

WONDERS!

The Books and Objects
of Childhood



Bromer Booksellers

Fall 2010

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607 Boylston Street, at Copley Square
Boston, MA 02116

phone: 617.247.2818
fax: 617.247.2975

email: books@bromer.com

Visit our website at www.bromer.com



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Catalogue 132



Pre-Victorian Era (Before 1840)

1. (Almanac). *LITTLE FRANK'S ALMANACK, TO SHOW LITTLE BOYS AND GIRLS THEIR PLAY DAYS*. Concord, NH, J. W. Moore, 1832. 64mo. (2), 14pp. A juvenile almanac, presented as an older brother teaching his younger sister the days of the week and months. Each day of the week is illustrated with engravings of different birds, with a description connecting the bird to the day of the week. Each month has an engraving of its related zodiac symbol with a description below. Written vertically in the margin next to each month is the number of days and a characteristic of that month. Imprint on the wrappers differs slightly from the cover: Concord, Moore's Power Press, & Co., 1836. Very fine in gray pictorial wrappers. (Library of Congress, v.2, p.102). \$175

2. (Alphabets). *HANDBOK FOR FORALDRAR. NE ABC OCH LASEBO. KINHALLANDE LASOFNINGAR*. Stockholm, E. Normans, (1828). Square 12mo. (vi), 104pp. + 5ff. engravings. An ABC book in Swedish, with four printed and four engraved alphabets and notes on the phonetics and history of them. Illustrated with a hand-colored engraved map of Europe and engraved plates of trees, parts of the body, classical nudes, and calligraphy. Contains many short readings in poetry, history, natural history, geography, and the arts, some printed in Roman and some in Gothic type. Some pen and pencil marginalia and a few passages crossed out with diagonal pen lines, possibly by a teacher. Some rubbing and wear, still a nice copy in original quarter-leather and boards. \$125

3. (Alphabets). *HOCH-DEUTSCHES LUTHERISCHES ABC UND NAMEN-BUCHLEIN FUR KINDER WELCHE ANFANGEN ZU LERNEN*. Philadelphia, Schafer und Koradi, 1832. Octavo. (32)ff. A delightful book that combines reading and religious instruction with an opening alphabet on the front paste-down illustrated with animals for each letter. The text is in standard German, but an English alphabet is included on the last page. Bound in boards, with an illustration and brief biography of Martin Luther on the front cover and an illustrated rhyme about a rooster on the rear cover. Cloth chipped from top of spine, hinges cracked, and slight water-staining to some pages, still a nice copy. \$150



SELDOM ENCOUNTERED COMPLETE

4. [AMERICAN SUNDAY-SCHOOL UNION]. (Child's Cabinet Library). (Philadelphia, c. 1846). Fifty 24mo. volumes, variously paginated. A scarce, complete set of books from the American Sunday-School Union, each illustrated with several detailed wood engravings. Most have title pages, but the last two volumes do not: it appears that they were issued this way according to records from OCLC and the American Antiquarian Society. The volumes contain moral stories teaching values like honesty and punctuality, religious catechisms, prayers, and biographies of religious figures. Each volume bears the stamp of the Congregational Sabbath School in New Hampshire. No series title is indicated, but the AAS indicates that the books are part of the Child's Cabinet Library. According to the AAS, the set was first advertised in the American Sunday-School Union's Catalogue, no. 31, in January 1847. Uniformly bound in marbled paper boards with straight-grained morocco spines, gilt-stamped with the title and number in series. Some slight rubbing to edges, else an uncommonly fine, complete set: only one complete set recorded on OCLC. \$1,500

5. [BEWICK, JOHN]. Day, Thomas, Esq. *The History of Little Jack*. Piccadilly, John Stockdale, 1797. 24mo. 99, (iv)pp. An unrecorded, separate edition of a tale that was originally published as part of *The Children's Miscellany* by Thomas Day. The publisher's introduction explains that this small, reasonably-priced version was intended for children who might not be able to afford more expensive books and "to diffuse, as extensively as possible, the entertainment and instruction to be derived from well-written works of this kind." Illustrated throughout with a frontispiece and twenty-three cuts show-

ing scenes from Little Jack's life by John Bewick, the younger brother of the famed wood engraver and illustrator Thomas Bewick. John Bewick was apprenticed to his brother for five years and then moved to London to work on his own. He completed more than 60 works in the span of his short career (1777 to 1795). Covers slightly rubbed, some wear to extremities, else fine in colorful Dutch paste-paper boards. Gift note inside front cover. (See Hugo 4090.61). \$1,850



6. [BEWICK, JOHN]. *The Triumph of Goodnature, Exhibited in the History of Master Harry Fairborn and Master Trueworth. Interspersed with Tales and Fables, and Ornamented with Cuts.* London, J. Harris, (c. 1801). (118), (x)pp. First Harris edition, with S. Gosnell identified as the printer on the title page verso. Woodcut frontispiece by John Bewick, signed "BWK"; twelve woodcut vignettes in text also by Bewick. A fine copy in a contemporary binding of leather-backed marbled boards, which show light rubbing to edges. (Moon 927(1), See Roscoe J363). \$600

EIGHTEENTH-CENTURY ASTRONOMY TEXT

7. BINGHAM, CALEB. *An Astronomical and Geographical Catechism. For the Use of Children.* Boston, S. Hall, 1796. 12mo. (36)pp. Second edition. Early copy of an apparently popular textbook, which saw numerous editions through the first decade of the nineteenth century. The list of planets has Uranus as Herschel; the extensive question and answer format explains longitude as a means of navigation. Calligraphic inscription from Tryphena Fisher on the front endpaper has a four-line manuscript verse above it and is dated 1798. The book was passed along to other family members: the last two leaves are inscribed by Henrey Fisher, followed by thirty lines of verse signed by Isaac Fisher. Contemporary marbled wrappers are worn, else a nice survival. (Evans 30093). \$650

8. (BISSET, JAMES). *Juvenile Geography; or Poetical Gazetteer; Comprising a New and Interesting Description of Many of the Prin-*

cipal Cities and Towns in the United Kingdom of Great Britain and Ireland. London, J. Souter, 1818. 24mo. v, 114pp. Illustrated with wood-engraved vignettes showing many of the towns of the United Kingdom. All but the final three engravings are delicately hand-colored. The book begins with alphabetical verses naming the towns that begin with each letter. The verses without vignettes are adorned with large, decorative letters. Next is an alphabetical song to aid a student's memory and an alphabetical listing with brief descriptions of major towns, including population statistics, historical details, and market days. Bound in contemporary brown cloth, gilt-stamped with "Geography" on the spine. Some spotting to covers, else fine. (Osborne p.799). \$450

9. (Chapbook). CAMERON, LUCY LYTTELTON. *The Warning Clock; or The Voice of the New Year.* NY, Mahlon Day, 1836. 32mo. 16pp. With five woodcut illustrations, including the frontispiece and the title page. A chapbook by children's author Cameron, who also wrote *The Two Lambs, The Two Mothers, Emma and Her Nurse,* and other titles. The publisher, Mahlon Day, is one of three printers in New York credited with developing books intended to entertain children, instead of simply providing instruction or moral education. Bound in printed yellow wrappers. Some light browning, still a nice copy in printed yellow wrappers. \$150

10. (Chapbook). CLARA, OR, *THE REFORM.* NY, Solomon King, (c. 1830). 64mo. 8pp. Chapbook with six woodcuts, uncolored. A little tale of a girl who was good until the age of seven, becoming ill-natured thereafter, and the story of her reform. In yellow, printed wrappers with an additional woodcut on the front cover. Slightest soiling to wrappers, else a very fine copy. (Not in Weiss, reference on Solomon King imprints). \$450

11. (Chapbook). (DORSET, CATHERINE ANN). *Think Before You Speak: or, the Three Wishes. A Tale.* By the author of "The Peacock at Home." Philadelphia, Johnson & Warner, 1810. 32mo. 32pp. Illustrated with a frontispiece and five engraved plates. The text of this moral tale in verse was adapted from the original French story written by Madame de Beaumont. Catherine Ann Dorset chose to write anonymously, even though she came from a family of well-known writers. Top wrapper is printed with the title and publication information: imprint is dated 1811. Lower wrapper bears advertisements for

other chapbooks available at Johnson & Warner's Juvenile Bookstore. Some light spotting, else a nice copy in buff wrappers. (Rosenbach 438, Welch 297.1). \$250

12. (Chapbook). *THE ENTERTAINING STORY OF LITTLE RED RIDING HOOD. TO WHICH IS ADDED, TOM THUMB'S TOY*. York, J. Kendrew, (c. 1820). 24mo. 31pp. A collection of stories illustrated with twelve wood engravings. In this cautionary version of Little Red Riding Hood, both the girl and her grandmother are consumed by the cunning wolf. The tales in "Tom Thumb's Toy" warn of the consequences of naughty behavior and extol the virtue of honesty. The chapbook ends with the poem "My Mother." Bound in gray, printed wrappers, with a list of other "penny books" by the publisher on the rear. With the small stamp of "Folklore Society, London" on the front wrapper and first page, else a splendid copy. (Davis, *Kendrew of York and his Chapbooks for Children*, 19). \$300

13. (Chapbook). *DIE GEFAHR IN DER STRASSEN; NEBST EINIGEN ANDEREN ERZÄHLUNGEN*. Philadelphia, Jacob Weyer for Johnson & Warner, 1810. 12mo. 36pp. Cautionary tales, apparently translated from the English. Woodcut on title shows a little dog pulling on a tablecloth and spilling everything thereon. Fine in plain, peach boards. (Welch 431, Rosenbach 418). \$150

ORIGINAL DECORATIVE WRAPPERS

14. (Chapbook). *THE INSTRUCTIVE HISTORY OF INDUSTRY AND SLOTH*. New Haven, Sidney's Press, 1807. (32)pp. Illustrated with a frontispiece and eight woodcuts framed with decorative borders. A didactic tale demonstrating the importance of being industrious, followed by several riddles and logic problems intended to engage young minds. The text opens and closes with alphabet pages, and the last page bears an advertisement for the publisher I. Cooke & Co. In original decorative paper wrappers with a design of flowers and leaves in green and red. Binding has been expertly and nearly imperceptibly repaired. An uncommonly fine copy of a scarce chapbook. Only two institutional copies recorded. (Welch 646.4). \$850

15. (Chapbook). *JACK THE GIANT KILLER, A HERO, CELEBRATED BY ANCIENT HISTORIANS*. Banbury (UK), J. G. Rusher, (c. 1820). 32mo. 15pp. The tale of Jack the Giant Killer, told partially in verse

and illustrated with six wood engravings. An additional full-page woodcut on the rear wrapper was engraved by John Lee, a contemporary of Bewick, after a design by William Marshall Craig. In sewn paper wrappers. Slight split to spine, else fine. (Osborne, p.33). \$250

16. (Chapbook). *JAMES AND CHARLES, AND OTHER TALES FOR CHILDREN*. Providence, George P. Daniels, 1836. 24mo. 23pp. Illustrated with fourteen woodcuts, which have been rather nicely hand-colored by a previous owner. Includes two half-page woodcuts on the frontispiece depicting the title characters. In original yellow wrappers, illustrated on the front cover and with publisher ads on the back cover. Small waterstain to top margin, else a very good copy of an uncommon chapbook, with only one copy listed in OCLC. \$200

17. (Chapbook). *THE LITTLE SKETCH BOOK. NO. 2. THE YOUNG FARMER*. Lancaster (MA), Carter, Andrews, 1830. 14pp. A miniature children's chapbook extolling the virtues of industry, illustrated with a hand-colored frontispiece and an engraved tail-piece of a fly. The imprint information printed on the wrappers differs from that on the title page: the cover indicates that this copy was published by S. G. Simpkins, a Boston bookseller located on Court Street, which seems to indicate that a new cover was added for local distribution. A fine copy of a scarce chapbook, with only three copies recorded in institutions. (2 7/8 by 2 3/4; 73x71mm). \$375

18. (Chapbook). *THE LOST CHILDREN. EMBELLISHED WITH COLORED ENGRAVINGS*. Providence, Cory, Marshall, and Hammond, 1830. 16mo. 15pp. Chapbook illustrated with a hand-colored vignette on the title page and three bright, hand-colored engravings. The rear wrapper has a vignette of children harvesting fruit or nuts from a tree. The narrator, Mary, warns her younger sibling Jane of "the folly and wickedness of playing truant from school." She tells a tale in verse about two boys who were buried in a landslide while playing when they should have been in class. Bound in printed, buff wrappers. The paper covering the front wrapper is slightly rubbed in spots, revealing text from the paper beneath. Gift note inside the front wrapper from a mother to her son, dated 1833. \$425

19. (Chapbook). *MY FRIEND, OR INCIDENTS IN LIFE, FOUNDED ON TRUTH, A TRIFLE FOR CHILDREN*. Philadelphia, Johnson and Warner, 1811. 16mo. iv, 48pp. First American edition. Illustrated

throughout with detailed engravings, some of which are positioned askew on the page. Welch suggests that the text might be the same as, or derived from, a similarly-titled book by William and Thomas Gates Darton. Slight wear to spine, else fine in original green wrappers. (Welch 915). \$750

20. (Chapbook). *THE NEW-ENGLAND PRIMER, IMPROVED. OR, AN EASY AND PLEASANT GUIDE TO THE ART OF READING. TO WHICH IS ADDED, THE ASSEMBLY'S CATECHISM.* Hartford, George Goodwin & Sons, 1820. 48mo. 62pp. With numerous woodcut illustrations, including one half-page woodcut depicting the burning of the sixteenth-century Protestant martyr John Rogers. Frontispiece leaf and last leaf, which contains publisher ads, pasted to inside covers. Browned throughout, else fine in original plain green wrappers. (Heartman 329). \$275

21. (Chapbook). *THE NEW ROYAL BATTLEDORE.* Kettering, OH, Joseph Toller, (c. 1830). 24mo. A tri-fold chapbook containing three interior woodcut illustrations and another of a zebra on the exterior of the front flap. A reading and spelling lesson book for children, printed on all six panels, primarily with the alphabet and various letter combinations. Printed on stiff paper, tan on the outside of the panels and white inside. A fine copy. \$200

22. (Chapbook). *RIQUET WITH THE TUFT.* London, Orlando Hodgson, (c. 1832-1835). 32mo. 15pp. Tale of an ugly prince gifted with wit, who wins a princess's hand in marriage. Illustrated with a bright, hand-colored woodcut frontispiece. The twelfth installment in the series of *The Young Lady's Library; or, Casket of Amusements.* The series title is printed on the wrapper. Fine in off-white wrappers printed in black. A.e.g. See *color illustration on page 44.* \$350

23. (Chapbook). *A SHORT HISTORY OF BIRDS AND BEASTS, FOR THE AMUSEMENT AND INSTRUCTION OF CHILDREN.* London, Houlston and Son, (c. 1828-1840). 48mo. 23pp. Illustrated with thirteen hand-colored woodcuts of birds and other animals. Each page has an illustration, a rhyme, and a brief description of the bird or beast. Bound in gray wrappers, printed in black, with the title on the front and a list of other books by the publisher on the rear. F. Houlston was a bookseller and printer based in Wellington, who opened an office in London in 1828 and operated it until around 1840. A splendid

copy. (See Osborne p.479, Gumuchian 1575). See *color illustration on page 43*. \$450

24. (Chapbook). *SUMMER*. NY, Samuel Wood, 1811. 64mo. (8)ff. A rare near-miniature chapbook about summertime work and play in the countryside, illustrated with seven engravings showing activities, such as shearing sheep and flying kites. The text opens with an alphabet, and an additional engraving on the title page is titled "Youth: The Summer of Life." With a contemporary inscription inside the front cover. A very nice copy with only the slightest rubbing to original Dutch embossed papers. Only one copy listed on OCLC. (Welch 1277.2). \$850



25. (Chapbook). *THE SURPRISING ADVENTURES OF CINDERILLA [SIC]; OR, THE HISTORY OF A GLASS SLIPPER. TO WHICH IS ADDED, AN HISTORICAL DESCRIPTION OF THE CAT.* (Together with *Cinderilla; or, the Little Glass Slipper*). York, J. Kendrew, (c. 1820),

1822. Two 32mo. volumes. 31, 23pp. Both copies are illustrated throughout with woodcuts. The first volume also includes a woodcut frontispiece with a rhyme warning against the sin of vanity. According to Davis, "Cinderilla" is the form of the name that was in general use until the late eighteenth century. The first volume begins with a page of alphabets in Roman and Italian types. It also includes a short, anecdotal essay about cats. The second volume contains only the story of Cinderella. The front cover has the title "Robinson Crusoe" and an illustration of the stranded Crusoe; according to OCLC, this appears to be common. Both chapbooks are in gray wrappers. Tear to corner of p.18 of first volume. Some rubbing to spines, else very fine. (Gumuchian #1594, Davis 1&2, Osborne p.592). \$450

26. (Chapbook). *VILLAGE ANNALS, CONTAINING AUSTERUS AND HUMANUS. A SYMPATHETIC TALE EMBELLISHED WITH FINE ENGRAVINGS.* Philadelphia, Johnson & Warner, 1814. 12mo. 35pp.

First and only American edition. With eight wood-engraved illustrations. The tale of Sir Filmer Hopewell, who lost his way in the Dale of Teviot. Sir Filmer finds a tavern, where he is told about Austerus and Humanus, one the embodiment of selfishness, the other of beneficence. Spine slightly rubbed, else fine in green self-wrappers. First and last pages pasted to boards. (Welch 1381). \$150

COMPLETE COPY OF FIRST AND ONLY EDITION

27. *A COMPENDIUS HISTORY OF THE WORLD, FROM THE CREATION TO THE DISSOLUTION OF THE ROMAN REPUBLIC. COMPILED FOR THE USE OF YOUNG LADIES AND GENTLEMEN. EMBELLISHED WITH A VARIETY OF COPPERPLATES.* Philadelphia, R. Aitken, 1774. Two 48mo. volumes. 217; 176pp. Illustrated with full-page copperplate engravings of Noah's Ark, the city of Babylon, Alexander Taking Tyre, Cleopatra's Galley, and other images. Each volume with its own frontispiece and title-page, ornamental devices at chapter heads. Curiously, on a couple of occasions, the printer also chose to insert small illustrations of bees to fill blank space at the end of a chapter. Both volumes bound in their original Dutch paper boards. Front cover of first volume largely, though not entirely, separated at hinge, other covers starting at hinges. One leaf of second volume with small tear to outer edge, resulting in minor text loss. This is a rare copy of an early American lesson book, even more so for being complete and in its original binding. Welch records only six other copies that have both volumes present, most of them lacking some of the plates. Protected in a modern cloth box. (Rosenbach 76, Welch 226). \$9,500

28. CROPPER, PERCY J. *The Nottinghamshire Printed Chap-Books, with Notices of Their Printers and Vendors.* Nottingham, Frank Murray, 1892. Small quarto. 32pp., + an original 8-page chapbook tipped in. One of 60 copies, signed by the author. Cropper provides a history of chapbooks printed in Nottinghamshire, England, which is illustrated throughout with facsimile cuts from many of the chapbooks described. Also included is a comprehensive descriptive bibliography of these works. The tipped-in chapbook, *Rhyming Dick and the Strolling Player*, was printed by C. Sutton for the Flying Stationers. Sutton was one of the first two printers of chapbooks in Nottingham. Published after 1822 but before Sutton's death in 1829, it is number twenty-two in Cropper's checklist. Contains a collection of moraliz-

ing tales of people who were converted to Christianity shortly before their deaths, repentant of their former lives of merriment and sin. With the owner's signature penciled on the first free endleaf. A very fine and clean copy in cloth-backed, mottled paper boards. The book has likely been re-backed, and it is possible that the chapbook was tipped in at this time. An authoritative book on the subject that is difficult to find; essential for any scholar or collector of chapbooks. \$1,500



29. (Fables). AESOP. *Les Fables D'Ésope, mises en françois, avec le sens moral en quatre vers, & des figures à chaque fable*. Rouen, Richard Lallemand, 1771. Octavo. c, 314pp. A new edition, according to the title page, revised and expanded to include a lengthy, illustrated biography of Aesop by Planudes. With a large wood-

cut portrait of the author and numerous woodcuts throughout. This version of the fables is intended for and dedicated to young people. Mended tears on a few pages, and ownership inscription on front endpaper, else a very nice copy in speckled calf, richly gilded on spine. All edges red. \$2,000

30. (Fables). AESOP. *Fabulae Aesopi Graece et Latine, Nunc Denuo Selectae*. Leiden, Joannis Maire, 1632. Octavo. 158, (2)pp. With 47 woodcuts as a special schoolbook edition. Aesop's fables printed in Latin and Greek, which are set side by side in two columns per page, followed by full-page commentary in Greek and Latin and charming, small woodcuts throughout. Front endleaf is loose, else fine in contemporary limp vellum. Bookplate. (Ashby 22, Landwher F015, Van Seter 96). \$1,500

31. (Fables). FRÖLICH, ABRAHAM EMANUEL. *Fabeln*. Aarau, H. R. Sauerlander, 1829. Octavo. 200, (4)pp. + 10ff. plates. First illustrated edition. With ten etched folding plates hors texte illustrated by the Swiss caricaturist Martin Disteli. These show animal-headed people in costumes of the times. The text is the second edition, enlarged, of these fables, written by a teacher for children. Fine in mottled boards with gilt-titled, rose label. (Wegehaupt 669). \$450



