastic Book Service edition was reissued in paper format.) 12mo. Illustrated paper wrappers of an as new copy. Every page has charming black & white drawings to picture the text, e. g. *toes are to wiggle*. This copy has a **full signature by Sendak and sketch on the title page that shows a pussy cat with a cartoon style balloon containing the signature.** \$385

482. **Sendak.** *Higglety Pigglety Pop! or There Must Be More To Life.* New York, (1979). First paperback edition (the hardback edition was issued in



1967). Square, 8vo. Illustrated paper wrappers with light spine fading; otherwise as new. There is a **signature and nice drawing by Sendak** on the title page. The text and illustrations show a mature Sendak with fully executed black & white images and text containing philosophical musing couched in a children's story (or so it seems to me as I sit here looking at the book). \$350

## Signed, Limited Edition Vixen

483. **(Sendak)** *The Cunning Little Vixen* by Rudolf Tesnohlídek. New York: Farrar, Straus & Giroux, (1985). 4to. First edition sheets. **Signed, lim-**



ited edition of 250 copies. As new in original box. Pictorial paste label on textured green cloth cover.

The book is the story on which the Leos Janacek

opera was based. Numerous full-color illustrations, both full page and as chapter heads. As the years of his career passed, Sendak became increasingly interested in the production of opera and this is a fine example of his artistic efforts. \$200



copies in a special binding and slipcase. Extreme oblong, 8vo. Blue cloth with color paste label; blue cloth slipcase with silver vignettes on front cover. As new copy of the book in its original mailing box. The book was originally issued in 1955 with black & white drawings and this is the first edition to have color pictures. Nicely executed and presented. \$250

### Caldecott Honor Book—Signed

487. **Seuss, Dr.** *Bartholomew and the Oobleck*. New York: Random House, (1949). First edition. Large, 4to. Color pictorial boards with edge rubbing; color pictorial dust wrapper with wear and some tears and folds along the edges and spine. This copy is made quite special by a signed presentation by Seuss on the front free endpaper. The book is fully illustrated, both in two-color (green & black) and black & white in his unique style. The story follows the adventures of Bartholomew who has to come up with a fifth something to come down from the sky. And, it was green, sticky Oobleck and there were many problems that followed. By the way, this title was a 1950 Caldecott Honor Book. \$4,000

To Cherie  
from Dr. Seuss



the story follows the adventures of Bartholomew who has to come up with a fifth something to come down from the sky. And, it was green, sticky Oobleck and there were many problems that followed. By the way, this title was a 1950 Caldecott Honor Book. \$4,000

### Signed in Full

484. **(Sendak)** *Posters* by Maurice Sendak. New York: Harmony Press, (1986). Stated first edition. Large, 4to. Blue-grey cloth with gold lettering on spine and gold facsimile of Sendak's signature on the front cover. Full color pictorial dust wrapper of an as new copy of the book. This copy is signed in full by Sendak on the title page. The book offers a nice assemblage of full page full color illustrations of twenty-four of the more famous and widely known of his posters. The printing and presentation are quite well done. \$250



### As New Signed, Limited in Original Box

485. **Sendak.** *Caldecott & Co., notes on books & pictures*. New York: Michael di Capua Books-Farrar, Straus and Giroux. 1988. Signed, limited edition of 250 copies. 8vo. Black cloth with gold vignette on front cover and gold lettering on spine. Pictorial cardboard sleeve. Lastly, the book has its original cardboard mailing box. This book is as new. 214 numbered pages with a few Sendak vignettes and drawings within the book as well as pictures taken from the books which he discusses. This is a collection of articles in which Sendak discusses his feelings and interpretations of some of the significant people in the children's book history and world. \$200



### Limited to 250 Copies—Signed

486. **(Sendak)** *What Can You Do With A Shoe?* by Beatrice Schenk de Regniers. New York: Margaret K. McElderry Books, (1997). Signed, limited edition of 250



### Scarce Advertising Booklets

488. **Seuss.** We offer a pair of wonderful booklets illustrated by Dr. Seuss for an advertising campaign. The two booklets are: *Secrets of the Deep or the Perfect Yachtsman* by old Captain Taylor. 1935; and *Secrets of the Deep; Vol. II* by Old Captain Taylor with aquatints by Dr. Seuss. 1936. Both [Published by the Makers and Marketers of Essomarine oils & greases]. 8vo. Color pictorial paper covers; Volume I has slight browning to edges of a rather clean, bright copy; Volume II has some light wear along spine. Each with thirty-four numbered pages of delightful tongue-in-cheek illustrations and text addressing issues of sailing a ship. Seuss understood advertising really well and this is a fine example of the blend between artistic and commercial genius. These two books are uncommon and it is particularly nice to find them together like this. The pair: \$1,000





489. **Seuss.** *Yertle the Turtle and Other Stories*. New York: Random House, (1958). First edition. 4to. Color pictorial boards with slight shelf wear at ends of spine; color pictorial **dust wrapper** with some wear. Internally quite a nice copy with an inscription from a former owner on a blank



preliminary page. These three fables first appeared in *Redbook Magazine* and were collected here to be issued for the first time in book form. So, we have *Yertle the Turtle*; *Gertrude McFuzz*; and *The Big Brag*, each illustrated with Seuss' incomparable whimsy and brilliance. The final blow to the great braggart is the worm jumping in the hole and getting back to work. There was no one like Seuss! \$500

490. **Seuss.** *Dr. Seuss's ABC*. New York: Beginner Books (A Division of Random House, Inc.), 1963. First edition. 4to. Full color pictorial



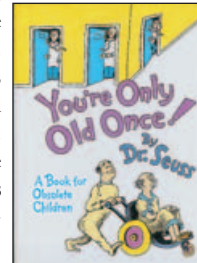
boards of a clean copy with slight shelf wear and a few child's marks on the blank verso of the title page. Full color pictorial **dust wrapper** with a few closed marginal tears and a hint of soiling but overall, really quite nice. Sixty-three numbered pages of uniquely Seuss nonsense and alphabetical wonderfulness. Kim and I read this book until we could both recite most of the letters and what began with what. Great stuff for a youngster learning their alphabet. \$650

491. **Seuss.** *Hunches in Bunches*. New York: Random House, (1982). First printing. 4to. Full color pictorial boards of a lovely copy of an admirable book with playful ideas and language. This book offers colorful renditions of a variety of hunches; one of my favorites is the *Munch Hunch* that leads to the kitchen with half a dozen hot dogs. Now, that is indeed a substantial hunch! \$200



## Signed 1<sup>st</sup> of Only Old Once in Dust Wrapper

492. **Seuss.** *You're Only Old Once!* New York: Random House, (1986). Numerically stated first edition. Tan cloth backed green boards with blind stamped *Dr. Seuss* on cover and bright green lettering on spine. Color pictorial **dust wrapper** of an as new copy that is signed by *Dr. Seuss* on the page opposite the title page. There is a *Seuss* bookmark laid into the book. There is a nice story here! 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, although not quite 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

493. (**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 overall wear. 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



494. (**Shapebook**) *Bo-Peep and Little Boy-Blue* by Lizzie Mack (also well known as Lizzie Lawson). New York:



McLoughlin Bros., circa 1894. 4to. Full color pictorial stiff paper covers with chipping to spine and some overall wear. The book is cut around a scalloped shape rather than a particular shapebook to give it interest and show off what the publishers could do. Every page is illustrated, four full page color chromolithographs, for this attractive combination of two traditional nursery stories. \$175

495. (**Shapebook**) *Like Grandmamma*. Buffalo: Koerner & Hayes, 1895. Oblong 4to shapebook bound on the one straight side. Full color pictorial board covers with slight edge rubbing; the book has been resewn. There are six leaves within, each with text and illustrations on both sides as well as the inside covers. There are sepia toned pictures





plus full color illustrations, two are full page full color for this rather ambitious book that has lots of text as well as wonderful pictures in the form of an elaborate shapebook. A few of the verses are signed but mostly we have charming words from a bye-gone time. \$300

## 12 Grand Little Books in Original Publisher's Box

496. (Shapebook) *Tom Thumb Library Comprising Twelve Toybooks* (No. 892 Series II). London: Raphael Tuck & Sons, circa 1895. This is a boxed set of little toybooks, approximately 6 inches high, all housed within a publisher's box. The box has a printed top; it has wear and has been taped. However, the box is complete. The twelve book titles are: *Firm Friends*; *Little Red Riding Hood*; *Curly Locks and Pretty Frocks*; *The Ark & The Animals*; *Cradle Days* (covers detached); *Through the Fields*; *Trust and True*; *The Rabbit's Party*; *Little Miss Mistletoe*; *Ride a Cock-Horse*; *The Adventures of a Mail Cart*; and *A Day in the Country* (contents a little loose). The first ten are shapebooks and the remaining two are standard format. The books are about eight pages with sepia-toned drawings and a few full page full color illustrations. A real little treasure-chest of books for a youngster. The pictures are attractive and the stories reveal and reflect a time so long ago that we can only remember it in such written materials. \$1,800



(Shapebook) See also items 103–104, 159–161, 300, 367, and 372.

497. Shepard, Ernest. H.) *Playtime & Company. A Book for Children* by E. V. Lucas. London: Methuen & Co. Ltd., (1925). Signed (signed by both), limited edition of 100 copies. 8vo. Blue cloth backed grey boards with title paste label on spine. A clean copy of the book with an elegant book-plate on the front paste-down. Printed dust wrapper with some



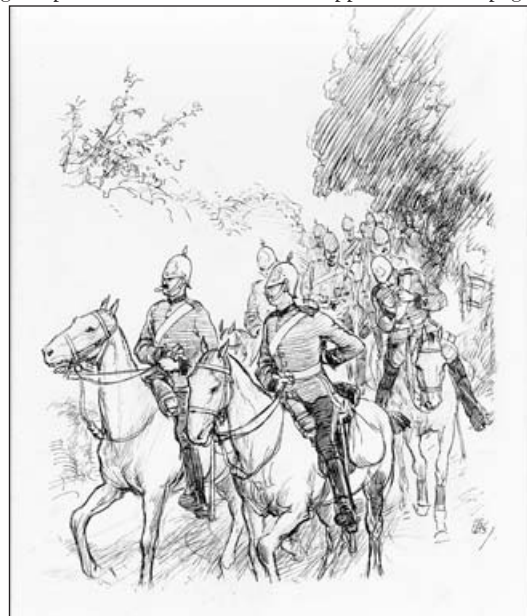
darkening to spine along with some rubbing to spine and flap edges of wrapper. Ninety-five numbered pages of verses and black & white illustrations by Shepard in the *Pooh* style. This is the same time he was working with Milne so this book is almost an extension of that work, especially with the little verses about young children. Lucas was a director at Methuen and had been the one to suggest first that Shepard illustrate some of Milne's verses, so this book was a natural outgrowth

of their other activities and respect for each other. A small artistic world indeed. \$650

## 2 Shepard Pen & Ink Originals from Golden Age

498. Shepard. Original pen and ink illustration that appeared as a full page

illustration on page 27 in *The Golden Age* by Kenneth Grahame (London: John Lane, The Bodley Head, 1928). The image is 9 x 7 inches and is signed with initials. It is drawn on artist's board which has Shepard's name and address, in



his hand, on the verso of the board. The image is captioned *Down the Road they came*. \$600

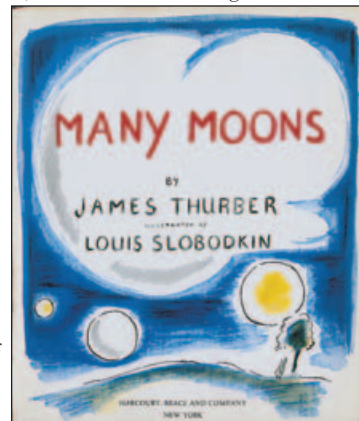
499. Shepard. Original pen and ink illustration that appeared as a half-page illustration on page 59 in *The Golden Age* by Kenneth Grahame (London: John Lane, The Bodley Head, 1928). The image is 7 x 3 3/4 inches and drawn on paper. The image is captioned *Smoked a half consumed cigar*. Somehow, I bet this one is autobiographical? \$400



(Shepard) See also items 355–356.

