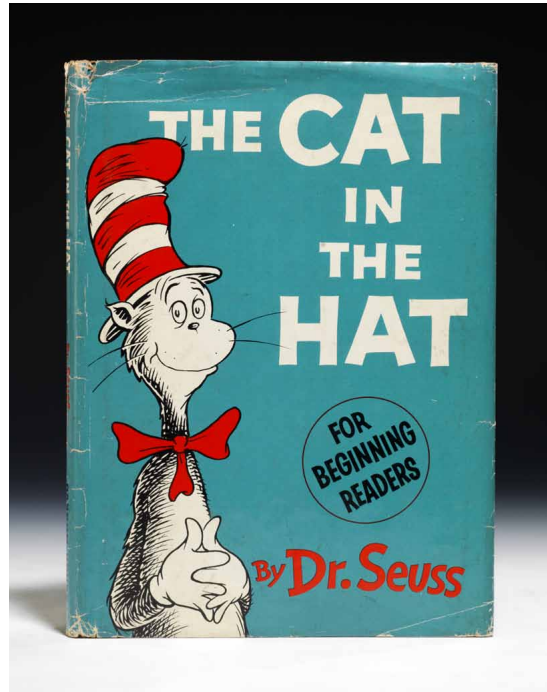


LANDMARKS OF CHILDREN'S LITERATURE



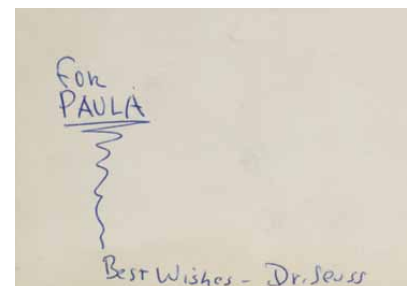
DR. SEUSS

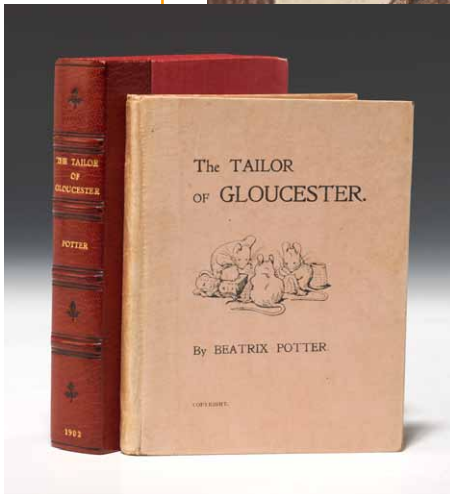
A Great Children's Rarity: *The Cat In The Hat*, Inscribed By Seuss

1. SEUSS, Dr. **The Cat in the Hat**. New York, 1957. Octavo, original pictorial paper boards, dust jacket; custom clamshell box. \$20,000.

*First edition of this rare and important children's classic, particularly desirable inscribed by the beloved author-illustrator, with his characteristic flourish, "for PAULA, Best Wishes - Dr. Seuss."*

"A turning point, not only in the career of Dr. Seuss but in the reading habits of American children, occurred in the late 1950's. Inspired by a thoughtful article by John Hersey in *Life* magazine, entitled 'Why do Students Bog Down on the First R?,' Seuss began to address the problem... Seuss' answer was *The Cat in the Hat*. By enhancing everyday situations with irresistible imaginary characters and telling the tales with cleverly rhymed, easily recognizable words, Seuss gave control of learning to read back to children, while providing wit, charm, comic verse, and a surprise on every page. *The Cat in the Hat* was so successful that Random House, publisher of all the Dr. Seuss books since 1937, created a special division, Beginner Books, with the Cat in the Hat as the logo and Dr. Seuss as president of the division" (*Dr. Seuss from Then to Now*, 45). "This extraordinary writer has done more to foster literacy in children than most because he manages to combine lunacy with sanity, fun with learning, and quality with exuberant readability" (Joseph Connolly). Younger & Hirsch 7. Pencil child owner signatures. A few stray ink marks. Boards with light rubbing and toning to edges. Dust jacket with mild rubbing, small closed tear to spine head. An extremely good copy, elusive and desirable inscribed.



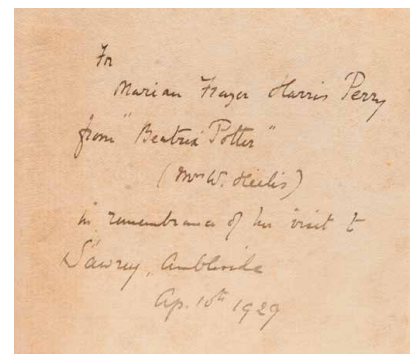


## BEATRIX POTTER

### “My Own Favorite Amongst My Little Books”: Wonderful Presentation-Association Copy Inscribed By Potter

2. POTTER, Beatrix. **The Tailor of Gloucester.** London, 1902. 12mo, original pictorial pink boards; custom chemise and half morocco slipcase. \$32,000.

*True first edition, one of only 500 privately printed copies, of Potter's second book, which she called "my own favorite amongst my little books," with frontispiece and 15 illustrations in color, three of which do not appear in the first trade edition of October, 1903. A wonderful association copy, with a gift inscription to a long-time friend: "For Marian Frazer Harris Perry from 'Beatrix Potter' (Mrs. W. Heelis) in remembrance of her visit to Sawrey, Ambleside, Ap. 10th, 1929." Rare and desirable.*

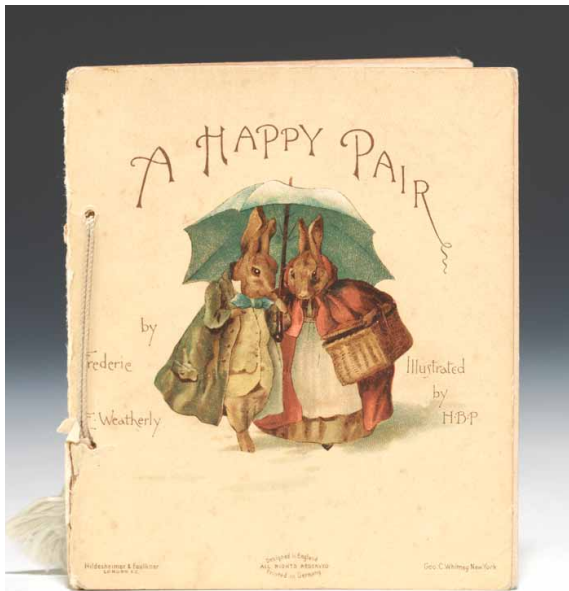


Inspired by a real-life incident involving a tailor's efforts to finish a waistcoat for the new mayor of Gloucester, this book "was Potter's own favorite of all her stories, and one can see why, for in it she indulges her own fascination with the era of her grandparents and great-grandparents... Fairy tale, nursery rhyme and Arcadian fantasy all come together for a moment in perfect balance. No wonder Beatrix Potter was proud of the book" (Carpenter, 148). Potter was compelled to delete from the first trade edition eight or nine pages of text from this privately printed edition, in which where she had described in detail how Simpkin wandered through the streets of Gloucester on the night of Christmas Eve. This part of the story contained the majority of her rhymes and verses. Quinby 3. Linder, 420. Inscribed by Potter to her long-time friend Marian Perry: "Mrs. Perry was the daughter of a wealthy industrial entrepreneur from Philadelphia, a business associate of the financier, J.P. Morgan... Of all the Americans Beatrix met and befriended, Marian Perry was the closest to her in upbringing, experience and personality" (Lear, 340). Perry and Potter exchanged letters beginning in 1927, following Perry's purchase of some of Potter's drawings. "When the two women finally met in April 1929 Beatrix was not disappointed" (Lear, 340). Plates clean. Text with scattered light foxing. Light toning to spine, slight wear to spine ends, faint soiling to boards. A lovely and desirable inscribed presentation-association copy of one of the rarest Beatrix Potter titles, in near-fine condition.



# BEATRIX POTTER

## The Very Rare First Book Illustrated By Beatrix Potter



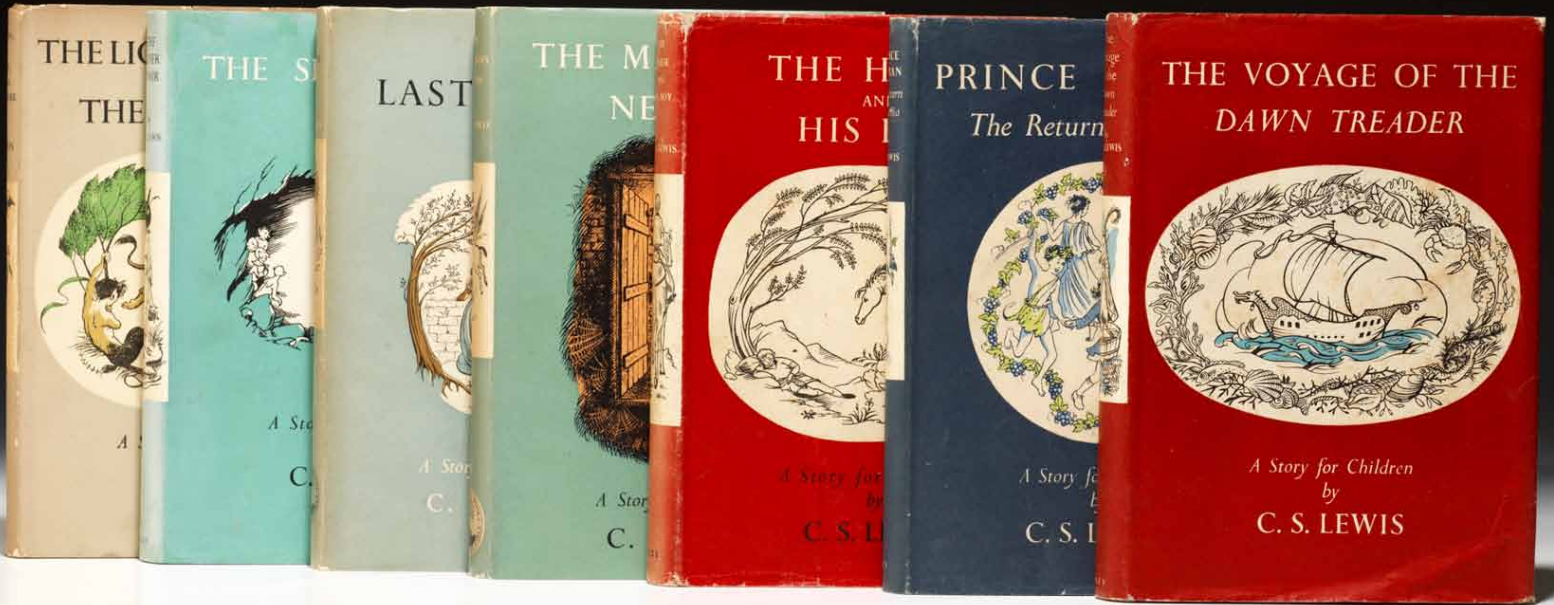
3. (POTTER, Beatrix) WEATHERLY, Frederic E. **A Happy Pair**. London, [1890]. 16mo, original pictorial wrappers, original cloth ties; pp. 12. \$30,000.

*First and only edition of a true children's rarity: the first book illustrated by Beatrix Potter, one of the most elusive of all her works, known in only a very few copies (estimated as few as ten, although to our knowledge no formal census exists). With six lovely chromolithographed illustrations, each signed H.B.P. in the stone, and cover designs, all by Potter. A charming copy and an inestimable addition to any collection of children's literature.*

Early in 1890 Beatrix Potter, needing money to acquire a printing machine, received encouragement from her uncle Henry Roscoe to approach publishers with her Christmas card designs. She prepared six using her pet rabbit, Benjamin Bouncer, as the model. "I may mention... that my best designs occurred to me in chapel—I was rather impeded by the inquisitiveness of my aunt, and the idiosyncrasies of Benjamin who has an appetite for certain sorts of paint, but the cards were finished by Easter." She had a list of five publishers to approach. The first, Marcus Ward, turned her down; her brother Bertram took the drawings himself to the next firm, Hildesheimer & Faulkner. Mr. Faulkner immediately bought them for £6 and asked to see more of Potter's art. Her watercolors were published as Christmas and New Year cards and were swiftly bound up with verses by songwriter Frederic Weatherly to form the booklet *A Happy Pair*. Potter continued to supply Hildesheimer & Faulkner and subsequently Ernest Nister with designs for greeting cards and annuals. "With the confidence this gave her, Beatrix then sent some sketches and a booklet to a number of children's book publishers, among them Frederick Warne, who, although they returned them as unsuitable, expressed an interest in 'any ideas or drawings in book form.' It was an arena that Beatrix had not yet considered but she already thought that one day she might try her hand at it" (Taylor et al., 17). She ultimately developed *The Tale of Peter Rabbit*, launching a career that earned her a place among the immortal creators of children's books. Without title page, though not all known copies possess one; the book was a hastily assembled piece of holiday ephemera, and this copy may well have never had a title page. All six of Potter's chromolithographs are present. V&A 1765. Taylor 51-2. Interior quite clean. First leaf detached from cord at lower hole. Mild wear to fragile paper spine. An excellent copy of this desirable rarity.



CHILDREN'S



## C.S. LEWIS

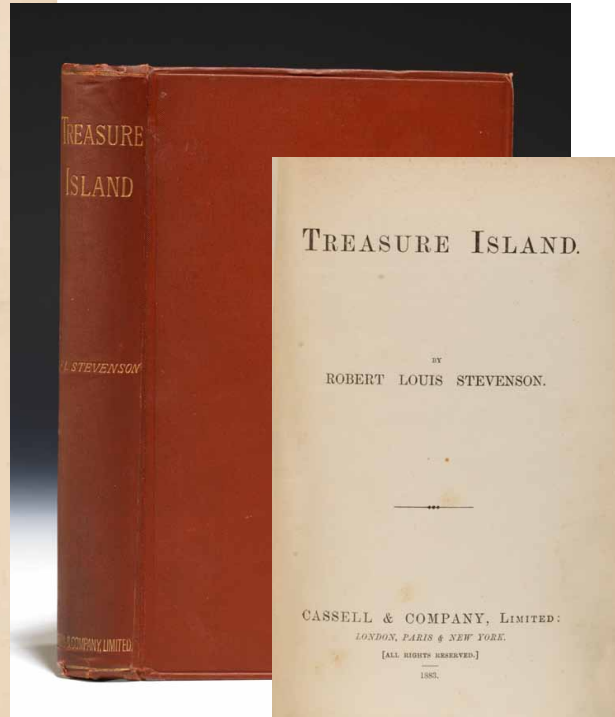
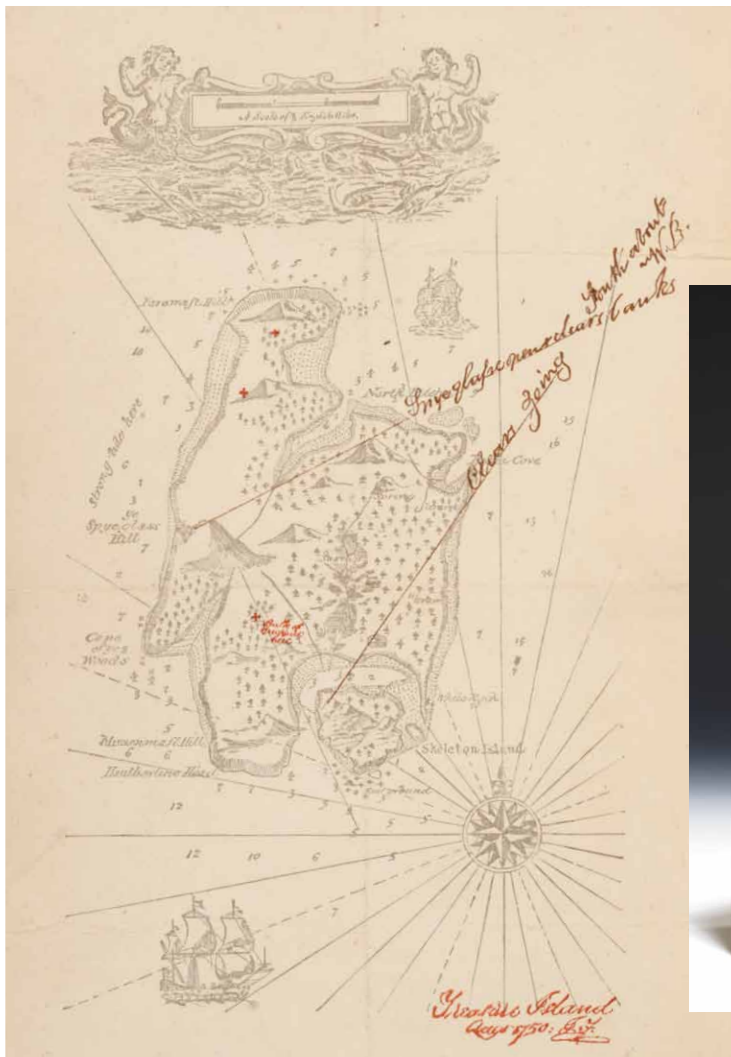
### “The Most Sustained Achievement In Fantasy For Children By A 20th-Century Author”

4. LEWIS, C. S. **Chronicles of Narnia**. London, 1950-56. Together, seven volumes. Octavo, original colored cloth, dust jackets; custom clamshell box. \$49,000.

*First editions of all seven books in Lewis' cherished Chronicles of Narnia, "intoxicating to all but the most relentlessly unimaginative of readers," all in original dust jackets. Generally excellent condition.*

Lewis is likely best remembered for his beloved fantasy series, the Chronicles of Narnia. Lewis was “concerned to do for children what he had done for an adult readership in his science fiction... to re-imagine the Christian story in an exciting narrative context... [The Narnia books are] intoxicating to all but the most relentlessly unimaginative of readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author” (Carpenter & Pritchard, 370). “The stories are unforgettable not only for the excitement and suspense of the adventures but also for the strong emotions they describe so well... [and they are] further enriched by Lewis' skillful use of language” (Silvey, 406). Unlike most fantasy series, “each book has something new and different to offer and there is no weakening of either inspiration or interest” (Eyre, 132). All seven books were “illustrated by Pauline Baynes in delightful fashion” (Cooper & Cooper, 206). “Adored by children and academics alike, these books are extremely collectible, sought-after and scarce” (Connolly, 186). Owner signatures, gift inscriptions. Booksellers' small tickets in *Dawn Treader* and *Horse*. Small inkstamp to rear pastedown of *Last Battle*. Books near-fine to fine, a few books with light toning to spines and extreme edges of boards. Dust jackets extremely good to fine, minor restoration to *Caspian* and *Silver Chair* dust jackets. Complete first edition sets of the Narnia books are increasingly scarce and most desirable.





## ROBERT LOUIS STEVENSON

“Pieces Of Eight! Pieces Of Eight!”:

Rare First Edition Of Stevenson’s *Treasure Island*, A Beautiful Copy

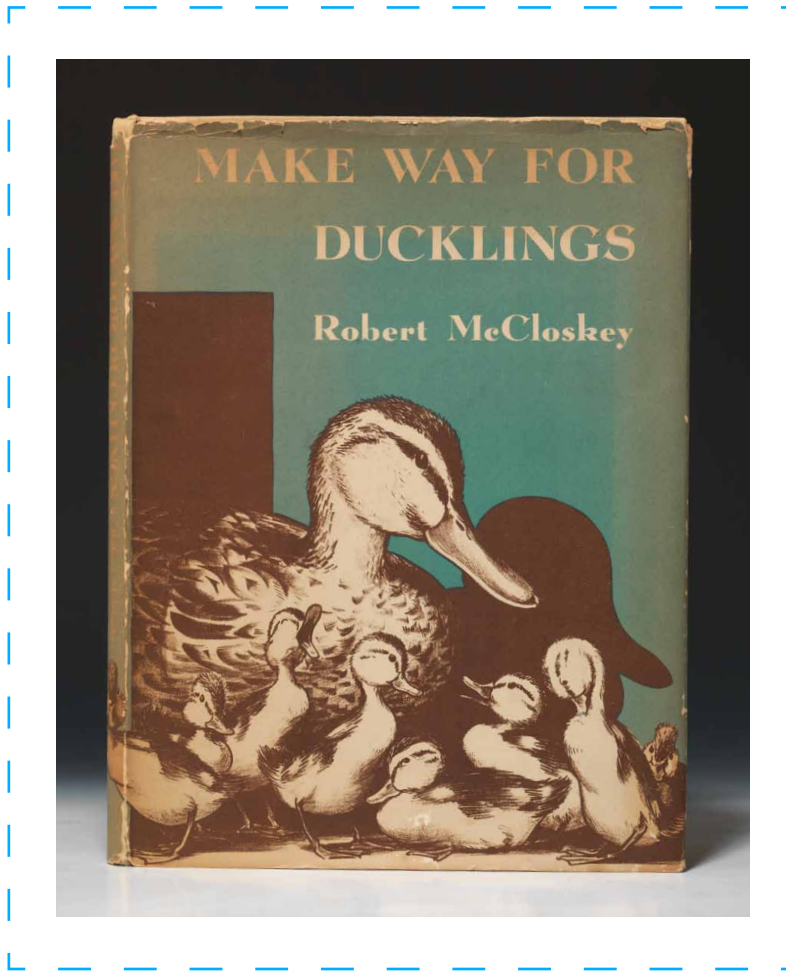
5. STEVENSON, Robert Louis. **Treasure Island**. London, 1883. Small octavo, original red cloth; custom chemise and half morocco clamshell box. \$27,500.

*First edition, first issue of Stevenson’s swashbuckling yarn of piracy, mutiny and courage, “the finest tale of maritime adventure that has been told since Defoe” (Prideaux, 28), an exceptional copy, much nicer than usually found.*

“Inspired by a detailed map of an island that Stevenson and his stepson drew one rainy day, with hidden treasure and cryptic instructions reverently included... *Treasure Island* is best enjoyed as its author intended, simply as a good tale well told” (Silvey, 631). The serial publication in *Young Folks* (running through January 1882) was not especially well-received, but on its appearance in book form the following year in an edition of only 2000 copies, the story was hailed as the best tale of adventure in print. “The force of invention and vividness of narrative appealed to every reader” (DNB). “Here were adventure, suspense, drama, all set down by the hand of a recognizable genius” (Meigs et al., 238). Issued in various colors of cloth, no priority. Beinecke 240. Prideaux 11. Booklabel and half title owner signature of John William Mackail, the Scottish man of letters and famous Virgil scholar. Mackail was a professor of poetry at Oxford and also served as president of the British Academy. Only very faintest embrowning to unusually clean interior, cloth exceptionally fresh and lovely. A most desirable copy in nearly fine condition, rarely found like this.

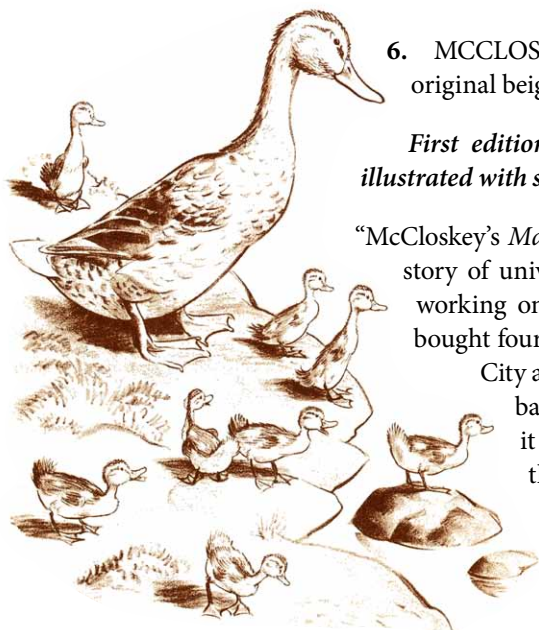


CHILDREN'S



## ROBERT McCLOSKEY

“There’s A Family Of Ducks Walkin’ Down The Street!”

