

Once Upon a Time

Twenty-five children's books

Sotheran's
EST. LONDON 1761

CASSIUS&Co.

CONTENTS

1. [ABC.] Joseph CRAWHALL II
2. AESOP; *Sir Roger L'ESTRANGE (translator).*
3. [CHILDREN'S MOVABLE.] BOURGADE, Armand
4. CARROLL, Lewis (pseudonym for: Charles DODGSON); John TENNIEL (illustrator).
5. CARROLL, Lewis *(author)* [pseudonym of Charles Lutwidge DODGSON]. Peter NEWELL *(illustrator).*
6. [CHILDREN'S MOVABLE.]
7. DAHL, Roald.
8. ELIA, Miriam and Ezra *(authors and illustrators).*
9. GRAHAME, Kenneth *(author);* RACKHAM, Arthur *(illustrator).*
10. GRANDMAISON, Mme. Marie de.
11. H.D.
12. HUGHES, Ted.
13. JANSSON, Tove (*author and illustrator);* Thomas Warburton (*translator*).
14. JANSSON. Tove (*author and illustrator);* Kingsley HART *(translator).*
15. JANSSON, Tove; Kingsley HART (*translator).*
16. MILNE, A.A. *(auth*or). Ernest Howard SHEPARD *(illustrator).*
17. PLATH, Sylvia *(author*); Quentin BLAKE *(illustrator).*
18. PICQUET, Gilles Jaques.
19. POTTER, Beatrix.
20. SENDAK, Maurice.
21. SENDAK, Maurice *(author)*; Brian ALDERSON *(editor).*
22. TOLKIEN, J.R.R.
23. TOLKIEN, J.R.R
24. TOLKIEN, J.R.R.; Christopher TOLKIEN (editor).
25. WILDE, Oscar.



Illustration from no. 9 *The Wind in the Willows.*

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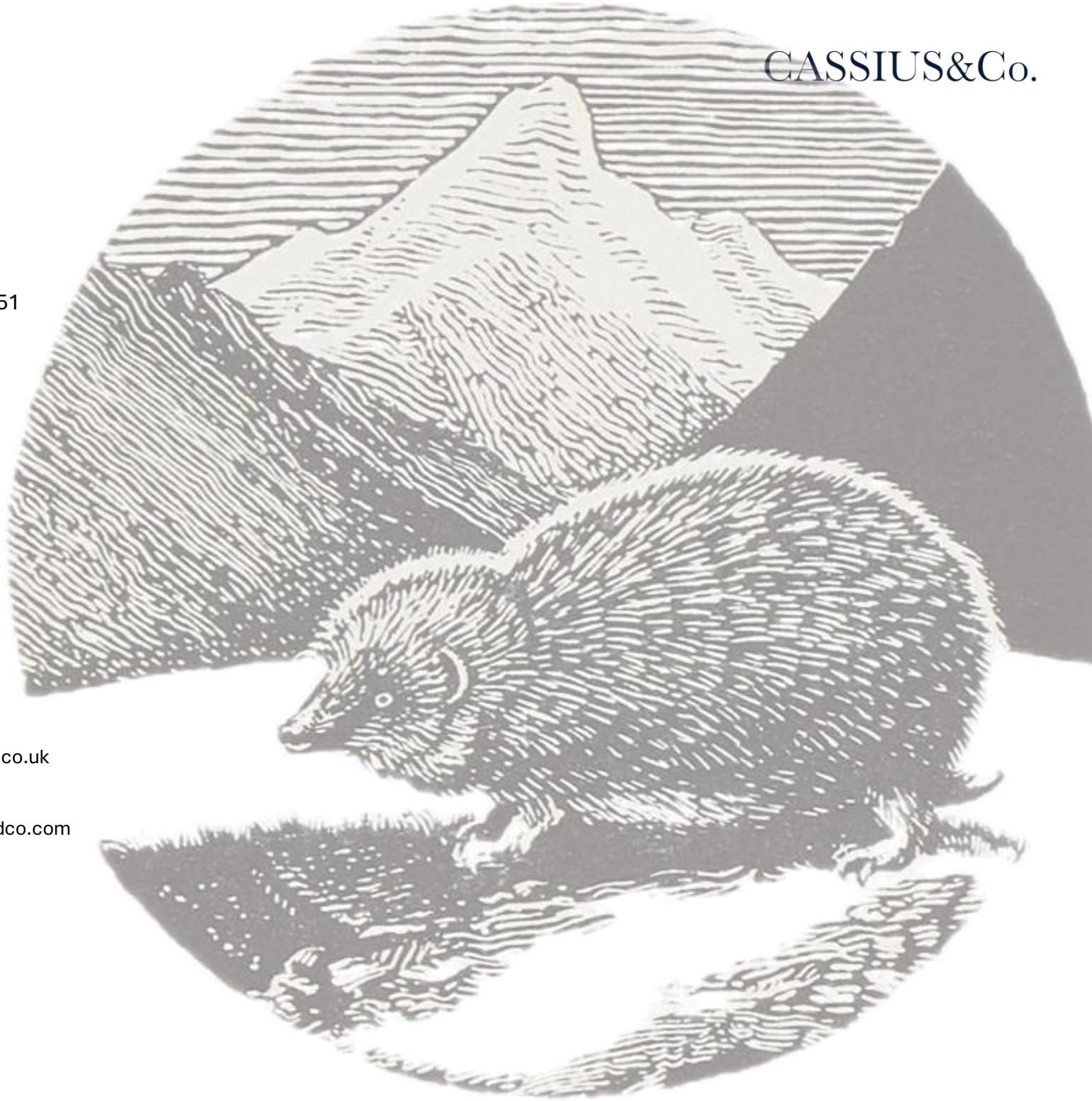
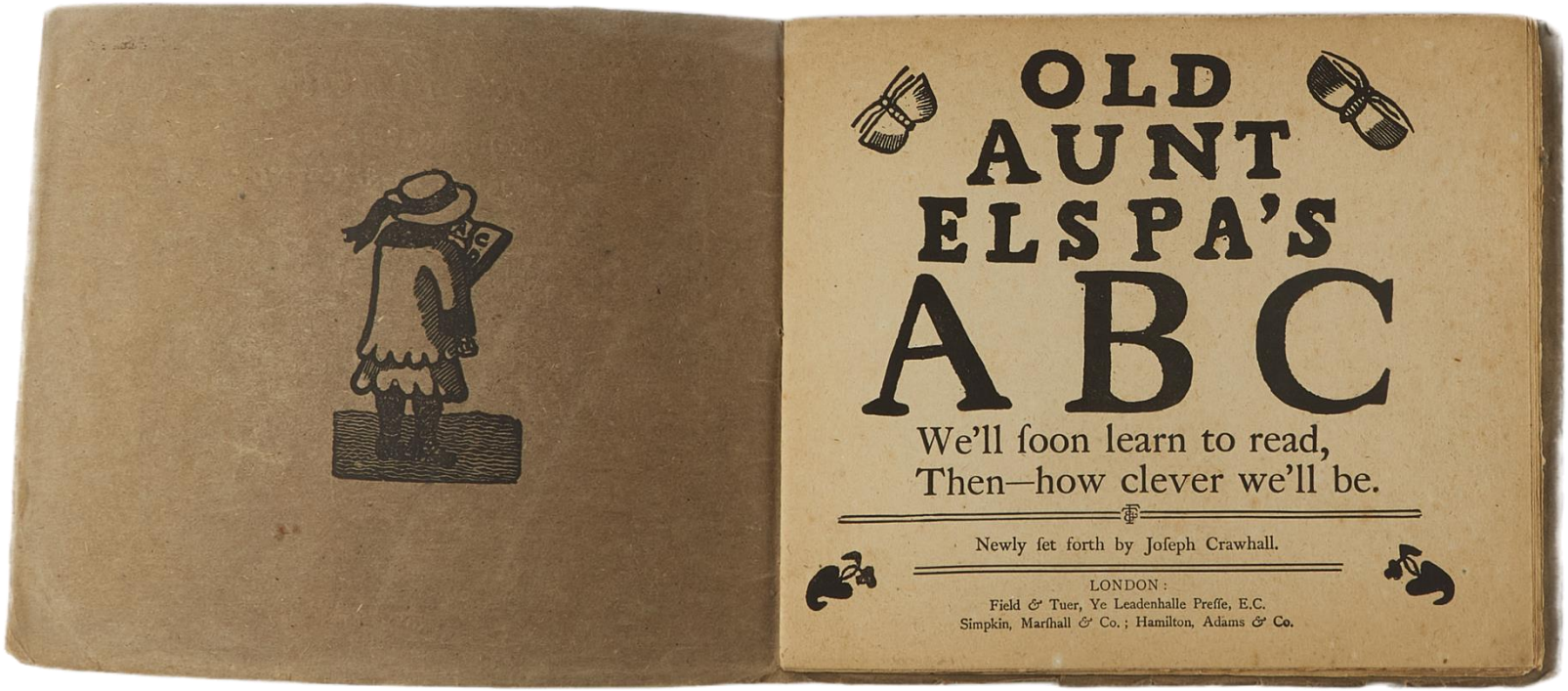


W Is for Woodcut

1. [ABC.] Joseph CRAWHALL II. Old Aunt Elspa's ABC. We'll Soon Learn to Read, Then – How Clever We'll Be. *London: Field & Tuer, Ye Leadenhalle Presse, Simpkin, Marshall & Co., and Hamilton, Adams, & Co*. 1884. **£250**

Oblong 4to. Publisher's brown wrappers with numerous woodcut vignettes; pp. 21, [3 (advertisements)]; naive woodcut illustrations by Crawhall throughout; some creasing and wear to wrappers with a few nicks to extremities; uniform light toning, light foxing to gutter, uncut; else very good indeed; contemporary penny red postage stamp adhered to rear wrapper.

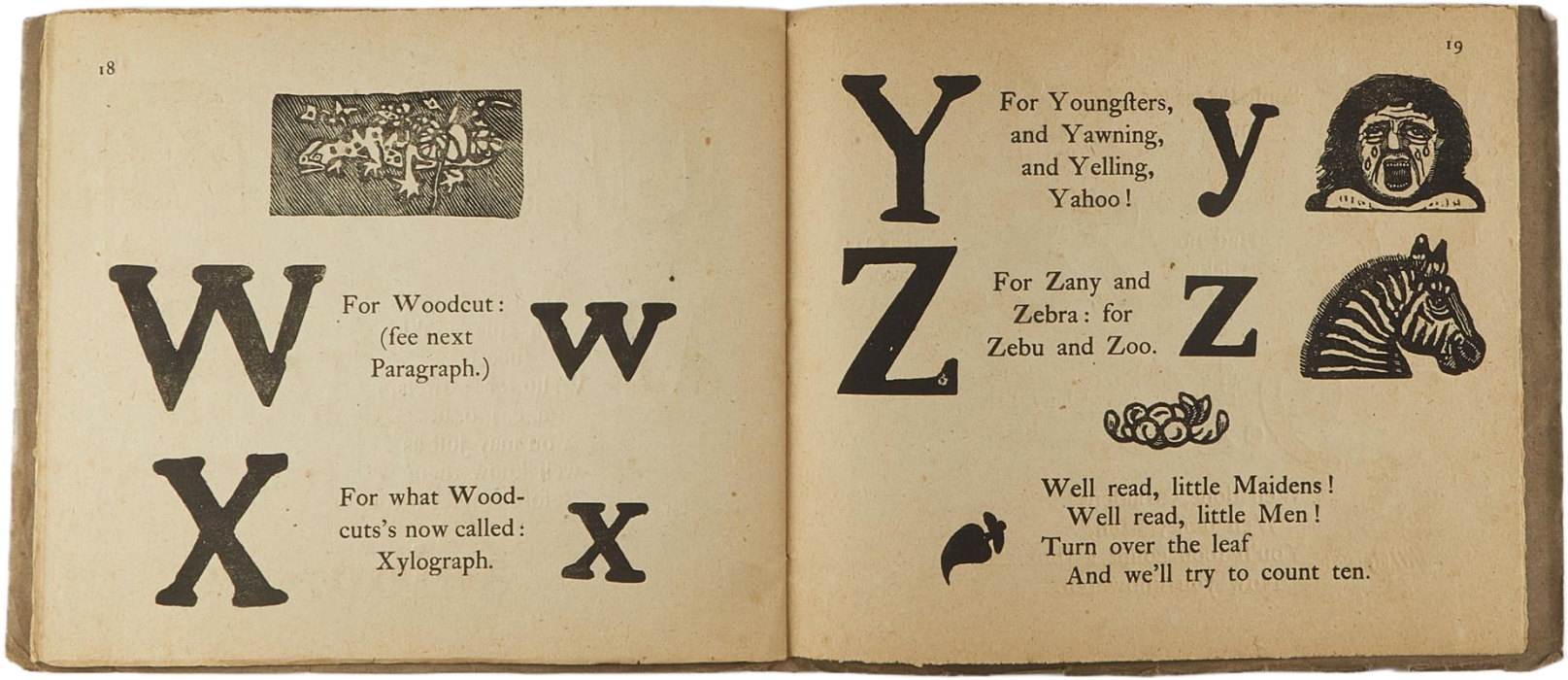
First edition of this children's book for 'Old Aunt Elspa', the author's pet name for his eldest daughter, Elspeth, illustrated and written by Newcastle ropemaker and woodcut artist Joseph Crawhall II (1821–1896).

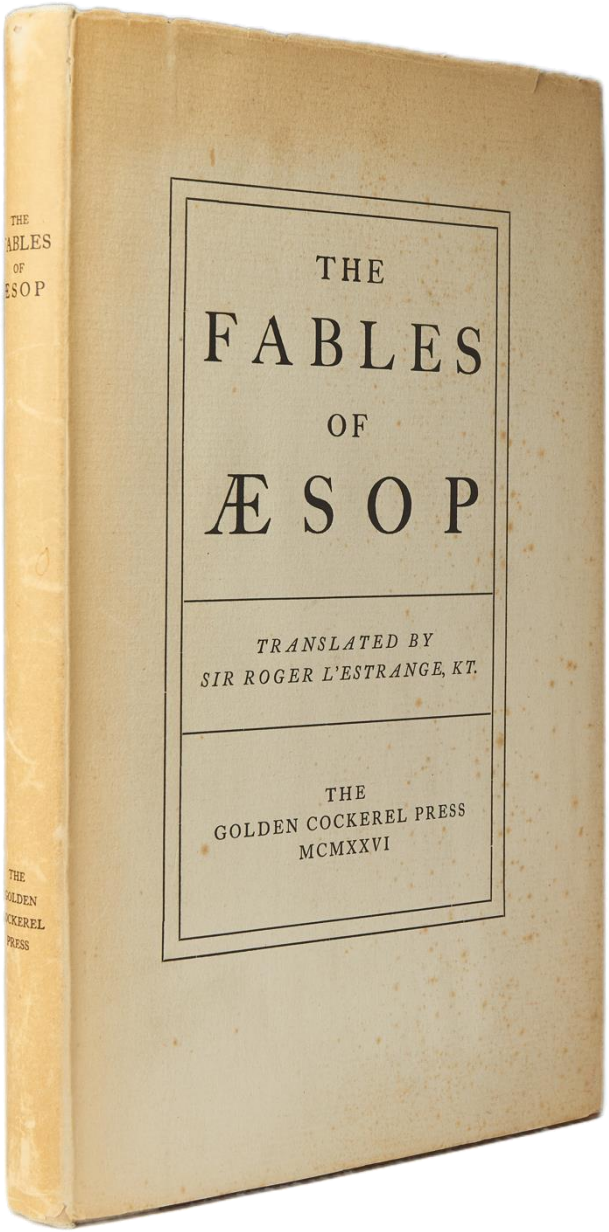


Old Aunt Elspa's ABC was published in the same year as Crawhall's spelling guide, *Old Aunt Elspa's* Spelling ('for chubbies who know well their ABC'). The present work was available for one shilling, as here, or 'coloured throughout for two-and-six-pence'. 'If one places them [the two Aunt Elspa books] in the company of Walter Crane's toy books, Kate Greenaway's pleasantries of sentimentality and Randolph Caldecott's colourful evocations of the past, they contrast startlingly and effectively' (Felver). Here, K stands for Keepsake, a Kiss, Key, and Kick; L stands for Latin, Lessons, and Lick; M for Mischief and Monkey, Mend, Manners, and Map; N for Noisy and Naughty, Nest, Nursery, Nap.

Opie GG 113.







2. AESOP; Sir Roger L'ESTRANGE (*translator*). The Fables of Aesop. *Waltham Saint Lawrence, Berkshire: The Golden Cockerel Press*. 1926. **£875**

Large 8vo. Publisher's cream buckram-backed boards with brown paper sides, lettered in gilt to spine, in printed dust-jacket; pp. [5 (blank)], [1], v, [1 (blank)], 94, [1 (colophon)], [5 (blank)]; with 11 wood engravings by Celia M. Fiennes; fore- and tail-edge uncut, largely unopened, spine tips lightly bumped, bookseller's ticket 'Paul Elder & Co, San Francisco' to rear pastedown, twentieth-century bookplate of Alma Ruth Lavenson to front pastedown (*see below*); jacket lightly spotted, browned along spine and to folds, chipped to extremities with some closed tears along spine; a near-fine copy in a good jacket.

Limited edition, number 268 of 350 copies, of translation of Aesop's *Fables*, rare in the dust-jacket.

L'Estrange first published his version of the fables in 1692, and it is now regarded as one of the most popular English translations. Aesop's fables were also recommended by Locke as an ideal first reading book for children. As Muir notes, it was 'the best and largest collection of fables in English, and he had children especially in mind when making his compilation'. L'Estrange's *Aesop* is, in fact, 'an assemblage of fables and facetiae from a variety of sources, ancient and modern, the second volume being wholly un-Aesopian. The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later Whig fabulist Samuel Croxall; but all L'Estrange's translations have some degree of political colouring'. (*ODNB*).



Æsop's FABLES 1

A COCK AND A DIAMOND

AS a *Cock* was turning up a dunghill, he spy'd a *Diamond*. Well (says he to himself) this sparkling foolery now to a lapidary in my place, would have been the making of him; but as to any use or purpose of mine, a *Barley-Corn* had been worth forty on't.

THE MORAL.—He that's industrious in an honest calling, shall never fail of a blessing. 'Tis the part of a wise man to prefer things necessary before matters of curiosity, ornament, or pleasure.

A CAT AND A COCK

IT was the hard fortune once of a *Cock*, to fall into the clutches of a *Cat*. *Puss* had a months mind to be upon the bones of him, but was not willing to pick a quarrel however, without some plausible color for't. Sirrah (says she) what do you keep such a bawling, and screaming a nights for, that no body can sleep near you? Alas, says the *Cock*, I never wake any body, but when 'tis time for people to rise, and go about their business. Nay, says the *Cat*, and then there never was such an incestuous rascal: why, you make no more conscience of lying with your own mother, and your sisters—In truth, says the *Cock* again, that's only to

Sotheran's
EST. LONDON 1761

The simple yet highly effective wood engravings are by printmaker and illustrator Celia M. Fiennes; in the same year as this publication, she produced twelve wood engravings for the Cresset Press edition of Matthew Stevenson's 1661 work *The Twelve Moneths*.

Provenance: From the library of the American photographer Alma Ruth Lavenson (1897–1989). Lavenson was particularly prolific in the 1920s and 30s and was influenced by Pictorialism; she worked alongside photographers including Ansel Adams, Imogen Cunningham, and Edward Weston.

Chanticleer 45. *See Muir, English Children's Books, 1600 to 1900* (*1954*).

The Devil Pulls the Strings

3. [**CHILDREN'S MOVABLE.**] **BOURGADE**, **Armand.** Le Diable Rossé [Polichinelle]. [*Paris: A[lexandre] Capendu*. 1880.] **£600**

Folio. Publisher's green cloth-backed boards, chromolithographic illustration to upper board with title 'Polichinelle' printed to head in red; pp. [13], [1 (blank)]; 6 chromolithographic plates adhered to rectos showing the various scenes of a puppet show, each with pull-tab at foot; all six movable scenes are complete and working (one figure to p. 5 missing fingers); hinges weakened, particularly at foot; slight staining and rubbing to inner margin of front board and a few small marks to rear board; spine retouched and slightly bumped; slight chipping and a few minor closed tears to lower margins, particularly near pull-tabs, larger marginal closed tear to p. [5], very light foxing to pastedowns, uniform light browning to text; boards and illustrations for the most part clean and bright; a very good copy.

