CHILDREN'S BOOKS & ORIGINAL ARTWORK

85

PETER HARRINGTON



lice, on the cover of this catalogue, reminds us of the question posed at the beginning of Alice's Adventures in Wonderland: "what is the use of a book ... without pictures or conversations?" Carroll himself was exacting in the reproduction of Tenniel's original illustrations, and pictures in books are often of significant importance. They are also, frequently, instantly recognizable, as here.

With this in mind, we are delighted to present a wealth of original book illustrations. A printed book may contain a perfectly satisfactory copy of a Rackham or Nielsen watercolour. But compare the original artwork and one generally discovers an added depth of colour and texture. Even E. H. Shepard's original pen and ink drawings have an added life missing from the printed versions. Many of these pieces of original artwork have been in a private collection for over 40 years and represent a roll call of the greatest and most-loved illustrators: Helen Allingham, Mabel Lucie Atwell, Quentin Blake, E. F. Brickdale, Faith Jagues, the Walt Disney Studio, Warwick Goble, Kate Greenaway, Edward Lear, Elizabeth MacKinstry, Kay Nielsen, David Parkins, Beatrix Potter, Arthur Rackham, W. Heath Robinson, E. H. Shepard, William M. Timlin, Mary Tourtel, Louis Wain, and Rex Whistler.

This catalogue also contains interesting and collectable copies of some of the classics of children's literature, notable prizewinners, and a selection of less familiar titles from areas underrepresented in mainstream children's literature.

Significant books include Busch's Max und Moritz, the prototype of the comic strip, an inscribed Very Hungry Caterpillar, three fabulous Lewis Carrolls, an inscribed and corrected copy of Dahl's first book, a significant association copy from Old Possum, copies of The Wind in the Willows and Just So Stories in their rare dust jackets, an important and poignant inscription from C. S. Lewis, a Milne family copy of When We Were Very Young, an extra-limited Now We Are Six, a complete set of Swallows and Amazons, and an extremely rare

signed Treasure Island. Prize-winners featured include Carnegie Medal-winners Watership Down, Tom's Midniaht Garden, voted the UK's second-favourite book for the Carnegie Medal's 70th anniversary, and The Machine Gunners, unusual for its authentic depiction of working class children. The Kate Greenaway Medal is represented in a rare inscribed copy of Shirley Hughes's Dogger and Charles Keeping's Charley, Charlotte, and the Golden Canary, notable for its unspoken commentary on race and housing, while Madeleine L'Engles' own copy of her Newbery Medal-winning Wrinkle In Time sits alongside a miniature Bible from the Newbery children's press. Other milestones in children's literature include the first children's book by a West Indian author to be issued by a major British publisher and the first children's book to feature lesbian characters.

Quirkier works include Dorrien Ruth Knight's Binks Book, an intriguing dreamlike book with beautiful art deco illustrations, Warja Lavater's unusual treatment of the tale of Sleeping Beauty in accordian-form, and a privately printed book of fairy tales by one of the first four women elected to the Royal Astronomical Society.

Twenty-five years ago - on 26 June 1997 to be exact -achildren's book was published which would redefine children's literature forever. The release of 500 hardback and 5,150 paperback copies of Harry Potter and the Philosopher's Stone was the last great triumph of the traditional book. It is with great pleasure that we mark this milestone by offering a presentation copy of Philosopher's Stone, together with a selection of other Rowling items.

From the earliest collections of fairy tales of the Grimms to the fantasy of Rowling, welcome to the world of witches, bunnies, and bears and, to adapt the title from item 70, a catalogue of delights.

> Dr Philip W. Errington: philip@peterharrington.co.uk Theodora Robinson: theodora@peterharrington.co.uk

Peter Harrington LONDON

CATALOGUE 183

CHILDREN'S **BOOKS & ORIGINAL ARTWORK**



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ADAMS, Richard. Watership Down. Harmondsworth: Penguin Books / Kestrel Books, 1976

INSCRIBED BY THE AUTHOR

First illustrated edition, first impression, inscribed by the author on the half-title, "To Elizabeth Gant with best wishes from Richard Adams". Inscribed copies of this edition are rare. Elizabeth Gant, an antiquarian bookseller, ran a bookshop for many years with business premises on the High Street, Thames Ditton in Surrey. She specialized in early children's and illustrated books.

Initially turned down by all major publishing houses, Watership Down was finally issued by Rex Collings in 1972; sales were over 100,000 in the first year and Adams was awarded both the Carnegie Medal and the Guardian Award for children's fiction. The first illustrated edition was published in 1976. For over two months, John Lawrence visited the Berkshire countryside with his sketchbook, making numerous drawings for this edition. Writing about the illustrator in The Guardian in June 2003, Joanna Carey noted that in Lawrence's "lyrical watercolours for Watership Down, he creates rabbits which, while entirely naturalistic and non-anthropomorphic, are full of character".

Large octavo. Original cream boards with brown cloth spine, spine lettered in gilt and black, yellow endpapers. With dust jacket and publisher's slipcase. Illustrated by John Lawrence. Spine slightly sunned, minor abrasions to front cover, corners bumped, a near-fine and attractive copy. Jacket slightly tanned at spine with small tears and abrasions, extremities slightly frayed, else a good and unclipped jacket. Slipcase sunned on back panel, but a near-fine and bright example.

£1,500



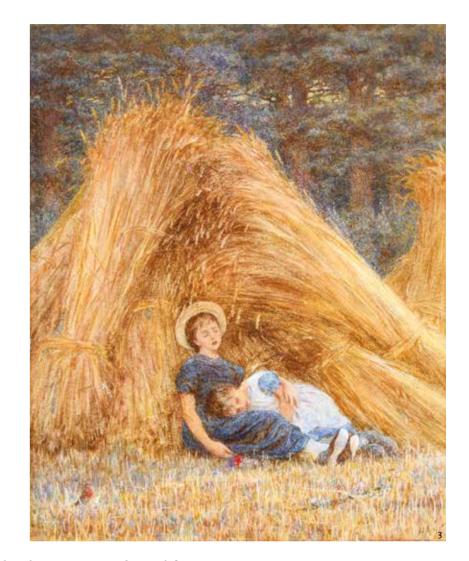
AGNIVTSEV, Nikolai Yakovlevich. Chashka chaia ("A Cup of Tea"). Moscow and Leningrad: Raduga, 1925

A STRIKING VISUAL CRITIQUE OF INTERWAR INTERNATIONAL COMMERCE

First and sole edition, first printing, of this scarce 1920s indictment of the bourgeois exploitation of Chinese tea producers, aimed at Russian children. Copies of this fragile publication rarely survive, with just two copies located in WorldCat: the New York Public Library and Princeton.

Raduga ("Rainbow") was "one of the most important publishing houses of its kind not only during the Soviet period, but of the early twentieth century" (Cotsen, p. 343). Its picture books were exhibited abroad to wide acclaim, but at home they came increasingly under attack by critics who argued that they were not in keeping with new Soviet ideas of proletarian literature. After eight years of operations, Raduga was shut down and its backlist taken over by the state publisher Gozidat.

Chashka chaia was one of Raduga's failed attempts to conform to increasingly stringent official guidelines on the boundaries of acceptable cultural production. The book takes the reader on a visual journey through Chinese tea manufacturing, depicting the pickers who harvest it and the officials and merchants who take home the profit while ferrying it to Russia. However, the striking imagery in this work, exploiting standard European stereotypes of Chinese



people in the early 20th century, came under attack from Soviet critics for depicting workers as foolish and silly rather than noble and heroic.

The Russian poet and children's author Nikolai Agnivtsev (1888–1932) authored over twenty children's books in the 1920s, including a number for Raduga of which all are now scarce. Chashka chaia was illustrated by Vladislav Tvardovskii (1888–1942), a graduate of the Academy of Arts and an inhouse illustrator for Raduga. He is credited with designing around ten books for the publisher, including another of Agnivtsev's works, Vintik-shpuntik ("The Little Screw"), also published in 1925.

Quarto (276 × 219 mm), pp. 13. Original illustrated paper wrappers. Colour illustrations throughout drawn by Vladislav Tvardovskii. Some neat restoration, staples renewed, faint stains throughout, illustrations bright and sharp. Overall a very good copy of this fragile publication. ¶ Cotsen Children's Library, "The Anna Baksht Benjamin Family Collection of Raduga Books", The Princeton University Library Chronicle, vol. 65, no. 2, Winter 2004, pp. 343–356.

£1,500

[151240]

[150804]

3

ALLINGHAM, Helen. "Tired Out". 1875

ORIGINAL ARTWORK BY HARDY'S "BEST ILLUSTRATOR"

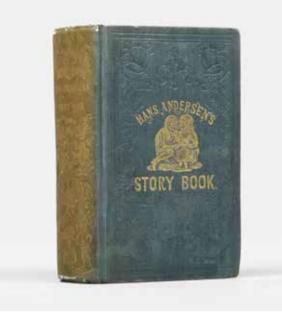
The artist Helen Allingham (1848–1926) enjoyed success within late Victorian periodicals, including her illustrations for the serial version of Hardy's Far from the Madding Crowd for The Cornhill Magazine in 1874, for example. As noted by Houfe, the artist's "scope as an illustrator was in cottage and rural life with some portraits". Publication of the present piece is currently untraced.

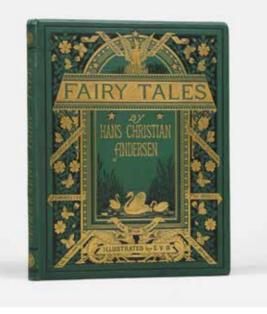
Hardy described Allingham as "the best illustrator I ever had" in a letter to James Osgood dated 6 December 1888 and, again, almost two decades later, in a letter to Edmund Gosse, dated 25 July 1906 (*Collected Letters*, volume 1, p. 181 and volume 3, p. 218).

Original drawing (243 × 196 mm) on paper, laid down on artist's board, watercolour, signed with initials and dated ("HA 75") lower right, mounted, framed, and glazed (408 × 353 mm). Fine and unfaded. ¶ Richard Little Purdy, ed., Collected Letters of Thomas Hardy. Volume One: 1840–1892, 1978; Volume Three: 1903–1908, 1982.

£6,750

[154960]





ANDERSEN, Hans Christian. Hans Andersen's Story Book: with a Memoir by Mary Howitt. New York: C. S. Francis & Co., 1849

IN THE ATTRACTIVE ORIGINAL CLOTH

First collected American edition. The volume contains 27 of Hans Andersen's stories translated into English by Mary Howitt and Charles Boner, including "The Snow Queen", "The Emperor's New Clothes", "The Real Princess" (better known as "The Princess and the Pea"), and "The Red Shoes", together with a short biography of Andersen by Howitt.

Selections of Hans Andersen's stories first appeared in English in 1846, translated by Boner and Howitt and published in the UK. "Andersen's work was immediately naturalized into English children's literature, and was the second great element, after Grimm, in the revival of public enthusiasm for fairy tale and fantasy" (Carpenter & Prichard). Mary Howitt (1799–1888) translated several of Andersen's works, as well as the writings of Swedish novelist Frederika Bremer. She also was well-respected for her own writing and collections of English folktales.

Octavo. Original green cloth, spine lettered and decorated in gilt, titles and vignette on front cover in gilt, decoration in blind, rear cover decorated in blind, pale yellow endpapers. Engraved portrait frontispiece from a painting by Carl Hartmann with tissue guard, engraved title page, two full page plates, numerous decorated initials and in-text illustrations, 4 pp. of publisher's advertisements at end. Christmas gift inscription dated 1848 and ownership inscription dated 1859 on front free endpaper. Cocked, spine sunned, light wear to corners, front inner hinge starting, very occasional light foxing; a very good copy. ¶ Carpenter & Prichard 22.

£1,750

4

5

ANDERSEN, Hans Christian. Fairy Tales. Illustrated by twelve large designs in colour after original drawings by E.V.B. London: Sampson Low, Marston, Low, and Searle, 1872

INSPIRED BY THE PRE-RAPHAELITES

First Boyle edition. Eleanor Vere Boyle (1825–1916) was one of the leading book illustrators of the mid-19th century. This edition of Andersen's Fairy Tales was one of the first illustrated by an English illustrator, and Boyle's vivid artwork set the standard for following editions.

"Other editions containing simple woodcuts appeared in the 1860s, generally of unmemorable quality, until the arrival of Eleanor Vere Boyle. Inspired by the Pre-Raphaelites, 'E.V.B.', as she signed herself, became one of the leading mid-Victorian book illustrators and turned to Andersen's work in 1872, producing a dozen striking woodcuts designed to be hand-





coloured" (Ash, p. 9). Though one of the first women artists to be widely recognised for her achievements, she published anonymously and did not often exhibit or sell work. This is a scarce book; a variant red cloth binding was also issued without known priority.

Quarto. Original green pictorial cloth by Burn & Co., elaborate gilt and black design on front cover, blind-stamped centrepiece and panel on rear cover, gilt edges, brown coated endpapers. With frontispiece and 11 colour plates after original drawings by Eleanor Vere Boyle, with captioned tissue guards, 2 pp. advertisements to rear. Small bookseller's ticket on front pastedown. Spine ends and corners a little bumped, a touch of rubbing to extremities, else covers bright and fresh, front inner hinge cracked but firm at frontispiece, a few spots of foxing to prelims, some offsetting from plates to tissue guards. A very good copy indeed, plates remarkably bright. ¶ Russell Ash, Fairy Tales from Hans Christian Andersen, 1992.

£1,500

[149532]

6

ATTWELL, Mabel Lucie. Child in a dunce cap. [c.1930]

ORIGINAL ARTWORK

A fine example of Attwell's artwork. Alan Horne notes that Atwell's "pictures of chubby, winsome children enjoyed a tremendous vogue in magazines and books for the young; and her annuals, cards, posters, bathroom plaques and all sorts of ephemeral items continued to be incredibly popular through the thirties and into the forties" (Horne, p. 79).



Original drawing (348 × 248 mm) on paper (360 × 260 mm), laid down on board, ink and watercolour, signed ("Mabel Lucie Attwell") lower left, mounted, framed, and glazed (framed size 547 × 440 mm). ¶ Alan Horne, The Dictionary of 20th Century British Book Illustrators, 1994.

£2,250

[154986]

7

AULNOY, Marie Catherine d'. The History of the Tales of the Fairies. Containing, I. The tale of Graciosa, ... VII. The orange-tree, and its beloved bee: ... With cuts suitable to each tale. London: printed for C. and R. Ware; J. Hodges; L. Hawes, and S. Crowder; and H. Woodgate, 1769

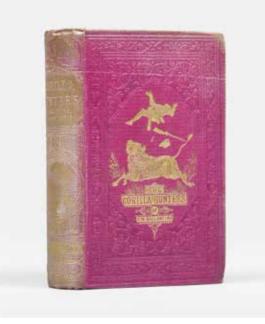
SEVEN WOODCUTS FOR SEVEN FAIRY TALES

Scarce early English abridgement of Mme d'Aulnoy's fairy tales, originally published in 1716. Each of the seven tales is illustrated with a woodcut. ESTC cites three copies only, one each in the UK (no copy in the British Library), the US, and Australia.

Duodecimo (143 × 86 mm). Recent crushed morocco by Brian Frost & Co. of Bath, gilt-lettered on spine, gilt edges. With 7 wood-engraved illustrations in the text. Early ownership inscription (John Mc Tag) on final leaf blank verso. Lower margin trimmed a little close, just shaving signature at foot of B4, but adequate elsewhere, a very good copy, the paper clean and strong throughout. ¶ ESTC N27184.

£3,500

[149637]



BIBLE IN MINIATURE. OR a Concise History OF Both Te staments. London, Printed for Hiberis, late Newbery, Scfor Darton & Harvey

series, a film, and a chart-topping band. Wimbledon Football Club has, at various times, adopted Wombles as club mascots.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Frontispiece and 15 full-page illustrations with other illustrations in the text, all by Oliver Chadwick. Head and foot of spine slightly bumped, minor foxing to edges; a near-fine copy. Price-clipped dust

> To-David, with best wither from Grandeth Raneford, Ollin Audurch

jacket worn at extremities, some surface abrasions, some foxing to reverse; a good example.

£475

[155504]

10

[144253]

BIBLE. Bible in Miniature, or a Concise History of Both Testaments. London: J. Harris, late [Elizabeth] Newbery, & for Darton & Harvey, [c.1800]

FROM THE NEWBERY CHILDREN'S PRESS

An exquisite miniature Bible, first published by Elizabeth Newbery in 1780, adorned with pictures and paraphrased for the use of children. Newbery took over the famous children's publishing firm of her uncle-in-law John Newbery (bap. 1713, d. 1767), who lends his name to the John Newbery Medal prize for American children's literature.

Elizabeth Newbery's (1745/6–1821) "control spanned the decades in which children's books became an established branch of the publishing industry, and her list included abridgements of Richardson and Fielding, English writers such as Sarah Trimmer and Priscilla Wakefield, and versions of traditional tales including the 'Cries of London' and the 'Arabian Nights'" (ODNB).

Sexagesimo-quarto (46×33 mm). Original black morocco, flat spine ruled and decorated in gilt, gilt rules, rolls, and floral toolings on covers, red morocco inlay with the Christogram "JHS" lettered in gilt to covers, board edges gilt, marbled endpapers, edges gilt. Housed in a custom velvet drawstring bag and archival cream card folding case. With 15 plates. Minor rubbing to extremities, inner hinges partly cracked but firm, printing error to leaf Q2 affecting a few words, tiny puncture to caption of plate facing p. 192, small folds to a few corners, internally bright. A very good copy.

£1,250

[146941]

11

BLAGG, Mary A. Four Fairy Tales. [Together with a manuscript copy of one of the tales.] Cheadle: J. Lowndes, 1911

AN ASTRONOMER'S PRIVATE FAIRY TALES, PRESENTED TO HER LOVED ONES

First and sole edition of this collection of fairy tales, presentation copy, inscribed by the author on the front free endpaper: "Félicité Hardcastle, With good wishes for her birthday, July I from the authoress, 1911", with a textual correction on p. 71. Accompanying the printed work is an

Felicite Hardcastle With good wiskes for her birthday, fuly 1; row the authored 1911

earlier manuscript version of one of the tales, "The Ugly Prince", written entirely in Blagg's hand and inscribed to her niece, Alice Nancy Bowers: "The Ugly Prince By M. A. Blagg. For Miss A. N. Bowers. From the author, January 1906".

Blagg's Four Fairy Tales was published in her hometown of Cheadle, Staffordshire, and appears to have been issued in a small print run for private circulation. It is consequently scarce, with only one copy traced institutionally worldwide (British Library). The publisher, Jesse Lowndes, listed in the 1911 census as a letterpress printer, was part of a local well-respected family of photographers. That the recipient of "The Ugly Prince" was Mary's niece indicates that the stories eventually published as Four Fairy Tales were initially written for her loved ones.

Mary Adela Blagg (1858–1944) was a noted astronomer. In 1916 she was among the first four women elected to the Royal Astronomical Society, with reports at the time stating that "it was largely in consequence of Miss Blagg's work that the RAS recently altered its constitution so that ladies might be admitted" (*Derbyshire Advertiser and Journal*, 4 February 1916). Blagg was appointed to collate the various named lunar forms and adapt them into a definitive state. Her *Collated List of Lunar* Formations (1913, with S. A. Saunder) laid the groundwork for

BALLANTYNE, R. M. The Gorilla Hunters. A Tale of the Wilds of Africa. London: T. Nelson and Sons, 1861

First edition of Ballantyne's adventure in which the three characters from his most successful novel, *Coral Island* (1858), meet up some years later and set off in pursuit of gorillas. The first edition is rare: only two copies appear in auction records and the copy that Sadleir describes was not his own.

"Few copies of the first edition appear to have survived, and to find one in the original cloth binding is a rare occurrence. This may well be a measure of the popularity of the tale, the book having been 'read to death' in the first few years of its existence to be finally consigned to the dustbin, dog-eared and tattered" (Quayle).

Octavo. Original light reddish-purple vertical wave-grain cloth, spine and covers decoratively lettered and blocked in gilt and blind, yellow endpapers. Frontispiece, extra engraved title, 5 plates. Ownership inscription on front free endpaper obscured. Spine faded and with slight lean, a couple of ink stains to rear cover, some pencilled crosses in the text, a little very light spotting to early leaves, an excellent copy. ¶ Osborne, p. 322; Quayle 26a; Sadleir, XIX Century Fiction, 110; not in Wolff.

£3,500

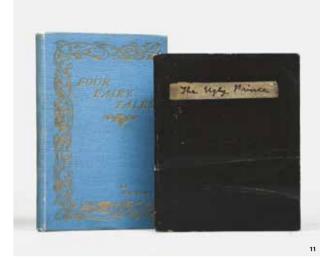
9

8

BERESFORD, Elisabeth. The Wandering Wombles. London: Ernest Benn Limited, 1970

First edition, first impression, presentation copy of the second Wombles book, inscribed by the author ("To David, with best wishes from Elizabeth Beresford") and the illustrator ("and Oliver Chadwick") on the front free endpaper. Copies signed by both the author and illustrator are rare.

The furry eco-friendly inhabitants of Wimbledon Common featured in a series of novels, a classic television



her authoritative text defining lunar nomenclature, Named Lunar Formations (1935, with Karl Müller).

This copy of Four Fairy Tales has a superb association: Félicité Hardcastle was the daughter of the astronomer Joseph A. Hardcastle; it was through his university extension course that Blagg first began studying astronomy in 1905. Hardcastle also arranged her first astronomical publication – her analysis of a year's worth of star observations, totalling 4,000 in all. The work was presented to Félicité for her tenth birthday, and is suggestive of the longstanding friendship Blagg and Hardcastle developed. Félicité went on to become an archaeologist, historian, and amateur botanist noted for her work in the area of Burley, Hampshire.

Four Fairy Tales: octavo. Original blue cloth, front cover lettered and tooled with floral design in gilt initialled H.N.A., green ivy leaf-patterned endpapers. Spine faintly toned, extremities rubbed, sporadic light foxing; an excellent copy. Manuscript of "The Ugly Prince": quarto (198 × 165 mm). Original commercial dark blue diaper-grain limp cloth, title label made from paper tape on front cover written in manuscript ("The Ugly Prince"), edges blue, 64 pages written entirely in manuscript, 20 lines per page. Slight scuffing and marking to covers, outer leaves and margins a little browned, text all legible, a very good copy.

