



Milestones of Childhood

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Milestones of Childhood
Four Centuries of Children's Literature



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MMXV

CATALOGUE 69

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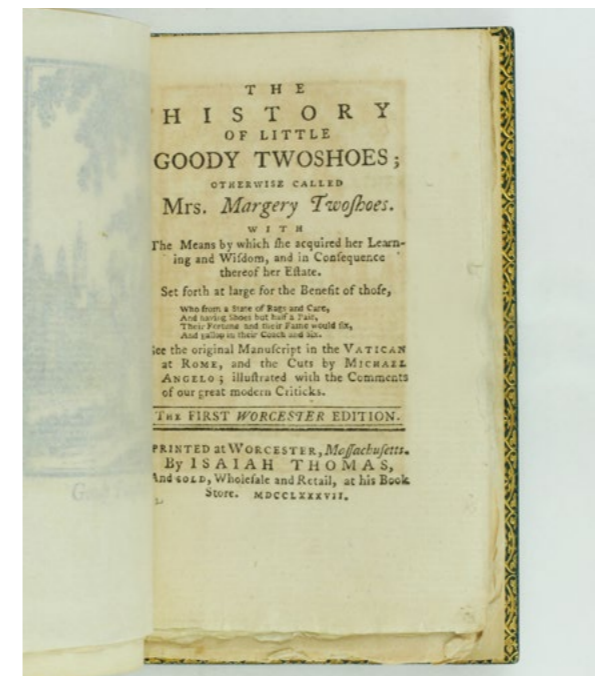
All items in this catalogue may be ordered via our secure website. The website also lists over 2000 books, manuscripts and pieces of artwork from our stock, as well as a host of other information.

Covers: *Alice's Adventures of Wonderland* (items 33 & 34)

Frontispiece: *Wonderful Stories for Children*, the first English edition of Hans Andersen's Fairy Tales (items 8 & 9)

In the Beginning

Children's literature is easy to talk about but difficult to define. Are they books written for children? So many of the books most popular with children, were written for adults. Books widely read by children then? This would include The Bible and a number of purely educational texts, which would not readily fall into most people's notion of a children's book. The fact is that whilst books have been read to or by children for as long as they have existed, the concept of writing and publishing books specifically for the enjoyment of children is a fairly recent phenomenon. In the seventeenth century, books published for children, were remorselessly instructional (spelling, conduct) or pious religious works.. John Locke' wrote in his 1693 work, *Some Thoughts Concerning Education*, "...be sure to preserve his tender mind from all impressions and notions of Spirits and Goblins" and goes on to claim that the oral tradition of fairy tales was only for the lower classes. It was not until the eighteenth century that texts designed to appeal to children were widespread. These narratives still showed a strong sense of moral guidance or education through rhyme, but the introduction of supernatural elements which touched the imagination of their young readers, blurred the lines between the didactic and the recreational. Many of these books are little known today, but their impact was far reaching and opened the door for the master storytellers of the nineteenth century and all who followed.



1. *The History of Little Goody Twoshoes; otherwise called Mrs. Margery Twoshoes.*

[GOLDSMITH, Oliver]

Isaiah Thomas, 1787.

First Worcester edition. 16mo. Finely bound by Riviere in full green morocco with raised bands and gilt titles to the spine. Double filleted gilt borders to the covers and elaborate gilt dentelles. Top edge gilt, others uncut. 2pp of publisher's terminal adverts. Woodcut frontispiece and 32 further woodcuts in the text. A fine copy, uncut and unpressed and mainly unopened. [34012] £2,500

The History of Little Goody Twoshoes was the most famous publication of John Newbury, regarded by many as the "The Father of

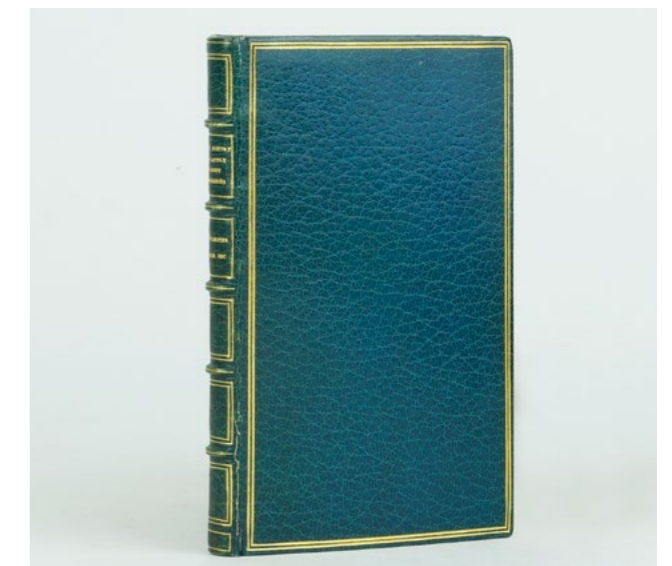
Children's Literature" and the first publisher to sustainably specialise in publishing children's literature. Newbury first published the book in London in 1765 and it instantly established itself as one of the most popular children's books of the period. Writing in 1881, Charles Welsh states,

"few nursery books have had a wider circulation, or have retained their position so long. The number of editions that have been published, both in England and America, is legion, and it has appeared in mutilated versions, under the auspices of numerous publishing houses in London and the provinces..."

This Worcester edition was long considered the first American edition, before evidence of a New York edition of 1775 and a Boston edition of 1783, though no complete copy of either is known, making this the earliest obtainable American edition.

PROVENANCE: Doris Benz (bookplate to front pastedown, Lot 181, her sale 1984).

Grolier Children's 15





2. *The Famous History of Tom Thumb.*

Wherein is declared, His marvellous Acts of Manhood. Full of Wonder and Merriment

[ANON]

Printed for the Bookseller, [c.1778].

Three volumes. 12mo. 24pp. Original printed yellowed card wrappers with woodcuts to upper and lower covers. Woodcut illustrated title pages and 30 further woodcuts in the text. A fine set, with a little wear to the spine, but unusually crisp and clean copies. Housed in chemise and quarter morocco slipcase. [34007] £1,750

The legend of Tom Thumb is a folk tale of ancient origins based on oral traditions in a number of cultures. The earliest known English prose version, *The History of Tom Thumb, the Little, for his small stature surnamed, King Arthurs Dwarf*, dates from 1621 and firmly links it to the Arthurian Legend, casting Arthur as the central character and Tom as the smallest knight of the Round Table.

Osborne p.45 (vols I and III only)

3. *Denslow's Mother Goose*

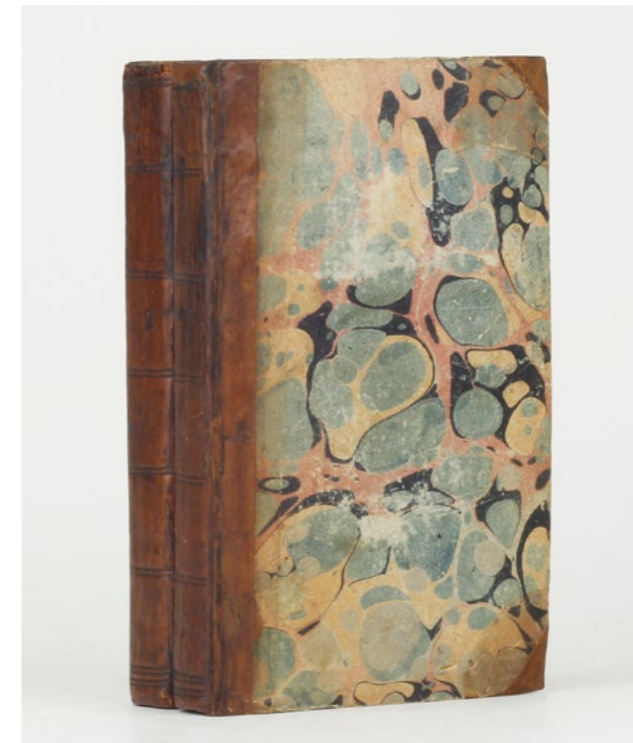
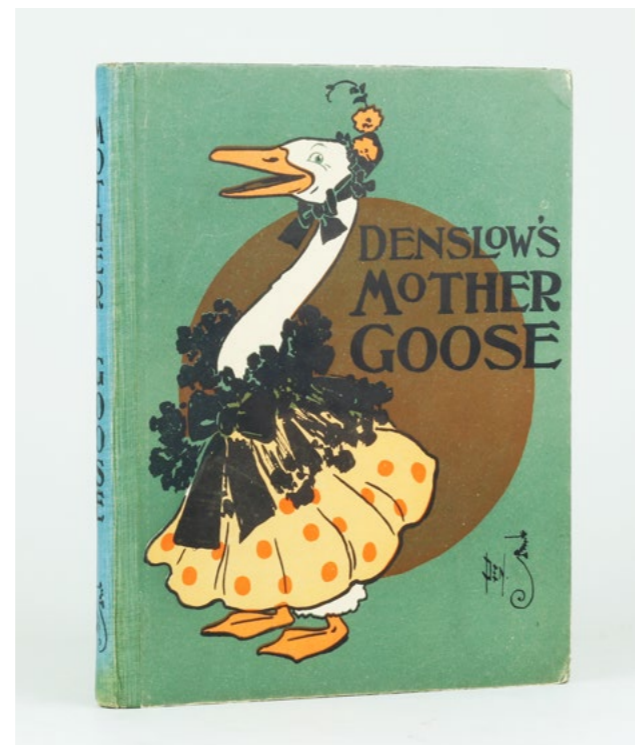
Being the Old Familiar Rhymes and Jingles of Mother Goose

DENSLAW, W.W.

McClure, Phillips & Co. 1901.

First edition, first issue, with Humpty Dumpty on the verso dedication leaf. 4to. Cloth spine and pictorial paper covered boards. Pictorial endpapers. Wonderfully illustrated

by Denslow, left hand pages have the nursery rhyme surrounded by colourful drawings and opposite is a full page colour drawing in the artist's characteristic carton type style. This is an excellent copy, very slight edge wear and occasional looseness between sections, though much better than usually encountered. [34020] £2,250



4. *Tales From Shakespear.*

Designed For the Use of Young Persons.

LAMB, Charles [SHAKESPEARE, William]

For Thomas Hodgkins, at the Juvenile Library, 1807.

First edition, first printing with printers imprint to p. [236] in vol. I and 3pp of terminal adverts to vol. II in the earliest state with the publisher's address listed as Hanway Street. Contemporary half calf over marbled boards with marbled page edges. Frontispiece to each volume plus eighteen further copper engraved plates (one for each tale) after William Mulready. Joints discretely strengthened and trivial wear to the edges of the boards, but a very good set indeed. Internally extremely clean and free from any chipping or tears. A very well preserved set. [34008] £3,750

The Juvenile Library was the brainchild of William Godwin at whose suggestion his friend, Charles Lamb agreed to adapt the best known of Shakespeare's plays into prose, specifically, as Lamb's preface states, "meant to be submitted to the young reader as an introduction to the study of Shakespear...". Although not mentioned in the first edition, the work was a joint effort between Lamb and his sister Mary, who contributed the Comedies. "Lamb's Tales" as it subsequently became known is one of a select group of books never to be out of print since initial publication and made an important contribution to establishing the retelling of classic literature for a younger audience as a worthy pursuit for serious authors.

Grolier Childrens 24



5. *An Original Ink And Watercolour Illustration From The Children's Shakespeare*

"Romeo Whispered that he Must be Gone"

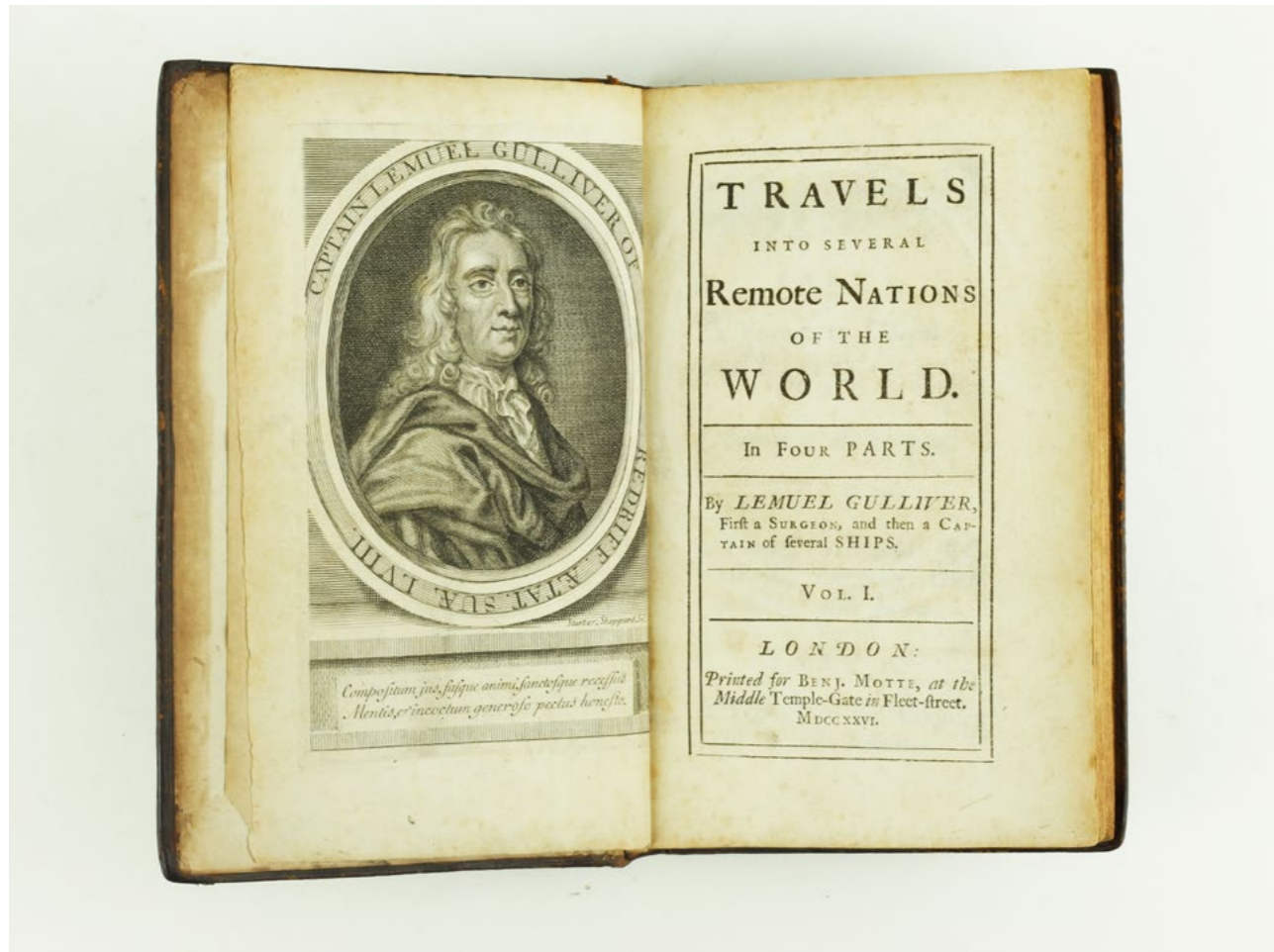
FOLKARD, Charles; SHAKESPEARE, William

Dent, 1911.

A splendid ink and water colour painting on board used for the story of Romeo and Juliet. The image is 35 x 23cm. A bright, clean image, framed and glazed. [34000] £2,500

As seen in Folkard's illustrated The Children's Shakespeare, page 395.





6. *Travels into Several Remote Nations of the World.*

In Four Parts. By Lemuel Gulliver, First Surgeon and then a Captain of Several Ships.

[SWIFT, Jonathan] GULLIVER, Lemuel

Benj. Motte, 1726.

First edition, first printing (i.e. Teerink A). Frontispiece portrait of Gulliver in the second state, as usual, with vertical chain lines and the lettering around the oval frame. Two volumes (197 x 120mm), bound in contemporary calf with gilt ruled borders and gilt titles to the spine. Five engraved maps. Binding sometime neatly rebaked with some old repairs to the hinges and corners. Internally clean with occasional browning. An excellent, tall set of this landmark novel in contemporary state. [28173] £65,000

The author's masterpiece and landmark in the early development of the novel. The first printing was published on 28 October and sold out within a week and was quickly followed by two further printings in 1726, which are subtly different to the first printing, though bibliographically distinct as shown by Teerink in his bibliography of Swift, and referred to as Teerink AA and B issues.

Written as an episodic satire on the British social and political system, which could be in turn both savage and scandalous, it was in no way intended for children. Nevertheless, the fantastical elements of Gulliver's adventures hit a chord with the juvenile reader and before the end of the eighteenth century it was being adapted and abridged specifically for children.

"From the highest to the lowest, it is universally read, from the Cabinet-council to the Nursery" - John Gay

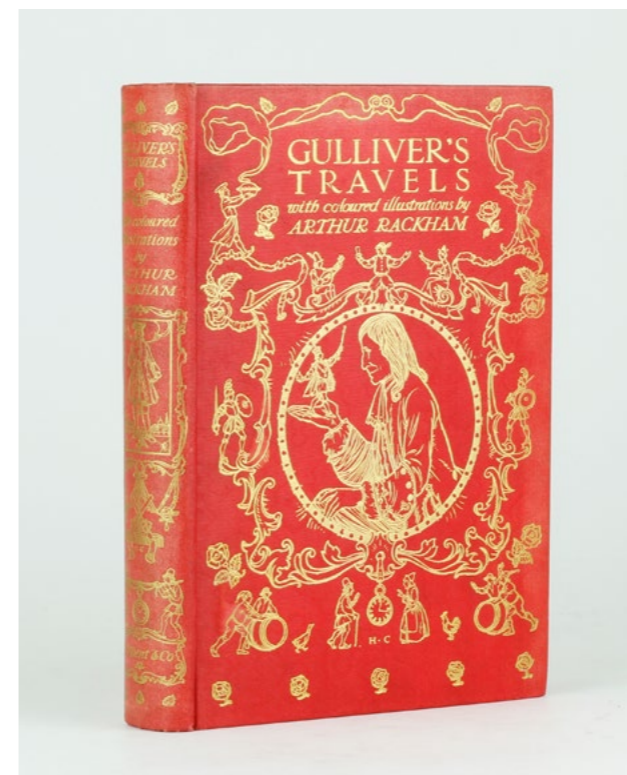
From the Victorian era onwards, it was mainly published as a children's book, concentrating less on satire and more on Gulliver's popular adventures in Lilliput and Brobdingnag, which have continued to inspire children's illustrators to this day.

"Gulliver's Travels has given Swift an immortality beyond Temporary Fame" (PMM)

Grolier Childrens 9a



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7. *Gulliver's Travels*

into Several Remote Nations of the World

RACKHAM, Arthur; SWIFT, Jonathan

Dent, 1909.

First edition illustrated with colour plates by Arthur Rackham. Royal 8vo. Red moiré silk cloth with elaborate gilt embossed decoration to both upper cover and spine. Top edge gilt. Pictorial endpapers with line drawings, one man distinctly reminiscent of the artist himself. Twelve colour plates with captions printed below. Numerous line drawings in the text. A very good copy indeed, bright and clean. Slight looseness between gatherings at page 160. [33941]

£250

Hans Andersen and Fairy Tales

"The Tales of Hans Andersen are unique. Unlike Perrault's or Grimm's his stories were original inventions... he brought his own childlike imagination and a creative faculty and originality strangely lacking in his other writings. Over and above their intrinsic merit Andersen's stories signalled a new and fundamentally different approach to the writing of books for children. Mawkishness, didacticism, and moral proselytising were totally abjured and he was the harbinger of a new era in this genre" - Printing and the Mind of Man

Prior to writing fairy tales, Andersen had written a couple of volumes of poetry and a novel all of which had met with quiet approval from the critics. His 1830 volume of poems contained a story called, 'The Ghost, a Fairy Tale from Funen'. With the story he wrote, "As a child it was my greatest joy to listen to fairy tales... it is my intention, provided it meets with approval, to retell several, and some day publish a cycle of Danish folk tales."

It would seem that the idea engendered no immediate enthusiasm from publishers, but some five years later, on New Year's Day 1835, Andersen wrote to his friend, Henriette Hanck, saying, "I am now starting several "Children's Tales," and you must know that I shall try to conquer future generations." So it was in May of that year that a small pamphlet, containing the first four tales, appeared in print. Two further pamphlets followed in December 1835 and April 1837 and these three were bound into a single volume with a new title page, table of contents and introduction, in which Andersen remarks with almost comic prescience,

"With this third pamphlet the Fairy Tales are now gathered in one little volume. It will depend on the impression it makes on the public if this is to be the only one. A poet is always a poor man in his own little country. Fame is therefore the golden bird he has to catch! Time will tell of I catch it by telling Fairy Tales."

The pamphlets received quietly encouraging reviews, but were regarded by critics as mere bagatelles written between more serious endeavours. However, with the publication in book form and the subsequent translation into German, news of these new fairy stories spread. By 1842 Andersen had completed three more pamphlets and his first set was being re-printed.

The work came to the attention of Mary Howitt, well known as a writer of children's verse, who had taught herself Swedish and Danish after taking an interest in Scandinavian literature during a stay in Heidelberg in 1840. She had met Andersen and translated two of his earlier autobiographical novels, so her background made her a natural choice for the translator of his new children's tales.

"...it is through her unstinting efforts that Andersen's work first became known in Britain, and because of them these Danish productions won the admiration, and affection and more the creative emulation of Charles Dickens himself." - Paul Binding (Hans Christian Andersen: European Witness)

In fact this book was the first of no less than four independent translations made in the same year,

"In February 1846 Mary Howitt brought out her own selection of Andersen's fairy tales... But 1846 was altogether an annus mirabilis for Andersen in the English publishing world. Also in February there appeared, from Joseph Cundalls, London a collection of these stories translated by Charles Boner. May saw versions of Andersen's fairy-tales by Caroline Peachey, issued under the title Danish Fairy Tales and Legends, and June a further selection by Charles Boner" - Paul Binding (Hans Christian Andersen: European Witness)

By 1847 Andersen made a very successful tour of England, during which he was feted by society and famously met Charles Dickens with whom he kept an acquaintance over the following ten years. Andersen had achieved the fame he craved and went on to write 162 fairy tales in total.

"Since the first appearance of Hans Andersen's Fairy Tales in London and New York in 1846, over seven hundred different editions, including dozens of varied translations, illustrated by more than a hundred different artists, have been published in the United States and England alone." - Jean Hersholt (Catalog of the Jean Hersholt Collection of Hans Christian Andersen).

The influence of these tales on the English children's literature cannot be overstated. Andersen's tales demonstrated that works of fantasy and imagination, far from being spiritually damaging for children, were stimulating and engaging, thus paving the way for the inventiveness of Lewis Carroll and all who followed.



8. *Eventyr, Fortalte For Børn [Fairy Tales Told For Children]*

ANDERSEN, Hans Christian

C.A.Reitzel, [1835-]1837.

First edition in book form, bound from the three parts as issued with introduction by the author. 78x120mm. Contemporary half speckled calf over marbled boards. A very good copy which is worn to the outer corners and edges of the boards, but entirely unrepaired and retaining bright gilt to the spine. Internally, marking or browning to some pages, but overall a handsome and well preserved copy. Housed in a later red, half morocco, clamshell box. [33032] £37,500

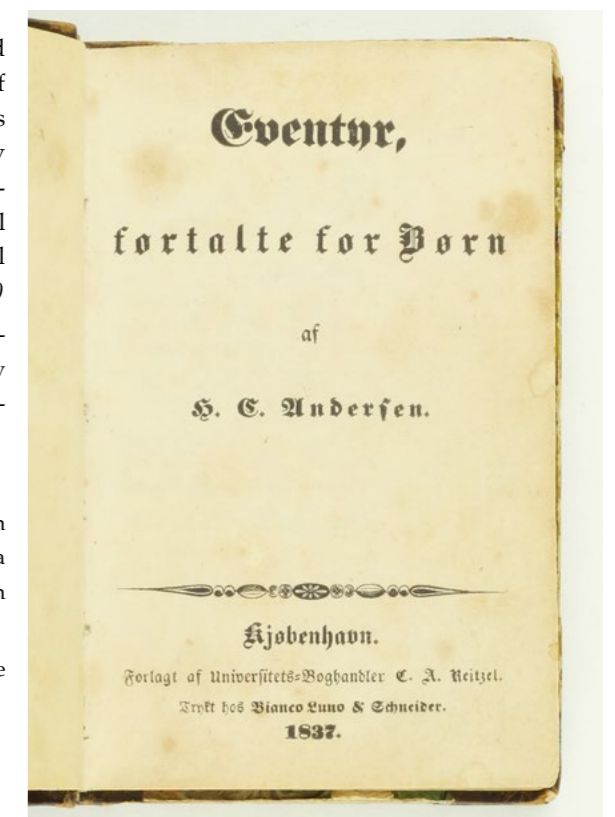
The first edition of Andersen's first collection of fairy tales, which includes the first appearance of some of his most famous stories, namely 'The Princess and the Pea', 'Thumbelina', 'The Little Mermaid', 'The Tinder Box' and 'The Emperor's New Clothes'.

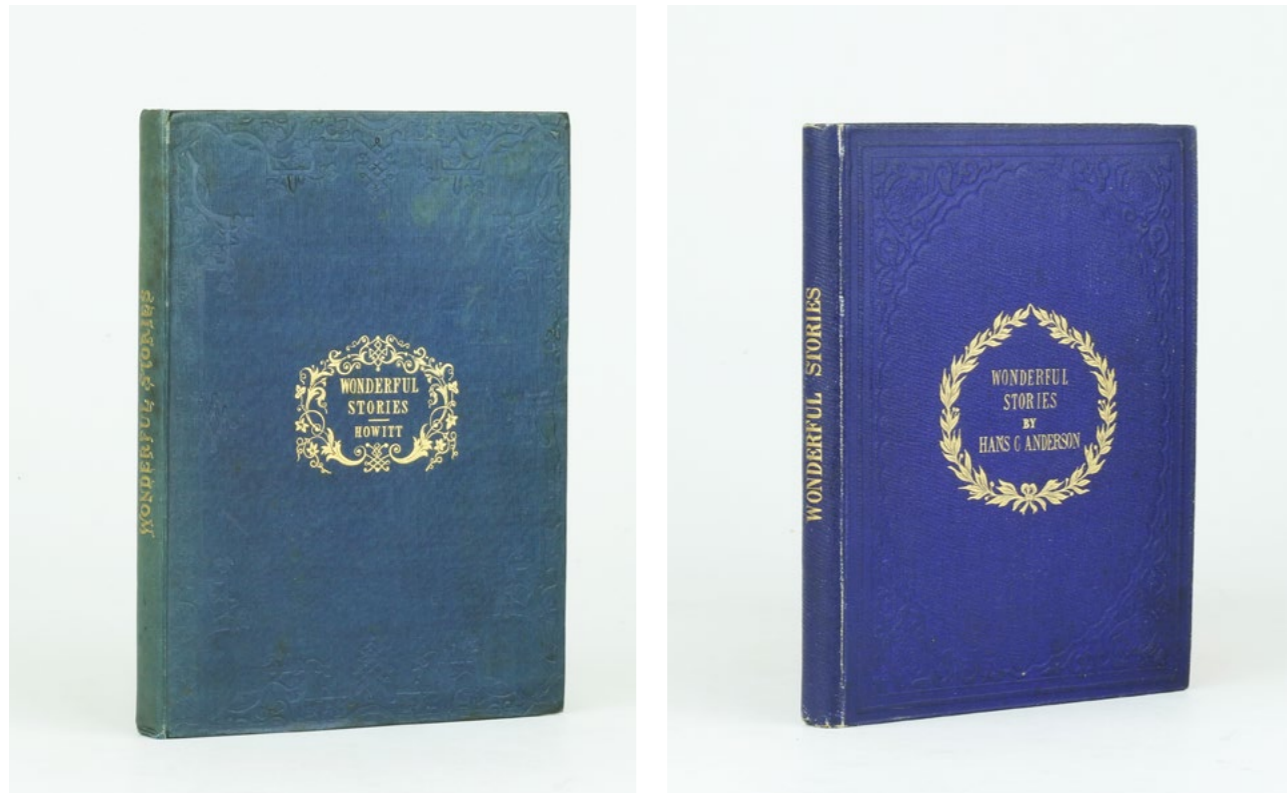
The first issue is of exceptional scarcity,

"...in the process of rebinding, a pamphlet of the second printing was in many cases substituted for one of the first printing, and so it was that a complete copy... is one of the greatest rarities in Danish literature" - Jean Hersholt Collection

In modern commerce copies are almost unknown. ABPC shows only one copy (the Manney copy in 1991) at auction in the last 40 years.

PMM 299. Hersholt Collection 22 (p. 23-27). Grolier Childrens 28a





Two Copies of the First English Hans Andersen in Variant Bindings

The two copies we offer below are both the first printing with the author's name misspelt "Anderson" on the title page, but have subtly differing bindings. The most notable feature is that in item 9, Howitt as editor and translator is listed on the upper cover, whereas in item 10, it is Andersen (still misspelt). Other differences are the use of slightly different cloth, lettering and gilt and blind ornamentation (all visible in the images). 9 is about 0.5cm taller page size and has marbled edges, whereas 10 has gilt edges. Textually they seem to be identical with the same plates albeit in a different order. The question of priority seems impossible to answer conclusively, and it is probable that the variants were issued arbitrarily, although it seems more reasonable to assume that Andersen's name would be substituted for Howitt's rather than vice versa.

9. *Wonderful Stories For Children*

Translated from the Danish by Mary Howitt

ANDERSEN, Hans Christian

[Visetelly Bros & Co.] for Chapman & Hall, 1846.

First edition, first issue with the author's name misspelt on the title page. 16.5cm x 12.4cm Original publisher's dark green cloth with elaborate blind-stamped border to covers and titles and decoration to upper cover and spine. Pink endpapers, all edges marbled. Four hand-coloured, wood-engraved plates. A fine copy, bright and crisp with just a little bubbling to the cloth on the rear board. An exceptionally well preserved copy. [33447] £12,500

The first edition of Hans Andersen's fairy tales in English.

Osborne p 17; Grolier Childrens 28b

10. *Wonderful Stories For Children*

Translated from the Danish by Mary Howitt

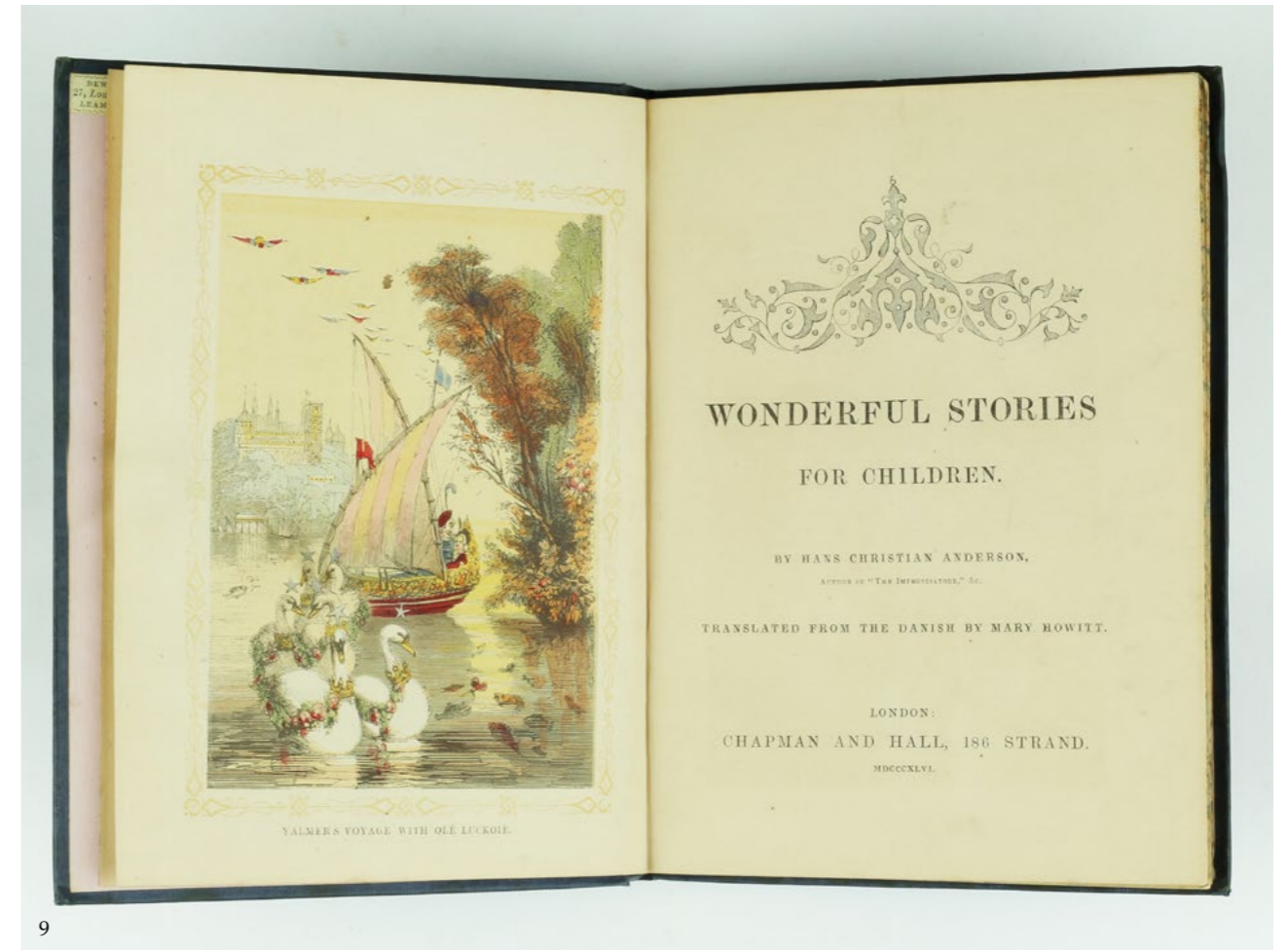
ANDERSEN, Hans Christian

[Visetelly Bros & Co.] for Chapman & Hall, 1846.

First edition, first issue with the author's name misspelt on the title page. 16cm x 12.2cm Original publisher's blue cloth with elaborate blind-stamped border to covers and gilt titles and decoration to upper cover and spine. Yellow coated endpapers, all edges gilt. Four hand-coloured, wood-engraved plates. A near fine copy, bright with just a trace of wear to the spine ends. Bookplate to front pastedown, internally very clean. An unusually well preserved copy. [33995] £8,750

The first edition of Hans Andersen's fairy tales in English.

