

*An
Enduring
Magic*

Treasures of Children's Literature



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CATALOGUE 92

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Front cover: Adapted from the cover of the *In Powder and Crinoline* illustrated by Kay Nielsen (item 6).

Rear cover: The original manuscripts for *Now We Are Six* (item 53)

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Introduction

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.

This catalogue charts the development of children's literature from the earliest stages to the present day through a sequence of books, manuscripts and paintings, which we hope you will agree, demonstrates through the vivid imagination of childhood, an enduring magic.

Nursery Rhymes and Fairy Tales

In the seventeenth century, books published for children were remorselessly instructional (spelling, conduct) or pious religious works. John Locke's 1693 work, *Some Thoughts Concerning Education*, was groundbreaking in that it encouraged the writers of texts for children to make them engaging to young minds. Specifically he suggests Aesop's fables as both age appropriate and containing the requisite inherent wisdom, but stops short of endorsing flights of fancy, "be sure to preserve his tender mind from all impressions and notions of Spirits and Goblins". He goes on to claim that the oral tradition of fairy tales was only for the lower social classes. This widely held thesis was only true in part: whilst commoners were an important source for many later compilers, the oral tradition comprised a complex ecosystem of transition and included travelling merchants and tradespeople as well as the middle classes who might encounter the works through theatre or verse. Locke's view was also firmly anglocentric: as early as 1690 French aristocratic salons were both being entertained by and developing the *conte de fées* which Charles Perrault helped to bring to prominence (see items 3-7).



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 publication of works based on oral traditions from across the world, such as *Arabian Nights* and the works of Andersen and Grimm.



"THE MOST CONSPICUOUSLY DECORATIVE VOLUME OF THAT KIND"

1. *The Fables Of Esope*

PARKER, Agnes Miller [illus.]

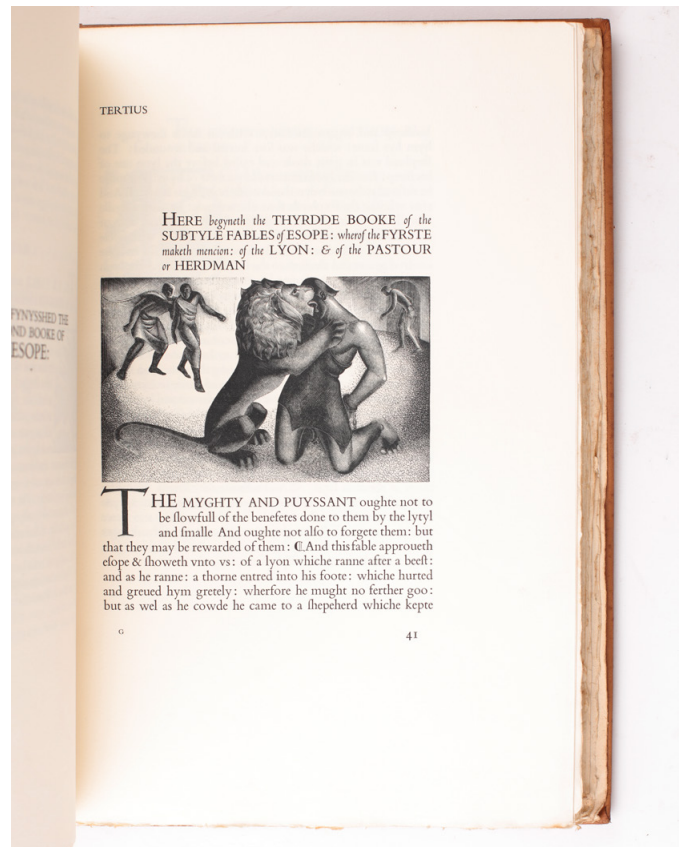
Gregynog Press, 1931. The Gregynog Aesop. Folio. One of 250 copies, this apparently issued out of series with the limitation number clipped from the colophon. Bound at Gregynog in Welsh natural sheepskin with black lettering on the spine and printed on Barcham Green hand made paper in Bembo type. Thirty-seven illustrations engraved on wood by Agnes Miller Parker. A very near fine copy, uncommonly clean and fresh. The binding, with its soft sheepskin so prone to wear, shows only the lightest rubbing to the spine. [42713] £7,500

An exceptionally nice example of one of the finest books produced by one of the finest presses of the Private Press movement.

The illustrations by Agnes Miller Parker are considered by Colin Franklin to rank this book as "the most conspicuously decorative volume of that kind", the binding is smooth, appropriately naturalistic and exceptionally well preserved, and the type, hand-set by Richard Jones, is generous and exacting.

Writing in his *The Private Presses*, Colin Franklin concluded that "the entire work of Gregynog, printing and binding, produced a better thing than anyone else had attempted".

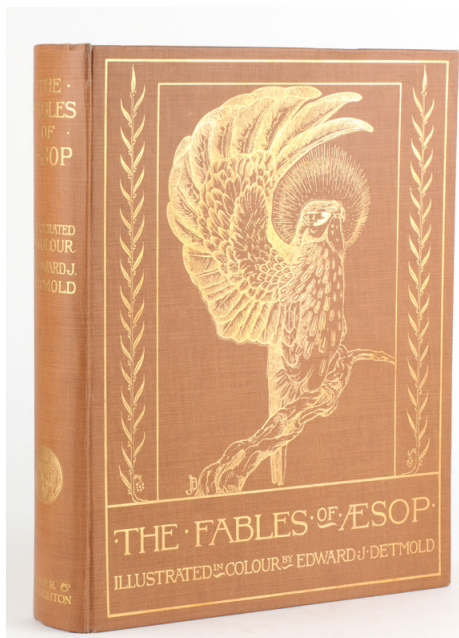
Jones (pp. 30-1).



2. *The Fables of Aesop*

DETMOLD, E.J.

Hodder and Stoughton, [1909]. First edition illustrated by Detmold. 4to. Original brown cloth with gilt lettering and gilt illustration to the spine and upper cover. Pictorial endpapers. Twenty-three wonderful mounted colour plates in a gilt border and protected by captioned tissue guards. A near fine copy with a tiny bump to the lower joint and front hinge just starting. [44668] £750





Edmund
Dulac

3. "Whereupon she instantly desired her partner to lead her to the King and Queen"

An Original Watercolour for Cinderella

DULAC, Edmund

1910. A large original ink and watercolour painting on artist's board which illustrates the story of Cinderella. 317 x 259 mm. Signed and dated lower right ("Edmund Dulac 10"). In fine and unfaded condition. [45497] £60,000

An exceptional watercolour from what is generally regarded as Dulac's finest work.

"Mr Dulac's illustrations are, of course, the reason for this beautiful book's being. Mr Dulac, like Mr Rackham, has a genius for taking the classics of childhood and giving them a new interest for old readers. Children will probably object that he does not really illustrate the stories, but merely uses them as a sort of screen upon which to throw his magic arrangements of bright and moony colours" (The English Review).

A review of the Leicester Galleries exhibition stated that "in... Dulac's watercolour illustrations to fairy tales... there is the same feeling for harmonious colour and decorative composition which has always distinguished his art" (The Academy).

In his study of Dulac, Colin White specifically compared this illustration with "two other watercolours of similar encounters between lovers, drawn in 1912 and 1913 respectively, by Hugh Thomson and Kay Nielsen". Ultimately, White concluded that "each illustrator has an entirely different approach; each in his own way succeeds admirably", but in Dulac, "penwork is used mainly to define figures and objects, and it is the colour that is an essential element in modelling and in atmospheric effect" (White, p. 47).

LITERATURE: *The Sleeping Beauty and Other Fairy Tales* edited by Arthur Quiller-Couch (1910), p. 64.

PROVENANCE: Exhibited at Leicester Galleries, Nov-Dec 1907, no. 50; Sheffield City Art Gallery, Nov 1982 - May 1983, no. 15; Colin White (Collector and biographer of Dulac and Jessie King).

A truly opulent gift book

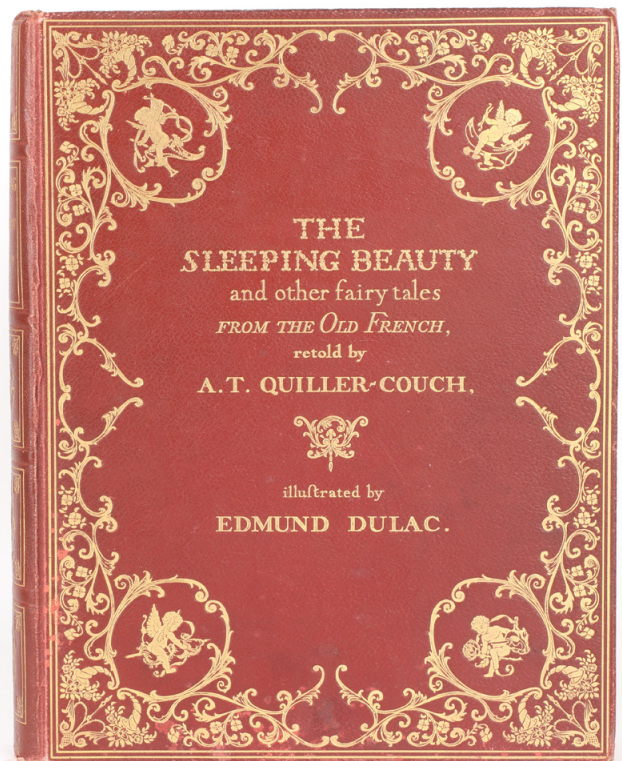
4. *The Sleeping Beauty*

and Other Fairy Tales from the Old French, retold by Sir Arthur Quiller-Couch.

DULAC, Edmund

Hodder & Stoughton, [1910]. First Dulac edition. 4to. Brick red pebbled cloth binding decorated with gilt stamped decoration to both covers and spine. Thirty beautiful tipped in colour plates with captions below (three with light corner turns), under protective tissue guards. A near very good copy, a small split to rear joint and contents a little loose between sections. [46128] £350

The colour illustrations in this book of fairy tales are very beautiful, with rich colours and plenty of Dulac's trade mark starry skies. Stories are *The Sleeping Beauty*, *Blue Beard*, *Cinderella* and *Beauty and the Beast*.





5. "List, ah list to the zephyr in the grove"

An Original Watercolour from "In Powder and Crinoline"

NIELSEN, Kay

[1913]. Original pen, ink, watercolour and wash heightened with gold and graphite. 270x310mm. Signed and dated ([19]13) in the lower left corner. A fine, beautifully characteristic piece in excellent condition with a couple of faint spots in the yellow sky. Mounted and framed. [35261] £50,000

"Nielsen shows in his development a fancy so delicate and an outlook so original that no charge of plagiarism can be brought against him. His colour work is delicate and suggestive rather than forceful. Very lovely is its faint blues and greens with tones of peach is the illustration plate 21 [i.e. this painting] where the high folly, the love birds and the blossom testify to the legacy of Japan." - Keith Nicholson (Kay Nielsen, 1975)

Nielsen produced 26 watercolours for *In Powder & Crinoline* to illustrate seven fairy tales chosen by Sir Arthur Quiller-Couch. This watercolour illustrates the story, "Felicia or The Pot of Pinks".

LITERATURE: *In Powder and Crinoline* edited by Sir Arthur Quiller-Couch (Hodder & Stoughton, 1913), p.52.

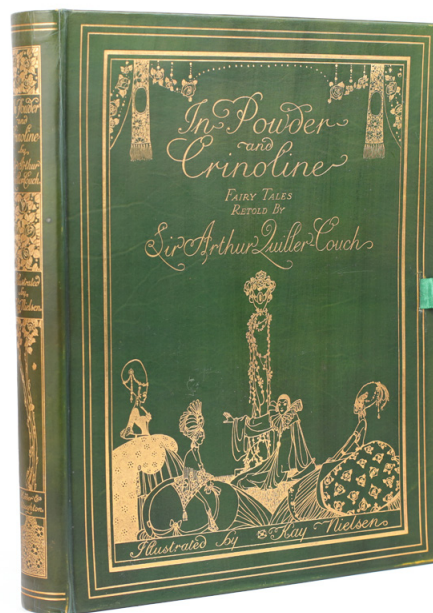
6. *In Powder And Crinoline*

Fairy Tales retold by Sir Arthur Quiller-Couch

NIELSEN, Kay [illus.]

Hodder & Stoughton, [1913]. First edition, deluxe issue. One of 500 copies, printed on large handmade paper and signed by the artist, this copy issued out of series. Original green-stained vellum, elaborately titled and decorated in gilt. Top edge gilt, others uncut, with silk green ties. Housed in a custom made fleece-lined green slipcase with matching silk green pull. Twenty-six colour tipped in plates, mounted on grey art paper with decorated borders, under captioned tissue guards. Text printed in grey with floral headpieces on each page. Chapter headers and tailpieces by Nielsen in line. A fine copy of a most beautiful book, the covers bright with only some light rubbing to the corners, in a fine slipcase. A magnificent copy. [43036] £5,000

Nielsen's first commission, remaining one of the most beautiful books to come out of the "Golden Age" of book illustration. This deluxe edition contains two extra plates not present in the trade edition.

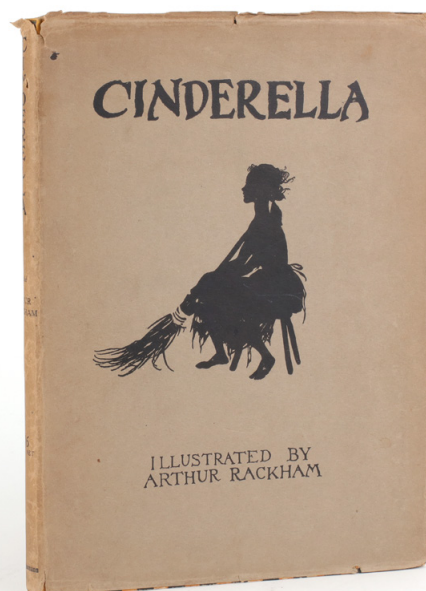


7. *Cinderella*

Retold by C.S. Evans

RACKHAM, Arthur [illus.]

William Heinemann, 1919. First edition illustrated by Rackham. 4to. Pictorial boards with silhouette style illustration in the original dustwrapper. Pictorial endpapers. Tipped in colour frontis, three double page silhouette drawings in colour and silhouette illustrations by Rackham throughout. A very good copy indeed, bright and clean, with just a short closed tear to the lower edge of the frontispiece mount. The dustwrapper, which is in nearly very good condition is clean, but somewhat worn at the spine ends. [45753] £300





8. "The Magician Struck but his Blows Fell Wide."

Original watercolour from *Aladdin and his Wonderful Lamp*

MACKENZIE, Thomas

[1920]. Original ink, watercolour and gouache on artist's board. 235x320mm. Mounted, framed and glazed. In bright condition. [43043] £8,500

A suitably dramatic image from Yorkshire artist, Thomas Mackenzie's best known work, *Aladdin in Rhyme*, depicting the final battle between Aladdin and the Sorcerer as Aladdin seeks to rescue the Princess Bedrelbood.

Born and raised in Bradford, Thomas Mackenzie's work owes much to the influences of Kay Nielsen and Aubrey Beardsley and elements of both those artists' work can be seen in this piece. In particular he shared their ability to imbue a scene with a wondrous quality, so appropriate for fantastic tales of the Golden Age gift book.

LITERATURE: *Aladdin and his Wonderful Lamp in Rhyme* by Arthur Ransome (Nisbet, 1920), plate XI.

BEAUTIFUL EDITION DE LUXE

9. *Aladdin And His Wonderful Lamp In Rhyme*

RANSOME, Arthur; MACKENZIE, Thomas [illus.]

Nisbet, [1920]. First edition, Edition de Luxe in large format, printed on beautiful handmade paper. Number 213 of only 250 copies, numbered and signed by the artist. American issue with Brentano on the spine (though printed and bound in the UK with the rest of the limitation). Large quarto, 335mm x 265mm. Full white buckram with gilt embossed lettering and illustration. Top edge is gilt and others are untrimmed. From endpaper to endpaper each page is decorated with black and white drawings, in a striking Art Nouveau style. There are twelve colour plates mounted beneath captioned tissue guards, all are in perfect condition. The plates are vibrant and striking. A near fine copy, previous owner's name to the front blank. [39243] £2,750

This book is a wonderful collaboration of Ransome's retelling the story of Aladdin and His Lamp and beautiful decorations by Yorkshire artist, Thomas Mackenzie. In a letter in late 1919 Mackenzie laments problems with the production of this Edition-de-Luxe saying that the sheets were not dry enough to be bound up, because of "the continuous damp weather and the hand made paper it is printed on". As a result the Deluxe edition did not go on sale until sometime in 1920 (the book was aimed at the Christmas gift market of 1919). The artist also comments "there are mistakes in it due to inexperience and immaturity which I hope you will close your eyes to."

IN ORIGINAL BOX

10. *Sindbad The Sailor & Other Stories From The Arabian Nights*

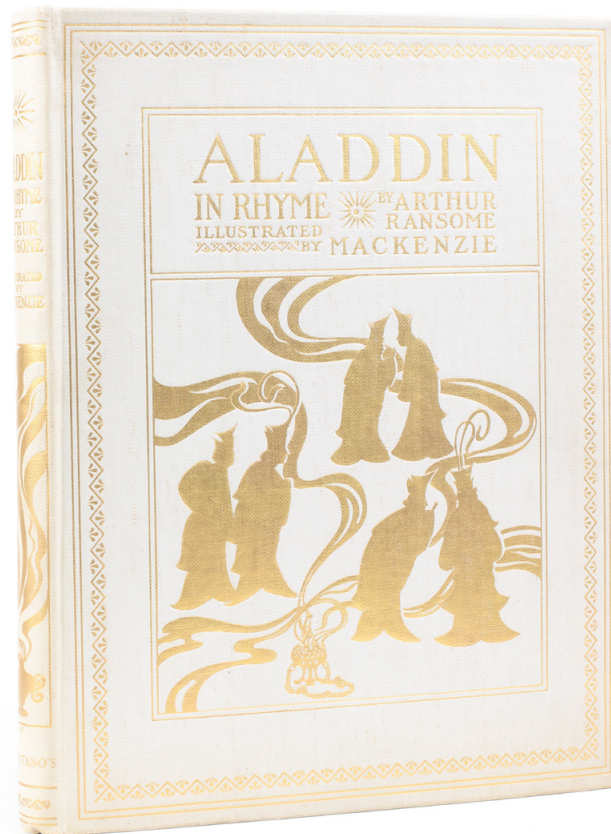
DULAC, Edmund [illus.]

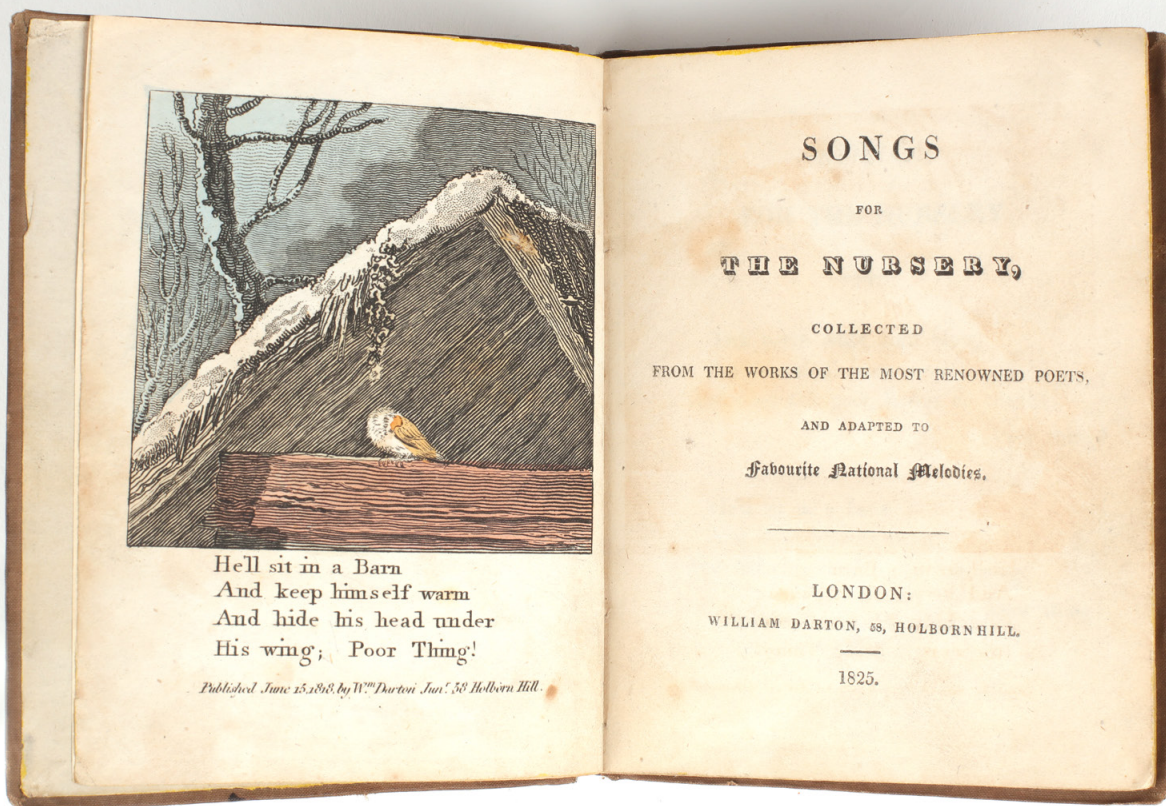
Hodder & Stoughton, 1914. First edition. 4to. Tan cloth with blue

floral decoration to background and gilt titles and gilt design of a ship in full sail passing before a Persian Palace. Decorative endpapers. This copy is still housed in the original glassine and the publisher's card box, which has a colour plate on the upper cover. This is a beautifully designed book with twenty three lovely colour plates mounted within a decorative border and protected by a captioned tissue guard. Each page of text has the same decorative border. A fine copy, remarkably clean and bright. [44798]

£2,500

Stories included are Sindbad the Sailor, Aladdin and The Wonderful Lamp, The Story of Three Calendars and The Sleeper Awakened.





WITH HAND COLOURED ILLUSTRATIONS

11. *Songs For The Nursery*

Collected from the Works of the Most Renowned Poets, and Adapted to Favourite National Melodies

[DARTON, William]

William Darton, 1825. Third Darton printing, rare hand-coloured issue. Square 16mo (130x105mm). Original muslin covered boards with title label to upper cover.

Twenty-four wood engraved plates after William Marshall Craig each with original hand colouring. A very good copy indeed, sometime neatly rebacked and front endpaper renewed, small chip to the title label. Internally fresh, a very well preserved copy. [42445]

£15,000

The 1825 printing, with rare hand colouring, of one of the most important and influential books of nursery rhymes, which originally contained the first appearance in print of such rhymes as Miss Muffet and Old Mother Hubbard.

First published, unillustrated, by Tabart in 1805 and then with illustrations in 1808. Darton first issued this version in 1818 with re-engraved illustrations.

Many of today's well known nursery rhymes and songs found their origins in the sixteenth and seventeenth centuries but were passed down in the oral tradition until the mid eighteenth century when collections were committed to print. *Songs For The Nursery* was the culmination of these early endeavours, without which many rhymes would have been lost.

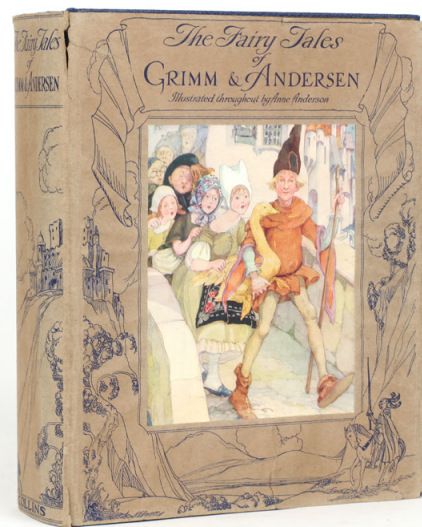
Darton's printings were available in three states: without illustrations for 6d, with illustrations for 1s/6d and with hand coloured illustrations for 2s/6d. Anecdotally, it seems the majority of copies purchased were with uncoloured illustrations and examples with the original hand colouring are extremely rare. Two other copies of the 1825 printing are recorded at auction, the only hand coloured version of which was in 1978 and only three copies are recorded in institutions (V&A, Lilly Library and Chicago) none of which have hand coloured illustrations.

13. *The Fairy Tales Of Grimm And Andersen*

ANDERSON, Anne

Collins, [c.1925]. First edition. 4to. Original blue boards, lettered and decorated in gilt, in the original dustwrapper which has a colour onlay to the upper panel. Eight colour plates, nine full page line drawings and numerous further illustrations in line, all by Anne Anderson. A very good copy, spine a little uneven due to the chunky size, repairs to tears to the top edge of pages 157 and 159 (book 2) and a gift inscription to the free front end paper, in the very good, rare original dustwrapper, which is bright and attractive. [46162] £650

A beautiful collection of favourite fairy tales from Hans Christian Andersen and the Brothers Grimm, including Hansel and Grethel, Rapunzel, The Shoes Which Were Danced to Pieces and many more.

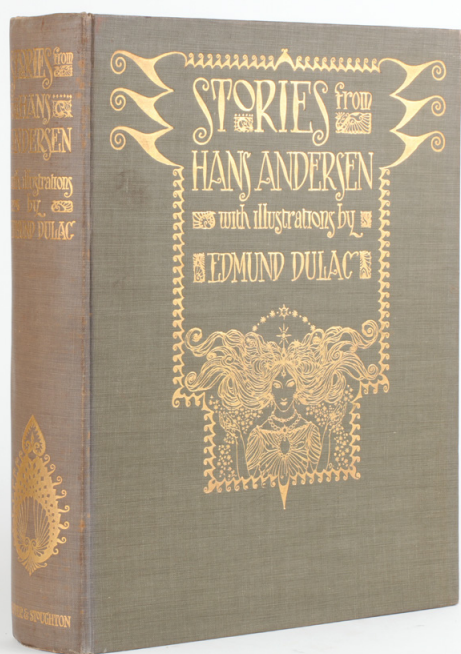


14. *Stories From Hans Andersen*

DULAC, Edmund; ANDERSEN, Hans

Hodder & Stoughton, 1911. First edition with illustrations by Dulac. 4to. Olive cloth with gilt lettering and decoration. Upper cover has an embossed illustration of an Art Nouveau style Snow Queen. Endpapers decorated with olive peacock design. Twenty eight mounted colour plates under captioned pages with designs in olive green. Each page is decorated with pictorial borders. A near fine copy, very clean, with a touch of toning to the spine and rear hinge starting to crack. [45590] £500

Stories comprise: The Snow Queen, The Nightingale, The Real Princess, The Garden of Paradise, The Mermaid, The Emperor's New Clothes and The Wind's Tale.