£2,250

[149717]

The Ugly Prince B. M. A. Blayy a his a.h. Bone In the distance



BLAKE, Quentin. Prince Charming and Dandini on the balcony. 2020

ORIGINAL DRAWING FOR A TELEVISION PRODUCTION OF CINDERELLA

An original Quentin Blake drawing for Cinderella: a Comic Relief Pantomime for Christmas, the only pantomime mounted by Comic Relief.

Broadcast on BBC Television on 24 December 2020, it featured 12 performers, all filmed at home. Throughout the show 16 illustrations by Quentin Blake, specially drawn for the broadcast, were shown on the screen to help create a unifying style for the performance.

This drawing appears less than a minute into the performance and shows Prince Charming and Dandini. The narrative voice-over was spoken by Olivia Colman and was described (in appropriate pantomime rhyming couplets) as: "On the balcony a figure so bold and disarming, / Dashing and handsome, his name is Prince Charming".

Original drawing (410 × 480 mm) on paper (550 × 750 mm), fibre-tip pen and watercolour, signed and dated ("Quentin Blake Christmas 2020") lower right, mounted, framed, and glazed. A bright and vibrant drawing.

£3,750

13

BRICKDALE, Eleanor Fortescue. "An Outcast". 1912

A FINE WATERCOLOUR DEPICTING THE PATRON SAINT OF BRIDES, CHARITIES, AND HOSPITALS

Original artwork for William Canton's The Story of Saint Elizabeth of Hungary in 1912, one of eight colour plates published in the book. Saint Elizabeth (1207–31) is remembered for the "Miracle of the Roses". This watercolour accompanies chapter ten in the book which is entitled "Outcast".

The published book was reviewed by the Times Literary Supplement on 5 December 1912 as having "very expressive and skilful drawings in colour by Miss Eleanor Brickdale". Eleanor Fortescue Brickdale (1871–1945) is remembered as a painter and designer. "She represents the last phase of Pre-Raphaelitism, her highly detailed and meaningful little pictures are crammed with medievalism and moral sentiment. She was the ideal illustrator of legend and particularly for those expensive coloured gift books of the 1900s where her bright colours and haughty figures were set off to advantage on the ample pages" (Houfe, p. 73).

Original drawing (186 × 122 mm) on artist's board (195 × 133 mm with "O.W. Paper & Arts" printed on reverse), fine ink and watercolour, signed with initials ("EFB") lower left, mounted, framed, and glazed (framed size 325 × 250 mm). Light toning to extremities; fine and bright. ¶ Simon Houfe, 19th Century British Book Illustrators and Caricaturists, 1998.

£2,750

[154973]

14

BRICKDALE, Eleanor Fortescue (illus.); NEALE, John Mason. "Good King Wenceslas". 1925

ORIGINAL ARTWORK FOR THE FAMOUS CAROL

Published within a collection of carols in 1925 by the firm of Alexander Moring. The printed volume presented 14 carols with 6 double-page colour plates and 5 other colour plates by Brickdale. This fine watercolour was reproduced as one of the double-page plates.

Original drawing (235 × 316 mm) on artist's board (252 × 335 mm with "Smith's Water Color Boards" printed on reverse), fine ink and watercolour, signed ("E. F. Brickdale") lower right, mounted, framed, and glazed (framed size 387 × 456 mm). Fine condition: bright and unfaded.

£6,750

[154958]



[150856]



14







BURNETT, Frances Hodgson. Little Lord Fauntleroy. New York: Charles Scribner's Sons, 1886

WITH MANUSCRIPT MATERIAL

First edition, first issue, with an autograph letter signed by the author tipped-in to the first blank, responding to a question about the real-life inspiration for the characters of Cedric Errol (young Lord Fauntleroy), and Sara Crewe (later dramatized as A Little Princess).

In the letter dated 12 February 1897, Burnett writes: "Sara Crewe was a very real little girl indeed and that though she has grown up to be a woman she still always tries to be a Princess and remember 'the Populace'. Cedric was real too and though his golden locks were cast-off years ago he is a dear fellow . . . and has, I think as many friends today as he had when he wore a lace collar and a sash". In Little Lord Fauntleroy, Burnett described Cedric's appearance: "What the Earl saw was a graceful, childish figure in a black velvet suit, with a lace collar, and with lovelocks waving about the handsome, manly little face, whose eyes met his with a look of innocent good-fellowship".

Little Lord Fauntleroy was Burnett's first children's novel. It made her a household name on both sides of the Atlantic and popularised elaborately trimmed velvet page-boy suits. A Little Princess was first published under the title "Sara Crewe: or, What Happened at Miss Minchin's" in St. Nicholas Magazine, December 1887, and in book form the following year.

Quarto. Original brown cloth, spine and cover decorated in black, red, and gold, brown coated endpapers. Engraved frontispiece and 11 plates, vignettes throughout. Spine cocked, ends a little frayed, corners slightly worn, minor toning to contents, free from marks, inner hinges sound. A very good copy in bright cloth. ¶ BAL 2064.

£2,500

16

BUSCH, Wilhelm. Max und Moritz: eine Bubengeschichte in sieben Streichen. Munich: Braun und Schneider, [1865]

THE PROTOTYPE OF THE COMIC STRIP

Rare first edition, first impression, of the book widely regarded as the prototype of the children's comic. The first printing was 4,000 copies, but the nature of the book and the juvenile readership led to a very high attrition rate. This is a remarkably well-preserved copy.

After Struwwelpeter, Max und Moritz is the best-known German children's book. Busch's style, his lively line drawings captioned with rhyming couplets, is generally recognized as the precursor of modern comic strips, particularly influential on German émigrés to America like Rudolph Dirks, whose *Katzenjammer Kids* is a close imitation of Max und Moritz. Busch pioneered several elements which have become staples of the medium, such as onomatopoeia and expressive movement lines.

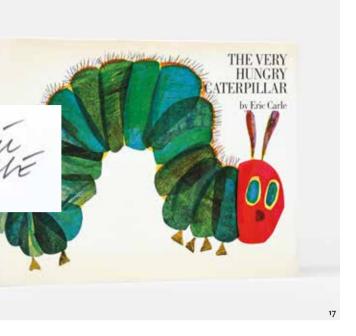
This copy has the key error "geschroben" for "geschroten" on leaf 52 and Vanselow's other points: leaf 17 with a full stop after the last word; line 1, leaf 31, slightly indented; leaf 51 with a point and dash after "Bösewichter"; and 7 dashes on the left of the text on leaf 53. The illustrations are first state, strong woodcut impressions on white paper with light colouring as per the artist's instructions. Only the first four printings have illustrations printed from the original woodblocks by Dr C. Wolf & Sohn; later printings are illustrated by electrotypes.

Outside Germany the first edition is notably rare: there is a single copy in North America at the Houghton Library, Harvard, while Library Hub locates only one copy in the United Kingdom and Ireland, that at the Taylor Institution Library, Oxford.

Octavo (205 × 132 mm), ff. [2], 53; printed on rectos only. Contemporary dark brown sheep-backed brown patterned-paper covered boards, manuscript titles in dark brown ink on yellow spine label, blue speckled edges. Housed in a black quarter morocco solander box by the Chelsea Bindery. With 98 lightly hand-coloured woodcut illustrations in the text by the author (the illustration on leaf 45 signed in the block, "WBusch 65"), xylographic title. Neat contemporary ink ownership inscription of Bruno Lange on front



[144824]



pastedown. Extremities worn, rubbed in place, but the binding firm, small reinforcement to lower inner corner of title verso and "Vorwort" recto, last leaf seemingly reattached, superficial abrasion to leaf 17 with slight loss of image, occasional small edge-splits to lower margins, lightly finger-soiled, occasional spotting, else a remarkably well-preserved and wide-margined copy. ¶ Vanselow 28 (wrongly counting the number of prints as 99); not in Grolier. Susan Reed, "Two bad boys, seven pranks and one children's classic", 2015, article online.

£45,000

[138250]

17

CARLE, Eric. The Very Hungry Caterpillar. New York and Cleveland: The World Publishing Company, 1969

SIGNED BY THE ARTIST

First edition, first printing, signed by the author on the front free endpaper verso, of Carle's children's classic, with the rare dust jacket. First edition copies are notably scarce on the market, and signed copies of this important staple of 20thcentury children's literature are exceedingly rare.

The jacket is the first issue with "The World Publishing Company New York and Cleveland" at the bottom of both flaps and A3450 on the rear panel.

Since its publication, The Very Hungry Caterpillar has enchanted generations of children across the world. With sales of more than 30 million copies worldwide, and at least 40 different translations, Eric Carle's story of metamorphosis has become one of the best-loved and best-selling children's books of all time, regularly featuring in polls and charts of favourite books.

Oblong octavo. Original glazed pictorial boards, spine and front board lettered in black, pictorial endpapers. With dust jacket. Illustrated throughout. A superb copy, clean and bright, in a lovely example of the jacket, price-clipped, mildly toned at edges, else notably sharp and fresh. ¶ Grolier, Children's 100, 99.

£15,000

[150943]

CARROLL, Lewis. Alice's Adventures in Wonderland. New York: D. Appleton, 1866

THE FIRST PRACTICABLY OBTAINABLE ISSUE OF THE ORIGINAL SHEETS

First edition, second issue, comprising sheets of the suppressed 1865 printing of Alice with the Appleton cancel title page.

The issue consisted of 1,000 copies, using the first printing sheets but with new tipped-in title pages also printed at the Clarendon Press, Oxford. Dodgson authorized the sale to America on 10 April 1866 and was invoiced for the printing of the American title pages on 26 May.

Octavo. Original red cloth, spine lettered in gilt, triple gilt rules to covers, gilt roundels with "Alice" motifs to covers, dark green endpapers, edges gilt. Housed in a custom red cloth flat-back box. Frontispiece with tissue guard and 41 illustrations by John Tenniel. Provenance: S. H. W[illiams] of Inner Temple with bookplate on front pastedown of both book and box. A little wear to spine ends and corners, a couple of light marks to cloth, tiny spot of abrasion to front free endpaper, front hinge split but holding, rear hinge partly split, but text block sound. An excellent copy in bright cloth. ¶ Printing and the Mind of Man 354 (the first issue); Robert Taylor, Lewis Carroll at Texas: The Warren Weaver Collection, 1985, no. 2; Williams-Madan-Green-Crutch 44.

£37,500

19

CARROLL, Lewis. The Nursery Alice. London: Macmillan and Co., 1890

ONE OF 100 COPIES INSCRIBED BY THE AUTHOR

Second edition (the first published in the UK), first issue, presentation copy, inscribed by the author on the half-title, "For Olive, from the Author. Mar. 25, 1890". The recipient was Olive Augusta Langton Clarke who Carroll met in September 1883. Her father was both a clergyman and an inventor, and a close friend of the author.

The original idea for a simplified version of Alice's Adventures in Wonderland came to Lewis Carroll in 1881. He conceived a book with simplified text and pictures printed in colour. In 1886 the book was announced as being in preparation. The first edition was printed in 1889 and Carroll, mirroring his behaviour over the original publication of Alice's Adventures in Wonderland in 1865, rejected the printing with the complaint that the illustrations were "far too bright and gaudy".

The rejected sheets would eventually be issued in the US in 1890 (and then in the UK in 1891 and 1897). The second edition, published in 1890, was therefore the first published edition and on 25 March 1890 Carroll inscribed around 100 presentation copies, having recorded the names and (mostly) addresses of recipients in an exercise book. Describing the new printing Carroll stated that "it is a *great* success" (*Diaries*, p. 506). The most notable alteration between the two editions is the printing of the sheets on white rather than toned paper and the change to the illustration of "Alice and the Cheshire Cat" on p. 34, removing Alice's profile. The first issue has "Price four shillings" above the imprint. Williams, Madan, Green, and Crutch call for "an inserted printed slip advertising Sylvie and Bruno" which is frequently missing, but present here. Carroll records Olive Langton Clarke as entry number 45 in his list of presentation copies. She is listed as living at 25 Clarendon Square, Leamington. Carroll first met the Clarkes at Whitburn in October 1864. James Langton Clarke (1833–1916) attended University College, Durham (obtaining a BA in 1856 and MA 1857). He was a curate of Whitburn 1858–60, and afterwards curate at Leamington from 1885. Given this gap, it is assumed that he had some independent means. In 1857 he married Frances Mary Harrison (b. 1835), daughter of the railway engineer Thomas Elliott Harrison, and the couple had 14 children. Olive Augusta was the youngest and born in 1880.

In 1904, James Langton Clarke published The Eternal Saviour-Judge. He was also an inventor. The Langton Clarkes were friends of the Wilcoxes (related to Carroll), and James Langton Clarke officiated at the christening of Mary Dorothea Wilcox in October 1859. A collection of photographs taken by Carroll of the Langton Clarkes is now at the Chicago Art Institute.

Provenance: Sotheby's, 25–27 July 1927, lot 571; Quaritch; Thomas and Jania Erwin.

Tall octavo. Original white cloth-backed white glazed pictorial boards designed by E. Gertrude Thomson, front cover lettered in red and black. Printed slip advertising Sylvie and Bruno loosely inserted. Housed in a custom red linen chemise and red cloth slipcase by James Macdonald (of New York). Colour frontispiece with tissue guard and 19 colour illustrations after John Tenniel. Book label of Thomas and Jania Erwin on front pastedown. Binding somewhat worn and soiled with extremities worn, some abrasions to rear cover, some light fingersoiling; else a good and attractive copy. ¶ Williams-Madan-Green-Crutch 216. Edward Wakeling, ed., Lewis Carroll's Diaries, Vol. 8., 2004.

£8,500

[116108]

[151897]

20

CARROLL, Lewis. Alice's Adventures in Wonderland. London: Philip Lee Warner, publisher to The Medici Society; Riccardi Press Books, 1914

PRINTED ON VELLUM

Riccardi Press edition, number 4 of 10 copies printed on vellum. A further 1,000 copies were printed on paper. The Press was founded by Herbert P. Horne, who designed the typeface. It began to be used as the imprint for Medici Society publications in 1909. Will Ransom notes in Private Presses and their Books that the vellum copies issued by the Riccardi Press were "bound in limp Kelmscott vellum".

The dust jacket on this copy is a remarkable survival. As a plain dust jacket using low-grade brown paper with flaps (which are roughly cut) it might be seen as a protective covering supplied by the binder rather than a publisher's jacket. Alternatively, this may be an addition by an early owner. The spine of the jacket has lettering added by hand.

Quarto. Original limp vellum, spine and front cover lettered in gilt, green silk ties. With plain dust jacket. Housed in a custom brown cloth slipcase. Illustrations by John Tenniel. Some very light browning; a fine copy which is bright and clean. Dust jacket worn with loss and tears. ¶ Ransom Riccardi Press 12.

£15,000

[152895]

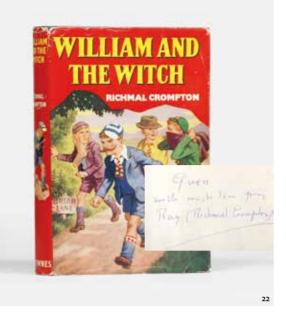


For Olive, Author. from the Author. Mar. 25. 1090.









CLARKE, Arthur C. The Young Traveller in Space. London: Phoenix House Ltd, 1954

First edition, first impression, signed by the author on the title page, of his children's book explaining the potential future of space exploration only three years before the launch of Sputnik 1 and the international space race that followed; an inspiring work of non-fiction from the author of 2001: A Space Odyssey (1968).

Clarke has been described as exemplifying the ideal career trajectory of a science fiction writer; "the only writer to approach Clarke as an embodiment of this ideal has been Isaac Asimov. Yet Clarke has the edge" (James, p. 431). His "reputation will remain attached to a vision of the future that assumed, years before it happened, that space travel was both possible and desirable" (ODNB).

Octavo. Original illustrated boards designed by Edmund Louis Blandford, spine and front cover lettered in white and red. With dust jacket. Colour frontispiece, 31 monochrome plates, and 6 diagrams. Gift inscription on front pastedown. A little soiling to foot of rear cover, rubbing at edges, book block toned, plates bright. A very good copy in like jacket, price-clipped, somewhat rubbed and creased, slight foxing, couple of closed tears to upper edges (one at head of front panel measuring 4 cm) with tape repairs on verso. ¶ Edward James, "Arthur C. Clarke", A Companion to Science Fiction, 2005.

£750

22

CROMPTON, Richmal. William and the Witch. London: George Newnes Limited, 1964

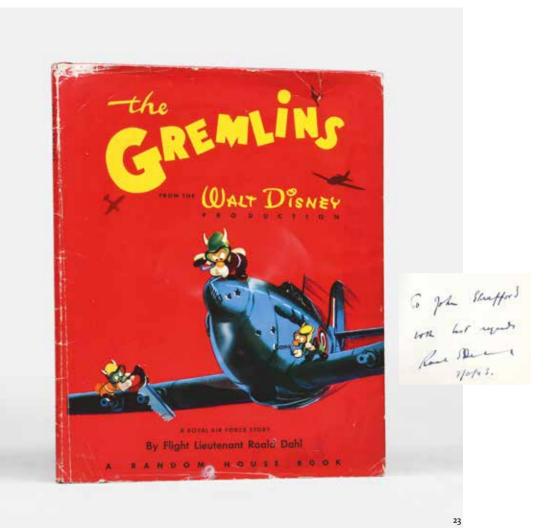
First edition, presentation copy, inscribed by the author to her sister on the front free endpaper, "Gwen with much love from Ray (Richmal Crompton)", together with the ownership signature and address of another member of the family. This is the 34th William volume and the last to include illustrations by Thomas Henry. The volume contains five short stories about William and "the outlaws".

The front free endpaper carries the signature and address of Margaret Disher who was the niece of the recipient.

Octavo. Original green cloth, lettering on spine and front cover in gilt, vignette on spine in gilt, top edge green. With dust jacket. Illustrations



WILLIAM LOWERED HIS LENGTH OF STRING. (See page 99)



by Thomas Henry and Henry Ford. Very minor dampstaining to front cover, light foxing to edges, small crease to corner of front free endpaper, else a bright and very good copy. Extremities of dust jacket frayed with creases and minor loss, else an unfaded, unclipped and good example of the dust jacket. ¶ Lofts & Adley 33.

J1512887

23

£975

DAHL, Roald. The Gremlins. New York: Random House, 1943

INSCRIBED AND WITH AUTHORIAL CORRECTIONS

First edition, first printing, presentation copy, inscribed by the author on the half-title, "To John Strafford, with best regards, Roald Dahl, 3/6/43". The US copyright card catalogue provides a publication date of 10 May 1943 and this copy is therefore inscribed within a month of publication.

The recipient is currently unidentified. He is not apparently mentioned in Dahl's autobiographical *Going Solo* or the biographies by Jeremy Treglown and Donald Sturrock. This copy contains two authorial corrections. On page 9, line 9 and again on page 22, line 2 the name "Barry" has been changed to "Gus".

[154750]

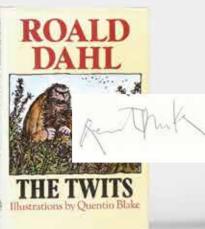
The Gremlins was the author's first book. It was written as a promotional device for a feature-length Disney animation that was never produced, partly because the studio could not establish firm copyright in the "gremlin" characters (Dahl claimed to have invented them, though they had been common currency in the RAF and had appeared in print at least once before) and partly because the British Air Ministry wanted final approval of the script and production. It was eventually agreed that royalties would be split between the RAF Benevolent Fund and Dahl. The book is described on the title and the front cover as being "From the Walt Disney Production"; the Disney studio would write to Dahl in August 1943 after publication cancelling any further preproduction work.

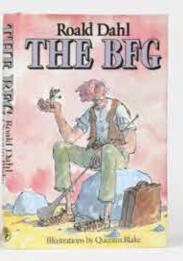
Quarto. Original red cloth-backed illustrated boards, spine lettered in black, yellow and red pictorial endpapers. With dust jacket. Coloured illustrations throughout. Corners slightly worn, surface scratches to covers, minor foxing, occasional light staining to top edge of a few leaves; a near-fine and attractive copy. Extremities of dust jacket slightly worn with some tears and abrasions; a very good and bright example.

£12,500

[156233]









DAHL, Roald. James and the Giant Peach. New York: Alfred A. Knopf, [c.1972]

INSCRIBED FOR THE CHILDREN OF THE SURGEON WHO SAVED HIS SPINE

Presentation copy, inscribed by the author on the front free endpaper, "Hilary & Rory, Love Roald Dahl. 1978". The recipients were the children of Michael Briggs, who operated on Dahl's spine in 1978. The operation was successful and, as a memento, Dahl lovingly kept shavings from his spine on a table in his writing hut.

This is a later printing of Roald Dahl's first book for children, originally published in the US in 1961.

Quarto. Original dark blue cloth-backed light blue boards, spine lettered in gilt, front cover blocked in blind. With dust jacket. Colour frontispiece, 4 colour plates, 1 tinted, 19 illustrations to text, of which 10 are tinted. Extremities of boards toned, light foxing to edges; a very good copy. Spine of dust jacket faded, nicked at ends and with extremities rubbed, with previous owner's plastic covering; good only.

£1,250

25

DAHL, Roald. The Twits. London: Jonathan Cape, 1980

SIGNED BY QUENTIN BLAKE

First edition, first impression, signed by the illustrator on the title page.

Octavo. Original red boards, spine lettered in gilt. With dust jacket. Illustrated throughout by Quentin Blake. Spine very lightly faded, a superb copy.

£1,500

26

DAHL, Roald. The BFG. London: Jonathan Cape, 1982

First edition, first impression. Dahl's fantastical tale was expanded from a short story within his 1975 book Danny, the Champion of the World, described in the dust jacket blurb as "Dahl's most startling and wonderful tale since Charlie and the Chocolate Factory".

Octavo. Original light grey boards, spine lettered in gilt. With jacket designed by Quentin Blake. Black and white illustrations to the text, all by Blake. A sharp copy, minor foxing to endpapers and rear pastedown, overall in excellent condition, in near-fine dust jacket very slightly toned on the verso.