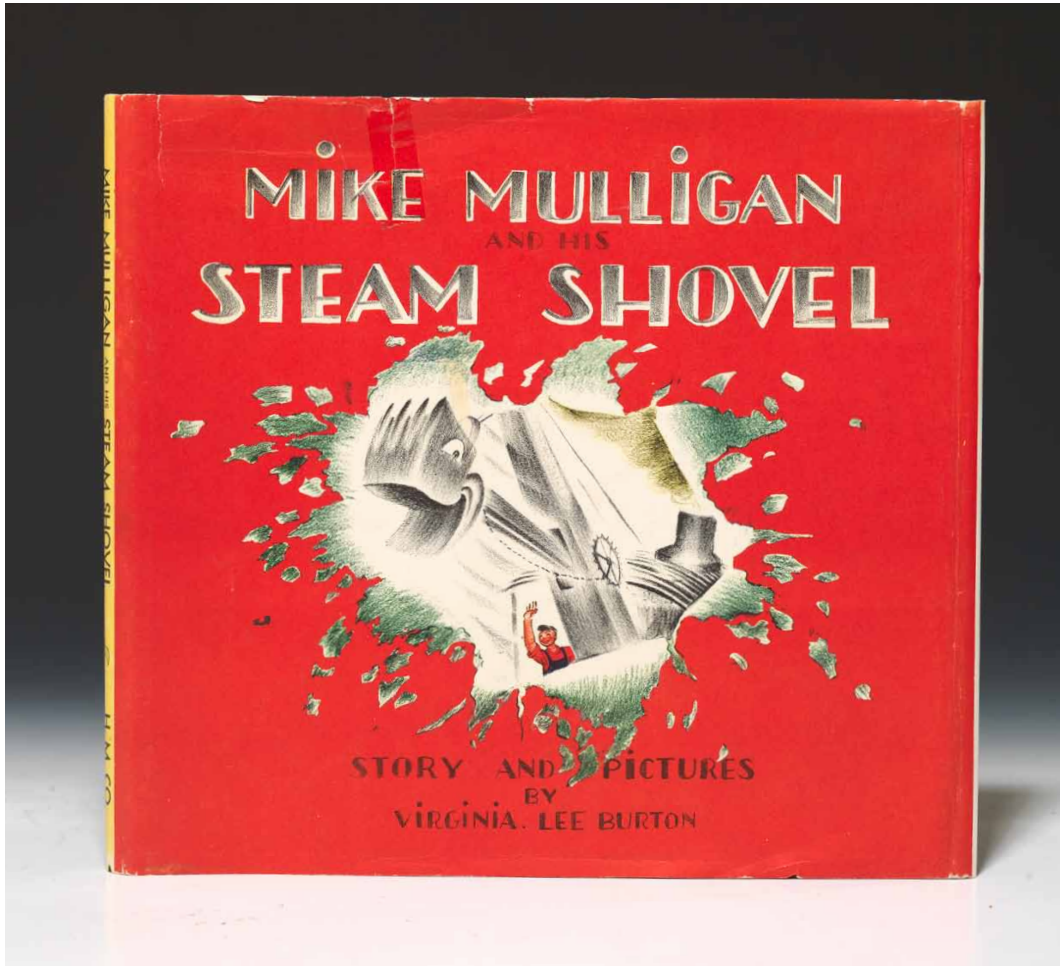


6. MCCLOSKEY, Robert. **Make Way for Ducklings**. New York, 1941. Slim folio, original beige cloth, dust jacket. \$17,000.

*First edition of McCloskey’s Caldecott-winning book, beautifully written and illustrated with sepia drawings by him. An exceptionally scarce and beautiful copy.*

“McCloskey’s *Make Way for Ducklings* gives an engaging picture of Boston and tells a story of universal delight for children everywhere” (Meigs, 586). “While he was working on the illustrations... McCloskey realized he needed live models. He bought four mallard chicks at a market and brought them home to his New York City apartment. When he went to Boston to sketch backgrounds, he brought back six more ducks. ‘All this sounds like a three-ring circus,’ he says, ‘but it shows that no effort is too great to find out as much as possible about the things you are drawing. It’s a good feeling to be able to put down a line and know that it is right’ (Silvey, 443). Owner gift inscription on half-title. Contemporary newspaper clippings affixed to rear pastedown. Bookseller ticket. Book with toning to endpapers and only tiny bump. Exceptionally rare dust jacket with only a bit of wear and toning. A most desirable copy in near-fine condition.





## VIRGINIA LEE BURTON

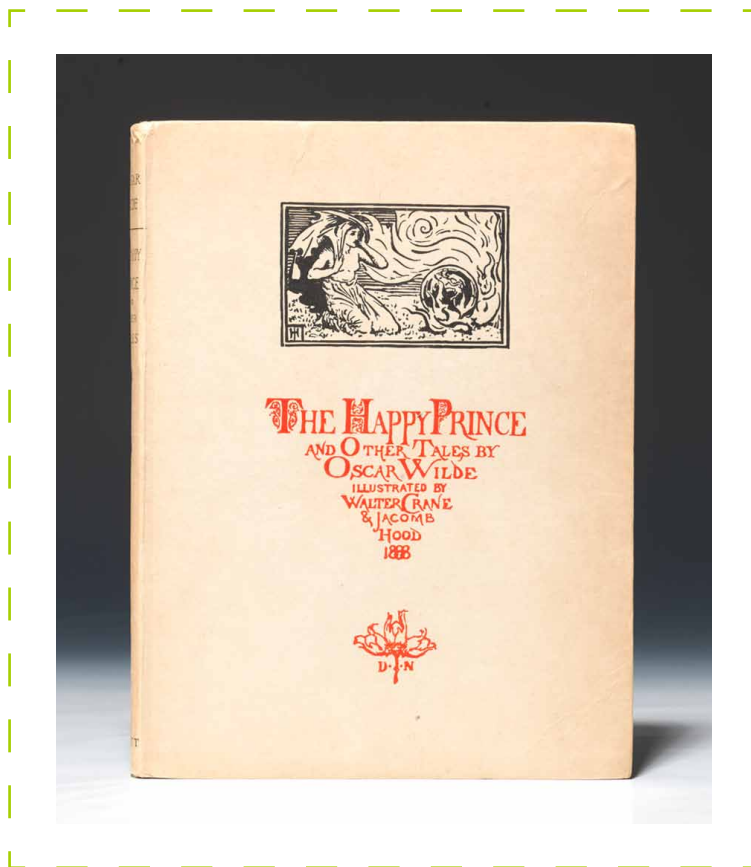
“We’ve Dug So Fast And We’ve Dug So Well That We’ve  
Quite Forgotten To Leave A Way Out!”

7. BURTON, Virginia Lee. **Mike Mulligan and His Steam Shovel**. Boston, 1939. Oblong quarto, original pictorial tan cloth, dust jacket; custom clamshell box. \$11,000.

*First edition of the beloved children’s classic. Very scarce, especially so in original dust jacket.*

“Taking her cue from her small sons, Aristides and Michael, Burton chose subjects that would intrigue children... [including] Mary Ann, the steam shovel... [Burton’s books] have heroes and heroines children can understand and enjoy, ingenious and satisfactory endings and lively illustrations. The books survive because they exhibit so effectively the elements most basic to children’s literature” (Silvey, 109-10). Occasional marks of handling, a chip and a tear to top edge of scarce price-clipped dust jacket, with tape repair on front panel. A near-fine copy.





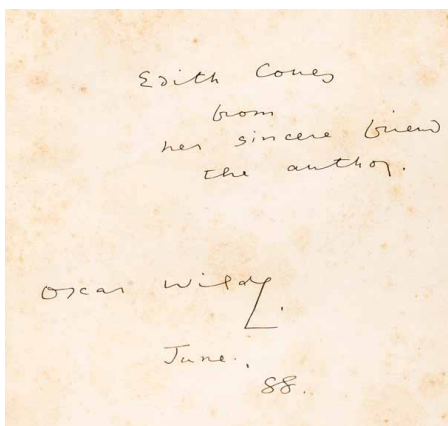
## OSCAR WILDE

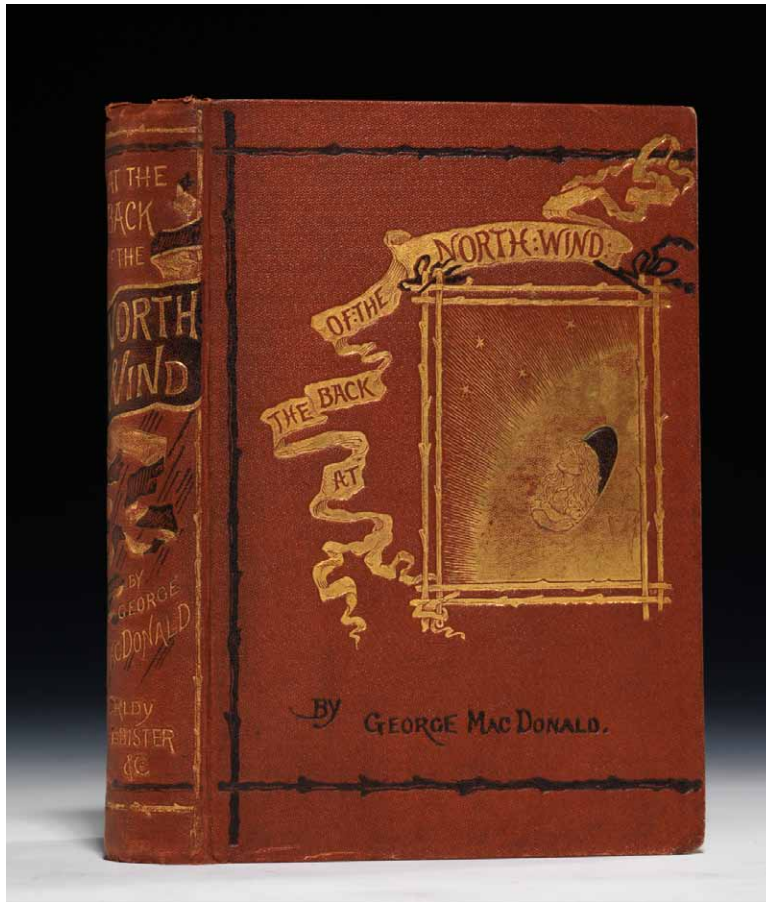
“For Those... Who Find In Simplicity A Subtle Strangeness”:  
 Presentation Copy Of *The Happy Prince*,  
 Inscribed By Oscar Wilde In The Year Of Publication

8. WILDE, Oscar. **The Happy Prince and Other Tales**. London, 1888. Quarto, original pictorial parchment, uncut and partially unopened; custom half morocco slipcase and chemise. \$42,000.

*Rare first trade edition, one of 1000 copies printed, in original Japanese vellum pictorial boards, with three plates by illustrator Walter Crane, inscribed in the year of publication, “Edith Cones from her sincere friend the author. Oscar Wilde, June, 88.” A fine, exceptional copy.*

Wilde wrote these tales for his own children. He told Richard La Gallienne that “It is the duty of every father... to write fairy tales for his children.” His children later wrote of their father’s “never-ending supply” of fairy tales and tales of adventure, which he often told them to calm them down. Many of his stories were never put to paper, unfortunately, but the ones that do survive are considered to be examples of his most creative writing. In addition to the title story, this collection includes “The Nightingale and the Rose,” “The Selfish Giant,” “The Devoted Friend,” and “The Remarkable Rocket.” Wilde commented that he intended these stories “partly for children, and partly for those who have kept the child-like faculties of wonder and joy, and who find in simplicity a subtle strangeness” (Hart-Davis, *Letters of Oscar Wilde*, 219). Wilde’s “reputation as an author dated from the publication of *The Happy Prince and Other Tales*... Wilde presents the stories like sacraments of a lost faith... Their occasional social satire is subordinated to a sadness unusual in fairy tales” (Ellmann, 299). Published the same year as the exceptionally rare signed limited edition of only 75 copies. Mason 313. Occasional scattered light foxing to interior; original binding fresh and lovely. A fine, unrestored copy, scarce inscribed and in such exceptional condition.





## GEORGE MACDONALD

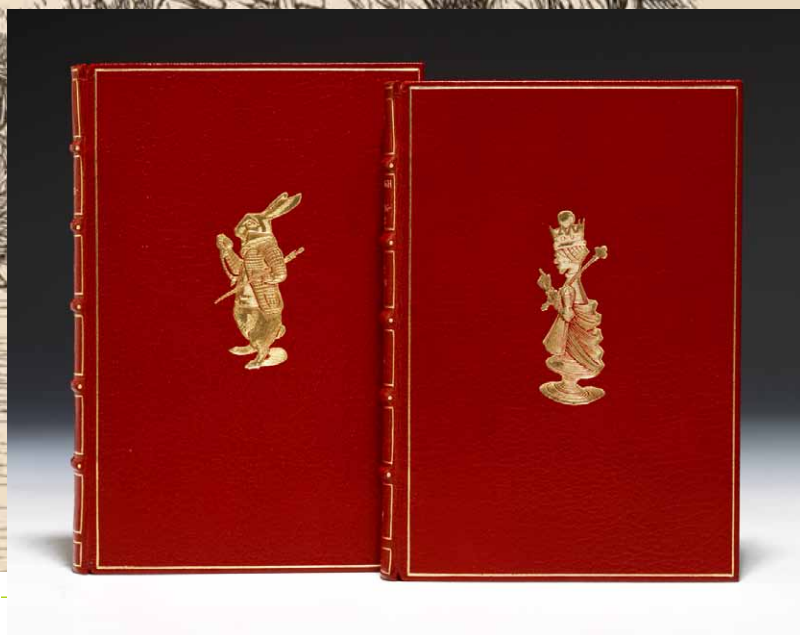
### Rare First Edition Of MacDonald's Charming Fantasy, *At The Back Of The North Wind*

9. MACDONALD, George. **At the Back of the North Wind.** London, 1871. 12mo, original pebbled pictorial magenta cloth gilt recased; custom half morocco clamshell box. \$13,800.

*Rare first edition of MacDonald's classic story, his first full-length work for children, with 76 in-text wood engravings by the Dalziel brothers after illustrations by Arthur Hughes. An exceptionally lovely copy.*

A Congregational clergyman who lost his pulpit for believing that all could achieve salvation by recognizing inner divinity, Macdonald “has been called the father of modern children’s fantasy” (Silvey, 427). Originally published as a serial in the juvenile magazine *Good Words for the Young*, MacDonald’s tale is “a remarkable piece of work and a milestone in children’s fiction in that it combines the qualities of the fairy story at its best with the expression of social and moral concerns... Influences on it include Dickens and Hans Andersen, but MacDonald’s vivid style lifts it far above the level of imitation” (Carpenter & Prichard, 34). MacDonald, in turn, would influence such creators as J.M. Barrie, Howard Pyle, C.S. Lewis and Maurice Sendak, who wrote that MacDonald’s work “does more than merely suggest mystery—you walk right into it. Every one of his books is a dream romance... You want to believe whatever it is.” Enhancing this dream-like atmosphere are the wonderful wood engravings by the Dalziels—in whose work that art form “reached its zenith” (Harthan, 205). Sadleir 1474b. Ray, *Illustrator and Book in England* 177. Recased in original binding with inner paper hinges repaired. Publisher’s pictorial binding in exceptional condition, gilt bright and fresh. A lovely copy of a beautiful and enduring story. Rare.





## LEWIS CARROLL

“The Greatest Of All English Stories For Children”

10. CARROLL, Lewis. **Adventures in Wonderland.** WITH: **Through the Looking-Glass, and What Alice Found There.** London, 1866, 1872. Two volumes. Octavo, mid-20th-century full red morocco gilt. \$22,000.

*First editions of “the greatest of all English stories for children,” finely bound by Bayntun-Riviere in matching full morocco-gilt, with original cloth bound in at the end of each volume.*

“Historians of children’s literature universally agree that the publication of *Alice’s Adventures in Wonderland* marks the liberation of children’s books from the restraining hand of the moralists... The two *Alice* books... completed the reinstatement of the imagination, so long disapproved of by the opponents of fairy stories, to its proper place. ‘*Alice* is, in a word, a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete” (Carpenter & Prichard, 102). The *first published and authorized English edition of Alice’s Adventures in Wonderland*, preceded only by the extraordinarily rare suppressed 1865 London edition, of which only about 20 copies are known to exist, and the scarce New York edition of 1866. *Lewis Carroll Handbook* 46 and 84. Williams 46. A fresh fine set with only minor repair to gutter of last leaf of *Wonderland*. A beautifully bound pair of volumes.



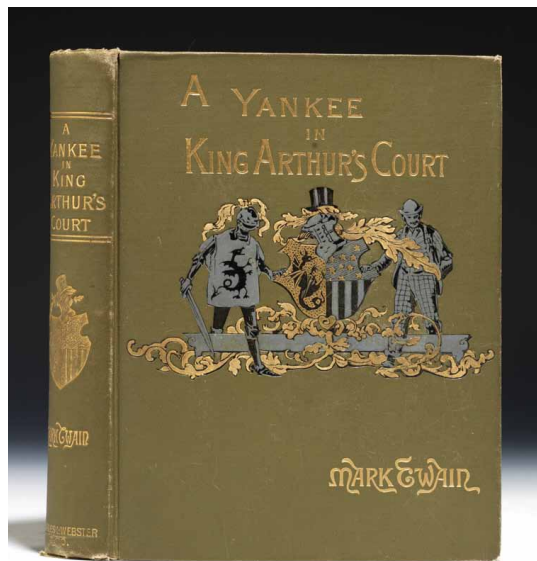
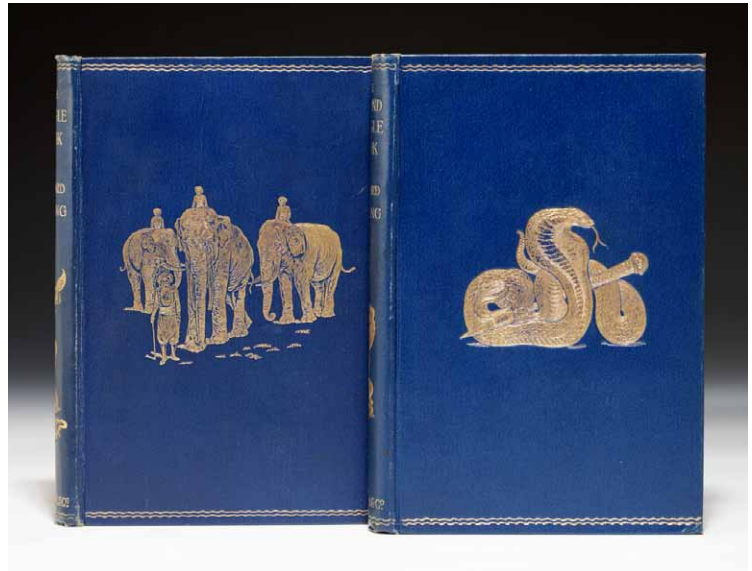
CHILDREN'S

“An Honorable Place In Any Library Of Children’s Books”

11. KIPLING, Rudyard. **The Jungle Book**. WITH: **The Second Jungle Book**. London and New York, 1894-95. Two volumes. Octavo, original pictorial blue cloth gilt; custom chemises and half morocco slipcase. \$6500.

*First editions of Kipling’s classic Jungle Books, “replete with adventure and excitement,” in lovely original cloth-gilt. “Presentation Copy” stamped to Volume II.*

“Among the 15 stories in [these volumes] are some of Kipling’s most memorable narratives” (Abraham, 36). “The child who has never run with Mowgli’s wolf pack, or stood with Parnesius and Pertinax to defend the Northern Wall... has missed something that he will not get from any other writer” (Carpenter & Prichard, 297). Illustrated largely by W.H. Drake and Kipling’s father, J. Lockwood Kipling, “this most desirable pair... will always fill an honorable place in any library of children’s books” (Quayle 87). Livingston 104, 116. Owner signature in *Jungle Book*. “Presentation Copy” with circular blindstamp to title page of *Second Jungle Book*. Only a few faint instances of scattered light foxing. Original cloth bindings with lightest minor rubbing to spine ends, gilt very bright. A lovely, about-fine pair of volumes.



“Camelot... Name Of The Asylum, Likely”

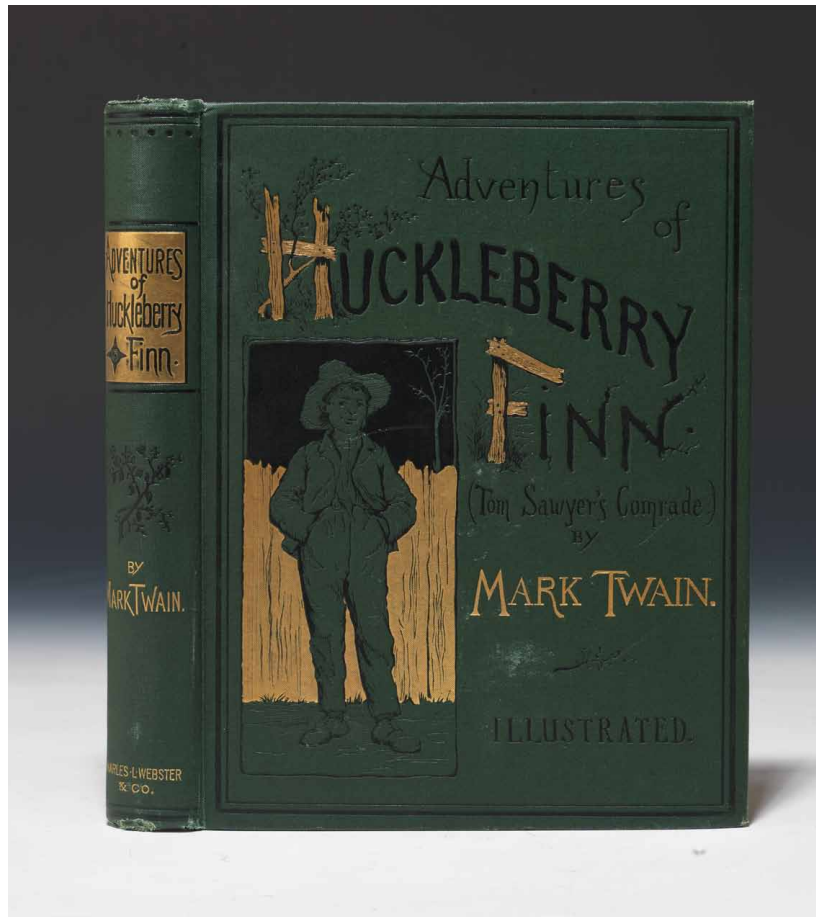
12. TWAIN, Mark. **A Connecticut Yankee in King Arthur’s Court**. New York, 1889. Octavo, original green pictorial cloth. \$4200.

*First edition, first issue, of Twain’s comedic critique of both Camelot and 19th-century America.*

Twain wrote *A Connecticut Yankee* after reading Malory’s *Morte d’Arthur*, exploring “a number of implicit parallels between Arthur’s England and the American South: slavery; an agrarian economy which came into armed conflict with an industrial economy; a chivalric code which, Clemens said, was secondhand Walter Scott and kept the South mawkish, adolescent, verbose, and addicted to leatherheaded anachronisms like duels and tournaments. In both frameworks a civil war destroys the old order, and the Yankee has as acute a sense of loss as Mark Twain did” (Kaplan, 297). “The novel is a characteristic Twainian amalgam of fantasy and fun, observation and satire, that both amuses and provokes powerful reflection as it confronts the customs of olden times with the brash values

of the New World” (Lacy, 478). This title is Twain’s first collaboration with illustrator Beard. “Since Twain enthusiastically approved every drawing in the novel, it should be read as a full collaboration between the author and artist. The pictures are as essential to an understanding of the work as are the words” (LeMaster & Wilson, 64). McBride, 124. MacDonnell, 48-49. Bookplate. Subscription sticker on rear free endpaper, as often. Cloth with light rubbing to spine and extremities, gilt bright. A lovely copy in very nearly fine condition.