A rare nineteenth-century French movable book featuring six animated puppet-theatre scenes with Pulchinelle and the Diable.

Le Diable Rossé ('The Beaten Devil'), was inspired by the tradition of puppet theatre; the story, intended to teach children moral virtues, follows Pulchinelle, the French version of the Italian character Pulcinella and later English Punch, alongside other characters including the Devil, Arlequin, and Pierrot. Each illustration faces a page of text and shows a puppet theatre with two characters who can be moved using the pull-tab at the foot. An illustration of the audience and a double bassist is repeated to the lower half of each illustration and to the upper board.

The book is a French adaptation of *The Royal Punch & Judy*, first published in 1859 in London by Dean & Son. The publisher, Alexandre Capendu, specialised in children's books and paper toys, its founder having taken over the historic firm of Guérin-Muller, which ran for just thirty years between 1850 and 1880.

There appear to be variant bindings with the same illustration on the upper board but incorporating the name of the publisher and place of publication.

OCLC finds five copies in the US (Chicago, LoC, Michigan, Princeton, Winterthur); no copies traced in the UK.



Sotheran's

!! — Bonjour,
i des enfants!..

hamps-Elysées,
édie du Diable

er!
nnera un bon
ic!! — Viens

ais bien, mon
e une bonne
rrive de chez

déjeûner!..
à la porte.
à une con-



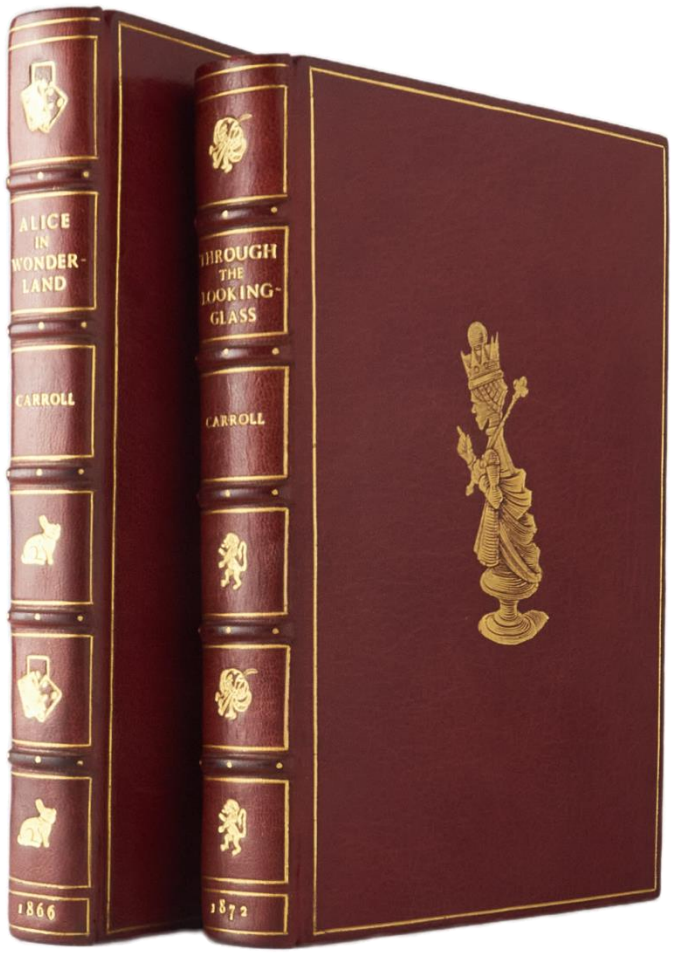
4. CARROLL, Lewis (pseudonym for: Charles DODGSON); John TENNIEL (illustrator). Alice's Adventures in Wonderland. With Forty-Two Illustrations. *London*: [*R. Clay for*] *Macmillan and Co* . 1866.

offered with:

CARROLL, Lewis (pseudonym for: Charles DODGSON); John TENNIEL (illustrator). Through the Looking-Glass, and What Alice Found There. With Fifty Illustrations. *London: MacMillan & Co* . 1872 (but 1871). **£14,000**

Two volumes, 8vo. Bound in twentieth-century full red morocco by Bayntun (rear turn-ins signed in gilt), with, respectively, playing cards and rabbits and lioins and flowers gilt to spines and the White Rabbit and the White Queen gilt to upper boards, spines lettered directly in gilt, original cloth and rear endpaper bound at end (*Through the Looking Glass* with original cloth spine also bound in), both housed in a twentieth-century cloth slipcase; *Alice's Adventures in Wonderland*: pp. [12], 192; *Through the Looking Glass*: pp. [12], 224, [4]; numerous in-text lithographic illustrations by John Tenniel; a few minute scuffs to boards, cloth slipcase rubbed and worn; a few very neatly repaired closed tears to margins, light marks to pp. 112–13 of *Alice in Wonderland* and the odd spot to *Through the Looking Glass*; otherwise fine copies in attractive Bayntun bindings; 1866 gift inscription 'A.S.H. from E.M.' to half-title of *Alice's Adventures in Wonderland*, washed ownership inscription to half-title of *Through the Looking Glass*, Sotheran's ink stamp, Sackville Street, to front free endpaper versos, with loosely inserted manuscript note referencing Sotheran's catalogues of the 1970s and 1980s.

First published edition of Carroll's *Alice's Adventures in Wonderland*, reset by Clay's from a copy of the recalled first edition, first issue of 1865, offered with the first edition of the sequel, *Through the Looking-Glass,* both beautifully bound in red morocco by Bayntun with the original cloth bound in.



The first edition, first issue of *Alice's Adventures in Wonderland*(1865) was swiftly recalled at the request of the illustrator, John Tenniel, who was displeased with the quality of the illustrations in print; on 2 August 1865, Carroll agreed to go ahead with a reprint. Two thousand copies of the recalled first issue were printed at the Clarendon Press in Oxford for Macmillan.

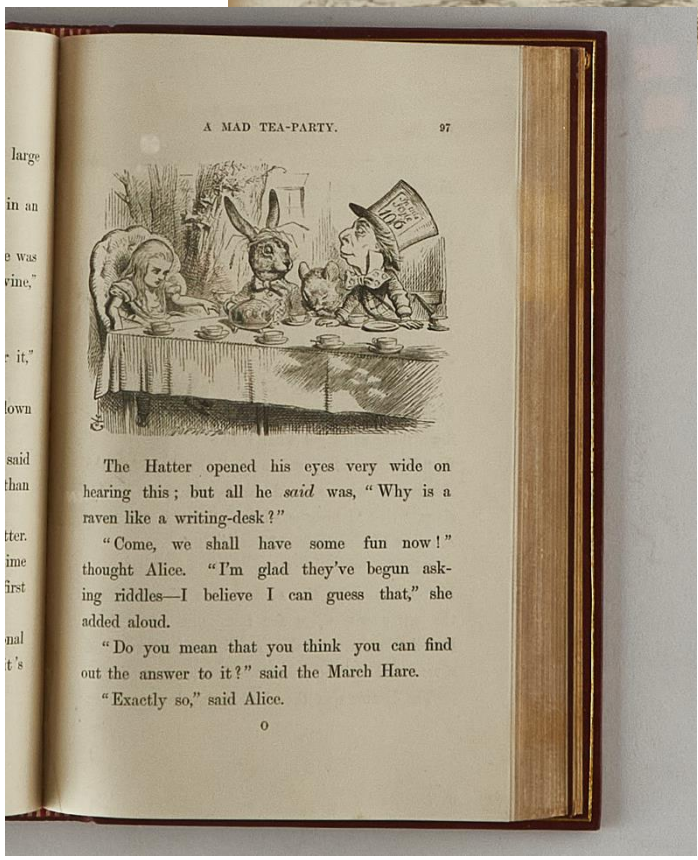
Williams writes that 'it has been questioned whether the First Edition was ever published, in the strict sense of being on sale to the public and sent to the copyright libraries [the British Museum copy was acquired in 1952', quoting a letter from the author which 'suggests that only Dodgson's 50 presentation copies left the publisher's offices'. One thousand copies using the remaining sheets were bound in England with a tipped-in title-page and shipped to New York, published by Appleton & Co. in 1866, the sale to America having been authorised on 10 April. It is unclear precisely when this first published edition was published; Carroll had received proofs from Clay's as early as 11 August 1865, and the British Museum copy was received on 14 November 1865.

Alice's Adventures in Wonderland is here offered alongside the first edition of Carroll's sequel, *Through the Looking-Glass*; although the title-page is dated 1872, the book was in fact published in 1871, in time for Christmas, selling fifteen thousand copies within weeks of publication. *Through the Looking-Glass* contains the famous *Jabberwocky* poem and introduces the Red Queen, the White Queen, Tweedledee and Tweedledum, and the White Knight. It was intended for publication in 1870 under the title *Looking-Glass House and What Alice Saw There,* with forty-two illustrations as opposed to the fifty which would appear in print.

Both works are bound in red morocco by Bayntun's, as mentioned by Lovett, with the original red cloth bound at the rear.

Lovett 3a and 13a; Williams 46 and 84 .




A MAD TEA-PARTY. 97

The Hatter opened his eyes very wide on hearing this; but all he *said* was, "Why is a raven like a writing-desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles—I believe I can guess that," she added aloud.

"Do you mean that you think you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

o

the Cat,

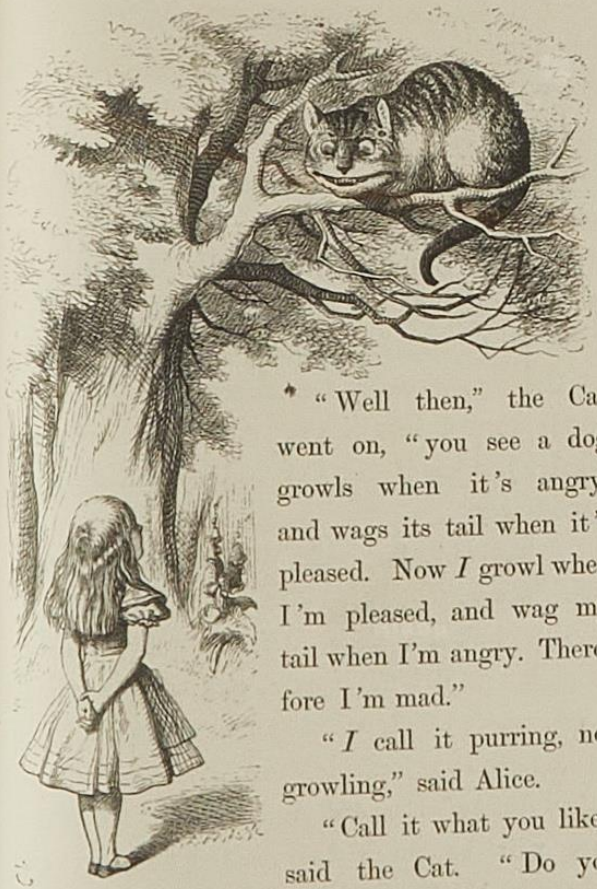
d, so she
f people

aving its
in *that*
a March
h mad."
people,"

he Cat:
mad."
Alice.
or you

at all;
u know

g's not



"Well then," the Cat went on, "you see a dog growls when it's angry, and wags its tail when it's pleased. Now *I* growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad."

"*I* call it purring, not growling," said Alice.

"Call it what you like," said the Cat. "Do you play croquet with the Queen to-day?"



5. CARROLL, Lewis (pseudonym for: Charles DODGSON). Peter NEWELL (*illustrator*).
New York: Harper And Brothers Publishers. 1903. **£400**

8vo. Publisher's red cloth, lettered in gilt to spine and upper board, with a gilt-embossed vignette of the Bellman to front board, top-edge gilt, others untrimmed, in publisher's red cloth-covered turquoise card dust-jacket front cover lettered in gilt; pp. xiii, [1(blank)] 248; 40 plates, each within a black double-ruled border, text within elaborate pale green borders by Robert Murray Wright incorporating floral and animal motifs; previous collector's ownership inscription and contemporary bookseller's ticket of Chas. E. Lauriat Co., Boston to front free endpaper; slight wear to foot of spine of both cloth and dust-jacket with minor fraying to upper spine of dust-jacket, lower corners slightly bumped; short closed tear (20 mm) to p. 161, some offsetting to rear endpaper, otherwise internally clean; a near-fine copy.

First edition, in the uncommon red cloth variant, with Peter's Newell's illustrations.

The Hunting of the Snark, 'a "nonsense" expanded to epic length' (Gardner), presents a darker and more grotesque tone than other books by the author; first published in 1876, the poem recalls the imaginative universe of the Alice books. Variously interpreted as a mathematical puzzle or a satire of Victorian society, the story follows a group of eccentric characters on their search for a mysterious creature, known as the Snark. The work is dedicated to Gertrude Chataway, a young friend of the author; the dedication takes the form of a double acrostic poem, hiding her name both in the first letters of its lines and in the opening words of its four stanzas.

See Gardner, The Annotated Hunting of the Snark (*1962*).



"Beau—ootiful soo—oop!
Beau—ootiful soo—oop!"

engrossed was the Butcher, he heeded them not,
ıs he wrote with a pen in each hand,
ł explained all the while in a popular style
Which the Beaver could well understand.

aking Three as the subject to reason about—
ı convenient number to state—
add Seven, and Ten, and then multiply out
3y One Thousand diminished by Eight.

he result we proceed to divide, as you see,
3y Nine Hundred and Ninety and Two:
en subtract Seventeen, and the answer must be
Exactly and perfectly true.

he method employed I would gladly explain,
While I have it so clear in my head,
I had but the time and you had but the brain—
3ut much yet remains to be said.

ı one moment I've seen what has hitherto been
Enveloped in absolute mystery,
d without extra charge I will give you at large
A Lesson in Natural History."



"So engrossed was the Butcher, he heeded
As he wrote with a pen in each han

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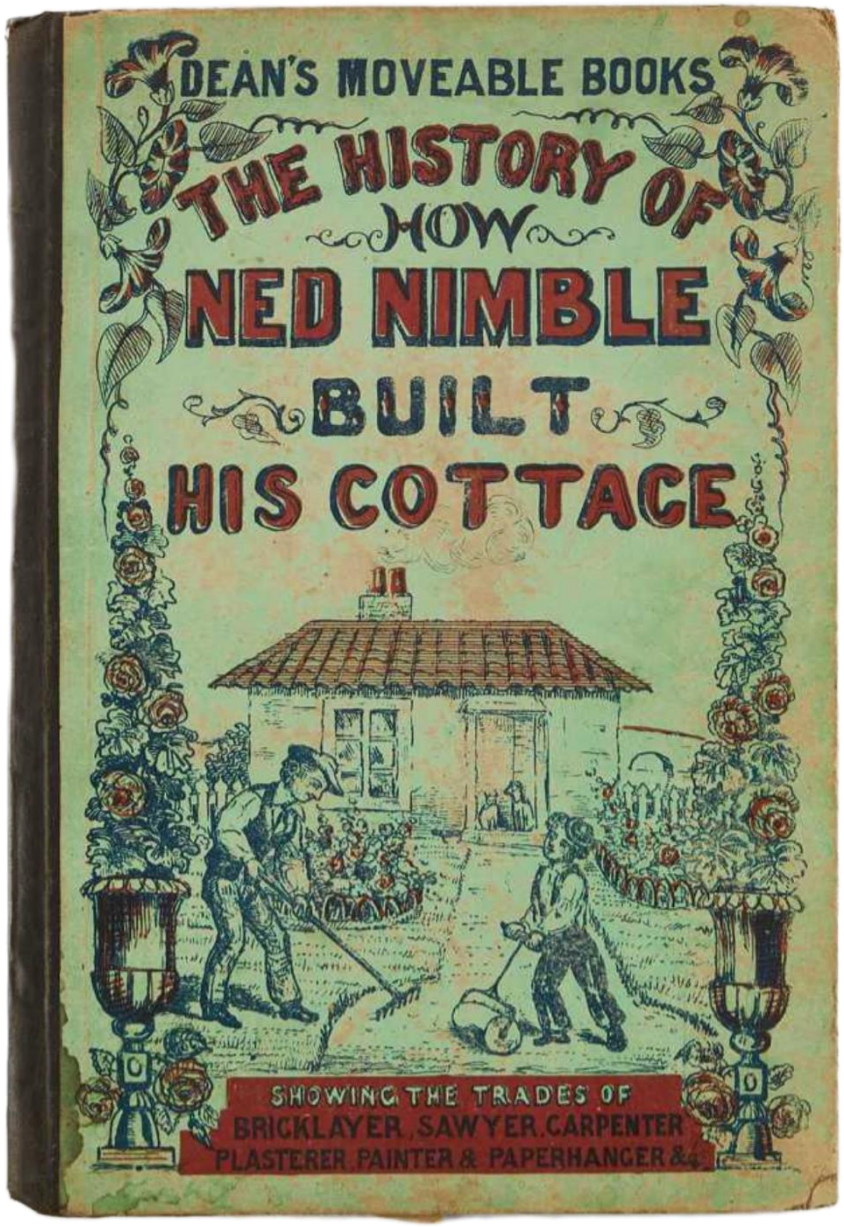


6. [CHILDREN'S MOVABLE.] Dean's Moveable Books: The History of How Ned Nimble Built His Cottage. Showing the Trades of Bricklayer, Sawyer, Carpenter, Plasterer, Painter & Paperhanger &c. London: Dean & Son. [1859.] **£2000**

8vo. Publisher's illustrated boards depicting the building of a cottage to upper and publisher's advertisements to lower for 'One Shilling Juvenile Coloured Picture Toy Books' and 'Children's Moveable Coloured Picture Books', rose endpapers with publisher's printed advertisements; ff. [16], handcoloured moveable illustrations and text to 8 ff. with interleaved blanks pasted to conceal rivets, most now loose); rebacked at a later date with black cloth, boards slightly rubbed corners and extremities lightly worn; a few light marks to interleaved blanks, a few small losses to interleaved blanks when detached from illustration leaves, a few short closed tears surrounding rivets only one of two movable elements are working in the first, seventh and eighth images, the fourth illustration no longer moving, the third illustration sometime repaired to verso with paper; illustrations remain bright and clean, overall a very good copy.

An early example of a children's moveable book, with hand-coloured illustrations actuated by rivets operated from a single pull-tab, recounting the tale of how Ned Nimble built a cottage along with his brothers, Patrick and Stephen.

The book begins with Ned Nimble digging the foundations for his cottage, watched over by his loyal dog, Snap. Ned is soon aided by his younger brother, 'pumping out water for mixing the mortar' which makes light work of the brickwork. Then the woodwork begins in the fourth illustration, a strikingly precarious scene, where Patrick (or at least his head) protrudes from the dark saw-pit while Ned stands on the log above, the saw moving between them as the tab is pulled. Eventually, the building work is complete, 'and the next day with glee, all the folks came to see / Ned Nimble's Cottage completed.' Dean and Son, founded in London before 1800, and turned their attention in the mid-nineteenth century to the production of movable books, issuing around fifty titles between 1860 and 1900.

Dean and Son, founded in London before 1800, and turned their attention in the mid-nineteenth century to the production of movable books, issuing around fifty titles between 1860 and 1900. As the production of these books was costly and labour-intensive, Dean & Son issued the work under several variant titles to increase novelty, amongst them *The Story of Ned Nimble and How He Built His Pretty New House*, *The History of How Ned Nimble Built His Cottage* (*c*. 1857–1865), and *Dean's New Moveable Book of ye Historie of How Ned Nimble Did Build Hys Cottage* (*c*. 1864). Ours appears to be the earliest of these, with the publisher's code including the date of [May] '59 below the advertisements to the rear board.

OCLC and Library Hub locate six copies, five of which in North America (*BYU, McGill, and Princeton, Texas A&M, and Texas Woman's*), *and only one in the UK* (*Bodleian*).

Brown, p. 55; Montanaro, pp. 97–98.