Item 31

FIRST DUTCH ILLUSTRATED EDITION

32. (Fables). PHAEDRUS. *Fabularum Aesopiarum Libri Quinque*. Amsterdam, Johannes Jansson, 1667. Octavo. 398ff. First and only edition. Engraved frontispiece and 101 illustrations. This is the first illustrated Phaedrus edition published in the Netherlands. Phaedrus is recognized as the first writer to retell entire books of Aesop's Greek prose fables in Latin iambic meter. Hobbes describes his fables as "succinct" and "polished," combining topical anecdotes with satire. Slight wear to extremities of eighteenth-century green morocco binding. Spine shows some darkening, else fine, with raised bands, gilt panels and title on spine, gilt turn-ins, and marbled endpapers. A.e.g. (Landwehr F143, Hobbs, *Fables: Five Hundred Years of Illustration and Text*, 14). \$2,750



33. (Fables). [SPECKTER, OTTO]. *Cinquante Fables pour les Enfants*, by Guillaume Hey. Hamburg, Frederic Perthes, (c. 1833). Octavo. vi, (104), 32pp. French translation of German fables by Wilhelm

Hey, printed on rectos only and accompanied by charming wood engravings by Otto Speckter. According to Hobbs, these fables “were originally devised not for publication but to cheer up [the author’s] children, sick with measles.” The German volumes were used in elementary schools, and this volume was intended for students learning French. In illustrated, lithographed paper-covered boards. Some toning and edgewear to original boards, else fine. (Hobbs 90). \$750

34. [HARRIS, JOHN]. *Wonders! Descriptive of Some of the Most Remarkable of Nature and Art*. London, (1821). Octavo. (16)ff. Sixteen wonders of the world, both natural and manmade, are illustrated with large hand-colored copper engravings. Below the engraving, each wonder is described in a six-line verse. Included are the Great Wall of China, Stonehenge, and St. Michael’s volcano in Alaska. At the bottom of some of the pages is a note with publication information, dated July 1, 1821. Spine expertly repaired, else a fine copy in buff printed wrappers. (Osborne p.195, Moon 992). See *color illustration on page 43*. \$475

EARLY DELAWARE IMPRINT

35. *THE HOLY BIBLE ABRIDGED; OR THE HISTORY OF THE OLD AND NEW TESTAMENT ILLUSTRATED WITH NOTES, AND ADORNED WITH CUTS FOR THE USE OF CHILDREN*. Wilmington, DE, Peter Brynberg, 1797. 48mo. (136)pp. Illustrated throughout with small woodcuts. First and apparently only edition of this title printed in Delaware. This text, published by Newbery in 1758, was first printed in the U.S. in 1782. Bound in the original leather-backed patterned boards, which show some staining and wear. Spine has a crack to the rear hinge. Marginal tears to two leaves, with some text affected. Overall, a nice copy. (Welch 612.14, Evans 31809). \$1,250

“WITHOUT PUNCTUATION...REASON IS LOST”

36. LEINSTEIN, MADAME. *Punctuation in Verse; or, the Good Child’s Book of Stops*. London, A. K. Newman, (c. 1835). 24mo. 30pp. First edition. With twelve bright, hand-colored engravings. Each illustrates an aspect of punctuation, and a few feature a character named “Mr. Stops,” who is composed of punctuation marks. The interrogation point (or question mark) is personified as a bewigged judge and

the comma as a cook lining up his ingredients. The text explains the characteristics of each punctuation mark and includes two verses that have the same words but differ in meaning depending on how they are punctuated. Mr. Stops explains emphatically to young Jane that these verses prove "That, without punctuation, we find, to our cost, / How sense goes for nothing, and reason is lost." Skillfully rebound in period marbled paper and three-quarter black quarter morocco. Some faint offsetting to one page, else fine. See *color illustration on page 44*. \$1,350

37. (Miniature). (ANIMAL WOOD ENGRAVINGS). (Germany, c. 1820). (12)ff. Twelve engravings of animals, labeled in German, including "Wildschwein" (wild pig) and "Stinkthier" (skunk). Hand-colored in naïve folk-art style. Printed on one side only. A few of the blank pages show contemporary child's writing. In blue and orange patterned wrappers, with some wear. A rare survival. (1 7/8 by 2; 47x52mm). See *color illustration on page 43*. \$350

38. (Miniature). *ENFANTINES*. Paris, Marcilly, (c. 1825). 92pp. Beautifully printed by Didot Frères with an engraved title and six full-page illustrations. One engraving, for the tale "Le Cerf-Volant," shows three boys fighting over a kite. The title on the cover is "Contes et Fables." A fine copy in gilt-decorated, dark blue cloth with engraved base metal fore-edge clasp. (Gumuchian 4075, Bondy 77, Welsh 2648). (2 1/8 by 1 1/2; 53x37mm). \$275

39. (Miniature). *THE GOOD CHILD'S TREASURE*. London, John Marshall, (1801). 76pp. With a frontispiece and engravings throughout. Most of the illustrations and text show games and amusements for children, like kite-flying and cricket. Fine in later blue cloth boards. One copy recorded on OCLC. (2 3/4 by 2 1/2; 72x64mm). \$200

40. (Miniature). [HARRIS, J.]. *Cabinet of Lilliput. Instructive Stories*. (London), 1802. 93-96pp. Each text is illustrated with an engraved frontispiece. These didactic tales are meant to instruct children in the merits of honesty, respect, and diligence. The series contained twelve books, all of which are scarce. All fine in later cloth, with the exception of *Tom Restless*, and the *History of Theodore* (39.c), which is in original tan boards. (Bondy 61-62, Gumuchian 998, Osborne 236, Moon 107). (2 1/2 by 2 1/2; 65x65mm).

- a. *Arthur, and George.* \$200
- b. *Juliet, and Emmeline.* \$200
- c. *Tom Restless, and the History of Theodore.* \$350
- d. *Julia and the Dog; Good Behaviour to Servants; Industry of the Ant.* \$200
- e. *Rashness—Alonzo, and Indolence Reclaimed.* \$200

41. (Miniature). *KERN DER KERKELYKE HISTORIE (The Essence of Church History)*. Dordrecht, A. Blusse, 1755. Two volumes. 558pp., paginated continuously. Complete, with 36 fine engravings, including the title, portraits of Wycliffe and Luther, and a folding plate of the Synod of Dordrecht (1618). Specifically dedicated to Dutch youth, the history of Christianity starts with Adam and Eve and continues through the Reformation, the persecution of the Protestants, and their emigration to America. A fine copy of this rare young people's history, in modern morocco binding with gilt rules and floral tools. (Welsh 4140, Spielmann 277, Bondy p.25, *Mikrobiblion* 30, American Art Association 68, Houghton 235). (1 15/16 by 1 7/16; 49x33mm). \$1,500



The Death of Anna Bolyn.

42. (Miniature). [MILLS, ALFRED]. *Pictures of English History, in Miniature*. London, Harvey and Darton, 1824. 96; 96pp. Two volumes of a later edition, the first being published in 1811. An illustrated history of England from the ancient Britons through the death of Lord Nelson. With 96 full-page, captioned plates by Alfred Mills, depicting historical events, including "Cromwell dissolving the Parliament" and "The Body of Richard III thrown across a horse." In matched nineteenth-century red leather bindings, with simple

gilt titling and ornamentation to spines. Cover of the second volume shows slight spotting, else a superb set. (see Gumuchian 4410, see Spielmann 363). (2 1/2 by 2 1/8; 62x55mm). \$750

43. (Miniature). [MILLS, ALFRED]. *Pictures of Roman History in Miniature, designed by Alfred Mills, with Explanatory Anecdotes.* Philadelphia, Johnson & Warner, 1811. 96pp., + (48)ff. plates. First American edition. Tales of old Rome retold for children, complete and illustrated with 48 delicate engravings. Bondy wrote that "this delightful and homely series" is "much loved by children to this very day." Some light wear to extremities, else fine in the original peach boards, which are rare. (Welch 861, Welsh 5002, Bondy 63). (2 5/8 by 2 1/2; 66x59mm). \$450

44. (Miniature). *MINIATURE BIBLE, OR ABSTRACT OF SACRED HISTORY. FOR THE USE OF CHILDREN.* Brattleborough, (VT), John Holbrook, 1816. 258pp. A children's thumb bible illustrated with eighteen wood engravings, each with a caption. The frontispieces of thumb bibles are often pasted to the inner front cover, as is the case here. Bound in the original brown mottled leather, with five double rules and "Bible" in gilt on the spine. Front cover expertly reinforced to spine, else fine. Owner's signature on front pastedown. A slightly taller and wider copy than Adomeit records. (Adomeit A39, Welch 862). (2 3/8 by 2; 60x51mm). \$300

45. (Miniature). *PAPA'S PRESENT.* London, John Marshall, (1801). 75pp. With a frontispiece and engravings throughout. The illustrations and text show scenes from life in town and the countryside. Repaired tear to title page, else fine in later red cloth boards. Two copies recorded on OCLC. (2 3/4 by 2 3/8; 72x61mm). \$175

46. (Miniature). *PETITE GALERIE D'HISTOIRE NATURELLE.* (Paris, Maulde et Renou, c. 1830). Four volumes of 24pp. each, comprising: *Les Fleurs, Papillons, Fruits, and Oiseaux.* Each book has an embossed, white paper cover illustrated with an image of its subject. The four volumes describe the history and characteristics of various flora and fauna and are illustrated with eight color plates. Together in their original box, which features a pictorial cover and gold foil edging with a floral motif. Box has lost some of its foil and the cover is rubbed; spines show slightest toning. Still, a near fine example of a charming nineteenth-century boxed set. (2 13/16 by 1 15/16; 72x48mm). \$650

47. (Paper dolls). *DUTCH PAPER DOLL.* (c. 1800). One-of-a-kind, handmade, 6 1/2-inch female doll, shown in side profile. Outfitted with two large costumes, three smaller costumes, a cape, three pairs

of legs in pantaloons/shoes, and one hat, all beautifully hand-colored. Housed in the original marbled-paper portfolio, with paper bands for holding the clothing, handwritten and labeled in Dutch: "Nurenburger Keukemeid" (cook), "Zomerkleding" (summer clothing), "Turkin," (a Turkish-style outfit), "Preciosa," and "Winterkleding" (winter clothing). The doll and a few of the costume pieces are backed with the same marbled paper as the portfolio. Doll is missing feet, else contents about fine, with some damage to portfolio. See *color illustration on page 44*. \$2,750

INSCRIBED BY THE PUBLISHER

48. PARLEY, PETER. *Tales about Europe, Africa, and America; Tales about Great Britain and Ireland*. London, Thomas Tegg and Son, 1835; 1836. Two 24mo. volumes. (x), 506pp.; (xvi), 544pp. Both volumes are inscribed by the publisher. A compilation of Peter Parley's geographical tales, illustrated with numerous vignettes throughout showing people, places, and customs around the world. The first volume opens with an engraved frontispiece map of Europe. The second has a frontispiece engraving of a bridge with lion statues, probably over the Thames. The second volume ends with an engraving of Tegg's publishing house. Tegg is credited with first publishing the Peter Parley books in Great Britain, although according to Darton, they were adapted and published without the full consent or approval of their American authors. Bound in matching gilt-ruled, light brown leather. Some slight rubbing and old repairs to spines. Else fine. (Gumuchian 4495 & 4496, Darton 230-232). \$550

EIGHTEENTH-CENTURY FISHERMEN'S FESTIVAL

49. (Peepshow). ENGELBRECHT, MARTIN. *Praesentation eines Fischerstechens (Presentation of a Fishermen's Tournament)*. (Augsburg, c. 1720-1740). Six uncropped quarto-sized sheets for a peepshow with Engelbrecht's name printed in the lower right corner of each sheet. These brilliantly hand-colored engravings show a gala festivity by the riverside with gaily-dressed men and women "jousting" in boats, some falling into the water. The "lances" are rendered harmless with rounded ends. The first and last sheets show a colorful crowd of onlookers. Engelbrecht was a German engraver and printseller who created "miniature theatres," where a series of engraved, cut-out cards could be inserted into a holder to create a three-dimensional scene.

Engelbrecht's creations are thought to be the earliest paper theaters, a precursor to the popular accordion-fold peepshows of the nineteenth century. Included is a modern, wooden hinged stand with slots for viewing the peepshow. Small stain to one corner of the first sheet, still these are remarkably fine, very detailed, and bright examples of Engelbrecht's work, with wide, totally uncut margins. \$1,950

50. (Peepshow). *OPTIQUE NO. 4, PROMENADE DE LONG-CHAMPS*. Paris, N.p., (c. 1830). Beautiful telescopic view of the famous promenade, with carriages, elegantly-dressed figures, coaches, and spirited riders traversing the tree-shaded avenue, with the Arc de Triomphe in the distance. Comprised of five bright, colorful, cut-out layers, which are attached to accordion-folded pieces of paper on the top and bottom. The scene collapses between original pictorial covers. The Promenade de Longchamps is a section of the Champs Élysées long-frequented by the aristocracy, which, in the nineteenth century, became a popular place for fashionable milliners and dress-makers to show off their latest designs. In original slipcase, which is rubbed and chipped along the edges, else remarkably fine. \$1,200

ENDLESS LANDSCAPES

51. *POLYORAMA, OU 20,922,789,888,000 VUES PITTORESQUES*. Paris, Gide Fils, (c. 1830). Sixteen lithographed landscapes mounted on cardboard, which can be placed side by side to create a variety of different scenes. Each panel measures 8 by 2 1/2 inches. Landscape puzzles were exceedingly popular, especially in England, where the English version of *Polyorama, or Endless Changes of Landscape*, appeared in 1830. The cards here, like the ones in *Myriorama*, a similar game from 1835, are numbered but do not limit the player from creating new combinations. Among the elements depicted in the various panels are a ship docked at harbor, a shepherd tending his flock, ruins of ancient buildings, and a man fishing. Cards are in fine condition; housed in original publisher's box with an image of two angelic figures bearing a landscape card between them. Trimmed with gold paper embossed with a leaf pattern. One strip of gilt trim missing from lid of box, else fine. (Hannas p.75, Whitton p.213). \$2,750

52. (Puzzles). *CHRONOLOGICAL TABLES OF ENGLISH HISTORY FOR THE INSTRUCTION OF YOUTH*. London, Wallis, 1799. Wooden cut jigsaw, the same puzzle as the first 1788 edition, reis-

sued and hand-colored. 32 portraits of the monarchs from William I to George II, engraved. Banners surrounding each portrait give dates of birth and death and length of reign, while remarkable events and eminent persons are listed below. The pieces have been cut, with a few small pieces missing, most notably "the" in the title line. The few other missing pieces (1/4 inch) do not affect portraits or text. Measures 16 by 22 inches. Matted and framed. (Hannas p.94). \$950

53. (REBUS-SPIEL). (Vienna, c. 1810). Single folio sheet, on which is printed twenty rebus cards, to be cut out. Each card has a very fine hand-colored stipple engraving. A few examples are: a man bowing before a statue of Cupid, a sunset, three children sledding, and Napoleon sitting on an upper-case "B." The sheet measures about 9 1/2 by 15 inches, and each card 2 by 2 3/4 inches. Extremely fine. \$750

54. *THE REMARKABLE ADVENTURES OF AN OLD WOMAN AND HER PIG*. Paris, Truchy, 1838. Oblong 16mo. 15pp., + 8ff. plates. First edition. Illustrated with a hand-colored frontispiece and seven bright, hand-colored plates. Gumuchian describes the illustrations as "quaint," with a folksy, animated charm. The title was part of Truchy's French and English Library, which included several titles intended for French students learning English. Bound in navy blue boards with a green label bearing the title. Edges of page five are slightly chipped, and edges of boards are rubbed, else a fine copy. (Gumuchian 4334). *See color illustration on page 43.* \$850

55. ROBERTS, G. *A Catechism of Electricity; Being a Short Introduction to that Science, Written and Intended for the Use of Young People*. London, G. & W. B. Whittaker, 1822. 24mo. 72pp. Third edition. Illustrated with an engraved title page and a frontispiece portrait of Benjamin Franklin with lightning overhead. Both were engraved on steel plates by Perkins and Heath, innovative printers of bank notes. With smaller additional engravings throughout illustrating electrical experiments: for example, the wiring of a Voltaic battery or how to animate frog's legs using an electrical current (galvanism). This question-and-answer-style textbook is the second book in a series of Pinnock's Catechisms, which cover subjects ranging from entomology to drawing. Bound in buff, printed wrappers with a list of other works in the series on the rear, with a handwritten label on the spine. Slightest browning to first pages, else fine. (Osborne p.834) \$375

RARE VIENNESE COSTUME BOOK

56. *TRACHTEN DER VÖLKER FÜR KINDER/COSTUMES DES DIFFERENTES NATIONS À L'USAGE DE LA JEUNESSE*. Vienna, H. F. Müller, (c. 1830). Octavo. (ii), 96pp. + 8 plates. First edition. Illustrated with forty-eight hand-colored engravings depicting people of various nations. A Scottish highlander stands tall in a blue tartan kilt, and a Persian musician in a patterned robe reclines in the shade of a tree. The text, which is in German and French, provides background information on the location and customs of each nationality represented. Those described include various African and Middle Eastern people. A rare work that is represented in only one U.S. institution. Some light spotting, and boards show edgewear and rubbing, else near fine in original marbled boards with red morocco lettering piece on spine. *See color illustration on page 44.* \$1,750

57. (WATTS, ISAAC). *Twenty Six Choice Poetical Extracts Selected from Celebrated Authors and Printed from Copper Plates Engraved Expressly for the Work*. London, R. Miller, (c. 1814-1815). 24mo. (27)ff. Each poem is printed on one side of the leaf only and is illustrated with a detailed, engraved vignette of its subject. Authors include William Cowper and Anna Letitia Barbauld. The selections are adapted from biblical stories or extol the virtues of righteousness and industry. Many of the poems note the original place and date of publication at the bottom of the page. An additional leaf at the end is printed on both sides with an advertisement for other juvenile books by the publisher. Owner's inscription in pen on endleaf: "Bought at Leicester 1818." Bound in original marbled boards with leather corners and spine, gilt-ruled and stamped with the title. Light wear to extremities, else fine. With the bookplate of noted scholar and bibliographer of juvenile literature, Marjorie Moon, and her own homemade protective dust wrapper. (Osborne p.667). \$475

Victorian Era (1841-1900)

58. (Art Education). SMIRNOV, A. N. *Tablitsy Dlia Prepodovaniia Nachalnago Risovaniia*. St. Petersburg, E. Arngold, 1894. Two folders, each with six boards printed on both sides in brown. This very

rare set contains "Tablets for the Teaching of Basic Drawing," which were used in primary schools in Russia. The boards have geometric, floral, and decorative designs on each side with short descriptions below. Inside the covers of both folders are prefaces, diagrams, and instructions in Russian. The designs can be used to demonstrate many of the essential principles of art, including symmetry, proportion, and balance. These designs were originally presented as a classroom wall chart but were later reduced and re-configured onto the boards so that they could be distributed to students. The cards are cloth-edged for durability and show remarkably light wear to extremities. Light foxing and stamps on the lower margin of the versos have been erased, with slight loss to paper. Cloth-edged folders show some wear and soiling consistent with their use. The boards close with linen ties. A fine set that provides insight into the Czarist educational system and the training of artists. \$1,250



59. (Burnett, Frances Hodgson). BIRCH, REGINALD. "Fauntleroy and the Greenaway Girl." (N.p., c. 1886). A signed original drawing in ink over pencil by Birch, who is best known for illustrating Burnett's classic work for children, *Little Lord Fauntleroy*, published in 1886. Fauntleroy is immediately recognizable in his plumed hat and lace-trimmed velvet suit, standing near a little girl in a costume typical of Kate Greenaway's illustrations. Above is a scroll saying "Wishes," and a wishbone. This drawing never appeared in the book. The artist has erased and drawn over the original outline of the girl's figure. On the back the words "The Birch Boy and the Greenaway Girl" are

crossed out and replaced with "Fauntleroy and the Greenaway Girl." On wove paper, 17 by 19 inches, matted. Slight chipping to top edge, else fine. \$1,850

"CURIUSER AND CURIUSER!"

60. CARROLL, LEWIS. *Alice's Adventures in Wonderland*. New York, D. Appleton, 1866. Octavo. (v)ff., 192pp. First edition, second issue. With forty-two illustrations by John Tenniel. Carroll's enduring tale of a child's dreamworld was first issued in 1865 by Macmillan and Company of London, but Carroll and Tenniel were unhappy with the print quality of the illustrations and canceled the issue, insisting that the book be reprinted. Few copies of that first issue were ever released; fewer still are known to exist today. Many of the sheets had yet to be bound when Carroll suppressed the edition, and a number of these unbound sheets had been sold to Carroll's American publisher, Appleton, who added their own title page. Thus, the first American edition is comprised of the sheets from the suppressed London edition. Subsequently, Macmillan issued its second edition of *Alice* with re-set type and reprinted illustrations. *Alice* was an immediate sensation. Copies of the book were avidly read by their young owners and tend to show some wear as a result. This copy bound by Rivière in full red calf with triple gilt rules on both covers, gilt dentelles, and marbled endpapers. Spine richly gilt in six compartments, with leather labels in two compartments, lettered in gilt. Original endpapers and red cloth binding bound-in following the text. Rear board faintly scuffed, spine lightly rubbed in spots. Pages show occasional light finger smudges and a few professionally repaired marginal tears; very faint owner's inscription. A.e.g. (Ray English 185A, *Carroll Handbook* [1979] 44, Williams 9, see *Printing and the Mind of Man* 354). \$9,750

61. (Chapbook). *TOMMY TINKER'S STORIES: TOM TUCKER*. Philadelphia, Davis, Porter & Coates, (c. 1866-1868). 12mo. (8)pp. A collection of nursery rhymes illustrated with very detailed wood engravings on each page. Bound in white pictorial wrappers with an engraving of a wide-eyed child sitting on a man's knee on the front and a cozy scene of a mother reading to her children on the rear. This is an unusual imprint since chapbooks by Davis, Porter & Coates usually have wrappers printed in color, with an advertisement for the publisher on the inside. Light soiling to wrappers, and a signature inside back wrapper, else fine. \$150

62. COLLODI, CARLO. *Le Avventure di Pinocchio: Storia di un Burattino*. Florence, Felice Paggi, 1883. Small octavo. 236pp., + iipp. of advertisements. First edition. The enduring children's classic about a mischievous marionette whose nose grows every time he tells a lie, in the original Italian and wonderfully illustrated with a full-page frontispiece of the titular character, as well as sixty-one additional woodcuts interspersed throughout the text.

