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RARE BOOKS

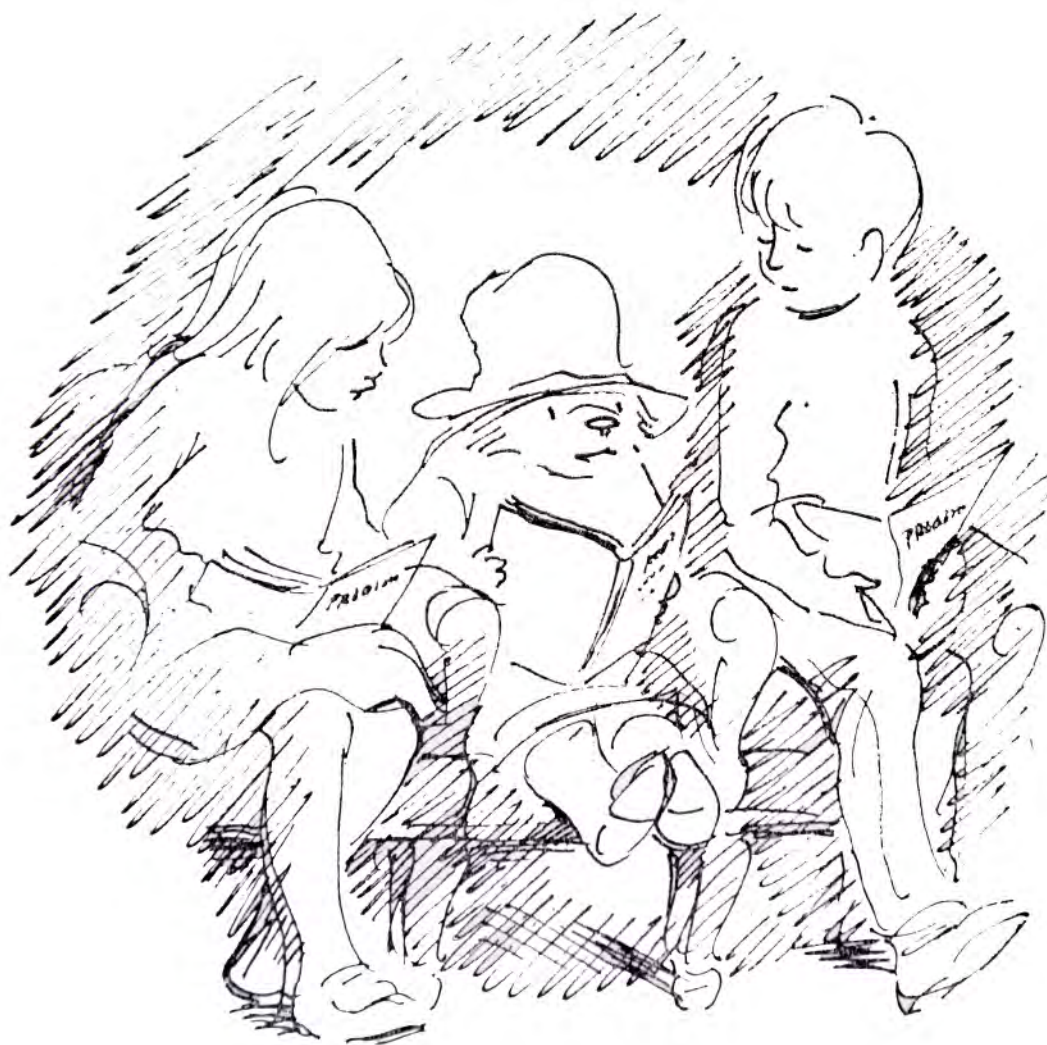


CHILDREN'S BOOKS



И. Вилибинъ. 1905

CHILDREN'S BOOKS



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RARE BOOKS

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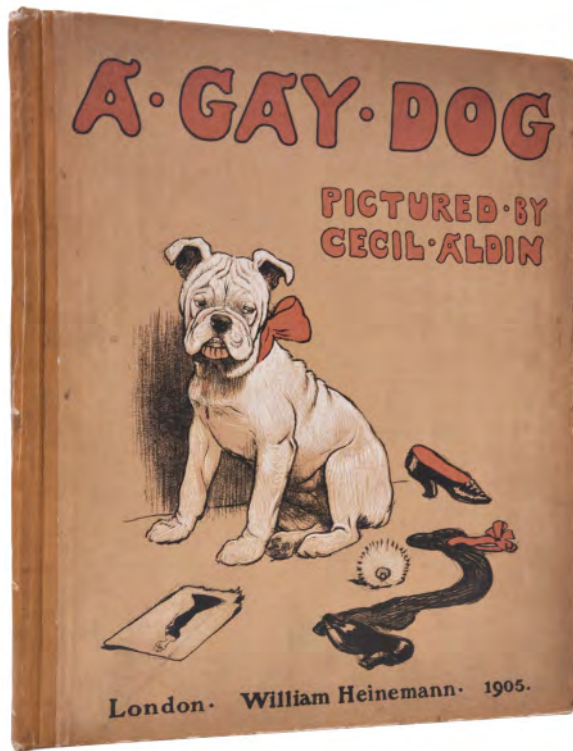


1. ALDIN, CECIL. A Gay Dog. The Story of a Foolish Year.
London, William Heinemann, 1905.

£275 [ref: 99529]

'Mr. Aldin's "gay dog" is a bull terrier owned by an actress. And the creature is as veritable a bit of canine irresponsibility and pomposity as one could imagine.' (*Book Review Digest*, Vol. II, 1906)

First edition; 4to (310 x 250 mm.); title printed in red & black with publisher's device, 24 full-page colour illustrations by Aldin, endpapers a little discoloured, otherwise internally near-fine; publisher's cloth-backed pictorial boards, mild dust-soiling, rubbing to extremities, otherwise very good.

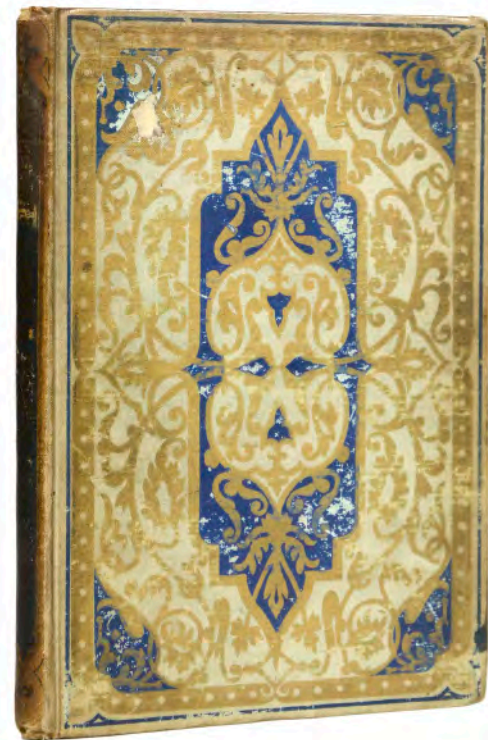


2. ANDERSEN, HANS CHRISTIAN. A Picture Book Without Pictures... From the German Translation of De La Motte Fouque by Meta Taylor. *London, David Bogue, 1847.*

£275 [ref: 95401]

The first English translation of Hans Christian Andersen's *Billedbog Uden Billeder*.

First English edition; small 8vo; age toned, rear inner joint cracked but sound; original decorated boards by Leighton and son, Angel Street, Strand (small label to rear paste-down), contemporary Edinburgh bookseller's small label to upper pastedown, spine darkened, covers worn, otherwise a very good copy.



3. ANDERSON, ISABEL; [ELLIOTT, JOHN (ILLUSTRATOR)].
The Great Sea Horse. London, Frederick Warne & Co., [1909].

£150 [ref: 100039]

A charming collection of stories by Boston heiress Isabel Anderson, with the colour plates by John Elliott reminiscent of Jessie Willcox Smith's illustrations for *The Water Babies* by Charles Kingsley.

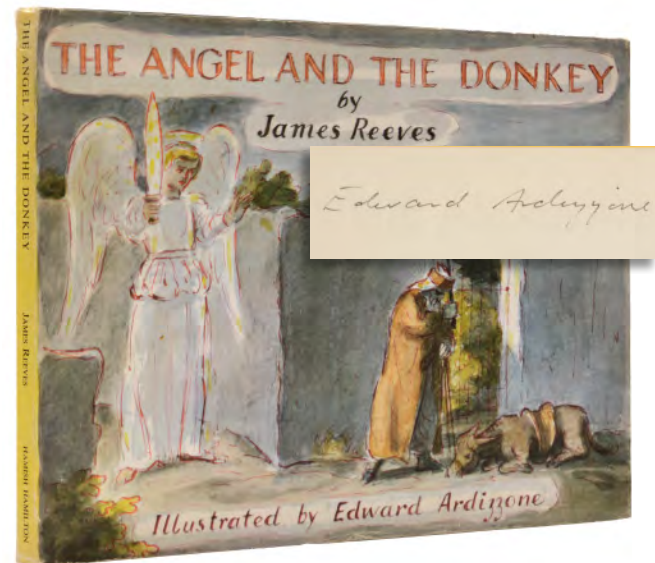
Square 8vo (210 x 155 mm.); pictorial title printed in red & black, 24 colour plates by John Elliott, a little minor spotting, gift inscription to front free endpaper; publisher's gilt-pictorial cloth blocked in dark brown, an attractive copy.



4. ARDIZZONE, EDWARD (ILLUSTRATOR); REEVES, JIM (AUTHOR). **The Angel and the Donkey.** London, Hamish Hamilton, 1969.

£225 [ref: 98290]

First edition, signed and dated on front free endpaper; landscape 4to; numerous illustrations, both in colour and black & white; publisher's pictorial boards with corresponding dust-jacket, rubbed at extremities, top of spine lightly bumped with small resultant crease to corner of jacket, closed tear to rear, otherwise very good.



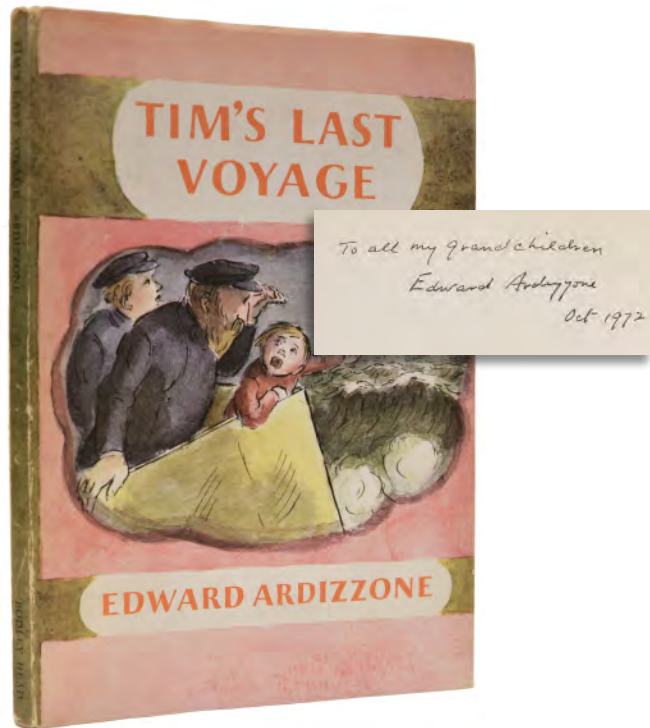
A UNIQUE PRESENTATION COPY

5. ARDIZZONE, EDWARD. *Tim's Last Voyage.* London, The Bodley Head, 1972.

£425 [ref: 98280]

A unique presentation copy from the author, inscribed 'To all my Grandchildren / Edward Ardizzone / Oct 1972'.

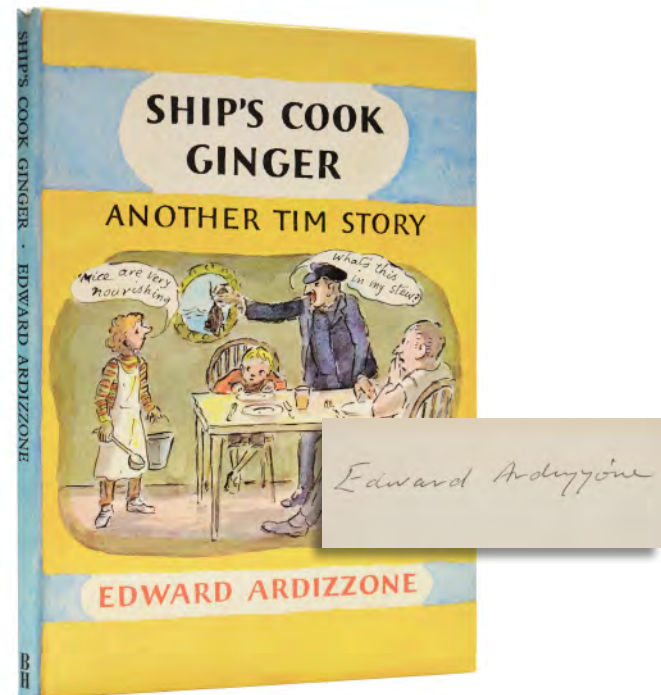
First edition, inscribed by the author to recto of front free endpaper; 4to; numerous illustrations, both in colour and black & white, by the author, slight age-toning, near-fine; publisher's pictorial boards with corresponding dust-jacket, rubbed at extremities, some creasing to upper edge, otherwise very good.



6. ARDIZZONE, EDWARD. *Ship's Cook Ginger. Another Tim Story.* London, Bodley Head, 1977.

£185 [ref: 98288]

First edition, signed on front free endpaper; 4to; numerous illustrations, both in colour and black & white, by the author, publisher's pictorial laminated boards, a near fine copy.

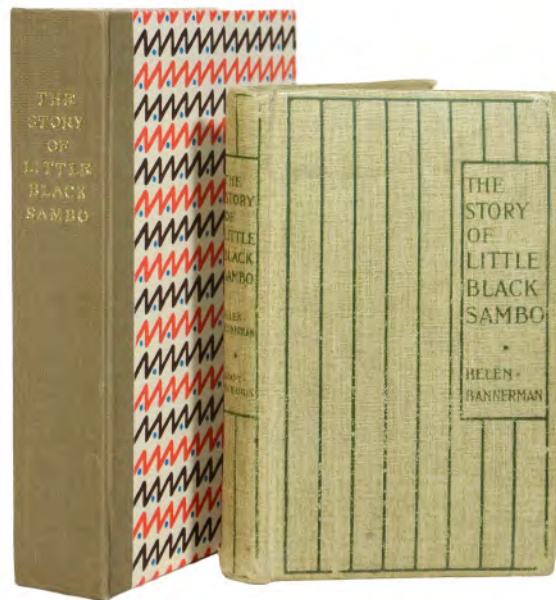


7. BANNERMAN, HELEN. *The Story of Little Black Sambo.* No. 4 in the Dumpy Books for Children series. London, Grant Richards, 1899.

£4,500 [ref: 96849]

Helen Bannerman originally wrote this story during a long railway journey in India, to send to her two small daughters that she had just left to be educated in her native Scotland. It was eventually published as the fourth title in the 'Dumpy Books' series. Despite controversy it has gone through countless printings and translations, as well as many sequels, imitations, and parodies.

First edition; 12mo; 27 full-page colour illustrations after the author printed by Edmund Evans, pages 4-5 with old repair to gutter, new endpapers; publisher's pale green cloth lettered and blocked in darker green, slight lean and bumping, very minor marking, overall a very attractive copy, presented in modern cloth-backed solander box.



8. BAUM, L. FRANK. *The Master Key. An Electrical Fairy Tale.* Founded upon the mysteries of electricity and the optimism of its devotees... Indianapolis, The Bowen-Merrill Company Publishers, 1901.

£380 [ref: 98762]

An intriguing work from the author most famous for his Oz series of books. *The Master Key* recounts the adventures of a young boy whose scientific experiments invoke 'the Demon of Electricity', a mercurial being who endows the boy with various dizzying items of power before the boy decides that mankind is not ready yet for the new knowledge inherent therein.

First edition, first state; 8vo; frontispiece, plates and vignettes by F.Y. Cory, frontispiece tissue-guard torn, hinges pulling slightly; publisher's sage cloth blocked in gilt with inset colour illustration to upper cover, minor rubbing and bumping to extremities, overall a very good copy.



9. BEAUMONT, EDOUARD (ILLUSTRATOR); [PERRAULT, CHARLES (AUTHOR)]. *Cinderella* [WITH] *The Two Gifts*. Paris, Boussod Valadon & Co., 1886.

£1,250 [ref: 96691]

A rare and beautifully illustrated edition of two fairy tales. Presumably produced in a very limited edition, though with no limitation specified, this charmingly illustrated version was originally published loose-leafed and later tabbed into the bespoke binding to allow the leaves to lie flat when open.

Provenance: Annie Cowdray (died 1932), wife of Weetman Pearson, 1st Viscount Cowdray (bookplate to upper paste-down, showing Dunecht House, Aberdeenshire, leased by Lord Cowdray in 1907 and purchased by him in 1912).

First edition thus; folio; 34 unpaginated sheets containing 33 illustrations and vignettes by Edouard Beaumont, most in colour, a very few random spots, mostly to uncut fore-edge with little affect to pages; later binding of full navy blue morocco by Riviere & Son, the upper cover onlaid with a champagne saucer, rose, butterflies and a bugle bearing a symbolic pennant, top edge gilt others untrimmed, slight bumping to corners, otherwise a unique binding of a rare edition.



INSCRIBED BY QUEEN MARY

10. BENSON, A.C. (EDITOR). *The Book of The Queen's Dolls' House... By Permission of H.M. The Queen.* London, Methuen & Co., 1924.

£2,250 [ref: 98049]

A near-fine set of this publication to mark the completion of a gift to Queen Mary of a superb doll's house, designed by Sir Edwin Lutyens, the leading architect of the day. Everything was designed to scale with unprecedented precision, including 200 books written in their authors' hands, as well as a collection of over 700 watercolours by living artists. Contributors included: G.K. Chesterton, A.E. Housman, Sir Arthur Quiller-Couch, William Russell Flint, Arnold Bennet, Sir Arthur Conan-Doyle, Gertrude Jekyll, E.F. Benson, Somerset Maugham, Joseph Conrad and many, many more.

2 vols, limited edition, NUMBER 1449 OF 1500 COPIES, PRESENTATION SIGNATURE IN INK BY QUEEN MARY TO FRONT FREE ENDPAPER; 4to (253 by 190mm); 92 plates (24 colour), vol. I, [Dolls House], xiv, 249pp., vol. II [The Library], xiv, 384pp.; the odd, random spot, otherwise fine; publisher's cloth-backed blue boards, paper labels to spines, spares to rear of each vol., Royal monogram to upper covers, dust-jackets, slight sunning to spines, small split and chip to one jacket slip-case, some fading; Queen Mary's compliment's card loosely inserted.





HIS MAJESTY THE KING
FROM THE PAINTING IN THE SALOON BY SIR WILLIAM ORPEN, R.A.
(The right size of the original is 7 inches by 3½ inches)



HER MAJESTY THE QUEEN
FROM THE PAINTING IN THE SALOON BY SIR WILLIAM ORPEN, R.A.
(The right size of the original is 7 inches by 3½ inches)

Item 10

SIX BEAUTIFUL BOOKS FOR CHILDREN BY IVAN BILIBIN

11. BILIBIN, IVAN. Пёрышко Финиста Ясна Сокола
[The Feather of Finist the Falcon]. Skt. Peterburg, Exped.
Zagotovl. Gos. Bumag., 1901.

£1,350 [ref: 97932]

Tales illustrated by Bilibin are ranked amongst the most famous of children's books, in Russia and around the world. One of the nation's most influential illustrators, Bilibin first came to prominence when some of these folkloric illustrations were shown as part of an exhibition by the *Mir Iskusstva*.

'Over a four-year period Bilibin illustrated six tales using as backgrounds the typical Russian countryside and buildings: dark and luscious forests and meadows, blue ribbons of rivers, colourful medieval building, ancient monasteries and wood huts. He strove to create an artistic whole for the series by careful layout and design. He placed the illustrations within intricate frames of his own design, employing a variety of decorative motifs that imitate wood carvings and poker-work; and he selected and drew the ornamental lettering used on the cover and at the beginning of each tale. The books were released as thin, large-format publications in stiff wrappers and illustrated with colourful high quality chromolithographs. Bilibin's style has been frequently imitated and his approach to book design, where everything is subordinated to a single artistic concept, was very influential in the history of Russian book design.' (Golynets, pp. 6-7; 13-15)

Folio (325 x 255 mm); 7 chromolithographs in the text (2 full-page); publisher's pictorial wrappers with original envelope casing, a fine copy. Cotsen 9306.



I 2. BILIBIN, IVAN. Царевна Лягушка [The Frog Princess].
Skt. Peterburg, Exped. Zagotvl. Gos. Bumag., 1901.

£1,500 [ref: 98098]

This copy also includes a later English translation insert of the tale, printed and sold by Russian Peasant Industries of Old Bond Street. The shop became a popular focal point of Mayfair at the beginning of the 20th Century, in part thanks to the huge success of Diaghilev's Russian Ballet seasons in London.

Folio (325 x 255 mm); 9 chromolithographs in the text, 3 full-page; publisher's chromolithographed wrappers, with additional English translation inserted at the rear, small ink initials (L.G.) inscribed on cover, a fine copy. Cotsen 9282.



I 3. BILIBIN, IVAN. Сказка об иване-царевиче, Жар-птице и о сером волке. [The Tale of Tsarevich Ivan, The Fire-Bird and Grey Wolf].
Skt. Peterburg, Exped. Zagotvl. Gos. Bumag., 1901.

£1,500 [ref: 98101]

This copy, like the previous entry, also includes a later English translation insert of the tale, printed and sold by Russian Peasant Industries of Old Bond Street.

Folio (325 x 255 mm); 8 chromolithographs in the text (3 full-page), manuscript synopsis of Stravinsky's The Firebird and English translation inserted at the rear; publisher's pictorial wrappers, small inscription to cover, overall a fine example. Cotsen 9298.



14. BILIBIN, IVAN. Василиса Прекрасная [Vasilisa the Beautiful]. Skt. Peterburg, Exped. Zagotovl. Gos. Bumag., 1902.

£1,350 [ref: 98100]

Folio (325 x 255 mm); 8 chromolithographs in text (4 full-page); publisher's chromolithographed wrappers, a fine example. Cotsen 20421.