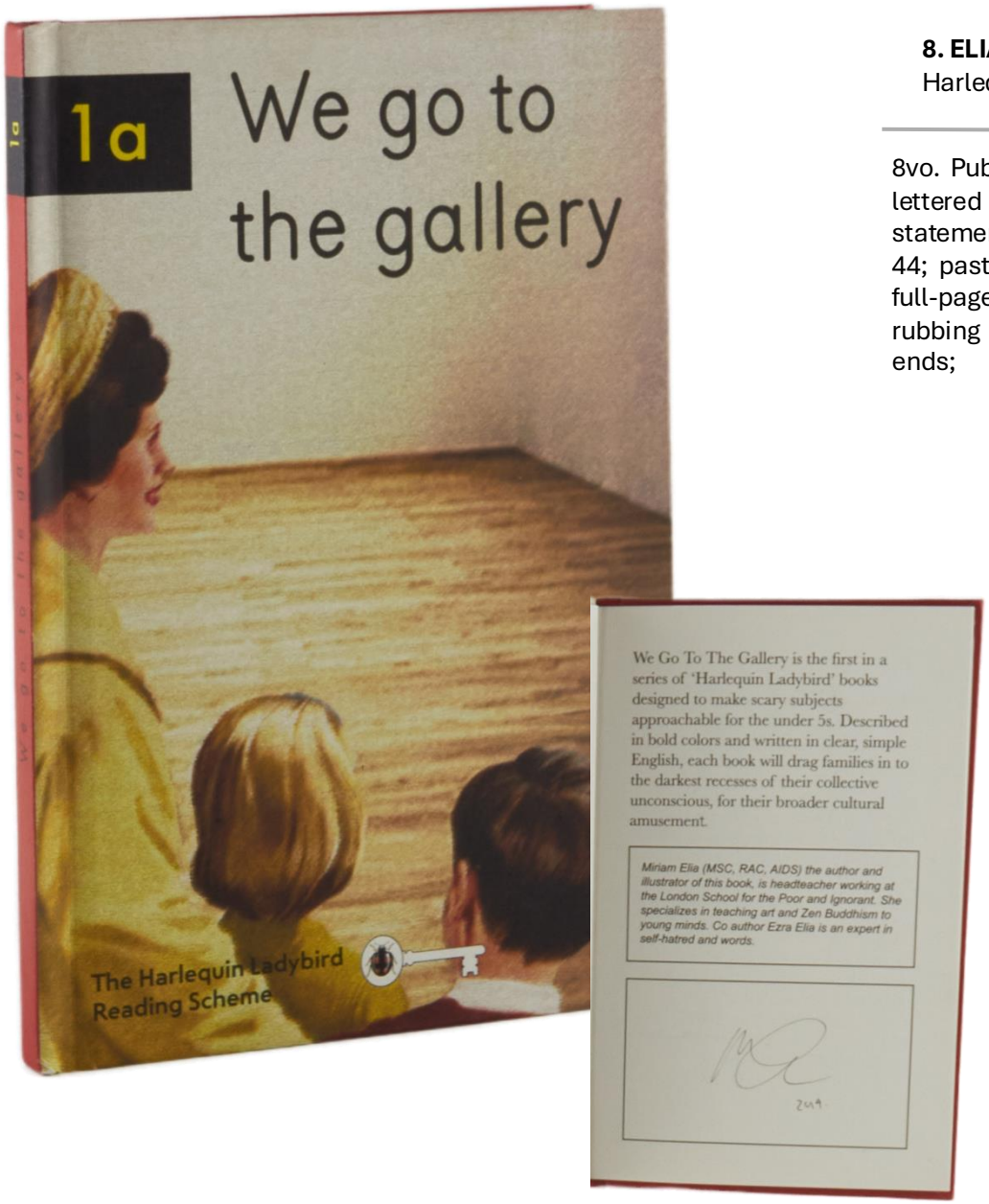


7. DAHL, Roald. The Twits. *London: Jonathan Cape, Ltd*. 2010. **£100**

Small 8vo. Original black cloth, spine lettered in silver, in pictorial unclipped dustwrapper priced £8.99 to front flap; pp. 103, [1], illustrated throughout in black and white by Quentin Blake; signed by the illustrator to front free endpaper; a minor indentation to front cover of dustwrapper, otherwise a near-fine copy.

First printing of this 2010 edition of Roald Dahl's classic children's tale, signed by illustrator Quentin Blake.

The Twits, first published in 1980, follows Mr and Mrs Twit, a particularly unpleasant couple described by the author himself as 'two disgusting people doing disgusting things to each other'.



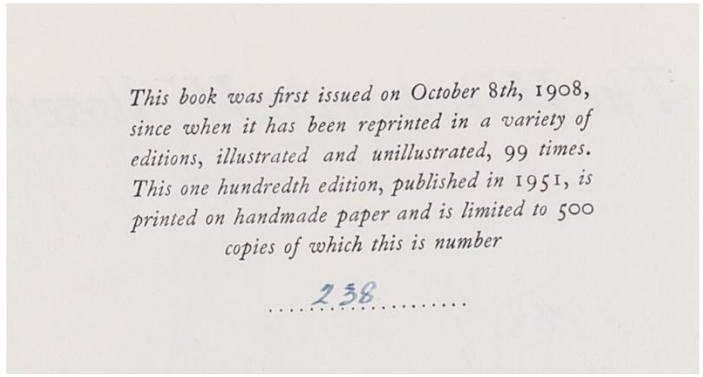
8. ELIA, Miriam and Ezra ELIA (*authors and illustrators*). We go to the gallery. The Harlequin Ladybird Reading Scheme. *London: ArtQuarters Press Ltd.* 2014. **£500**

8vo. Publisher's pictorial boards, red spine lettered in black, red rear board with printed statement 'First Edition – 1000 copies'; pp. 44; pastedowns included in pagination; 20 full-page colour illustrations to rectos; slight rubbing to corners, minor wear to spine ends; a near-fine copy.

First edition, one of the 1,000 copies signed and dated by Miriam Elia with the original design before the changes made following Penguin's threat of legal action.

We go to the gallery is a self-published, crowdfunded satirical book created by the British artist Miriam Elia and her brother Ezra to 'poke fun at the art world' (*The Independent*, 7 February 2014). A parody of the Ladybird books of the 1960s and 1970s, it makes fun of contemporary art by contrasting the innocent style of a children's book with the illustrated story of a visit to a contemporary art gallery, in which two children and their mum encounter works dealing with sexuality, capitalism, death, and the meaning of art. Miriam Elia created the illustrations using a mixture of painting, photographic techniques, and collage, recreating the style of the original Ladybird books. After the first publication, Penguin, who owned the Ladybird imprint, threatened legal action over copyright infringement, demanding the remaining copies be destroyed. The authors revised the book, changing some illustrations and replacing the original Harlequin Ladybird branding with the Dung Beetle imprint.





9. GRAHAME, Kenneth; RACKHAM, Arthur (*illustrator*). The Wind in the Willows. *London: Methuen & Co. Ltd.* 1951. **£1600**

Tall 8vo. Publisher's cream imitation morocco, spine lettered in gilt, top-edges gilt, the others uncut, housed in publisher's matching card slipcase with printed label to upper board; pp. xii, 178; black-and-white illustrations on handmade paper throughout with 12 captioned colour plates tipped in including frontispiece; spine ends bumped with small chip to foot, slipcase somewhat scuffed and worn at extremities with a few marks; very light offsetting to endpapers; overall a very good copy.

First UK edition, no. 238 of 500 copies on handmade paper.

A pivotal figure of the Golden Age of British book illustration, Arthur Rackham produced work for *Peter Pan in Kensington Gardens*, *Alice in Wonderland,* and *Fairy Tales* of the Brothers Grimm. This is the last work he illustrated and the 100th edition of Kenneth Grahame's novel, originally published in 1908. This edition also includes an introduction by A.A. Milne, the author of Winnie-the-Pooh, and a great admirer of Grahame's works: 'for years I have been talking about this book, quoting it, recommending it…' and adapted the novel for the stage as *Toad of Toad Hall* in 1929. Also, Theodore Roosevelt, in a letter to Grahame dated 19 January 1909, expresses his admiration for *The Wind in the Willows*, with the characters of the story becoming 'old friends'.



'Onion-sauce! onion-sauce!'
arked jeeringly, and was gone before they could think of a reply



The Badger's winter stores,
which indeed were visible everywhere, took up half th



The gipsy remarked in a careless w
" Want to sell that there horse of you

Sotheran's
EST. LONDON 1761

10. GRANDMAISON, Marie de (pseudonym for: Marie Félicie DUFOUR). Contes des fées en action. *Paris*: *Paul Bernardin*. *c*. 1910. **£1750**

4to. Publisher's red cloth-backed boards with chromolithographic illustration to upper board; p. [8]; 8 ff. chromolithographic die-cut cardboard plates (versos blank) with green tabs for assembling scenes, only a few of which have been used (plates 4 and 5); slight creasing to boards, a few small spots, textblock coming away slightly at foot; light toning to text, a few marks to front pastedown, small abrasion to rear pastedown; very well preserved, with the die-cut cardboard pieces largely unused.

A charming and extremely rare French children's book featuring foldable scenes and interchangeable characters, transforming traditional fairy tales into minature paper theatres.

Contes des fées en action (*Fairytales in Action*) contains small frames that can be removed and folded to create three-dimensional scenes to accompany the text. As the editor writes in the instructions printed to the front pastedown, the scenes are interchangeable and cna be folded flat after use, allowing children to create their own performances alongside the text. The collection of stories brings together tales from different traditions, each abridged to a single page, comprising *Blanche et Rose* (*Snow White and Rose-Red*); *Jeannot et Margot* (*Hansel and Gretel*); *Cendrillon* (*Cinderella*); *Le Petit Chaperon Rouge* (*Little Red Riding-Hood*); *Blanche-Neige* (*Snow White*); *Les Haricots de Jacques* (*Jack and the Beanstalk*); *Le Prince Grenouille* (*The Frog Prince*); *and La Belle au Bois Dormant* (*Sleeping Beauty*).



The publisher, bookseller Paul Bernardin (b. 1852), was active at 53 Quai des Grands-Augustins, and he joined the business of his father, Henri Bernardin, who operated under the name of Bernardin-Béchet, in 1882. As Bernardin-Béchet et fils, the firm published other children's books by Dufour (1846–1933, largely published under her pseudonyms Marie de Grandmaison or Marie Melchior) between 1890 and 1915, including *A.B.C.D. des tout petits* (c. 1890). Paul likely succeeded his father between 1890 and 1900, although the name Bernardin-Béchet was used until around 1934. Dufour had collaborated extensively with the French publisher of children's books and movables Alexandre Capendu in the 1880s.

Children's books of fairy tales with pop-out scenes and characters appeared as early as the 1820s, such as *Contes des fées mises en action* (1822) and *Les Contes des fées mis en action avec figures coloriées et découpées* (1837). These *Contes des fées en action* were advertised in Bernardin's catalogues of 1911–1913 as New Year's gifts, but we find no other mention of the work elsewhere.

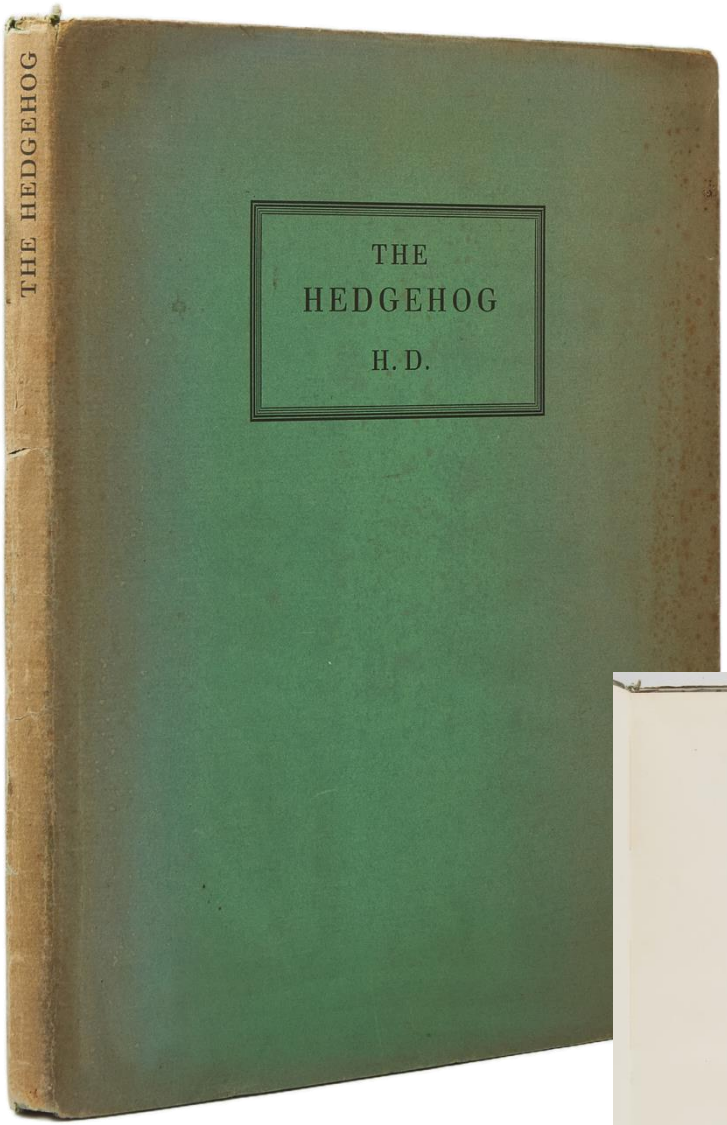
Seemingly not on OCLC, Library Hub, or CCfr.

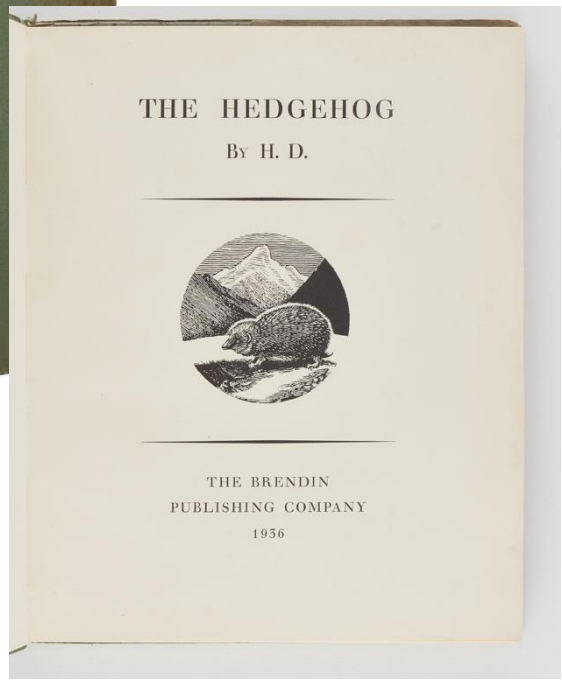
Not in Cotsen, Gumuchian (*cf. 1987*)*, or Opie*.




JEANNOT ET
ARGOT
Il ét
une fo
Mais
en ours.
blanche.
son flotte
perdit
ver.
le ramas

Sotheran's





11. H.D. The Hedgehog. *London:* [*Curwen Press for*] *The Brendin Publishing Company.* 1936 [(Colophon:) 1925]. **£500**

4to. Original green printed boards, title to upper board within filleted border, in matching green dust-jacket; pp. [vi], 77, [3], woodcut headpieces and title vignettes by George Plank; some dampstaining to spine of boards (resulting in spotting to interior of jacket) and some darkening and spotting to spine and fore-edges of both jacket and boards; some spotting to top-edge of text block and to endpapers and first few ff., mild creasing to upper corner; otherwise internally very good.

First edition, one of 300 copies, of American Imagist poet H.D.'s only book for children, published by the Curwen Press for the Brendin Publishing Company, founded by H.D.'s partner, the Modernist novelist Bryher.

The work was first conceived in 1924 as a pacifist treatise by H.D. (Hilda Doolittle, 1886–1961), one of the most prolific women poets of the Modernist era. Richard Aldington, to whom H.D. was married from 1913 to 1938 (although they had separated in the early 1920s) served in the First World War, when H.D. took over his role as assistant editor of the *Egoist*. In 1916, she went onto publish her first poetry collection, *Sea Garden*. Her brother was killed in action in 1918. In the same year, she began what would become a forty-year relationship with the iconic novelist Bryher (born Annie Winifred Ellerman, 1894–1983), who used her financial status to promote the careers of the likes of William Carlos Williams as well as Sylvia Beach's bookshop Shakespeare and Company.

In the early 1930s, Bryher and novelist and filmmaker Kenneth Macpherson (then Bryher's husband and co-founder, with Bryher and H.D., of the POOL Group) built Villa Kenwin in La Tour-de-Peliz, Switzerland, where H.D. wrote *The Hedgehog*. During the Second World War, Bryher used the funds from her inheritance and the safe position of Villa Kenwin to provide crucial passage to the philosopher Walter Benjamin and more than one hundred Jewish refugees escaping the Nazi regime.

The Hedgehog details the story of Madge, a fatherless child living with her mother in Switzerland - protected from the reality of the Second World War as it draws near but not safe from the turbulence and volatility of growing up. From her anxieties surrounding the knowledge of mysterious *herissons* (hedgehogs), her woes soon expand into more adult concerns as she discovers what it means to exist on the precipice of adult life. In her preface to the 1988 edition of *The Hedgehog*, H.D.'s daughter, Perdita Macpherson Schaffner, recalls hearing about the book at the age of fourteen: H.D. 'revealed - casually, over the teacups - that she had a manuscript, a story, well not exactly a story, too long, not exactly a novel, too short. A little book for children set in Switzerland, no not really for children, but about a child, about me, well sort of'.

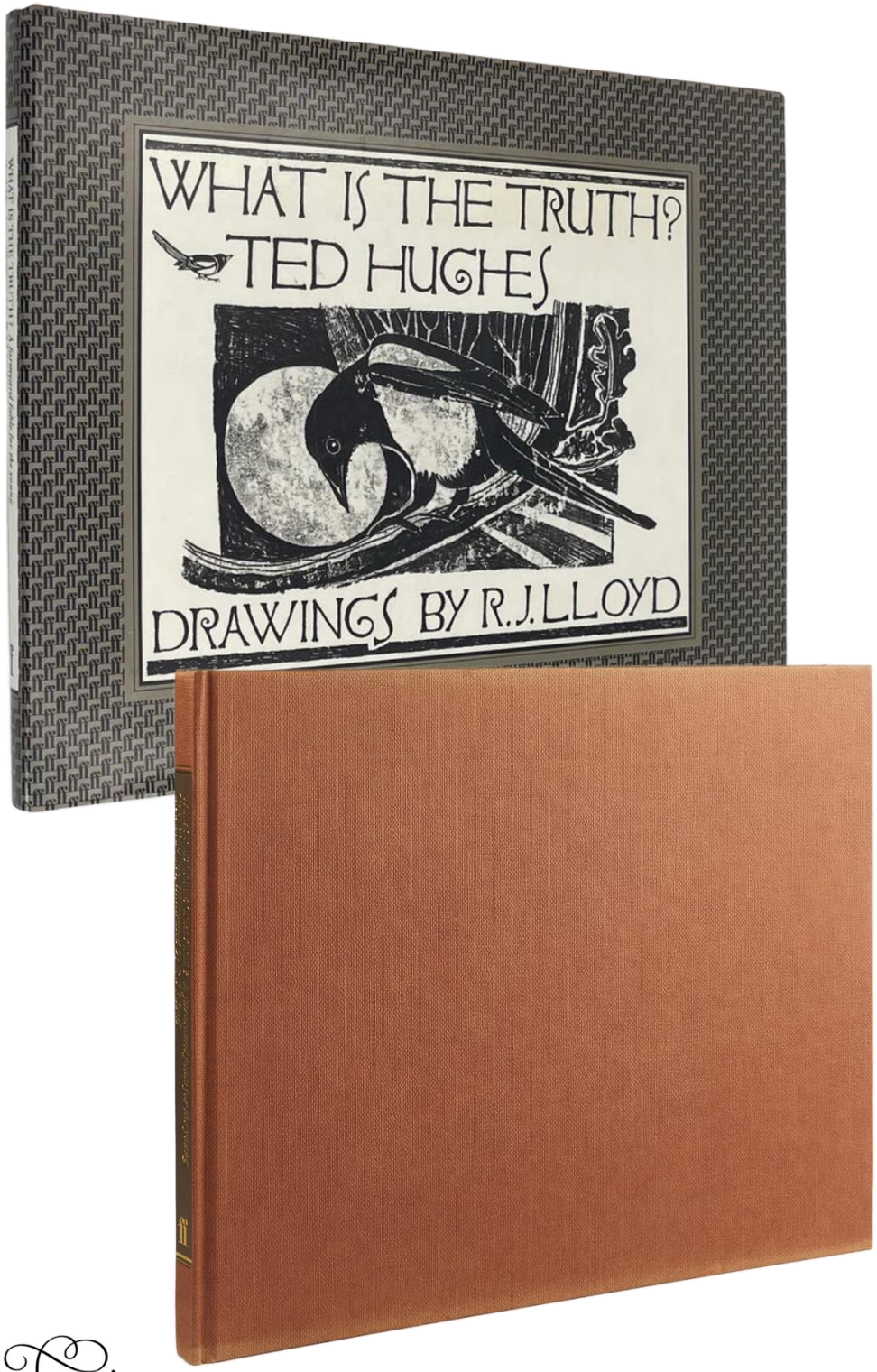
Boughn A17a.i.