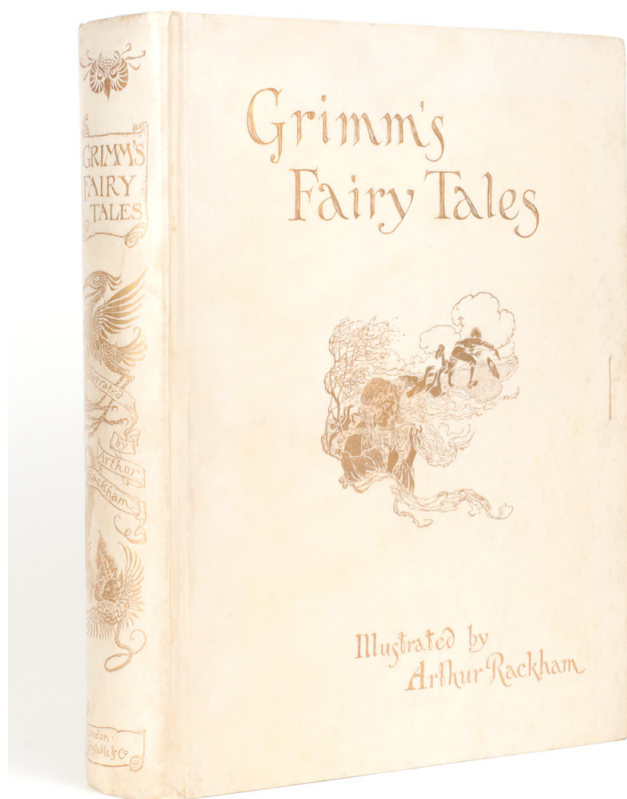
12. *The Fairy Tales Of The Brothers Grimm*

RACKHAM, Arthur; GRIMM, Brothers

Constable, 1909. First Rackham edition. Large 4to. Edition de Luxe, number 494 of 750 copies signed by Arthur Rackham. Full white vellum with gilt embossed lettering and decoration. Top edge gilt and others untrimmed. Forty colour plates mounted under captioned tissue guards, as well as numerous black and white illustrations. A near fine copy, the vellum uncommonly clean. A light bump to top of the spine, the paper is clean and fresh, as are the illustrations, one of which has a tiny corner crease. Silk ties present, but detached. A most impressive book. [45626] £6,000

"What a book for any child, big or small, to find on Christmas morning as its new property left by Santa Claus!...a picture wherever a picture can be put...a possession which will win him the envy not only of his brothers and sisters, but of all the grown-ups too." The Bookman, 1909.

Contains all the favourite fairy tales from the Brothers Grimm, such as Hansel and Grethel, Red Riding Hood and Rapunzel.



Victorian Children's Books

The success of the fairy stories of Anderson and Grimm had shown how favourably children responded to imaginative flights of fancy. However such tales of wonder largely came from overseas; children's literature from within Britain still sought to instruct and was mainly given over to moralistic tales highlighting the virtues of compliant behaviour and hard work.

The rapid industrialisation of Britain throughout the nineteenth century saw an increase in working children, and children at work had little opportunity to learn and so to read. Charles Dickens was one who was concerned by the possibility of a burgeoning class of uneducated masses and used his writing to bring the issue to a wider audience. His *A Christmas Carol* was written as a cautionary tale, a secular, if spiritual, parable, but the simple message and central role played by a child made it immediately appealing to a younger audience and within a generation it had established itself as a children's staple.

However, the dramatic cultural shift in children's literature happened a few years later when an Oxford mathematician was convinced to publish the whimsical tale he had told to young friends on the banks of the Thames. Lewis Carroll's *Alice in Wonderland* 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 readers. Although structured like a novel, it was illustrated throughout: after all as Alice says, "What is the point of a book without pictures of conversations?". It was the work Victorian children had been waiting for and was an instant and tremendous success. It was reprinted repeatedly and continues to inspire generations of illustrators to this day. It was also, with one languid swipe, a hammer blow to the moralistic children's book. Now characters could be adventurous, dangerous, magical, whimsical or badly behaved and other authors, emboldened by Alice's success, began to write for children in a whole new way.

The floodgates had been opened to a golden age of children's books.





15. *“Mrs Cratchit Entered - Flushed, But Smiling Proudly - With The Pudding”*

Original Watercolour for *A Christmas Carol*

RACKHAM, Arthur; [DICKENS, Charles]

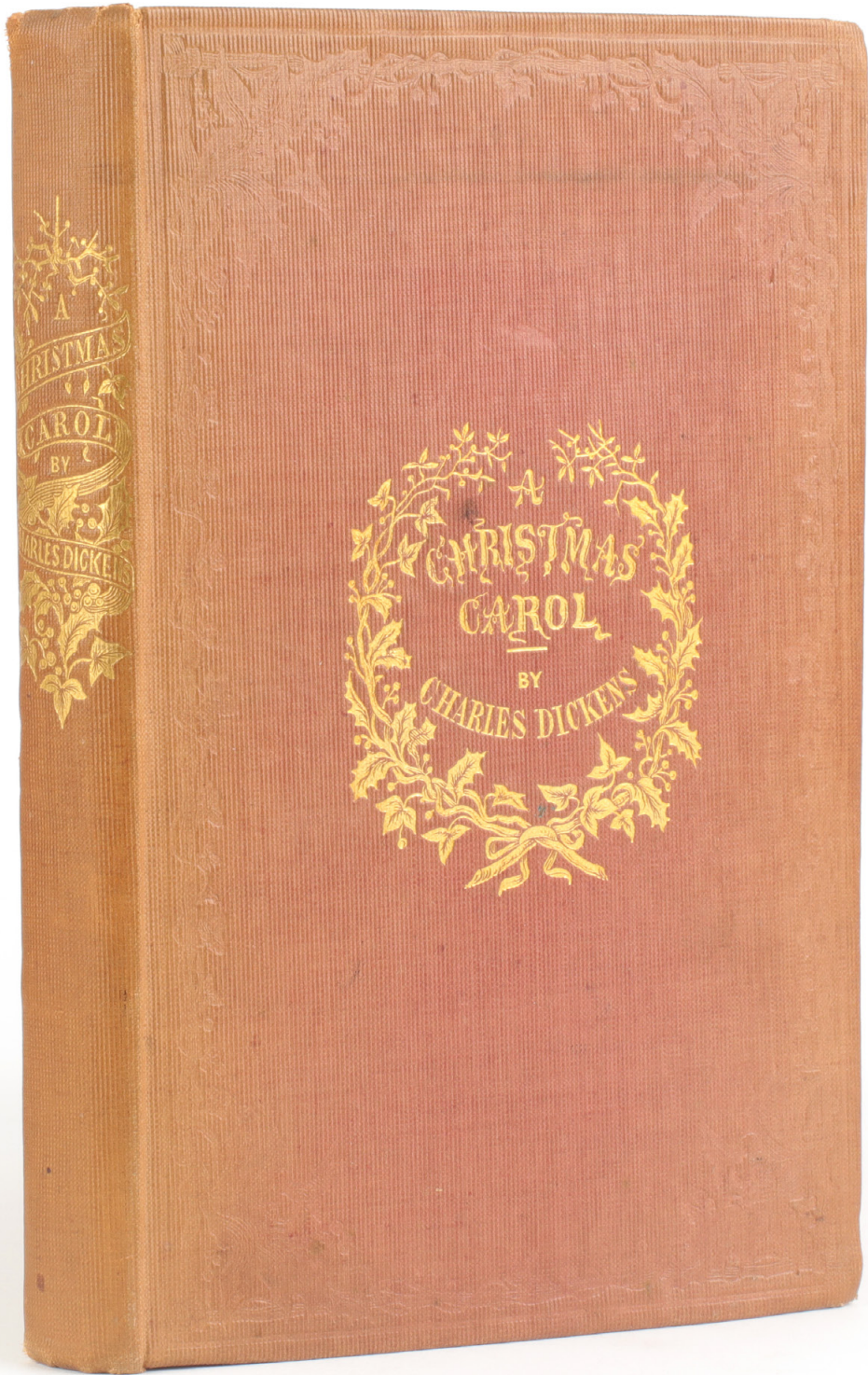
1915. Original pen, ink and wash on card. Signed by the artist in the lower right hand corner and below the painting in Rackham's hand is the caption, "Mrs Cratchit brings in the Christmas Pudding, Dickens' A Christmas Carol" and a further full signature. 22.8cm x 17.8cm.

The image in very good condition indeed, with a little browning to some sections of the background. [39211]

£9,500

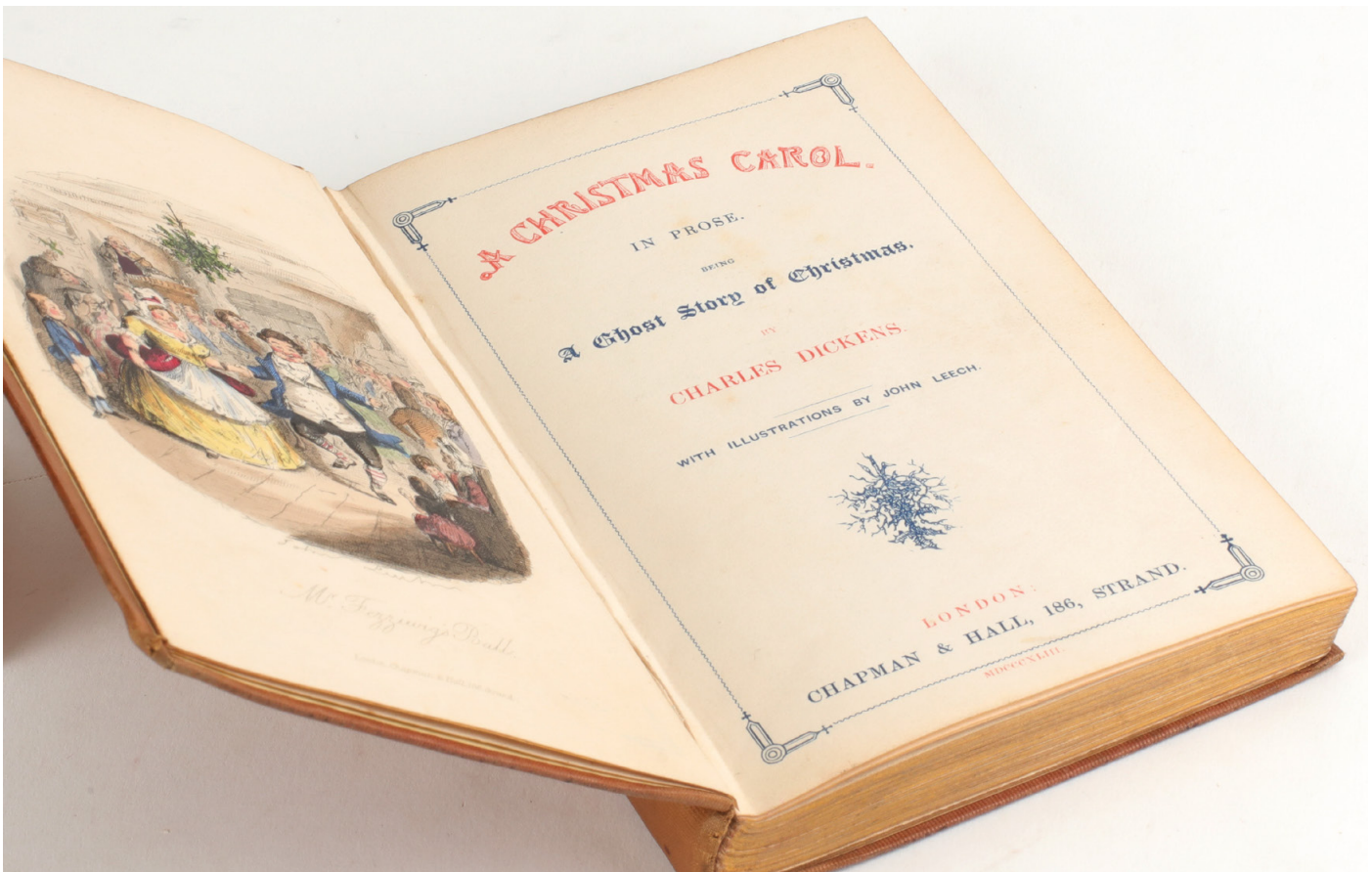
Arthur Rackham and Charles Dickens are perfect companions to provide a Christmas cheer.

LITERATURE: *A Christmas Carol* by Charles Dickens (Heinemann, 1915) p.88. Also used as the dustwrapper artwork for an American edition of the same title



A
CHRISTMAS
CAROL
BY
CHARLES DICKENS

A
CHRISTMAS
CAROL
BY
CHARLES DICKENS



16. *A Christmas Carol*

DICKENS, Charles

Chapman & Hall, 1843. First edition, first issue with 'STAVE I' on page [1]. Original red-brown cloth with gilt vignettes on upper cover and spine, and blind stamped border (Todd's first issue binding). Yellow coated endpapers and a blue and red title page dated 1843. All edges gilt. Four hand coloured plates by John Leech, with four woodcuts in the text. A very good copy indeed, with the cloth and gilt notably bright and entirely unrepaiored, just a little wear to a couple of corners and a couple of tiny hairline splits to the rear joint. The spine is a little cocked and there is a bookplate to the front pastedown and neat ownership initials to the front endpaper. Internally very fresh and hinges perfect. A very well preserved copy. [45757] £30,000

Dickens completed writing *A Christmas Carol* in November 1843 and was determined to produce it as a beautiful gift book. He stipulated that it should have a fancy binding, all edges gilt and four full page hand coloured etchings. He asked for the title page to be printed in red and green and to have matching hand coloured green endpapers. Once the first copies had been produced thus Dickens found, to his disappointment, that the title page colours looked drab and the chalky endpapers smudged and colour dusted off. In response, the title page was now to be printed red and blue and use yellow coated endpapers, which did not need to be hand coloured and thus had more durability. Together with these changes was an amendment to the date on the title page from 1844 to 1843 as the book was to be published for Christmas of that year. So it was that copies with yellow endpapers and red and blue titles were the ones prepared for publication day. The order in which copies were bound up for sale is impossible to determine and is a matter for conjecture as all three main variants were available on publication day and the publishers would most likely have issued whatever was to hand.

The book was an instant success, reportedly selling all 6000 copies of the first edition on the first day of publication, almost single-handedly spawning a new genre of "Christmas literature". Buoyed by his success, Dickens wrote a further four Christmas stories each seeking to strike a blow for the poor, uneducated and repressed, but imbuing his message with characteristic humour and good cheer. All were well received and sold well, though it is *A Christmas Carol* which has best stood the test of time.

"it is rather as if Dickens had rewritten a religious tract and filled it both with his own memories and with all the concerns of the period. He had, in other words, created a modern fairy story. And so it has remained." - Peter Ackroyd (Dickens)

Smith II 4



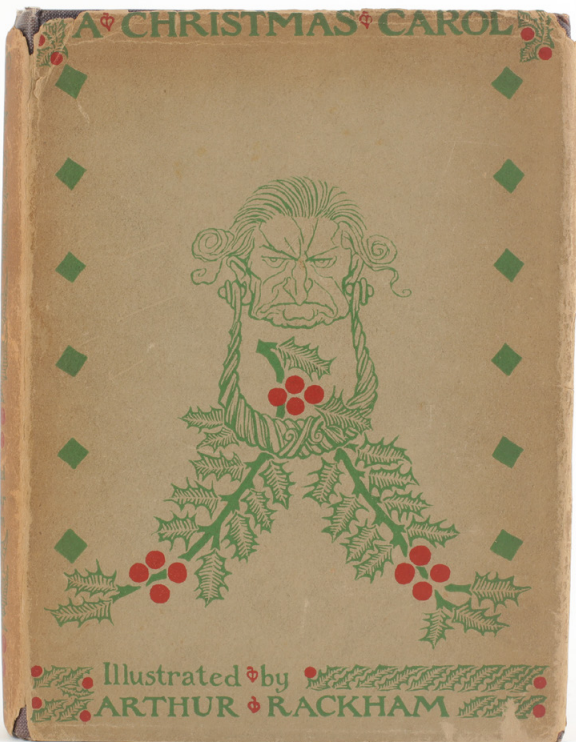
17. *A Christmas Carol*

In Prose, being A Ghost Story for Christmas

DICKENS, Charles; BROCK, C.E.

Dent, 1905. First edition illustrated by Brock. 12mo. Deluxe issue. Full white vellum, elaborately decorated and titled with gilt. Top edge gilt, others untrimmed. Eight colour plates and numerous black and white drawings. A fine copy, with slight bowing to the boards. Remarkably clean and bright. [44559] £800

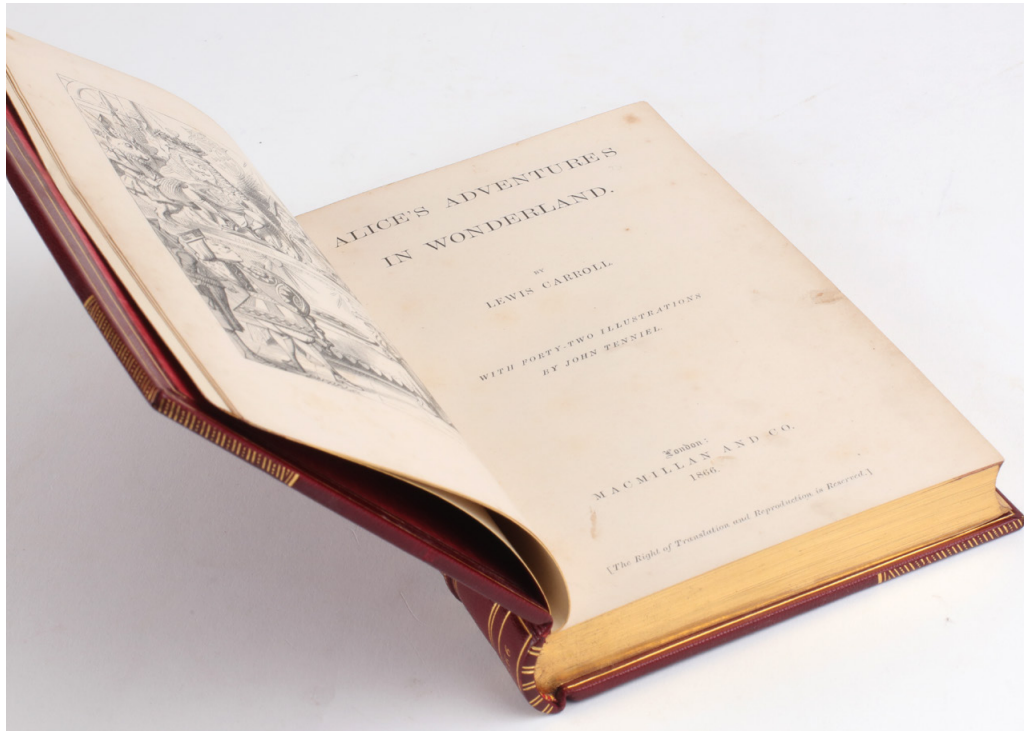
Dickens sought to have *A Christmas Carol* published as a lavishly produced book. Once out of copyright, publishers and illustrators competed to produce their own version of the work. This deluxe issue with Brock's perfectly Victorian style illustrations, neatly captures the gift book style of the original.



18. *A Christmas Carol*

RACKHAM, Arthur; DICKENS, Charles

Heinemann, 1915. First Rackham edition. 8vo. Original purple cloth with titles and decoration in gilt. In the original pictorial dustwrapper. Pictorial endpapers, twelve full page colour plates and various line drawings in the text. A very good copy, gilt to spine a little dulled, with some light spotting internally, in a very good dustwrapper which has a neat internal repair to the upper joint and minor chipping to the extremities. [44817] £1,200



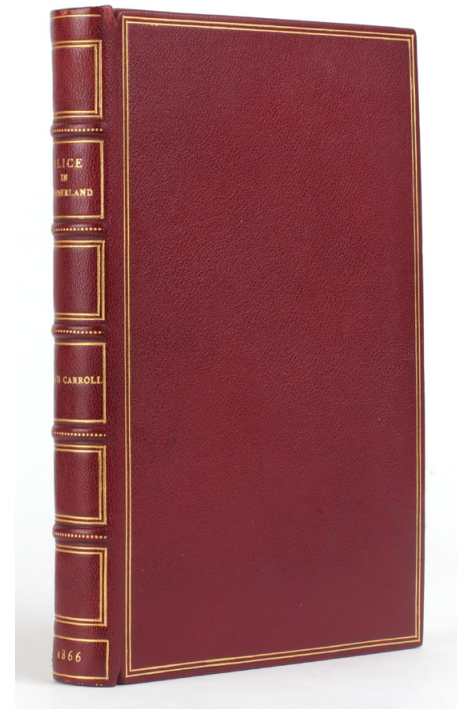
DOWN THE RABBIT HOLE

19. *Alice's Adventures In Wonderland*

CARROLL, Lewis (DODGSON, Charles L.)

Macmillan, 1866. First published UK edition. 8vo. Handsomely bound in full red morocco with raised bands to the spine and gilt titles. All edges gilt. Illustrations in black and white by John Tenniel. A very good copy, attractively bound, some finger marking to text and a corner repair at page 163, which does not affect the text. [45679] £8,500

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 three 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 2,000 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 is now considered to be one of the finest children's books ever written.



HANDSOMELY BOUND BY BAYNTUN RIVIERE

20. *Alice's Adventures In Wonderland*

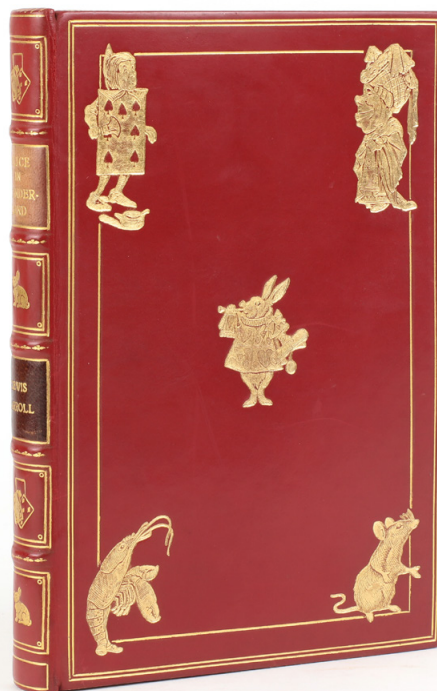
CARROLL, Lewis; TENNIEL, John

Macmillan and co., 1868. Fourth edition (tenth thousand). 8vo. Finely bound in full red calf by Bayntun Riviere with gilt rules and five gilt vignettes of characters from the story on each cover. Raised bands to spine with gilt titles on two morocco title labels and four further gilt vignettes. Gilt dentelles to turn-ins and marbled endpapers, all edges gilt. Original red cloth covers and spine bound in at the rear. Black and white frontispiece under tissue guard. Forty-one further illustrations by John Tenniel in line. A near fine copy, with a small chip to the lower title label, internally bright and clean with only two tape marks to the verso of the front free endpaper. [46149] £2,000

Published only two years after the first printing in 1866, in an exquisite Bayntun Riviere binding.

This classic story was thought up by Charles Lutwidge Dodgson (pseudonym Lewis Carroll) on a summer's day on the river Isis near Oxford.

Williams, Madan and Green 46c.



With kind regards
Emma. 1867.



ALICE'S ADVENTURES
IN WONDERLAND.

ONE OF TWO KNOWN COPIES WITH AN ORIGINAL DRAWING BY TENNIEL

21. *Alice's Adventures In Wonderland*

CARROLL, Lewis [DODGSON, Charles Lutwidge]; TENNIEL, John

Macmillan, 1866. First UK published edition. Pale blue endpapers. Original red cloth with gilt lettering to the spine and vignette to the upper cover. All edges gilt. Presentation copy inscribed by Tenniel to the half-title, "with [monogram] JT's kind regards/ Xmas 1867" with an original pencil drawing of the Mad Hatter. Forty two illustrations after John Tenniel. A good copy, rebacked preserving original spine. A number of pages frayed or with repaired closed tears. A couple of illustrations with early hand-colouring, now mostly erased. [44666] £60,000

An exceptional copy of the 1866 Alice, one of only two known copies with an original drawing by Tenniel and the only one remaining in private hands.

This copy appears in Justin Schiller's 1990 census of *Drawings Made by Tenniel as part of Inscriptions in Books*. The census locates only five books in which Tenniel added a drawing to an inscription. Two were copies of the 1866 Alice, and the other three were in copies of *Through The Looking Glass*. The present inscription and drawing was published in Frances Sarzano's monograph 1948 Sir John Tenniel (p.57), where the book is noted as being the property of H.M. Lingford. It was later sold when Lingford's Lewis Carroll collection came up at Sothebys in 1951. The only other copy of the 1866 Alice with an original drawing by Tenniel was given by the artist to Marian Pritchett for Christmas in 1865. It was later owned by the collector Charles C. Auchincloss and sold at his sale at Parke-Bernet New York (29th-30th November, 1961, lot 135). It is now in the Alfred C. Berol Collection at New York University, which makes the present example the only remaining copy in private hands.

Carroll wrote Alice in 1864, expanded from tales told to amuse Alice Liddell, with John Tenniel engaged as illustrator. An initial printing, undertaken by the Clarendon Press in Oxford in early 1865 was recalled by Carroll, as John Tenniel considered the printing unsatisfactory. The story was then printed by Richard Clay in time for Christmas of that year, the title page dated 1866, and this forms the first commercially published edition of *Alice's Adventures in Wonderland*.

The success of the book was immediate, and the combination of Tenniel's illustrations and Dodgson's story opened the floodgates to a regular procession of successful children's novels to follow.

Schiller 4b. Williams, Madan, Green and Crutch 46.

PROVENANCE: John Tenniel (1820-1914), his presentation inscription; H.M. Lingford (1891-1950), sold with his collection at Sothebys London, November 1951 for £52.

THROUGH
THE
LOOKING
GLASS



MACMILLAN

22. *Through The Looking Glass,*

And What Alice Found There

CARROLL, Lewis (DODGSON, Charles Lutwidge)

Macmillan, 1877. Fortieth thousand, i.e. a later issue of the first edition as per *Williams Madan Green* 84. Publisher's special deluxe binding of white textured paper covered boards to imitate vellum, with gilt lettering and vignettes, in the exceptionally rare unprinted original lilac dustwrapper. All edges gilt. Author's presentation copy, inscribed on the half title, "May Forshall from the Author / Dec 3. 1877" Black and white illustrations throughout by John Tenniel. A fine copy with exceptionally clean white covers and bright gilt, just a couple of trivial marks to the edges. Internally fresh with tight hinges. Two pin holes to the front endpaper and a faint mark to the edge of the preliminary pages. Dustwrapper rather worn, with small chips to the spine ends and corners and a larger chip to the corner of the back panel. An exceptional copy.

Included with this book is an original carte-de-visite mounted photograph of Mary Forshall taken by Carroll, numbered by him (2485) in violet ink on the reverse. [35715] £40,000

Mary Forshall (known as May) was the daughter of the Highgate physician Francis Hyde Forshall, an acquaintance of Charles Dodgson's. Dodgson recalls his first meeting with May in a diary entry of 27 November 1877,

"Dined with Sampson, to meet Dr. Forshall with his sister, etc., and May Forshall, a nice child of 10."

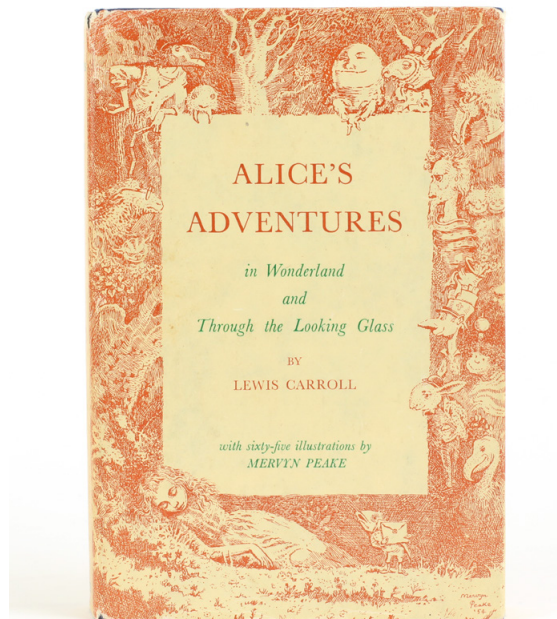
In the 1 December 1877 entry, Dodgson mentions May "came to be photographed" at 11am, an appointment which was repeated two days later, with the result that Carroll took, "5 negatives, of which 2 failed". It was on the second meeting that Dodgson presented one of his newly received copies of *Through the Looking Glass*, in a specially commissioned presentation binding.

