

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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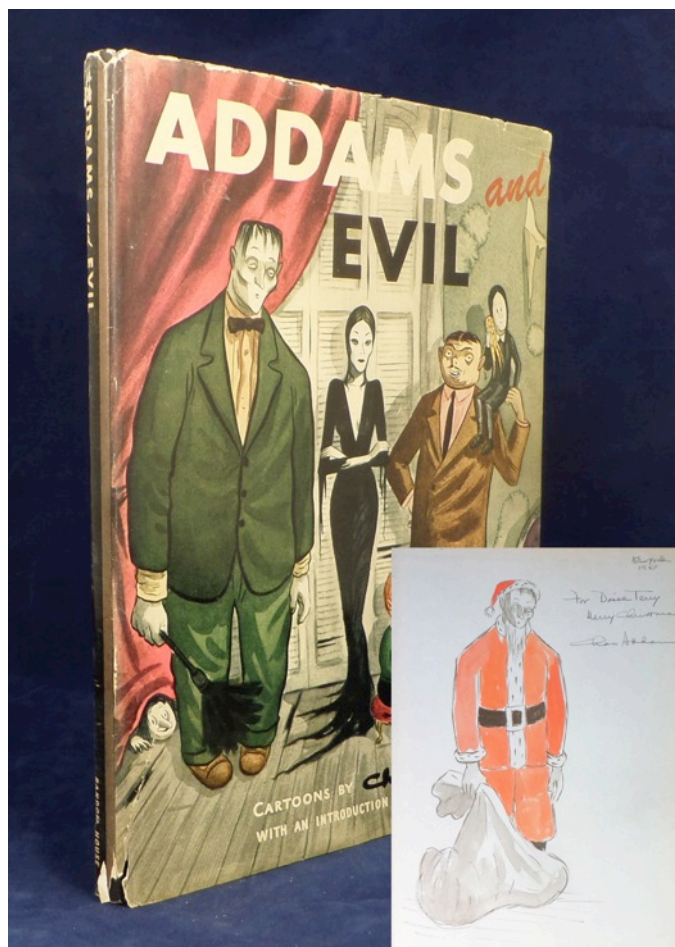
Catalogue 60: Books from a San Francisco Private Library Part 5. Children's Literature and Illustration

Children's literature is the subject of our next list of books from a San Francisco Private Library. The list features literary classics from the past three hundred years, as well as important illustrators including Arthur Rackham, John Tenniel, and Peter Newell. Notable are books inscribed with original illustrations by Ernest Shepard, Chas Addams, and Maurice Sendak, two very fine pop-up books, and autograph letters from Milne and Shepard. Many of the books below will be with us at the California ABAA fair in Oakland next month—we hope to see you there. **As ever, full descriptions and photographs are available on our website.**

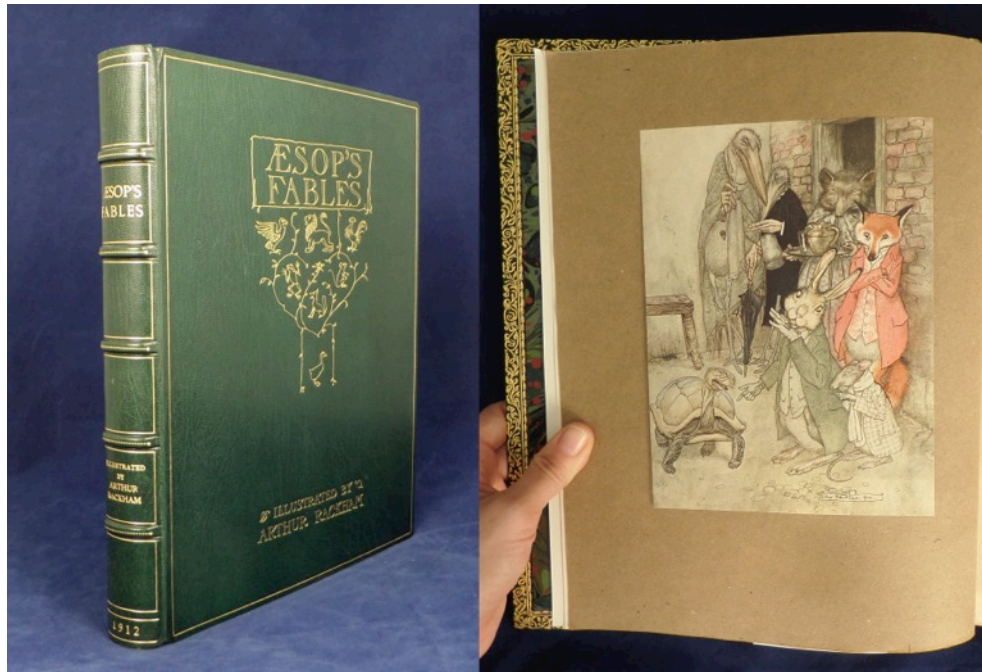
John Windle, Carmentalia 2015



Clockwise from top left: items 14, 7, 26, 31, 19, & 28



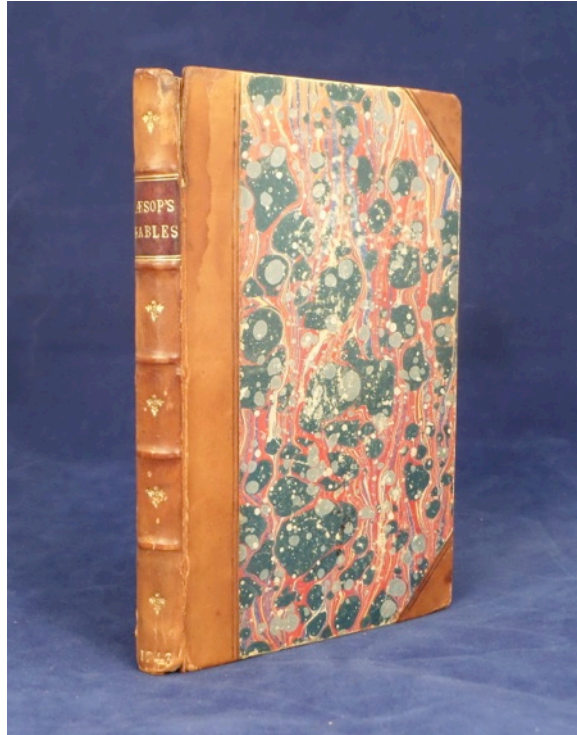
1. ADDAMS, CHAS. *Addams and Evil*. New York: Simon and Shuster, 1947.
4to, 112 pp., unpaginated. Signed and inscribed with an original watercolor of Lurch as Santa Claus: "New York 1947 / For Daise Terry / Merry Christmas / Chas Addams". Blue decorative boards, lightly worn and faded at extremities, in unclipped illustrated dust-jacket with a few short closed tears and chips and one 3 inch closed tear to lower upper panel, otherwise very good and preserved in mylar.
§ First edition, first printing of the second anthology of Addams' cartoons, a great presentation copy inscribed to Daise Terry, office manager at the New Yorker and an early advocate for Addams at the magazine (Ben Yagoda, *About Town: The New Yorker and the World it Made*, 2000). Full-page presentation watercolors of this kind are extremely scarce. (106066) \$3,750.



2. AESOP. *Aesop's Fables. A New Translation by V. S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham.* New York and London: William Heinemann and Doubleday Page & Co., 1912.

Large 4to, xxix, 224, (1) pp. Thirteen color plates tipped onto heavy brown paper, with captioned tissue guards; 54 plates and text illustrations in black & white. Full crushed green morocco decorated in gilt by the Chelsea Bindery, marbled endpapers, top edge gilt, others uncut. Leicester Gallery advertisement for the Rackham exhibit of these illustrations laid in. Fine.

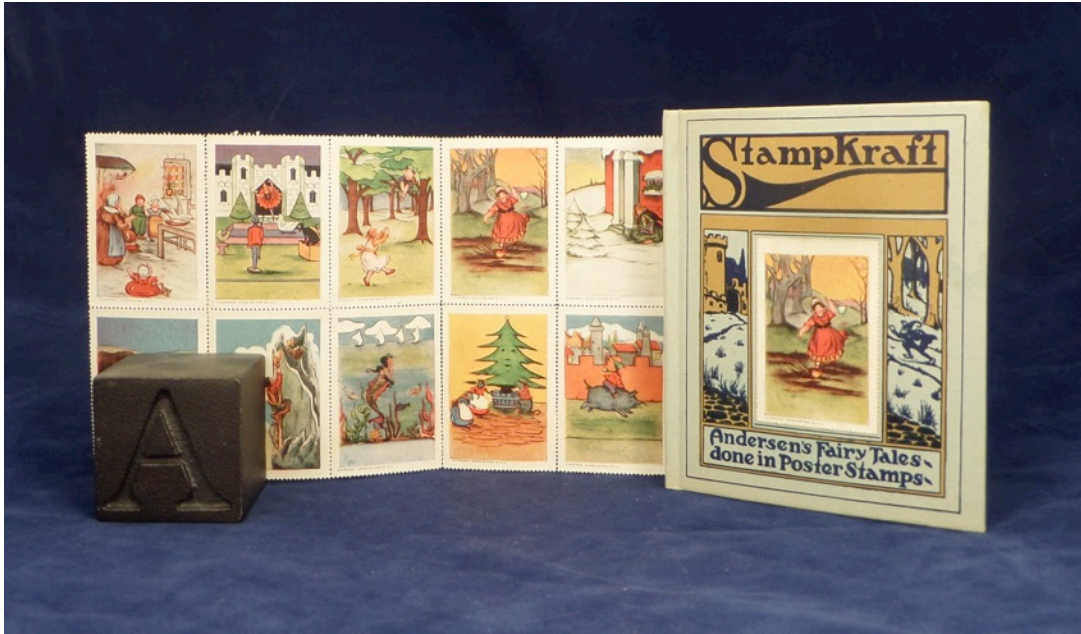
§ First Edition thus; #16 of an edition of 1450 numbered copies signed by Rackham at the limitation notice on verso of half-title. A happy marriage between the timeless fables and perhaps the most important illustrator of the Golden Age. The vast array of animate and inanimate characters bring out the full range of Rackham's imagination and artistic skill. (106463) \$3,500.



3. AESOP. *Aesop Naturaliz'd: In a Collection of Fables and Stories from Aesop, Locman, Pilpay, and Others*. London: D. Midwinter, 1743.

8vo, (8), 160 pp. Nineteenth century half calf and marbled boards, gilt backstrip and marbled edges. Joints split at crown and foot but holding firm, small damp stain, boards rubbed. Gift inscription on front endpaper: “[Jenie] from Mary / Edinburgh / June 2nd ‘83”.