A WAY OF LAUGHING

13

'Oh, vipers,' said André, vipers being no more to him than brown moles, than gray- and brown-speckled squirrels (speckled like a bird egg with little wood-leaf speckles), than lizards who are very near relations anyway to wood snakes. 'Oh, vipers,' said André in a funny little voice, as much as to say, 'You, Madge, what a female creature you are to think of vipers.' And Madge, seeing that little perked-up sneer on André's brown face, cried: 'Oh, it wasn't *me*, André, I love them, and anyhow maybe it really wasn't. It was that old Miss Hayes who made me angry coming



‘In Their Sleep, They Will Say what They Truly Know’

12. HUGHES, Ted; R. J. Lloyd (*illustrator*). What Is The Truth?. *London: Faber and Faber*. 1984. **£600**

Oblong 8vo. Publisher’s burnt orange cloth, gilt dark brown lettering-piece to spine, beige endpapers, in the black-and-white illustrated, unclipped dust-jacket priced £7.95 net to front flap; pp. 127, [1 (blank)]; numerous black-and-white illustrations in the text (several full-page); very light wear to spine ends, slight sunning to edges of boards; otherwise near-fine; half-title signed by Ted Hughes and R.J. Lloyd with eight lines of verse by Hughes in manuscript dated December 1990 (*see below*).

First edition with signatures from both Hughes and Lloyd. Additional inscription to friend Nick Grant: ‘For Nick | with love| from Ted | December 1990. as well as an especially unique poem, 'There was no God|until belief | Put out a leaf | From the sod... | Then out of grass | The mighty city|and many a ditty | came to pass’.

What is The Truth?, winner of the Guardian Children’s Fiction Award and the Signal Poetry Award, is a series of prose-intwined poems regarding a community's relationship with animals, complemented by striking illustration from R.J. Lloyd. God and his son summon the inhabitants of a small village in their sleep, and each character must explain an animal that they know well. Hughes is renowned for his ability to use animals as a method of portraying the inner lives of humans and the human psyche.

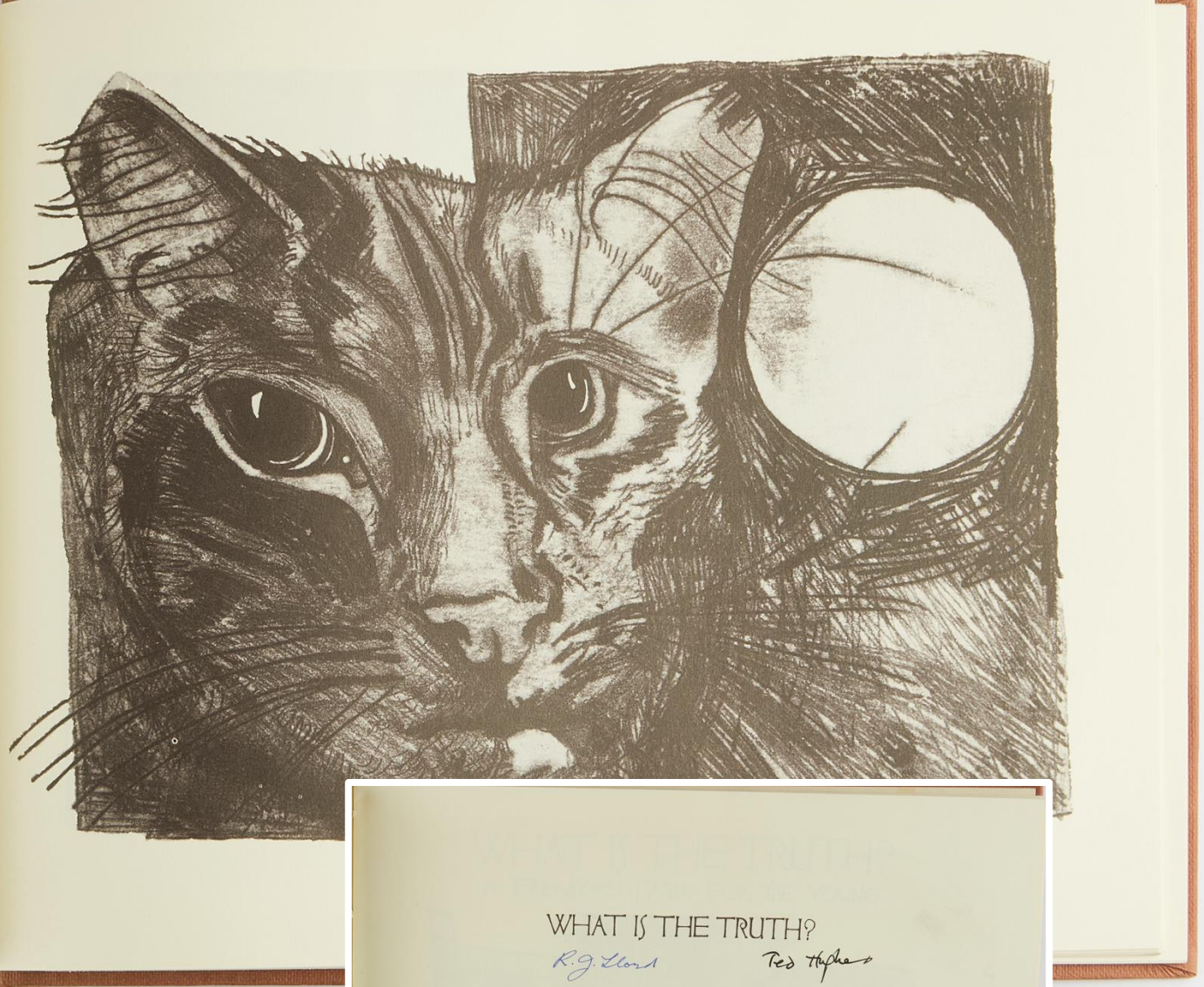


They all looked at God, who was stroking his beard, and nodding slightly, not in approval, but as if He had just understood something about the Schoolteacher. And suddenly, taking them all by surprise, God's great arm shot out. His long, bony forefinger stuck out like a pistol barrel, straight at the Farmer, who stared back at Him in alarm.

"Mice," said God.

The Farmer eased himself on to one elbow and frowned slightly. He didn't like it at all when God was stern. But after a while he began:

Mice are funny little creatures
you nearly don't see them
Getting out so fast under the sacks more like a bird's shadow
Amazing living like that on fearful lightning



WHAT IS THE TRUTH?

R.G. Lord Ted Hughes

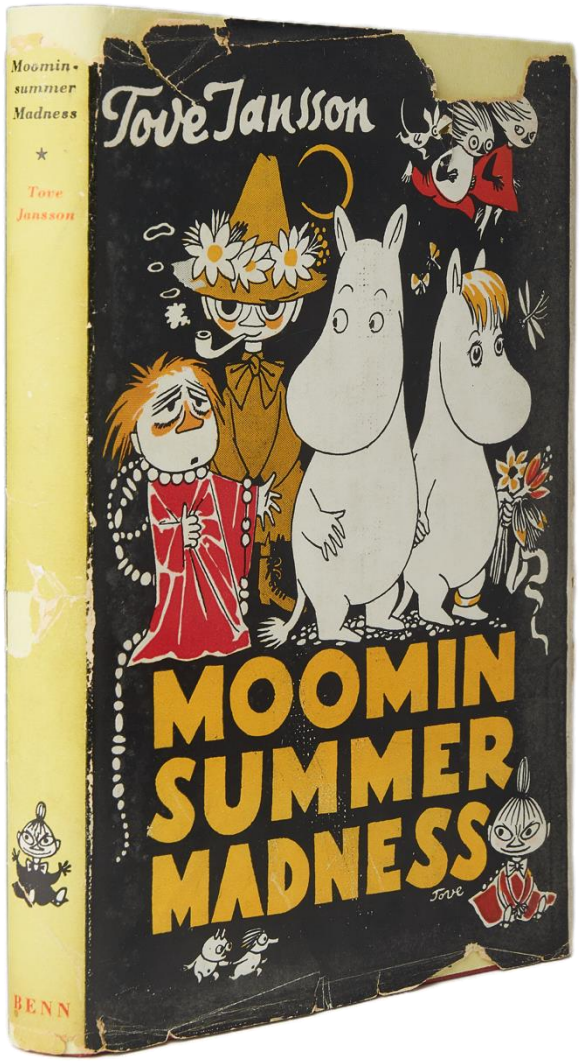
For Nick
With love
from
Ted
December 1990

There was no God
Until belief
Put out a leaf
From the sod.

Then out of grass
The mighty city
And many a pity
Came to pass.

A Moomin First in English

13. JANSSON, Tove (*author and illustrator*); Thomas WARBURTON (*translator*).
Moomin Summer Madness. *London; Ernest Benn Limited.* 1955. **£1000**

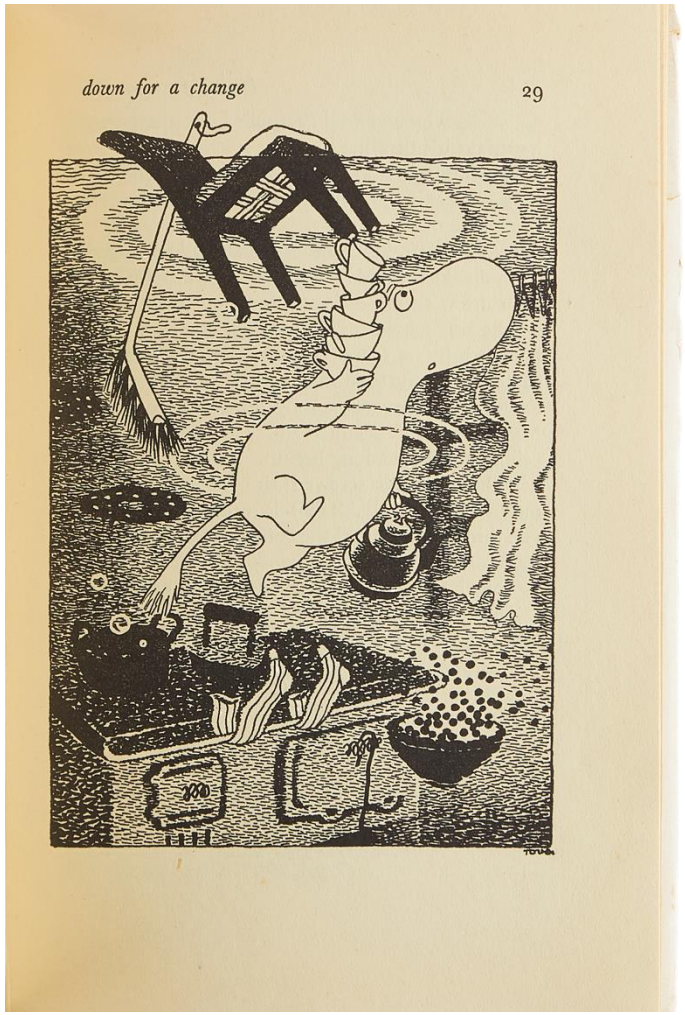


8vo. Original red cloth, lettered in gilt to spine, gilt ornament to front cover, with the original pictorial dust-jacket by Jansson; pp. 163, [5], with numerous full page and in-text illustrations; wearing to jacket with some creasing to edges and some losses including to the front cover and over the spine to the back cover, a little sunning to spine with some rolling to crown and base, slight dust staining and a few light marks; a very good copy.

First edition in English of the fifth Moomin novel.

One summer, a restless volcano erupts, causing Moominvalley to flood and forcing the Moomins to leave their beloved home. Seeking refuge, they find themselves on a mysterious floating theatre.

Moominsummer Madness was first published in the original Swedish in 1954. A timeless classic, it has been in print for over sixty years and translated into more than fifty languages.





14. JANSSON. Tove (*author and illustrator*); Kingsley HART (*translator*). Who Will Comfort Toffle? *London: Ernest Benn*. 1960. **£450**

Large 8vo. Publisher's red cloth, upper board lettered in white with illustration of Toffle by the author, publisher's price-clipped illustrated dust-jacket; ff. [16]; lacking the leaf showing Toffle in the upper right corner loosely inserted at time of publication; short closed tear to foot of spine (*c.* 25 mm) and front flap (*c.* 40 mm), a few small chips to spine, slight spotting and soiling to dust-jacket, cloth spine slightly bumped; a little spotting to prelims and endpapers; a very good copy, the cloth clean and bright; front free endpaper with part-printed Christmas gift label from The Children's Book Council of Victoria inscribed to Fiona Fidler, bookseller's ticket of the Little Bookroom, Melbourne, and purple inkstamp of D.A. Willmot, Glenroy.

First edition, first impression of Jansson's touching children's story following Toffle's search for companionship.

Towards the end of the 1950s, Jansson was becoming restless with being labelled solely as a children's writer, and longed to be recognised as a painter, her first and primary passion. In the summer of 1959, however, she once again felt the pull to write another story. Her work had taken a slightly darker tone after the publication of *Moominland in Winter* (1957), and *Who Will Comfort Toffle?* continues in a similar vein. At the beginning of the story, Toffle feels isolated; he walks past a Hemulen party, but feels as though he cannot go in, which only deepens his loneliness. Eventually, he must set aside his own troubles when a message in a bottle washes up to shore from Miffle, asking for someone to comfort her. Toffle then sets out on a journey to rescue her.

See Westin, Tove Jansson: life, art, words (*2024*).



west,
st;
han before
loor!
band
nd-in-hand,
g red balloons,
s.
had a bite)
ight.

you exist!"



ey stood, quite speechless too, both feeling very shy,
at each other, with the moon high in the sky;
blame poor Toffle, after all that he'd been through,
k about the knees and knew not what to do;
e with shyness this was all that he could say:
a letter," and then blushed and ran away.
in the grass to think of all he had to tell—
met Hemulen, found a beautiful white shell,
his loneliness, particularly at night,
e tried so hard it seemed impossible to write.
dear reader, comfort them and lend a helping hand,
write to Miffle so that she will understand!

(Here is some writing paper. You won't need
a stamp — just put the letter on a rose bush,
or anywhere you think Miffle is sure to see it.)



Sotheran's

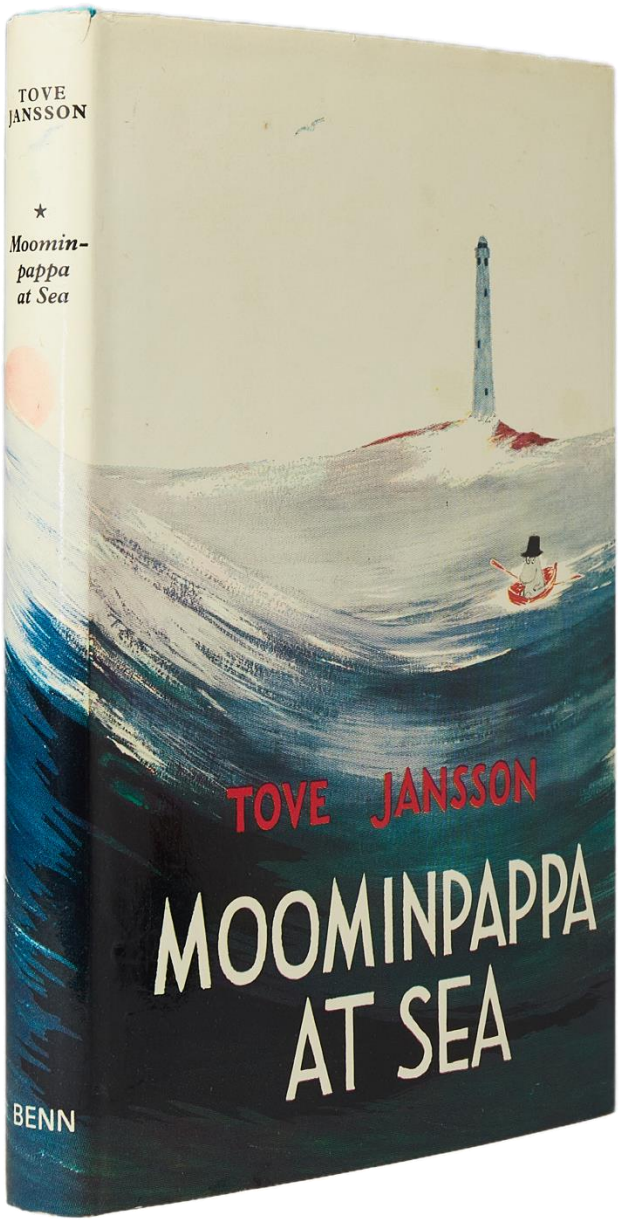
15. JANSSON, Tove; Kingsley HART (*translator*). Moominpappa at Sea. *London: Ernest Benn*. 1975. **£140**

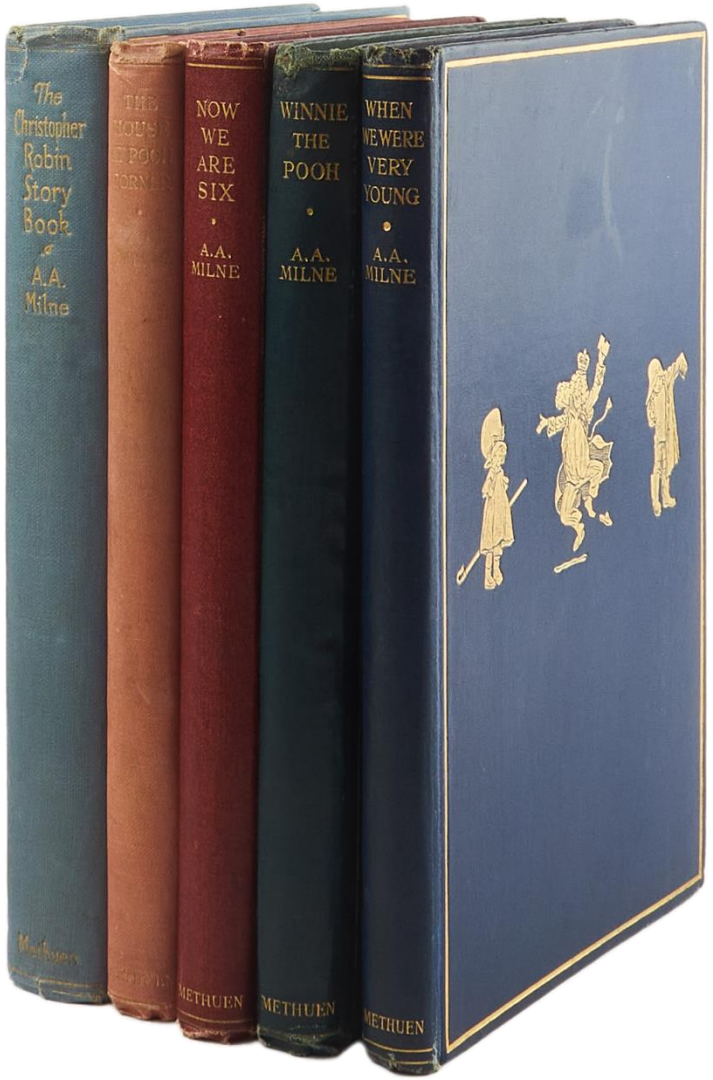
8vo. Publisher's blue cloth lettered in gilt to spine, illustrated dust-jacket with printed price of £2.50 to front flap, top edge blue; pp. 192, black-and-white illustrations throughout; minimal shelf wear to boards, very slight wearing to top edge of jacket, a bright and clean copy.

Fifth impression of the UK issue (originally published in Swedish 1965) of the penultimate novel in the Moomin Series, in which Moominpappa searches for a fresh start.