## MARK TWAIN

“All Modern Literature Comes From One Book By Mark Twain.  
It’s The Best Book We’ve Had” (Hemingway)

13. TWAIN, Mark. **Adventures of Huckleberry Finn (Tom Sawyer’s Comrade)**. New York, 1885. Octavo, original green pictorial cloth; custom chemise and clamshell box. \$18,000.

*First edition, first issue, of “the most praised and most condemned 19th-century American work of fiction” (Legacies of Genius, 47), with 174 illustrations by Edward Kemble. A fresh, lovely copy.*

Written over an eight-year period, Twain’s *Adventures of Huckleberry Finn* endured critical attacks from the moment of publication, standing accused of “blood-curdling humor,” immorality, coarseness and profanity. The book nevertheless emerged as one of the defining novels of American literature, prompting Hemingway to declare: “All modern literature comes from one book by Mark Twain. It’s the best book we’ve had. All American writing comes from that. There was nothing before. There has been nothing since.” *This copy has all of the commonly identified first-issue points* (the printer assembled copies haphazardly; bibliographers do not yet agree as to the priority of many points). BAL 3415. Johnson, 43-50. MacDonnell, 29-35. McBride, 93. Text quite clean with a bit of faint foxing to fore-edge only. A lovely unrestored copy with just a touch of rubbing to spine ends and corners, cloth fresh, gilt bright.





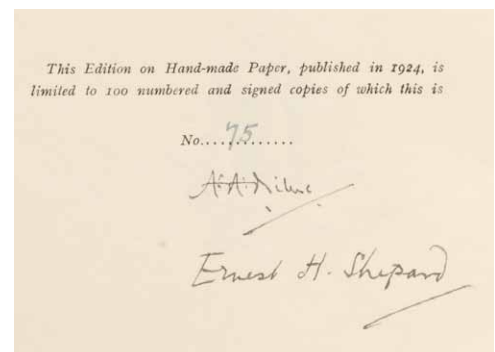
## A.A. MILNE

“Among The Best Ever Written For Children”

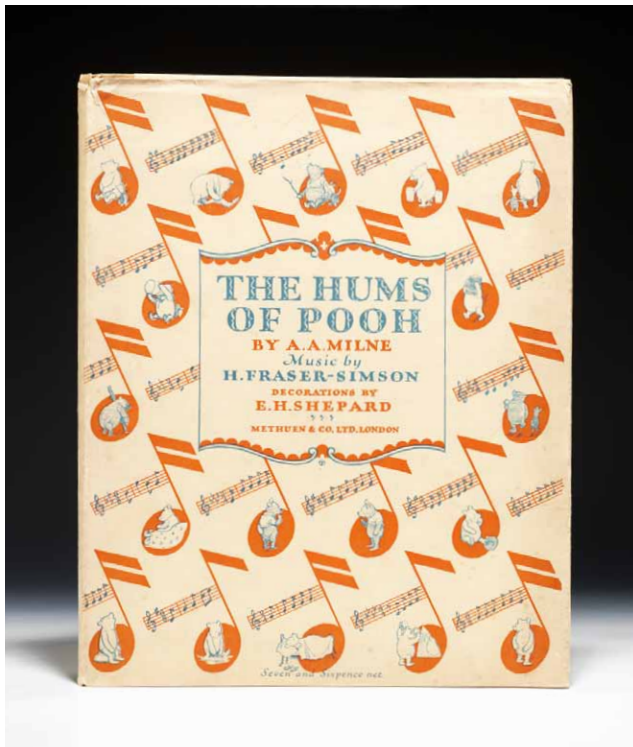
14. MILNE, A.A. **When We Were Very Young**. WITH: **Winnie The Pooh**. WITH: **Now We Are Six**. WITH: **The House At Pooh Corner**. London, 1924-28. Four volumes. Large, square octavo, original half cloth and stiff paper boards, *When We Very Young* with original dust jacket; each volume in custom half morocco clamshell box. \$47,500.

*Large-paper signed limited first editions on handmade paper of A.A. Milne’s wonderful “Pooh Quartet,” each book signed by both Milne and Shepard; the exceptionally rare first volume limited to only 100 copies, the others from 200 to 300 copies.*

“One would have to search far and wide to find fictional characters as beloved to so many readers... Although Alan Alexander Milne wrote novels, short stories, poetry and many plays for adults... it is his writings for children that have captured the hearts of millions of people worldwide and granted Milne everlasting fame... Winnie-the-Pooh’s adventures are not only arguably the greatest toy fantasies ever written for children, they are also, simply and undeniably, great literature” (Silvey, 461-63). Shepard’s endearing illustrations enhance Milne’s whimsical verse and prose; they “show character and movement in simple line vignettes, which add so much to the books that most people consider them to be inseparable from the texts” (Silvey, 462). *Winnie-the-Pooh* even includes a delightful folding map of the Hundred Acre Wood and its environs. *When We Were Very Young*, the rarest of all Pooh books, is number 75 of only 100 copies; *Winnie-the-Pooh* is number 245 of 350 copies; *Now We Are Six* is number 131 of 200 copies; and *The House at Pooh Corner* is 125 of 350 copies. The latter three volumes without original dust jackets. Publisher’s advertisement for *Songs from When We Very Young* laid into *When We Very Young*. Publisher’s ticket affixed to rear endpaper of *Now We Are Six*. Without scarce original boxes. Books about-fine, with light rubbing to corners and edges of boards; *The House at Pooh Corner* with light soiling to boards. Dust jacket of *When We Were Very Young* near-fine, with light rubbing to spine head and edges, minor chip to rear panel. An excellent and desirable set of these childhood classics.



CHILDREN'S



“Pooh Is Inspired By A Hum Or A Whistle He Hears In The Top Of The Trees”

15. MILNE, A. A. **The Hums of Pooh**. London, 1929. Quarto, original half tan cloth, dust jacket. \$1100.

*First trade edition of this collection of songs based on the beloved Pooh books, with numerous illustrations by E.H. Shepard.*

Based on Pooh’s songs in *Winnie-the-Pooh* and *The House at Pooh Corner*, this collection of original lyrics by A.A. Milne and music by H. Fraser-Simon includes Pooh’s charming compositions and adds one by Eeyore, as well (Carpenter & Prichard, 576). Preceded only by the signed limited edition of 100 copies in the same year. Dust jacket lightly rubbed and soiled, closed tear toward top edge of rear panel. A near-fine copy.

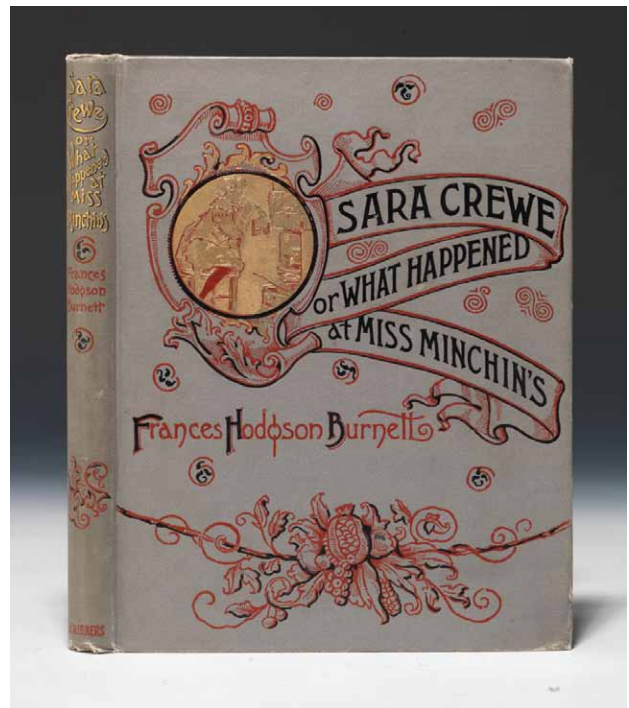


“A Cinderella Story Brought Into Real Life”

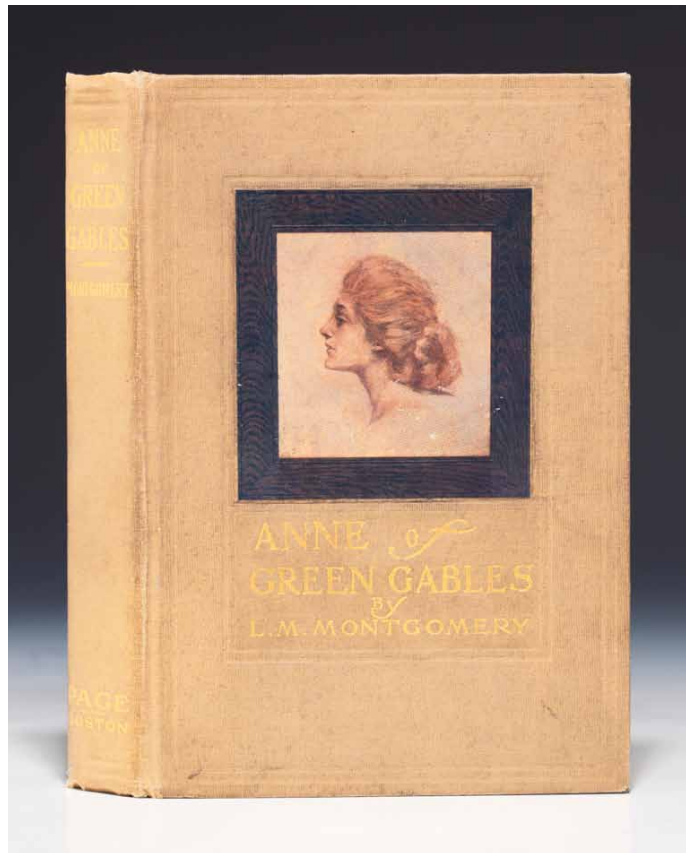
16. BURNETT, Frances Hodgson. **Sara Crewe or What Happened at Miss Minchin’s**. New York, 1888. Octavo, original gray cloth; custom clamshell box. \$2200.

*First edition, first state, of Burnett’s beloved tale of Sara Crewe (better known under its later title, A Little Princess), illustrated by Reginald B. Birch.*

Along with *The Secret Garden* and *Little Lord Fauntleroy*, *Sara Crewe* is among the books that established Burnett’s reputation as a one of the most admired children’s authors in America. “*Sara Crewe* has all the elements to enchant a child reader... Sara is a consistently drawn character, she was no weakling and the ending is the result of a moral victory as well as good fortune... it is a Cinderella story brought into real life” (Meigs, 264). Burnett later adapted the story for stage under the title *A Little Princess*. Without rare original dust jacket. BAL 2067A. Interior fine, only one small rub mark to rear board and slight rubbing to extremities, gilt quite bright. Near-fine.



CHILDREN'S



## Lucy MAUD MONTGOMERY

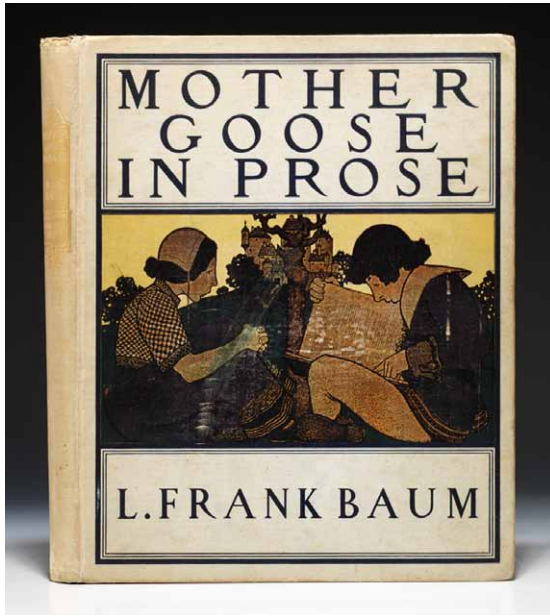
“The Dearest And Most Lovable Child In Fiction Since The Immortal Alice” (Mark Twain)

17. MONTGOMERY, L.M. **Anne of Green Gables**. Boston, 1908. Octavo, original gilt-stamped tan cloth; custom slipcase. \$30,000.

*First edition, first issue, of Montgomery's first novel, illustrated with eight plates by M.A. and W.A.J. Claus. A most desirable copy of this scarce children's classic. A lovely very nearly fine copy, exceptional in this condition.*

The story of the red-haired orphan Anne Shirley and the elderly brother and sister who adopt her “is the most popular and enduring of a host of girls’ stories published in the United States and Canada in the first years of the 20th century” (Carpenter & Pritchard, 25-26). Montgomery’s “mother died when she was two, and she was sent to live with her maternal grandparents in their farmhouse. In character she seems to have much resembled her heroine Anne. She became a teacher, but gave it up to look after her widowed grandmother” (Carpenter & Pritchard, 356). “Montgomery began writing about Anne as a serial for a Sunday school periodical in the spring of 1904. The character became so real that she eventually decided to develop the idea into a full novel. Much as would later with readers, Anne took hold of her creator, developing into a feisty, imaginative little being who demanded to be noticed and loved” (Keeline, 41). The novel was completed in 1905, but was rejected by four major American publishing houses, and it was not until 1907 that Montgomery found a publisher. The best seller that would make the remote Canadian province of Prince Edward Island known around the globe was not to be published in Montgomery’s native Canada until 1942, the year Montgomery died. Keeline, 41-43. *Peter Parley to Penrod*, 124. Gift inscription dated Christmas 1908. Occasional light foxing, a few corners creased. Marginal paper restoration to title page. Cloth exceptionally nice with only very light rubbing to spine, slightest soiling. Only minor rubbing to mounted cover illustration. Very nearly fine. Elusive and desirable.





## The First Published Children's Book By Two Giants Of Children's Literature

18. BAUM, L. Frank and PARRISH, Maxfield. **Mother Goose in Prose**. Chicago, 1897. Quarto, original light gray pictorial cloth gilt; custom clamshell box. \$5500.

*First edition of the rare first published book by both Baum and Parrish—a landmark in the publishing history of children's books—with illustrated title page and 12 full-page black-and-white plates.*

In the copy he presented to his sister, Baum wrote, "I have learned to regard fame as a will-o-the-wisp which, when caught, is not worth the possession; but to please a child is a sweet and lovely thing that warms one's heart and brings its own reward" (Hearn, xxviii). Although the volume "ultimately proved to be more an artistic than financial triumph... [Baum] had finally found a vocation; it would quickly bring him a success he'd never imagined, an imperishable fame—and lead directly to the Emerald City" (Fricke, 22). "The artist and first-time

writer were aptly matched... *Mother Goose in Prose* codified the characteristics of Parrish's fairy-tale phase, with its requisite medieval castles and costumes, into a visual language that he would employ in a wide range of future commissions" (Yount, 46-47). "Imaginative in concept and executed with confidence and originality, the illustrations for *Mother Goose in Prose* brought Parrish immediate recognition as a young book illustrator of ability. An expression of strong individuality, the illustrations portray a bygone era that is the unique domain of the nursery rhyme or fairy tale" (Ludwig, 25). "*Copies today are quite rare*" (Franklin, 30). *Second issue*, as often, with colophon on page [267]. With the two blank leaves before rear free endpaper. Bienvenue, 159. Baughman 44. Interior generally clean, text block expertly repaired. Original cloth with light toning to spine and minor expert restoration. An extremely good copy.

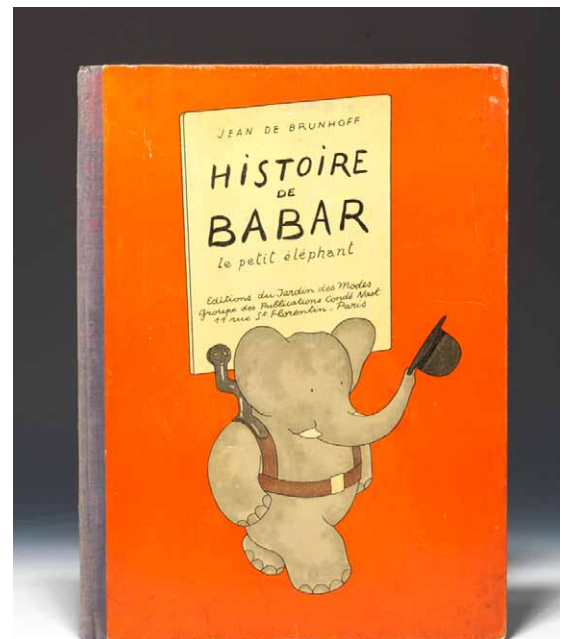


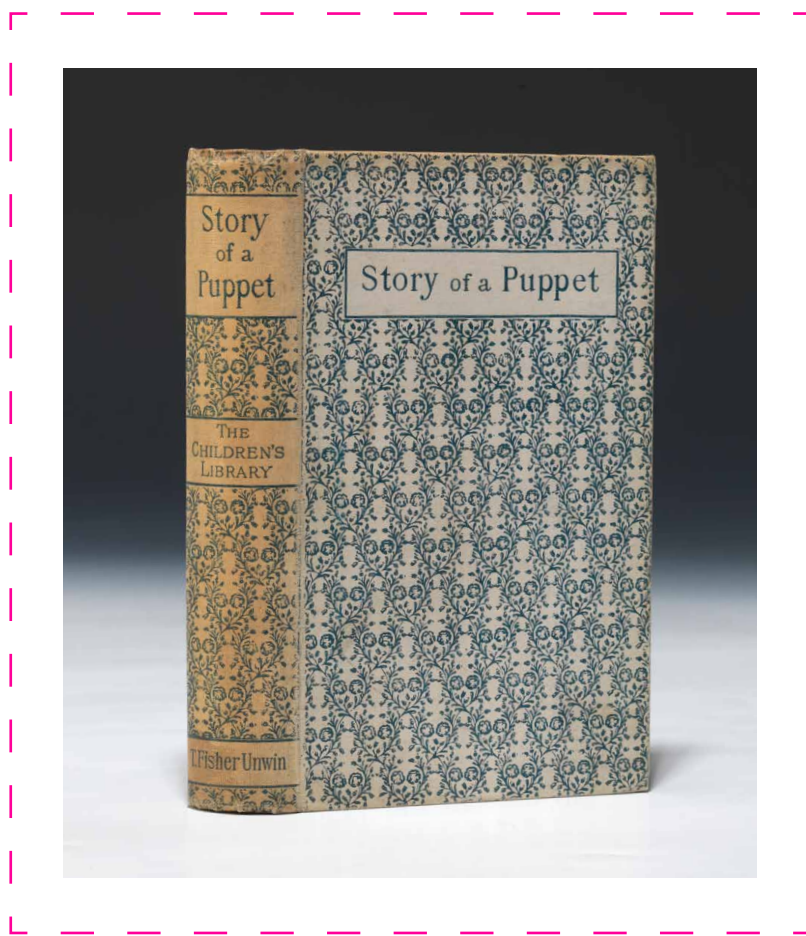
## "If There Is A Universal Symbol For Childhood, Babar The Elephant Is Probably It"

19. BRUNHOFF, Jean de. **Histoire de Babar, Le Petit Éléphant**. Paris, 1931. Folio (11 by 15 inches), original half blue cloth, original pictorial orange paper boards. \$3500.

*First edition, first issue, of the first Babar book, with the author's wonderful color illustrations, one of the great classics of children's literature.*

"If there is a universal symbol for childhood, Babar the elephant is probably it... The inspiration for Babar came from Madame de Brunhoff, Jean's wife, who told stories about a little elephant to amuse her young children. Their enthusiasm for the tales encouraged their artist father to shape them into illustrated books... The original Babar books were oversized in format, with the text printed in script. *Subsequent editions have taken every imaginable shape and form, but the luxuriously large volumes are still the best way to fully appreciate Jean de Brunhoff's mastery of the picture-book form.* His books, as Maurice Sendak once observed, 'have a freedom and charm, a freshness of vision, that captivates and takes the breath away... Between 1931 and 1937, he completed a body of work that forever changed the face of the illustrated book'" (Silvey, 191). Text in French. Interior fine, usual light wear and soiling to bright boards, mild toning to spine. An extremely good copy.





## CARLO COLLODI/PINOCCHIO

“Almost Nothing Else In Children’s Literature Equals *Pinocchio*  
For Wildness Of Invention”

20. COLLODI, Carlo. **The Story of a Puppet or The Adventures of Pinocchio.** London, 1892. Small octavo, original white cloth with blue floriated pattern; custom cloth clamshell box. \$12,000.

*Rare first edition in English of Collodi’s classic tale of the marionette who comes to life.*

“Italy... gave to the world a book so universal in its appeal as to necessitate mention whenever fantasies for children are discussed” (Meigs, 373-4). Considered “one of the best known fantasies, and the most popular children’s book to come out of Italy... Almost nothing else in children’s literature equals *Pinocchio* for wildness of invention” (Carpenter & Prichard, 413-4), the story first appeared as a serial in Italian from July 1881 to January 1883 and was published in book form under the title *Le Avventure di Pinocchio* in 1883. “The tale is notable for its universality, its blend of imagination and humor, its lively pace, and its ethereal charm. But it has a dark side—its honest depiction of children’s fears. *Pinocchio* has been criticized for its didacticism, a characteristic of 19th-century children’s literature, but it has also been praised for its refreshingly modern, highly pragmatic morality. *Pinocchio* delicately balances fantasy and reality, and therein lies its source of greatness” (Silvey, 157). This translation by M.A. Murray was the first English translation. Collodi’s tale was made into the notable Disney animated feature film in 1940. With 37 illustrations by C. Mazzanti. Text generally quite nice, only mild toning to cloth extremities, spine leaning slightly. A lovely copy.



# WALT DISNEY

## Disney's Pinocchio, Inscribed By Disney To His Studio's Head Of Marketing

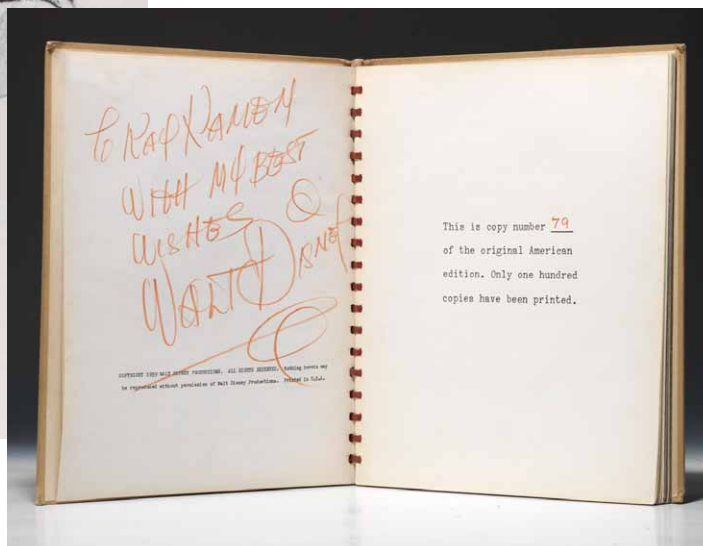
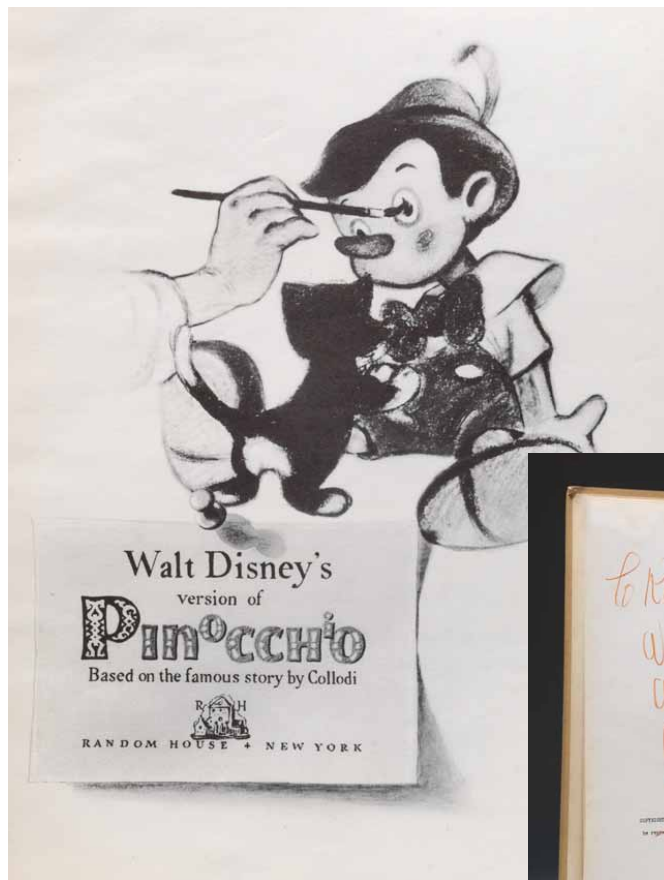
21. DISNEY, Walt. **Walt Disney's Version of Pinocchio.** New York, 1939. Quarto, original beige cloth, spiral-bound as issued; 46 leaves; custom clamshell box. \$16,800.