Dodgson took an obsessive interest in the production of all his books and would habitually order small quantities to be bound up in a variety of non-standard styles and hues for his own use, wanting to have a ready supply of special bindings, which differed from the shop bought version, to be used as presentation gifts. Of these styles, the white binding seems to have been the one chosen by Dodgson for his most favoured presentations. It is also a style of binding which has fascinated latter day collectors.

For the publication of *The Hunting of The Snark*, the year before this book, Dodgson had commissioned an array of coloured bindings including "20 bindings in white vellum and gold". This was changed to parchment style paper or cloth and gold, on economic grounds. Dodgson appears to have placed a similar order for both *Alice* (then in its sixth edition) and *Through the Looking Glass*, which were delivered late in 1877. They are now of the utmost scarcity, seldom appearing in commerce. When they do, they are usually in a poor or repaired state, as the fragile white boards were particularly prone to damage. In this case the presence of the original dustwrapper, itself probably a unique occurrence, has meant that the white binding has remained in exceptional condition.

Williams, Madan, Green 84





23. *Alice's Adventures In Wonderland*

CARROLL, Lewis; RACKHAM, Arthur [illus.]

William Heinemann, [1907]. First Rackham edition. Edition de Luxe, one of 1100 copies printed on handmade paper. Large 4to. Publisher's full white buckram, with gilt titles and vignettes. Top edge gilt, others uncut. Housed in publisher's original card slip-case. Pictorial endpapers. 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 near fine, clean copy, with just a hint of toning to the spine and the odd spot to contents, but exceptionally clean by the standards of this book. The book protected by the slightly edge worn original slip-case. [45289] £4,000

The story of Alice had a special resonance with Rackham, as he wrote, "My experiences of the book are absolutely delightful... it was read aloud to us (3 about the same age, 11, 10, 9) sat by my father & and at once became a household word... It is possible that my father's appreciation of it helped us children too. It was read with full dramatic effect, the songs sung and so forth".

Certainly Rackham's Alice is beautifully drawn, fresh faced and rosy cheeked, her sense of wonder clearly apparent. Carroll's fantasy world is perfectly suited to Rackham's humour and vivid imagination, making this a most appealing interpretation of Alice.

24. *Alice's Adventures In Wonderland and Through the Looking Glass*

CARROLL, Lewis; PEAKE, Mervyn [illus.]

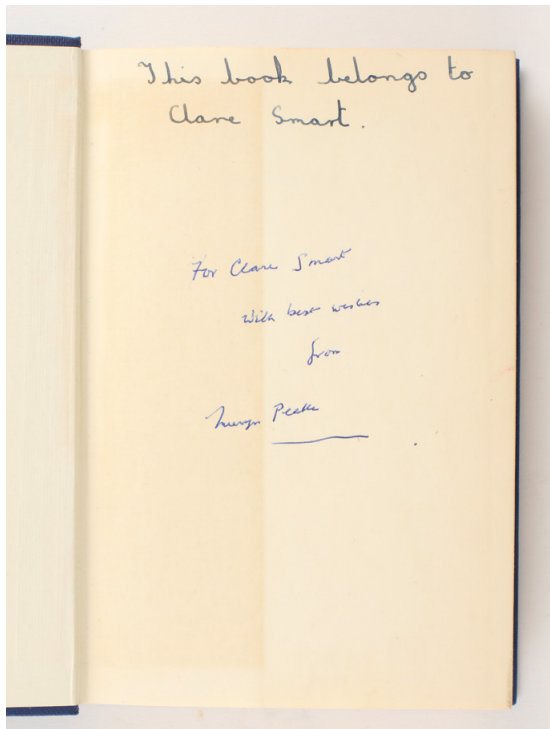
Wingate, 1954. First hardback edition with Peake's illustrations. 8vo. Blue cloth with gilt lettering and vignette on the spine, in a pictorial dustwrapper. Inscribed on the free front endpaper, 'For Clare Smart/ With best wishes/ from/ Mervyn Peake'. Sixty-five black and white illustrations, some full page, where

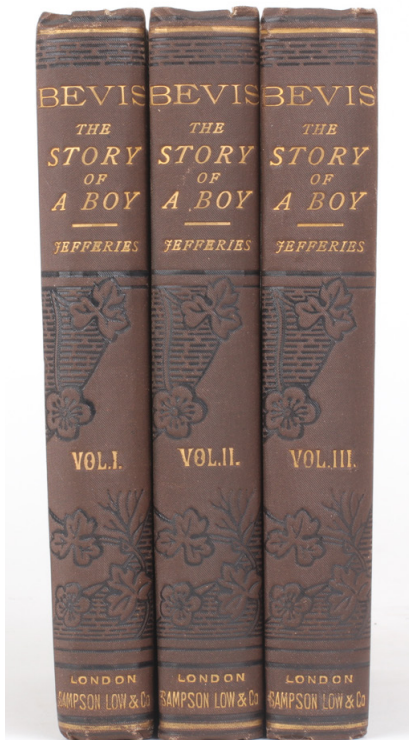
Peake visualises the creations of Carroll through his own eyes. A near fine copy, in a very good dustwrapper, with a couple of short edge tears and minor wear. [46458] £950

The recipient of the book, Clare Smart, was a childhood friend of Peake's daughter, Clare Peake, and a frequent visitor to their household.

This book was first published in paperback, the dustwrapper illustrations were then drawn specially for this hardback edition. Lewis Carroll's classic children's book with the wonderful and unusual illustrations by Mervyn Peake.

PROVENANCE: From the collection of Clare Smart, ownership inscription to front endpaper.





25. *Bevis*

The Story of a Boy

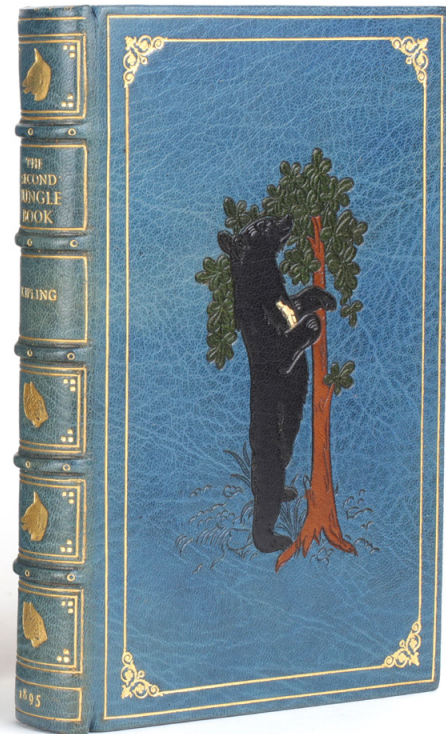
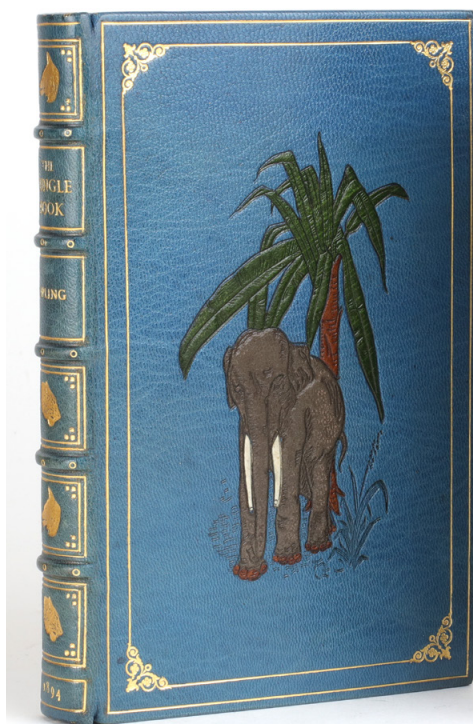
JEFFERIES, Richard

Sampson Low, Marston, Searle & Rivington, 1882. First edition. Three volumes. Carter's primary binding in brown cloth blocked in black and gilt. A fine set, cloth exceptionally bright and clean with just a hint of pushing to the spine ends. Hinges in vol II and rear hinge in vol III starting, but sound. Internally fresh. [44097]

£1,250

The author's best known work and one of the classic boys' stories.

Miller & Matthews B15.1; Sadleir 1305



26. *The Jungle Book with The Second Jungle Book*

KIPLING, Rudyard

Macmillan, 1894, 1895. Two volumes, both first editions. Finely bound by Bayntun Riviere in full blue morocco with inlaid leather scenes to the upper cover of each volume depicting an elephant and a bear, surrounded by an ornamental gilt border. Raised bands to spine with gilt titles and vignettes. Gilt decorated turn-ins and marbled endpapers, all edges gilt. Illustrations in black and white by J. Lockwood Kipling, W.H. Drake and P. Frenzeny. A fine set in a handsome and elaborate binding, housed in a fleece-lined, cloth slipcase. [45854]

£4,500

27. *Just So Stories*

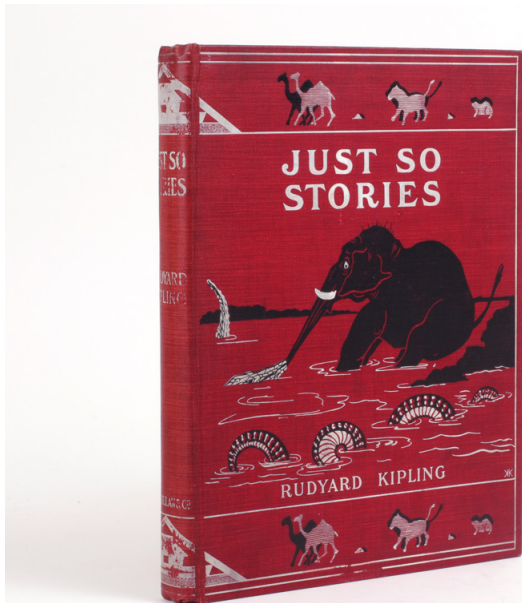
For Little Children

KIPLING, Rudyard

Macmillan, 1902. First edition, first issue. 4to. Red pictorial cloth with lettering and illustration in white and black. Black and white illustrations throughout by the author. A near fine copy, with a little rubbing to the white pigment on the spine. Internally very fresh. Contemporary bookplate to front pastedown. [44500]

£1,500

Kipling's well loved stories include: "How the Camel Got His Hump" and "How the Leopard Got His Spots".





BEATRIX POTTER'S FIRST BOOK

28. *A Happy Pair*

Verses by F. E. Weatherly

[POTTER, Beatrix] H.B.P

Hildesheimer & Faulkner, [1890]. First edition. Original folded card covers illustrated in colour by Potter, enclosing seven card leaves tied at the spine with the original silk tasselled tie. All edges gilt. Illustrated internally with six exquisite chromolithographs by Potter, one of which is duplicated on the upper cover. A near fine copy with light wear to the spine fold, though much less than usual, and a faint crease to the upper corner. An exceptionally bright and crisp copy and very rare indeed in such a state. Housed in a full morocco clamshell box. [40948] £30,000

The first work to contain illustrations by Beatrix Potter, preceding *The Tale of Peter Rabbit* by some eleven years, and of legendary scarcity.

In the summer of 1889 the twenty four year old Beatrix Potter had bought herself a pet rabbit.

"I brought him home from a London bird shop in a paper bag. His existence was not observed by the nursery authorities for a week.". She christened him Benjamin Bouncer, and he was to be the model to satisfy her voracious appetite for drawing.

"One of the greatest admirers of her work was her uncle, and when he heard that she had set her heart on buying a printing press but had not enough money for it, he suggested she might try to earn some by selling her drawings... With this encouragement, Beatrix set about preparing six designs, using Benjamin Bouncer as her model... and when they were disappointedly rejected by the first firm on the list by return of post, Walter [her brother] took the drawings by hand to the next firm, Hildesheimer & Faulkner, on his way through London. Mr. Faulkner bought them on the spot for £6 and then asked to see more of the artist's work." (Judy Taylor)

The drawings were used for Christmas cards but also collected into this ephemeral little booklet to accompany a set of verses by Frederic Weatherly, thus launching Potter's career as an author-illustrator.

The Twentieth Century

For children's literature, the twentieth century starts in earnest after the first World War. The Edwardian period was rich in enduring novels for children, but belongs, stylistically at least to the previous century. However, technological and societal advances, such as the prominence of the motor car in *Wind in the Willows*, mark many of these works out as being from a different age to their Victorian counterparts, so we included them in the twentieth century, albeit by way of a transition period.

Three authors dominate the early part of the twentieth century. All three were inspired by telling stories to entertain particular children, rather than writing books for a general concept of children, giving their narratives an *ex tempore* spontaneity which doubtless contributes to their success. Beatrix Potter initially wrote *The Tale of Peter Rabbit* in a letter to Noel Moore, the ailing son of her governess. Some years later she borrowed the letter back to develop it into a little book. Having been unable to convince a publisher to print the book as she envisaged, she resolved to publish it herself and in December 1901 had 250 copies of her book to sell and distribute amongst friends. A year later Frederick Warne, one of the publishers who had initially rejected Peter Rabbit, had second thoughts and agreed to print the book. 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.

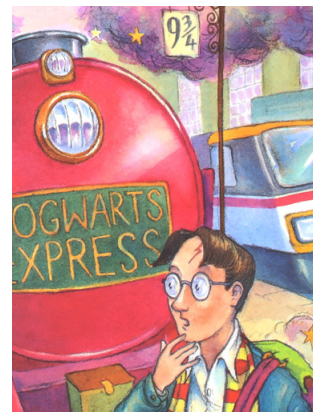
The Wind in the Willows began life as a series of bedtime stories told by Kenneth Grahame to his son Alastair. Upon retiring from his position as secretary of the Bank of England, Grahame turned these stories into a full length novel. The book was rejected by several publishers, in one case with the memorable reponse, "An irresponsible holiday story that will never sell."

On publication, the book was well received without being a runaway success, and was originally issued with no illustrations besides a woodcut frontispiece by Graham Robertson. This gave a blank canvas for artists and continues to inspire a range of diverse illustrators to this day.

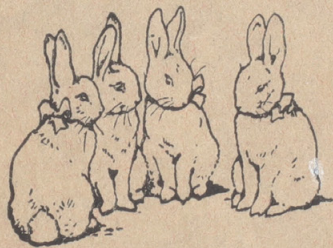
Our third author, A.A.Milne, was also inspired by stories told to his son, Christopher Robin Milne. His *Winnie the Pooh* books have established themselves amongst the cornerstones of children's literature. Originally published as spacefillers for *Punch*, these semi-fictitious accounts of his son's adventures were soon augmented with drawings by *Punch's* political cartoonist, E.H. Shepard. One of the great author-illustrator collaborations was born. Four *Winnie the Pooh* books were published between 1924 and 1928, followed by a great number of spin offs, and went on to be produced in 25 languages and sell some 75 million copies since first publication, a figure that is still increasing at a rate of 500,000 copies a year.

The success of these books demonstrated to publishers that children's books were a viable business proposition. This in turn encouraged authors to be inventive giving rise to a plethora of different stylistic branches of children's book. The cultural move away from didactic writing was now complete, and children began to turn to reading as an escape from reality. This led to an explosion of fantastical works of all types, particularly the 'epic fantasy', exemplified by J.R.R.Tolkien's *Lord of the Rings* trilogy, which although much imitated remains the standard bearer for the genre well into the twenty first century.

Another prominent genre which enabled authors to fuse realism with fantasy was the School Story. Beginning in the nineteenth century with *Tom Brown's Schooldays* and being ushered into the new century with the early work of P.G.Wodehouse, its structure remained broadly unchanged, merely developing to reflect the time in which the narrative was set, taking in the *William* books of Richmal Crompton, as well as series by Enid Blyton, Eleanor Brent Dyer and Frank Richards, to name but a few, culminating with J.K.Rowling's *Harry Potter* books at the end of century, whose astonishing success demonstrates the reading public's continued appetite for that genre and children's literature in general.



The Tale of
PETER RABBIT.



By BEATRIX POTTER.

COPYRIGHT.

THE FIRST PRIVATELY PRINTED PETER RABBIT

29. *The Tale Of Peter Rabbit*

POTTER, Beatrix

Privately printed for the author, [1901]. First edition, first issue. 12mo. One of the initial 250 copies printed privately for the author. Original fawn paper covered boards lettered in black, with a flat spine (as issued). Colour frontispiece and 41 woodblock engravings from line drawings by the author. A superb, fine copy, which is exceptionally crisp and clean, with just the faintest marks to the endpapers. An exceptional copy of this fragile publication. [45801] SOLD

The *Tale of Peter Rabbit* all began with a letter Potter sent to cheer up Noel Moore, the five year old son of her former governess, who was recovering from a bout of scarlet fever in 1893.

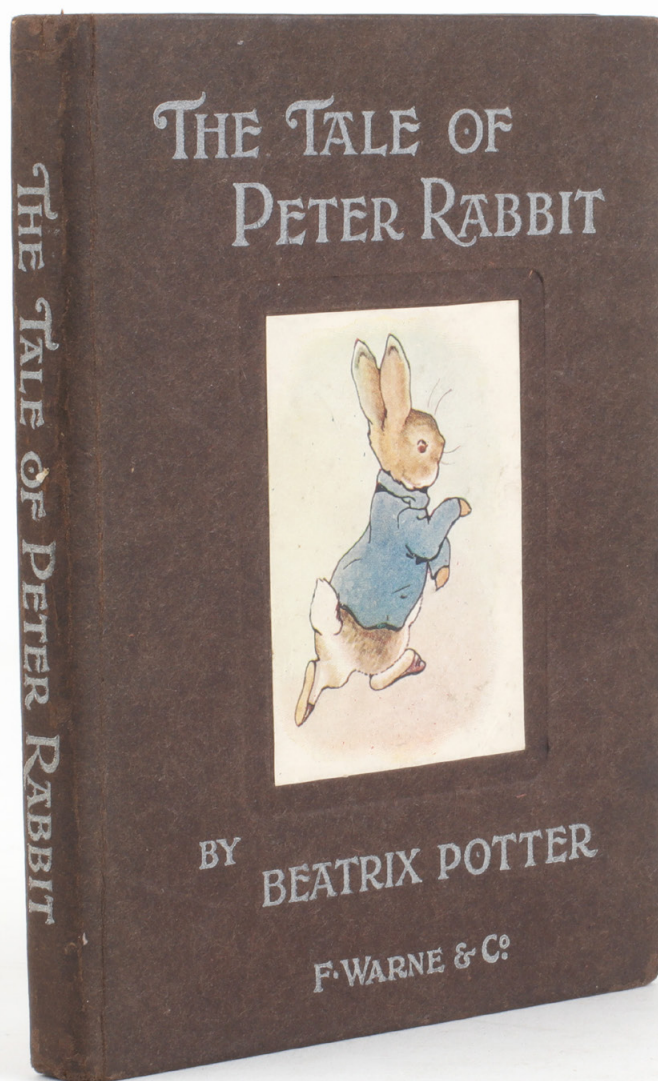
"I don't know what to write to you, so I shall tell you a story about four little rabbits, whose names were Flopsy, Mopsy, Cottontail, and Peter", began Potter. As was her wont, she illustrated her letter with drawings of the characters.

In 1900 Potter borrowed back the letter to rework the narrative into a little book she could sell to a publisher. She sent her manuscript to at least six publishers, including Warne, all of whom refused to publish it in accordance with her wishes, seeking something grander with colour illustrations. Undeterred, Potter made the decision to have the book printed herself whilst continuing the search for a mainstream publisher. By December 1901, 250 copies of her book had been printed by the London firm of Strangeways, which she offered for sale at 1s 2d. Within two weeks Potter had sold out and, flushed with success, ordered another 200 copies which contained the same illustrations, but with a few textual modifications, in a sturdier binding with a rounded, rather than flat, spine.

At around this time Frederick Warne had been persuaded to reconsider and agreed to publish the book, subject to producing all the illustrations in colour. In order to achieve this, eleven of the illustrations were removed and the text was modified again. Some of the text which was removed for the Warne edition was later used in *The Tale of Benjamin Bunny* (1904).

Success was instant: within a year Warne had sold nearly 50,000 copies and has since gone on to sell in excess of 40 million copies world wide.

Copies of Potter's original, privately printed edition, are now seldom encountered due to the very limited print run and the fragility of production. When they do surface, they are often damaged or repaired. Copies surviving in such sparkling condition as this one are very rare indeed.



30. *The Tale Of Peter Rabbit*

POTTER, Beatrix

Warne, 1902. First published edition, first issue with "wept big tears" on p.51. 12mo. Original dark brown paper covered boards lettered in white with pictorial onlay to upper cover of Peter in his blue jacket. Leaf-patterned endpapers. Illustrated throughout in colour by the author. A near fine copy, with an early ownership name to the front endpaper and very slight surface wear to the spine ends and joints. Internally fresh and tight. An unusually well preserved copy. [45521] £8,950

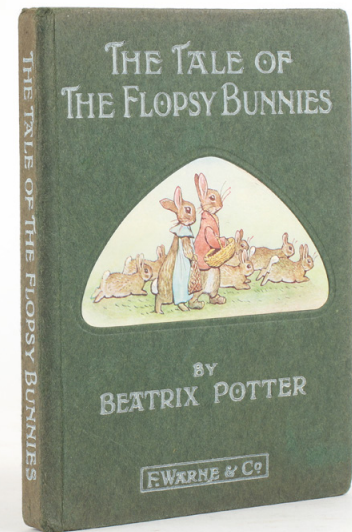
Originally conceived in 1893 in the form of a letter with pictures to cheer up an ill child, Beatrix Potter developed the story of Peter Rabbit into a book for publication in 1901. She sent her manuscript to at least six publishers only to have it refused by each of them, so made the decision to publish the book herself whilst continuing the search for a publisher who would issue the book in accordance with her wishes. In the end Frederick Warne & Co. agreed to publish the book but Potter was forced to compromise by having all the illustrations in colour. In order to achieve this, eleven of the illustrations were removed and the text was edited. Some of the text which was removed for the published edition was later used in *The Tale of Benjamin Bunny* (1904).

The book was an instant success and has never been out of print since publication. It is now regarded as one of the cornerstones of children's literature. Its popularity and fragility mean that very few copies of the first edition have survived in collectable condition.

31. *The Tale Of The Flopsy Bunnies*

POTTER, Beatrix

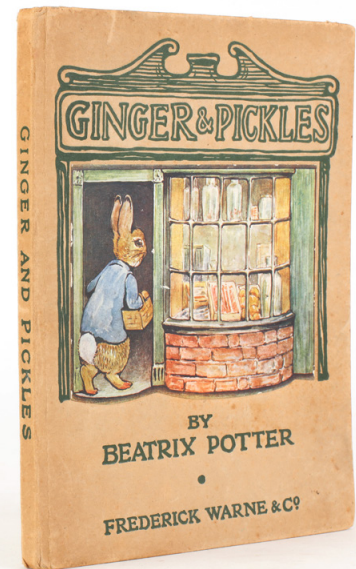
F. Warne & Co., 1909. First edition, Dark green paper covered boards with white lettering and pictorial onlay to upper cover. Pictorial endpapers and 27 colour illustrations by the author. A near fine copy, crisp and bright, spine, lightly faded and with occasional slight looseness between sections. [46299] £950



32. *Ginger & Pickles*

POTTER, Beatrix

F. Warne & Co., 1909. First edition, Original buff paper covered boards with large pictorial onlay. Pictorial end papers, twenty black and white illustrations and ten colour illustrations by the author. A very good copy, a little dusty. Some light marks to the endpapers and a previous owner's neat inscription on the verso of the free front end paper. [46300] £350



33. *The Story Of Miss Moppet*

POTTER, Beatrix

F. Warne & Co., [1916]. First edition in book form. 12mo. Grey paper covered boards, lettered in green and with circular pictorial onlay. Endpapers illustrated in colour with notice board design, plus 15 colour plates of the delightful kitten trying her very best to catch a mouse in a duster. A near fine copy with a hint of tanning to the spine. [46133] £500

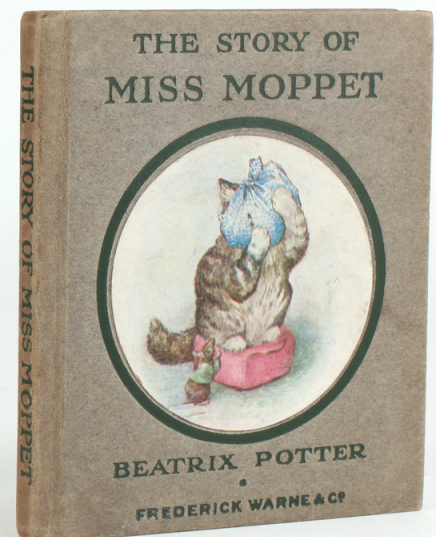
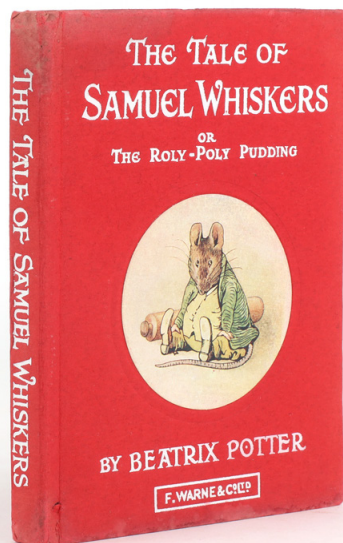
34. *The Tale Of Samuel Whiskers*

or *The Roly-Poly Pudding*

POTTER, Beatrix

F. Warne & Co., [1926]. First edition in this format. 12mo. Red paper covered boards with white lettering and circular pictorial onlay with unprinted glassine dust-wrappers. Pictorial endpapers depict four different scenes, 18 colour plates many line drawings in the text. A fine copy in a chipped glassine wrapper. [46134] £500

This is the first edition of the story under this title. It was previously published as *The Roly-Poly Pudding*, in a larger format and with cloth covers. This new version is uniform with the other small books. The first three printings of this are impossible to tell apart, but later editions do not have the advertisement for the book under its original title on the verso front endpaper.



THE AUTOGRAPHED EDITION OF THIS BOOK
IS LIMITED TO ONE HUNDRED COPIES, NONE
OF WHICH WILL BE OFFERED FOR SALE.