Hoping for a new beginning, the Moomin family set sail. They arrive at a remote island where they make their home in an abandoned lighthouse. As time passes, however, questions begin to arise about their surroundings, and the island starts to become a place of uncertainty.







16. MILNE, A.A. Ernest Howard SHEPARD (*illustrator*). When We Were Very Young**.** *London: Methuen and Co Ltd.* 1924.

[*offered with*:]

MILNE, A.A. Ernest Howard SHEPARD (*illustrator*). Winnie the Pooh. *London: Methuen and Co Ltd.* 1927.

[*and*:]

MILNE, A.A. Ernest Howard SHEPARD (*illustrator*). Now We Are Six. *London: Methuen and Co Ltd.*1927.

[*and*:]

MILNE, A.A. Ernest Howard SHEPARD (*illustrator*). The House at Pooh Corner. *London: Methuen and Co Ltd.*1928.

[*and*:]

MILNE, A.A. Ernest Howard SHEPARD (*illustrator*). The Christopher Robin Story Book. *London: Methuen and Co Ltd.*1929. **£900**

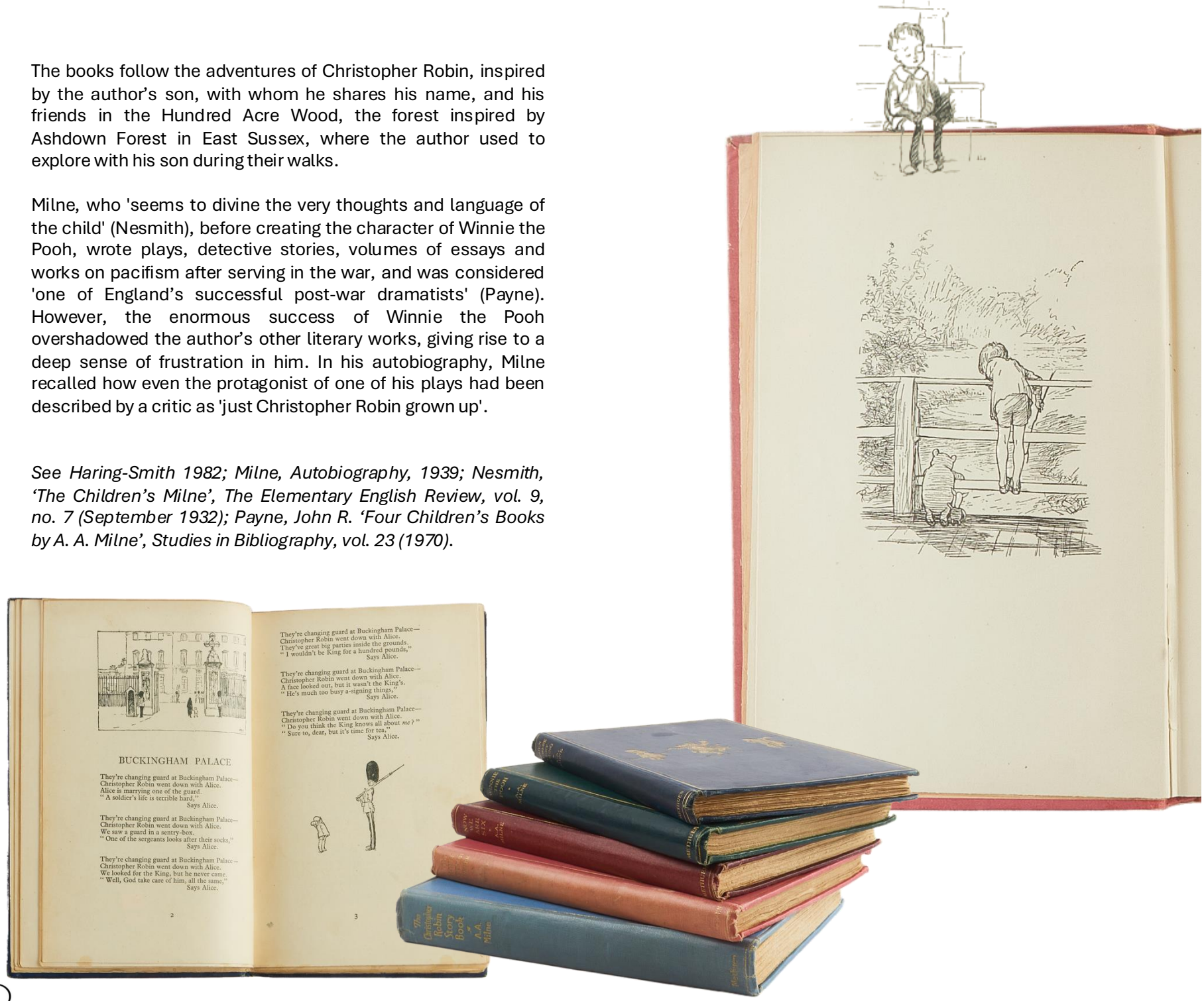
Five volumes, 8vo. Publisher's original cloth (respectively dark blue, dark green, red, pink, and pale blue), gilt illustration to upper board of each vol. within gilt border, spines lettered directly in gilt, pictorial endpapers; illustrated throughout; spine ends bumped and frayed, spines of *The House at Pooh Corner* and *The Christopher Robin Story Book* sunned and somewhat worn, a few minor scuffs to boards; some offsetting from endpapers, otherwise internally very good copies; gift inscription to half-title of *When We Were Very Young* 'To Patricia Betty Shaw, for being the best of all my nieces. C.C.N.', dated February 1925, Shaw's ownership inscription to *Winnie the Pooh* and *Now We Are Six*, her bookplate loosely inserted to *The House at Pooh Corner*.

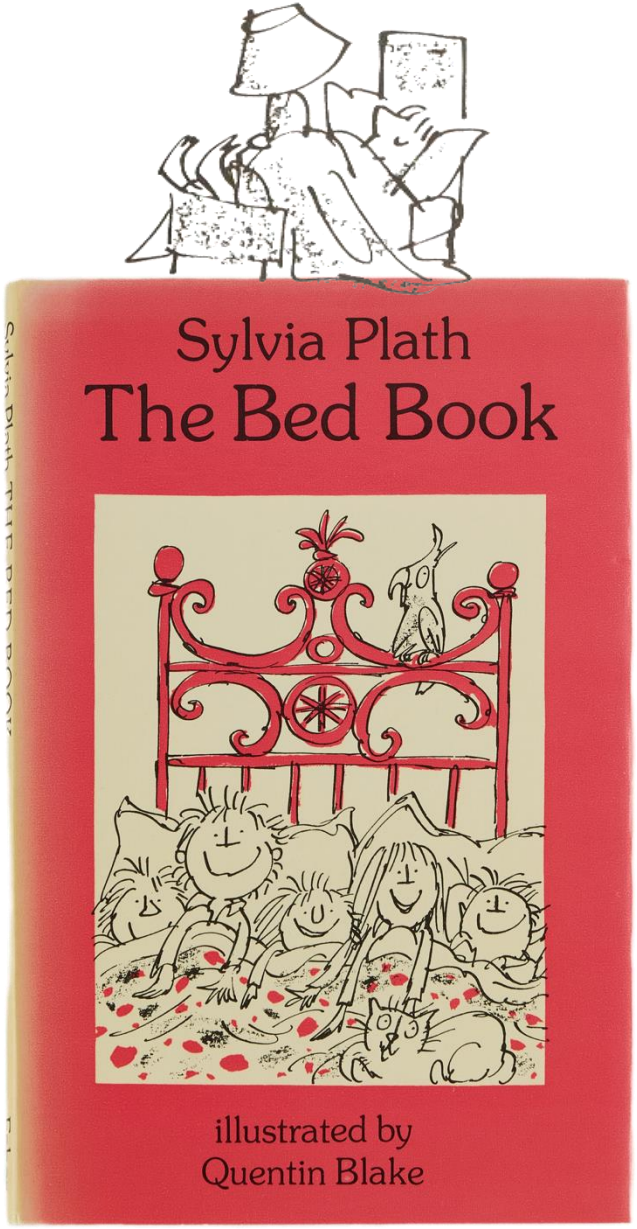
A collection of five books by AA. Milne and E. H. Shepard's Winnie-the-Pooh books, together with Milne's 1929 anthology of stories and verses, selected from the books.

The books follow the adventures of Christopher Robin, inspired by the author's son, with whom he shares his name, and his friends in the Hundred Acre Wood, the forest inspired by Ashdown Forest in East Sussex, where the author used to explore with his son during their walks.

Milne, who 'seems to divine the very thoughts and language of the child' (Nesmith), before creating the character of Winnie the Pooh, wrote plays, detective stories, volumes of essays and works on pacifism after serving in the war, and was considered 'one of England's successful post-war dramatists' (Payne). However, the enormous success of Winnie the Pooh overshadowed the author's other literary works, giving rise to a deep sense of frustration in him. In his autobiography, Milne recalled how even the protagonist of one of his plays had been described by a critic as 'just Christopher Robin grown up'.

See Haring-Smith 1982; Milne, Autobiography, 1939; Nesmith, 'The Children's Milne', The Elementary English Review, vol. 9, no. 7 (September 1932); Payne, John R. 'Four Children's Books by A. A. Milne', Studies in Bibliography, vol. 23 (1970).





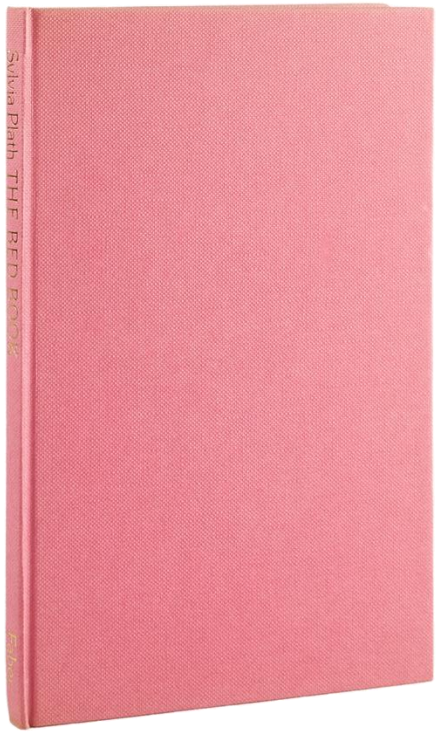
17. PLATH, Sylvia; Quentin BLAKE *(illustrator)*. The Bed Book**.**
London: Faber and Faber. 1976. **£120**

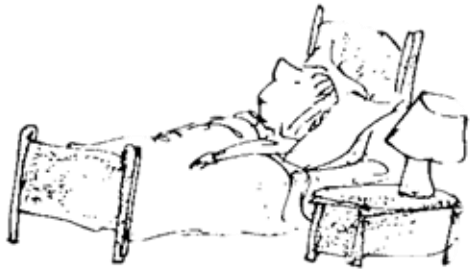
8vo. Original pink cloth lettered in gilt to the spine, in the dust-jacket illustrated by Quentin Blake priced at £1.50 to front flap; ff. [20], ('the endpapers integral with the gathering', Tabor); dust-jacket with faded spine; previous owner's name (Brenda Marriott) to front free endpaper; otherwise, a fine, sharp copy; near fine.

First edition of Sylvia Plath's charming catalogue of desirable beds, with illustrations by Quentin Blake.

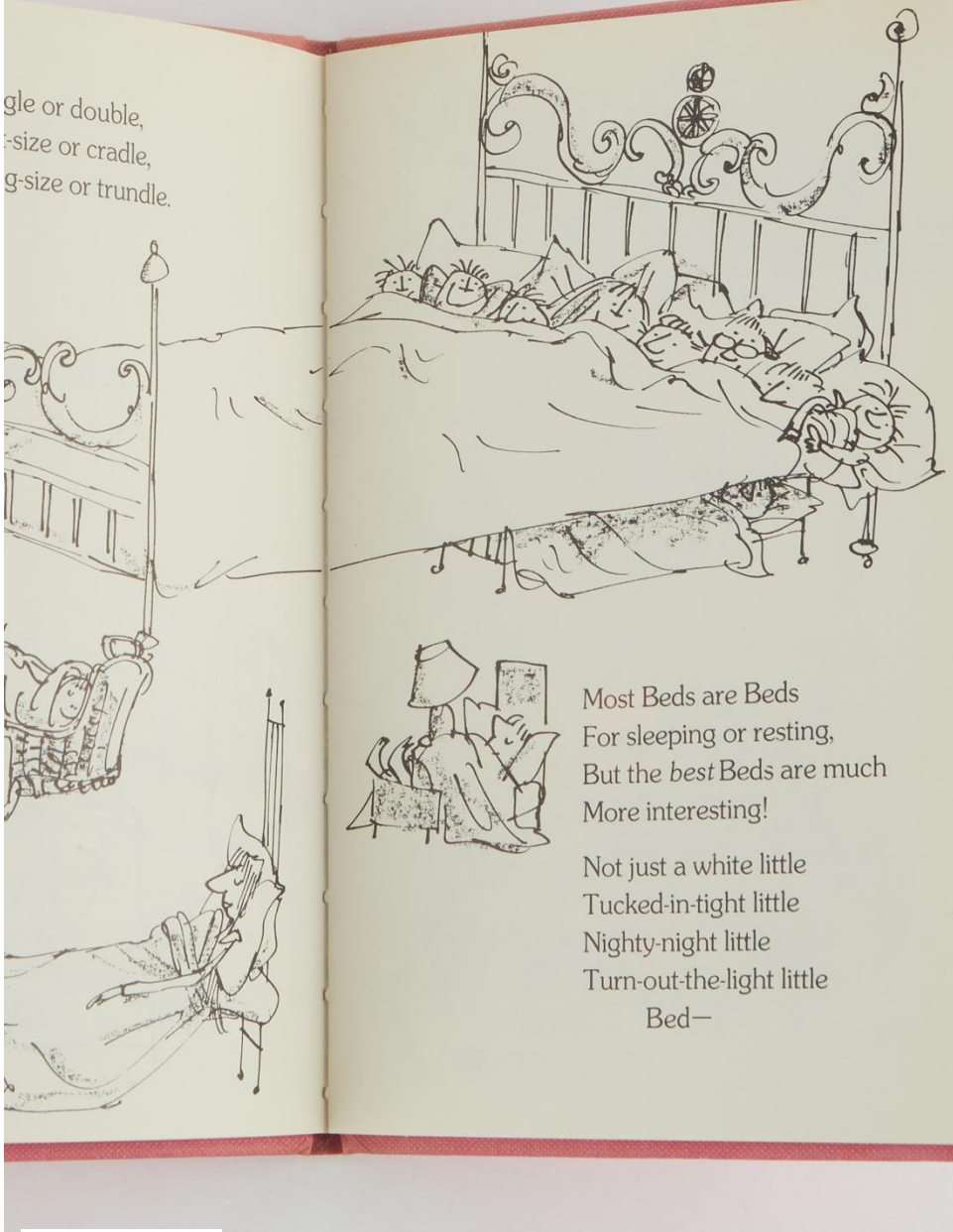
From an Elephant Bed for hot weather ('cool as a pool'), a Tank Bed with 'levers to pull if you're stuck in bogs', and, not least, a Bounceable Bed which will bounce you 'over the moon to Timbuktoo'. Published 23 February 1976; 10,000 copies were printed.

Tabor A19a.



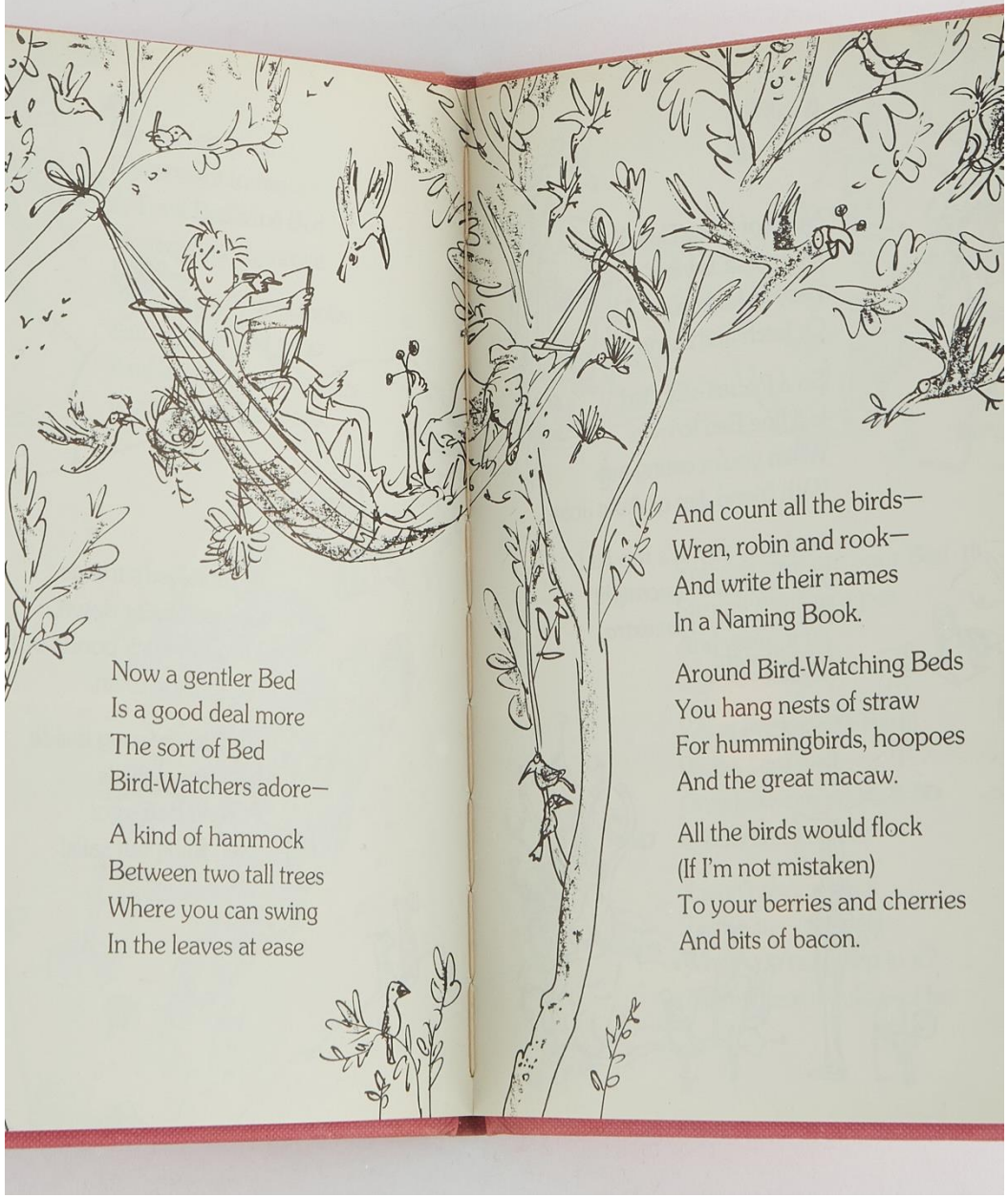


gle or double,
-size or cradle,
g-size or trundle.



Most Beds are Beds
For sleeping or resting,
But the *best* Beds are much
More interesting!

Not just a white little
Tucked-in-tight little
Nighty-night little
Turn-out-the-light little
Bed—



Now a gentler Bed
Is a good deal more
The sort of Bed
Bird-Watchers adore—

A kind of hammock
Between two tall trees
Where you can swing
In the leaves at ease

And count all the birds—
Wren, robin and rook—
And write their names
In a Naming Book.

Around Bird-Watching Beds
You hang nests of straw
For hummingbirds, hoopoes
And the great macaw.

All the birds would flock
(If I'm not mistaken)
To your berries and cherries
And bits of bacon.