The first half of *Pinocchio* was originally published serially in the children's magazine *Giornale per i Bambini* from 1881 to 1883, and it is thought that the story was not intended primarily as children's literature, as it did not end happily: Pinocchio was hanged from a tree for his various moral failings. It was at the urging of his publisher that author Carlo Collodi (a pseudonym for Carlo Lorenzini) added the second half of the book, in which The Blue Fairy repeatedly comes to Pinocchio's rescue, guiding him toward self-awareness and enabling his transformation from puppet to human. Popular in Italy at the time of its publication, the book and its author went on to gain international acclaim when the story was translated into English in 1892. *Pinocchio* is still cherished to this day and has been the subject of numerous adaptations, including popular versions by Disney and Steven Spielberg, who used the story as the basis for his 2001 film *AI*.

This very rare first edition of the book – only five copies have come up for auction in nearly twenty-five years – is bound in quarter red calf and marbled boards by Devauchelle. Raised bands divide the spine into compartments, two of which bear the title and date in gilt. The endpapers are marbled. Housed in a clamshell box with marbled boards and red leather backing, title and decorations on spine in gilt. Some toning and light staining to the interior, a small closed tear to the margin of two pages, and several unobtrusive stamped and handwritten ownership signatures, otherwise a fine copy of this high spot of children's literature. (Gottlieb/Pierpont Morgan Library 213, Osborne 2, p.1007). \$67,500

63. (Fables). LA FONTAINE, JEAN DE. *Fables de la Fontaine*. Paris, Typographie de l'école Estienne, 1900. Elephant folio. 24ff. mounted on tabs. Engraved portrait of La Fontaine by L. Marchal et Piel. This massive edition was produced by the combined talents of students from nine different typographic workshops. Twenty fables are presented here with decorated text borders printed in colors, three-line initial

capitals, and ornamental tailpieces. This is likely the largest edition of La Fontaine's *Fables*, as well as one of the scarcest, as no copies are listed in OCLC. Lower corners bumped, faint scratching and two abrasions to boards, else a fine copy in original green-gray buckram with the title stamped in gilt on the spine. With the original paper-covered chemise, which is printed with an Art Nouveau design. The chemise is worn and detached at the spine, lacking fore-edge and bottom ties, but is complete in its printed design and has protected the huge volume for many years. \$4,500

64. (Froebel, Friedrich). (PAPER WEAVING WORKBOOK). (American), 1892. Oblong octavo. (14)ff. An accordion-fold album of twenty-six colored and woven paper designs. These examples of a popular kindergarten activity were created by lacing strips of multi-colored paper through slits in a paper matte using a flat needle. The patterns start out simple but become very intricate: many of the designs are abstract, reminiscent of Navajo weaving. Paper weaving is the fourteenth "Froebel Gift" in the set of playthings developed by educational pioneer Friedrich Froebel for use in his kindergartens; Froebel opened the first kindergarten in Germany in 1837, based on the concept that children grow and learn best through play. Sets of Froebel Gifts were introduced in America during the 1876 Centennial Exhibition and were purchased by parents and teachers alike. This album was probably made by a teacher studying Froebel's methods. The name M. Kistler is written on the first page. In a black textured cloth album, gilt-stamped with "Weaving" on front cover, which is missing its fabric ties. One design slightly darkened from adhesive, else fine and bright. (Brosterman, *Inventing Kindergarten*). \$1,100

65. (Game). *L'ANGE GABRIEL; JEU DE BONNE AVENTURE*. (Paris, c. 1890s). A hand-colored question-and-answer game using a magnetic dial and two round, printed question cards. The questions all relate to the future or the personality of the player. The pointer is in the shape of a hand, and it points to answers printed around the dial or one of eight small boxes. These small boxes contain cards that give advice related to the question. Each has a lid with a chromolithographed scene on the top. Housed in the original box, which is covered with lace-patterned printed paper and has an animated, hand-colored scene on the top. A few tears in the paper of the game board where it attaches to the sides of the box, else a fine example of a magnetic fortune telling game. \$750

66. (Game). *JEU DE LA PECHE*. (France, c. 1890s). A delightful children's game in which one catches cardboard fish with metal rings in their mouths using fishing poles equipped with magnets. The round cardboard "fish pond," fifteen inches in diameter with slots for the fish, is lithographed and hand-colored with lily pads, ducks, and frogs. It rests on a music box, in working order, and revolves as it plays. A cardboard surround with a rural scene has two oval holes through which to fish. The *mise-en-scène* is completed with a folding three-piece backdrop, showing a farmyard. All are housed in a nineteen-inch square wooden box covered in embossed gilt-trimmed paper. The side of the box folds down to expose the musical mechanism and to store two boxes of fishing equipment with pictorial lids. One, marked "Pêche Miraculeuse," contains the fish and some other things to catch, like an old shoe. The other, marked "Engins pour la Pêche Miraculeuse," contains the turned wooden fishing poles, magnets, and string. The outer box lid, also lithographed and hand-colored, shows a whimsical fishing scene, with details like mice playing hide-and-seek. The box and a couple of the fish game pieces show some wear, else a fine, complete set. See *color illustration on page 45*. \$1,850

67. (GERMAN JUVENILE PRINT SHEETS). (Germany, c. 1850). 8ff., measuring 15 1/2 by 12 inches. Hand-colored in bold hues. Three of the sheets tell stories in twenty captioned illustrations: "Geschichte von Polichinell des Possenreißer," a Harlequin tale; "Klugheit und Unglück des Gribul," about a young man's trials; and "Geschichte des neuen Zoll-Zwerges," the perilous adventures of Tom Thumb. Two additional sheets illustrate scenes without any text. The final three sheets show birds and beasts, ranging from exotic toucans and tigers to more common German fauna like otters and deer. A couple of the sheets are slightly creased, else fine. For the group of eight: \$350

WITH FOUR ORIGINAL MAILING WRAPPERS

68. GREENAWAY, KATE. A Complete Set of Kate Greenaway's *Almanacks* for 1883-1895, 1897, 1929. London, Routledge, 1882-1895, 1897, 1929. Fifteen 24mo. volumes. All in first issue bindings with the following exceptions: 1886 and 1889 are the third variant; 1888 is the fifth variant; and 1890, 1892, 1893, and 1894 are the second variant. 1888, 1890, 1891, 1892 all have the original printed paper mailing wrappers. Each volume is illustrated throughout with full-color images by Greenaway, many of which are full page. In-

cludes the rare 1897 *Almanack and Diary*, in original glassine, and its 1929 reprint. The 1889 issue shows some darkening to covers, else an uncommonly very fine set bound mostly in pictorial boards or full imitation morocco as issued. Housed in a gold-painted wooden box lined with blue and white paper. The lid is covered with a needle-point design of a Greenaway girl and the initials "K. G." stitched in soft colors. (Schuster & Engen 1a; 2a; 3a; 4c; 5a; 6e; 7c; 8b; 9a; 10b; 11b; 12b; 13a; 14a, 20a). \$4,500

69. GREENAWAY, KATE. A Complete Set of Kate Greenaway's *Almanacks* for 1883-1895, 1897. London, Routledge, 1882-1895, 1897. Fourteen 24mo. volumes. All in first issue bindings with the following exceptions: 1884 is the fifth variant; 1886 is the third variant; 1888 is the seventh variant; 1893 is the second variant. Each volume is illustrated throughout with full-color images by Greenaway, many of which are full page. Includes the rare 1897 *Almanack and Diary*. An uncommonly fine set bound mostly in pictorial boards or full imitation morocco as issued. Housed in a satin-lined clamshell box of full blue morocco, gilt lettered on the cover and spine, and with a button clasp. (Schuster & Engen 1a; 2e; 3a; 4c; 5a; 6g; 7a; 8a; 9a; 10a; 11b; 12a; 13a; 14a). \$4,000

HER PERSONAL BIRTHDAY BOOK

70. GREENAWAY, KATE. *The Floral Birthday Book*. London, George Routledge, n.d. 12mo. (131)pp., interspersed with lined blank leaves. With 368 illustrations of flowers in color, engraved and printed by Edmund Evans, accompanied by rhyming verses. Kate Greenaway's copy, with eleven entries in her hand, mostly noting birthdays of herself and family members, as well as their nicknames and, in the case of her sister, Frances, the date of her marriage and name of her husband. Half-title page bears Greenaway's signature, below which she has written "list of all our / Birthdays." Green pictorial boards show some wear, few tears to fragile green paper spine. A unique and personal item, housed in green cloth folding case. \$3,500

71. GREENAWAY, KATE. *Queen Victoria's Jubilee Garland, Engraved and Printed in Colors by Edmund Evans*. London, Routledge, 1887. Oblong 12mo. (6)ff. Contains a brief summary of Victoria's reign and four plates showing children and young women dancing among blossoms and garlands. In illustrated wrappers, tied with rib-

bon, and with words and music to "God Save the Queen" printed on the back. A.e.g. Very light wear to wrappers, small split to spine, else a fine copy of a fragile item. (Schuster 166). \$250

72. HAWTHORNE, NATHANIEL. *A Wonder-book for Girls and Boys*. Boston, Ticknor, Reed, & Fields, 1852. Octavo. vi, (7), 256pp. First edition. First issue, with "lifed" for "lifted" on page 21, line 3. Illustrated with a frontispiece and six plates after designs by Hammat Billings. Hawthorne's groundbreaking attempt to retell Greek myths in a style suitable for children met with enough success that it led to a sequel, *Tanglewood Tales*, published the following year. In his introduction, he wrote "Children possess an unestimated sensitivity to whatever is deep or high, in imagination or feeling, so long as it is simple, likewise. It is only the artificial and the complex that bewilders them." In the original blue publisher's cloth, stamped in gilt and blind, which is nearly as fresh and bright as the day it was issued. Rare in such fine condition, with only light foxing and slight rubbing to corners and top of spine. Neat presentation inscription dated before publication, Christmas, 1851. In a cloth chemise and handsome full-morocco slipcase. (BAL 7606, Parley to Penrod p.6). \$4,500

73. [HOYTEMA, THEODOR VAN]. *Uilen Geluk*. Amsterdam, Van Gogh, 1895. Large octavo. (40)pp. A printer's proof of this Art Nouveau children's book, with marginal annotations in pencil and manuscript text handwritten in blue and black ink and pencil. Featuring original illustrations by Theodor Van Hoytema, with each plate in two states, one a color lithograph and the other printed in black & white and partially colored by hand. Uncolored state of the title page quire shows a different title for this work, "Uilen Gedachten," which was apparently abandoned. One of the most famous of the Dutch Art Nouveau illustrators, Van Hoytema was noted for his illustrations of animals and birds, and he completed a series of five children's books featuring animals. The text of *Uilen Geluk*, by the artist's wife, Tine Van Hoytema, is about a pair of "happy owls" and their encounters with other animals and insects. Unbound, as issued, in brown wrappers illustrated in color by the artist. The wrappers show some wear at the spine, leaves with some overall soiling and minor scattered foxing in the margins, not affecting the plates. A wonderful example of vintage Dutch Art Nouveau, and a working proof copy with twice the number of plates at that. Bookplate to inside front cover. Prospectus laid in. *See color illustration on page 46*. \$2,750



74. (LEAR, EDWARD). (Book of Nonsense Imitation). (N.p., c. 1870). Oblong small quarto. 14ff. manuscript album of fifteen illustrated, nonsensical limericks after Edward Lear, featuring comical characters, like the Old Man from the Cape and his Barbary ape. The illustrations are just as diverting as the verse, populated with wide-eyed creatures and caricatures of monstrous men. The images and text have been copied almost exactly from Edward Lear's *Book of Nonsense*, hand-drawn and written in black ink on one side of the page only. Lear is credited with popularizing this humorous poetic form. Bound in plain gray wrappers. Spine is rubbed and slightly split, else fine. \$1,250

NAUGHTY BOYS!

75. [MEGGENDORFER, LOTHAR]. *Bubenstreiche. Ein Verwandlungsbilderbuch (The Tricks of Naughty Boys. A transformation picture book)*. Esslingen & Munich, J. F. Schreiber, (1899). Quarto. (7)ff. Contains six slatted transformations showing boys' tricks and their consequences. For example: two little rascals pour sand into their father's umbrella. Pull the tab at the bottom, and one sees sand spill on papa when he opens his umbrella in the rain. Meggendorfer was a prolific Munich-born illustrator and moveable book pioneer, whose works are known for their inventiveness and humor. Light soiling, foxing, one leaf repaired at margins, else fine in pictorial boards. \$2,750

76. MILLER, THOMAS. *Little Rosy's Travels and Bessie's Country Stories* (series titles). NY, Sheldon, 1869. Twelve 32mo. volumes, comprising two series with six books each. 60-70pp. Two complete sets of juvenile books by Thomas Miller with tales about girls' adventures in the countryside. Each book is illustrated with a frontispiece and three engravings. The first series, *Little Rosy's Travels*, contains: *On the Journey, A Walk and a Drive, The Ducks and Pigs, The Wounded Bird, A Sad Adventure, and The Doctor's Visit*. The second series, *Little Bessie's Country Stories*, contains: *The Sheep and Lambs, The Young Donkey, The Little Rabbit Keepers, The Cock of the Walk, the Cows in the Water, and The Young Angler*. All twelve books have an additional engraved title page reading "Violet Stories," illustrated with a background illustration of violets. Each of the books has a gift note from Christmas of the year of publication. All are bound in decoratively-embossed blue-violet cloth, gilt-titled on the spine. Some slight wear to extremities, and a few of the books show some light rubbing and soiling, else fine. These sets are rarely found complete. (See Library of Congress p.585). \$450

77. (Miniature). *THE BIBLE IN MINIATURE, FOR CHILDREN*. Boston, Lee & Shepard, (c. 1865). 192pp. A sparkling copy with twenty-five wood engravings, including a frontispiece of the Garden of Eden at the dawn of creation. Stereotyped version of the Dorr, Howland edition, published in Worcester in 1835. Very fine in green cloth boards, elaborately stamped with intricate gilt decoration on both covers and spine. A.e.g. (Adomeit A133, Welsh 1141). (2 3/8 by 2; 60x50mm). \$350

78. (Miniature). [BREED & BUTLER]. *Little Comfort*, by Aunt Laura (Frances Elizabeth Barrow). Buffalo, NY, 1863. 64pp. A tale of a daughter's love and support for her family, fine in gilt-decorated blue cloth. According to Adomeit, this title belongs to the smallest set of Aunt Laura books, known as *Little Walter's Library*. A.e.g. (Bradbury, pp.184-185, MBC I:1). (1 5/8 by 1 2/8; 40x31mm). \$120

79. (Miniature). [BREED & BUTLER]. *Our Pic-nic in the Old Woods*, by Aunt Laura (Frances Elizabeth Barrow). Buffalo, NY, 1862. 64pp. Reminiscences of time spent with family in the countryside, from the first and largest set of Aunt Laura books. Some oxidation to gilding, else a very fine copy in brown cloth. A.e.g. (See Bondy, p.73, Welsh 4310, MBC I:1). (2 1/8 by 1 5/8; 54x40mm). \$150

80. (Miniature). [BREED & BUTLER]. *The Silver Medal*, by Aunt Laura (Frances Elizabeth Barrow). Buffalo, NY, 1863. 64pp. A moral tale about the contest for the best composition in Miss Derby's class at Pendleton Academy, from the set Little Walter's Library. Slight fading at spine, some oxidation to gilt on covers as usual, else a fine copy in pink cloth decorated in gilt and blind. A.e.g. (Welsh 4311, Bondy p.73, MBC I:1). (1 5/8 by 1 1/4; 42x33mm). \$120

81. (Miniature). *THE CHILD'S PICTURE BIBLE*, by Isabella Child. New Haven, Durrie and Peck, c. 1849. 191pp. Illustrated throughout with 48 woodcuts. This is the first American edition of *Child's Thumb Bible*, originally published in London by Charles Tilt. An unusually fine copy in publisher's cloth, decorated in gilt on the front cover and spine. A.e.g. (Bradbury, *Antique U.S. Miniature Books*, p.145; See Bondy p.67). (3 1/16 by 2 7/16; 77x62mm). \$250

82. (Miniature). DOT BOOKS: *Dot's Travels; Fred's Scrap Book; Susy Hall; Willie's Western Visit*. NY, American Tract Society, 1874. Four volumes. 160pp. each. Illustrated in black & white and bound in various color cloth bindings with decorative paper onlays. A rare set, complete in the original gilt-trimmed pictorial box. In one volume, one signature is loose but completely present, else all books in very fine condition. The box shows some wear and splits to two corners of lid, else fine. (MBN no. 11 pp.6-7, Welsh 2908, 6554, 7174). (2 7/16 by 1 3/4; 62x45mm). See color illustration on page 46. \$750

83. (Miniature). *LITTLE TALES BY FÉNELON*. Guben/London, F. Fechner/A. & Joseph Myers, (c. 1850). Four volumes. 29pp.; 30pp.; 29pp.; 29pp. Each book is illustrated with a hand-colored frontispiece. The set has eight bright, hand-colored plates. Spielmann describes the illustrations as "of quite exceptional charm." François Fénelon was a French theologian who was appointed tutor for the grandson of Louis XIV, the Duke of Burgundy, in 1689. Spielmann suggests that these little books might have been one of several works that Fénelon wrote for the Duke's religious and moral education. The tales include "The Cat and the Rabbits," a cautionary fable about deception, and "The Meeting of the Animals to Choose a King," which explains how a ruler should be wise and strong. A complete set in original colorful foil boards and box. Each book has a different patterned foil and a tiny vignette composed of layered, painted cutouts of paper. Box is missing lettering on lid and shows some wear; third volume has a spot of

soiling to one page. (Spielmann 152, Welsh 2799). (3 1/2 by 2 1/4; 85x55mm). \$550

84. (Miniature). *MINIATURE BIBLE WITH ENGRAVINGS*. Philadelphia, W. N. Wiatt, (c. 1851-1855). 203pp. Contains eighteen wood engravings with captions and page numbers, stereotyped by S. Douglas Wyeth. Adomeit records seven copies. In brown cloth boards featuring blind-stamped ornamentation on covers and "Holy Bible" and decorations in gilt on spine. Small stain to lower right corner of first few leaves and some foxing to interior, else a fine copy. (Adomeit A146, Bondy 87:358). (2 5/8 by 2 1/8; 66x53mm). \$275

85. (Miniature). *SACRED HISTORY. THE EARLIEST REPUBLIC IN THE WORLD*. Baltimore, Fisher & Denison, (1865). 192pp. Illustrated with frontispiece and seven engravings. Addressed to parents and Sunday School teachers, this instructive miniature was meant to "teach children important lessons of religious, historical, and political truth," describing the establishment of the Hebrew people as a nation with an essentially Republican political system. Slight wear to extremities and fading to spine; else fine in embossed, orange cloth-covered boards. (Welsh 6098). (2 3/16 by 2; 56x50mm). \$350

PRINTED BY A YOUNG TEEN

86. (Miniature). [WELLS, JAMES HAYDEN]. "Old Pussy, Grave Pussy". (N.p.), 1850-1856. 4ff. in a single, unopened quire. Printed by James Hayden Wells when he was less than thirteen years of age. Short verse about an encounter between two cats, one older and one in its frisky youth. Light foxing, else fine in plain greenish-gray wrappers. (1 11/16 by 1 5/16; 40x 34mm). \$175

87. (Optical Toy). *ZOETROPE*. "THE WHEEL OF LIFE." London, London Stereoscopic & Photographic Co., (c. 1870s). A slotted metal drum, twelve inches in diameter, into which are inserted paper strips bearing sequential images. Viewing the images through the slots while spinning the drum creates the illusion of animation or continuous motion. The set contains fourteen strips, each about three feet long and printed in two colors, showing silhouetted figures engaged in acrobatics, dances, or drolleries. In addition, there are four multicolored round sheets for the bottom of the drum, printed or hand-colored with kaleidoscopic patterns. These are quite rare. One of the strips is torn

in half and has one additional tape repair; two others have a marginal one-inch closed tear. The inside of the drum and the paper items show light soiling, otherwise this fascinating pre-cinema toy is in excellent working condition. The zoetrope rests on a three-piece base of varnished, turned wood. Housed in a contemporary, plain wooden box with a Norwich label. \$2,250

LITERARY APPAREL

88. (Paper dolls). (ACKERMANN LADY). (London, R. Ackermann, c. 1820-1830). A bust portrait of the Lady at Home in watercolor and gouache on a 5 by 5 1/2-inch card. With six overlays of colorful literary costumes, among which are Anne Boleyn, Fielding's Amelia, Sir Walter Scott's Diana Vernon (the narrator's love interest in the novel *Rob Roy*), and Medora, the heroine of Lord Byron's poem "The Corsair." Diana Vernon wears a green tartan sash over a white dress and a wreath of flowers in her hair. Some light soil, else a fine set. (Popp & Whitton, *Doll News* 42:2) \$2,000