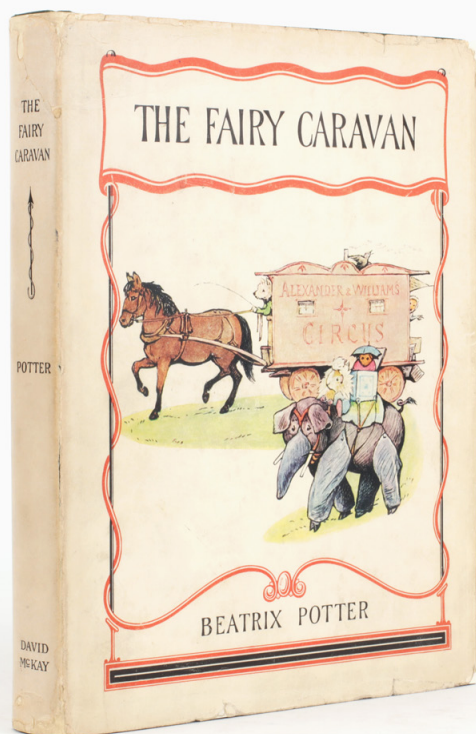
THIS COPY IS NUMBER

62

IT IS PRESENTED WITH THE COMPLIMENTS
TO HENRY B
OF THE AUTHOR

Beatrix Potter

SIGNED BY POTTER



35. *The Fairy Caravan*

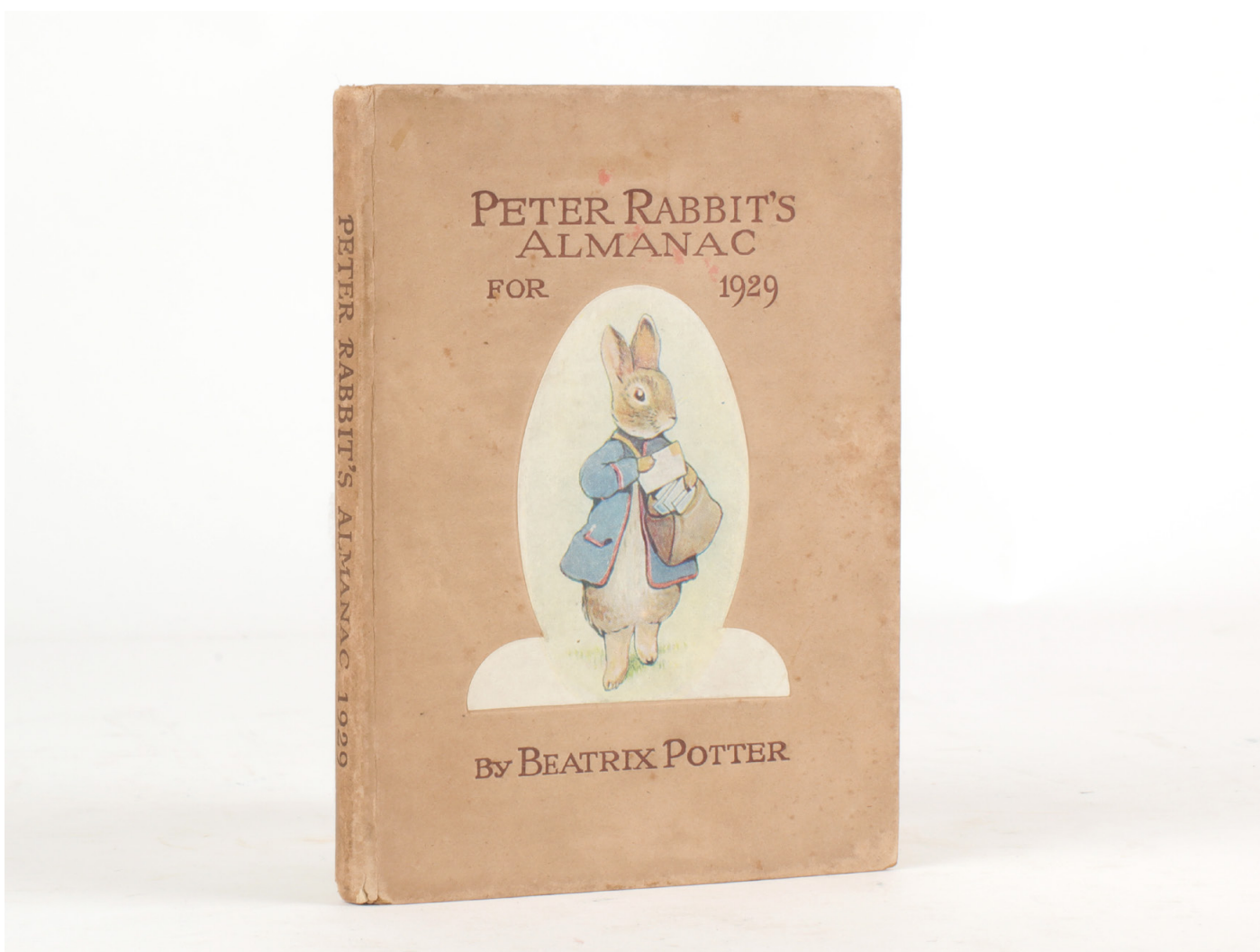
POTTER, Beatrix

David McKay Company, [1929]. First edition, number 62 of 100 copies. Original green cloth with pictorial label to upper board, in the matching pictorial dustwrapper. Signed by the author. Illustrated by Potter throughout. A fine copy, in a very good dustwrapper with a little wear to the spine ends and corners resulting in minor loss at the head of the spine, all neatly internally reinforced. Small bookplate to front pastedown. [45467] £6,000

This book, which is of a semi-autobiographical nature, was written from Potter's personal jottings about her beloved Lakeland and its people.

"She had no intention of producing another book until Alexander McKay came over from Philadelphia and persuaded her to do so. It was intended that this book should be published only in America, and would contain some of her writings about her farm animals in a fairy caravan setting" (Linder - *The History of the Writings of Beatrix Potter*).

Of the 100 copies of the autographed edition printed, "none... [were] offered for sale".



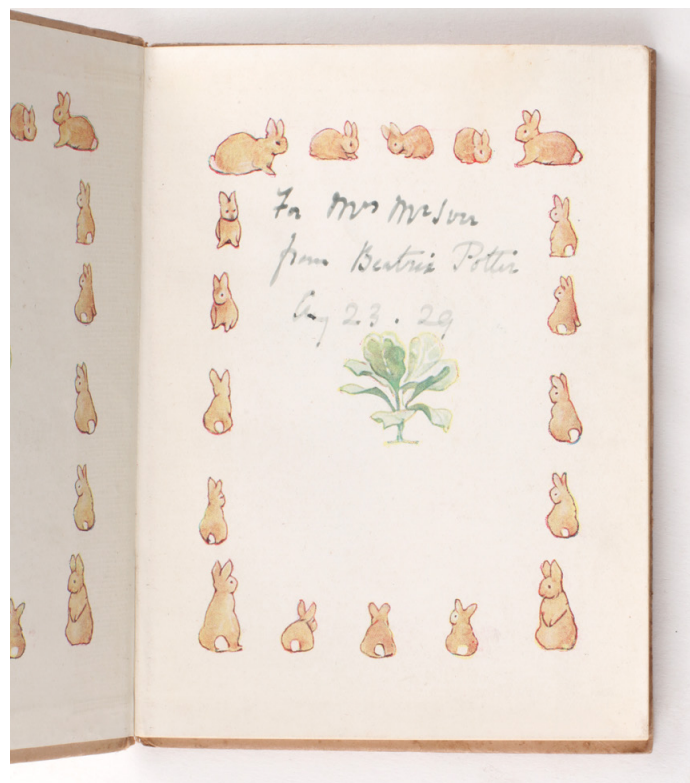
INSCRIBED BY BEATRIX POTTER

36. *Peter Rabbit's Almanac*

POTTER, Beatrix

F. Warne & Co. Ltd., 1929. First edition. 12mo. Beige paper boards with lettering in brown, and colour onlays of Peter delivering the mail on the covers. Inscribed by Beatrix Potter to the front endpaper, "For Mrs McIver, from Beatrix Potter, Aug. 23.29." Pictorial endpapers of little bunnies. Colour frontispiece of Peter Rabbit, colour title page vignette. Twelve colour plates, one for each month, with a separate page for the calendar surrounded by line drawings of bunnies. A very good copy, with some general light wear. [45489] £7,500

This was the only almanac to be produced by Potter. It took her a long time to get it how she wanted and as a result only this one was published. However, it is delightful. Due to the throw away nature of almanacs and diaries few copies of this book have survived.



To Ruth Ward,
from her friend

Kenneth Greahouse

Oct. 1908.

THE WIND IN
THE WILLOWS

AUTHOR'S PRESENTATION COPY

37. *The Wind In The Willows*

GRAHAME, Kenneth

Methuen, 1908. First edition. 8vo. Original blue-green cloth with gilt vignettes and titles to the spine and upper cover. Top edge gilt. Author's presentation copy, inscribed by Grahame on the half title, "To Ruth Ward, from her friend Kenneth Grahame / Oct. 1908" Woodcut frontispiece by Graham Robertson. A little wear to the spine ends and corners, but generally bright and clean and notably fresh internally. [38987] £75,000

A rare presentation copy of one of the classics of children's literature. Ruth Ward was the daughter of family friends of the Grahames, Sidney and Katherine Ward. Sidney Ward was a colleague of Grahame's at the Bank of England who became a close friend and "companions for hearty country weekends". (ODNB)

Ruth was the same age as Grahame's son, Alastair, (known to his parents as Mouse) and became a close childhood friend. *The Wind in the Willows* had its genesis in a series of impromptu bedtime stories which Grahame told Alastair. Katherine Ward was one of the first to hear about these stories, as Grahame refers to them in a letter to her of May 1904,

"[Mouse] had a bad crying fit on the night of his birthday, and I had to tell him stories about moles, giraffes & water-rats (he selected these subjects) till after 12."

This copy was sent by Grahame to Ward as a birthday present. In a letter to her, Grahame's wife Elspeth writes, "I thought you might like perhaps better than anything else a new book that Mouse's Daddy has just written, so I asked him for one for your birthday present. I want to know how you like it."

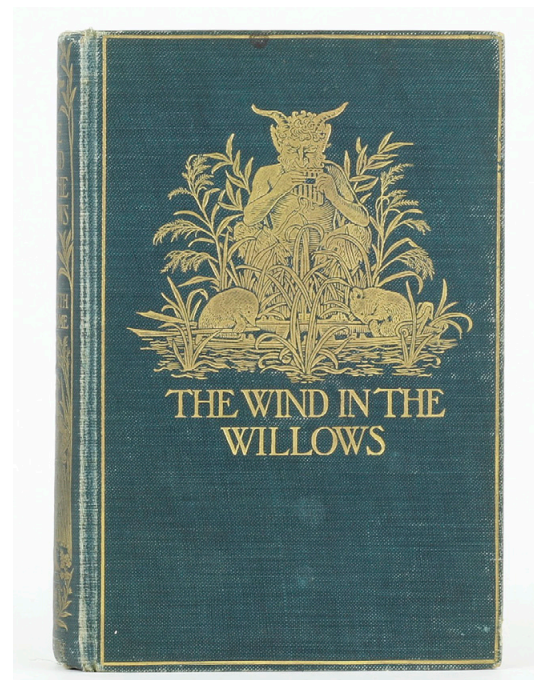
The two families remained in contact throughout Grahame's life, Elspeth writing to Ruth Ward on Grahame's death in 1932 to tell him that he had been buried next to Mouse (who had committed suicide in 1920), "Kenneth so loved the Boy & so loved Oxford itself that we are glad to think he rests there. I felt you knew Mouse so well & Kenneth also that I would like you to know they were together..."

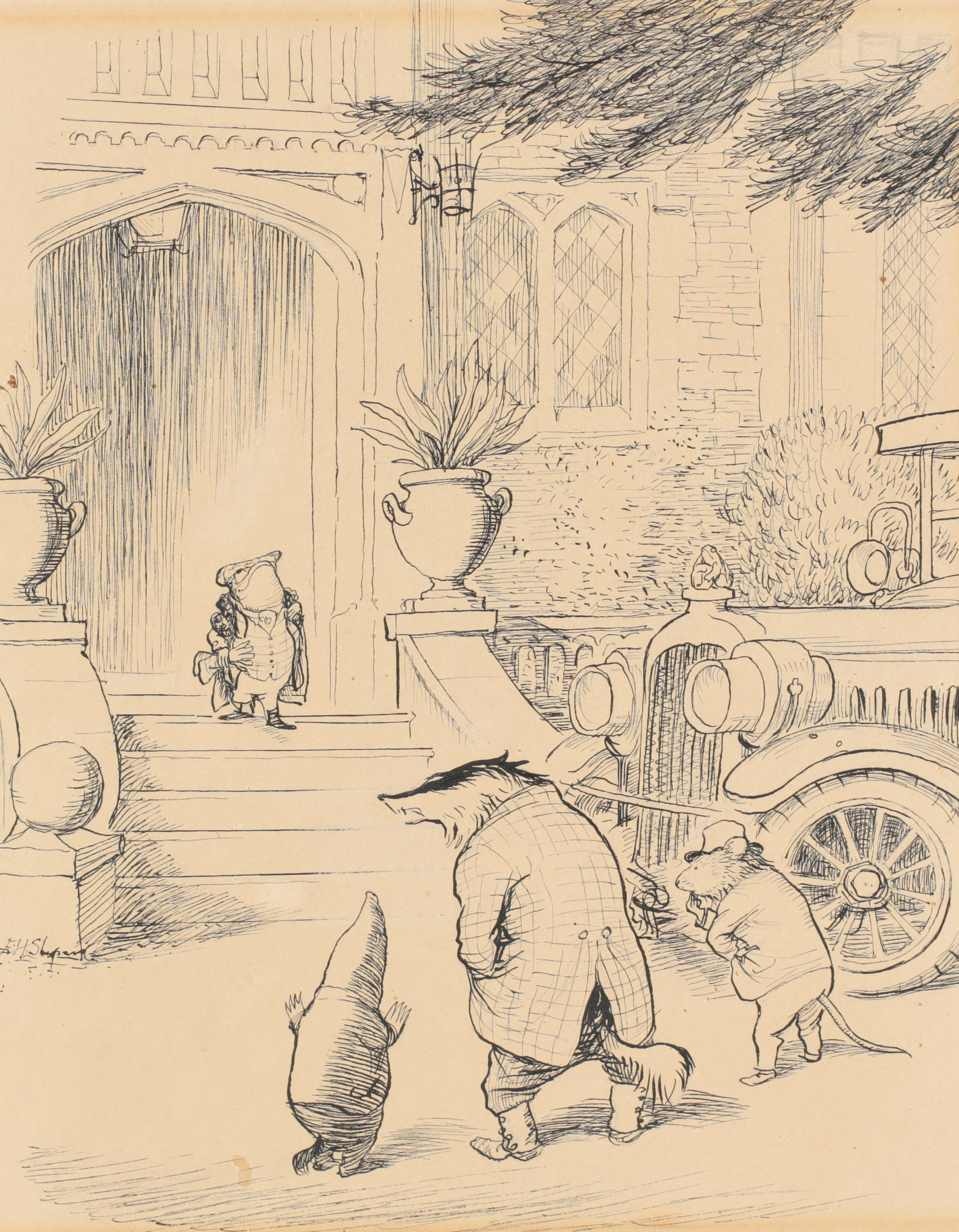
Presentation copies of the first edition of *The Wind in the Willows* are of the utmost rarity in commerce. We know of but six copies,

1. Inscribed to Helen Grahame (Oct. 1908). Private American Collection.
2. Inscribed to Ruth Ward (Oct. 1908). Present copy.
3. Inscribed to Foy Quiller-Couch (Oct. 1908). Private American Collection.
4. Inscribed to Thomas Anstey Guthrie ("F. Anstey") (Oct. 1908). Private British collection.
5. Inscribed to Constance Smedley (Oct. 1908). Sold Sotheby Oct. 1981.
6. Inscribed to Mary E. Richardson. Sold Sotheby July 1965.

Osborne p. 349

PROVENANCE: Ruth Ward (b. 1899, presentation inscription from the Author); Family descent; David Holmes (1945-2016, noted collector of Kenneth Grahame).





38. "Mr Toad... came swaggering down the steps"

An original drawing from *The Wind in the Willows*.

SHEPARD, Ernest Howard; [GRAHAME, Kenneth]

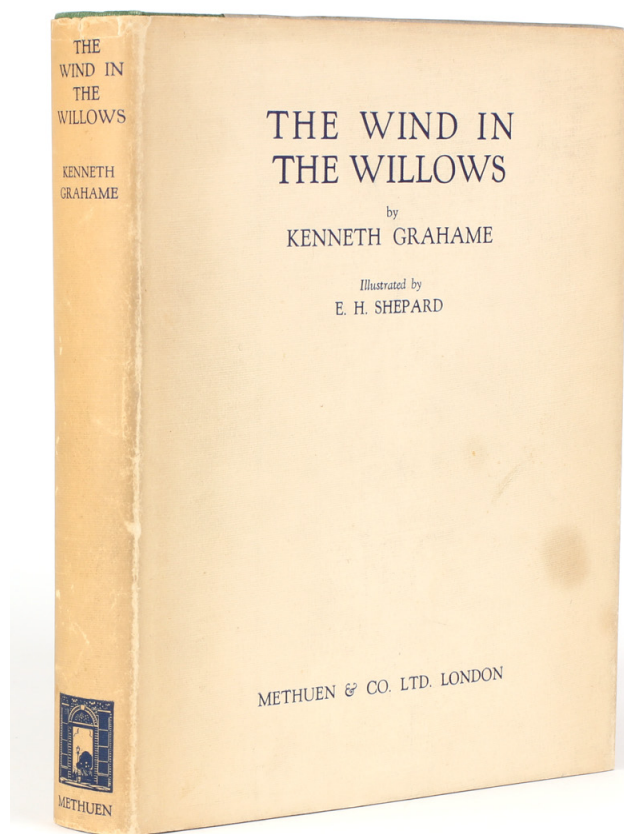
[1950]. 250 x 200mm. Original pen and ink drawing on artist's board for a full page illustration for *The Wind in the Willows*, depicting all four of the principal characters outside the front portico of Toad Hall with the front of Toad's infamous motor car to the side. Signed within the drawing at the base of the steps, with pencil captions by the artist "swaggering down the steps / Wind in the Willows page 129/130 (Chapter VI)". The reverse of the board with Shepard's ownership inscription, "Original drawing the property of Ernest H Shepard Long Meadow Longdown. Guildford. Surrey.". Board slightly toned and occasional ink specks to background, but in generally excellent condition. [42953] £85,000

A fine, large detailed drawing depicting one of the iconic scenes from the book, of Toad being confronted by his friends as he attempts to take delivery of a new motor car.

Shepard's illustrations, which first appeared with the 1931 edition of the book, are those most associated with the work. In 1951 Methuen reissued the book, enhanced with six additional full page illustrations of which this is one.

This particular piece has become one of the most popular and often reproduced illustrations from the work, perfectly capturing the essence of each of the principal characters. It is also one of only two full page illustrations to contain all four characters.

LITERATURE: Grahame, Kenneth *The Wind in the Willows* (Methuen, 1951) p132.



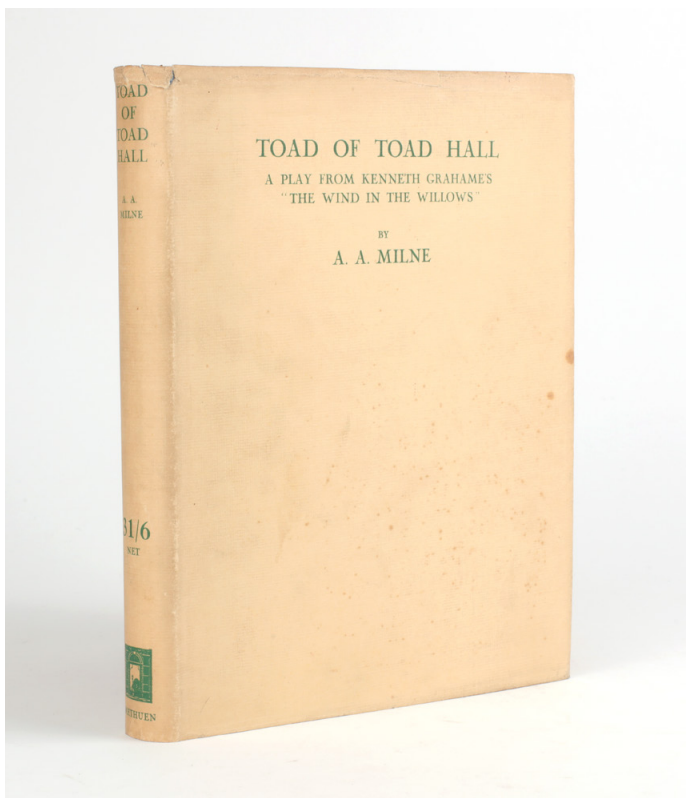
SIGNED BY GRAHAME AND SHEPARD

39. *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] £12,500

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



ONE OF 200 COPIES SIGNED BY GRAHAME AND MILNE

40. *Toad Of Toad Hall*

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

MILNE, A.A.; [GRAHAME, Kenneth]

Methuen, 1929. First edition, Deluxe edition signed by both A.A. Milne and Kenneth Grahame, number 17 of only 200 copies. White boards and blue cloth spine, printed paper label on upper cover and spare label present. Printed on handmade paper with only top edge trimmed. Original cream dustwrapper with printed titles. A fine copy in a near fine dustwrapper with slight spotting to the upper panel and some minor wear to the head of the spine. [44466]

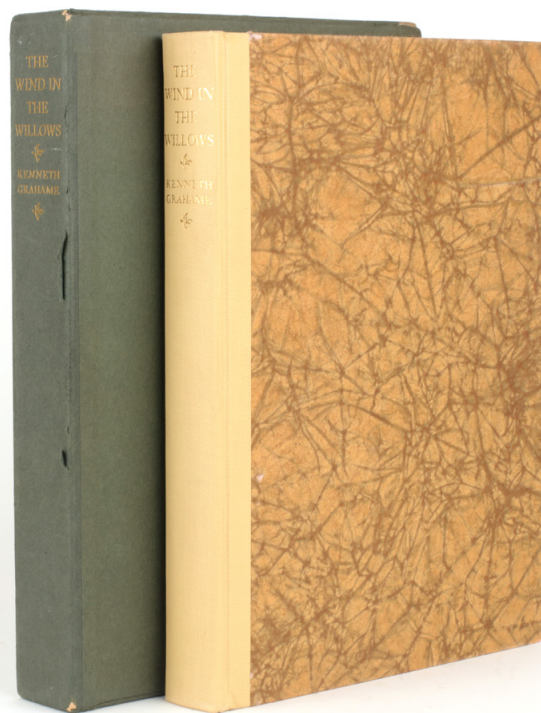
£3,000

41. *The Wind In The Willows*

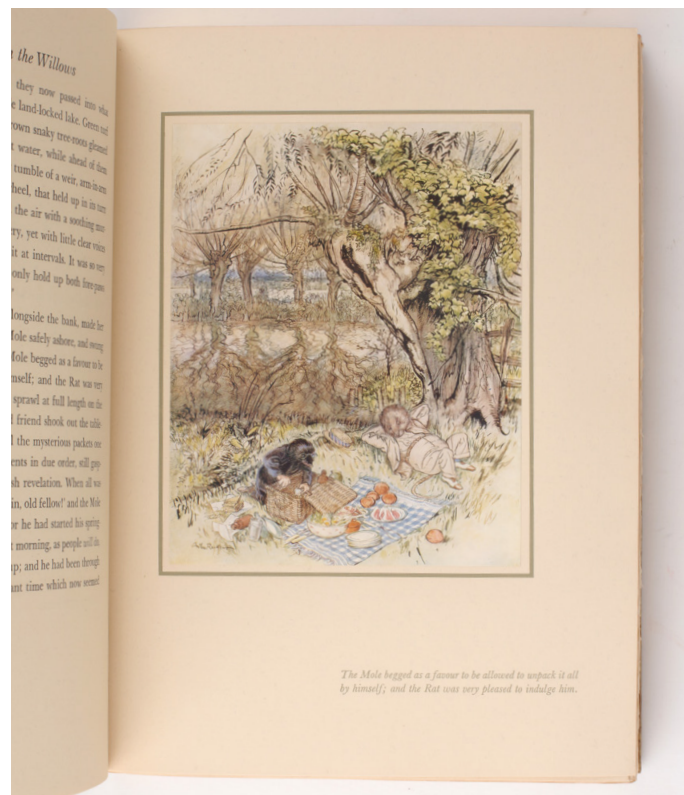
RACKHAM, Arthur; Grahame, Kenneth

New York, The Limited Editions Club, 1940. First edition illustrated by Rackham. Large 4to. Number 1411 of 2,020 copies, signed by Bruce Rogers, the book's designer. Cream cloth spine with gilt lettering, paper covered boards with patterned design, preserved in publisher's glassine and green card slipcase. Top edge gilt. Publisher's pamphlet explaining the context of the book's publication loosely inserted. Sixteen colour illustrations by Rackham. Introduction by A. A. Milne. A fine copy, two tiny closed tears to the bottom of page 120, in a chipped glassine and a very good slipcase. [45616]

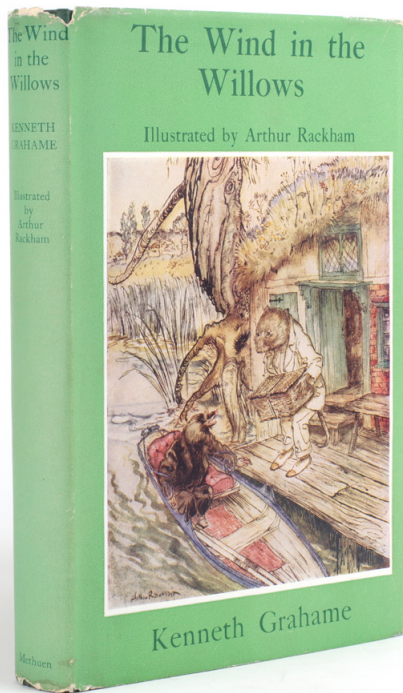
£1,750



Grahame had wanted Arthur Rackham to illustrate the first edition of *The Wind In The Willows*, but Rackham declined. Around thirty years later, Elspeth invited Rackham for a walk along the Thames to view the many places and sights which inspired the stories lovingly created by her recently deceased husband. He finally accepted and, amid the outbreak of war and personal illness, prepared a series of sixteen colour illustrations and several line drawings. It was to be his last project. Upon completion,



The Mole begged as a favour to be allowed to unback it all by himself; and the Rat was very pleased to indulge him.



Rackham is said to have sunk into his pillow and said: "Thank goodness, that is the last one" (Hares-Stryker). It is the only one of his major works to be first published posthumously. This edition of the book is the only one to include all sixteen colour illustrations, as the first trade and the English edition (see below) features only twelve colour illustrations.