Sotheran's

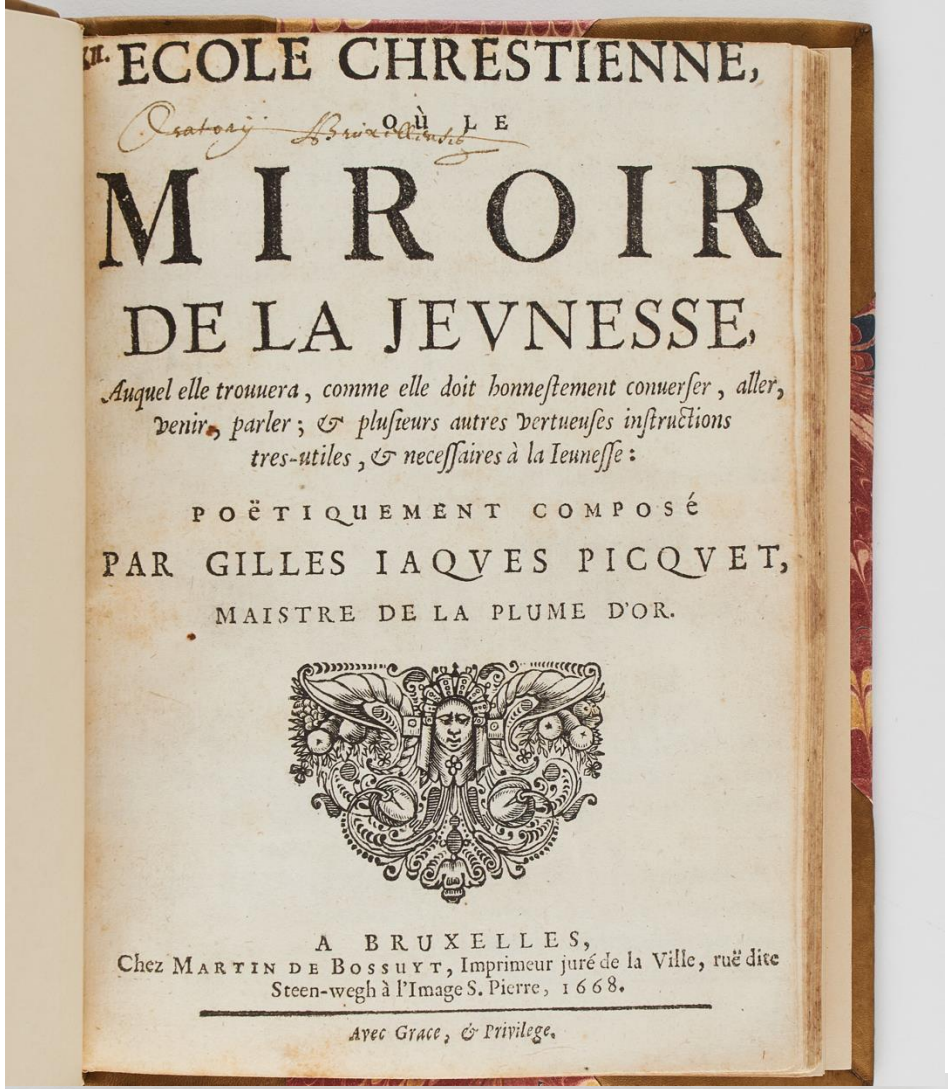
18. PICQUET, Gilles Jaques. École chrétienne, où le Miroir de la jeunesse, auquel elle trouvera, comme elle doit honnêtement converser, aller, venir, parler; & plusieurs autres vertueuses instructions très-utiles; & nécessaires à la jeunesse: poétiquement composé. *Brussels: Chez Martin de Bossuyt, Imprimeur juré de la ville*. 1668. **£850**

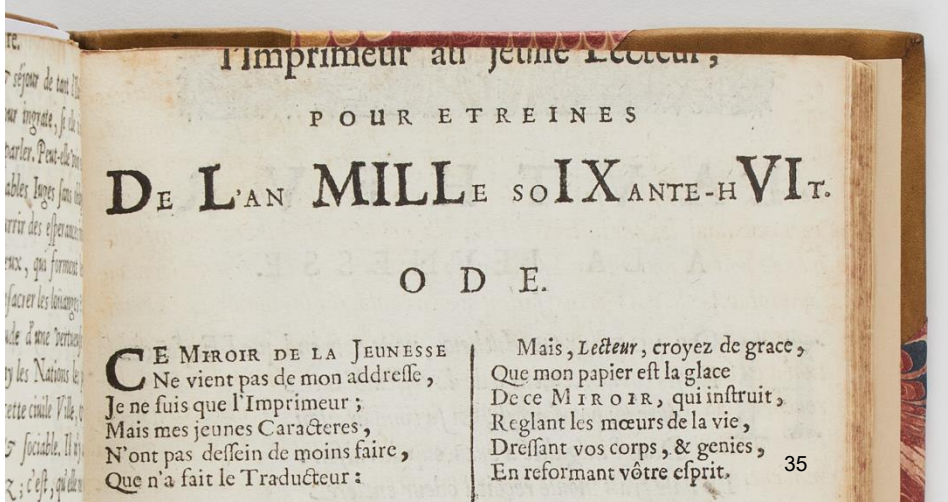
4to. Recent half calf with marbled sides, spine ruled and lettered directly in gilt; pp. [viii], 63, [1 (printer's device)]; woodcut initials, head-, and tailpiece, woodcut vignette to title, large woodcut printer's device to final verso; trimmed close at head touching title and running-titles, uniform light toning; else a very good copy; contemporary inscriptions 'XII.' and 'Oratorij Bruxellensis' to title-page (see below); contemporary markings in ink to a few pages.

First and only edition, exceedingly rare, of this educational work in French verse on proper conduct for Catholic children.

Written in French alexandrine verse, *L'Ecole Chrétienne, or Miroir de la jeunesse* offers a comprehensive guide to cultivating civility and moral integrity in young people. The work is organised into thirty-five chapters, each providing practical advice with titles such as 'Avoid incivility', 'Learn Latin', 'Respect the priests', 'How to behave in churches', and 'How to serve the table'. Nearly every facet of youthful propriety is addressed. Chapter twenty-five, 'Avoid the Huguenots', warns that 'all their false loyalties are held together like the strings of a gated instrument, whose discordant sounds serve only to offend the ear' – a sentiment that foreshadows the revocation of the Edict of Nantes more than fifteen years later.

Virtually nothing is known about the author, Gilles Jacques Picquet, who here styles himself as 'Maistre de la plume d'or' ('master of the golden quill').


ECOLE CHRESTIENNE,
OÙ LE
MIROIR
DE LA JEVNESSE,
Auquel elle trouuera, comme elle doit honneſtement converſer, aller, venir, parler; & pluſieurs autres vertueuſes inſtructions tres-utiles, & neceſſaires à la Ieuneſſe:
POËTIQUEMENT COMPOSÉ
PAR GILLES IAQVES PICQVET,
MAISTRE DE LA PLUME D'OR.
A BRUXELLES,
Chez MARTIN DE BOSSUYT, Imprimeur juré de la Ville, ruë dite Steen-wegh à l'Image S. Pierre, 1668.
Avec Grace, & Privilege.


POUR ETREINES
DE L'AN MILLE SOIXANTE-HVIT.
ODE.
CE MIROIR DE LA JEUNESSE
Ne vient pas de mon addreſſe,
Je ne ſuis que l'Imprimeur;
Mais mes jeunes Caracteres,
N'ont pas deſſein de moins faire,
Que n'a fait le Traducteur:
Mais, *Lecteur*, croyez de grace,
Que mon papier eſt la glace
De ce MIROIR, qui inſtruit,
Reglant les mœurs de la vie,
Dreſſant vos corps, & genies,
En reformant vôtre eſprit.

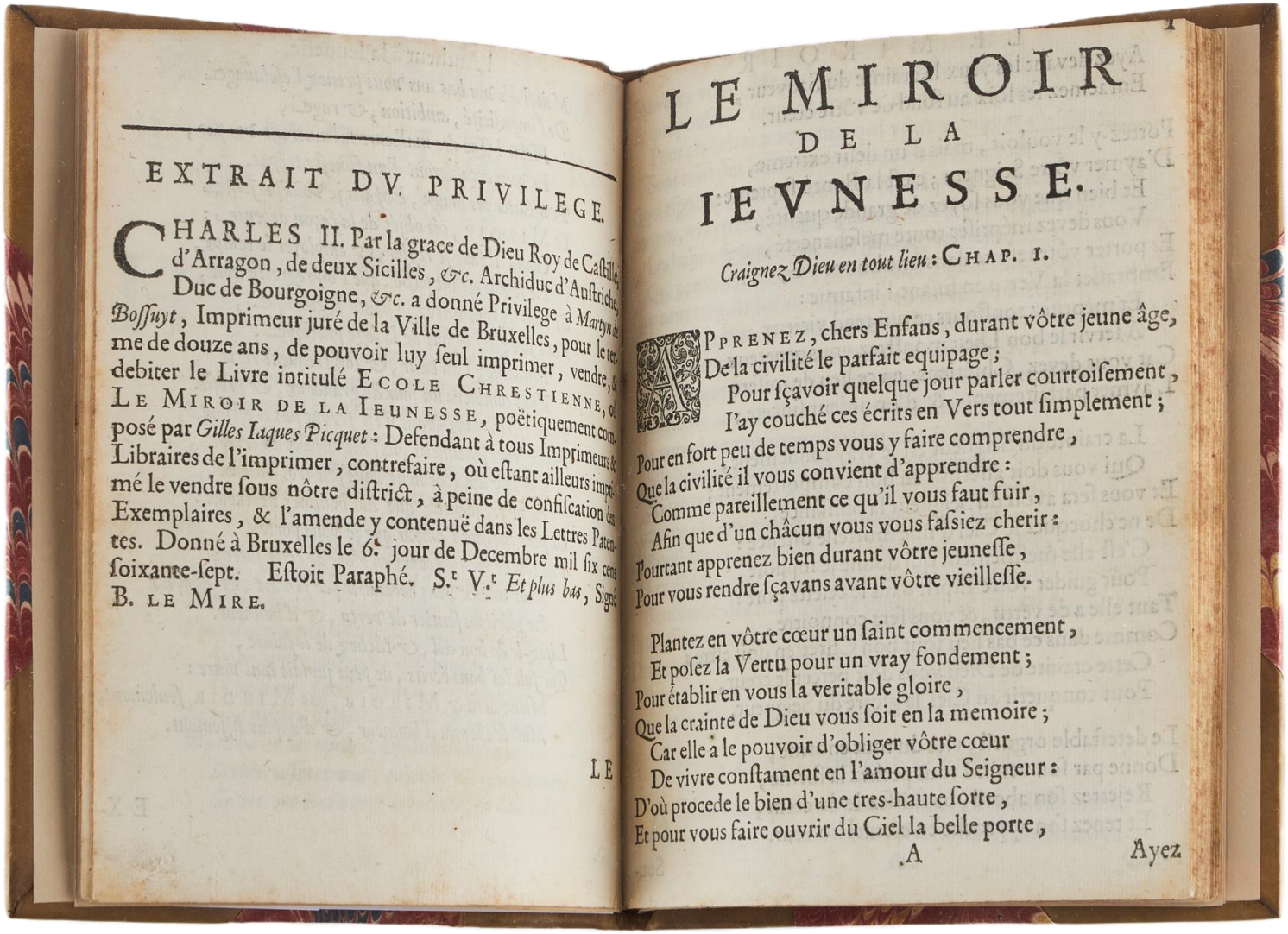
The volume is dedicated to Antoine de Dyn, who became écolâtre (headmaster) of the cathedral school of Brussels in 1664 (see d'Hoop, *Inventaire général des archives ecclésiastiques du Brabant*).

There is also a dedicatory poem in French by the printer, Martin de Bossuyt the Younger with the chronogrammatic title 'Etreines De L'an MILLe solXante-hVIt', on the act of printing the present work and the importance of its contents for young readers, describing the pages of the text as the glass of the titular mirror for youth. De Bossuyt would later be investigated by the Council of Brabant, along with Jan Mommaert and Philippe Vleugaert, for 'the printing of books without a privilege or books suspected of heresy, and for the sale of defamatory booklets' (Adam, p. 117).

Provenance: From the library of the Oratory of Brussels. The Congregation of the Oratorians was invited from France by Jacobus Boonen (1573–1655), Archbishop of Mechelen, to counter the expanding influence of the Jesuits. The Oratory was demolished in 1795, and its library dispersed.

We have traced only one other copy, at the Royal Library of Belgium.

USTC 1554213; not in STCV, Brunet, or Bibliotheca Belgica. See Adam, 'Jan van Meerbeeck and the Book Business in Brussels', in The Book World of Early Modern Europe (2022).



EXTRAIT DV PRIVILEGE.

CHARLES II. Par la grace de Dieu Roy de Castille, d'Arragon, de deux Sicilles, &c. Archiduc d'Austriche, Duc de Bourgoigne, &c. a donné Privilege à *Martyn de Bossuyt*, Imprimeur juré de la Ville de Bruxelles, pour le terme de douze ans, de pouvoir luy seul imprimer, vendre, & debiter le Livre intitulé ECOLE CHRESTIENNE, ou LE MIROIR DE LA IEUNESSE, poëtiquement composé par *Gilles Iaques Picquet*: Defendant à tous Imprimeurs & Libraires de l'imprimer, contrefaire, où eſtant ailleurs imprimé le vendre ſous nôtre diſtrict, à peine de confiſcation des Exemplaires, & l'amende y contenuë dans les Lettres Patentes. Donné à Bruxelles le 6.e jour de Decembre mil ſix cens ſoixante-ſept. Eſtoit Paraphé. S.t V.t *Et plus bas*, Signé B. LE MIRE.

LE

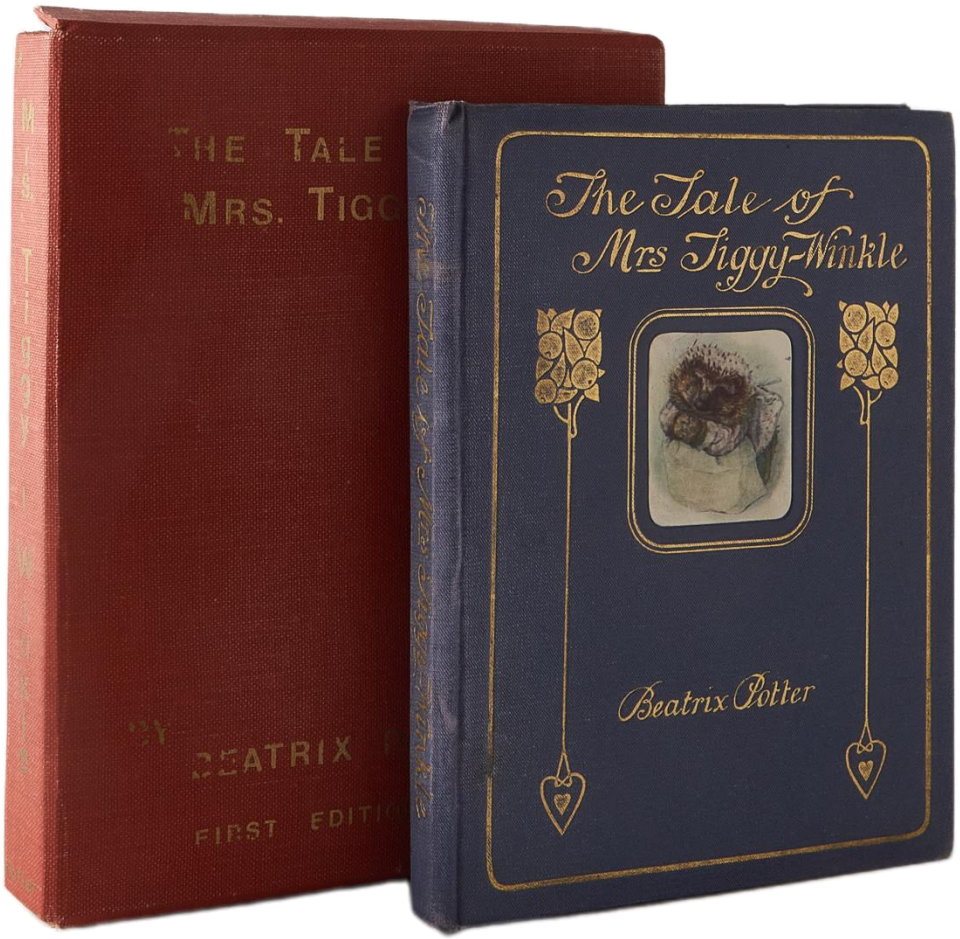
LE MIROIR DE LA IEVNESSE.

Craignez Dieu en tout lieu: CHAP. I.

APPRENEZ, chers Enfans, durant vôtre jeune âge,
De la civilité le parfait equipage;
Pour ſçavoir quelque jour parler courtoiſement,
I'ay couché ces écrits en Vers tout ſimplement;
Pour en fort peu de temps vous y faire comprendre,
Que la civilité il vous convient d'apprendre:
Comme pareillement ce qu'il vous faut fuir,
Afin que d'un châcun vous vous faſiez cherir:
Pourtant apprenez bien durant vôtre jeuneſſe,
Pour vous rendre ſçavans avant vôtre vieilleſſe.

Plantez en vôtre cœur un ſaint commencement,
Et poſez la Vertu pour un vray fondement;
Pour établir en vous la veritable gloire,
Que la crainte de Dieu vous ſoit en la memoire;
Car elle a le pouvoir d'obliger vôtre cœur
De vivre conſtament en l'amour du Seigneur:
D'où procede le bien d'une tres-haute ſorte,
Et pour vous faire ouvrir du Ciel la belle porte,

A Ayez



19. POTTER, Beatrix. The tale of Mrs Tiggy-Winkle. *London: Frederick Warne and Co.* 1905. **£3000**

16mo. Publisher's lilac cloth, spine and upper board lettered in gilt, upper board with colour pictorial label within gilt border, flanked by gilt ornaments, Plate II pictorial endpapers (Quinby), edges gilt, in custom orange cloth solander box, spine and upper board lettered in gilt; pp. 85, [1]; frontispiece and 26 colour illustrations by the author; rear hinge cracked, corners and extremities somewhat rubbed, slight wear to spine, spine ends bumped; a few small marks, slight splitting at gutter between gatherings; nonetheless a very good copy.



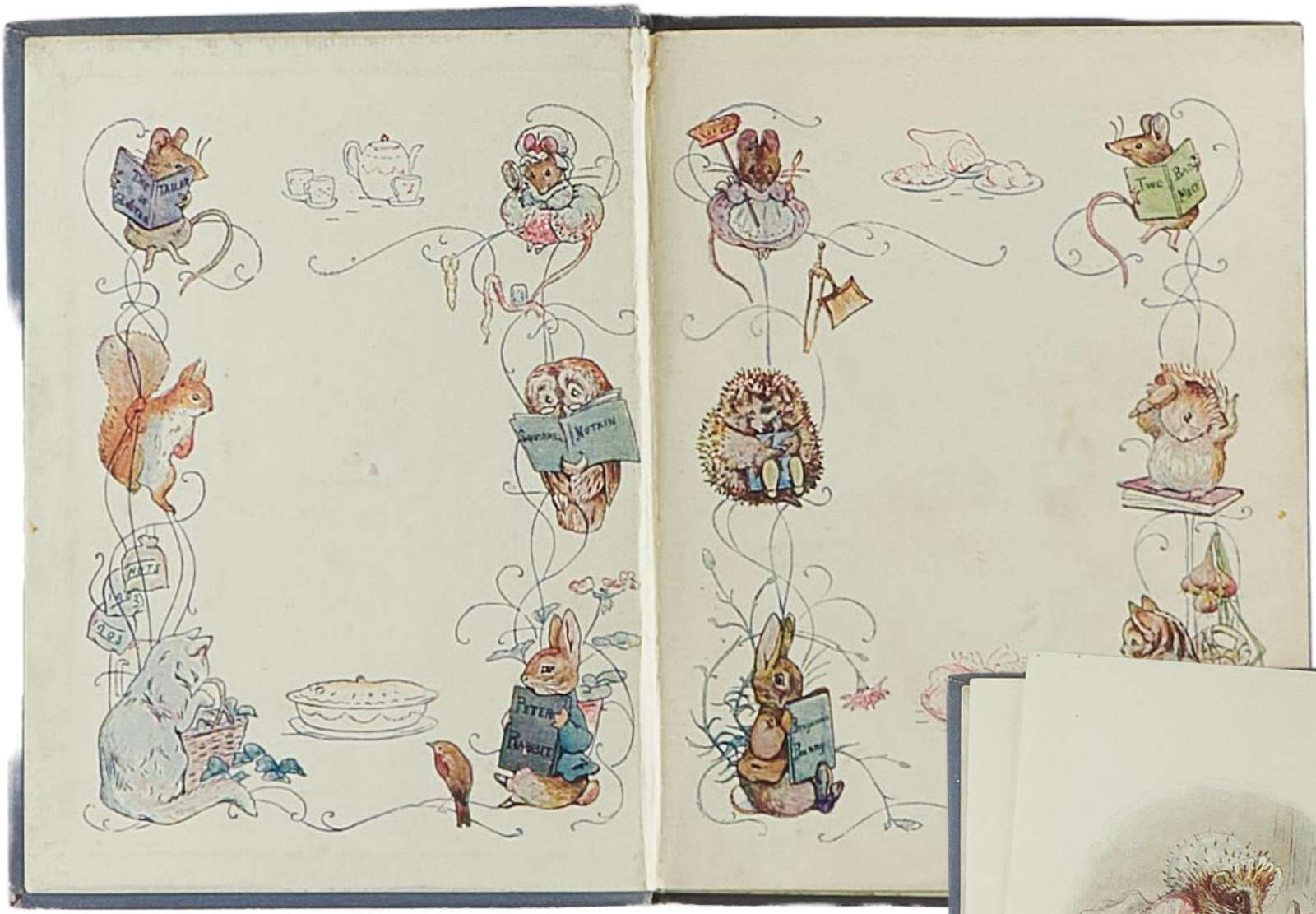
First edition, rare deluxe issue, with misspelling of 'How Keld' to p. 20. The deluxe cloth binding was issued at 1s.6d, rather than 1s. for the standard binding.