Osborne p 17; Grolier Childrens 28b



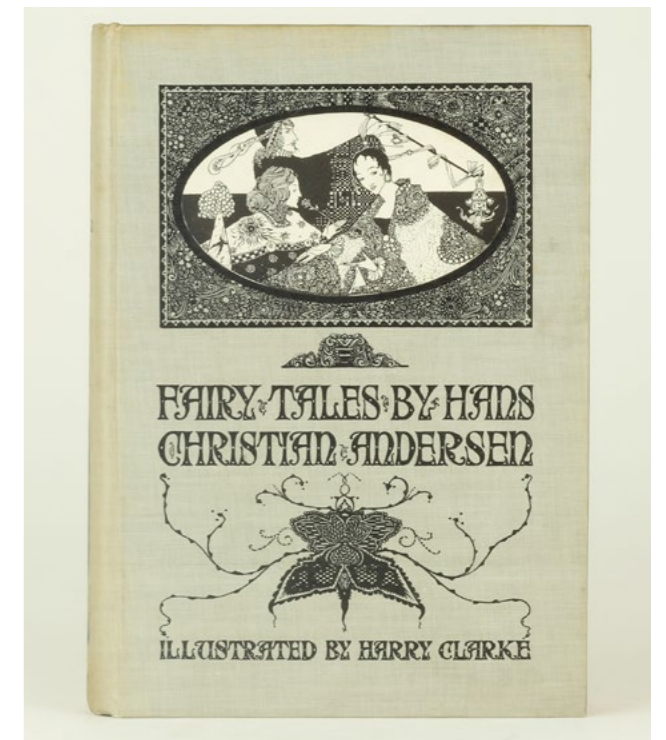
11. *Fairy Tales By Hans Christian Andersen*

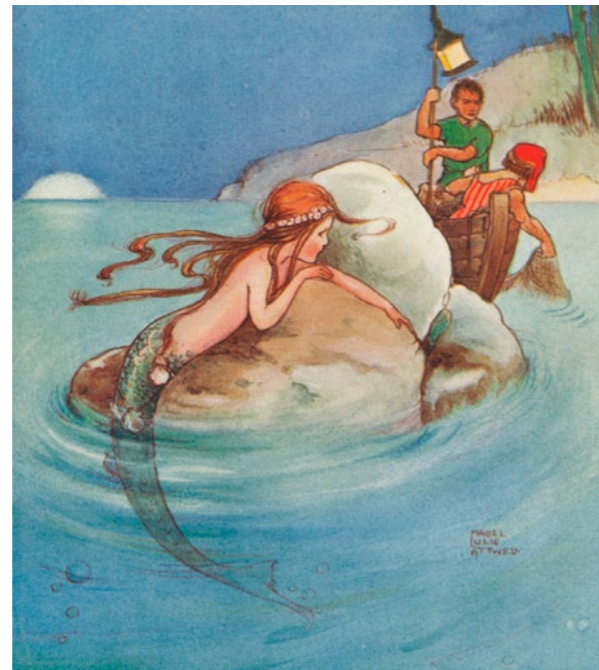
ANDERSEN, Hans Christian; CLARKE, Harry

Harrap, [1916].

First edition. 4to. Grey cloth with Art Nouveau style decoration and lettering in black. Top edge gilt and other page edges untrimmed. Sixteen tipped in colour plates and 24 full page black and white plates, plus numerous smaller black and white drawings. A near fine copy, with some light spotting, otherwise uncommonly clean and bright. Neat contemporary gift inscription to the front free endpaper. [33118] £1,500

One of Clarke's most sought after works the illustrations in this book are quite spectacular, the colour plates have a feel of Kay Nielsen to them, whilst the black and white images are very reminiscent of the work of Aubrey Beardsley.





12. *Hans Andersen's Fairy Tales*

ANDERSEN, Hans Christian; ATTWELL, Mabel Lucie

Raphael Tuck & Sons Ltd., [1914].

First edition. Small 4to. Original cloth backed glazed pictorial boards, in printed dustwrapper. Pictorial endpapers. Twelve full page colour plates and numerous line drawings in the text by Attwell. A beautiful copy, in fine, bright condition, just one almost imperceptible scuff to the upper cover and light spotting to the page edges. The dustwrapper is a remarkable survival being in fine condition, remaining clean and bright with minor wear to the spine ends and corners, but overall a stunning example of a rare and fragile item. [32379]

£1,250

13. *Stories From Hans Andersen*

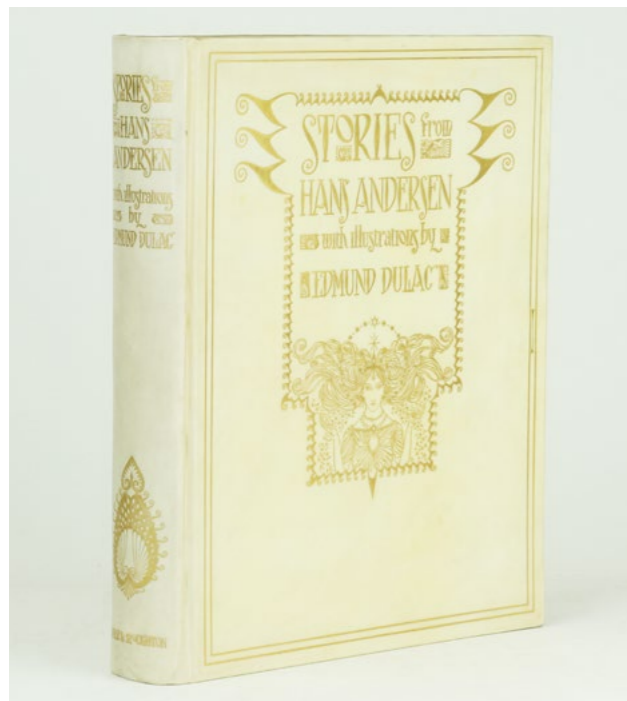
ANDERSEN, Hans Christian; DULAC, Edmund

Hodder & Stoughton, 1911.

First edition, Deluxe issue, no. 140 of 750 copies, numbered and signed by Dulac. Large 4to. In the publisher's full white vellum binding, with vignettes and titles embossed in gilt. Top edge gilt and others untrimmed. Silk ties lacking. Pictorial endpapers with peacock design. Twenty eight mounted colour plates, all perfect and beautiful - the frontis is Dulac's famous illustration for the Princess and the Pea. The frontis has a tissue guard and all the other plates have captions on solid pages. Each text page has a decorative border in olive green. A near fine copy of this beautiful book, with the vellum bright and clean. Housed in custom made cloth slipcase. [31878]

£2,500

The deluxe edition of this beautiful book, priced at £5 5/-, sold out almost immediately on publication. The book is advertised by the publishers as "from end to end a delight". Includes The Snow Queen, The Real Princess, The Little Mermaid and The Emperor's New Clothes



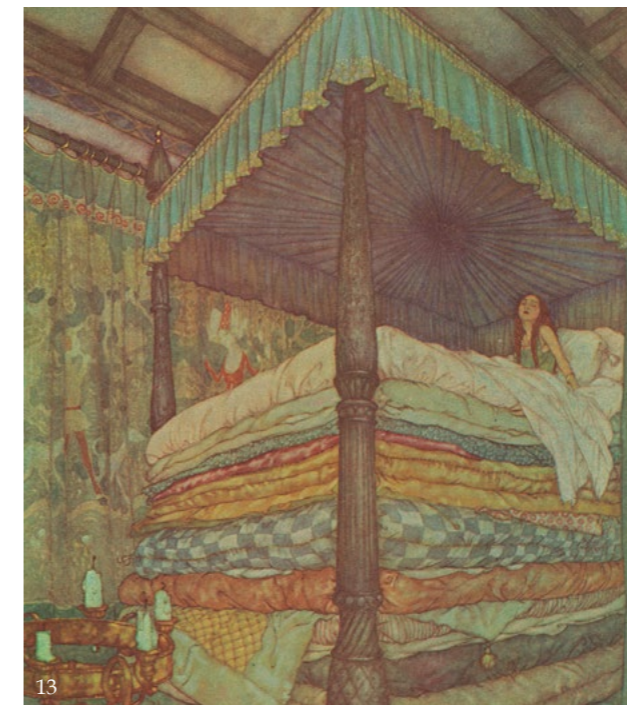
14. *Fairy Tales From Hans Andersen*

ANDERSEN, Hans Christian; NIELSEN, Kay

Hodder & Stoughton, [1924].

First edition illustrated by Nielsen. 4to. Original blue cloth with elaborate gilt lettering and decoration, covers are stunningly bright. In the original publisher's card box. Pictorial endpapers, twelve colour plates and lots of black and white drawings. Each page of text also has a decorative header. A bright, fine copy, with original glassine wrapper and publisher's box. The box has an illustration in colour on the upper cover and is in very good condition. All in all a stunning copy. [30202]

£2,250



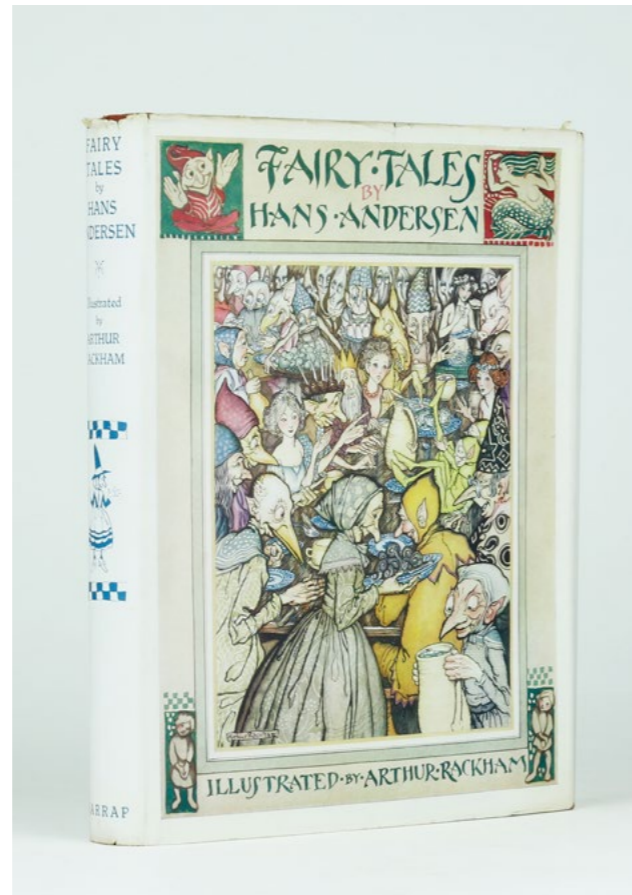


15. *The Marsh King's Daughter*

[ANDERSEN, Hans Christian]; NIELSEN, Kay [c.1924].

Original ink and watercolour heightened with gold to illustrate *The Marsh King's Daughter* in Hans Andersen's *Fairy Tales*. 265x370mm. Framed and glazed. [25422] £25,000

An unpublished illustration for "The Marsh King's Daughter", a fairy tale written by Hans Christian Andersen in 1858, and one of those closest to his heart. In the story, a group of storks acting as a Greek chorus, tell the tale of Helga, daughter of the Marsh King, who is a beautiful and violent girl by day, but a sad and gentle frog by night. She is redeemed after saving the life of a Christian priest doomed to be sacrificed by the Vikings, and here Andersen touches on the themes of faith and immortality so common in his writings. Kay Nielsen spent over 10 years working on his illustrations to Andersen's *Fairy Tales*, which was published in 1924. Ultimately, the publisher's decided to cut "The Marsh King's Daughter" from the included tales and thus this painting was not reproduced in the book.



16. *Fairy Tales By Hans Andersen*

ANDERSEN, Hans Christian; RACKHAM, Arthur Harrap, 1932.

First Rackham edition. 4to. Red cloth with gilt lettering and vignettes to the spine and upper cover. In the rare pictorial dustwrapper. Pictorial endpapers with illustration in silhouette. Twelve colour plates and numerous line drawings by Arthur Rackham. A near fine copy in a near fine dustwrapper, which is bright and clean, with just a little wear to the head of the spine. [33811] £850

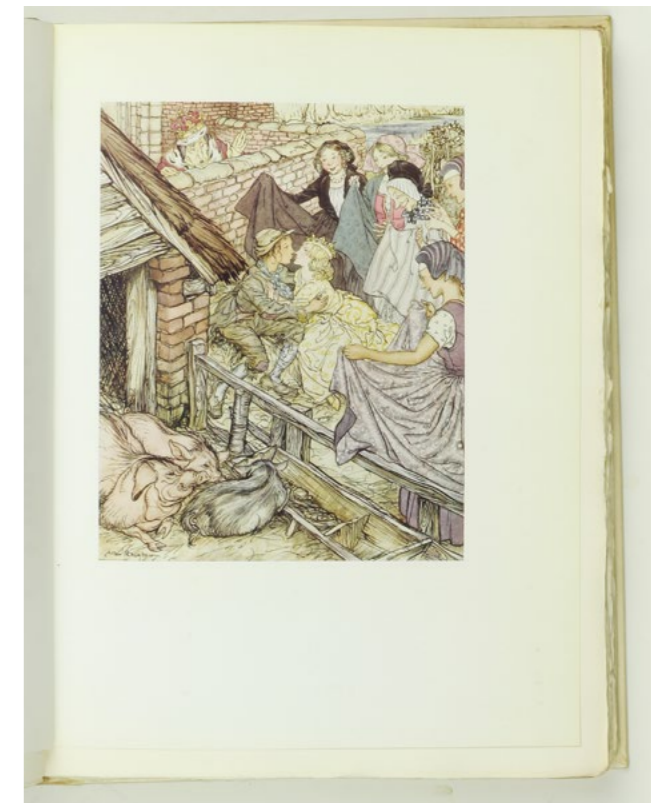


17. *Fairy Tales By Hans Andersen*

ANDERSEN, Hans Christian; RACKHAM, Arthur Harrap, 1932.

First Rackham edition, Deluxe issue. 4to. Number 295 of 525 copies, numbered and signed by Arthur Rackham. Publisher's full white vellum with gilt titles. Housed in original publisher's box. Pictorial endpapers with illustration in silhouette. Twelve colour plates and numerous line drawings by Arthur Rackham. A fine book, in a very good box. The box is plain white moiré paper, some splits at corners. Unusual to find in its box, this copy has been beautifully preserved. [33589] £4,500

Stories include: *The Snow Queen*; *The Ugly Duckling*; *The Tinder-Box*; *The Little Mermaid*; *The Emperor's New Clothes* and others.





FIRST EDITION GRIMM'S FAIRY TALES IN ORIGINAL BOARDS

18. *German Popular Stories*

Translated from the *Kinder und Haus Märchen*, collected by M.M. Grimm from Oral Tradition.

GRIMM, Jacob and Wilhelm; CRUIKSHANK, George (Illustrator)

C. Baldwyn/James Robins, London, 1823/1826.

Two volumes. First English edition, first issue with adverts at the end of volume I dated November 1822. Title page in the first state without the umlaut in "Märchen" on volume I. 12mo, (191 mm x 115 mm). Original publisher's paper covered boards, vol I with Cruikshank illustrations to the covers, volume II with original green linen spine and printed paper label. Eleven etchings by Cruikshank and engraved title page to volume I. Volume II has engraved title page vignette and nine etchings. Both volumes neatly rebound, replacing the lower section of the spine on volume I. Covers of Volume I surprisingly bright, with some wear but the design remains clear and lettering easily visible. Spine lettering is distinct. Contents are fine and uncut, with some offsetting to the text opposite the plates. Volume II is in generally nice condition, with some rubbing to the label, all lettering clearly legible. The contents are clean and uncut, with some offsetting to text pages opposite the etchings. An exceptional survival of an historic piece of children's literature. Preserved in custom made quarter morocco box. [19730] £30,000

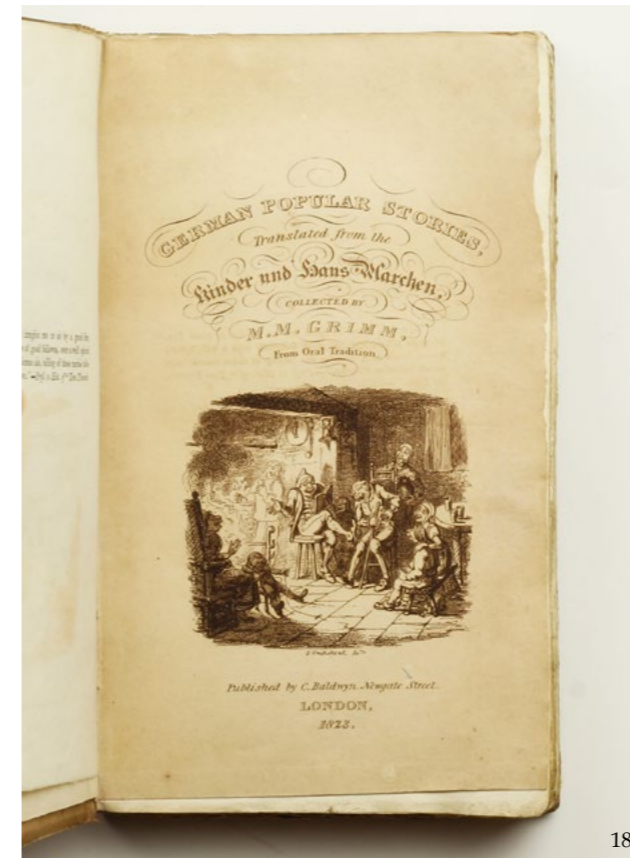
Originally published in German in 1812-1814, this first English translation, and the first to be illustrated, held a great appeal to children and adults alike. It is regarded as the first illustrated children's book in the modern sense. The tales were gathered by the brothers over a period of years, taken from oral renditions of folk and fairy tales. They include some of the best known fairy tales in existence, such as Hansel and Gretel, The Frog Prince, Rumpelstiltskin, Little Red Riding Hood and Rapunzel.

Cruikshank's illustrations for these tales are amongst his finest work. In 1857 John Ruskin said of the etchings, "If you ever happen to meet with the two volumes of "Grimm's German Stories" which were illustrated by him long ago, pounce on them instantly; the etchings in them are the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented."

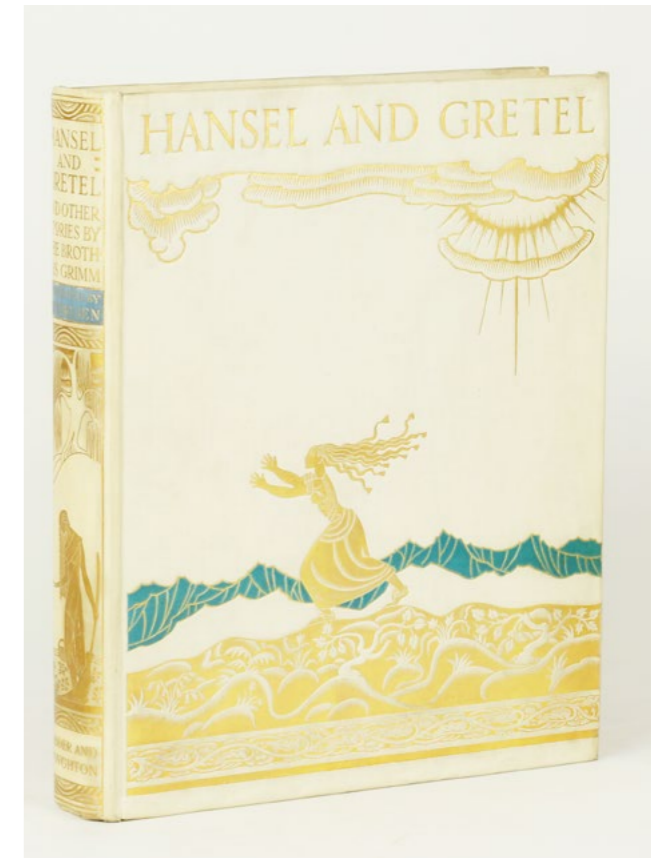
Exceedingly rare in the original boards.

PROVENANCE: The Bruton-Bement-Pforzheimer copy.

Grolier Children's 25b



18



19. *Hansel And Gretel*

and Other Stories by the Brothers Grimm

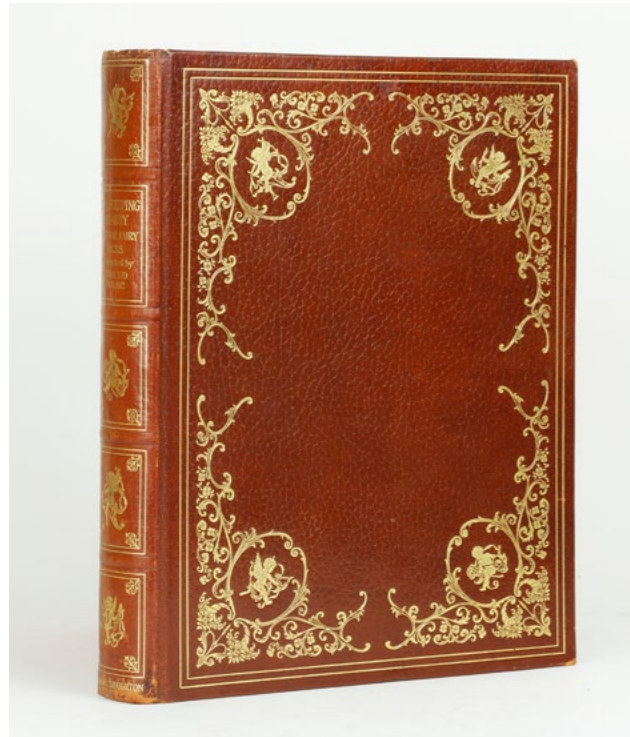
NIELSEN, Kay; GRIMM, Jacob and Wilhelm

Hodder and Stoughton, [1925].

Edition de Luxe, sole UK edition. Large 4to. Number 126 of 600 copies, signed by Kay Nielsen. Publisher's full white buckram decorated in gilt and blue, spine with original blue printed label correcting misspelling of Nielsen's name. Top edge gilt. Pictorial endpapers, twelve striking mounted colour plates under captioned tissue guards, ten full page black and white plates and decorative initials in black and red. A near fine copy of this gorgeous book. Cloth just very slightly dusty and some pages with corners creased (no text or illustrations affected). [33582] £3,500



19



EDITION DE LUXE

20. *The Sleeping Beauty*

and Other Tales Told from the Old French by Sir Arthur Quiller-Couch

DULAC, Edmund

Hodder & Stoughton, 1910.

First edition, number 55 of 1000 copies in the Edition de Luxe. Signed by Edmund Dulac. Large 4to. The original publisher's full red/brown crushed morocco binding decorated in gilt. Top edge gilt and others untrimmed. Thirty colour plates mounted within a printed decorative border and with descriptive letterpress on the tissue guards. All plates fine and with no creasing. A near fine copy of this beautiful book, the soft leather is usually prone to wear and this copy has very slight rubs to the spine ends, but remains uncommonly fresh. A most beguiling production in uncommonly good condition. [33946] £3,500

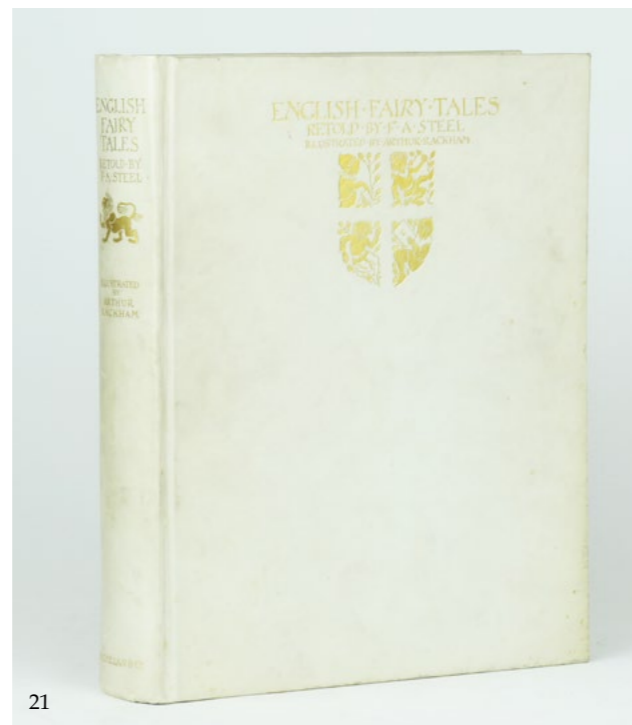
Loosely inserted is the notice from The Leicester Galleries announcing the Exhibition of the original watercolours for the book from November 19th until Christmas 1910. Also present is a Hodder and Stoughton leaflet advertising their other "Magnificent Colour Books."

All 1000 copies of this book sold out as soon as they went on sale at the price of two guineas. The publishers advertised the book as "the most beautiful book ever published at a popular price". The illustrations are beautiful with rich colours and Dulac's wonderful dark blue skies and twinkling stars.



Stories are The Sleeping Beauty, Blue Beard, Cinderella and Beauty and the Beast.

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21



21

21. *English Fairy Tales*

Retold by F.A. Steel

RACKHAM, Arthur

Macmillan, 1918.

First edition illustrated by Rackham, deluxe large paper issue. Large 4to. Number 56 of 500 copies, signed and numbered by the artist. Bound in original full white vellum with gilt lettering and vignettes. Top edge gilt. Endpapers illustrated with line drawings printed in green. Sixteen colour plates mounted onto white paper, each protected by a tissue guard with printed caption and 41 black and white drawings in the text. A near fine copy. [33586] £3,000

Stories include: St. George of Merrie England; The Story of the Three Bears; Jack the Giant-Killer; Jack and the Beanstalk; Dick Whittington and The Three Little Pigs. Due to its size and low limitation, this is one of the more difficult Rackham limited editions to find.

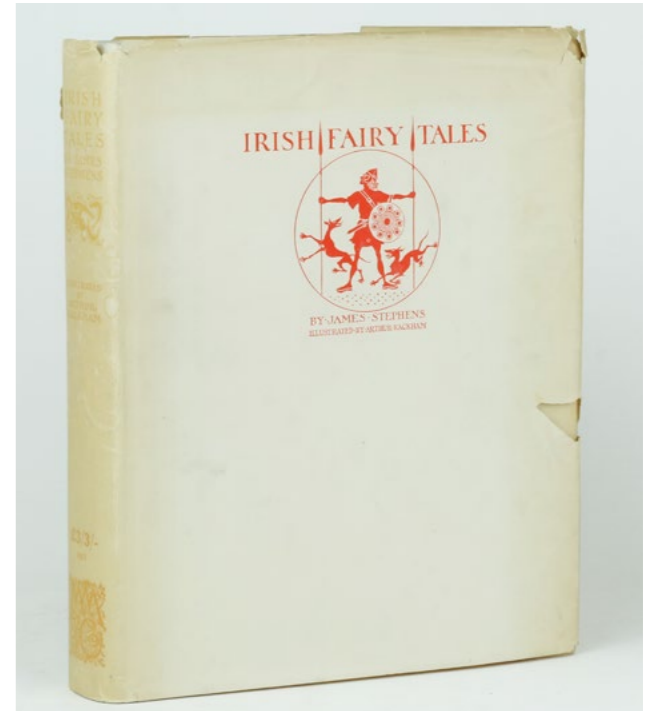
EDITION DE LUXE IN DUSTWRAPPER

22. *Irish Fairy Tales* by James Stephens

RACKHAM, Arthur

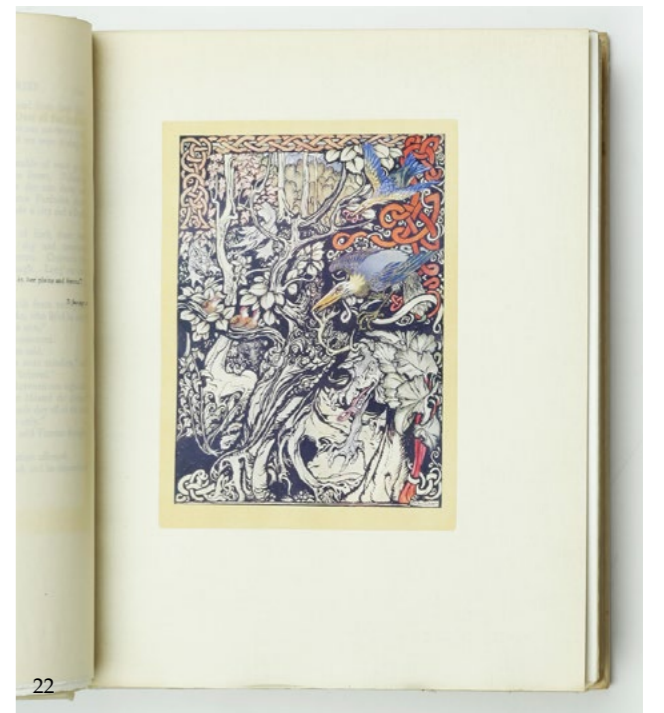
Macmillan, 1920.

First Rackham edition. Edition de Luxe. One of 520 copies signed by Rackham. Large 4to. Original quarter parchment over boards, spine titled in gilt and gilt vignette to upper cover. Sixteen colour plates mounted onto tan art paper and set within a border, protected by tissue captioned guards,



and chapter headings in black and white. A book which rarely survives in clean condition, this copy is extremely bright, with just light bumps to corners and offsetting to the endpapers from the original dustwrapper. The exceedingly rare dustwrapper has some chips and tears, but is clean and attractive. An exceptional copy. [33579] £4,500

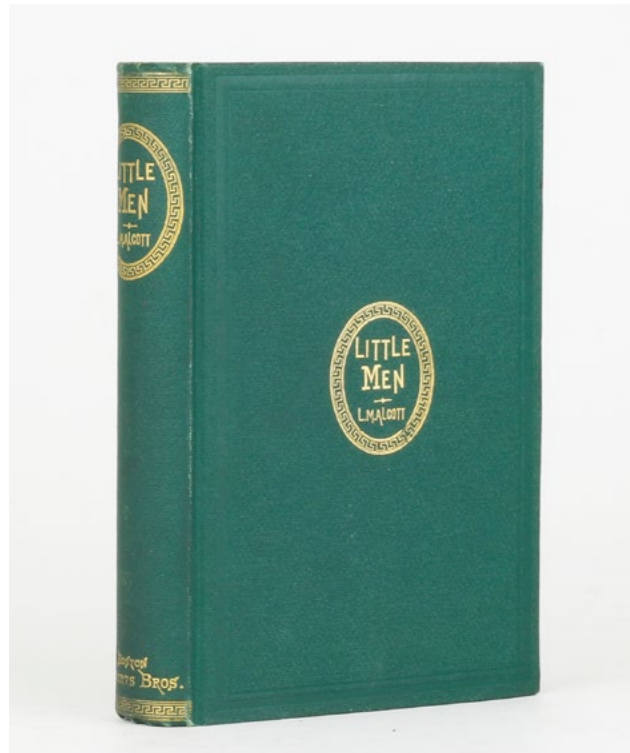
The Bookman, 1920, describes these tales as "for the child whose parents worship Ireland, for those with adoration for her legends."



22

The Victorian Children's Novel

The success of the fairy tales of Andersen and Grimm had shown that children responded favourably to imaginative flights of fancy, however children's literature, particularly in Britain, was still based around education, religion and moral messages. The model was still the influential *History of Goody Two Shoes*, where the heroine shows how patience and perseverance are rewarded. It was also thought that in order to maintain a child's attention, the story must be short. All that changed dramatically in 1866 with the publication of Lewis Carroll's *Alice*. Here was a book, expressly for children, which had no moral message, was of full length and was fantastical for the sole purpose of enthralling and amusing its reader. Furthermore, it was a massive success and this success emboldened authors and publishers to write for children in a whole new way. Now characters could be adventurous, magical, whimsical or badly behaved. The floodgates had been opened to a golden age of children's books.

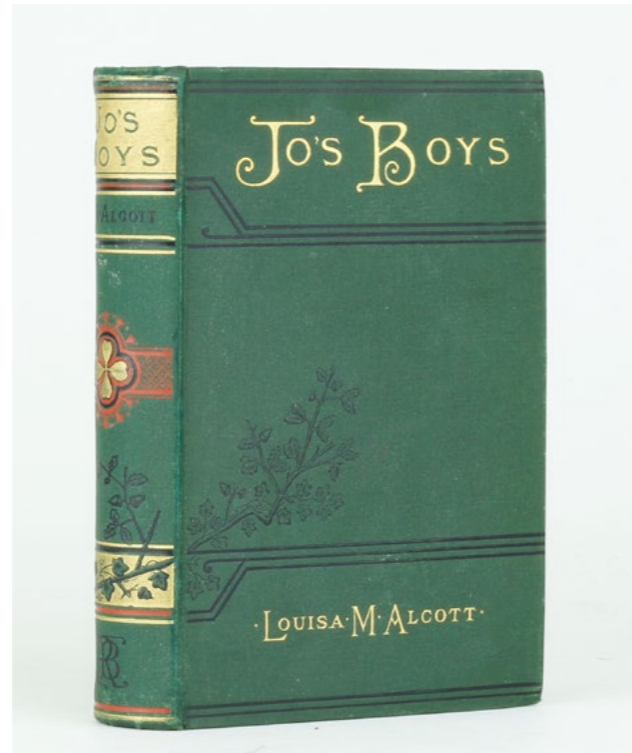


23. *Little Men*
Life at Plumfield with Jo's Boys.
ALCOTT, Louisa May
Roberts Bros., 1871.

First American edition, first issue. 8vo. Green boards lettered in gilt. An extremely bright copy. Near fine with repair to inner hinge at title page. Housed in half leather box. [33953] £950

The second book in the trilogy begun with *Little Women* (1868-9) and completed by *Jo's Boys* (see item 24).

PROVENANCE: Katharine de Berkeley Parsons with her bookplate to the front pastedown (Her sale, 1995, lot 1)



24. *Jo's Boys,*
And How They Turned Out
ALCOTT, Louisa May
Roberts Bros., 1886.

First edition, first state. 12mo. Green cloth with gilt lettering and spine decorated in gilt, red and black. Floral patterned endpapers. Frontispiece portrait of the author. A beautiful, bright copy in near fine condition. [33954] £500

The final episode in Alcott's *Little Women* trilogy.



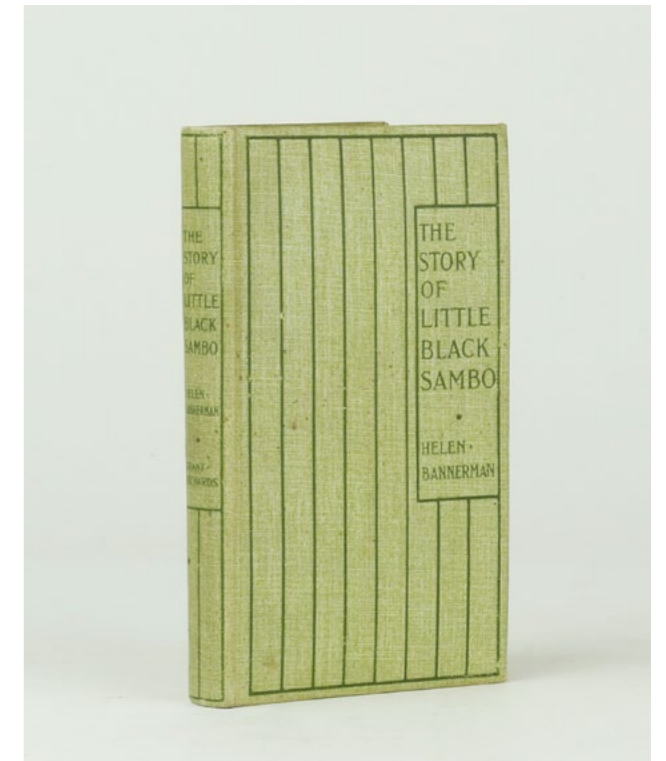
25. *The Coral Island*
A Tale of the Pacific Ocean
BALLANTYNE, R.M.
Nelson, 1858.