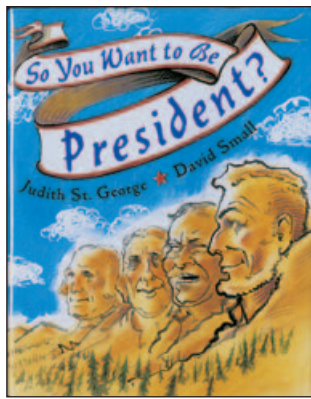
## 2 Caldecott Award Winners

500. (Slobodkin, Louis) *Many Moons* by James Thurber. New York: Harcourt, Brace and Company, (1943). First edition (Thurber's first children's book). 4to. Rose cloth with black stamping; a fresh, clean copy of the book. Full color pictorial dust wrapper (price clipped) with some small marginal tears and chipping but overall a decent copy of the wrapper. This was the 1944 Caldecott award winning book and it is profusely illustrated with color pictures. Slobodkin's background and training were as a sculptor and the consequent rounded shapes and spatial extent of the drawings give his work a special look and feel. The book is fully illustrated with his personal brand of coloration and shape development. \$375



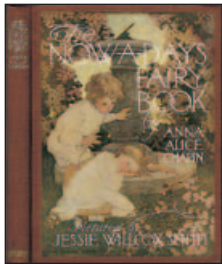


501. (Small, David) *So You Want to Be President?* by Judith St. George. New York: Philomel Books, (2000). First edition. 4to. Full color pictorial boards; full color pictorial **dust wrapper** of an as new copy of the book. This title won the 2001 **Caldecott Award** for its illustrations. Fifty-two numbered pages, each of which is illustrated in color to follow the history of our best known and often not best loved men of the land. We get to learn lots of great things about why it is good to be President (almost like a Dave Letterman skit). For example, the President does not have to take out the garbage and he doesn't have to eat yucky vegetables. Fun. \$125



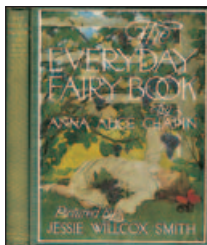
### Beautiful Copies of 2 Fairy Books

502. (Smith, Jessie Wilcox) *The Now-A-Days Fairy Book* by Anna Alice Chapin. New York: Dodd, Mead and Company, 1911. First edition (Nudelman A34). Tall, 4to. Brown cloth with full color paste label and white lettering on spine; a brilliant copy of the book. 160 numbered pages with six full page mounted color plates (with tissue guards) show Jessie Wilcox Smith at her best with renditions of charming and gentle children. It is an extensive



collection of fairy tales in a format that would have been wonderful to read to a little child. The book is a bit large for a tiny youngster which gives the adult a reason to be needed. I remember when Kim dismissed me as an evening reader when she was old enough. I wished for a larger book she couldn't lift? She got even by then going to law books that I cannot lift. A lovely copy of a special book. \$650

503. (Smith) *The Everyday Fairy Book* by Anna Alice Chapin. New York: Dodd, Mead & Company, 1915. First edition (Nudelman A44). Large, 4to. Green cloth with full color pictorial pastel label that nearly covers the entire front cover of the book; lettering on the spine of a really very nice copy of a book not often seen like this. 160 numbered pages with seven full page full color illustrations printed on coated paper. The plates



display the style and artistry that we expect from a Jessie Wilcox Smith book; the children are wonderful and the story, of course, has gardens and parlors, just like it is supposed to. \$650

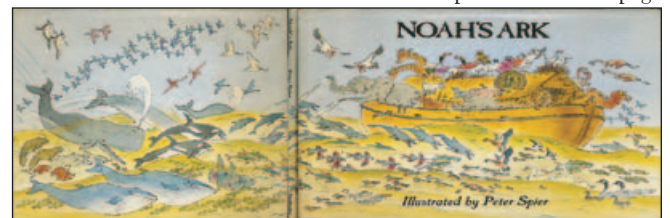
(Smith) See also item 577.

504. (Song Book) *Routledge's Singing Quadrille* with music by Myles B. Foster and illustrations by "M. E. E." (Mrs. Staples) and A. Chantrey Corbould. London: George Routledge & Sons, circa 1879. 4to. Full color pictorial stiff paper covers in reasonable condition with some clear tape along the spine. Internally clean with the stamp from a music studio on the title page. Both inside covers offer a full page full color illustration and there are full color partial page illustrations and a few black & white to finish the package surrounding the musical offerings. We do see Kate Greenaway in the faces of the little girls but the costumes are different and less formal and restrictive \$250



### Caldecott Award Winner

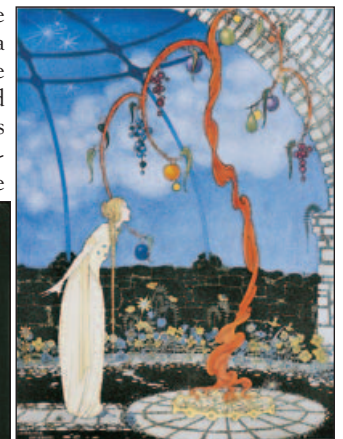
505. Spier, Peter. *Noah's Ark*. Garden City: Doubleday & Company, Inc., 1977. Stated first edition. Oblong, 4to. Full color pictorial boards; full color pictorial **dust wrapper** of quite a nice copy of the book. This title won the 1978 **Caldecott Award**. The book opens with a one page



translation of a sixteenth century Dutch poem and then continues with full color double page spreads to tell the story visually without further verbal clues. Typically humorous and enjoyable illustrations by Spier with a rain-storm that looks very like our backyard looks when the wonderful summer thunderstorms burst forth in the afternoon; a time that is long ago as winter freeze is here. \$325

### Old French Fairy Tales 1<sup>st</sup> in Box

506. (Sterrett, Virginia) *Old French Fairy Tales* by Comtesse De Segur. Philadelphia: The Penn Publishing Company, (1920). First edition. 4to. Black cloth with a color paste label and elegant gold stamping; a fresh bright copy of the book. The **publisher's box** has dusting and wear but is complete with breaks along edges of the box. 279 numbered pages with eight full page color plates with tissue guards and black & white illustrations in text.



Sterrett approaches the book with a striking combination of Asian and Kay Nielsen influences to give us a unique view of French fairy tales. She also pays more attention to costume and layout than many other illustrators. Nicely executed. She had a life that was worthy of a classic operatic heroine. She was born in 1900 in Chicago but her father died when she was very young and the family moved to Missouri to be near relatives. She started drawing at the age of two. She went to



high school in Chicago and started to study. But her mother's health failed and she had to leave school to support the family. Then, at age nineteen, she was commissioned to illustrate this book, *Old French Fairy Tales*, which had been her life-long dream. She became successful and active but then she was diagnosed with tuberculosis. She did some more work but her health failed and she died in 1931. A brief, brilliant career that ended far too soon. \$775

### Stunning Tarrant Watercolor Fairy Original!

507. **Tarrant, Margaret.** Original pen, ink, and watercolor that appeared as a full page full color illustration in *The Heath Fairies* by Marion St. John Webb (London: The Modern Art Society Ltd., 1927). The image is 7½ x 4½ inches (including the border design which is part of the paint-



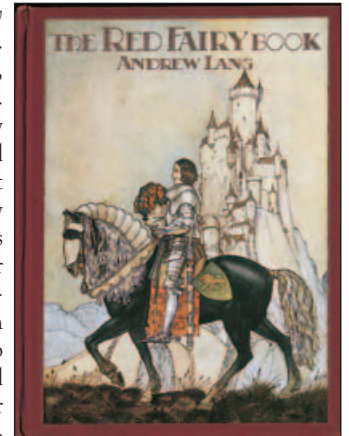
ing). It is painted on board and is signed with her initial monogram. The image appears in the story *Nothing So Nice—The Sundew Fairies*. It accompanies the text "He shan't catch the little fat fairies—he shan't. 'Nor flies!' cried the fairies. 'Just hear him!' A fairy by day and a glow-worm by night kept watch by the sundew, as warning to all the frat fairies and heath-flies who might come near in the night or the morning. Tarrant was born in Battersea, London in 1888 and died in 1959. She was one of the central figures of the women artists who stormed the book world of England in the twentieth century and her fairies, insects, and general skill at bringing an imaginative world to books and paper was influential as well as delightful. Look at the detail and the clothing of the rescuing fairy; this is really something. See front cover. \$10,000

508. **(Tarrant)** *The Orchard Fairies* with verses by Marion St. John Webb. London: The Modern Art Society Ltd., [1928]. First edition. 12mo. Pink boards with red lettering on cover and spine and a delicate vi-

nette on the front cover. Full color pictorial **dust wrapper** with some dusting and some minor wear at the head of the spine of the wrapper; there is a printed price sticker pasted over the printed price on the back of the wrapper. Each of the forty-three numbered pages is printed in blue ink with attractive border designs; there are six full page mounted color plates (frontis has a tiny corner fold) in Tarrant's wonderful style for fairy presentation. These fairies are the size of the small fruit in the garden and the images are really fun. \$475

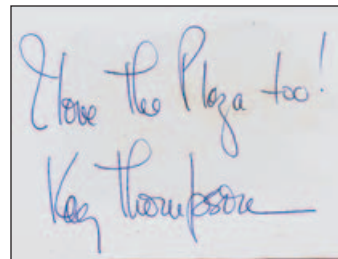


509. **(Tenggren, Gustaf)** *The Red Fairy Book* edited by Andrew Lang. Philadelphia: David McKay, [1924]. 4to. First edition thus. TEG. Red cloth of a clean copy with color paste label and gold stamping on spine; some slight wear to corners but really pretty nice indeed. 285 numbered pages with eight full color plates, color title page, and wonderful endpapers of the *Pied Piper*. Tenggren gives a totally different look to the Lang-chosen stories than did Ford. The images are brighter with a less classic and lighter feeling that is a pleasant contrast and makes this a rather nice collection of the world's fairy tales. \$275