£575

[154764]

27

[156668]

[148401]

DAHL, Roald. Revolting Rhymes. New York: Alfred A. Knopf, 1983

A PRIZE AFTER A MARVELLOUS CHOCOLATE FEAST

First US edition, first printing, presentation copy inscribed by the author, "To Alison, Love Roald Dahl, Great Missenden, 15/7/84". The book was first published the previous year in the UK by Jonathan Cape. The US edition changes the original printed order of the rhymes.

The recipient was a winner of a competition held by the Puffin Club. Winners were selected by Dahl to visit the author's house on 15 July 1984. The event culminated with "a marvellous chocolate feast plus a special present". We have seen one other copy of *Revolting Rhymes* inscribed on this date and it appears that Dahl had a small supply of US editions of this title for distribution. Giving signed copies of a book published by his American publisher to members of the English Puffin Club (a group closely associated with Penguin Books), would, undoubtedly, have appealed to Dahl.



R

[154849]

Octavo. Original pictorial boards, spine and front cover lettered in yellow and white. With dust jacket. Illustrated throughout by Quentin Blake. Head of spine very slightly faded and bumped; a near-fine copy. Worn dust jacket with fading, creases, tears and minor loss: good only.

£2,000

28

DAHL, Roald Boy. London: Jonathan Cape, 1984

INSCRIBED BY THE AUTHOR

First edition, first impression, presentation copy inscribed by the author on the half-title, "To Scott Love Roald Dahl". In his autobiographical collection of stories from childhood, Dahl includes his fondness for confectionery, his Norwegian ancestry, and his loathing for most schoolteachers.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. With black and white photographic illustrations throughout the text and illustrated endpapers. Extremities a little bumped and faded; a very good copy. Dust jacket worn at head of spine with diagonal crease within the laminate of the front panel, a very good example of an unclipped jacket.

[156669]

29

£2,500

DAHL, Roald. Matilda. London: Puffin Books, 1988

WITH AN ORIGINAL DRAWING BY QUENTIN BLAKE

First paperback edition, first impression, signed by the author on the half-title and with a full-page original drawing of Miss Trunchbull by the illustrator on page 6.

Matilda won the Children's Book Award in the year of its publication. It formed the basis for both the 1996 film directed by Danny DeVito and the successful stage musical which premiered at the RSC's Courtyard Theatre in Stratford-upon-

Roald Dahl

27, 28, 29

Avon in November 2010. This production transferred to the West End a year later and opened on Broadway in April 2013.

Quentin Blake's spirited ink drawing of "the Trunchbull", complete with riding-crop, measures 163 × 90 mm and is signed "Quentin Blake". It appears on an otherwise blank page and the odious headmistress therefore stares at the published drawing of Matilda with which the text commences. This interaction is a fine example of the illustrator's wit.

Octavo. Original illustrated wrappers, lettered in blue, red, and black. Illustrated throughout by Quentin Blake. Book label for The Schøyen Collection on inside front wrapper. Spine slightly sunned and creased, else a bright copy.

£5,750

[156825]

<text><text><text>



DAHL, Roald; JAQUES, Faith (illus.) Original artwork for Charlie and the Chocolate Factory. [*c*.1973]

ORIGINAL ARTWORK FOR DAHL'S BELOVED STORY

Published as the wrapper design on the first paperback edition of Charlie and the Chocolate Factory, published by Puffin Books in 1973. Original artwork for Dahl's books is rare, and most of Jaques's artwork, including her drawings for Charlie and the Chocolate Factory, is held by The National Centre for Children's Books in Gateshead.

The finished picture is constructed from two pieces: a drawing on board with an overlay in black ink. The result is a vivid scene combining visual depth and fine detail. The illustration depicts Willy Wonka, Charlie, and the other Golden Ticket-winners gathered around the Everlasting Gobstopper Machine.

Faith Jaques was the original illustrator of the first UK edition of the book in 1967 and produced this new cover

design for the paperback. Jaques "was one of the outstanding illustrators responsible for the renaissance of British picture books during the last three decades. Her special gift was an ability to translate the emotional tone of a text into the strong visual atmosphere created by her pen-and-ink drawings" (obituary in The Independent, 7 August 1997). An avid reader as a child, her distinctive style was influenced by the works of Charles Dickens's illustrators – she produced a version of David Copperfield in 1971 – and William Makepeace Thackeray's own drawings for his books. In her long and distinguished career, she illustrated over 100 books, including works by Allan Ahlberg, Nina Bawden, Ursula Moray Williams, E. Nesbit, Philippa Pearce, Arthur Ransome, and Margery Sharp.

Original drawing (295×380 mm) on artist's board (460×380 mm with "Frome" printed on reverse), gouache, with acetate overlay in black ink, signed on the verso, mounted, framed, and glazed (framed size 444×530 mm). Fine and unfaded.

£8,500

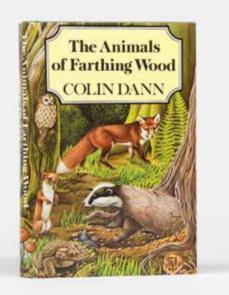
[142906]



31

DANN, Colin. The Animals of Farthing Wood. London: Heinemann, 1979

First edition, first impression. The first of eight books in the Farthing Wood series, this title was awarded the Arts Council National Book Award for Children's literature in 1980. The text was previously published in two separate volumes in 1979. An



animated television series based on the books and comprising 39 episodes was broadcast between 1993 and 1995.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. Black and white drawings within the text by Jaqueline Tettmar. Head and foot of spine slightly bumped, minor foxing to top edge; a nearfine copy. Minor nick to head of dust jacket spine; a near fine example of an unclipped jacket.

£750

[154290]

32

DISNEY ANIMATION STUDIOS. Production cel for Snow White and the Seven Dwarfs: Dopey. 1937

FROM ONE OF THE MOST IMPORTANT FILMS IN CINEMATIC HISTORY

An original production cel from the first full-length animated film and original "Disney Classic", Snow White and the Seven Dwarfs. The film was released in 1937 and is a significant cinematic achievement. Original cels used in this production are rare.

There is a Walt Disney Enterprises 1937 copyright note and a statement: "This is an original painting on celluloid from the Walt Disney Studios, actually used in the filming of 'Snow White and the Seven Dwarfs'. Only a very limited number have been selected to be placed on the market. Walt Disney".

Original cel on Courvoisier background (approximately 137 × 133 mm), gouache with airbrush background, mounted, framed, and glazed (framed size 340 × 330 mm). Acetate slightly warped, slight deterioration of gouache and fading; a very good example.

£3,750

[155006]

DISNEY ANIMATION STUDIOS. Production cel for Alice in Wonderland: "I warn you, child . . . if I lose my temper, you lose your head!" 1951

An original production cel from Disney's 13th animated feature. This image appears in the film at the 1:12:00 mark. The background is marked "2069 Seq. 12.0 Sc 8.1" in the right margin.

Original cel of Alice, The King of Hearts, and The Queen of Hearts, all trimmed to the cel outline (height 128, 107, and 172 mm respectively), mounted on a hand-painted master pan production background of the Queen's garden (850 × 292 mm), mounted, framed, and glazed (framed size 560 × 1120 mm). The King is affixed to the background itself, while the Queen and Alice are on an acetate overlay with another acetate overlay on top to protect them. The overlays are held in place with black tape along the border and there is slight paint separation in Alice's leg and apron. Otherwise this stunning set-up is in excellent condition.

£12,500

[119892]

34

DISNEY ANIMATION STUDIOS. Production cel for Peter Pan: Tinker Bell, Peter, Wendy, John and Michael. 1953

SIGNED BY WALT DISNEY

An original production cel from Peter Pan, the 14th full-length animated film from Walt Disney Productions. The mount is signed by Walt Disney with his distinctive signature in blue pencil. The scene is from the breathtaking "You can fly" sequence as the children leave for Never Land.

The film is especially noteworthy for the final involvement of Disney's "Nine Old Men" as directing animators. Although Disney had expressed interest in adapting Peter Pan as his second full-length animated film, he only obtained the rights in 1939. World war, financial concerns and other projects delayed development until 1947. It would take another six years before the premiere of the film.

The market in Disney animation cells was created by a San Francisco art dealer, Guthrie Courvoisier, in 1938. As the market in animation cels developed, Courvoisier added a rubber-stamp to the mount reading "Original WDP", as here.

Original cel on Courvoisier background (approximately 265 × 340 mm), gouache, mounted with "Original WDP" stamp, framed, and glazed (framed size 465 × 520 mm). Slight deterioration of gouache; near-fine.

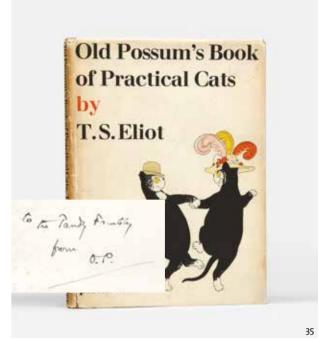
£10,000

[154987]









35

ELIOT, T. S. Old Possum's Book of Practical Cats. London: Faber and Faber Limited, 1940

PRESENTATION TO THE FAMILY OF ONE OF THE DEDICATEES

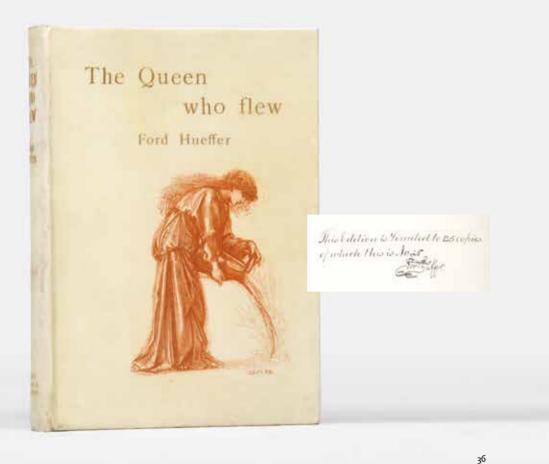
First illustrated edition, presentation copy inscribed by the author as Old Possum on the front free endpaper, "to the Tandy Fambley from O.P". The Tandy family included Alison Tandy, one of the dedicatees of the book. Eliot uses his own word "fambley" which is a variant spelling identified in "The Old Gumbie Cat". The seventh line of "The Old Gumbie Cat" reads "And when all the family's in bed and asleep". Ricks and McCue identify "fambly" as a variant spelling and Eliot frequently used it in his letters to the Tandy family.

Eliot initially met Geoffrey Tandy, a writer, broadcaster, and scientist who worked at the Natural History Museum, in a pub. As their friendship deepened, Eliot frequently visited the Tandys and they also kept up a regular correspondence. Throughout the 1930s, the family would be the first audience on which Eliot tested out the cat poems, both in letters and on visits to the family's Hampshire cottage. In addition, Geoffrey Tandy would be the first to present the cat poems to a wider public, as he read parts of Practical Cats on BBC radio on the Christmas Day of 1937, two years before the book was published.

Octavo. Original cream boards, spine lettered in red, pictorial block of two dancing cats on front board. With dust jacket. Housed in a red quarter morocco solander box by the Chelsea Bindery. With numerous colour and monochrome illustrations by Nicolas Bentley. Spine slightly toned, cloth a touch soiled, mild foxing throughout, book block strained in a couple of places but firm. A very good copy in a lightly toned and soiled jacket with slightly nicked and creased extremities and a couple of minor chips.

£15,000

[156718]

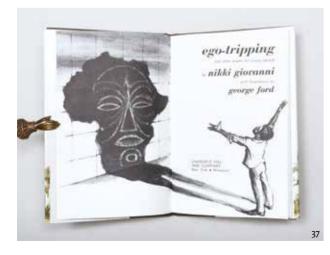


FORD, Ford Madox, as Ford Madox Hueffer. The Queen Who Flew. A Fairy Tale. London: Bliss, Sands & Foster, 1894

ONE OF 25 COPIES

First edition, signed limited issue, number 25 of 25 copies signed by the author and bound in vellum.

There were three issues: coarse-grained cloth, blue-grey cloth and this, the deluxe edition, which is, according to Ford's bibliographer, "about three-quarters of an inch taller than the



others". This was the author's fifth book and published with his name incorrectly spelled on the title page ("Ford Huffer").

Octavo. Original vellum, spine and front board lettered in gilt, illustration by Edward Burne-Jones on front board in red. Housed in a custom cream cloth slipcase with brown morocco opening. Frontispiece by Sir E. Burne-Jones and border design by C. R. B. Barrett. Minor soiling and fading to spine, foxing to top edge, browning to endpapers and occasional foxing, creases and small tears to free endpapers, but a near-fine copy with unopened gatherings. ¶ Harvey A5.

£6,500

[148995]

37

GIOVANNI, Nikki. Ego-tripping and Other Poems for Young People. Illustrated by George Ford. New York: Lawrence Hill & Company, 1973

First edition, first printing, scarce hardcover issue, of the Black Arts Movement-influenced book of poetry for the upcoming generation, by one of America's foremost poets, powerfully illustrated by George Ford.

Octavo. Original brown cloth, title to spine in gilt, brown endpapers. With dust jacket. Small ownership inscription to front free endpaper. Faint foxing to top edge, a near-fine copy, in very good jacket, spine ends a little rubbed and creased, short closed tear to head of front panel, bright and not price-clipped.

[150564]



38

GOBLE, Warwick (illus.); DAY, Lal Behari. "At the door of which stood a lady of exquisite beauty". 1912

A FINE WATERCOLOUR DRAWING OF A DEMON FROM HINDU MYTHOLOGY

Published within Rev. Lal Behari Day's Folk-Tales of Bengal in 1912, this illustration from "The Story of the Rakshasas" shows a "fair lady" who is a Rakshasi or "raw-eater" who has "eaten up the king, the queen, and all the members of the royal family, and gradually all his subjects". It is reproduced opposite page 62.

Warwick Goble (1862–1943) specialized in Indian- and Japanese-themed illustrations during the golden age of illustrated books. His work here, of a cannibal in the form of a beautiful woman who lures her victims to their death, illustrates text by Lal Behari Day (1824–1892). Day was a pioneer in collecting folk and fairy tales from his native region of Bengal.

£75

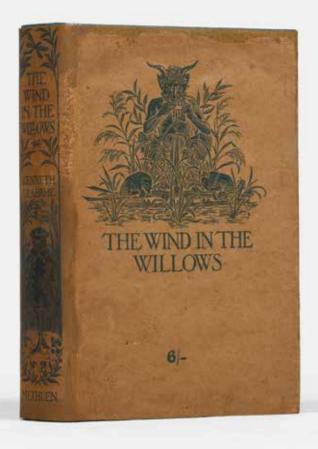
A review of the published book in The Times of India praised the book production and noted "best of all are the coloured illustrations thoroughly Oriental and decorative by Warwick Goble". A reviewer for the Manchester Guardian stated that "we hope many more children will make acquaintance with the Rakshasas and the demons, water-sprites, snakes, and elephants, and learn that their Indian cousins are very much like themselves".

Goble exhibited 100 original watercolours for sale at the Dudley Galleries in London during January 1914. A copy of the priced catalogue accompanies this watercolour and reveals that pieces were originally priced between 8 and 16 guineas. This piece was one of the highlights and offered at the price of 15 guineas.

Original drawing (338 × 235 mm) on paper, ink and watercolour, signed ("Warwick Goble") lower right, mounted, framed, and glazed (605 × 495 mm). Offered with a copy of the exhibition catalogue, disbound. Strong and unfaded: a fine watercolour. ¶ The Times of India, 27 November 1912, p. 9; Manchester Guardian, 28 November 1912, p. 7. Exhibited: Dudley Galleries, London, January 1914, item 96.

£5,750

[156217]



GRAHAME, Kenneth. The Wind in the Willows. London: Methuen & Co. Ltd, 1908

ONE OF THE GREAT RARITIES OF CHILDREN'S LITERATURE WITH THE FIRST ISSUE DUST JACKET

First edition, first impression, with the extremely rare first issue jacket (with the first publication price of 6/- on the front panel). "The joy and self-confidence in so much of Grahame's text ... ensured the book's place as a children's classic" (Grolier).

In dust jacket, this is one of the great rarities of 20thcentury literature and a keystone book in any collection of children's literature. In the past 45 years there have only been nine copies (including this) in first issue jackets sold at auction where they have commanded premium prices. Later issue dust jackets would show a price of 7/6 on the front panel.

This copy includes a single publisher's advertisement leaf which is loosely inserted.

Octavo. Original green cloth, lettering and decorations on spine and front cover in gilt, top edge gilt, others untrimmed. Publisher's advertisement leaf loosely inserted. With dust jacket printed in dark green. Housed in custom green full morocco folding box. Black and white frontispiece by Graham Robertson. Bookplate of I. D. Margary on front pastedown, likely that of Ivan Donald Margary (1896–1976), an authority on Roman roads and author of Roman Roads in Britain (1955). Extremities slightly rubbed with one corner slightly bumped, some internal foxing and browning; a near-fine and remarkably crisp copy. Dust jacket with professional restoration to spine, edges, and joints, including some expert facsimile to spine. ¶ Grolier, Children's 100, 61.

[152551]

£60,000

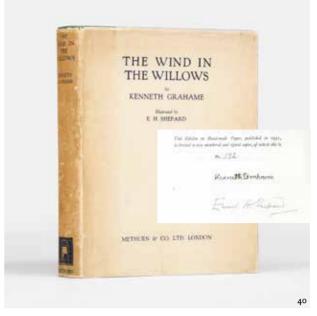
40

SHEPARD, Ernest H. (illus.); GRAHAME, Kenneth. The Wind in the Willows. London: Methuen & Co., 1931

SIGNED BY BOTH AUTHOR AND ILLUSTRATOR

Signed limited edition, number 192 of 200 large paper copies signed by both Grahame and Shepard, printed on handmade paper.





Grahame's children's classic was originally published in 1908 with only a frontispiece for an illustration. Although the work was subsequently published with illustrations by several artists, it was E. H. Shepard who brought the narrative to life with his evocative line drawings in 1931. Well-known for his illustrations of A. A. Milne's Winnie-the-Pooh series, Shepard was asked to illustrate a new edition, following Milne's popular adaptation of the book for the stage as Toad of Toad Hall. In 1931 Shepard visited Grahame at his house in Pangbourne to make sketches, and at their first meeting Grahame said to him, "I love these little people, be kind to them".

Small quarto. Original green cloth-backed grey paper-covered boards, paper spine label lettered in black, edges untrimmed. With dust



jacket. Housed in a custom green cloth-backed folding box. Illustrated throughout by E. H. Shepard, folding map at end. Minor browning to endpapers, two adhesive tape marks and abrasions to preliminary blank, largely unopened, a fine copy. Dust jacket toned, minor adhesive tape repairs to reverse, extremities rubbed, some soiling, a good copy of an unclipped jacket.

£12,500

[157029]

41

GREENAWAY, Kate. "What is Tommy running for". 1879

ORIGINAL ARTWORK FOR THE ARTIST'S FIRST CHILDREN'S PICTURE BOOK

The two original drawings published within Under the Window in 1879, one of the earliest designed picture books and a phenomenal publishing success. The drawings accompany the two stanza verse "What is Tommy running for" and appear on page 47.

As noted by Houfe, "Greenaway's style had its effects on clothing and other accessories as well as on book illustration where it spawned a great number of copyists". Greenaway's most influential supporter was John Ruskin who frequently lavished extravagant praise. One of the artist's contemporaries, Walter Crane, noted that "the grace and charm of her children and young girls were quickly recognised, and her treatment of quaint early nineteenth-century costume, prim gardens, and the childlike spirit of her designs in an old-world atmosphere, though touched with conscious modern 'aestheticism', captivated the public in a remarkable way".

Two original drawings (66 × 56 mm and 71 × 44 mm) on card (80 × 75 mm and 81 × 79 mm), ink and watercolour, unsigned, mounted with text of poem on mount, framed, and glazed (framed size 339 × 319 mm). Some light toning; fine and vibrant. ¶ Michael Patrick Hearn, "Mr Ruskin and Miss Greenaway", Children's Literature, 1980; Simon Houfe, 19th Century British Book Illustrators and Caricaturists, 1998.

£3,000

[154976]







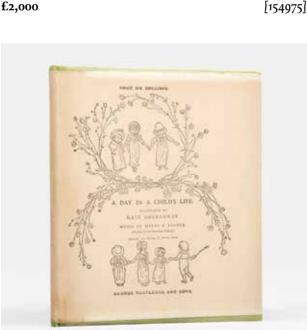
GREENAWAY, Kate. Two children with a basket of roses. [c.1880]

A FINE INK AND WATERCOLOUR DRAWING

One of the artist's distinctive drawings, demonstrating her intricate use of line.

Original drawing (75 × 58 mm) on card (190 × 139 mm), fine ink and watercolour, signed with initials ("KG") lower left, mounted, framed, and glazed (framed size 332 × 306). Consistent light toning and slight foxing; near-fine and unfaded. .

£2,000



43

GREENAWAY, Kate. A Day in a Child's Life. [Music by Myles B. Foster. Engraved and Printed by Edmund Evans.] London: George Routledge & Sons, [1881]

RETAINING THE ORIGINAL 1881 JACKET

First edition, first issue (green boards and endpapers), retaining the rare dust jacket, in exceptional condition.

Quarto, pp. 29. Original pictorial paper-covered boards, green cloth spine, green endpapers. With printed dust jacket. Housed in a custom chemise and slipcase. Bookplate on front pastedown. Fine in like jacket. ¶ Schuster & Engen 66/1a.

£1,950

[144667]

44

GREENAWAY, Kate. "Tired". 1881

ORIGINAL ARTWORK FROM ONE OF THE ARTIST'S BEST-KNOWN BOOKS

Published within A Day in a Child's Life in 1881, this illustration accompanies the poem "Tired" by Somerville Gibney. The fine watercolour was originally reproduced on page 22 with the opening text: "Oh, I'm so sleepy, I'll lie down to rest / Here in the sun; / Soon will he go to his bed in the west, / Day will be done".

Original drawing (100 × 175 mm) on paper (115 × 190 mm), fine ink and watercolour, signed with initials ("KG") lower left, mounted, framed, and glazed (framed size 203 × 356 mm). Some light toning; fine and unfaded. ¶ Michael Patrick Hearn, "Mr Ruskin and Miss Greenaway", Children's Literature, 1980; Simon Houfe, 19th Century British Book Illustrators and Caricaturists, 1998.