First edition. First issue binding of original blue ripple grain cloth decorated in gilt on the spine and upper cover. Colour vignette title page and frontispiece (in the second state) and six full page colour plates. A good copy which shows some wear to the cloth. Front hinge cracked and lacking rear endpaper. Internally somewhat foxed with occasional marks and marginal loss to the corner of leaf A8. [29274] £2,250

The author's highlight and one of the scarcest and most celebrated books of nineteenth century children's' and adventure literature. Quale 12a

26. *Little Black Sambo*
BANNERMAN, Helen
Grant Richards, 1899.

First edition. 16mo. Dumpy Book no. 4. Green cloth with dark green lines and lettering. 57 pages of this delightful story of the little black boy named Sambo and his encounters with the tigers in the jungle. Bright, colourful illustrations by the author. A very good copy indeed. The covers are bright and clean, with a little bubbling to the spine.



[27882] £8,000
This story was written during the author's journey to India. Her intention was to present the tale and its charming pictures to her children, who had remained at home in Scotland. Like so many of these classic children's tales an enthusiastic reception to the story led to its being published by Grant Richards as the fourth in their series of "Dumpy Books". Over the years the story has been at the centre of much controversy, criticised for promoting racist views. The author's intentions, however, were simply to create an amusing children's tale and as the story is still popular with children over a century later she has certainly achieved this. This book has earned its place on the list of the most important and influential pieces of children's literature and is now a greatly sought after and rare item. Grolier Children's 53

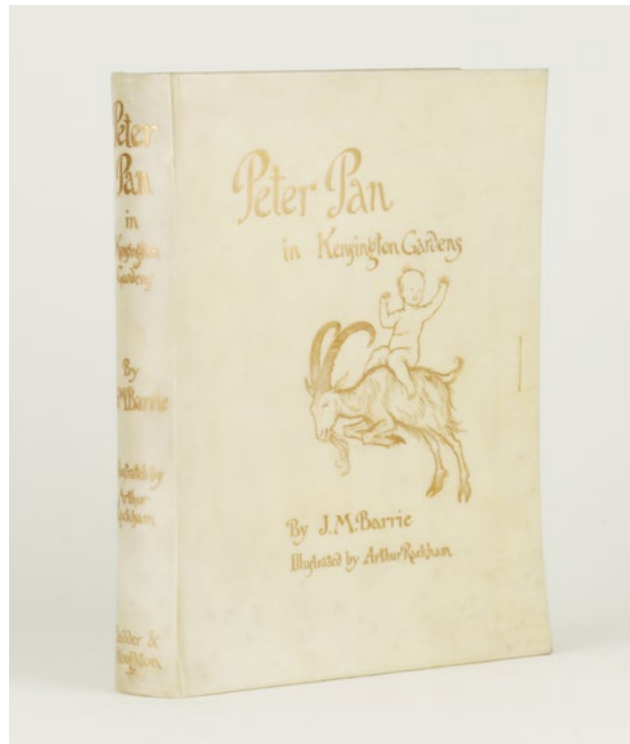


Peter Pan

The character of Peter Pan owes its genesis to the 1902 novel, *The Little White Bird*, the central chapters of which tell of a child, "...who escaped from being a human when he was seven days old ... and flew back to Kensington Gardens.". The popularity of this small section prompted Barrie to adapt it as a play for children (*Peter Pan*, which opened in 1904) and develop it as a children's story, *Peter Pan in Kensington Gardens*, which first appeared in book form in 1906 to which Arthur Rackham provided 50 magnificent colour illustrations.

A contemporary review of this book published in "The World" reads "Mr Barrie has done what no one else has done since the inventor of "Alice", he has invented a new legend, a modern folk story which comprehends all the innermost secrets of the modern child, be he four or forty. Mr Rackham, for his part, has been bewitched in his cradle: he does not dream of fairies or hobgoblins, he knows them."

The continued success of the play led Barrie to expand the story further as a novel (*Peter and Wendy*, 1911), which is the version best known today. This story tells the popular version of the tale featuring Wendy Darling and Nana the dog. The final chapter of this novel, entitled, "When Wendy Grew Up", sees Peter visiting a grown up Wendy, part of the story which had not appeared in the play or earlier versions of the story.



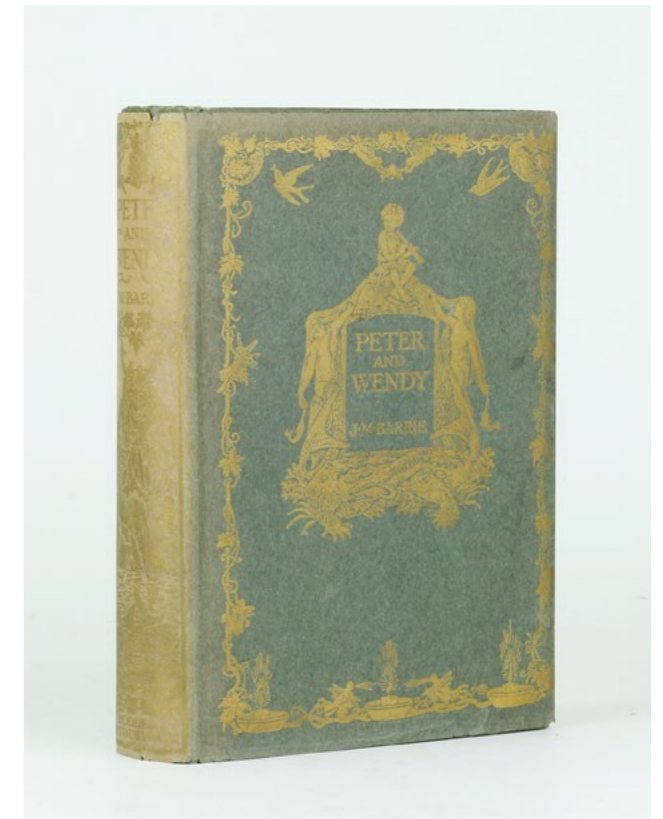
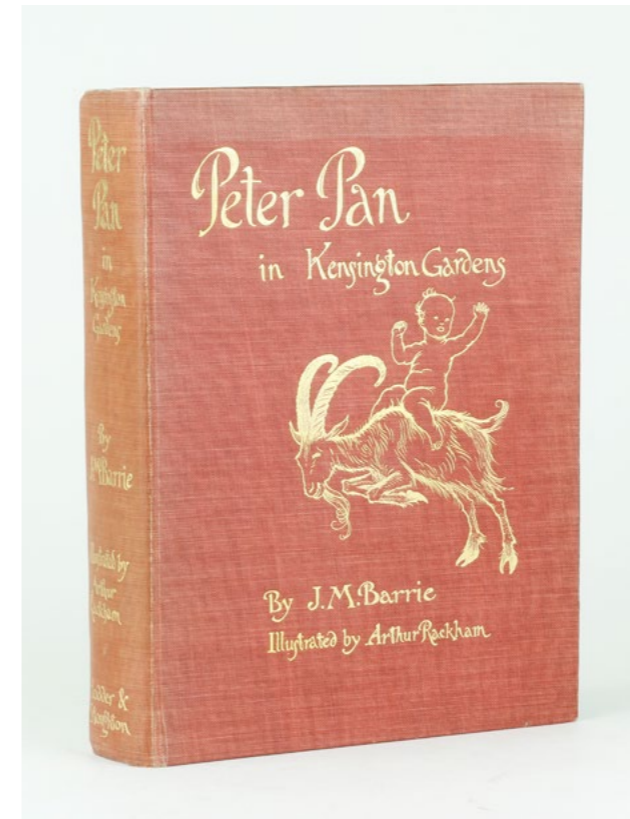
27. *Peter Pan In Kensington Gardens*

BARRIE, J.M.; RACKHAM, Arthur

Hodder & Stoughton, 1906.

First edition. Edition de Luxe, number 389 of 500 copies signed by Arthur Rackham. Large 4to. Full white vellum with gilt lettering and decoration. Top edge gilt and others untrimmed. Endpaper with map of Kensington Gardens and fifty colour plates mounted onto brown art paper and protected by captioned tissue guards. The plates for this version of Barrie's tale are magnificent. A fine, bright copy of this sumptuous book. Minimal bowing to covers and silk ties lacking, else, clean, bright and stunning. [30478] £7,500

This is the first edition of Barrie's classic children's tale and is also Rackham's most notable work.



28. *Peter Pan In Kensington Gardens*

RACKHAM, Arthur; BARRIE, J.M.

Hodder & Stoughton, 1906.

First edition. 4to. Russet cloth with gilt titles and vignettes. Map of Kensington Gardens on the front free endpaper. Colour frontis and 49 colour plates by Arthur Rackham. Each plate is mounted onto brown art paper and protected by a captioned tissue guard. Apart from the frontis all plates are grouped together after the text. A very good copy indeed, slight bowing to the boards but cloth bright and gilt gleaming. [33558]

£1,500

29. *Peter and Wendy*

BARRIE, J.M.

Hodder and Stoughton, [1911].

First edition. Publisher's green cloth with gilt lettering and decoration in the pictorial dustwrapper whose gilt design mirrors that of the cloth. Pictorial title page and frontispiece, plus eleven black and white illustrations by F.D. Bedford. A fine copy, with just a trace of surface wear to the edges in a near fine dustwrapper, which has a faded spine as usual, but covers are bright and clean and unusually crisp. A superb copy. [33850] £8,750

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30. *The Secret Garden*

BURNETT, Frances Hodgson; ROBINSON, Charles
Heinemann, 1911.

First edition. 8vo. Original green cloth with gilt vignettes and titles and decorative endpapers. Eight full page colour plates and pictorial endpapers by Charles Robinson. A near fine, bright copy. [34102] £950
Grolier Children's 64

8vo. Original publisher's green morocco over limp boards with gilt vignettes and elaborate decoration to the spine. Gilt titles, top edge gilt and decorative endpapers. Eight full page colour plates and pictorial endpapers by Charles Robinson. A very good copy, clean and crisp with bright gilt but with fading to the spine and edges of the covers. Book-plate and gift inscription to the verso of the front endpaper. [33975] £750

31. *The Secret Garden*

BURNETT, Frances Hodgson
Stokes, [1913].

"Presentation Edition". Original green cloth, stamped in gilt, green and red with a pictorial onlay to the upper cover in rare printed dustwrapper. Five tipped in colour plates by M.L. Kirk. A very good copy indeed with a little wear to the corners and oxidation to the gilt in a very good dustwrapper indeed, which just shows a little wear to the spine ends and edges. [33976] £950

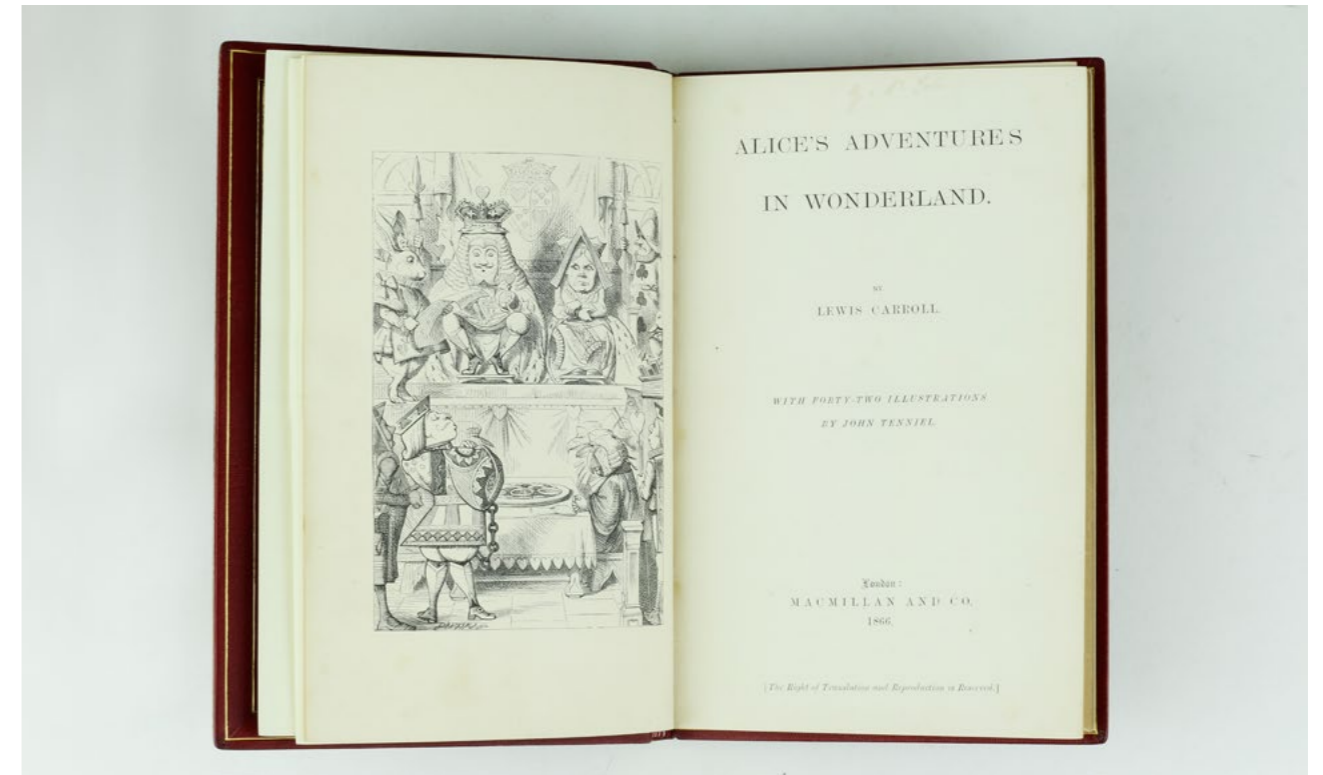
The "Presentation Edition" (so called on the dustwrapper), was issued a couple of years after the first edition in a slightly larger and more deluxe format with tipped in plates.

32. *The Secret Garden*

BURNETT, Frances Hodgson; ROBINSON, Charles
Heinemann, 1923.

Deluxe issue. Early reprint in special publisher's binding.

A most unusual and attractive issue, being a page for page reprint of the first edition, but in a special binding with gilded top edge. There were no 'deluxe' or special issues of the first edition and this is the only copy in such a binding that we have encountered.



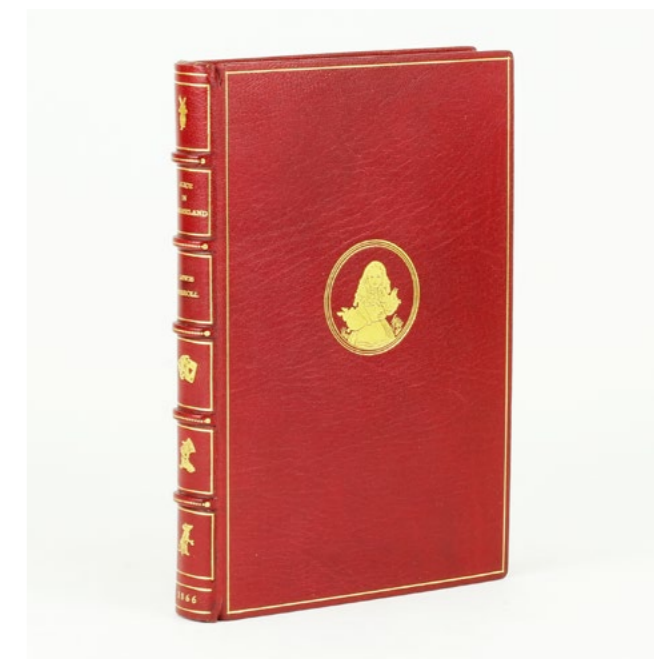
33. *Alice's Adventures In Wonderland*

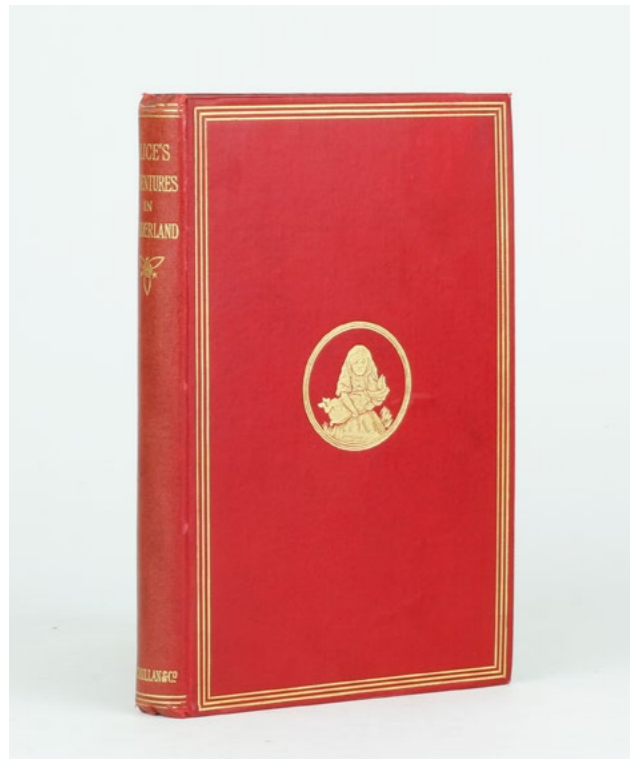
CARROLL, Lewis
Macmillan, 1866.

First published UK edition. Finely bound by Chelsea Bindery in full red morocco with vignette of Alice holding the pig to upper cover and the Cheshire Cat to rear; raised bands on the spine and gilt titles. All edges gilt and olive endpapers. Pages 17 - 24 misbound after page 32. Illustrations in black and white by John Tenniel. A beautiful copy of this most important piece of children's literature. [21699] £7,500

This classic story was thought up by Charles Lutwidge Dodgson (pseudonym Lewis Carroll) on a summer's day on the river Isis near Oxford. During the day on the river with friends he told the tale of Wonderland to 3 little girls from the Liddell family. Later Alice Liddell begged Dodgson to write the story down for her. He did this and added a few of his own illustrations. Before giving the book to Alice, Dodgson showed the book to several friends, including fantasy writer George MacDonald, who encouraged him to have the book published. In order to get the tale ready for publication it was enlarged and punch illustrator, John Tenniel, was commissioned to do the drawings. Macmillan then printed around 2000 copies of the book in 1865, but both artist and author were unhappy with the poor quality printing and insisted it was reprinted before being published. Using a different printer this 1866 version is the first published edition. It has gone on to be considered one of the finest children's books ever written.

Grolier Children's 35





34. *Alice's Adventures In Wonderland*

CARROLL, Lewis

Macmillan, 1869.

Sixth edition (eighteenth thousand). Original red cloth lettered and stamped in gilt. All edges gilt. Illustrated throughout by John Tenniel. A near fine copy. The cloth is extremely bright, spine lightly faded and occasional bubbling. Internally hinges tight and pages clean, some have light corner creases. [33645] £950

Originally published in 1866, early editions in original cloth are now quite scarce. This classic story was thought up by Charles Lutwidge Dodgson (pseudonym Lewis Carroll) on a summer's day on the river Isis near Oxford.

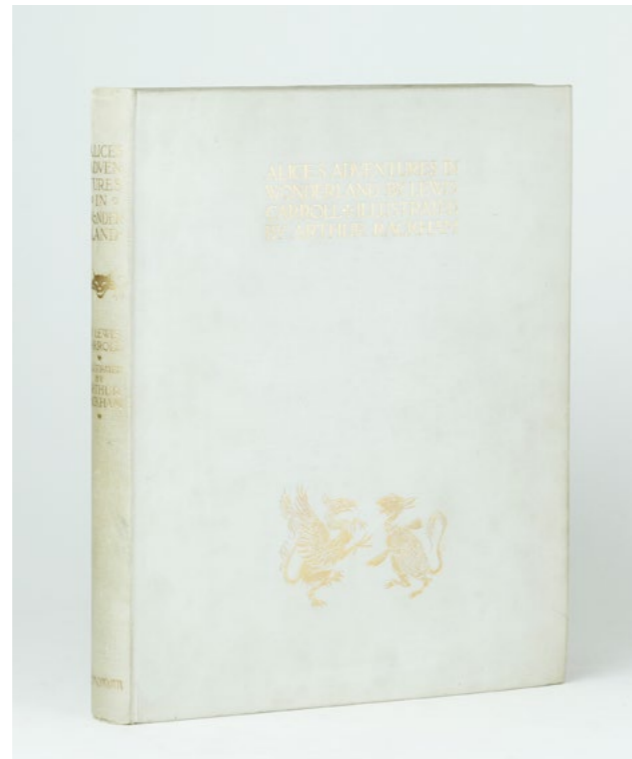
"what is the use of a book" thought Alice, "without pictures or conversations?"

35. *Alice's Adventures In Wonderland*

RACKHAM, Arthur; CARROLL, Lewis

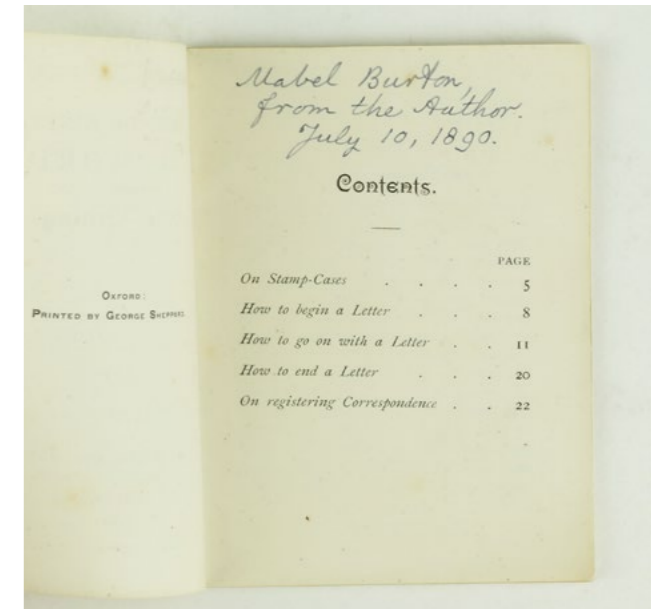
William Heinemann, [1907].

First Rackham edition. Edition de Luxe, printed on hand-made paper. Large 4to. Bound in full white buckram, with gilt titles and vignettes. Top edge gilt, other uncut. Pictorial endpapers, with usual offsetting. Thirteen colour plates mounted onto brown art paper and protected by captioned tissue guards. In addition there are lots of charming line



drawings. A very good copy indeed, cloth a little dusty. A charmingly illustrated version of Alice. [33574] £3,250

A large and attractive presentation of Carroll's classic tale with Rackham's wit fitting well with that of the author.



BOTH INSCRIBED BY DODGSON TO MABEL BURTON

36. *The Wonderland Postage Stamp Case With Eight Or Nine Wise Words About Letter-Writing*

CARROLL, Lewis

Emberlin and Son, 1890.

First editions of both items. Original printed wrappers. Author's presentation copy, inscribed to Mabel Burton, "Mabel Burton from the Author. July 10, 1890." The Postage-Stamp Case, a bi-fold card containing twelve sewn in tabs to contain different denominations of stamps, colour lithographic images of Alice and the Cheshire Cat to covers. In slipcase, mirroring the design of the covers. Also inscribed to Mabel Burton, "M.B. from C.L.D. Ap. 4. 1890." Minor wear to the head of the spine of Wise Words, otherwise near fine. The Postage-Stamp Case is in near fine condition and apparently unused. [33581] £3,500

Fine association copies of two pieces of Carroll eccentriciana. Carroll recorded his first meeting with the eight year old Mabel in his diary entry of 16 August 1877,

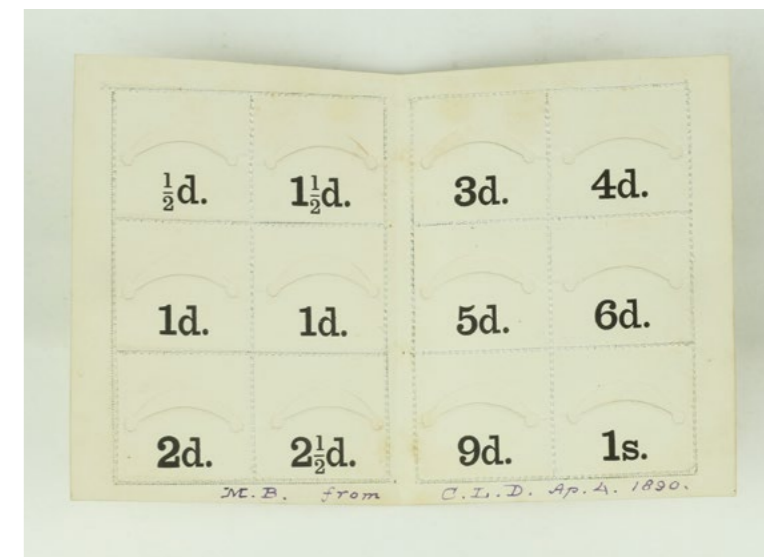
"Went on the pier in the evening, and made another fortunate acquaintance... my new friend is Mabel Amy Burton, of 53 Pentonville Road, Islington. She seems to be about 8... Mabel herself is entirely charming, and without an atom of shyness: I never became friends with a child so easily or so quickly."

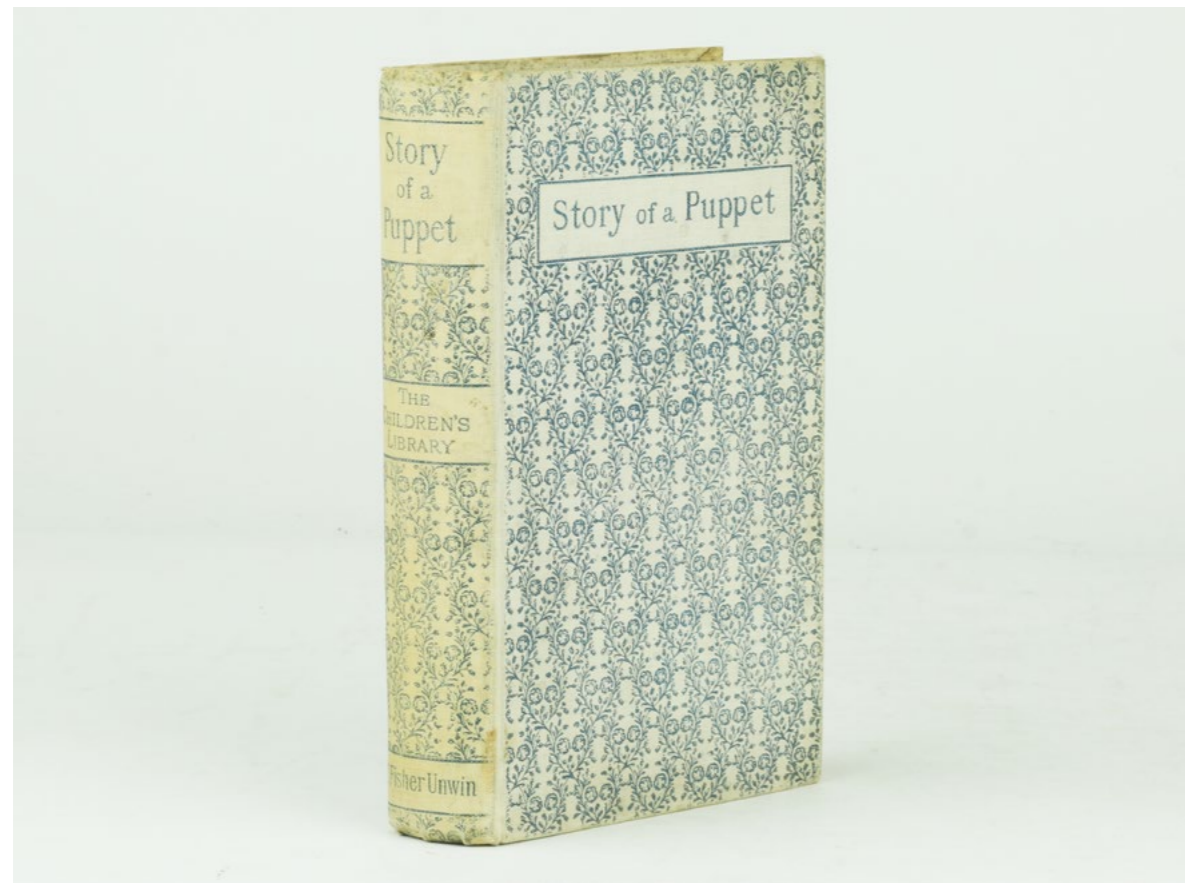
However, unlike with the majority of young girls Carroll befriended, with whom relations were fleeting, Mabel and Carroll kept a regular and extensive correspondence, lasting most of the rest of his life, taking Mabel way beyond the age of child which appealed to Carroll and into adulthood.

The Stamp Case and Wise Words were both a commercial success and reprinted several times over the following twenty years. As a consequence, copies can be easily found in commerce, however the first issues of both are rare. It is likely that the Stamp-Case was initially sent out as a sample as all presentation copies (there are four known including this one) are dated before the proposed publication date of July 1890, when the two publications were issued

together in a pink envelope forming the second printing. The first printing of the Stamp Case is distinguishable by the lack of imprint on the slipcase and Wise Words by the adverts.

Williams et al - The Lewis Carroll Handbook 223, 224





PINOCCHIO

37. *The Story Of A Puppet*

Or the Adventures of Pinocchio. Translated from Italian by M.A. Murray.

COLLODI, Carlo

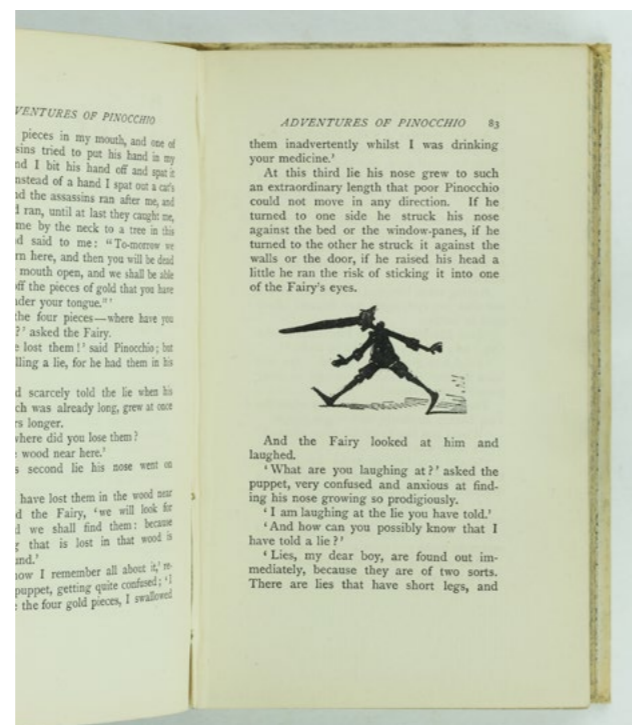
Fisher Unwin, 1892.

First English edition. 12mo. White cloth lettered and decorated in blue. Page edges and endpapers in the same blue and white design as the boards. Illustrated in line by C. Mazzanti. A near fine copy, light fading to the spine. Contemporary gift inscription on the verso free endpaper, dated "xmas 1891". [23838] £6,500

Originally published serially, "La storia di un burattino" (The story of a puppet) was published over several months of 1881 in the *Giornale per i Bambini*, a very popular Italian children's magazine. In the last of these pieces the subversive Pinocchio is hanged and dies, Collodi clearly tiring of his character and with no intent of resurrecting him. However, just as Conan Doyle was to do with Sherlock Holmes, public demand caused Collodi to continue the very popular story, so in 1882 he published piecemeal "Le avventure di Pinocchio". These two separate serialisations were published together in book form in Florence in 1883 with illustrations by Enrico Mazzanti, and then in English as part of the Children's Library

Series in 1892. This edition is now uncommon and due to its notoriously fragile construction, particularly rare in nice condition.