42. *The Wind In The Willows*

GRAHAME, Kenneth; RACKHAM, Arthur

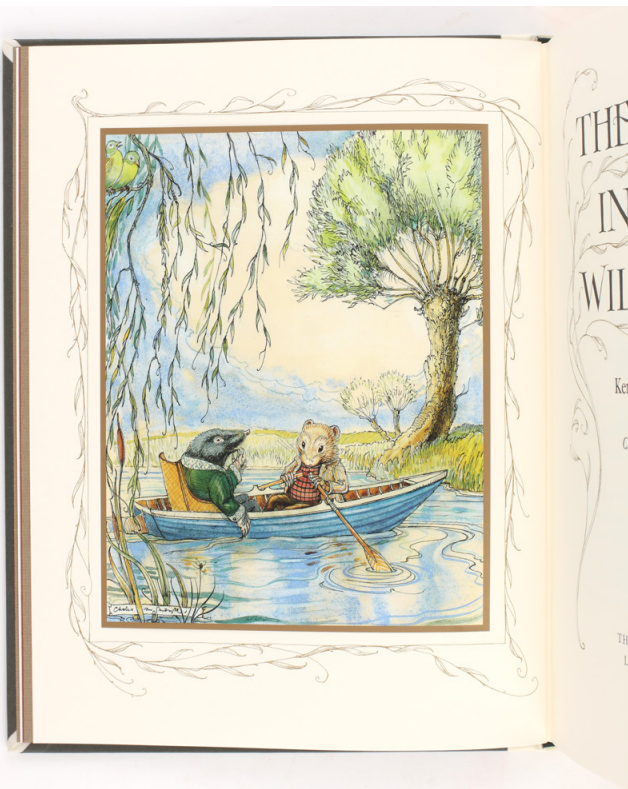
Methuen, 1950. First UK edition illustrated by Rackham. 8vo. Green cloth with gilt titles on the spine. Introduction by A.A. Milne. Twelve colour plates and fifteen illustrations in line. A fine copy with small marks to endpapers, in a near fine pictorial dustwrapper with just trivial wear to spine ends but an unusually fresh copy. [44467] £950

43. *The Wind In The Willows*

GRAHAME, Kenneth; SANDWYK, Charles Van

The Folio Society, 2008. Centenary edition de luxe. One of 1,000 copies with an original copperplate etching signed by the artist, this copy numbered 659. 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, an original copperplate signed etching, sixteen large tipped in colour plates, plus many line drawings in the text by Charles Van Sandwyk. A fine copy, housed in original green cloth box. [46146] £2,250

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



and Wooster and Blandings, he had cut his teeth as an author writing stories for the children's magazines *Chums* and *The Captain*. These stories were set in English public schools (initially the fictitious St Austins and later Wrykin) and are tales of schoolboy intrigue and adventure.

McIlvaine A1a

45. *A Prefect's Uncle*

WODEHOUSE, P.G.

A&C Black, 1903. First edition. Original red cloth with pictorial design in black, blue and pink and lettered to the spine in gilt. Eight full page illustrations by R. Noel Pocock. A very good copy, with some fading to the spine and a discrete repair to the rear joint. [44887] £1,500

A scarce first edition of Wodehouse's second book.

McIlvaine A2a

46. *The Gold Bat*

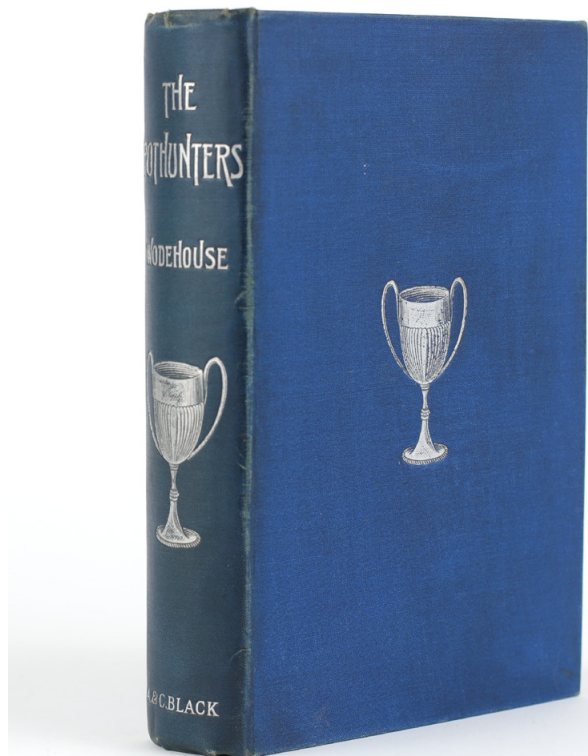
WODEHOUSE, P.G.

A & C Black, 1904. First edition, first issue with two pages of adverts. Original maroon pictorial cloth with gilt lettering to the spine. A very good copy indeed, with some foxing to the page edges and small worming to the preliminary pages. [45000] £750

47. *Mike*

WODEHOUSE, P.G.

A & C Black, 1909. First edition. Original green pictorial cloth with a cricketing scene printed in red, black and white, lettered in gilt to the spine. Twelve plates after drawings by T.M.R. Whitwell. A very good copy indeed with some tanning to the spine



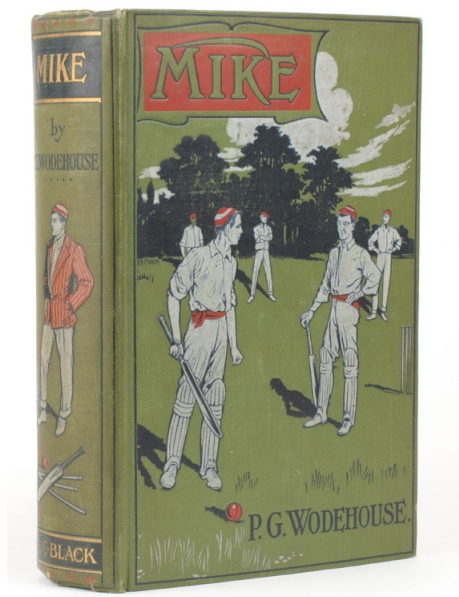
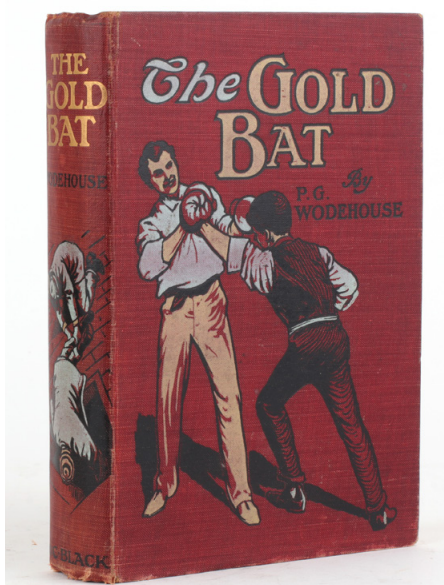
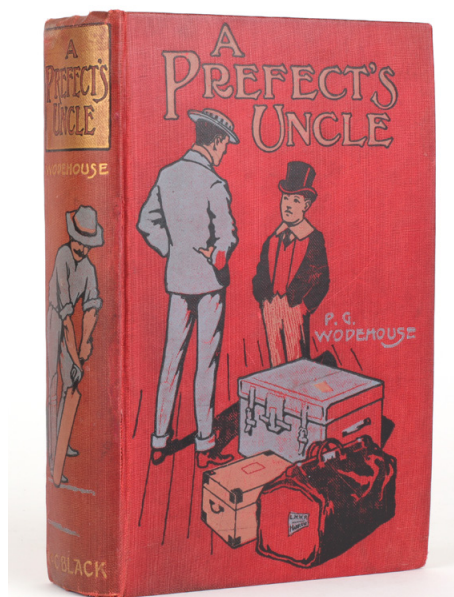
44. *The Pothunters*

WODEHOUSE, P.G.

A&C Black, 1902. First edition. Original blue cloth with silver cup design on front cover and spine. Ten plates by R. Noel Pocock. A near fine copy, with just a little toning to the spine, but bright and crisp with little or no wear to the silver decoration and just a short snag at the head of the spine. Ownership inscriptions to front free endpaper and reverse of frontispiece. [37404] £5,000

The author's first book, rarely encountered in such clean condition.

Before Wodehouse made his name writing the humorous stories of Jeeves



and lower hinge just starting, contemporary gift inscription to front endpaper and bookplate to front pastedown. [44884] £2,500

One of the scarcest of Wodehouse's early school stories.

McIlvaine A12a

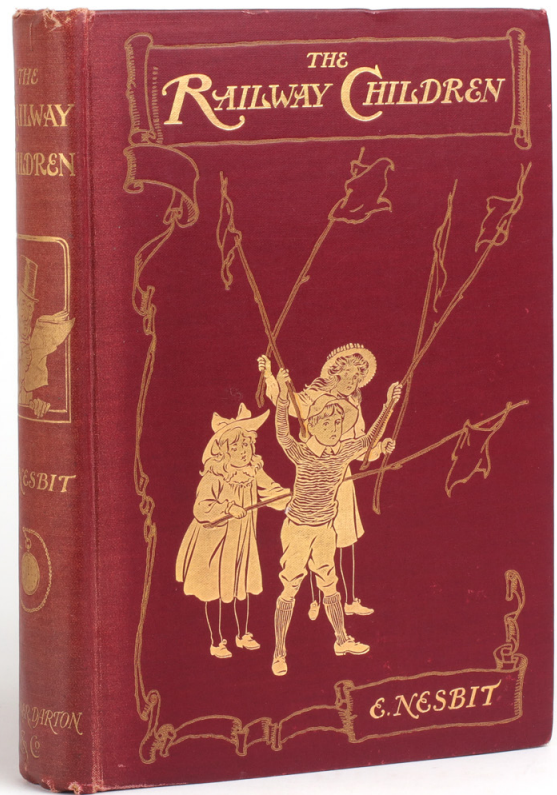
PROVENANCE: Bookplate of James Heineman to front pastedown.

48. *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. Pictorial title page and twenty black and white plates by C.E. Brock. A near fine copy, spine a little faded, contents very clean. An uncommonly fresh copy. [45677] £2,750

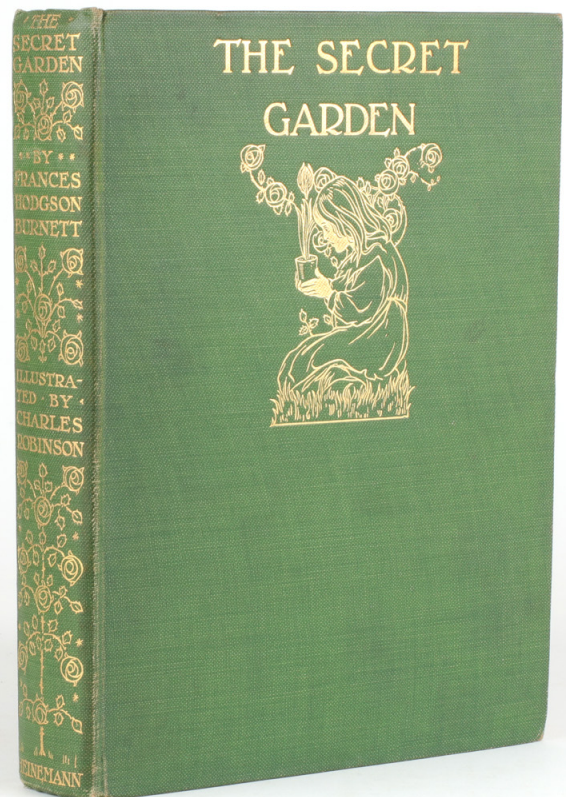
Nesbit's most enduring work and a classic of that most fertile period for children's literature at the beginning of the twentieth century. The book has been adapted for stage and screen on numerous occasions most famously in 1970 starring Jenny Agutter.



49. *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 very good copy indeed, nice and bright externally, some light foxing throughout and a small split to the top edge of the rear hinge. [45712] £2,500



50. *Peter Pan in Kensington Gardens*

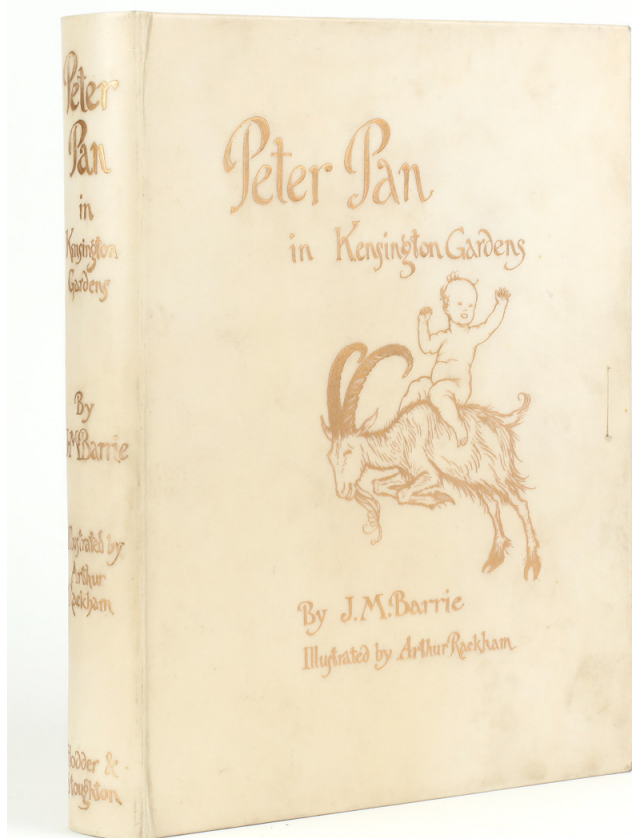
RACKHAM, Arthur; BARRIE, J.M.

Hodder & Stoughton, 1906. First edition, deluxe issue, number 27 of 500 copies signed by Arthur Rackham. Large 4to. Publisher's full 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 near fine copy, lacking ties, bright and clean. Housed in custom made clamshell box. [46378]

£5,000

In 1902 J.M. Barrie wrote the novel "the Little White Bird", the central chapters of which tell of a child named Peter Pan, "... who escaped from being a human when he was seven days old... and flew back to Kensington Gardens." This part of the story was then developed by Barrie and the first book to appear with the title of *Peter Pan* was this 1906 version 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."



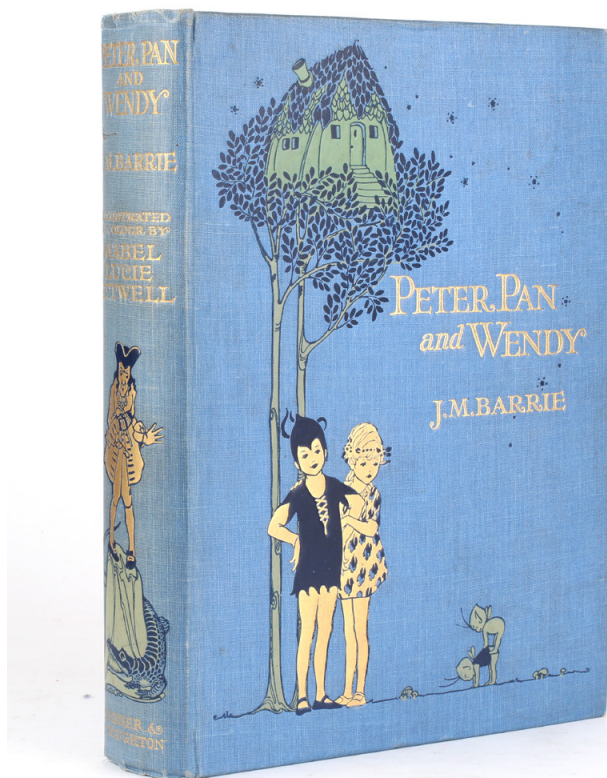
51. *Peter Pan And Wendy*

ATTWELL, Mabel Lucie; BARRIE, J.M.

Hodder & Stoughton, [1921]. First edition with illustrations by Mabel Lucie Attwell. 4to. Blue cloth with gilt titles on spine and upper cover. Both spine and upper cover have decorations in blue, green and gilt. Twelve colour plates mounted onto art paper with captions printed below, the image entitled "I daresay it will hurt a little" is made even more charming by being circular. In addition to the colour plates there are numerous line drawings in the text. A near fine copy. A neat gift inscription on the verso of the frontispiece. [46250]

£650

The book has been reprinted in various formats with Attwell's illustrations, but none are as sumptuous as the first edition of this wonderful gift book.





THE MAGNIFICENT PETER PAN PORTFOLIO IN DELUXE
VELLUM BINDING

52. *The Peter Pan Portfolio*

RACKHAM, Arthur

Hodder & Stoughton, 1912. First edition, number 596 of a limited edition of 600 copies, signed by the publisher and engraver on the limitation page, this copy one of a special issue of approximately 100 copies bound in full vellum. Elephant folio (19 1/2 x 21 1/2 inches). Publisher's full vellum with gilt titles to upper cover. Housed in publisher's original cloth box with printed paper onlay. Twelve large full size plates mounted with gilt ruled borders and captioned tissue guards by Rackham. A very good copy indeed, lacking ties as usual but uncommonly bright and clean, with some vertical creases to the text leaves and some slight foxing to some mounts, but with plates remaining bright and uncreased. The original box is clean and attractive, lacking a side panel to lower section. [46103]

£12,500

The portfolio is without doubt, Rackham's grandest production and one of the rarest and most beautiful books of its type.

Rackham's plates for *Peter Pan* originally appeared in 1906 in the form of a gift book with fifty Rackham plates. Partly to capitalise on the success of the stage production of *Peter & Wendy*, Hodder asked Rackham to select his favourite twelve of the fifty images in the 1906 *Peter Pan* to produce a collector's portfolio of plates. These plates were re-engraved to be the size of the original watercolours and produced to an extremely fine standard.



53. *Original Manuscripts For Now We Are Six*

MILNE, A.A.

[1927]. A collection of manuscripts by A.A. Milne relating to the composition and publication of *Now We Are Six*. Comprising:-

1. The autograph manuscript of Milne's introduction to *Now We Are Six*. Three single page of closely written text (approx. 400 words) made up of three sections pasted together.
2. The autograph manuscript of the dedication page. One page of headed notepaper, written in pencil.
3. Two manuscript poems included in *Now We Are Six*. *Wind on the Hill*, which appears on p.93/94, five four line stanzas on a page of headed letter paper. 'A Thought', which appears on p.69, a single four line stanza in pencil on notepaper, headed *Now We Are Six*, with paper-clip mark to upper edge.
4. Two very short autograph letters, signed with initials, to Frederick Muller. One on Mallord Street note paper (undated but stamped received 25 March 1927) confirming the poem *King Hillary* should be included in the book. The other (also undated, received 5 May 1927) on Cotchford Farm note paper, simply stating that Milne was back in London again to meet.
5. Author's original typescripts for ten of the poems included in *Now We Are Six*, with a number of autograph annotations throughout. *Solitude*. Single page signed by Milne at the base and with a note in pencil (for E.H. Shepard) "The 'house' should be as little as possible. Just 3 sticks tied together as the top, for instance - like the beginning of a wigwam". *Sneezles*. Two pages, autograph authorial corrections to lines 25 and 26, changing "Come quick / just as quick as you can" to the published "To tell them what ought / To be done.", and line 30 from "In a van" to "At a run", to make the rhyme with the other changes. *Buttercup Days*. One page. *Journey's End*. One page, some sections underlined in pencil. *Furry Bear*. One page, authorial autograph correction to the first line, changing 'wear' to 'were'. *Forgiven*. One page. *Knight-In-Armour*. One page, headed "Now We Are Six" in pencil. *The Little Black Hen*. Three pages with Milne's name and address typed at the base. Occasional marginal lines in pencil. *The Good Little Girl*. One page, with Milne's name and address typed at the base. *Twice Times*. One page, with an authorial pencil correction to the third line of verse six, changing 'due' to 'one'.
6. A single page of Milne's autograph instructions for the ordering of the poems. Rather than a definitive list, Milne gives those poems to come at the beginning part and those to come in the later part and further poems which should be placed together and those which should be well separated. [45908] £75,000

The surviving manuscripts from the formation of Milne's third Winnie the Pooh book, *Now We Are Six*, from the collection of Milne's publisher.

Following the exceptional success of *When We Were Very Young*, Milne continued to write children's verse, even as he was writing *Winnie The Pooh*. The poems *Dinker*, *Busy* and *The Little Black Hen*, had already made their first appearances in Pears' Annual in late 1924 when Milne wrote to his agent, Curtis Brown, in April 1925 to say "I am prepared to do more verses of the *When We Were Very Young* kind for serial use in the next year..."

The disparate genesis of the poems that would eventually make up *Now We Are Six*, meant that when the time came to publish the collection, much of the creative work had already been done and it was a question of drawing together the already published poems and ordering them. Some additional material needed to be found, Muller wrote to Milne in July 1927 to say that the 24 poems they had "the book will not make so many pages as we were originally reckoning on". So a further eleven poems were found or created to form the final 35 poems of the book, in time for publication in October that year.

Milne alludes to this extended gestation in his introduction, "We have been nearly three years writing this book. We began when we were very young... and now we are six. So, of course, bits of it seem rather baby-ish to us... and when we read it to ourselves just now we said, "Well, well, well," and turned over very quickly."

The introduction finishes with a whimsical p.s., to remind readers of Winnie the Pooh, that he also features in this book, "Pooh want us to sat that he thought it was a different book; and he hopes you wont mind, but he walked through it one day looking for his friend Piglet, and sat down on the some the pages by mistake."

The manuscripts for *Winnie the Pooh* and *The House at Pooh Corner* were produced as a unit and preserved intact to be bequeathed in Milne's will to his alma mater, Trinity College Cambridge.

Even his work for *When We Were Very Young*, also in part serialised in *Punch* prior to publication in book form, had the advantage of being produced over a shorter period of time. It caught the eye of the American collector, Carl Forzheimer who, with extraordinary perspicacity, asked ASW Rosenbach to acquire as many as remained of Milne's manuscripts and typescripts for the poems directly from the author, where they were kept complete until sold en bloc at Sotheby's in 1986 for £132,000.

However, all that remains of the material used for the creation of *Now We Are Six* are these papers, sent by Milne in stages to his publisher.

PROVENANCE: Frederick Muller (Milne's publisher at Methuen); Leslie Smith (who inherited the running of Muller's publishing company); by family descent.

54. Autograph Manuscript For The 'Very Young' Calendar 1930

MILNE, A.A.

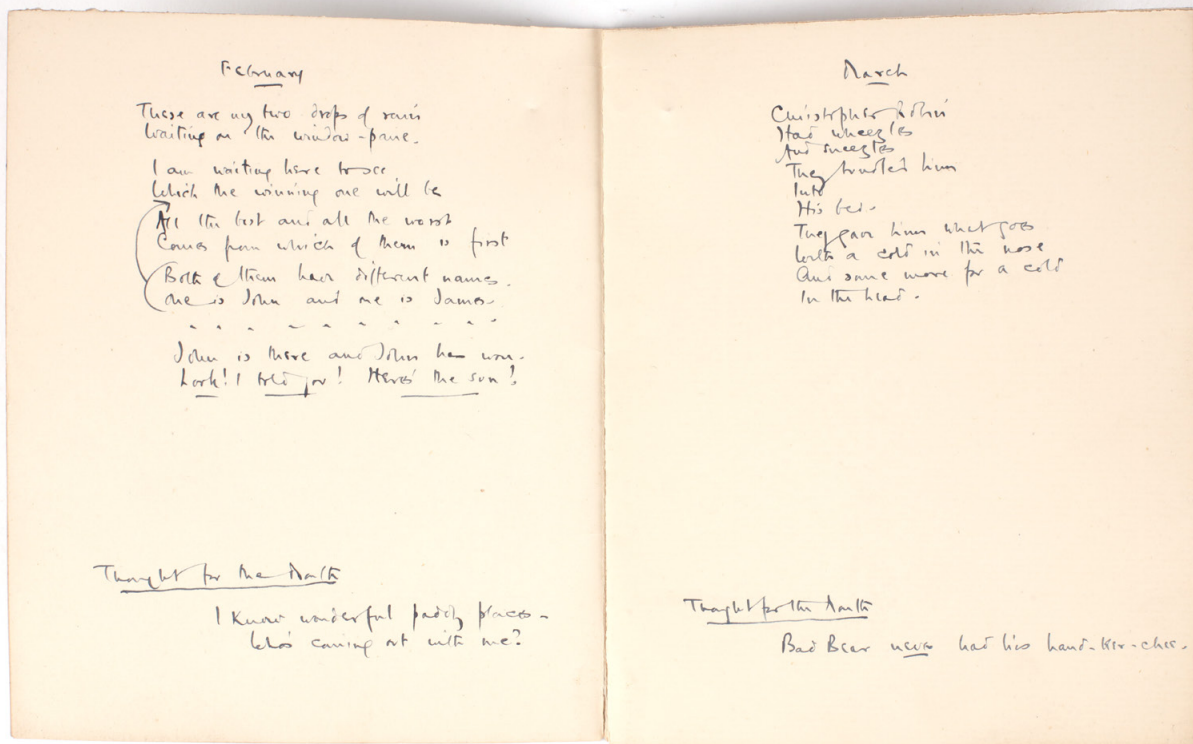
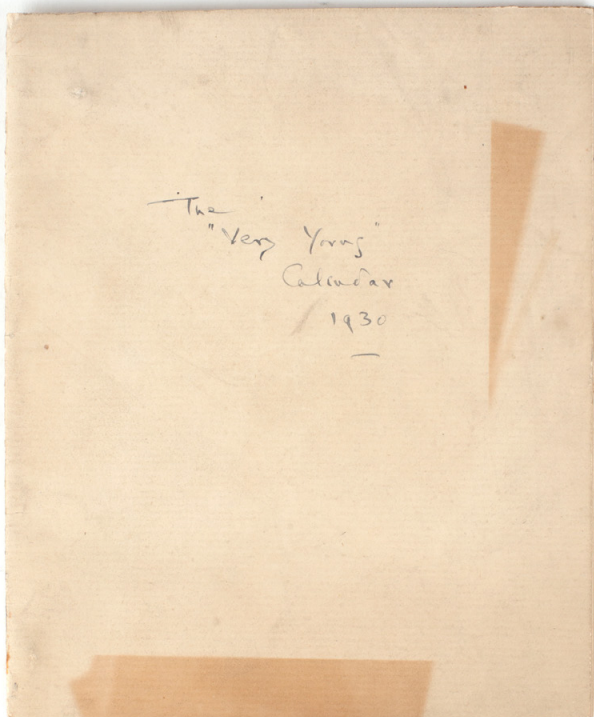
[1929]. Four sheets of laid cartridge paper, folded to form a sixteen page booklet, approximately 12 x 14cm, the covers with "The "Very Young" Calendar 1930" in Milne's hand to the upper cover and then a page for each month of the year, containing an autograph verse and a "Thought for the Month" from Milne's two books of children's' verse, in ink. Small rust marks from paper clips to the rear few pages and a short tear to the tail of the fold. [45971] £15,000

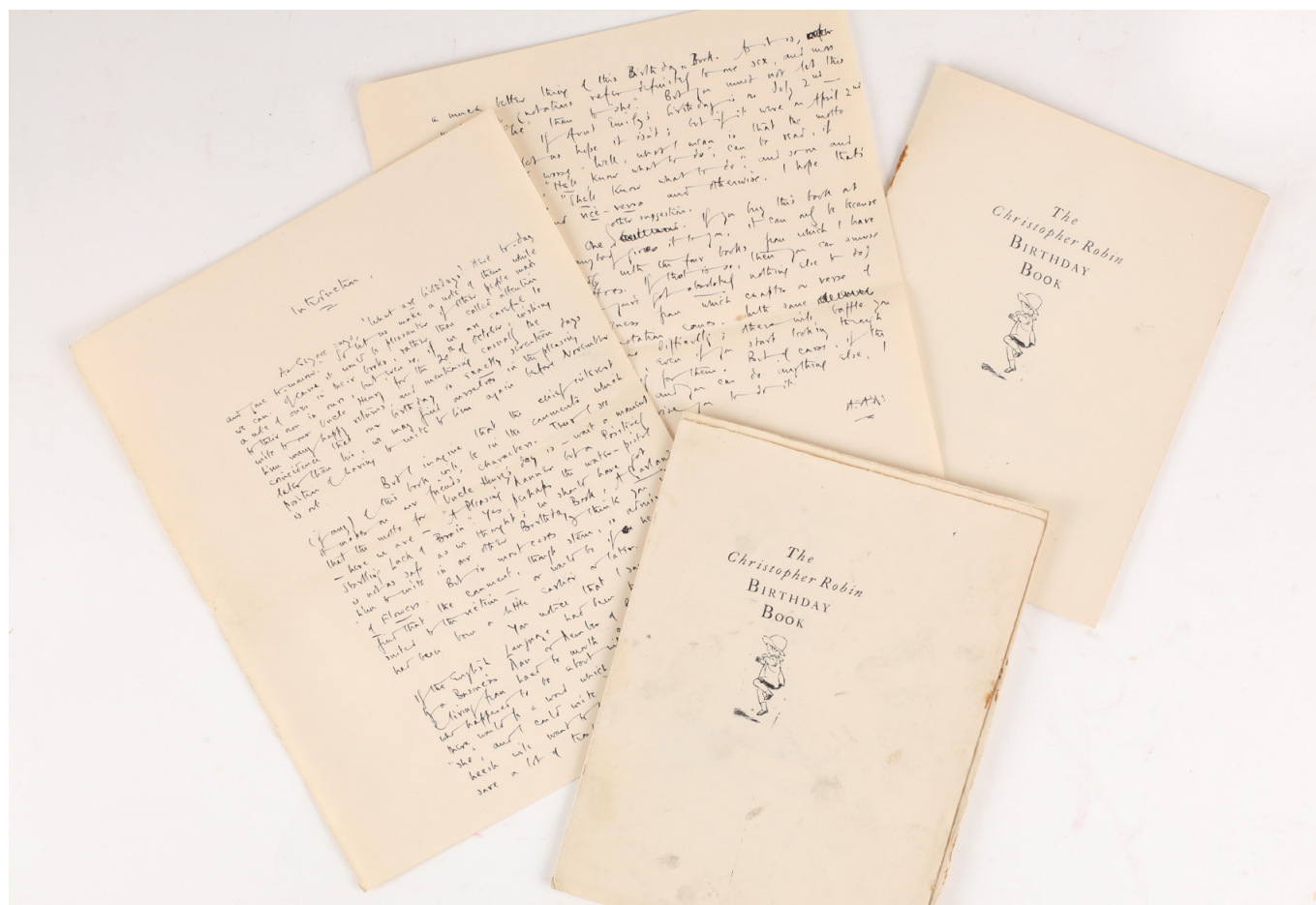
The "Very Young" Calendar for 1930 was one of several associated publications spawned by the extraordinary success of Milne's 'Winnie the Pooh' books. It was published with thirteen card leaves in various colours, decorated by E.H. Shepard with illustrations of Winnie the Pooh, Christopher Robin and friends.