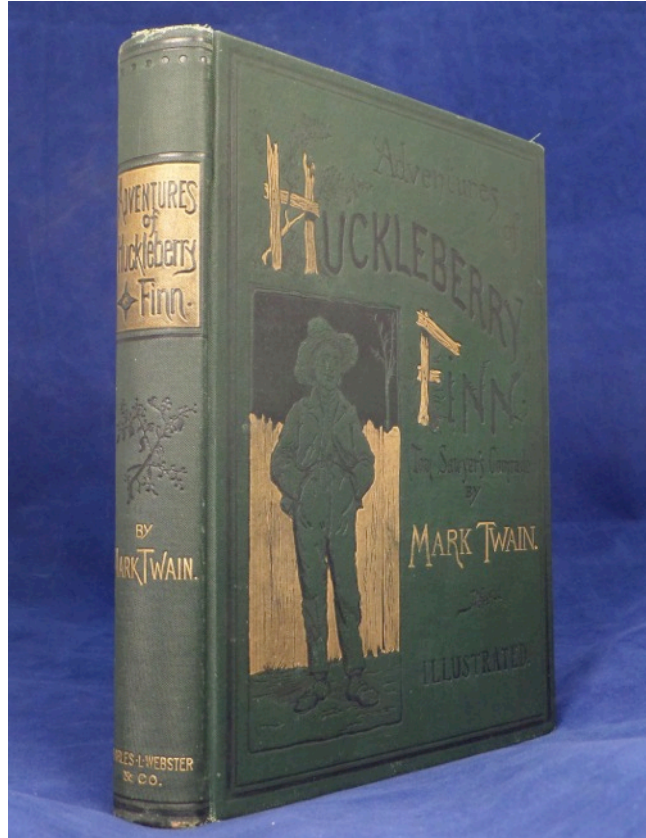
§ Fifth edition “with the addition of above fifty new fables”. 180 fables presented in rhyme, each followed by a moral, also in rhyme. An attractive presentation of the timeless fables with some interesting contemporary additions. ESTC N42237. (106276) \$675.



4. ANDERSEN, HANS CHRISTIAN. STAMPKRAFT. *Andersen's Fairy Tales done in Poster Stamps*. New York: United Art Publishing Co., 1915.

12mo (4 x 4.75 inches), unpaginated, 28 pp., accompanied by an intact perforated sheet of 12 full-color stamps, each corresponding to a fairy tale in the book. Pale green boards pictorially stamped in yellow and blue, with a stamp showing "The Girl Who Trod on the Loaf" affixed to the upper cover. Front endpaper spotted else remarkably fine.

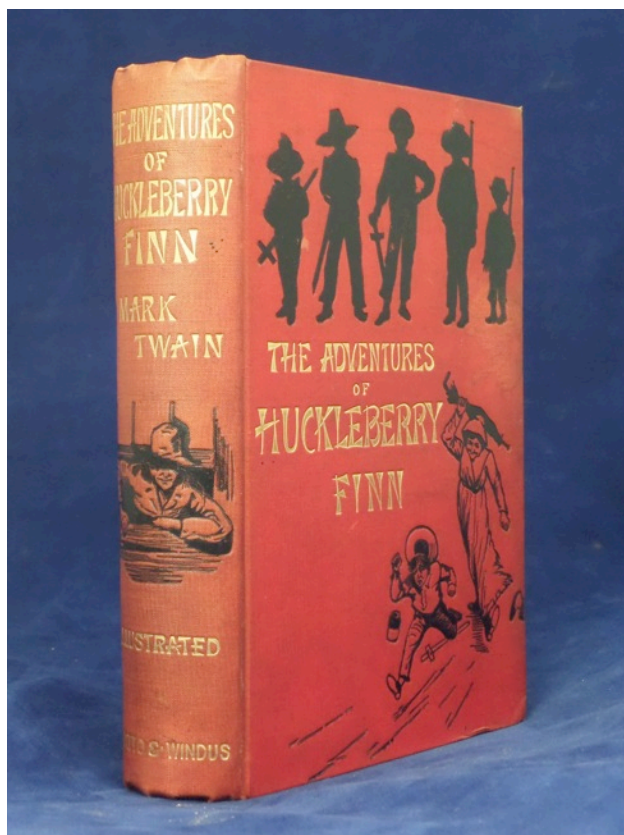
§ Twelve fairy tales, each faced by a decorative border and space for the corresponding poster stamp. A fragile and delightful little book, wonderful to find unused and with the stamp sheet intact. The twelve tales are: *The Ugly Duckling*, *The Eagle's Nest*, *The Wild Swans*, *The Hardy Tin Soldier*, *The Fir Tree*, *Thumbelina*, *The Red Shoes*, *The Little Sea Maid*, *The Little Match Girl*, *The Snow Queen*, *The Metal Pig*, and *The Girl Who Trod on the Loaf*. (106714) \$525.



5. CLEMENS, SAMUEL LANGHORNE (PSEUD. MARK TWAIN). *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*. NY: Charles L. Webster, 1885.

Sq. 8vo, 366 pp., one blank leaf, with inserted frontispiece portrait. With 174 illustrations by E.W. Kemble. Original pictorial green cloth stamped in gilt and black, lower hinge cracked but holding. A very good copy in a green quarter morocco folding case.

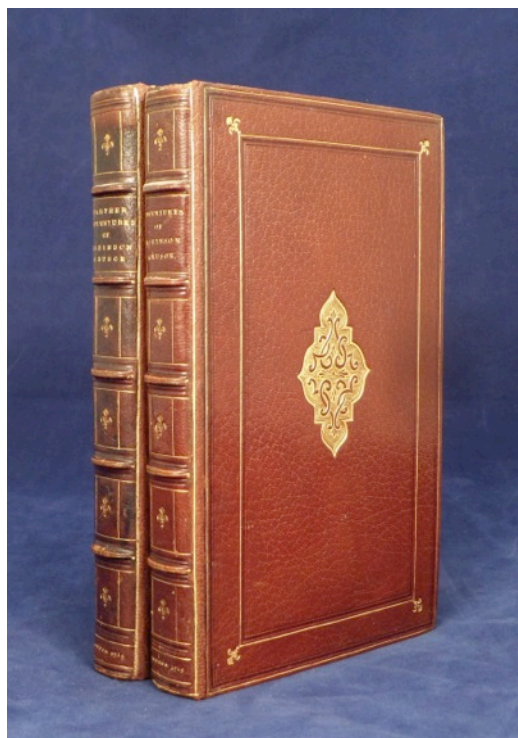
§ First American edition, with all points of the first issue except the portrait which is the second state ("has no relation to the sheets of the book" BAL 3415). "The traditional issue points on this book are now known to be excessively complicated. The first printing of 30,000 copies was done using electrotype plates, produced simultaneously on different presses, hence minor variations within the first printing due to damaged plates. Only three substantive changes were introduced after the first printing: at p. 13 the erroneous page reference "88" was changed to "87"; at p. 57 the misprint "with the was" was corrected to "with the saw"; and at p. 9 the misprint "Decided" was corrected to "Decides" (this last change overlooked by Johnson, Blanck et al.)" (Harrington). These are the only points generally denoted as distinguishing between the first two printings, and this copy has all three in the first state. A classic of American literature and one of the most famous and popular novels in the English language, *Huckleberry Finn* was sold by subscription only. "This great picaresque tale, the sequel to *Tom Sawyer*, is purer gold mined from the same vein as its predecessor... They will be classics the world over as long as there are boys" (Grolier American, 87). BAL 3415. Bolton p. 86. (106254) \$4,750.



6. CLEMENS, SAMUEL LANGHORNE (PSEUD. MARK TWAIN). *The Adventures of Huckleberry Finn*. London: Chatto & Windus, 1884.

8vo, xvi, 438, (2), 32 pp. Illustrated. Original red cloth with gilt titles, pictorially stamped in black. Small bookseller's ticket on front pastedown, inscription dated December 22, 1884 (month of publication) on half-title. Small faint damp stain on upper cover, equally faint spotting on rear cover, printing flaw on p. 132, a handsome copy.

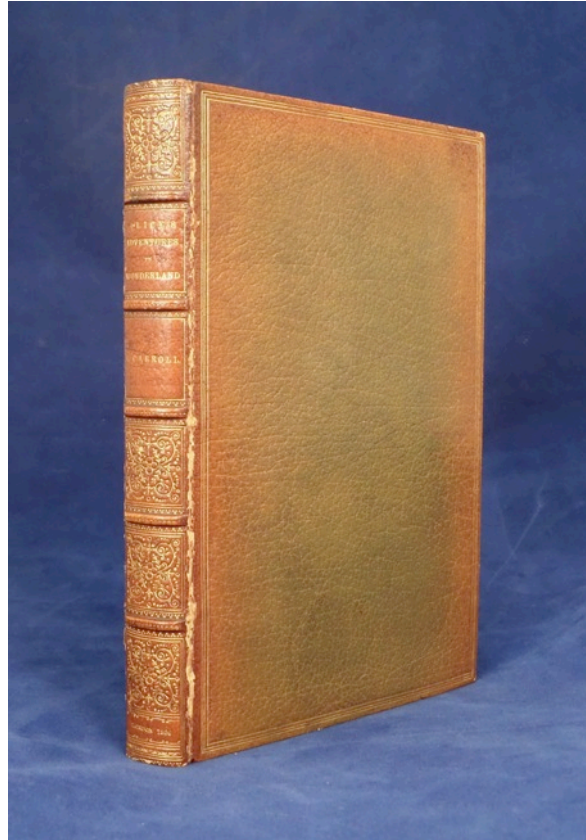
§ First English edition, first state (with the October 1884 publisher's catalogue), preceding the American edition by four months. This copy is bound with staples, while others were bound more conventionally with string. While there is no priority between the two, it is quite difficult to find staple-bound copies in desirable condition today as the ill-conceived English experiment with staples proved very unsatisfactory. The English Chatto & Windus edition was published during the first week of December 1884, with copies then being advertised as available and for sale. The copyright for the American edition was filed at about the same time, but copies were not actually issued until four months later. BAL 3414. (106314) \$2,500.



7. DEFOE, DANIEL. *Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner... The Second Edition. To which is added a Map of the World...* London: W. Taylor, 1719.

2 vols., 8vo, (4), 364, (4, ads.); (8), 373, (9, ads) pp. With a frontispiece portrait of Crusoe in vol. 1, a folding engraved map of the world and (the same) folding engraved map of the world in vol. 2. Full brown morocco gilt, gilt edges, by Root. Bookplate of Joseph Turner in vol. 2.

§ Fourth edition of vol. 1, first edition of vol. 2, probably issued together. All early editions of this classic are now scarce. The first part was originally published on 25 April 1719; the fourth edition was published after 6 June, probably at the same time as the sequel and thus as found here. The sequel, "Farther Adventures", was published in August the same year. Hutchins gives a detailed account of the printing and publishing of the two parts of *Robinson Crusoe*, including a number of variants within the first editions. These are not issue points, as the variants are found in different combinations. In this copy, the second part has verso of A4 with the announcement of the fourth edition and p. 295 correctly numbered. Copies of the book with both volumes in first edition are rare and now prohibitively expensive for most collectors. Grolier English 41; Hutchins, pp. 52-71, 97-112, 122-8; Moore 412 & 417; PMM 180; Rothschild 775. PMM 180: "much of science fiction is basically Crusoe's island changed to a planet." (106350) \$9,750.



8. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. [ILLUS. JOHN TENNIEL]. *Alice's Adventures in Wonderland*. London: Macmillan, 1866.

8vo, [i] h-t; [iv] frontis.; [v] t-p; [vii-ix] All in the golden afternoon . . . ; [xi] Contents; [1]-192 pp. With 42 wood-engraved illustrations in the text (including the frontispiece) after Tenniel (1820-1914) by the Dalziel Brothers. Full green morocco by Stikeman, mostly faded to brown a bit worn.

§ First published edition. This story of a Victorian child's dreamlike encounters with a succession of bizarre and loquacious creatures made an impact from the moment of its publication. As an unprecedented work of fantasy, enriched with brilliant wordplay, nonsense verse, and a deep vein of mathematical and logical puzzling, *Alice's Adventures in Wonderland* invites interpretations on multiple levels and has engaged generations of children and scholars alike. (106485) \$5,750.



9. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. [ILLUS. PETER NEWELL]. *Alice's Adventures in Wonderland*. London: Harper & Brothers, 1901.

8vo, xvii, 193 pp. with frontispiece portrait of Carroll, forty black and white plates by Newell, and decorative page borders in green by Robert Murray Wright. Original white paper boards and green dustjacket, both with titles and embossed image of Alice in gilt. Boards slightly spotted, jacket fading to brown and cracking at folds, complete but for a chip in the crown of the spine and very rarely seen better.

§ First edition illustrated by Peter Newell. Newell was the first major illustrator to tackle Carroll's work after Tenniel (Rackham's *Alice* was not published until 1907), and the first to depart significantly from Tenniel's vision, opening the door to the many varied interpretations of the twentieth century. His soft pencil drawings emphasize the comedy in the book and often depict moments that Tenniel and the intervening illustrators ignored, such as the three sisters who lived at the bottom of the well and the moment the hedgehog croquet balls commence to fight. An important milestone in the history of *Alice's Adventures in Wonderland*. (106388) \$1,500.



10. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. [ILLUS. ARTHUR RACKHAM]. *Alice's Adventures in Wonderland*. London: William Heinemann; New York: Double Day, Page & Co, n.d. [1907].

4to, xi, [1, blank], 161, [1] pp. with 13 color plates each with captioned tissue guard and numerous black and white in-text illustrations. Half red morocco with gilt paneled backstrip by Sangorski & Sutcliffe. Light spotting to title, occasional light toning, else fine.

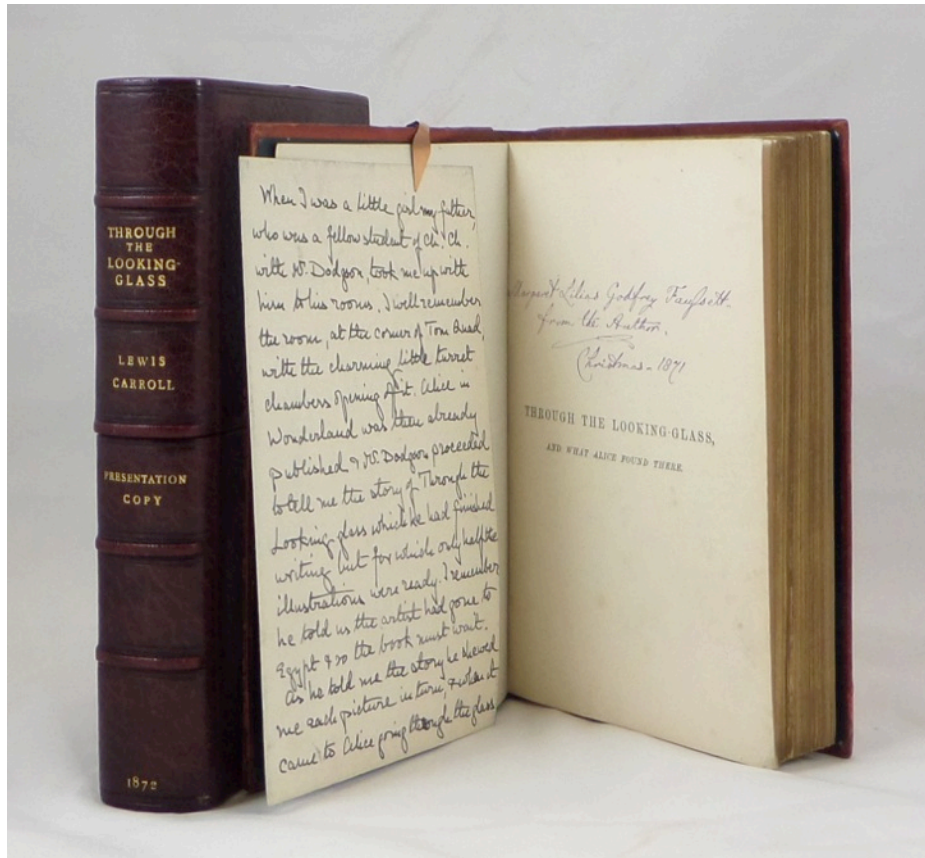
§ First Rackham edition. Number 687 of 1130 copies for the United Kingdom. Perhaps the quintessential Rackham title, with his style perfectly matching the text; his depiction of Alice as the frontispiece is a simple masterpiece. Since Rackham was out of the country when Alice went to press, it became the only deluxe limited edition of his work which was issued unsigned. Hudson pp. 70-76 and p. 168. Latimore & Haskell p. 28. (106381) \$4,500.



11. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. *The Hunting of the Snark. An Agony, in Eight Fits*. London: Macmillan and Co., 1876.

8vo, xi, (2), 83, (3) pp., with a frontispiece and 8 full-page b/w wood-engraved illustrations after Henry Holiday and an “ocean chart” (actually blank) at p. 17. Original pictorial tan cloth, covers decoratively stamped in black with illustrations by Holiday, backstrip lettered in black, slightly worn at head and foot of backstrip, front hinge repaired.

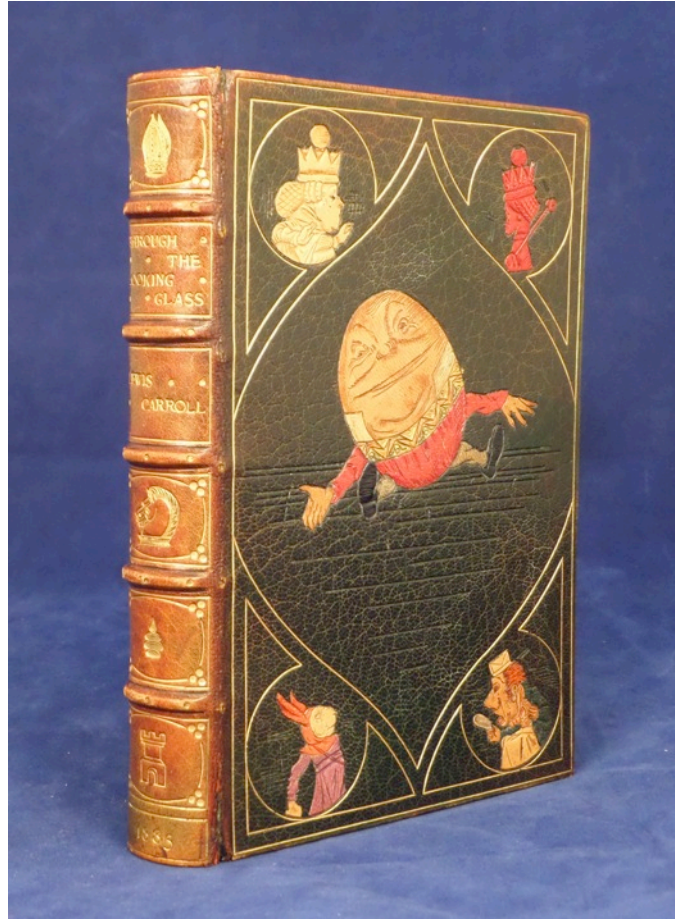
§ First edition, a pleasant copy of this great nonsense poem, which contains some of Carroll’s best loved lines and Holiday’s best illustrations. There was also a red cloth binding, issued as a special presentation binding: 100 were bound thus, 80 of which Dodgson inscribed at one go in the publishers’ offices according to Maggs. Williams, Madan, and Green, 115. (105322) \$875.



12. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. *Through the Looking-Glass and what Alice Found There*. London: MacMillan and Company, 1872.

8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. Original red cloth gilt, binder's ticket, neatly restored as usual, inscribed by the author. In a morocco box.

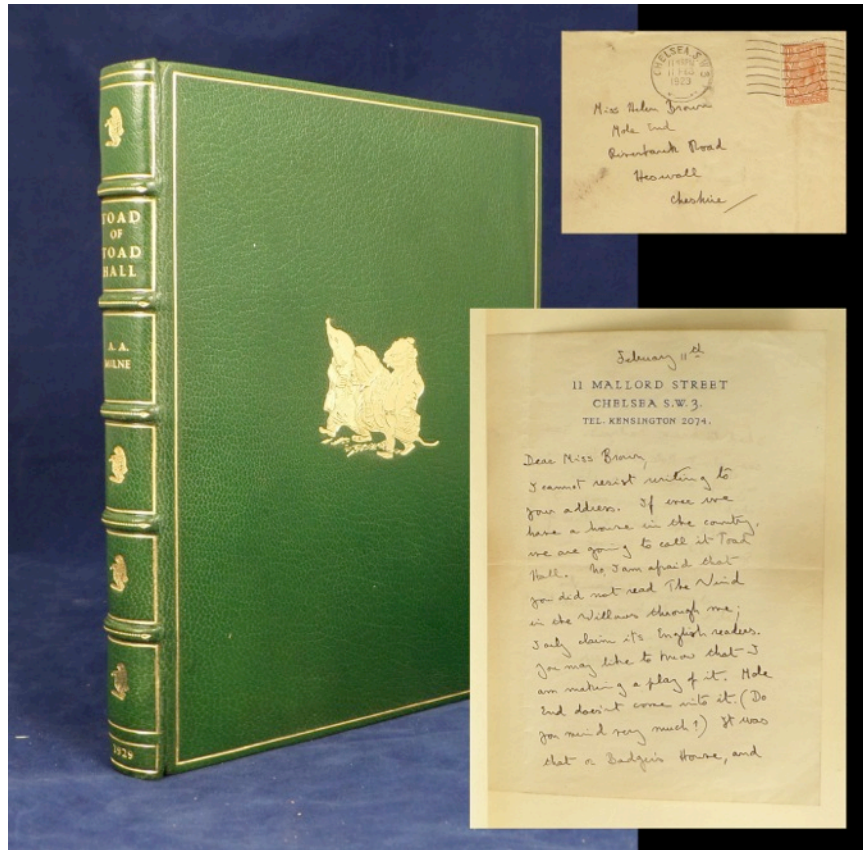
§ First edition first issue of "Through the Looking-Glass" with the misprint "wade" instead of "wabe" on p. 21 and p. 98 unnumbered. Inscribed: "Margaret Lilius Godfrey Faussett from the Author Christmas 1871." Margaret Lilius Godfrey Faussett (1860-1931) was the niece (not daughter as has been stated in the past) of Dodgson's mathematics tutor at Christ Church, Robert Godfrey Faussett (1827-1908), thus daughter of his brother Henry. Laid in is a letter from her recalling a visit to Dodgson's rooms in Christ Church. This copy is one of the 100 copies the author inscribed in December of 1871. A census is currently being made of all extant copies. (105748) \$15,000.