Grolier Children's 46



"A WAS AN AFGHAN AMEER"

38. *Lyrics Pathetic And Humorous From A-Z*

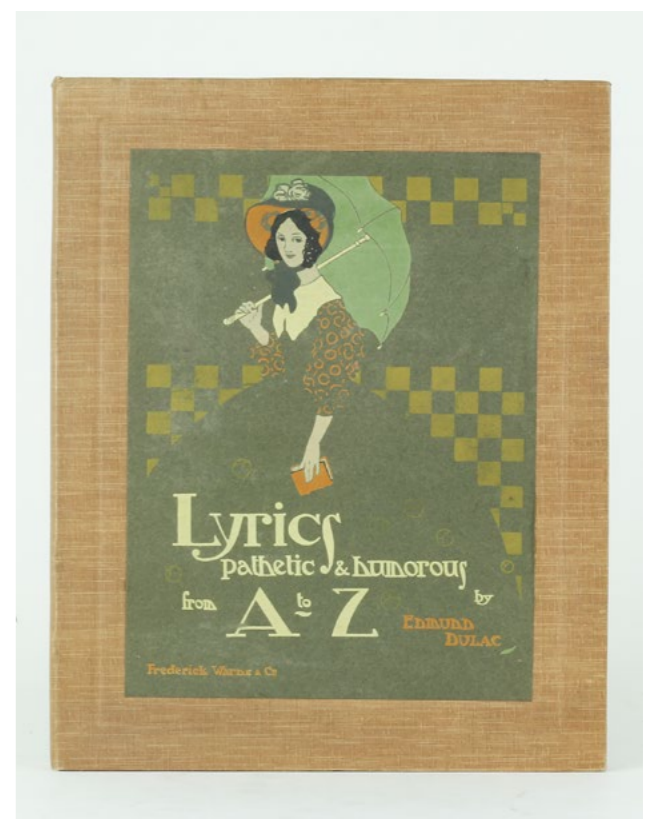
DULAC, Edmund

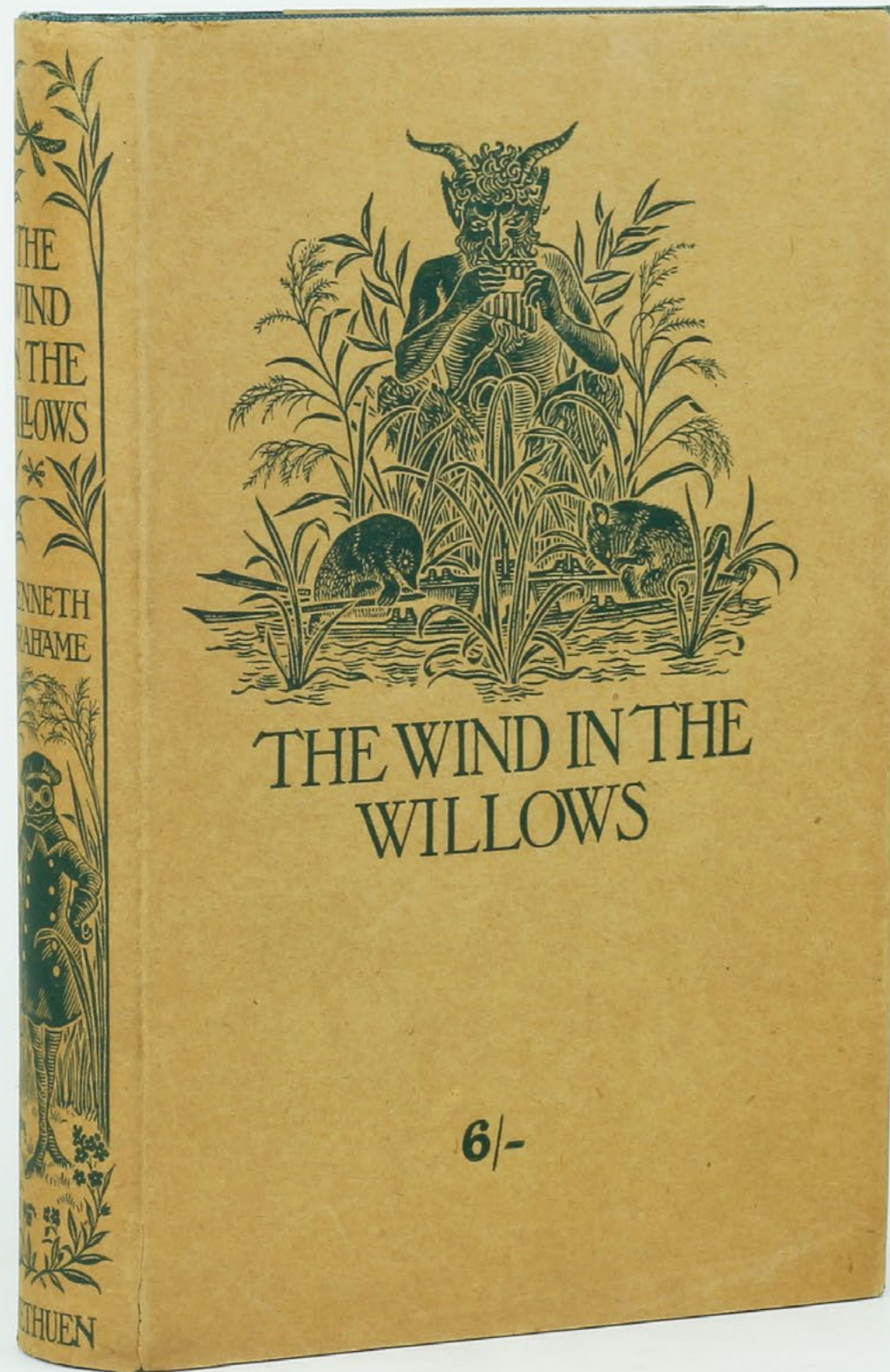
Frederick Warne, 1909.

This is the uncommon portfolio form of this pictorial alphabet. The original cloth box measures 34.5 x 27.5cm and has a large pictorial onlay printed in colour. The printed pages are mounted onto green art paper and laid loosely in the book. Comprising the two double page spreads of the pictorial endpapers, title page and 24 colour plates, with each letter of the alphabet represented by a drawing and a limerick, XYZ are combined. A near fine example of this delightful portfolio. [34017] £3,250

The exact number of copies of this portfolio are not known, Colin White estimated the number of copies to be circa 160, though Anne Hughey's research notes that publisher's estimated that it could be as many as 1000 sets. There is no limitation page to confirm the limitation. This edition used unbound sheets from the trade edition, issued the previous year, and was sold at the price of 10s 7d (as opposed to the trade edition which cost 6s).

White: 6; Hughey: 18.



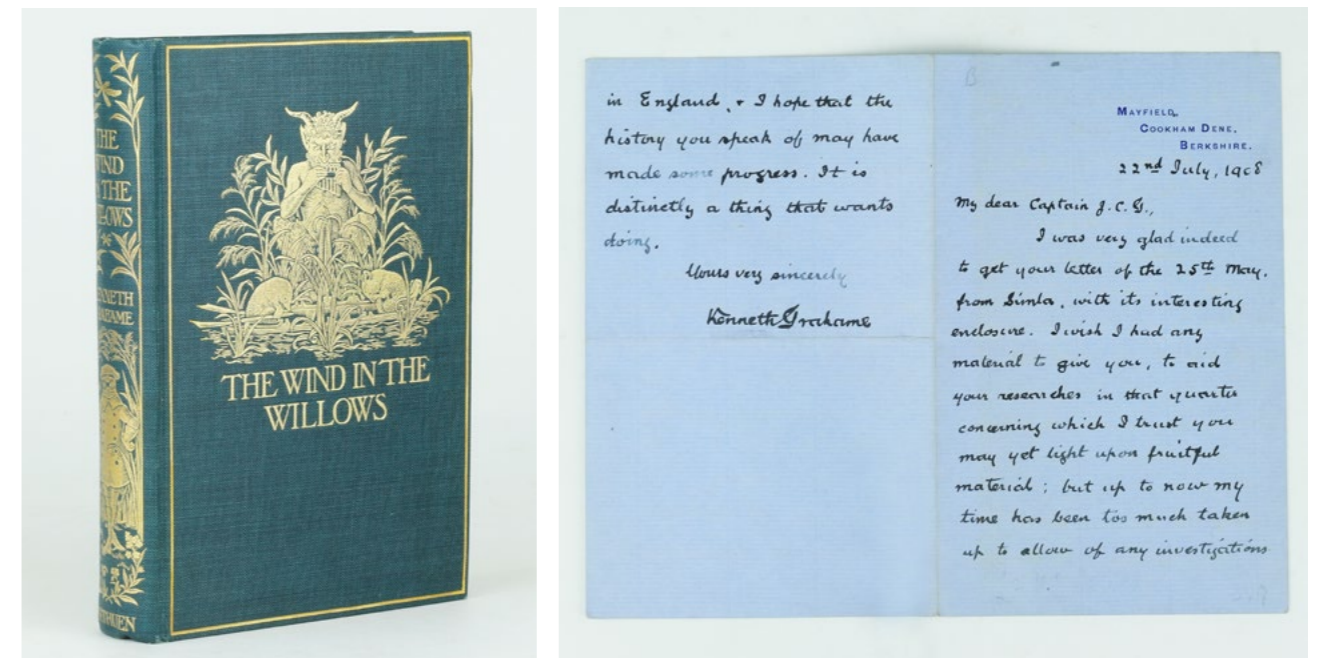


The Wind in the Willows

The Wind in the Willows began life as a series of bedtime stories told by Grahame to his son Alastair. Upon retiring his position as secretary of the Bank of England, Grahame had returned to Cookham where he had grown up and set about composing these stories into a full length novel. The book was rejected by several publishers, in one case with the memorable reponse, "An irresponsible holiday story that will never sell."

On publication, the book was well received without being a runaway success, but demand was sufficient to spawn a series of reprints and in time, to prompt a number of different artists to contribute illustrations to the work. Unlike other children's classics such as Alice in Wonderland and Winnie the Pooh, where the original illustrations have become almost as well known as the text, The Wind in the Willows was originally issued with no illustrations beside a woodcut frontispiece by Graham Robertson. This gave a blank canvas for artists and it was not long before several diverse illustrated editions were being published.

In 1929 A.A.Milne wrote a play, Toad of Toad Hall, based on the most memorable parts of the book, which opened the text up to a new audience and elevated the standing of the book to its current status as one of most affectionately and highly regarded children's books of all time.



IN ORIGINAL DUSTWRAPPER

39. *The Wind In The Willows*

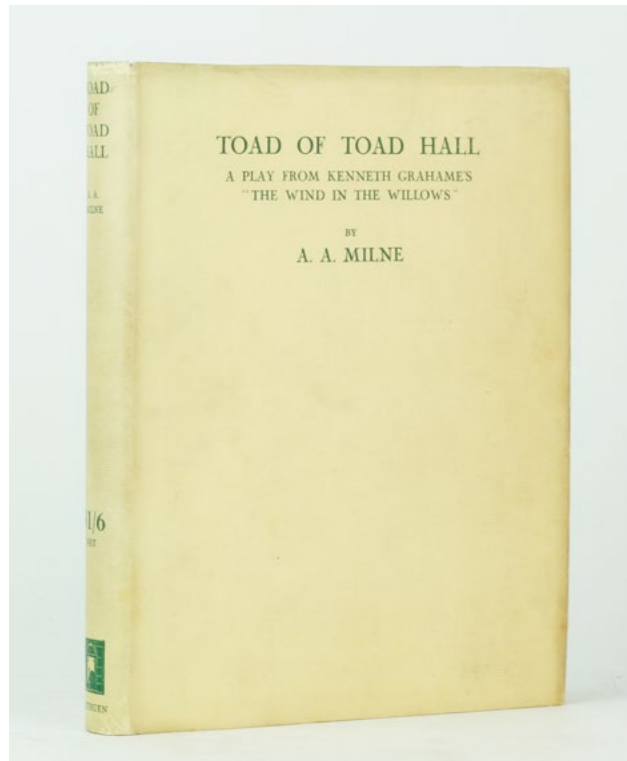
GRAHAME, Kenneth

Methuen, 1908.

First edition. Original blue-green cloth with gilt vignettes and titles to the spine and upper cover, top edge gilt, in original brown dustwrapper printed in blue. Striking black and white frontispiece by Graham Robertson. A fine copy in a fine dustwrapper both unqualifiedly so, pages uncut and virtually as new. With a four page autograph letter from Grahame, dated 22 July 1908, about the time of the publication of Wind in the Willows, "...I have given up the City altogether... & have also, temporarily at least, quitted London, & the above [Mayfield, Cookham Dene] is for the time my only address." Housed in a chemise and quarter morocco slipcase. [33992] £125,000

The magnificent Greenhill - Bradley Martin copy, arguably the finest existing copy of this children's classic. Of exceptional rarity in the original 6/- dustwrapper.

Osborne p. 349; Grolier Children's 61



40. *Toad Of Toad Hall*

A Play from Kenneth Grahame's Book "The Wind in the Willows"

MILNE, A.A. ; GRAHAME, Kenneth
Methuen, 1929.

First edition. Deluxe issue, one of 200 large paper copies, signed by both A.A. Milne and Kenneth Grahame. White boards and blue cloth spine, printed paper label on upper cover. Printed on handmade paper with only top edge trimmed. Original cream dustwrapper with printed titles. A fine copy in a fine dustwrapper, just very slight rubbing to the top of the spine. Preserved in custom made cloth slipcase. [33938] £2,500

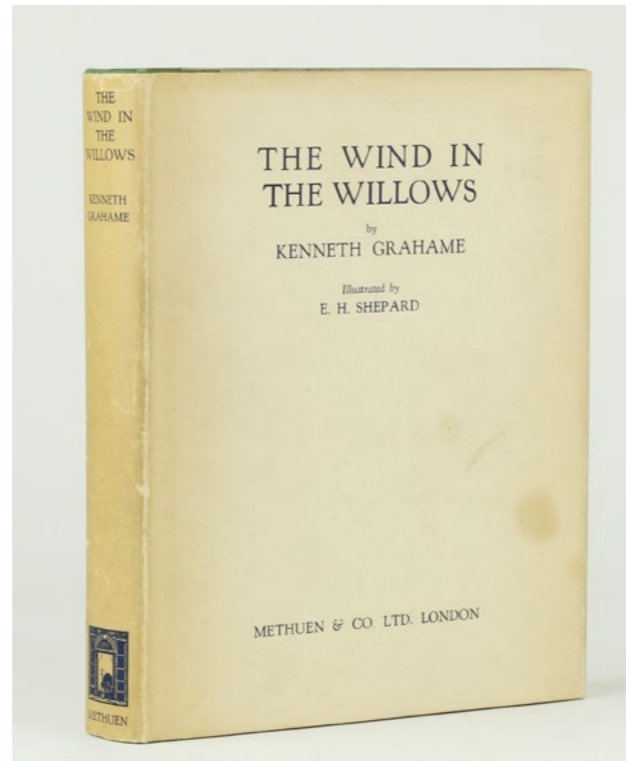
This play, based on the Wind in the Willows, is described by Milne as having "enough of Kenneth Grahame in it to appease his many admirers, and enough of me in it to justify my name on the title page".

SIGNED BY GRAHAME AND SHEPARD

41. *The Wind In The Willows*

GRAHAME, Kenneth; SHEPARD, E.H.
Methuen, 1931.

First edition illustrated by Shepard. Deluxe issue, one of only 200 copies, printed on handmade paper and signed by both Kenneth Grahame and E.H. Shepard. Royal 8vo.



Green cloth spine and paper covered boards with printed labels, in printed dustwrapper. Illustrated throughout by Shepard and with fold out map of Toad Hall and its vicinity to the rear. A fine book in a near fine dustwrapper, with very slight dustiness to the rear panel. [24439] £9,500

The small limitation and its popularity make this a very rare book, especially hard to find in nice condition.



42. *The Wind In The Willows*

With an Introduction by A.A. Milne.

RACKHAM, Arthur; GRAHAME, Kenneth
Methuen, 1951.

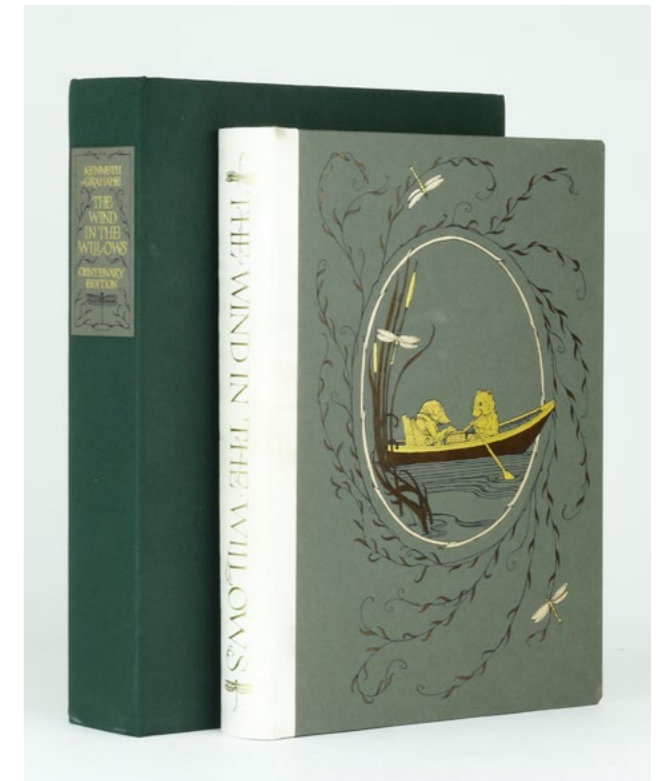
First UK Rackham edition, Deluxe issue. Number 325 of 500 large paper copies. A notoriously fragile book, this copy is in the original full white calf. The text is printed on handmade paper, with top edge gilt and others untrimmed. Twelve beautiful mounted colour plates with captions printed below, as well as many line drawings. A near fine copy, with slight rubbing to the spine ends. Contents fine and bright, with many pages unopened. [33588] £2,500

This deluxe edition celebrates the 100th edition of the Wind in the Willows. It is the most sumptuous edition of the story with Rackham's lovely illustrations.

43. *The Wind In The Willows*

GRAHAME, Kenneth; SANDWYK, Charles Van
The Folio Society, 2008.

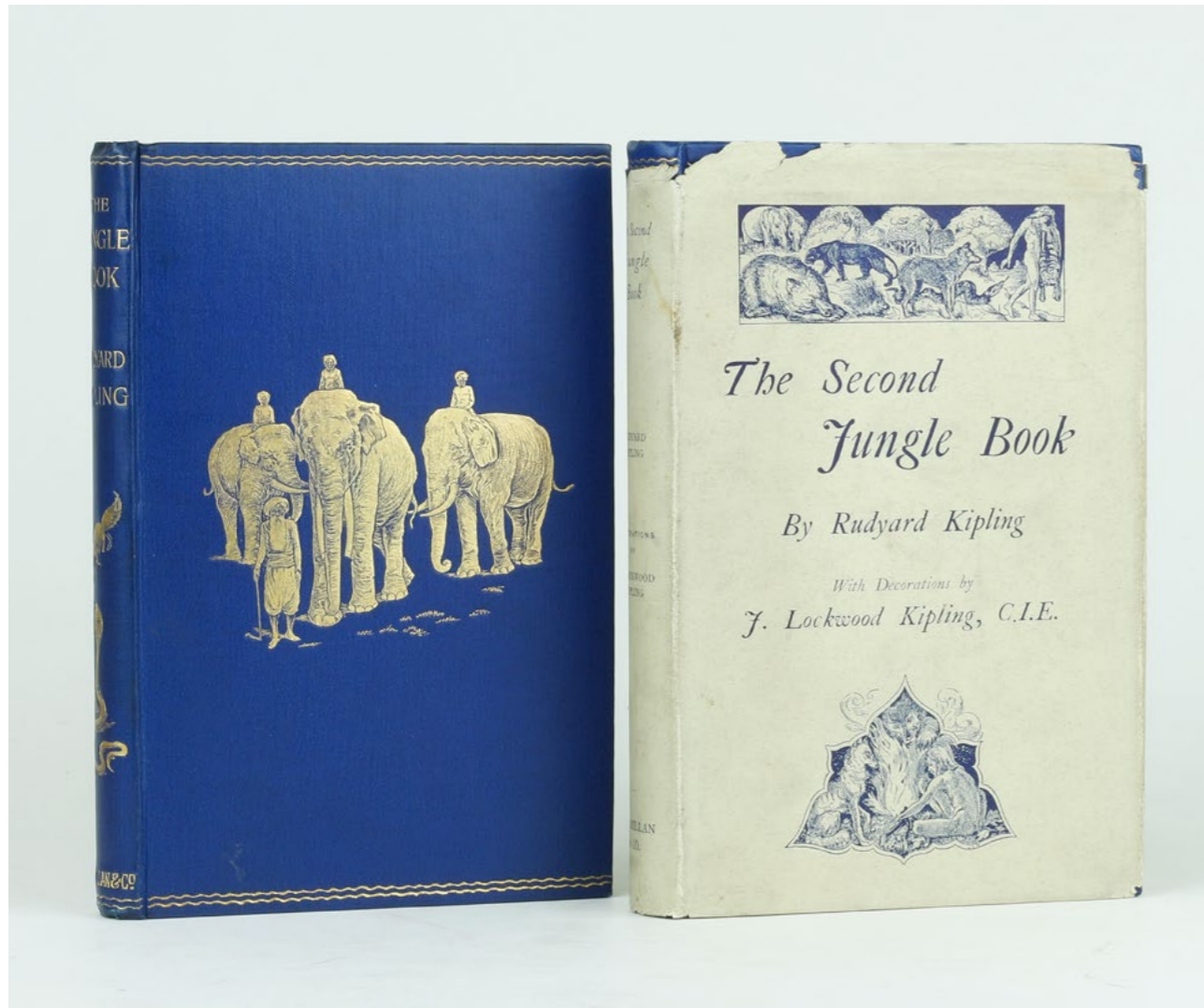
Edition de Luxe. One of 1000 copies with an original copperplate etching, this copy numbered 75 and signed by the artist. Folio. Vellum backed green paper covered boards. The boards embossed with gilt vignettes and corners tipped with vellum. Housed in the publisher's cloth drop over box, with gilt title label on the spine. Pictorial endpapers,



sixteen large tipped in colour plates, plus many line drawings in the text. A near fine copy, housed in the original box. [33836] £1,500

A beautiful production published to mark the book's centenary. Sandwyk's illustrations offer a fresh style, and vibrant colour palette, whilst being influenced by the drawings of Arthur Rackham and E.H. Shepard, creating a beautiful and impressive volume.





44. *The Jungle Book With The Second Jungle Book*

KIPLING, Rudyard

Macmillan, 1894, 1895.

Two volumes, both first editions. Original blue cloth with gilt vignettes to upper covers and spine, gilt borders and titles, all edges gilt, *The Second Jungle Book* in original dustwrapper. Illustrations in black and white by J. Lockwood Kipling, W.H. Drake and P. Frenzeny. A fine set, *The Jungle Book*, exceptionally bright and tight, free from the wear and foxing to which it is usually prone. *The Second Jungle Book* is equally bright of cloth with just a little chipping to the dustwrapper at the head of the spine and upper corners, but is very clean and entirely unrepaired. An exceptional set. [33996] £12,500

Grolier Childrens 52



45. *Just So Stories*

For Little Children

KIPLING, Rudyard

Macmillan, 1902.

First edition. Primary binding with Chinese white pigment used on the covers. Original pictorial red cloth with white enamel and black design, in buff pictorial dustwrapper blocked in red. Illustrated throughout with full-page woodcut plates by the author. A near fine copy, exceptionally bright and clean with just the slightest flaking to the ever so susceptible white pigment on the spine in a very good dustwrapper with a hole to the spine and general wear to the spine ends and edges, but overall a bright and principally complete example of this scarce dustwrapper. [33977] £15,000

The author's famous book of fantastic accounts of how various natural phenomena came about. They use a comically elevated style inspired by the formal speech of India, full of long and improbable-sounding words, some of them made up. From publication, the book became regarded as one of the classics of children's literature. "Mr. Kipling's *Just So Stories* is the only recent original book for children whose standing in this connection appears to be fairly sure. It does for very little children much what the *Jungle Books* did for older ones." H.W. Boynton (*The Atlantic Review*, 1903)

The white pigment used for the earliest bound copies of *Just So Stories* proved very prone to flaking off, so early in the binding process the pigment was changed to the more hardy enamel seen on most copies of the first edition. Copies in the primary binding are now scarce and almost inevitably found with badly worn lettering and design. Copies in such fresh condition, not to mention the presence of the dustwrapper, are rare indeed.

Richards A181; Grolier Children's 57



46. *The Yellow Fairy Book*

LANG, Andrew

Longmans, Green & Co., 1894.

First edition. 8vo. Original yellow cloth elaborately decorated in gilt. All edges gilt. Profusely illustrated in black and white by H.J. Ford. A fine copy, the slightest of dulling to the spine but otherwise unusually bright and clean. [33956] £950

The fourth of Lang's coloured fairy books. Another lovely compilation of fairy tales from around the world, including well known tales such as "The Emperor's New Clothes," "The Tinder Box" and "Thumbelina" alongside lesser known stories.

IN THE ORIGINAL DUSTWRAPPER

47. *The Pink Fairy Book*

LANG, Andrew

Longmans, 1897.

First edition. 8vo. Original pink cloth with elaborate gilt decoration, in the original pictorial dustwrapper, with decorations printed in pink. All edges gilt. Many black and white illustrations by H. J. Ford. A very good copy indeed, spine lightly faded, previous ownership name on the front blank and pages 299 - 304 with marginal creases where corners have been folded. The dustwrapper has been backed with paper and shows loss to the spine and joints, rear flap present but detached. Nonetheless this is a rare survival of a 19th century dustwrapper. [33872] £1,250

Stories for this volume are all traditional fairy tales from around the world. There are stories of European origin as well as Japanese

and African legends. Tales include: The Snow-Queen; The Flying Trunk and How the Dragon was Tricked. The fifth of the Lang fairy books

48. *The Grey Fairy Book*

LANG, Andrew

Longmans, 1900.

First edition. 8vo. Original grey cloth with gilt lettering and vignettes. All edges gilt. Many black and white illustrations by H. J. Ford. A fine, bright copy with a few light spots of foxing to the preliminary leaves. [30684] £600

Tales in this collection derive from Lithuania, East Africa, Germany and various other countries.

IN THE ORIGINAL DUSTWRAPPER

49. *The Violet Fairy Book*

LANG, Andrew

Longmans, 1901.

First edition. 8vo. Original violet cloth elaborately decorated in gilt to the spine and upper cover, in the original printed dustwrapper. All edges gilt. Eight colour plates and 25 full page steel engravings by H.J. Ford as well as numerous illustrations in the text. A near fine copy, slight rubbing to the spine ends, in a very good dustwrapper, which has a few chips to the spine ends and corners and is fragile along the flap hinges, but nevertheless is an attractive example of the rare original dustwrapper. [33885] £1,750

The seventh in the Lang fairy book series.



50. *The Crimson Fairy Book*

LANG, Andrew

Longmans, Green & Co., 1903.

First edition. 8vo. Original crimson cloth elaborately decorated in gilt. All edges gilt. Pictorial endpapers with red line drawings. Eight colour plates and 35 full page steel engravings by H. J. Ford. A fine bright copy, with just a hint of fading to the spine. [33962] £450

The eighth of Lang's coloured fairy books. This collection of fairy tales has a truly international grounding, with stories originating from Eastern Europe, Sicily, Scandinavia and the Far East.

51. *The Brown Fairy Book*

LANG, Andrew

Longmans, Green & Co., 1904.

First edition. 8vo. Original brown cloth elaborately decorated in gilt. All edges gilt. Brown endpapers with line drawings printed in silver. Eight full page colour plates and numerous line drawings by H.J. Ford. A very good copy indeed, ownership name on the half title and occasional foxing and looseness between sections, but overall a nice bright copy. [33963] £300

The ninth in the Lang fairy book series. The fairy stories in this book come from all corners of the world. They are traditional tales passed from generation to generation and translated and gathered in this collection by Andrew Lang and his wife.

52. *The Olive Fairy Book*

LANG, Andrew

Longmans, Green & Co., 1907.

First edition. 8vo. Original olive green cloth with gilt lettering and decoration. All edges gilt. Pictorial endpapers. Eight colour plates and many line drawings by H.J. Ford. A very good copy, boards dusty and contemporary gift inscription on the half title. [33965] £350

The eleventh of Lang's coloured fairy books. The tales include those from India, Turkey, France and Denmark.

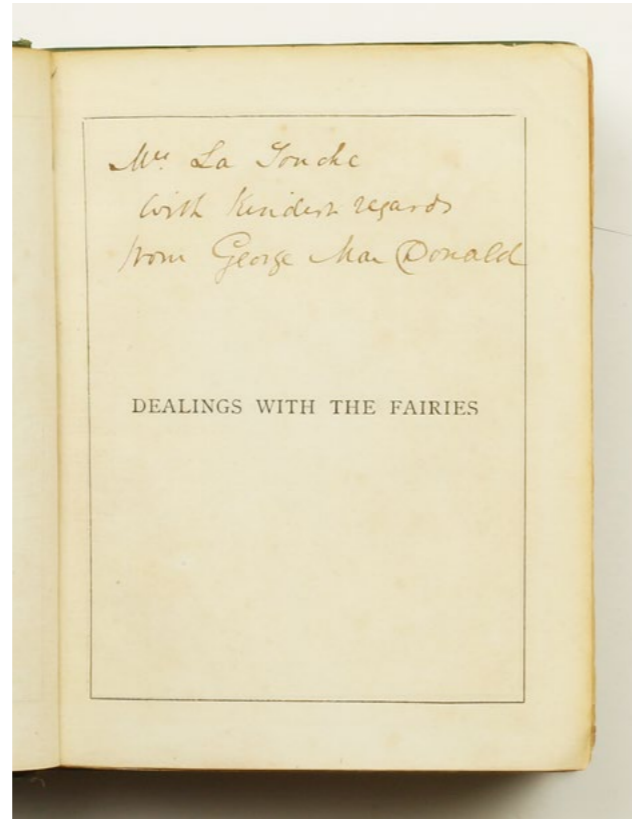
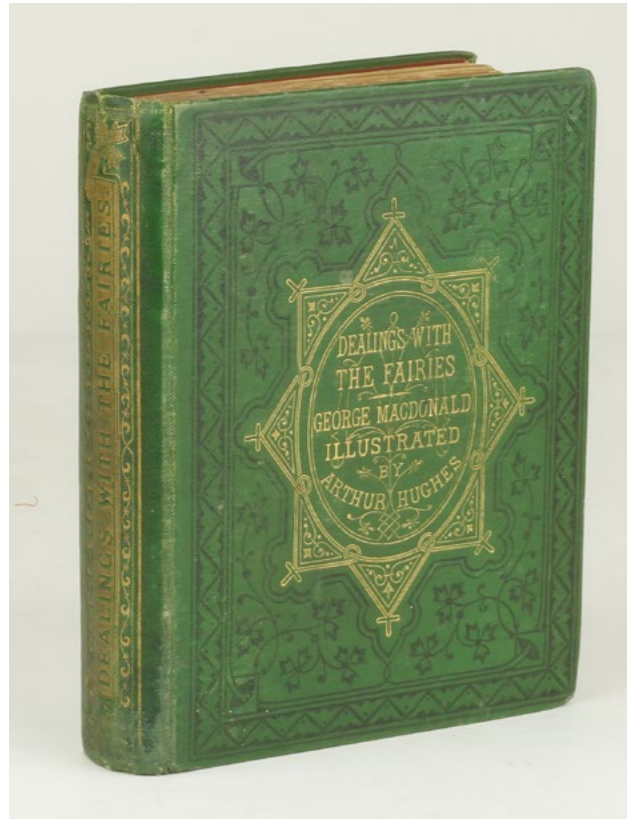
53. *The Lilac Fairy Book*

LANG, Andrew

Longmans, Green & Co., 1910.

First edition. 8vo. Original lilac cloth with gilt titles and design to the spine and upper cover. All edges gilt. Six colour plates and numerous steel engravings by Henry Ford. A near fine copy, with the colour inevitably uniformly faded, but unusually the boards have retained a hint of the fugitive lilac colour. Endpapers browned but overall a very nice copy. [33959] £700

The last of the Lang coloured fairy books, difficult to find in its original cloth, which due its light colour has a propensity to grubbiness. The fairy stories come from Ireland, Scotland, Wales, France, Portugal, Scandinavia and India.



INSCRIBED BY MACDONALD TO MRS LA TOUCHE

54. *Dealings With The Fairies*

Comprises: *The Light Princess; The Giant's Heart; The Shadows; Cross Purposes and The Golden Key*

MACDONALD, George

Alexander Strahan, 1867.

First edition. 12mo. Original green cloth over bevelled boards, with gilt lettering and decoration stamped in gilt and black. All page edges gilt. Inscribed by MacDonald on the half title, "Mrs La Touche with kindest regards from George Macdonald." Twelve fine black and white illustrations by Arthur Hughes. The Pre-Raphaelite style of Hughes illustrations "convey the sense of magic and lyrical quality of MacDonald's writing perfectly." (Dalby) A very good copy of this scarce and fragile book. The book has a repair to the rear hinge and has a few small nicks to page margins, plus the occasional spot of foxing. Overall in much nicer condition than usually encountered. [22172] £4,500

In the period that this book was written George MacDonald acted as a go between for his two friends, John Ruskin and Rose La Touche. Ruskin met La Touche when she was only a child, but formed a deep attachment to her and in 1865, when Rose was 17 years old, Ruskin proposed to her. Rose's Protestant mother vetoed the marriage on religious grounds, as Ruskin declared himself

an atheist. A long and close relationship was to unfold between Ruskin and La Touche, whom he considered to be the love of his life. Throughout the affair MacDonald was a confidante and message bearer. Ruskin was to propose again, but Rose declined and suffered a breakdown, resulting in her being placed in a nursing home, where she died in 1875.



55. *At The Back Of The North Wind*

MACDONALD, George

Strahan & Co., 1871.

First edition. 8vo. Carter's A binding. Original rust-coloured cloth elaborately stamped in black and gilt with titles and illustration to the spine and upper cover. All edges gilt. Illustrated throughout with 76 Pre-Raphaelite style woodcuts by Arthur Hughes. A very good copy indeed, bright and crisp with a trace of wear to the spine ends and corners. Internally fresh with hinges starting, but sound. Contemporary inscription to the front endpaper. A very attractive copy, rarely encountered in such good state. [33997] £5,000

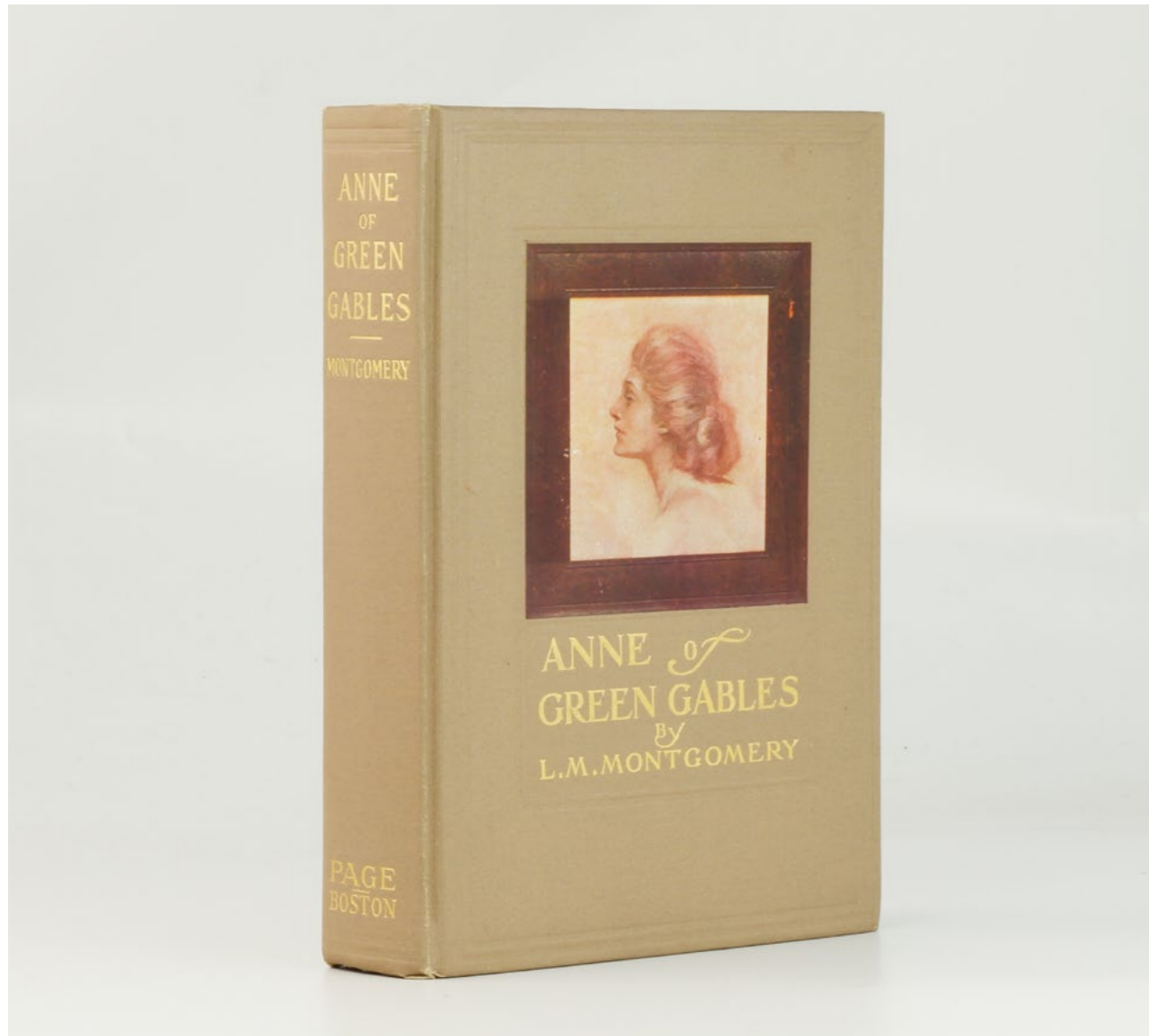
The author's most famous book and highlight of Victorian children's fiction.