15. BILIBIN, IVAN. Сестрица Аленушка, Братец Иванушка и Белая Уточка [Sister Alenushka, Brother Ivanushka and White Duck]. Skt. Peterburg, Exped. Zagotovl. Gos. Bumag., 1903.

£1,350 [ref: 94144]

Provenance: From the collection of the late Mrs Aldyth Cadoux.

Folio (325 x 255 mm); chromolithographs throughout, some of these full-page, some light offsetting from illustrations with loss of several letters in text on two pages; publisher's chromolithographed wrappers, spine chipped, small contemporary inscription to upper margin of front cover, overall a good copy in unrestored condition. Kilgour 1302f, Rats 4, Seslavinskiy Girlianda 191.



16. BILIBIN, IVAN. Сказка о Царе Салтане [The Tale of Tsar Saltan]. Skt. Peterburg, Eksped. zagot. gos. bumag, 1905.

£1,350 [ref: 98097]

Landscape folio (255 x 325 mm.); 12 chromolithographs in the text (5 full-page); publisher's pictorial wrappers, a fine example.

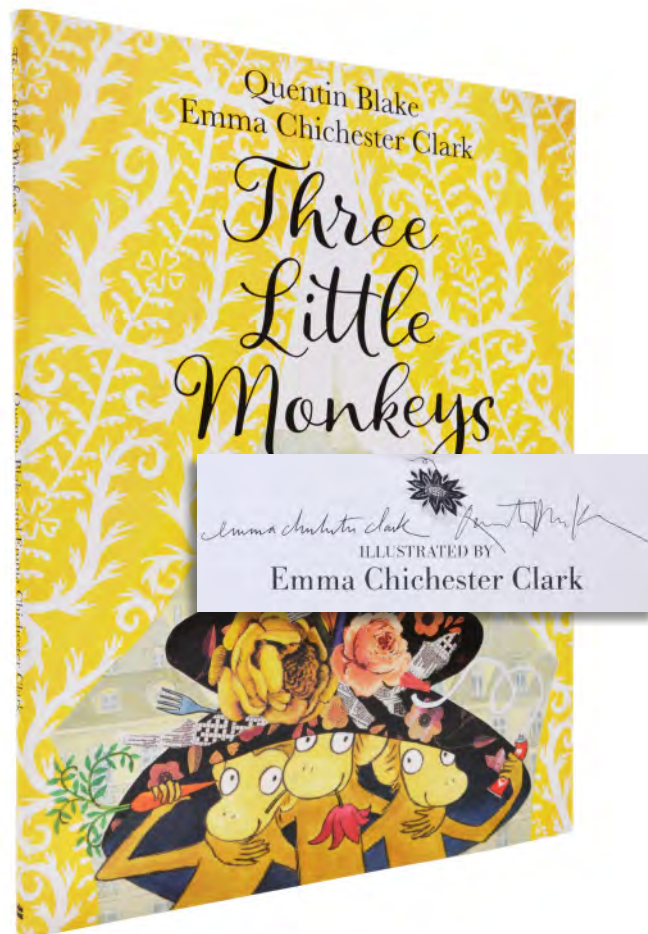


SIGNED BY AUTHOR & ILLUSTRATOR

17. BLAKE, QUENTIN; CLARK, EMMA CHICHESTER (ILLUSTRATOR). Three Little Monkeys. London, 2016.

£135 [ref: 100031]

First edition, signed by the author & illustrator; folio; colour illustrations throughout; publisher's boards, pictorial dust-jacket, an excellent copy.



PADDINGTON BEAR ORIGINAL ARTWORK

18. BOND, MICHAEL; BANBERY, FRED (ARTIST).
'Perhaps you'd like to tell him he's won a free supply
of groceries'. [c.1973].

£1,500 [ref: 95881]

A wonderful coloured intermediary study by Banbery for Michael Bond's *Paddington Goes Shopping* (1973, pp.30-31), with the central figure of Paddington finished to a relatively high degree.

Provenance: The Estate of Fred Banbery.

Coloured pencil, ink and pencil on
tracing paper, image 200 x 290mm,
framed & glazed. 'Fred Banbery
and Paddington Bear',
Chris Beetles,
April 2000.



SIGNED BY THE CREATOR OF PADDINGTON

19. BOND, MICHAEL; FORTNUM, PEGGY (ILLUSTRATOR).
Paddington takes the Test. London, Collins, 1979.

£575 [ref: 100015]

A fine, signed first edition of the 11th Paddington Bear book, inscribed by the author 'To Martha With all good wishes Michael Bond' on the front free endpaper.

First edition, first printing, signed presentation copy from the author; 8vo; illustrations by Peggy Fortnum; publisher's boards, pictorial dust-jacket, a fine copy.



20. BOYARSKAYA, R[EBECCA]. Arbet, Shpiel, Gezang: Kinder Lieder [Work, play, sing: Children's Rhymes]. Moscow, Emes, 1932.

£750 [ref: 96211]

A book of children's songs in Yiddish, published by the Moscow Jewish publishing house Emes ('Truth' in Yiddish). Includes music note sheets with Yiddish rhymes written along the notes in transliteration.

The Jewish publishing house was active from early 1920s until 1948 when it was liquidated by the Soviet authorities and both its manager and chief editor were arrested. The mere existence of this publishing house was part of the weird policy of 'forced Yiddishisation' aimed at Soviet Jews, which started in the early 1920s and came to its end in 1938, when all the Jewish schools that were opened in the 1920s were closed down. The publishing house survived for another decade, which included its moving to Samara during WWII (1941-1944) and back to Moscow again. During the time of its existence Emes was the biggest publisher of Yiddish children's books in USSR.

Rebecca Boyarskaya (1893-1967) was a Jewish educator, author and compositor; active in USSR in the Yiddishkeit field. (Yiddishkeit literally means 'Jewishness'). Born in Ukraine she studied music and education, lived in Moscow since 1922 and worked as a music teacher. She authored a number of children's song books in Yiddish and Russian.

Small quarto (220 x 175 mm.); text in Yiddish with Yiddish transliteration in Latin characters for the rhymes; publisher's illustrated wrappers, small marginal tear, a very good copy; 17, [3], 20 pp.



SIGNED BY RAYMOND BRIGGS

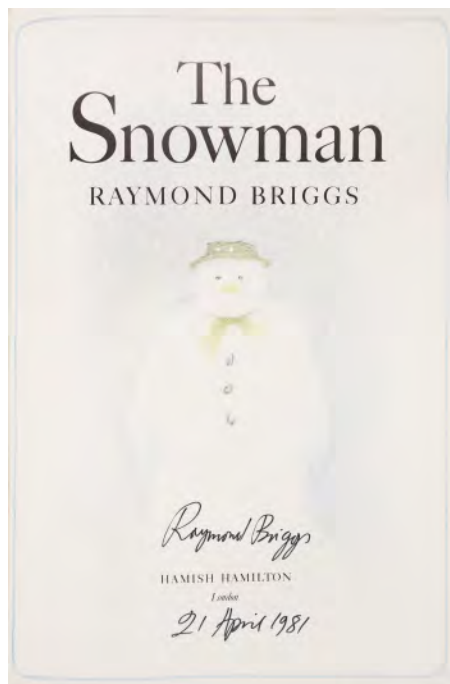
21. BRIGGS, RAYMOND. *The Snowman.* London, Hamish Hamilton, 1978.

£1,500 [ref: 97806]

Raymond Briggs' most well-known and best-loved story, subsequently adapted for television in 1982, for which it was nominated for an Academy Award for Best Animated Short Film, and the stage in 1986. There was also a sequel, *The Snowman and the Snowdog* (2012).

A scarce book in first edition, particularly sought-after signed.

First edition, signed & dated (1981) by the author on the title; small folio; colour illustrations throughout, dedicatee's ink name neatly written to top of front free endpaper; publisher's pictorial boards, usual slight toning and few minor bump, but overall a very good copy.



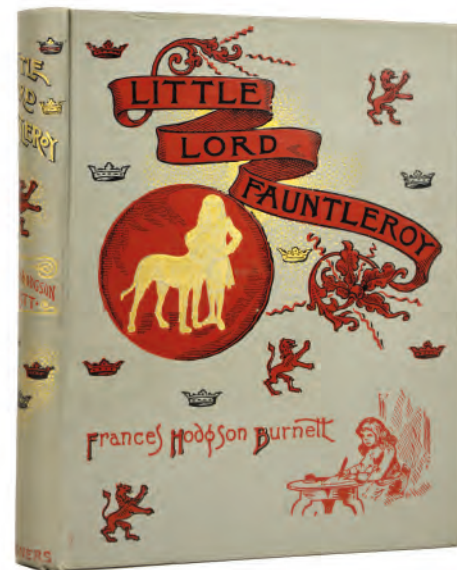
22. BURNETT, FRANCES HODGSON. *Little Lord Fauntleroy.* New York, Charles Scribner's Sons, 1886.

£1,900 [ref: 92240]

First printing in book form of Burnett's first, and most famous, children's novel. Prior to this edition, the text had appeared serially in *St. Nicholas Magazine* between November 1885 and October 1886.

Provenance: Richard Manney, New York businessman and avid book collector who sold part of his collection in a single owner sale at Sotheby's in 1991.

First edition, first issue with the DeVinne imprint on verso of p.209 for the text, followed by 14pp. adverts; 8vo; illustrations by Reginald B. Birch; publisher's pictorial grey cloth lettered with design in red, book label of Richard Manney, black and gilt, foot of spine bumped, with tiny crease at the top of upper cover, minor splitting at gutter, else an exceptional copy; preserved in red morocco-backed velvet-lined box.





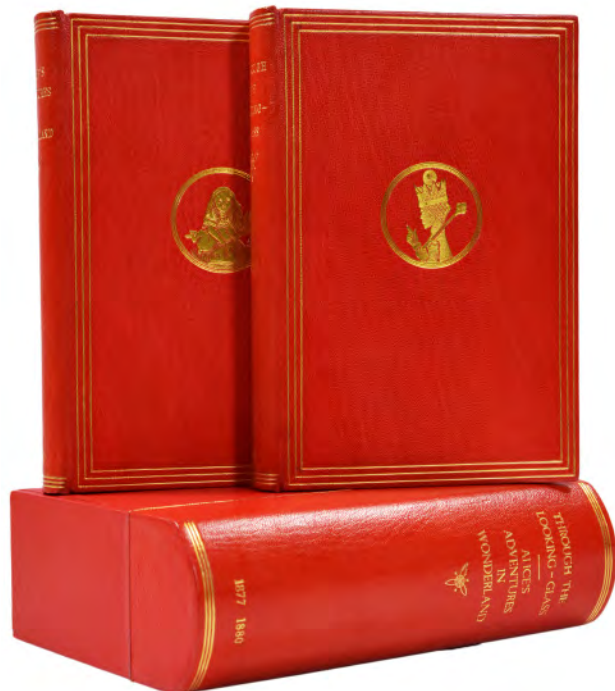
23. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR). *Alice's Adventures in Wonderland. New Edition [WITH] Through the Looking Glass and What Alice Found There. 'Forty-Second Thousand'.* New York & London, Macmillan & Company, 1880-77.

£3,750 [ref: 100060]

A handsome pair of 19th-century editions of the classic tales for children by Lewis Carroll, recounting Alice's adventures and full of wonderfully nonsensical and amusing characters.

Provenance: The Property of Nicole and William M. Keck II.

2 vols; 8vo; illustrations by John Tenniel; uniformly bound in full red morocco to style of publisher's cloth for Asprey, ruled in gilt, pictorial gilt stamps of Alice and the Red Queen to upper covers, gilt-ruled dentelles, marbled endpapers, gilt edges, presented in red morocco-backed cloth slipcase.



AUTHOR'S PRESENTATION COPY

24. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR). *Alice's Adventures in Wonderland.* London, Macmillan and Co., 1886.

£3,900 [ref: 99174]

PRESENTATION COPY, INSCRIBED BY CARROLL TO IDA GEORGINA WEDDELL (1874-1960). The attention Carroll lavished on Weddell and her siblings, who lived at Burchett House in Dorking, a few miles from his family home in Guildford, is typical of that displayed towards his 'child friends', with his letters and diaries recording a succession of church visits and invitations to tea.

Provenance: Ida Georgina Weddell, 15th September 1888 (half-title inscribed by the author).

Eighty-second thousand, inscribed by the author; 8vo in fours; 42 wood-engravings in text by John Tenniel (of which one placed as frontispiece with tissue guard), occasional spotting, mild staining to p101; publisher's red cloth gilt, all edges gilt, discrete, professional restoration to spine and corners, spine darkened, otherwise very good; [12], 192pp, [4]publisher's ads. Carroll, Letters, vol. II, p715; Diaries... Journal 12, July 1883 to 30 June 1892, p416 ff.



AUTHOR'S PRESENTATION COPY

25. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. *The Game of Logic.* London, Macmillan and Co, 1887.

£2,900 [ref: 97934]

This is the first published edition of *The Game of Logic* by Lewis Carroll, preceded only by a small private edition the previous year; reputedly around fifty copies that were suppressed by the Author.

J. Langton Clarke (1831- 1916), curate of Whitburn (officiating at the Christening of Carroll's cousin in October 1859); as well as an inventor, applying for six different patents. He became a friend of Carroll who photographed Clarke's eldest daughter, Margaret (born 1860), in fact Carroll wrote in his diary while staying at Whitburn; 'during a stay I took a good many photographs of the Wilcoxes, the Langton Clarkes.'

'The native acuteness and ingenuity of [Carroll's] intellect led him to devote much attention to formal logic, in whose intricate puzzles he delighted, and he almost seemed to have convinced himself that it was an engine for the discovery of new truth, instead of a means of detecting error--that more could be got out of the premises than was put into them.' (DNB)

First published edition, inscribed by the author on half-title 'J. Langton Clarke/from the author/Mar. 87'; 8vo; a few very light spots to front free endpapers and half-title, corner crease to p.59, not affecting text, upper hinge neatly repaired, else bright and clean; publishers red cloth gilt, a little worn, more evident to darkened spine, with the original printed and dated envelope containing the playing board and all nine counters, a very good and complete set; 96pp., [blank, 2pp. ads, blank].



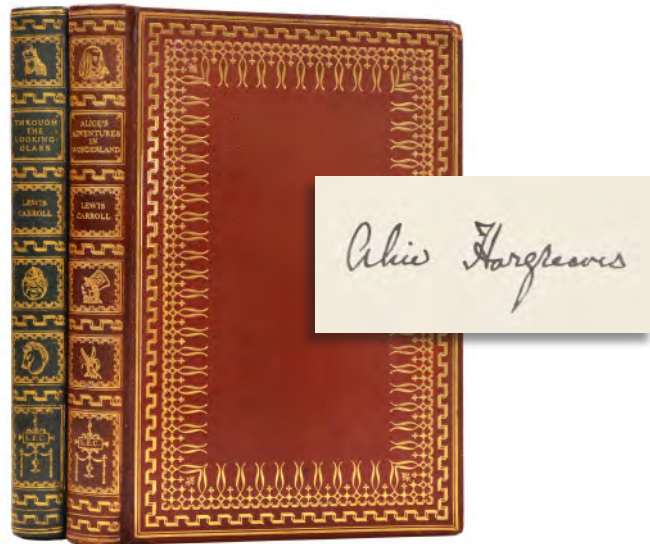
BOTH SIGNED BY THE ORIGINAL 'ALICE'

26. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. *Alice's Adventures in Wonderland* [WITH] *Through the Looking Glass*. Illustrated by John Tenniel. New York, The Limited Editions Club, 1932 & 1935.

£4,500 [ref: 98296]

'Alice Hargreaves was the married name of Alice Liddell, for whom Lewis Carroll originally wrote the book. In 1932, during the celebrations of the centenary of Carroll's birth, Alice, who had lived a peaceful life in the south of England for many years, suddenly became a public figure. Her most notable and watched action was a trip to New York to receive an honorary degree from Columbia University' (Lovett & Lovett).

LIMITED EDITION, EACH NUMBERED 248 OF 1500 COPIES, SIGNED BY ALICE HARGREAVES ON SECOND BLANK OF FIRST VOLUME AND LIMITATION PAGE OF SECOND VOLUME, signed by the typographer and binder Frederic Ward on limitation page of first volume; 2 vols; 8vo; engraved frontispiece, title and further illustrations within text by Tenniel; publisher's red & blue calf; gilt panels, Tenniel devices to spines, slight wear to extremities, small ink spot to upper cover of first volume, otherwise very good and internally fine. Williams-Madan-Green, pp. 223 & 233; Lovett & Lovett 90a and 94a.



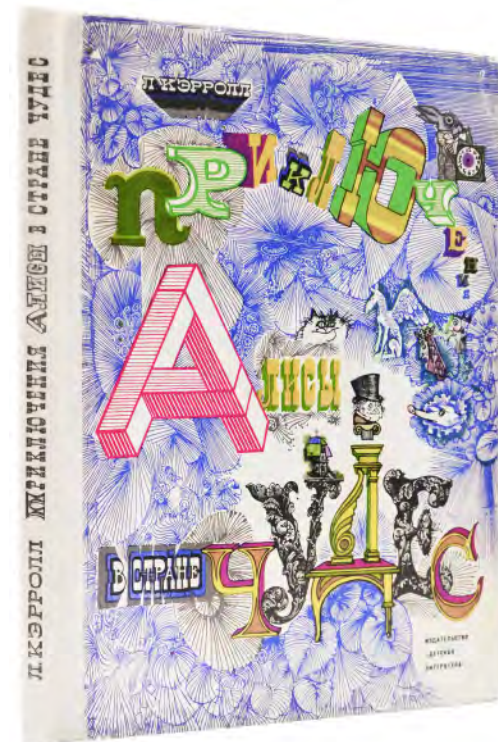
RARE RUSSIAN EDITION OF 'ALICE'

27. CARROLL, Lewis [pseud. DODGSON, Charles Lutwidge]; KALINOVSKIY, Gennadiy (ILLUSTRATOR). Приключения Алисы в стране чудес. Сказка, рассказанная Борисом Заходером [Alice's Adventures in Wonderland, as told to you by Boris Zakhoder]. Moscow Detskaia Literatura 1974.

£280 [ref: 98428]

An excellent translation with beautiful illustrations of one of the most popular children's stories of all time. Zakhoder's version was hugely popular in the Soviet era and is still one of the standard Russian translations. As well as translating directly from the original text, he also added his new content to facilitate better understanding for Russian children.

Second edition; 4to (220 x 170 mm.); illustrated throughout with some full-page; publisher's original pictorial boards, a fine copy.



28. STEADMAN, RALPH (ARTIST); CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. [Wool & Water]. [n.p., Ralph Steadman, 1979].

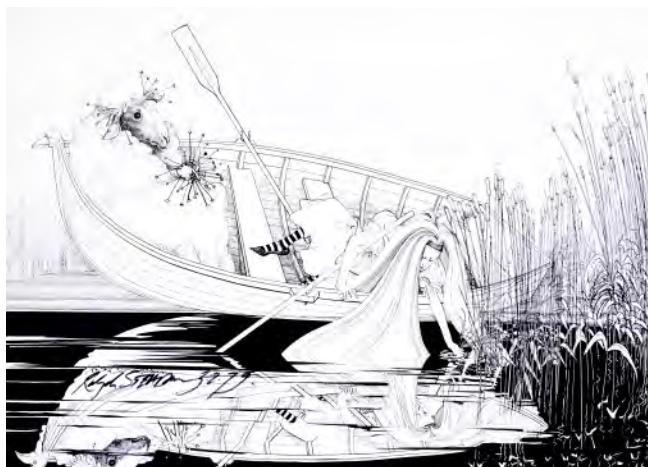
£200 [ref: 100313]

A large-format poster print taken from Ralph Steadman's illustrations for his edition of *Through the looking glass and what Alice found there* (1975).

From the collection of renowned photographer Sam Haskins, who met Ralph Steadman in 1979 at the opening night for an exhibition of the illustrator's work. Haskins had planned a book project on artists that he admired, including Steadman, but the project was never finished alas.

Provenance: Photographer Sam Haskins (with letter of provenance from Sam Haskins Estate).

Large format print reproducing pen & ink sketch, 475 x 675 mm; signed & dated by the artist.



29. COHEN, SHALOM I. (RABBI SHALOM HACOHEH). Elements of Faith, for the use of Jewish youth, of both sexes. (Shorshei Emunah). London, E. Justins (printer). 1815.

£750 [ref: 96205]

EDUCATIONAL HANDBOOK WHICH AIMED AT PROTECTING JEWISH CHILDREN FROM THE INROADS OF CHRISTIAN MISSIONARIES.

First published in London in 1815, a Dutch edition appeared in Amsterdam in 1816, before a second English edition in 1817. According to the Introduction the book was undertaken at the behest of the Rabbi of the Ashkenazic community of London, Solomon Hirschell, together with Raphael di Meldola, Rabbi of the Sephardic community.

Shalom ben Jacob Cohen (1772–1845) was a Hebrew writer, poet and scholar. Born in Mezhiresh, Poland, his first book, *Mishlei Agur* (1799), was a collection of Hebrew fables in rhyme, with a German translation, aimed at teaching Jewish children simple and clear Hebrew. Moving to Berlin in 1789, Cohen served as a teacher as well as the editor of *Ha-Me'assef*, a periodical which aimed to spread the use of the Hebrew language among educated Jewish youth. In 1813 he left Germany, moving to London (via Amsterdam) where he tried unsuccessfully to establish a Jewish school, publishing the offered title along the way.

Cohen subsequently moved to Hamburg where he served as head proofreader in the Hebrew section of Anton Schmid's printing press in Vienna, where he remained for 16 years. In 1834 he published his poetic work, *Nir David*, a description of the life of King David, which considered one of the first romantic works in Hebrew literature.

First edition; 4to (210x140mm.); text in English & Hebrew; restored marbled boards, with calf spine and gilt ornaments, a fine copy; [1-3] 4-10, [1] 6-1 pp [1], 2, [3] 4-56. Singerman 0364; not in Goldman.