89. (Paper dolls). *THE BOSTON LADY AND HER CHILDREN. THE MOST BEAUTIFULL IN THE WORLD. IN A VARIETY OF BEAUTIFULL COSTUMES*. (England, c. 1860s). Boxed set of a family of tall, two-sided paper dolls, including two 9 1/2-inch female figures, one 7-inch boy figure, and one 7-inch girl figure. This is the taller of the two versions of the set. The two adult paper dolls are accompanied by ten costumes, including outerwear, elegant evening dress, and a long bridal veil. One gown, fit for a ball, has three tiers of blue satin and white floral lace, and short lace-trimmed sleeves. Wrist-length kid gloves and a fan complete the ensemble. Each of the child figures has four costumes, including a boy's tunic with a tamed squirrel perched on the shoulder. Also included are fourteen hats and two stands for the dolls. All costumes are vibrantly colored and partially varnished and are also two-sided. Housed in the original gilt-trimmed, printed box, which shows some wear and repair. A most likely complete set of great rarity. (Howard, 288-289). \$8,500

90. (Paper dolls). [FABER, G. W.]. *Little Girls Doll, Dressed in the Most Pleasing Costumes*. (Germany, c. 1850). Girl paper doll, measuring 6 3/4 inches in height, with the original wooden stand, eight costumes, and eight hats. The hand-colored, partially varnished costumes show her as a shepherdess, an animal trainer, and as the

May Queen. Seven of the eight hats are original. A companion to the “Boys Doll in the most elegant costume” from the same publisher. This copy is lacking the original box and is housed in an attractive, specially-designed cloth chemise and drop-back box. A color image of the original box cover is laid-in. Some backings have been skillfully reinforced, but the doll and her costumes are in fine condition. (Whitton, *Paper Toys*, p.100). \$1,250

91. (Paper dolls). *DIE GARDEROBE DER DAME. LA GARDEROBE DES DAMES. THE WARDROBE OF LADIES.* (Germany, c. 1850). Very rare boxed set, consisting of two identical 7-inch-tall female paper dolls, both two-sided. With eight brightly colored costumes, also two-sided, and eight hats and hairstyle pieces. The wardrobe includes outfits for all occasions: a practical brown-striped skirt and warm lace-trimmed cloak, a stately crimson damask gown, and a blue ball gown embellished with pink rosettes. Also included is a tiered lace wedding dress. A ruffled bonnet and a pink floral wreath are among the ladies’ millinery items. One hat piece is separated, else the dolls are in fine condition. In the original color-printed, gilt-trimmed box, which has two split corners to box top and wear to extremities. \$6,000

92. (Paper dolls). [TUCK, RAPHAEL]. *Under the Stars and Stripes.* NY, (c. 1900). A 7-inch-tall male doll in long johns, together with four colorful outfits depicting him as a soldier, marine, sailor, and Uncle Sam in a jaunty red-and-white striped suit. Four hats are included, one for each outfit. Also includes the original publisher’s envelope, printed with the patriotic design of a young sailor standing tall with an American flag. Envelope has a few closed tears and some soiling, but is remarkably intact. A fine, complete set. \$1,250

93. (Peepshow). *INTERIOR OF THE MAGNIFICENT NEW CRYSTAL PALACE AT SYDENHAM.* N.p., 1853. Text on front panel in German, English, and French. Three-panel peepshow folds out to reveal the interior of the renovated Crystal Palace upon its move from Hyde Park to Sydenham following its use as the site of the first World’s Fair in 1851. The text on the cover notes that the new site is “to be opened May 1st, 1853,” though it did not actually reopen until 1854. Vibrantly colored images of visitors, statues, and plants dominate the interior. Original paper box edges nearly imperceptibly restored, else fine. \$2,250

94. [PHIZ (HABLOT K. BROWNE)]. *Illustrations of the Five Senses, by "Phiz."* London, Grant & Griffith, 1852. Oblong quarto. (5)ff. Five hand-colored plates show comical urchins demonstrating the senses. "Seeing" shows two boys peering into a box-shaped peep-show at a fair while the proprietor says, "Now then gents, open your eyes, blow your precious noses, and don't breathe on the glass." Some light staining to margins, front hinge starting. One-inch tear to one outer margin, two-inch tears to two inner margins, none affecting printed area. In lightly worn half morocco, with original pictorial wrappers bound in. A.e.g. See color illustration on page 46. \$2,250

95. (Puzzles). *LES SOUVERAINS DE L'EUROPE*. (France, H. Rousseau, c. 1846-8). Lithographed by J. Froment. A set of three hand-colored wooden jigsaw puzzles measuring 13 by 10 inches. Each shows six portraits of European rulers, in a uniform or regalia, with detailed jewels, orders, decorations, and crowns. Among the countries represented are Portugal, Russia, France, England, Austria, Spain, Greece, and even the Kingdom of the Two Sicilies and the short-lived monarchy of Sardinia. An intricate gold-printed border surrounds each portrait. Beautifully preserved in the original three-layered box, with the original cardboard reinforcements, with their ribbon handles, between the puzzles. The lid shows a handsome color lithograph of coats-of-arms, ribbons, garlands, and ornamental titling, with touches of hand-coloring. A luxury set of instructional puzzles for the lucky Victorian child. See color illustration on page 45. \$1,250

"EXQUISITE LITTLE PICTURE GALLERY"

96. (Rebus). *KLEINE BIBEL FÜR KINDER*. Leipzig, B. G. Teubner, (1849). 24mo. vii, 136pp. Second edition. A German hieroglyphic, or rebus, bible, in which strategic words have been replaced with bright, hand-colored pictures. This is a German version of Arliss' *Hieroglyphical Bible*, which was published in England in 1815. However, the German version has additional passages taken from the canonical books and Apocrypha. According to Clouston, "The book forms, so to say, an exquisite little picture gallery; the figures of men and women, beasts, birds, serpents, fishes, etc. are posed gracefully and naturally." In yellow, paper-covered boards with an emblematic illustration of biblical figures. Covers scuffed, with some chipping to spine, else a nice copy. (See Clouston 99-107). \$1,500

97. (Shaped Book). *LITTLE MARIAN*. (Philadelphia, American Sunday School Union, c. 1860). 12mo. 24pp. Covers in the shape of the figure of Little Marian, described as *Pilgrim's Progress* in a crino-line. Illustrated throughout with bright chromolithographs by F. Moras, which are positioned above the verses of the story. This religious tale, based on John Bunyan's *The Pilgrim's Progress*, is presented in a similar format to the shaped books of Louis Prang from the 1860's. Some offsetting to inside covers, else a fine copy in wrappers of a rare shaped book. See color illustration on page 47. \$1,250



98. SIMMONS, GEORGE W. *Oak Hall Pictorial*. Boston, Damrell & Moore, 1854. 12mo. (8)ff. An 1850's advertising pamphlet, printed by Damrell & Moore for the Oak Hall Clothing House in Boston. Contains a group of poems about the advantages of shopping at this "unrivalled emporium for gentlemen's, youth's, & little children's ready-made clothing." With seventeen wood engravings of the shop, the staff, the patrons, and the city of Boston. Even includes an ABC "for the little boys and girls." Sewn into printed wrappers with an engraving of an oak tree. Spine slightly split, else fine. \$150

DELUXE HAND-COLORED COPY

99. STRANG, WILLIAM. *The Book of Giants*. Drawn, Engraved, and Written by William Strang. London, Unicorn Press, (1898). Quarto. 56pp. First edition. One of twenty-five hand-colored copies. Unicorn Quartos Number One. Contains pictorial title and verse descriptions of a dozen different giants, each illustrated with a hand-colored woodcut. Some giants personify the perils of modern times with the motor car, electric light, and steam roller. Except for "The Vegetarian

Giant," these bloodthirsty fellows must eat or be eaten. In original leather-backed illustrated boards. Spine rubbed and boards show light soiling; internally crisp and clean. T.e.g. An amusing book in the very scarce deluxe edition. See color illustration on page 46. \$2,500



100. THÉO, R. *Les Silhouettes a la Main. Avec 37 Figures de Pose et 21 Patrons d'accessoires*. Paris, Collection A. L. Guyot, (c. 1895). 16mo. (50)ff. A charming little book of instruction on casting hand shadows, containing thirty-four illustrations and a large fold-out diagram. Accompanied by twenty-two (not twenty-one as stated in the title) cardboard cut-out figures, such as a hat, a ghost, a latch, and even a skeleton key, with which to enhance the figures made with one's hands. Two "scenarios" are outlined toward the end of the book: "A Visit to the Dentist" and "The Soldier." These are complex plots involving a number of characters, all to be created with one pair of hands and several cut-outs. An unopened copy bound in pink wrappers, with a label to the front cover bearing an illustration of a man casting a hand-shadow rabbit. Remnants of a removed bookplate, small crease

to bottom corner of last four leaves and rear wrapper. A scarce, complete item of juvenile ephemera, not often found with so many of the original figures. \$450

101. TISSANDIER, GASTON AND ALBERT. *Jeux et Jouets de Jeune Age. Texte par Gaston Tissandier. Compositions et Dessins par Albert Tissandier*. Paris, G. Masson, (c. 1880s). Octavo. 48pp. Tissandier, who was editor-in-chief of the journal *La Nature*, gives instructions for optical toys (magic lanterns, shadow-plays, Chinese shadow-silhouettes, etc.), indoor menageries and gardens, balloons and kites, and other crafts and instructive amusements. Every page has delicate color lithographed illustrations or pictorial borders, showing animals, birds, equipment, and toys, and children busily engaged in activity. One corner bumped, some wear to spine ends, else fine in an unusual pictorial binding of silk brocade printed in gold, black, and red, with a spine of pale-blue silk. See color illustration on page 45. \$850

102. (Toy). (FRENCH SAND-OPERATED AUTOMATON). (Paris, c. 1850). Cased stipple-engraved picture, hand-colored, with cut-out figures. Image is circular and measures seven inches in diameter, within a frame that measures 12 by 14 by 3 inches. The picture shows a boy playing the pipe and drums, while activating a pair of dancing dolls on a plank of wood with his foot. This tableau is set by the wall of a dwelling, and three children look on, one of whom leans out the window of the dwelling. Turning the piece around feeds the fine sand into the mechanism, causing the boy to bang his drum and tap his right foot, both of which are hinged. This is accomplished via a system of wheels and levers. A printed label on the glass-covered mechanism reads "Tableaux Mecaniques Circulaire Brevete" and contains brief operating instructions in French. Several old repairs to black frame, which is worn at corners, crack to glass covering mechanism, few small areas of color rubbed in image. \$1,350

103. (Toy). (REVOLVING PICTURE TOY). (England, c. 1890). Box bears a lithographed image on laminated boards with a circular cut-out in which thirty separate, lithographed wooden cards are shown sequentially as the box is turned over. Measures 5 1/2 by 3 by 1 5/8 inches. The image that appears on either side is a harlequin, and the only printed information that identifies this item is the number 13 in the lower right corner of each panel. On one side, the cards appear to be comprised of images of household items, such as a chair, a mirror, a candlestick, etc., while the other side is concerned with animals and birds. A bit of wear to extremities, else a nice example. \$650

104. (Transformation). [NISTER, ERNEST]. Weatherly, Fred E. *More Pleasant Surprises for Chicks of All Sizes*. London, (c. 1891-1900). Folio. (20)pp. A collection of poems for children, illustrated with eight full-page, color slatted transformations, all in working order. In one, three children play in summer hay fields. When a tab at the bottom is pulled, the image changes to a wintry scene. Another transformation reveals games of cat's cradle or blind man's bluff. Additional black & white drawings are scattered throughout the text. Some foxing to margins, not affecting transformations, rear board slightly scuffed, else a lovely copy in glazed pictorial boards with red cloth spine. See *color illustration on page 45*. \$950

105. VERNE, JULES. *Dick Sand; or, A Captain at Fifteen*. NY, George Munro, 1878. First edition in English. A characteristic Verne

tale of the high seas and exotic lands, illustrated with twenty engravings, one of which is a map. Taves and Michaluck call this edition "the best manufactured of all Verne books published by Munro." A fine copy in undecorated green cloth with gilt titling to the spine. Color lithographed card affixed to front pastedown. Slight wear to spine and corners, else fine. (Taves & Michaluck V018). \$750

106. VERNE, JULES. *Dick Sands the Boy Captain*. London, Sampson Low, Marston, Searle, & Rivington, 1879. First English edition. Translated by Ellen Frewer. Illustrated with numerous line cuts. Published in December of 1878, the title page was apparently postdated to 1879, as with some other end-of-year Verne titles. Minor wear to extremities, hinges slightly cracked, and a short, closed tear to front endpaper. Else a near fine copy in brown cloth stamped in black and gilt. This copy without ads. A.e.g. (Taves & Michaluck V018). \$800

107. VOLKMANN, HANZ VON. *Afrika: Studien und Einfaelle eines Malers*. Leipzig, Breitkopf & Kartel, 1895. Oblong folio. 12pp. Title in German, French, and English. The twelve color-printed plates show the artist's "fancies" on Africa. The illustrations are frequently colonialist and stereotyped images of native life. Some images are startling – a frightened man surrounded by ferocious animals, an alligator about to attack, and a large bird carrying off a young boy. Bound in pictorial color boards with cloth spine and corners. Light rubbing to extremities, else fine. A fascinating and artful turn-of-the-century book with Art Nouveau naturalistic elements in the bold and fanciful illustrations. \$650

108. YOUNG FOLK'S TRIP ROUND THE WORLD. (Boston, De-Wolfe Fiske, c. 1880-1905). Oblong quarto. (18)pp. Beautifully illustrated children's picture book, offering "specially conducted excursions round the world in five minutes, for good children only." With eight full-page illustrations of postcard-like scenes of foreign places, printed in rich color, and numerous black & white illustrations throughout. The Morris children leave for a trip around the world with their family and chronicle their experiences in letters to their classmates at home. Their exciting adventures include fending off wolves while traveling through Russia by sleigh and sipping tea in China. In cloth-backed thick pictorial boards, printed in color with scenes from the text. Boards show light wear, else fine and bright. \$275

Turn-of-the-Century Through World War II

109. (ABEKING, H.). *Das Mampampe-Buch*. Leipzig, Abel & Müller, (1921). (19)ff., printed on rectos only. This boldly illustrated German children's book tells the story of Mampampe, a young African boy who, despite his mother's warnings, leaves home in order to explore the wilderness and runs into a fearsome lion. The covers and each page are illustrated in full color, and the endpapers feature a repeating design of Mampampe's face. The story is reminiscent of *Little Black Sambo*, and the characters are drawn using stereotypical racist caricatures similar to Sambo's controversial illustrations. Some wear to extremities, and spine shows some light soiling, else fine in pictorial paper boards. \$1,450

110. (Alphabets). [BLANDIN, ANDRÉ]. *ABCD*, edited by Charles Bulens. Bruxelles, Édition de L'Art Décoratif C. Dangotte, 1913. Small quarto. (27)ff. First edition. A trilingual ABC picture book, with each word in French, English, and German. Illustrated throughout in a bold style. Featuring the adventures of a Dutch wooden doll. All of the characters are dolls and toys that look as if they were cut out of wood: objects and figures have been reduced to their most basic geometric forms, as in Cubism. Blandin was a Belgian artist who was a friend of Apollinaire. Together, they organized the first exhibition of Cubist and Fauvist works in Belgium. Bound in gray boards with color illustrations: the front cover shows the Dutch doll spilling a cascade of letters (A, B, C, D). A gray label pasted on the front board bears the publication information and publisher's logo. Label slightly chipped, a few spots of rubbing to front board, and a closed tear to the paper covering the front board that does not significantly affect the design, else near fine and bright. (Cotsen Catalog #1276). See color illustration on page 48. \$2,750

111. ANDERSEN, H. C. *Den Onde Fyrste. Eventyr for Born og Voksne*. Copenhagen, Alex. Vincents Kunstforlag, (1947). Oblong octavo. (20)pp. With nine illustrations in color by Palle Wennerwald. Until the Nazi occupation of Denmark in 1940, *Den Onde Fyrste* was one of Hans Christian Andersen's lesser-known tales. Written in 1840, the story tells of a prince who is bent on conquering the world, occupy-

ing country after country, erecting his image everywhere. When the prince sets his sights on defeating God, he is ultimately vanquished by a mosquito that flies straight into his brain, driving him mad. It is easy to see how such a story could be adapted for the political reality of Europe under Hitler and how it would have gained in popularity among an occupied people. Wennerwald dips into red, green, and yellow palettes to create a visual statement that is at once striking and brutal. A very fine copy of a rare work of occupation literature for children. Bookplate to inside front cover. \$3,500

112. [BILIBIN, IVAN YAKOLOVICH]. (Set of Six Postcards). (Moscow), 1902. Six color-lithographed cards, each measuring 3 5/8 by 5 5/8 inches. Each card shows a different scene from a Russian children's story featuring knights, dragons, and fair maidens. Bilibin's mastery of illustration for children made him the most popular Russian illustrator of the last years of the Czarist monarchy. Cards are in extremely fine condition, never having been inscribed or mailed. \$750

113. [BROCK, H. M.]. *The Old Fairy Tales* (Complete set of six: *Jack and the Bean Stalk*, *Hop-O'-My-Thumb*, *Jack the Giant Killer*, *Valentine & Orson*, *Beauty and the Beast*, and *Puss in Boots*). London, F. Warne, (1914). Quarto. (11); (14); (12); (14); (12); (12)ff. Each book is illustrated with a frontispiece and bright, brilliantly-colored plates by H. M. Brock printed on glossy white paper, as well as black & white line drawings throughout. Stiff pictorial card wraps, printed in color, are decorated with scenes from the story. A prolific and popular illustrator of children's books, Henry Matthews Brock was perhaps best known for illustrating Jane Austen. Slight foxing to one volume, *Hop-O'-My-Thumb* has traces of a red stain on the back cover, and there is also some slight staining to the back cover of *Beauty and the Beast*, but overall a fine set, rarely encountered complete. See *color illustration on page 47*. \$1,950

COMPLETE SET OF A BELOVED CLASSIC

114. BRUNHOFF, JEAN DE. *Histoire de Babar, le petit éléphant; Le Voyage de Babar; Le Roi Babar*. Paris, Editions du Jardin des Modes, 1931; 1932; 1933. Three folio volumes. 48pp. each. First editions. A set of the first three Babar books. De Brunhoff's classic tales about a Paris-educated elephant who becomes King of the Elephants were originally created by his wife for their children's enjoyment and are

Item 54



GREAT WALL OF CHINA.



Item 37



Item 34

THE WHALE.

Item 23





Item 22



Item 36



Item 56



Item 47



Item 66



Item 104



Item 101



Item 95



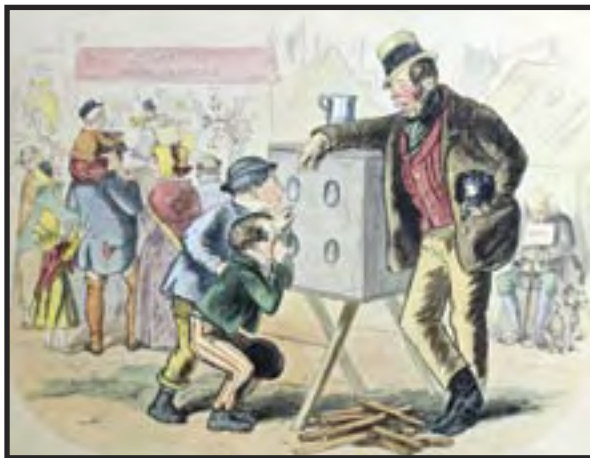
Item 73



Item 99



Item 82



Item 94



Item 125



Item 97



Item 146



Item 113



Item 128



Item 110



Item 124



Item 134



Item 155



Item 233



Item 175



Item 172



Item 217



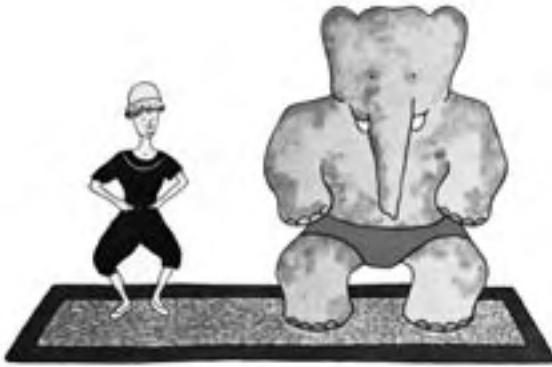
Item 226



Item 192



Item 195



now treasured by generations of children worldwide. These picture books are brilliantly illustrated with scenes from Babar's adventures. The endpapers of each book are decorated with a parade of elephants. Corners slightly bumped, some light soiling and a few scratches to covers. Minor pencil markings and marginal spots to a few pages of *Le Roi Babar*. With the exception of a few finger marks, internally clean and bright in cloth-backed pictorial boards. Gift note inside the front cover of one, and small unobtrusive stamps indicate that the set was sold at the 1933-1934 World's Fair in Chicago. Seldom encountered as a triple set of first editions. \$1,950

115. *CE QUI SE PASSE EN EUX*. Paris, Berger-Levrault, (1915). Quarto. (14)ff. One of 200 copies printed on Arches. Contains eight full-page plates and several vignettes, all colored by pochoir, depicting the experiences of French children Jacqueline, Guillaume, and their friends. The prints and dedication are signed with the initials S. B., but the author/illustrator is unknown; the dedication page explains that an affectionate uncle created this book for his young relatives. On the cover, portraits of a boy and girl peek through cut-out circles. A charming and sophisticated children's book. Very fine. \$650

116. (Communism). BARTO, A. *Ya S Toboj (I am With You)*. (Moscow), Detizdat, 1938. Quarto. (16)pp. First edition. A story in verse by the acclaimed Soviet Russian poet and children's writer Agnia Barto. Illustrated throughout with color lithographs on each page by the painter Mikhail Rodionov. Barto tells the story of Spanish children who were evacuated to Leningrad during the Spanish Civil War. It follows the experience of two sisters as they flee war-torn Spain and are finally greeted with flowers and flags in Russia. Bound in color-litho-

graphed paper wrappers with an illustration of a girl holding a young child in her arms. Text on the front wrapper indicates that the book was published, in part, by the Russian Communist Union of Youth. Slightest wear to corners, else very fine. \$750

BUGS AND BUTTER

117. (Communism). *IS IT KNOWN SIR?* Moscow, State Publishing Association Young Guards, 1932. Quarto. (8)ff. A satirical Soviet political article for children in soft-covered magazine format. It tells the tale, in Russian, of a crafty Capitalist professor who plots to make the Communist government look bad by mixing insects into Soviet-produced butter. The ending proclaims the strength of Communism in the face of such threats to the system, as the perpetrators are marched away, guarded by bayonet-wielding men. With colorful and comic illustrations in red, yellow, and green, including one scene where six men taste the bug-tainted butter with their long tongues. The cover design shows the professor riding on a giant insect, which is sitting atop a mound of bug-tainted butter. Covers show some spotting and the fragile spine has been repaired, else fine. Housed in custom-made green folder with die-cut cutouts on front, decorated with a cascade of falling insects. \$1,500

118. [DISNEY, WALT]. *Mickey Mouse Stories. Story and Illustrations by Staff of Walt Disney Studio. Book No. 2.* Philadelphia, David McKay, 1934. Octavo. 62pp. First edition. Illustrated in black & white throughout. Contains "Pioneer Days," "The Delivery Boy," "The Castaway," and "The Moose Hunt." With a double-sided flip animation showing Mickey and Minnie dancing. Slightest wear to spine ends and light creasing to covers, else near fine in cloth-backed, colored pictorial flexible boards. \$350

119. DULAC, EDMUND. *Sindbad le Marin (Sinbad the Sailor) et d'Autres Contes des Mille et Une Nuits.* Paris, H. Piazza, (1919). Quarto. 148pp., + (27)ff. One of 1,500 copies. The twenty-seven color plates by Dulac are tipped-in with tissue guards. This handsome edition contains two more plates than the English edition. Slightest chipping to spine ends, else a very fine copy in blue printed wrappers. \$1,350

120. (Fables). KRYLOV, IVAN. *Year of 1812 in the Fables of Krylov*. St. Petersburg, St. Eugenia, (1912). Quarto. 40pp. Text in Russian. The works of one of Russia's most famous fabulists, illustrated by Georgy Ivanovych Narbut using his technique of representing images as silhouettes against a contrasting background. Narbut employed this technique in a number of portraits and compositions from the years 1913 to 1918. Printed in black and brown with ornamental initials and borders to every page. Contains four boldly-illustrated fables with explanatory material before and after. Very fine in pale green printed wrappers and glassine.