This manuscript takes the form of a maquette, but in a much smaller format than the finished product and shows a couple of authorial corrections: in February Milne has drawn an arrow to rearrange the third and fourth stanza of the poem, and he often uses underlining to show what should be italicised or put in bold in the final production.

u

PROVENANCE: Frederick Muller (Milne's publisher at Methuen); Leslie Smith (who inherited the running of Muller's publishing company); by family descent.





55. *The Original Manuscript For The Christopher Robin Birthday Book*

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

1930. The original illustrated manuscripts for the production of *The Christopher Robin Birthday Book*. Comprising,

1. A.A.Milne's autograph manuscript of his introduction to the book: two pages, closely written (approx. 450 words), mainly clean with occasional corrections.

2. Two states of the printed proofs of the initial pages of the book, the design drawn from the maquette, the first with the publisher's date stamp (11 Jul 1930), an 8pp booklet, uncut and without staples and containing mostly different illustrations to the ones in the maquette (and the ones in the final publication), contains several pencil annotations, possibly by Shepard, indicating a change of font or size of the lettering. The second state is also 8pp, but trimmed and stapled and shows some of the corrections indicated in the previous state but has further pencil annotation, indicating further changes to the lettering on the title page, which was eventually incorporated into the published version. All in very good condition with the maquette and primary proof, a little dusty and finger-marked. [45977] £15,000

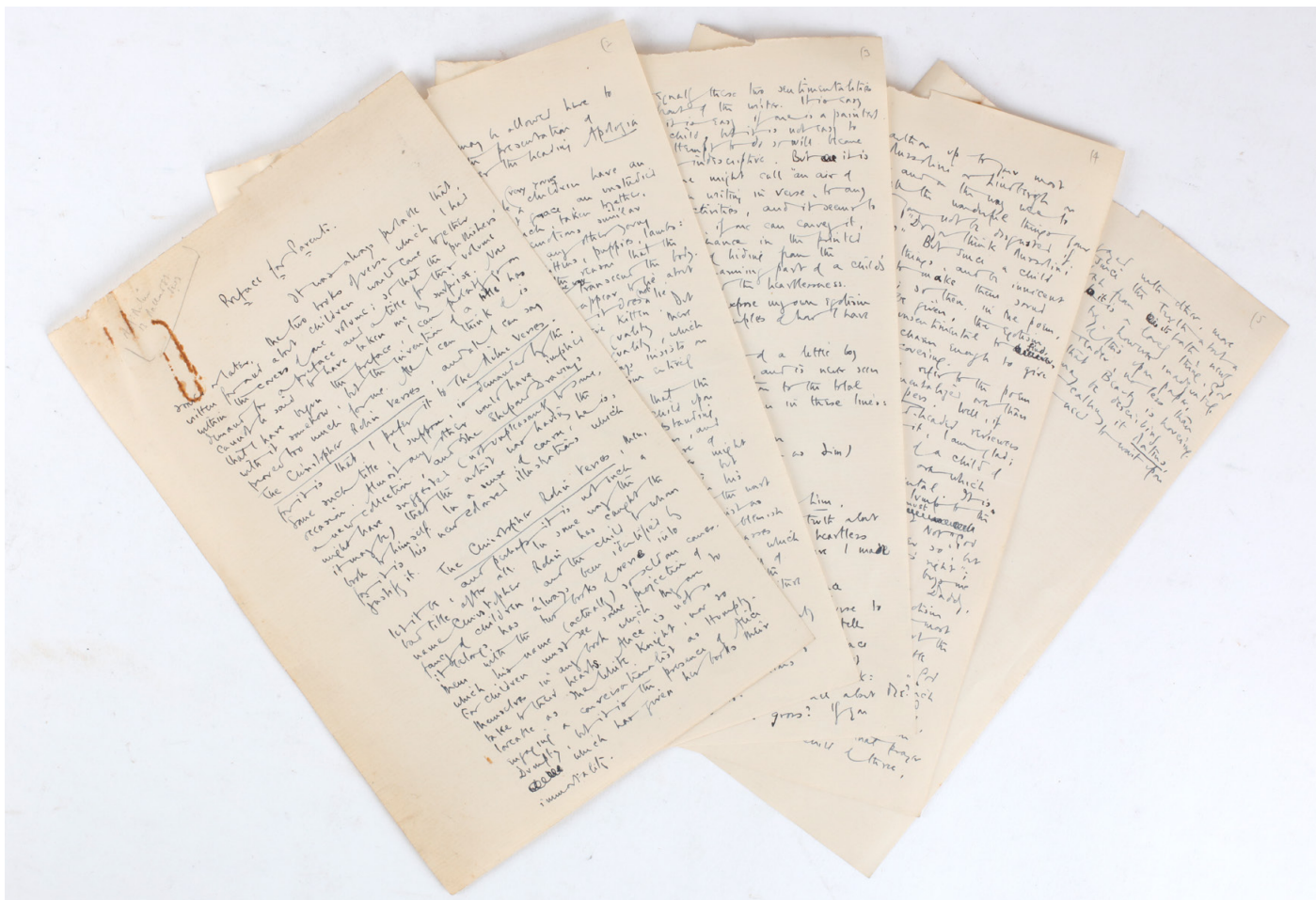
An interesting collection of documents, showing the creative process for one of the most popular works to be published as a spin off from Milne

and Shepard's immeasurably successful *Winnie the Pooh* books.

This work draws on the text and illustrations used in the *Pooh* books, so that very little additional material is required, besides Milne's introduction, which begins by quoting Eeyore, "What are birthdays? Here today and gone tomorrow.' Do let us make a note of them while we can." He continues in characteristic whimsy before finishing with the book's main attractions, "If you buy this book at all... it can only be because you are friendly with the four books from which I have taken the mottoes. If that is so, then you can amuse yourself (when you've got absolutely nothing to do) by trying to guess from which chapter or verse of a book each quotation comes. With some you will have no difficulty; others will baffle you for a long time even if you start looking through the books carefully for them."

The two proofs also show the design evolution for the book. The first sets the lettering in a standard font and has an illustration on the title page of Pooh and Piglet sitting on a fence with further illustrations on the text pages. The second proof, changes the lettering of 'January' to a fancy font and changes the size of the fonts as indicated by the pencil annotations, probably by Methuen's lettering designer, A.E.Taylor. However, the final published version reverts to the illustrations from the original design for the main title page and January section page, though retaining the proof's illustrations for the first spread of text. The published version also sees a change to font of the publisher's name on the title page, to match the font used for the January section page, but not what was indicated on the original maquette.

PROVENANCE: Frederick Muller (Milne's publisher at Methuen); Leslie Smith (who inherited the running of Muller's publishing company); by family descent.



“Not ‘God bless Mummy, because I love her so’ but ‘God bless Mummy, I know that’s right’”

56. Original Autograph Manuscript For *The Christopher Robin Verses*

“Preface for Parents”

MILNE, A.A.

[1931]. The original autograph manuscript for the preface to *The Christopher Robin Verses*, the new book combining the poems from *When We Were Very Young* and *Now We Are Six*. Five pages, approx 1200 words. This is a fair copy with one or two minor corrections, but is exactly as printed in the book. Signed in pencil to the upper cover, “A.A. Milne, 13 Mallard Street, SW3.” Rust mark from staples to the upper corner and very slight edge wear, but the manuscript is in excellent condition. [45960] £18,500

In 1931 Milne describes his writing process, “pencil drafts are all thrown away. I write in pencil, then in ink, and then have it typed.” He says that he made few revisions, particularly when writing plays “because, I have already said every speech over and over to myself before it goes down on paper.”

This manuscript is written fluently and with only minor revisions and is exactly as it appears in the first edition of *The Christopher Robin Verses*, a book which combines his two books of children’s verse.

“It was always probable” he writes, “that, sooner or later, the two books of verse which I had written for and about children would come together within the covers of one volume; so that the publisher’s demand a preface and a title for this volume cannot be said to have taken me by surprise... All I can think of is ‘The Christopher Robin Verses’... ‘The Shepard Drawings’ might have suggested (not unpleasantly to some, it may be) that the artist was having the book to himself. In a sense, of course, he is, for it is his new coloured illustrations which justify it.”

Milne goes on to offer remarks about the presentation of children in fiction which he deems to be over sentimental. He avoids sentimentality through his use of humour, describing children as charming, but heartless and egocentric, for example when James James Morrison Morrison’s Mother goes missing he “Told his other relations not to go blaming him” and when Christopher Robin went to watch the changing of the guard at Buckingham Palace his question to Alice was, “Do you think the King knows all about Me?”

Original manuscripts relating to Milne’s iconic Winnie the Pooh books are very rarely available in commerce. This manuscript is offered for the first time having been kept by Milne’s publisher (and by descent) since it was written.

PROVENANCE: Frederick Muller (Milne’s publisher at Methuen); Leslie Smith (who inherited the running of Muller’s publishing company); by family descent.



57. *Winnie the Pooh in Owl's Parlour*

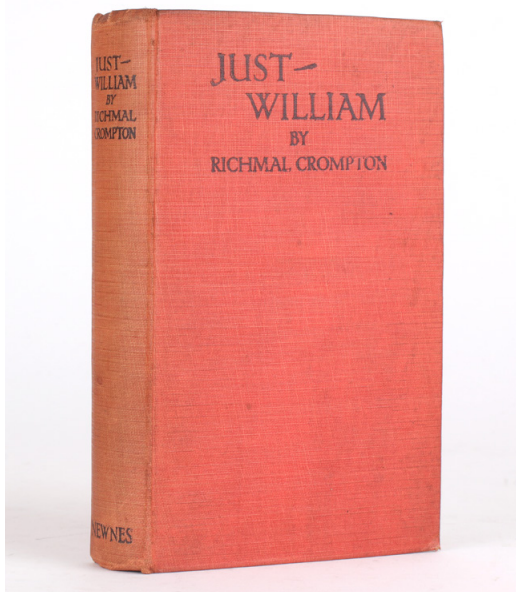
An Original Drawing

SHEPARD, Ernest Howard

[c.1956]. Pen, ink and coloured pencil on paper. 128x114mm. In excellent condition. [43345]

£60,000

A charming colour drawing of Pooh's visit to Owl's parlour, a redrawn version of the drawing which originally appeared on page 49 of the first edition of *Winnie the Pooh* in 1926. This piece was possibly a preparatory drawing for one of the new colour plates to be used in *The World of Pooh*, an omnibus edition of the Pooh stories, published in 1957.

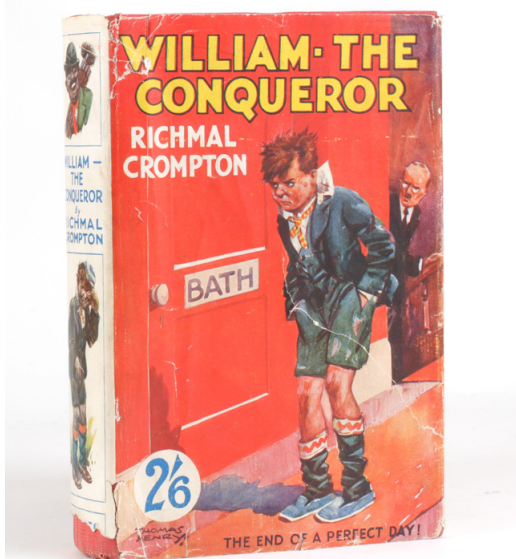


58. *Just William*

CROMPTON, Richmal

Newnes, [1922]. First edition. Small 8vo. Red cloth with black lettering. 248pp, plus 4 pages of adverts. Illustrated with line drawings by Thomas Henry. A very good copy, some spotting to page edges and endpapers, but generally bright. [45150] £750

The first book in this long running and popular series.

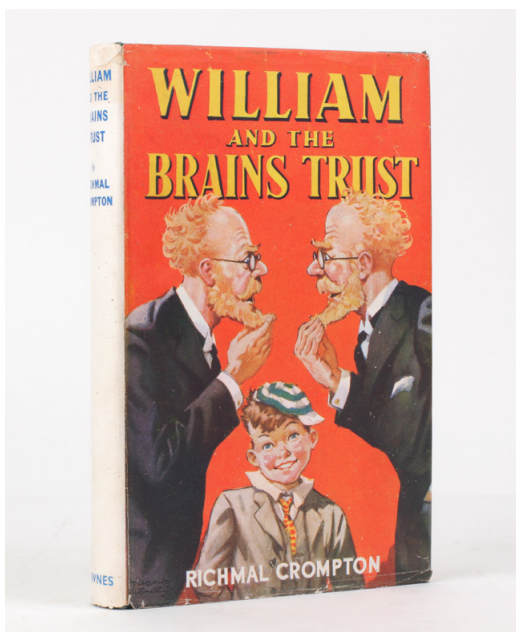


59. *William - The Conqueror*

CROMPTON, Richmal

Newnes, [1926]. First edition. 8vo. Red cloth with black lettering in the rare original dustwrapper. Illustrated in line by Thomas Henry. A near fine copy, bright and crisp with an ownership inscription to the front pastedown and the page edges a little dusty, in an about very good dustwrapper, which shows some wear to the corners and a shallow chip across the base of the spine about 1cm deep and some closed tears, mostly short with one longer encroaching on the front panel. [45419] £1,500

The sixth Just William book. Extremely uncommon in the original dustwrapper.



60. *William - The Good*

CROMPTON, Richmal

George Newnes Ltd., [1928]. First edition. 8vo. Original red cloth lettered in black, in the original pictorial dustwrapper with 2/6 price printed on the upper panel. Dustwrapper illustration and line drawings throughout by Thomas Henry. A fine, bright copy in a near fine dustwrapper, with minor wear to the base of the spine. [45261] £2,000

Lofts and Adley, p.24



61. *William And The Brains Trust*

CROMPTON, Richmal

Newnes, 1945. First edition. 8vo. Publisher's green cloth titled in gilt, in the original dustwrapper illustrated by Thomas Henry. Dustwrapper illustration and line drawings throughout by Thomas Henry. A fine copy in a near fine dustwrapper, one tape repair to verso. [43800] £1,750

Number 25 in the William series.



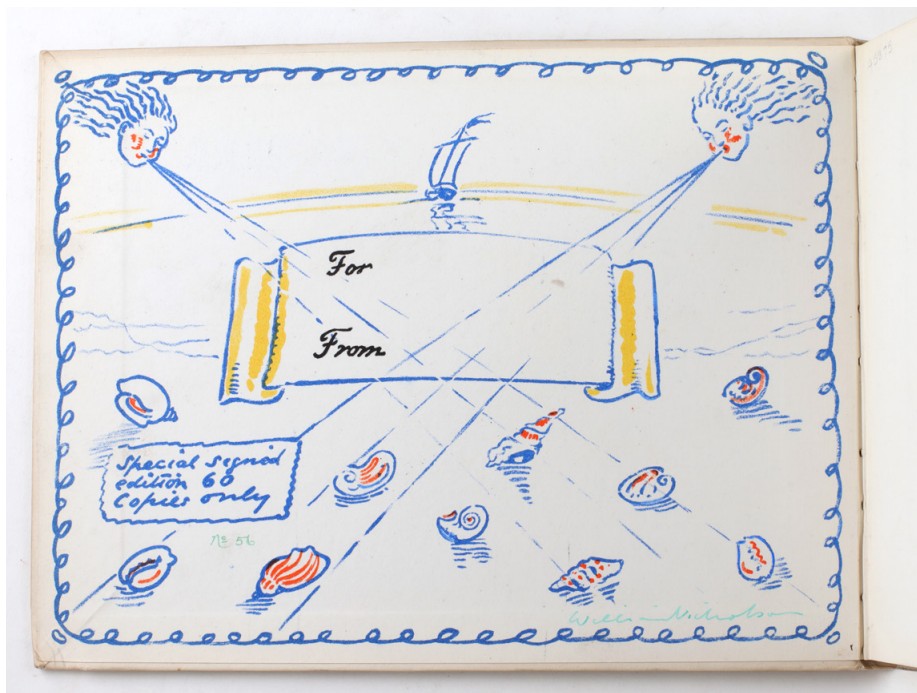
ONE OF 60 SIGNED COPIES

62. *The Pirate Twins*

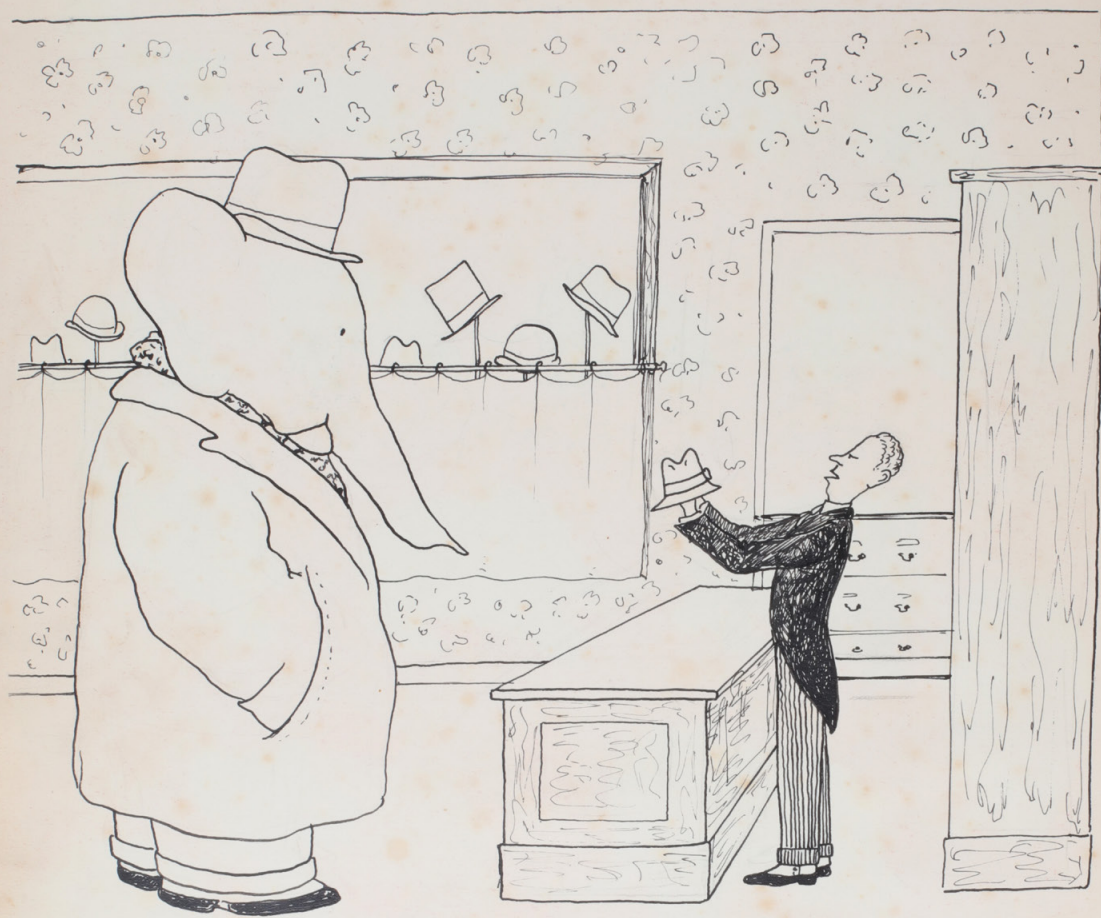
NICHOLSON, William

Faber & Faber, [1929]. First edition. Number 56 of only 60 copies signed by William Nicholson in green pencil on the front pastedown. Oblong 8vo. Paper covered pictorial boards, with colour illustrations by Nicholson on both upper and lower covers. Pictorial pastedowns and 26 illustrations by Nicholson, with calligraphic text below. A fine copy, with very slight bumping to the bottom outside corners of the boards, and faint printing marks to the margin of page 14. [45875] £3,750

This is the second of Nicholson's books for children. A little girl finds two small, black dolls on the beach. Mary takes the dolls home and cares for them until one day they leave a note "... Gone for ever. Don't worry; Back soon...". The pirate twins set off to sea for more adventures, but every year they come home for Mary's birthday.



A mon
souvenir d



Babar — Je voudrais un chapeau pour M^r Gregory.
Le vendeur — Voilà un modèle que je vous recommande.
Babar — Très joli ! Vous l'enverrez aujourd'hui
de ma part à M^r Gregory au chalet La Fenière..

PRESENTATION COPY WITH A SIGNED ORIGINAL DRAWING

63. *Le Voyage De Babar*

BRUNHOFF, Jean de

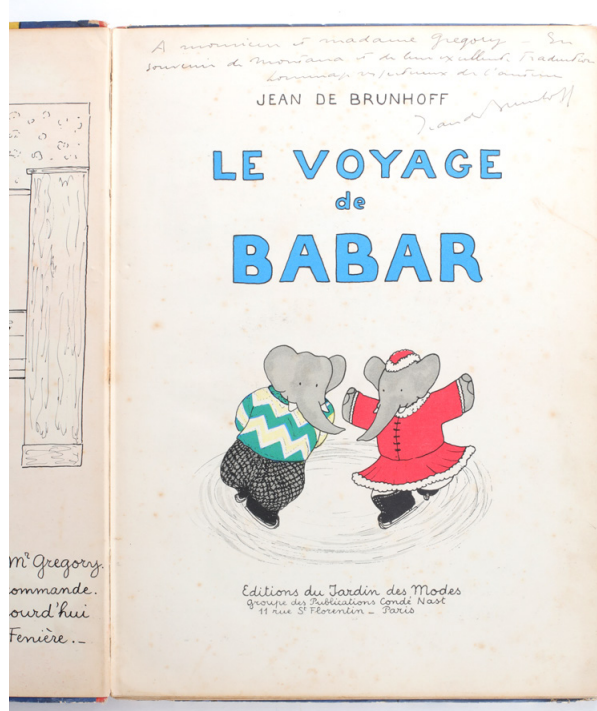
Editions du Jardin des Modes, Conde Nast, Paris, [1932]. First edition, presentation copy with full page pen and ink drawing of Babar and inscription on the title page. Folio. Red cloth spine, with vibrant pictorial boards. The large original pen and ink drawing depicts Babar dressed in a smart oversized coat, purchasing a hat from a milliner to be sent to "Mr. Gregory au chalet La Fenière". Beneath the ink drawing, Brunhoff's distinct cursive reads: "Babar - Je voudrais un chapeau pour Mr. Gregory. /Le vendeur - Voilà un modèle que je vous recommande. /Babar - Très joli! Vous l'enverrez aujourd'hui /de ma part à Mr. Gregory au Chalet La Fenière.-:" On the title page Brunhoff writes "A monsieur et madame Gregory /en souvenir de Montana et de leur excellent traduction/hommage respectueux de l'auteur /Jean de Brunhoff". There also is a later inscription ("To my darlingest Winkie, with all my love, Bernard, 1971") beneath a tipped-in bookplate on the verso of the title-page. Original pen and ink drawing on the verso of the front free end paper. Pictorial endpapers and colour illustrations throughout by the author, including some wonderful double page images. A very good copy with some wear and soiling to the binding and some restoration to spine and boards. Internally some foxing, and finger marks to contents. [45874]

£35,000

An exceptional copy inscribed as a gift for Monsieur and Madame Gregory, who became acquainted with Brunhoff in Montana, Switzerland. Since his formative years, Brunhoff suffered from tuberculosis, and visited Crans-Montana frequently for treatment in a specialist sanatorium. In the story of *Le Voyage de Babar*, Brunhoff illustrates a resort where Babar, Celeste and the Old Lady go for "le bon air des montagnes et faire un peu de ski."

Brunhoff later died of his condition, aged just 37, making his few presentation copies extremely rare. His artwork of Babar is considered scarce, and an inscription such as this, alongside the large personalised illustration, is exceptionally special. Previously, in 1931 Brunhoff illustrated and inscribed a copy of "Histoire de Babar" for Monsieur and Madame Gregory which gives us insight into his esteem for the couple. The two copies are the only known books by Jean de Brunhoff to have been both inscribed and hand illustrated.

It is the second book about Babar the elephant. This is the French edition, which is the true first, preceding the UK edition by three years.