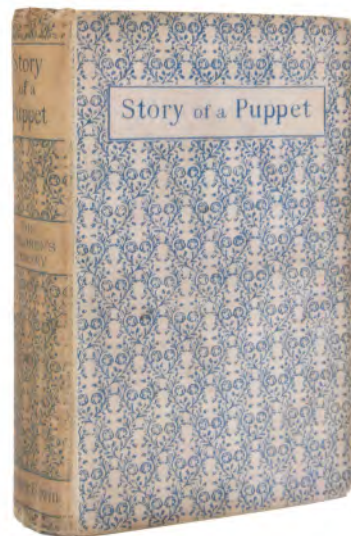
30. COLLODI, CARLO [PSEUD. LORENZINI, CARLO]. *The Story of a Puppet or The Adventures of Pinocchio.* Translated from the Italian by M.A. Murray. London, T. Fisher Unwin, 1892.

£2,800 [ref: 100129]

The rare first UK edition of Collodi's classic for children, originally published in book-form in Florence, Italy in 1883. Previously serialised in a children's newspaper, *Giornale per i bambini* (1881-83) the work started out as *La storia di un burattino*, changed later to *Le Avventure di Pinocchio*. The author Lorenzini, a journalist & educationalist, took the name Collodi from his mother's native village in Tuscany.

Memorably translated into an animated musical fantasy by Walt Disney in 1940, their second feature film; now considered one of the greatest animated films ever made.

First edition in English, first issue with illustrator's name misprinted as 'C. Mazzanti'; 12mo; half-title and title printed in red & black, frontispiece (with tissue guard) and illustrations by Enrico Mazzanti, a few small marks to a couple of pages, contemporary gift inscription to half-title, overall internally very good, patterned endpapers; publisher's patterned cloth, slight toning to spine and top edge, very light small red stain to foot of lower cover near spine, but overall a good copy. Osborne p.1007.



THE BENZ COPY

31. CRUIKSHANK, GEORGE (ILLUSTRATOR). *Fairy Library: Hop O My Thumb, Jack and the Beanstalk, Cinderella and the Glass Slipper and Puss in Boots.* London, D. Bogue, [George Routledge & Sons], [1853-54].

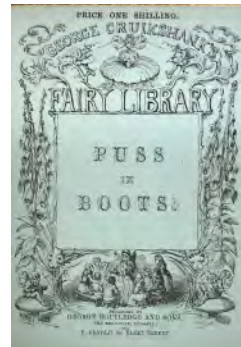
£1,750 [ref: 95627]

'Puss in Boots is extremely rare' (Cohn). A fine, complete set of Cruikshank's own fairy tales, internally in fine order and handsomely bound.

Although Cruikshank's illustrations for the first English translation of Grimm's *Fairy Tales* received a great deal of praise, this foray into the world of children's fantasy proved less successful. Many, including Charles Dickens, criticised the artist for the Temperance-inspired slant he put on these traditional stories.

Provenance: Doris Louise Benz (morocco bookplate).

First editions; 4 vols, 8vo; in total 24 etched plates by Cruikshank, tissue guards, internally clean and bright, bookplates to front pastedowns; uniformly bound in crushed olive levant morocco by Zaehnsdorf, lettered in gilt to spines, elaborate gilt dentelles (offsetting to fly-leaves); publisher's wrappers bound in (Puss in Boots being in the first state, the others second state); blue engraved title, 32pp. including list of illustrations, [1] p. advertisement; blue engraved title, 32 pp. including printed title and list of illustrations, [1]p. advertisement; blue engraved title, 32pp. including printed title and list of illustrations, [1]p. advertisement; blue engraved title with note from Cruikshank 'To The Public' to verso, 40pp. including printed title, blue [2]pp. advertisements. Cohn 196-199.

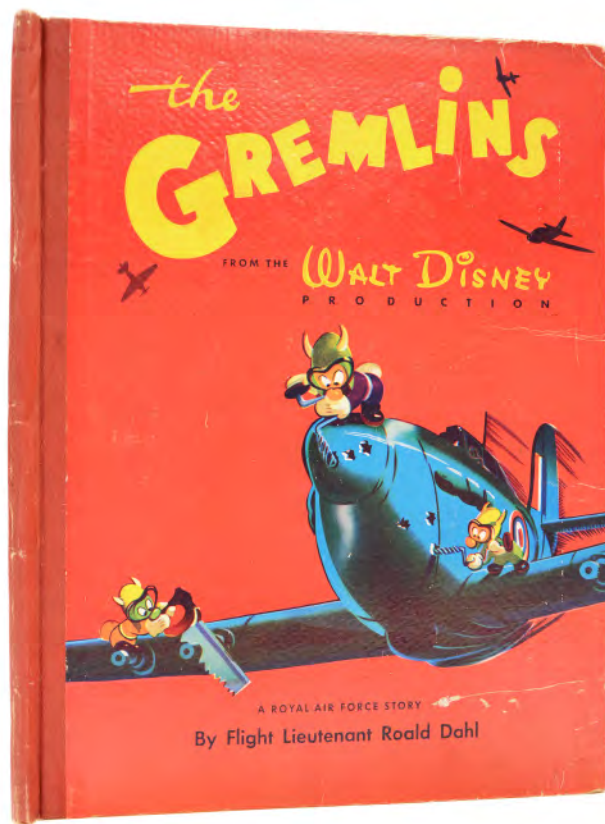


32. DAHL, ROALD. The Gremlins. From the Walt Disney Production. Sydney, Ayres & James Pty. Ltd., [1943].

£200 [ref: 97887]

The rare first Australian edition of Roald Dahl's first book *The Gremlins*, cheerfully depicting the mischievous sprites accountable for the mechanical failures and worse that plagued the brave pilots of the Air Force.

First Australian edition; 4to; illustrations and pictorial endpapers, gift inscription dated Christmas 1943 to verso of front free endpaper, small closed tear to foot of same; publisher's cloth-backed pictorial boards, minor rubbing to extremities, small scratch to upper cover, but otherwise a better copy than many.



33. DAHL, ROALD; DU BOIS, WILLIAM PÈNE (ILLUSTRATOR). The Magic Finger. London, George Allen & Unwin, 1968.

£280 [ref: 97886]

A near fine copy of Roald Dahl's third children's book *The Magic Finger*.

First UK edition, small 4to., illustrations by William Pène du Bois, light superficial rubbing, but overall a very good copy.

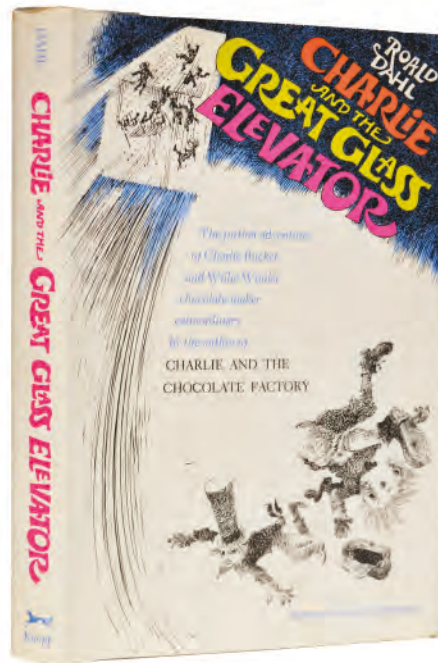


34. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUSTRATOR) Charlie and the Great Glass Elevator. New York, Alfred A. Knopf, 1972.

£480 [ref: 98723]

The continuing adventures of the Bucket family and the splendid Willy Wonka, catapulted into the heavens via Wonka's special glass elevator; where they encounter the Vermicious Knids, Gnoolies and more. The American edition of *Charlie and the Great Glass Elevator* precedes the first UK edition.

First edition; 8vo; frontispiece and illustrations by Joseph Schindelman, internally fine; publisher's cloth-backed pictorial boards, near-fine, dust-jacket, price-clipped, a little light wear to extreme head of spine with some minor rubbing to top edge of lower panel but overall a fine, bright example.



AUTHOR'S PRESENTATION COPY

35. DAHL, ROALD. The Wonderful Story of Henry Sugar and Six More. London, Jonathan Cape, 1977.

£1,150 [ref: 97313]

A rare signed copy of Dahl's short-story collection of *The Wonderful Story of Henry Sugar and Six More*.

First edition, signed presentation inscription from the author to half-title verso; 8vo; publisher's boards, dust-jacket, price-clipped, price sticker to upper flap, spine very slightly faded, otherwise excellent.



To SARAH JANE
WITH LOVE
Roald Dahl
7 March 1981

36. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR).
The BFG. London, Jonathan Cape, 1982.

£425 [ref: 100034]

A fine copy of Dahl's well-loved story about Sophie's adventures in Dream Country with the dream-catching Big Friendly Giant (The BFG) and his trumpet. Made into an animated film in 1989 and a live-action film starring Mark Rylance in 2016.

First edition; 8vo; illustrations by Quentin Blake, original boards, dust-jacket, a fine copy.

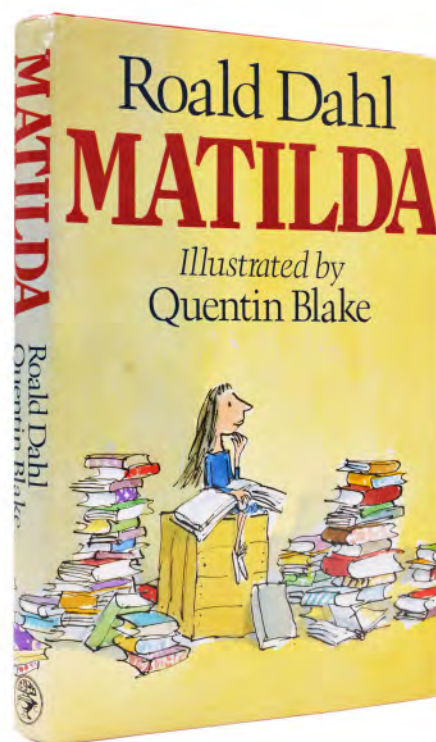


37. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR).
Matilda. London, Jonathan Cape, 1988.

£475 [ref: 99994]

A fine copy of Dahl's superb tale of a little girl whose innate genius has her pitted against her inane parents and irate headmistress...a classic of modern children's literature. *Matilda* was the winner of the Children's Book Award in the year of its publication.

First edition, first impression; 8vo; illustrations by Quentin Blake, contemporary gift inscription to front free endpaper; publisher's red boards slightly bumped at spine ends; pictorial wrap-around dust-jacket, minor creasing at spine-ends, overall a fine example, unclipped and with no fading.



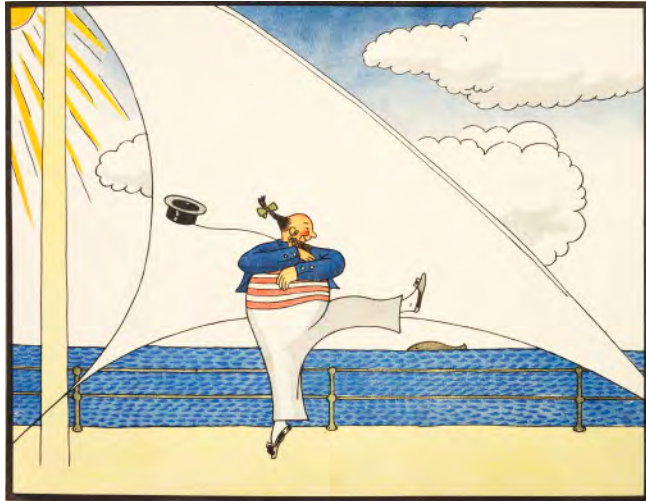
38. DARWIN, BERNARD & ELINOR. The Tale of Mr. Tootleoo [- Tootleoo Two]. London, The Nonesuch Press, [1925-27].

£275 [ref: 95149]

First edition pair of these charming children's stories in verse whose author, a grandson of Charles Darwin, is best known as a writer on golf.

Provenance: Henry Blofeld, sporting journalist and cricket commentator (signed on front free endpaper of first volume).

First editions; 2 vols, oblong 4to; pictorial titles and colour lithographed plates by Elinor Darwin, the first with some very light marginal staining; publisher's paper-covered boards, the first with red imitation wax medallion, the second pictorial, some minor rubbing and bumping, light dust-soiling and toning but overall very good copies. Dreyfus 27.



39. DETMOLD, EDWARD J. (ILLUSTRATOR); AESOP. The Fables of Aesop. London, Hodder & Stoughton, 1909

£1,100 [ref: 95920]

A handsomely illustrated edition comprising twenty-five fables by the master of that genre, Aesop. Detmold's complex & arresting illustrations supply the perfect accompaniment to these tales.

Limited edition, NUMBER 62 OF 740 COPIES SIGNED BY THE ARTIST; large 4to; 25 tipped-in colour plates by Detmold, light toning to endpapers; publisher's pictorial cloth gilt, a little toned and rubbed at extremities, a few small splits to rear joint but firm, dent to spine, otherwise very good and internally near fine.

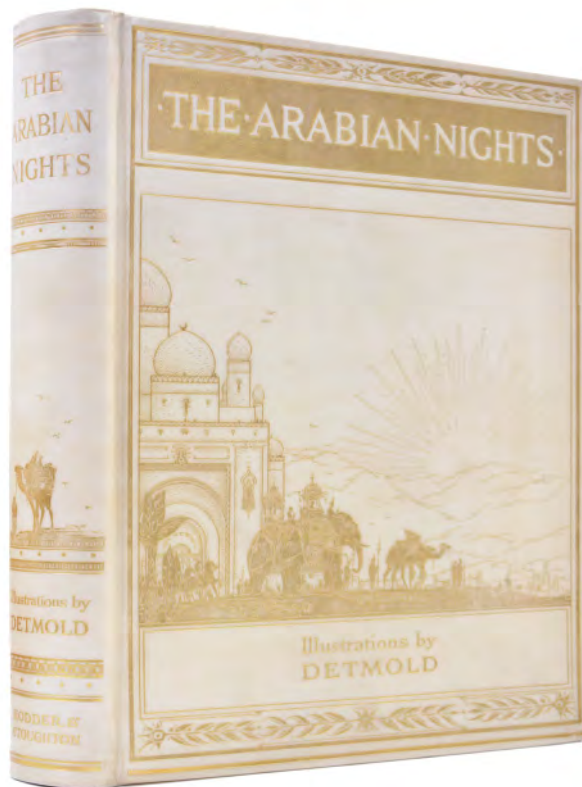


40. DETMOLD, EDWARD J. (ILLUSTRATOR). The Arabian Nights. London, Hodder & Stoughton, [1924].

£3,500 [ref: 98342]

Detmold's rarest work and the highlight of any Detmold book collection.

Deluxe edition, NUMBER 3 OF 100 COPIES SIGNED BY THE ARTIST; 4to; illustrated with 12 full-page colour plates by E. J. Detmold, captioned tissue guards, some plate margins and final leaf of text with slight spotting (not affecting images); publisher's pictorial vellum, gilt, spine gilt, top edge gilt, others uncut, spotting to endpapers but still a very good, bright copy.

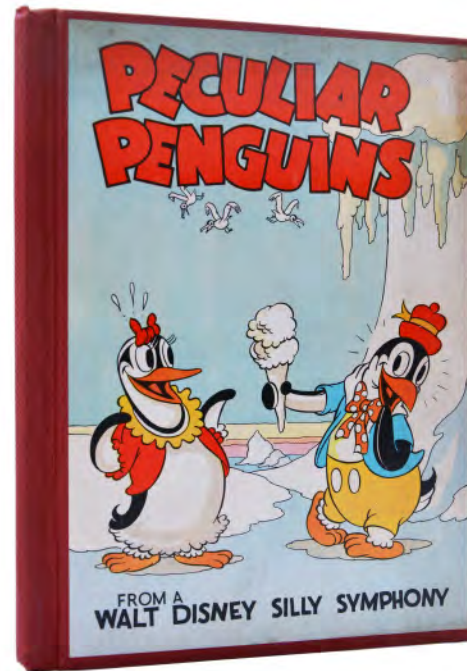


41. DISNEY, WALT. Peculiar Penguins. From a Walt Disney Silly Symphony. Philadelphia, David McKay Company, 1934.

£250 [ref: 98344]

A lovely copy of this bookform rendering of an early Disney animation.

First edition; 8vo; colour illustrations throughout; publisher's red cloth with colour illustration mounted on upper board, slight darkening to image at top- & fore-edge, overall very good.

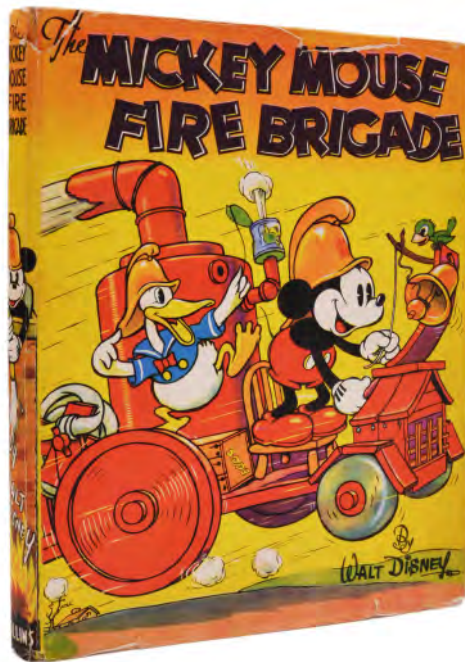


42. [DISNEY, WALT]. Mickey Mouse Circus. [London],
Birn Brothers, [1936].

£750 [ref: 99337]

Mickey Mouse and friends bring the circus to the town in this charming Walt Disney first edition, scarce in this condition and in the original pictorial dust-jacket.

First edition; small 4to (250 x 195 mm.); 4 colour plates, numerous illustrations including full-page, usual mostly marginal toning; publisher's colour pictorial boards, slightly bumped and rubbed at corner and spine-ends, otherwise very good, dust-jacket, some wear with small sections of loss to spine ends and a few mostly closed tears, overall very good.

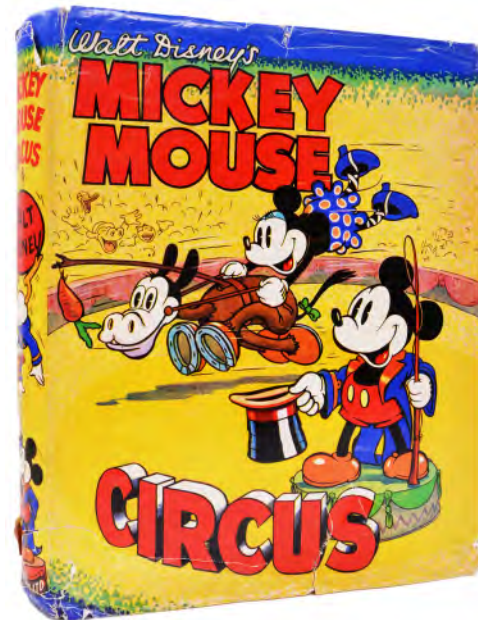


43. DISNEY, WALT. The Mickey Mouse Fire Brigade.
London, Collins, [1936].

£825 [ref: 99356]

An unusually good first edition example of this rare Mickey Mouse book by Disney, replete with the scarce dust-jacket, a rare survivor given the vigorous handling such books experienced from their young and enthusiastic readership.

First edition; small 4to (245 x 180 mm.); numerous illustrations, some toning and light foxing mostly to margins, contents otherwise clean; publisher's pictorial boards, spine very slightly faded, extremities a little rubbed, dust-jacket, gift inscription to verso, some chipping and creasing to edges and spine ends, but overall a very good example.



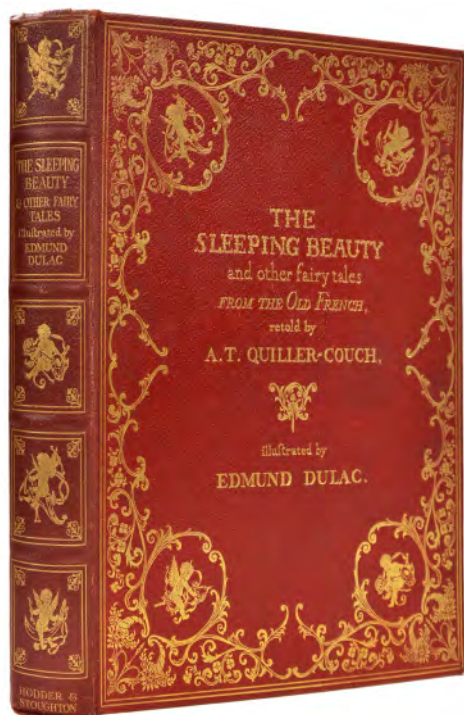
**44. DULAC, EDMUND (ILLUSTRATOR); QUILLER-
COUCH, SIR ARTHUR.** *The Sleeping Beauty and other
fairy tales from the old French.* London, Hodder & Stoughton,
[1910].

£1,400 [ref: 98201]

Comprising: *The Sleeping Beauty; Blue Beard; Cinderella; Beauty
and the Beast.*

Provenance: Charles Bruce of Staunton Hill, West Virginia
(bookplate).

First Dulac edition; 4to; illustrated with 30 tipped-in colour plates
within engraved, captioned borders, tissue-guards, small, light
corner crease to lower right-hand corner of frontispiece plate,
usual age-toning and spotting to endpapers, otherwise fine;
publisher's full red morocco ornately gilt-panelled to upper
cover and spine, blind embossed to rear cover, a bit rubbed at
extremities, otherwise a very good copy, increasingly hard to find
in this format.



**45. DULAC, EDMUND (ILLUSTRATOR); ANDERSEN,
HANS CHRISTIAN.** *Stories from Hans Andersen.* London,
Hodder & Stoughton, [1911].

£2,250 [ref: 95884]

The stories featured are: *The Snow Queen; The Nightingale;
The Real Princess; The Garden of Paradise; The Mermaid;
The Emperor's New Clothes; The Wind's Tale.*

First Dulac deluxe edition, NUMBER 739 OF 750 COPIES SIGNED
BY THE ARTIST; large 4to; 28 tipped-in colour plates by Edmund Dulac,
captioned tissue-guards; publisher's vellum gilt, replacement ties,
top edge gilt, a little rubbed and soiled, more so to rear board,
corners bumped but still good and internally near-fine.