\$650

RUSSIAN EXPRESSIONISM

121. (Fables). LA FONTAINE. Original Drawings for *The Fox and the Stork*. (Moscow, 1929). Six pen-and-ink drawings colored with watercolor, with an expressionistic look, each measuring 7 3/4 by 6 1/2 inches. These delicate, stylized illustrations are tinted with shades of orange, purple, and green. The first drawing has the title and illustrator's name, Ausbrey, below it in Russian. The images recount La Fontaine's fable of getting one's just deserts: the fox exasperates the stork by offering her food in a plate, which, with his long beak, the stork cannot eat. However, the stork retaliates by offering the fox a drink from a narrow, long-necked vessel. Attractive and unique illustrations for a book never published. Two have paperclip marks to edge, else fine, mounted without adhesive in a paper portfolio. \$850

122. FRAUNGRUBER, HANS. *Deutsche Wiegenlieder*. Wien/Leipzig, Gerlach und Wiedling, (1909). Square octavo. 96pp. A brightly-illustrated collection of German lullabies or cradle songs, including many folksongs, hymns, and works by Schubert and Brahms. Each is written out in musical notation. Illustrated by R. Daenert with folkloric wood engravings of shepherds, sheep, jesters, musicians, and saints,

several of which are full-page. Many of the songs have historiated initials, and the text is printed in calligraphic Fraktur script. This is the twenty-fourth book in the series "Gerlachs Jugendbucher." Bound in pictorial blue paper boards with a design of the characters found in the illustrations throughout the book. Gilt-stamped with the title on front board and spine. With a gift note dated 1924 on the endleaf. Covers and lettering on spine slightly faded, else a near fine, bright copy. \$350

123. (Games). [FALCONER, REBECCA]. *Noah's Ark*. Evanston, IL, 1945. Fully developed mock-up for a game concept based on the Ark story, done by commercial artist Rebecca Falconer. Consists of a painted handmade cardboard box measuring 14 by 17 1/4 inches, containing seventeen paired animal playing cards with folding stands, a double-sided ark, all painted in tempera. Accompanying this mock-up is the correspondence Falconer had with Robert Long of the E. E. Fairchild Corp. in Rochester, NY and the instructions for playing the game, which is based on a simple rummy game. The two letters are dated January 23 and March 14, 1945. The game was apparently never produced. Some adhesive bleed-through to box top, which has some light wear to corners; tear to one side of the bottom, else a fine example of original commercial art from the American postwar period. \$1,850

124. HUXLEY, ALDOUS. *They Still Draw Pictures!* NY, Spanish Child Welfare Association, 1938. Octavo. From an edition of 100 copies, signed by Huxley, this is one of 60 copies accompanied by an original drawing from the book. With 60 halftone illustrations reproducing the artwork of Spanish children made during the Spanish Civil War. The drawing included with this copy is by an eleven-year-old boy from Bilbao who depicts the scene of the evacuation from Bilbao to France as viewed from above the dock. This drawing is shown in the book as plate 32, on page 42. The young artist, Felipe Redondo Blanco, escaped to France and was sponsored by playwright and Hollywood producer Edward Chodorov through the Foster Parents Plan. Blanco's plight was the subject of a Walter Winchell column in 1940. A moving item that speaks to the perils faced by children in wartime. Small tear to front cover label, else the book is fine in spiral-bound textured boards. The drawing is matted and bears printed identification, possibly from an exhibit. *See color illustration on page 48.* \$1,750

DOUBLE THE FUN

125. *IN MIRROR LAND*. NY, Boni and Liveright, (1920). 24mo. (14)ff., attached to the center panel of a tri-fold cover. A "Magic Mirror" is attached to the inside of the right-hand flap, allowing the mirror image of the facing page to be shown. The spirited adventures of Tam and his magic-mirror twin Mat are illustrated throughout in teal, orange, black, and brown. This is "a book of queer things that are plain upon reflection," and the text and illustrations make clever use of the mirror. The first page has an illustration of half a man that becomes complete when viewed in the mirror, and certain words are written in reverse so that they can be deciphered when viewed in the mirror. Boni and Liveright were publishers in the bohemian Greenwich Village of the 1920's and were dedicated to promoting literary modernism, working with authors such as Hemingway and Faulkner. This appears to be the only juvenile book they produced. Light soiling and rubbing to edges of boards, a very short closed tear and a wrinkle to the paper of the front cover, else fine. Very scarce: only two institutional copies recorded. See *color illustration on page 47*. \$1,150

MAD MAZE OF MIRRORS

126. [KLEYER, BERTHEL]. *Im Irrgarten*. Frankfurt A.M., Bertele, Bilder, Buecher, (c. 1925). Quarto. (26)pp. First edition. Written and illustrated with thirteen fantastic, chromolithographed plates by Kleyer, who studied under the expressionist painter and printmaker Ludwig Meidner. Kleyer's text, which is a series of rhyming couplets printed on facing pages, concerns a family visit to a carnival, where they enter a funhouse maze. The majority of the illustrations are concerned with depicting the various distorted reflections the two little girls, their parents, and the family dog see while traversing the funhouse. These illustrations possess a distinctly surreal aesthetic reminiscent of the pioneering artwork of Winsor McCay for his *Little Nemo in Slumberland*. Bound in original cloth-backed illustrated boards, which show light soiling. Overall, a near fine copy of a scarce book. \$1,500

127. [LATHROP, DOROTHY]. Teasdale, Sara. *Stars To-Night: Verses New and Old for Boys and Girls*. NY, Macmillan, 1930. Octavo. 49pp. First edition. A charming book of children's poetry, illustrated with a full-page color drawing as a frontispiece and throughout with imaginative black & white drawings by Dorothy Lathrop. Inscribed



as a Christmas greeting to Lathrop by Teasdale on card tipped in at the title page. Bound in turquoise cloth, with printed paper label mounted to front cover. Some slight discoloration to spine and two short, closed tears to original price-clipped dust wrapper, which is illustrated with the drawing used as the frontispiece, still a very nice copy. \$550

128. [MABY]. *Am. Sam. Gram.* Paris, La Renaissance du Livre, 1922. Oblong quarto. (13)ff., interleaved with twelve plates colored in pochoir. First edition. A poignant fable about

the escapades of a magpie – whose body is made of a pinecone – and three little pinecone chicks as they leave the mantel of the fireplace on which they live to venture out into the world. With illustrations by Maby, about whom little is known. Am, Sam, and Gram are the names of the three little birds, who, despite their journey into the exciting territory of a woodland stream, apparently cannot escape their ultimate fate as fireplace kindling. Following the story is an explication of the Moral in the tradition of Aesop and other fable literature. The gorgeous illustrations, with their strong, simple pochoir coloring, are stylistically akin to the work of Theodor Van Hoytema. Bound in linen-backed, pochoir-illustrated boards, which show minor overall soiling and two faint, small stains to the upper right corner. Scattered light foxing to page edges and outer margins of text leaves. A near fine copy of a rare pochoir picture book. *See color illustration on page 48.* \$2,500

129. MILNE, A. A. *The House at Pooh Corner.* London, Methuen, (1928). First edition. With illustrations by Ernest H. Shepard. The final installment of the Christopher Robin books introduces the character Tigger to the residents of the Hundred Acre Wood. Although his characters are now beloved by children worldwide, Milne didn't intend his stories about Pooh to be for children. Instead, they were meant to entertain the child within us all. Milne was a noted playwright who

made a point to write whatever he pleased, never wanting to be tied down by his success. Spine slightly faded, very light rubbing to lower corners, else a fine copy in the original peach cloth, with pictorial gilt stamping. T.e.g. Dust wrapper shows minor toning to spine and staining to spine head from older tape repair to verso, affecting the titling. A near fine example of a beloved children's favorite. \$1,750

SIGNED BY SHEPARD

130. MILNE, A. A. *Now We Are Six*. London, Methuen, (1927). First edition. This famous collection of children's verses, featuring Milne's son, Christopher Robin, and his bear, is illustrated throughout with Ernest H. Shepard's whimsical drawings. Signed at a later date on the title page by Shepard. Handsomely bound by Bayntun-Rivière in deep red morocco, with gilt ruled borders and spine in six compartments. Four little Pooh-Bears are stamped in gilt on the spine. Vignette in gold of Christopher Robin with his fishing pole stamped on the front cover. A.e.g. Original cloth wrappers bound-in. A lovely presentation of Milne's classic, in immaculate condition. \$1,950

131. (Miniature). [COMMONWEALTH PRESS]. *Mary's Lamb*. (Worcester, c. 1937). (16)pp. This curious book was sponsored by Eben Thompson and was intended to accompany *The Rose Garden of Omar Khayyam*, which was "the smallest book in the world" at the time. The text is the familiar nursery rhyme by Sarah Josepha Hale, and this micro-miniature edition is the smallest ever printed of the famous poem. Printed from type and bound in brown paper wrappers. Fine. (Bradbury p.53). (3/8 by 1/2; 9x12mm). \$325

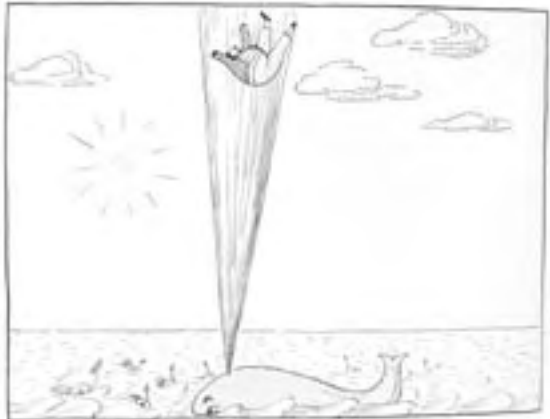
132. (Miniature). LITTLE FOLKS LIBRARY. Chicago & NY, The Werner Company, (1896). A complete, six-volume set of children's literature, consisting of: *Rhyme Upon Rhyme*, 127pp., edited by Amalie Hofer and illustrated by Harry O. Landers; *Little Farmers*, 125pp., by W. O. Krohn and illustrated by William Ottman; *Fairy Tales from Shakespeare, Vol. I*, 128pp., and *Fairy Tales from Shakespeare, Vol. II*, 126pp., written by Fay Adams Britton and illustrated by William Ottman; *Circus Day*, 128pp., written by George Ade and illustrated by John T. McCutcheon; and *Stories From History*, 127pp., written by John Hazelden and illustrated by John T. McCutcheon. The Werner Company specialized in schoolbooks, but this set of well-illustrated miniature books for children is one of its best-known publications.

Bound in blue pictorial wrappers. In the original floral-patterned box with publisher's label, which is missing its back piece. Some slight sunning and soiling to spines, but covers are still bright. (Bradbury p.223; Bondy pp.73-74). (2 3/8 by 2 1/8; 60x54mm). \$375

133. (Miniature). [WASHBURN, WILLIAM LEWIS]. *The Wolf-King, or Little Red Riding-Hood*. Haddon Heights, NJ, Washburn, 1940. (30)ff. One of 64 copies. Illustrated with a frontispiece of Red Riding-Hood on her way through the forest, unaware that she is being watched by the wolf. Finely printed with red initials at the start of each stanza. A burlesque version of the famous tale in verse with "the sad fate that overtook the principle characters...set forth in detail." Very fine in red cloth with paper label. (1 7/8 by 1 7/8; 48x48mm). \$350

134. *LES MUSIQUES DE LA GUERRE: HYMNES ALLIÉS*. Paris, Tolmer, (1915). Square quarto. (14)ff. First edition. A bright, beautifully illustrated collection of the national anthems of the Allied countries during World War I, including France, Russia, Italy, Serbia, Japan, Belgium, and England. The music and lyrics (in French) for each anthem are printed across the page spread, and each is illustrated with two tipped-in hand-colored prints by Paulet Thèvenaz: one shows the home country at peace, and the other shows the country's soldiers away at war. Smaller black & white vignettes also accompany several of the anthems. In white pictorial boards, with a cover design of three children in national costumes singing and playing musical instruments. Some slight rubbing to corners and very faint toning to covers near the spine, else a remarkably fine copy of this historical juvenile song book. See color illustration on page 48. \$850

135. [NONESUCH PRESS]. Darwin, Bernard & Elinor. *Mister Tootleoo One & Two*. London, 1932. Octavo. (48)pp. First one-volume edition. This amusing story in verse is accompanied by black & white illustrations depicting the fantastic adventures of Mr.



Tootleoo, the jovial sailor, and his companions. Fine in gray boards, decoratively printed with whales in cranberry, with original, chipped glassine wrapper. \$250

PETER RABBIT OF THE AMERICAN WEST

136. PHILLIPS, W. S. (EL COMANCHO). Author's mock-up for *The Adventures of Little Jack Rabbit*. Seattle, (c. 1920). Oblong quarto. (118)ff. With a 2ff. typed letter from the author and a handwritten note from the publisher. Artist's mock-up of an apparently unpublished children's book, with original hand-colored drawings and various takes on each drawing. The drawings are mounted on heavy stock and interleaved with pages of tracing paper and lightweight paper with variations and tracings of the images. Phillips has written notes to the publisher in the margins concerning nearly every detail of the book's production. Phillips was from Washington and admired the wild American West. Many of his books are written on this theme, using the pen name El Comancho. This proposed children's book is a Western take on the tale of Peter Rabbit: young Jack Rabbit leaves home in search of adventure and encounters many of the dangers of the prairie along the way. The notes included describe how the mock-up was constructed and how to interpret it. The publisher's note, an internal memo from Hurst & Co., discusses ways to distinguish the book from Beatrix Potter's *Peter Rabbit*. The combination of different types of paper and the use of watercolors has led to some retention of moisture over the years, evident mainly in the front half of the book. Dampness has caused spotting to several pages in the front of the book, and the label on the front cover of the album-style binding is worn. See *color illustration on title page*. \$2,000

137. POTTER, BEATRIX. *The Fairy Caravan*. Philadelphia, David McKay, (1929). Octavo. 225pp. First edition, printed before the limited UK edition, which Potter used to establish copyright in England. According to Linder, Potter originally wanted the book to only be printed in America, since "she felt that the stories were 'too personal – too autobiographical'" to publish in her home country. Illustrated with full-page color plates, as well as black & white line drawings. Gift note on first free endleaf. In green cloth with pictorial paper label showing the circus caravan. Light rubbing to top and bottom of spine, and pictorial label on front cover shows some faint soiling; still a clean and bright copy lacking the rare dust wrapper. (Linder 292). \$250

138. [RACKHAM, ARTHUR]. Bianco, Margery Williams. *Poor Cecco*. NY, Doran, (1925). Octavo. 175pp., 7ff. First trade edition. Seven full-page color plates and black & white text drawings. Pictorial endpapers by Rackham. Written by the author of *The Velveteen Rabbit*, this scarcer Arthur Rackham title traces the adventures of a wooden dog, Cecco, and his puppy dog friend, Bulba. First published in the United States without an English counterpart. A fine copy in gilt-stamped blue cloth with the scarce pictorial dust wrapper, which is chipped at spine head and has a few short tears at extremities. (Latimore & Haskell p.59). \$650

139. [RACKHAM, ARTHUR]. Browning, Robert. *The Pied Piper of Hamelin*. London, Harrap, (1934). Octavo. 45pp. One of 410 copies signed by Rackham. With four color plates, numerous black & white illustrations, and pictorial endpapers. Light foxing to covers, else about fine in gilt-titled vellum wrappers. T.e.g. In slightly worn original slipcase with printed label. (Latimore & Haskell p.71). \$750

140. [RACKHAM, ARTHUR]. Ford, Julia Ellsworth. *Snickerty Nick. Rhymes by Witter Bynner*. NY, Moffat, Yard, 1919. Small quarto. 78pp. First edition of an uncommon Rackham title for which there was no limited signed or English edition published. A play for children based loosely on an Oscar Wilde fairy tale. Illustrated by Rackham with three full-page color plates and ten black & white drawings. Signed in full by the author on the title page. A very fine copy in blue cloth decorated in black and with the uncommon dust wrapper, which shows a little soiling and several small chips to the extremities. The back panel of the dust wrapper has ink annotations to the publisher's catalog, which may be in Julia Ford's hand. (Latimore & Haskell p.50). \$850

141. [RACKHAM, ARTHUR]. (Grimm, Jacob and Wilhelm). *The Fairy Tales of the Brothers Grimm*. NY, Doubleday, Page, 1909. Quarto. xv, (1), 325, (1)pp. One of only 50 copies comprising the deluxe American edition, signed by Rackham on the verso of the half-title page. With forty mounted color plates and fifty-five black & white illustrations. Bound in publisher's full suede with yapp edges, decorated in gilt and blind on spine, with moiré silk endpapers. Small hole at outer rear hinge, light crease to lower corner of frontispiece, else a fine copy of a rare and extremely fragile Rackham edition that is not identified in Latimore & Haskell. \$2,500

142. [RACKHAM, ARTHUR]. *The Peter Pan Portfolio*. New York, Brentano's, 1914. Folio. (14)ff. First American edition, limited to 300 copies. Rackham's masterpiece is presented in grand folio, with pages measuring 20 1/2 by 14 3/4 inches. Contains twelve proof-size plates of varying sizes, tipped in, of pictures that appeared much smaller in the original quarto edition of 1906. The twelve selected images represent Rackham's favorite illustrations for *Peter Pan in Kensington Gardens* by J. M. Barrie. Rackham is at the height of his prints in these wonderfully atmospheric panoramas of fairies, small animals, elves, children, and twisted trees. Barrie himself was thrilled with Rackham's interpretation, citing the magical illustration of fairies flitting past the Serpentine lake at dusk (Plate III) as his favorite. According to Hamilton, the portfolio was released in response to the popularity of the play *Peter and Wendy* in London and was intended to provide a set of reproductions of Rackham's work that could easily be framed and hung at home. The portfolio promoted Rackham's work widely. Claude Debussy was even inspired to compose a Prelude for his daughter based on her cherished reproduction of "The Fairies are Exquisite Dancers," taken from the portfolio. Each plate has a tissue guard with the title of the illustration. This is the Kettaneh copy, with his leather book label on front endpaper. Fine in yellow moiré silk, with tan cloth back and corners, gold titling, and yellow ribbon ties. Covers show a few spots of soil, yellow-ribbon lacing is broken in one spot, and one tie has come detached. Internally clean and bright. (Latimore/Haskell p.40, Hydson p.168, Hamilton p.96-97). \$7,500

143. [RACKHAM, ARTHUR]. Ruskin, John. *The King of the Golden River*. London, George Harrap, (1932). Octavo. 48pp. One of 570 copies signed by the artist. Illustrated by Rackham with four color plates, fifteen black & white drawings, pictorial endpapers, and decorations. Extremely fine in full limp vellum, titled in gilt. With original slipcase, which is worn and split. T.e.g. \$500

144. [RACKHAM, ARTHUR]. Steel, Flora Annie. *English Fairy Tales. Retold by Flora Annie Steel*. London, MacMillan, 1918. Quarto. (x), 342pp. One of 500 copies signed by Rackham. Contains sixteen tipped-in color plates and forty-one black & white illustrations. Publisher's full gilt-decorated vellum shows light soiling and spotting, edges show some foxing, but this does not extend internally. A near fine copy. (Latimore & Haskell p.48). \$1,500

145. RAMAL, WALTER (WALTER DE LA MARE). *Songs of Childhood*. London, Longman, Green, 1902. Octavo. First edition. With a frontispiece illustration of dancing fairies by Richard Doyle, titled "Under the Dock Leaves." This is Walter de la Mare's first book, a collection of poems written under the pen name Walter Ramal. Imagination and fantasy abound in these lighthearted verses. Inscribed to Theodore Spicer-Simson, a British sculptor who completed a portrait medallion of de la Mare in 1922. With a tipped-in T.L.s to a Mr. Hawe [sic], who is presumably W. T. H. Howe, the publisher, collector, and patron of the literary arts. Bound in parchment-backed blue cloth, gilt-stamped with the publisher's insignia. Spine slightly rubbed and darkened, faint offsetting from dried flower between pp.92-93, and letter has a slight split on the fold. Housed in a morocco-backed clamshell box, gilt-titled on spine. T.e.g. Howe's bookplate. \$650

THE PERILS OF GROWING UP TOO FAST

146. (Shaped book). GROSSMANNOVA-BRODSKA, L. *Nespojony Medvidek. Vesela prihoda. (The Discontented Teddy Bear. A cheerful story)*. Czechoslovakia, c. 1928. Quarto. 9ff. Color and sepia illustrations on each page by Karla Rohra. A poem, in Czech, about a teddy bear bored with his life in the nursery who goes off into the world and discovers that his old life was not so bad. In illustrated, embossed boards shaped like a teddy bear. Some wear to spine and extremities, else fine. See color illustration on page 47. \$750

147. SORVANETZ (NAUGHTY BOY). Berlin, Petropolis, (early 20th century). Oblong octavo. 10ff., including covers. Children's story, in Russian, of a naughty boy who knocks things down, climbs over fences, and kicks a ball into another boy's face. In one scene he smokes a cigarette and tries to offer it to the dog. In the end, he offers water lilies to a girl, the first nice deed he has ever performed. With brilliantly-colored illustrations on black backgrounds, and one in black & white. A couple of small splits along spine, text block is loose since it was only secured to the covers with two staples, else near fine in stiff paper covers. \$250

ILLUSTRATED ENTIRELY BY CHILDREN

148. [ST. DOMINIC'S PRESS]. Johnston, Priscilla. *The Mill Book*. Hammersmith and Ditchling, Sussex, Hilary Pepler, 1916. 24mo. (iv),



22, (2)pp. First edition. An illustrated visit to a grist mill, with dialogue in captions. The eleven illustrations are "cut on wood by Ronald Seal [aged thirteen] except two by David Pepler [aged eleven] after the drawings made by Priscilla Johnston [aged six]." One of Douglas Pepler's early efforts, done before he was quite settled in Ditchling and before he started using the St. Dominic's Press imprint. Bound in buff paper-covered boards with a windmill engraving in red. Unsigned gift inscription on title page dated Christmas 1916, most likely in Pepler's hand. Light soiling to boards, hinge unglued between page 10 and 11,

and spine slightly chipped, else near fine. Bookplate of British bookseller Nial Devitt. (Taylor & Sewall A3).