*Very rare limited first American edition, number 79 of only 100 copies printed for legal copyright (preceding the published trade edition), boldly inscribed on the copyright page to the head of Disney's merchandise marketing, "To Kay Kamen, With My Best Wishes, Walt Disney."*

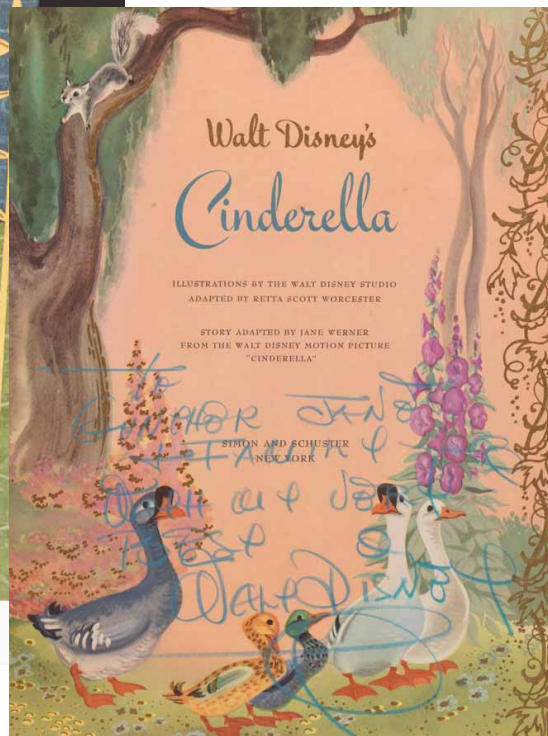
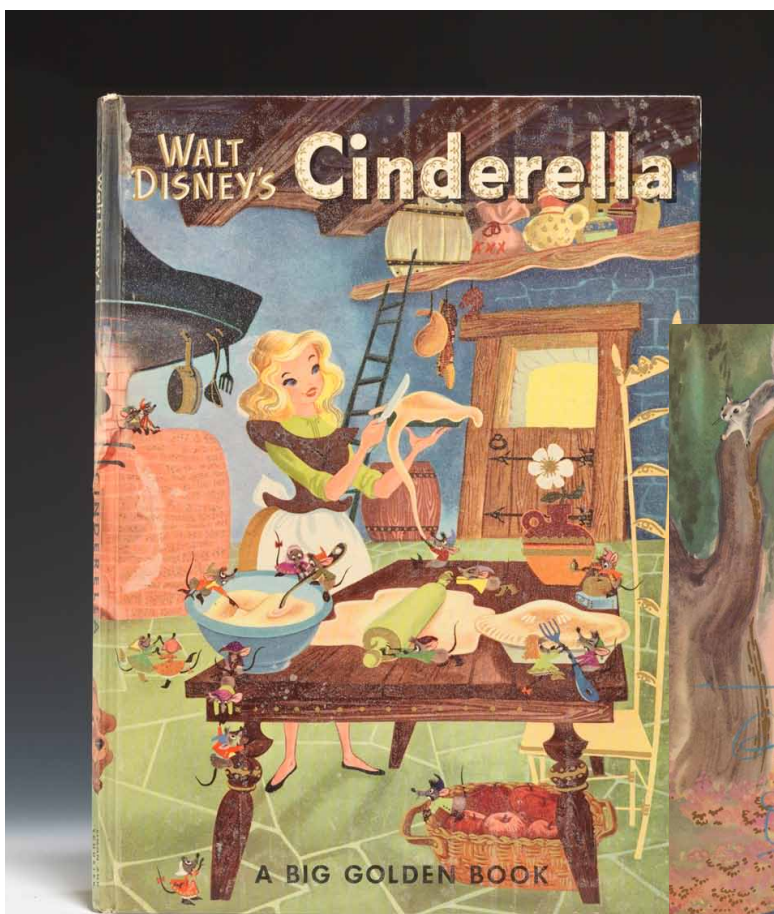


Walt Disney's second full-length animated feature, *Pinocchio*, based on Carlo Collodi's beloved tale of the puppet who becomes a "real boy" (first serialized in Italian between 1881-83), would not debut in theaters until 1940. Because animated production took several years, filmmakers sought to copyright the film's elements in advance of the finished project. By publishing the story and character designs in book form and putting the book on public sale (often in the Disney studio store), copyright would then be legally established. This limited "pre-publication" issue records the development of the film through rough pencil sketches of the characters and sequence-by-sequence story-boards outlining the plot. The finished cloth-bound trade edition appeared toward the end of 1939, in order to promote the film's imminent release in February 1940. *Pinocchio* won Academy Awards for Best Score and Best Original Song, Leigh Harline and Ned Washington's "When You Wish Upon a Star,"

which quickly became a beloved standard and the "theme song" of the Walt Disney entertainment empire. An additional copyright version was published in London, also in a limited edition of 100 copies. The recipient of this copy, Disney merchandise marketing director, Kay Kamen developed a relationship with Walt and Roy Disney that was "much deeper than a business relationship...[it] was also a very important friendship" (Diane Disney Miller). Inscription bold and crisp, faint staining to cover label, light rubbing to extremities of original cloth. A very scarce Disney title, in near-fine condition.



CHILDREN'S



## DISNEY STUDIOS

Inscribed By Walt Disney

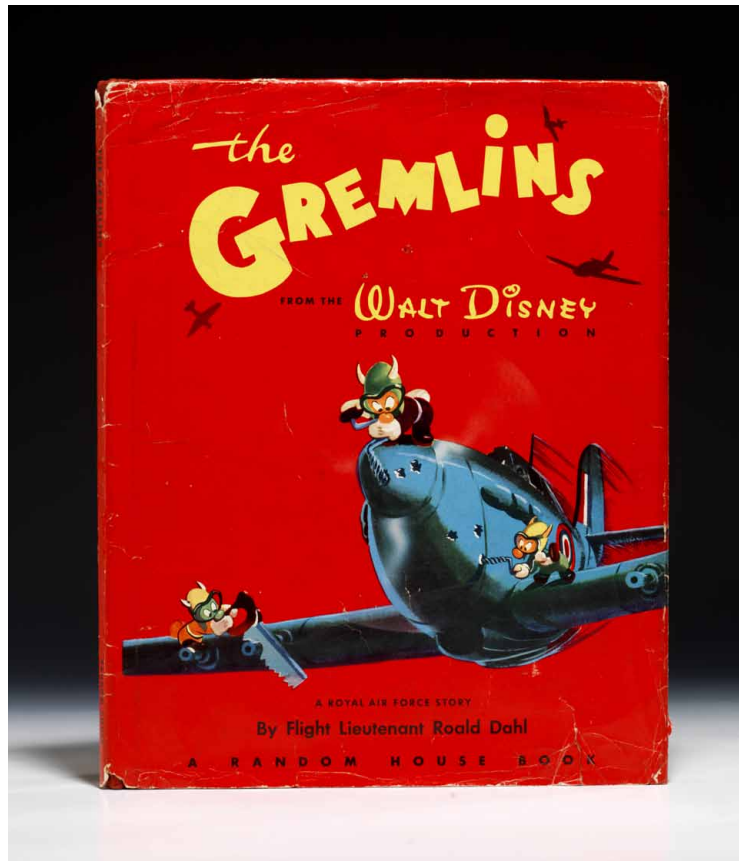
22. DISNEY STUDIOS. **Walt Disney's Cinderella.** New York, 1950. Slim folio, original pictorial boards. \$15,000.

*First edition of the "Big Golden Book" edition of the most celebrated of all Disney classics, boldly inscribed on the title page, "To Gunther, Jane & Family, With my very best, Walt Disney."*

Known as one of Walt Disney's all-time favorite films, this version in book form was adapted from the highly successful movie by studio artist Retta Scott Worcester, who achieved legendary status among animators for her handling of the hunting dogs in *Bambi*. Interior fine; original front endpaper pop-up pumpkin coach fine and fresh. Lightest rubbing to spine head of bright boards, wear to lamination. A nearly fine copy, most scarce inscribed and in such excellent condition.



CHILDREN'S



## ROALD DAHL/DISNEY STUDIOS

### Roald Dahl's Rare First Book

23. DAHL, Roald. **The Gremlins**. New York, 1943. Slim quarto, original half red cloth, dust jacket. \$4600.

*First edition of Dahl's rare first book, with 14 vibrant full-page illustrations by Walt Disney Productions.*

Dahl was sent to Washington in 1942 as an assistant air attaché for the British Embassy. After having a story published anonymously in the *Saturday Evening Post*, he was encouraged by C. S. Forester. He produced *The Gremlins*, a children's story expanding on a mythical creature enshrined for years in RAF lore (notwithstanding Dahl's claims to have invented the word) and sent it to Sidney Bernstein, the head of the British Information Service, who sent it on to Walt Disney. Disney decided to make it into a movie, at one point bringing Dahl to Hollywood to work on the screenplay. The story was published in *Cosmopolitan* in December of 1942, and as a book by Random House six months later. The film project, however, was sidelined and has never been produced. The story was received positively: Eleanor Roosevelt read it to her grandchildren, and invited Dahl to the White House. There are three existing editions—American, British, and Australian—this, the American edition, being the first. According to Connolly, "this book is virtually unknown" (*Modern First Editions*, 90); Dahl chose never to republish *The Gremlins*. Contemporary gift inscription. Owner stamp. Book fresh and fine, with only a few spots of soiling to interior. Scarce and fragile dust jacket with only a bit of wear, mainly to extremities, and a few tape repairs to verso. Near-fine.





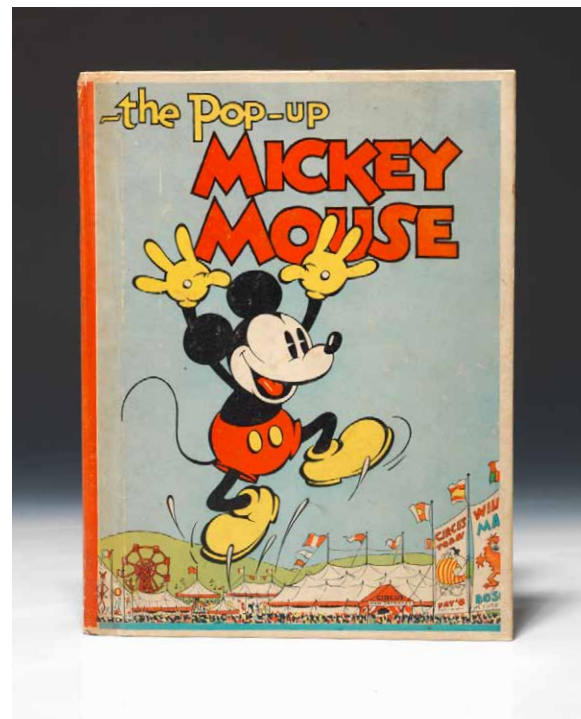
## DISNEY STUDIOS

### The First American Series Of Pop-Up Books

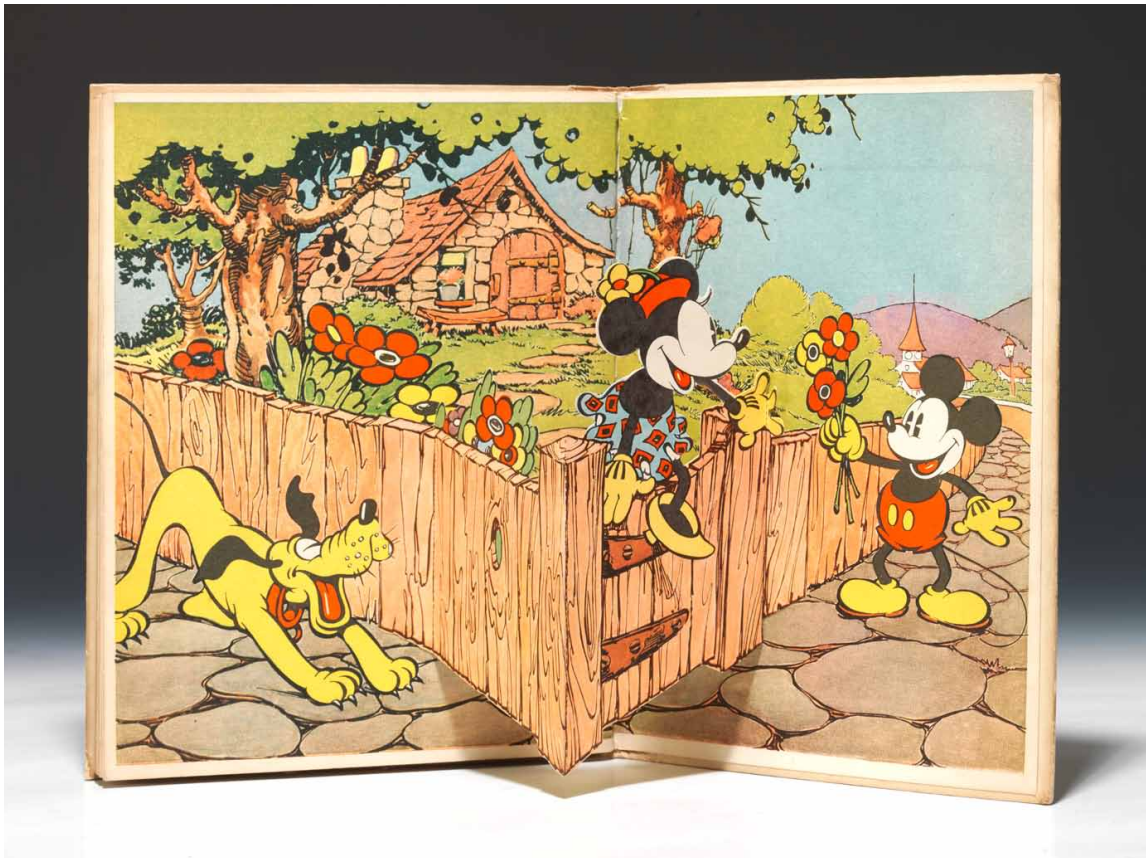
24. DISNEY STUDIOS. **The “Pop-Up” Mickey Mouse.**  
 New York, 1933. Octavo, original pictorial paper boards. \$1400.

*First edition of an early American pop-up book, published by Blue Ribbon Pleasure Books, the original patent-holder for pop-ups, with three pop-up illustrations.*

Blue Ribbon was the first publisher to market its books using the term “pop-up.” They and paper-engineer Harold Lentz teamed up in the 1930s to produce a successful series of imaginative pop-ups, many inspired by the current popularity of Walt Disney animation. These are the first modern pop-up books produced in America, following a series of British pop-ups by Brown and Giraud in the 1930s under the imprint Bookano. Early gift inscriptions to front endpapers (not the pop-up itself). Pop-ups fully intact and generally quite clean. Text lightly soiled. Light rubbing to spine ends, boards lightly soiled. A lovely copy, near-fine.



CHILDREN'S



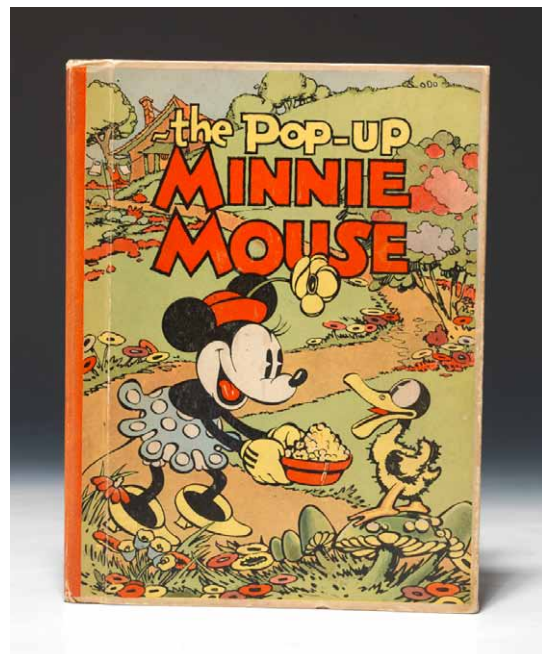
## DISNEY STUDIOS

“They Were So Happy They Could Hardly Contain Themselves”

25. DISNEY STUDIOS. **The “Pop-Up” Minnie Mouse.** New York, 1933. Octavo, original pictorial paper boards. \$1400.

*First edition of an early American pop-up book, published by Blue Ribbon Pleasure Books, the patent-holder for “pop-ups.”*

Blue Ribbon was the first publisher to market its books using the term “pop-up.” They and paper-engineer Harold Lentz teamed up in the 1930s to produce a successful series of imaginative pop-ups, many of which were inspired by the current popularity of Walt Disney animation. These are the first modern pop-up books produced in America, borrowed from a series of British pop-ups by Brown and Giraud in the 1930s under the imprint Bookano. Gift inscription. Text lightly soiled. Pop-ups bright and functional; tiny closed tear to neck of bird in first pop-up. Spine lightly rubbed, boards lightly rubbed and soiled; front board slightly bowed. Near-fine condition. Scarce.



CHILDREN'S



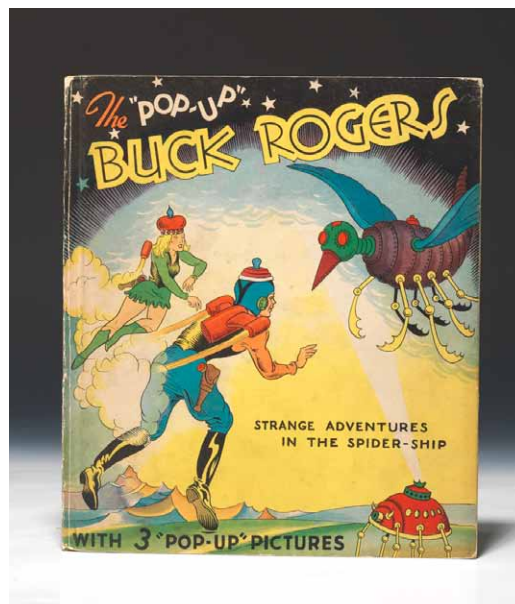
## BUCK ROGERS

“That Cosmo-Magnetic Hurricane Hurlled Us Down The Curvature Of Space—  
Into A Different Universe!”

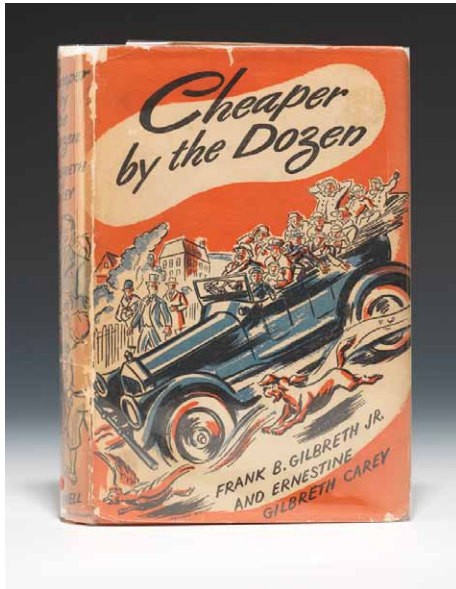
26. CALKINS, Dick [i.e., YAGER, Rick] and NOWLAN, Phil. **Buck Rogers 25th Century featuring Buddy and Allura in “Strange Adventures in the Spider Ship.”** Chicago, 1935. Square octavo, original pictorial boards; pp. [20]. \$1500.

*First edition, a clean, bright copy with numerous in-text black-and-white illustrations and three two-page color “pop-ups” (two of which serve as endpapers) in excellent, working condition.*

“As the Depression years deepened, American book publishers sought ways to rekindle book buying,” including the introduction of “pop-up” books (Montanro, xix). This pop-up stars two supporting characters from the popular *Buck Rogers* comic strip. Based on Philip Nowlan’s novel *Armageddon 2419 AD*, the *Buck Rogers* daily strip debuted in 1929, scripted by Nowlan and drawn by Dick Calkins. Calkins signed the Sunday version that commenced the next year, although other artists—including, beginning in 1935, Rick Yager—actually drew the strip. “Although *Buck Rogers* contributed little to the artistic evolution of the comic strip, its storyline was very influential,” for it cemented “the standard accoutrements of space opera” in America’s popular imagination (Clute & Nicholls, 169). This tale, for instance, features technological marvels from flying belts to paralysis rays, as well as a menagerie of such cosmic menaces as gigantic extraterrestrial mosquitoes. Montanaro, 41. Early young owner’s signature to margin of front pastedown. Apart from a tiny closed tear to the first pop-up, all pop-ups are intact, in excellent working condition, clean and bright. Light rubbing to spine, slightest rubbing and soiling to boards. An outstanding copy, scarce in such about-fine condition.



CHILDREN'S



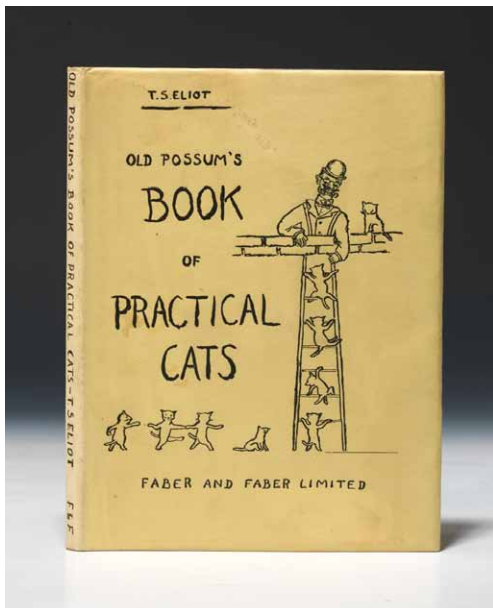
## Presentation/Association Copy Of *Cheaper By The Dozen*

27. GILBRETH Jr., Frank B. **Cheaper by the Dozen.** New York, 1948. Octavo, original orange paper boards, dust jacket. \$1600.

*First edition of the hilarious memoir, the basis for the 1950 film adaptation, inscribed: "For Ruth Newman with warmest greetings. Ernestine Gilbreth Carey," with a Christmas card written entirely in her hand to the recipient and a 1930 RSVP card filled out by Carey's mother laid in.*

This beloved memoir tells the story of a family of 12 energetic children raised by an efficiency expert father and a psychologist mother. From first dates to tonsil removal to beachside adventures, this book has become a classic of American humor. "Always entertaining, occasionally hilarious, occasionally touching... Sound Americana" (*Saturday Review of Literature*). This book was the basis for the 1950 film adaptation starring Clifton Webb and Myrna Loy, as

well as a 2003 adaptation starring Steve Martin and Bonnie Hunt. The recipient of this book, Ruth Perkins Newman, appears to have been a long-time friend of the Gilbreth family. Accompanying this 1948 book are both a 1930 RSVP card addressed to the recipient in her maiden name only (Perkins) inviting her to the Gilbreth household and a Christmas card signed by Ernestine Carey for both herself and her husband (who she married in 1930). Newman may have originally come into contact with Ernestine Carey at Smith College, the institution from which they both graduated. Bookplate of the recipient. Book near-fine, with only light rubbing to extremities. Scarce dust jacket very good, with front joint split, a bit of wear to extremities, and mild toning to spine. A desirable presentation/association copy.