[155009]



45

GREENAWAY, Kate. "Vera Evelyn Samuel. Her Book". 1898

ONE OF HER FINEST DRAWINGS, FOR HER ONLY **BOOKPLATE TO BE PRINTED IN COLOUR**

This original drawing is assumed to be the artist's own version of a bookplate which is considered one of Greenaway's "finest drawings and the only bookplate to have been printed in colour" (Keith Clark). The published bookplate is reproduced within Spielmann and Layard's biography of Greenaway, first published in 1905.

Vera Evelyn Samuel (1894–1991) was one of two daughters of Stuart Montague Samuel and his wife, Ida Samuel. She later became Lady Cohen, married to Benn Jack Brunel Cohen, an M.P. and campaigner for the disabled. A letter, quoted by Spielmann and Lavard, shows that Greenaway wrote to Stuart M. Samuel on 13 April 1896 stating "I can only do certain kinds of bookplates, nothing heraldic. I do not think I could do a bookplate to be sure it was a portrait. An ordinary bookplate is £5 or £6. I could only undertake to do a portrait here – the



43

£3,750

little girl would have to be brought to me". The biographers note that the bookplate was "considered a successful result". Greenaway produced a number of preliminary pencil drawings and was occupied with the work "off and on for two and a half years". As a result she was "sent a much larger sum than was actually due" but "insisted on returning to [Samuel] the over-payment".

A group of material relating to the bookplate sold at auction in December 2010 and included a fine pencil and watercolour version of the drawing, signed and dated "Kate Greenaway 1899". The present piece using ink, pencil and watercolour is a finer drawing with better definition and subtlety of colour throughout.

Original drawing (94 × 77 mm) on card (172 × 151 mm), fine ink, pencil, and watercolour, signed with initials ("KG") lower left and dated ("1898") lower right, mounted, framed, and glazed (framed size 226 × 210 mm). Minor adhesive residue to left edge, consistent toning; a fine and unfaded drawing. ¶ Keith Clark, "The Bookplate Designs of Kate Greenaway", The Private Library, Autumn 1975, pp. 101-114; Schuster & Engen, 352; M. H. Spielmann & G. S. Layard, Kate Greenaway, 1905, pp. 211.

£3,000

[154978]

46

GREENAWAY, Kate. Five small girls dancing among rose bushes. [c.1890]

ORIGINAL ARTWORK CAPTURING THE ARTIST'S ENCHANTED REGENCY WORLD

One of the artist's frieze drawings of children dancing between flowers.

Original drawing (55 × 173 mm) on paper (132 × 250 mm), laid down on board (236 × 342 mm), fine ink and watercolour, signed with initials ("KG") lower left, mounted, framed, and glazed (framed size 252 × 358 mm). Light consistent toning, unfaded.

£4,000

[154974]



HARRIS, Joel Chandler. Uncle Remus. New York: D. Appleton and Company, 1881

THE CLASSIC TALES OF BRER RABBIT, BRER FOX, AND BRER BEAR

First edition in book form, first printing, first issue with "presumptive" at page 9, last line, and no mention of this title among the advertisements on page [233].

"Harris was not the first to record the stories of Brer Rabbit, Brer Fox, and Brer Bear, which he heard in the cabins of slaves on Georgia plantations, but his retellings made them a favourite with American children" (Shefrin, p. 178).

Octavo. Original powder blue cloth, spine lettered in gilt, pictorial designs of a rabbit and reed blocked in gilt and black, pictorial endpapers. Frontispiece, title vignette, 7 plates, numerous intext illustrations, 8 pp. of publisher's advertisements at end. Contemporary pencil inscription on front free endpaper verso (dated Christmas 1880). Extremities bumped, joints rubbed, some soiling and dampstaining, minor foxing to edges, occasional internal foxing and browning with minor holes to inner hinges, still a good and tight copy. 9 BAL 7100; Penrod, pp. 56-57; Grolier, Children's 100, 45. Jill Shefrin, One Hundred Books Famous in Children's Literature, 2015.

£1,250

[148563]

48

HERDMAN, Charlotte (trans.) The Return of the Fairies: Translated from the French of Madame la Comptesse [sic] de Choiseul. Dublin: For John Cumming, 1824

First edition in English of the Comtesse de Choiseul's fairy tales, which was first published in Paris in 1818 ("Le Retour des fées contes"). This is a rare find: Library Hub locates a single copy at the National Library of Wales and WorldCat



adds a further four, all in the US (Morgan Library, University of Chicago, Indiana University, and Princeton).

The tales in the present work include "The King of Cocaque", "The Black Cat", "The Woodcutter's Daughter", and "The Double Enchantment". Charlotte Herdman translated several works out of French, including a second collection of fairy tales, written by Julie Delafaye-Bréhier.

While little biographical information is known about Comtesse Félicité de Choiseul-Meuse (1767–1838) she was a prolific and highly successful author. Writing at least 27 novels, she is now best known for her erotic novels, notably Julie ou j'ai sauvé ma rose (1807), which despite being censored for its explicit

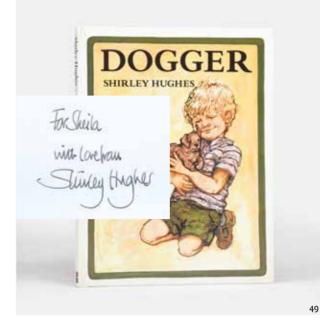
THE RETURN

THE FAIRIES:

TRANSLATED

FROM THE FRENCH

MADAME LA COMPTESSE DE CHOISEUL



lesbian content established her as one of the key figures in late 18th-century French clandestine literature.

Octavo (177 × 104 mm). Recent red half morocco to style, lettering and decorative motifs in gilt direct to spine, marbled boards. Engraved title with hand-coloured vignette, 8 engraved plates coloured in contemporary hand. Contemporary ownership inscription at end of preface, "C. T. Haddelsey, Surgeon"; Charles Turner Haddelsey MRCS, of the London Hospital. The binding sound and unfaded, long closed tear to lower half of plates facing pp. 85 and 195 expertly repaired, heavy spotting to pp. 264-69, else internally fresh; still an attractive copy.

49

£1,000

HUGHES, Shirley. Dogger. London: The Bodley Head, 1977

First edition, first impression, presentation copy inscribed by the author on verso of front free endpaper, "For Sheila with love from Shirley Hughes", and additionally signed and dated "Shirley Hughes 83" on the title page.

The author and artist Shirlev Hughes (1027–2022) illustrated more than 200 books in a distinguished career that lasted over 70 years. She provided artwork for books by Louisa M. Alcott, Hans Christian Andersen, Nina Bawden, Francis Hodgson Burnett, Helen Cresswell, Dorothy Edwards, E. Nesbit, Ian Serraillier, Noel Streatfeild, and Alison Uttley. Her own books included the 'Alfie' series and Dogger. In 1977 Dogger was awarded the Kate Greenaway Medal and, for the 50th anniversary of the award, the book won the public vote as the nation's favourite.

Inscribed copies of this title are rare. The recipient, Sheila Ray (1930–2018), was a librarian and senior lecturer in librarianship, and author of a number of books including Children's Fiction: A Handbook for Librarians (1970) and The Blyton Phenomenon (1982).



Quarto. Original illustrated boards, spine and front cover lettered in black. Colour illustrations throughout by Shirley Hughes. Some minor marks to rear cover; a bright and near-fine copy.

£750

[155147]

[145729]

JANSSON, Tove. Det osynliga barnet. Stockholm: Gebers, 1062

WITH A CHARMING ORIGINAL ILLUSTRATION

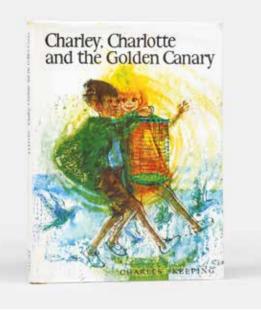
First edition, first printing, inscribed by Jansson on the front free endpaper: "med glad hälsning! [with happy greetings] Tove Jansson", with an original drawing of Moominpapa beneath a crescent moon.

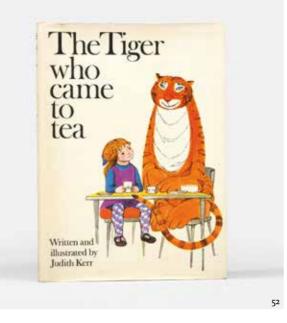
The seventh book in the Moomin series, Det osynliga barnet (Tales from Moominvalley) collects nine short stories including "Vårvisan" (The Spring Tune), "Filifionkan som trodde på katastrofer" (The Fillyjonk Who Believed In Disasters), and "Berättelsen om det osynliga barnet" (The Invisible Child) among others. "Det osynliga barnet consists almost exclusively of studies in individual psychology; its pictures have unclear lines, and it is more impressionistic than previous works" (NBF).

Octavo. Original pale green cloth-backed pictorial boards, spine lettered in blue, front cover lettered in blue and vellow. Neat ownership inscription at foot of front free endpaper. Spine gently cocked, light rubbing to board edges, faint toning to margins of endpapers; a nearfine copy.

£3,750

[153309]





KEEPING, Charles. Charley, Charlotte, and the Golden Canary. London: Oxford University Press, 1967

First edition, first impression, of the Kate Greenaway medal winning book, notable for its unspoken commentary on race and housing. Keeping's work, which has a Black British boy on the book cover, depicts a cross-racial friendship that is not highlighted as unusual or different.

"It is a story of interracial friendship torn apart by one of the children's move to a tower block; the increasing gentrification and urbanization of London was a common theme in Keeping's work. Keeping's text is understated, not confrontational, but it is the white child who moves away: 'No. 1, Charlotte's house, was the first to go. Charlotte and her mother went to live at the very top of a brand-new building' while Charley, the Black child, remains. The tower block is depicted in the accompanying illustration as golden, and shining in all directions, with clean edges and straight lines in a text that is otherwise filled with dark colours that smudge

and overlap, crooked buildings and odd angles. The golden tower is a Rapunzel-like prison for Charlotte; she is not allowed to leave. Her old home, 'Paradise Street was slowly turning into a muddle of bricks, rubble, and ruins. Charley became so lonely'. He eventually reunites with Charlotte and is welcome to come and play whenever he likes, but Keeping never suggests that Charley moves or might move from the slum street to the golden tower. The tower block acted, for Keeping, not just as a destroyer of communities, but as a means of separating racial groups who had previously lived side-by-side in relative harmony. It is a powerful statement ... Indeed, the Kate Greenaway Medal was perhaps more progressive (at least slightly) in terms of racial diversity in the 1960s and 1970s than it is currently" (Sands-O'Connor, p. 160).

Quarto. Original yellow cloth-backed pictorial boards, front cover lettered in black, yellow endpapers. With dust jacket. Full colour illustrations throughout. A very good copy, faint foxing to endpapers, else clean and bright, in like jacket, price-clipped, a couple of tiny chips and nicks, bright and sharp. ¶ Karen Sands-O'Connor, Children's Publishing and Black Britain, 1965–2015, 2017.

£150

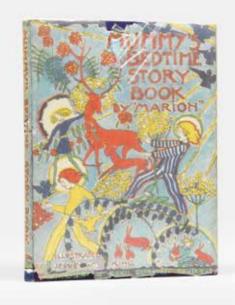
[150159]

52

KERR, Judith. The Tiger Who Came to Tea. London: Collins, 1968

HER NOTABLY SCARCE FIRST PICTURE BOOK WITH **DUST JACKET**

First edition, first printing, notably scarce. This children's classic telling the story of Sophie, Sophie's mummy, and "a big, furry, stripy tiger" has never been out of print: it has been translated into 11 languages and sold over five million copies. It has also been adapted for the theatre and made into an animated short film for television.



53

Quarto. Original printed illustrated boards, spine and front cover lettered in black, plain endpapers. With dust jacket. Colour illustrations throughout by the author. Ownership signature on front pastedown. Some foxing and light browning to boards, some minor internal foxing, minor creases to some leaves; a very good and bright copy. Some toning to dust jacket with head of spine very slightly frayed; a very good example of a clipped jacket.

£4,000

[152473]

53

KING, Jessie Marion (illus.); GEMMELL, Marion. Mummy's Bedtime Story Book. London: Cecil Palmer, [1929]

WITH RARE ORIGINAL PRICED GLASSINE

First edition, first impression. Marion Gemmell has only recently been acknowledged as an author, since for many years the identity of "Marion" was assumed to be the illustrator herself, Jessie Marion King.

The descendants of Mrs Alexander (Marion) Gemmell have now affirmed her as the author (B100, Colin White



bibliography). This is an uncommon book, especially in this condition, and very rare in the glassine.

Quarto. Original pictorial boards, illustrated blue and yellow endpapers. Retaining the original glassine, front flap priced "5/- net". Housed in a custom blue cloth chemise within blue half morocco slipcase. With frontispiece, illustrated title page, 11 full-page colour plates, and numerous smaller colour illustrations throughout by Jessie M. King. A fine copy. Glassine slightly chipped and torn but all holding without repair.

£2,500

[144314]

KING-SMITH, Dick. The Sheep-Pig. London: Victor Gollancz Ltd, 1983

RARE INSCRIBED FIRST EDITION, LATER FILMED AS BABE

First edition, first impression, presentation copy, inscribed by the author on the verso of the half-title, "For Alan & Joan Tucker, best wishes, from Dick King-Smith". Inscribed copies of this title, the basis for the 1995 film Babe, are rare.

The recipients of this volume were the booksellers Alan Tucker (1934–2017) and his wife Joan (d. 2013). They established a bookselling business in Stroud, Gloucestershire, in 1962 which sold new, second-hand, and children's books until they retired in 2006.

Octavo. Original blue boards, spine lettered in gilt. With pictorial dust jacket. Illustrations in the text by Mary Rayner. Minor abrasion to front pastedown, else a fine and notably fresh copy, in the dust jacket, not price-clipped, minor crease to front flap and minor indentation to front cover, else fine and bright.

£1,500

[151940]



KIPLING, Rudyard. Just So Stories. London: Macmillan and Co., Limited, 1902

IN THE RARE DUST JACKET

First edition, first impression, second state binding, of Kipling's famous collection of twelve stories and twelve poems, including "How the Camel Got His Hump" and "How the Leopard Got His Spots."

The first impression exists in two issues of the binding. The first, on which the white blocking failed to adhere, was superseded by this more stably blocked one, on which the white decoration remained intact. Unusually for jacket designs of this period, the jacket of Just So Stories reproduces an image different from that of the blocking on the boards.

Quarto. Original red cloth, lettering and pictorial decoration on spine and boards in black and white. With pictorial dust jacket. Housed in a red quarter morocco solander box by the Chelsea Bindery. 22 plates by the author, illustrated drop-cap initials, line drawings in the text. Spine ends slightly bruised, front inner hinge a little cracked at foot and rear inner hinge cracked, but both firm, endpapers and first and last few leaves lightly foxed, the occasional faint mark to contents but overall internally clean and fresh; in the toned and chipped jacket, with Japanese tissue repairs to verso, one earlier tape repair to rear joint verso, the spine darkened, and a few small perforations at joints. Overall a very good copy in the rare dust jacket. ¶ Grolier, Children's 100, 57.

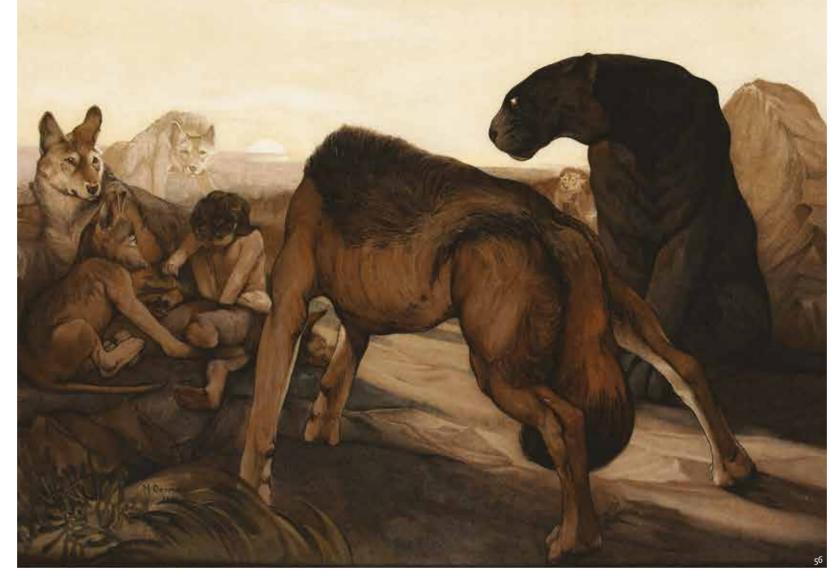
£15,000

56

KIPLING, Rudyard – DETMOLD, Maurice & Edward J. (illus.) Sixteen Illustrations of Subjects from Kipling's "Jungle Book". London: Macmillan & Co. Limited, 1903

A SUMPTUOUS PRODUCTION

First edition, first printing, of one of the Detmold Brothers finest collections, presented in a lavish and large format. The



16 plates were too heavy for the portfolio, and thus it is very rare to find the portfolio in anything but poor state.

Folio. Original green cloth portfolio, lettering and illustration on front cover in gilt, housing four pages and 16 loose prints. 16 coloured chromolithograph prints on thin card (sheet sizes: 32.9×43 cm) tipped onto white board with grey window mounts (mount sizes: 39.3×54.5 cm) with cover sheet to each illustration giving the title and a short extract from the book. Covers worn and a little soiled, small chip to foot of fold of the four pages, white boards and margins of the card unevenly browned, hidden by the grey mounts, printed images bright and in excellent condition.

£8,000

[145713]

57

[130603]

KNIGHT, Ruth Dorrien. The Binks Book. London: The Chelsea Publishing Company, [1921]

"ALL THE DREAMS OF LONDON"

First and sole edition of this intriguing children's story, set in London with beautiful art deco illustrations by the author. It is rare: just five copies traced institutionally in WorldCat (BL, Manchester, Scotland, Oxford, Ormesby Hall). The work features a series of adventures "beyond the Four Chimneys" of a young boy who lives near Battersea with his father.

Ruth Constance Dorrien Knight (1893–1983) was a socialist (regarded by some as a communist and nicknamed "Red Ruth");





during the civil war in Spain she helped bring Basque refugee children to England. In 1926 she married James Pennyman, the owner of Ormesby Hall (now a National Trust property) and a staunch Conservative. Ruth transformed Ormesby into a home of theatrical performances and workshops. In the 1930s Ruth and her husband set up a woodworking business, Boosbeck Industries, to create employment for miners, and market gardens and livestock schemes.

Oblong quarto. Original black cloth-backed tan boards, front cover lettered in black, illustration on front cover. 12 colour plates, black and white illustrations to text. Pencilled gift inscription on front free endpaper. Covers marked and rubbed, a little wear to ends and tips, worming to front pastedown, offsetting to free endpapers, otherwise contents bright and clean. A very good copy.

£400

[149890]

Dancing Lady who took Binks to beyond the Four Chimneys. They started in a barge. The barge was painted blue and yellow, and had a lantern hanging over the side. It moved along by itself. It must have been very late. The sky and the river were as blue as the Dancing Lady's frock. Just ahead, black and mysterious, and growing 57

Manya Jer la 2

KRAUSS, Ruth; Remy Charlip; Crockett Johnson; Karla Kuskin; Ezra Jack Keats; Maurice Sendak; Margaret Rev; H. A. Rev; Miriam Schlein; Harvey Weiss. 10 signatures by 10 US children's authors and illustrators. [c.1970]

A collection of signatures from ten esteemed children's authors and illustrators, with additional doodles by the signees, presumably signed at the same gathering as the signatures are in the same pen.

Ruth Krauss was the author of many children's books including The Carrot Seed, one of many collaborations with her husband, the illustrator, Crockett Johnson; eight of her books were also illustrated by Maurice Sendak. Remy Charlip was a dancer, choreographer, and founding member of the Merce Cunningham Dance Company before finding an even larger audience writing and illustrating children's books, including Dress Up and Let's Have a Party. Maurice Sendak wrote and illustrated many books, his most popular being Where the Wild Things Are. Margaret and H. A. Rey were best known for their Curious George series. Karla Kuskin wrote or illustrated over 50 titles, also writing under the pseudonym Nicholas J. Charles. She also reviewed children's literature for The New York Times Book Review. Ezra Jack Keats is most famous for The Snowy Day, which he wrote and illustrated in 1962, winning the next



year's Caldecott Medal. Miriam Schlein wrote nearly 100 books that helped teach children about various subjects including animals, and space and time. Harvey Weiss wrote The Big Clean Up together with many "How to" and factual books for children and young adults. Crockett Johnson is best known for the comic strip Barnaby with Mr O'Malley.

10 autographs on two leaves of ruled paper removed from a spiral bound notebook. Remy Charlip has added a drawing of a cat; Maurice Sendak a drawing of a sitting dog; H. A. Rey a drawing of a giraffe; Karla Kushkin a drawing of two dogs; Ezra Jack Keats a drawing of a stick man; Harvey Weiss a drawing of a worried face; and Crockett Johnson a drawing of Mr O'Malley flying. All in excellent condition. Presented in a black wooden frame with museum acrylic glazing.

£3,000

[146040]

59

LAMB, Charles & Mary; SHAKESPEARE, William.

Tales from Shakespear: Designed for the Use of Young Persons. London: printed for Thomas Hodgkins, at the Juvenile Library, 1807

ATTRACTIVE CONTEMPORARY TREE CALF

First edition, first issue (with the imprint of the printer T. Davison on the verso of vol. I, p. 235, and with the Hanway Street address in the final adverts). These retellings of Shakespeare stories for children, co-authored by brother and sister Charles and Mary Lamb - fourteen tales by Mary, six by Charles, though only the latter was credited on the title page – "stands as the first work for children of British authorship never to have been out of print. Its success established the retelling of classics of English literature to children as a worthy task" (Grolier).

2 volumes, duodecimo (172 × 98 mm). Contemporary tree calf, spines lettered and tooled in gilt. Housed in a custom green cloth solander box. 20 engraved illustrations by William Mulready, including frontispieces (one plate of vol. II misbound in vol. I). Complete with



60

terminal advertisement. Later 19th-century bookplate of A. & W. R. Ward on front pastedowns, contemporary jotting on terminal page of vol. I. Joints and extremities expertly restored, spines and gilt a little rubbed, light staining to pp. 1-4 of vol. II and very light sporadic foxing, else contents fresh. An attractive copy. ¶ Ashley III.42; Grolier, Children's 100, 24; Gumuchian 3614; Muir, English Childrens' Books, 102-3.