### Eloise 1<sup>st</sup> in Dust Wrapper with Thompson Presentation

510. **Thompson, Kay.** *Eloise* with illustrations by Hilary Knight. New York: Simon and Schuster, 1955. Stated first printing. Tall, 4to. Cream cloth with red lettering and black vignette of Eloise on front cover; some staining to the cloth. Full color pictorial **dust wrapper** (price clipped) with some darkening



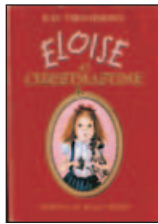
on spine and rear of wrapper (which also has a minor chip in upper edge). These are details of a rather decent copy of a very hard to find book that is made very special by a **tipped-in printed card (which declares in her own hand Love the Plaza too!)** from Kay Thompson that is signed in full by her with a presentation. Eloise is the little girl who lives at the Plaza Hotel in New York and she tears the place apart with her energy, curiosity, and undying nerve. The story has enduring charm that strikes a responsive chord in all of us. The Hilary Knight pictures are just exactly what Eloise surely looks like. The book is a twentieth century classic and we are happy to be able to offer it. Plus, the powers that be have taken the real Plaza hotel off the market as they convert it to apartments/condos and this is now the best view of the place! \$1,500



511. **Thompson.** *Eloise in Paris* with drawings by Hilary Knight. New York: Simon and Schuster, 1957. Stated first edition. 4to. Red boards with silver lettering and energetic vignette of *Eloise* herself; clean, fresh copy of the book. Full color pictorial **dust wrapper** with some marking and staining. *Eloise* was famous for tyrannizing the Plaza Hotel in New York and it seemed only fitting that she get a chance to disrupt Paris. I think Paris is a beautiful and wonderful city; since the Plaza is being converted to condominiums, perhaps she will move to Paris full time? \$250



512. **Thompson.** *Eloise at Christmastime* illustrated by Hilary Knight. New York: Random House (1958). 4to. First printing. Color pictorial boards of a lovely copy; color pictorial **dust wrapper** with a vague hint of shelf wear. The further adventures of *Eloise* at the time of the year when children have the most fun. The book captures the spirit of this resident of the Plaza who leaves her nanny breathless on this special day.



This book has become quite sought-after as we all attempt to recover that delightful feeling of holiday excitement and enjoyment. \$350

### Scarlet Letter in Publisher's Box

513. **(Thomson, Hugh)** *The Scarlet Letter A Romance* by Nathaniel Hawthorne. New York: George H. Doran Company, [1920]. First American edition. Thick, 4to. Cloth backed decorated boards with an appropriate bright red A in the center; the book is clean with dulling to printing on spine. The book is housed in the **publisher's pictorial cardboard box**. The box has some light staining to cover and the sides are broken but complete with a little tape reinforcement. 296 numbered pages with thirty-one mounted color plates plus line drawings give a wonderful picture of Thomson expressing the American conflicts about adultery, which used to be a sin. I bet if you assigned this story to a current high school, they would not understand the plot. \$350



(Thomson) See also item 269.

### Life of a Doll in London Gift Book

514. **(Toybook)** *Aunt Louisa's London Gift Book* comprising *Nursery Songs*; *Edith and Milly's Housekeeping*; *Life of a Doll*; and *John Gilpin*. London: Frederick Warne and Co., 1867. Large, 4to. Textured red cloth with gold lettering and decorations on the cover and spine; the spine is a little dulled and there is some light shelf wear to the covers. There is one rather small spot on the rear cover where the cloth is rubbed off. This was a **Warne File Copy** and there is a stamp within. Twenty four full page full color illustrations and lots of text for this rather attractive collection of their individual toybooks. \$400



### Aunt Louisa Gives Us Alphabets

515. **(Toybook)** *Aunt Louisa's London Picture Book*. London: Frederick Warne and Co., 1868. First edition was 1866. 4to. Green embossed cloth with elaborate green lettering and decorations; there is some rubbing to corners and some weakness to hinges. There are four stories within *A. Apple Pie*; *Nursery Rhymes*; *The Railway ABC*; and *Childhood's Happy Hours* with twenty-four full page full color illustrations. We find within this pretty book *Old Friends with faces new*; *A. Apple Pie*, of old renown, of *Nursery Rhymes* a few;... A very nice book with striking illustrations. \$400



516. **(Toybook)** *Aunt Fanny's Pretty Picture Book*. London: Ward, Lock and Tyler, circa 1869. 8vo. Wine-maroon textured cloth with gold lettering and decoration on cover and spine. A nice copy with some handling to the margins of the pages within and a bit of foxing to preliminaries. There are six stories in the book as follows: *A Large Alphabet*; *Tales of Animals*; *Story of Cock Robin*; *Old Mother Hubbard*; *The Naughty Chicken*; and *Punch and Judy*. Each story has numerous nearly full page color illustrations along with a few lines of text for these classic offerings. The illustrations are particularly attractive and well executed. \$400



### McLoughlin Linen Queen of Hearts

517. **(Toybook)** *The Queen of Hearts and the Damson Tarts (Joyful Tales)*



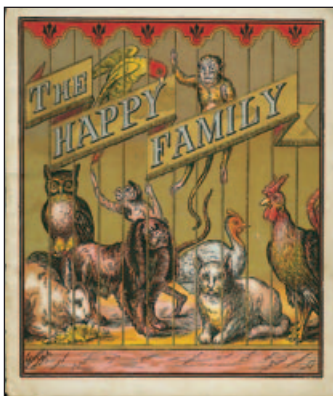
printed on linen. New York: McLoughlin Bros., 1869. 8vo. Full color pictorial linen mounted paper covers with some light soiling to covers; a quite nice and attractive copy of the book. Fourteen pages (counting inside covers and all mounted on linen) eight of which have nearly full page color illustrations plus a few verses beneath the image. The remaining pages have groups of letters and words arranged in lessons. A very nice book with wonderful pictures. \$400

## An Animal Version of a Book of Trades

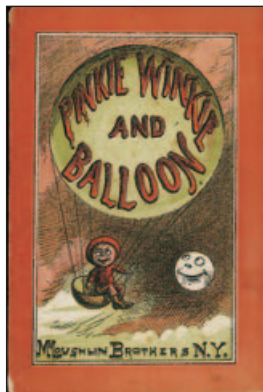
518. (Toybook) *Queer Characters* (One Shilling). London: Cassell Petter & Galpin, circa 1870. 4to. Full color pictorial card covers with some rubbing to spine and wear to edges; there is some soiling throughout. There are six full page full color illustrations for this rather marvelous set of critters. We have *Dobbin the Blacksmith*; *Tabby the Piper*; *Doctor Donkey's Academy*; *The Artful Fox*; *Towser's Trial*; and *The Mischvious Monkeys*. In each case, the occupation is filled by animals and the end result is fun from the good old days. \$250



519. (Toybook) *The Happy Family*. No information, probably Cincinnati: Peter G. Thomson, circa 1870's. 4to. Full color pictorial paper covers with some light rubbing (and partial split) to spine and overall handling but relatively clean and bright within. The front cover is signed B. Geyser and there is an initial monogram within. There are six full page full color illustrations plus matching text pages that explore this set of happy animals that live together in harmony. We have: *Rabbits and Fowl*; *The Cat*; *The Peacock Turkey and Duck*; *Goats and Kids*; *Owls*; and *The Dog*. Good fun in the days of the farm life. \$175

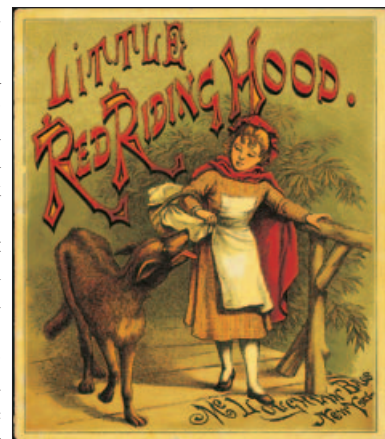


520. (Toybook) *Pinkie Winkie and Balloon*. New York: McLoughlin Brothers, [1879]. 12mo. Three-color pictorial paper wrappers; the book has some foxing within and the interior pages are somewhat loose. There are eight pages with all but the front cover illustrated in black & white. The American Antiquarian Society offers that this is part of the *Granny Gooseberry Series* and who am I to quarrel. This is a rather inventive and other worldly story for its time. This young fellow gets curious about the Man

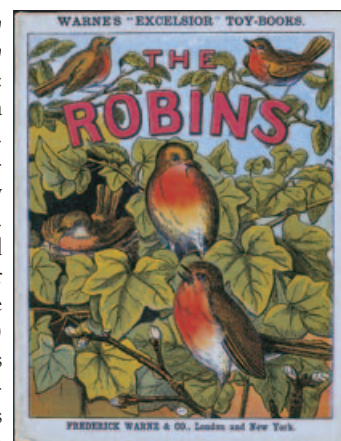


in the Moon and gets a balloon to take him up into space to investigate. He has a rather trying time but does get home at the end. \$125

521. (Toybook) *Little Red Riding Hood*. New York: McLoughlin Bros., circa 1880's. 4to. Full color pictorial stiff paper covers with slight dusting but really a very nice copy of the book with a small split in spine. There are ten pages of text (counting inside covers) and six marvelous full page full color illustrations. McLoughlin did many different editions of the basic titles and some of their more luxurious formats were really attractive—such as this copy. \$250

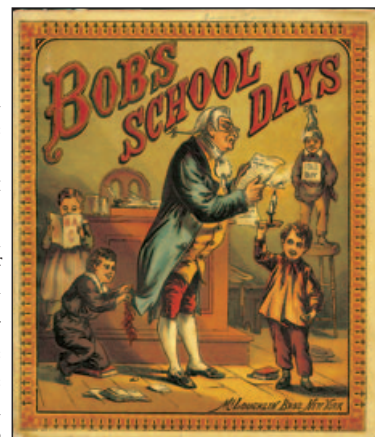


522. (Toybook) *The Robins. A Family History* (Warne's "Excelsior" Toy Books, number 23). London: Frederick Warne & Co., circa 1880. 4to. All edges tinted red. Full color pictorial stiff paper covers with some dusting externally and quite clean and fresh within. This was a **Warne File Copy** and there is a stamp on an interior page. There are eight full page color plates (mounted on linen) plus two pages on inside covers which provide text for the stories of each picture. The pictures are interesting in that the birds are not dressed or acting like people; the story sequence goes from birth in the nest to the cold snows of winter but the robins prosper. Nice illustrations with rich colors. \$300



## Brilliant Black Backgrounds

523. (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 re sewn 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



524. (Toybook) *The Birthday Party* (Aunt Louisa's London Toy Books). London: Frederick Warne & Co., [1883]. 4to. Color pictorial stiff paper covers with some soiling and wear along spine of the book. There are six full page full color illustrations (including a double page center-fold of a grand party for the advantaged members of society) with