Literature

"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" - Oxford Companion to Children's

Described by Percy Muir as, "the despair of the collector, for they are exceedingly scarce... The North Wind is at once Hughes most delightful undertaking and one of the most charming books of the period".

Grolier Childrens 39



56. *Anne Of Green Gables*

MONTGOMERY, L.M.

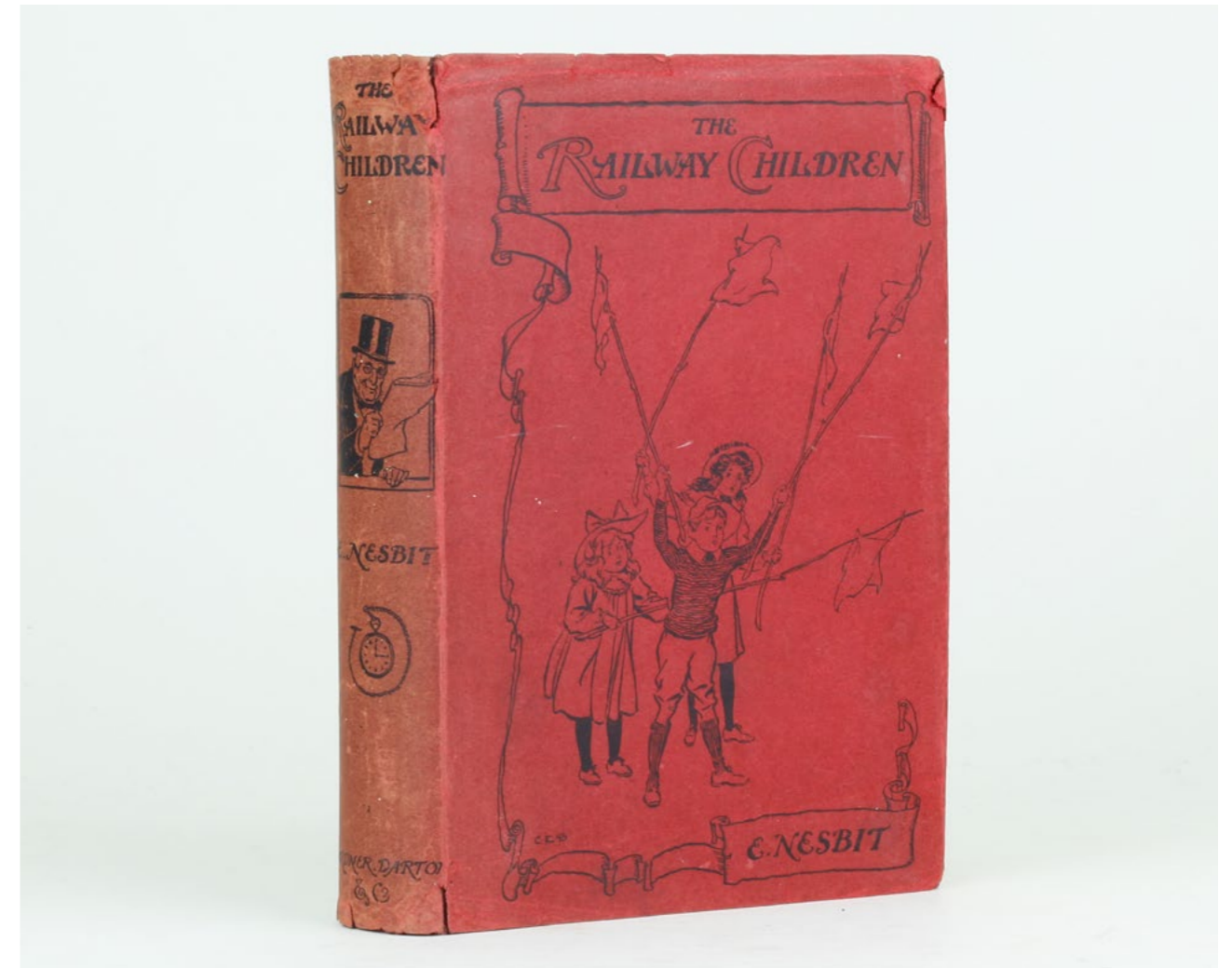
L.C. Page & Co., 1908.

First edition. Original light brown vertical-grain cloth with titles to spine and upper board gilt, colour pictorial onlay to upper board. Frontispiece and seven black and white plates after M.A. and W.A.J. Claus. An exceptionally fine copy. The vulnerable, light coloured cloth is perfectly clean and free from wear and the gilt as bright as the day it was issued. Contemporary name to the front endpaper, internally perfect. A truly remarkable copy. [30563] £25,000

The author's first and most famous book, written as fiction for all ages it quickly established itself as a literary classic and since the mid twentieth century has been considered one of the landmarks of children's literature.

Anne of Green Gables was an immediate success and catapulted Montgomery and Prince Edward Island (Montgomery's home and setting for the novel) to instant fame. It has since been translated into twenty languages and sold more than 50 million copies.

Grolier Children's 58



IN RARE ORIGINAL DUSTWRAPPER

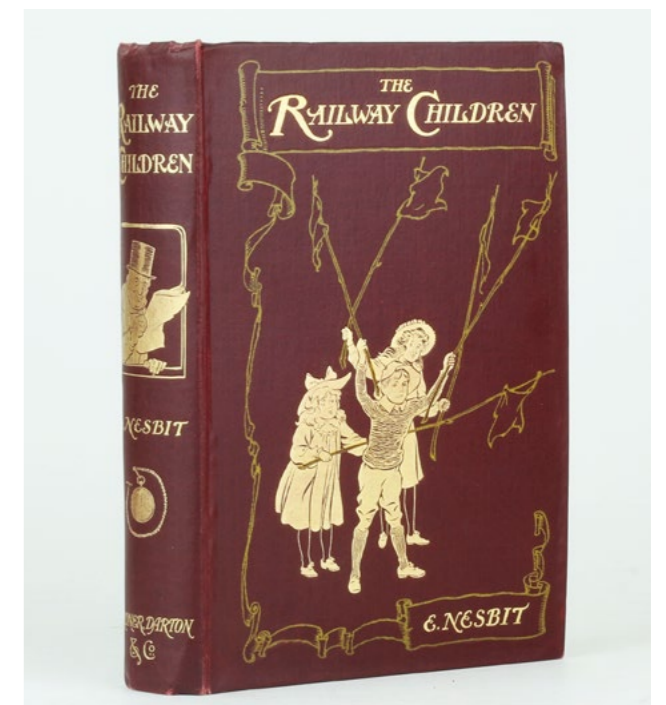
57. *The Railway Children*

NESBIT, Edith

Wells Gardner, Darnton & Co. Ltd., 1906.

First edition. 8vo. Maroon cloth embossed with gilt lettering and decoration. Top edge gilt. This copy in the rare, original pictorial dustwrapper. Pictorial title page and twenty black and white plates by C.E. Brock. A near fine copy of the book, just a small mark on the front free endpaper and a short ink line to margin of page 120. The dustwrapper is in very good condition, some short closed tears to the top of the spine joints, small corner chips and a little associated creasing. An attractive example of this very rare dustwrapper. [33947] £15,000

This enchanting story has been adapted for stage and screen on numerous occasions with Jenny Agutter playing Bobbie in the 1970 film.



Beatrix Potter

In September 1893 Beatrix Potter wrote a letter to a little boy called Noel Moore. Noel was the son of her old governess and had been unwell. "I don't know what to write to you, so I shall tell you a story about four little rabbits" she began. The Tale of Peter Rabbit was born. Noel was delighted with the letter and some years later Beatrix borrowed it back to develop it into a little book. She sent her manuscript to seven publishers to no avail and, being a woman of no small determination, resolved to have the book printed herself. By December 1901 she had 250 copies of her book to sell or distribute to friends. In order to keep costs to a minimum the book had a card cover and only one colour illustration. A year later, buoyed by the success of her first venture she published another book in the same style, The Tailor of Gloucester. Later that year Frederick Warne, one of the publishers who had initially rejected Peter Rabbit, had second thoughts and agreed to print the book, although they needed to shorten the text a little and asked Miss Potter to provide colour illustrations to accompany the text. The book has never been out of print since its publication in 1902 and it and its many successors now adorn children's bookcases throughout the world.



58. *Comical Customers*

[POTTER, Beatrix]

Ernest Nister, [1896].

First edition. Original cloth backed glazed pictorial boards. Tipped in chromolithograph frontispiece and numerous black and white illustrations throughout by various artists including Beatrix Potter, Louis Wain, and W. Foster. The most significant contribution is nine line drawings by Beatrix Potter (signed HBP) to accompany a verse entitled "A frog he would a fishing go". There is also a full page black and white image after a pen and gouache drawing by Potter, to accompany "The Story of Violante and the Silver Sixpence". A good copy, with some wear to the corners and spine a sizeable chip torn from the corner of the front end paper. Internally fresh and clean. [31817] £2,500

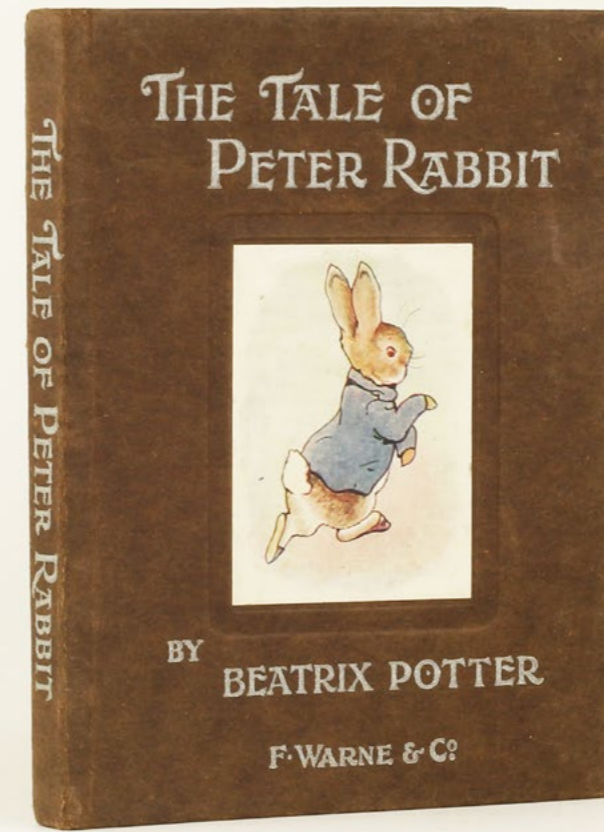
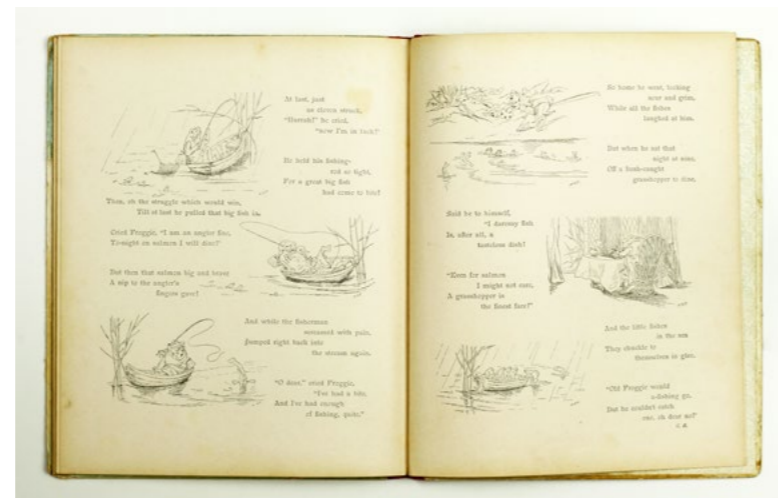
These illustrations, which had their genesis in a picture letter to

Eric Moore of September 1893, were offered (and after some horse trading, sold) to Nister in 1894. Potter had hoped Nister would publish them as the contents of a small booklet, but Robert Mack of Nister had replied that, "people do not want frogs now. The only way we could use it would be as a double page in our 'Annual'...". The illustrations duly appeared occupying three pages accompanying the verse "A Frog he would a fishing go", by another author. In due course Potter bought back the copyright (and blocks) for the illustrations and developed them to be published in 1906 as The Tale of Jeremy Fisher.

The separate full page image depicts two young kittens looking in a shop window being watched by the shop keeper, knitting in the doorway, over which is the sign, "Squintina Tabby / Licensed to sell / Tea". The image carries the caption "What shall we Buy?". Leslie Linder's The History of the Writings of Beatrix Potter shows a rough sketch of the old tabby (facing p.179), noting that it was "for a picture sold to Ernest Nister". An original version of this image was sold as part of the property of Bertram Potter at Sotheby's July 2008.

Comical Customers is now extremely scarce.

Cotson (Potter) 562;



59. *The Tale Of Peter Rabbit*

POTTER, Beatrix

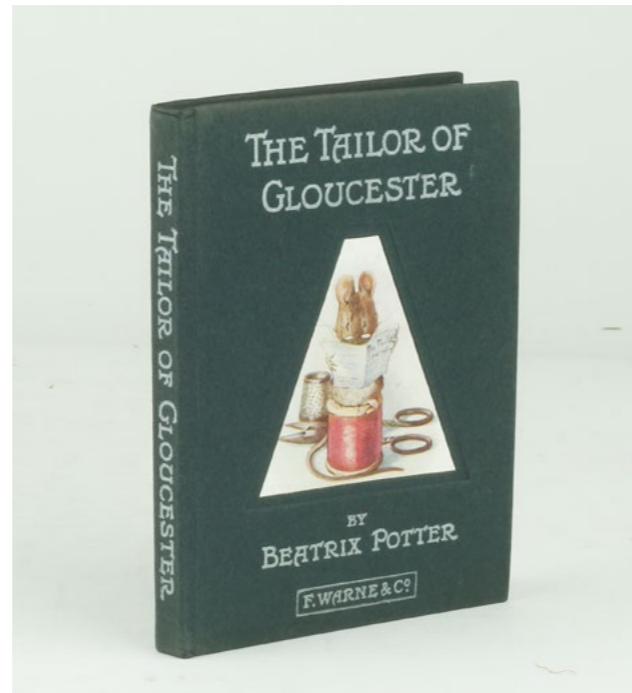
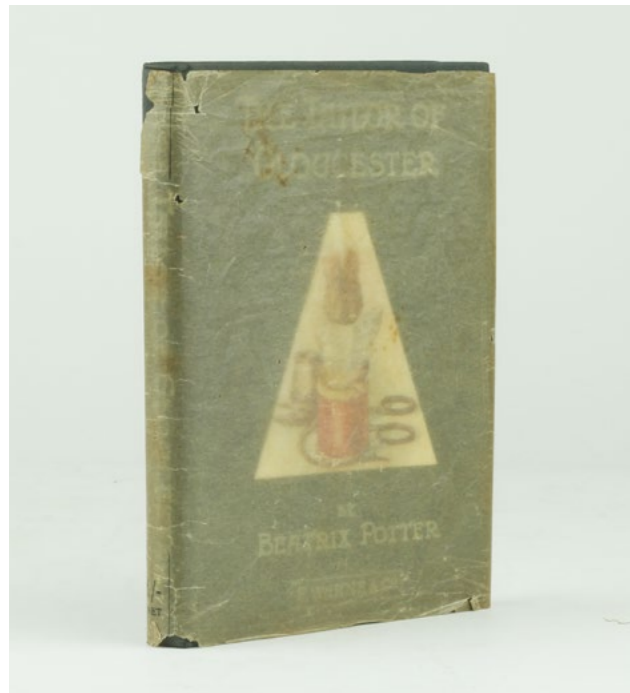
F. Warne & Co., 1902.

First commercially published edition, first issue with "wept big tears" on p.51. Brown paper covered boards with onlay to upper cover of Peter in his blue jacket. Leaf-patterned endpapers. Illustrated throughout in colour. A very good copy indeed. Bright and clean, with just some looseness between sections and a small split to the lower spine. [33687] £6,500

This first published edition sees the first appearance of the colour illustrations. There are four colour plates which appear in this first issue which do not appear in later printings, including the cover illustration of Peter in his blue jacket and the image of Mrs McGregor (Beatrix Potter) with a pie. 100 years after its first publication this tale is as popular as ever, one of the true classics of children's literature.

Grolier Children's 55





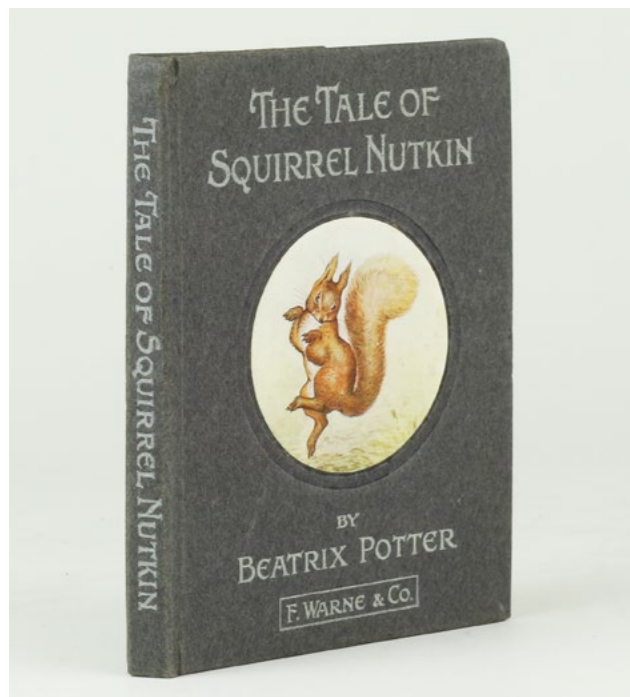
IN GLASSINE DUSTWRAPPER

60. *The Tailor Of Gloucester*

POTTER, Beatrix

F. Warne & Co., 1903.

First commercially published edition. Original grey-green paper covered boards lettered in white, with a pictorial onlay to the upper cover. In the very rare original glassine dustwrapper. Illustrated throughout by the author. A superb fine copy, which is clean and bright having been protected by the glassine. The glassine has a chip from the rear panel, not affecting any text but is otherwise unusually crisp and complete. [21290] £6,000



61. *The Tale Of Squirrel Nutkin*

POTTER, Beatrix

F. Warne & Co., 1903.

First edition, first issue without the legend "by the author of Peter Rabbit" on the title page. 12mo. Grey paper covered boards with white lettering and pictorial onlay to the upper cover. Pictorial endpapers and colour illustrations throughout by the author. A near fine copy, which is bright and crisp, with just a slight bump to the top of the spine and light creasing to the edge of pages 80/81. [32557] £1,850

The second of Potter's animal tales to be published. Rare in such excellent condition.



62. *The Tale Of Benjamin Bunny*

POTTER, Beatrix

F. Warne & Co., 1904.

First edition, deluxe issue. 12mo. Blue moiré cloth with gilt stamped decoration and colour onlay to the upper cover. All edges gilt. Pictorial endpapers. Colour frontis and colour plates throughout by the author. A very good copy, which has occasional looseness between sections and the odd finger mark. [33685] £3,500

In 1904 Warne asked Beatrix Potter to provide a design for a deluxe edition of her new book, and a small number were produced in a fine, silk moiré cloth, the page edges gilded and the design to the covers embossed in gilt. These deluxe copies sold at the higher price of 1/6-, rather than the usual 1/- for the standard paper covered copies.

63. *The Tale Of Two Bad Mice*

POTTER, Beatrix

F. Warne & Co., 1904.

First edition, deluxe issue. 12mo. Brown moiré cloth with gilt stamped decoration and colour onlay to the upper cover. All edges gilt. Colour frontis and 26 colour plates by the author. A very good copy, which is externally bright and attractive, with just a trace of wear. Internally, generally clean with some looseness between sections, a small loss to the margin of p 75 and neatly repaired tears to page 70 and 84. [33686] £3,000

This is the rarest of the Beatrix Potter first editions, particularly scarce in the deluxe cloth binding.

64. *The Tale Of Mrs Tiggy-Winkle*

POTTER, Beatrix

F. Warne & Co., 1905.

First edition, deluxe issue. 12mo. Brown moiré cloth with gilt stamped decoration and colour onlay to the upper cover. All edges gilt. Pictorial endpapers. Colour frontis and 26 colour plates by the author. A very good copy indeed, corners a little bumped, slight looseness between sections at page 9 and one or two minor creases. A bright, attractive copy. [26180] £5,000

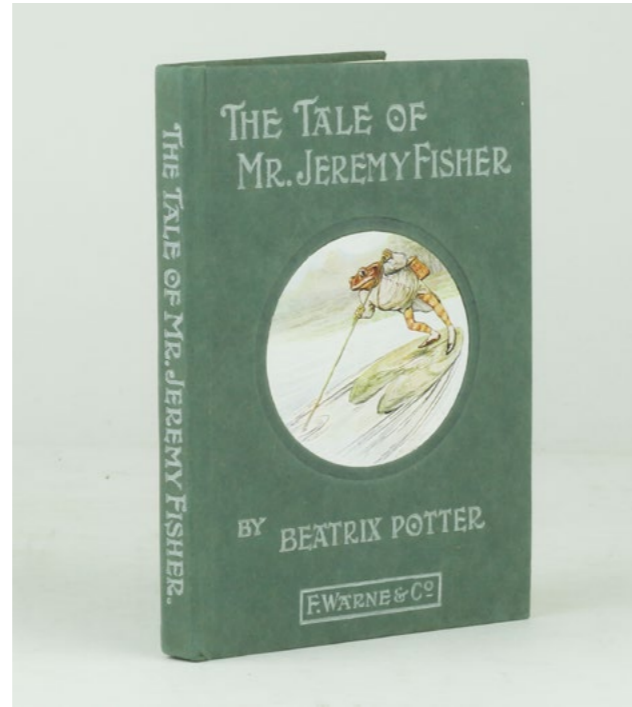
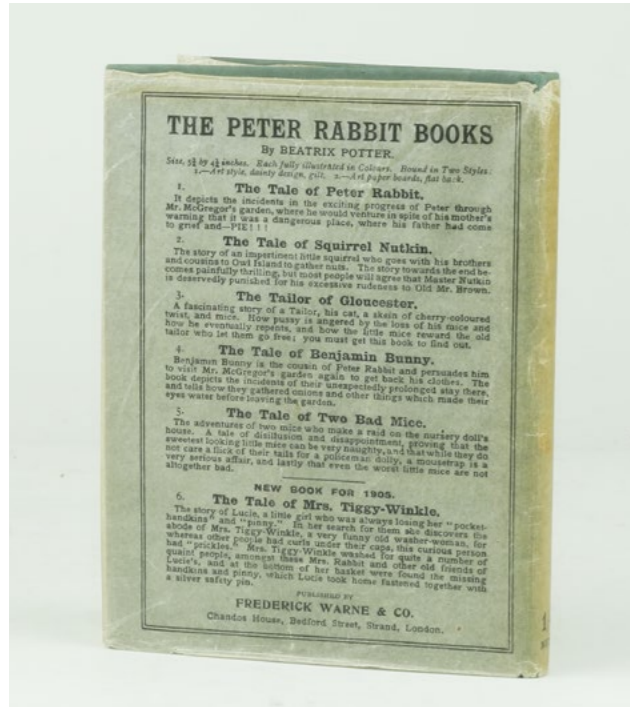
One of a small number of deluxe format first editions, originally sold at 1/6 rather than the 1/- price of the trade editions.

65. *The Tale of Jemima Puddle-Duck*

POTTER, Beatrix

F. Warne & Co., 1908.

First edition, deluxe issue. 12mo. Green moiré silk with gilt lettering and colour onlay showing Jemima on upper cover. All edges gilt. Pictorial endpapers, 27 colour illustrations, contents are tight and fresh with none of the usual finger marks. A fine, bright copy. [22748] £4,500



66. *The Tale Of Jeremy Fisher*

POTTER, Beatrix

F. Warne & Co., 1906.

First edition. 12mo. Green paper covered boards with white lettering and round pictorial onlay. In the original printed glassine dustwrapper. Contents and endpapers illustrated in colour and in lovely clean condition. 27 colour plates, all lovely and bright. A fine, crisp copy in the publisher's printed glassine dustwrapper. The wrapper is in near fine condition, with just a small mark to upper cover and light wrinkling to the edges. [18274] £6,000

Very rare in the dustwrapper.

67. *The Story Of A Fierce Bad Rabbit*

POTTER, Beatrix

F. Warne & Co., [1906].

First edition, first issue. Folding wallet style panorama, green wallet with writing in dark green and onlay of the rabbit to the upper flap. Mottled lavender endpapers. The story is told on a folding panorama, which alternates text and illustration. There are a total of fourteen colour plates. This is a very good example of this fragile production. The book is clean and attractive, with some wear to the area around tab fastening. [32628] £1,200

Two of the Potter tales were first published in this panorama format. Once the panoramas reached the retailers it was immediately realised that, despite popularity, they were too difficult for small hands to cope with and they were being easily damaged. The two stories were reprinted 10 years later in book form. It is now very uncommon to find the panoramas in such nice condition.

68. *The Tale Of Tom Kitten*

POTTER, Beatrix

F. Warne & Co., 1907.

First edition. 12mo. Red-brown paper covered boards with white lettering and pictorial onlay. Pictorial endpapers and 27 colour plates, each with a page of text opposite. Printed on coated stock. A fine copy, which is bright and crisp with just the slightest foxing to the page edges. [33991] £1,500

69. *The Tale Of The Flopsy Bunnies*

POTTER, Beatrix

F. Warne & Co., 1909.

First edition, deluxe issue. 12mo. Brown moiré silk cloth with gilt stamped decoration and colour onlay to the upper cover. All edges gilt. Pictorial endpapers. Colour frontis and 26 colour plates by the author. A very good copy. There is a bump to the upper corner of the front board, creasing also to the corner of the initial pages of the book. Pages 32/3 have an abrasion to the lower section, causing surface loss to the page, not affecting any text, other than the page numbers. [24837] £2,500

These deluxe bindings were based on a design by Beatrix Potter and originally sold at 1/6- rather than the standard copies at 1/-.

POTTER, Beatrix

F. Warne & Co., 1910.

First edition, deluxe issue. 12mo. Blue moiré cloth with gilt stamped decoration and colour onlay to the upper cover. All edges gilt. Housed in custom made cloth box, with printed provenance label on the inside cover. Colour frontis and 26 colour plates by the author. A near fine copy, with the most minor rubs to the spine ends and short split to head of front hinge. [23114] £4,500

This copy, from the library of publisher's daughter, Winifred Warne, is in the very uncommon deluxe binding. Warne asked Beatrix Potter to provide a design for a deluxe edition of her book, a small number were produced in a fine, silk moiré cloth, the page edges gilded and the design to the covers embossed in gilt. These deluxe copies sold at the higher price of 1/6-, rather than the usual 1/- for the standard paper covered copies.

PROVENANCE: Winifred Warne (later Boulton), then family descent.

71. *The Tale of Mrs. Tittlemouse*

POTTER, Beatrix

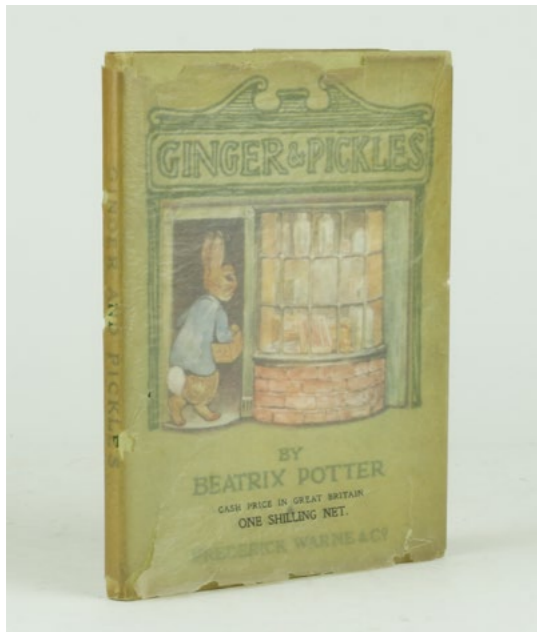
F. Warne & Co., 1910.

First edition. 12mo. Blue paper covered boards with green lettering. Pictorial onlay of Mrs Tittlemouse. Pictorial endpapers and twenty seven colour plates by the author. A very good copy indeed, neat contemporary ownership inscription to front endpaper. [32556] £750

WARNE FAMILY COPY

70. *The Tale of Mrs. Tittlemouse*





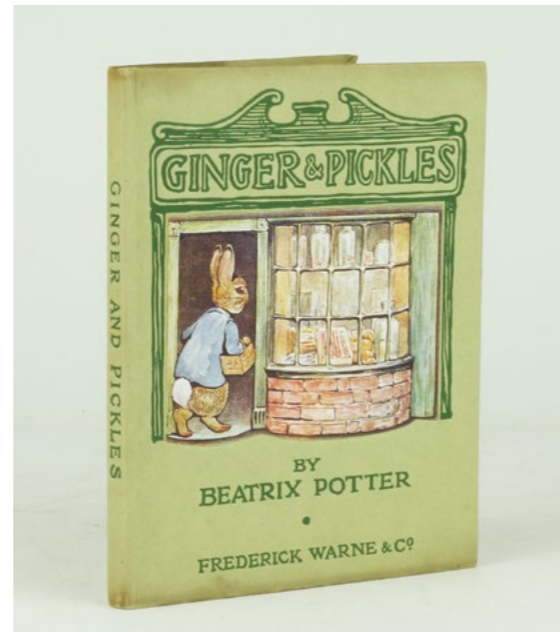
72. *Ginger & Pickles*

POTTER, Beatrix

F. Warne & Co., 1909.

First edition. 8vo. Original green paper covered boards with large pictorial onlay in very scarce printed glassine dustwrapper. A fine book, which is very clean and crisp, just a little browning to the edges of the boards, where the slightly undersized glassine has not covered the boards. In a very good glassine dustwrapper, which has a little edge wear, but is unusually complete. [18273] £3,000

One of three large format books issued by Potter. This title is rarely found in its dustwrapper.