£3,000

[152120]

60

LANG, Andrew (ed.) The Orange Fairy Book. London: Longmans, Green, and Co., 1906

IN THE RARE DUST JACKET

First edition, first impression, of the tenth of Andrew Lang's Fairy Books, gathering folk stories from Africa to Jutland, here a particularly fine copy preserving – most unusually – the original dust jacket, without restoration.

"The series became a landmark in the presentation of traditional tales, for it introduced children to selections of old and new tales of every kind, known and unknown, and from



£975

many different sources, at a time when interest in fairy tales was beginning to decline" (Whalley & Chester, p. 141).

Though it is Andrew Lang's name which appears as the author of the fairy books, they were largely the result of the work of others, most crucially female translators such as his wife, Leonora (1851–1933) and others such as May Kendall and Margaret Hunt, both of whom also published fairy tale collections in their own name. Lang acknowledged this in the preface to The Lilac Fairu Book (1010): "The fairy books have been almost wholly the work of Mrs. Lang, who has translated and adapted them from the French, German, Portuguese, Italian, Spanish, Catalan, and other languages".

Octavo. Original orange cloth, spine lettered in gilt, fairy design on front cover and spine in gilt, gilt edges. With dust jacket. Colour frontispiece and 6 colour plates with tissue guards, 17 black and white plates, illustrations in the text throughout. Times bookseller's ticket to rear pastedown. A fine copy, bright and tight, in very good dust jacket, chipped with closed tears at extremities yet still a nice example. 9 Peter Harrington, Leonora Lang's Rainbow Fairy Books, available online; Joyce Whalley & Tessa Chester, A History of Children's Book Illustration, 1988.

£2,500

[143082]

61

LAVATER, Warja (illus.); GRIMM, Jacob & Wilhelm. Moon Ballad. New York and Paris: Juliette Halioua Ltd. and Adrien Maeght Editeur, 1973

First and sole edition in English, signed by the publisher, Juliette Halioua, on the front pastedown. This treatment of the classic tale of Sleeping Beauty, with pictographic representations rather than text, is presented in the accordion form for which artist Warja Lavater is best known. It is scarce: WorldCat lists only three copies (Zentralbibliothek Zürich, SUNY Buffalo, and UCLA).

Lavater was one of seven women artists to attend Ernst Keller's class at the Fachklasse für Grafik an der Kunstgewerbeschule Grafik in Zürich. After she moved to New York in 1958, Lavater was struck by American street advertising, and began to incorporate pictograms as linguistic elements in her designs. MoMA published her "William Tell" as an accordion-form single-sheet lithograph in 1962, and Lavater pursued this form throughout the remainder of her career.

Slim quarto. Leporello-style accordion-form colour lithograph, internal metal display hook, folding into original blue quarter cloth portfolio, colour lithograph on paper-covered sides. A fine copy.

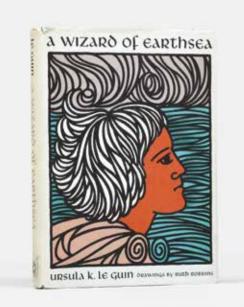
[149831]

Here was an ob person of Calais Who lived in a blue marble palace But in coming doron Auus, He encountered some beard, Toho devourse that old person flating

LE GUIN, Ursula K. A Wizard of Earthsea. Berkeley: Parnassus Press, 1968

THE FIRST INSTALMENT IN THE EARTHSEA TRILOGY

First edition, first printing, trade issue, with the publisher's faint vertical smudge on the title page, running through the "r" in "Wizard" and ending at the "r" in press, not present in later printings. There are two bindings, trade and library,



without priority. "Although 6,800 copies of the first printing were produced, most copies were sold to public and secondary school libraries, and fine unmarked copies have proved to be quite elusive" (Currey).

Octavo. Original blue-green cloth, spine lettered in black, lettering and pictorial design in black on front board, green endpapers. With pictorial dust jacket. Title vignette, 5 maps (including one doublepage), and headpieces by Ruth Robbins. Bookplate of Lucile Hatch (1913–2002) to the front pastedown; Hatch was a collector and the acting dean of the Graduate School of Librarianship, University of Denver, Colorado. She was the author of several children's books; her collection is housed at Denver. Spine ends lightly bumped and rubbed, tiny dampstain to top edge, else a near-fine copy, clean and bright, in the jacket, spine panel lightly toned, with a little creasing and rubbing, slight chips to spine ends, a few short closed tears to edges, still bright and sharp. ¶ Currey 3421.

£2,750

[152145]

63

LEAR, Edward. "There was an old person of Calais". [c.1870]

AN ORIGINAL LIMERICK WITH AN UNPUBLISHED PEN AND INK DRAWING

A rare Edward Lear limerick featuring the text written in the artist's distinctive handwriting. This limerick was unpublished during the artist's lifetime and is presented here in the earlier of two known manuscript versions. The illustration remains unpublished in any work on Lear.

In 1846 Lear first published his limericks and, despite a slow beginning, his work became a publishing phenomenon. Four collections of nonsense were published in his lifetime.



Collectively they went through many editions and the limerick form is now synonymous with Lear's name (although he never used the word "limerick"). Lear wrote to Norah Bruce in 1870 that "nonsense is the breath of my nostrils". The public responded to Lear's inventive wordplay and gentle humour. Perhaps Lear's greatest innovation, however, was the combination of limerick with a humorous pen and ink sketch.

Throughout his life Lear copied and recopied his "Nonsenses" as gifts for friends, and also produced albums of nonsense for special recipients. Many examples of Lear's own copies of his nonsense comprise limericks with text written in block capitals. In the present piece, he provides the text in his handwriting, which suggests one of the earliest examples of Lear's nonsense verses. The text is presented in five lines and a correction in the fourth line (the third letter of "encountered" has been changed) suggests that Lear was composing the text as he wrote or was momentarily distracted. The spacing of the final word, which is squeezed into too small a gap, suggests that the pen and ink drawing came before the text.

The text was first published in Bosh and Nonsense in 1982, using a manuscript in the Frederick R. Koch Collection of the Beinecke Rare Book and Manuscript Library. The published illustration is less detailed than in the present version.

There are a couple of minor textual variants ("But in coming downstairs" published as "But on coming downstairs" and "Who devoured that old person of Calais" published as "Who swallowed that person of Calais"). The simplification of the drawing and the correct number of syllables for the final line in the Koch variant strongly suggest that the present piece is the earlier of the two known versions.

Provenance: from the collection of Arthur A. Houghton, Jr. (1906–1990) and Nina R. Houghton (1937–2020). Arthur A. Houghton, Jr. was a major benefactor of Harvard University (he endowed the Houghton Library in 1942) and served as the president of the Metropolitan Museum of Art and the New York Philharmonic. He was also the curator of rare books at the Library of Congress at the beginning of the 1940s and, later, a vice president of the Pierpont Morgan Library.

62

Original pen and ink drawing (104 × 155 mm) on paper (124 × 200 mm), with text in Lear's hand, unsigned. Mounted, framed, and glazed (framed size: 260 × 335 mm). A couple of creases, some consistent light browning, finger-soiling on top right corner, minor offsetting from previous mount; a very good and unfaded example. J Edward Lear, The Complete Verse and other Nonsense, 2001.

£12,000

[150832]

64

64

L'ENGLE, Madeleine. A Wrinkle in Time; A Wind in the Door; A Swiftly Tilting Planet. New York: Ariel Books, Farrar, Straus and Cudahy; Farrar, Straus & Giroux, 1962–73–78

THE AUTHOR'S COPIES

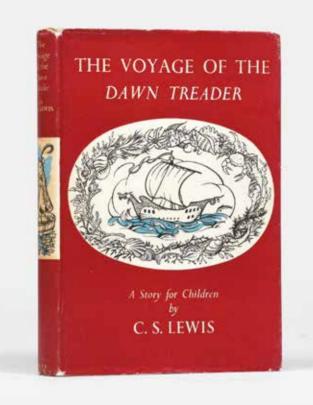
First editions, first printings, of the first three works of the Time Quintet, from the author's library, with her library stamp on the front free endpaper of each volume and half-title of A Swiftly Tilting Planet. The Time Quintet is notable as a sci-fi series with a female author and a female protagonist, and although originally marketed at young female readers it has proven to have a much broader appeal.

A Wrinkle in Time, the first in the important children's series, won numerous awards, including the 1963 Newbery Medal, the Sequoyah Book Award, and the Lewis Carroll Shelf Award, as well as being a runner-up for the Hans Christian Andersen Award.

3 works, octavo. Original cloth-backed boards and cloth, spines lettered in gilt and white, variously coloured endpapers, top edge of A Swiftly Tilting Planet green. With dust jackets; A Wrinkle in Time, second state jacket, Newbery Prize sticker on the front panel. Bookplate of one Wendy M. Feuer on front pastedown of A Wind in the Door. Spine ends gently rubbed, ends of A Wrinkle in Time faded, slight bumps to corners of A Wind in the Door, contents clean and fresh; a near-fine set in very good jackets, A Wind in the Door price-clipped, scuffs and tiny nicks to spine ends of A Wrinkle in Time, a couple of faint marks to panels, minor creasing to edges, overall sharp.

£6,750

[157067]



Nicola Frend pour Jack Leurs

65

LEWIS, C. S. Voyage of the Dawn Treader. London: Geoffrey Bles, 1952

WITH A POIGNANT ASSOCIATION, INSCRIBED TO THE DAUGHTER OF "LUCY PEVENSIE"

First edition, first impression, rare presentation copy, inscribed by the author on the half-title, "Nicola Freud from Jack Lewis". It is a superb and somewhat poignant association of the final Narnia book in which Lucy Pevensie appears as a principal character: Nicola was the first child of June Flewett, who, as a wartime evacuee, was the inspiration for Lucy. Inscribed copies are extremely rare: Lewis was an infrequent presenter of books and we have handled only one other inscribed copy of this title. Nicola, born just a year prior to publication of this title, became an honorary granddaughter to Lewis.

Jill ("June") Flewett was one of several schoolchildren who were evacuated to Lewis's home, The Kilns, during the war. Then just sixteen, she became a "bright spot" in the home, whom Lewis praised as "the most selfless person" he'd ever known. "Mrs. Moore was growing more and more crotchety, and she criticised and abused everyone available from dawn until dusk. Jill Flewett simply took all of this in her stride and never lost her patience. She worked unceasingly at all the menial tasks to which Mrs Moore put her, and Jack and Warnie [Lewis's brother] soon grew to love her as if she were their own daughter. For some reason they nick-named her 'June' and even after she married and became Mrs (later Lady) Clement

Freud, she remained a friend to both Jack and Warnie for the rest of their lives. Years later Jack was to model his character Lucy Pevensie after her" (Gresham, pp. 123–124).

Octavo, Original pale blue boards, spine lettered in silver, pictorial endpapers. With supplied jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Black and white frontispiece and illustrations in the text by Pauline Baynes. A wellhandled copy, spine cocked and browned, covers somewhat marked and stained, contents clean, still sound, with a very nice example of the dust jacket, just a few nicks to spine ends, unusually bright and sharp. J Douglas Gresham, Jack's Life: The Life Story of C. S. Lewis, 2005.

£35,000

[146457]

LEWIS, C. S. Collection of autograph letters signed to the dedicatees of The Magician's Nephew. 24 January 1954 -26 March 1063

LEWIS WRITES TO THE YOUNG DEDICATEES OF THE PENULTIMATE NARNIA BOOK

A remarkable and rich archive of 29 autograph letters from C. S. Lewis to the Kilmer children, dedicatees of The Magician's Nephew. This highly desirable archive is the most extensive collection of letters by Lewis to have come to market in recent years.

The letters, three of which are unpublished, were written over nine years from 1954 to 1963. Lewis's correspondence with the American family (ten children in all, of whom eight are



mentioned in the first letter) began when Lewis's most prolific American correspondent, the poet Mary Willis Shelburne (1805–1075), sent him a bundle of letters and drawings by the children related to the Narnia series. Their father, Kenton Kilmer, had assisted with the publication of a book of poetry by Mary Shelburne, and she was a family friend. Nicholas Kilmer later recalled: "Lewis was absurdly generous in his responses to our letters ... We could not believe then, and I still cannot believe, with what care he read and answered our letters, and how successfully he labored to find something in them to respond to" (Ford, Companion to Narnia). Lewis replied to each of the children's letters with comments on their pictures. He continued to correspond with them, and dedicated The Magician's Nephew, the penultimate volume of the Narnia books, to them.

The letters contain references to his Narnia books and other writings, advice on schooling, and discussions on religion, and include a significant comment on the fate of Susan in the series ("she is left alive in this world at the end, having by then turned into a rather silly, conceited young woman. But there is plenty of time for her to mend, and perhaps she will get to Aslan's country in the end - in her own way", 22 January 1957). Two of the boys, Hugh and Martin, continued a separate correspondence with Lewis as they grew up.

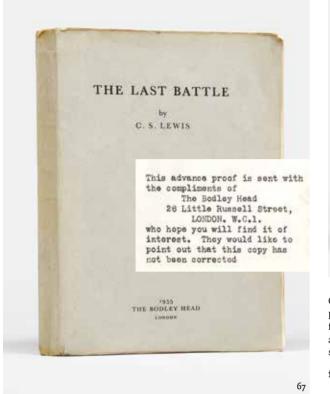
The letters formed the core of Lewis's book Letters to Children, published in 1985. "As Lewis was writing the first of his Narnian tales, he was certainly aware that Christianity had begun to slip quietly into his story. But it was only after

reflection that he began to see 'how stories of this kind could steal past a certain inhibition which had paralyzed much of my own religion in childhood. Why did one find it so hard to feel as one was told one ought to feel about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings ... But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday School associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could'. These concerns that filled Lewis's mind when he wrote his children's books were evident when he answered his letters from children. A kind man, he was never more compassionate than when he wrote to young people. He remembered well the fears, questions, and joys of childhood, and he understood his young correspondents. Lewis met them on 'common, universally human, ground' and they responded" (Introduction, C. S. Lewis Letters to Children).

Together 56 items, comprising: 23 autograph letters signed and 6 typed notes signed (written from Magdalen College, Oxford; The Kilns, Kiln Lane, Headington Quarry, Oxford; and Magdalene College, Cambridge): and 27 of the original mailing envelopes. addressed to: 5201 North 16th Street, Arlington, VA; R.F.D. 4 Box 83, Vienna, VA; 411, Windover Avenue, Vienna, VA, USA; and Theological College, 401 Michigan Ave, Washington, D.C. In excellent condition, the letters bright and clean, with folds for mailing; envelopes a little creased or soiled.

£200,000

[134030]



LEWIS, C. S. The Last Battle. London: The Bodley Head, 1956

Rare uncorrected advance proof copy of the final book in the Narnia series, with the publisher's compliments slip pasted to the half-title. Proof copies for any of the Narnia books are genuinely rare; this is the first we have handled, and none traced in auction records. There is a handwritten correction on p. 58 (corrected in the first edition), and the signatures of some gatherings are visible in the margins.

The Last Battle won the annual Carnegie Medal from the Library Association, recognising the year's best children's book by a British subject.

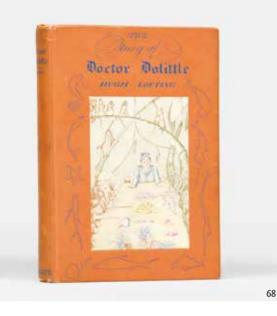
Octavo. Original grey wrappers, front cover lettered in black. Black and white illustrations within the text by Pauline Baynes. Spine cocked, front wrapper pulling slightly from book block, correction fluid over ownership name to title page, couple of marks to contents, but overall well-preserved.

£3,750

68

LOFTING, Hugh. The Story of Doctor Dolittle. New York: Frederick A. Stokes Company, 1920

First edition, first printing, of the first book in the Doctor Dolittle series which would run to 15 titles. The US edition predates the UK edition by four years.



Original pale orange cloth, spine and front cover lettered in blue, pictorial label to front cover, illustrated endpapers. Coloured frontispiece, 2 plates, 9 full-page illustrations, 21 illustrations in text, and decorated initials, all by the author. Spine tips slightly bumped, spine toned, extremities rubbed; a very good and internally clean copy.

£700

[154801]

69

MacKINSTRY, Elizabeth (illus.); ANDERSEN, Hans Christian. "It was the Snow-Queen". 1933

ORIGINAL ARTWORK FOR A HANS CHRISTIAN ANDERSEN STORY WITH RELATED MATERIAL

Published within Andersen's Fairy Tales in 1933. The illustration shows the "little boy" named Kay as he discovers the identity of the driver of the large sledge to which he has tied his own. It was originally reproduced on page 218 of the edition published in New York by Coward-McCann.

The watercolour is accompanied by a presentation copy of the published book, inscribed by the artist on the half-title, "To Rose Dobbs – the astonishing, perfect Editor! from her grateful Elizabeth MacKinstry. July 7. 1933". The recipient worked at the publishing firm of Coward-McCann and, presumably, on this volume.

The American book illustrator Elizabeth MacKinstry (1879–1956) was also known as a poet and sculptor. Showing great musical talent as a violinist, MacKinstry was sent to Paris at the age of seven. She studied under Eugène Ysaÿe, known as "the king of the violin", and embarked upon a professional career which was cut short by ill-health. During her studies in Paris, she developed an interest in art, nurtured by regular visits to the Louvre. Returning to the US, MacKinstry became a teacher at the Buffalo Fine Arts Academy from 1911 to 1913. She then studied sculpture with Auguste Rodin, which influenced her illustration style. Her first illustrated book was published in 1925 and was reviewed under the headline "Illustration is not a Lost Art" in the Washington Post. MacKinstry subsequently



enjoyed an extensive career in book illustration. There are collections of her papers, including original artwork, at the Beinecke Rare Book and Manuscript Library of Yale University and at the Special Collections of the University of Oregon.

Produced as a contribution to the Christmas 1933 Gift Book selection, this volume was described by a reviewer in The Hartford Courant as "a charming holiday edition". Within the introduction to the book, Anne Carroll Moore notes that "as a mature artist uncommonly rich in significant tradition, Miss MacKinstry has given a life and reality to these dramas in miniature".

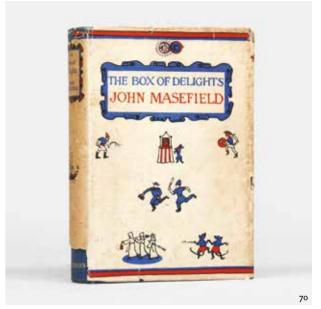
Also included is a greetings card inscribed "Dear Rose Dobbs, The best of New Years for you and how – How the Beloved E. Nesbit does take one back! Yours cordially. E. MacKinstry. 1932". The card opens to reveal an original

To Those Dobbs - The activite mine, morest Eduto! Fran hor Grateful Flor abel Madrimster July 7

CHILDREN'S BOOKS & ORIGINAL ARTWORK

[156858]

69



drawing by MacKinstry of four figures in ink, including a girl with a hoop and stick. This drawing measures 96 × 116 mm on paper (sheet size: 101 × 147 mm).

Original drawing (186 × 122 mm) on paper (274 × 216 mm), ink and watercolour, unsigned, mounted. Together with a presentation copy of the published book, octavo, original cloth, spine lettered in black, front cover with yellow label. Some light toning; a fine and unfaded drawing. Front joint of book splitting with loss to head and foot of spine. ¶ The Washington Post, 12 December 1926; The Hartford Courant, 12 November 1933.

£2,750

[155818]

70

MASEFIELD, John. The Box of Delights. London: William Heinemann, 1935

First edition, first impression, of the author's influential fantasy novel for children. Writing in The Guardian in 2017, the author Piers Torday noted that "long before Harry Potter, The Box of Delights remade children's fantasy", and in The Telegraph in 2020 a headline stated "You'd never have J. K. Rowling without John Masefield". The first edition is comparatively scarce. Copies in the dust jacket, designed by Judith Masefield, are rare.

Many authors, including Angela Carter, C. S. Lewis, Alan Garner, and Neil Gaiman have noted the influence of the book on their writing.

Octavo. Original blue cloth, spine and front cover lettered in gilt, pictorial endpapers printed in black, red, and blue, top edge dark blue. With dust jacket. 26 vignettes by Judith Masefield and one drawing by the author. Extremities slightly rubbed, some foxing throughout, minor loss to and remnants of removed bookplate from front free endpaper; a very good copy. Toned and foxed dust jacket worn with loss to extremities, lacking portion of rear panel and spine; an unclipped example but good only. ¶ Errington A115(a).

£375

[155508]



MILNE, A. A. When We Were Very Young. London: Methuen, 1924

PRESENTATION COPY FROM THE AUTHOR AND CHRISTOPHER ROBIN

First edition, an extraordinary presentation copy, inscribed by the author to his wife Daphne on the front free endpaper, "To the girl we love from her two boys. Nov 2, 1924". Her two boys are A. A. Milne himself and their son Christopher Robin Milne, the dedicatee of this work, and the model for the Christopher Robin hero of the Pooh books.

When We Were Very Young was the first of the Pooh books, introducing the two iconic literary childhood figures of Christopher Robin and Winnie-the-Pooh. The only copy of comparable importance to this was the dedication copy, inscribed to Christopher: "Billy's own book from his loving Blue. Nov: 1924" (sold at auction in December 2002 and realising £53,775). Both copies were almost certainly inscribed at the same time on 2 November 1924, preceding the book's general publication by four days.

Alan and Daphne first met in January 1913 while buying ski boots – coincidentally they were headed for the same slopes in Switzerland, Diablerets, and were both staying at the same hotel, the Grand. After a brief courtship, they announced their engagement that same month, and were married six months later.

Octavo. Original blue cloth, spine lettered in gilt, decorations on front cover in gilt. Illustrated by Ernest H. Shepard. Peripheral rubbing, light cockling to front pastedown, endpapers a little toned, still a nearfine, bright and clean copy.