13. [DODGSON, CHARLES LUTWIDGE, PSEUD. LEWIS CARROLL]. *Through the Looking-Glass and what Alice Found There... Fifty-sixth thousand*. London: MacMillan and Company, 1885.

8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. Full green morocco extra, a Kelliegram binding with onlays in all four corners of both covers and a central onlay to each cover, all depicting characters from the book. Small splits in the joints top and bottom, endpapers a little soiled and book a bit tired, but a delightful and whimsical example of a Kelliegram. In an unlabeled cloth box.

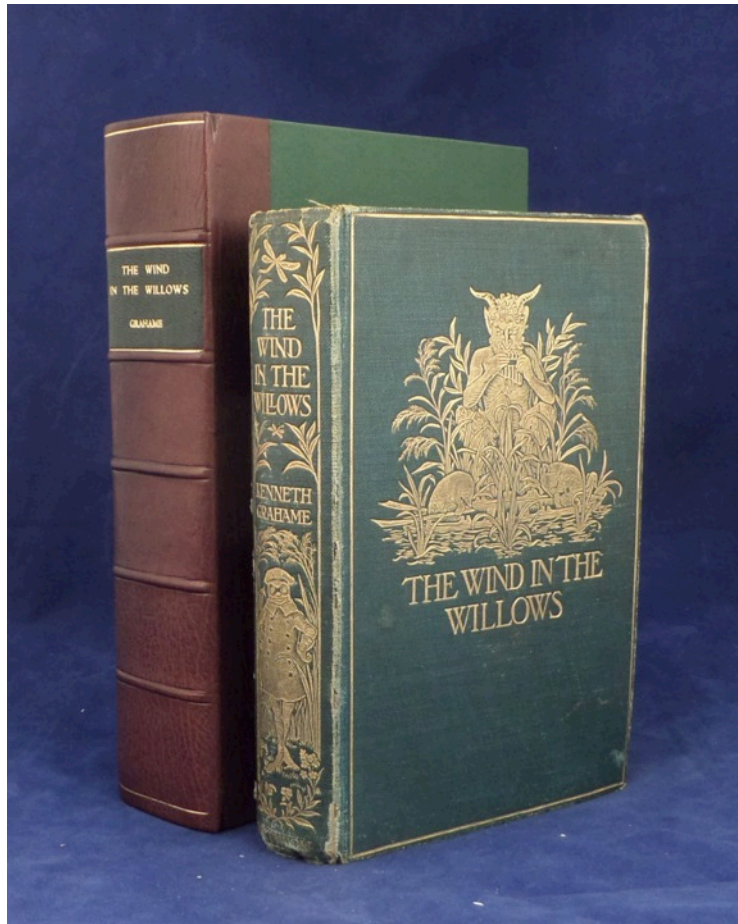
§ Later printing in a delightful binding even if a little worn. Kelliegram bindings on Alice titles are scarce: only one example is currently (1/2015) available on line. (106250) \$1,500.



14. GRAHAME, KENNETH AND MILNE, A. A. *Toad of Toad Hall* [with] *ALs* by Milne to Miss Helen Brown of Mole End, Heswall, Cheshire. London: Methuen & Co., 1929.

4to, xv, 167 pp. Crushed green morocco extra by Bayntun-Riviere, top edge gilt, marbled endpapers. Fine.

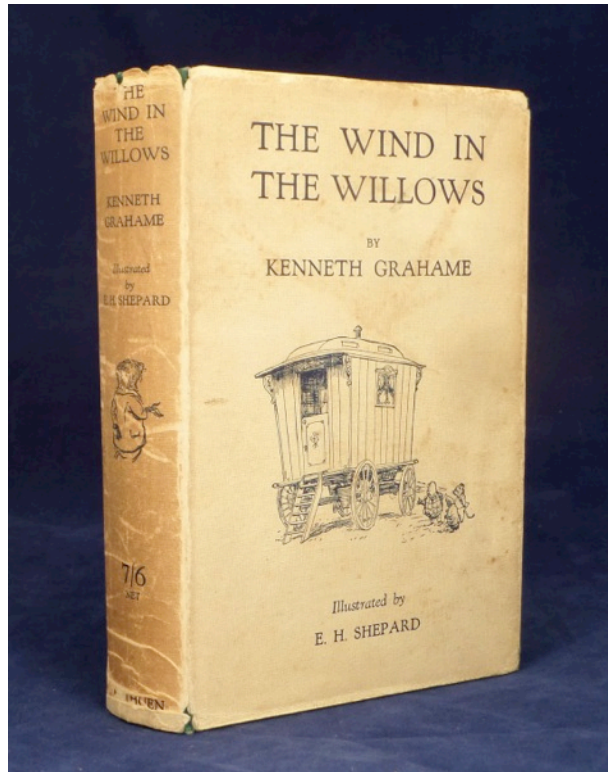
§ Number 7 of the limited edition of 200 copies, printed on handmade paper and signed by both Kenneth Grahame and A. A. Milne. Tipped in at the front is a 2pp. manuscript letter by Milne, dated February 11, 1923, on a single sheet of letterhead, with the original envelope, and postage stamp, stamped “Chelsea, 11.45 PM, 11 Feb, 1923”, addressed to “Miss Helen Brown / Mole End / Riverbank Road / Heswall / Cheshire.” The 25-line letter reads: “Dear Miss Brown, I cannot resist writing to your address. If ever we have a house in the country we are going to call it Toad Hall. No I am afraid you did not read *The Wind in the Willows* through me; I only claim its English readers. You may like to know that I am making a play of it. Mole End doesn’t come into it. (Do you mind very much?) It was that or Badger’s House, and I had to have Badger’s. I am sorry about Mole End, because my wife and I love the chapter more than any; I do hope you have statues of Garibaldi and Samuel in your garden. I was at Westminster with a Hubback - any relation? Yours sincerely A. A. Milne.” (106387) \$6,950.



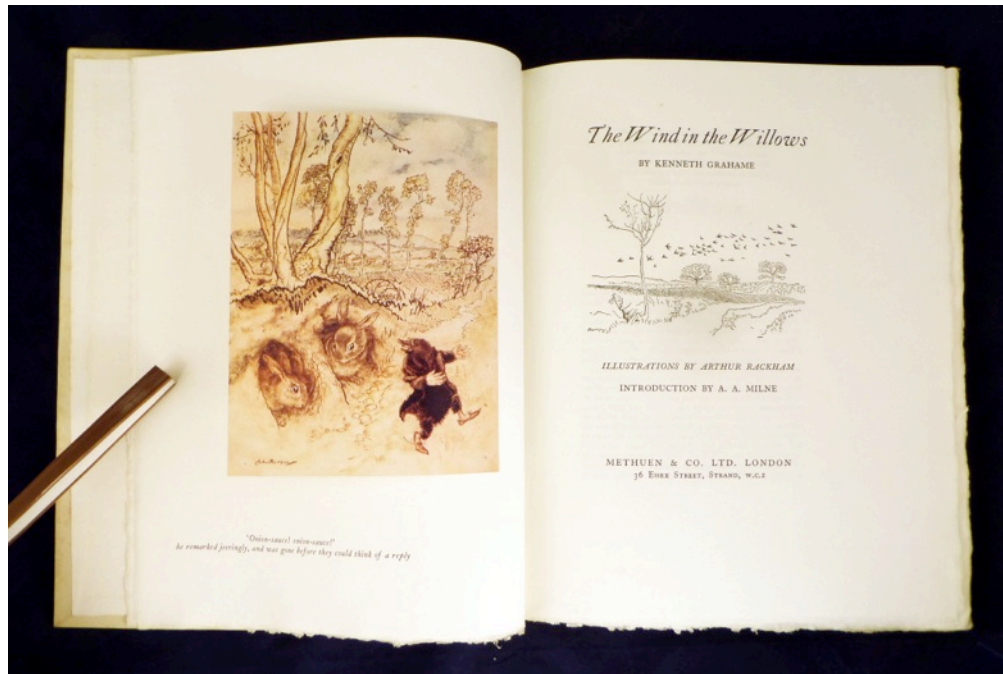
15. GRAHAME, KENNETH. *The Wind in the Willows*. London: Methuen & Co., 1908.

8vo, (6), 302 pp., frontispiece by Graham Robertson with tissue guard. Original blue green cloth with pictorial gilt designs on backstrip and upper cover, top edge gilt, others untrimmed. Cloth with a few marks, worn at joints and corners, front hinge cracked, scattered foxing throughout. An unsophisticated copy in a custom folding box.

§ First edition of the timeless adventures of Ratty, Mole, and Mr Toad, which originated in letters Grahame wrote to his seven-year old son "Mouse". Methuen wasn't sure what to make of the book, "no lighthearted story about a countryside community of animals but a long and ramifying fable", (Grolier 100) and released it on its adult rather than juvenile list, but children and their parents understood it from the start and a second edition was required with a month of publication. By the time of the E.H. Shepard illustrated edition in 1932 the book was recognised as a children's classic. Grolier Children's 100. Cotsen I 696. (106392) \$3,500.



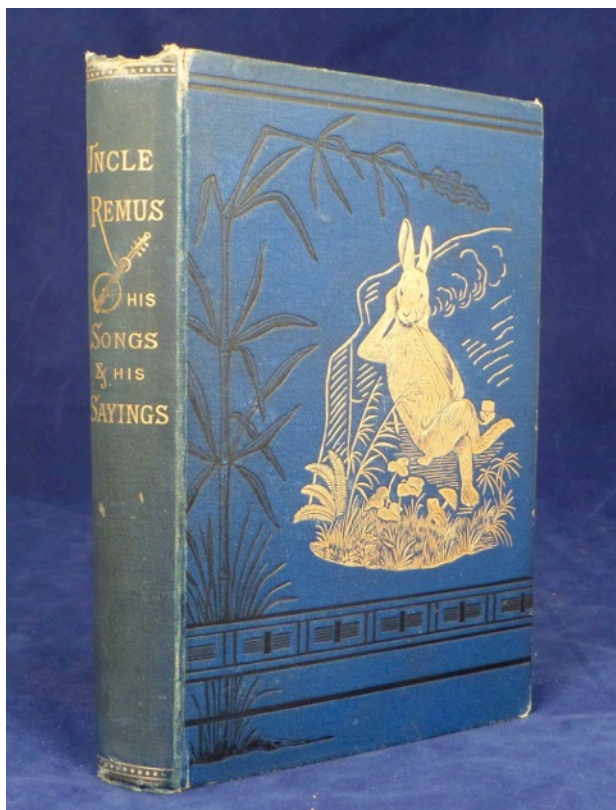
16. GRAHAME, KENNETH. *The Wind in the Willows*. London: Methuen and Co., Ltd. 1931.
8vo, (6), 1-312, (1)-8, ads. pp. Illustrated throughout by Shepard with map endpapers. Original green cloth with Mr Toad, Mole, and Ratty in gilt on upper cover and gilt titles on backstrip, slight wear to head and crown of backstrip and lightly spotted endpapers. In the original pictorial dust-jacket, slightly browned with rubbing and nicks to spine ends. A very good copy of this children's classic.
- § First edition to be illustrated by Ernest Shepard. Though Methuen had employed other artists on the book over the years, Shepard's gently comic line drawings were quickly recognized as the definitive vision of the river bank. (106386) \$950.