## "One Of The Most Famous 20th-Century Books Of All... A Must"

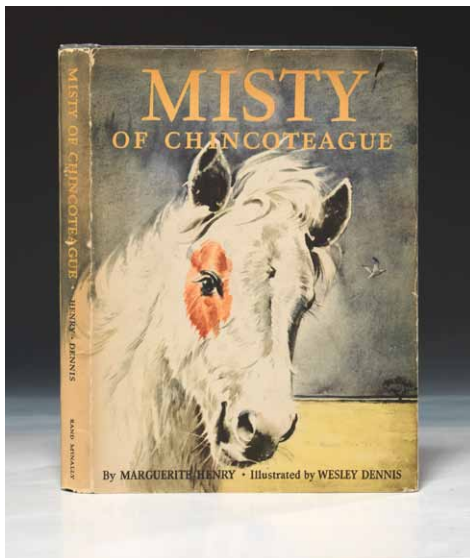
28. ELIOT, T.S. **Old Possum's Book of Practical Cats.** London, 1939. Octavo, original yellow cloth, dust jacket. \$3800.

*First edition of one of Eliot's most popular books, in its original dust jacket designed and drawn by Eliot.*

Fellow poet Ezra Pound first gave the nickname "Old Possum" to Eliot. Eliot sometimes used it among his friends and occasionally signed letters to them with the initials "T.P." (Tom Possum). "A classic from the day it was printed and today-partly because of the irrepressible musical, *Cats*—one of the most famous 20th-century books of all. This one is a *must*" (Joseph Connolly). Gallup A34a. Bookseller ticket. Book fine, dust jacket with slight soiling and a bit of toning to extremities. A handsome, nearly fine copy.



CHILDREN'S



“Reckon I Never Heard A Pony  
Talk Up So Plain”

29. HENRY, Marguerite. **Misty of Chincoteague.** Chicago, 1947. Octavo, pictorial blue cloth, dust jacket. \$400.

*First edition of Marguerite Henry’s cherished, true-to-life horse adventure, wonderfully illustrated by Wesley Dennis.*

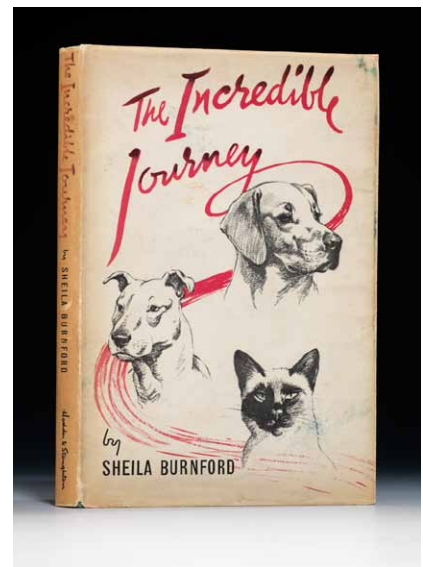
Over nearly five decades, Henry authored “some four dozen books that introduced young readers to animals in the great outdoors... weaving the romance and history of mankind’s association with the animal world into her illustrated texts” (*New York Times*). Of those books, *Misty of Chincoteague* is the best-known and most-loved. The delightful story, inspired by a real Assateague horse, follows the adventures of the freedom-loving colt Misty and two children who dream of owning her. *First printing*, with “A” on copyright page. With color endpapers and numerous in-text illustrations—many full-page, and with two color double-page illustrations—by Wesley Dennis, “whose beautiful drawings and watercolor illustrations add great appeal to most of the author’s works” (Silvey, 305). Contemporary owner gift inscription on half title. Book fine, dust jacket with only light wear and toning to extremities. A near-fine copy.

“He Was Only A Dog, A  
Homesick, Grieving Dog...”

30. BURNFORD, Sheila. **The Incredible Journey.** London, 1961. Octavo, original green cloth, dust jacket. \$400.

*First edition of Burnford’s award-winning book, with endpapers and 12 full-page illustrations by Carl Burger.*

“The body of children’s literature has no finer example of realistic animal fiction” (Silvey, 107). Winner of the 1963 Canadian Association of Children’s Librarians Book of the Year Award. Owner signature. Book fine, dust jacket extremely good with slight edge-wear, mild toning to spine, light soiling to panels. An attractive copy.

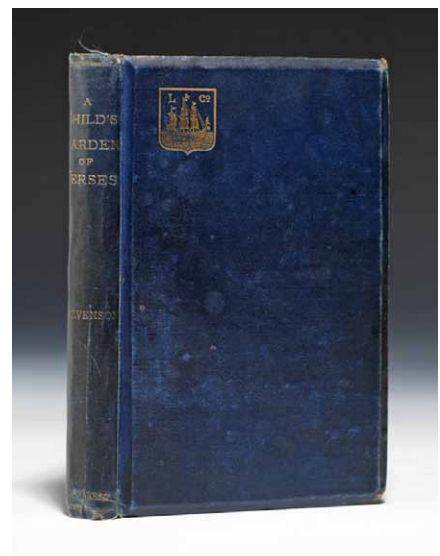


“The Whole Contour Of The Child’s Hidden World”

31. STEVENSON, Robert Louis. **A Child’s Garden of Verses.** London, 1885. 12mo, original gilt-stamped blue cloth; custom clamshell box. \$5000.

*First edition of Stevenson’s delightful and influential book of children’s verse, “the first sizable group of poems to... capture a child’s quality of imagination, sense of wonder and intense enjoyment of experience.”*

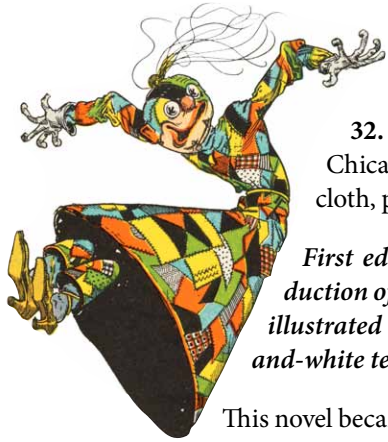
“The power of this collection of simple verses lies in the fact that it... shows that life which a child lives within himself, and takes so completely for granted that he seldom speaks of it, usually because he cannot... Stevenson has here recaptured not only a part, but the whole of that hidden life, and has set those recollections forth in just the terms that children would use, could they put them into words at all... They were the first sizable group of poems to... capture a child’s quality of imagination, sense of wonder, and intense enjoyment of experience” (Meigs, 293-4, 408). Prideaux 14. Hayward 297. Bookplate. Interior generally fine, inner paper hinges neatly reinforced, only slight wear to extremities of cloth. Near-fine.



CHILDREN'S

# THE WONDERFUL LAND OF OZ

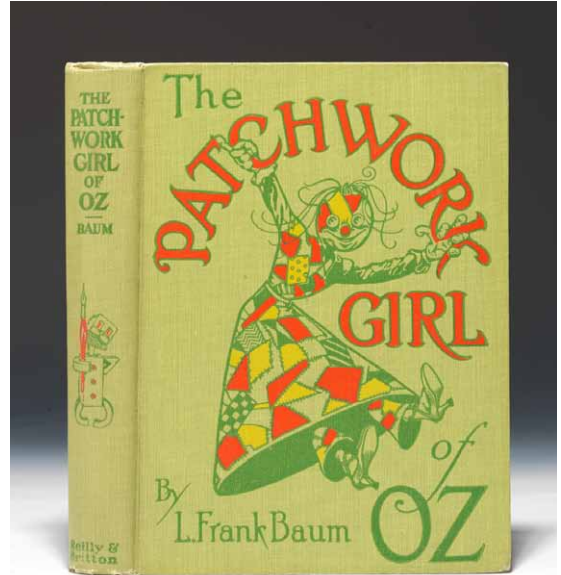
## One Of “The Two Best Books Of My Career”



32. BAUM, L. Frank. **The Patchwork Girl of Oz.** Chicago, 1913. Octavo, original pictorial green cloth, pictorial endpapers. \$3500.

*First edition of Baum’s seventh Oz book, the introduction of one of his most beloved characters, profusely illustrated by John Neill with numerous color and black-and-white text illustrations, many full page.*

This novel became the basis for the first production of Baum’s motion picture production business, the Oz Film Manufacturing Company. Although the film proved an unexpected failure, the novel has enchanted generations. “The return to Oz was both a critical and popular success. Baum’s invention of Scraps the Patchwork Girl embodies the vitality and absurdity of Oz like no other grotesques since the original debut of the Scarecrow, the Tin Woodman and the Cowardly Lion” (Bienvenue, 50). Baum himself considered this novel, along with the non-Oz *Sky Island*, one of “the two best books of my career” (Rogers, 184). A beautiful copy, about-fine.



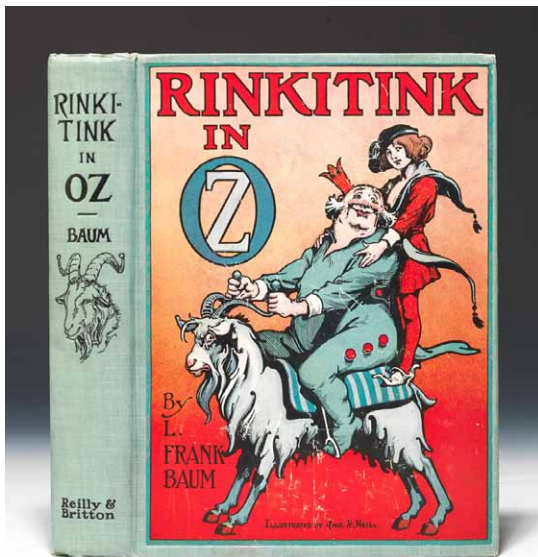
## “...For The World Is Full Of Wonders”

33. BAUM, L. Frank. **Rinkitink in Oz.** Chicago, 1916. Thick octavo, original light blue cloth, mounted cover illustration. \$2500.

*First edition, first state, of Baum’s tenth Oz title, the tale of a young prince’s quest to free his people, richly illustrated by John R. Neill with 11 tipped-in color plates and numerous black-and-white illustrations, many full-page.*

Under pressure from his publishers to deliver a certain commercial success in uncertain economic times, “Baum took a circa 1906 non-Oz manuscript, *King Rinkitink*, and turned it into one of his most exciting Oz books by adding a new conclusion” (Douglas & David Greene 100). “The ‘de-Oz ex machina’ intervention of Dorothy and the Wizard in the final chapters... is an anticlimax after the reader follows the bravery and resourcefulness of [new character] Prince Inga... Nonetheless, had Baum not recycled the story in this way, it is almost certain that the tale of King Rinkitink would have been lost” (Bienvenue, 67). The title

character has influenced other authors’ imaginations, including a young Frederick Buechner; the future novelist found in *Rinkitink* “a wisdom [he] regards as timeless: ‘Never question the truth of what you fail to understand, for the world is full of wonders’” (Brown, 131). Variant first edition copy, without publisher’s advertisement and with all color plates called for by Hanff and Greene except the frontispiece, here present in black and white. A very nearly fine copy.



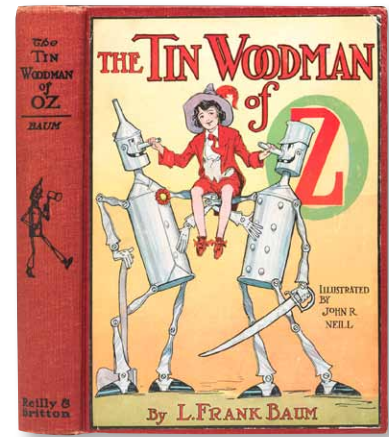
CHILDREN'S

## “Hearts Are More Scarce Than One Would Think”

34. BAUM, L. Frank. **The Tin Woodman of Oz.** Chicago, 1918. Octavo, original red cloth, mounted cover illustration. \$3200.

*First edition, first state, of Baum's twelfth Oz title, delightfully illustrated with 12 color plates and numerous black-and-white drawings by John R. Neill, many full-page. A remarkably lovely copy.*

Baum wrote this to please his many readers “who had wanted to know what became of the Munchkin girl that the Tin Woodman had been engaged to marry before he axed himself to pieces” (Eyles, 51). A beautiful copy, clean and bright, scarce in such fine condition.



## “The Most Hidden Mysteries Of Magic”: Baum's Final Oz Book, *Glinda Of Oz*, With The Rare Promotional Map

35. BAUM, L. Frank. **Glinda of Oz.** Chicago, 1920. Octavo, original brown cloth, mounted cover illustration. \$3000.

*First edition of Baum's 14th and final Oz book, with 12 color plates and numerous in-text illustrations by John R. Neill, also with the scarce promotional, full-color map of Oz laid in.*

Partially written by Baum's wife, Maud, *Glinda of Oz*—an adventure some readers classify as, in a minor departure for the series, an intriguing hybrid of pure fantasy and genuine science fiction—saw print only after Baum died. “According to family legend, he spoke his last semi-conscious words to his wife, drifting away after a quiet reference to the deadly desert one had to traverse the reach the Land of Oz: ‘Now we can cross the shifting sands...’” (Fricke, 41). The map has long baffled Oz enthusiasts: “Munchkin country was originally established [in *The Wonderful Wizard of Oz*, 1900] as being in the east part of Oz, and Winkie country in the west. But the map that appeared [in 1914] as the endpapers in *Tik-Tok of Oz*”—the same map reproduced, with slight changes, as this 1920 promotional piece—“shows them reversed” (Eyles, 55). Scarce promotional map with two tiny chips to edges, fold partly split. Interior generally clean. Slight rubbing to spine and extremities, a few small minor abrasions to mounted cover illustration. Near-fine.





## ARTHUR RACKHAM

“His Acknowledged Masterpiece”

36. (RACKHAM, Arthur) BARRIE, J.M. **Peter Pan in Kensington Gardens**. London, 1906. Quarto, original full pictorial vellum gilt, new silk ties; custom slipcase. \$15,000.

*Signed limited first separate edition, number 303 of only 500 copies signed by Rackham, with 50 mounted color illustrations.*

Peter Pan wasn't always the boy from Never Land who lost his shadow and fought Captain Hook. The character's first name "came from Peter Llewelyn Davies, who when still a baby became the subject of stories told by Barrie to [Peter's older brothers]. According to these stories Peter, like all babies, had once been a bird and could still fly out of his nursery window and back to Kensington Gardens, because his mother had forgotten to weigh him at birth. From these stories came the 'Peter Pan' chapters in *The Little White Bird* [published 1902], afterwards re-issued with Arthur Rackham illustrations as *Peter Pan in Kensington Gardens*" (Carpenter, 177). The book—with which the "gift book" genre originated (Eyre, 41)—established Rackham's worldwide reputation and remains "his acknowledged masterpiece... [Barrie praised] Rackham's rendering of the fairy world... but the book has much more to offer. The glimpses he provides of stylized London reality effectively set off the fairy life that exists in unsuspected conjunction with it, and he captures the loveliness of the Gardens themselves with masterly skill" (Ray 329). "A much-sought-after volume" (Quayle, *Early Children's Books*, 87). Mounted plates bound together at the end of the text rather than throughout as suggested by plate list, as often. New silk ties. Latimore & Haskell, 27. Riall, 74. Pencil owner inscription to rear free endpaper. A beautiful copy in fine condition.

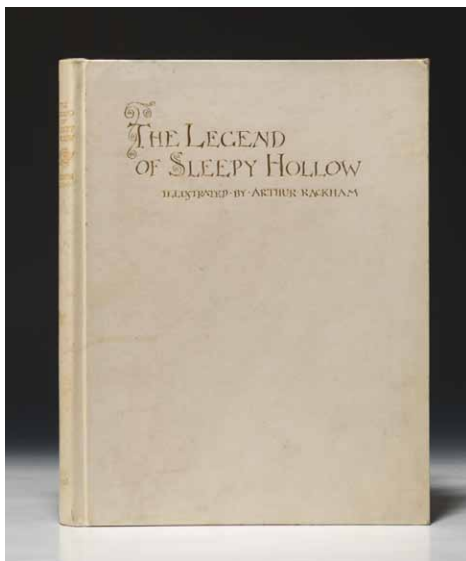


CHILDREN'S



## ARTHUR RACKHAM

“Haunted Fields, And Haunted Brooks, And Haunted Houses”



37. (RACKHAM, Arthur) IRVING, Washington. **The Legend of Sleepy Hollow.** Philadelphia, 1928. Quarto, original full vellum, uncut. \$5500.

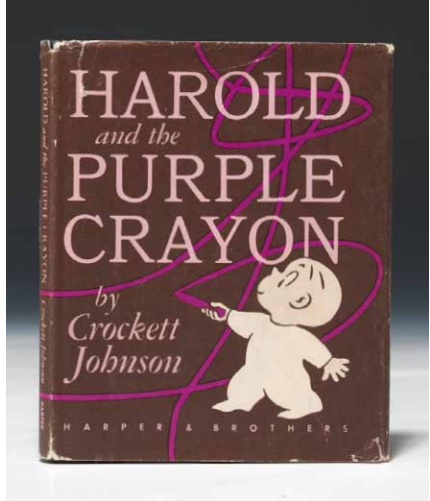
*Deluxe signed limited first edition, number 12 of only 375 copies signed by Rackham, featuring eight vibrant color plates and numerous black-and-white illustrations by Rackham. A lovely copy.*

Arthur Rackham’s lyrical “combination of ‘grace and grotesque,’ as E.V. Lucas described it... has affected childhood vision and imagination” across many generations (Hamilton, 9). With this beautiful signed limited edition, Rackham, who had just visited the United States, brings new life to Washington Irving’s classic 1819 tale in this volume’s splendid phantasmic images of “haunted fields, and haunted brooks, and haunted houses.” This signed limited edition is one of the smallest limitations among signed Rackham books. Of this edition’s 375 copies, 125 were for sale in the United States and 250 were for sale in England; this copy is part of the American issue. Latimore & Haskell, 63-4. Hudson, 171. Riall, 164. Spine very slightly darkened. An about-fine copy.



CHILDREN'S

## READ-ALoud FAVORITES



“But, Luckily, He Kept His Wits And His Purple Crayon”

38. JOHNSON, Crockett. **Harold and the Purple Crayon**. New York, 1955. 12mo, original half black cloth, dust jacket. \$6500.

*Very rare first edition of the first book in Crockett Johnson’s beloved Harold series.*

Crockett Johnson—a pen name for David Johnson Liesk—was “a cartoonist whose simplest, sparest and boldest outlines produced unforgettable, gently humorous and always endearing caricatures... His natural gift for drawing and writing from a young child’s viewpoint enabled him to craft more than 20 juvenile books,” including this, his most popular one. “With the fewest of lines, Johnson depicts Harold as a toddler clad in sleepers, his chubby hand gripping a fat plum-colored crayon. From page to page, the thick, firm, purple mark delineates Harold’s actions against the stark white

background so effectively and ingeniously that the crayon is as much a character as Harold. The same economy that informs Johnson’s art permeates his text; he writes so concisely of Harold’s moonlight stroll that his style perfectly echoes the clarity of his boldly outlined cartoon illustrations” (Silvey, 355). Gift inscription. Book with one minor faint rub to rear board. Bright dust jacket with light wear to spine and edges. Near-fine.

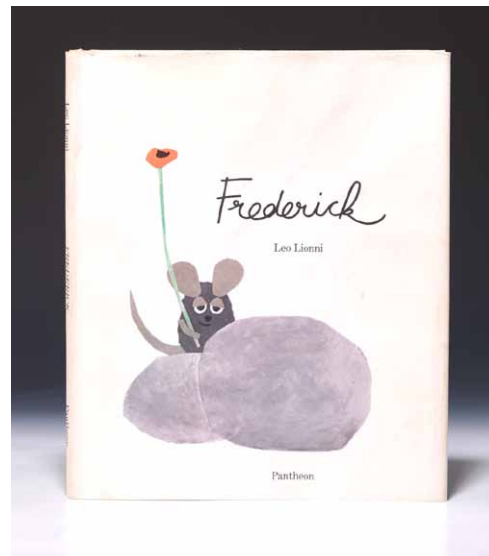


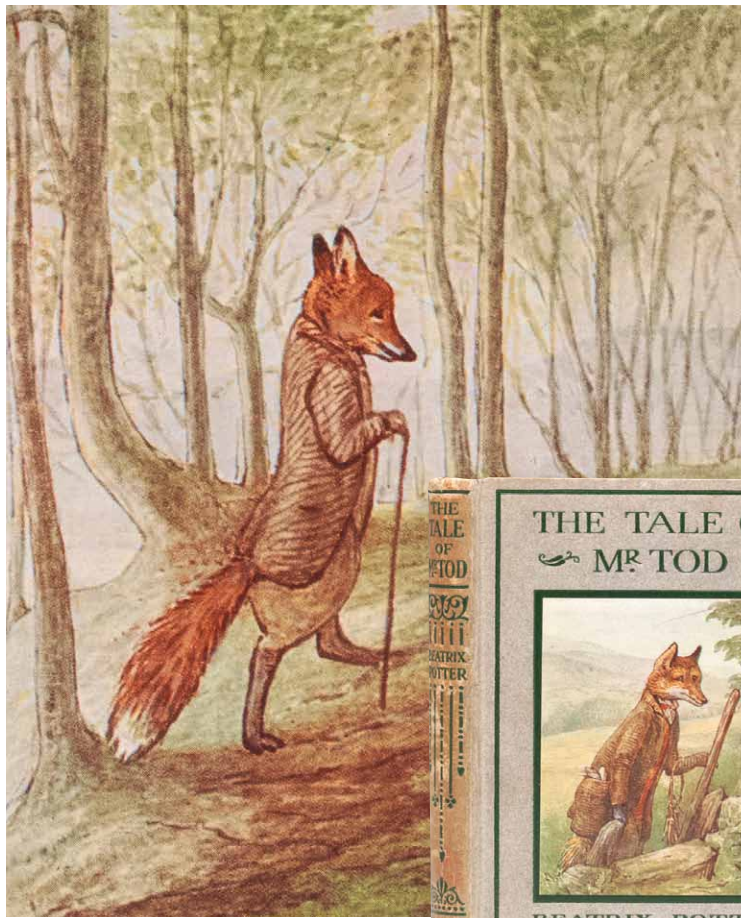
“But Frederick, You Are A Poet!”

39. LIONNI, Leo. **Frederick**. New York, 1967. Quarto, original ivory cloth, dust jacket. \$450.

*First edition, written and illustrated in collage by Leo Lionni.*

One of four Caldecott-winning books by Lionni, a writer of “unconventional picture books” (Carpenter & Prichard, 313). “In *Frederick*, as in his other picture books, Lionni uses evocative words and expressive art to kindle the imagination so that the reader, too, can dream” (Silvey, 408). Book fine, price-clipped dust jacket with only mild soiling and wear. Near-fine.





“For A Change, I Am Going To Make A Story About Two Disagreeable People...”

40. POTTER, Beatrix. **The Tale of Mr. Tod.** London and New York, 1912. 16mo, original gray boards, mounted cover illustration. \$1600.

*First edition of one of the more uncommon Potter titles, with frontispiece and 14 illustrations in color and 42 in-text line drawings.*

This tale, longer than her previous efforts and illustrated with more in-text, black-and-white line-drawings, inaugurated Potter’s “new series” of Peter Rabbit books, sporting a format “adopted because Potter had no longer the inclination to produce the number of colored pictures used in her other books; and [because] she had told Warnes that she was finding it ‘so difficult to continue to make “fresh” short stories” (Linder, 211). Nevertheless, this darker and more sophisticated story—in which Potter, for the first time, crafts a tale featuring villains as protagonists—reveals the beloved author-illustrator “at the height of her powers” (Carpenter & Prichard, 424). “The end of Mr. Tod is left a question-mark, and children complained that there was no

sequel—but the characters lived on in Beatrix’s mind, and she supplied news of their doings in letters... In reply to one child Beatrix wrote, ‘I have inquired about Mr. Tod & Tommy Brock, and I am sorry to tell you they are still quarrelling’” (Taylor, et al., 148). Without scarce original dust jacket. Quinby 21. Linder, 429. Interior generally clean. Light toning to spine, light rubbing to spine ends, very light soiling to back panel, near-fine.