£57,500

[149885]

72

MILNE, A. A. Now We Are Six. London: Methuen, 1927

THE SCARCEST MILNE SIGNED LIMITED BOOK

First edition, signed extra-limited issue, one of 20 large paper copies printed on Japanese vellum and signed by both the author and illustrator. This is the most luxurious and exclusive issue of the various formats of the first editions of Milne's Pooh books. For this title a further 200 large paper copies on regular paper were also issued signed, alongside the unsigned trade issue.

Small quarto. Original vellum, front cover lettered in gilt, yapp edges. Housed in a blue cloth chemise within blue morocco-backed slipcase by James Macdonald. Numerous in-text and full-page monochrome illustrations by Ernest H. Shepard. A fine, fresh copy, without soiling or bowing.

£27,500

[143856]



Gar Shipand I saw the drawing's of the first live of Activen's John of and Tours Them. 73

MILNE, A. A. Autograph letter signed to Ernest H. Shepard. [London: Spring 1926]

THE PROGRESS OF THE LATEST POOH BOOK

Autograph letter signed from A. A. Milne to Ernest H. Shepard discussing the progress of the latest Pooh book and a potential collaboration on a volume of Mother Goose rhymes. Letters between Milne and Shepard are very seldom seen in commerce. Most were retained by Shepard until his death and bequeathed by his widow to the V&A.

Milne begins, "Dear Shepard, I enclose the latest Pooh. I saw the drawings of the first two at Methuens yesterday, and loved them". Milne is referring to Winnie-the-Pooh, which was in production during the first half of 1926 and published on 14 October of that year. It appears that Shepard was illustrating individual chapters as Milne wrote them, here having completed drawings for two chapters and awaiting more text. Milne goes on to discuss the planned Mother Goose (which would not be completed). In March of that year he had signed a contract with Dutton's to prepare an edition of these rhymes to be illustrated by Shepard and delivered before 1 February 1927. Possibly the demand for Winnie-the-Pooh meant that Milne's take on old fashioned nursery rhymes was adapted to include the collection of verses about Christopher Robin and Winnie-the-Pooh became Now We Are Six.

"My idea is that when I have chosen the nursery rhymes to go in – about 51, I should think – but some will be very short – we should each make our own comments on them independently – I in words and you in pictures". As evidenced by this letter, Milne had an unusually supportive relationship

a marking and latin all and a more card You way have store suggesting & make what holder from, and myhow a should be delighted to see the. - Tour ar as files 73

with his illustrator. Earlier that year he had offered Shepard a 20% stake in the royalties from Winnie-the-Pooh, an unprecedented move at the time (Thwaite, pp. 296–297). Now his offer is even more generous, as he proposes "that we share 50/50" of the Mother Goose royalties. He closes with an invitation, "We go to Cotchford today till May 3rd. Do come over – with family or without some time. You may have other suggestions to make about Mother Goose, and anyhow we should be delighted to see you. Yours ever, A. A. Milne".

This is a very nice letter providing a glimpse into one of the most important creative partnerships in children's literature. Provenance: from the collection of Pat McInally.

Double-sided autograph letter signed on a single sheet of Milne's printed stationery. A few very minor creases at the lower left corner. Excellent condition. ¶ Ann Thwaite, A. A. Milne: His Life, 1990.

£7,500

[144839]

74

MILNE, A. A. Winnie-the-Pooh. London: Methuen & Co. Ltd, 1926

A RARE INSCRIBED COPY IN DELUXE BINDING

First edition, first impression, deluxe issue, presentation copy inscribed by the author, "Gertrude Adams, with best wishes, from, A. A. Milne, Christmas, 1926" on preliminary blank. The recipient was the Milnes' housekeeper at Mallord Street, Chelsea, and also a personal maid to Daphne Milne.

Inscribed copies of the first Winnie-the-Pooh story book are scarce and such copies in the deluxe binding are rarer. We can trace only two copies in commerce, including the present copy. This copy includes a short letter of provenance explaining how Gertrude Adams bequeathed the book to Alice Gulliver, the former cook to the Milnes. On her death she left the volume to her niece.

John R. Payne provides details of the special binding, noting that "3,000 copies of the first trade impression were printed by 11 September [1926] and ordered bound in red, blue, and green leather by Burn the same day".

Winnie-the-Pooh was an immediate success and garnered even more enthusiastic reviews than its predecessor, with one



critic writing that "when the real Christopher Robin is a little old man, children will find him waiting for them. It is the child's book of the season that seems certain to stay" (Thwaite, p. 317).

Octavo. Publisher's deluxe red sheep, spine lettered in gilt, spine and front cover with pictorial design in gilt, illustrated map endpapers, gilt edges, blue silk book marker. Illustrations throughout by E. H. Shepard. Extremities very slightly rubbed, some very light foxing; a near-fine and extremely bright copy. ¶ John R. Payne, "Four Children's Books by A. A. Milne", Studies in Bibliography, vol. 23, 1970, pp. 127–139. Ann Thwaite, The Brilliant Career of Winnie-the-Pooh, 1992.

£18,750

[157227]

75

MILNE, A. A.; SHEPARD, E. H. (illus.) The House at Pooh Corner. [With an original drawing of Winnie-the-Pooh.] London: Methuen & Co. Ltd, 1929

E. H. SHEPARD TRANSFORMS WINNIE-THE-POOH INTO A RUSSIAN BEAR

The final Winnie-the-Pooh book, with a rare original signed pen-and-ink drawing by E. H. Shepard on the title page,

74, 75

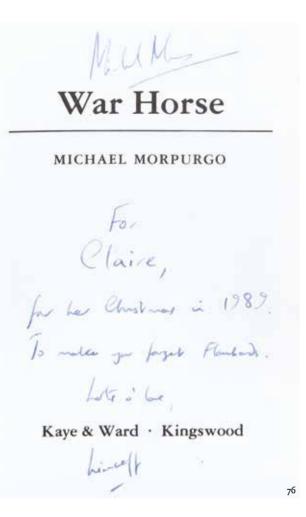
featuring Pooh as a "Russian bear", dressed in full traditional Russian costume, with a fur hat and playing a balalaika. Only a handful of books with original drawings by Shepard have come to market over the years.

This is the third edition; it was first published the preceding year on 11 October 1928. The House at Pooh Corner was received by critics with a delight tinged by sadness. "The Times Literary Supplement congratulated Milne on avoiding 'the temptation to repeat his successful formula mechanically', though it was 'sad to see the stories end'" (Thwaite p. 336).

Octavo. Original pink cloth, titles to spine and pictorial design to front cover gilt, top edge gilt. With dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Illustrated throughout by E. H. Shepard. Spine bumped, partial tanning to half-title and colophon, dust jacket nicked and chipped at corners. ¶ Ann Thwaite, The Brilliant Career of Winnie-the-Pooh, 1992.

£17,500

[138703]



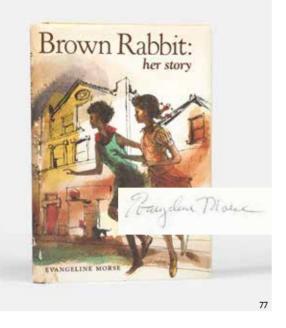
MORPURGO, Michael. War Horse. Kingswood: Kaye & Ward, 1982

INSCRIBED TO A FUTURE ILLUSTRATOR OF HIS WORK

First edition, first impression, presentation copy, inscribed by the author on the title page to the illustrator Claire Colvin, "Michael Morpurgo. For Claire, for her Christmas in 1989. To make you forget Flambards. Lots o' love, himself". This is an excellent association: Claire Colvin went on to become the illustrator of Morpurgo's Colly's Barn in 1991.

It is extremely rare to find an inscribed copy of the first edition of War Horse: the majority of copies went to school libraries and the book is now correspondingly scarce in collectable condition.

After training at the City and Guilds of London Art School, Claire Colvin moved to Devon and, while working at Farms for City Children, became friends with Morpurgo, who founded the charity. The allusion in the inscription to the Flambards novels by K. M. Peyton is a running joke between the two. The romantic quartet, set in the shadow of the First World War with a prevalent equine interest, was published between 1967 and 1981; Victor Ambrus, who provided the cover design for War Horse, also illustrated the first three Flambards books.



Octavo. Original laminated pictorial boards, front board and spine lettered in red and black. No dust jacket issued. Cover design by Victor Ambrus. Head and foot of spine slightly bumped and covers very slightly soiled, foxing to edges, minor foxing to front endpapers, else a near-fine copy.

£3,000

[148557]

77

MORSE, Evangeline. Brown Rabbit: Her Story. Chicago: Follett Publishing Company, 1967

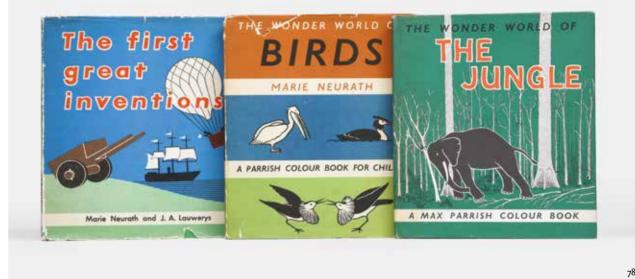
First edition, first printing, signed by the author on the half-title. Signed copies of Morse's first and only novel are uncommon. The story centres around a 10-year-old Black girl, nicknamed "Brown Rabbit", whose family move from a small town in the South to a ghetto in an industrial city in the North; it is attractively illustrated by David Stone Martin, one of the most influential sleeve designers in jazz history.

Evangeline Morse (1913–2004) graduated from Talledega College, an elite Black liberal arts college, followed by a master's degree from the Chicago Theological Seminary. As well as this novel (the corrected typescript of which is held at the University of Minnesota archive), she published a collection of poetry, *Feeda* My Soul. Morse became a social worker and established the E. F. Morse Young Writer's Award Fund to assist high school students in improving their writing skills.

Octavo. Original yellow cloth, spine lettered in brown, vignette on front cover in brown. With dust jacket. Frontispiece and black and white illustrations to text by David Stone Martin. A near-fine copy, a few faint marks to spine, contents clean and fresh, in the very good jacket, not price-clipped, some wear to spine panel and a couple of marks, otherwise bright.

£425

[149703]



78

NEURATH, Marie. [Three Isotype children's books.] The First Great Inventions; The Wonder World of Birds; The Wonder World of the Jungle. London: Max Parrish, 1951–53–62

THE BEGINNINGS OF DATA VISUALIZATION

First editions, first impressions, of these pioneering picture books. These innovative books used infographics and illustrated diagrams to teach children scientific concepts in palatable and groundbreaking ways. It is rare, especially in such lovely condition, with only a few copies traced institutionally in WorldCat of each title: The First Great Inventions (12 copies); The Wonder World of Birds (6 copies); The Wonder World of the Jungle (6 copies).

Neurath was born in Germany, where she studied mathematics and physics, moving to Vienna just before she graduated. It was in Vienna that, together with soon-to-be husband Otto, she founded the Social and Economic Museum of Vienna. The couple moved to The Hague in 1934, followed by London in 1940 as the Germans invaded the Netherlands. After a short time spent in an internment camp, Marie and Otto married, settling in Oxford.

Neurath, her husband, and their colleague Gerd Arntz, were the founders of Isotype, a simplified visual method of displaying complex information to the public. First developed in the 1920s, and originally known as the Vienna Method of Pictorial Statistics, the goal of Isotype was "to cross national and social divides in a time before widespread global communication. To do that, Isotype went back to basics and stripped away all things unnecessary, illogical, or alienating – and in doing so, helped to establish some of the core principles of graphic design. Today, Isotype's legacy can be seen everywhere from newspapers and textbooks to signage, transit maps, interfaces, and emojis" (Inglis). Marie Neurath "was a remarkable practitioner" who "researched, calculated, and co-designed nearly every Isotype ever created, from the early days in Vienna in 1925 all the way to when she retired in 1971" (Forrest).

Marie continued the work after Otto's death in 1945, becoming best known for the series of children's books she published over the next twenty years. "In children's educational books Marie found an ideal place to put Isotype's methods into practice. Young readers were more engaged by pictures than words, and this focus on the visual meant these books were easily translated and published abroad, fulfilling Isotype's original aims of being truly international" (Inglis).

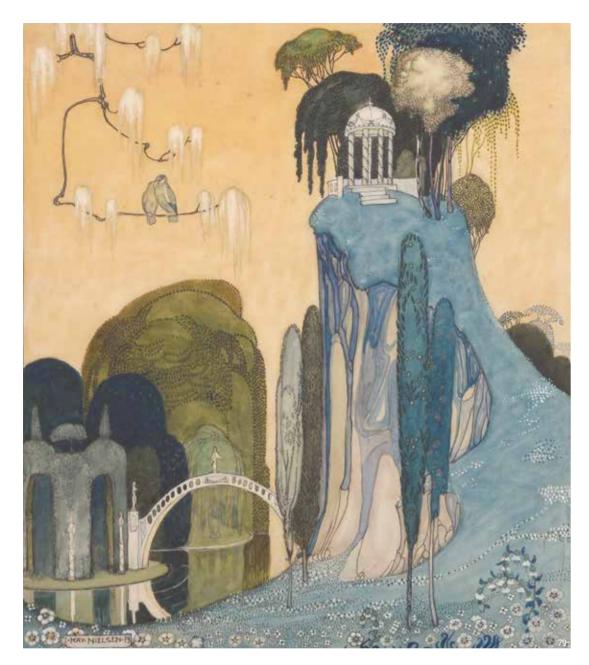
3 works, octavo. Original pictorial boards. With dust jackets. Illustrated throughout in offset lithography. Ownership inscription to front free endpaper of Jungle; prize bookplate to front free endpaper of Birds. A very good set, bright and sharp in unusually fresh jackets, somewhat rubbed and chipped, but bright. J Jason Forrest, "The Missing Legacy of Marie Neurath," Medium, available online; Theo Inglis, "Meet Marie Neurath," AIGA Eye on Design, available online.

£1,750

[149996]







NIELSEN, Kay (illus.); QUILLER-COUCH, Arthur. "List, ah, list to the zephyr in the grove!" 1913

ORIGINAL ARTWORK FROM THE ARTIST'S FIRST MAJOR SUCCESS

Published within In Powder and Crinoline, sub-titled "Old Fairy Tales Retold by Sir Arthur Quiller-Couch", in 1913, this fine watercolour was originally reproduced opposite page 52 and is one of the 26 colour plates. The illustration accompanies the tale of "Felicia or The Pot of Pinks".

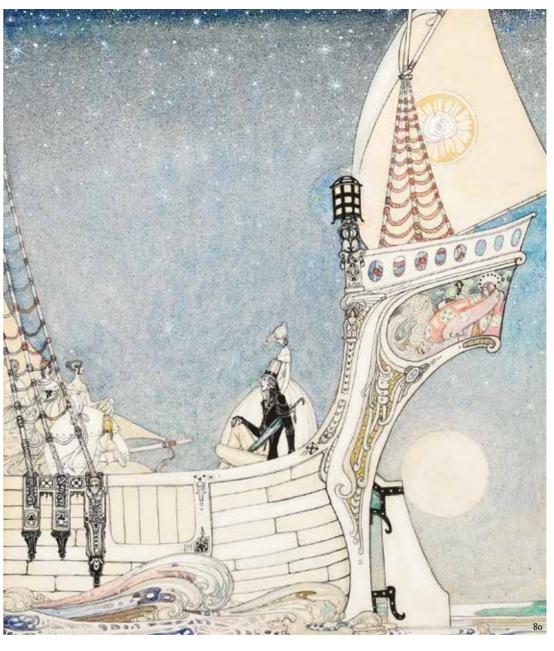
The verse is as follows: "List, ah, list to the zephyr in the grove! / Where beneath the happy boughs / Flora builds her summerhouse / Whist! ah, whist while the cushat tells his love".

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

Original drawing (300 × 259 mm) on card, laid down to board, fine ink and watercolour, signed and dated ("Kay Nielsen 13") lower left, mounted, framed and glazed (framed size 580 × 525 mm). Some minor foxing; a fine, beautifully characteristic piece in excellent condition. ¶ Keith Nicholson, Kay Nielsen, 1975. Exhibited: Leicester Galleries, London, November–December 1913, item 29.

£50,000

[111943]



80

NIELSEN, Kay (illus.); QUILLER-COUCH, Arthur. "The ship headed about and sped over the depths of the sea". 1913

A FINE ORIGINAL WATERCOOUR

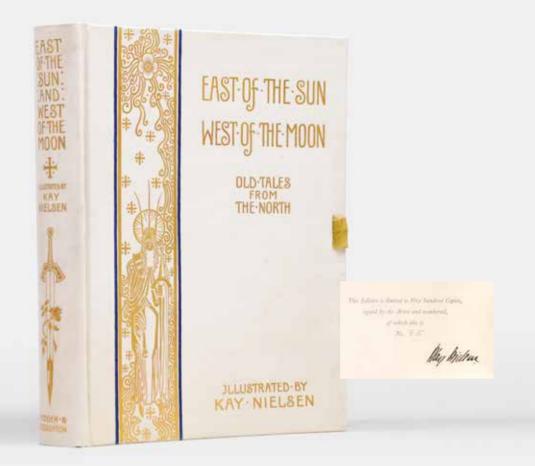
Published within In Powder and Crinoline, sub-titled "Old Fairy Tales Retold by Sir Arthur Quiller-Couch", in 1913. This fine watercolour was originally reproduced opposite page 124 and is one of the 26 colour plates. The illustration accompanies the tale of "The Man Who Never Laughed".

Writing about "some of the new gift books" in the 1913 Christmas issue of The Bookman, A. St John Adcock stated "Kay Nielsen is a young artist of curiously original gifts. There are traces in his drawings for In Powder and Crinoline of the influence of Aubrey Beardsley, and there is also an imaginative daring, a fantasy, a fascinating grace and decorative loveliness that is peculiarly his own and make his art unique amongst the illustrations of this year's books".

Original drawing (297 × 257 mm) on card, laid down on board, fine ink and watercolour, signed and dated ("Kay Nielsen 13") lower left, mounted, framed, and glazed (framed size 555 × 489 mm). Very minor fading but still a strong and vibrant, near-fine drawing. ¶ Exhibited: Leicester Galleries, London, November–December 1913, item 7.

£45,000

[154983]



NIELSEN, Kay. East of the Sun and West of the Moon. Old Tales from the North. London: Hodder & Stoughton, [1914]

A STUNNING COPY

Deluxe edition, number 85 of 500 copies signed by the artist. With the single leaf printed advertisement for the exhibition of the original watercolours in November and December 1914 at the Leicester Galleries laid in.

Quarto. Original vellum gilt, pictorial endpapers printed in black and gold, top edge gilt, others uncut. Colour frontispiece and 24 colour plates mounted on plain paper with black and gold frames, captioned tissue guards, black and white drawings throughout the text. Silk tie lacking from rear cover, else a fine copy.

£19,500

[47331]

82

NIELSEN, Kay (illus.); ANDERSEN, Hans Christian. "The draught of air caught the dancer, and she flew like a sylph just into the stove to the tin soldier". 1923

ORIGINAL ARTWORK FOR "THE HARDY TIN SOLDIER"

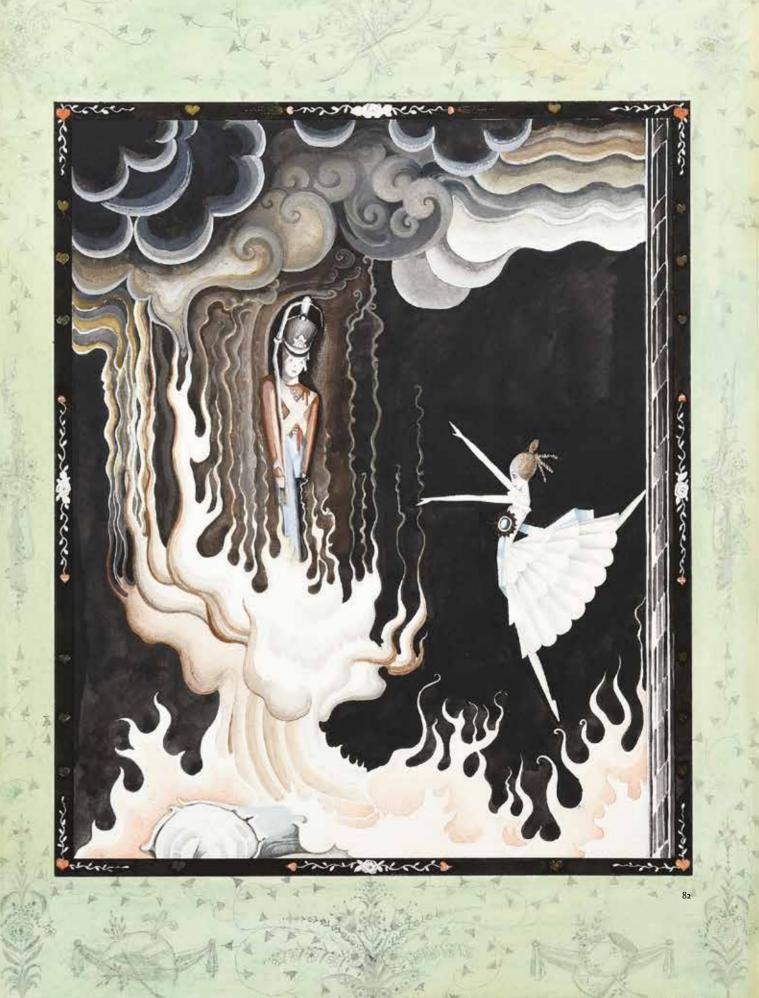
Published within Nielsen's illustrated edition of Hans Andersen's Fairy Tales in 1924. This fine watercolour was originally reproduced opposite page 40 and is one of the 12 colour plates. The published book is one of the most exquisite books from the Golden Age of Illustration.

The volume gathers 16 classic stories by Hans Christian Andersen, including "The Hardy Tin Soldier", "The Tinder Box", "The Real Princess", and "The Snow Queen". Kay Nielsen provided an additional illustrated border to each of the 12 colour plates in watercolour and pencil. This framing effect contrasts a lightness of pencil drawing against the depth of the watercolour itself.