\$300

149. [ST. DOMINIC'S PRESS]. Swinstead, Margaret Honor. *The Affectionate Parent's Gift*. Ditchling, Sussex, 1928. Octavo. (viii), 94pp. First edition. A collection of pre-Victorian children's prose and verse. In the preface, the author mentions, "They have been chosen, some because they are characteristic of their period, some because of their unlikeness to the children's books which 'grown-ups' read today, and some for no better, or worse, reason than their unconscious humour." Slight rubbing to spine cloth, else a near fine copy in cloth-backed pictorial boards, patterned with green and black leaves.

\$225

FAUVIST FOLK TALE

150. [TIJTGAT, EDGARD]. Perrault, Charles. *Le Petit Chaperon Rouge*. London, Cyril Beaumont, 1918. Octavo. (iii), 16, (1+16)ff., frenchfold. From an edition of 50 copies, this is one of ten printed on chine and signed by the artist. Little Red Riding Hood with woodcut text and illustrations by Belgian artist



Edgard Tijtgat. Sixteen illustrations, hors texte, appear in two states: color and bistre. Tijtgat's illustrations are bold and expressionistic in style and also deceptively innocent: things do not end well for Red Riding Hood in this moral and more sinister version of the tale. Floral motif on the endpapers and repeated throughout the book. Tijtgat is associated with the Brabant Fauvists, a Belgian movement focused on pure, bold colors and simplified lines, similar to the Fauves led by Henri Matisse in France. During World War I, he set up his printshop in England, where this book was published. Some faint offsetting from prints, else fine in color-printed pictorial boards. (Ridley: *Beaumont* 10). \$9,500

FIRST BOOK

151. TUDOR, TASHA. *Pumpkin Moonshine*. NY, Oxford University Press, (1938). Small octavo. (40)pp. First edition of the prolific author/illustrator's first book, which was written as a gift for a relative. Illustrated throughout with Tudor's characteristic soft, old-fashioned depictions of domestic life in rural New England. Tudor's favorite time period was the 1830's, and she both lived her life and created works informed by the way of life in that era. In this story, a young girl finds the biggest, most perfect pumpkin on her grandparents' farm to carve for Halloween but has a little trouble getting it home. Laid in is a mailing list sign-up sheet in Tudor's hand. A near fine copy with minimal edgewear, in the scarce dust jacket with a few closed, short tears and light, even toning. \$1,850

152. [WYETH, N. C.]. Fox, John Jr. *The Little Shepherd of Kingdom Come*. NY, Charles Scribner's Sons, 1931. Small quarto. x, 322pp. One of 512 copies signed by the artist. Illustrated with a brightly printed frontispiece, title page, and fourteen full-page color plates by Wyeth, all tipped in. Some pages uncut. Extremely fine in vellum-backed blue and yellow cloth with glassine dust wrapper and original blue box. T.e.g. \$1,500

Postwar to the Millenium

153. ["ALBERTA"]. Original watercolor story panels for *Upside-downtown*. N.p., c. 1949. Nine brilliant watercolor paintings on pa-

per, each measuring approximately 8 1/2 by 11 inches. Colorful, accomplished set of story panels for what is presumably an unpublished children's book, the unwritten narrative of which follows a group of balloon children as they are sold by a balloon vendor at a county fair, then drift up into "Upsidedowntown." There, they frolic with a dog and go to a candy store. One of them is punctured by some bad nails and then patched up by a kindly doctor balloon. This all takes place with the county fair upside down in the panel. The story ends with a green balloon child in bed, with a child's bedroom upside down above. An especially innovative children's tale told in picture form, without words, by an artist who signs two panels "Alberta." Two panels with tape marks on verso, else fine and bright. See *color illustrations on front and back covers*. \$1,500

154. D'ALLEMAGNE, HENRY-RENÉ. *Le Noble Jeu de L'oie en France, de 1640 à 1950 / La Vie Quotidienne a Paris de 1820 à 1824, D'après les lithographies de Marlet et de Carle Vernet*. Paris, Librairie Gründ, 1950. Quarto. 237pp., + 48 plates, nine of which are in color. One of 700 copies. This authoritative text and bibliography on the French "Game of the Goose" and its derivatives is illustrated throughout with images relating to the game, including many whimsical geese. The plates are printed across two-page spreads, showing examples of game boards. The "Game of the Goose" is a circular race game similar to "Snakes and Ladders" with its origins in sixteenth-century Italy. The game was very popular and quickly evolved from a gambling game played by adults in taverns to a form of family entertainment. Bound in paper-covered boards printed with the design of a game board, the edges and corners of which show some discoloration and wear; else fine, with some uncut pages. \$950

JAPAN'S LEADING ILLUSTRATOR

155. [ANNO, MITSUMASA]. *Anno's Alphabet: An Adventure in Imagination*. NY, Thomas Y. Crowell, (1974). Small square quarto. (32)ff. First edition. Inscribed by Anno, who has signed his name in Japanese characters. In this unusual alphabet book, each letter is drawn as if constructed out of wood. On closer examination, one discovers that the letters are twisted into impossible moebius forms. The page borders seem traditional at first glance but are comprised of whimsical flora, fauna, and objects that correspond with each letter (for example, the letter "I" is bordered with ivy intertwined with iguanas). Anno is

one of Japan's leading illustrators and book designers. His illustrations often play with imagination and logic and incorporate visual puns. Very fine, with original dust wrapper. See *color illustration on page 49*. \$300

156. [ANNO, MITSUMASA]. *Anno's Counting Book*. NY, Thomas Y. Crowell, 1977. Small square quarto. (14)ff. First edition, inscribed by Anno. Illustrated throughout with Anno's delicate watercolors, this engaging counting book shows how numbers and mathematics are part of the everyday world around us. A former teacher who has become one of Japan's leading illustrators, Anno believes that all children are mathematicians from birth, observing, comparing things, and making sense of their environment. Original dust wrapper has a very small tear, else very fine in illustrated boards. \$300



157. AZARIAN, MARY. *A Farmer's Alphabet*. Boston, David R. Godine, (1981). Quarto. (61)pp. First edition, inscribed by Azarian. The Vermont Board of Education commissioned Azarian to create this whimsical alphabet of wood engravings that draws on the traditions of rural Vermont. Azarian grew up on a farm in Virginia. After studying printmaking at Smith College, she taught in Vermont's last one-room schoolhouse. With a laid-in announcement for a book signing with Azarian in Boston and a photocopy of a catalog from Azarian's Farmhouse Press. Slightest toning to original pictorial dust wrapper, else very fine in boards printed with a design of the artist at work. \$200

158. [BAYLEY, NICOLA]. Hoban, Russell. *La Corona and the Tin Frog*. London, Jonathan Cape, (1979). Quarto. (30)pp. First edition. Bayley brings her subjects to life in this brilliantly illustrated tale of toys that awaken at night. Hoban is best known for his works of sci-

ence fiction and fantasy for adults, but he began his career writing for children. Very fine in illustrated boards. \$100

159. [BAYLEY, NICOLA]. Logue, Christopher. *Puss in Boots*. (London, Jonathan Cape, 1976). Quarto. (12)pp. First edition. With four full-color, double-page pop-up illustrations by Bayley. This version of Charles Perrault's classic French fairy tale is an adaptation by famed British poet Christopher Logue, who is perhaps best known for his radical contemporary re-interpretation of the Iliad. The pop-ups are full of detail, with multi-level panoramic backgrounds of the English countryside, courtyards, and castles. Fine in pictorial boards. \$150

160. [BAYLEY, NICOLA]. Mayne, William. *The Patchwork Cat*. London, Jonathan Cape, (1981). Quarto. (30)pp. First edition. A beautifully-illustrated tale about a cat who, while searching for her favorite patchwork quilt, suddenly finds herself far from home. Bayley is a British illustrator recognized for her soft, stippled images. Cats often feature prominently in Bayley's work, and her affection for felines is clear. Extremely fine in illustrated boards. \$125

BAYLEY'S FIRST BOOK

161. [BAYLEY, NICOLA]. *Nicola Bayley's Book of Nursery Rhymes*. London, Jonathan Cape, (1975). Quarto. (30)pp. First edition. This collection of cheerfully-illustrated classic nursery rhymes is British artist Nicola Bayley's first illustrated book. Illustrations are colorful and lighthearted, employing the luminous, soft, stippling for which she is known. Lightest wear to glazed illustrated boards, else fine. \$175

162. [BURKERT, NANCY EKHOLM]. *The Fir Tree*, by Hans Christian Andersen. NY, Harper & Row, (1970). Octavo. 36pp. True first edition, with publisher's address listed as 49 East 33rd Street, NY. Burkert first gained recognition for her fanciful illustrations for Roald Dahl's *James and the Giant Peach*, and she is known for her delicate, detailed work in pencil and wa-



tercolor. In 2003, the Eric Carle Museum of Picture Book Art hosted an exhibition celebrating her work. Illustrated throughout with six full-page color illustrations and numerous black & white ones. Personally inscribed by Burkert on the half-title page. Very fine in cloth with color-printed paper label and printed dust wrapper, which is price-clipped. \$250

163. [BURKERT, NANCY EKHOLM]. Lear, Edward. *The Scroobious Pip*. NY, Harper & Row, 1968. Quarto. (11)ff. First edition, inscribed by Burkert "with 'bestestmost' wishes." Lear's nonsensical poem is beautifully illustrated throughout by Burkert, the renowned children's illustrator and a Caldecott Medal winner. With five color plates, including a double-page spread showing all of the creatures in the world. When a strange creature, the Scroobious Pip, appears, the animals assemble to try to figure out what exactly the Pip is. In embossed, cloth-covered boards, with the original dust wrapper, which is price-clipped. Dust wrapper shows some light toning and two short closed tears, else fine. \$150

164. [BURKERT, NANCY EKHOLM]. *Valentine and Orson. Re-created As A Folk Play In Verse And Paintings*. NY, Farrar, Straus and Giroux, (1989). Oblong quarto. (48)pp. First edition. A fourteenth-century tale, set in the Flanders of Brueghel's period, which is recaptured in detailed paintings by Burkert. The book is intended in part to be an homage to Brueghel, as Burkert was inspired to write and illustrate the book after viewing one of the artist's prints at the Museum of Fine Arts in Boston. Fine in cloth with original dust wrapper and a poster of the frontispiece illustration laid in. \$100

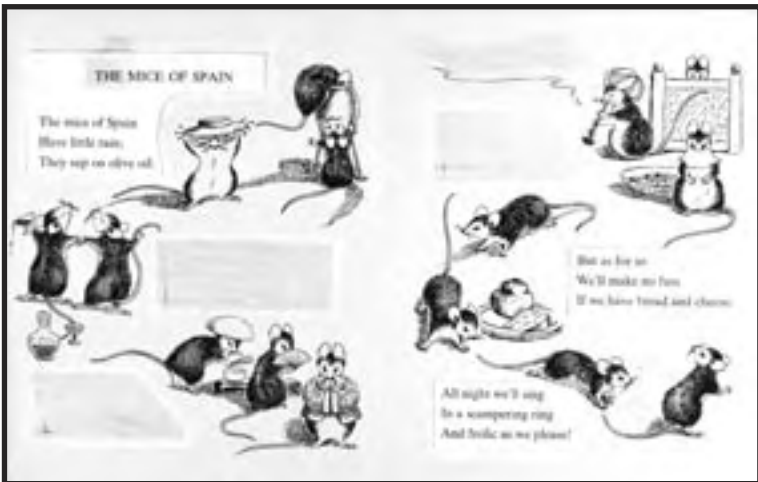
165. (CARROLL, LEWIS). (*Alice's Adventures in Wonderland*). Moscow, Detskaâ Literatura, 1975. Octavo. 61pp. Second edition. A Russian telling of *Alice in Wonderland*, illustrated throughout in black & white. Each chapter has an illustrated heading with fanciful lettering. Some of the pages have rules on the side with marginal notes and additional illustrations. Gennady Kalinovski (1929-2006) was a prolific Soviet illustrator, who illustrated more than 100 books. Translated by Boris Zakhoder, who was well known for his translations of classic children's literature. In colorful cloth-backed pictorial boards with images of the White Rabbit, Cheshire Cat, and other characters against an op-art-style background; pictorial endpapers. Corners slightly bumped and two small, light spots of staining to top of spine, else fine. \$275

166. CARROLL, LEWIS. "Jabberwocky." Cambridge, MA, Pomegranate Press, 1972. Broadside. About 300 copies. A striking presentation of this fanciful poem, silkscreened in turquoise, purple and orange by Karyl Klopp. Very fine.

- a. Signed by the artist. \$50
- b. Unsigned. \$35

WOODLAND ALPHABET

167. [CHAMBERLAIN, SARAH]. (Watercolor Alphabet). 1982. Lush 20 1/2 by 15 3/4-inch original watercolor painting of the alphabet surrounded by a thicket of leaves, tall grass, and wildflowers. Birds and butterflies flutter amidst the leaves, while a rabbit and a field mouse sit in the grass. The alphabet is painted in pale yellow, and it sits squarely at the center of the painting, in a clearing framed by the leaves and the horizon. Sarah Chamberlain is a well-known artist and book illustrator, who studied with Barry Moser and Leonard Baskin and, for a decade beginning in the 1970's, ran the Chamberlain Press. Her work has illustrated numerous texts, from Aesop and the Brothers Grimm to Charles Simic and many miniature books. This painting is matted in medium blue and set in a simple oak frame. Very fine. \$3,500



168. COATSWORTH, ELIZABETH. *Mouse Chorus* (With Original Artwork). (NY, Pantheon Books, 1955). Octavo. First edition. (15)ff. A charming children's book of verses about mice by Coatsworth, the

prolific, Newbery Medal-winning author. Illustrated with whimsical sepia drawings by Genevieve Vaughan-Jackson. Together with original artwork in pen and ink: an illustration of *The Mice of Spain* and an endpaper design of vines and mice. Cut-out pieces of the text were adhered to the illustration, and one can see how Vaughan-Jackson harmoniously arranged the images in relation to the text. Vaughan-Jackson was born in England and spent much of her youth in rural Ireland drawing the animals around her. This affection for nature is clear in her expressive, naturalistic depictions of mice. The drawings are housed together in a double mat. Some of the text cutouts have become detached, and three are missing. Slight chipping to corners and spine edges of book's original dust wrapper, else a fine copy. (*Illustrators of Children's Books, 1946-1956*, pp.192-193) \$450

169. (Dolls). 3 ANTIQUE REPLICAS: "AMERICANA" DOLL PATTERNS. NY, Shackman, 1967. An uncut rectangle of cloth printed with three replicas of large, antique doll patterns, measuring 18 by 24 inches. The dolls are elaborately costumed in fancy nineteenth-century dresses with puffed sleeves and full skirts: one wears a dress with a tiered skirt trimmed with lace, a lace collar, and a floral headpiece. Another wears a solid blue dress with fabric crossed over the bodice, a simple beaded necklace, and a yellow bow in her hair. The patterns are printed in blue, yellow, black, and reddish-brown. Instructions for assembly are also printed on the sheet. The pieces are meant to be cut out, sewn together, and stuffed to create dolls that will stand up on their own. Previous owner's name is written in pen in the top margin, and the cloth has been stapled to a card backing. Very fine. \$150

170. (Dolls). [WOOD, MARIA]. (Two Uncut Cloth "Rag Toys": Little Lizzie and Jack). London, Pollock's Rag Toys, 1967. Two hand-printed pieces of cloth with uncut patterns for very large rag dolls, measuring 22 by 25 inches. The costume styles date from the early nineteenth century. The first pattern, Little Lizzie, is a young girl dressed in a Regency-style empire dress in a blue and green floral print, trimmed with lace. Her gloved hands are tucked into a lacy muff, and she wears a flower-decorated straw hat, which ties with a blue ribbon under her chin. The second pattern, Jack, is a young boy holding a hoop and stick game, dressed in a blue jumpsuit with gold buttons, a ruffled collar, blue and white striped stockings, and bright red shoes with bows. He also wears a large straw hat with a red ribbon tied around it. Both sheets have decorative borders reminiscent

of lace. Instructions for assembly are printed on the cloth. The pieces are meant to be cut out, stitched together, and stuffed with rags. The cloth sheets have been attached to poster board backings with staples. Both patterns are fine and bright. \$450

171. (Fables). [FRASCONI, ANTONIO]. *The Dog And The Crocodile*. Print Club of Cleveland, 1950. Woodcut measuring 21 by 14 1/2 inches. One of 250 copies, signed and dated by Antonio Frasconi, an artist born in Uruguay known for his distinctive woodcuts and numerous illustrated books for children. In this depiction of Aesop's fable, a hungry, curvaceous crocodile tempts a dog to linger by the Nile. Included as number five of Frasconi's 1950 portfolio of fifteen woodcuts, *Some Well Known Fables*. Nine of these illustrations were later used in the book *Known Fables* from the Spiral Press. Printed and "spoon-rubbed" by the artist himself. Matted. Fine and matted, with original label from the Print Club of Cleveland and offprint from their catalog. \$600

"IN SHADOWS I WAIT"

172. [GOULD, ROBERT]. (Pastel Drawing of Peter Pan). 1981. An original drawing of Peter Pan, in pencil and pastel on gray paper. Together with a manuscript poem written by Gould upon completion of the work. The drawing shows the face of Peter Pan gazing through a thicket of leaves and branches. His "ageless" eyes, as Gould describes them in his poem, are two slightly different earthy shades, hazel-brown and green, which give him an otherworldly appearance. The leaves are delicately colored with yellow pastel and highlighted with white. The color and texture of Peter's hair echoes that of the branches; he is truly part of nature. In the poem, Gould writes in Peter's voice: "At the wood's heart you will find me, / In each leaf and blade, / Beneath each rock and loam, / In shadows I wait." Signed in the bottom-left corner with Gould's initials. The drawing was commissioned by Anne Bromer when Gould was an emerging Massachusetts-based artist. Gould began his career as a fantasy artist, book designer, and illustrator, and his work has appeared on the covers of many popular fantasy series. In 1991, he left the field of book design to work in the film industry. The drawing measures approximately 16 1/4 by 12 inches, in a wooden frame measuring 19 1/2 by 15 3/4 inches. Later reproduced as a limited-edition poster. See *color illustration on page 50*. \$3,500

PRODUCTION FILE COPY

173. GREENE, GRAHAME. *The Little Steamroller. A Story of Adventure, Mystery and Detection*. London, Max Parrish, 1953. Small quarto. (36)pp. First edition. Publisher's production file copy, as noted in ink on the front endpaper and the upper front panel of the dust wrapper. At the top of each page, the color register is written out with a double set of check marks. In this, Greene's fourth and final book for children, a hard-working steamroller interrupts a Christmas-time smuggling operation at London's airport, for which it receives an award from the Queen. All of Greene's children's books were done in collaboration with the illustrator Dorothy Glover, who worked under the pen name Dorothy Craigie. Greene and Glover met in 1938 while she was working as a costume designer for the theater, and they began an affair that ended in the late 1940s. A fine copy in blue gilt-stamped cloth, with dust wrapper that shows light wear to spine ends. (Wobbe A30a). \$2,250