64. *Caesar*

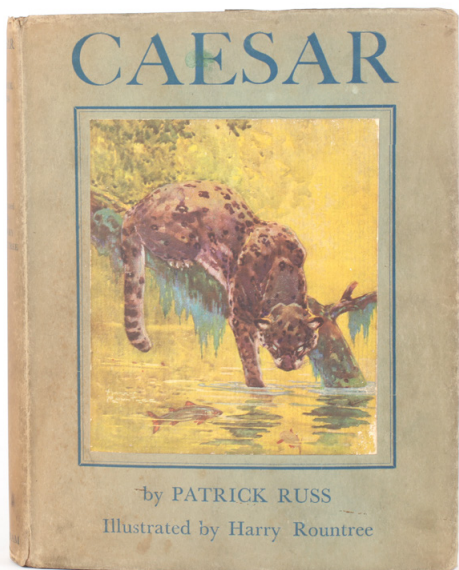
The Life Story of a Panda Leopard

[O'BRIAN, Patrick]; RUSS, Patrick

G.P. Putnam's & Sons, 1930. First edition, second issue with the jacket priced at 2/6. 8vo. Red cloth with dark green titles, in a green paper dustwrapper with colour onlay to upper cover showing Caesar the leopard fishing. Top edge red. Colour frontispiece (matching the dustwrapper onlay) and thirteen black and white illustrations by Harry Rountree. A very good copy with some fading to spine, in a very good dustwrapper with some tanning and a short closed tear to the tail of the spine. [46024]

£375

Patrick O'Brian's first book, published under his birth name when he was only 15 and still at school. Written in the first person by the eponymous Leopard, the book was a critical success, *The New Statesman* recommending it as a Christmas gift in December 1930, and *The Saturday Review of Literature* stating that it was "written in the spirit of an explorer relating his adventures... There is rapid action, copious bloodshed... [and]... extraordinary devotion".



65. *Emil And The Detectives*

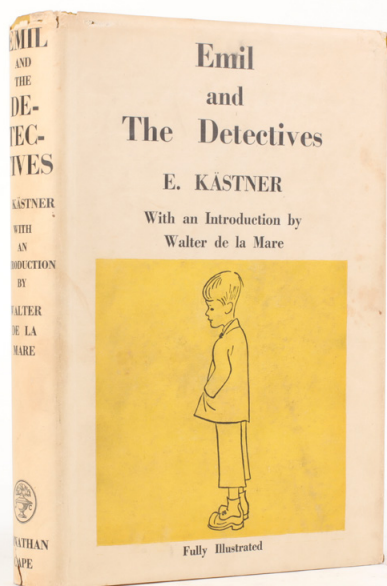
with an Introduction by Walter de la Mare

KASTNER, Erich; DE LA MARE, Walter

Cape, 1931. First UK edition. 8vo. Yellow cloth with lettering and vignettes in black, in the rare original printed dustwrapper. Illustrated by De La Mare with simple, but striking line drawings, some printed onto a yellow background. A near fine copy, stain to fore-edge, in a very good dustwrapper, light wear to the head of the spine and a short closed tear to the base. A very attractive example of a rarity. [43945]

£1,500

The first Emil book, a fabulous adventure story for children, which is most uncommon.



66. *The Incredible Adventures Of Professor Branestawm*

HUNTER, Norman; ROBINSON, W. Heath [illus.]

The Bodley Head, 1933. First edition. Original orange cloth, lettered in dark blue with a vignette to the upper cover in pictorial dustwrapper with a colour illustration by Heath Robinson to the upper cover. With a tipped in leaf to the front blank inscribed by the author, "To Jan Wilmer with best wishes Norman Hunter". Colour frontispiece and 75 line drawings by Heath Robinson. A fine copy in a fine dustwrapper, which is exceptionally clean and crisp with just the slightest wear to a couple of corners. An exemplary copy. [45334]

£6,000

The first Professor Branestawm book. The book had its origin in stories written by Hunter for BBC's *Children's Hour* in 1933, concerning a brilliant but very absent minded inventor. These were collected into this book and William Heath Robinson, already known for his cartoon like drawings of improbable inventions, provided the illustrations.

Very rare in its dustwrapper, particularly one so well preserved.





67. *The Enchanted Wood*

BLYTON, Enid

Newnes, 1939. First edition. Original green cloth lettered in black in rare pictorial dustwrapper with colour illustration by Dorothy Wheeler. Colour frontispiece and numerous line drawings in the text by Dorothy Wheeler. A near fine copy in a very good dustwrapper indeed, which is bright and mostly crisp with a little wear to the spine ends and corners and a closed tear to the rear panel, internally reinforced. An exceptional copy of the rare first book in the Faraway Tree series. [45807] £9,500

The first book in the immensely popular Faraway Tree series. Published in small numbers and read voraciously, the first edition is now very rare.

“In the middle of the Enchanted Wood stands the great Faraway Tree”

68. *The Magic Faraway Tree*

BLYTON, Enid

Newnes, 1943. First edition. 8vo. Publisher's red cloth lettered in gilt in the wraparound pictorial dustwrapper by Dorothy Wheeler. Illustrated throughout in line by Wheeler. A near fine copy, bright and crisp, in a very good dustwrapper. The jacket is fresh, bright and attractive, with minor chips to the spine corners, and some creasing and closed tears. Small bookseller's stamp to front free endpaper. [44410] £7,500

The second of the Faraway books featuring the inhabitants of the Enchanted Wood and the adventures of Jo, Bessie, Fanny and Dick in the magical lands that appear at the top of the eponymous tree.

A fragile wartime production and one of the most popular children's stories of the twentieth century.



The Original Watercolours from The Enchanted Capital of Scotland

KING, Jessie M.; STEELE, Isobel K.

1945. Six original watercolours on vellum by Jessie King for Isobel Steele's Edinburgh fantasy, including the four double page plates in the book, one unused illustration and the wraparound design for the dustwrapper.

One of the most notable things about these illustrations is that the palette used by Jessie is much more muted than the reproductions in the book. The originals are more reflective of the actual colours seen in and around Edinburgh, and less garish than the printed version.

The book describes a trip packed with discoveries, as a party of school children pay a visit to Edinburgh.

"She drew the city as a child might see it, without perspective or modelling, capturing the feeling of wonder that the unsophisticated visitors must have had in first seeing the sights there" - Colin White.

PROVENANCE: Noel Fyfe, bookseller and publisher listed in the final book as "the Merchant".

69. Edinburgh Castle

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum, 36cm x 44cm, signed in ink to lower right-hand corner. Mounted in a cream card frame. A busy aerial view of Edinburgh's buildings, gardens and castle. In fine condition. [46065] £15,000

70. Mary Queen Of Scots, J.M. Barrie And R. L. Stevenson

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum, reproduced as a double page spread at pages 49/49. 31cm x 40cm. Signed in ink to lower right-hand corner. Mounted in cream card frame. An illustration of the finale of the children's adventure in Edinburgh, wherein they meet famous figures from Scotland's past. In fine condition, bright and unfaded, with a central crease corresponding to the central margin in the book. [46067] £8,500

A whimsical painting depicting children on their visit to Edinburgh meeting the city's famous historical figures, Mary, Queen of Scots, Robert Louis Stevenson, with a somewhat unconventional city scape.

71. McNab's Garden

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum. 31.5cm x 40cm Signed in ink to lower right-hand corner. The painting is reproduced as a double page spread on pages 12-13. A vibrant illustration of the children in the garden, asking McNab about the missing Queen Bee. The image features some of Jessie M. King's trademark images including a rabbit, thistles and stylised flowers. In fine condition, clean and unfaded. [46069] £12,000

72. The Enchanted Capital Of Scotland

Dustwrapper

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum, reproduced as the wraparound dustwrapper. 29cm x 45cm. Signed in ink to lower right-hand corner, with the original title lettering layered over the painting. Mounted in a cream card frame. A vibrant scene featuring various characters, the castle gates and the Edinburgh skyline in the background. In fine condition. [46066] £15,000

73. Climbing The Ramparts

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum. 33cm x 44cm. Signed in ink to lower right-hand corner. A bright illustration showing the children climbing up to the castle ramparts of Edinburgh and being bombarded by Gollocks throwing rocks. In fine condition. [46068] £9,500

Drawn for, but not used in, The Enchanted Capital of Scotland.

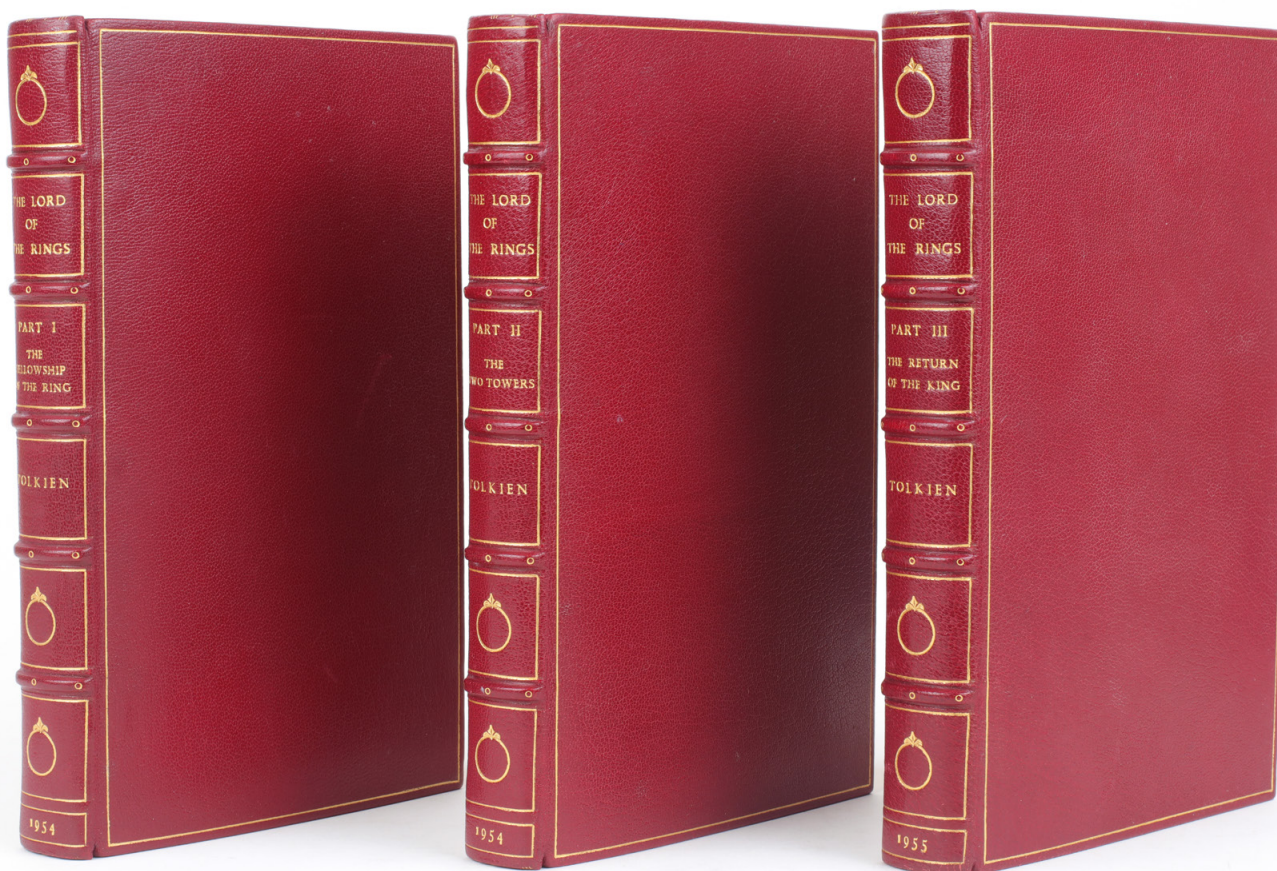
74. Bagpipes At The Gate

KING, Jessie M.

1945. Original pen, coloured ink and watercolour on vellum, reproduced as a double page spread at pages 40/41. 28cm x 43cm. Signed in ink to lower right-hand corner. Mounted in cream card frame. A procession of children approaching the gates of Edinburgh Castle, with the lead child playing the bagpipes to open the gates. In fine condition, bright and unfaded, with a central crease corresponding to the centre fold of the printed illustration. [46070] £7,500

"We've to tak' the pipes, and when we get to the Esplanade I've to play them, and we've to march up to the Castle gate and it'll fa' open of it's own accord."

A delightful Edinburgh scene with the cobbled streets, Castle Gate and ghosts of pipers of yesteryear.



75. *The Lord Of The Rings*

being *The Fellowship of the Ring; The Two Towers; The Return of the King*

TOLKIEN, J.R.R.

Allen & Unwin, 1954-5. Three volumes, all first editions. Finely bound for Asprey (probably by Sangorski & Suttcliffe) in full red morocco with gilt titles and raised bands to the spine with a gilt 'ring' vignette in the other compartments of the spine. Gilt ruled borders to covers and turn-ins. Marbled end papers, all edges gilt. Fold out maps to the rear of each volume, printed in red and black, drawn by Christopher Tolkien. A fine set, handsomely bound. [45853] £25,000

Tolkien's epic work of fantasy, which began life to as a sequel *The Hobbit*, but grew in scope and volume as Tolkien worked on it in stages between 1937 and 1949.

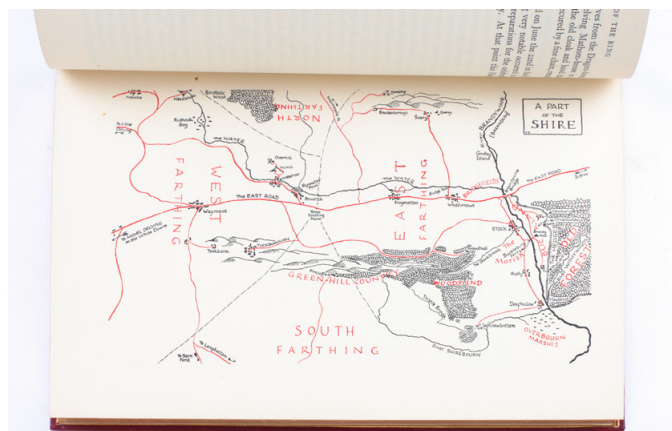
On its own, it was a novel of great size, and publishing the work in three volumes was estimated to cost the publisher £1,000. Rayner Unwin, the biggest supporter of the novel at the firm, wrote to his father to tell him that he believed the book to be a work of genius, but it might lose the firm £1,000. Stanley Unwin replied, "If you believe it is a work of genius, then you may lose a thousand pounds".

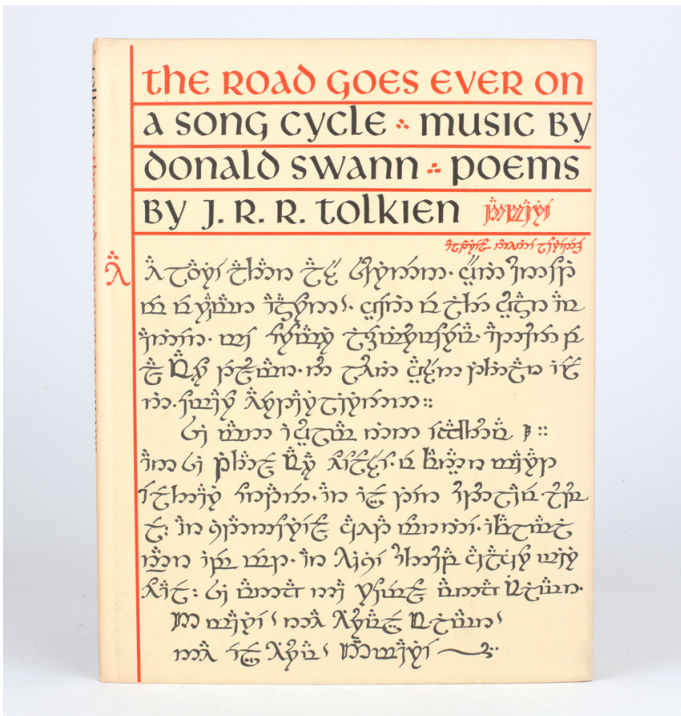
The first volume was eventually published in July 1954, in an edition of only 3,000 copies. The second volume, published that November, comprised 3,250 copies. Initial sales were promising, and so the final volume, published in October 1955, comprised 7,000 copies.

Initial reviews were mixed, some thinking the narrative confused by Tolkien's use of language and detail, others thought it profound. W.H. Auden, a former pupil of Tolkien's, described it in a review as "a masterpiece", whilst the *NY Herald Tribune* was perhaps the most prescient, stating that it was "destined to outlast our time". Its reception amongst read-

ers was swift and unequivocal and currently ranks amongst the highest selling books of any genre and among the most influential fantasy books ever published.

Hammond A5a.





76. *The Road Goes Ever On*

A Song Cycle. Musical Score by Donald Swann.

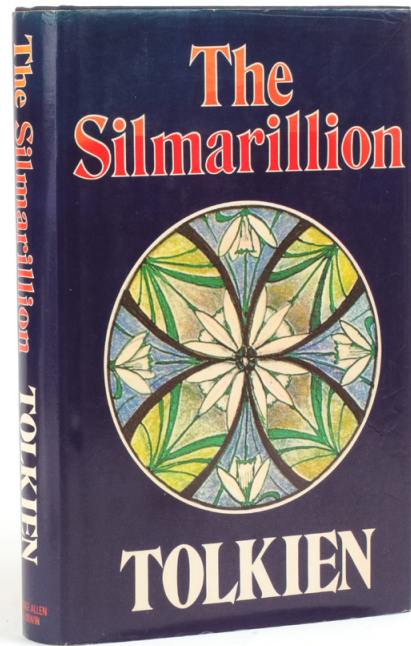
TOLKIEN, J.R.R.

Allen and Unwin, 1968. First edition. 4to. Original cream coloured paper covered boards in dustwrapper with decoration by Tolkien. Decorative borders throughout by Tolkien. A fine copy with an ownership inscription on the front free-endpaper, in a fine (price-clipped) dustwrapper with a hint of tanning on the spine. [45804] £450

A beautifully produced book, in which Donald Swann sets to music Tolkien's poems of Middle-Earth.

Swann and Tolkien met at Priscilla Tolkien's home in May 1965, and Swann gave a private performance of his compositions for 'The Road Goes Ever On', 'Upon The Hearth The Fire Is Red', 'In The Willow-meads Of Tasarinan', 'In Western Lands', 'I Sit Beside The Fire' and 'Namarie'. Tolkien enjoyed the performance and Swann's company greatly, and after successful radio performances the scores were eventually published, with 'A Elbereth Gilthoniel' and 'Errantry' added in the meantime, and 'In Western Lands' discarded.

Hammond B28B.



SIGNED BY CHRISTOPHER TOLKIEN

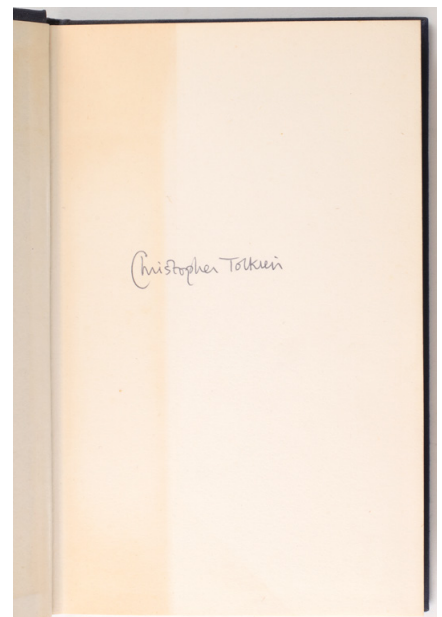
77. *The Silmarillion*

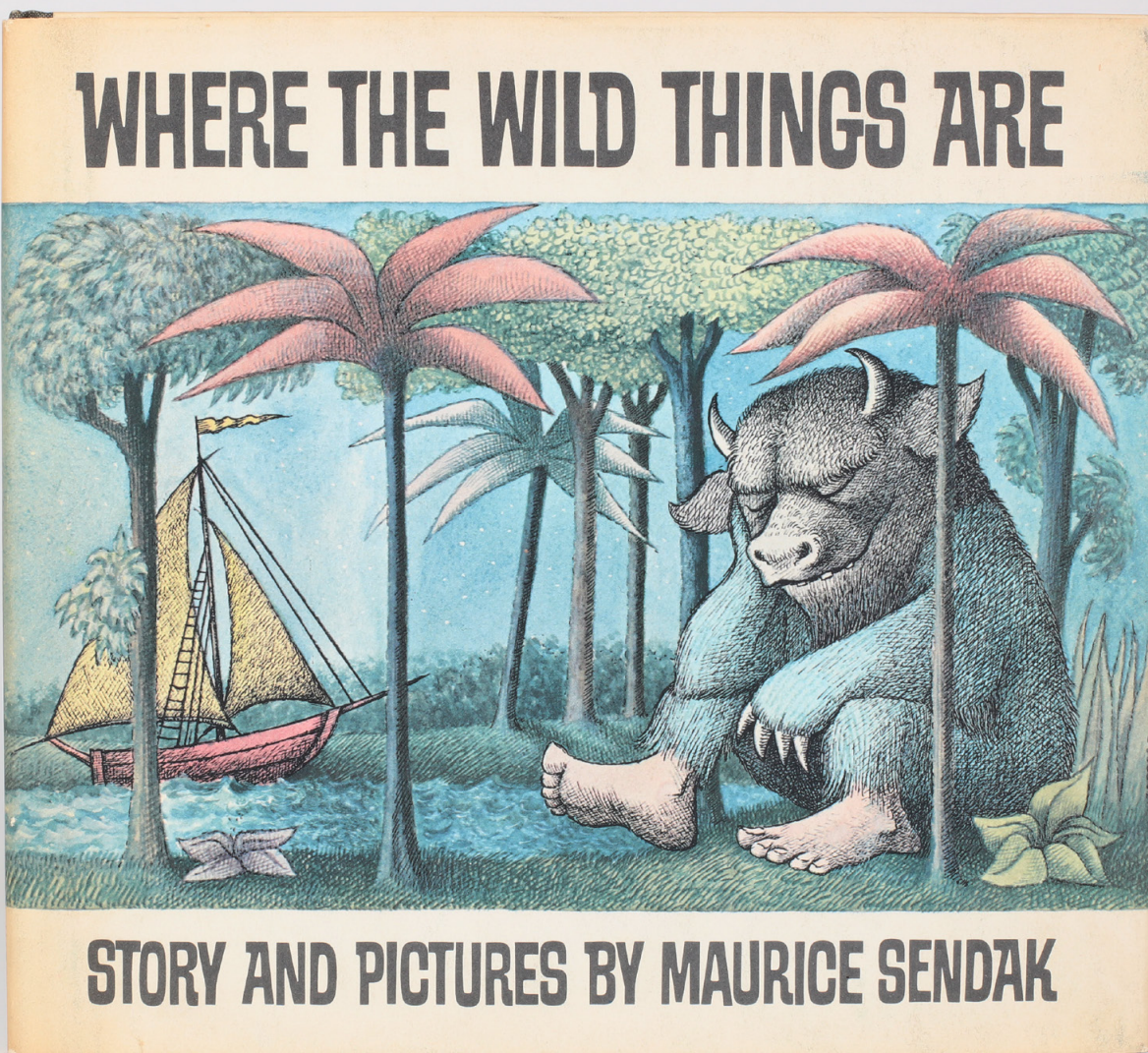
TOLKIEN, J.R.R.

Allen & Unwin, 1977. First edition. Signed by Christopher Tolkien on the front free endpaper. Navy cloth, lettered gilt to the spine, in original dustwrapper, with emblems designed by J.R.R. Tolkien. Folding map of Beleriand printed in black and red. A fine copy in a very near fine, price-clipped, dustwrapper, bright and crisp with just a little fading to the uppermost part of the spine and upper cover. [45795]

A rare example of a signed first edition of *The Silmarillion*.

Tolkien's life work, begun during the First World War, worked on intermittently before, during and after the publications of *The Hobbit* (1937) and *The Lord Of The Rings* (1954-55). After Tolkien's death in 1973, the work was still not completed. Many manuscripts for sections of it survived, and these multi-layered documents, often amended and revised over many years, had to be worked through by his son Christopher Tolkien and Guy Gavriel Kay. By late 1976 the disparate source material had been honed into the text of a single, coherent work. Although not rare as a book, copies signed by the book's editor and author of the foreword are few.