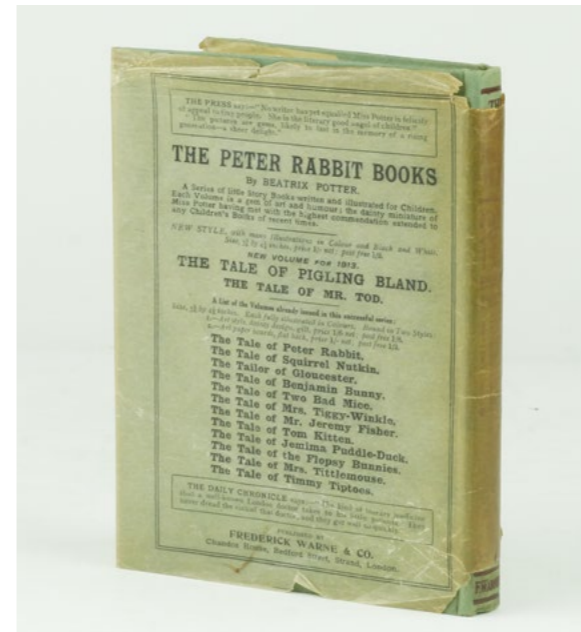


73. *The Tale Of Mr Tod*

POTTER, Beatrix

F. Warne & Co., 1912.

First edition. 12mo. Grey paper covered boards, lettered in green and with pictorial onlay on the upper cover. In the original printed glassine dustwrapper. Pictorial endpapers, Fourteen colour illustrations and many small line drawings. A fine copy in its printed glassine dustwrapper. The wrapper is in very good condition with a couple of minor chips to edges. [13211] £3,250



74. *The Tale Of Pigling Bland*

POTTER, Beatrix

F. Warne & Co., 1913.

First edition. 12mo. Green paper covered boards with lettering in red. Rectangular colour onlay to upper cover showing a dapper Pigling Bland. Pictorial endpapers. Fifteen colour illustrations and lots of line drawings in the text. A sparkling fine copy in its original printed glassine dustwrapper. The wrapper is printed on the rear panel and both flaps. It is clean and attractive, with approx. 1 cm loss to lower spine and triangular chip to lower edge. Apart from the lower half of the price all the text is present and as always makes very interesting reading with press comments and reviews of Miss Potter's other books. [9349] £3,500

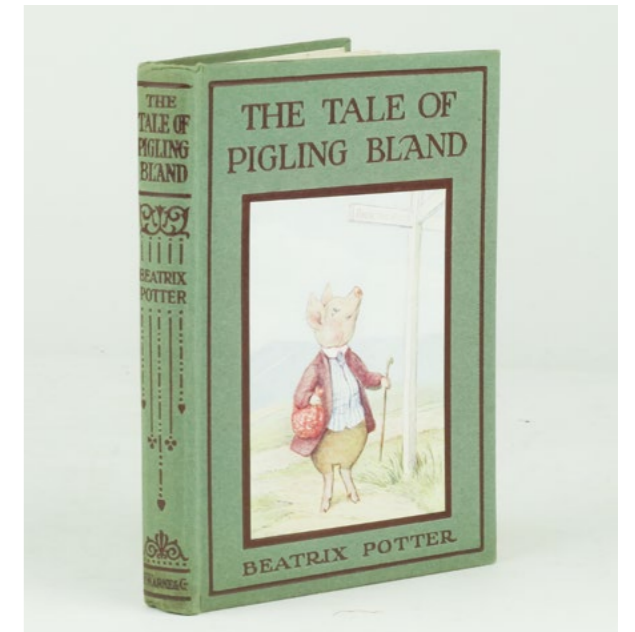
INSCRIBED TO MRS MOORE

75. *Cecily Parsley's Nursery Rhymes*

POTTER, Beatrix

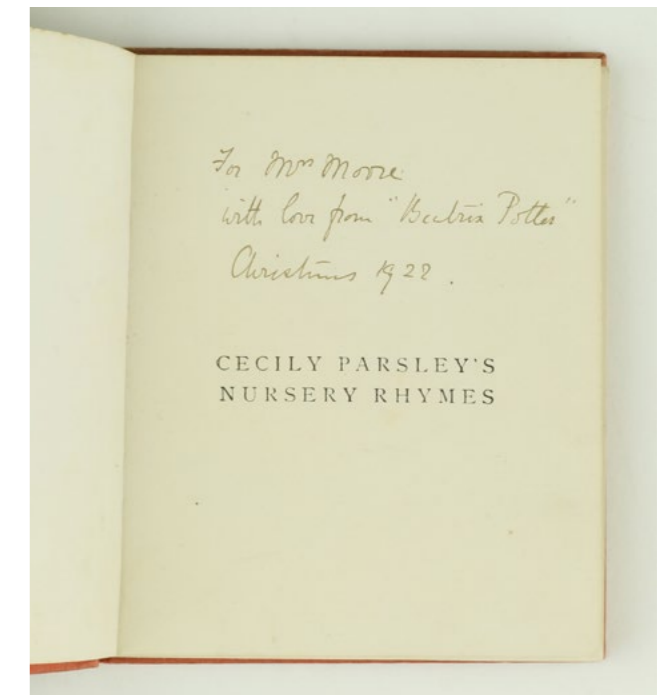
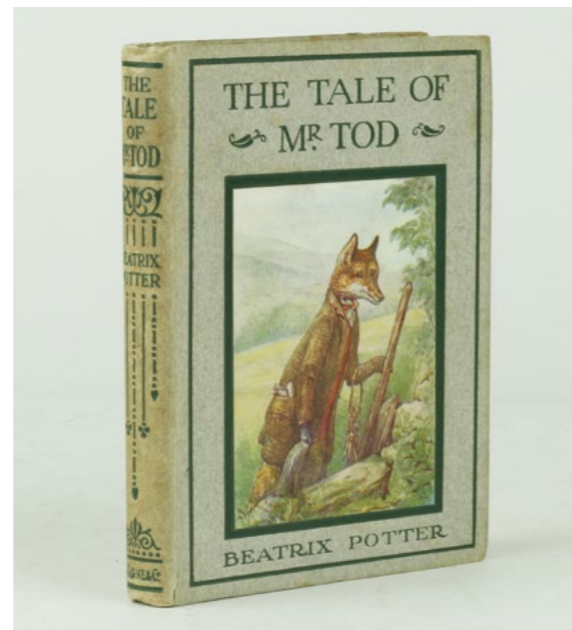
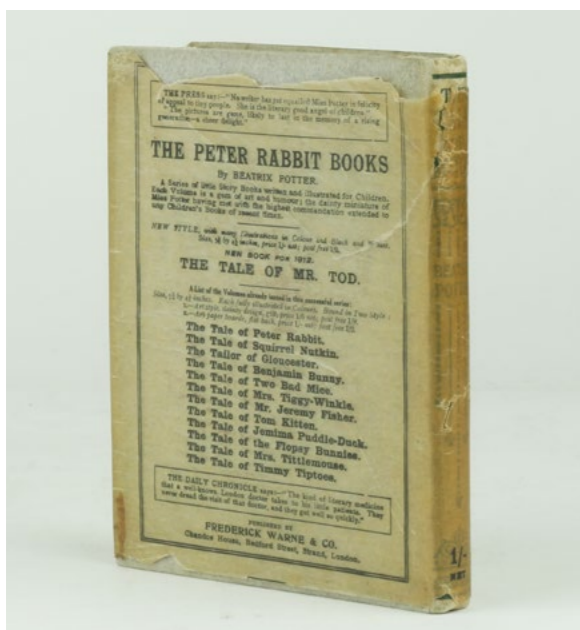
F. Warne & Co. Ltd., [1922].

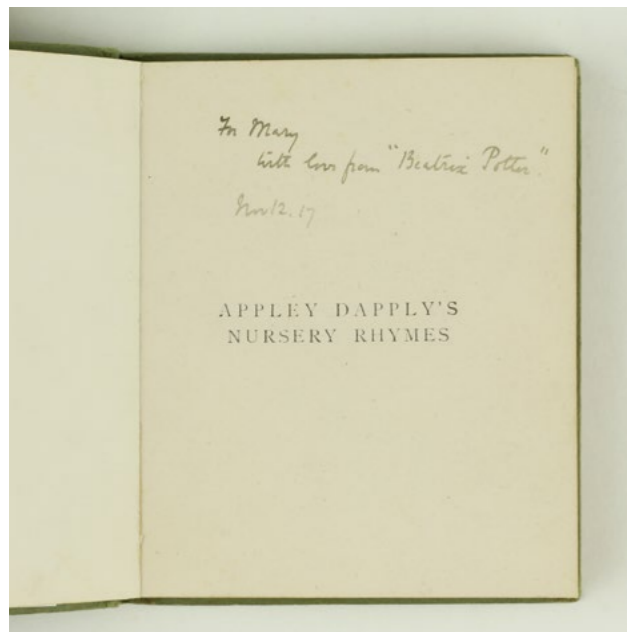
First edition. 12mo. Red paper covered boards with white lettering and colour onlay to upper cover. A contemporary gift inscription by Beatrix Potter to her nurse and friend, Mrs Annie Moore reads, "Mrs Moore with love from "Beatrix Potter", Christmas 1922". Further inscription on the front endpaper reads, "Carolyn with Granny's love". Pictorial endpapers and colour plates accompany the nursery rhymes. A wonderful association copy in good condition, contents are clean and bright, but there is wear to the top of the spine and rubbing to the joints. [30762] £4,500



Mrs. Annie Moore (nee Miss Annie Carter) at 20, was employed as Beatrix Potter's companion and German tutor, the pair became devoted to one another. This friendship continued when Miss Annie Carter became Mrs. Annie Moore and Beatrix Potter would frequently call on Mrs Moore and her eight children, bearing gifts of party frocks and mice for the children.

When, in 1893 Noel Moore, the eldest at five, became ill he was sent a letter concerning the adventures of a certain Peter Rabbit and Mr. McGregor. This letter has become known as the Peter Rabbit picture letter and from it grew the tale of Peter Rabbit and subsequent animal tales.





INSCRIBED TO HER SISTER IN LAW
 76. *Appley DapPLY's Nursery Rhymes*

POTTER, Beatrix
 F. Warne & Co., [1917].

First edition. 12mo. Green paper covered boards with lettering in red, and pictorial onlay to upper cover. With a contemporary gift inscription on the half title, from Beatrix Potter to her sister in law, "For Mary/ with love from "Beatrix Potter", nov. 12. 17". Pictorial endpapers have notice board design, colour frontis and fourteen colour plates by the author. A very good copy. [24780] £6,500

One of a small number of 'author's copies' distributed to friends and relations.

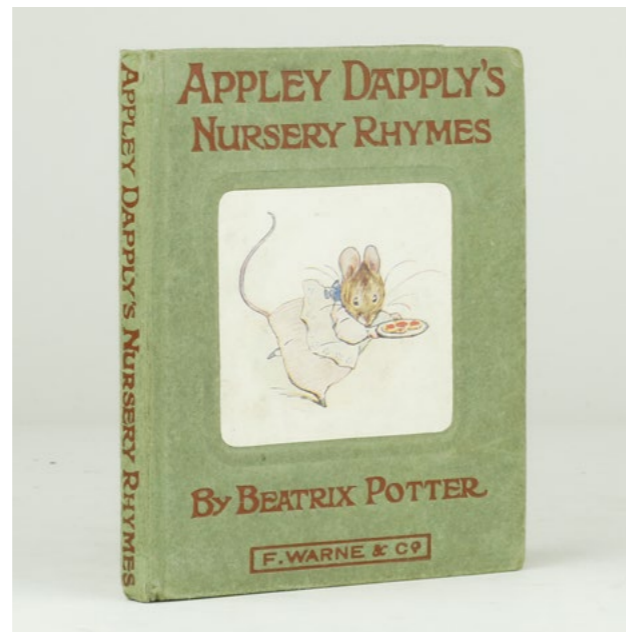
PROVENANCE: Mary Potter (widow of Bertram Potter, the author's brother; inscription from the author).

INSCRIBED TO NORAH EDMONDSON
 77. *The Tale Of Little Pig Robinson*

POTTER, Beatrix
 Warne & Co. Ltd, 1930.

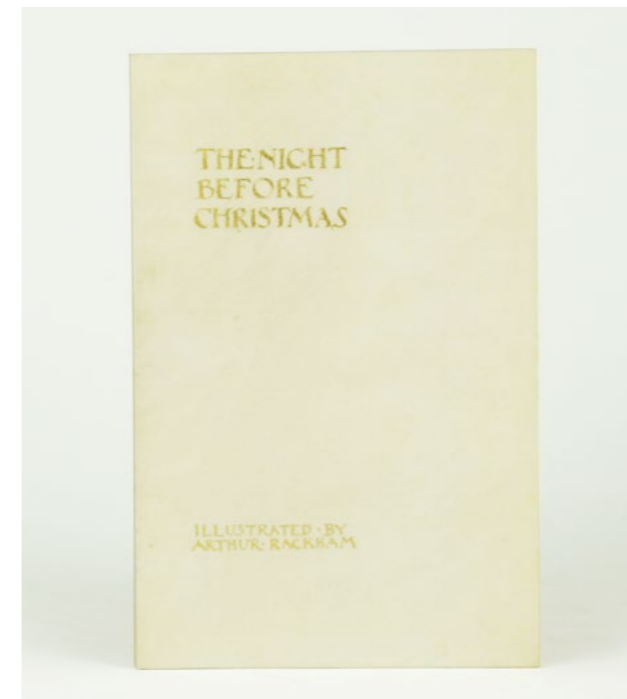
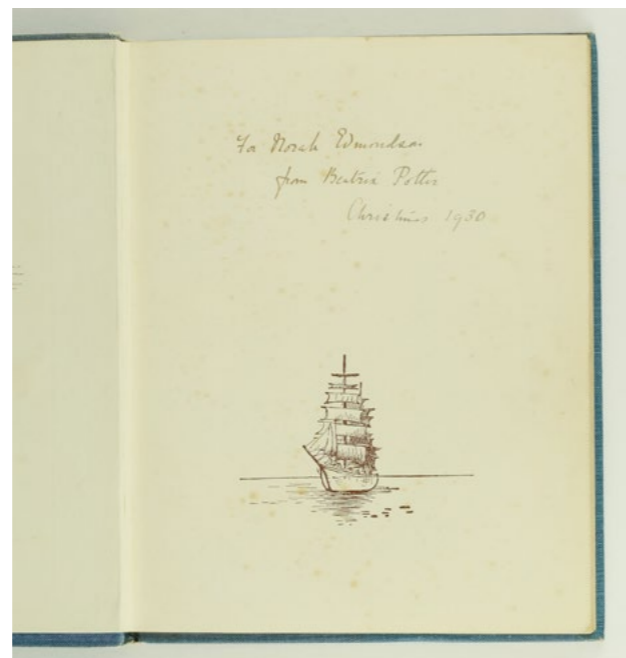
First edition. 8vo. Blue cloth with gilt lettering on the upper cover, and titles and illustration in brown in printed dust-wraper with pictorial onlay. Author's presentation copy, inscribed on the front endpaper, "For Norah Edmondson, from Beatrix Potter, Christmas 1930". Illustrations in colour and line by the author. Both book and wrapper are in very good condition indeed with just slight toning to the spine and one or two spots of foxing to the endpapers. [31255]

£8,500



Norah Edmondson was the author of *The Lavender Garden* for which Beatrix Potter wrote the introduction. Having worked together in 1929, when this book was published, the following year Beatrix Potter gave this copy of her new book to her friend and fellow writer.

"Although *The Tale Of Little Pig Robinson* was the last of Beatrix Potter's stories to be published in the Peter Rabbit series, it was one of the first she ever wrote. The earliest association with the story is found in a letter written to her father from Ilfracombe in 1883 when she was seventeen years of age;" (Linder p.256). Writing shortly before her death Potter noted that she "found an old draft of *Pig Robinson's* first chapters dated 1893".



78. *The Night Before Christmas*

MOORE, Clement C.; RACKHAM, Arthur
 Lippincott, 1931.

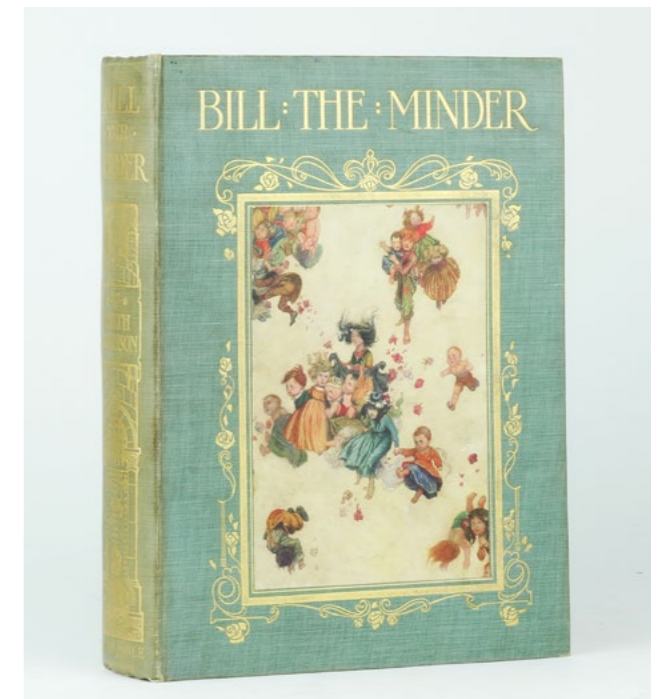
First Rackham edition. Edition de Luxe. Signed by Arthur Rackham. 8vo. This is no 65 of 275 copies for distribution in the USA, an additional 275 copies were published in the UK. Original limp vellum lettered in gilt. Housed in publisher's slipcase with printed label on the spine. There are four colour plates and many line and silhouette drawings. Both book and slipcase in fine condition. [33578] £2,500

WITH SIGNED ORIGINAL SKETCH

79. *Bill The Minder*

ROBINSON, William Heath
 Constable & Co. Ltd., 1912.

First edition. 4to. Green cloth with gilt lettering and decoration and colour onlay to the upper cover. On the front free endpaper is a warm inscription from William Heath Robinson to close friends, "To Mr and Mrs Alfred Barwood with very best wishes for their future happiness & prosperity from their old friends Mr and Mrs W. Heath Robinson." Below the inscription is an 18cm high original cartoon style self portrait of the artist, signed "W. Heath Robinson, 1912." Frontispiece and fourteen colour plates under captioned tissue guards. Many black and white illustrations including full page title pages for each story. A very good copy, spine a little faded and some foxing to the text. [33791] £1,950



Written and illustrated by Heath Robinson, it is a classic Edwardian flight of fancy, logical and absurd in equal measure. It tells of a young boy, charged with looking after his two cousins and the adventures they encounter, where Bill uses his talent for invention to help those around him.

PROVENANCE: From the library of Alfred Barwood, family friend of W. Heath Robinson; then John Lewis, typographer and artist, author of *Heath Robinson, Artist and Comic Genius*; bookplate on front pastedown.





INSCRIBED BY THE AUTHOR TO HER COUSINS

80. *Black Beauty*:

His Grooms and Companions. The Autobiography of a Horse. Translated from the Original Equine

SEWELL, Anna

Jarrold and Sons, [1877].

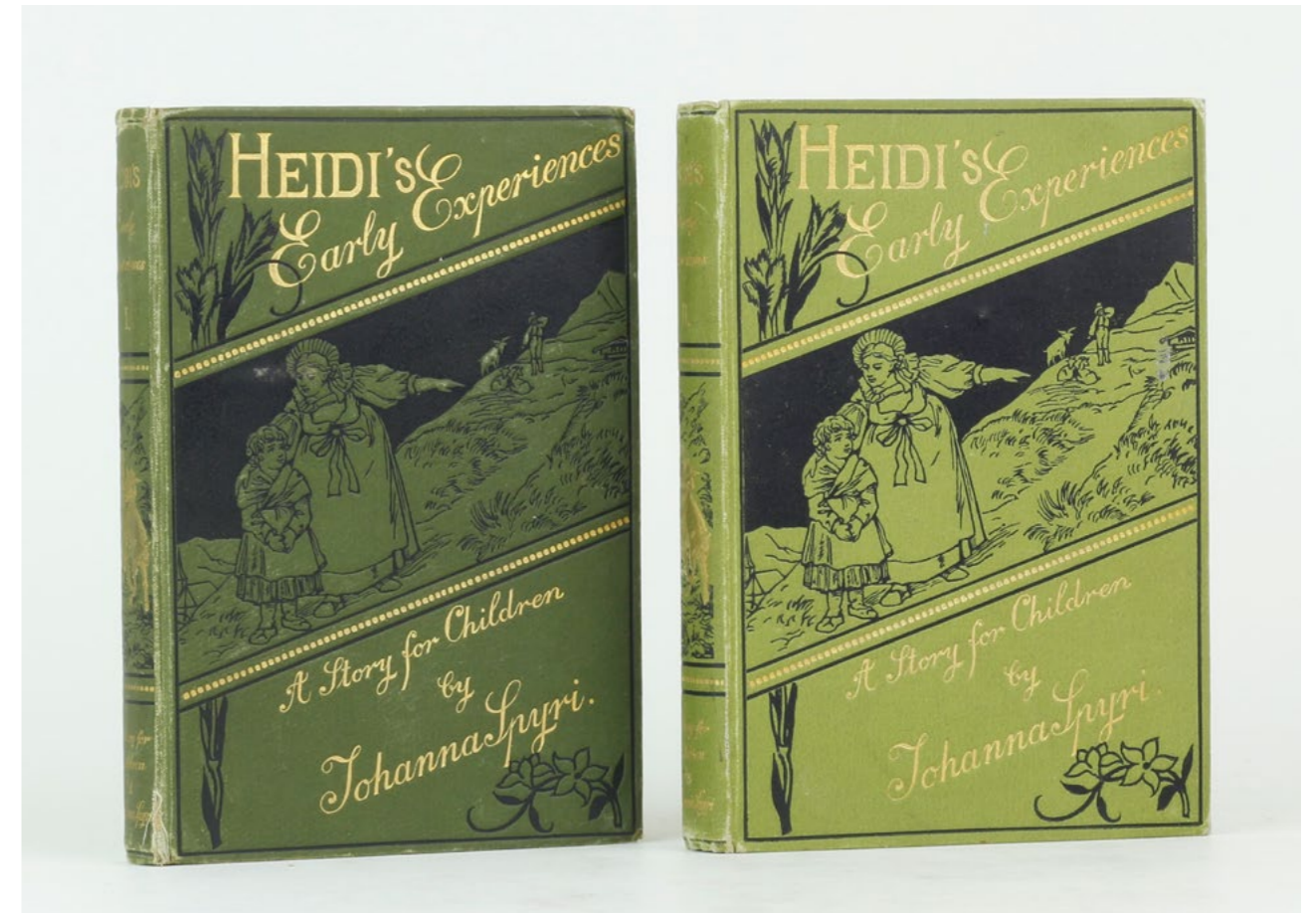
First edition. Small 8vo. Original green cloth with decoration embossed in gilt and black, Carter's variant B. Author's presentation copy, inscribed on publication, "Mary and Catherine Sewell from their affectionate cousin, the Author, Christmas 1877." Engraved frontispiece after C. Hewitt. A very good copy with the front joint neatly repaired, lacking the front endpaper. Light wear to the spine ends and corners. [33970] £35,000

A wonderful family association being a Christmas gift from Anna Sewell to her spinster cousins. Anna Sewell lived only a few months after the publication of her book making inscribed copies extremely uncommon.

Confined to the home after a childhood accident, Anna first mentioned that she was writing *Black Beauty* in her journal on 6th November 1871. She wrote "I am writing the life of a horse, and getting dolls and boxes ready for Christmas". In December 1876 she wrote, "I am getting on with my little book 'Black Beauty'." By this time Anna was becoming more and more crippled and spent much

of her time on a sofa writing in pencil, with her mother making a copy. She wrote "I have been confined to the house and to my sofa, from time to time, when I am able, been writing what I think will turn out a little book, its special aim being to induce kindness, sympathy and an understanding treatment of horses". *Black Beauty* was published at the end of 1877 and Anna lived just long enough to hear of its success. The book has a strong moral purpose and is said to have been instrumental in the abolition of the cruel practice of using the check rein.

Grolier Children's 42



81. *Heidi*

A Story for Children and for Those Who Love Children

SPYRI, Johanna

Perthes, Gotha for W. Swan Sonnenschein & Co., [1882].

First English edition. Two volumes. 8vo. Each in publisher's pictorial cloth with gilt lettering and embossed decoration in gilt and black. All edges gilt. 288pp and 208pp. Engraved frontispiece and 2 further plates to volume one and 4 engraved plates to volume two. A handsome set in very good condition. There is some light rubbing to the cloth at the extremities and a 2 cm spilt to the upper joint of volume one. Nonetheless, the cloth is bright, clean and attractive. Internally the hinges are tight and contents generally clean, with some sporadic foxing and a short marginal tear to the upper section of page 89 (vol. one). Early 20th century gift inscription to volume one. [25230] £12,500

Johanna Spyri began writing as a hobby, having her first story published pseudonymously in 1871. Throughout the 1870s she published several stories for adults and children based around her own reminiscences growing up in Hirzel in rural Switzerland. Success came in 1880 with "Heidis Lehr- und Wanderjahre", the story of an orphan girl growing up in the Alps, published by Perthes of Gotha, Germany. The book was an instant success and Spyri followed it up with a sequel in 1881. Gotha issued the stories in England through Swann Sonnenschein (noted by The Westminster Review in 1883 as published in 1882), and in America as a single volume

in 1884, as the demand for the book increased. The book was a considerable success throughout the end of the nineteenth century, assuring Spyri's financial future following the death of her husband in 1884. With a succession of different editions and film and television adaptations, it can now be considered one of the cornerstones of children's literature.

The first English edition is a great rarity, with very few copies even in institutional libraries.

Grolier Children's 44



ONE OF ONLY 50 DELUXE COPIES

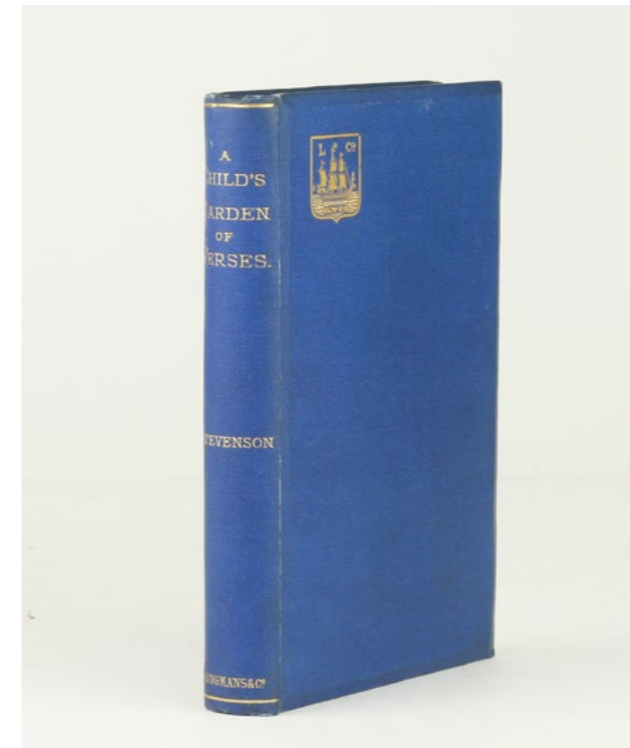
82. *Treasure Island*

STEVENSON, Robert Louis; DULAC, Edmund
Benn, 1927.

First edition, deluxe issue. Number 45 of only 50 copies, signed by Edmund Dulac. Publisher's creamy vellum with morocco title label. Top edge gilt. In publisher's card slipcase. Twelve colour plates and numerous black and white drawings in the text. A near fine copy, a little bowed with slight darkening to the spine and a trace of wear to the spine label, but the boards uniformly clean and internally very fresh and free from foxing. The slipcase shows some wear and splitting to the edges, but is sound and has done its job in protecting the book. Overall an excellent copy of a noted rarity. [33633] £9,500

The tiny print run makes this one of the rarest of all the illustrated gift books. The illustrations for this book mark a new departure in Dulac's work. He enters a phase of greens and blues, views the scenes from above and afar. Hughey says, "The detailing and design of the pictures present some of Dulac's most careful and superb painting." In fact, the watercolours he produced for this book were his own favourites.

Grolier Children's 48



83. *A Child's Garden of Verses*

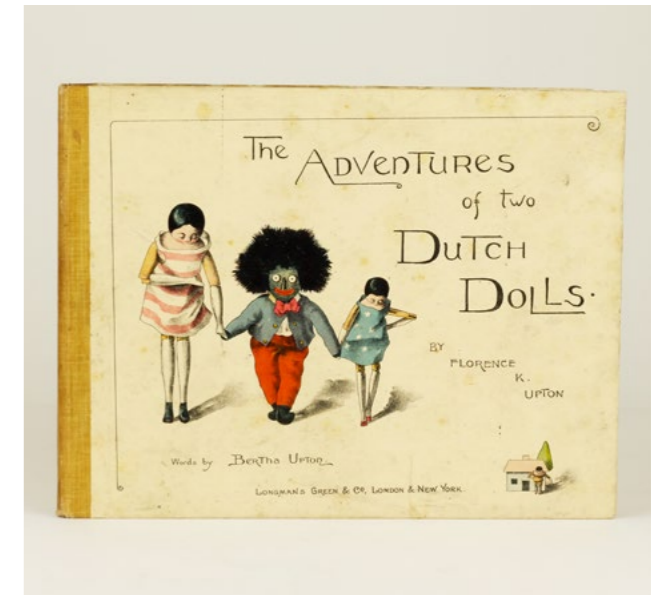
STEVENSON, Robert Louis

Longmans, 1885.

First edition, first issue. 12mo. Original blue cloth with bevelled edges. Gilt lettering on the spine and gilt stamped publisher's device on the upper cover. Top edge gilt and page edges untrimmed, one page badly opened with short tear to edge. A fine, bright copy. [21418] £3,000

One of 1000 copies in the first edition. This volume of poetry has provided us with some of the best loved verses for children, including "Bed in Summer", "The Land of Nod", "My Shadow" and "The Land of Counterpane".

Grolier Children's 49



THE FIRST GOLLIWOGG BOOK

84. *The Adventures Of Two Dutch Dolls*

Words by Bertha Upton

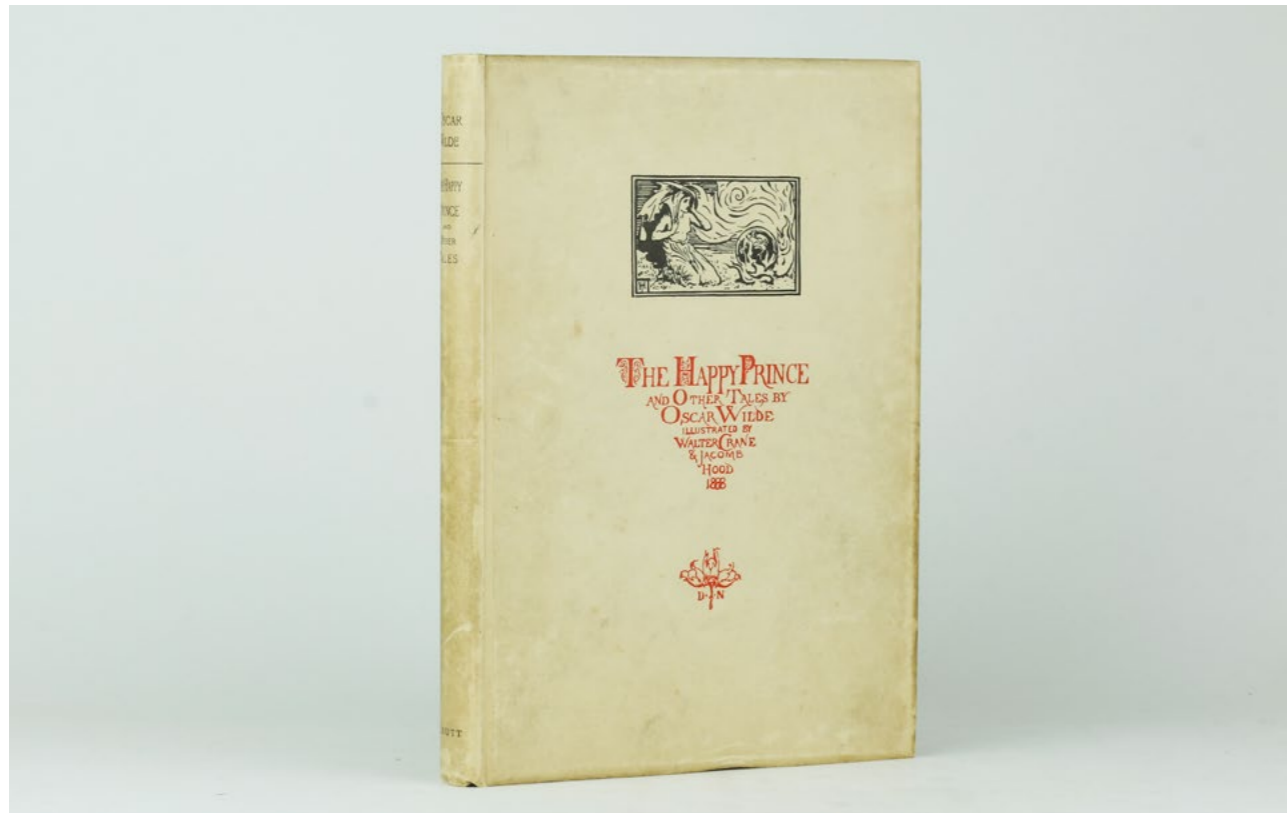
UPTON, Florence

Longmans, [1895].

First edition. Oblong 4to. Cloth spine and paper covered boards illustrated in colour. Colour title page and many colour plates. There are also small line drawings printed in brown on the text pages. A very good copy indeed, bright externally, some foxing to the contents. [32396] £450

This book plays a significant role as it sees the first appearance of a black doll called a "Golliwogg". The story revolves around 2 dolls who encounter the Golly, "To see a horrid sight! The blackest gnome". The character of the Golliwogg was so warmly received that the future stories in this series have him as the central figure.





85. *The Happy Prince*

and Other Stories

WILDE, Oscar

David Nutt, 1888.

First edition, large paper issue limited to 75 numbered copies, of which this is 59, signed by both Wilde and the publisher. Quarto. Original Japanese vellum over bevelled boards, spine lettered in black, front cover lettered in red with design in black by Jacomb Hood, untrimmed. Title page printed in red and black. Three mounted, engraved plates by Walter Crane (in two states), and head and tail-pieces and decorations by Jacomb Hood. A very good copy indeed, with slight dustiness to the binding, though much cleaner than is usually seen, and a bump to the lower edge. Internally fresh with some foxing to the endpapers and a neat repair to the rear hinge. An exceptionally well preserved example of a rare and fragile work. Housed in a quarter morocco slipcase and chemise. [34155] £22,500

Wilde's first foray into children's literature, apparently thought up to entertain students on a trip to Cambridge in 1885. The book contains five tales, including his best known children's story, "The Selfish Giant". These are wistful tales, often with a strong moral message, rather in the style of early fairy tales, rather than the flights of fantasy popular at the time.

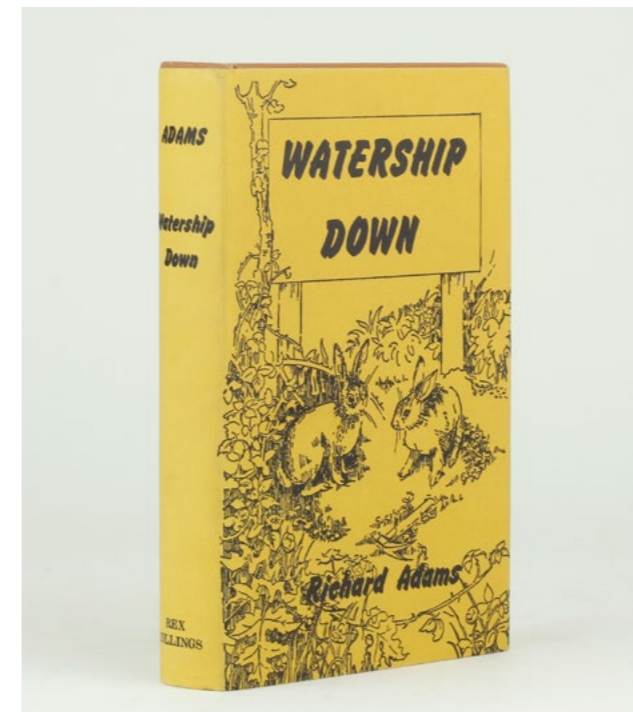
"[Wilde's] reputation as an author dated from the publication of the Happy Prince and Other Tales in London in May 1888. The Athenaeum compared him to Hans Christian Andersen, and Pater wrote to say that 'The Selfish Giant' was 'perfect in its kind,' and the whole book written in 'pure English' - a wonderful compliment." - Richard Ellmann (Oscar Wilde)

PROVENANCE: David & Lulu Borowitz (bookplate to inside chemise, their sale, Sotheby's, 1977); James Edwards.



The Twentieth Century

For children's literature, the twentieth century really begins after the First World War. The Edwardian period was rich in enduring novels for children, but belongs, stylistically at least, to the previous century. One of the most notable changes is to the appearance of the books themselves. Advances in colour printing meant that publishers could market their offerings with brightly illustrated dustwrappers. The completion of the cultural move away from didactic writing is shown in the success of those authors, such as Roald Dahl, who write for children as equals and appeal directly to a wide range of the reader's emotions in a way that would have shocked their Victorian counterparts. It is also an era of diversity, the effect of which was to have ever more outlandish fantasies sitting alongside books of an almost brutal realism.