174. HARMON, BARBARA. *The Tumpfee Wood Acorn Book*. Together with *Thimble Hill* and three framed prints. Taos, NM, The Children's Gallery Press, (1977; 1980). 16mo. (17)ff. First edition. One of 500 copies signed by the artist. A book of short verse about the inhabitants of Tumpfee Wood, including elves, fairies, magic mice, and genial gnomes, all delightfully illustrated in color by Harmon. In brown cloth boards and brown dust wrapper illustrated with Harmon's color artwork. Housed in original cardboard box with color illustration on cover matching that on the dust wrapper. A mint copy. Together with *Thimble Hill: A Day with the Tiny Folks Down in Tumpfee Wood*. Quarto. (23)ff. First edition. Inscribed by Barbara Harmon. With numerous black & white and color illustrations. The follow-up to Harmon's *Tumpfee Wood Acorn Book*. Bound in red cloth with color illustration to the front cover. Very fine. The two books are accompanied by three prints of Harmon's artwork: two smaller in black & white and one larger hand-colored print. Each print is one of 250, signed, titled, and numbered by the artist. The smaller prints are renderings of Miss Mille Fleur Mossblossom, the mouse, and a young elf. Each is framed in a 9 by 11 inch wood frame and a tan, oval-shaped mat. Six-inch strip torn from bottom edge of Miss Mossblossom's frame, else both prints are very fine. The larger print, hand colored with wax pencils, is of Tabbigail the cat. The print measures 8 1/2 by 11 inches, and is in a 20-by-16-inch wood frame with a tan mat. Very fine. Harmon is

the daughter of the noted Southwest landscape painter Fred Grayson Sayre. Her work is reminiscent of the nineteenth-century fairy drawings by Richard Doyle. \$450

175. JOYCE, WILLIAM. *Dinosaur Bob and his Adventures with the Family Lizardo*. (NY, Laura Geringer Books, 1995). Oblong octavo. (23)ff. One of 250 deluxe copies from the tenth-anniversary printing, signed by the author. This tale of an offbeat family that brings home a friendly dinosaur from their travels in Africa is illustrated throughout with bright, bold scenes of Bob's adventures. Joyce is well-known for his unusual and creative storytelling and his vibrant, Art-Deco-inspired illustrations. Extremely fine in black cloth-covered boards embossed with a Deco-style design in silver and an illustrated label showing Bob riding a train. Housed in a matching slipcase. *See color illustration on page 49.* \$250

NASH'S FAVORITE POEM

176. NASH, OGDEN. *The Adventures of Isabel*. Boston, Little, Brown and Company, (1963). Small quarto. 32pp. First edition. Illustrated throughout by Walter Lorraine, with bold, quirky drawings in purple, peach, and red. Even when facing the scariest of witches or a frightening nightmare, cool, composed Isabel never loses her courage in this tale by Nash, the influential American poet and humorist known for his playful verse. This was one of Nash's favorite poems, inspired by his own daughter, Isabel. Lorraine is a celebrated illustrator of children's books who has collaborated with authors Chris Van Allsburg, Lois Lowry, and David Macaulay. In original, price-clipped dust wrapper, which is slightly chipped and has two small tears. A near fine copy in illustrated, gray cloth-covered boards. \$275

177. (Miniature). ANDERSEN, HANS CHRISTIAN. *The Bell and Other Tales*. Franklin, NH, Hillside Press, 1967. 51pp. One of 210 copies. With four full-page black & white illustrations. Four of Andersen's classic fairy tales, told in a diminutive format. Extremely fine in gilt-stamped, polished navy blue leather. (2 5/16 by 1 7/8; 59x47mm). \$75

178. (Miniature). [BLACK CAT PRESS]. *Ali Baba and the Forty Thieves*. Chicago, 1962. (48)pp. One of 400 copies. Signed by the publisher, Norman Forgeue. With an introduction by Lloyd Emerson

Siberell and decorations by Calvin Brazelton. Light wear to top of spine, else fine in gilt-stamped brown leather. A.e.g. Bookplate of Rabbi Kalman Levitan. (2 1/2 by 1 7/8; 64x48mm). \$100

SMALLEST BOOK ON PAPER DOLLS

179. (Miniature). [BLUEBIRD PRESS]. *Paper Dolls*. Woodbine, KY, 2000. 37pp., plus an envelope containing a tiny, uncut paper doll and four dresses. Illustrated throughout with examples of paper dolls throughout history. This is the smallest book on paper dolls. In pictorial, off-white cloth printed with the design of a paper doll and a hand with scissors. (1 1/8 by 6/8; 27x21mm). \$150

180. (Miniature). [BORROWER'S PRESS]. *Little Red Ridinghood*. Winterport, ME, 1976. 22pp. One of 300 copies printed by Jane Bernier and signed by her. Illustrated with a frontispiece showing Red Ridinghood encountering the wolf; her cape is hand-colored. In leather-backed boards, printed in black to front cover. A fine, micro-miniature version of this classic tale. (3/4 by 11/16; 19x17mm). \$125

181. (Miniature). [BORROWER'S PRESS]. *Nursery Rhymes*. Illustrated by Amanda Epstein. Winterport, ME, 1980. 51pp. One of 300 copies printed by hand on rag paper, signed and numbered by Jane Bernier, the printer. With eleven delightful hand-colored plates. Fine in blue-green cloth, stamped in gilt. (3/4 by 5/8; 20x15mm). \$100

182. (Miniature). [BROMER, ANNE & DAVID]. *An Alphabet Book*. (Boston), 1980. 24pp. Although the colophon indicates that forty copies of this exquisite colored manuscript were executed, Nancy Edwards completed just thirty copies over a three-year period. Of these, twenty-two were for sale. The artist followed a nature theme in decorating the letters of the alphabet. Illustrations of animals, birds, fish, insects, and flowers are all meticulously painted. Bound in full blue morocco by the Green Dragon Bindery, and the artist crocheted a dainty three-color bookmark for the manuscript. A very fine copy. (see Bromer/Edison p.36). (1 1/4 by 1; 32x25mm). \$850

183. (Miniature). [BROMER, ANNE & DAVID]. *A Bestiary*. Wood Engravings by Sarah Chamberlain. (Watertown, MA), 1979. 19ff. From an edition of 125, this is one of thirty-five deluxe copies. Fifteen prints of exotic animals, including the panda, koala, Siberian tiger,

and platypus. A fine copy in vellum-backed sepia silk boards with gold endpapers. Housed in a matching gold-edged slipcase together with the extra suite of prints, all signed and numbered in an edition of forty, five more than the edition size for the deluxe book. The prints are contained in a separate silk chemise. (Bradbury p.38). (2 1/16 by 2 1/4; 53x58mm). \$450



184. (Miniature). [BROMER, ANNE & DAVID]. *The Butterfly's Ball and the Grasshopper's Feast*, by William Roscoe. Watertown, MA, 1977. (24)pp., frenchfold. From an edition of 150 copies signed by the printer and illustrator, Sarah Chamberlain, this is one of twenty-five deluxe copies with an extra suite of ten signed and numbered wood engravings. The text is the first English poem for children intended for sheer amusement. This was Chamberlain's first miniature book commission and the first miniature book published by the Bromers. In a deluxe binding of full green morocco by Gray Parrot, with marbled endpapers and a cleverly designed pocket inside the rear cover to hold the extra prints. A very fine copy of this scarce book. (Bradbury p.38). (2 3/8 by 1 15/16; 60x50mm). \$950

185. (Miniature). [BROMER, ANNE & DAVID]. *The Butterfly's Ball and the Grasshopper's Feast*, by William Roscoe. Watertown, MA, 1977. (24)pp., frenchfold. One of 150 copies of the regular edition signed by the printer/illustrator, Sarah Chamberlain. Printed on Japanese paper with textual ornamentation in green. Fine in marbled boards with printed paper label. (2 3/8 by 2; 60x50mm). \$250

186. (Miniature). [BROMER, ANNE & DAVID]. *A Garden Companion*. Boston, 1984. (31)ff. One of thirty copies. A whimsical ABC manuscript, drawing on the fertile soil of gardening for its inspiration. The book is lettered and illustrated by Melissa Sweet, the work done

in vibrant colors entirely by hand. Included are such plants as fava beans and vetch, some letters also representing the work of gardening, hoeing, and "under the old oak tree" as examples. Bound by Arno Werner in full maroon morocco, with a gilt-stamped alphabet on the front cover, duplicated in blind on the rear. As charming and fresh as its subject. Very fine in morocco and linen dropback box. A.e.g. (see photograph in Bromer and Edison, p.37). (2 1/2 by 1 7/8; 63x48mm). \$850

187. (Miniature). [BROMER, ANNE & DAVID]. *The Remarkable History of Chicken Little*. Watertown, MA, 1979. Two volumes, one miniature and one micro-miniature in size. 49; (23)pp. From an edition of 150 copies, this is one of thirty-five deluxe, numbered copies signed by Darrell Hyder, the printer, and Janet Hobbs, the illustrator. The first volume contains six hand-colored drawings by Hobbs, with the text of this famous children's story taken from the original manuscript, and includes previously unpublished moralizing passages the author had omitted when the book first appeared in 1840. Introduction by Herbert H. Hosmer, Jr., the great-great grandnephew of the author of this timeless classic, John Greene Chandler. The second book, micro-miniature in size, is the text of the first edition of 1840 and contains an illuminated opening initial by Hobbs. Books bound by the Green Dragon Bindery in morocco-backed marbled boards. Endpapers of larger version watermarked with a chicken. Housed together in a specially designed marbled slipcase. Extremely fine. (2 1/4 by 2; 58x50mm; 1 1/4 by 1; 32x26mm). \$450

COPY #1

188. (Miniature). [BROMER, ANNE & DAVID]. *The Remarkable History of Chicken Little*. (Boston), 1979. (20)pp. Copy number one of 85 copies, only 50 of which were for sale. Printed by Darrell Hyder. This is the text of the first edition (1840), printed as a micro-miniature with a pictorial opening initial hand-calligraphed by Janet Hobbs. Bound by C. Allan Carpenter in marbled-paper boards with a paper label to the front cover. Fine. (1 3/8 by 1; 34x25mm). \$175

189. (Miniature). [BROMER, ANNE & DAVID]. *The Remarkable History of Chicken Little*. Watertown, Mass., 1979. 46pp. One of 150 copies. Signed by Darrell Hyder, the printer. With pen and ink illustrations by Janet Hobbs and an introduction by Herbert H. Hosmer,

Jr. This is the text of the original manuscript, which was later shortened considerably. Bound by C. Allan Carpenter in marbled-paper boards with a paper label to the front cover. Fine. (2 5/16 by 1 15/16; 59x50mm). \$65

190. (Miniature). CARROLL, LEWIS. *Alice's Adventures in Wonderland, with Through the Looking-Glass and What Alice Found There*. Paris, Edmund S. Wood, 1950. Two volumes. (8), 174; (11), 204pp. Printed at the Minia Press. This set reproduces the original edition, with John Tenniel's famous illustrations. Very fine in half-morocco and marbled boards, housed together in a slipcase. (Welsh 2507, 2509). (3 1/8 by 2 1/8; 80x52mm). \$375

191. (Miniature). [CATHARIJNE PRESS]. Irving, Washington. *Rip Van Winkle*. Utrecht, 1987. 89pp. From an edition of 150, this is one of fifteen deluxe copies with an extra suite of plates, which are matted and housed in a case with an illustrated binding that matches the one on the book. With four tipped-in lithographs by the distinguished artist Henk van der Haar, printed in brown and blue. Slipcase lacking, else fine. (2 9/16 by 1 11/16; 66x43mm). \$275

TINI MIURA DESIGNER BINDING

192. (Miniature). [CATHARIJNE PRESS]. *The Twelve Months*, by B. H. Zuilichem, The Netherlands, Catharijne Press, 1990. (16)ff. A unique copy bound by acclaimed designer binder Tini Miura. Ice skating and other children's activities for each month are illustrated with twelve full-page, hand-colored plates. Accompanied by descriptive couplets on the facing page. In a festive binding of full tan leather with onlays of brightly-colored dots, intermingled with others tooled in gilt. Full leather doublures in green. Extremely fine, in a marbled slipcase trimmed with blue and green leather. Tan lettering piece on spine. T.e.g. (2 1/2 by 3; 47x62mm). See color illustration on page 50. \$1,750

193. (Miniature). [CATHARIJNE PRESS]. *The Twelve Months*, by B. H. Zuilichem, 1990. (16)ff. From an edition of 150, this is one of fifteen deluxe copies bound in full leather with gilt titling. Illustrated with twelve full-page, hand-colored plates. Mint copy in marbled slipcase trimmed in tan leather to match the binding. (1 13/16 by 2 3/8; 45x60mm). \$350

194. (Miniature). [CHALLENGER, L. G.]. *The History of Little Goody Two-Shoes*. (London, c. 1960s). 154, (4)pp. A children's miniature dedicated "to all young gentlemen and ladies who are good, or intend to be good." This is a reduced facsimile of the edition published by J. Newbery, London, in 1766 and is illustrated throughout with numerous woodcuts. Very fine in red morocco, with spine titled and gilt in five compartments, and the Challenger crest gilt-stamped on both covers. All edges yellow. Light browning to endpapers from turn-ins, else a fine copy. (1 15/16 by 1 7/16; 48x36mm). \$350

195. (Miniature). [CHAMBERLAIN, SARAH]. *Alphabetarium*. (Vienna, VA), Jo Ann Reisler, (1982). From an edition of 150 copies, this is one of 35 hand-colored and signed by the artist. A 28-panel panorama bestiary, with each letter of the alphabet illustrated with a different bird or animal in a winsome wood engraving. Accompanied by an extra suite of black & white prints, each signed and numbered by Chamberlain. Extremely fine in brown raw silk with matching slipcase. (Bradbury p.236). (2 1/2 by 2; 63x51mm). See color illustration on page 50. \$375

196. (Miniature). CHENEY, WILLIAM. *A Book of Pictures and Wise Words*. Los Angeles, (Dawson's Book Shop), 1976. (25)pp. Aphorisms and nursery rhymes, in English, Greek, and Latin, with illustrations. Fine in printed boards by Bela Blau. (*William Cheney Bibliography* 90). (1 by 7/8; 26x22mm). \$65

197. (Miniature). [GOLDMAN, AMANDA]. *Wild Flowers of America*. Together with *Birds of America* and *Dolls and Doll Houses*. (N.p.), 1976. Three volumes. 22pp.; (14)ff.; (16)ff. With hand-colored illustrations by Amanda Goldman. The first title contains pictures of columbine, water lily, larkspur, and other species. The second volume features vibrant renditions of the chickadee, owl, and other birds. *Dolls and Doll Houses* is separated into two parts, representing the two different subjects. The illustrations are brightly colored, with each doll or house titled and dated. All three volumes are bound in patterned-paper boards with paper labels to the front cover. *Birds* shows a couple of tiny spots to the cover and rear pastedown; *Dolls* with small spots of staining to one leaf, else fine; *Wildflowers* with a mostly-concealed closed tear in the paper along the outer rear hinge, else about fine. A scarce set. (*Wild Flowers*: 1 1/8 by 7/8, 28x22mm; *Birds*: 1 1/16 by 15/16, 27x23mm; *Dolls*: 1 1/8 by 7/8, 28x22mm). \$650

198. (Miniature). [LILLIPUT PRESS]. *Æsop's Fables. A New Version Chiefly from the Original Sources*, by Thomas James, M.A. (Bristol, 1995). (28)ff. One of 100 copies signed and numbered by the printer, Tim Sheppard. With a frontispiece and twenty-five highly detailed illustrations by John Tenniel, beautifully hand-colored by Sheppard. Fine in red morocco stamped in blind and gilt. T.e.g. (1 3/8 by 1; 35x25mm). \$275

199. (Miniature). [MARKOV, VLADIMIR]. *Four Russian Folk Tales: Sister Alyonushka and Brother Ivanushka; The Flying Ship; A Cunning Trade; Wee Little Havroshechka*. Dubna, Phoenix, 2000. Four volume set. Variousy paginated. Each volume is one of fifty copies. Printed bilingually, with the Russian text opposite the English. Brilliant hand-colored illustrations by Vladimir Markov on practically every page, including numerous double-page illustrations and pictorial endpapers. Bound in hand-painted black lacquer in the style of the Palekh School of Russia, the cover of each volume bearing a colorful, jewel-like illustration germane to each story. This set is unusual in that it measures 3/8 of an inch smaller than sets we have handled in the past. Very fine in a felt-lined lacquer folding case, also painted with scenes from the text. A.e.g. Mint. (see Bromer/Edison, p.59). (1 3/8 by 1; 34x22mm). \$750

200. (Miniature). [MARKOV, VLADIMIR]. *Four Russian Folk Tales*. Dubna, Phoenix, 2000. Four volume set. Variousy paginated.. Each volume one of fifty copies. Printed bilingually, with the Russian text opposite the English. With brilliant hand-colored illustrations by Vladimir Markov on practically every page, including numerous double-page illustrations and pictorial endpapers. Bound in hand-painted black lacquer in the style of the Palekh School of Russia, the cover of each volume bearing a colorful, jewel-like illustration germane to each story. Very fine in a felt-lined lacquer folding case, also painted with scenes from the text. A.e.g. Extremely fine. (see Bromer/Edison, p.59). (1 7/8 by 1 3/8; 48 x 35mm).

a. *Little Sister Fox and Wolf; Kozma Quick-to-be-Rich; Sister Alyonushka and Brother Ivanushka; Wee Little Havroshechka*. \$650

b. *Cockerel with the Crimson Comb; Masha and the Bear; The Peasant and the Bear; The Swan Geese*. \$650

201. (Miniature). [MASSMANN, ROBERT E.]. *Der Winzige Max und Moritz. Their first, second, and final tricks.* (New Britain), 1990. One of 300 copies, signed by Robert Massmann. A miniaturized reproduction of three of the original tales, told in pictures, with an extra metamorphic hand-colored illustration. Fine in green leatherette with colored pictorial label and paper slipcase. (2 1/2 by 2 1/8; 64x54mm). \$50

202. (Miniature). [POOLE PRESS]. *Jack-in-the-Box. An Alphabet*, by Maryline Poole Adams. (Berkeley, CA, 1991). (26)pp., frenchfold. One of 99 copies signed by Adams, who designed, illustrated, printed, and bound this clever "pop-up." An alphabet, printed in blue, pops-up when the self-binding box with lid is unclasped. The book reveals a brightly colored jack-in-the-box popping out at the top. Words about "Jack" are featured, such as Jack Frost, Jack O'Lantern, and Jack Knife, each one accompanied by an illustration. Printed in four colors. Box is of black cloth with colorful printed labels and clasp closure. Extremely fine. (Bradbury p.185). (2 7/8 by 2 1/4; 76x57mm). \$375

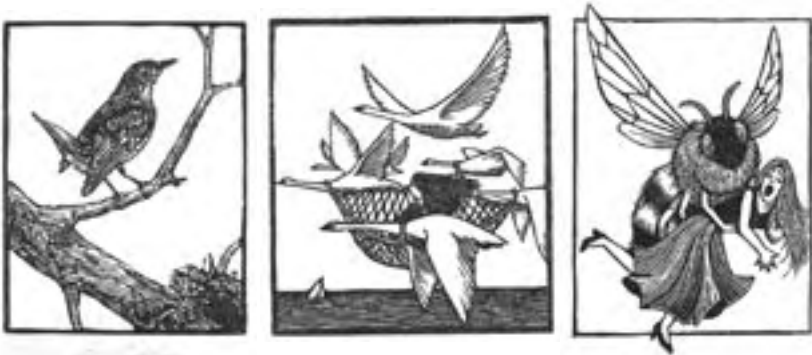
203. (Miniature). [POOLE PRESS]. *The Quangle Wangle's Hat, by Edward Lear – 1877.* (Berkeley, CA), 1988. (13)ff. One of 75 copies signed by Maryline Poole Adams. The illustrator meets the challenge of depicting the Bisky Bat, the Fimble Fowl, the Pobble who has no toes, and all the other characters through the medium of woodcuts. Very fine in patterned boards with black lettering piece on spine, gilt-titled. In a black slipcase bearing a wrap-around band of paper that matches the patterned covers. The slipcase, like the Quangle Wangle's Hat itself, is decorated with colored ribbons that serve as a pull. (Bradbury p.184). (2 3/4 by 2; 70x52mm). \$250

204. (Miniature). POTTER, BEATRIX. *The Tale of Peter Rabbit.* (N.p., N.d.). (10)ff. A micro-miniature, unabridged version of Potter's classic tale. Illustrated with colored, inkjet-printed portraits of Peter and his mother. All edges violet. (13/16 by 1/2; 21x14mm). \$125

205. (Miniature). [RAHEB, BARBARA J.]. *He Is Nothing But A Little Boy.* Skokie, IL, Black Cat Press, (1980). 24pp. One of 249 copies printed by the Schori Press, bound by Bela Blau, and illustrated by Barbara Raheb. Designed by Norman Fogue, the press's proprietor. Mint in cream leather with a gilt teddy bear on front cover. The smallest Black Cat edition. (3/4 by 5/8; 20x17mm). \$275

206. (Miniature). [RAHEB, BARBARA J.]. *Russian Fairy Tales*. (Tarzana, CA), 1982. Two volumes. 76; 66pp. One of 100 copies signed by Barbara Raheb. Each volume contains three tales, four decorated titles, and four tipped-in photographic plates that are bordered in gold. The plates were photographed in color by Thomas Raheb, from fine examples of Russian illustrated laquerware. Very fine in full black morocco, with a pictorial label edged in gilt and gilt titles and spine decorations. With yellow moiré silk endpapers and gilt inner dentelles. (Bradbury p.214). (1 15/16 by 1 1/4; 48x33mm). \$550

207. (Miniature). [RAHEB, BARBARA J.]. *Tale of Mrs. Tiggy-Winkle*, by Beatrix Potter. (Van Nuys, CA, 1981). (32)pp. One of 300 copies signed by Raheb. A miniature version of Potter's children's story accompanied by two black & white illustrations. Very fine in green pyroxylin, with pictorial design and title in gilt. (Bradbury p.212). (15/16 by 3/4; 24x19mm). \$150



208. (Miniature). [REBECCA PRESS]. *Fairy Tale Trilogy*. (Hyattsville, MD), 1985; 1986; 1988. A deluxe set of three publications of the Press, issued and boxed together. The set consists of: *The Nightingale and the Rose*, by Oscar Wilde. 49pp. Illustrated with wood-engravings by Alan James Robinson. *The Wild Swans*, by Hans Christian Andersen. 92pp. Illustrated with wood-engravings by Sarah Chamberlain and printed in three colors. *Rosabella*, by Comte de Caylus. 34pp. Illustrated with wood-engravings by Sarah Chamberlain. Each volume is one of fifty copies signed by the artists and the publisher, and accompanied by an extra suite of the engravings, signed by the artist. Bound in full-morocco, each in a different color, with blind-stamped design illustrating the story, and contrasting leather doublures. A.e.g.