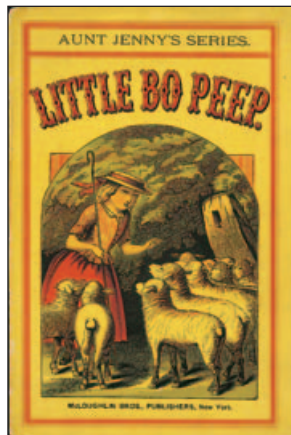




matching text. The book is printed on one side of the page and the end result is elegant and terribly proper as the youngsters learned how to participate in fine society \$275

### With Hand-Colored Illustrations

525. (Toybook) *Little Bo Peep* (Aunt Jenny's Series). New York: McLoughlin Bros., [1886]. Narrow, 4to. Stiff paper color pictorial covers with slight dusting and a small marginal tear, but overall quite a fresh, lovely copy of the book. Eight pages within (printed on one side of the page and inside covers), each with a half page hand-colored illustration with a very different look to the classic verses. This is one of my favorite styles from McLoughlin with elegant lines to the characters. \$300



526. (Toybook) *Cinderella* (Mounted on Linen Untearable) with illustrations by E. Stewart (code number 33). London: Frederick Warne & Co., [1904]. Large, 4to. All edges tinted red. Full color pictorial covers with some dusting and light wear. This was a file copy and there is a label on the front cover and a stamp on the inside front cover. Fourteen pages within, four of which are illustrated in full color the rest in sepia tones. This is a rather decorous presentation and this *Cinderella* retains a dignified, almost detached view of the world as life progresses about her. A great coach and horses! \$275



### Warne File Copy Mother Goose

527. (Toybook) *Mother Goose Nursery Rhymes* (Aunt Louisa's Royal Toy Books - number 7). London: Frederick Warne & Co., Ltd., circa 1919. Large, 4to. All edges tinted red. Full color pictorial heavy card covers with some light soiling and minor bowing. This was a Warne File Copy and there is a stamp on an inside page. There are fourteen pages within (counting inside covers) each on stiff card. There are seven full page full color



illustrations plus color pictures within the verses on all other pages. This is a quite nice and well executed set of images for the classic verses. \$350

528. (Trains) *A Railway Book for Girls & Boys* (Dean's Diploma Series No. 125) with pictures signed E. Stone. London: Dean & Son, Limited, circa 1925. Tall, 4to. Full color stiff card pictorial covers with some edge wear and spine chipping. Ten pages within (counting inside covers) with eight pages in full color and all offering illustrations to accompany the history of railway in England. We took Sam to the Transport Museum in London and he went crazy for all the good stuff, including, of course, the trains from all eras. This book is his kind of stuff and any little child would have liked it. They were kind enough to include some American trains as well so this is an international history. \$150



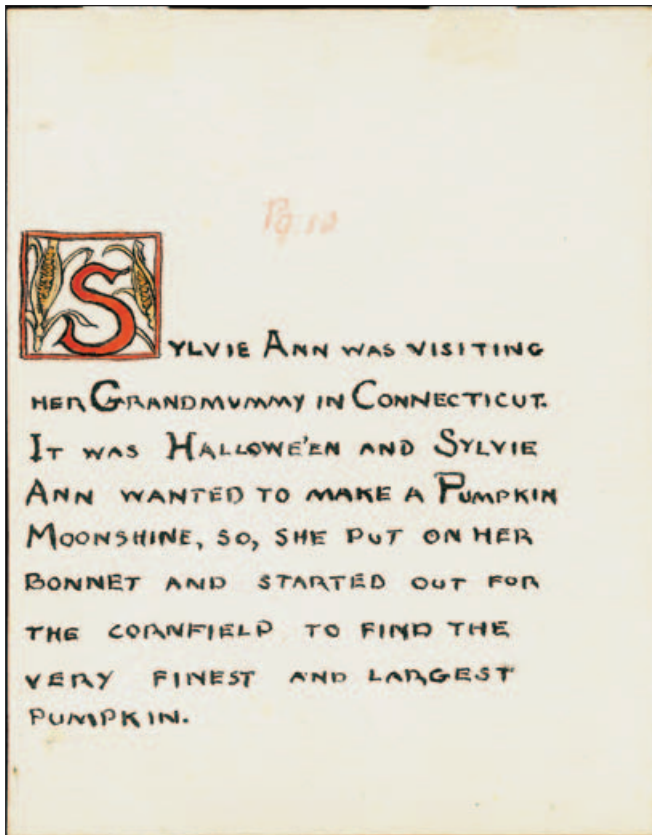
### Marvelous Watercolor from Tudor's First Book

529. Tudor, Tasha. Original pen, ink, and watercolor that was used as a full page color illustration in *Pumpkin Moonshine* by Tasha Tudor (New York: Oxford University Press, 1938). The image is painted on card and is about 3 x 3½ inches in size. It is the second full page illustration in the book. The verso of the card has hand-lettered text by Tudor for the



text page opposite the previous image which is in fact the first text page in the book. It begins *Sylvie Ann was visiting her Grandmummy in Connecticut*. It was Halloween which is why pumpkins were needed... This image accompanies *The cornfield was on top of the hill, quite a way from the house*. So Sylvie took Wiggy for company *The hill was very steep, it made Sylvie and Wiggy puff like steam engines*. This was Tudor's first book and it shows the instant maturity and artistic brilliance that was to portend a very successful career. This is a wonderful image beautifully executed. This was her first book and getting it published was quite a





challenge. Her mother was a portrait painter so she must have acquired, either genetically, or environmentally, skill and artistic genius beyond her years to produce such beautiful work right from the beginning. A lovely little book with delicacy and brightness. The story of this book is fun as well. Tasha married Thomas McCready in 1938. He had a niece, *Sylvie Ann*, who came from Scotland every summer to visit her grandmother in Connecticut and Tasha wrote and bound up the little calico story book. This book was *Pumpkin Moonshine* and she decided to try to have it published. Read the book and it is this story straight-away. To make the story classical, all publishers turned it down but she persisted and found Eunice Blake, a newly-hired *editress* at Oxford University Press and history was made. \$8,000

### Lovely Calico 1<sup>st</sup> in Dust Wrapper

530. **Tudor.** *Alexander the Gander.* New York: Oxford University Press, (1939). First edition. 16mo. Green decorated cloth of a bright, fresh



copy of the book. Full color pictorial **dust wrapper** with some light browning to the wrapper and a small surface wear spot on the wrapper front edge. There is a charm to her early books with a youthful energy yet precision that makes them really special in her long career of wonderful production. The decorated drop caps on each page are themselves very attractive and enjoyable to see. There was a real *Alexander the Gander* on their farm who served as the inspiration for

this book. By the way, her first books are known as *Calico Books* because the first title (*Pumpkin Moonshine*, 1938) that she took around to publishers to get them accepted was hand-bound in calico cloth. Eunice Blake at Oxford University Press was the one who finally saw the merit in Tudor's work; the publisher liked it so much that they did the first five books in a calico-looking binding and a nickname was born. \$1,000

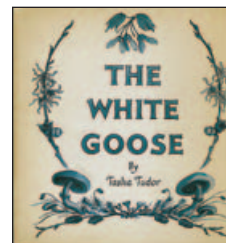
### 1<sup>st</sup> Edition with Presentation by Tudor

531. **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



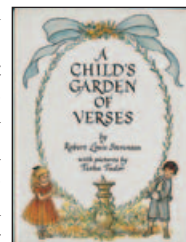
spot to rear cover of an otherwise nice copy of the wrapper. This copy has a **presentation by Tudor, signed in full**, on the front free endpaper. A charming series of pictures chronicling a traditional New England family Christmas with sleighs, lots of food and lots of snow. She was able to capture 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. \$850

532. **Tudor.** *The White Goose.* New York: Oxford University Press, (1943). First edition. 12mo. Grey cloth with blue printed paste label; color pictorial **dust wrapper** with some spine darkening and overall dusting. Twelve full page



blue illustrations to accompany the calligraphic presentation of the story set in the enchanting blue cast of moonlight. A delicate story of what happens when white geese fly between sunset and sunrise. These books done early in her career have a charming straightforwardness that is very appealing. \$375

533. **(Tudor)** *A Child's Garden of Verses* by Robert Louis Stevenson. New York: Oxford University Press, 1947. First edition thus. 8vo. Green cloth with color paste label and gold lettering on spine; color pictorial **dust wrapper** of an overall quite fresh copy of the book. Fifteen full page color illustrations by Tasha Tudor plus color





section dividers and numerous black & white drawings within 118 numbered pages of text to make this a wonderful illustrated presentation of these classic verses for children. Stevenson had a way with words for children that was indeed unusual and is still appealing; and surely Tudor had a way with pictures. \$400

### Signed, Limited Edition in Original Slipcase

534. (Tudor) *Mother Goose*. [New York]: Oxford University Press, (1944). Signed, limited edition of 500 copies. 8vo. Green cloth with gold vignette on front cover

and lettering on spine (no dust wrapper). Publisher's cardboard slipcase with color printed paste label on front of box; some rubbing and wear to the corners of the slipcase. This limited edition

This edition of *Mother Goose* consists of 500 copies specially printed and bound for private distribution, and autographed by the illustrator, Tasha Tudor.

Tasha Tudor

was specially printed and bound for private distribution and signed in full by Tasha Tudor. Eighty-seven numbered pages of classic verses all illustrated with wonderful pictures, many in full color. This was quite a productive period in her career and there is a delightful freshness to her style and presentation. An uncommon and marvelous special edition of a fine book.