Item 44



Item 45



Item 46



Item 47

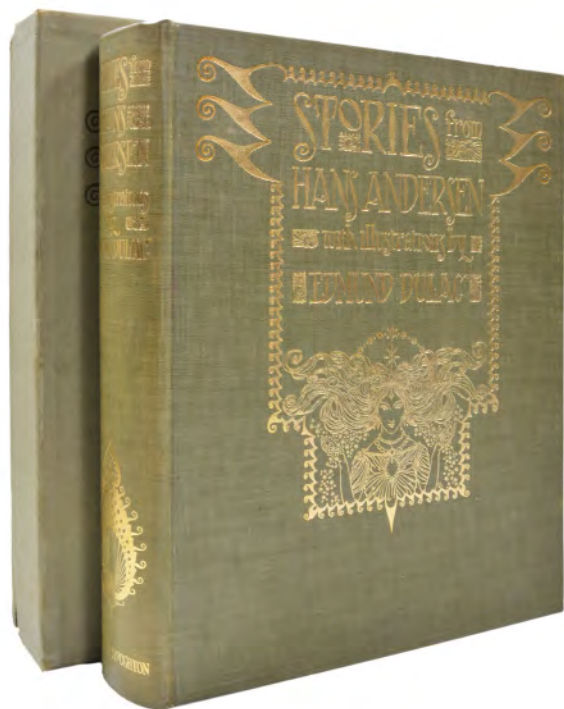
46. DULAC, EDMUND (ILLUSTRATOR); ANDERSEN, HANS CHRISTIAN. *Stories from Hans Andersen*. London, Hodder & Stoughton, 1911.

£950 [ref: 100102]

A rare survival in such fine condition with the original box and remains of the glassine wrapper:

The stories featured are: *The Snow Queen; The Nightingale; The Real Princess; The Garden of Paradise; The Mermaid; The Emperor's New Clothes; The Wind's Tale.*

First Dulac trade edition; large 4to; 28 tipped-in colour plates by Edmund Dulac, captioned tissue-guards; publisher's green cloth, gilt blocked to upper board and spine, toning to endpapers and a few tiny spots to fore-edge, otherwise an exceptionally fine copy, original printed cardboard box still containing the original glassine wrapper (now in two parts), a couple of corners split, one closed, otherwise very good.



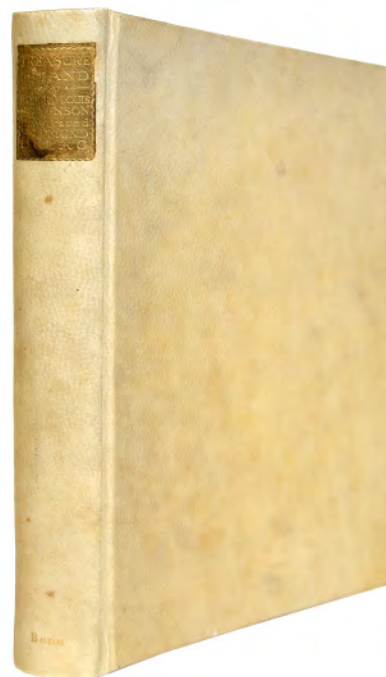
47. DULAC, EDMUND (ILLUSTRATOR); STEVENSON, ROBERT LOUIS. *Treasure Island*. London, Ernest Benn, Ltd., 1927.

£5,500 [ref: 96505]

A very rare deluxe Dulac edition, considerably at odds stylistically with the more well-known Edwardian and Inter-War deluxe editions produced by Hodder & Stoughton et al. Writing of this work in her bibliography of the artist, Ann Conolly Hughey states that the watercolours '...show a new Dulac style... The detailing and design of the pictures present some of Dulac's most careful and superb painting. He himself liked these illustrations best of all his work'.

Provenance: Via direct descent within the Benn family, but with no ownership markings or similar to this effect.

First Dulac deluxe edition, ONE OF ONLY 50 COPIES SIGNED BY THE ARTIST; small 4to; colour frontispiece, 11 plates and numerous black & white decorations and illustrations by the artist, a little light foxing; publisher's vellum with morocco spine label, top edge gilt, slight bowing as usual, but otherwise a very good copy.



SIGNED BY THE AUTHOR

48. EAGER, EDWARD; BODECKER, N.M. (ILLUSTRATOR)
Half Magic. New York, Harcourt, Brace and Company, 1954.

£550 [ref: 99575]

An attractive copy of this surprisingly scarce classic of modern American children's fiction. *Half Magic* was the first of seven books in a series, and unquestionably draws strongly on the tradition of E. Nesbit's books such as *Five Children & It*.

First edition, signed by the author; 8vo; pictorial title and illustrations by N.M. Bodecker; publisher's cloth, first issue dust-jacket with correct price of \$2.75 and list of other books on lower panel, sticker on upper panel for the 1954 Children's Spring Book Festival, a little rubbing but overall very good.



49. FLEMING, IAN; BURNINGHAM, JOHN (ILLUSTRATOR). **Chitty Chitty Bang Bang.** London, Jonathan Cape, 1964-1965.

£2,000 [ref: 92251]

An exceptional set of Ian Fleming's only stories for children: the three adventures of *Chitty-Chitty-Bang-Bang*, the magical car. The 1968 film adaptation famously featured a screenplay by Roald Dahl and Ken Hughes.

First edition, first impressions of the three adventures; 3 vols, large 8vo; illustrations by John Burningham; publisher's pictorial boards, pictorial dust-jackets, very minor nicks to edges and slight age-toning, minor bump to foot of spine for second volume, otherwise near-fine. Gilbert A17(1); A17(5) and A17(6).



50. FLEMING, IAN. "Chitty Chitty Bang Bang" [A Pop-Up Book]. New York, Graphics International, Inc., 1968.

£200 [ref: 99879]

A wonderful pop-up edition of this classic children's book by Ian Fleming, here abridged for this format by script-writer & children's author Albert G. Miller. *Chitty Chitty Bang Bang* reached an international audience via the 1968 musical adaptation scripted by Roald Dahl and produced by Albert Broccoli, who co-produced most of the James Bond films.

First edition thus; small 4to (245 x 180 mm.); illustrations throughout, including moving parts and pop-ups, by Gwen Gordon and Dave Chambers, all complete and in working order; publisher's pictorial boards, an excellent copy.

51. FLINT, WILLIAM RUSSELL (ILLUSTRATOR); KINGSLEY, CHARLES. The Heroes, or Greek Fairy Tales for my Children. Illustrated after the water-colour drawings by W. Russell Flint. London, Philip Lee Warner, publisher to The Medici Society Ltd., 1914.

£375 [ref: 99890]

A beautifully presented volume of Greek fairy tales with mounted colour plates, handsomely bound by Sangorski & Sutcliffe.

4to (228 x 153 mm.); 12 captioned and tissue-guarded colour plates by William Russell Flint, some mild toning; modern brown half morocco over cloth boards by Sangorski & Sutcliffe, five raised bands to the spine, gilt lettering to the second and third compartments, top edge gilt, others untrimmed as published.



52. GRAMATKY, HARDIE. *Little Toot.* New York, G.P. Putnam's Sons, [1939].

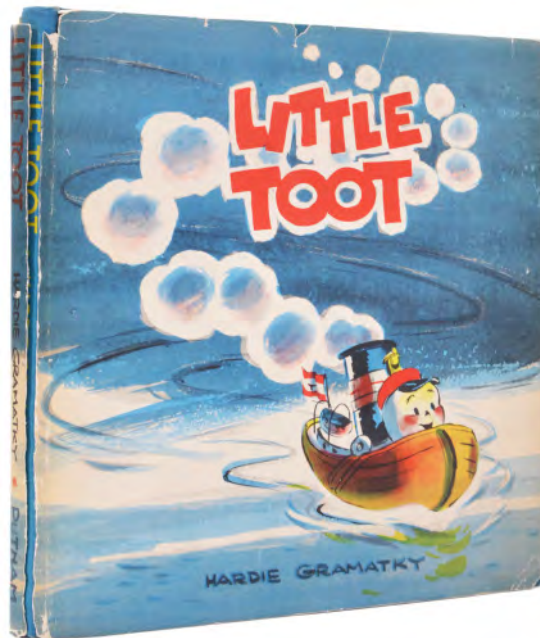
£780 [ref: 99803]

A very rare title to find, especially retaining the dust-jacket.

Hardie Gramatky (1907-1979) was passionate about watercolour painting and by 1929 his highly regarded skill won him the post as a head animator at the Walt Disney Studios.

By the 1940s, he was producing commercial art to be used for magazine illustrations and began writing and illustrating a series of children's books. *Hercules*, *Loopy*, *Creeper's Jeep* and *Sparky* were all books he created but *Little Toot* was the one that would become an all-time bestseller.

First edition, first printing; 8vo (210 x 190 mm.); illustrated throughout with full-page and vignette colour lithographs by the Author, slight age-toning, otherwise fine; publisher's printed cloth, a couple of minor marks, slight rubbing to spine extremities, bookseller's label to rear pastedown, pictorial dust-jacket, price-clipped, few small corner nicks not touching letters, clean split along front and spine panel fold but all considered a good copy.



53. GREENE, GRAHAM; CRAIGIE, DOROTHY (ILLUSTRATOR). *The Little Horse Bus.* London, Max Parrish, 1952.

£350 [ref: 96527]

The third in the series of children's books by Graham Greene; 'The Little Horse Bus' places beyond doubt that Graham Greene and Dorothy Craigie are leading names in contemporary writing for young children. They clearly wrote and designed it page by page together.' (jacket blurb)

First edition; small 4to; illustrations in colour and tone by Dorothy Craigie, pictorial endpapers; publisher's cloth with gilt lettering and illustration, dust-jacket, price-clipped, rubbed with minor wear to corners and head of spine, but overall an attractive copy.



54. GREENE, GRAHAM; CRAIGIE, DOROTHY (ILLUSTRATOR). *The Little Steamroller: A story of adventure, mystery and detection.* London, Max Parrish, 1953.

£550 [ref: 96960]

A fine copy of the last in this series and one of the most attractively illustrated, with Craigie's distinctive vibrant colours used to great effect in rendering snowy airport scenes and the little steamroller itself.

First edition; small 4to; illustrations in colour and tone by Dorothy Craigie, partial toning to endpapers; publisher's pictorial boards, dust-jacket, one small closed tear, rubbing to corner-tips, overall an excellent copy.



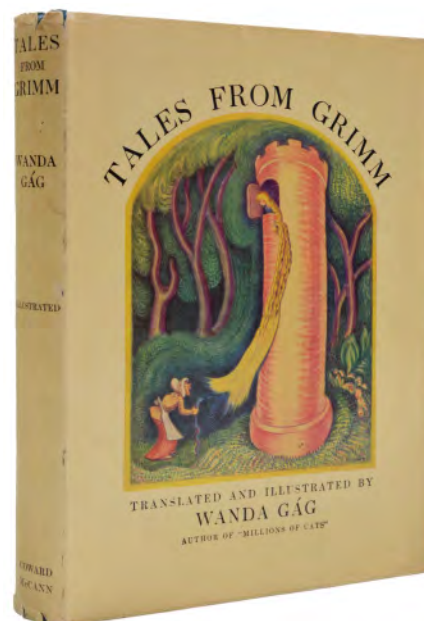
55. GRIMM, BROTHERS; GÁG, WANDA (ILLUSTRATOR & TRANSLATOR). *Tales from Grimm. Freely translated and illustrated by Wanda Gág.* New York, Coward-McCann, Inc., 1936.

£275 [ref: 100425]

An unusually fine copy of this charming edition of the Brothers Grimm, created by Gág to help promote the reading of fairy tales which she felt served as a useful cautionary & educational device, particularly in comparison to the emerging Disney films such as Snow White that she felt were 'trivialized, sterilized, and sentimentalized' versions of the original stories. Author & critic Humbert Wolfe wrote of this book: 'From the very first page it was clear that Miss Gág was chopping away a perfect brushwood of clumsy phraseology to let in the light'.

Provenance: Josephine Greisberg (bookplate with neat gift inscription underneath).

First edition, first printing; 8vo; colour frontispiece and numerous black & white illustrations and vignettes by Wanda Gág, bookplate with related gift inscription to front pastedown; publisher's cloth; pictorial dust-jacket, a fine copy.



A LANDMARK OF MODERN JUDAICA

56. [HAGGADAH]. SZYK, ARTHUR (ILLUSTRATOR & DESIGNER); ROTH, CECIL (EDITOR) *The Haggadah*. London, Beaconsfield Press, 1939.

£35,000 [ref: 96316]

Superb example of the deluxe edition, limited to 125 copies and signed by both Szyk and Roth.

'The book is a masterpiece, one that should increase the happiness of every one of its possessors, who will find new interest and new delight every time he opens its pages' (The Jewish Chronicle).

Arthur Szyk, a Polish Jew, produced works characterised in their material content by social and political commitment, and in their formal aspect by the rejection of modernism and drawing on the traditions of medieval and renaissance painting, especially illuminated manuscripts from those periods. Unlike most caricaturists, Szyk always showed great attention to the colour effects and details in his works.

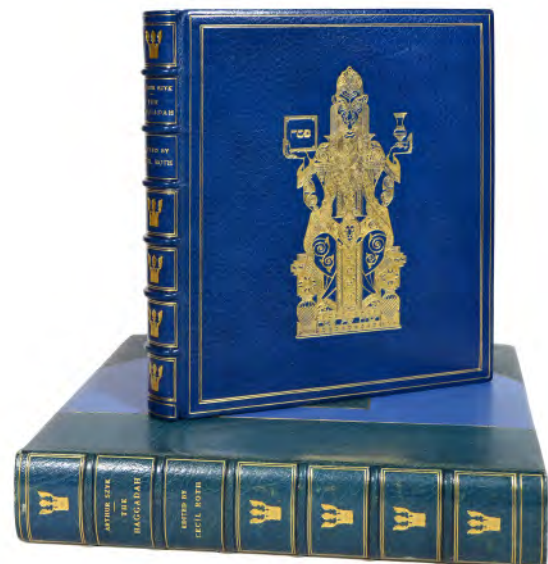
Szyk's drawings and paintings became even more politically engaged when Hitler took power in Germany in 1933. Szyk started drawing Führer's caricatures as early as 1933; probably, the first work of the artist directed against the leader of the Third Reich was a drawing of Hitler, made in pencil, in which he was shown as a new pharaoh. These drawings anticipated the present great series of Szyk's arts – *Haggadah*, his magnum opus. Szyk illustrated it in 48 drawings in the years 1932-1938, and the development of the political situation in Germany at that time made him introduce some contemporary elements to it. These referred to, in particular, the parable of the four sons, in which the "wicked son" was portrayed as a man wearing German clothes, with a Hitler-like moustache. The expression of the series was even stronger in its original version: the drawings showed snakes with swastikas, there were also heads of Hermann Göring and Joseph Goebbels.

In 1937, Arthur Szyk went to London to supervise the publication of *Haggadah*. However, the artist had to agree to many compromises during the work which lasted three years, including painting over of all swastikas. It is not clear whether he did it as a result of the pressure by his publisher or the British politicians, who pursued the policy of appeasement in relation to Germany.

Finally, *Haggadah* was published in London in late 1940 (and not 1939, which is the date of Szyk's opening words; see Roth); the artist dedicated it to King George VI. The work was widely acclaimed by critics; according to *The Times*, it was 'WORTHY TO BE PLACED AMONG THE MOST BEAUTIFUL OF BOOKS THAT THE HAND OF MAN HAS EVER PRODUCED'.

Provenance: Minnie and William Salzman, New Canaan, [Ct.], 1950 (inscribed by Szyk to his friends the Salzmanns 'whom I love so much').

NUMBER 22 OF 125 COPIES SIGNED BY SZYK AND ROTH; large 4to (290 x 250 mm.); text in Hebrew & English, printed on vellum on one side only, in variously coloured inks, 114 printed pages with 48 in full colour, 14 full-page and numerous smaller colour half-tone reproductions of Szyk's drawings including decorative initials, vignettes and border decorations; publisher's blue levant crushed morocco, sewn on laced-in-cords, by Sangorski & Sutcliffe, covers gilt tooled after Szyk, spine gilt in compartments, gilt lettered in two, turn-ins gilt, silk doublures printed with a monochromatic illustration of Moses supporting the Ten Commandments; original solander box recovered but retaining spine, front panel and velvet linings. C. Roth, 'A Bibliographical Note on Szyk *Haggadah*' in *Studies in Bibliography and Booklore*, Vol. 9, No. 1, 1969, p. 50 ("Avignonese").



מדאה המצה למסובין ואומר:

זה שאנו אוכלין על שום מה. על שום
שלא הספיק בעקם של אבותינו
להחמין עד שנגלה עליהם מלך מלכי
המלכים הקדוש ברוך הוא וגאלם
שואמר ויאמי את הבצק אשר הוציאו ממצרים עגות מצות כי לא חמין כי
גרשו ממצרים. ולא יכלו להתמהמה. וגם צדקה לא עשו להם:



מדאה המרדור למסובין ואומר:

זה שאנו אוכלין על שום מה. על
שום שמרדו המצרים את רבי
אבותינו במצרים. שואמר
וימרדו את חיהם בעבוד
קשה בחמר ובלבנים ובכל עבודה בשדה. את כל עבודתם אשר עבדו בהם
במרד:



כל דור ודור חייב אדם לראות
את עצמו כאילו הוא יצא
ממצרים. שואמר והגדת לבנך
ביום ההוא לאמר. בעבוד זה
עשה יי' ביצאתי ממצרים
לא את אבותינו בלבד. גאל
הקדוש ברוך הוא. אלא את
אותנו גאל עמם. שואמר
ואותנו הוציא משם. מען
הביא אותנו לתת לנו את הארץ
אשר נשבע לאבותינו:



FAMOUS CHILDREN'S HAGGADAH WITH MOVEABLE PARTS

57. [HAGGADAH]. SILBERMANN, DR. A. M. (EDITOR). *The Children's Haggadah.* London, Shapiro, Vallentine & Co., 1948.

£375 [ref: 95494]

The famous and much-loved children's Haggadah with moveable parts. Elaborately illustrated by Erwin Singer 'with a new translation in prose and verse' by Mr Isidore Wartski and Rev. Arthur Saul Super and 'with a selection of Seder Melodies' (9 pages).

Erwin Singer was a Berlin artist and art teacher, who emigrated to Britain, circa 1930s. He took part in a few Emigre exhibitions in Britain. His work *Jüdische Pfadfinder* (Jewish Boy Scouts, 1932) hangs in the Jewish Museum Berlin, side by side with work by Max Liebermann.

Third edition; large 4to (315 x 235 mm.); text in Hebrew & English, 5 large illustrations with movable parts and some historiated initials, publisher's illuminated boards, indigo-coloured cloth spine, a fine copy; [2], 45, [5] ll. Yudlov 3449.



SIGNED BY THE AUTHOR

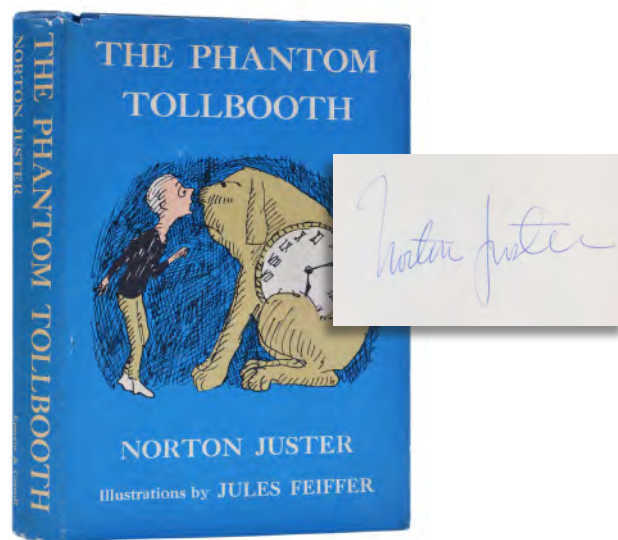
58. JUSTER, NORTON; FEIFFER, JULES (ILLUSTRATOR). *The Phantom Tollbooth.* New York, Epstein & Carroll, Random House, 1961.

£1,500 [ref: 99153]

A very good example of the scarce first printing of this modern classic of children's literature, following the edifying adventures of Milo who is transported to a magical kingdom by the eponymous phantom tollbooth. The work has been compared to that of Lewis Carroll and Frank L. Baum for its use of puns, puzzles and wordplay that are designed to stimulate & engage with young minds.

Signed first editions of *The Phantom Tollbooth* are rare, and it is an increasingly hard book to find thus in good condition. The dust-jacket on this copy meets all the first issue points normally called for (the presence of the author's portrait rather than reviews, and the credit to Epstein & Carroll as publishers before the work fell more fully under the control of Random House), but this example has no price present, as opposed to being price-clipped as with so many copies.

First edition, first issue, signed by the author on half-title; 8vo; frontispiece and illustrations by Jules Feiffer, map endpapers; publisher's cloth, a very good copy, dust-jacket, some clean splitting, 2 closed tears affecting lower panel with a few tape-burns to reverse, slight loss to head of spine and lower panel.



59. KRUGLOV, ALEXANDER VASILIEVICH. *Большакъ. Повесть для детей* [Bol'shak. A story for children]. St Petersburg, A. F. Devrien, 1903.

£200 [ref: 99271]

A wonderfully illustrated children's tale in Russian art nouveau binding.

Alexander Kruglov (1852 - 1915) was a popular children's author in the late nineteenth and early twentieth centuries in Russia. The writer's family originated from the formerly great city of the North, Velikiy Ustyug and Kruglov often drew on the traditional tales and mysticism of the Komi people in his writing. A disciple of Dostoevsky he felt an affinity with the rural peasantry of his native region which was evident in his stories and well received by his readers.

Lifetime edition; 8vo (190 x 140 mm.); illustrated by V. Andreev, patterned endpapers, marbled edges; art nouveau style illustrated boards, red cloth spine with gilt title, a very good copy.



FINELY BOUND BY BAYNTUN-RIVIERE

60. LEWIS, C.S.; BAYNES, PAULINE (ILLUSTRATOR). *The Lion, the Witch and the Wardrobe.* London, Bles, 1950.

£1,500 [ref: 92239]

The first and most popular of the seven novels in 'The Chronicles of Narnia' (1950-1956); much of the story takes place in Narnia, a fictional place of mythical creatures and talking animals ruled over by the White Witch, in a permanent state of Winter. Published in forty-seven foreign languages, *TIME* magazine included this title in its 'All-Time 100 Novels'.

First edition; 8vo; illustrated colour frontispiece, illustrations including full-page; modern full morocco by Bayntun-Riviere, Bath, gilt, upper cover gilt-embossed with large illustration after Pauline Baynes.