86. *Watership Down*

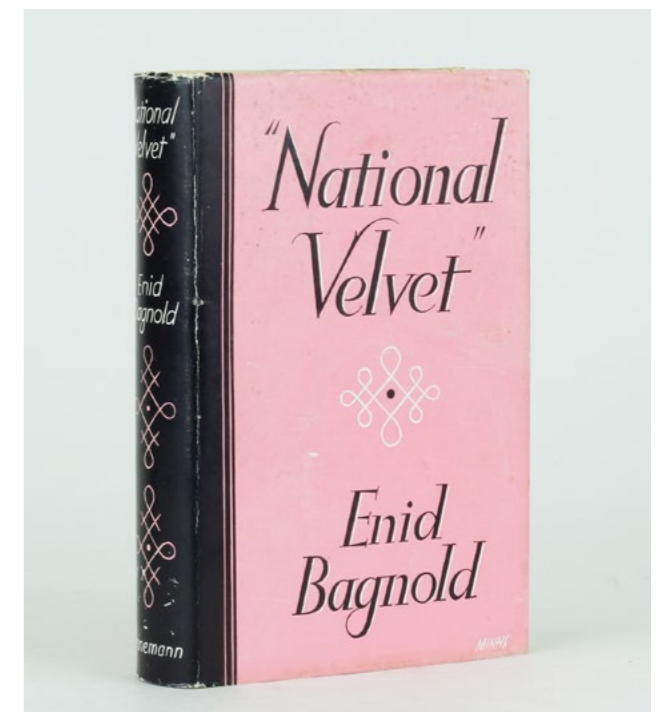
ADAMS, Richard

Collings, 1972.

First edition. Original brown cloth with gilt titles and rabbit vignette to upper cover, in brown pictorial dustwrapper. Colour folding map at rear. A near fine copy in a fine (price clipped) dustwrapper. Unusually tight and crisp with very faint offsetting marks from tape to the endpapers. [32590] £1,500

The author's first book, printed in an edition of only 2000 copies by an obscure publisher due to the fact that, rather like *Wind in the Willows* some 64 years earlier, the publishers approached by the author considered a long and complex anthropomorphic tale would appeal neither to children nor adults. Needless to say, like Kenneth Grahame's tale, it has become a much loved book in both genres and is one of the classics of children's literature.

The book was winner of the Carnegie Medal for children's literature in 1972.



87. *"National Velvet"*

BAGNOLD, Enid

Heinemann, 1935.

First edition. Original black cloth titled in gilt in pink and black dustwrapper. Illustrated in line by Laurian Jones. A fine copy in a near fine (price clipped) dustwrapper, which just shows a trace of wear to spine ends and corners. [34013] £850

The story of Velvet Brown and her Grand National winning horse, adapted into a very successful 1944 film starring Elizabeth Taylor and Mickey Rooney.



88. *A Complete Set Of The 'Thomas The Tank Engine' Books*

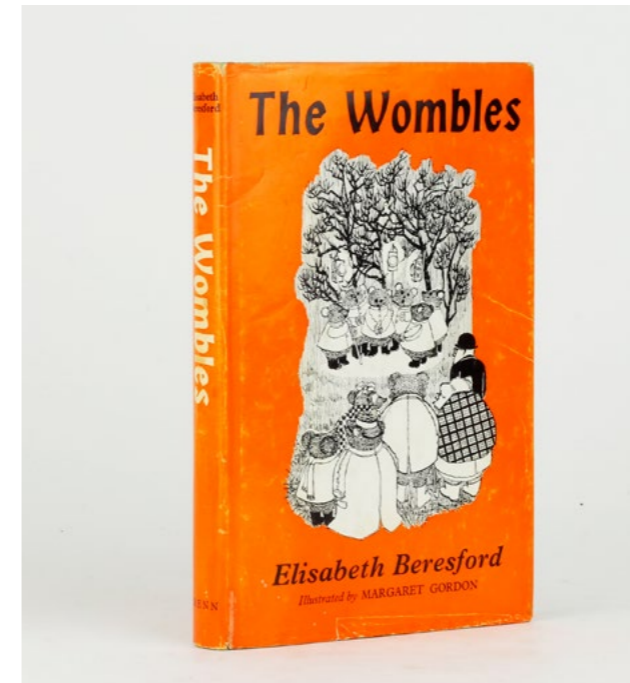
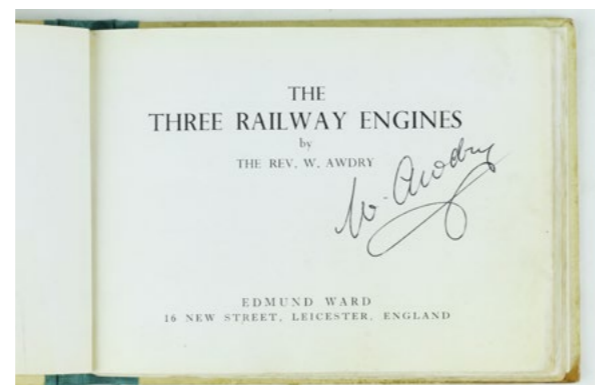
AWDRY, Rev W.; AWDRY, Christopher

Edmund Ward; Kaye & Ward; Heinemann, 1945-2011.

42 volumes, all first editions. 12mo. All volumes as issued, volumes 1-25 with pictorial boards and dustwrappers; volumes 26 - 40 in glazed pictorial boards (issued without dustwrapper). Volume One "Three Railway Engines" is signed by Rev. Awdry and volume 33 "Thomas and the Twins" is inscribed by Christopher Awdry. All volumes have colour illustrations. Volume 1 by William Middleton; volume 2 by Reginald Payne; volumes 3- 11 by C. Reginald Dalby; volumes 12 - 17 by John Kenney; volumes 18 - 26 by Gunvor and Peter Edwards and the remaining volumes by Clive Spong. A remarkable set with most volumes in really beautiful condition. The Three Railway Engines has been rebaked and has new endpapers, with the rare original dustwrapper, which has a chip to the rear panel. Thomas the Tank Engine has a somewhat worn dustwrapper, with some archival repairs to the rear. The remainder are mainly in fine or near fine condition. Overall, an exceptional set. [33827] £8,950

"It all began," says Wilbert [Awdry], "when Christopher caught measles...". Like so many of the best books written for children - Alice's Adventures in Wonderland, The Tale of Peter Rabbit, The Wind in the Willows - the first book in the Railway Series, The Three Railway Engines, began, not with any idea of publication, but as a story to please one particular child." (Brian Sibley - The Thomas the Tank Engine Man).

Rev. Wilbert Awdry went on to write 26 little books about Thomas and his friends. His son, Christopher took over the writing of the series, in 1983.



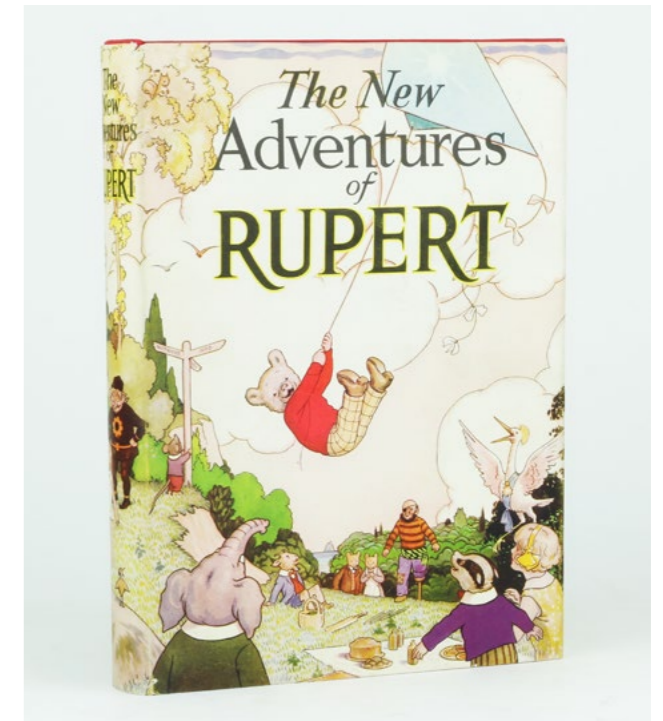
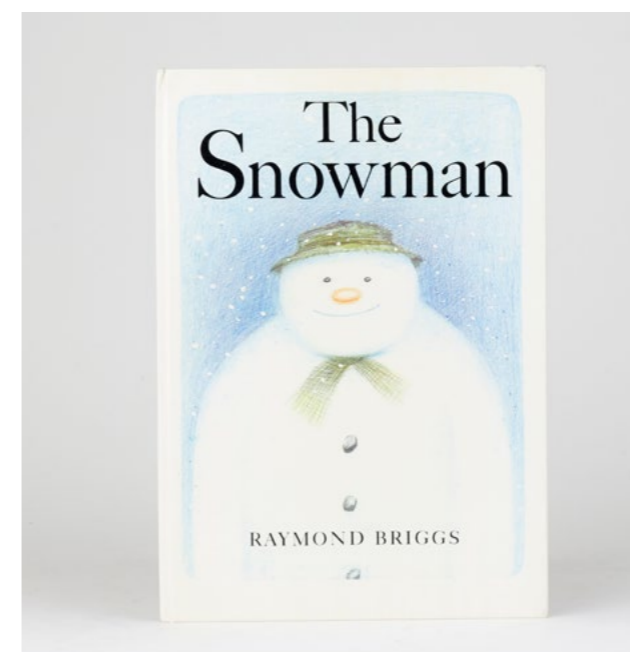
89. *The Wombles*

BERESFORD, Elisabeth

Benn, 1968.

First edition. 8vo. Brown boards in pictorial dustwrapper. Illustrated in line by Margaret Gordon. A very good copy in a very good dustwrapper, which remains unfaded and clean, with some light wear to corners. [33712] £225

The first in the series of Wombles books. This book has Gordon's original illustrations of the Wombles, which are more like bears than the later television creations.



THE FIRST RUPERT ANNUAL

90. *The New Adventures of Rupert*

BESTALL, Alfred

Daily Express Publications, 1936.

First edition of the first Rupert Annual. 4to. Red boards with lettering and vignette of Rupert on the upper cover. Pictorial dustwrapper with wraparound illustration by Bestall. Cartoon strip drawings printed in red and black. An incredibly fine copy in a fine dustwrapper, slightest rubbing to spine ends. [33974] £5,000

First edition of the first Rupert the Bear book in the large "annual" format that was to be familiar to generations of British children. Rupert first appeared, drawn by Mary Tourtel, as a strip cartoon in the Daily Express in 1920 and reprinted in book form from 1924. Tourtel retired in 1935 due to failing eyesight and Alfred Bestall was appointed her successor. His work is generally recognised as an improvement on Tourtel's in terms of both plot and illustration, and with the popular introduction of an annual collection of stories has become the definitive representation of Rupert.

91. *The Snowman*

BRIGGS, Raymond

Hamish Hamilton, 1978.

First edition. 4to. Glazed pictorial boards. The story of the Snowman is told entirely with colour illustrations by Briggs and is wonderfully done. A fine copy, light bumps to corners. [33675] £95



92. *Five On A Treasure Island*

BLYTON, Enid

Hodder & Stoughton, 1942.

First edition. 8vo. Blue cloth with black lettering, in the very rare pictorial dustwrapper. Thirty-two full page drawings by Eileen Soper. A very good copy of the book, mottling to the boards, as usual. The dustwrapper is in near fine condition, save for the red spine lettering which is almost totally faded. [33773] £3,500

The elusive first story in the Famous Five series.

93. *Five Go Adventuring Again*

BLYTON, Enid

Hodder & Stoughton, 1943.

First edition. 8vo. Blue cloth with black lettering, in pictorial dustwrapper. Colour frontis and line drawings by Eileen Soper. A near fine copy in a near fine dustwrapper, which is complete, crisp and clean, but with red spine lettering almost completely faded. [33772] £1,500

The second book in the Famous Five series.

94. *Five Run Away Together*

BLYTON, Enid

Hodder & Stoughton 1944.

First edition. Original blue cloth titles in black, in pictorial dustwrapper. Colour frontispiece and line drawings throughout by Eileen Soper. A fine copy which is slightly cocked and has an ownership inscription to the front endpaper, in a very good dustwrapper, which shows a little wear to the spine ends and corners and a closed tear to the front cover. A clean copy with no fading to the red lettering on the spine. [33157] £3,500

The most elusive of the famous five titles, particularly in decent condition.

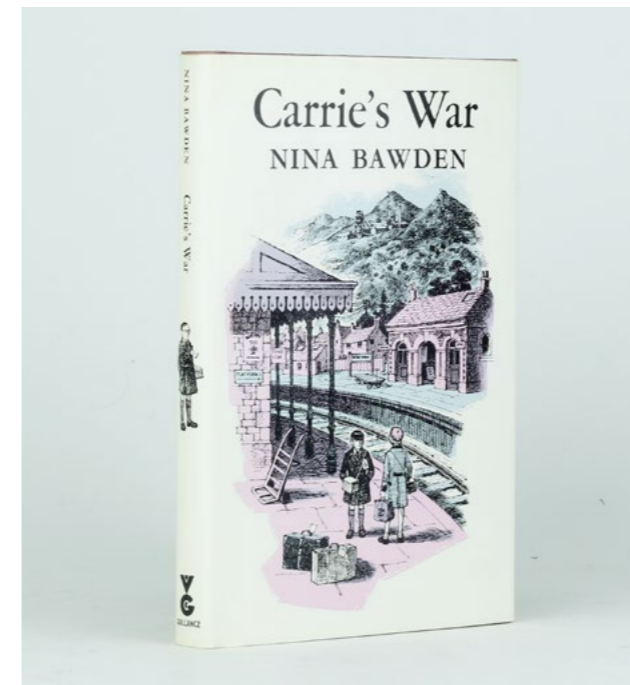
95. *Five Go To Smuggler's Top*

BLYTON, Enid

Hodder & Stoughton, 1945.

First edition. 8vo. Blue cloth with black lettering, in pictorial dustwrapper. Pictorial endpapers, colour frontis and many black and white drawings by Eileen Soper. A near fine copy with an ownership inscription to the verso of the front endpaper in a very good dustwrapper indeed which shows a little wear to the spine ends and corners, but is generally a crisp, bright copy. [33158] £2,250

The fourth adventure of the Famous Five.



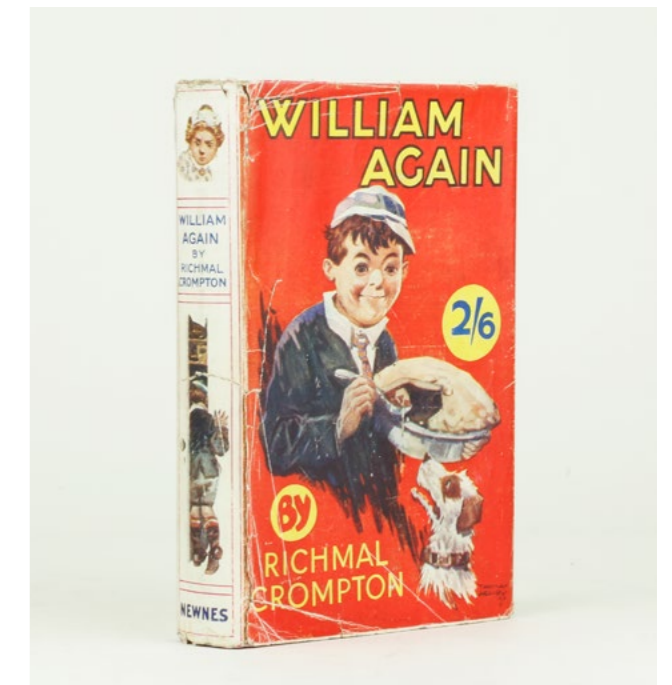
96. *Carrie's War*

BAWDEN, Nina

Gollancz, 1973.

First edition. 8vo. Maroon boards and pictorial dustwrapper. Illustrated in line by Faith Jaques. A fine copy in a fine dustwrapper. [33717] £850

Bawden's vivid and moving tale of an evacuee during the Second World War. Now regarded as a modern classic, the print run of the first edition was small, much of which, it seems, went to libraries, leaving copies in nice condition decidedly uncommon.



97. *William Again*

CROMPTON, Richmal

George Newnes Ltd., [1923].

First edition. 8vo. Original red cloth lettered in black, in pictorial dustwrapper with 2/6 price printed on the upper panel. Dustwrapper illustration and line drawings throughout by Thomas Henry. A near fine copy, slight darkening to the upper board, in a very good copy of the exceedingly rare dustwrapper, which has a long closed tear to the spine, repaired to the verso and a few nicks and creases to the spine ends and corners. However it remains a clean, bright and attractive copy. [32727] £3,950

The third title in the William series.

Lofts and Adley, p.22

98. *William - The Good*

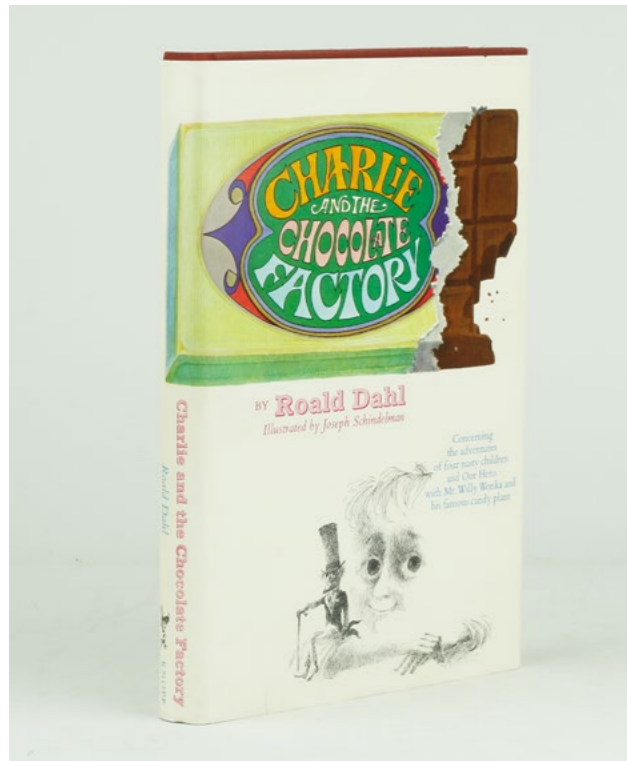
CROMPTON, Richmal

George Newnes Ltd., [1928].

First edition. 8vo. Original red cloth lettered in black, in pictorial dustwrapper with 2/6 price printed on the upper panel. Dustwrapper illustration and line drawings throughout by Thomas Henry. A very good copy indeed of a notably scarce item. The boards are a little dusty and the dustwrapper has a few nicks to the corners and spine ends but remains clean and bright. [32726] £2,500

The ninth title in the William series.

Lofts and Adley, p.24



99. *Charlie And The Chocolate Factory*

Concerning the Adventures of Four Nasty Children and Our Hero with Mr Willy Wonka and his Famous Candy Plant.

DAHL, Roald

Knopf, New York, 1964.

First edition, first issue. Red cloth with gilt lettering and top edge brown, in white based pictorial dustwrapper. Illustrated in black and white by Joseph Schindelman. A fine copy in a superb fine dustwrapper, which is clean and crisp, with just an invisible short closed tear to the upper panel. A superb copy. [28260] £6,000

The author's iconic tale of the adventures of a young boy, Charlie Bucket, inside the factory of eccentric chocolatier, Willy Wonka, which established Dahl as a children's writer. The book has achieved a cult status in modern children's literature. The first edition was published in America, preceding the British by some three years.

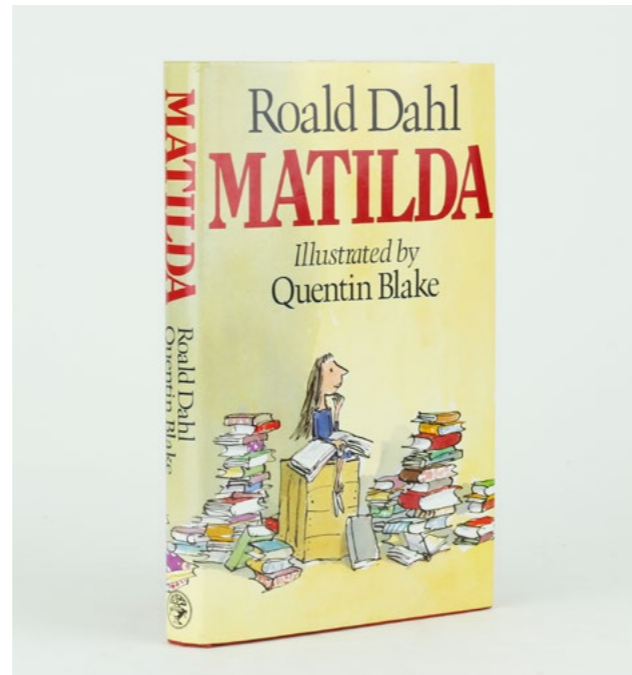
Grolier Children's 98

100. *Matilda*

DAHL, Roald

Cape, 1988.

First edition. 8vo. Red cloth with gilt lettering on the spine in a pictorial dustwrapper. Illustrated by Quentin Blake. A very good copy, previous owner's inscription on front



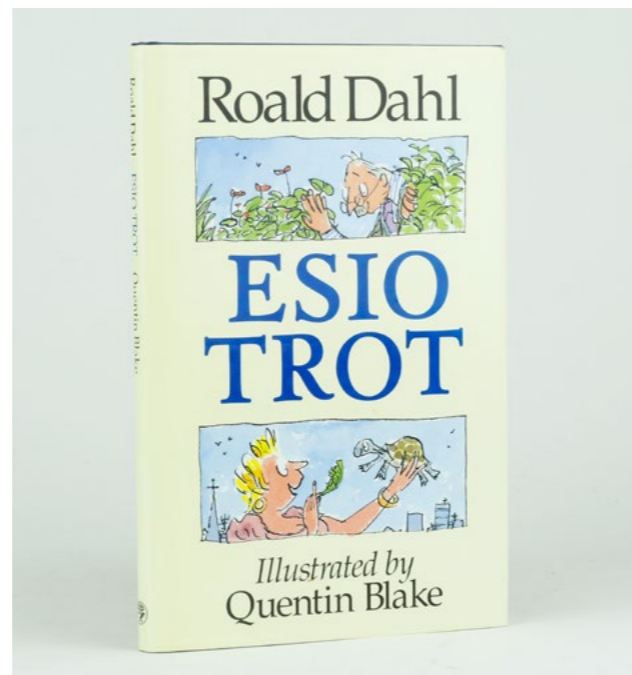
endpaper in a very good dustwrapper, slightly creased at extremities. [34027] £225

101. *Esio Trot*

DAHL, Roald

Cape, 1990.

First edition. 8vo. Blue boards lettered in gilt, in pictorial dustwrapper. Illustrated by Quentin Blake. A fine copy in a near fine dustwrapper. [33401] £75



102. *The Limited Commemorative Edition Of Dahl's Children's Titles*

Comprising all of Dahl's children's titles: *James and the Giant Peach*, *Charlie and the Chocolate Factory*, *Charlie and the Great Glass Elevator*, *Fantastic Mr Fox*, *The Magic Finger*, *Danny the Champion of the World*, *The Wonderful Story of Henry Sugar*, *The Twits*, *George's Marvellous Medicine*, *The BFG*, *The Witches*, *Boy*, *Going Solo*, *Matilda* and *Esio Trot*.

DAHL, Roald

Cape and Harper Collins, 1991.

Limited Edition Set. Number 2 of 500. Fifteen titles, each book bound in quarter blue morocco with gilt spines and housed in publisher's card slipcase. The set housed in the original blue cloth slipcase. The paper used is Consort Royal Sword especially manufactured by the Donside Paper Co. Aberdeen, quarter bound by Hunter and Foulis, Edinburgh. Black and white drawings throughout. A handsome set, all volumes in fine condition, outer slipcase split at joints. [33445] £1,650

This commemorative edition published on the 75th anniversary of Dahl's birth.

103. *The Little Train*

[GREENE, Graham]; CRAIGIE, Dorothy

Eyre & Spottiswode, [1946].

First edition. Original yellow pictorial cloth in grey-blue pictorial dustwrapper. Illustrated throughout in colour by Dorothy Craigie. A near fine copy, with a gift inscription to the front pastedown and small marks to the hinges where



the holding staples have rusted, in a near fine dustwrapper, which is crisp with only minor wear to the spine ends. [25167] £1,500

Greene's scarce first children's book, published anonymously for fear of damaging his reputation as a 'serious' novelist.

104. *The Little Fire Engine*

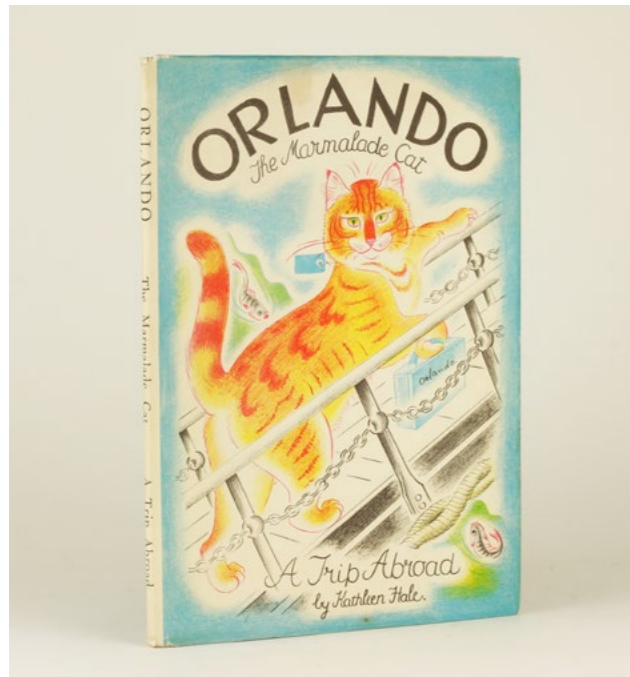
GREENE, Graham

Parrish, [1950].

First edition. Original red pictorial boards in matching pictorial dustwrapper. Illustrated throughout in colour by Dorothy Craigie. A fine copy in a fine dustwrapper that just has the slightest trace of wear to the corners and a couple of short closed tears. [34018] £1,250

The author's second children's book.





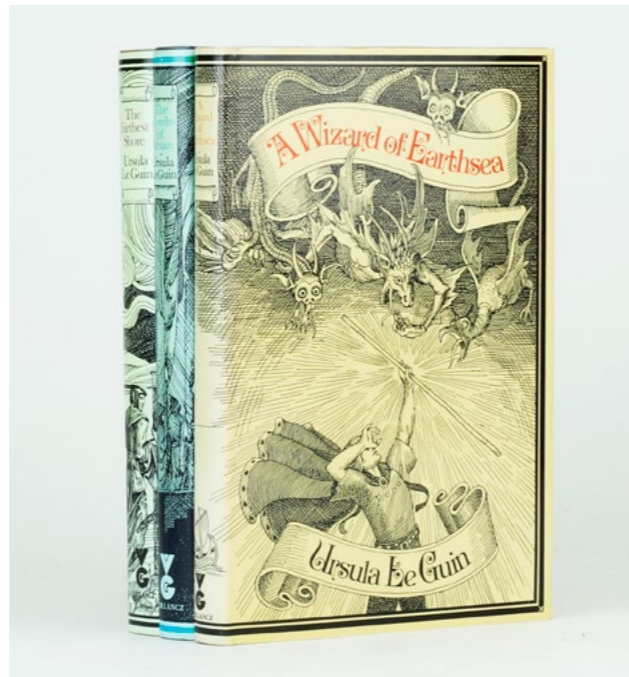
105. *Orlando The Marmalade Cat: A Trip Abroad*

HALE, Kathleen

Country Life, 1939.

First edition. Folio. Paper covered fully illustrated boards in matching pictorial dustwrapper. A very good copy. Paw print patterned endpapers. Illustrated in colour on each page. A fine copy in fine dustwrapper, just a hint of rubbing to the top of the spine of the jacket. [33104] £500

This is the second of the tales about Orlando's escapades.



106. *The Wizard Of Earthsea Trilogy*

A Wizard of Earthsea, The Tombs of Atuan, The Farthest Shore

LE GUIN, Ursula

Gollancz, 1971-73.

Three volumes, all first UK editions. 8vo. Original boards in pictorial dustwrappers, with designs by David Smee. A near fine set in very near fine dustwrappers. The Tombs of Atuan has slight fading, much less than usual. [33945] £650

The author's most famous work, which broke ground for epic fantasy in several ways. The first part had a non-white hero, and the work as a whole explores the role of gender in fantasy, where the quest structure isn't good versus evil, but balance.

Crawthorn & Moorcock - Fantasy: The 100 Best Books, 85

107. *The Box Of Delights*

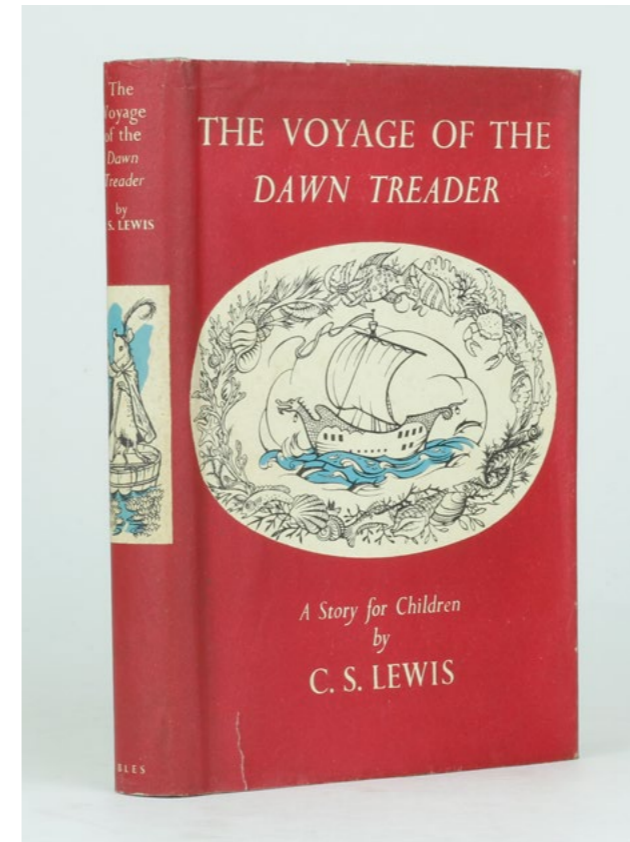
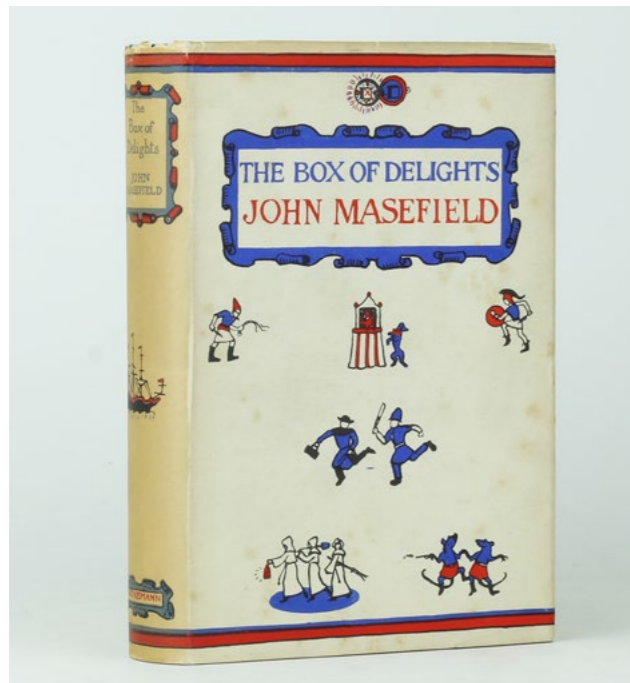
or When the Wolves Were Running

MASEFIELD, John

Heinemann, 1935.

First edition. Original blue cloth in attractive pictorial dustwrapper. A very good copy indeed, with a little spotting to the boards, in a near fine dustwrapper, which has some tanning to the spine and a little foxing to the upper panel, but is bright and crisp, with just a little wear to the head of the spine. An attractive copy of a scarce book. [27374] £750

Written whilst the author was poet laureate, it is his most famous foray into children's literature, and has a strong fantasy element which anticipates Tolkien's *The Hobbit* by two years.



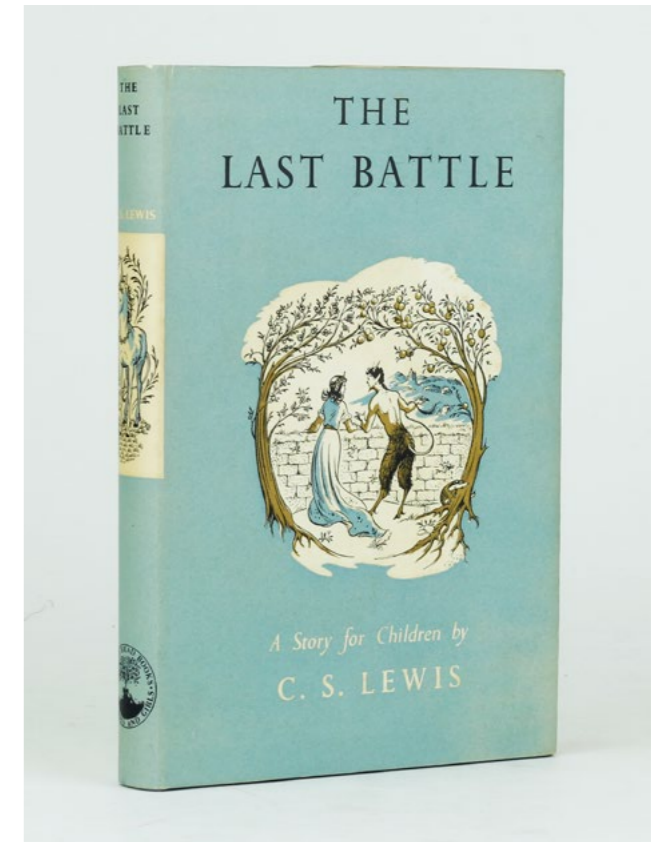
108. *The Voyage Of The Dawn Treader*

LEWIS, C. S.

Bles, 1952.

First edition. Original light blue boards in red pictorial dustwrapper illustrated by Pauline Baynes. Endpapers, frontispiece and numerous full page black and white plates by Pauline Baynes. A near fine copy, which is slightly cocked in a near fine dustwrapper, which is bright and crisp with a couple of short closed tears internally reinforced and a little spotting to the rear panel. [33714] £2,250

The third in the Narnia series.



109. *The Last Battle*

LEWIS, C. S.

Bodley Head, 1956.

First edition. Blue boards lettered in silver in the pale blue dustwrapper, with a drawing by Pauline Baynes on the upper panel. Illustrated in black and white by Pauline Baynes. A fine copy with a little foxing to the page edges in a very near fine dustwrapper, which is crisp and bright with just a little tanning to the white of the spine and a little light foxing to the back panel. [33874] £1,250

The last in the Narnia series. Winner of the Carnegie Medal for children's literature.

A.A.Milne & Winnie The Pooh

Inspired by stories made up to tell to his son, Christopher Robin Milne, the 'Winnie the Pooh Books' have established themselves amongst the cornerstones of children's literature. Having been asked to provide some space fillers for Punch, these semi-fictional accounts of his son's adventures were transformed into verse and printed under the running title When We Were Very Young. Soon, the verses were expanded to fill a full page and were augmented with drawings by Punch's political cartoonist, E.H. Shepard. One of the great author-illustrator collaborations was born but when Milne approached his publisher to issue a collection of these verses, they agreed with a reticence shown by the publication of only 5175 copies in the first edition. Success was instant and by the end of the year 43,000 copies of the book had been sold.