535. Tudor. *Thistly B*. New York: Oxford University Press, 1949. First edition (variant binding, Hare, T161). Square, 12mo. Mint green cloth with color paste label and black lettering on spine. Full color pictorial dust wrapper with a small nick in top edge



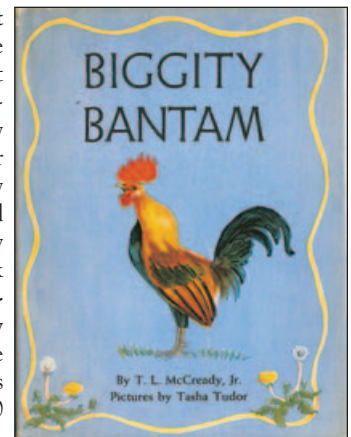
of wrapper and a hint of darkness to the paper; a nice copy of the book and the wrapper is nicer than it sounds above. Every text page is paired with a charming Tasha Tudor color painting to follow this story of a very special canary and his family developments. Suddenly, there were lots of little yellow birds; where did they come from? \$475

### Signed with Presentation by McCready

536. (Tudor) *Biggity Bantam* by T. L. McCready, Jr. New York: Ariel Books, (1954). First edition. 8vo. Yellow textured cloth with lettering and rooster vignette on front

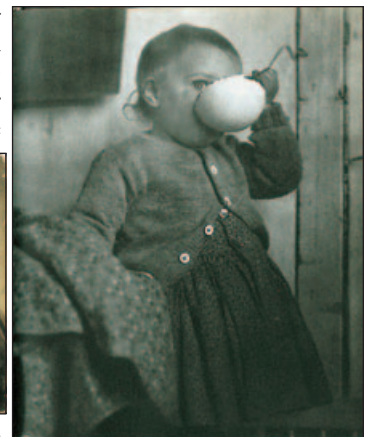
With best wishes  
to Richmond from  
Tasha Tudor

cover; full color pictorial dust wrapper of a nice copy of the book with some light chipping at ends of spine of wrapper. Forty-nine pages of text and lovely Tudor pictures, both in full color and black & white. McCready and Tasha Tudor were married and living happily in their New Hampshire farm when this book was written. There is a nice presentation, signed in full by McCready, on the page opposite the title page that makes this copy special. \$500



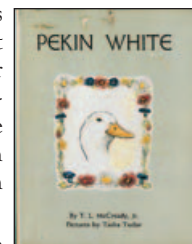
### Scarce Photographic Book

537. (Tudor) *Mother and Child* by Nell Dorr. New York: Harper & Brothers, (1954). First edition. Square, large 8vo. Black cloth backed cloth covers. The spine has silver lettering and the cover cloth has abstract black & white imagery. Pictorial dust wrapper with chipping to edges, a piece missing from head of spine, and some over-all



wear; the wrapper is price clipped. This is a stunning photo album in black & white, which is how photos really look best. Each page, or double page, shows photographs of Tasha Tudor, her daughters, and other children and people of the neighborhood taken by Nell Dorr. The pictures are wonderful with a deep, rich texture and sense of artistic excellence. Nell Dorr was the daughter of John Jacob Becker, one of the pioneers of photography and she grew up at his developing knee. Her work demonstrates how much she learned and how skilled and artistically mature her photos are. Any family who had such a collection of family pictures was lucky indeed. It is fun to see the youthful Tasha and her very young daughters. \$400

538. (Tudor) *Pekin White* by T. L. McCready, Jr. New York: Ariel Books, (1955). First edition. 8vo. Yellow cloth with black lettering on spine and lettering and vignette of duck on front cover; full color pictorial dust wrapper with a few holes in the front of the cover of the wrapper. The book is fresh and clean underneath and inside.



Most of us take pictures of our summer on the farm; she got to paint pictures and then publish a book. This drake was quite a fellow and he surely was king of the ducks. This was done during one of the most domestically tranquil periods in her career and the book reveals a family joy that seems considerable. \$375

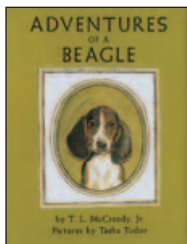


539. **Tudor.** *Around the Year*. New York: Oxford University Press, 1957. First edition. Oblong, 4to. Yellow cloth with gold decorated lettering; color illustrated **dust wrapper** of a lovely copy. Every page is fully illustrated, either in color or black & white, as the images follow the year from January through December. Tudor has a sense of intimacy with nature and life among the woods and farmlands that gives a special feeling of the joyous progression of the year. \$300



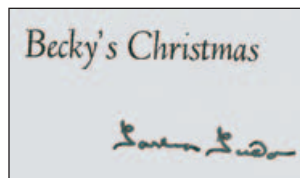
### Beagle in a Dust Wrapper

540. **(Tudor)** *Adventures of a Beagle* by T. L. McCready, Jr. New York: Ariel Books, (1959). First edition. 8vo. Green textured cloth with vignette of the doggy; full color pictorial **dust wrapper** of an overall lovely copy of book and wrapper. Forty-eight pages of text and pictures, both full color and black & white. As always, the story is drawn from her life and experiences and reflects the corresponding stage in her family's life; it is hard to believe that a husband and wife can actually work together? This dog in New Hampshire certainly creates quite a ruckus and commotion. \$500



### Signed by Tudor 1<sup>st</sup> Edition in Dust Wrapper

541. **Tudor.** *Becky's Christmas*. New York: The Viking Press, (1961). First edition. Large, 4to. Rose-red cloth with decoration of a Christmas tree. Full color pictorial **dust wrapper** with some minor wear at the ends of the spine of the wrapper; overall, quite a nice copy of the book. This copy is **signed in full by Tudor** on the half-title page. Forty-six numbered pages with illustrations throughout. This rather charming



ing story follows Becky as she and her family get ready for Christmas and the ultimate surprise, a wonderful doll house, complete with its own family celebrating Christmas. \$675

542. **(Tudor)** *A Round Dozen* stories by Louisa May Alcott selected and with a foreword by Anne Thaxter Eaton. New York: the Viking Press, (1963). First edition. 8vo. Top edge tinted rose. Brick-red cloth with dark blue vignette on cover and lettering on spine; full color pictorial **dust wrapper**. The book is bright and clean and the wrapper has slight



edge wear but it too is fresh and clean; this is a nice copy of the book. 256 numbered pages with twenty-eight black & white pencil drawings (counting title page) by Tudor. Alcott was a woman who was ahead of her time in being forceful, sufficient, and able to succeed in the world on her own. Tudor is surely such a person and her illustrations are an appropriate pairing. \$400

### Signed with Drawing and Presentation

543. **Tudor.** *Take Joy! The Tasha Tudor Christmas Book*.



Cleveland: The World Publishing Company, (1966). First edition. Oblong, 4to. Full color pictorial cloth; full color pictorial **dust wrapper** with a few marginal closed tears. This copy is **signed in full by Tudor with a drawing and presentation** on the half title page. 160 numbered pages with lots of illustrations, both in full color and black & white drawings in text, for this rather spirited book that gives us Christmas stories, Christmas songs, and a general feeling that the holidays are really fun. \$575

### Very Personal Drawing As Thank You by Tasha Tudor

544. **Tudor.** Original pencil drawing that was done as a *Thank You* which

Tudor sent to someone who had sent her a fine bouquet of flowers and things. The Image is about 7 x 5 inches and is signed. It features a Corgi, an interest that was shared by Tudor and her friend who was a great Corgi aficionado, Elysabeth Higgins.



Higgins was quite a person in her own right. Her husband was a chairman of Mellon Bank, her father's uncle was the architect who designed the New York Public Library, her father was a Senator, and she was a breeder of champion Corgis. And on and on... In any event, a fine drawing with a very personal presentation, with a deep personal involvement by Tudor. \$750



## Original Drawing from First Poems of Childhood

545. **Tudor.** Original pencil drawing that was used as an illustration in *First Poems of Childhood*, page 28 (New York: Platt & Munk, Publishers,



1967). The image is about 7 x 6 inches. It accompanies *A dog and a cat went out together, to see some friends just out of town. Said the cat to the dog, "What d'ye think of the weather?" "I think, ma'am, the rain will come down; but don't be alarmed, for I've an umbrella that will shelter us both," said this amiable fellow.* \$800

## 6 Signed Volumes

546. **(Tudor)** *The Night Before Christmas* by Clement C. Moore. [Chicago]: Rand McNally & Company, (1975). Stated first

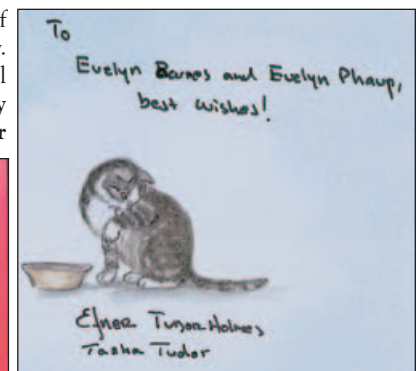
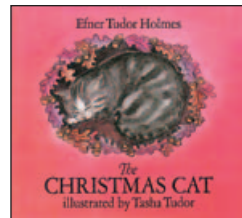


printing. Large, 4to. Full color pictorial boards of an as new copy of the book. This copy is **signed in full** on the front free endpaper by Tudor. Every page is fully illustrated, either in full color or a soft, pencil wash that gives Tudor's personal interpretation of the well-known verses. Tudor's view of the world with its gentle settings works well with the ideas behind Moore's verses. \$200

## Signed by Mother and Daughter

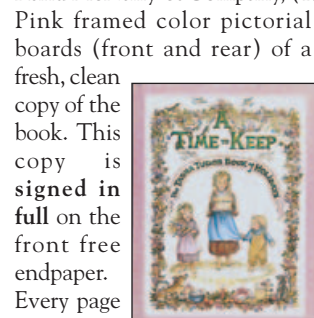
547. **(Tudor)** *The Christmas Cat* by Efner Tudor Holmes. New York: Thomas Y. Crowell Company, (1976). Stated first edition. Square, 8vo. Full color pictorial boards with the slightest of corner rubbing; full color

pictorial **dust wrapper** of an overall very nice copy. The copy is made special since it is **signed in full** by both Tasha and Efner



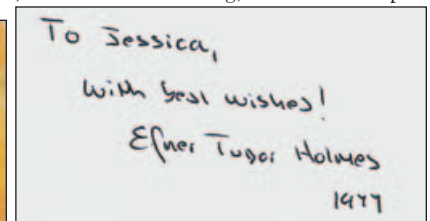
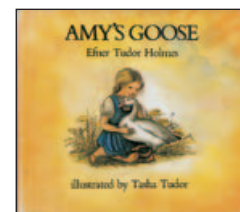
along with a presentation on the page facing the title page. Every page is filled with full color illustrations as Tudor Mère gives images to the ideas of her daughter. The holidays always bring out great ideas and surely this had lots of personal reflections and memories to enjoy as they did the book. \$350

548. **Tudor.** *A Time to Keep: The Tasha Tudor Book of Holidays*. Chicago: Rand McNally & Company, (1977). Stated first printing. Large, 4to.