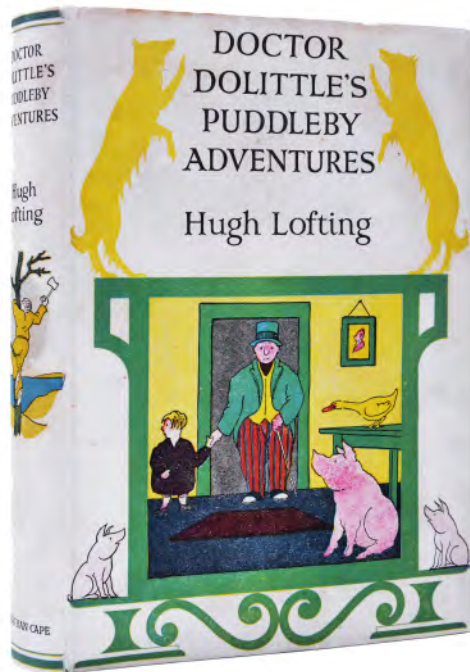


61. LOFTING, HUGH. Doctor Doolittle's Puddleby Adventures. London, Jonathan Cape, 1953.

£180 [ref: 98765]

An attractive copy of one of the original first editions of Dr Doolittle's adventures.

First edition; 8vo; colour frontispiece, pictorial title, illustrations and endpapers by the author, ink name on front free endpaper; publisher's pictorial cloth in very good condition, dust-jacket, a very good example.

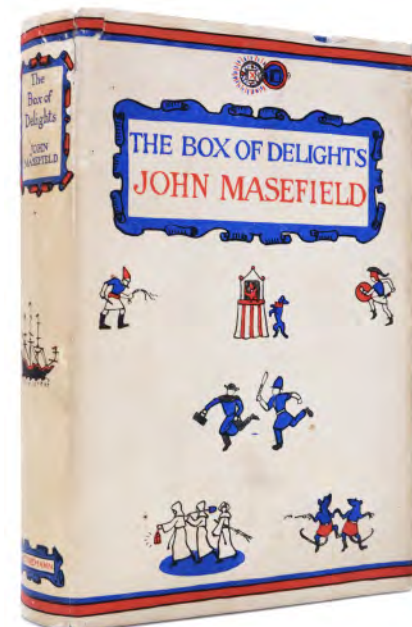


62. MASEFIELD, JOHN. The Box of Delights, or, When the Wolves were Running. London, William Heinemann Ltd, 1935.

£550 [ref: w]

A great first edition copy of this modern children's classic by the poet & author John Masefield, rare in the dust-jacket and in such condition. *The Box of Delights* follows on from Masefield's 1927 novel *The Midnight Folk*, together forming 'an important English fantasy sequence' (Clute & Grant, *The Encyclopedia of Fantasy*); the book was memorably adapted into a BAFTA-award winning series by the BBC in 1984, and along with its predecessor has enjoyed numerous theatrical and radio adaptations over the years.

First edition, first impression; 8vo; illustrations and colour pictorial endpapers by the author's daughter Judith Masefield, very minor spotting to terminal leaves and extremities of text-block, but overall internally fine; publisher's blue cloth lettered in gilt, a fine copy, pictorial dust-jacket by Judith Masefield unclipped and correctly priced at 7/6, usual slight toning and spotting, a little rubbed at spine with minor chipping to head of spine, but overall a very good example.



63. MEGGENDORFER, LOTHAR. *Im Sommer, ein Bilderbuch.* Munich, Verlag von Braun & Schneider, [c.1890]

£780 [ref: 100130]

A very good example of this rare Meggendorfer book, an unfolding summertime scene including a seaside village, bucolic vistas, children shaking a pear tree and playing games, finishing with incoming summer showers. Lothar Meggendorfer was a prolific early innovator in the field of moving picture books & juvenilia.

Sixth edition; oblong folio (190 x 310 mm.); 6 double-page panels mounted onto 12 card sections, with the first & last forming the cover, joined into one continuous strip to form a panorama, the hand-coloured scene with rhyming couplets beneath, folded concertina style with cloth hinges, paper splitting along most hinges, cover hinges slightly splitting and ends a little worn, variable toning possibly from the glue, some spotting, front cover with hand-coloured pictorial paper label, minor edge wear but overall a very good.



64. MEGGENDORFER, LOTHAR (ILLUSTRATOR). *Zum Zeitvertreib für brave Knaben & Mädchen Ein Ziehbilderbuch (a moving picture book).* Munchen, Braun & Schneider, [No date, circa 1890].

£2,250 [ref: 100103]

Lothar Meggendorfer (1847-1925), entered the publishing business in 1866 as a writer and illustrator for the satirical magazine *Flying Pages*, which was similar to *Punch*. In the 1880s he started his long running periodical, *The Meggendorfer Pages*.

His first moving picture book was *Living Pictures* (1878), which he originally created for his son Adolf as a Christmas present. He went on to illustrate and engineer as many as two hundred movable books, published in both German and English and, adjusted for the separate markets.

4to (330 x 240 mm.); 8 amusing moving tableaux comprising: A Butterfly Catcher, Woman at the opera, Billiard Player, a boy presenting flowers to his Granny, A Beer Drinker, A boy Stealing Apples, The Angler, The Latchkey and the Arrest of the Turk, each with a rhyme printed opposite, finger-soiling and some light offsetting from rusty rivets but colours still bright; publisher's illustrated, paper-covered boards, cloth spine rebacked, dust-soiled, rubbed and chipped on extremities but all considered very good.







A SUPERB SET OF THE 'CHRISTOPHER ROBIN' BOOKS

65. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner*. London, Methuen, 1924-28.

£9,500 [ref: 99623]

A near-fine set of the Winnie-the-Pooh books, both internally and externally.

Milne's first volume (*When We Were Very Young*) was published in November 1924 and was such a resounding success that the subsequent three titles followed in quick succession. This is a superb set of first editions, with only minor conservational restoration to the jackets and no ownership inscriptions.

First editions, *When We Were Very Young* second issue with p.ix numbered; 8vo; illustrations by E.H. Shepard, 3 advertisements (including 'Original Drawings... Sporting Gallery', and 'The Christopher Robin Calendar') loosely inserted; publisher's pictorial cloth gilt, top edge gilt, pictorial endpapers to all but first title (as published), the first title with attractive bookplate to upper pastedown, toning and offsetting from jacket flaps to first, second and fourth, a few, small blind dents to lower corner of upper cover of first, pictorial dust-jackets, small professional restorations to spine extremities and flap-fold corners, minor dust-soiling commensurate with age, in all a near-fine set both internally and externally; preserved in a custom-made slip-case.

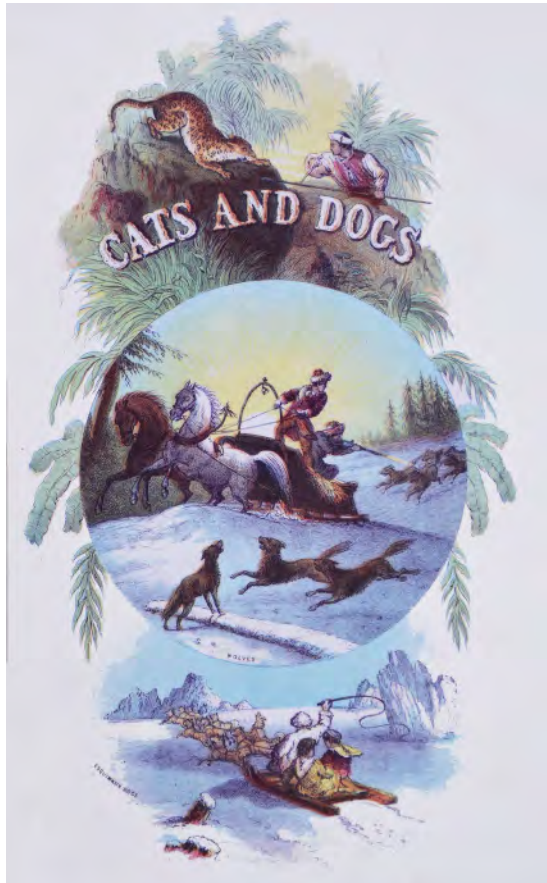


66. MYRTLE, L.F.F. [PSEUD. MILLER, LYDIA F.F.] *Cats and Dogs. Nature's Warriors and God's Workers; or, Mrs. Myrtle's Lessons in Natural History.* London, T. Nelson & Sons, 1857.

£150 [ref: 98757]

Educational tales in Natural History for Bessie and Harry.

Small 8vo; 6 colour lithographs, occasional, very mild spotting, mostly to margins, not affecting plates, otherwise very good; publisher's blind-embossed red cloth, gilt vignette to upper board, spine gilt, a little rubbed, spine slightly faded, otherwise very good; vi, (3), 10-252pp.



67. NICHOLSON, WILLIAM (ILLUSTRATOR); DAVIES, WILLIAM H. *The Pirate Twins.* London, Faber and Faber, Ltd., [1929].

£300 [ref: 94527]

The true first edition, preceding the signed limited edition.

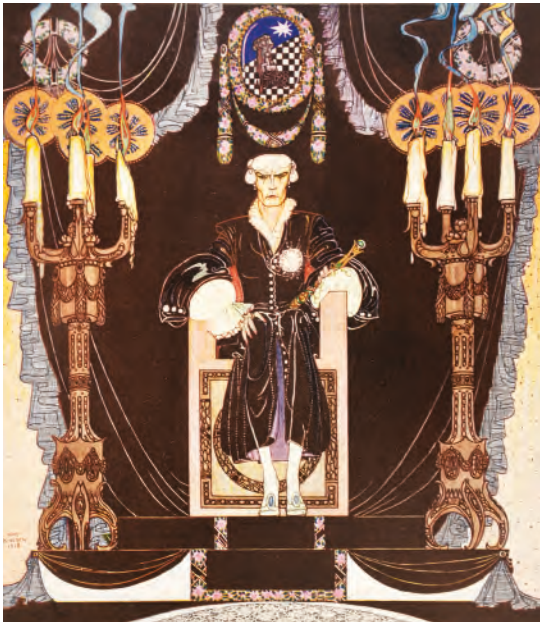
First edition; oblong 8vo; colour lithograph sheets, a few occasional light spots otherwise very good; publisher's pictorial boards, pictorial endpapers, slight darkening and minor edge rubbing.



68. NICHOLSON, WILLIAM. *Clever Bill.* New York, Doubleday & Company, Inc., [c.1950].

£75 [ref: 97349]

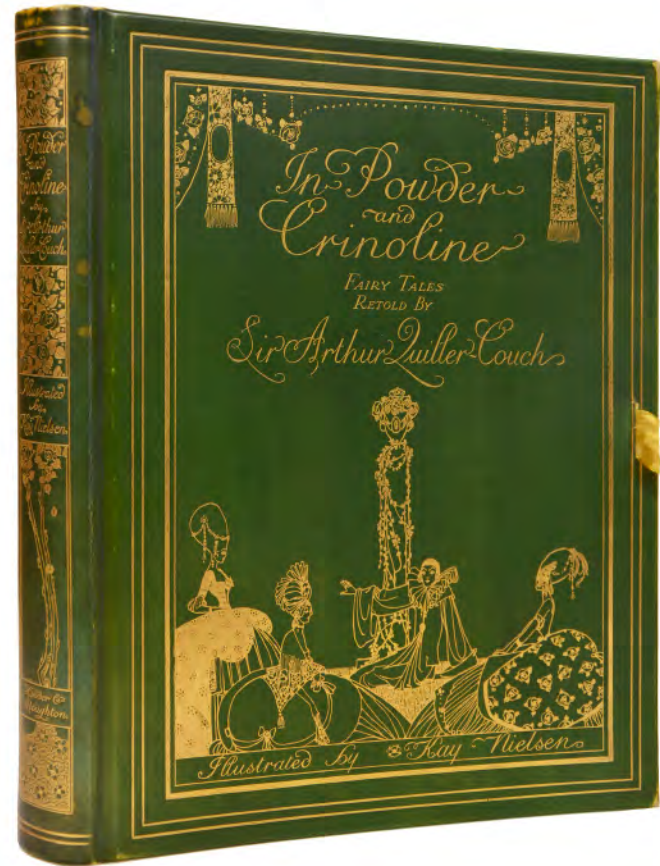
Oblong 8vo; colour illustrations throughout, pictorial title and endpapers, ink name to head of front free endpaper, original pictorial boards, minor bumping, slight rubbing to corner-tips, otherwise very good, dust-jacket, spine slightly dulled with minor tears and slight loss, overall very good.



69. [NIELSEN, KAY]; QUILLER-COUCH, ARTHUR.
In Powder and Crinoline. Old Fairy Tales Retold. London,
 Hodder and Stoughton, [1913].

£3,750 [ref: 97947]

Edition de Luxe, NUMBER 244 OF 500 COPIES SIGNED BY THE ILLUSTRATOR; 4to; 26 tipped-in colour plates with captioned tissue-guards, usual slight age-toning to text, else near fine; publisher's full green vellum, front cover and spine lettered and pictorially stamped in gilt, pictorial endpapers, top edge gilt, others untrimmed, ribbons replaced, boards a bit bowed, minimal wear to extremities, a few scratches to rear board, otherwise a very good copy without any of the usual foxing.

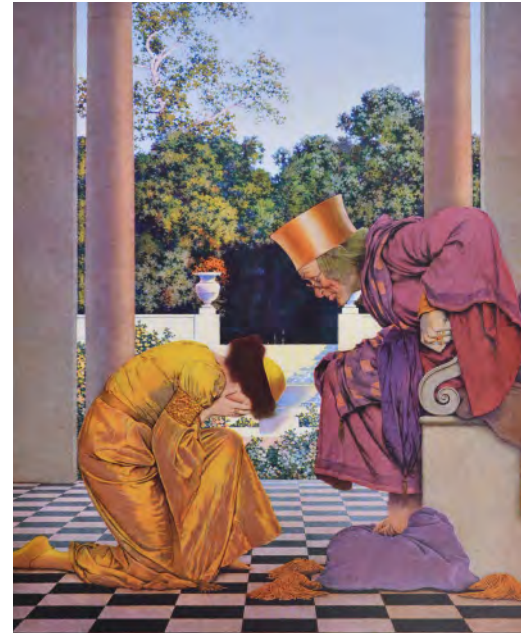
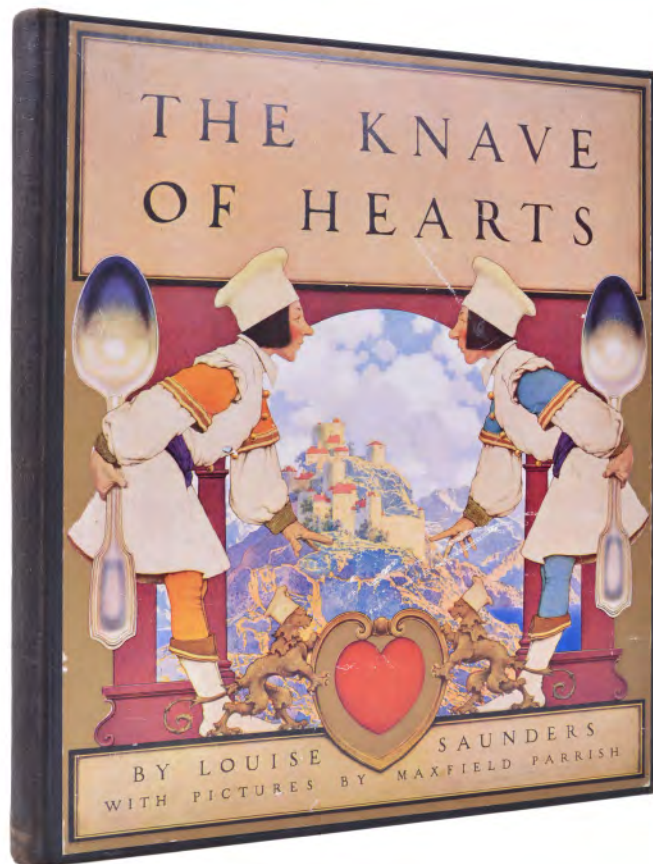


70. PARRISH, MAXFIELD (ILLUSTRATOR); SAUNDERS, LOUISE. *The Knave of Hearts*. New York, Scribner's, 1925.

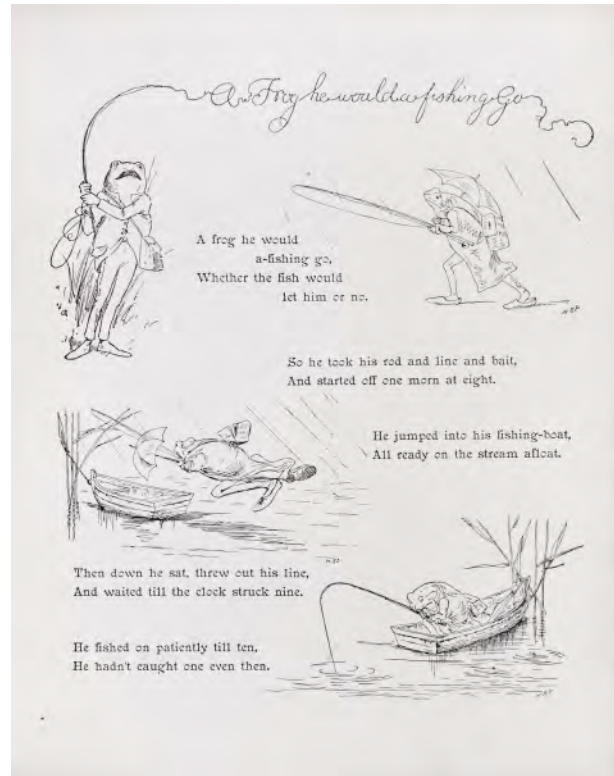
£1,800 [ref: 99092]

The first edition of an American children's classic, *The Knave of Hearts* by Louise Saunders, featuring the splendid colour illustrations by Maxfield Parrish, here vibrant and without blemish.

First edition, first printing; large 4to (360 x 300 mm.); colour plates and vignettes by Maxfield Parrish; publisher's cloth with onlaid colour pictorial title, a few minor scratches, slight rubbing, but overall a very good copy.



THE FIRST APPEARANCE OF JEREMY FISHER



71. [POTTER, BEATRIX] 'H.B.P.' A Frog he would a fishing Go. (Nister's Holiday Annual 1896). London & New York, Ernest Nister & E.P. Dutton, [1895].

£2,500 [ref: 99169]

The first appearance of Beatrix Potter's first published illustrations for a narrative, and the first to depict 'Jeremy Fisher', the *Tales of whom* were not published until 1906. Of the ten illustrations, nine are by Potter and bear her initials 'HBP', with the initial drawing of a frog holding a rod, whose tangled fishing line reveals the words of the title, having been prepared by Nister (replacing the one they would not pay for; see Linder pp.176-179). Beatrix Potter would subsequently buy back the drawings and blocks from Nister for £6, shortly after the successful publication of *The Tale of Peter Rabbit*.

The story featured in both this annual for 1896, published in 1895, and Nister's *Comical Customers*, which was published in 1896. It is rare to find thus complete and in such good order.

Ten illustrations for Clifton Bingham's verse, including nine by Beatrix Potter (initialed HBP), with illustrations for the other stories, poems &c. by various other illustrators including Louis Wain, some full-page, plus the full complement of 6 chromolithographed plates, some light toning and foxing mostly to margins, contemporary Christmas ownership inscription to front pastedown, but overall internally very good; publisher's cloth-backed pictorial boards, some edge wear and minor marking, but overall a good, sound copy. Taylor, Whalley, Hobbs, Battrick pp.126-127; V&A 1029-1053; Linder pp.176-179.

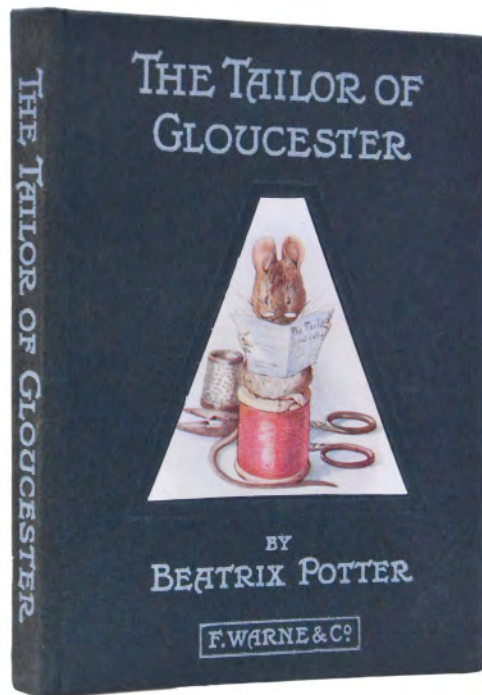
THE AUTHOR'S FAVOURITE 'LITTLE BOOK'

72. POTTER, BEATRIX. *The Tailor of Gloucester.* London, Frederick Warne, 1903.

£1,900 [ref: 99058]

An exceptional copy of the first Warne edition of *The Tailor of Gloucester*, of which the author & illustrator Beatrix Potter wrote 'my own favourite amongst my little books' (cf. Linder, *The History of the Writings of Beatrix Potter*, 1987, p.121).

First trade edition, first issue with date on title-page and a single-page endpaper repeated four times; 16mo; 27 full-page colour illustrations, title vignette and pictorial endpapers by the author; publisher's dark green boards with inset colour illustration, presented in later cloth solander box. Quinby 4.

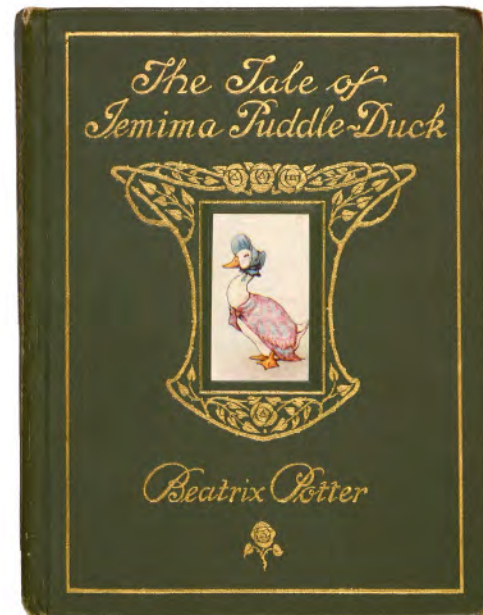


73. POTTER, BEATRIX. *The Tale of Jemima Puddle-Duck.* London and New York, Frederick Warne and Co., 1908.

£2,900 [ref: 95278]

'Jemima Puddle-Duck is her poem about [Hill Top Farm] itself, and anyone who is curious to reconstruct its exact appearance in those days can do so from the pictures in that book...' (Margaret Lane). Another of the author's most famous creations, Jemima Puddle-Duck, with her naive & trusting nature, was based on a real duck from Hill Top Farm, and proved immensely popular. Critically, the book is considered one of Potter's best.