17. GRAHAME, KENNETH. *The Wind in the Willows*. Illustrated by Arthur Rackham. [*The Hundredth Edition*]. London: Methuen and Co., 1951.

4to, xii, 178 pp. With 12 mounted color plates and numerous black and white illustrations. Full white pigskin, lettered in gilt on backstrip, top edge gilt, others untrimmed, backstrip a little dried and spotted, gift inscription on front free endpaper. In original slipcase with paper label.

§ 100th Edition, deluxe issue, limited to 500 copies printed on handmade paper and bound in full white pigskin. An appropriate celebration of the 100th edition of this children's classic, first printed in 1908. While E. Shepard's illustrations are wildly loved, Rackham distinctive take on the adventures of Mole, Ratty and Mr Toad is equally successful. (106393) \$2,000.



18. HARRIS, JOEL CHANDLER. *Uncle Remus: His Songs and His Sayings...* New York: Appleton, 1881.

8vo, [1]-231, (1), 8 (ads) pp. with black and white illustrations by Frederick Church and James Moser. Original blue cloth, stamped in black and gilt, butterfly patterned endpapers.

Worn copy with hinges repaired and signs of damp, gilt on upper cover still bright and attractive.

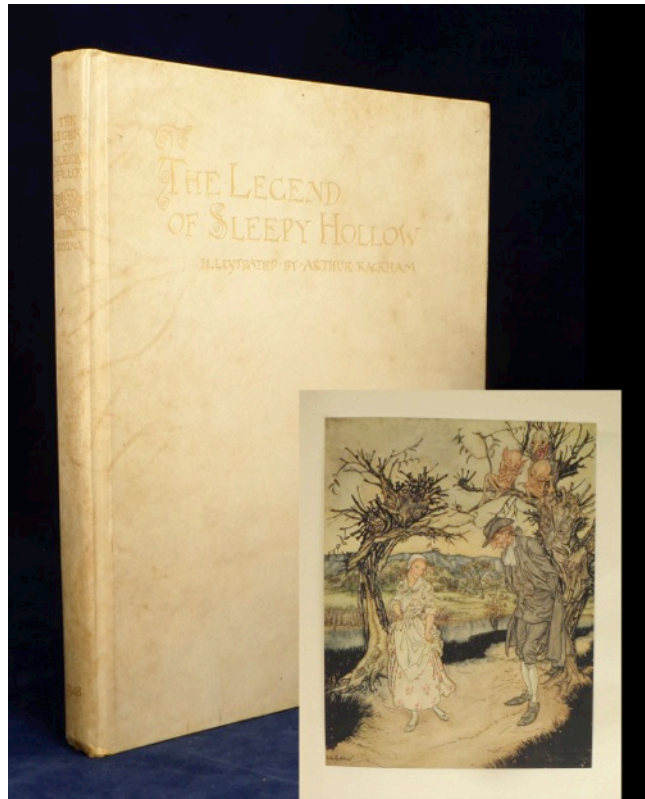
§ First edition, first state per BAL with “presumptive” on page 9. (BAL ascribes no order of precedence to the several colors of cloth used in binding the first edition.) A classic of American children’s literature. “Harris was not the first to record the stories of Brer Rabbit, Brer Fox, and Brer Bear, which he heard in the cabins of slaves on Georgia plantations, but his retellings made them a favorite with American children” Grolier Children’s 100 #45. BAL 7100, Grolier American 100 #83. Peter Parley to Penrod p.56. (106320) \$2,250.



19. HORN-BOOK. *An English horn-book, with the alphabet engraved in capitals and a small decoration at the base on the handle.* England: probably Northern, c. 1775-1790.

95 x 36-40 mm. Engraved on bone, letters heightened with black stain, unrestored, in very good condition.

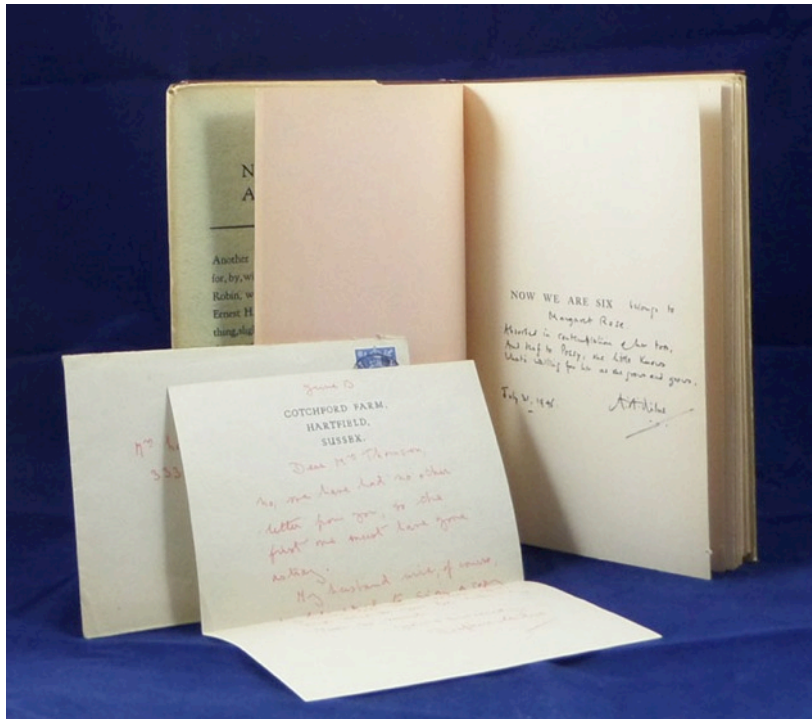
§ A rare example of a very simple ABC horn-book. An old typed description is glued on the back. (106651) \$4,500.



20. IRVING, WASHINGTON. *The Legend of Sleepy Hollow*. Illustrated by Arthur Rackham. London: George G. Harrap & Co. Ltd., 1928.

4to, [1]-102, [1] pp. With eight color plates and numerous black and white illustrations throughout. Full vellum gilt, top edge gilt, pictorial endpapers in yellow and black. Vellum a little toned and turned at foot of backstrip, a very good copy.

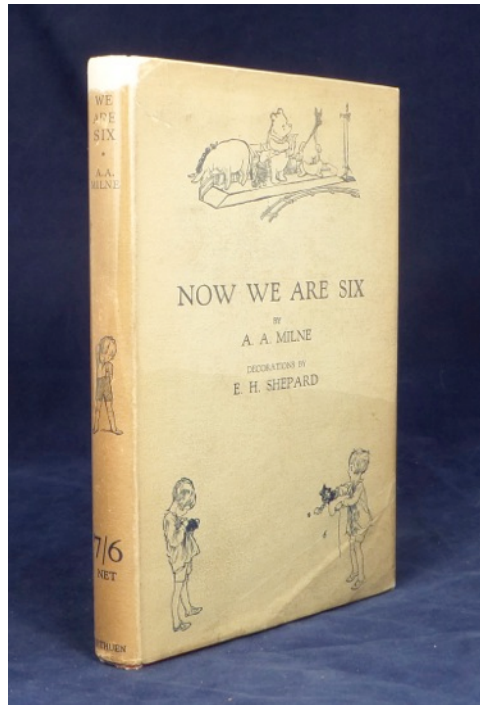
§ First edition, English issue. Number 220 of 250 copies signed by Rackham. Together with Rip Van Winkle, *The Legend of Sleepy Hollow* was originally published in Washington Irving's collection of essays and short stories *The Sketch Book of Geoffrey Crayon, Gent.* Latimore & Haskell pp. 63-4. Rackham's eldritch illustrations are perfectly suited to Irving's ghost story of the headless horseman. Latimore & Haskell p.63. (106309) \$1,950.



21. MILNE, A.A. *Now We Are Six. With Decorations by Ernest Shepard*. London: Methuen & Co., 1929.

Sm. 8vo, x, 103 pp. With a frontispiece and illustrations throughout by Shepard. Original dark red cloth, dust-jacket, a fine copy inscribed by the author. In a new box.

§ First edition, with a lovely ink inscription by Milne on the half-title: "Now We Are Six [half-title] belongs to Margaret Rose / Absorbed in contemplation of her toes / And deaf to Poesy she little knows / What's waiting for her as she grows and grows. A.A. Milne July 31 1946." (105746) \$12,500.



22. MILNE, A.A. *Now We Are Six. With Decorations by Ernest Shepard.* London: Methuen & Co., 1927.

Sm. 8vo, x, 103 pp. Original red cloth, titled, ruled, and pictorially stamped in gilt, top edge gilt, pictorial endpapers bubbled here and there and with a crease. In original dust jacket, lightly soiled and with some material lost from the headcap and inner front flap.

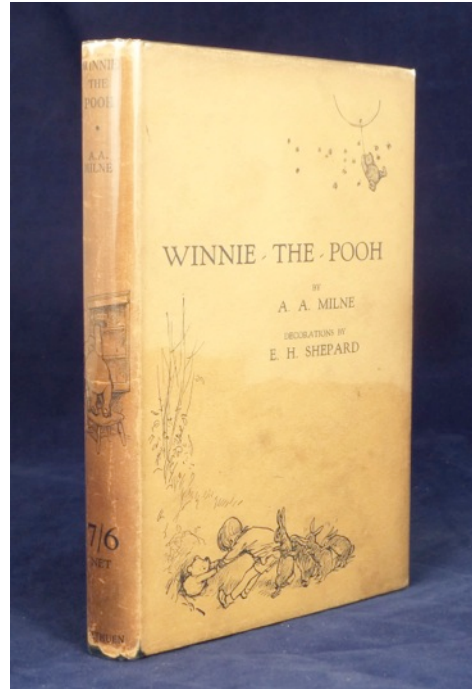
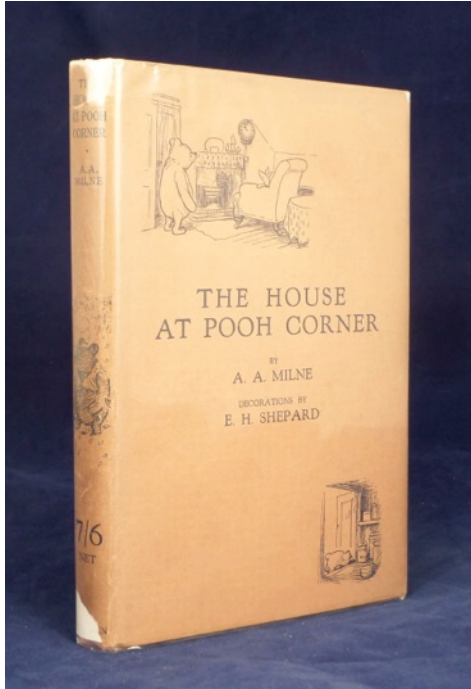
§ First trade edition of Milne's second collection of nursery poems; following closely on the heels of *When We Were Very Young* and *Winnie-the-Pooh* it exceeded the sales of both. Pooh features in several poems and Shepard's illustrations are notable for including many illustrations of Pooh, Piglet, and friends, even surrounding poems on other subjects. Harrington's Catalogue 80: The Pat McNally Collection. (106391) \$1,750.