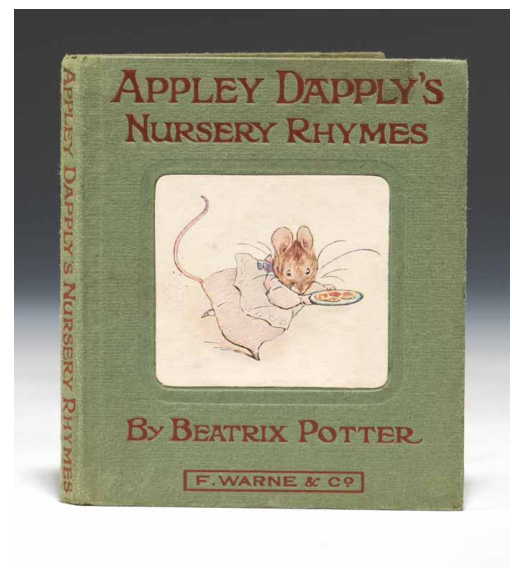


“And Appley Dapply Is So Fond Of Pies!”

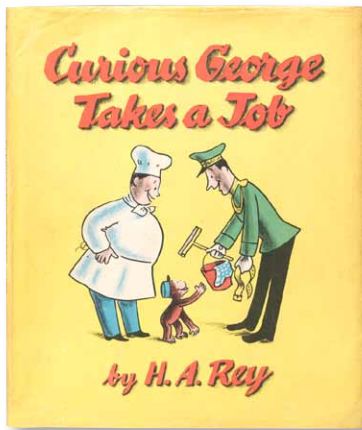
41. POTTER, Beatrix. **Appley Dapply’s Nursery Rhymes.** London and New York, 1917. 16mo, original green paper boards, mounted cover illustration. \$1500.

*First edition of Potter’s original nursery rhymes for children, with title vignette and 15 color plates.*

“Beatrix Potter had always been interested in traditional rhymes,... but the majority of the *Appley Dapply* rhymes were of her own composition... One or two of them are delicious” (Linder, 225, 228). Potter began work on *Appley Dapply* as early as 1902, but continually put the project aside in favor of other opportunities. In June 1917, however, when Warnes asked Potter for a new story, she replied, “Would it be too shabby to put *Appley Dapply* into a booklet the size of *Miss Moppet*? I find I could scrape together sufficient old drawings to fill one... Some of them [are] better than any I could do now.” Without scarce original dust jacket. Quinby 23. Interior with scattered light foxing and embrowning. Lower edges of boards slightly bumped; minor soiling to front board, near-fine.



CHILDREN'S



“He Was A Good Little Monkey—But He Was Very Curious”

42. REY, H.A. and (REY, Margret). **Curious George Takes a Job**. Boston, 1947. Quarto, original pictorial red cloth, dust jacket; custom clamshell box. \$5200.

*First edition of this second installment in the Curious George series, chronicling Curious George’s attempts at finding (and keeping) a job without his curiosity getting him into trouble.*

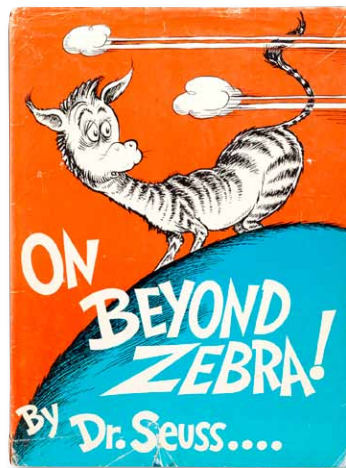
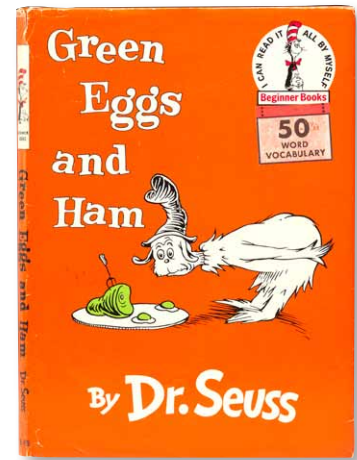
Published beginning in 1941, the Curious George books (of which this is the second) were written by Margret Rey and illustrated by her husband, Hans Augusto Rey. “Through the character of Curious George, the adventurous tailless monkey, H.A. Rey projected his own lively curiosity in the world around him and at the same time kept his stories within the realm of children’s activities and comprehension... Curious George remains a recognized and beloved monkey who will continue to amuse and comfort children for years to come” (Silvey, 554). Book fine, bright dust jacket with expert restoration. A desirable copy.

“I Do Not Like Them Here Or There. I Do Not Like Them Anywhere!”

43. SEUSS, Dr. **Green Eggs and Ham**. New York, 1960. Octavo, original pictorial orange paper boards, dust jacket; custom slipcase. \$6000.

*First edition, in rare first-issue dust jacket, of Seuss’ popular primer for beginning readers.*

Sam-I-Am’s persistent plea for trying new things remains one of the best-selling books in the English language as well as one of Seuss’ most enduring works. Like many of the most beloved Seuss titles, *Green Eggs and Ham* is exceptionally scarce in the first edition. Younger & Hirsch 27. Book fine, dust jacket with only slight soiling and a bit of wear to extremities. A lovely copy.

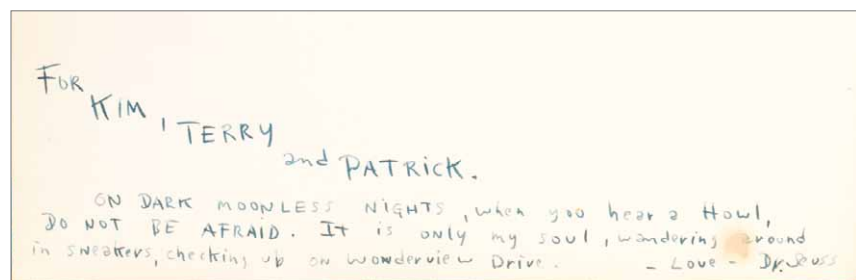


“On A Dark Moonless Night, When You Hear A Howl...”

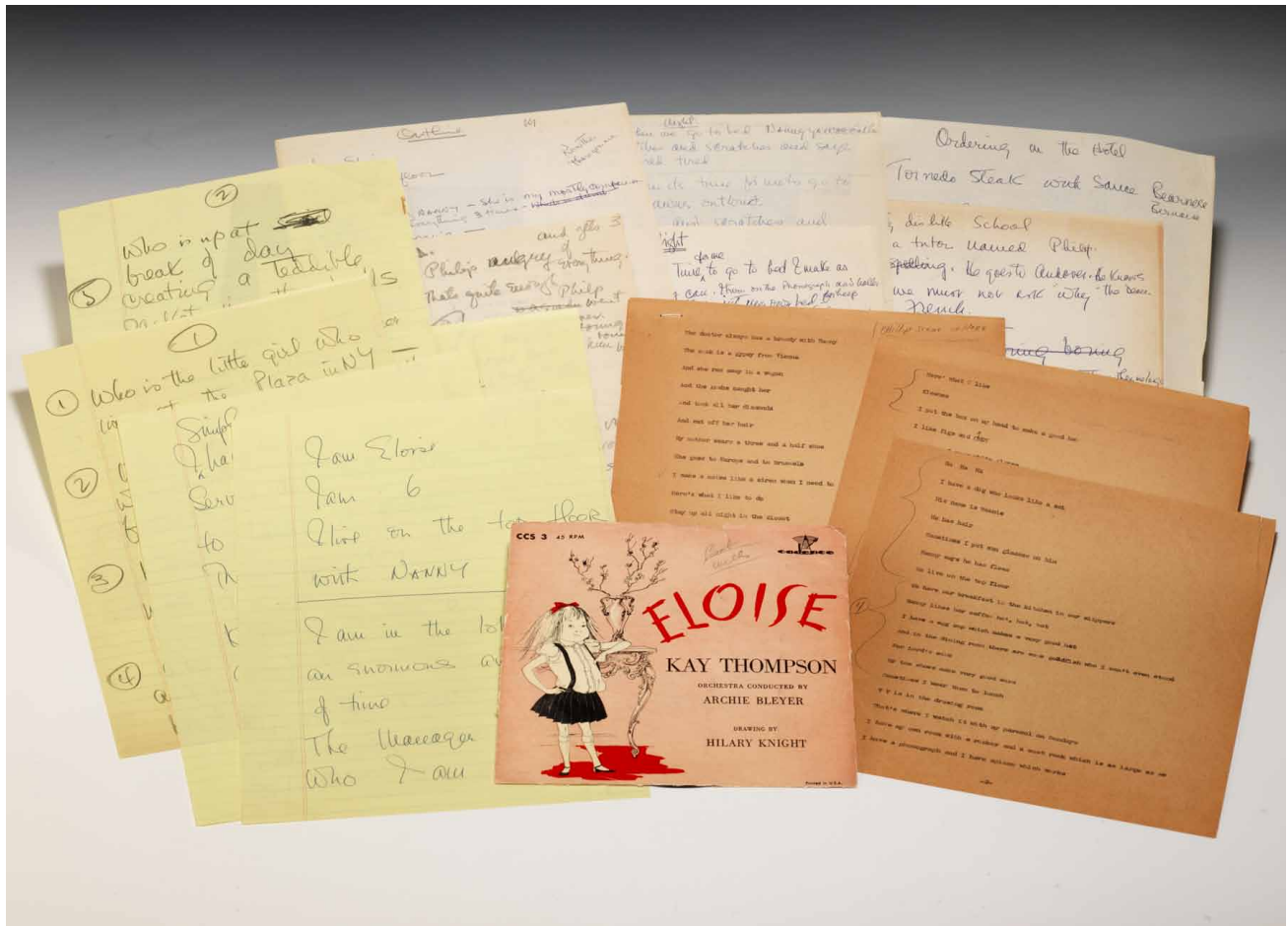
44. SEUSS, Dr. **On Beyond Zebra**. New York, 1955. Quarto, original pictorial boards, dust jacket. \$6000.

*First edition of Seuss’ paean to free thinking, inscribed by him, “For Kim, Terry and Patrick. ON DARK MOONLESS NIGHTS, when you hear a Howl, DO NOT BE AFRAID. It is only my soul, wandering around in sneakers, checking up on Wonderview Drive. — Love — Dr. Seuss.”*

“The story of the boy whose philosophy is ‘most people stop with the Z but not me!’ encapsulates all that has made Dr. Seuss so important and endearing. Fundamentally, the book posits the empowerment of children through the use of their imagination. Instead of rote memorization of that which has been given to them, there is excitement to be found in what has come to be known as ‘thinking outside the box’... This kind of thinking was, for the times, downright radical” (Cohen, 316). Younger & Hirsch 63. Interior with small spots of foxing to first few leaves, bright boards with only most minor wear. Dust jacket with small chip to spine head, light wear to edges, including a few closed tears. An extremely good copy with an extensive (and enigmatic) inscription from Seuss.



CHILDREN'S



## KAY THOMPSON/HILARY KNIGHT

Unique Archive Including The Only Known Extant Autograph Manuscript Drafts For Kay Thompson's Classic, *Eloise*

45. THOMPSON, Kay; KNIGHT, Hilary. **Eloise manuscript archive.** WITH: *Eloise*. WITH: *Eloise in Paris*. WITH: *Eloise at Christmastime*. WITH: *Eloise in Moscow*. New York, 1955-59. Archive plus four books. Archive: folio sheets in a custom half-burgundy morocco clamshell box; books: original paper boards, dust jackets. \$75,000.



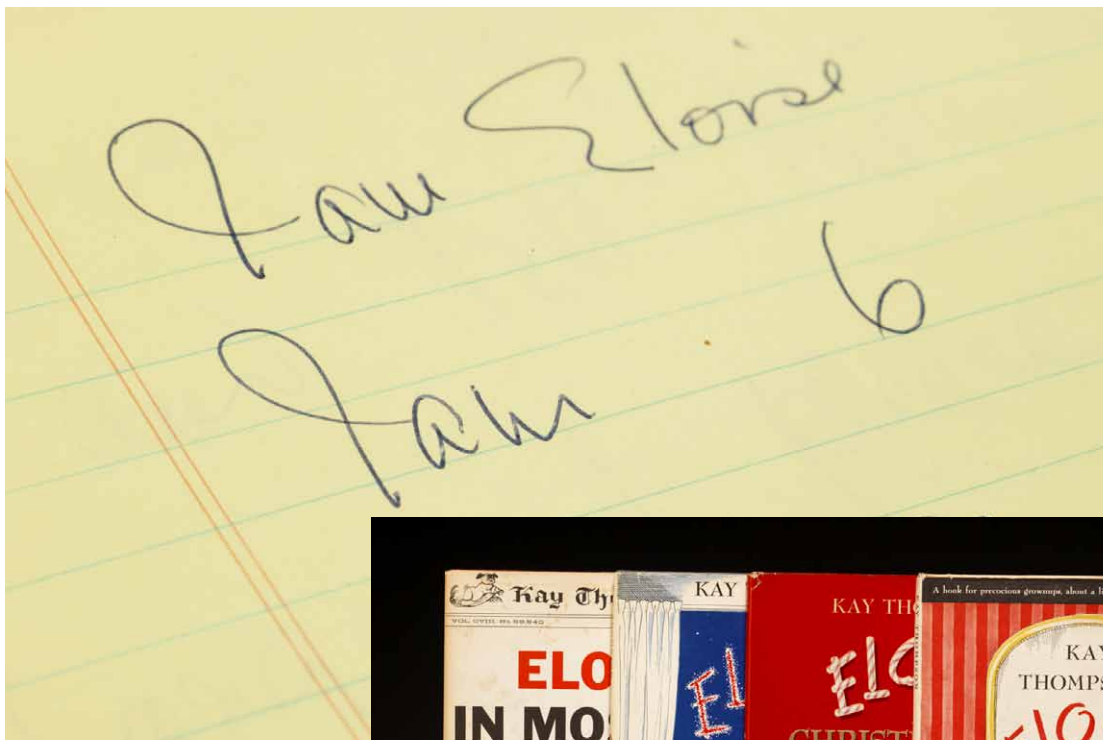
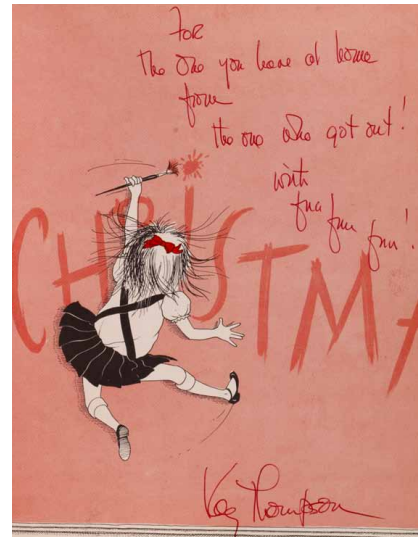
*Extraordinary archive collection of manuscripts and typescripts for Kay Thompson's famous first Eloise book, with materials from the collection of Eloise songwriter Robert Wells, along with wonderful inscribed first editions of the four Eloise titles published in Thompson's lifetime: Eloise, Eloise at Christmastime, and Eloise in Moscow each inscribed by Thompson, and Eloise in Paris signed by Thompson and Knight. The extensive archive includes 26 pages in Thompson's hand and many other pages with her handwritten notes.*

The archive includes early drafts of the first Eloise book, drafts for a presentation Thompson gave introducing Eloise, drafts for a 1956 dramatization of Eloise, and drafts for the 1956 song "Eloise" with music by Emmy-winning composer Robert Wells, best known for co-writing "The Christmas Song" with Mel Tormé. Included are four pages of manuscript sheet music in Wells' hand, a 45-rpm record of the finished song with Wells' signature on the sleeve, and a copy of the song-

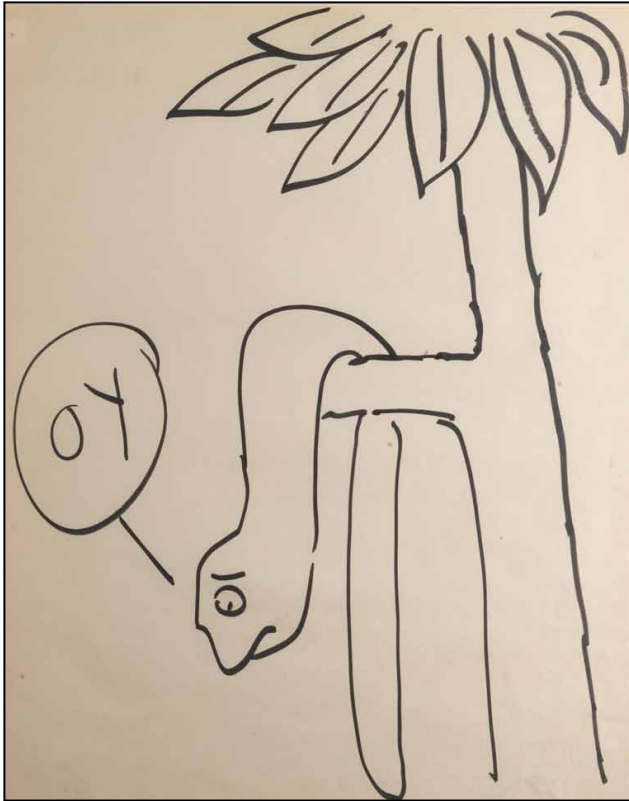


CHILDREN'S

writer's renewal contract; a brief draft for an unrelated character; a publicity flyer for the book; and an envelope from illustrator Hilary Knight addressed to Thompson and postmarked in the year of the book's publication. In all, there are 26 pages in Thompson's large, distinctive hand; 26 typewritten pages, many with Thompson's handwritten notes; and 18 pages in a secretarial hand. Many of the draft pages include characters and incidents that do not appear in the book; the archive includes a draft page in Thompson's hand with the immortal lines, "I am Eloise. I am six." This archive is the only known manuscript version of *Eloise*—no other drafts are known to be extant—and as such represents a great rarity in children's classics. The first edition of *Eloise* is Bob Wells' copy and is inscribed, "For Bob—With love—there is no doubt—from Kay." The inscription in *Eloise at Christmastime* reads, "For the one you leave at home from the one who got out! with fun fun fun! Kay Thompson." That in *Eloise in Moscow* reads, "ME ELOISE For Lord's sake / for Dr. Parker—Definitely Da Da Da, Kay Thompson." *Eloise in Paris* is signed by Thompson and Knight and dated 2007 by Knight. Manuscript leaves fine, writing large and bold. Books and dust jackets generally fine and fresh, with slight toning to spine of *Moscow* and only the slightest wear to *Eloise. Paris* and *Moscow* dust jackets price-clipped. A unique and unmatched collection chronicling the creation of a children's classic, with a wonderful association copy of the first *Eloise* title.



## MAURICE SENDAK (1928-2012)

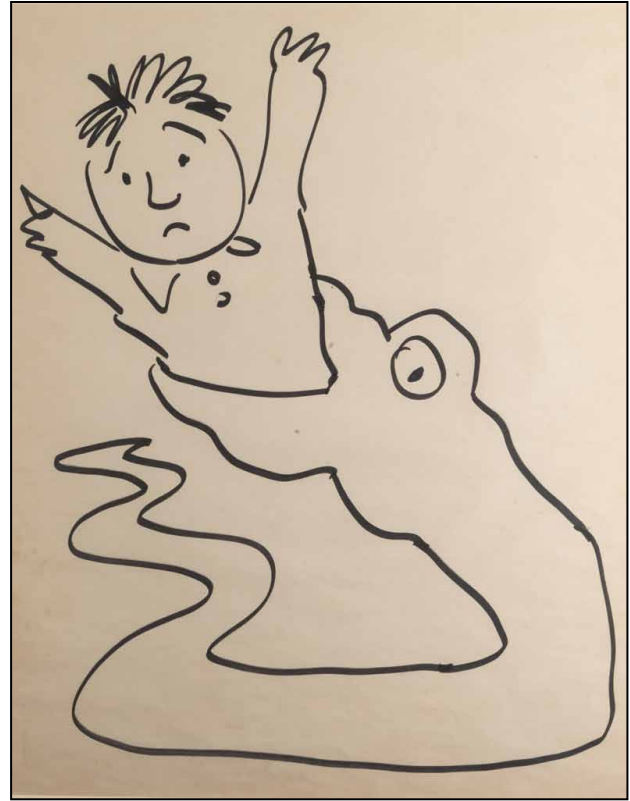


Large Sendak Original Drawing  
Of A Snake Draped In A Tree

46. SENDAK, Maurice. **Original drawing of a fatigued snake.** [Philadelphia, circa 1958]. Large felt pen drawing on newsprint sheet measuring 22 by 28 inches; handsomely matted and framed, entire piece measures 35 by 29-1/2 inches \$3500.

*Original felt pen drawing by Sendak, based on his illustrations for Minarik's No Fighting, No Biting (1958).*

This bold and wonderfully free sketch is based on illustrations for Else Minarik's cautionary tale of the merry adventures of two scrapping alligator children—and of Rosa and Willy, their human counterparts. Possibly produced as a charitable fund-raiser. Very faint pencil signature by Sendak present, but barely legible. Entirely silk-backed, repairing tack holes and minor tears. Very desirable.



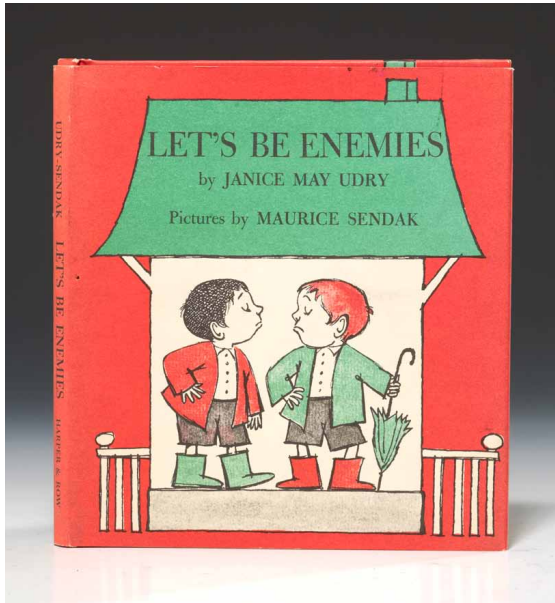
Large Signed Original Drawing  
Of A Child-Eating Snake

47. SENDAK, Maurice. **Original signed drawing of a child in the jaws of a man-eating snake.** [Philadelphia, circa 1958]. Large felt pen drawing on newsprint sheet measuring 22 by 28 inches; handsomely matted and framed, entire piece measures 35 by 29-1/2 inches. \$3500.

*Signed original felt pen drawing by Sendak, based on his illustrations for Minarik's No Fighting, No Biting (1958).*

This bold and wonderfully free sketch is based on illustrations for Else Minarik's cautionary tale of the merry adventures of two scrapping alligator children—and of Rosa and Willy, their human counterparts. Possibly produced as a charitable fund-raiser. Sendak's faint pencil signature present, but barely legible. Entirely silk-backed, repairing tack holes and minor tears. A very desirable and playful work of art.





## Inscribed By Sendak With An Original Drawing

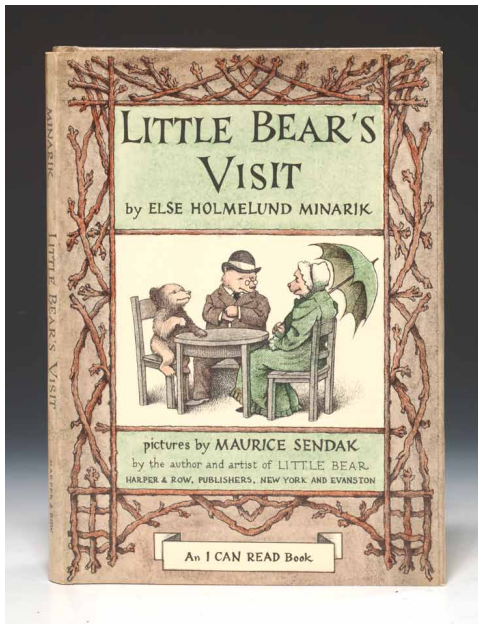
48. (SEDAK, Maurice) UDRY, Janice May. **Let's Be Enemies.** New York, 1961. Slim 12mo, original boards, dust jacket. \$1500.