Pink framed color pictorial boards (front and rear) of a fresh, clean copy of the book. This copy is **signed in full** on the front free endpaper. Every page is brightly illustrated in full color as the book works its way through the calendar with all the important holidays; she provides imagery for each to make it special and something we should remember. \$150

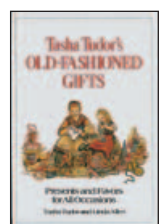
549. **(Tudor)** *Amy's Goose* by Efner Tudor Holmes. New York: Thomas Y. Crowell Company, (1977). First edition. Oblong, 8vo. Full color pic-



torial boards of a clean copy; full color pictorial **dust wrapper** with some edge rubbing and marginal tears. **Signed in full, dated presentation by Efner** in the year of publication. A lovely story about a lonely little girl whose main friend was the wild goose who had been rescued and placed in her care. She gets to decide if the mature goose should be released into its real world. A good metaphor. Tasha has daughters and got to have the pleasure of doing some of her book projects with them; and letting them loose into the real world. \$250

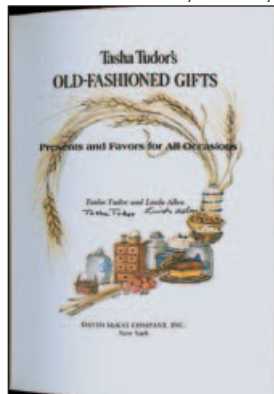
## Signed by Both

550. **Tudor.** *Tasha Tudor's Old-Fashioned Gifts* with Linda Allen. New York: David McKay Company, Inc., (1979). First edition. 4to. Red-brown cloth with gold lettering on cover and spine; a few light foxing spots on the edges, not penetrating into the book. Full color pictorial **dust wrapper** is bright and clean. This copy is made rather special since it is **signed in full by both Tudor and Allen** on the title page. 118 numbered pages with lots of black & white drawings and full color il-

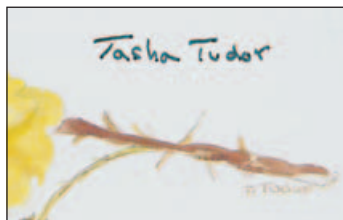




illustrations for this guide-book for making neat things; this is a serious book that really shows you how to make these gifts. \$350



551. **Tudor.** *The Springs of Joy*. Chicago: Rand McNally & Company, (1979). Stated first printing. Large, 4to. Full color pictorial boards of an as new copy of the book. This copy is **signed in full** on an illustrated preliminary page. Every page is illustrated with full color pictures that provide her vision of the wonders of springtime. Since we are currently past that time, the thought is delightful, but a touch retrospective. Tasha Tudor lived and worked in the world of nature and certainly had a special affinity for the changing seasons. Me, I love it but tend to have to look at the calendar to know why things are happening. \$150



### Original Watercolor by Tasha Tudor

553. **Tudor.** Original watercolor that shows two happy children in a field of flowers. The image is about 6 x 5 inches and is signed twice. It is



Painted on card which does not have any notes or pencil indications. We do not know if it was published or was a working illustration. It is in any event quite charming and delicate. \$1,000

552. **Tudor.** *All for Love*. New York: Philomel Books, (1984). First edition. Oblong, 4to. Wheat textured cloth backed orange-brown boards with a blind-stamped vignette; full color pictorial **dust wrapper**. The book is clean and fresh and there is some light edge wear to the wrapper

along with a closed marginal tear. The front free endpaper has a **signed and dated presentation by Tudor**. Ninety-three numbered pages offer various aspects of

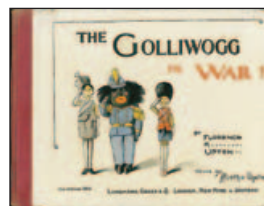


love: romantic love, love of friends, love of family, etc. Many illustrations in full color for poems, songs, recipes, and all the things she thought about when contemplating love. \$300

554. **Upton, Bertha.** *The Golliwogg's Air-Ship* with illustrations by Florence Upton. London: Longmans, Green & Co., 1902. First edition. Oblong, 4to. Cloth backed illustrated boards with some edge rubbing and surface soiling; there is some tape repair to one page within. The boards show Golly and others viewing the world from the base of their air-ship. Sixty-five pages of text and full page color illustrations follow the rather humorous adventures with the air-ship crashing into trees ending happily in not such bad repair considering all that we've gone through. I have often felt the same way about us! \$475

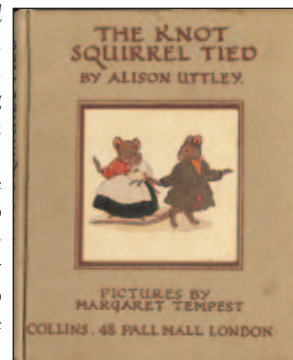


555. **Upton.** *The Golliwogg in War!* with illustrations by Florence K. Upton. London: Longmans, Green & Co. Stated new edition of 1903. Oblong, 4to. Cloth backed color illustrated boards with some edge wear; hinges tight and interior clean. A rather intriguing and frankly preferred approach



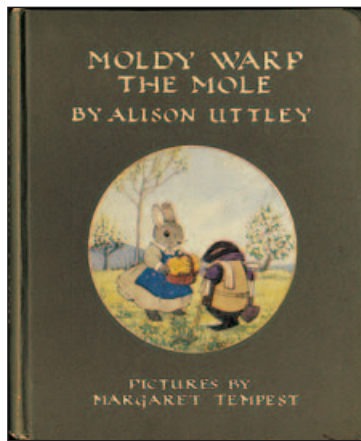
to war. She arranged the battle plan so that no one was killed and peace was achieved as a happy ending. If only we could do the same thing in the real world. \$350

556. **Uttley, Alison.** *The Knot Squirrel Tied* with pictures by Margaret Tempest. London: Collins, (1937). First edition. 8vo. Tan 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. \$175





557. **Uttley.** *Moldy Warp the Mole* with illustrations by Margaret Tempest. London: Collins, (1940). First edition. 12mo. Color pictorial boards with some shelf wear. Eighty-eight pages of charming story and delicate pictures in the special Uttley-Tempest style that captures the character of life in the English woodlands and flower-filled fields. Uttley knew this first-hand and convyed her understanding well. They never agreed who was the more important to the team but the end result was wonderful.



\$125

558. **Uttley.** *Grey Rabbit's May Day* with pictures by Margaret Tempest. London: Collins, (1963). First edition. 12mo. Blue boards with white lettering and decorations around full color circular image on front cover; minor shelf wear. Full color pictorial **dust wrapper** also with slight shelf wear and a small chip in edge. Sixty-four numbered pages of gentle fun with numerous full page color pictures in Tempest's unique style and interpretation of these woodland folks.

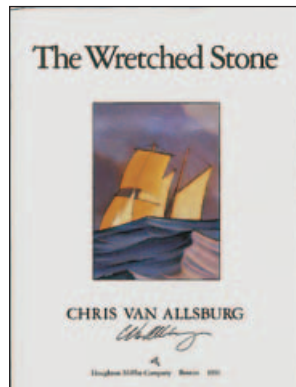
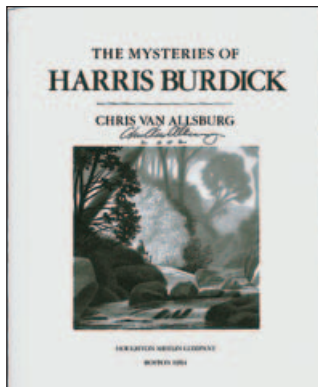


\$100

### 3 Signed Van Allsburg Books

559. **Van Allsburg, Chris.** *The Mysteries of Harris Burdick*. Boston: Houghton Mifflin Company, 1984. First edition. 4to. Orange cloth with gold lettering on cover and spine. Color highlighted pictorial **dust wrapper** with a tear and some wear on the rear cover of wrapper. The book is in lovely condition. This copy is **signed in full** on the title page by Van Allsburg. Fourteen full page black & white illustrations plus illustrated title page. This was early in Van Allsburg's career and the compelling, almost surreal imagery, makes this a striking and memorable book that would have had an effect upon a reader. Plus, we have an implicit mystery that gives us a chance to work harder deciphering the hidden meanings.

\$300



560. **Van Allsburg.** *The Wretched Stone*. Boston: Houghton Mifflin Company, 1991. First edition. Large, 4to. Black cloth backed blue boards with gold vignette on cover and lettering on spine; full color pictorial **dust wrapper** of an as new copy of the book. The copy is **signed in full** on the title page.



Every page is illustrated in full color to offer this appropriately odd story by this contemporary master of artistic presentation in this almost surreal work. \$110

561. **Van Allsburg.** *Bad Day at Riverbend*. Boston: Houghton Mifflin Company, 1995. First edition. 4to. Cloth backed red boards with black cowboy vignette on front cover; silver lettering on spine. Full color pictorial **dust wrapper** of an as new copy of the book. The title page is **signed in full and dated by Van Allsburg**. An artist needs a special confidence and panache to issue a book that features scribbling and crayon coloring as a work of inspiration. I bet the young kids find it a curious thing that they cannot replicate his work in their books?

\$125



562. **(Victorian Colorplate)** *Auntie's Rhymes* by Elizabeth Lecky and illustrations by Emily J. Harding. London: Raphael Tuck & Sons, circa 1892. 4to. Green cloth backed full color pictorial boards with some minor edge wear and handling.

There are eight full page full color chromolithographic plates plus drawings throughout the verses. Harding and Lecky worked together on several books of this genre at this time and the end result is quite enjoyable. There is no question that her kids lived good lives.

\$200



### Timely Presentation of the Hours

563. **(Victorian Colorplate)** *Old Father Time and his twelve children* with illustrations by Harriett M. Bennett edited and arranged by Robert Ellice Mack. London: Ernest Nister, [1890]. Large, 4to. Cloth-backed color illustrated boards with some edge wear and a corner bump. Sixteen full page chromolithographed

plates, including two double page spreads, plus color illustrations within many of the text pages.

This book offers a lavish and wonderful presentation which follows the development of the seasons (the twelve children of the title refers to the months of the year) as seen by little children done by two of the major players of the Victorian Colorplate era.

\$375



564. **(Victorian Colorplate)** *The Talking Clock and other stories* it told illustrated by Harriett M. Bennett arranged and edited by Robert Ellice Mack. London: Ernest Nister, circa 1890. 4to. Cloth backed full color pictorial boards with light shelf wear. There is some weakness to hinges. The book offers lots of stories with substantial text plus twelve full page full color chromolithographic plates. Furthermore, the text pages often have blue toned drawings within to make this quite a pres-

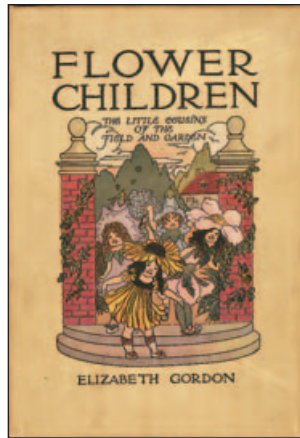




entation. I have often spoken—sometimes harshly—with clocks in our house but they have never talked back. This book tells me what they were about to say. \$275

### In Original Publisher's Box

565. (Volland) *Flower Children - The Little Cousins of the Field and Garden* by Elizabeth Gordon illustrated by M. T. [Penny] Ross. Chicago: P. F. Volland Company, (1910). Stated 7th edition. 8vo. Full color pictorial boards with a little handling. There is a **publisher's pictorial box** with some light overall dusting, else the box is complete and nice. 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



\$300

### Flowers and Animals Go Together

566. (Volland) *Animal Children—the Friends of Forest and the Plain* by Edith Brown Kirkwood with drawings by M. T. [Penny] Ross. Joliet: The P. F. Volland Co., (1913). Stated 34th edition. 8vo. Full color pictorial boards of a fresh copy of the book; full color **pictorial publisher's box** also in very nice condition. Ninety-six numbered pages of imaginative and fanciful animals, each with a full color illustration and some humorous text to describe this curious creature. It is quite interesting: the English artists did delicate fairy flower children, the Americans did comical and bizarre creatures with a much rougher feeling and less sensibility. That is the charm of each in the beginning of the last century



\$300

### Early Volland Titles In Original Publisher's Box

567. (Volland) *Punky Dunk - the funniest cat ever*. Chicago: P. F. Volland & Co., (1912). This is a **boxed** set of three little books (each 12mo.). The box has a full color pictorial cover and is in lovely condition with a little rubbing to edges. The three books are each in nice condition. What is interesting about this box is that these three little books are written and the pictures are drawn for a good little child named ... Then, the box top and the title page of each volume has the name of



the child printed (not hand-written) in place. I guess it was a set that you could order to be personalized in this way and surely very special for the lucky child. The three titles are: *Punky Dunk and the Gold Fish*; *Punky Dunk and the Spotted Pup*; and *Punky Dunk and the Mouse*. The set: \$450

568. (Volland) *Lucy Locket (The Doll with the Pocket!!)* by John Rae. Minneapolis: The Gordon Volland Publications, (1928). Stated second printing. 8vo. Decorated cloth backed pictorial boards of a particularly clean copy of the book. **Original publisher's pictorial box** with some dusting and rubbing to the edges of the box. 120 pages of story and illustrations, including many full page in color with Rae's distinctive style of slightly softer presentation. There is a cute border design at the top of each page with the LL monogram in the center. *Lucy Locket* is indeed a doll and she has many adventures, not the least of which is being hung out to dry on the clothesline—I certainly know the metamorphic feeling of being hung out to dry.