78. *Where The Wild Things Are*

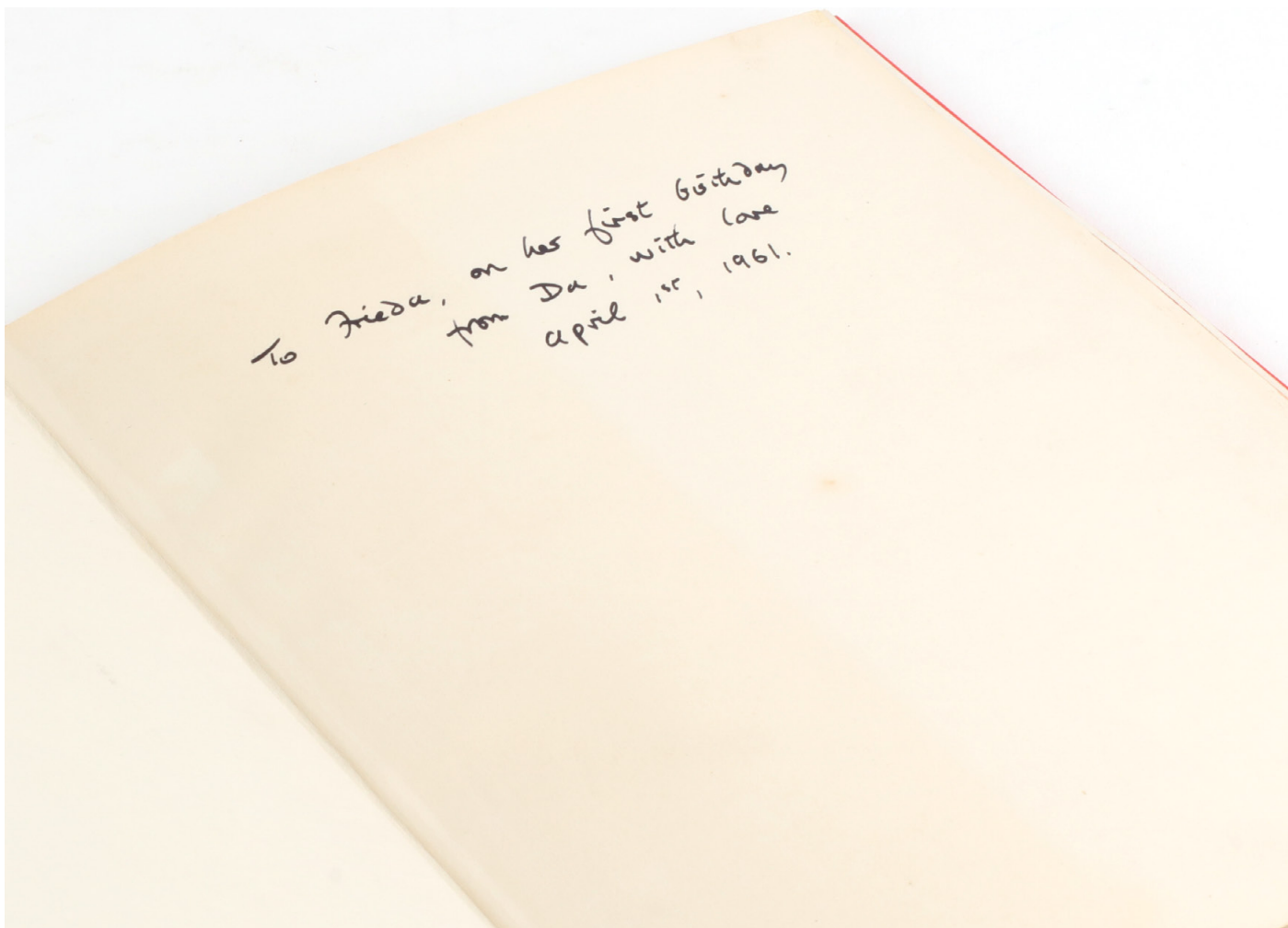
SENDAK, Maurice

Harper, Row, 1963. First edition, first issue. Original paper covered boards with cloth spine in pictorial dustwrapper. Illustrated throughout in colour by Sendak. A fine copy in a near fine dustwrapper, bright and crisp with just a hint of toning to the spine. [43774]

£8,500

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





THE DEDICATION COPY

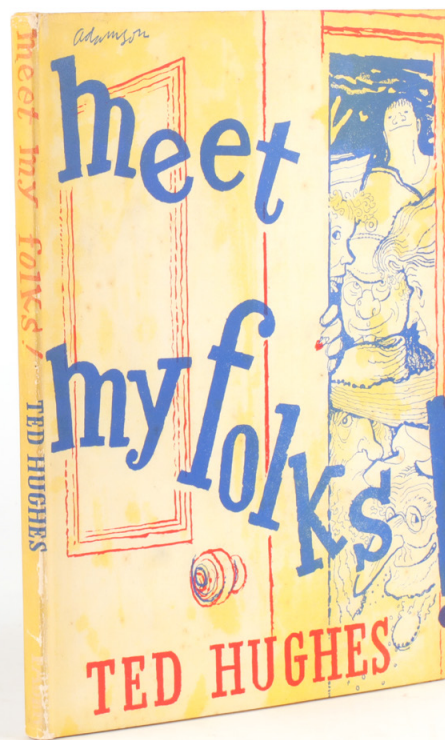
79. *Meet My Folks*

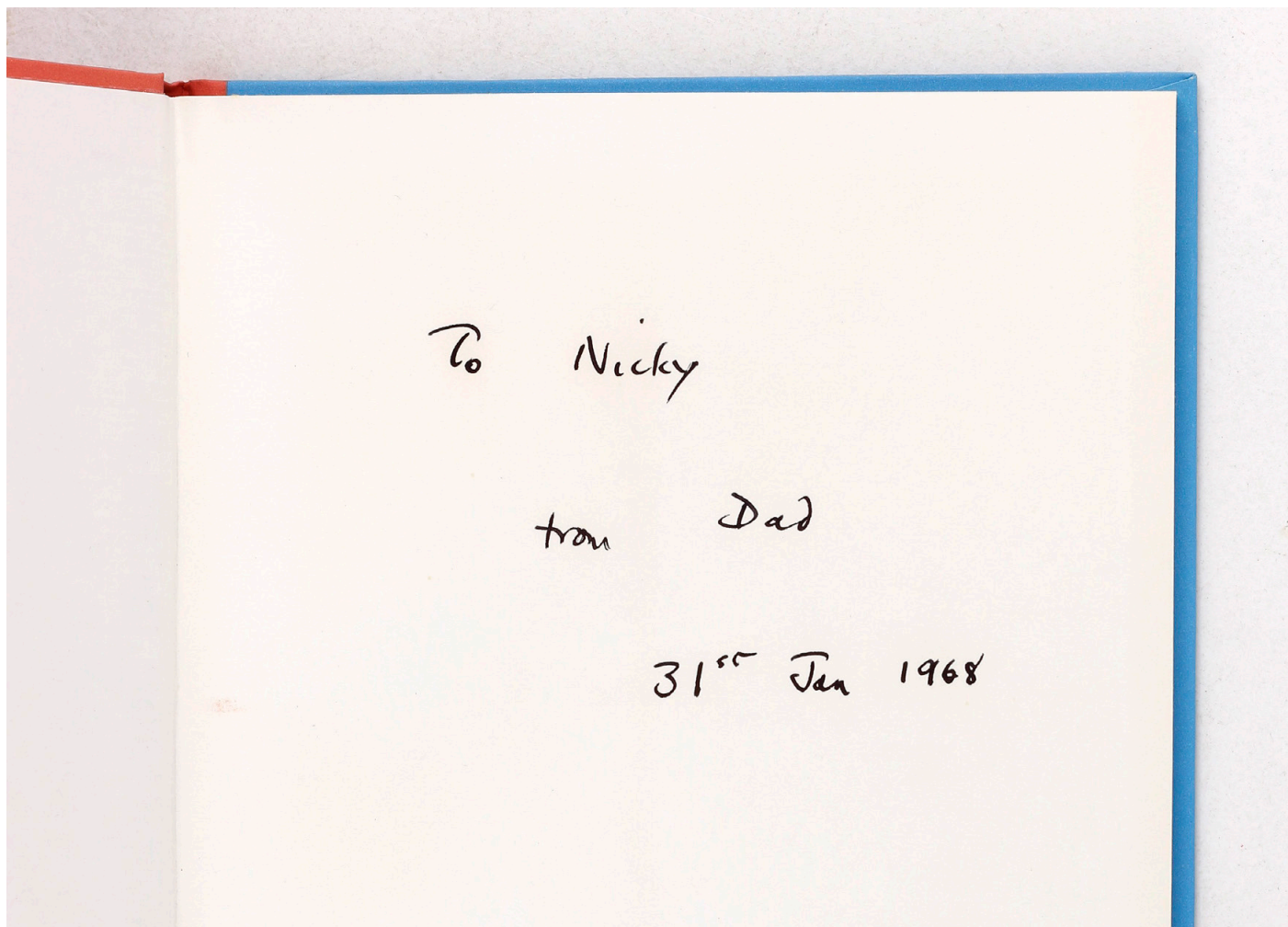
HUGHES, Ted

Faber, 1961. First edition. Original illustrated paper covered boards in matching pictorial dustwrapper. The dedication copy, inscribed prior to publication to Ted Hughes and Sylvia Plath's daughter Frieda, "To Frieda, on her first birthday from Da, with love April 1st, 1961." Eight full page illustrations in line by George Adamson. A near fine copy, with a trace of wear to the bottom edge in a very good dustwrapper with light wear to the extremities and spotting to the rear panel. [44516] £7,500

The dedication copy of Hughes's first collection of children's verse and third collection of verse overall (the first two being dedicated to Sylvia). The verses were composed around the time Sylvia Plath was expecting their first child, Frieda, which is unlikely to be a coincidence and the book is appropriately dedicated to her, with publication conveniently coming at the time of her first birthday. George Adamson's finely drawn line illustrations are alive with the whimsical comedy of the poems, and both Hughes and Plath were delighted with them, writing to the artist "We were pleased beyond our dreams at your illustrations of *Meet My Folks* [sic]—they were absolutely right".

PROVENANCE: Frieda Hughes, gift inscription from her father Ted Hughes.





THE DEDICATION COPY

80. *The Iron Man*

A Story in Five Nights

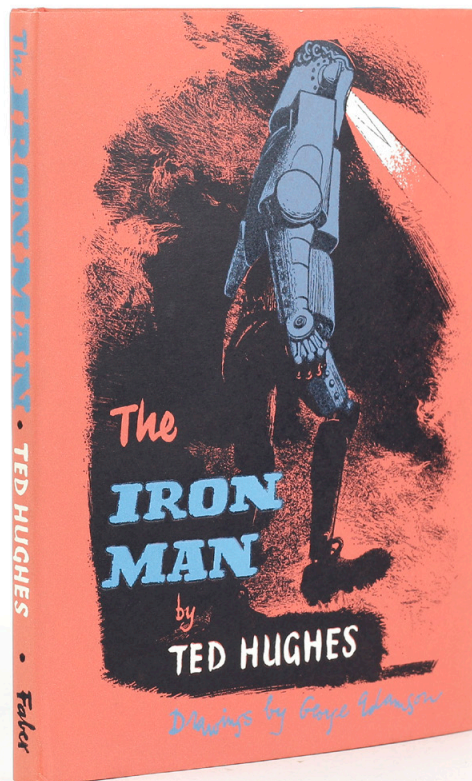
HUGHES, Ted

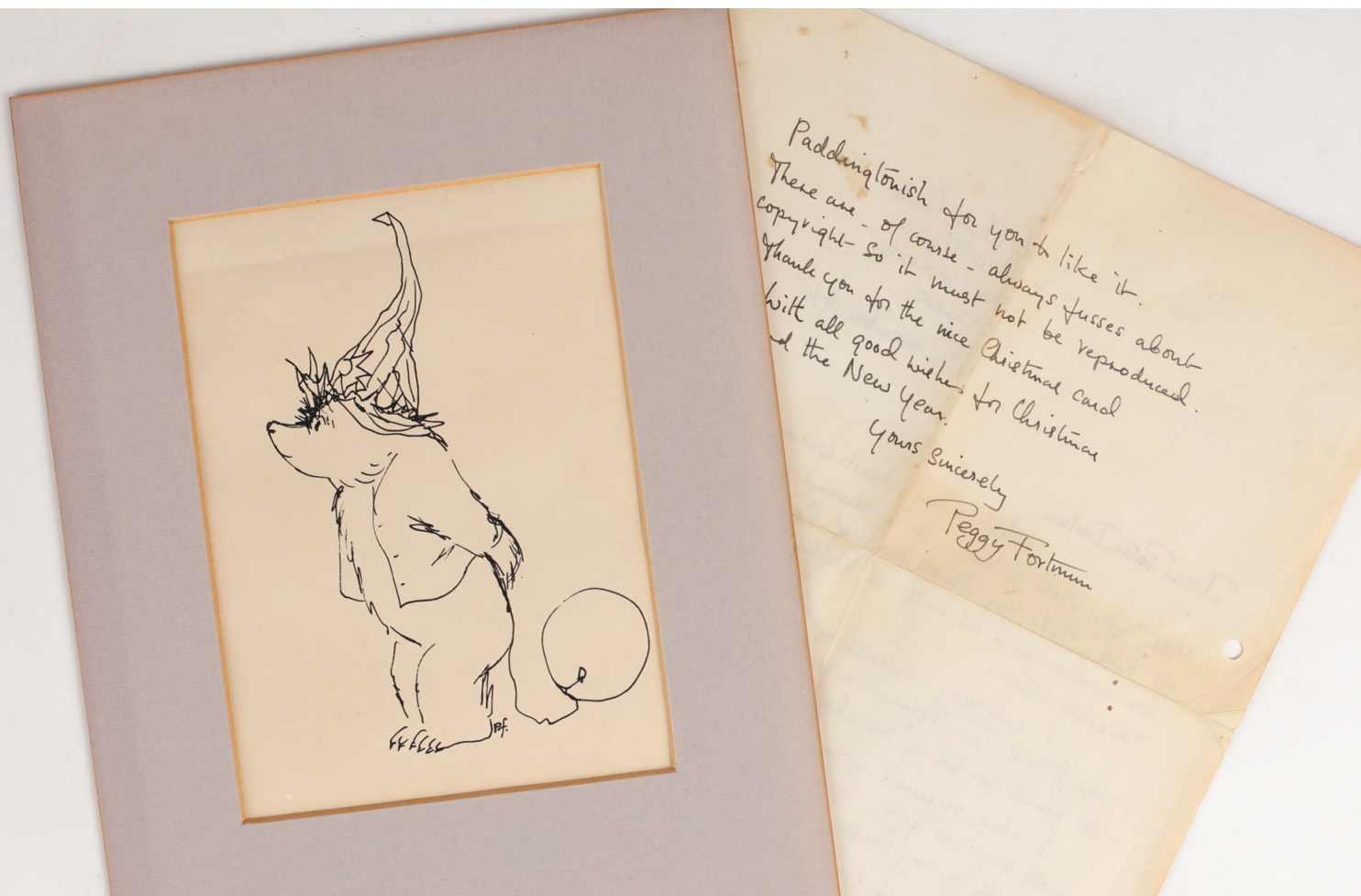
Faber and Faber, 1968. First edition. Publisher's paper covered boards illustrated by George Adamson in matching pictorial dustwrapper. A dedication copy, inscribed by Hughes to his son, Nicholas, "To Nicky / from Dad / 31st Jan 1968". Illustrated in black and white by George Adamson. A fine copy in a fine dust-wrapper, almost perfect. [39444] £22,500

This book had its genesis as "a story I told my own children" (The Letters Of Ted Hughes, 2007), specifically, Nicholas and Frieda aged six and seven at the time of publication. They, along with their two year old half sister, Shura became the dedicatees of the book.

It is now, "Ted's best selling and best-loved work. It firmly established his place as one of the world's leading children's authors as well as one of its most admired poets." (Jonathan Bate)

The publication date was 26 February 1968, this copy being an advance copy, inscribed by Hughes nearly a month before publication.





81. A Birthday Treat

FORTNUM, Peggy; [BOND, Michael]

[c.1974]. Original ink on paper drawing depicting Paddington Bear, in a paper hat, holding a balloon, drawn for (but not used in) *Paddington on Top*. 144 x 97mm (image size). Signed with initials. Accompanied by a letter from the artist detailing the provenance of the drawing. Excellent condition.. [43257] £6,000 In the letter which accompanied this drawing, dated 4 December 1975 Fortnum writes,

"I have had to do another drawing of Paddington to replace one that damaged. Several try-outs will not be used, and I enclose one of these, hoping that it is sufficiently Paddingtonish for you to like it."

Peggy Fortnum was commissioned to produce illustrations for the first *Paddington* book in 1958 and continued to illustrate all of the original series of eleven books until 1979. Her deft line drawings, now synonymous with *Paddington*, were described by the TLS as, "exquisite in its loose and nervous rhythm; she can create movement with what, out of context, would be a meaningless squiggle; she can suggest by a few doodles a storm-clouded sky or the hidden recesses of a candlelit room."

Original drawings of *Paddington* are very seldom seen in commerce.

PROVENANCE: Peter Dolan (letter from the artist).

LITERATURE: *Paddington on Top* (Collins, 1974). Unused, but likely to be drawn as an alternative for the heading for Chapter 4: A Birthday Treat.

82. Father Christmas

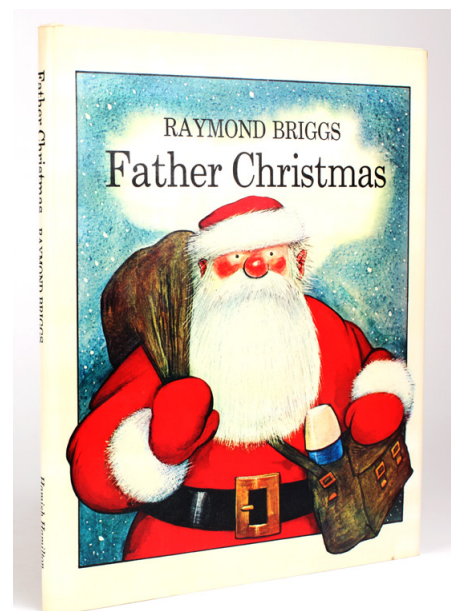
BRIGGS, Raymond

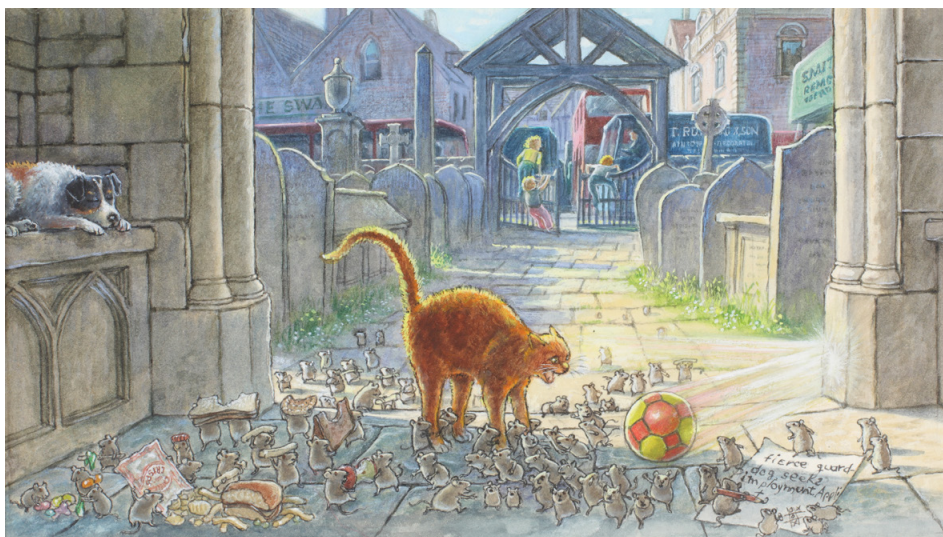
Hanish Hamilton, 1973. First edition. Glazed pictorial boards in pictorial dustwrapper. Bookplate signed by Briggs to front pastedown. This story is told in 28 pages of full colour animation with a few words from *Father Christmas* as he does his rounds, "Blooming Christmas".

Also pictorial title page and half title vignette in colour.

A fine copy in a fine, bright dustwrapper. [46463] £450

A Christmas classic. Briggs depicts *Father Christmas* as he's rarely seen. "Blooming Christmas again," he mutters as he gets out of his nice warm bed. "Briggs' *Father Christmas* is certainly a kindly white-haired old gentleman... but he is inclined to be grumpy, is very fond of his cup of tea, loves to sing in the shower, and is thoroughly human and endearing." (blurb)





The Church Mice books were a delightful series of children's picture books written and illustrated by Graham Oakley between 1972 and 2000, inspired by observing the former inhabitants (the mice) of an old mill the artist was renovating in Wiltshire. Set in a gothic church in a fictitious provincial town the escapades of the church mice are closely monitored by their friend, Sampson, the church's ginger tabby cat. Below are three of the original illustrations used in the books.

83. *Sampson Startled By A Football*

OAKLEY, Graham

1992. 23cm x 13cm. Original watercolour, heightened in white. In bright, fresh condition. [44375] £1,500

LITERATURE: The Church Mice And The Ring, 1992

PROVENANCE: From the artist's estate.

84. *Sampson At Christmas*

OAKLEY, Graham

1980. 11.2cm x 15.5cm. Original watercolour on paper, heightened in white. Signed by Oakley to bottom right corner. In very

good condition, one very short closed tear. [44858] £950

LITERATURE: The Church Mice At Christmas, 1980.

PROVENANCE: From the artist's estate.

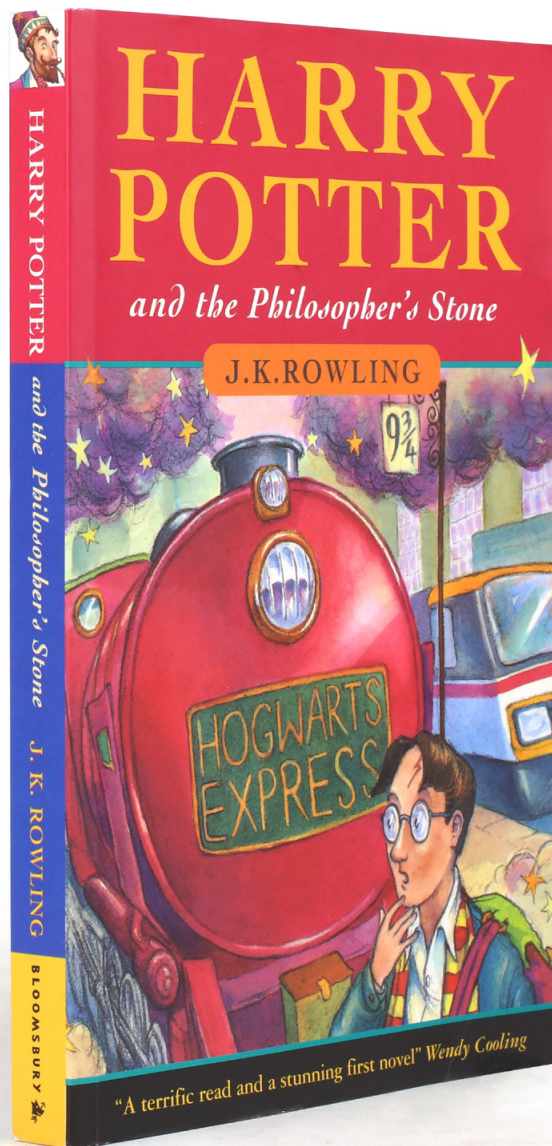
85. *Church Mice Entering The Jeweller's Shop*

OAKLEY, Graham

1992. 14cm x 18cm. Original watercolour, heightened in white. In bright, fresh condition. [44374] £1,500

LITERATURE: The Church Mice And The Ring, 1992

PROVENANCE: From the artist's estate.

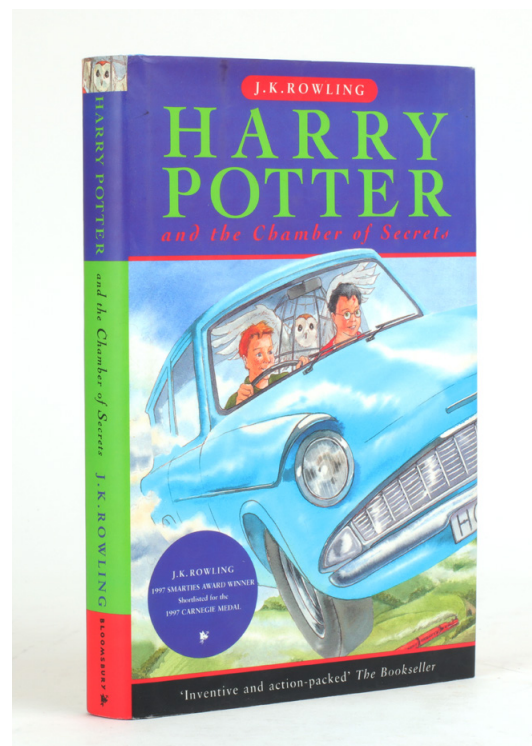
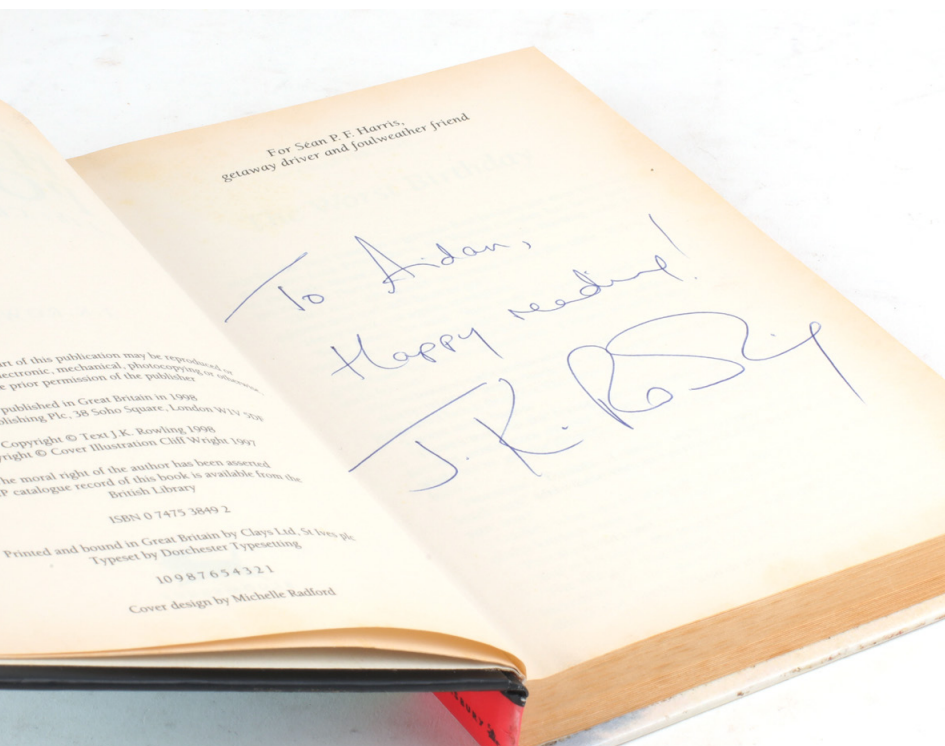


86. *Harry Potter And The Philosopher's Stone*

ROWLING, J.K.

Bloomsbury, 1997. First edition, paperback issue with all first issue points. Original pictorial wrappers with design by Thomas Taylor. A fine copy, exceptionally bright and crisp with an entirely unfaded spine and just one faint crease to the lower corner. Internally fresh with much less browning to the page edges than usual. [46348] £22,500

The first Harry Potter book. Published in June 1997 simultaneously in both hardback and paperback, with a print run of just 5150 copies in paperback.



87. *Harry Potter And The Chamber Of Secrets*

ROWLING, J.K.

Bloomsbury, 1998. First edition, first issue. Pictorial boards in matching pictorial dustwrapper. Inscribed by J.K. Rowling to the dedication page, "To Aidan, Happy reading! J.K. Rowling". A near fine copy, slightest pushing to corners and page edges tanned, in a near fine dustwrapper, with tiny rubs to corners and a small mark to the upper cover. [44324] £7,500

The second in the series of Harry Potter stories.

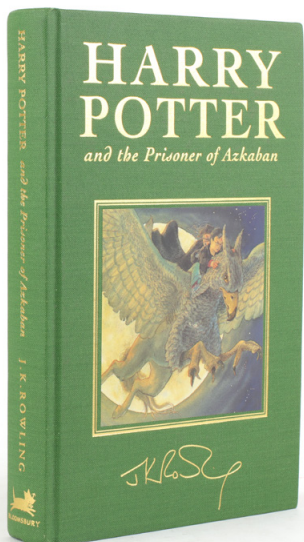
88. *Harry Potter And The Prisoner Of Azkaban*

Azkaban

ROWLING, J.K.

Bloomsbury, 1999. First deluxe edition, first issue with "Joanne Rowling" on copyright page. 8vo. Green cloth with gilt lettering and pictorial onlay. All edges gilt, and gold page marker present. A fine copy. [46194] £950

The first of the Harry Potter books to be issued in a deluxe format simultaneously with the trade format. The subsequent titles were all issued in trade and deluxe editions at the same time.



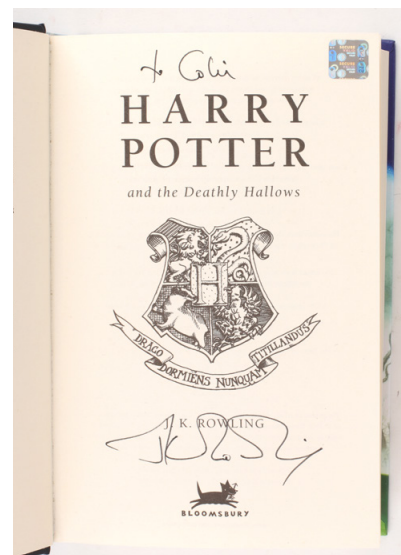
INSCRIBED BY ROWLING WITH EPHEMERA

89. *Harry Potter And The Deathly Hallows*

ROWLING, J.K.

Bloomsbury, 2007. First edition. Inscribed by J.K. Rowling to the title page, "To Colin, J. K. Rowling" with the author's hologram to the title page also. Publisher's pictorial boards in the pictorial dustwrapper. Accompanied by the promotional material and ephemera from "J. K. Rowling And The Moonlight Signing" at the Natural History Museum, 21st July 2007, including: the original event ticket, bookmark, stickers, puzzle sheet, balloons, audiobook flyer, large promotional poster, and event instructions, all housed in the original orange goody bag. A fine copy in a fine dustwrapper. [45210] £4,000

The "Moonlight Signing" was the only UK promotional event that J. K. Rowling undertook for the publication of the final instalment of the Harry Potter series. The event was attended by only 500 fans who each would be able to have their free copy of the book inscribed, and represented the only public opportunity to have a first edition signed by Rowling.



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