*Early re-issue of this wonderful treatise on bossiness, inscribed by the artist, "For Sidney & Barbara, Maurice Sendak, March '71," with an original drawing of Sidney and Barbara as children, "facing off" under their umbrellas.*

"A friend who always wants to be the boss, a friend who takes all the crayons, a friend whom you wouldn't consider having the chicken pox with—this friend is an enemy... Maurice Sendak's pictures of the enemies are among his friendliest!" In 1960, Harper & Brothers merged with



Row-Peterson. The first issue of *Let's Be Enemies* still bears the Harper & Brothers imprint, though copyrighted "1961." That same year Harper & Row released a new issue. This is a copy of that new issue. See Hanrahan A46. Dust jacket price-clipped. Fine condition.

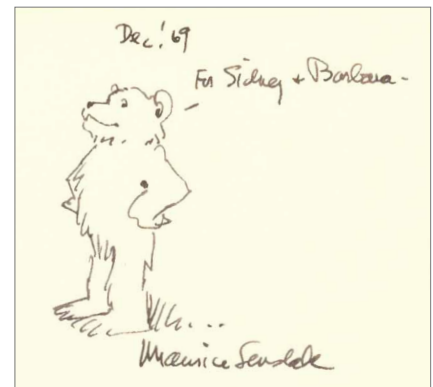


## Inscribed By Sendak With An Original Drawing

49. (SEDAK, Maurice) MINARIK, Else Holmelund. **Little Bear's Visit.** New York, 1961. Slim octavo, original pictorial boards, dust jacket. \$1400.

*Early re-issue of this visit to Grandma's, where "there was always so much to do, so much to see, and so much to eat," inscribed by the artist, "Dec. '69, For Sidney & Barbara, Maurice Sendak," with a charming original drawing of Little Bear, arms akimbo.*

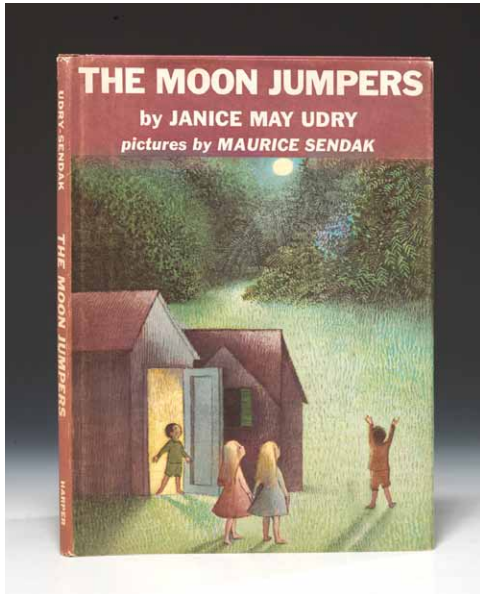
"Mrs. Minarik is at her superb best in depicting the charming childlikeness of Little Bear's delight in visiting his grandparents." This Caldecott Honor Book for 1962 features the "elder bears, indulging their grandson more than his parents did... Once again Else Minarik and Maurice Sendak have created a warm and tender world." The Little Bear books have sold more than six



million copies worldwide. In 1960, Harper & Brothers merged with Row-Peterson. The first issue of *Little Bear's Visit* still bears the Harper & Brothers imprint, though copyrighted "1961." That same year Harper & Row released a new issue. This is a copy of that new issue. See Hanrahan A47. A fine copy.



CHILDREN'S



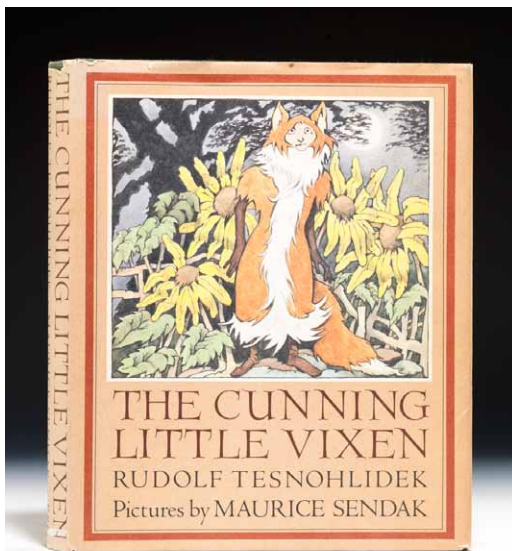
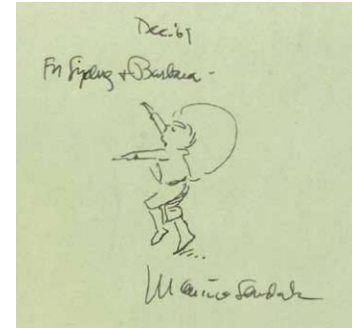
## Inscribed By Sendak With An Original Drawing

50. (SENDAK, Maurice) UDRY, Janice May. **The Moon Jumpers**. New York, circa 1960. Slim quarto, original half maroon cloth, dust jacket. \$1600.

*Early re-issue of a "child's exhilaration and enchantment with the loveliness of summer nights," inscribed by the artist, "Dec. '69, For Sidney & Barbara, Maurice Sendak," with a charming original drawing of one of the jumpers.*

"The warm night-wind tosses our hair. The wind chimes stir. And we all dance, barefooted. Over and over the grass. We climb the tree, just to be in a tree at night.' Here is a child's exhilaration and enchantment with the loveliness of summer nights, with the magic of moonlight." "No one has ever touched the moon" Udry tells us and silently encourages us to give it a try. "For the *Moon Jumpers*, Maurice Sendak has painted some of his most glorious pictures, catching the moon's illumination of the grass, the house, and the dancing children."

The first edition of *The Moon Jumpers* appeared in 1959 under the Harper & Brothers imprint. In 1960, Harper & Brothers merged with Row-Peterson. Not long afterward, Harper & Row reissued a number of Sendak books, including this one. See Hanrahan A36. Only minor edge-wear. An about-fine copy.



## Presentation / Association Copy Of *Cunning Little Vixen*, Inscribed By Maurice Sendak To His Close Friend

51. (SENDAK, Maurice) TESNOHLIDEK, Rudolf. **Cunning Little Vixen**. New York, 1985. Quarto, original green cloth, dust jacket. \$2200.

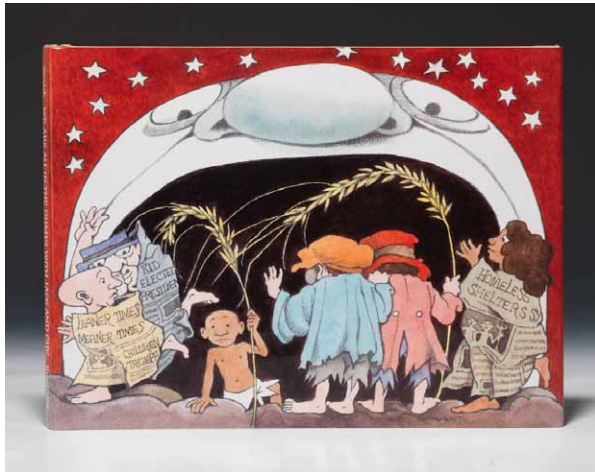
*First trade edition in English, presentation copy, of this classic Czech animal story, wonderfully illustrated by Maurice Sendak, inscribed to Sendak's close friend and fellow children's book author and illustrator James Marshall: "For Jim, Maurice July '89," and with an original illustration of Sharp-Ears the Fox saying "Hi Dollink!"*

Originally published as a newspaper serial by Rudolf Teznohlidek in 1920, this Czech novel was so popular that it was released as a book a year later. Its two main characters, a female fox named Vixen Sharp-Ears and a forester names Bartos,

are poised at the center of a story that explores the relationships between human and animals in a world that rarely resembles a fairy tale. Hanrahan A123. The recipient of this copy, James Marshall, was a famous children's book author and illustrator. Marshall and Sendak were dear friends for many years. In 1992, Marshall died. Sendak was quoted as saying, "He is a great man gone. I don't think there are many in the profession who were Jim Marshall. I so much admired his work and treasured his friendship." Ultimately, it was Sendak who illustrated Marshall's final unpublished manuscript, *Swine Lake*—the closest they would come to a collaboration. Book fine, dust jacket near-fine. A lovely copy, quite scarce inscribed, with sketch, and with such a desirable association.



CHILDREN'S



“...And We’ll Bring Him Up As  
Other Folk Do”

52. SENDAK, Maurice. **We Are All in the Dumps with Jack and Guy.** New York, 1993. Oblong quarto, original boards, dust jacket. \$300.

*First edition of this jarring interpretation of two forgotten nursery rhymes, beautifully illustrated, signed on the half title by Maurice Sendak.*

“A classic Sendak rendering of personal images and surreal icons that would probably require a large volume to explicate. The rhymes are traditional ones from Mother Goose, but they are illustrated with complex resonance... The interpretation that Mr. Sendak has imposed on these rhymes is not one you might immediately see as sanctioned by the text” (*New York Times*). A fine signed copy.

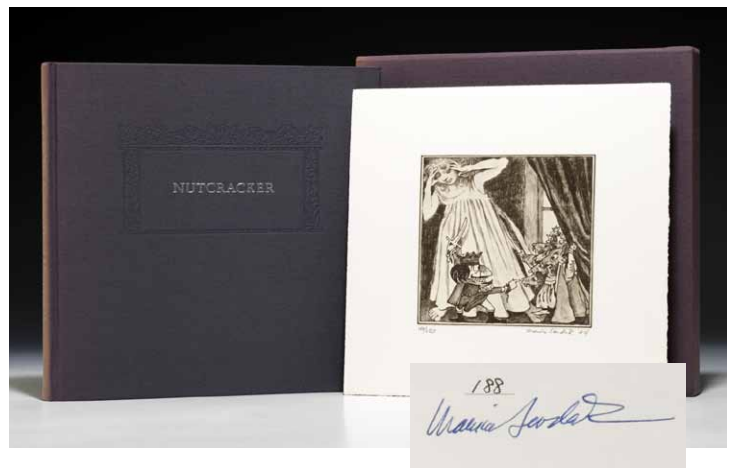


Sendak’s Illustrated *Nutcracker*,  
With Original Signed Lithograph

53. (SEDAK, Maurice) HOFFMAN, E.T.A. **The Nutcracker.** New York, 1984. Quarto, original gray cloth, original slipcase. WITH: **Mounted lithograph** (“Faithful Nutcracker”) measuring 5 by 5 inches, matted; entire piece measures 9-1/2 by 9-1/2 inches. \$2500.

*Deluxe limited first edition, number 188 of only 250 copies signed by Sendak, with ten double-page full-color illustrations and numerous other color illustrations after watercolors by Sendak, and a mounted lithograph numbered and signed by Sendak.*

This beautiful book preserves the compelling vision of Hoffman’s classic Christmas tale (written in 1816) that acclaimed illustrator Sendak created for the Pacific Northwest Ballet. The signed limited edition includes a lovely original lithograph—“Sendak’s only published lithograph to date, and its small limitation made it highly desirable even before issuance, pre-publication orders numbered 12 times actual production” (Hanrahan A120). Book with light sunning to spine, with corresponding sunning to edges of slipcase. About-fine.

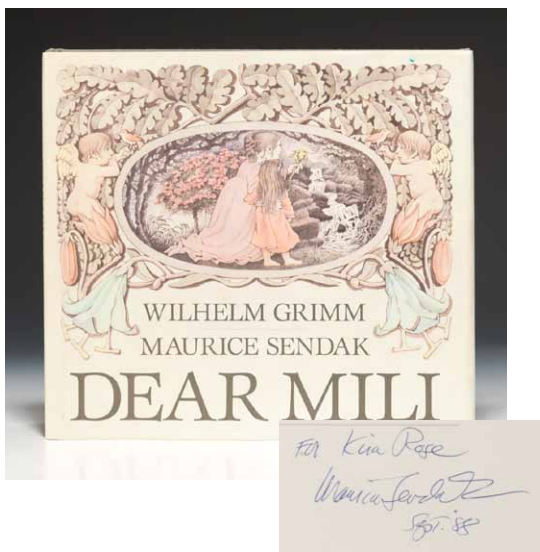


“A Milestone In Sendak’s Career”

54. SENDAK, Maurice. GRIMM, Wilhelm. **Dear Mili.** New York, 1988. Oblong octavo, original gray cloth, dust jacket. \$1100.

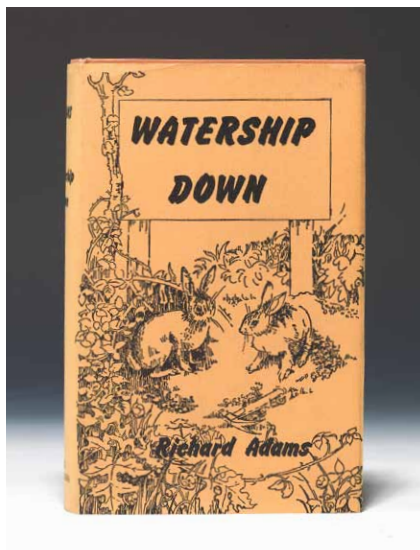
*First edition, inscribed on the half title in the year of publication: “For Kira Rose, Maurice Sendak. Sept. ’88.”*

Of this recently discovered fairy-tale, *The New York Times* reported, “After more than 150 years, Hansel and Gretel, Snow White, Rumpelstiltskin, and Cinderella will be joined by another Grimm fairy-tale character,” Mili, a little girl sent into the forest for thirty years to protect her from a terrible war. The magnificent illustrations by “the preeminent children’s book illustrator of his time [are] a milestone in Sendak’s career, the work of a master at the height of his powers.” Hanrahan A130. Book fine, dust jacket very nearly so. A beautiful inscribed copy.



CHILDREN'S

# YOUNG ADULT CLASSICS

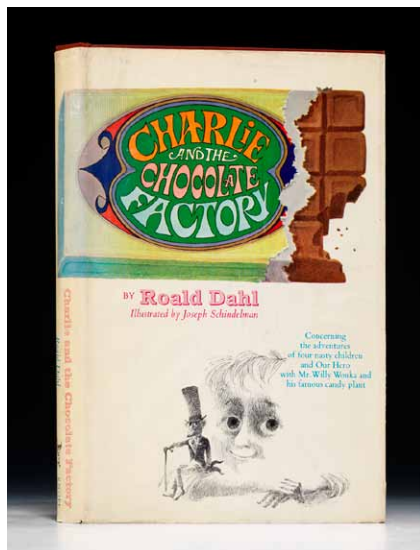
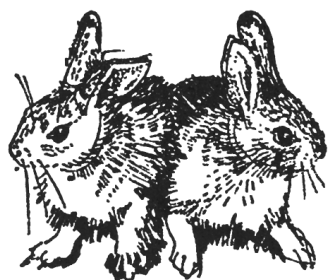


“...And Together They Slipped Away”

55. ADAMS, Richard. **Watership Down**. London, 1972. Octavo, original orange cloth, dust jacket. \$3300.

*First edition of Adams' first and best-loved book.*

“An outstandingly popular animal story... in a few years the book's popularity in English-speaking countries had come to rival that of *The Lord of the Rings*” (Carpenter & Prichard, 563). Awarded both the Carnegie Medal and the Guardian Award for Children's fiction. Book fine, only slightest restoration to very tips of a few corners of dust jacket. A most exceptional copy.

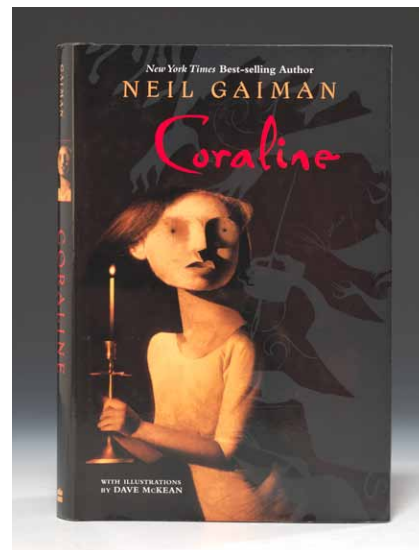


“Greetings To You... From Mr. Willy Wonka!”

56. DAHL, Roald. **Charlie and the Chocolate Factory**. New York, 1964. Octavo, original blind-stamped red cloth, dust jacket; custom clamshell box. \$8500.

*First edition, first issue, of Dahl's deliciously delightful tale of magic and morality, with numerous in-text illustrations by Joseph Schindelman.*

“*Charlie* earned for its author a cult following among child readers... Dahl has been called a literary genius; his books have been considered modern fairy tales” (Silvey, 186). “*Charlie and the Chocolate Factory* is already a great classic work... [and] one of the most enduring post-war children's books... Dahl is undeniably special” (Connolly, 102). Book fine. Light wear to extremities of bright lightly toned about-fine dust jacket with a one-inch closed tear at bottom of front flap. Very nearly fine.

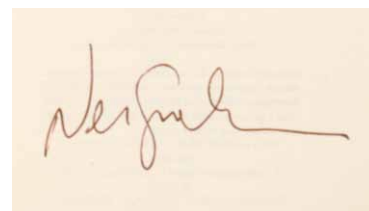


“I Didn't Know I Had Another Mother”

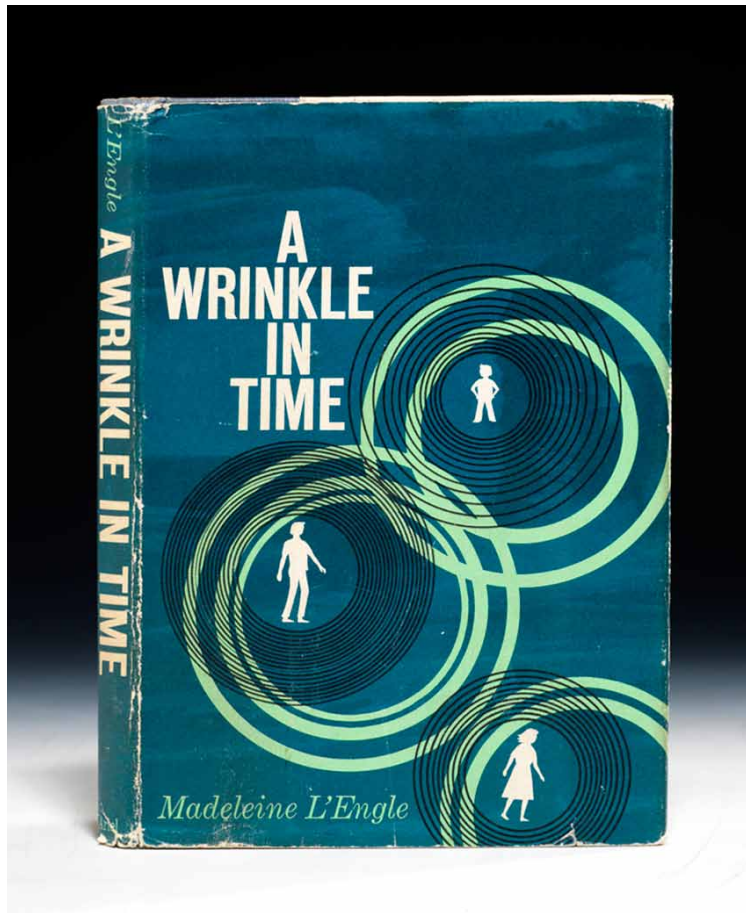
57. GAIMAN, Neil. **Coraline**. New York, 2002. Octavo, original black boards, dust jacket. \$800.

*First American edition, signed on the title page by the author.*

Famed British fantasy author Gaiman presents a “modern ghost story with all the creepy trimmings... Well done” (*New York Times*). The book won both the Hugo and Nebula awards for Best Novella in 2003, and was adapted as both a theatrical musical and a well-received stop-motion animation film in 2009. Published in the same year as the first English edition. Fine.



CHILDREN'S



## MADELEINE L'ENGLE

“Wwee musstt ggo bbehindd thee sshadow”

58. L'ENGLE, Madeleine. **A Wrinkle in Time**. New York, 1962. Octavo, original half blue cloth, dust jacket. \$14,500.

*Rare first edition in original dust jacket of L'Engle's landmark novel, winner of the 1962 Newbery Medal.*

“At once a science fiction story, a philosophical meditation on the nature of Evil and Love and a coming-of-age novel, *Wrinkle* broke new ground in what was considered appropriate for young readers. Rejected by several publishers for being too complex, this title has amply proven L'Engle's belief that 'children are excited by new ideas' and has been credited with bringing science fiction into the mainstream of children's literature. This is L'Engle's best work” (Silvey, 401). Book fine, dust jacket with faintest soiling to rear panel and only light wear to extremities. A lovely, near-fine copy of a most rare title, particularly scarce in this condition.





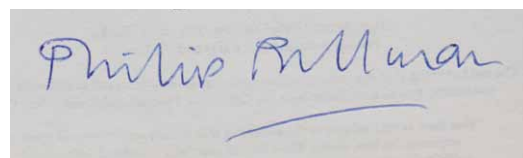
## PHILIP PULLMAN

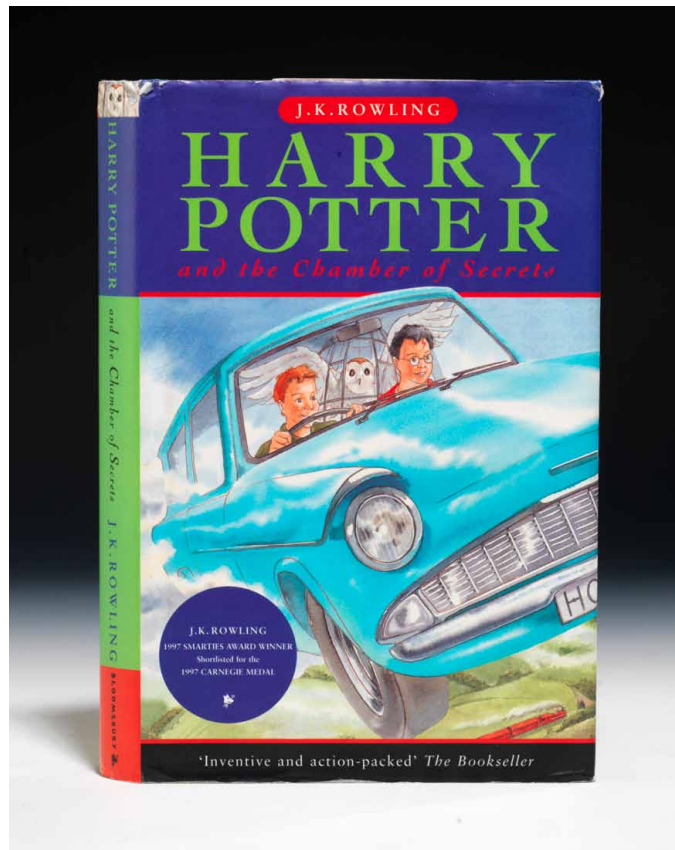
### “A Refusal To Lament The Loss Of Innocence”

59. PULLMAN, Philip. **His Dark Materials: Northern Lights**. WITH: **The Subtle Knife**. WITH: **The Amber Spyglass**. London, 1995, 1997, 2000. Together three volumes. Octavo, original cloth, dust jackets; custom clamshell box. \$18,500.