\$375

(Volland) See also items 165 and 272–278.

### Louis Wain Puss in Boots Stump Book

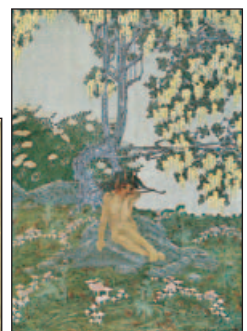
569. Wain, Louis. *Puss in Boots (The Stump Books)*. Chicago: M. A. Donohue & Co., 1904. First American edition. 1 1/2 x 6 3/4 inches. Top edge tinted



red. Blue cloth with color lettering and illustration on front cover; cloth strap and ivory slide are present and working. The condition is unusually good for these books. The stump format has a full page color illustration to match each page of text; they are printed on one side of the paper and the overall effect is quite something. It is interesting to observe that the very unusual dimensions (very wide and short) change substantially the way in which the illustrations are done and how they look. It is as if it is a very wide cinemascope movie.

\$950

570. (Walker, Dugald Stewart) *Stories for Pictures* with text by Helen Mackay. New York: Duffield and Company, 1912. First edition. 8vo. TEG. Cloth backed decorated boards with gold, grey, and white decoration and lettering. Original grey paper **dust wrapper** with illustrations and text describing the book. There are some pieces missing from the front of the wrapper at the

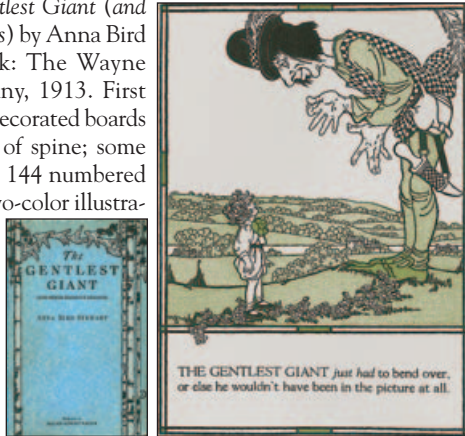




head of the spine and along upper edge of wrapper; there is a little marking to the rear of the wrapper. The book is in very nice condition. 168 numbered pages with eight full page color plates that show some of the strongest illustration done by Walker. In addition, there are black & white drawings to highlight the story and make this a rather attractive book. \$200

### Signed by Walker and Stewart

571. (Walker) *The Gentlest Giant (and other pleasant persons)* by Anna Bird Stewart. New York: The Wayne Publishing Company, 1913. First edition. 8vo. Blue decorated boards with chip at head of spine; some rubbing to corners. 144 numbered pages with lots of two-color illustrations and drawing; there are seven full page illustrations and every other page has some drawing upon it to make this a joyful presentation. This copy is made quite special by an extensive and personal inscription signed by both Walker and Stewart on the front free endpaper. The book is dedicated to all boys named Jim by the author who describes that her father wanted a boy whom he would have named Jim; be careful parents, they often remember what you say and get even with you in print. \$200

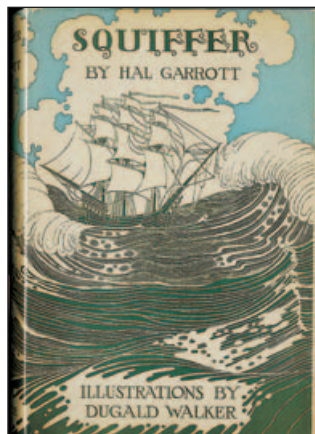


### 1st Edition in Dust Wrapper

572. (Walker) *Dream Boats and other Stories*. Garden City, New York: Doubleday Page and Company, 1918. First edition. 8vo. Midnight blue cloth with light blue lettering and vignette on front cover and spine. There is some shelf wear and also some white spots on the cloth. Color pictorial dust wrapper has significant wear and some tape reinforcement from underneath. However, the text and imagery are present. 219 numbered pages offering portraits and histories of fauns, fairies, fishes, and other pleasant creatures. Four full page color plates and sixteen full page black & white illustrations for this rather delicate and certainly graphically interesting presentation by Walker. \$275



573. (Walker) *Squiffer* by Hal Garrott. New York: Robert M. McBride & Company, 1924. First edition. 4to. Dark green cloth with elaborate gold lettering and decoration on front cover; gold lettering on spine. Color pictorial dust wrapper with a tiny spot of marginal wear in upper dust wrapper of an over all quite nice copy of the book. 226 numbered pages with four full page color plates and lots and lots of black & white pictures, both in text and full page. An unusual approach to story telling as *Squiffer* is a squir-



rel who wants to be a boy and the adventures which this quest produces for him. \$250

### 3 Volumes Signed with Family Presentations

574. (Ward, Lynd) *Up A Crooked River* by May McNeer. New York: The Viking Press, 1952. First edition. 8vo. Blue cloth with reddish-pink vignette on front cover and lettering on spine; color pictorial dust wrapper with but slight wear. This copy has a

For  
Nanda and Bob  
with love from  
May and Zed



presentation to Nanda and Bob (daughter and son-in-law) from both Lynd and May. An extensive story set in the 1870's about a river boat *Palmetto Queen* which got stuck in the muddy bottom of a lake and the eleven odd people stuck aboard. Sounds like fun. Lynd provided black & white drawings to open each of the chapters. Can you imagine a husband and wife working together? \$150

575. (Ward) *War Chief of the Seminoles* by May McNeer. New York: Random House (Landmark Books), (1954). First edition. 8vo. Pink-red cloth with lettering and decorations on cover and spine; full color pictorial dust wrapper with minor edge wear. This copy has a signed presentation by Lynd and May to their daughter. May McNeer was actu-

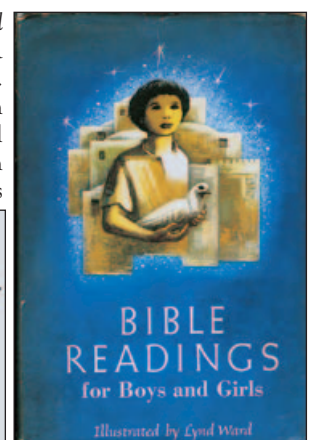
For  
Nanda + Bob  
with love from  
May and Zed



ally born in Florida so this historical story about Seminole glory comes close to home. Lynd provides a series of two-color illustrations that are appropriately filled with adventure and heroism. \$150

576. (Ward) *Bible Readings for Boys and Girls*. New York: Thomas Nelson & Sons, (1959). First edition. 8vo. Cloth backed cloth with lettering on spine and some light edge fading; full color pictorial dust wrapper with some minor edge wear. This copy has

For  
Nanda & Bob  
with love from  
Zed  
September  
1959



a nice signed presentation in the year of publication by Lynd to one of his daughters. The book is profusely illustrated in color and black & white throughout. The color plate showing the creation of the universe is pretty spectacular. \$150

### Jessie Wilcox Smith First Book Appearance

577. Waugh, Ida. *Ideal Heads*. Philadelphia: Sunshine Publishing Company, 1890. First edition. Small folio. AEG. Brown cloth with gold and color illustrations; some very minor wear to cloth along spine and corners. The book contains twenty-four lithographed plates of little children



that are portrayed in the luscious Maud Humphrey style. There is an additional feature that makes this book significant. On a preliminary page appears a black & white drawing of five little maids all in a row which was done by Jessie Wilcox Smith. This was her first published

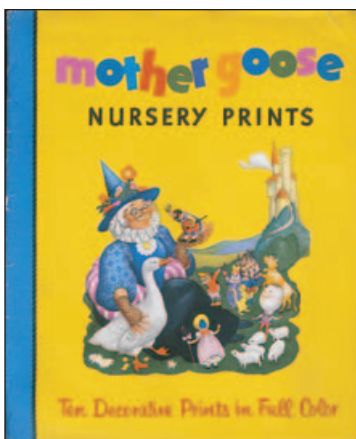
appearance in book form (it first appeared

two years earlier in *St. Nicholas Magazine*). An important Jessie Wilcox Smith item as well as a beautiful Ida Waugh book. \$600



### Portfolio of Wehr Mother Goose Prints

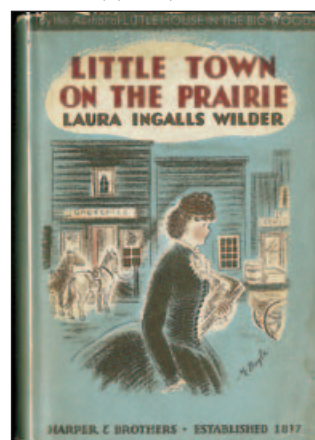
578. **Wehr, Julian.** *Mother Goose Nursery Prints—Ten Decorative Prints in Full Color* New York: Penn Prints, circa 1950. Small folio. Full color pictorial paper portfolio with some light edge wear. There are ten full page full color prints within, each taken from the Julian Wehr *Mother Goose* book that was originally published in 1945 by Grosset and Dunlap. There is some light marginal wear to the prints but the images are clean and bright. Each print is named, e. g. *Old King Cole* and the end result is a great set of images in a rather large size. \$300



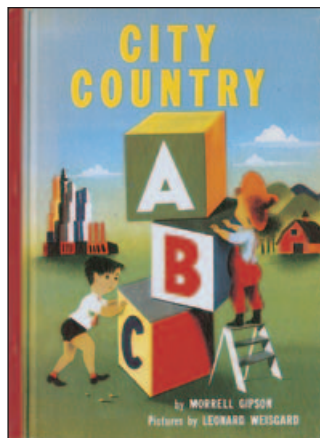
Item 580 Weise Original

### 1st Edition Little House Book in Dust Wrapper

581. **Wilder, Laura Ingalls.** *Little Town on the Prairie* with pictures by Helen Sewell and Mildred Boyle. New York: Harper & Brothers Publishers, (1941). Stated first edition. 8vo. Tan cloth with brown dec-