23. MILNE, A.A. *The House at Pooh Corner. With Decorations by Ernest Shepard.* [with] ALS letter from Shepard to an American admirer. London: Methuen & Co., 1929.

Sm. 8vo, xi, 178 pp. With a frontispiece and illustrations throughout by Shepard. Original red cloth, dust-jacket, neat ownership inscription on half title, a very fine copy in a new quarter morocco box.

§ First edition, signed on the title-page by A.A. Milne in ink. With a 2pp. ALS to Miss Margaret B. Austin of Delaware concerning fresco painting and why he has never visited America, among other subjects: "Thank you for your letter and for sending me the record of your fresco painting... The only fresco that I ever worked on was when I was engaged to my first wife. We were fellow students at the Royal Academy School and she was commissioned to paint a fresco in the nurse's dining hall of Guy's Hospital in London... I have never been to the United States - My American friend John Fleming, who visits me when he comes to England - advised me not to do so "You will be killed by kindness" he said..." A lovely chatty letter written in ink on letterhead and dated 6th November 1970, in fine condition in the original stamped envelope. (105795) \$5,750.



24. MILNE, A.A. *The House at Pooh Corner*. With Decorations by Ernest Shepard. London: Methuen & Co., 1928. Sm.

8vo, xi, 178 pp. Original pink cloth, titled, ruled, and pictorially stamped in gilt, top edge gilt, lightly worn. In original dust jacket, lower panel slightly soiled, backstrip darkened and with some loss to headcap and tail.

§ First trade edition of the fourth and final Pooh book which ends with Christopher Robin's departure for boarding school, a fate he shared with the real Christopher Robin that year. The Times Literary Supplement congratulated Milne and Shepard and recorded that it was "sad to see the stories end". Harrington's Catalogue 80: The Pat McNally Collection. (106390) \$1,750.

25. MILNE, A.A. *Winnie-the-Pooh*. With Decorations by Ernest Shepard. London: Methuen & Co., 1926.

Sm. 8vo, xi, 158 pp. Original green cloth, titled, ruled, and pictorially stamped in gilt, top edge gilt, pictorial endpapers toned, occasional light spotting. In original lightly worn and thumb-dusted jacket, backstrip darkened and with some wear to head and tail.

§ First trade edition of the first collection of Pooh stories. Such was the success of Milne and Shepard's first collaboration, the book of verse *When We Were Very Young*, their next collaboration, *Winnie-the-Pooh*, was heralded by a front page headline in the *London Evening News* on Christmas Eve. An enduring classic. Cotsen 7328. Grolier Children's 100, #71. (106389) \$2,500.



26. NEWELL, PETER. *The Hole Book*. [and] *The Slant Book*. [and] *The Rocket Book*. New York: Harper, 1908-10-12.

3 vols., various paginations and illustrations, fine copies in the original cloth-backed pictorial boards, all enclosed in a custom quarter morocco and silk folding box.

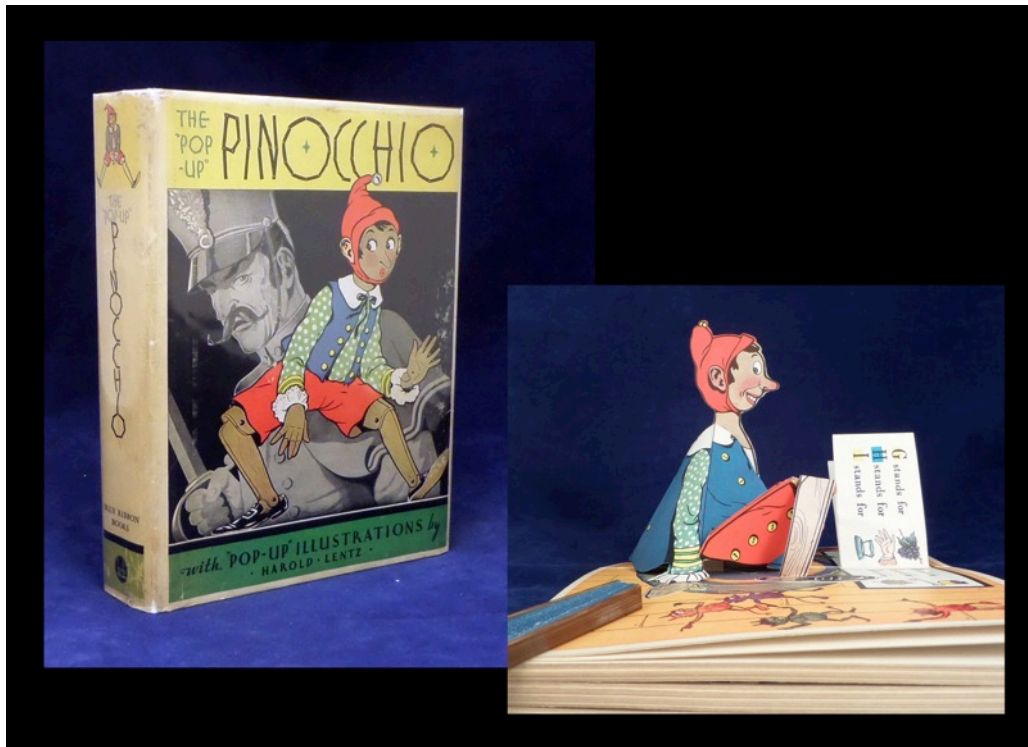
§ First edition, fine copies of these pioneer books which for the first time in children's literature explored the concept of a "shape" book and of a book where a hole penetrates the entire text as part of the story. (102809) \$3,950.



27. [POP-UP BOOK] [ILLUS. HAROLD B. LENTZ]. *The "Pop-up" Cinderella Including Hansel and Gretel, Goldilocks and the Three Bears, Puss-in-Boots with "pop-up" Illustrations by Harold B. Lentz*. New York: Blue Ribbon Books, Inc., [1933].

8vo, 96 pp. 4 color double-page pop-up illustrations, in perfect working order, and many line drawings throughout the text, color illustrated endpapers. Original pictorial boards, text printed on heavy stock, a brilliant copy in virtually perfect condition in the original dust-jacket.

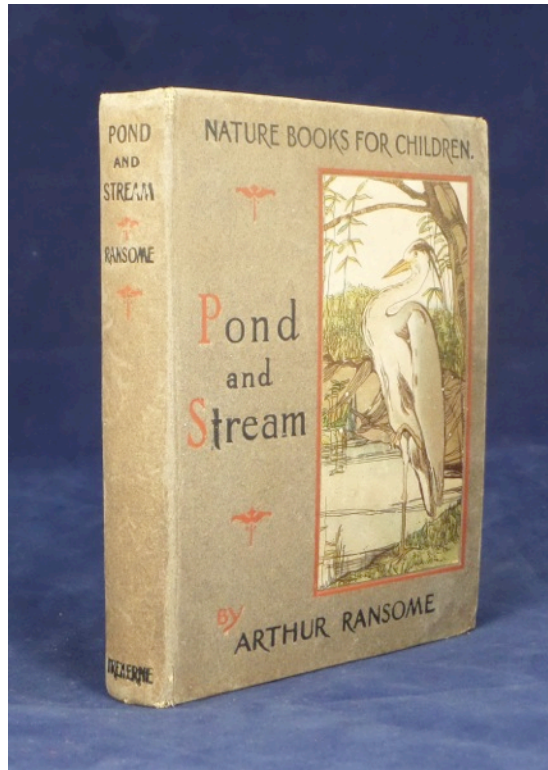
§ First edition of this uncommon pop-up book very rarely found in this condition. Each story is illustrated with a priceless pop-up in perfect working condition. Harer's, *Merry Company: Pop ups, Movable, & Toy Books*, notes: "The Pop-up Pinocchio may have been the finest American pop-up to come from Blue Ribbon Press, certainly finer than any of the British Bookanos... it had superior graphics, it was composed of high quality materials and the design and color printing were exemplary... Pinocchio topped the bestseller lists in 1932". Harer doesn't mention this "Cinderella" from the same publisher which is as good if not better than Pinocchio, perhaps because she didn't have a copy. (106552) \$1,500.



28. [POP-UP BOOK] [ILLUS. HAROLD B. LENTZ}. *The "Pop-up" Pinocchio... with "pop-up" Illustrations in color by Harold Lentz*. New York: Blue Ribbon Books, Inc., [1932].

8vo, 96 pp. 4 color double-page pop-up illustrations, in perfect working order, and many line drawings throughout the text, color illustrated endpapers. Original pictorial boards, text printed on heavy stock, a brilliant copy in virtually perfect condition in the original dust-jacket.

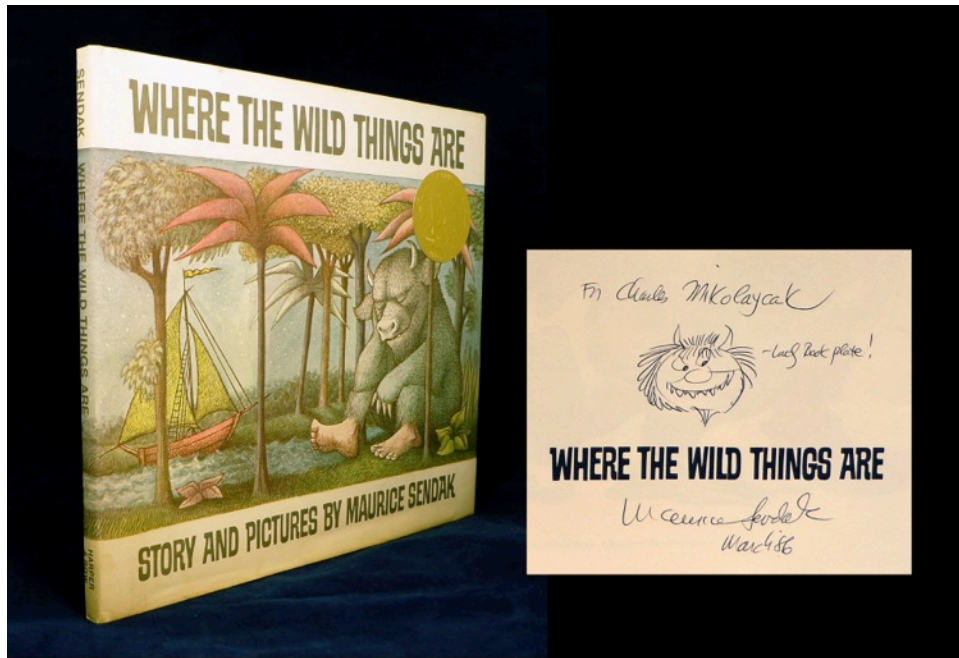
§ First edition of this uncommon pop-up book very rarely found in this condition. See description of previous item. (106553) \$1,500.