First edition, first, second or third printing, deluxe issue; 16mo; colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers; publisher's green cloth with mounted colour illustration, decorations and lettering in gilt to design by the author, slight shelf-lean, spine ends and corners a little rubbed and bumped, otherwise an excellent copy; preserved in a custom-made slip-case. Linder p.427; not in Quinby.



74. POTTER, BEATRIX. *The Story of Miss Moppet*. New York & London, Frederick Warne & Co., [1906].

£950 [ref: 99399]

A very good example of *The Story of Miss Moppet*, the second of two panoramic format titles by Beatrix Potter, aimed at younger children and issued for Christmas. Beatrix Potter had planned three books in this format, the first being *The Story of a Fierce Bad Rabbit* (1906) with *The Sly Old Cat* to follow last, but after *The Story of Miss Moppet* it was decided to drop this form, 'the shops sensibly refused to stock them because they got unrolled and so bad to fold up again' (Linder, p. 183). *The Story of a Fierce Bad Rabbit* and *The Story of Miss Moppet* were subsequently reissued in the more standard format for Potter's books in 1916.

First edition, presumed second printing (with 'New York & London' stamped to lower cover); 16mo panoramic format (95 x 115 mm. folded); title and copyright page printed in white on mottled pale grey/green paper with plain vignette, 14 colour illustrations by the author with facing text all mounted onto concertina-style linen sheet as issued, 2 old ink names to copyright page, some slight rubbing to extremities, but overall internally very good; publisher's sage green cloth blocked in dark green with inset colour illustration, paper to reverse of clasp cracked but overall a very good example, presented in later cloth solander box. Quinby 11; Linder pp.183 & 426; Taylor, Whalley, Hobbs, Battrick pp.129-130.



75. POTTER, BEATRIX. *The Story of a Fierce Bad Rabbit*. 'London & New York', Frederick Warne & Co., [1906].

£650 [ref: 99400]

A good, clean first edition first printing of *The Story of a Fierce Bad Rabbit*, the first of two panoramic format titles by Beatrix Potter, aimed at younger children and issued for Christmas. Beatrix Potter had planned three books in this format, the second being *The Story of Miss Moppet* (1906) with *The Sly Old Cat* to follow last, but after *The Story of Miss Moppet* it was decided to drop this form, 'the shops sensibly refused to stock them because they got unrolled and so bad to fold up again' (Linder, p.183). *The Story of a Fierce Bad Rabbit* and *The Story of Miss Moppet* were subsequently reissued in the more standard format for Potter's books in 1916, but *The Sly Old Cat* was not published until 1971, almost thirty years after her death.

First edition, presumed first printing (with 'London & New York' stamped to lower cover); 16mo panoramic format (95 x 115 mm. folded); title and copyright page printed in white on mottled lavender paper with plain vignette, 14 colour illustrations by the author with facing text all mounted onto concertina-style linen sheet as issued, some creasing, superficial splits to paper at joints of title and copyright page; publisher's sage green cloth blocked in dark green with inset colour illustration, some rubbing and very light soiling, lacking lip for clasp, but overall a good example, presented in later cloth solander box. Linder p.183 & 426; Quinby 12.



76. POTTER, BEATRIX. The Tale of Mrs. Tittlemouse. London, Frederick Warne, 1910

£1,000 [ref: 99063]

First edition, first or second printing; 16mo; colour frontispiece, small crease in gutter margin of frontispiece (from binding error), otherwise near-fine; publisher's cream paper-covered boards with fielded illustrative paste-down of Mrs. Tittlemouse, spine slightly dulled, otherwise fine, preserved in a modern solander box. Quinby 18.

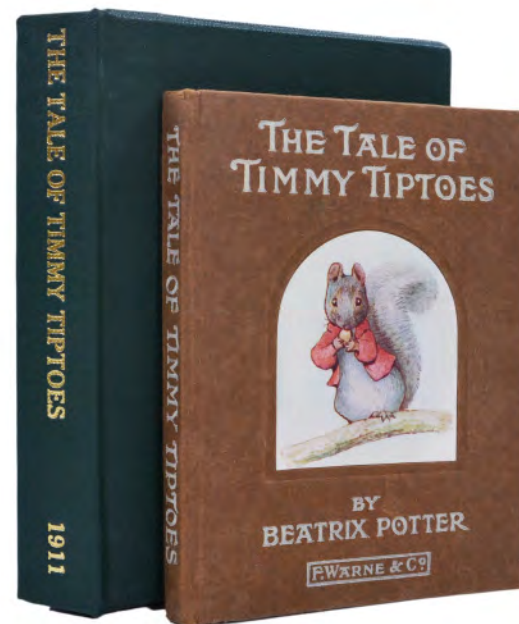


77. POTTER, BEATRIX. The Tale of Timmy Tiptoes. London, Frederick Warne and Co., 1911.

£800 [ref: 99062]

The story of Timmy and Goody Tiptoes is the only Beatrix Potter story apparently set in North America - although this is implied rather than stated anywhere in the book. All the main animal characters are indigenous to North America: grey squirrels, chipmunks and a 'large bear', but the waters are muddled somewhat by the presence of Yellowhammers (or *Emberiza citrinella*, the birds that sing 'Little bita bread and-no-cheese!') whose range includes Europe and much of Asia but not America.

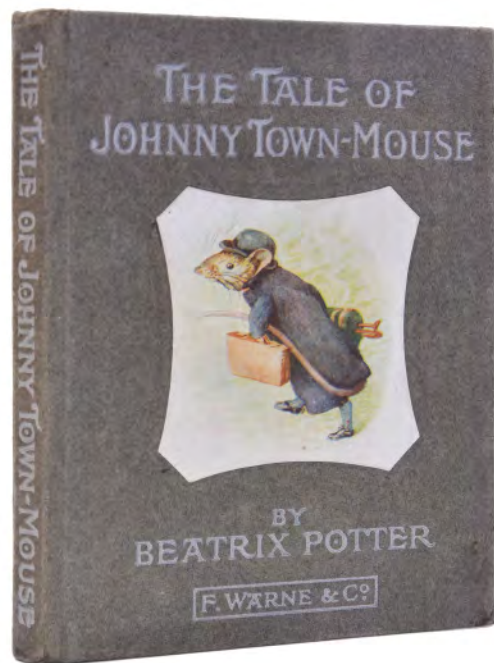
First edition, first or second printing; 16mo; colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, small corner crease to half-title, erasure mark to dedication page, otherwise the odd spot or marginal mark but in the main, clean and bright; publisher's variant brown boards with mounted colour illustration, near fine, preserved in a modern slip-case. Linder p.429; Quinby 20.



78. POTTER, BEATRIX. The Tale of Johnny Town-Mouse.
Londo[n], Frederick Warne, [1918].

£1,500 [ref: 99064]

First edition, first printing, with 'N' missing from the end of 'London' of the imprint; 16mo; frontispiece and a further 26 colour illustrations, a hint of a few faint spots to half-title and blank verso of frontispiece, otherwise fine; publisher's grey boards with mounted colour illustration, minimal rubbing to extremities, slight bump to head of spine, otherwise a fine copy. Quinby 25.



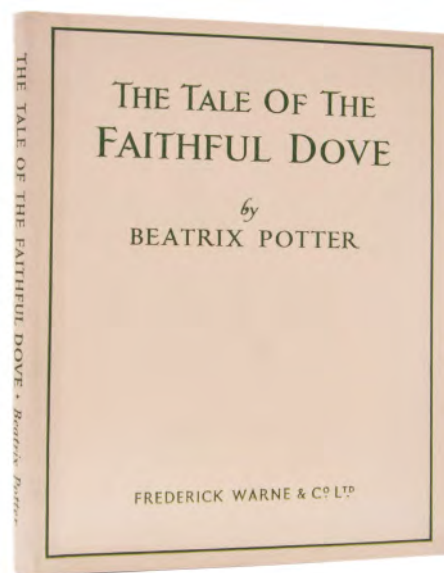
79. POTTER, BEATRIX. The Tale of the Faithful Dove.
London, Frederick Warne & Co. Ltd., 1955.

£650 [ref: 99586]

The first separate edition of a story originally penned in 1907 for the Warne children, rediscovered in 1918 by Fruing Warne, who expressed a preference for this title over the author's preferred *Tale of Jenny Crow*; Beatrix jibbed at the "rather namby pamby" pigeons, since they left little scope for pictorial variety – "it is too much pigeon, over & over" – and she had never been good at birds.' (Taylor; Whalley, Hobbs, Battrick).

Unfortunately the author could not be convinced to provide illustrations for this work, and Warne were not keen on using another illustrator that she recommended, and as a result the work was not published until 1955, followed by an edition illustrated by Marie Angel in 1970.

First edition, ONE OF 100 NUMBERED COPIES; 16mo (138 x 108 mm.); usual light browning to free endpapers; publisher's green cloth, dust-jacket, an excellent copy. Linder 432; V&A pp. 1236-1238 & 1715; Taylor; Whalley, Hobbs, Battrick p. 168.



80. QUILLER-COUCH, MABEL & LILIAN; GRAY, M. ETHELDREDA (ILLUSTRATOR). A Book of Children's Verse. London, Henry Frowde, Hodder & Stoughton, [1911].

£375 [ref: 99291]

A handsome copy of this compilation of verses for children, taking from classical and contemporary sources. The brightly coloured plates by M. Etheldreda Gray are splendidly evocative of their era.

First edition; 4to (263 x 195 mm.); 20 mounted colour plates by M. Etheldreda Gray, pictorial title, neat ink name to head of front free endpaper, internally fine; publisher's white cloth with elaborate decorative gilt decoration to upper cover and spine, upper cover with further decoration in green, top edge gilt, a fine example, preserved in publisher's plain glassine wrapper and original printed box (worn and lacking top section).

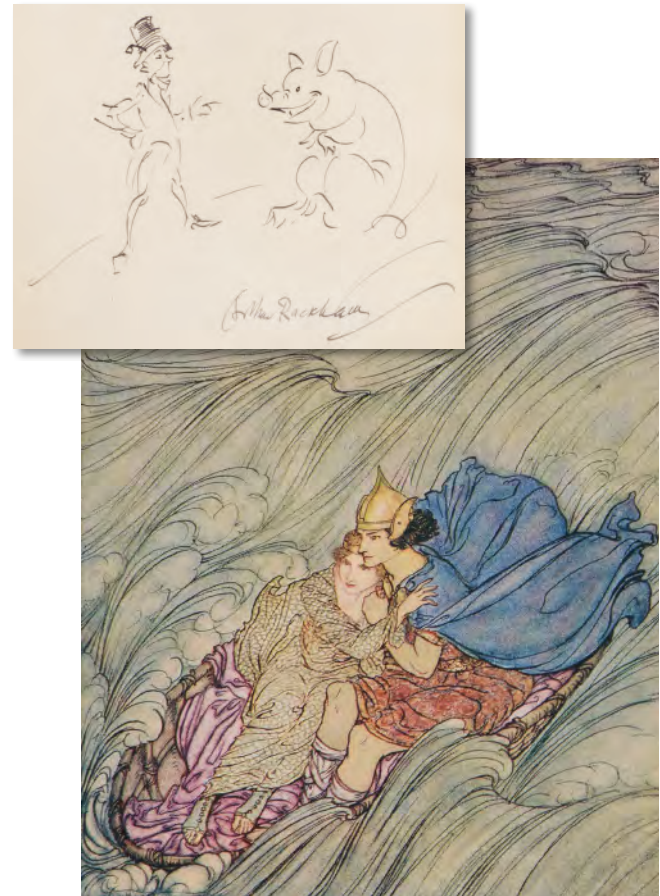


WITH ORIGINAL, SIGNED LINE-DRAWING BY THE ARTIST

81. RACKHAM, ARTHUR (ILLUSTRATOR); STEPHENS, JAMES. Irish Fairy Tales. London, Macmillan and Co., 1920.

£2,500 [ref: 97440]

First edition, WITH SUPERB, ORIGINAL LINE-DRAWING IN INK, INSCRIBED AND SIGNED BY ARTHUR RACKHAM; 8vo; engraved title-page, 16 colour plates including frontispiece, with captioned tissue-guards, the odd, insignificant spot to preliminary and terminal pages, usual browning to free endpapers, else near-fine; publisher's pictorial cloth gilt, evenly toned, slightly rubbed at edges and spine ends mildly bumped, otherwise very good indeed.



82. RACKHAM, ARTHUR (ILLUSTRATOR); GRAHAME, KENNETH. *The Wind in the Willows. With an Introduction by A.A. Milne...* London, Methuen & Co., 1951.

£1,800 [ref: 97413]

Rackham's illustrations brilliantly capture the characters and capers of Badger, Mole, Ratty and Toad, the protagonists of this classic story.

Limited edition, NUMBER 271 OF 500 COPIES; 4to; 12 mounted colour plates and further illustrations within text by Arthur Rackham, mark to lower margin of p. xii otherwise internally fine; publisher's white sheep, top edge gilt, slightly spotted and grubby, original card slip-case with printed label in similar condition but in the main a very good copy.



83. ROBINSON, W. HEATH. *Bill the Minder*. London, Constable & Co., 1912.

£475 [ref: 96186]

A collection of sixteen children's stories of the exploits of the King of Troy and his boot-cleaner Bill, exquisitely illustrated. The titles include: *Bill the Minder; The King of Troy; The Ancient Mariner; The Sicilian Char-Woman; The Wild Man; The Lost Grocer; The Merchant's Wife & The Siege of Troy.*

First trade edition; 4to; frontispiece and 15 colour plates with captioned tissues guards and 126 black & white illustrations throughout by W. Heath Robinson, light spotting to endpapers and extreme edges, else very good; publisher's blue cloth gilt, the upper cover mounted with a pictorial plate, age-toned, bumped on spine ends and a little rubbed, otherwise a decent copy.



84. ROSSETTI, CHRISTINA; HUGHES, ARTHUR (ILLUSTRATOR). *Speaking Likenesses...with pictures thereof* by Arthur Hughes. London, Macmillan and Co., 1874.

£300 [ref: 99167]

A charming collaboration between Christina Rossetti and the Pre-Raphaelite artist Arthur Hughes, with illustrations often derived from original sketches by Rossetti herself. *Speaking Likenesses* was produced for the children's Christmas market and drew considerable inspiration from Lewis Carroll's *Alice* books, a debt readily acknowledged by Christina Rossetti who knew Dodgson personally.

First edition; 8vo (187 x 135 mm.); wood-engraved frontispiece, title vignette, 6 plates and 5 vignettes, by Arthur Hughes, upper hinge pulling slightly with some splitting at hinge plus 2 small abrasions to front endpapers, but overall internally very good; publisher's blue cloth blocked in gilt with pictorial design to upper cover and gilt stamp to lower cover for the Albion Crescent School Downanhill [Glasgow], gilt edges, rubbing and minor bumping to extremities, spine very slightly dulled.



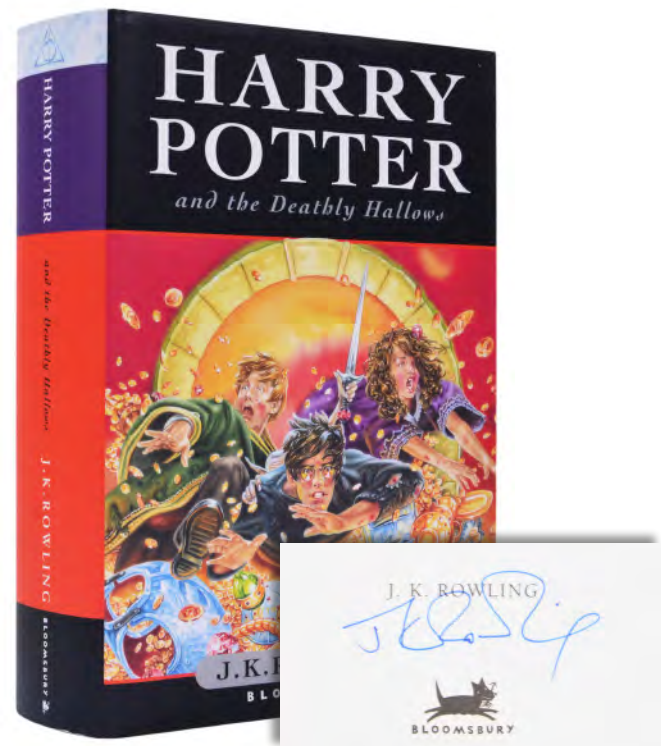
SIGNED HARRY POTTER FIRST EDITION

85. ROWLING, J.K. *Harry Potter and the Deathly Hallows*. London, Bloomsbury, 2007.

£2,750 [ref: 99393]

An excellent signed first edition of the last, and possibly darkest of the original Harry Potter books, in which the eponymous hero faces his final battle with 'he who must not be named'. With a letter from J.K. Rowling's P.A., Fiddy Henderson, to the Swindon Therapy Centre, sending the signed book to help raise money as part of their 25th Anniversary Celebrations.

First edition, first printing, signed by the author on title with hologram sticker and accompanying letter from P.A. Fiddy Henderson; 8vo; publisher's pictorial boards, dust-jacket, a fine copy.



**RARE OPPORTUNITY TO ACQUIRE TWO UNPUBLISHED
ORIGINAL ARTWORKS BY AXEL SCHEFFLER**

86. SCHEFFLER, AXEL. 'When you meet a cat'. [Two original, unpublished illustrations drawn for a Swedish anthology for children]. [c.2005].

£1,200 [ref: 97649]

TO BE SOLD IN AID OF YILOULA, A WOMEN'S MICRO-CREDIT PROJECT IN BURKINA FASO.

Drawn for the Swedish children's author Eva Susso to illustrate her contribution to the Swedish children's anthology, *Barnens Älsklingar - Bom Bom*, edited by Brigitta Westin. The story, set in Africa, was entitled 'When you meet a cat' and featured several illustrations by Scheffler, but these two (depicting a girl meeting a cat and a dog respectively) were not used and are therefore previously unpublished.

Axel Scheffler and his distinctive style of illustration achieved fame & recognition throughout the world through his collaboration with the children's author and playwright Julia Donaldson, and their joint works such as *The Gruffalo*, *Room on the Broom*, *Stick Man*, *The Highway Rat* and *Zog* were instant bestsellers and remain amongst the most popular children's books, assisted by several wonderful animated adaptations voiced by all-star casts.

Scheffler donated these drawings to help raise funds for the Yiloula Project, founded by his friend, the potter Ursula Waechter. Following a trip she made to Mali and Burkina Faso, in 2009, Waechter initiated this micro-credit project in the village of Yilou, around 60 miles north of the capital Ouagadougou, to assist women in finding investment for small business and craft projects. The next phase, which the sale of these drawings aims to help fund, will provide literacy training for these women. More information can be found on the 'Yiloula' Facebook page.

2 illustrations, each c.135 x 195mm., pen and black ink with gouache & watercolour, both signed by the artist in ink lower-right, unframed.



SIGNED BY PHILIP PULLMAN, MICHAEL MORPURGO,
JACQUELINE WILSON AND OTHERS

87. SCHOLASTIC CHILDREN'S BOOKS; FICKLING, DAVID (EDITOR). A story to read or tell... [A complete set of 13 books]. London, Scholastic Children's Books, 'Magic Beans' series, 1998.

£780 [ref: 99738]

A rare complete set of this wonderful series of books for children, comprising fairy & folk tales retold by notable authors of the time and featuring illustrations by popular children's book illustrators. The slim paperback series was the brainchild of David Fickling, the main editorial influence behind Philip Pullman's *Dark Materials* books, who was inspired in part by Gollancz's approach to publishing to create a series of children's books that children could afford with their own pocket money, selling these books at £1 per book.

Comprising:

1. BLACKMAN, Malorie; AGGS, Patrice (illustrator).
Aesop's Fables.
2. BRANFORD, Henrietta; HARKER, Lesley (illustrator).
Hansel and Gretel.
3. CROSS, Gillian; COCKCROFT, Jason (illustrator).
The Goose Girl.
4. DOHERTY, Berlie; BAILEY, Siân (illustrator).
The Snow Queen.
5. FINE, Anne; GLIORI, Debbie (illustrator).
The Twelve Dancing Princesses.
6. GARNER, Alan; MAYHEW, James (illustrator).
Grey Wolf, Prince Jack and the Firebird.
7. GATES, Susan; HEAP, Sue (illustrator).
The Three Heads in the Well.
8. GERAS, Adèle; BECK, Ian (illustrator).
The Six Swan Brothers.
9. MITTON, Tony; MALAND, Nick (illustrator).
The Seal Hunter.
10. MORPURGO, Michael; FOREMAN, Michael (illustrator).
Cockadoodle-doo, Mr Sultana!
11. PULLMAN, Philip; BAILEY, Peter (illustrator).
Mossycoat.
12. WILSON, Jacqueline; SHARRATT, Nick (illustrator).
Rapunzel.
13. WRIGHT, Kit; DEWAN, Ted (illustrator). *Rumpelstiltskin.*

In 1998 an event was held to launch this 'Magic Beans' series, possibly referred to as 'Mossycoat's Ball'. Fickling asked thirteen of his favourite children's authors to choose a favourite folk or fairy tale to retell in their own words. Each one was to be lightly illustrated by one of his preferred illustrators.

For the event Fickling had all the contributors sign a prepared bookplate so that each book in a limited set would have signatures from both author and illustrator. The only deficit was for some reason that of Michael Foreman, whose signature is the only one missing here. It is believed each author and illustrator was then presented with one of these sets.

Given how relatively unknown this series would now seem to be it is tricky to gauge how commercially viable this venture proved, but it was definitely a worthy ambition, and the books form an excellent, attractive set, particularly thus with the signed bookplates and given the importance of those who contributed.

Provenance: From one of the authors in the series.