The set is in mint condition, in a red morocco triple-clamshell box with a rosewood clasp. (2 7/8 by 2 1/4; 74x57mm). \$950

TRIPLE FORE-EDGE PAINTINGS

209. (Miniature). [REBECCA PRESS]. Fairy Tale Trilogy. (Hyattsville, MD), 1985; 1986; 1988. A set of three publications of the Press, issued and boxed together. Each is one of 300 copies signed by the printer, Rebecca Bingham. The set has been further enhanced with lovely and masterful fore-edge paintings by Don Noble on each book. The fore-edge of *The Nightingale and the Rose* reveals a nightingale perched on a rosebush bearing a single red bloom, beneath a full moon. *On The Wild Swans*, two swans fly over a forest landscape and a castle. The final volume, *Rosanella*, depicts the fairy Paridaime in her crystal chariot, drawn by six fairy maidens. Elegantly bound in printed white boards with leather spines of three different colors. A very fine set, in a marbled slipcase with printed label. A.e.g. (2 7/8 by 2 1/4; 74x57mm). \$650

210. (Miniature). [REBECCA PRESS]. *The Legend of Sleepy Hollow*, by Washington Irving. (Hyattsville, MD), 1983. (110)pp. From an edition of 150 copies, this is one of 35 deluxe copies. Illustrated with whimsical wood-engravings by Sarah Chamberlain, and with two U.S. commemorative stamps tipped-in. Designed by Rebecca Bingham with marbled endpapers by Christopher Weimann. Published in the bicentennial year of the birth of Washington Irving. In full blue morocco with an inlaid pictorial cover of the figures of Ichabod Crane, with the horseman in hot pursuit, against an inlaid orange moon. Mint in matching blue morocco slipcase edged with orange leather. (Bradbury p. 231). (2 3/8 by 2 15/16; 60x74mm). \$350

211. (Miniature). [REBECCA PRESS]. *Rosanella*, by Comte de Caylus. Hyattsville, MD, 1988. 38pp. From an edition of 300 copies, this is "the third in a set of three fairy tales in which roses are significant story elements." One of fifteen state proof copies, letter "H," designed by Rebecca Bingham and printed by Darrell Hyder under the imprint of the Rebecca Press. Illustrated with original wood engravings by Sarah Chamberlain, who also signed the book. An extra set of fourteen signed wood engravings and an original watercolor of a partly opened rose are also enclosed. Bound by the Green Dragon Bindery in violet leather, with a rose inlaid on the front cover in two colors and with

pink suede doublures. A.e.g. Pink suede and marbled-paper clamshell box. (Bradbury p.233). (2 7/8 by 2 3/16; 83x64mm). \$650

212. (Miniature). [SCHORI PRESS]. *The Lullaby Book*. Evanston, 1963. (58)pp. Printed in blue on silver-flecked paper with borders of wavy blue lines. One of 600 copies signed by Schori. The frontispiece design of a baby asleep on a crescent moon, which is repeated several times throughout the book, is also incorporated into the binding. Very fine in full blue morocco with white, pink, and silver onlays, and gilt-stamping. A.e.g. (1 15/16 by 2 1/4; 49x58mm). \$175

213. (Miniature). [SCHORI PRESS]. *Rudolph the Red-Nosed Reindeer*, by Robert L. May. Evanston, (1963). 29pp. May's enduring holiday poem was written for the Montgomery Ward department store and was first published in 1939 as a store giveaway. Ward Schori's third miniature bears no limitation, but there were probably no more than 600 copies printed. This copy is out of series. Fine in red morocco with brown leather onlay and gilt-stamping, showing Rudolph. A.e.g. (2 by 1 7/8; 51x48mm). \$175

CHILD'S PRODUCTION

214. (Miniature). [SCHORI, TRACI ANN]. Plummer, Mary E. *Pussy Willows*. Evanston, IL, Press of Traci Ann Schori, 1992. (11)ff. One of 100 copies. Signed by the eleven-year-old printer, who, with the guidance of her grandfather, Ward Schori, accomplished the book's "design, planning, hand typesetting, hand letterpress printing, folding and assembling." Printed on Vicksburg vellum and bound by Don Brady. In gray cloth-backed boards with front cover gilt-stamped. In mint condition. (1 15/16 by 2 5/8; 49x66.7mm). \$100

215. (Miniature). [SUNFLOWER PRESS]. *Le Chien Guingan et Le Chat Calicot (The Gingham Dog and the Calico Cat)*, by Marcie Collin. Mill Valley, CA, 1977. (16)ff. One of 250 copies, printed by Carol Cunningham. The poem by Eugene Field, translated into French and illustrated by Marcie Collin. A fine copy, in brightly patterned cloth over boards. (2 1/16 by 2 1/4; 52x58mm). \$95

216. (Miniature). [SUNFLOWER PRESS]. *Puss in Boots*. Mill Valley, 1989. One of 30 copies signed by the printer, Carol Cunningham. Cunningham's first attempt at designing and printing a miniature book

on the computer. Her colophon conveys a frustrating experience. Title and illustrations printed letterpress in color with hand-touching. Inscribed with good wishes to Kal (Levitan), one of the founders of the Miniature Book Society. Very fine in leather-backed printed boards with gilt titling on spine. Rabbi Kalman Levitan's bookplate on endpaper. (Bradbury p.290). (2 7/8 by 2 15/16; 73x74mm). \$275

217. (Moveable). [BOURET, GERMAINE]. *Le Petit Magicien Animé*. (Monte-Carlo, Les Flots Bleus, 1949). Small quarto. 7ff. With bright, colorful illustrations by Germaine Bouret and six moveable illustrations animated by Robert de Longchamp, all in working order. Text, in French, of "un voyage fantastique au pays mystérieux des illusions." This moveable book of magic tricks demonstrates feats of legerdemain, like a card trick and the pulling of a rabbit from a box. Bouret was a well-known French illustrator whose work focused on children. Her postcards, prints, and advertisements could be found in households all across France. Fine in bright pictorial boards. See *color illustration on page 50*. \$975

218. [MUNARI, BRUNO]. *Animals for Sale*. (Cleveland, World Publishing Company, 1957). Quarto. (14)pp. Illustrated throughout in color by the Italian Futurist, who is beloved for his bold, bright children's book series, I Libri Munari. In this dialogue between a vendor of exotic animals and his customer, the pages are cut progressively smaller as the customer finds faults with each animal suggested: a long-legged flamingo might peck at the wallpaper, and a tiny centipede would wear out the doormat. This was one of Munari's first books to be published in the United States. Light browning to covers, else fine in cloth-backed pictorial boards. \$250

219. MUNARI, BRUNO. *La Favola delle Favole*. (Mantua, Corraini, 1994). Quarto. (82)ff. Papers in a variety of different colors, textures, and thicknesses form this make-your-own storybook. The white pages are for writing the story, and the translucent and colored papers are for drawing the pictures. A few pages are simple printed backgrounds or cut-outs. Munari writes "The authors of this book are: Bruno Munari and little children. There are no two copies alike." Very fine in illustrated covers, held with butterfly clips. \$175

220. MUNARI, BRUNO. *Georgie has Lost His Cap. Where Can He Have Left It?* (London, The Harvill Press, 1945). Quarto. (10)pp. First

British edition. A wonderful lift-the-flap picture book with minimal text, which leads the reader high and low on a search for Georgie's lost cap. The bold illustrations combine Munari's skillful design and his vivid color palette, and the pages are clean and bright. Minimal wear to corners, else fine in illustrated wrappers. \$350

221. MUNARI, BRUNO. *The Lorry Driver*. (London, The Harvill Press, 1945). Together with *The Birthday Present*. NY and Cleveland, The World Publishing Company, (1959). Two quarto volumes. (21); (21)pp. First British and American editions of *L'uomo del Camion*. The reader accompanies a delivery truck driver who must deliver a gift for his son's birthday. The story begins at the ten-kilometer (or mile, in the American edition) marker, where his lorry has broken down. As the story progresses, the pages decrease in size as the delivery man, through a series of unfortunate events, is required to find progressively smaller means of transportation. Both editions have the same cover design of a cheerfully-wrapped, fingerprint-smudged package. The British edition is bound in thin, flexible paper boards, with light wear and a one-inch split to the spine. American edition is bound in thicker boards with a cloth spine. A very fine set of this imaginative, interactive children's book. \$525

UNREADABLE BOOKS FOR PRE-READERS

222. MUNARI, BRUNO. *I Prelibri*. (Milano, Danese, 1980). Small folio case containing twelve 12mo. books. First edition. Created for children aged three to six, this is a delightful example of Munari's ingenuity. Teaching children who cannot yet read to consider the different forms and purposes of books, the little "pre-books" are made of many different materials including wood, paper, felt, and plastic. Some are printed with geometric forms, designed with cut-outs, or even left blank. Each binding differs slightly from the next. As Munari describes the set, the books include "a book of optics, a book of tactile adventures, a book on geometry, one on gymnastics." The inside covers of the folio are printed with Munari's explanatory text in four languages, posed as a dialogue, and the small books are housed in two large plastic "pages" with compartments. The folio's stiff card wrappers are printed with photographs of children playing with the books. Two very faint spots of blue soiling on the front cover, else an extremely fine and bright copy of this innovative set. \$1,250

223. MUNARI, BRUNO. *Les Prélivres*. Montolivet, Éditions de la Fontaine-aux-Loups, 2000. Small folio case containing twelve 12mo. books. One of 555 copies. A special twentieth-anniversary edition of the clever “pre-books” that Munari designed for children before they learn to read. The publishers explain that “In 20 years, the materials and techniques have obviously developed and changed. We have decided, therefore, for this new edition to favour the spirit of the artist rather than make slavish copies.” A pocket inside the front flap of the folio contains “Book 0,” with directions for use in English and French, and Munari’s explanation of his concept. The twelve “prélivres” are housed in individual wooden compartments. The folio is made of stiff corrugated blue paper, embossed on the front with the title and publication information. An elastic cord holds the folio closed. A fine, beautifully-designed new edition of this innovative set. \$500

224. [MUNARI, BRUNO]. *Putting the Leaves On*. Italy, Danese Milano, (1977). Boxed game. 50ff. of prints, plus a stamp pad and leaf stamps, all unused. Box printed in Italian, English, French, and German. Munari believed that visual education is essential to a child’s development, and a statement on the box asserts that “The selection of images, the discovery of information possibilities deriving from the association of forms, colors, and actions, contribute notably to the development of thought and its verbalization.” In this game, children can use stamps to decorate black & white prints of bare branches, stems, and vines. A guide at the bottom of each page describes the types of plants shown. Other stamps include butterflies and grasshoppers to add to the scenes. Box shows some slight wear to edges, else very fine. \$550

225. [MUNARI, BRUNO]. *Tic, tac, and toc*. NY, World Publishing Company, 1957. Quarto. (10)ff. First American edition. The stories of three birds and how they came to be caged, narrated and illustrated by the noted Italian artist. With sliced pages so that each bird has its own booklet within the book. Little “toc” can be seen through a circular cut-out in the pages. Fine in bright illustrated boards with cloth spine. \$275

226. RINGBOM-LINDÉN, LENA. *Purjelaiva ja Leila (Sailing Vessels and Leila)*. Helsinki, Kuvataide, (1956). Quarto. (20)pp. The story, in Finnish, of a little girl’s voyage from Copenhagen to Australia aboard Barken *Viking*, a large sailing vessel. The *Viking* was constructed in

1906 and is said to be the largest sailing ship ever built in Scandinavia. Lena Ringbom-Lindén was one of Denmark's first female mariners, and she wrote a book about her own experiences sailing to Australia on the *Viking*. It is likely that this is a version of her story intended for a young audience. Vivid and colorful illustrations throughout. Light wear to extremities, else fine in printed boards. See *color illustration on page 50*. \$275

INSCRIBED "WITH PLEASURE!"

227. SENDAK, MAURICE. *Lullabies and Night Songs*. NY, Harper & Row, (1965). Quarto. (78)pp. First edition. A mixture of traditional folk songs, original compositions, and old lyrics set to new music. This is one of the most lavishly illustrated of all Sendak's books, with color pictures on every page. Includes an inscription by Sendak, dated 1976, along with an original ink drawing by him on the half-title that shows the ram, who appears in the illustrations for one of the lullabies as well as on the front cover. In the drawing, he is holding a sheet of



paper on which is written "With pleasure!" Bound in blue cloth, gilt lettered on the cover and spine, and pictorial dust wrapper. Gilt on binding slightly rubbed. Dust wrapper has two large closed tears to front panel with slight loss of paper, some loss to spine ends from adhesive removal, spine evenly toned. Contemporary owner's inscription to front endleaf and verses from Tennyson and Brahms written in a neat hand on the two rear blanks. (Hanrahan A63). \$575

228. [SENDAK, MAURICE]. *The Nutshell Library*. (NY), Harper & Row, (1962). Four 48mo. volumes, variously paginated. First editions. Titles include: *One Was Johnny*; *Pierre*; *Alligators All Around*; and *Chicken Soup with Rice*. Has the first edition point mentioned by Hanrahan: the dust wrapper for *Chicken Soup with Rice* has a thin, off-white stripe at the bottom of the spine. A complete set of Sendak's Lilliputian books of rhyme, which have now become classics. Bound in mauve cloth boards with an illustration of oak leaves and acorns stamped in black on the front covers. All four volumes in color-illustrated dust wrappers and housed in a pictorial slipcase. Light chipping to two of the dust wrapper spines and rubbing to slipcase at corners, else a nice set. (Hanrahan A51). \$300

229. [SENDAK, MAURICE]. *Wooden Wild Thing Action Toy*. Ridgefield, CT, Fat Dog Workshop, 2000. One of fifty copies. A jumping-jack style toy of Moishe, a Wild Thing from Sendak's most famous work, *Where the Wild Things Are*. Signed on the reverse side by Sendak. Cut from Baltic birch and hand-painted in bright colors, measuring 10 by 8 1/2 inches, the toy was created and hand-painted under Sendak's direction, based on a version of the toy that Sendak originally made in 1996. Moishe's orange- and yellow-striped fur, scaly legs, and wide, toothy grin mark him as one of the best-known Wild Things. The toy has a green cord with a wooden bead in place of Moishe's tail. In traditional jumping-jack style, the arms and legs jump up when the cord is pulled. When they were young, Sendak and his brother created wooden toys together that they hoped to sell. With a numbered certificate of authenticity also signed by Sendak. The left paw has two very small chips to the edge, else very fine. \$650

220 WORDS THAT CHANGED CHILDREN'S LITERATURE

230. SEUSS, DR. (THEODOR GEISEL). *The Cat in the Hat*. NY, Random House, 1957. First edition. This is the first issue of Dr. Seuss' perennial classic, with unglazed boards, 200/200 price intact on the jacket flap, and no mention of the Beginning Reader Series on the back panel of the jacket. This book marked the birth of the Beginning Readers Series and is comprised of 220 words. It was intended to be easily read by students in first and second grade and to show beginning readers that reading can be fun. The Cat in the Hat's subversive antics have entertained readers for more than fifty years. Slight soiling and scratching to rear panel of dust jacket, some minor wear to dust

jacket edges and corners. Top and bottom of spine bumped, slightest rubbing to corners, else a very good copy of this pioneering children's classic. (Younger /Hirsch 7). \$4,750

231. (STORIES IN PICTURES). (Moscow, Detskaâ Literatura, c. 1970s). Oblong 32mo. (6)ff. First edition. A collection of stories told without words through a series of illustrated frames, in a style similar to a comic book. In the stories, small animals, like mice, birds, and squirrels, outsmart potential predators. At the end, a race where frogs ride insects turns into chaos as the riders devour their mounts. The book was intended for preschool and younger children, since it can be enjoyed and understood even before the child learns to read. Bound in flexible blue pictorial wrappers. Fine and bright. \$100

WITH SIGNED POSTCARD FROM THE PLAZA

232. THOMPSON, KAY. *Eloise*. NY, Simon & Schuster, 1955. First edition. Illustrated by Hilary Knight. The book that introduced the charming, precocious, and perpetually active resident of the Plaza Hotel, who is described as "not yet pretty, but she is already a person." In many ways, Thompson viewed Eloise as a kind of alter ego and was very protective of her character. This copy has a postcard laid in from the Plaza, signed by Thompson. Aside from some minute edgewear and even toning along extremities, this is a fine copy in illustrated buff boards and dust wrapper. \$3,000

233. *TIERKINDER (ANIMAL BABIES)*. Berlin, Alfred Holz, (1953). Oblong folio. 16pp. First German edition, translated from the Russian by Katharina Holz. Hand-lithographed after the author/artist Jewgenij Tscharuschin's illustrations from the original Soviet edition. Contains six full-page color plates and several smaller pictures of baby wolves, wildcats, bears, and other forest creatures. Playful illustrations by an artist about whom there seems to be little known. Light soiling and rubbing to pictorial boards, front hinge cracked, else fine. See *color illustration on page 49*. \$250

234. VAN ALLSBURG, CHRIS. *Just a Dream*. Boston, Houghton Mifflin, 1990. Quarto. (23)ff. First edition. Signed by Van Allsburg. Illustrated throughout with Van Allsburg's luminous drawings, which often present the world from a child's point of view. In this environmentally cautionary tale, a young litterbug travels to a polluted future

where all trees are transformed into toothpicks and toxic smog obscures the Grand Canyon. Van Allsburg has won the Caldecott Medal twice and is best known for his books *The Polar Express* and *Jumanji*. Extremely fine in cloth-backed green paper boards, embossed with the design of two trees. With original dust wrapper. \$125

235. WHITE, E. B. *Stuart Little*. NY, Harper, (1945). First edition. Illustrated with line drawings by Garth Williams. This is White's first book for children, which was written "in the hope of amusing a six-year-old niece." *Stuart Little* was a bestseller in spite of some unenthusiastic initial reviews. White spent most of his literary career writing for *The New Yorker* magazine and only began writing for children in middle age, his most famous book being *Charlotte's Web*. Extremely fine in beige cloth, and with price-clipped dust wrapper, which, aside from a tiny nick to upper back panel, is virtually flawless. Housed in a cloth chemise and morocco-backed slipcase. \$1,350

236. WHITTON, BLAIR. *Paper Toys of the World*. Cumberland, MD, Hobby House Press, (1986). Oblong quarto. 236pp. This is an out-of-print, invaluable reference for any collector of children's material. Illustrated throughout with color and black & white photographs, Whitton's informative text is both thorough and accurate, with a superb index. Although primarily a reference for paper toys and games, this book is often a source for information on book publishers and printers not found in the standard children's book reference library. Extremely fine and long out of print. \$50

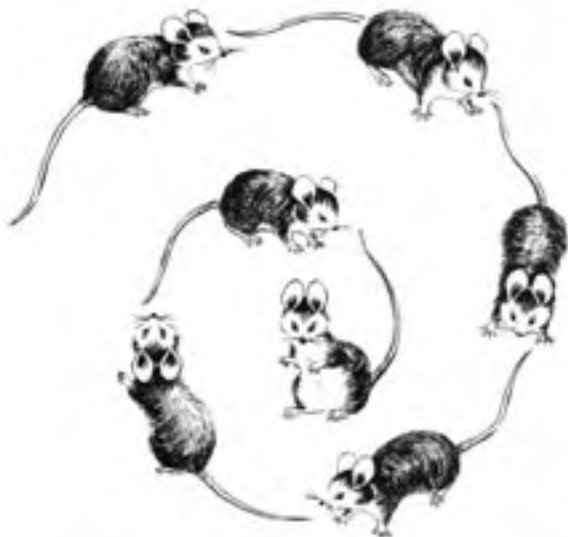


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Shipping and insurance are additional. Overseas shipments will be sent by air mail unless otherwise instructed.



Cover illustrations: Item 153, "Alberta," original watercolor panels for *Upsidedowntown*.

Title-page illustration: Item 136, W. S. Phillips (El Comancho), author's maquette for *The Adventures of Little Jack Rabbit*.

Inside rear wrapper: Item 168, Elizabeth Coatsworth, *Mouse Chorus* (With Original Artwork).

Text prepared by Jessica Mitchell and Philip Salmon
Design by Shannon Struble



607 Boylston Street,
at Copley Square
Boston, MA 02116
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phone: 617.247.2818
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