29. RANSOME, ARTHUR. *Pond and Stream*. With Illustrations by Francis Craine. London: Anthony Treherne, [1906].

Squat 12mo, 96 pp. With a frontispiece and 10 plates (complete). Several plates repaired, browning offset from plates to text. Original grey boards, upper cover and backstrip lettered in black and red, upper cover with a pasted-on plate of a snowy egret not repeated in the book. A very rare and extremely fragile book, professionally restored. Inscribed at the front: "Birthday Greetings to Harry Hayes from Virginia Miller 1908."

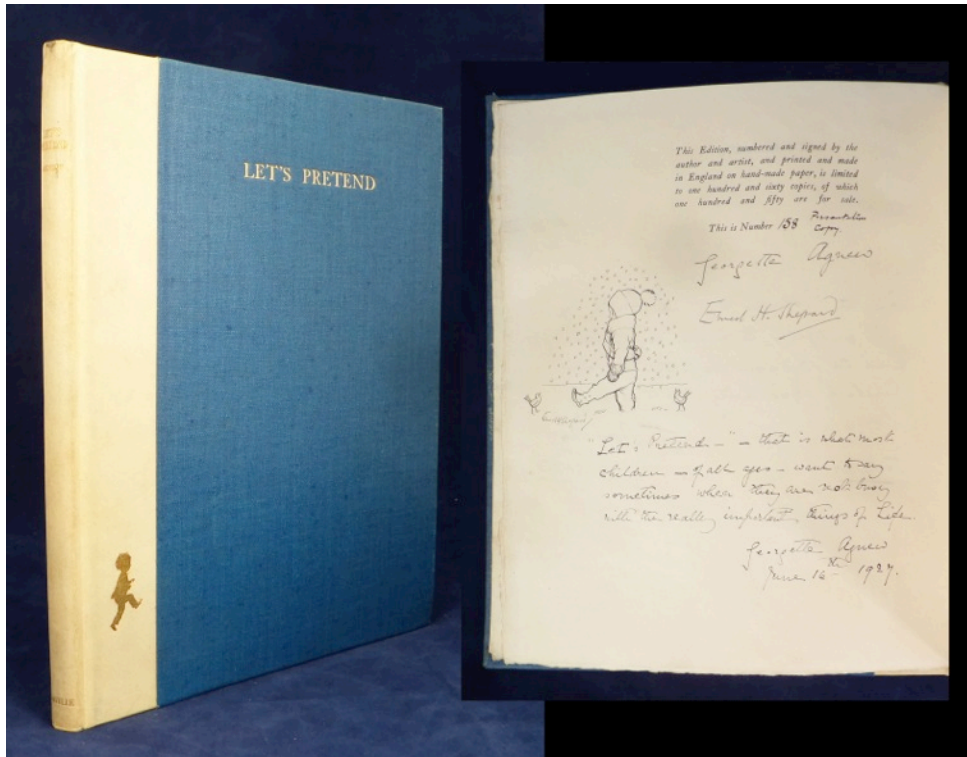
§ One in a series of six books listed as a series by Arthur Ransome titled "Nature Books for Children", of which this was the third. According to the website "All Things Arthur Ransome", "In 1906 Arthur Ransome was commissioned by a small publisher, Anthony Treherne & Company, to write a series of short books on "the seasons, the garden, ponds and streams, woods, fields, and country lanes." Only three of the planned six books were published before the publisher went bankrupt. According to Wayne Hammond in his Bibliography, Ransome called them 'three silly little nature books for children' and 'unlucky books'. They were certainly unlucky for Ransome, as he was paid nothing but a small advance. The three books which were published, *The Child's Book of the Seasons*, *Pond and Stream*, and *Things In Our Garden*, appear as entries A4-A6 in Hammond's Bibliography." Hammond, Arthur Ransome: A Bibliography, 5.1. Cowen, A Ransome Book-Case, page 5. Note: two copies only are online and both seem to lack at least one plate. The correct count is a frontispiece and ten plates. The plates were printed on terrible paper, so they turn brown and crumble to the slightest touch, as well as offsetting to the opposite leaf. (106429) \$1,250.



30. SENDAK, MAURICE BERNARD. *Where The Wild Things Are*. [New York]: Harper & Row, Publishers, [after 1963].

Oblong 8vo (228 x 256 mm), [1] h-t; [2-3] double-spread t-p, [4-40] pp. Offset color-printed throughout from the author's watercolors with letterpress text. Wove paper. Color printed decorative endpapers. Bound in color-printed pictorial paper boards with additional illustrations on both covers. Dust-jacket printed in color repeats binding design. A very good copy.

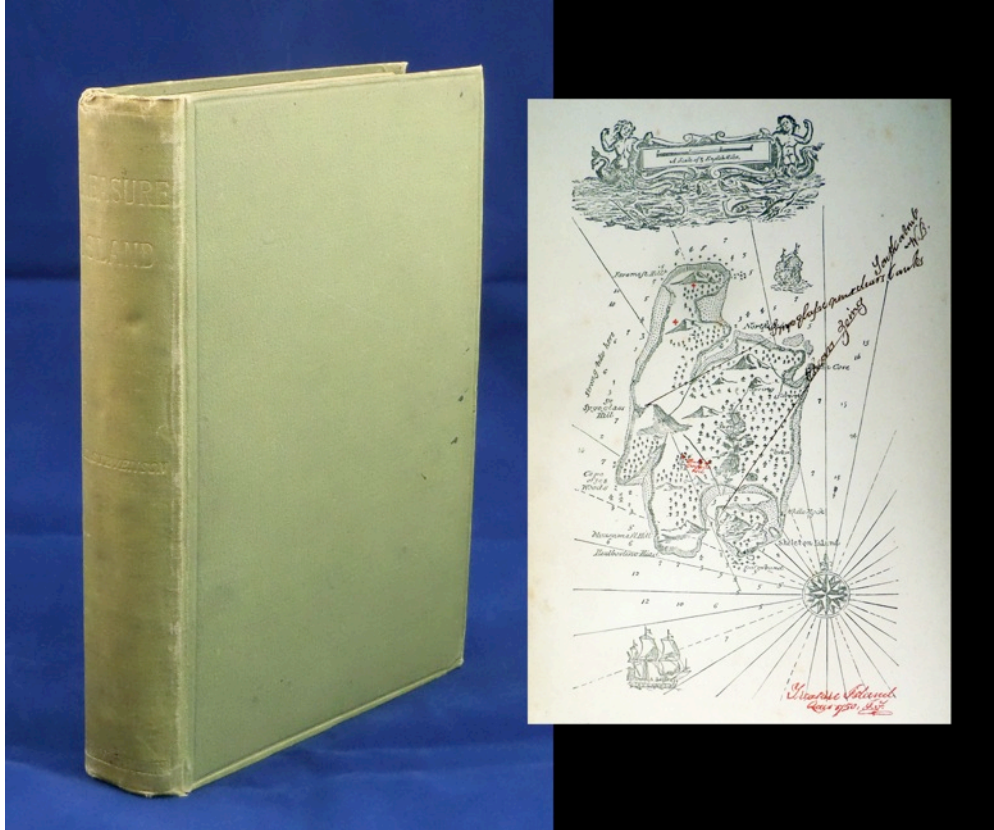
§ Later edition, inscribed by Sendak to Charles Mikolaycak with a drawing of a wild thing, signed and dated March '86. The illustration contains a reference to "-laes' book plate!" written next to the drawing. On the front free endpaper is a bookplate designed by Mikolaycak for the Keene State College children's literature festival award winner with Sendak's printed signature. Of his early death, the *New York Times* noted: "Charles Mikolaycak, a distinguished illustrator of children's books and a book designer, died of cancer Wednesday in his New York City home. He was 56. In his 30-year career, Mr. Mikolaycak illustrated more than 60 books for children and hundreds of book jackets. His illustrations, often inspired by his Polish and Ukrainian heritage, were widely acclaimed for their richness of color and evocative design." A pleasing association of two book artists. Hanrahan A58 (first edition). (106195) \$5,000.



31. SHEPARD, ERNEST [ILLUS.]. AGNEW, GEORGETTE. *Let's Pretend*. London: J. Saville, 1927.

Slim 4to, 70 pp. Quarter vellum, blue boards, gilt title and device on upper cover, handmade paper, deckle edges, fine. In original blue slipcase with printed paper label, quite worn with old tape repairs.

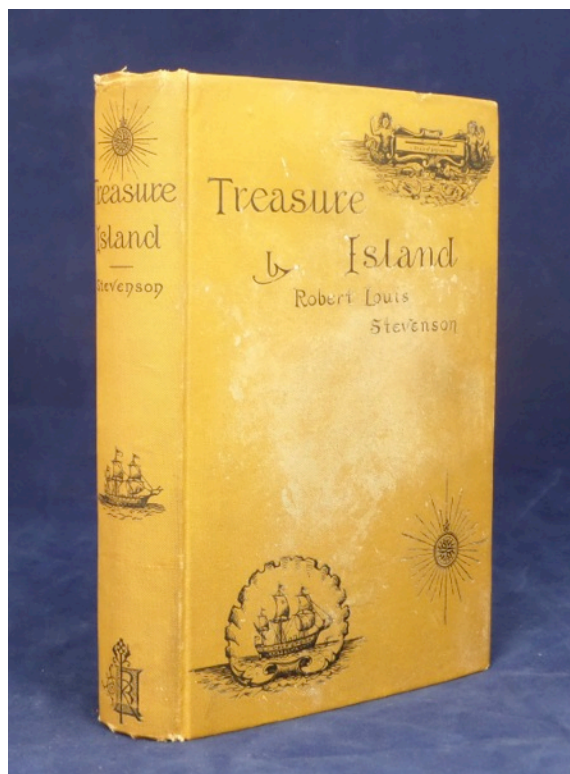
§ First edition, inscribed presentation copy with a lovely pen and ink drawing by Shepard. Number 158 of 160 copies signed by Shepard and Agnew, of which 150 were for sale. Inscribed by the publisher to G.H. Grubb, G.P. Putnam's London agent, "who fulfills the mission of Culture Bearer between two great English speaking nations", and inscribed by Agnew, the author, reading: "Let's Pretend' - that is what most children - of all ages - want to say sometimes when they are not busy with the really important things of life. Georgette Agnew, June 16th 1927". The drawing by Shepard, also signed, shows a child walking in the snow with two robins at his feet, a version of the illustration that accompanies the first poem in the book "Keeping Cheerful". A unique copy of a charming Shepard title. (106441) \$6,750.



32. STEVENSON, ROBERT LOUIS. *Treasure Island*. London: Cassell & Company, Limited, 1883.

8vo, viii, 292, [4 pp. ads. dated "5R-10.83"]. Frontispiece map of Treasure Island printed in four colors with original tissue guard. Original light-green cloth with covers ruled in blind and spine lettered in gilt, black-coated endpapers. Lower hinge just cracked and almost invisibly repaired. A fine copy in a box, very rarely found in good condition.