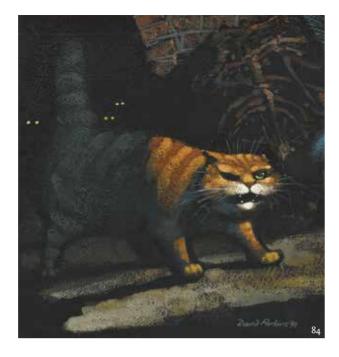
Original drawing (338 × 248 mm) on card, laid down on board, fine ink, pencil, and watercolour, signed and dated ("Kay Nielsen 1923") lower right, mounted, framed, and glazed (framed size 479 × 375 mm). Some minor toning; a fine and unfaded watercolour.

£75,000

[154957]







NIELSEN, Kay (illus.); ANDERSEN, Hans Christian. Fairy Tales. London: Hodder and Stoughton, [1924]

Signed limited edition, number 36 of 500 copies, signed by the illustrator. The publishers issued both Nielsen's Hans Andersen and Detmold's Arabian Nights in their Christmas list for 1924 (under the heading "Give the Best Art Books"). The Nielsen was listed first.

The volume gathers 16 classic stories by Hans Christian Andersen, including "The Tinder Box", "The Real Princess", and "The Snow Queen". Kay Nielsen contributed 12 colour plates and other illustrations.

Quarto. Original vellum, spine and front cover lettered and elaborately blocked in gilt, top edge gilt, others untrimmed. Colour frontispiece and 11 colour plates, with captioned tissue guards, full-page illustrations, decorations and initial letters throughout by Kay Nielsen. Front cover slightly bowed, spine slightly soiled, some minor internal foxing and browning; a near-fine copy with bright gilt on front cover and clean contents.

£3,750

84

PARKINS, David. "Prowlpuss is cunning and wily and sly, / A kingsize cat with one ear and one eye . . ." 1994

ORIGINAL ARTWORK FOR PROWLPUSS

Prowlpuss by Gina Wilson was illustrated by David Parkins and first published by Walker Books in 1994. This piece was created as a sample while the illustrator was trying to find an appropriate approach for the book. Presented to the founding art editor at Walker Books, it became known within the recipient's family as "the cat that gives me nightmares".

The book was a critical success and runner-up for a number of awards including the Smarties Prize, Kurt Maschler Award, and British Art Library (V&A) Award.

The artist recently recalled his technique for the book: "I mixed prussian blue and burnt umber to get an almost-black and painted the entire surface with that. Then I just used the watercolour impasto over that. It was not without issues. The watercolour dried and cracked – which I rather liked ... It was great for building up textures. However, Walkers decided that they couldn't risk scanning the artwork round a drum in case bits pinged off, so they had studio photographs made instead. I rapidly used up all the local stocks of prussian blue and burnt umber and had Walkers sending batches up to Lincoln from London so I could finish the work".

The drawing was presented to Amelia Edwards (1940-2017) of Walker Books. Patrick Benson, writing in The Guardian on 13 December 2017, described Edwards as "one of the most important influences on children's book publishing in the 20th century. Working with some of the best illustrators and writers of the age, she built a list of classic titles that shaped the reading experience of generations of children". She was the first employee of Sebastian Walker when he formed Walker Books in 1978 and, in 2001, became the only art director to have won the Eleanor Farjeon award for distinguished services to children's books.

Original drawing (250 × 240 mm) on artist's board (265 × 245 mm), watercolour and gouache, signed and dated lower right ("David Parkins '94"), mounted, framed, and glazed (framed size 365 × 342 mm). Some pencil marks and craquelure to surface; a bright and arresting work.

PEAKE, Mervyn. Captain Slaughterboard Drops

WITH AN ORIGINAL DRAWING FOR HIS PARENTS

Anchor. London: Country Life, 1939

£1,975

85

[151875]

PEARCE, A. Philippa. Tom's Midnight Garden. London: Oxford University Press, 1958

First edition, first impression, of the author's second book and winner of the 1958 Carnegie Medal. The author's classic time-slip story has been adapted into a television series (three



First edition, first impression, with a fine original pencil sketch by Peake on the front free endpaper, showing Captain Slaughterboard sitting on a rock holding a piece of paper. Across the paper is written in ink "Elizabeth" and below the sketch "from Doc".

This is a presentation copy from the artist's father, Ernest Cromwell Peake MD (1874–1949), known as Doc, to his wife, Amanda Elizabeth née Powell (1875–1939), known as Elizabeth. This is a close association, and poignant, as Elizabeth died in the year of publication. The leaf is retrospectively signed by Peake at the foot, dated 1940, perhaps when he retrieved the book from his mother's possessions. The book itself is of legendary scarcity, this first printing of Peake's first book having been almost entirely lost in a warehouse fire prior to publication. Wartime restrictions precluded immediate reprinting and the book was not reissued until 1945.

Quarto. Original decorated paper boards with green cloth spine. With the Peake designed dust jacket printed in colours. Housed in a custom green quarter morocco solander box. Illustrated throughout in black and white by the author. Browning to title page and final leaf as usual but an excellent copy in the rather tanned dust jacket with some small areas of restoration at spine ends and corner folds.

£12,500

86

[153256]

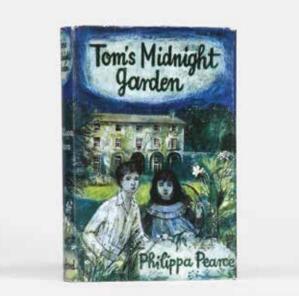
times), a film, and a stage play. It is widely accepted as one of the outstanding books for children published in the second half of the 20th century and is rare in fine condition.

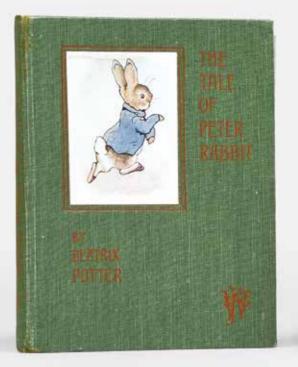
Octavo. Original green cloth, spine lettered in silver. With dust jacket. Illustrations in the text all by Susan Einzig. A fine and crisp copy. Extremities of dust jacket very slightly worn; a near-fine and unclipped example.

£750

[138692]

[155505]







POTTER, Beatrix. The Tale of Peter Rabbit. London: Frederick Warne and Co., [1902]

DELUXE ISSUE

First trade edition, deluxe issue. It is believed to be one of 2,000 copies issued in cloth from the first 8,000; there were two colours for the deluxe issue, yellow and green. Regular copies were issued in printed boards.

With the original leaf-pattern endpapers and with "wept big tears" on p. 51 (the text reading "cried big tears" in the privately printed edition; "wept big tears" in the first three impressions of the trade edition; and "shed big tears" from the fourth impression onwards).

Sextodecimo. Original green cloth, spine and front cover lettered in brown, front cover with pictorial label, grey leaf-patterned endpapers, top edge gilt. Housed in a custom grey chemise and grey cloth folding box. Frontispiece and 30 colour illustrations by the author. Spine rolled and sunned, boards gently bowed, mark to rear cover, front hinge split at ends, rear inner hinge split at head. A very good copy. ¶ Linder, p. 421; Quinby 2.

£12,500

88

POTTER, Beatrix. The Tale of Peter Rabbit. London & New York, Frederick Warne & Co., [c.1909]

SIGNED BY THE AUTHOR AT A DIFFICULT TIME

Later edition, signed and dated by the author on the front free endpaper, "Beatrix Potter Dec 20th 32". Signed copies of the first Peter Rabbit book are not common. December 1932 had been a difficult month for Beatrix Potter. On 18 December she wrote to Alexander McKay, "I hope you and your family are having a Merry Christmas. I am not. My old mother is refusing to die" (Letters, p. 352). Helen Potter eventually died two days later.

Beatrix Potter produced a number of different endpaper designs which can help date early reprints. This copy of The Tale of Peter Rabbit includes a right-hand endpaper showing Tom Kitten in the first state (Linder's plate 57) first used in August 1908 and abandoned by July 1910. The left-hand endpaper shows Jeremy Fisher rather than a guineapig (Linder's plate 4) first used in September 1907 and abandoned by July 1909. We can therefore suggest a date range of August 1908 to July 1909.

Sextodecimo. Original green boards, spine and front cover lettered in white, front cover with pictorial label, illustrated endpapers. Frontispiece and 26 colour illustrations by the author. Bookplate of Margaret Cohen on pastedown and with her ownership signature at the top of the front free endpaper. Minor tear at head of spine, some minor abrasions to covers, foxing to top edge, small tear to foot of frontispiece; a very good and bright copy. I Leslie Linder, A History of the Writings of Beatrix Potter, 1987; Judy Taylor, Beatrix Potter's Letters, 2001.

£5,250

[156823]

87, 88



Pla Addat 1.

89

POTTER, Beatrix. "After losing his shoes, Peter ran on four legs and went faster". 1927

ORIGINAL ARTWORK

Beatrix Potter's recreation of an illustration of Peter Rabbit, abandoned for the trade edition and only present (as a black and white line drawing) in the author's privately printed edition of her most famous work. This is one of the original drawings created by the artist and sold in America to raise money for the National Trust.

In 1927 a strip of Lake Windermere's shore, Cockshott Point, was threatened and the National Trust undertook an urgent appeal for money. Potter wished to help raise funds to ensure that the land was never developed but was unable even to persuade her mother to contribute (although her house overlooked the Point). Potter therefore decided to raise money by selling some of her pictures in America. "She sent fifty signed copies of drawings of Peter Rabbit to the editor of Horn Book Magazine, Miss Bertha Mahony in August 1927. Miss Mahony sold the drawings on behalf of the National Trust at a guinea each, and there were requests for more drawings, the final sum

[109449]

after bring his shoes , Peter mu ou for legs and cout preter -Bestin Potter May 19=7 This design of more the the first edition of

raised was £104, a substantial donation to the appeal" (Taylor, Whalley, Hobbs, & Battick). The pictures were sold at the Boys & Girls Bookshop on Boylston Street, Boston.

Provenance: 1) bought by Hilda D. Atterberg (1896–1992) at the Bookshop for Boys & Girls on Boylston Street, Boston, in 1927, with her signed autograph letter attesting as much, dated 20 March 1992; Miss Atterberg worked in the Rochester, NY Public Library; the drawing was given by her in 1944 to 2) Ruth L. Adams (1912–1993), who had worked in the Rochester Library for nine years, as a leaving gift on the occasion of her moving to develop a children's department at the Schenectady County Public Library, with her autograph note to that effect; 3) Peter Harrington; 4) The Schøyen Collection.

Original drawing (35 × 48 mm) on paper (160 × 130 mm), ink and watercolour, signed and dated ("Beatrix Potter Aug 1927") lower right together with caption and note ("This design appears in the first edition of Peter Rabbit"), mounted, framed, and glazed. Book label for the Schøyen Collection on reverse. Some toning, loss to top left corner and tear not affecting image. ¶ Taylor, Whalley, Hobbs, & Battick, Beatrix Potter 1866–1943, pp. 193–4.

£22,500

[156827]



POTTER, Beatrix. "His mother put him to bed, and made some camomile tea; and she gave a dose of it to Peter!" 1927

ORIGINAL ARTWORK

Beatrix Potter's frontispiece illustration from The Tale of Peter Rabbit, redrawn in 1927 with subtle but important differences. This is one of the original drawings created by the artist and sold in America to raise money for the National Trust.

When Potter first privately published Peter Rabbit in 1901, it appeared as she had conceived it: with black and white drawings and a colour frontispiece. The image of Peter in bed being given camomile tea is therefore the first coloured illustration of Peter Rabbit to be published. As printed in 1901, Mrs Rabbit looks at the occupant of the bed and Peter hides under the sheet. Here, however, Potter changes the focus and

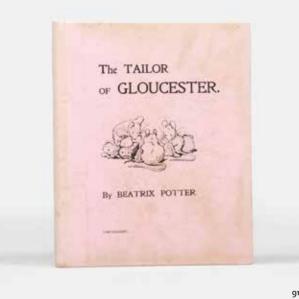
Mrs Rabbit looks out of the illustration while Peter himself peeps out from his bed. Peter's paws are also further apart. The 1901 illustration gives the impression that Peter is hiding and this redrawn version suggests that Peter is more active and poised to escape or resist the dreaded camomile tea.

For Potter's endeavour to raise funds for the National Trust, see item 89. Provenance: 1) bought by Mrs T. M. Townsend? (pencil note on reverse); 2) Peter Harrington; 3) The Schøyen Collection.

Original drawing (90 × 93 mm) on paper (176 × 128 mm), ink and watercolour, signed and dated ("Beatrix Potter Aug 1927") lower right, mounted, framed, and glazed. Book label for the Schøyen Collection on reverse. Some consistent toning. ¶ Taylor, Whalley, Hobbs, & Battick, Beatrix Potter 1866–1943, pp. 193–4.

£35,000

[156828]



91

POTTER, Beatrix. The Tailor of Gloucester. [London: privately printed by Strangeway & Sons,] December 1902

HER OWN FAVOURITE

First edition, first impression, one of 500 copies privately printed for the author a year before Warne's trade edition, issued in the same month and in a similar format to the second privately printed Peter Rabbit.

The text of this edition is considerably longer than that of the first trade edition and the cover incorporates a vignette illustration that was never used again. The Tailor of Gloucester was first written and illustrated for Freda Moore as a Christmas present in 1901. Potter had the tale privately printed, as Warne had not yet published The Tale of Peter Rabbit and she did not think her publishers would want a second book from her so soon.

The story is unique in the series with its period setting (Potter drew the costumes from the collection at the V&A museum, then the South Kensington Museum), and was based on a true story that Potter had heard while staying with her cousin Caroline Hutton in Gloucestershire: an elaborate waistcoat had been commissioned for a grand mayoral occasion, but the tailor lacked the time to complete it and needed another packet of cherry-coloured silk - though more prosaically, it was his two assistants who had secretly finished the work.

In 1916 Potter inscribed a copy of the Warne edition stating, "this is my own favourite amongst my little books". Leslie Linder notes, however, that "the privately printed edition ... was the one she liked better". Apparently the author inscribed a copy of the privately printed edition in 1918 and noted "this is my favourite amongst the little books and I like this first edition because it contains more of the old rhymes".

DELUXE CHINTZ FROM HER GRANDFATHER'S FACTORY First trade edition, deluxe issue in art fabric, first issue with

POTTER, Beatrix. The Tailor of Gloucester. London:

single-page endpapers. Only this work and The Tale of Sauirrel Nutkin were issued in the present patterned cloth, provided by Beatrix Potter's grandfather's calico printing factory in Manchester at her request.

The Tailor of Gloucester was first printed privately in 1902, with the author adding 16 new illustrations for the present trade edition, published in October 1903.

Sextodecimo. Original floral-patterned cloth, front cover lettered in gilt on white cloth label, pictorial endpapers. Housed in a custom white cloth folding box. Frontispiece (variant from standard binding issue, no priority) and 26 colour illustrations by the author. Inner hinges cracked, some light finger-soiling, no wear to binding. A very good copy. ¶ Linder, p. 423; not in Quinby.

£4,500

[130129]

Sextodecimo. Original pink boards, front cover lettered and with vignette in black. Colour frontispiece and 15 colour plates by the author. Some light toning to boards, as usual, light browning to endpapers, light foxing to top edge; a crisp and near-fine copy. ¶ Linder, p. 420; Quinby 3.

£7,250

Frederick Warne and Co., 1903

92

[154548]



POTTER, Beatrix. Autograph letter signed ("Beatrix Potter") to Miss Joy Shapland. 26 September 1913

"I HAVE BEEN DRAWING DOZENS OF PIGS!"

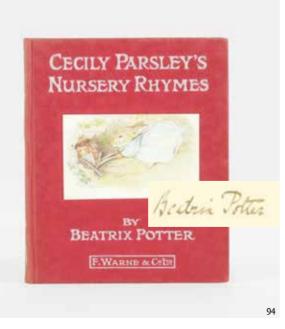
An amusing autograph letter written by Beatrix Potter to a child, discussing her forthcoming book, The Tale of Pigling Bland. Written at the end of September 1913, this is one of the last letters written by Beatrix Potter before her marriage on 15 October, whereupon she became Beatrix Heelis.

Potter acknowledges a photograph "and two nice funny pictures of Mrs Tittlemouse" she received. She notes "it is almost too late to say 'thank you'", but explains "I was very ill last spring". She then states that she had thought there were no further books in the Peter Rabbit series, but has been drawing pigs (and provides three examples), and has accepted the requirements of her publishers ("I have been so tired of them, but the printers said all the little friends would be disappointed if I did not screw out my usual Christmas book"). Potter then gives her opinion of the forthcoming book ("I'm afraid it is not very good this time, but I have done my best").

Potter refers, presumably, to the photograph she had been sent and states her opinion that "if Mrs Tittlemouse were there, I'm sure she would want to kiss you and tickle you!" She provides details of her garden (including "six little spotty pigs in a stye") and notes that she is "in London to see about printing". Potter concludes with her opinion of *The Tale of* Mrs Tittlemouse, and an insight into her celebrity status in Sawrey ("I am glad you like Mrs Tittlemouse, I am fond of her too, and I like going round with a mop and doing house work; but the children in the village where I live don't call me that name – they call me 'Peter Rabbit'!!") Four pages (single leaf, 178 × 230 mm, with single fold), addressed "c/o Messrs F. Warne & Co, 15 Bedford St., Strand, WC", and dated. Together with envelope. Housed in a custom dark green quarter morocco slipcase with chemise by the Chelsea Bindery. Very good with some foxing, horizontal fold and minor tear at fold. Envelope lacking flap and foxed.

£15,000

[156822]





94

POTTER, Beatrix. Cecily Parsley's Nursery Rhymes. 1922

A SCARCE SIGNED COPY

First edition, signed by the author on the half-title. The second of Potter's nursery rhyme books, this is a sequel to Appley Dapply's Nursery Rhymes. Signed copies of Beatrix Potter's books are seldom encountered, especially in such nice condition. This copy has the book plate of the eminent collector H. Bradley Martin, and also Mildred Greenhill, with their bookplates on the verso of the free endpaper.

Duodecimo. Original red paper covered boards with white lettering and colour onlay on front cover. Pictorial endpapers and colour plates accompanying the nursery rhymes. A near-fine copy, bright and crisp with just a touch of fading to the spine and a bump to base of spine.

£5,000

[140787]

95

RACKHAM, Arthur (illus.); BARRIE, J. M. "He passed under the bridge and came within full sight of the delectable Gardens". 1906

A FINE ORIGINAL WATERCOLOUR

Published within J. M. Barrie's Peter Pan in Kensington Gardens in 1906. This watercolour shows the scene where Peter steers his

little nest-ship, built for him by the thrushes, into Kensington Gardens.

This painting, along with all the other originals from the book, was exhibited by Ernest Brown & Phillips at the Leicester Galleries, December 1906, and has two exhibition labels on the verso: the Ernest Brown & Phillips label, and another printed exhibition label with the date and other details entered by hand, noting this as being sold to the Hon. Walter James (i.e. Walter John James, 3rd Baron Northbourne, 1869–1932).

Barrie wrote enthusiastically of Rackham's originals, which he had seen exhibited at the Leicester Galleries: "I like best of all the Serpentine with the fairies, and the Peter in his night-gown sitting in the tree. Next I would [sic] the flying Peters, the fairies going to the ball (as in the 'tiff' and the fairy on cobweb) – the fairies sewing the leaves with their sense of fun (the gayest thing this) and your treatment of snow" (Ray 329).

Original drawing (179 × 258 mm) on paper, fine ink and watercolour, signed and dated ("Arthur Rackham o6") top right, mounted, framed, and glazed (framed size 430 × 528 mm). Small chip to lower right corner of frame, few faint marks to mount, tape renewed around the verso of the frame where the watercolour has been removed for examination; excellent condition in the original frame. ¶ Exhibited: Leicester Galleries, London, December 1906, item 21.

£47,500

[138694]



RACKHAM, Arthur (illus.); CARROLL, Lewis. "At this the whole pack rose up into the air, and came flying down upon her". 1907

AN EXQUISITE WATERCOLOUR FOR RACKHAM'S ILLUSTRATED ALICE

Published within Alice's Adventures in Wonderland in 1907. This fine watercolour of the climax of the book was originally reproduced opposite page 158 and is one of the 13 colour plates.

In 1907 the copyright of Alice's Adventures in Wonderland expired, and numerous publishers issued newly illustrated editions. There was early and hostile criticism for all artists who dared stand comparison with John Tenniel. Rackham's edition is one of the few that has endured and his illustrations are now considered classics of the genre.

The Daily Telegraph reviewed the book, noting that "Rackham's inexhaustible imagination, working over and embroidering the groundwork of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story ... [and] extraordinary feeling into the drawing of the hands". Rackham received one letter stating, "your delightful Alice is alive and makes by contrast Tenniel's Alice look a stiff wooden puppet".

Rackham's model for Alice herself was the same person that he would later use for Cinderella and Sleeping Beauty. Doris Jane Dommett later become a painter of miniatures and recalled that Rackham "chose me from a number of little girls and I was so pleased he copied my print frock exactly, because it was one my mother had allowed me to design myself" (Hamilton, pp. 86–9).

Original drawing (240×168 mm) on artist's board (284×184 mm with "Smith's Specially Prepared Boards" printed on reverse), fine ink and watercolour, signed and dated ("Arthur Rackham 07") lower right, remnants of title below mount, mounted, framed, and glazed (framed size 410 × 332 mm). Fine condition. ¶ James Hamilton, Arthur Rackham: a Life with Illustration, 1990. Exhibited: Leicester Galleries, London, January–February 1908, item 27.

£125,000

[154964]

97

RACKHAM, Arthur (illus.); CARROLL, Lewis. "Alice". 1907

THE ORIGINAL ARTWORK FOR THE FRONTISPIECE

Published within Alice's Adventures in Wonderland in 1907. This fine watercolour of the title character was used as the frontispiece for the book and is one of the 13 colour plates. (For note on this edition, see item 96.)

Original drawing (175 × 80 mm) on artist's board (230 × 133 mm with "O. W. Paper & Arts" printed on reverse), fine ink and watercolour, signed and dated ("ARackham '09") lower left, mounted, framed, and glazed (framed size 341 × 245 mm). Some adhesive residue below mount, a fine and unfaded drawing. J Exhibited: Leicester Galleries, London, January–February 1908, item 8.