First editions, each with signed bookplate mounted on inside front cover, [PRESUMED ONE OF 25 OR 26 SUCH SETS]; 13 vols, 8vo; publisher's bookplate mounted onto inside front cover of each volume, illustrations; publisher's pictorial wrappers, fine copies.



PRESENTATION COPY WITH AN ORIGINAL DRAWING

88. SENDAK, MAURICE. *In the Night Kitchen.* London, Bodley Head, 1971.

£2,250 [ref: 99176]

Presentation copy to the children's author Aidan Chambers and his wife Nancy, with an original ink drawing by Sendak depicting Mickey with the words 'with pleasure!'.

Described by Sendak as the first in a developmental trilogy, to come before *Where the Wild Things Are*, *In the Night Kitchen* (first published in the USA the previous year) recounts the dream of a small child. Highly acclaimed, though controversial, the book received several awards, including the 1971 Caldecott Medal.

Provenance: Nancy and Aidan Chambers, July 1971 (inscribed by the author to front free endpaper).

First UK edition, inscribed by the author; 4to (286 x 224 mm.) in 8s and 4s; printed in full-page colour throughout, a very clean copy; publisher's colour-printed paper boards, with colour-printed dust-jacket, very slight crease to upper board and minimal wear at extremities; [40]pp.



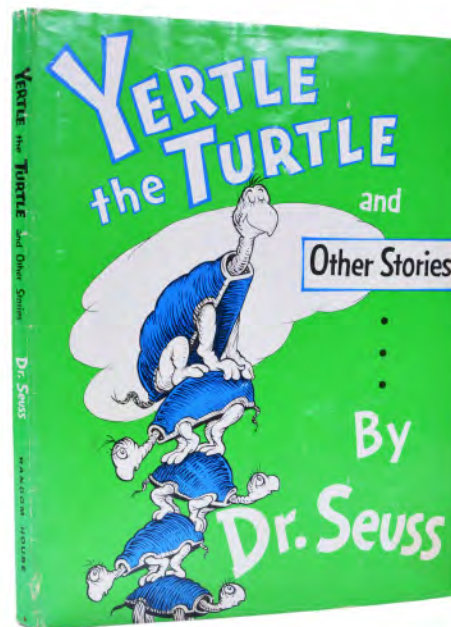
'BURP'

89. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. *Yertle the Turtle and Other Stories.* New York, Random House, 1958.

£400 [ref: 99500]

A very good first edition example of this classic children's book by Dr Seuss, employing his anapestic tetrameter in inimitable style. Even the appearance of the word 'burp' couldn't repress this book's popularity, and the book has sold over one million copies since publication. Increasingly scarce to find in this condition.

First edition, first printing with correct price and list of titles to jacket; small folio (280 x 200 mm.); illustrations and pictorial endpapers printed in blue, green & black, small ownership inscription to rear pastedown; publisher's pictorial boards, rubbed and slightly bumped at extremities, dust-jacket, slightly rubbed at edges with very minor fraying to corners, overall a very good example. Younger & Hirsch 82.

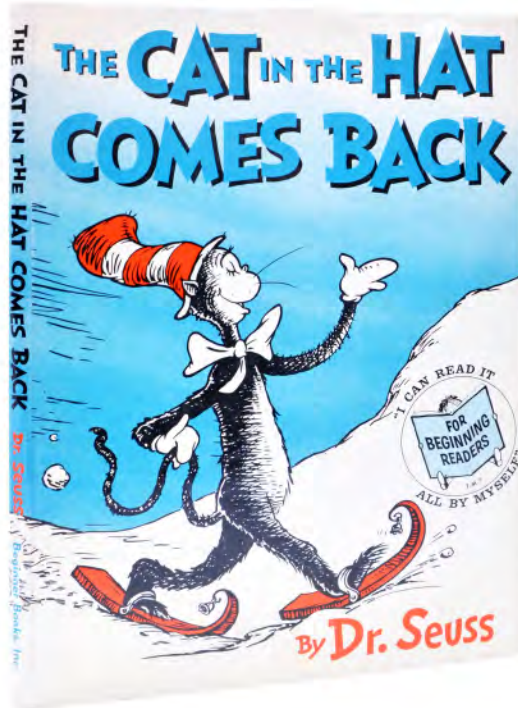


90. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. *The Cat in the Hat Comes Back*. New York, Beginner Books distributed by Random House, 1958.

£525 [ref: 99542]

Back due to public demand, *The Cat in the Hat Comes Back* sees Dr Seuss's most famous creation return to torment Sally and her brother once more. A superior first edition example.

First edition, first printing; large 8vo (230 x 165 mm.); colour printed illustrations throughout, pictorial endpapers, small contemporary ownership inscription on front free endpaper; publisher's pictorial boards, dust-jacket, an unusually good example. Younger & Hirsch 11.

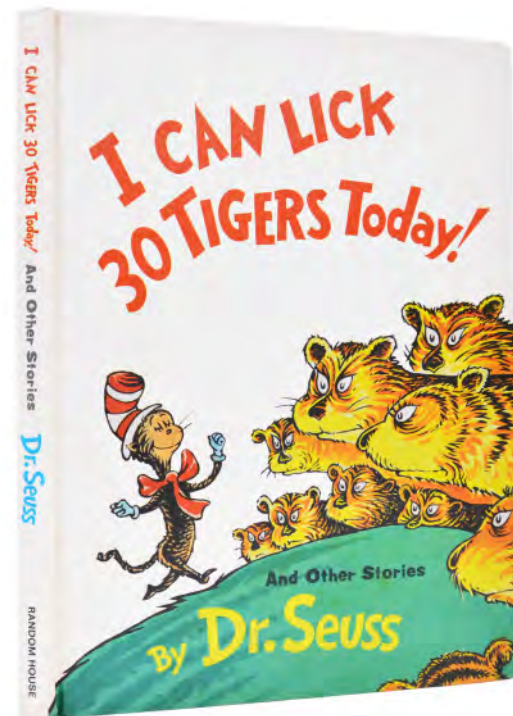


91. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. *I can Lick 30 Tigers Today! and Other Stories*. New York, Random House, 1963.

£475 [ref: 99499]

An attractive first edition of the [mis]adventures of The Cat in the Hat's son/childhood, daughter/sister, and great-great-grandfather.

First edition, first printing; small folio (280 x 200 mm.); colour illustrations; publisher's pictorial cloth, without the dust-jacket (as issued), very slight toning and bumping to extremities, but overall a very good copy. Younger & Hirsch 38.

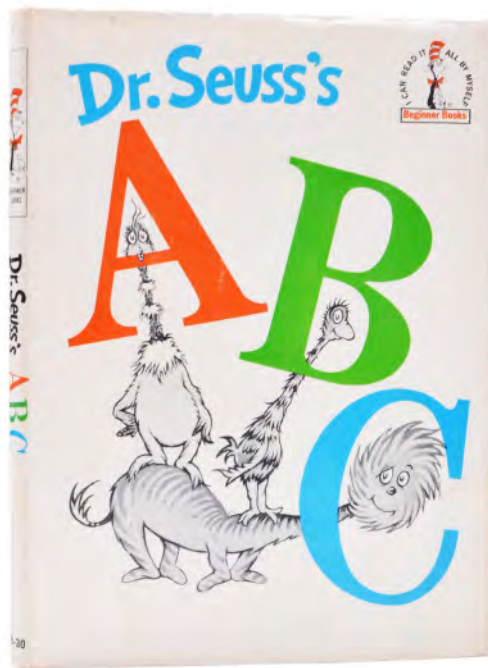


92. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. Dr. Seuss's ABC. New York, Beginner Books... Random House, 1963.

£300 [ref: 99591]

A very good first edition of Dr Seuss's ABC: 'Here are the same old 26 Letters of the Alphabet. Dr. Seuss has added no new ones. What the Doctor has added is new excitement...' (jacket blurb).

First edition, first impression; large 8vo (230 x 165 mm.); pictorial title, full-page colour illustrations, pictorial endpapers; publisher's pictorial boards, very minor rubbing to extremities, slight softening to spine ends, but overall a very good example, dust-jacket, a little minor creasing and rubbing to edges and spine edges, 1 cm. closed tear to one corner, but overall very good. Younger & Hirsch 19.

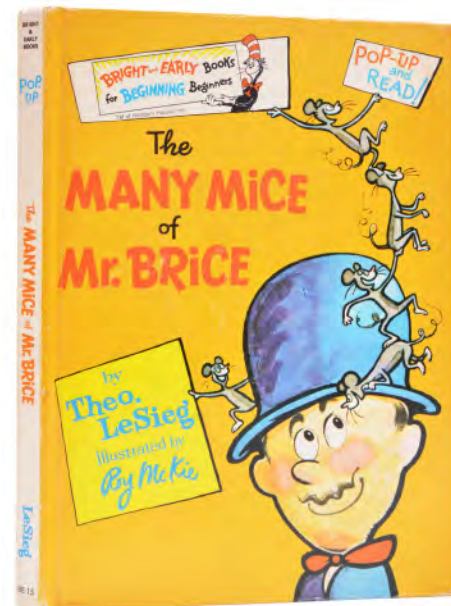


93. LESIEG, THEO [PSEUD. GEISEL, THEODOR SEUSS]. The Many Mice of Mr. Brice. New York, A Bright & Early Book, From Beginner Books, Random House, [1973].

£675 [ref: 99592]

A very good example of this uncommon Dr Seuss 'pop-up and read' book, with all but the last in full working order; the last one just a bit stiff but eminently repairable. The book was issued without a dust-jacket.

First edition, first impression; large 8vo (230 x 165 mm.); colour illustrations throughout by Roy McKie, with moveable parts, onlaid string and elastic band all present & correct, the 'Brice-Mice Mail Box' gear creased and only partially working, but otherwise all in working order; publisher's pictorial boards, a little bumped and rubbed at corners and spine-ends, but overall very good. Younger & Hirsch 50.



94. STONE, ROSETTA [PSEUD., GEISEL, THEODOR SEUSS]; FRITH, MICHAEL (ILLUST.) *Because a Little Bug went ka-choo!* New York, Random House/Beginner Books, 1975.

£875 [ref: 100163]

A very good first edition example of one of Dr Seuss's 'Beginner Books', seemingly scarce, and the only title he wrote under this particular pseudonym.

First edition, first printing; large 8vo (230 x 165 mm.); colour illustrations throughout, patterned endpapers; publisher's colour pictorial boards, original 'peel off' price-sticker on upper cover, slightly worn at lower corners of spine and one other corner, overall very good. Younger & Hirsch 4.



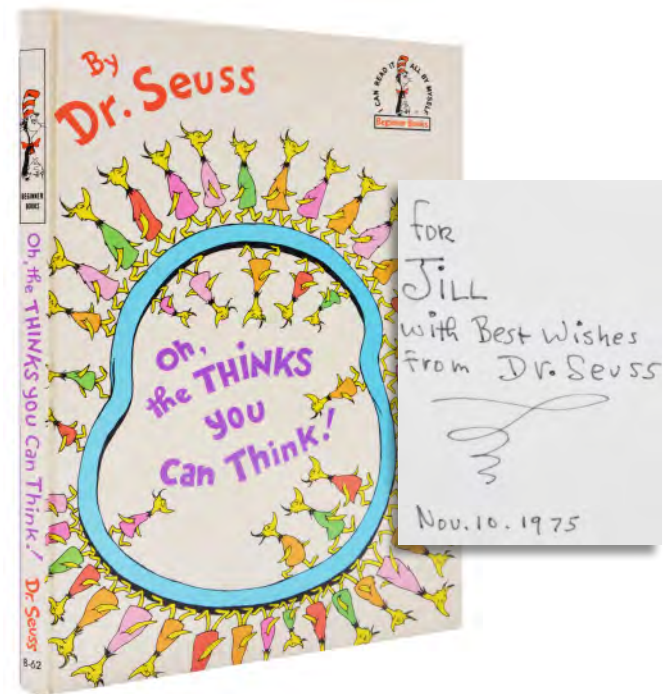
SIGNED PRESENTATION COPY

95. SEUSS, DR [PSEUD., GEISEL, THEODOR SEUSS]. *Oh, the Thinks you can Think!* New York, Beginner Books/Random House, 1975.

£875 [ref: 100307]

A fine, signed first edition of this rhyming rumination on the thought process by Dr Seuss, produced as part of the Beginner Books series. Dr Seuss has inscribed it in his inimitable style, to the bottom-left of the front free endpaper verso: 'For Jill with Best Wishes from Dr. Seuss [flourish] Nov. 10. 1975'. Issued without a dust-jacket.

First edition, first printing, signed presentation copy from the author; large 8vo (225 x 165 mm.); colour illustrations throughout by Dr Seuss, internally fine; publisher's pictorial boards, a fine copy. Younger & Hirsch 62.

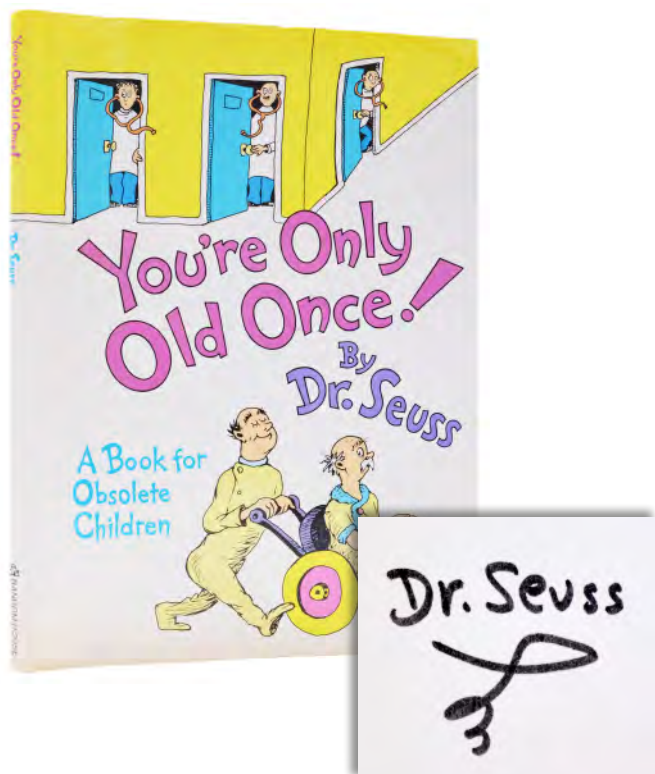


96. SEUSS, DR [PSEUD., GEISEL, THEODOR SEUSS].
You're Only Old Once! New York, Random House, 1986.

£580 [ref: 99651]

An attractive signed first edition copy of this 'Book for Obsolete Children', Dr Seuss's last book, introduced via the dust-jacket blurb thusly: 'Is this a children's book? Well...not immediately. You buy a copy for your child now and you give it to him on his 70th birthday.' Uncommon signed by the author, who was 82 at the time it was published.

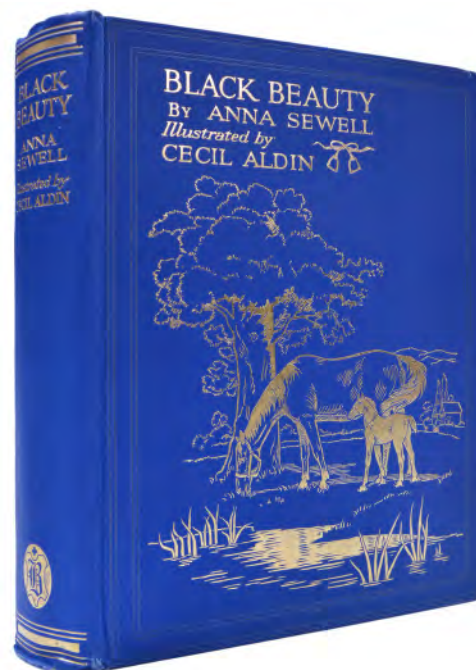
First edition, first printing, signed by the author on verso of front free endpaper facing title-page; small folio (280 x 200 mm.); colour illustrations throughout, pictorial endpapers with slight browning; publisher's cloth-backed boards, dust-jacket correctly priced \$9.95, light stain to one corner, some minor dinks, but overall very good. Younger & Hirsch 83a.



97. SEWELL, ANNA; ALDIN, CECIL (ILLUSTRATOR).
Black Beauty. The Autobiography of a Horse. [London], Boots the Chemists, [1930].

£120 [ref: 98834]

'Boots edition'; 4to; 18 tipped-in colour plates by Cecil Aldin, lacking front free endpaper; publisher's gilt-pictorial dark blue cloth, minor rubbing but overall a near fine example.

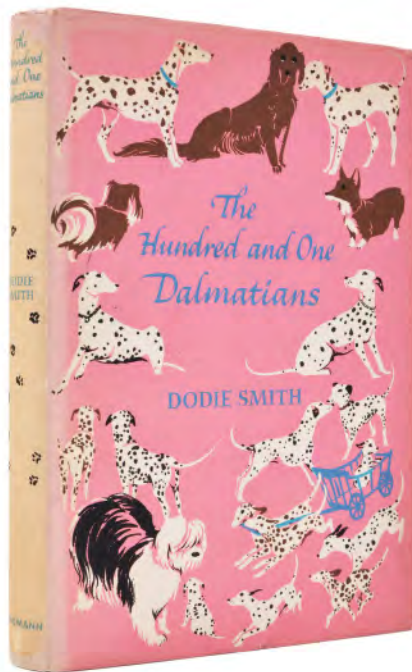


98. SMITH, DODIE; GRAHAME-JOHNSTONE, JANET & ANNE (ILLUSTRATORS). *The Hundred and One Dalmatians*. London, William Heinemann, 1956.

£725 [ref: 99967]

A very good first edition example of *The Hundred and One Dalmatians* by Dodie Smith, a classic of children's literature memorably transferred to the big screen by Walt Disney in 1961 and, more recently, the 1996 film *101 Dalmatians* starring Glenn Close as the wicked Cruella de Vil.

First edition, first printing; 8vo; illustrations and pictorial endpapers by Janet & Anne Grahame-Johnstone, contemporary ink name to preliminary blank; publisher's blue cloth, a little rubbed and tarnished at extremities with mild spotting to spine, otherwise very good, dust-jacket, neatly price-clipped, 3 small closed tears, slight sunning, but overall an unusually good example of a dust-jacket prone to fading and loss of colour.



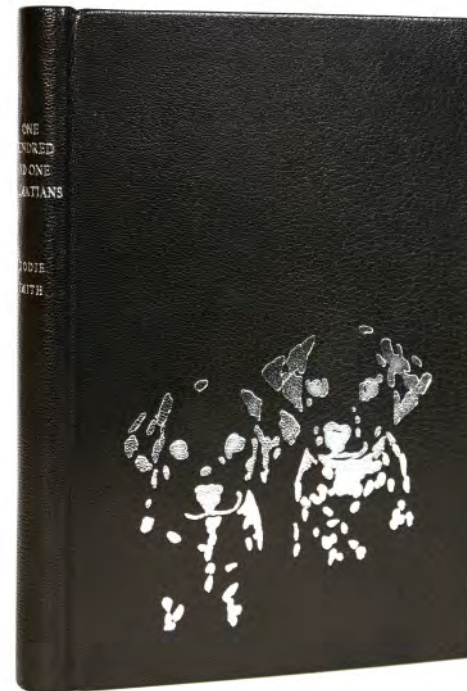
BEAUTIFULLY BOUND BY SANGORSKI & SUTCLIFFE

99. SMITH, DODIE; GRAHAME-JOHNSTONE, JANET & ANNE (ILLUSTRATORS). *The Hundred and One Dalmatians*. London, William Heinemann, 1956.

£1,500 [ref: 95601]

First edition of the popular children's classic *The Hundred and One Dalmatians* by Dodie Smith, bound in full black morocco with silver puppies by Sangorski & Sutcliffe.

First edition; 8vo; modern full black morocco by Sangorski & Sutcliffe with abstract design of Dalmatian puppies on the front cover, Japanese endpapers and all edges silvered, a stunning copy.



100. THOMPSON, KAY; KNIGHT, HILARY (ILLUSTRATOR). *Eloise in Moscow*. New York, Simon & Schuster, 1959.

£300 [ref: 99071]

A very nice copy of the fourth 'Eloise' book by Kay Thompson, inspired by a trip to Moscow undertaken by the author & illustrator in 1959, and in part by the author's god-daughter Liza Minelli (of *Cabaret* fame). Following its publication, Kay Thompson suddenly pulled all but the original *Eloise* title from the publisher and printer, seemingly unhappy with the quality of these three works. A fifth title, conceived on a trip to Rome in 1964, was also never published in the author's lifetime. Further reprints of the sequels did not appear until after her death in 1998.

First edition, first printing; 4to; two-tone illustrations throughout including pictorial endpaper, by Hilary Knight, contemporary gift inscription to head of front free endpaper; publisher's pictorial boards, minor bumping; dust-jacket, browned at spine, some fraying and chipping to upper corners and head of spine, closed tear to foot of upper panel, some light marking & toning, but overall a good example.



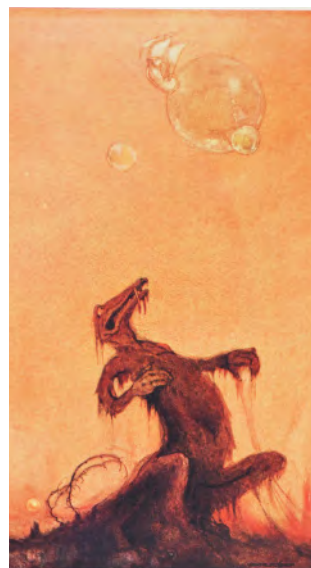
101. TIMLIN, WILLIAM M. *The Ship that Sailed to Mars. A Fantasy Told & Pictured...* London, George G.Harrap & Company Limited, [1923].

£4,250 [ref: 99091]

A good copy, in the dust-jacket, one of 2,000 copies printed in Britain, 250 of which were sent to America. A number of copies are thought to have been destroyed in a warehouse fire.

British born Timlin studied art and worked as an architect in his adopted country of South Africa. This is his only published work and rivals those of Dulac, Pogany, Nielsen, Rackham, etc., in its originality, appeal and desirability.

First UK edition; 4to (310 x 250 mm.); 48 colour plates and 48 calligraphic-style text plates all mounted on grey paper, small loss to marginal corner of title at hinge (caused by excess glue in binding?), hinge split but sound, else internally fine; publisher's parchment-backed grey paper covered boards, spine decorated and lettered in gilt, minor rubbing to extremities, printed dust-jacket, some small chips and tears to extremities and upper flap fold, sometime professional closed splits to panel folds at spine and lower flap-fold but overall a very good copy, in the scarce dust-jacket.