§ First edition, with first issue points: "dead man's chest" is not capitalized on pp. 2 and 7; "rain" for "vain" in the last line of p. 40; the "a" is not present in line 6 of p. 63; the "8" is present in the pagination on p. 83, which is generally lacking; the "7" is lacking in the pagination on p. 127 (some copies have bold-stamped "7"); the period is lacking following "opportunity" in line 20 of p. 178; "worse" for "worst" in line 3 of p. 197; publisher's advertisements dated 5G-783, *Treasure Island* not listed. Generally regarded as the classic of piratical fiction, admired by W.B. Yeats and Jack London amongst others, it has remained in print since publication and has drawn the attention of many famous illustrators from N.C. Wyeth on. Beinecke 240-241. Morgan Library, *Early Children's Books and Their Illustrations*, 206. Osborne Collection II, pg. 1030. Prideaux 11. Note: the last two copies in comparable condition at auction made \$30,000 and \$9,000. (105755) \$9,500.



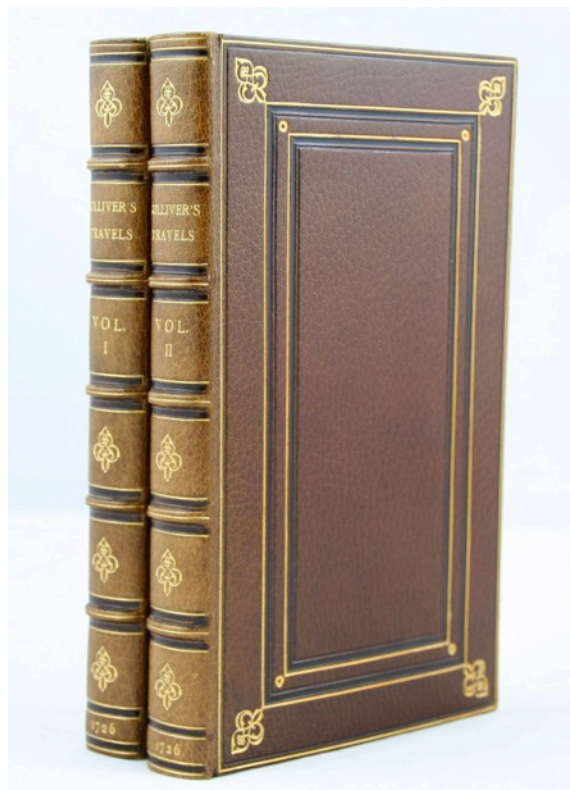
33. STEVENSON, ROBERT LOUIS. *Treasure Island*. Boston: Robert Brothers, 1884.

8vo, viii, 292, (4, ads.)pp. With frontispiece map. Original yellow cloth stamped and lettered in black, bookplate, light marks on upper board, a very good copy in a modern cloth box.

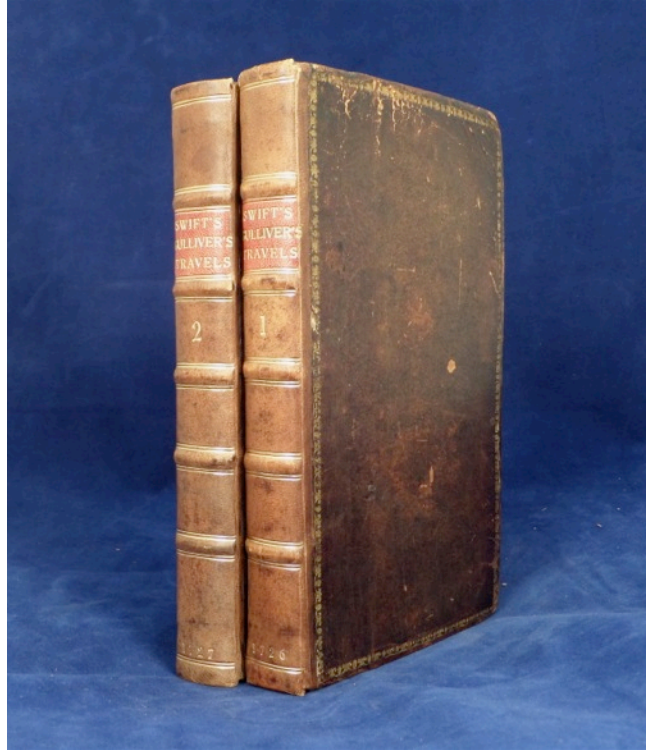
§ First American edition, a tough book to find in good condition. The tissue guard between the frontispiece map and the title-page has caused browning to the title. Otherwise a far better than average copy. Generally regarded as the classic of piratical fiction, admired by W.B. Yeats and Jack London amongst others, it has remained in print since publication and has drawn the attention of many famous illustrators from N.C. Wyeth on. See: Beinecke 240-241. Morgan Library, *Early Children's Books and Their Illustrations*, 206. Osborne Collection II, p. 1030. Prideaux 11. (106502) \$975.

34. SWIFT, JONATHAN. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships.* London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, MDCCXXVI [1726].

2 vols., 8vo, A-K8, L2, [-]1, 2[-]2, 2B-2L8, M2; pp. [i-v], vi-xvi, [1], 2-148; (6), [1], 2-164; engraved frontispiece and plates facing B1r and 2B1r. Vol. II: A3, B-K8, L4, M2, 2A4, 2B-2M8,N8, O4: (6), [1], 2-155, [156, blank]; (8), [1], 2-199, [200, blank]; engraved plates facing B1r, D4r, F5v, and 2B1r. 20th century full brown morocco, concentric central panels ruled in gilt, black and blind, gilt fleurons at corners, gilt backstrips a touch faded in (6) compartments, marbled endpapers. Gilt edges. Bookplate at the front (see below).



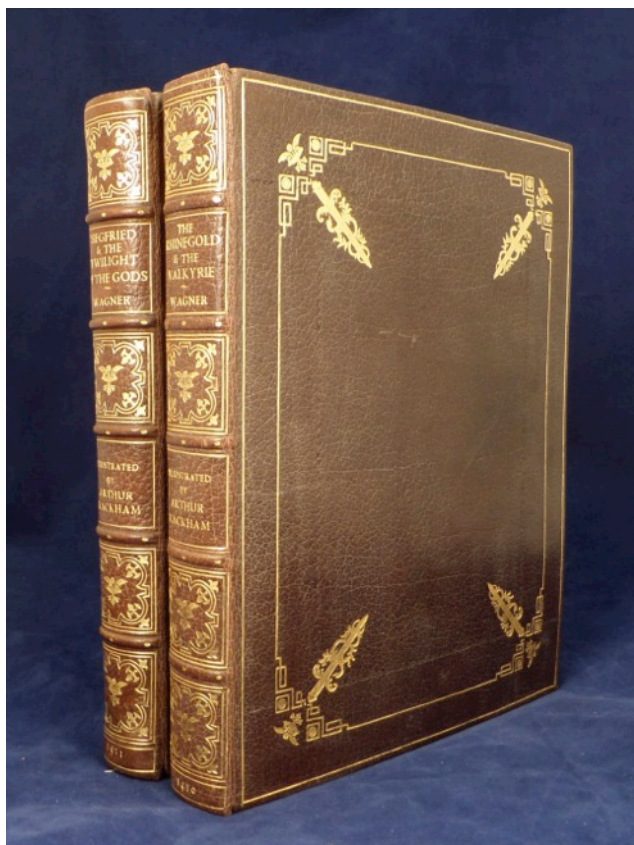
§ The true first edition, Teerink A with all the first issue points. Engraved frontispiece portrait of Gulliver in the second state as usual. All six maps and plans present. Decorative woodcut and engraved head- and tailpieces throughout. “Gulliver’s Travels has given Swift an immortality beyond temporary fame... the brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputian and then by a mimikin Gulliver among the Brobdingnagians, ran away with the author’s original intentions” (Printing and the Mind of Man, 185). Thus while Swift may have originally set out to write another of his razor-like satires, generations of readers including children love this book for the interminably entertaining story line. This copy was cleaned and rebound c. 1920, as books often were at that time, perhaps for Mrs. Poole. From the Caroline Boeing Poole Collection, sold by B.M. Rosenthal in 1977. Armorial bookplate bound in of Thomas Macro DD of Bury St Edmunds and Great Yarmouth (d.1743/4, aged 60); he was University Librarian at Cambridge so he might well have been an active book buyer and perhaps bought this copy when it was published as it is the rare first issue which was radically changed almost immediately after being published (see John Blatchly, *Some Suffolk and Norfolk ex-libris*. The Bookplate Society, 2000). Teerink 289. PMM 185. Rothschild 2104. (104929) \$65,000.



35. SWIFT, JONATHAN. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships*. London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, MDCCXXVI, MDCCXXVII [1726-27].

2 vols., 8vo, [i-v], vi-xvi, [1], 2-148; (6), [1], 2-164 pp.; engraved frontispiece portrait and plates facing B1r and 2B1r. Vol. II: (6), [1], 2-155, [156, blank]; (8), [1], 2-199, [200, blank]; engraved plates facing B1r, E6r, F6r, and 2B1r. Contemporary mottled calf rebaced, a bit worn and tips rubbed, internally quite good though bottom corner of final leaf in vol. I torn away and repaired touching text. Edward Lowry Barnwell bookplate in each volume and signature dated 1837.

§ First edition later issue of vol. I, second edition (so stated) of vol. II. Engraved frontispiece portrait of Gulliver. All six maps and plans present. Decorative woodcut and engraved head- and tailpieces throughout. Teerink 289-293. PMM 185. See Rothschild 2104. (106349) \$1,750.



36. WAGNER, RICHARD. ARTHUR RACKHAM (ILLUS.). *The Ring of the Nibelung. A Trilogy with a Prelude by Richard Wagner. Translated into English by Margaret Armour.* London: William Heinemann, New York: Doubleday, Page & Co., 1910 and 1911.

2 vols., 4to, vol. I: ix, 159 pp. + 34 tipped-in color plates; vol. II: ix, 182 pp. + 30 tipped-in color plates. Numerous black & white drawings by Rackham. Full brown morocco gilt with sword designs by Bayntun, binder's titles: "Siegfried & the Twilight of the Gods" and "The Rhinegold & The Valkyrie". Fine.

§ First Rackham editions. One of 1150 copies numbered and signed by Rackham, of which 150 were reserved for the United States; Vol. 1 is #915, Vol. 2 is #837. According to Haskell's definitive biography, the illustrations for Wagner's epic represented "an important achievement" for Rackham. "The drawings for Wagner gave him above all a theme - the Norse Myths - which appealed to his nordic sympathies, and with it a series of noble motives. Although the heroic did not really suit his talent, his gods and Rhine-maidens were realized on a high plane of imagination, probably because Wagner had deeply stirred him personally" (pp. 92-94, also p.169). Latimore & Haskell p.37. (106380) \$3,500.

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