Lilac and brown cloth were used without priority.

Mrs Tiggy-Winkle is a hedgehog washerwoman inspired by Potter's own pet animal and a laundress employed by her family called Kitty MacDonald. In the story, she is helped to distribute the clean laundry to the other animals by a little girl named Lucie, who is based on Lucie Carr, a child friend of Potter's to whom the book is dedicated. The setting of the book is the Newlands Valley in the Lake District, where the Carr family lived.

The story may have been conceived as early as 1886, but the earliest manuscript dates from 1902, and it was not until 1904 that she began on the illustrations. By 1905 she was able to present the book to Warne and Co. as 'a girl's book ... there must be a large audience of little girls. I think they would like the different clothes' (see Lear, p. 186).

Linder, p. 425; not in Quinby. See Lear, Linda, Beatrix Potter: A Life in Nature, (2006).





THE TALE OF

MRS. TIGGY-WINKLE

BY

BEATRIX POTTER

Author of
"The Tale of Peter Rabbit," &c.



LONDON
FREDERICK WARNE AND CO.
AND NEW YORK
1905
[All rights reserved]

Sotheran's



20. SENDAK, Maurice. Where The Wild Things Are. *London: The Bodley Head*. [1967]. **£550**

Oblong 4to. Publisher's pictorial boards, spine and upper board lettered in black, in the unclipped pictorial dust-jacket priced 18s to front flap; pp. [40]; illustrated in colour throughout; slight wear to spine ends and lower corners of boards, jacket with a few small nicks and light soiling along lower edge, short closed tear to spine subtly restored; internally bright and clean; a near-fine copy.

First UK edition of one of the most beloved picture books of the twentieth century.

Where the Wild Things Are, first published in 1963, explores the frustrations of growing up and the strong emotions, including anger and fear, experienced by children: Max, a young boy, after being sent to bed without supper, escapes into an imaginary world inhabited by wild creatures, and as the protagonist's imagination grows, the illustrations gradually expand across the pages.



The book, challenging traditional ideas about children's literature, was initially criticised as being too frightening for young readers. Despite this, the story was a great success, translated into thirteen languages, including an unauthorised Latin version. It won the Caldecott Medal in 1964 as the most distinguished American picture book for children. In 1970, *Where the Wild Things Are r*eceived the Hans Christian Andersen Award for illustration, 'the closest approximation to a Nobel Prize in the world of children's books' (Lanes).

See Lanes, Selma G., The Art of Maurice Sendak (1980).







Inscribed by Maurice Sendak

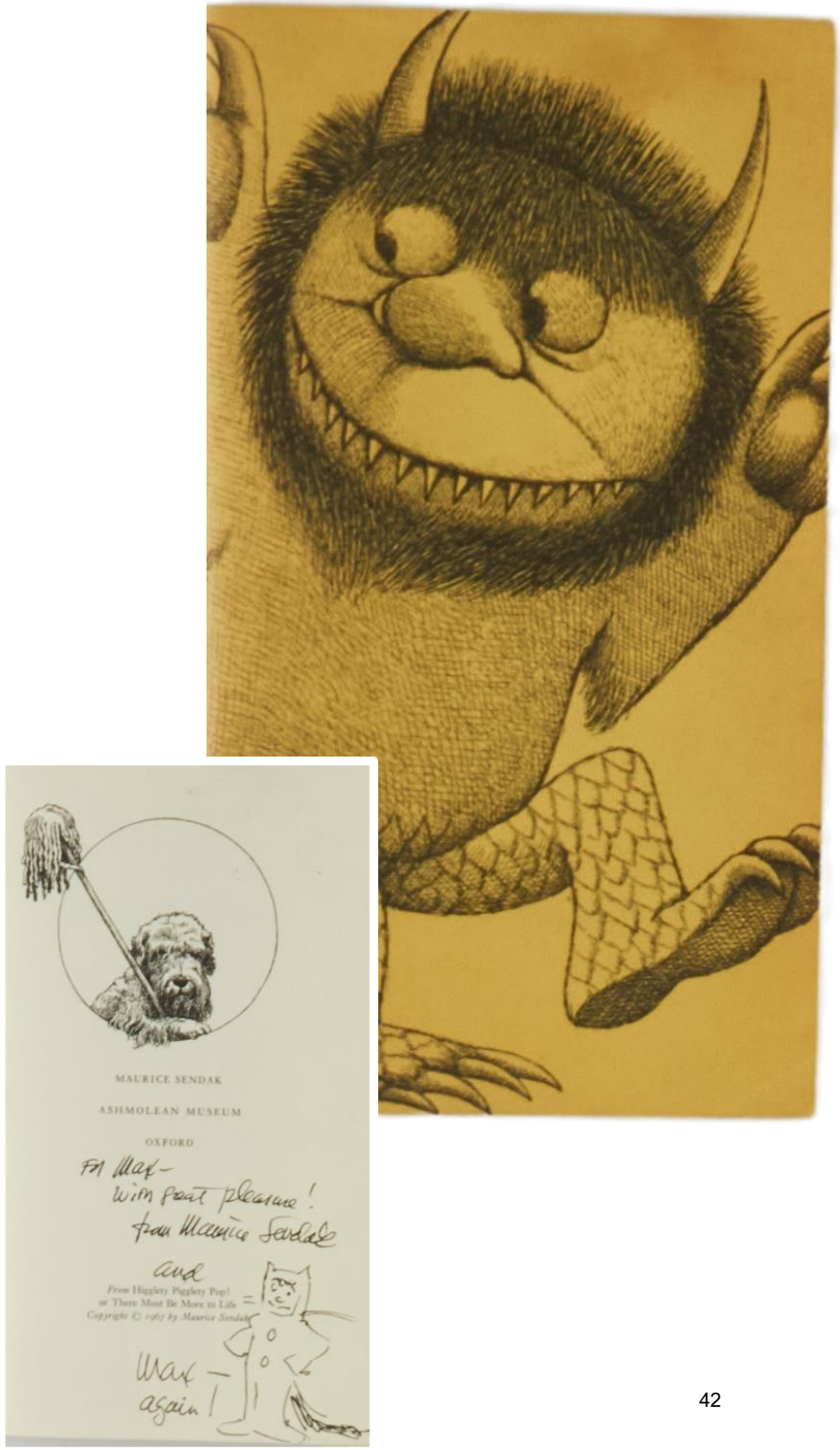
21. SENDAK, Maurice; Brian ALDERSON (*editor*). Catalogue for an Exhibition of Pictures by Maurice Sendak at the Ashmolean Museum, Oxford. December 16 to February 29 1975–76. *London: The Bodley Head Ltd*. 1975. **£600**

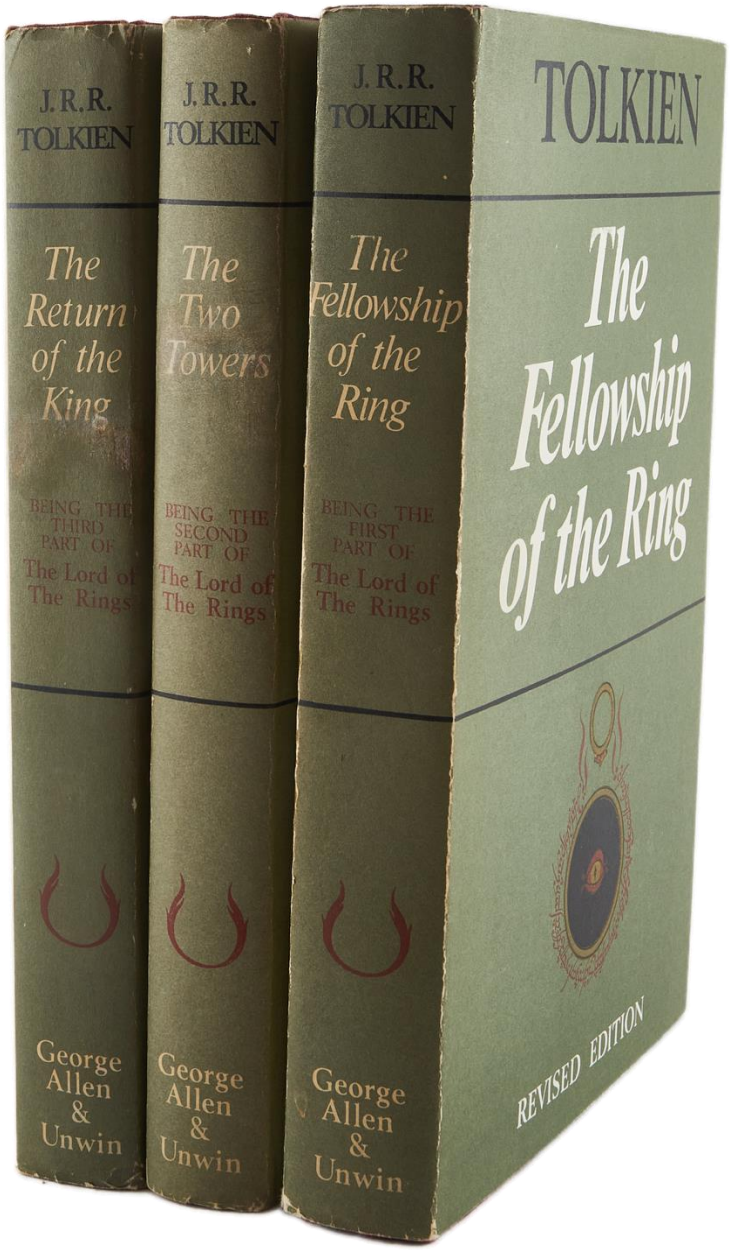
12mo. Publisher's yellow wrappers with illustration by Sendak to upper wrapper, rear wrapper lettered 'Maurice Sendak. Ashmolean Museum', in the pictorial dust-jacket repeating wrapper illustration in colour, priced £1.50 to front flap; pp. 47, [1]; black-and-white illustrations by Sendak throughout; slight finger-soiling to head of wrappers, spine of jacket lightly toned, spine ends lightly worn; internally clean and bright; a near-fine copy in like jacket; p. 1 inscribed by Maurice Sendak in black ink, with an original drawing of Max: 'For Max – with great pleasure! from Maurice Sendak and Max – again!'.

Inscribed by Maurice Sendak, with an original drawing of Max, the child protagonist of Where the *Wild Things Are*.

This catalogue, published to accompany the exhibition of Sendak's works at the Ashmolean Museum in Oxford, was compiled by Brian Anderson, editor of children's books of The Times and founder the Children 's Book Society in 1969.

When the catalogue was published, Sendak was already internationally recognised, particularly for *Where the Wilde Things Are* (1963), which won the Caldecott Medal in 1964, the most prestigious American award for children's book illustration.





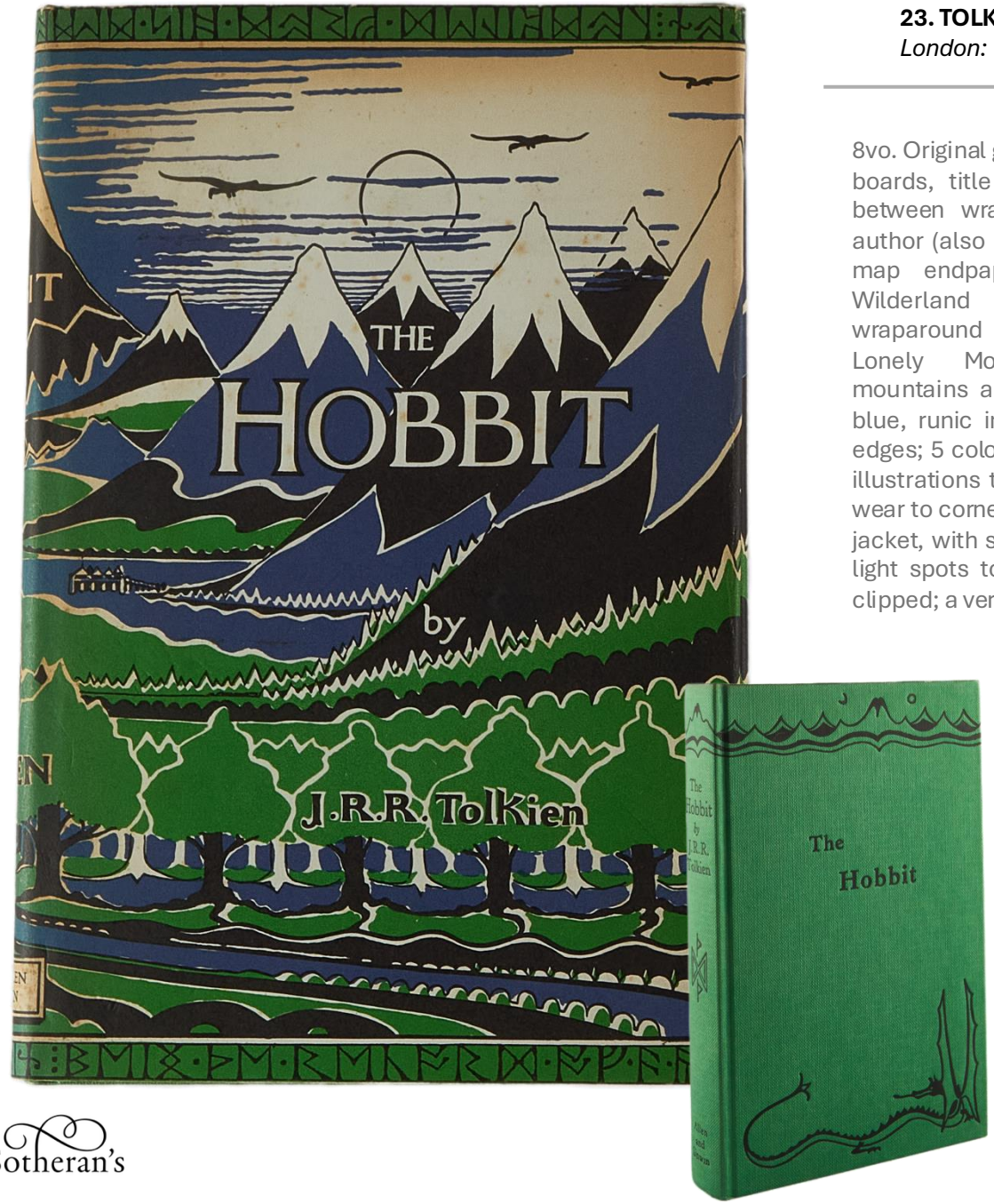
22. TOLKIEN, J.R.R. The Lord of the Rings. I. The Fellowship of the Ring; II. The Two Towers; III. The Return of the King. *London: George Allen & Unwin*. 1966. **£1250**

Three volumes, 8vo. Original red cloth lettered in gilt to spines (titles in ornamented roundels), top-edges stained red, in the grey-green dustwrappers lettered in black and white, with "Ring and Eye" device in black, red and gold to front panels, all volumes priced 25s net to front flaps; fold-out maps printed black and red, of Middle-earth (vol.I&II) and of Rohan, Gondor, and Mordor (vol.III) tipped to recto of rear free endpapers; vol.I: pp. [iv], 424, [map]; vol.II: pp. 352, [map]; vol.II:: pp. [5]–440, [map]; a touch rubbed to spine tips, small bump to upper corner of front board of vol. II; jackets variously rubbed to edges, corners, and folds, with a few light surface marks and minimal toning, discolouration to spines of vol. II & III affecting white lettering; near fine, clean and bright copies in very good jackets; previous owner's name neatly in black ink to front pastedown of each volume.

An attractive set of the first printings of the Second, Revised Edition of Tolkien's masterpiece, with a Prologue, notes, and index of persons and places.

Following the success of *The Hobbit* (1937), Tolkien was urged by his publisher and readers alike to produce a sequel. The scale of *The Lord of the Rings*, however, was not what either had in mind, taking a full twelve years to complete ('my work has escaped from my control, and I have produced a monster') and a further six to reach the press. The editions of both works published in the mid 1960s – the Third of *The Hobbit* and this Second of *The Lord of the Rings* – represent the author's final revisions, aligning them even more closely as parts of the monumental legendarium he had brought into being. Tolkien was pressed to produce new editions so that American copyright protection could be secured without question (the United States were not yet part of the international copyright convention). A new Ballantine US paperback edition of *The Lord of the Rings*, with Tolkien's revisions, was issued in October 1965, this UK edition in cloth following in 1966. If early critical reception was muted, the work (and it is a work, rather than a trilogy) soon assumed classic status. An epic on a scale unseen in English since Spenser's *Faerie Queene* and one of the most loved (and indeed read) works of twentieth-century literature in English.

Hammond A5e; See Carpenter, J.R.R. Tolkien: A Biography (*1977*).



23. TOLKIEN, J.R.R. The Hobbit or There and Back Again. Illustrated by the Author. *London: George Allen & Unwin Ltd.* 1974. **£275**

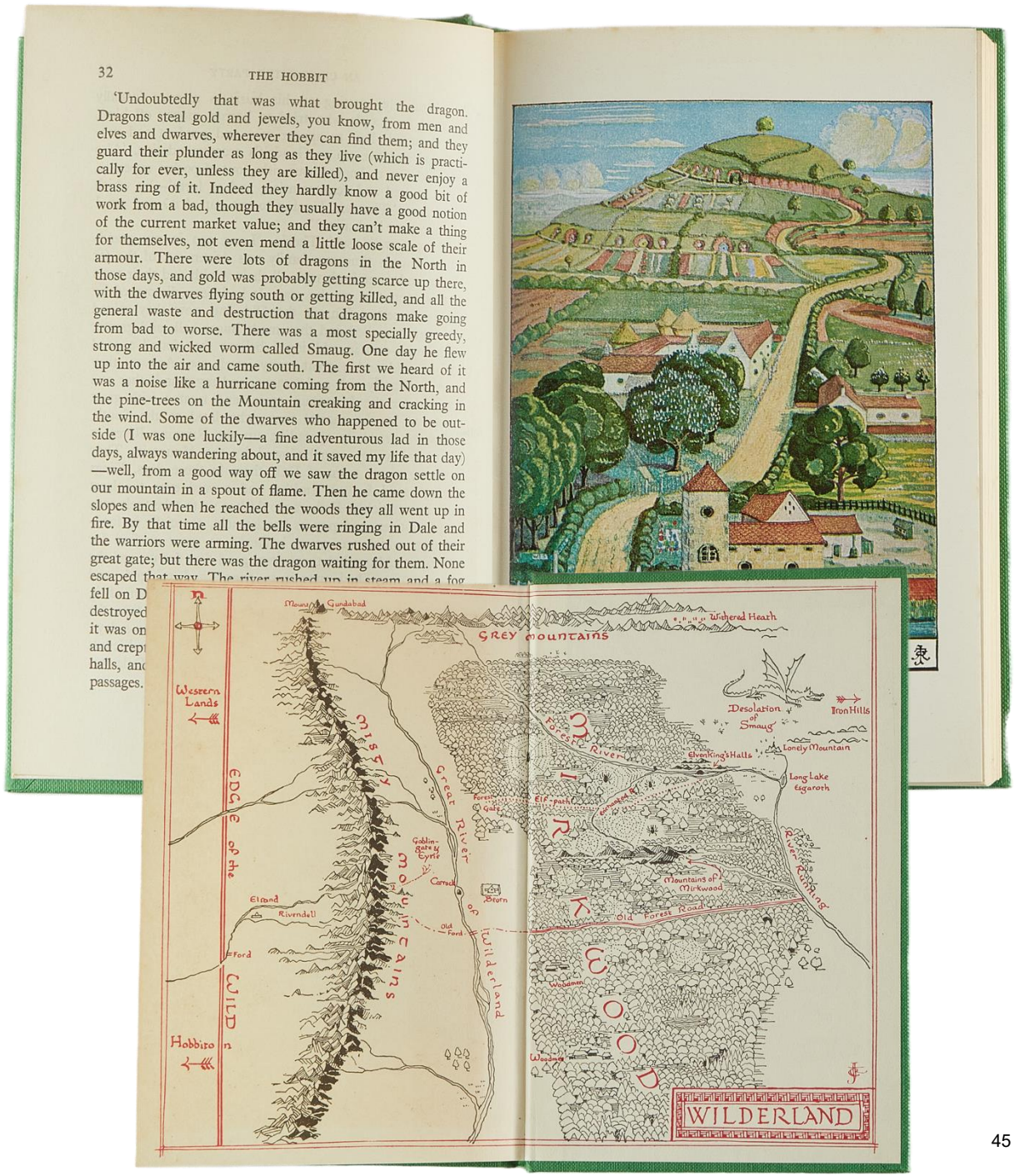
8vo. Original green cloth-textured paper over boards, title in black on the front panel between wraparound decorations by the author (also black); pp. 317, [3]; illustrated map endpapers: Thor's Map to front, Wilderland to rear; dust-jacket with wraparound illustration by Tolkien of the Lonely Mountain and neighbouring mountains and forest in black, green and blue, runic inscription to upper and lower edges; 5 coloured plates, 8 black and white illustrations throughout; spine toned, slight wear to corners and foot of spine of the dust jacket, with some minor wear to edges; few light spots to front cover, front flap price-clipped; a very good copy.