102. [TOLSTOY L.N.]; NERUCHEV, A[NATOLIY VASILYEVICH]. (ILLUSTRATOR). Hatanim Ve'Hapil [The Coyotes and the elephant]. Frankfurt Am Main, 'Amanut' Frankfurt Am Main - Moscow - Odessa, Gabriel Library, [1922].

£350 [ref: 95573]

Fable for children by Tolstoy in the spirit of Aesop, translated from Russian to Hebrew by an anonymous translator; richly illustrated in colour by Neruchev, a Russian illustrator most active in the 1910s who had illustrated a few dozen children's books for various publishers including the famous Moscow publisher Sitin I.D.. It is unclear whether the illustrations for the presented edition were created especially for this Hebrew publication, or if were they copied from a Russian original.

Amanut was a not-for-profit publishing house, established in Moscow in 1917, famous for translating renowned children's and young adults' world literature into Hebrew. The series published under the 'Gabriel Library' title was aimed at the younger children, comprising mainly Russian tales, with original illustrations by Russian artists.

Oblong 8vo (155 x 210 mm.); text in Hebrew, vocalised; original illuminated colour printed wrappers, cover illustration and 6 full page illustrations, small chips to page corners, some pages loose, a very good, clean, copy; [14] pp.



BEAUTIFULLY BOUND BY SANGORSKI & SUTCLIFFE

103. TRAVERS, P.L. Mary Poppins. Illustrated by Mary Shepard. London, Gerald Howe Ltd, 1934.

£1,800 [ref: 99194]

A fine copy of this exceptionally rare book, beautifully bound by Sangorski & Sutcliffe.

First edition; illustrated frontispiece and a further 26 illustrations as well as insets and tailpieces by Mary Shepard, a few spots to final pages, otherwise fine; modern full blue morocco by Sangorski and Sutcliffe, block of Mary Poppins in flight to the upper cover, Japanese endpapers and all edges gilded with silver stars; preserved in a custom-made slip-case.



ELLERY QUEEN'S COPY

104. TWAIN, MARK [PSEUD. CLEMENS, SAMUEL LANGHORNE]. *The Adventures Of Tom Sawyer.* Hartford, American Publishing Company, 1876.

£8,500 [ref: 100203]

An excellently bright, clean copy of this keystone work in American literature, this issue printed on laid paper rather than wove.

Beyond the stunning condition of this copy, it also has a distinguished pedigree, passing through the hands of the American poet & classics scholar Mitchell S. Buck and the modern first editions collector Christian Heuer; most significant however are the modest signatures of 'Barnaby Ross' & 'Ellery Queen' on half-title, indicating the book was once owned by Frederic Dannay, who co-wrote under these pseudonyms with his cousin, Manfred B. Lee.

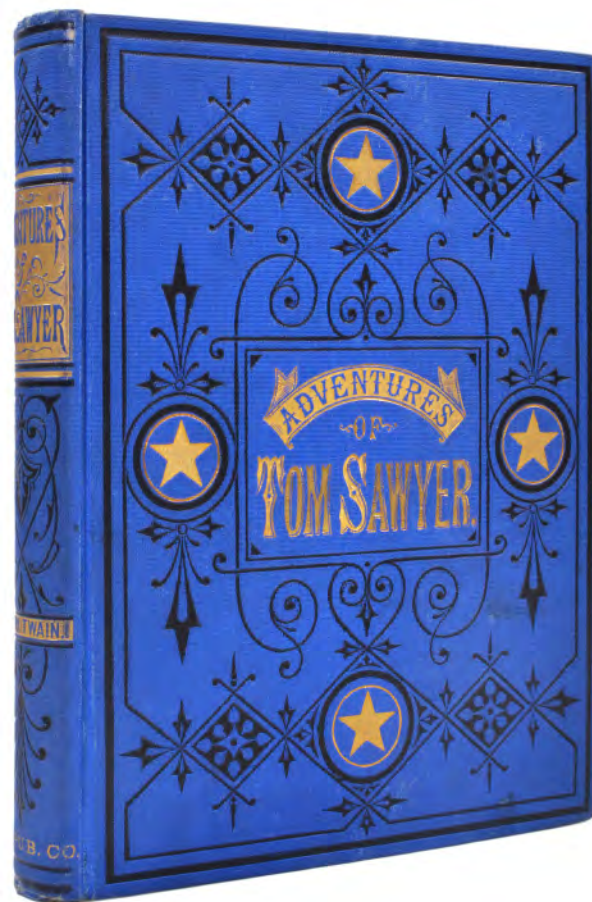
Mark Twain does feature in *Queen's Quorum*, a checklist of 125 detective fiction titles composed by Dannay & Lee, for his 1867 *Celebrated Jumping Frog of Calaveras County*. Given the memorable (albeit somewhat tongue-in-cheek) line 'One of those omniscient and awe-inspiring marvels, a detective' (p.190) and that Tom's own detecting skills are evident both in *The Adventures...* and in *Tom Sawyer, Detective* (1896), it is easy to see why the character and this book would also have appealed to 'Ellery Queen'.

The Adventures of Tom Sawyer was once banned in the United States by librarians who said they found Mr. Sawyer to be a 'questionable' protagonist in terms of his moral character and racially offensive language.

Provenance: [Frederic Dannay], as 'Ellery Queen' & 'Barnaby Ross' (signatures on half-title); Mitchell S. Buck (1887-1959), American poet, translator and classical scholar (ex libris bookplate); Christian Heuer, book collector (ex libris bookplate).

First American edition, second issue (printed on laid paper with frontispiece on verso of half-title and the first page of Contents printed on the verso of the preface); square 8vo (215 x 165 mm.); wood-engraved frontispiece and numerous text vignettes by True Williams and others, 2pp. of publisher's advertisements at end, newspaper clipping laid down on rear free with some resultant offsetting, upper endpapers slightly splitting at hinge;

publisher's blue cloth blocked in black and gilt, minor rubbing to corner-tips, but overall an excellent copy, preserved in cloth chemise and morocco-backed cloth slip-case. BAL 3369.





105. TWAIN, MARK [PSEUD. CLEMENS, SAMUEL LANGHORNE]. *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*. New York, Charles L. Webster and Company, 1885.

£16,500 [ref: 99598]

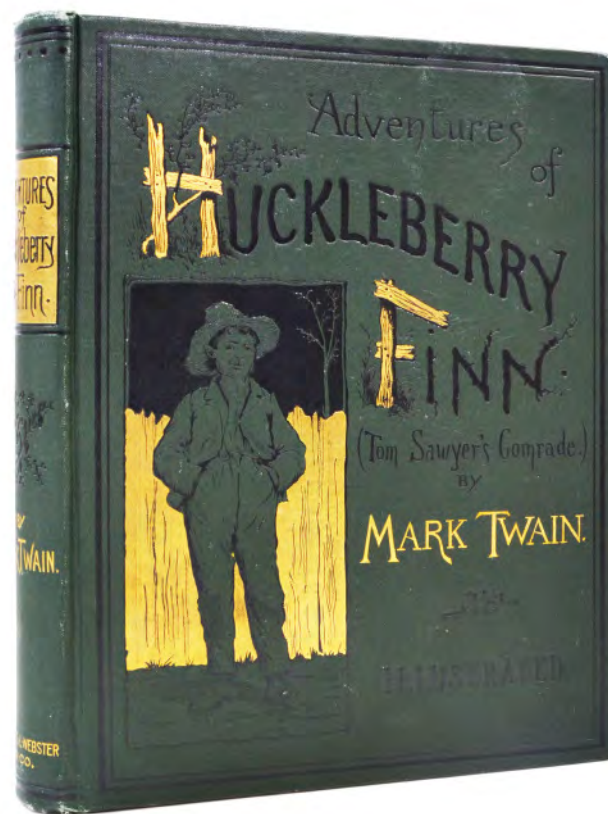
'ALL MODERN AMERICAN LITERATURE COMES FROM ONE BOOK BY MARK TWAIN CALLED HUCKLEBERRY FINN' (Ernest Hemingway, *The Green Hills of Africa*).

A superb first American edition of this ground-breaking Mark Twain novel, simultaneously a classic of children's and American literature. Sold by subscription, *Huckleberry Finn* was illustrated and finely bound in leather bindings (sheep or half morocco), in blue cloth for those who wanted it uniform with *Tom Sawyer* (1877), and, as here, in green cloth. There is no established priority between them, and all were available to the public on the same day in February 1885.

A number of errors were discovered and then corrected during the printing of the first edition. Copies with the earliest, uncorrected states are always sought after by collectors. In this copy, the title-page is a cancel with the copyright notice dated 1884 (C, BAL second state, with the first state only noted in the publisher's prospectuses and advanced sheets), while the frontispiece is in the first state with the tablecloth visible and unsigned on the finished edge of the bust (A, BAL first state). Furthermore, the following issue points are respected: on p.13, the illustration captioned 'Him and another Man' is wrongly listed as being on p.88 (A, BAL first state); p.9 with the misprint 'Decided' (A, BAL first state); p.57, the eleventh line from the bottom reads 'with the was' instead of 'with the saw' (A, BAL first state); p.143, missing 'l' in the illustration (A, BAL first state); p.155, the final '5' in the pagination is missing (A, BAL first state), and on p.161, the signature mark is absent (A, BAL first state).

The Adventures of Huckleberry Finn and *Tom Sawyer* 'let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys' (Grolier, *100 American Books*).

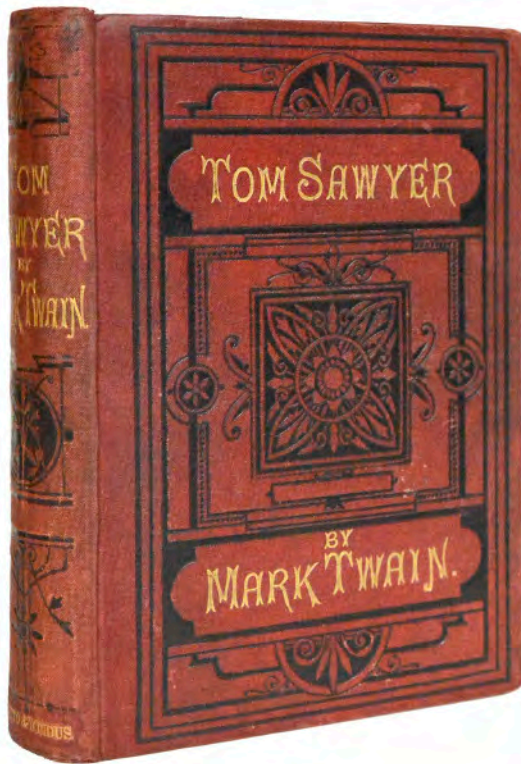
First American edition, first state (see note); small 4to; portrait frontispiece of the author after the bust by sculptor Karl Gerhardt, illustrations by Edward W. Kemble, small ink stain on fore-edge otherwise internally fine; publisher's green cloth blocked in gilt & black, some very minor rubbing to extremities, but overall an excellent copy. BAL 3415; Grolier American 87.



106. TWAIN, MARK [PSEUD. CLEMENS, SAMUEL LANGHORNE]. *The Adventures Of Tom Sawyer.* London, Chatto & Windus, 1877.

£1,650 [ref: 94562]

First illustrated edition; 8vo; half-title, numerous illustrations, 36pp. publisher's adverts dated November 1876 at end, occasional spotting to a few edges; publisher's red cloth, stamped in black and titled in gilt, a little fading to spine and slightly rubbed at extremities, otherwise a very good to near-fine copy.



107. UPTON, FLORENCE K. & BERTHA. *The Adventures of Two Dutch Dolls.* London & New York, Longmans, Green & Co, [1895].

£675 [ref: 99804]

The author, Florence Kate Upton (1873-1922), an American-born English cartoonist was best known for her Golliwogg series. The Golliwogg character was inspired by an old children's toy found by Upton and this title is his first appearance before becoming the dominant character in subsequent titles. For the past few decades the Golliwogg series were at the heart of the debate about whether the main character is a lovable icon or a racist symbol. In the 1960s' inter-racial tensions climate many Golliwogg books were withdrawn from public libraries, many Golliwogg images were destroyed and the manufacturing of Golliwogg dolls dwindled.

First edition; oblong 4to; 32 full-page, colour illustrations, numerous sepia decorations within text; publisher's quarter cloth over colour-illustrated boards, near-contemporary ink ownership to front free endpaper, mild rubbing to extremities, some very mild age-creasing to paper covering boards, otherwise exceptionally clean and original, extremely scarce thus.



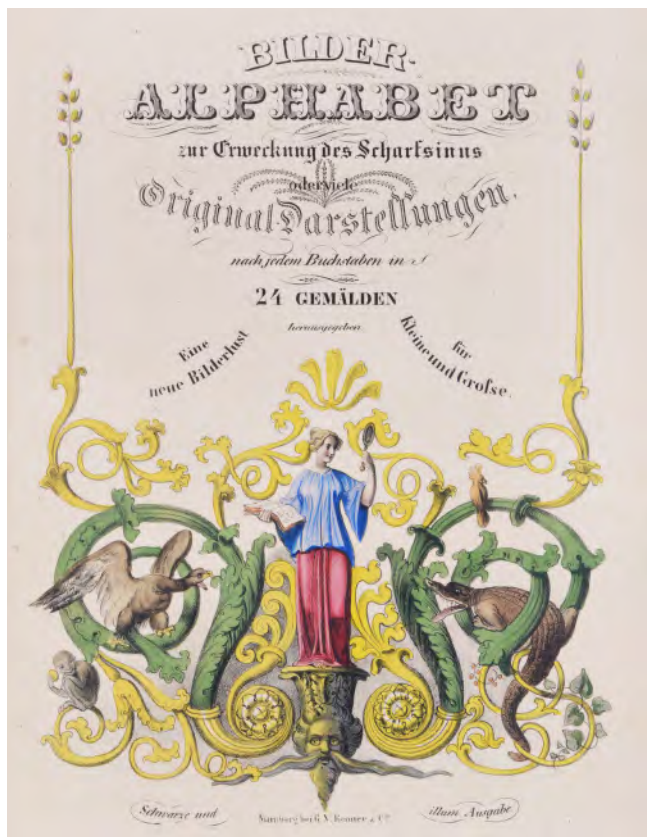
RARE ILLUSTRATED EDITION

108. [VOLTZ, JOHANN MICHAEL]. Bilder- Alphabet zur Erweckung des Scharfsinns Viele Original-Darstellungen nach jedem Buchstaben in 24 Gemälden. Nürnberg, G. Renner, [c.1838].

£12,500 [ref: 98232]

There are two editions of this work and this one is the rarer, large illustrated edition. Each plate represents a letter of the alphabet and this copy is particularly well coloured and still crisp and bright.

Illustrated edition, folio (350 by 250mm); hand-coloured title-page, 24 hand-coloured plates, [4pp] index, slightly age-toned, the odd, minor mark to some margins, otherwise very good; paper-covered boards, rebacked in half black calf, some faded areas to paper, a few marks, replaced endpapers, otherwise very good.





SUPERB BESPOKE BINDING

I 09. WHITE, T. H. *The Sword in the Stone.* London, Collins, 1938.

£1,200 [ref: 98769]

The first, and most famous, part of the tetralogy *The Once and Future King*, originally published as a stand-alone work. The future King Arthur's formative years, under the aegis of Merlin and comprising a series of literally transformative experiences.

First edition, 8vo, bespoke, modern black morocco blocked in silver to upper board and spine with heraldic devices after the original dust-jacket design, all edges silvered, a stunning copy.



'LITTLE HOUSE ON THE PRAIRIE'

I 10. WILDER, LAURA INGALLS; WILLIAMS, GARTH (ILLUSTRATOR). *The First Four Years.* New York [&c.], Harper & Row, 1971.

£650 [ref: 99548]

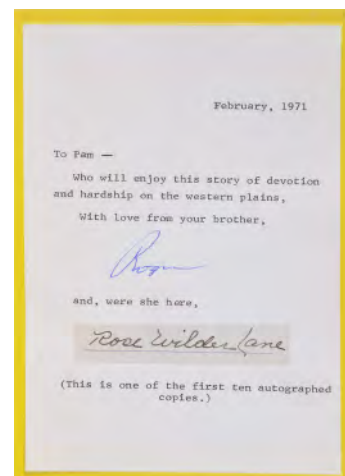
A rare, special first edition of this title, unofficially the ninth (and final) book in the 'Little House' series by Laura Ingalls Wilder, famously televised in the 1970s & '80s.

The book bears a typed sheet on the front free endpaper, dated 1971 and dedicated:

'To Pam - Who will enjoy this story of devotion and hardship on the western plains, With love from your brother,' signed 'Roger', followed by 'and, were she here,' followed by the cut signature of Rose Wilder Lane, finishing with '(This is one of the first ten autographed copies.)'.

The book continues where the last book in the series, *These Happy Golden Years*, finished, but is different in style from the other books, in part as it was directly taken from a first-draft manuscript that was found by Roger MacBride in the belongings of Laura's daughter Rose Wilder Lane following her death in 1968. MacBride was the adoptive grandson of Lane, and inherited Lane's estate including rights to the substantial Ingalls-Wilder literary estate, including the "Little House on the Prairie" franchise, leading him to co-create the famous television series.

First edition, one of the first 10 'autographed copies' for presentation, signed by Roger [MacBride] with laid down clipped signature of Rose Wilder Lane; 8vo; signed limitation leaf tipped onto front free endpaper, full-page illustrations by Garth Williams; publisher's pictorial boards, a very good copy, in pictorial dust-jacket, slight rubbing and small closed tear to head of spine, otherwise very good.



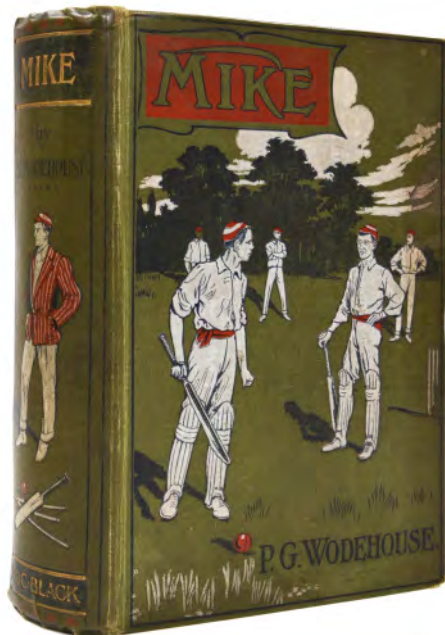
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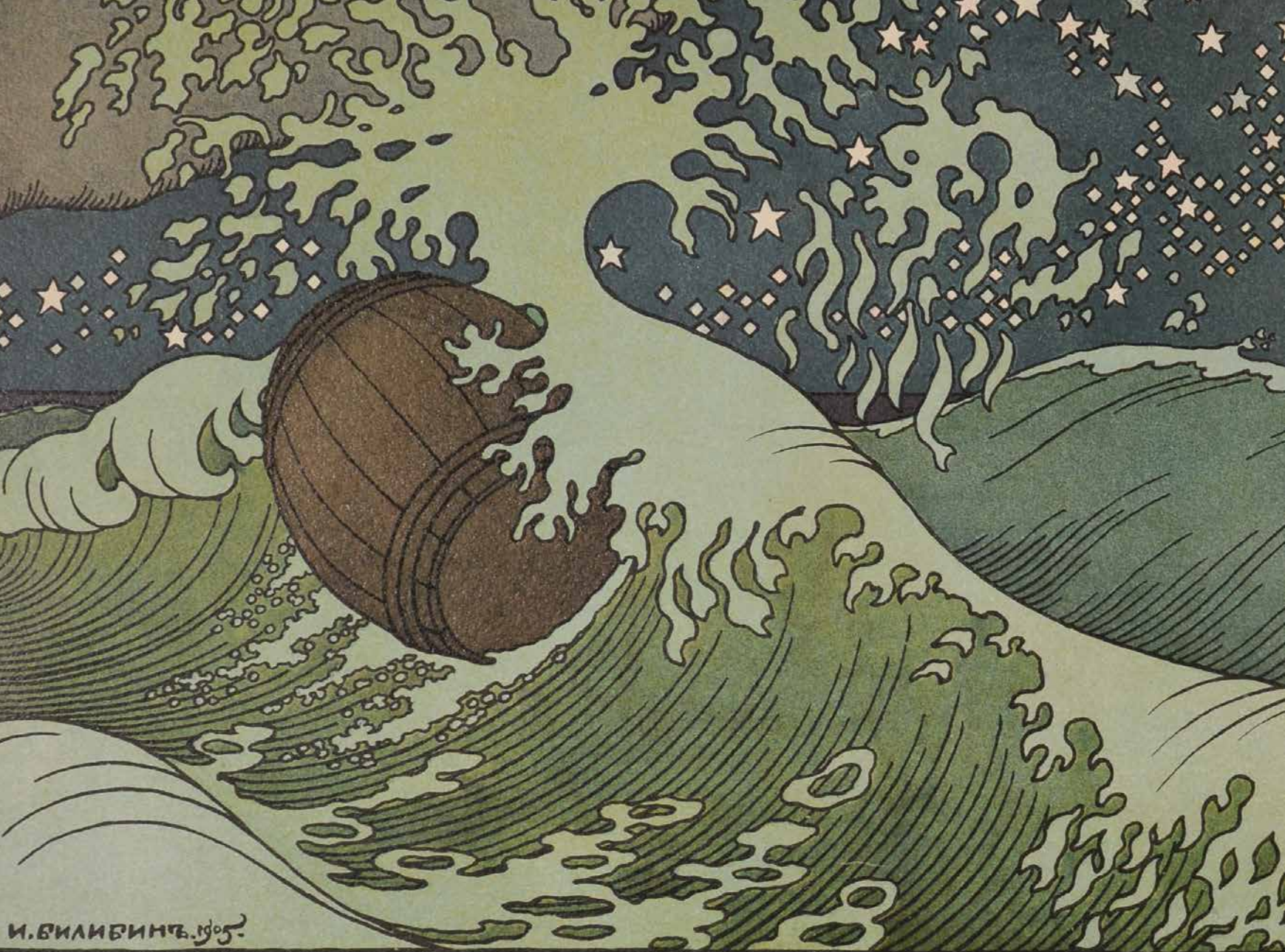
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