579. **(Weisgard, Leonard)** *City Country ABC* by Morrell Gipson. New York: Garden City Publishing Co., Inc., 1946. 4to. Red cloth backed full color pictorial boards of a nice copy of the book; a former owner has written their name and details on the title page. Each page offers a full page illustration, some in full color and some in two-color, along with a few lines of text at the bottom of the page. But wait! It is much more interesting than that because each letter gets a pair of facing pages, one with an example from the country and one from the city. In other words, we have an alphabetical version of the *City Mouse* and the *Country Mouse*. Cute idea, well executed, and nicely presented. \$125



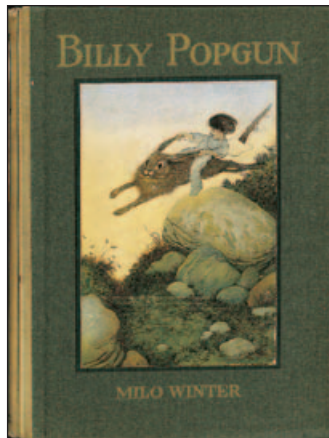
### Kurt Wiese Original

580. **Wiese, Kurt.** Original pen, ink, and charcoal. The image is about 10 x 9 inches and is signed. It is painted on artist's board that has publication and printing notes in the margins. It possibly appeared as an illustration in *Cats for the Tooses* by Mabel Guinnip La Rue (New York: Thomas Nelson and Sons, 1939). This is a wonderful image of a very hungry group of cats and clearly not enough food for all of them. Wiese was a Caldecott and Newbery Award winner and he illustrated many significant books. He did the *Freddy* books, *Bambi*, and several Chinese based books. I read the *Freddy* books as a kid and really liked his illustrations long before we had committed our life to these books. A fine painting. See next column for image. \$1,800

oration and lettering; a clean copy of the book with a former owner's bookplate on the front free endpaper. Pictorial **dust wrapper** with two-color illustration has some edge wear and a little edge chipping. The book is in nice condition. 288 numbered pages offer a very personal story of what it was like to move out to the prairie and live through a real winter without the amenities and life-saving features that we take for granted today. There is a color frontis and fourteen black & white illustrations, both full page and set within text, to provide charming images for this tale of frontier life that we have come to know so well from tv. Actually, I like these rather more simple and straightforward images that work to present the character of the people. \$1,850

582. **Winter, Milo.** *Billy Poptun*. Boston: Houghton Mifflin Company, 1912. First edition. 4to. TEG. Cloth backed boards with full color pictorial paste label (slight rubbing to edges of label). Slight darkening to spine, else a quite bright copy. Eight full page color plates plus lots of other drawings and designs for Winter's most adventurous and attractive artis-





tic accomplishment. This is very Rackhamesque in style. This is the story of a little boy who gets down to tiny size and gets to examine and experience first hand the world of the woods and little critters on a warm summer afternoon. A lovely and exciting work. \$350

### Alice Woodward Watercolor from Land of Lost Toys

583. Woodward, Alice B. Original pen, ink, and watercolor that was used as an illustration in *The Land of Lost Toys* from *The Brownies* by Juliana



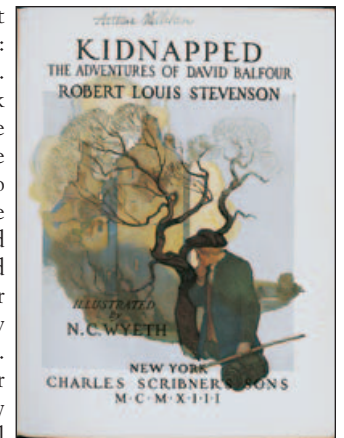
Horatia Ewing (London: G. Bell & Sons, Ltd., 1933). The image is about 7½ x 5 inches and is signed with her initial monogram. The image is painted on card and there is a publisher's label on the verso. There are pencil notes on the front in the margins. Woodward was one of seven children with her father an eminent scientist. She was home-schooled and encouraged to draw as a child. As a teenager she was able to do the lecture notes for her father and work for his colleagues that earned her enough money to go to art school. Her other siblings all went on to become scientists but she had better ideas. \$1,200

### A Nice Selection of Wyeth First Editions

584. (Wyeth, N. C.) *The Pike County Ballads* by John Hay. Boston: Houghton Mifflin Company, (1912). First edition. 4to. Tan woven cloth with color paste label (label image not in the book); a very nice copy of the book with but slight dusting to the paste label. Six full page color plates, plus color frontis, and twenty-six black & white drawings in text, plus rather attractive endpapers. As Wyeth said *Reeking with the swaggering spirit and customs of the early river-settlements along the Mississippi....* we get a chance to see what those days were really like! \$300



585. (Wyeth) *Kidnapped* by Robert Louis Stevenson. New York: Charles Scribner's Sons, 1913. First edition. 4to. TEG. Black cloth with color pictorial paste label and gold lettering on the spine. There is some rubbing to the paste label; the hinges are weak; and there is one tissue guard missing within. 289 numbered pages with fourteen full page color plates plus fold-out map to follow the intricacies of the adventures. This book has all the elements for youthful fun and an opportunity to overcome the adversities of evil forces. Wyeth's illustrations are grand and colorful; this is the kind of book you read as a kid and dreamt about how you would do similar things when you were all grown up. \$400



586. (Wyeth) *Robinson Crusoe* by Daniel Defoe. New York: Cosmopolitan Book Corporation, 1920. First edition. 4to. TEG. Dark purple cloth with color paste label; a rather nice copy of the book with perhaps slight dulling to gold frame around the paste label on front cover. There is a presentation on blank side of frontis. Thirteen full page color plates plus color illustrated title page within 368 numbered pages give us imagery for a story that always appealed to me. It sounds like a fine way to spend a block of time without the disarming features of modern civilization; which is a contradiction in terms. There is something so grandly adventurous about surviving on one's own against the forces of nature and evil. Defoe wrote a story for the ages and Wyeth gave us unforgettable images to interpret the scenes. \$450



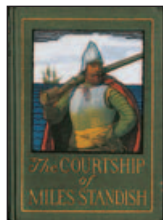
### In Dust Wrapper

587. (Wyeth) *The Courtship of Miles Standish* by Henry Wadsworth Longfellow. Boston: Houghton Mifflin Company, 1920. First edition thus. 4to. Grey-green cloth with gold stamping and decoration surrounding color pictorial paste label; gold vignette on rear cover. The gold on the spine is a bit dulled; else a clean copy of the book. Full

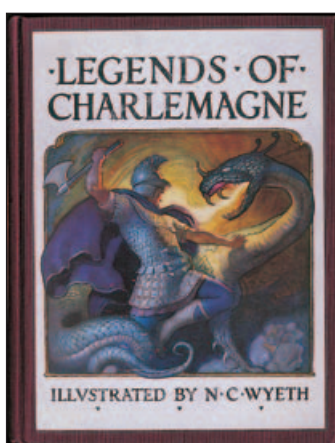


color pictorial **dust wrapper** with soiling and pieces missing along edges and spine. Eight full page color plates and black & whites within the 148 numbered pages of text. This is the tercentennial edition of the Plymouth Rock landing with an introduction by a descendent of the original Longfellow.

Wyeth captures the sense of distant time and heroic adventures that always gave readers an exciting book to read to fire their imaginations. \$485

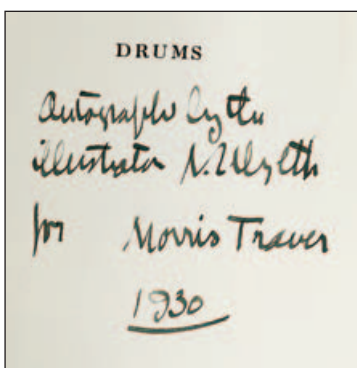
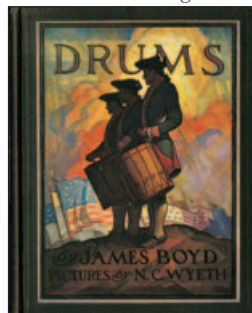


588. (Wyeth) *Legends of Charlemagne* by Thomas Bullfinch. New York: Cosmopolitan Book Corporation, 1924. 4to. First edition. TEG. Wine-red cloth with gold lettering on spine and color pictorial paste label; a fresh, bright copy of the book. Eight lush full page color plates plus color title page and dramatic endpapers give imagery to the works of Bullfinch. 273 numbered pages offer excitement and drama for any youthful reader interested in adventure and imagination. \$450



### With Wyeth Hand-Written Presentation

589. (Wyeth) *Drums* by James Boyd. New York: Charles Scribner's Sons, (1928). First edition. 4to. Black cloth with gold letter-



ing on spine and color pictorial paste label. A nice copy made special by a **hand-written presentation** by Wyeth dated 1930 on the half-title page. Fourteen full page color drawings, color title page, and numerous pen & ink drawings within text. The early days of America with rough men and great adventures were the perfect substance for Wyeth's illustrations. Wyeth presentations and signatures are hard to find and this is a lovely example. \$1,200



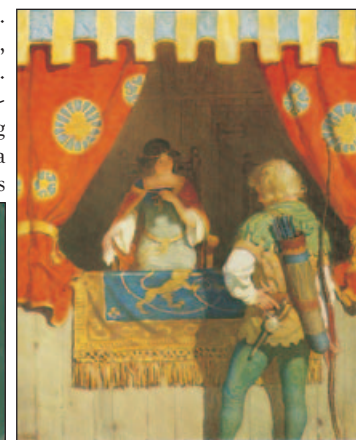
590. (Wyeth) *Jinglebob* by Philip Ashton Rollins. New York: Charles Scribner's Sons, 1930. First edition. 4to. Tinted top. Black cloth with color paste label and gold lettering on spine; a fresh, bright copy of the book. Full color pictorial **dust wrapper** with some marginal chipping (mainly at corners and ends of spine) but overall quite a copy of an uncommon title. Seven color pictures (counting endpapers and front cover) within 263 numbered pages. The last two pages are uncut. Wyeth's cowboys look rough and like real men. Wyeth was able to bring himself into the world of his people, especially hard-working, hard-living men in stressful situations and this is how the Western world looked before the movies changed our views. \$975



591. (Wyeth) *The White Company* by A. Conan Doyle. New York: Cosmopolitan Book Corporation, 1922. First edition. 4to. TEG. Wine-red cloth with gold lettering on spine and color paste label. There is very slight shelf wear and a presentation on front free endpaper from a former owner. Otherwise, quite a nice copy of the book. Thirteen full page color plates plus color title page for this adventure tale when there were lots of knights who used bows and arrows with great skill and honor. Wyeth always seemed at home in this ancient time period and his paintings reflect the affection which he felt about such people. It is always fun to realize that the introduction of the long bow was as big a deal in its time as our more modern weapons are for us. \$450



592. (Wyeth) *Robin Hood*. Philadelphia: David McKay, 1917. First edition. 4to. TEG. Green cloth with elaborate lettering and decorations along with full color paste label; a lovely copy of the book that is fresh and bright. There is a signature on the blank verso of the front free endpaper. Eight full page color plates for this fine story of income redistribution in a surprisingly efficient system. Wyeth managed to give us a view of the old English forests that is dark and forbidding without being overly menacing. \$450



*The End*





Item 150 Detmold