*First editions of Pullman’s celebrated trilogy—including the very scarce first volume, Northern Lights—each volume signed by Pullman on the title page.*

A former schoolteacher and an accomplished playwright, Pullman followed several historical and realistic novels with this literate, sophisticated series, “perhaps the most highly acclaimed work of fantasy for young adults published in the 1990s—in part, certainly, because it can easily be enjoyed by older readers as well. The alternative 20th-century world Pullman creates is extremely imaginative, including creatures as diverse as water gypsies, witches and armored bears... The Dark Materials series is filled with moral ambiguity rather than clear-cut didacticism, and readers as well as [protagonist] Lyra must grapple with the difficult questions raised by the story” (*Fantasy and Horror* 7-311). “Initially... [Pullman] simply planned to infuse his story with Miltonian atmosphere—‘the grandeur, the nobility, the overwhelming magnitude of ambition and imaginative power.’ Soon, however, Milton’s theme, the Fall of Man, crept into the novel... [Pullman explains,] ‘My story resolved itself into an account of the necessity of growing up, and a refusal to lament the loss of innocence’” (*The New Yorker*). *The Amber Spyglass* became in 2001 the first children’s novel ever to win the Whitbread Book of the Year Award. *The Amber Spyglass* dust jacket with bookstore price sticker to rear panel. A fine signed set.





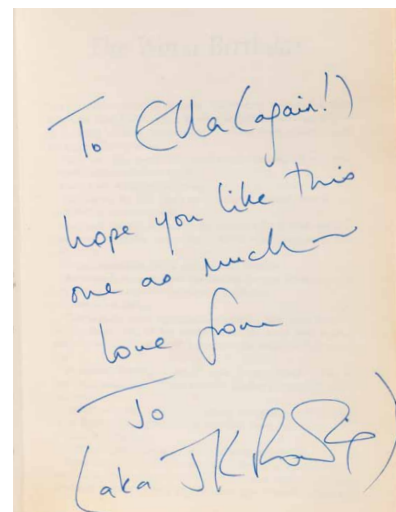
## J.K. ROWLING

### “Hope You Like This One As Much”: Warmly Inscribed To Her Personal Assistant By J.K. Rowling

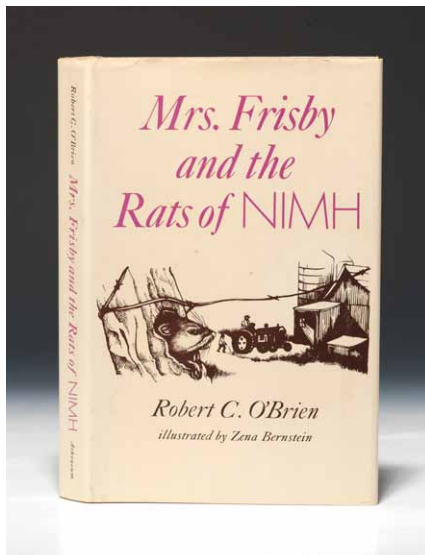
60. ROWLING, J.K. **Harry Potter and the Chamber of Secrets**. London, 1998. Octavo, original pictorial paper boards, dust jacket; custom clamshell box. \$13,500.

*First edition of the second book in the phenomenally successful Harry Potter series, warmly inscribed on the the dedication page by the author to her personal assistant, “To Ella (again!), hope you like this one as much—love from Jo (aka J.K. Rowling).”*

“A marriage of good writing, inventiveness, and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome,” Rowling’s extraordinarily popular series has become a classic praised by children, teachers and parents (*The Times*). When this, Rowling’s second book, first saw print in 1998, “Bloomsbury was a little less cautious” than they had been when they published *Harry Potter and the Philosopher’s Stone* the previous year, “but the first printing was still miniscule, considering the demand. Estimates range between 1000 and 2000 copies... *They have been notably scarce*” (Smiley, 52). Due to Rowling’s decreasing number of personal appearances as the series continued, *signed and inscribed copies of the Potter books are rare and desirable*. Dust jacket with tiny tear to spine head. A fine inscribed copy with great provenance.



CHILDREN'S

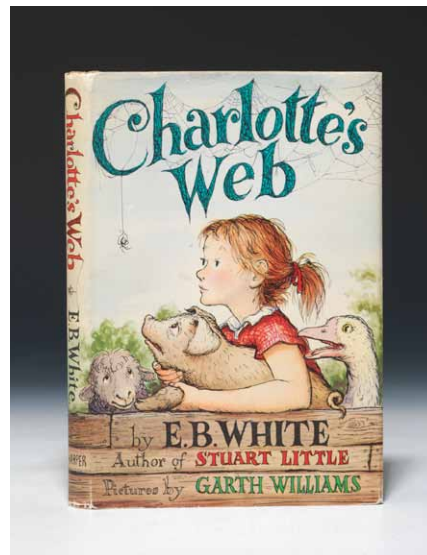


“As Engrossing As It Is Unusual”

61. O'BRIEN, Robert C. [i.e., CONLY, Robert Lesly Carroll]. **Mrs. Frisby and the Rats of NIMH.** New York, 1971. Octavo, original gray cloth, dust jacket. \$1800.

*Scarce first edition of O'Brien's Newbery-winning novel, "an outstanding combination of beast fable and science fiction" (Anatomy of Wonder II-826).*

“A story that is as engrossing as it is unusual” (Kirkus UK). A *National Geographic* editor who wrote novels pseudonymously to that journal's policy against extracurricular writing, O'Brien, in this, his second novel, “successfully combines an old-fashioned talking-animal story with futuristic scientific speculation... The material is fascinating and raises many questions about what constitutes intelligence and civilization. With its interesting plot and fine blend of scientific and nature writing, this unique fantasy would surely have built a large audience eventually, but it was helped immeasurably by winning the Newbery Medal in 1972. The book continues to be extremely popular with young readers and was the basis for an animated feature, *The Secret of NIMH* (1982)” (Silvey, 495). Book fine, dust jacket very nearly fine with only slight pinpoint foxing to extremities. A lovely copy of an elusive first edition.

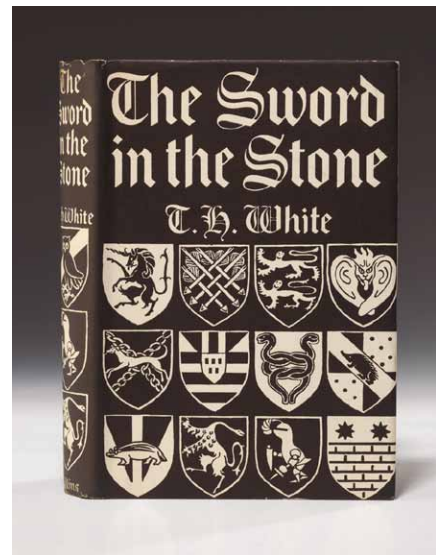


“Just About Perfect, And Just Magical In The Way It Is Done” (Eudora Welty)

62. WHITE, E.B. **Charlotte's Web.** New York, 1952. Octavo, original beige cloth, dust jacket. \$4000.

*First edition of one of the most delightful and beloved children's books, a cornerstone of any collection of modern children's literature.*

The most celebrated of White's three children's books, “*Charlotte's Web* is rightly regarded as a modern classic” (Connolly, 322-23). With numerous endearing illustrations by Garth Williams. Anderson, 6. Costen 11941. *Books of the Century*, 210. Book fine, price-clipped dust jacket near-fine with only light rubbing to extremities and almost none of the usual toning to spine. A lovely copy.



“One Of The Finest Children's Fantasies Of The 20th Century”

63. WHITE, Terence Hanbury. **The Sword in the Stone.** London, 1938. Octavo, original black cloth, dust jacket. \$4000.

*First edition of the original version of White's playful—and profound—recounting of King Arthur's boyhood, illustrated with numerous linecuts by the author.*

White drew inspiration from both Malory's *Morte d'Arthur* and his own experiences as a schoolmaster when creating this charming story of the young, future king and Merlyn, his magical tutor. “The characterizations are exceptionally fine and the story has a perfect blend of humor and sentimentality” (*Anatomy of Wonder* 5-318). “Few would deny its romance and humanity” (*An English Library*, 56). Although White substantially revised the book for its 1958 inclusion in *The Once and Future King*, this original version remains “one of the finest children's fantasies of the 20th century” (Clute & Grant, 1010-11). Faintest off-setting from dust jacket design to cloth. Dust jacket with a few minor chips to spine edges. A bright beautiful copy.



CHILDREN'S

# FABLES & FORERUNNERS



## AESOP'S FABLES

“The Most Extensive Collection Of Fables In Existence”

64. (AESOP) L'ESTRANGE, Roger. **Fables, of Aesop and Other Eminent Mythologists: With Morals and Reflexions.** London, 1692. Folio (8-1/2 by 13 inches), contemporary full brown mottled calf, rebaced with original elaborately gilt-decorated spine laid down. \$3300.

*First edition of former censor Roger L'Estrange's classic version of Aesop's Fables, with copper-engraved frontispiece portrait of L'Estrange and fine copperplate frontispiece of Aesop quoting Horace's Ars Poetica to a splendid menagerie of his characters—asking that their stories be: “utile dulci” (“useful and pleasurable”).*

Prior to the 18th century, very little was written expressly for the entertainment of children. Although not originally intended for young minds, Aesop's fables (first published in English by Caxton in 1484 and now virtually unobtainable), nevertheless drew the attention of their parents—being short tales with talking animals and simple morals. In 1690 John Locke was the first to suggest Aesop as a beginning book for children. Shortly thereafter, Tory pamphleteer and onetime Surveyor of the Press, Roger L'Estrange, was commissioned to produce this edition of fables, likely the first compiled expressly for children. “He included many other fabulists besides Aesop, notably a selection from *La Fontaine* within 20 years of the first appearance of any of his fables in French. It is highly probable that this was their earliest appearance in English” (Muir, 24). Simple and somewhat racy in style, L'Estrange's edition was continuously reprinted, helping to popularize both Aesop and the genre of fables among children. “The most extensive collection of fables in existence,” this compilation also includes a biography of Aesop, an alphabetical table of the fables, and fables by Barlandus, Anianus, Abstemijs, Poggius and La Fontaine (DNB). Wing A706. Early writing samples on rear endpaper. Text remarkably clean and bright, small archival tape repair to bottom margin of page 123, tiny worm holes to top margin of first and last few leaves. About-fine.



# REYNARD THE FOX

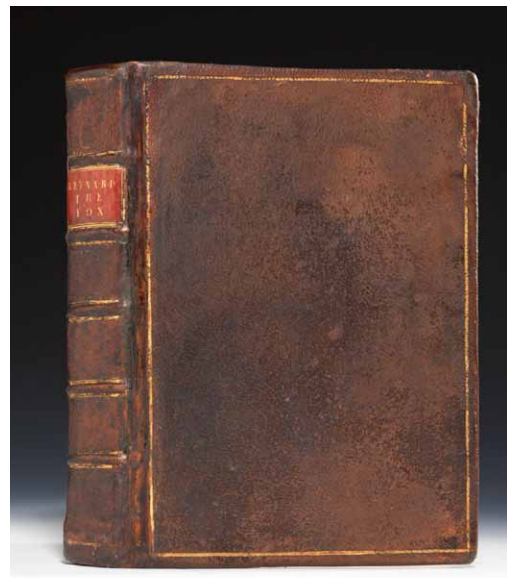
“The Spectacle Of Beasts Talking And Behaving Like Human Beings  
Has Always Fascinated Children”

65. [SHIRLEY, John]. **The Most Delectable History of Reynard the Fox.** ISSUED WITH: **The Second Part.** ISSUED WITH: **The Shifts of Reynardine.** London, 1694, 1681, 1684. Three volumes in one. Small quarto, 18th-century full brown sheep expertly rebacked with original spine laid down; custom clamshell box. \$7500.

*Mixed first and sixth editions of these three 17th-century continuations of this immensely popular European beast fable, issued together under a general title page, handsomely printed in Gothic type and generously illustrated with 76 delightful woodcuts.*

Children love animals, and many of those who love to tell children stories, from Aesop to Walt Disney, have used animals to do so. “Beast fables,” starring anthropomorphic denizens of the animal kingdom, have long entertained and instructed young audiences—and more than a few older ones, as well. The trickster folk hero Reynard the Fox has, since as early as the 12th century, proven a particularly popular star of children’s tales. In his earliest adventures, which circulated orally throughout Europe (both France and Germany claim the character as their own), Reynard served as a vehicle for satirical attacks on the nobility and the clergy. “Satire, of course, means nothing to the very young, yet the spectacle of beasts talking and behaving like human beings has always fascinated them when it is well presented” (Meigs et al., 33). The epic tale “is thoroughly amusing with its characterization of the clever animal who outwits all the rest—the resourceful Reynard who keeps getting the better of every creature who is sent against him”

(Meigs et al., 33). First published in 1650. Printed in Gothic type, with explanations of the stories’ morals and meanings in marginal glosses. The second and third titles in this issue are the first editions of 1681 and 1684, respectively. Woodcut on C1r printed upside down. Wing S3513; S3512; S3436. Early owner signature on title page. Armorial bookplate. Interiors generally clean, with sparse scattered foxing. Light expert restoration to extremities of early sheep. A near-fine copy of one of the earliest obtainable English versions of this popular legend, wonderfully illustrated.

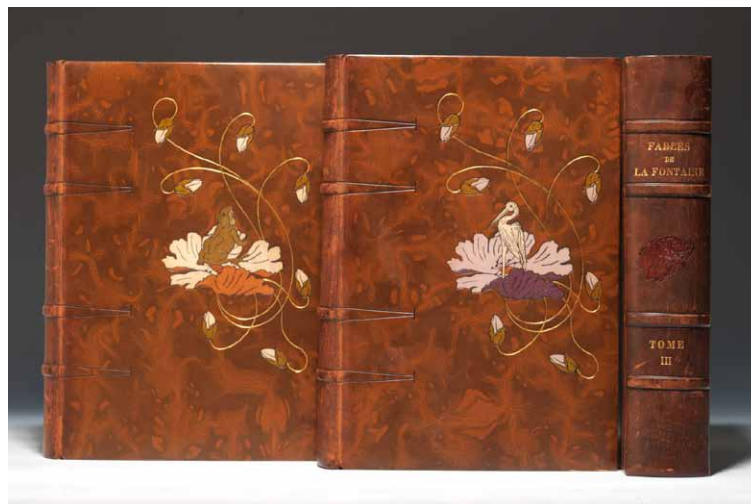


## La Fontaine's Fables, Beautifully Bound And Lavishly Extra-Illustrated

66. LA FONTAINE, Jean de. **Fables de La Fontaine.** Paris, 1873. Two volumes extended to three. Quarto, early 20th-century full marbled and polished calf, spines and front covers (of Volumes I and II) with inlaid morocco designs, original printed paper wrappers bound in; custom slipcases for each volume. \$4500.

*Beautifully illustrated edition of La Fontaine's famous fables, with frontispiece portrait and 12 engraved plates in double-suite by renowned French illustrators, number 78 of only 110 sets produced.*

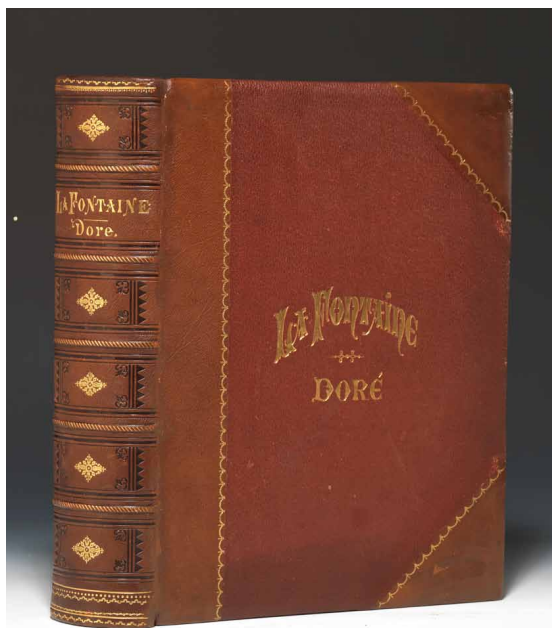
*This set lavishly extra-illustrated with over 300 illustrations from other editions of this classic work by such esteemed artists as Oudry, Lerat, Percier, Delierre, and others. Handsomely bound in three quarto volumes with inlaid morocco designs of animals from the fables by renowned French Art Nouveau bookbinder Charles Meunier.*



First published at intervals beginning in 1668, La Fontaine's *Fables* proved immediately and hugely popular. "La Fontaine's fame rests on his *Fables*, which... are told in a familiar persuasive style and with an inimitable naiveté and a semi-pagan sentiment for nature which make them delightful to all readers" (Harvey & Heseltin 386). La Fontaine's tales, artfully constructed and vividly told, have been illustrated by many different artists through the centuries. This particular set includes the illustrations of one of the most famous and most often imitated editions, Jean-Baptiste Oudry's *Fables Choies* of 1755-59 (reduced in size). Also includes engravings and etchings from 19th-century editions by Valentin Foulquier, Charles Percier, Paul Edme Lerat and Auguste Delierre—these last two originally issued their illustrations after the publication of this edition in 1873 but before 1903, when this set was formed and bound. Volume III consists entirely of illustrations, including an extra suite of the dozen illustrations integral to this edition, an extra suite of the Delierre engravings, as well as several others. Text in the original French. Fine condition. A very handsome and desirable set.



## Hauntingly Illustrated By "The Last Great Romantic Illustrator"



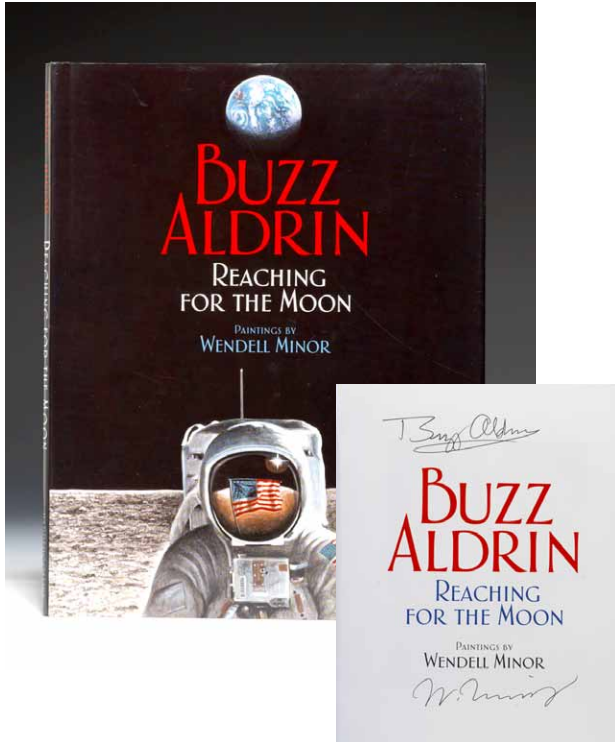
67. (DORÉ, Gustave). LA FONTAINE, Jean de. **Fables of La Fontaine.** London and New York, 1868. Thick folio (10 by 12-1/2 inches), contemporary three-quarter tan pebbled calf gilt. \$1500.

*Early edition of Gustave Doré's illustrations for La Fontaine's famous Fables, told with "a semi-pagan sentiment for nature," with frontispiece portrait of La Fontaine and 86 wonderful full-page wood-engravings and 243 in-text vignettes.*

First published in French in 58 weekly parts starting in November 1866, Doré's illustrated La Fontaine "was eagerly awaited" in an English language edition. Between 1867 and 1869, Cassell's issued five English editions, none with dates of imprint, varying only in sheet size. Beginning in 1868 Cassell reduced the size of the text block from 10 by 13 inches to 10 by 12-1/2 inches (the size of this copy). "In those two and a half years, Doré went from being virtually unknown in England to being the most famous illustrator in the world" (Malan, 67). Of Doré, "one can hardly deny that he is not merely one of the most popular but also one of the greatest of all illustrators" (Ray, 327-28). Malan, 95, 283. Light rubbing to binding, a near-fine copy.



## CELEBRITY CHILDREN'S BOOKS



### “The First Time I Applied To The Astronaut Program, I Wasn’t Accepted. But I Didn’t Give Up”

68. ALDRIN, Buzz. **Reaching for the Moon.** New York, 2005. Quarto, original pictorial paper boards, dust jacket. \$250.

*First edition, signed by both author and illustrator on the title page.*

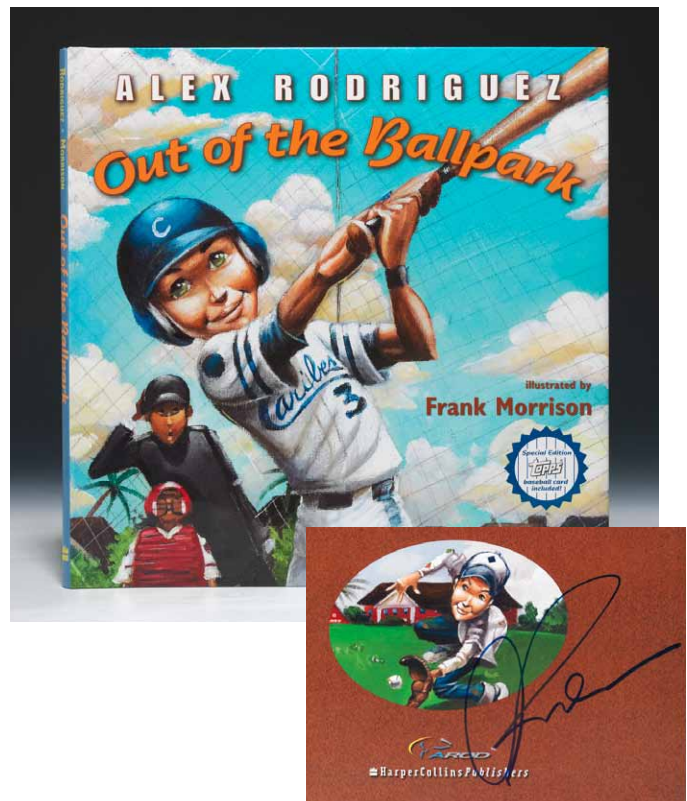
Aldrin’s inspirational autobiography for children starts with his early life and carries him through the Apollo 11 moon landing. “Aldrin tells an encouraging, old-fashioned American life story of discipline and achievement. His simple prose is enhanced by Wendell Minor’s warm, detailed paintings” (*New York Times*). Fine.

### “Baseball! Alex Lived For It”

69. RODRIGUEZ, Alex. **Out of the Ballpark.** New York, 2007. Slim, square quarto, original pictorial boards, dust jacket. \$225.

*First edition of Rodriguez’ second children’s book, illustrated with vibrant paintings by Frank Morrison and several photographs from Rodriguez’ childhood, boldly signed by “A-Rod” on the title page.*

This follow-up to “A-Rod”’s first children’s book (*Hit a Grand Slam*, 1998) tells how a fictionalized 10-year-old Rodriguez gets up before the sun each day to practice hitting and fielding in preparation for his first championship game. Illustrated by Frank Morrison. Special edition Topps baseball card affixed to rear pastedown, in unopened packet, as issued. Dust jacket with price sticker to rear panel, minor sticker residue to front panel. A fine signed copy.



CHILDREN'S



## SNOOPY!

Inscribed By Schulz

70. SCHULZ, Charles M. **Original large sketch of Snoopy inscribed.** No place, circa 1970. Quarto leaf (8-1/2 by 11 inches) of paper, drawn and signed in black ballpoint pen on recto; framed, entire piece measures 15 by 18 inches. \$9000.

*Very large original sketch of Snoopy rendered in black ballpoint pen, inscribed: "Every best wish—Charles M. Schulz."*

"Peanuts first appeared in October 1950 in eight daily newspapers. The feature was immediately popular and was soon picked up by hundreds of other newspapers throughout the country. By the end of the decade Schulz had become arguably the best-known cartoonist in the United States... By the time of Schulz's death [in 2000] he had drawn a total of 18,250 *Peanuts* strips, and the cartoon was syndicated in 2600 newspapers worldwide, appearing in 21 languages in 75 countries" (ANB). Snoopy, based on one of Schulz's own dogs, has become one of the most beloved members of the Peanuts gang. An about-fine item, scarce inscribed and with a large, bold signature. Handsomely framed.