It was his second book, a continuation but this time in prose, and the introduction of the eponymous character, Winnie the Pooh (who appeared in essence in When We Were Very Young, but under the title of Edward Bear), which guaranteed Milne's immortality as a children's author. Two further volumes followed, issued for readers in an increasing variety of styles, and the tales of Pooh, Piglet and friends went on to be produced in 25 languages and sell some 70 million copies since first publication, a figure that is still increasing at a rate of 500,000 copies a year.



*"We'll be Friends Forever, won't we, Pooh?" asked Piglet.
Even longer,' Pooh answered."*

110. The 'Pooh' Books

Comprising, *When We Were Very Young; Winnie the Pooh; Now We Are Six; The House at Pooh Corner*

MILNE, A.A.

Methuen, 1924, 1926, 1927, 1928.

Four volumes, all first editions. 8vo. Each volume in original cloth with gilt titles and vignettes to the upper cover complete in pictorial dustwrappers. Illustrated throughout in line by E.H. Shepard. When We Were Very Young is a fine copy in a fine dustwrapper. The remaining three books are all fine copies in fine dustwrappers, though with some ghosting from tape marks to the endpapers and flaps. Overall a most attractive set of this landmark of children's literature. [34003]

£17,500

Grolier Children's 71



ORIGINAL DRAWINGS FROM MILNE'S WHEN WE WERE VERY YOUNG

111. Original Artwork for "Missing"

SHEPARD, E. H.

[1924].

340 x 200mm. A collection of the five original pencil sketches by E.H. Shepard used for A.A. Milne's poem, Missing in When We Were Very Young. The drawings are collected on a single sheet of card which is signed in pencil by Shepard under which a note reads "Rough pencil sketch for Missing". A charming piece mounted and framed.

With PUNCH VOL. CLXVI (Jan-June, 1924) Original publisher's red cloth, a very good copy, which contains the original serialisation of 25 of the verses in When We Were Very Young. [22502] £14,500

Reproduced in the June 4, 1924 issue (p.605) of Punch (illustrating Milne's Poem) and on pages 52 to 54 of When We Were Very Young.

by E.H. Shepard.

Prior to collection in book form, Milne serialised his children's verses in Punch (which Milne edited from 1903-1914). The first three poems published in the Jan 9 issue went unillustrated, but the fourth and many of the subsequent poems were embellished

This particular piece, with the illustrations forming a large border, was drawn for the Punch contribution, and as such is a rare example of Milne and Shepard's collaboration at its formative stage.



112. Six Drawings From *When We Were Very Young*

MILNE, A.A.; SHEPARD, E.H.

Methuen, [c1925].

Six large hand-coloured plates, each with a printed verse from *When We Were Very Young*, surrounded by E.H. Shepard's drawings. One of 250 numbered sets, this set being 120. The plates are entitled: *Vespers*, *Happiness*, *Lines and Squares*, *Teddy Bear*, *The King's Breakfast* and *Hoppity*. Each drawing mounted and framed. [33998] £4,500

This delightful suite of plates was issued in a portfolio just after the publication of A.A. Milne's first book of poems, *When We Were Very Young*. The plates

were designed by be framed and mounted (as here) and thus it is uncommon to find the entire set of six still together. The poems have become beloved by generations of children and the verse entitled *Teddy Bear* gives us our first glimpse of *Winnie the Pooh*.



ONE OF ONLY 20 DELUXE COPIES ON VELLUM

113. *Winnie The Pooh*

MILNE, A.A.

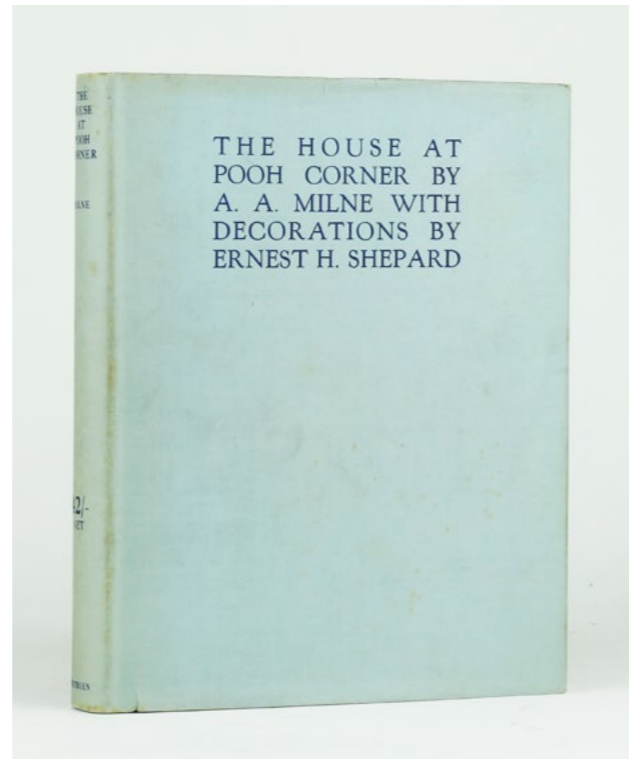
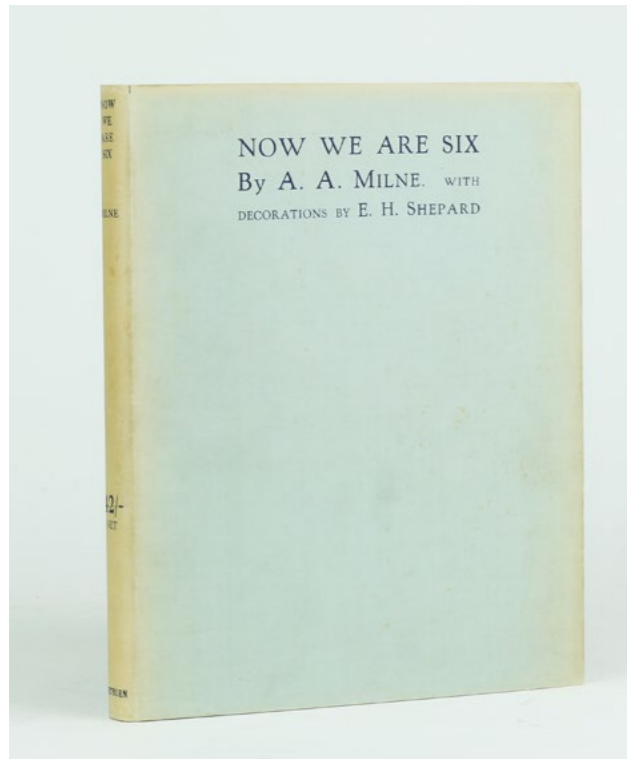
Methuen, 1926.

First edition. 4to. Special deluxe edition, number 14 of only 20 copies, printed on japon and bound in vellum, signed by both A.A. Milne and E.H. Shepard. Illustrated throughout in line by E.H. Shepard, with fold-out map to rear. A beautiful, fine copy, the vellum clean and the contents perfect, with many pages unopened and just a light abrasion to the front endpaper. Housed in a full morocco slipcase and chemise. [33994] £35,000

On its publication in 1926 *Winnie the Pooh* met with enthusiastic reviews. The *Herald Tribune* wrote, "There are not so many books that, sitting reading them alone, you find yourself laughing aloud over. This is one of them." Other rave reviews described the book

as, "the perfect book for children" and "a children's book of the season that seems certain to stay."

Grolier Childrens 71



114. *Now We Are Six*

MILNE, A.A.

Methuen, 1927.

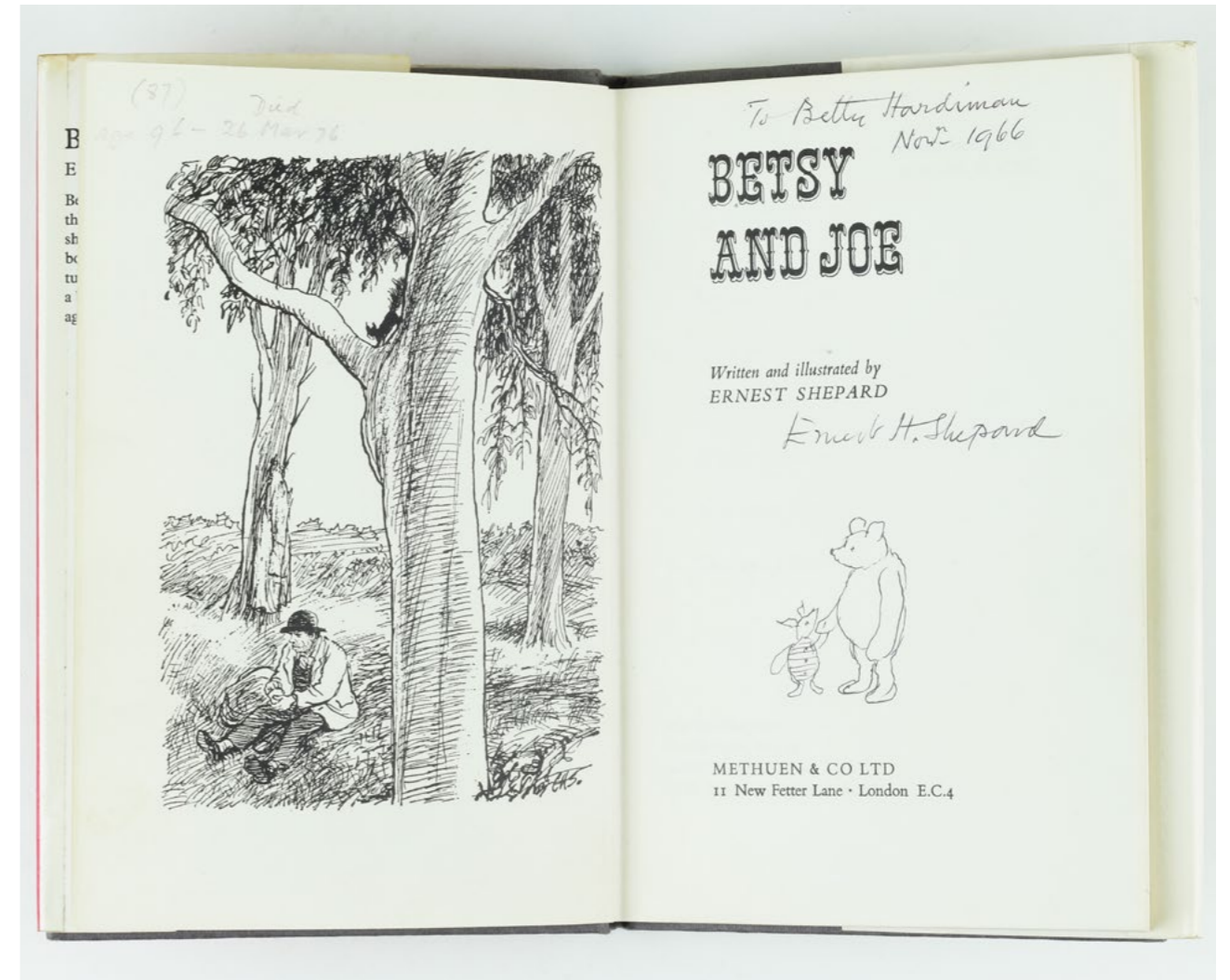
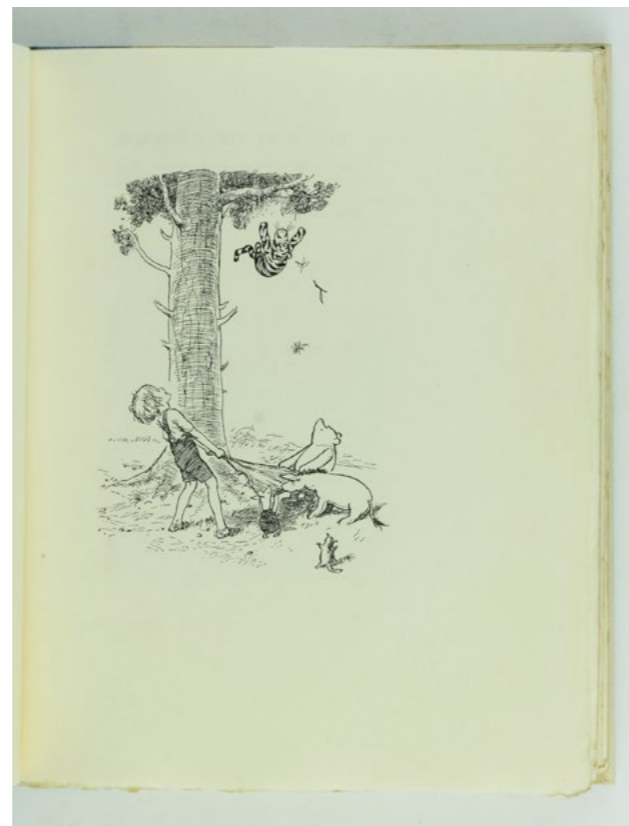
First edition, large paper issue, number 22 of 200 copies printed on hand made paper and signed by both A.A. Milne and E.H. Shepard. Quarter cloth over pink paper covered boards with title label, in printed dustwrapper. Illustrated with the memorable line drawings of E.H. Shepard. A fine copy in a near fine dustwrapper, which is bright and crisp with a slightly tanned spine and a trace of wear to the upper corners. [33849] £5,000

115. *The House At Pooh Corner*

MILNE, A.A.

Methuen, 1928.

First edition. Large paper issue. 8vo. Number 41 of 350 copies, printed on hand made paper and signed by both A.A. Milne and E.H. Shepard. Blue buckram spine and white paper covered boards with paste on printed label. Edges untrimmed. Illustrated throughout in line by Shepard. A near fine book, slight offsetting to the endpapers, in a near fine dustwrapper with faint spotting and a short closed tear to the upper panel. A lovely bright and attractive copy. [33869] £5,000



WITH AN ORIGINAL DRAWING OF WINNIE THE POOH

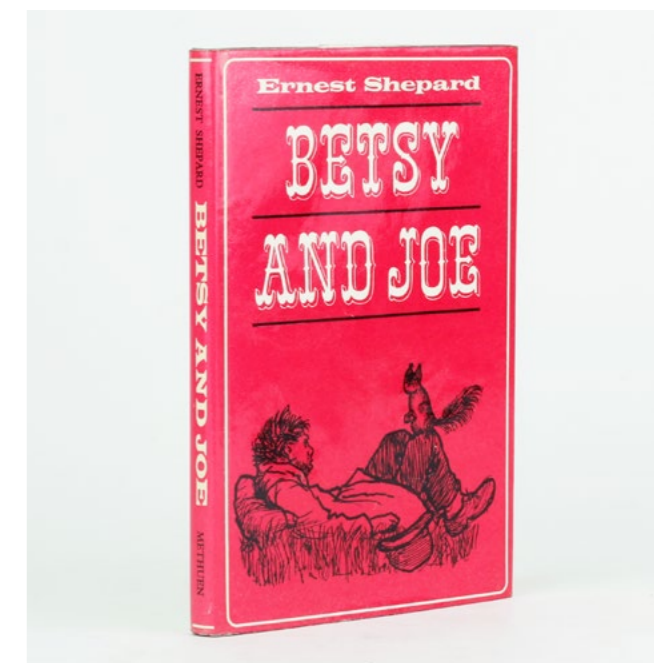
116. *Betsy And Joe*

SHEPARD, ERNEST H.

Methuen, 1966.

First edition. 8vo. Brown boards and pictorial dustwrapper. Written and illustrated by E.H. Shepard. This copy inscribed, "To Betty Hardiman, Nov. 1966, Ernest H. Shepard." Below the inscription is an original drawing of Winnie the Pooh and Piglet, 4.5cm x 4cm in size. Illustrated in line by E.H. Shepard. A very good copy in a very good price-clipped dustwrapper. [33646] £8,500

One of E.H. Shepard's own stories written for children. The inscription is particularly charming with an original drawing of two of his most famous visual creations.





"open air and fact and fun..."

117. *Swallows And Amazons*

RANSOME, Arthur

Cape, 1930.

First edition. 8vo. Original green cloth with gilt titles in pictorial wraparound dustwrapper designed by Steven Spurrier. Pictorial endpapers in map design and map frontispiece by Steven Spurrier. A fine copy, very tight and clean, with very slight fading to the cloth through the dustwrapper, though remaining uncommonly bright. The dustwrapper is in very near fine condition, slightest darkening to the spine, with a small splash to the lower edge and a minor patch of abrasion to the upper panel. A remarkable copy of this fragile and uncommon book. [31690] £15,000

The first book in the Swallows and Amazons series and extremely rare in any condition.

Cape commissioned artist Steven Spurrier to illustrate Ransome's adventure story, but the author disliked the drawings so much that the book was published with only the dustwrapper, endpaper and frontispiece designs being used. Later editions were illustrated by Clifford Webb and subsequently by the author himself.

118. *Swallows And Amazons*

Illustrations by Clifford Webb

RANSOME, Arthur

Cape, 1931.

First illustrated edition. Green cloth lettered in gilt, in pictorial dustwrapper designed by Clifford Webb. Twenty eight black and white illustrations by Clifford Webb and two

maps by Steven Spurrier. A very good copy of this scarce book, with some fading to the edges, in a very good, price clipped, dustwrapper, which has minor rubbing to spine ends and corners, but is bright and clean. [33769] £3,000

119. *Swallowdale*

RANSOME, Arthur

Cape, 1931.

First edition. Original green cloth with gilt titles to the spine and upper cover in pictorial Clifford Webb dustwrapper. Illustrated throughout with woodcuts by Clifford Webb. A very good copy indeed with a little fading to the spine in a very good dustwrapper, which shows some fraying to the spine ends and corners, with a couple of small chips to the base of the spine and back panel, a small pen scribble to the upper cover and some fading to the red design of the spine. [34210] £4,500

The second book in the Swallows & Amazons series. Experience has shown this book to be the scarcest of all the books in the series and its dustwrapper particularly prone to defects of condition.

120. *Peter Duck*

RANSOME, Arthur

Cape, 1932.

First edition. Original green cloth with gilt lettering in pictorial Clifford Webb dustwrapper. Pictorial endpapers and many black and white drawings. A near fine copy, which is slightly cocked, in a near fine dustwrapper, which just shows a little wear to the head of the spine and a slightly

dusty back panel, but is notably bright and crisp. [34209] £5,000

The third in the series of Swallows and Amazons. Uncommon in such nice condition.

121. *Winter Holiday*

RANSOME, Arthur

Cape, 1933.

First edition. 8vo. Original green cloth with titles in gilt to spine and blind stamped to upper cover, in pictorial dustwrapper. Pictorial endpapers, with a map of the North Polar Expedition. Illustrated throughout in line by Arthur Ransome. A very good copy indeed, book is crisp and bright, with slight spotting to the page edges. The pictorial dustwrapper is unusually bright, with a couple of small chips to the corners and one small area of loss to the rear joint. [31892] £2,500

The very uncommon fourth title in the Swallows and Amazons series.

122. *Coot Club*

RANSOME, Arthur

Cape, 1934.

First edition. 8vo. Original green cloth, lettered in gilt in the pictorial dustwrapper. Pictorial map endpapers and illustrations in line throughout by Arthur Ransome. A near fine copy, in a very good dustwrapper, with a shallow chip to the head of the spine, but a generally well preserved example of a rare title. [33754] £1,500

The fifth title in the Swallows and Amazons series.

123. *The Big Six*

RANSOME, Arthur

Cape, 1940.

First edition. Publisher's green cloth with gilt lettering, in the pictorial dustwrapper. Pictorial map endpapers and line illustrations throughout by Ransome. A fine copy in a near fine dustwrapper, which is bright and crisp with minor wear to the head of the spine and a small splash at the base of the front panel. [29242] £500

The ninth in the Swallows and Amazons series.

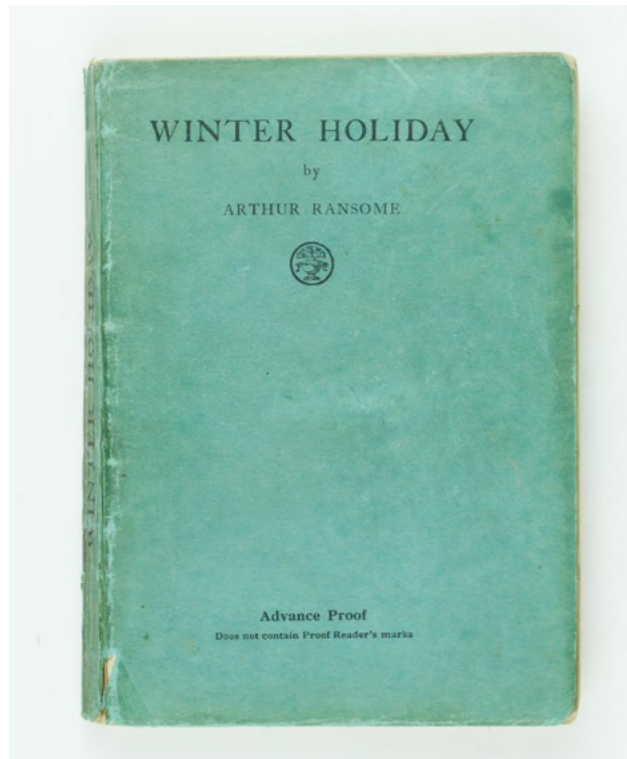
124. *Missee Lee*

RANSOME, Arthur

Cape, 1941.

First edition. 8vo. Original green cloth with gilt lettering, in pictorial dustwrapper with design in orange and white. Pictorial map endpapers and line illustrations throughout by Ransome. A near fine copy in a very good dustwrapper indeed, with slight dustiness to the spine and very light wear to the extremities. A handsome copy. [31833] £500

The tenth in the Swallows and Amazons series.



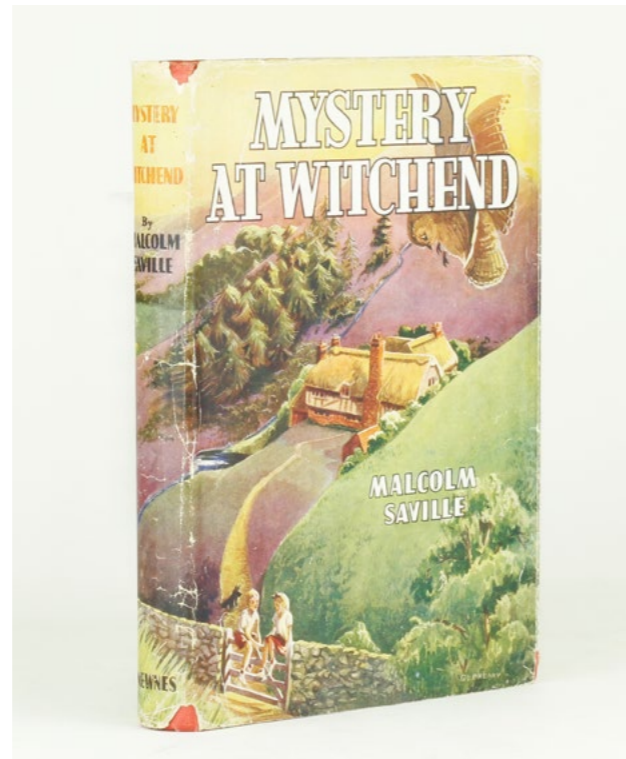
125. *Winter Holiday*

RANSOME, Arthur

Cape, 1933.

Advance proof copy. Original green paper wrappers, printed in black. Line illustrations by Arthur Ransome. A very good copy of an ephemeral item, with minor wear to the corners. [33787] £750

The 4th in the Swallows and Amazons series. Advance proof copies are usually published in small numbers but were very rare indeed in the 1930s and 40s.



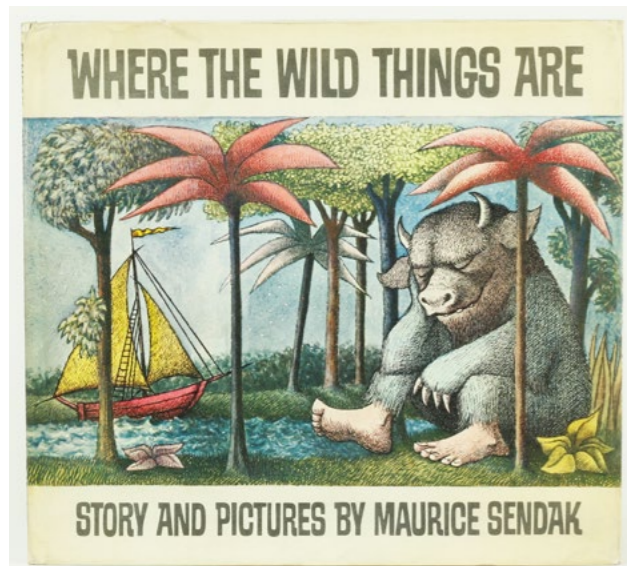
126. *Mystery At Witchend*

SAVILLE, Malcolm

Newnes, 1943.

First edition. 8vo. Red boards lettered in black. Pictorial dustwrapper with wraparound colour scene by Breary. Pictorial endpapers. Illustrations in line. A fine copy in a very good dustwrapper, which shows two small nicks from corners at the top and base of the spine and a bit of the usual creasing to the edges, but is a generally bright copy and is much better preserved than usually encountered. [32813] £1,850

The very rare first Lone Pine book.



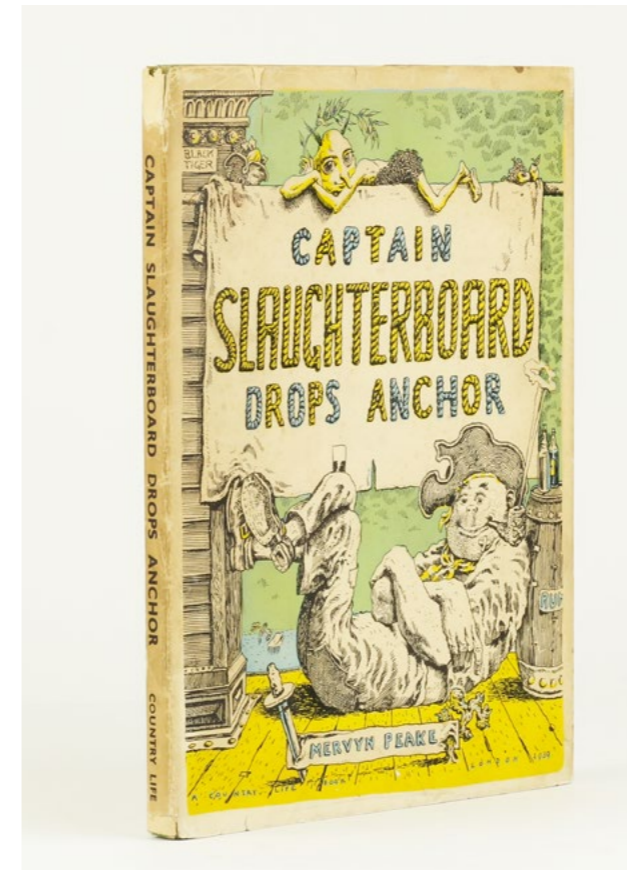
127. *Where The Wild Things Are*

SENDAK, Maurice

Bodley Head, 1967.

First U.K. edition. Oblong 4to. Paper boards illustrated in colour by the author. In matching pictorial dustwrapper. Illustrated in colour throughout by the author. A very good copy, spine ends and corners bumped, in a very good dustwrapper, which has light wear to the extremities and is price clipped. [32599] £750

Sendak's most famous book, both as an author and as an illustrator, and one of the most influential modern picture books. Uncommon. Grolier Children's 97



128. *Captain Slaughterboard Drops Anchor*

PEAKE, Mervyn

Country Life, 1939.

First edition. 4to. Original cloth backed paper covered boards, illustrated in colour by Peake. In the original pictorial dustwrapper with illustrations mirroring those of the boards. With a large detailed pencil drawing by Peake of Slaughterboard on the front endpaper, and inscribed by Peake's father (Doc) to Peake's mother (Elizabeth). Further signed by Peake and dated 1940. Dustwrapper and boards illustrated in colour by Peake, with line drawings throughout. A near fine copy in a very good dustwrapper which has chips from head and tail of the spine, internally reinforced, and a couple of short closed tears. A generally well preserved copy of a very uncommon book. [24188] £12,500

Peake's first book was published in October 1939. On 3 October, Peake, having heard that his mother had had a stroke, went to his parents' Sussex house, from where he wrote to his friend Gordon Smith,

"I am writing to tell you about Mother, who I am afraid has not long to live now, Maeve [Peake's wife] came up from Stratford and she and I are now with Doc. down here..." (Gordon Smith - Mervyn Peake A Personal Memoir).

Peake's mother died on the 8th of October. It is possible that Peake took down a copy of his just printed first book to show his parents, which was to become this poignant presentation copy from father and son.

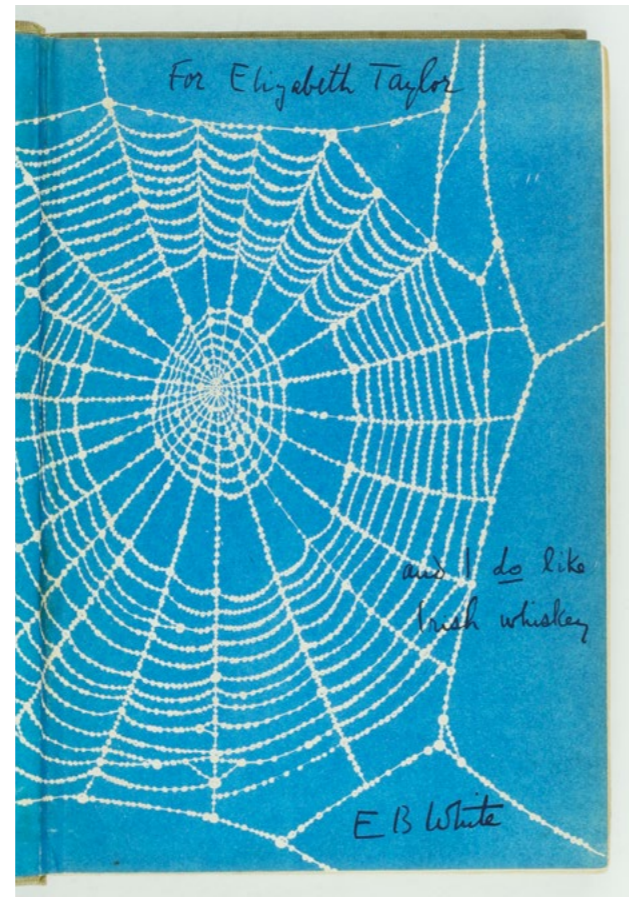
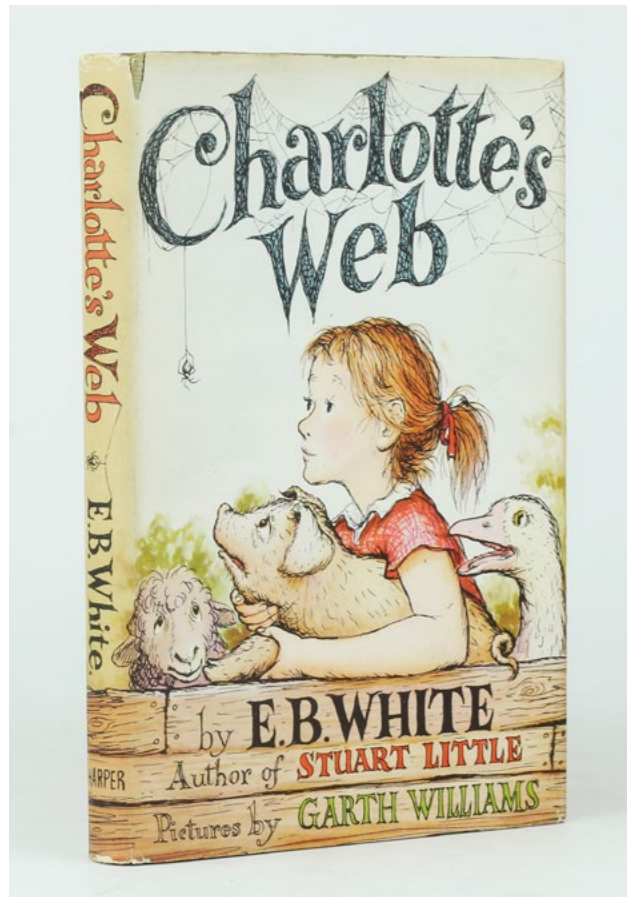


PEAKE'S FIRST BOOK WITH, AN ORIGINAL DRAWING

The literary press were not receptive to the book: "quite unsuitable for sensitive children" (Punch) and sales of the book were slow. The publisher's were advertising remaindered copies for 2/6 less than a year later, shortly after which all remaining copies were destroyed in a warehouse fire caused by the Luftwaffe's bombing of London.

Now one of the most sought after modern illustrated books, the first edition is very rare, and this is the only significant association copy, or copy with a drawing that we have encountered.

Winnington A1a



INSCRIBED BY E.B. WHITE TO ELIZABETH TAYLOR

129. *Charlotte's Web*

WHITE, E.B.

Harper, 1952.

First edition. First issue, with 'First edition, 1-B' on verso title page as required. Original publisher's pictorial cloth in (supplied) dustwrapper. Author's presentation copy, inscribed to friend and fellow novelist, Elizabeth Taylor on the front end paper, "For Elizabeth Taylor / and I do like Irish whiskey / E B White". Colour dustwrapper by Garth Williams and numerous line drawings in the text also by Williams. A very good copy, with some toning to the spine and a little wear to the spine ends and slight looseness to the initial pages. The dustwrapper is near fine, clean and bright with trivial wear and a thin chip to one corner. [30999] £17,500

Elizabeth Taylor, the critically regarded British novelist, described by Kingsley Amis as "One of the best English novelists born this century", whose writing career was forced into relative obscurity as a consequence of coinciding with the rise of her more famous namesake, the American actress. Her style was in the mould of Ivy Compton-Burnett, Barbara Pym and Elizabeth Bowen, and has only recently been recognised as one of the important authors of the twentieth century. She wrote twelve novels and many short stories, most of which were originally published in *The New Yorker*, where E.B. White's wife, Katherine, was her first editor. Taylor rarely travelled to America so did not often meet White, but they became good friends via a long and frequent correspondence. Char-

lotte's Web was one of Taylor's favourite books and was a story she read aloud to her grandchildren.

E.B. White was known to be a great fan of whiskey, often having a bottle to hand to offer guests and storing all his manuscripts in old whiskey boxes.

Presentation copies of *Charlotte's Web* of significant literary association are genuinely rare.

PROVENANCE: Elizabeth Taylor (1912-1975, Novelist)

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