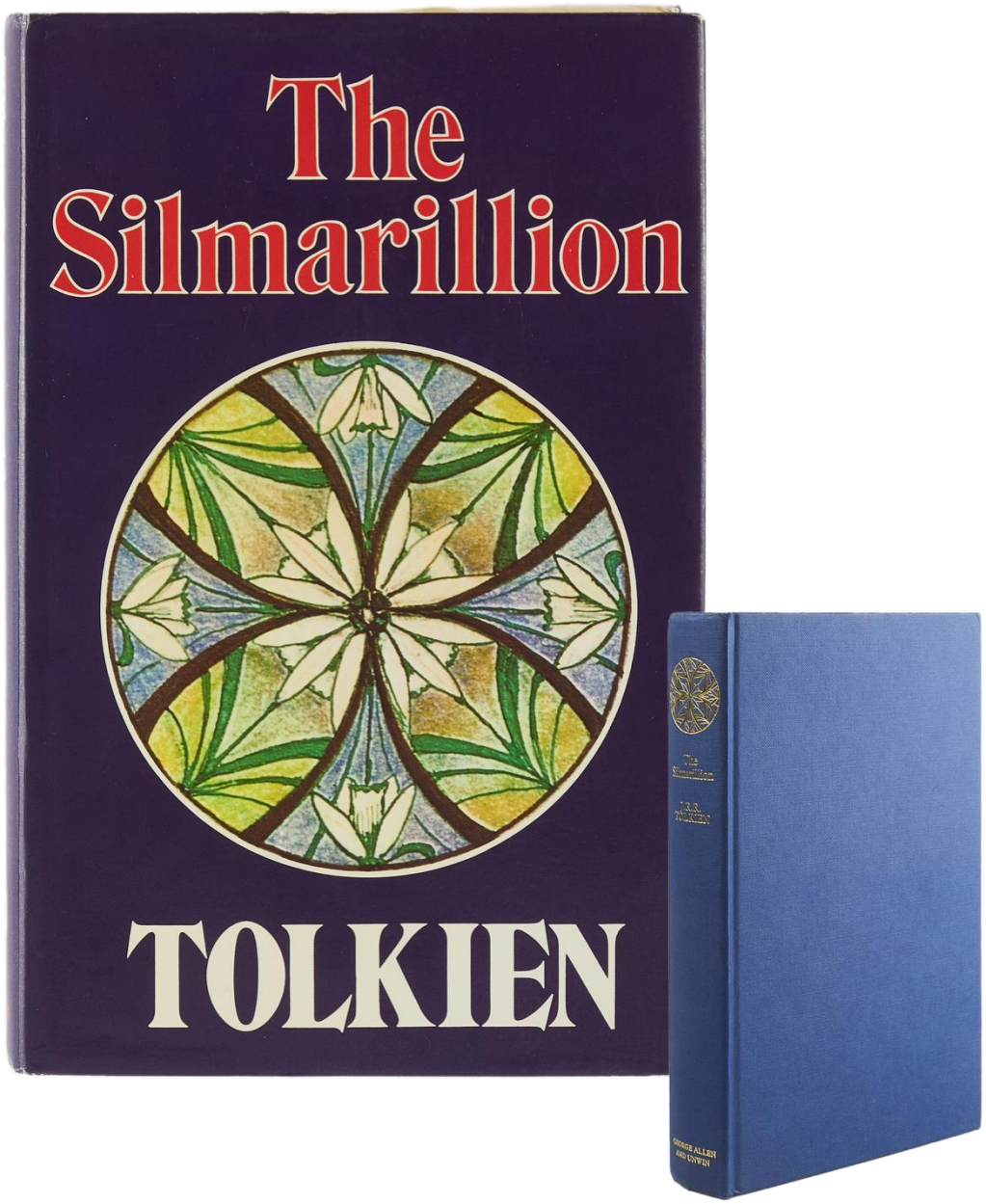
Third Edition of the Hobbit, incorporating the author's final revisions of Tolkien's great adventure of Middle-earth.

The work remained unpublished until 1937, when it was issued in the author's handsome jacket designed by Tolkien himself. After four reprints, a Second Edition was published in 1951, for which Tolkien took the opportunity to correct 'several minor inaccuracies'. The revisions made for the Third Edition in 1965 were more extensive and were the last changes Tolkien made to the book. This edition, Constance B. Hieatt asserts, 'is the crucial one [...] which most readers today have actually read, in one impression or another, and which represents the final version of *The Hobbit* in all but the most minor details.'

Revised editions of *The Hobbit* and *The Lord of the Rings* were prompted by the author's wish to harmonise the two works more completely, but also to address a loophole in US copyright law. Tolkien was urged by his US publisher to produce new editions of both works, so copyright could be freshly applied and his royalties secured. The revised Hobbit first appeared in a Ballantine US paperback edition in February 1966, followed the same year by an Unwin UK paperback, Longmans School edition, and the new Allen & Unwin hardback edition with the author's original designs intact.

Hammond A3i. See Carpenter, J. R. R. Tolkien: A Biography (1977); Hieatt, 'The Text of The Hobbit: Putting Tolkien's Notes in Order', English Studies in Canada 7.2 (Summer 1981), pp. 212–224.





24. TOLKIEN, J.R.R.; Christopher TOLKIEN *(editor)*. The Silmarillion. *London: George Allen and Unwin*. 1977. **£275**

8vo. Publisher's dark blue boards, spine lettered in gilt with gilt heraldic device of Lûthien Tinûvieïsta to upper portion of spine after drawing by Tolkien, in the unclipped dark blue-purple publisher's dust-jacket with heraldic device of Lûthien Tinûvieïsta to front cover and five further heraldic devices to rear, likewise by Tolkien and outlined in white (Fingolfin, Eärendil, Idril, Celebrindal, Elwë, and Fëanor); pp. 365, [3 (blank)]; foldout map affixed to rear endpaper recto; foot of spine slightly rubbed, small stain to upper edge of rear free endpaper, a few light spots to top-edge, slight wear to corners and spine ends of jacket; a near-fine copy in like wrapper.

A sharp, bright first edition, first printing of the work that underpins Tolkien's works of Middle-earth (the export issue, unpriced to front flap and printed by William Clowes & Sons).

Described on the jacket as 'the central stock of J.R.R. Tolkien's imaginative writing, [...], a sombre vision in the mode of myth and legend', *The Silmarillion* developed throughout the author's life and was posthumously edited and prepared for publication from manuscripts by the author's son, Christopher. The work's origins precede *The Hobbit*, which was independently conceived but eventually drawn into the 'branching acquisitive theme' that produced *The Lord of the Rings*. *The Silmarillion* tells the story of the First Age in Tolkien's world, which characters in *The Lord of the Rings* look back upon, and in whose events some of them, such as Elrond and Galadriel, take part.

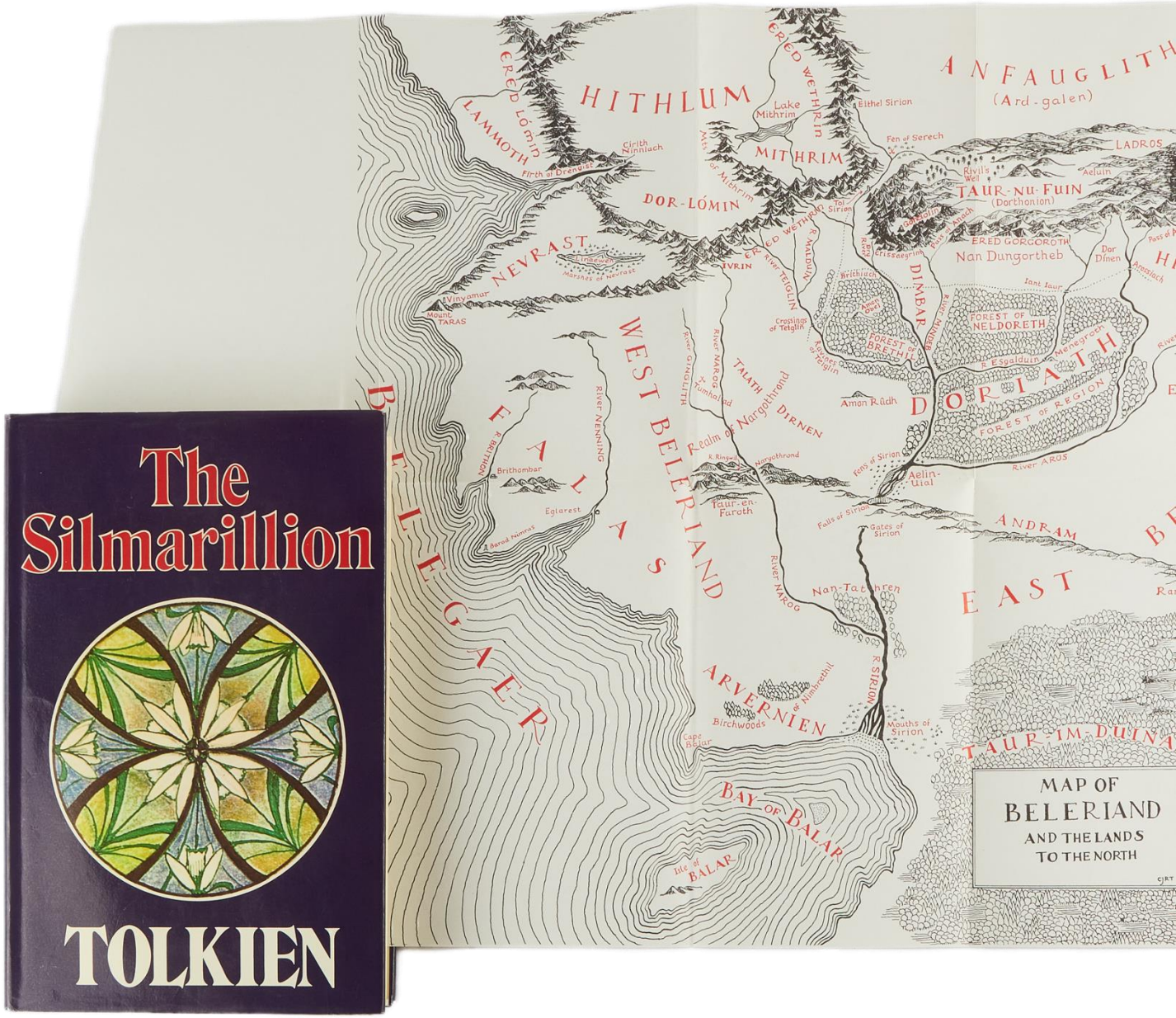
Other copies of this edition were bound in blue cloth with blue and white headbands and the top-edge stained dark blue; the binding without the headband features an unstained top-edge, as here, with no priority established.

The volume includes several other shorter works besides *The Silmarillion* proper. Preceding it are the ‘Ainulindalë’ or ‘Music of the Ainur’, the Valaquenta. After *The Silmarillion* comes the ‘Akallabêth’ and finally ‘Of the Rings of Power’. The volume is completed by a Note on Pronunciation, an Index of Names, an Appendix on Elements in Quenya and Sindarin Names, and, bound to the rear, a fold-out Map of Beleriand and the Lands to the North.

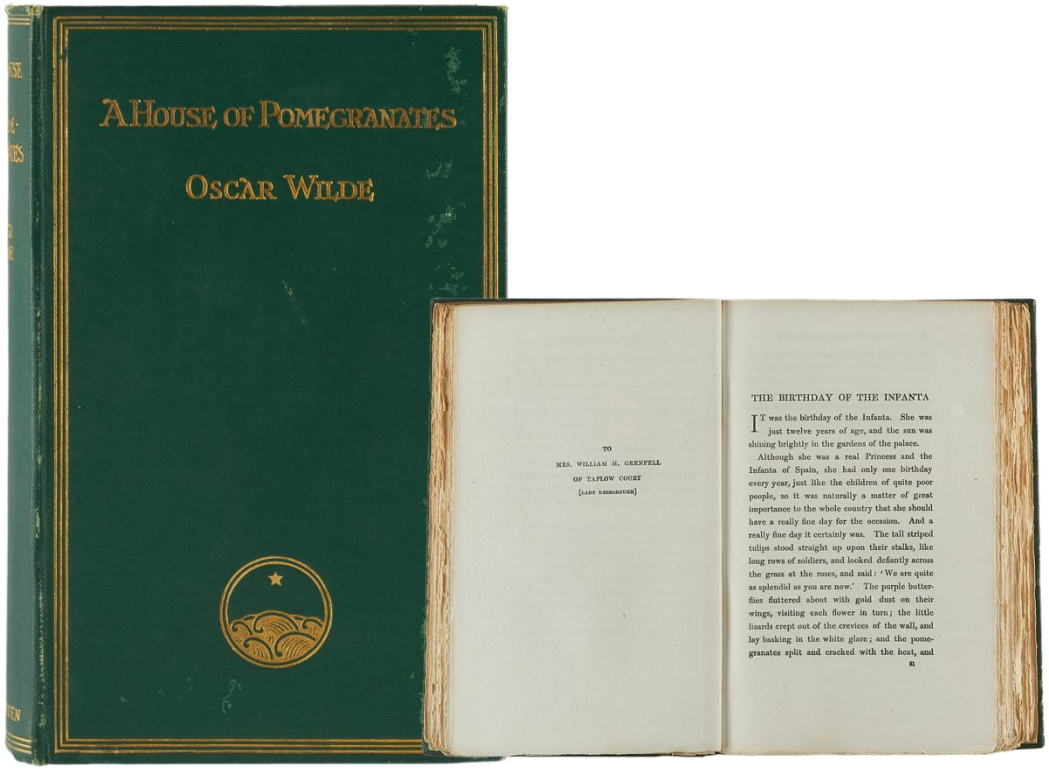
In his bibliography, Wayne Hammond notes that the intention was for a first printing of 100,000 copies, but by the end of May 1977 ‘booksellers' orders included 65,000 from overseas, and the print run was increased to 300,000. Later the order was raised to 325,000, and in September to 375,000.’ More than one printer was employed to achieve these numbers. Hammond concludes that the initial impression seems to have been 200,000 copies of the export edition printed by Clowes and the domestic edition printed by Billings, with later impressions of 50,000 and 75,000 for the book club edition (printed by Clowes). Hammond notes that owing to ‘continuous production, virtually identical sheets, and simultaneous (or near-simultaneous) publication of all copies worldwide, it seems pointless to make much of a distinction [of precedence for these initial batches].

This copy is from the export edition, without the UK price of £4.95 printed to the front flap.

Hammond A15a.



25. WILDE, Oscar. A House of Pomegranates. *London: Methuen & Co*. 1911. **£120**



8vo. pp. [8], 179, [1]; original publisher's green cloth, with borders filletted in gilt, and gilt circular device to upper board by Charles Ricketts showing a star above waves, spine lettered in gilt; top-edge gilt, others untimmed; corners and both head and foot of spine worn, small chip to upper edge of rear board; diagonal scratch to top edge; a few marginal marks to front and rear boards; lightly spotted bookplate of George McKerrow to front pastedown; internally very clean, a very good copy.

Oscar Wilde's second collection of fairy tales, whose dark themes caused controversy when first published and led Wilde to defend his work publicly.

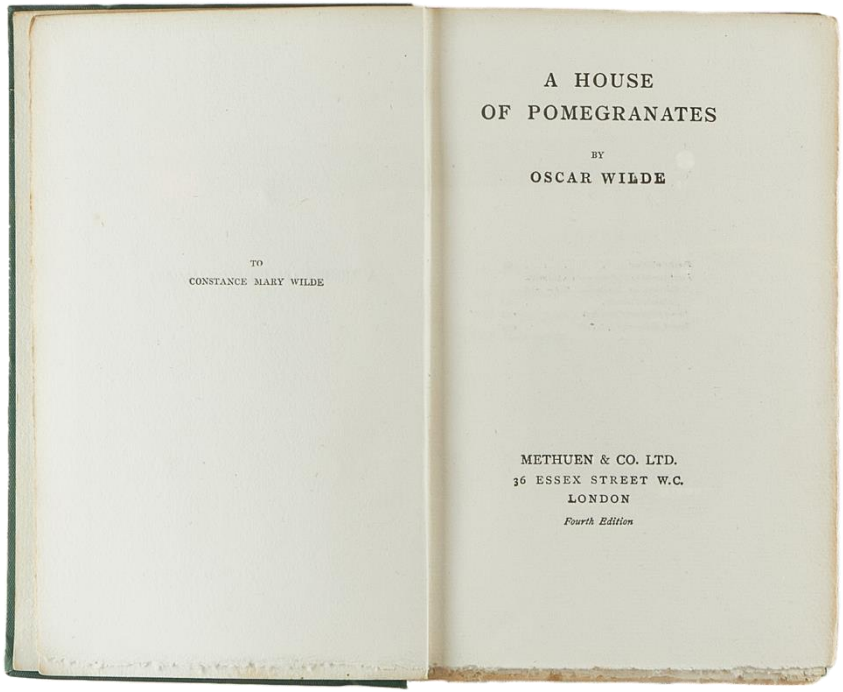
First published in 1891, *A House of Pomegranates* was described as a book that shows 'real literary craftsmanship of a high order' (*The Birmingham Daily Post*). It contains four stories, including *The Young King* and *The Star-Child*, each dedicated to a different person, and follows *The Happy Prince and Other Tales*, published in 1888. When the book first appeared, it was not an immediate success: unsold copies were sold at reduced prices (Mason), and many critics questioned whether its stories were suitable for children.

In a letter to the *Pall Mall Gazette*, Wilde defended his work, 'I had about as much intention of pleasing the British child as I had of pleasing the British public', affirming that his stories were not simply children's entertainment but works of art.

The first edition of *A House of Pomegranates* was designed by the Swiss painter Charles Ricketts, with four illustrations by Charles Shannon. Although these illustrations were not reproduced in this later edition, Ricketts designed the gilt device of a star above the waves, created for Wilde's *De Profundis* (1905).

Provenance: George McKerrow, a general practitioner based in Ayr, Scotland.

Cf. Mason 347. See Blinder, Text and Paratext in Oscar Wilde's A House of Pomegranates (2007); Van Capelleveen, The Designs on the Cover of 'Bibliography of Oscar Wilde' (2021); 'Review of A House of Pomegranates', The Birmingham Daily Post, no. 10454 (24 December 1891), p. 7.


TO
CONSTANCE MARY WILDE

A HOUSE
OF POMEGRANATES

BY
OSCAR WILDE

METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON
Fourth Edition