£45,000

[154980]





RACKHAM, Arthur (illus.); INGOLDSBY, Thomas. "The Duchess shed tears large as marrow-fat peas". 1907

ORIGINAL ARTWORK OF CATHERINE OF CLEVES

Published within The Ingoldsby Legends in 1907. This fine watercolour accompanies "The Tragedy", a story in verse of Catherine of Cleves and her love for Monsieur St. Megrin. It was reproduced opposite page 184 and is one of the 24 colour plates.

The published plate shows the dates "[18]98 + [19]07" on a panel. These have been overpainted on the original artwork. Rackham's first version of *The Ingoldsby Legends* was published in 1898. A revised and coloured edition was published in 1907 with a note by Rackham stating that "many of the pen drawings have been reconsidered and worked on again – those which have been worked on to any great extent being now signed with both dates, 1898 and 1907".

Original drawing (154 × 82 mm) on artist's board (175 × 102 mm), fine ink and watercolour, signed with initials ("AR") lower right, mounted, framed, and glazed (framed size 391 × 323 mm). Original back panel preserved with exhibition labels. Light consistent toning; a fine and unfaded watercolour. ¶ Exhibited: Leicester Galleries, London, October–November 1910, item 57 (sold to "Mrs Krauss").

£6,000

[154965]

99

RACKHAM, Arthur (illus.); SHAKESPEARE, William. "What angel wakes me from my flowery bed?" 1908

AN EXQUISITE ORIGINAL WATERCOLOUR

Published within Rackham's edition of A Midsummer Night's Dream in 1908. The watercolour depicts Titania waking from sleep and setting her eyes on Bottom, transformed as an ass, in Act 3, scene 1. The piece appears opposite page 60 and is one of the 40 colour plates.

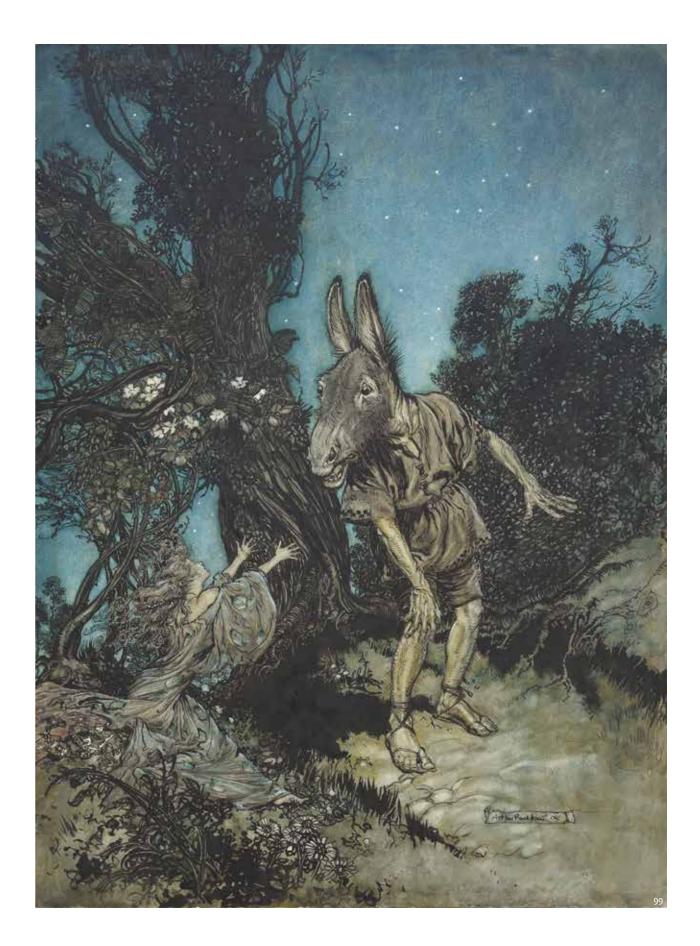
In his biography of the artist, James Hamilton notes that Rackham's "interpretations of A Midsummer Night's Dream and The Wind in the Willows ... have become definitive and continue to challenge later illustrators to find new approaches" (p. 9).

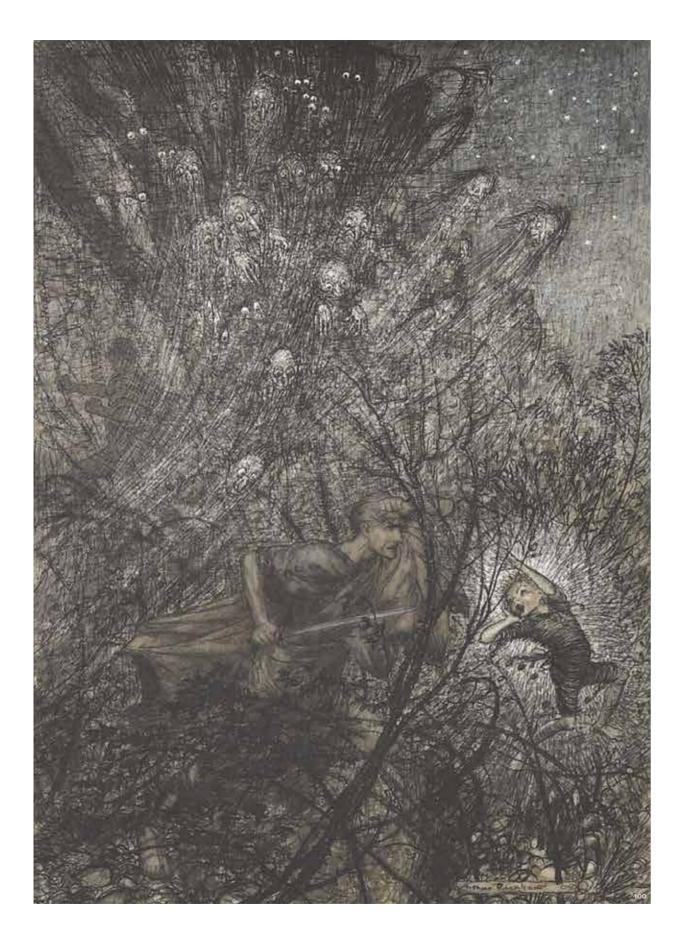
Writing about "Rackham's Best Book Illustrations", Fred Gettings states that the artist's illustrations for A Midsummer Night's Dream are "among his finest colour images and almost all the plates echo perfectly the mysterious interweaving of lightness and depth in this great work. Many of the formal plates are exquisite, whether they depict the principal events of the main theme of the story, such as the translated Bottom with his ass-head ... or the night-rule of Titania's haunted grove" (p. 122).

Original drawing (368 × 272 mm) on artist's board, fine ink and watercolour, signed and dated ("Arthur Rackham 08") lower right, mounted, framed, and glazed (framed size 552 × 445 mm). Minor surface abrasion at foot of tree; a fine, vibrant, and extremely fine watercolour. ¶ Fred Gettings, Arthur Rackham, 1976; James Hamilton, Arthur Rackham: a Life with Illustration, 1990. Exhibited: Leicester Galleries, London, October–November 1908, item 41.

£85,000

[153490]







RACKHAM, Arthur (illus.); SHAKESPEARE, William. "Up and down, up and down, Goblin lead them up and down". 1908

ORIGINAL ARTWORK

Published within Rackham's edition of A Midsummer Night's Dream in 1908. The watercolour depicts Puck leading Lysander away from Demetrius in Act 3, scene 2. The piece appears opposite page 86 and is one of the 40 colour plates. The board has the title added in the artist's hand, together with identification of the book and the artist's signature.

This powerful illustration shows Rackham's thorough knowledge of the text of the play. Although simply entitled "Up and down, up and down", Rackham adds the "damned spirits all" to his composition and therefore depicts a passage from Puck's previous speech.

(For note on this edition, see item 99.)

Original drawing (265 × 183 mm) on card, laid down on board, fine ink and watercolour, signed and dated ("Arthur Rackham o8") lower right, inscribed with title and additionally signed below mount, mounted, framed, and glazed (framed size: 480 × 372 mm). Fine and unfaded.

¶ Exhibited: Leicester Galleries, London, October–November 1908, item 19; Santa Barbara Museum of Art, 5 January – 17 February 1974, item 23.

£75,000

101

RACKHAM, Arthur (illus.); GRIMM, Jacob & Wilhelm. "'O Grandmother, what big ears you have got' she said". 1909

A FINE ORIGINAL WATERCOLOUR

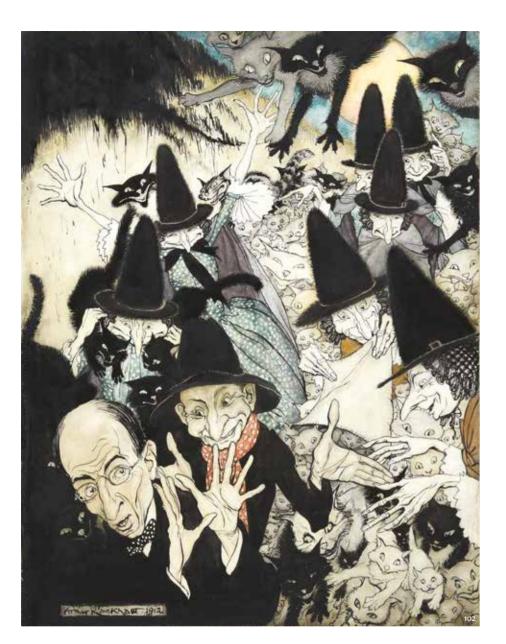
Published within The Fairy Tales of the Brothers Grimm in 1909. This fine watercolour appears opposite page 118 and is one of the 40 colour plates. Rackham revisited his 1900 work on Grimm's Fairy Tales for an enlarged edition in 1909. This watercolour is one of eight which Rackham noted were "entirely new".

Original drawing $(185 \times 130 \text{ mm})$ on artist's board $(200 \times 142 \text{ mm})$ mm), ink and watercolour, signed and dated ("Rackham 1909") lower right, mounted, framed, and glazed (framed size 460 × 377 mm). Fine and unfaded. ¶ Exhibited: Leicester Galleries, London, November–December 1909, item 36.

£37,500

[154993]

[153856]



RACKHAM, Arthur. "As I was going to St Ives". 1913

ORIGINAL ARTWORK INCLUDING THE ARTIST'S SELF-PORTRAIT – THE FIRST PIECE IN THE ARTIST'S OCTOBER 1913 EXHIBITION

Published within Mother Goose in 1913. This detailed watercolour was originally reproduced opposite page 126 and is one of the 13 colour plates. It was also reproduced in the St Nicholas magazine (in monochrome) in June 1913. Fred Gettings, in his study of Arthur Rackham, states that this illustration shows "a situation which is almost akin to a schizophrenic's dream" (p. 132).

James Hamilton notes that the artist effectively personalized Mother Goose, "by means of his self-portrait appearing in decorated initials such as the letter I, in illustrations such as 'As I was going to St. Ives ... ', and in the use of 16 Chalcot Gardens [the artist's home] as the model for 'The House that Jack Built' . . . Whether he liked it or not, Rackham's reputation as a benign and other-worldly gnome-figure, and as the creator of such subjects, was being emphasised again to market him and his personality" (p. 107–8).

Original drawing (242 × 190 mm) on artist's board (265 × 190 mm with "West's Prepared Watercolour Board" printed on reverse), fine ink and watercolour, signed and dated ("Arthur Rackham 1912") lower left, verse on four lines below mount, reverse with "Nursery Rhymes", verse, artist's name and address in the artist's hand, mounted, framed, and glazed (framed size 400 × 337 mm). Some traces of former mount to extremities; a fine and unfaded watercolour. ¶ Fred Gettings, Arthur Rackham, 1976; James Hamilton, Arthur Rackham: A Life with Illustration, 1990. Exhibited: Leicester Galleries, London, October 1913, item 1.

£50,000

[154966]



103

RACKHAM, Arthur (illus.); MILTON, John. "No goblin, or swart faery of the mine". 1914

A FINE ORIGINAL WATERCOLOUR

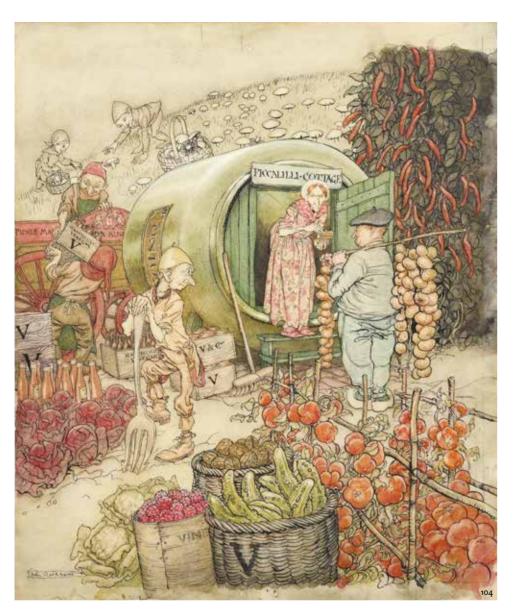
Published within Rackham's edition of John Milton's Comus in 1921. The plate appears as one of the three illustrations after page 36 and is one of the 24 colour plates. The board has the title added in the artist's hand, together with identification of the book and the artist's signature.

Heinemann had planned to publish an illustrated edition of Comus in 1914 but due to "the uncertainties of publishing as the war began", it was postponed until 1921. Writing on "Rackham's Best Book Illustrations", Fred Gettings notes that Rackham's style was beginning to soften: "the pictures are tending to be less coloured drawings and are gradually becoming more and more like paintings" (p. 139).

Original drawing (275 × 194 mm) on card, laid down on board, fine ink and watercolour, signed and dated ("Arthur Rackham 1914") lower right, inscribed with title and additionally signed below mount, mounted, framed, and glazed (framed size 450 × 357 mm). Fine and unfaded. ¶ Fred Gettings, Arthur Rackham, 1976; James Hamilton, Arthur Rackham: A Life with Illustration, 1990, p. 107. Exhibited: Santa Barbara Museum of Art, 5 January – 17 February 1974, item 14.

£40,000

[153857]



RACKHAM, Arthur (illus.); STEEL, Flora Annie. "Mr and Mrs Vinegar at Home". 1918

THE ORIGINAL ARTWORK FOR THE FRONTISPIECE

Published within Flora Annie Steel's English Fairy Tales in 1918. This fine watercolour accompanies the tale of "Mr and Mrs Vinegar", the "worthy couple" who "lived in a glass pickle-jar". It was originally reproduced as the frontispiece and is one of the 16 colour plates.

Hamilton in his biography of the artist notes that the publishers paid Rackham an advance of £1,000 for English Fairy Tales and, as an indication of his growing status as an illustrator, this was "the largest he had yet received" (p. 128).

Reviewing the book in the New York Tribune, Willis Fletcher Johnson stated that "never ... shall we hope to see more perfect pictures of scenes in childhood's histories than these of Mr Rackham's" (p. 8).

Original drawing (295 × 255 mm) on card (312 × 262 mm), laid down on board, fine ink and watercolour, signed ("Arthur Rackham") lower left, mounted, framed, and glazed (framed size 450 × 407 mm). Fine and unfaded. ¶ James Hamilton, Arthur Rackham: A Life with Illustration, 1990; Willis Fletcher Johnson, "Good Books for Young Readers", New York Tribune, 16 November 1918. Exhibited: Sheffield City Art Gallery, December 1979 – April 1980, item 47.

£37,500

[154985]

105

RACKHAM, Arthur. "The Letter". 1922

ORIGINAL WATERCOLOUR FOR A **"JANE AUSTENESQUE" FANTASY**

One of the artist's illustrations for Colgate and Company's adverts for "Cashmere Bouquet Soap" and, presumably, published in American newspapers or periodicals in the



early 1920s. The series helped alter the public's perception of Rackham's oeuvre.

Hamilton in his biography of the artist states that "Rackham's largest single commission for the US was not for a book but for a series of soap advertisements ... Colgate commissioned thirty drawings on the theme of the Early English Aristocracy to advertise Cashmere Bouquet Soap, which they billed as 'The Aristocrat of Toilet Soaps'. Spread over the years 1922–25, this commission ... affected the particular tone of his reputation in America. From being the 'Goblin Master', Rackham was now being seen by the new audience of popular newspaper and magazine readers as the creator of Hollywood style, Jane Austenesque, crinolined fantasties".

During the campaign Hamilton notes that "the original drawings were exhibited in art galleries throughout America, including the Metropolitan Museum of Art in New York. The price Rackham paid, however, for spending an extended length of time on the Colgate project - for all its financial

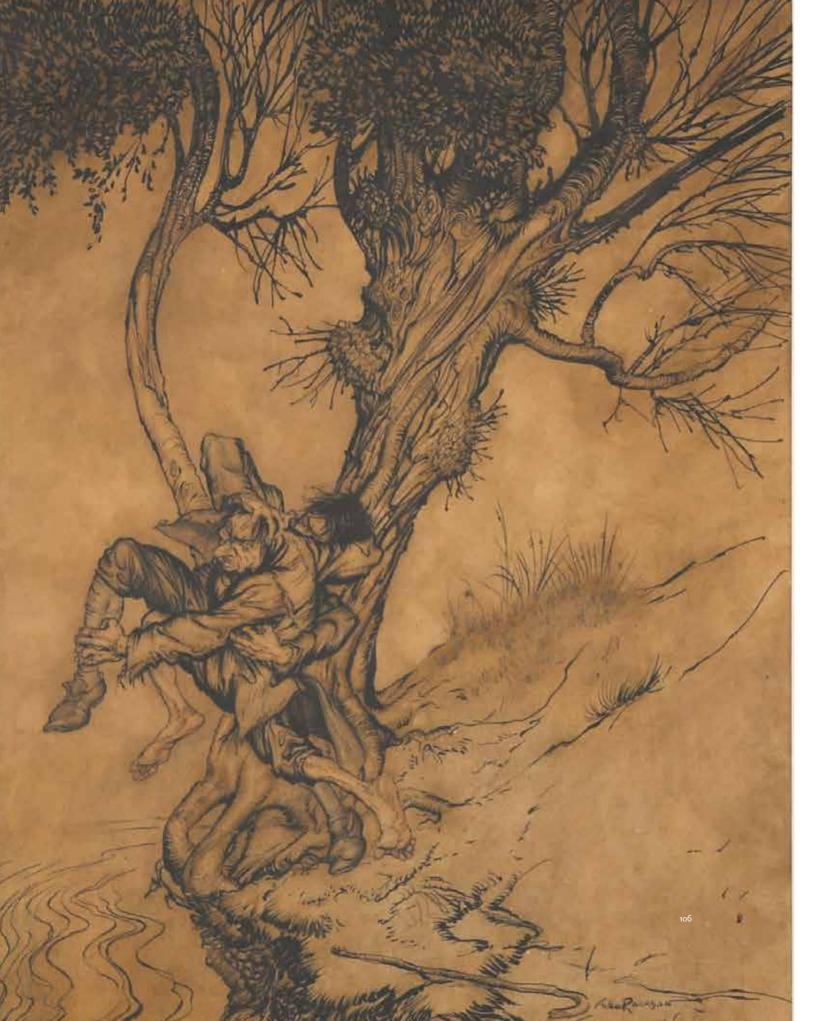
and publicity benefits - was that he was diverted from book illustration" (pp. 126–8).

The artist's instructions on the reverse reads: "Note: The limit for reproduction is marked by a pencil line. Mounts should be removed first. They are only for protection".

Original drawing (270 × 235 mm) on artist's board (272 × 241 mm), fine ink and watercolour, signed ("Arthur Rackham") lower right, with "1. 'The Letter'", the artist's name and address, and reproduction instructions in the artist's hand on reverse, mounted, framed, and glazed (framed size 456 × 417 mm). Some minor toning below mount; else fine and unfaded. ¶ James Hamilton, Arthur Rackham: A Life with Illustration, 1990.

£37,500

[154961]



RACKHAM, Arthur (illus.); PURDON, K. F. "Irish Fight". 1927

ORIGINAL ARTWORK FOR AN UNRECORDED **RACKHAM CONTRIBUTION**

Published within Nash's Pall Mall Magazine (April 1927) on page 16 to accompany the short story "Living or Dead" by K. F. Purdon. This Rackham contribution is unrecorded in the bibliographies by Latimore and Haskell, and Riall.

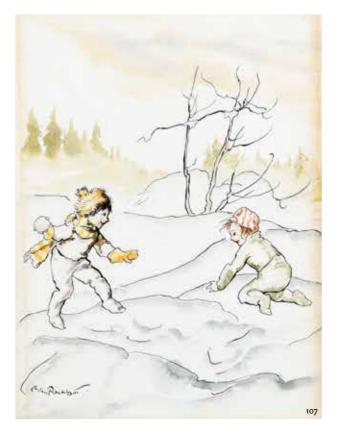
The full-page illustration is captioned in the printed version as, "But what did he think to do against that madness and strength! And he only a mortal to contend with what wasn't 'right'? That young stranger was never seen after, by any son of man".

On the board and below the mount, Rackham has added a note, "Please keep clean: original to be returned to A. Rackham". Ink and watercolour drawings generally command higher prices than pen and ink drawings. Rackham, ever the commercial artist, frequently reworked his black and white drawings with additional colour, as here.

Original drawing (345 × 260 mm) on paper, laid down on board, ink and watercolour, signed ("Arthur Rackham") lower right, additionally signed below mount (twice), with "A. R. No 7. Irish Fight" and artist's signature on reverse, mounted, framed, and glazed (framed size 520 × 430 mm). Light consistent toning. 9 Exhibited: Scott and Fowles, New York, November 1927, item 7 or 8?; Santa Barbara Museum of Art, 5 January – 17 February 1974, item 31.

£27,750

[153651]



107

RACKHAM, Arthur (illus.); MOORE, Clement C. Three children snowballing. 1931

ORIGINAL DRAWINGS FOR A PERENNIAL FAVOURITE

Two original drawings published within Rackham's edition of Clement C. Moore's The Night Before Christmas in 1931. The original line drawings were reproduced across pages 12 and 13. Writing to E. A. Osborne in 1935, Rackham recalled that the limited edition of the book sold out and "there was quite a fight over it. America went very strong for it".

Ink and watercolour drawings generally command higher prices than pen and ink drawings. Rackham, ever the commercial artist, frequently reworked his black and white drawings and, as in this example, occasionally added detail. In this coloured version, for example, the background comprises a ridge of trees which are entirely absent in the original ink drawing.

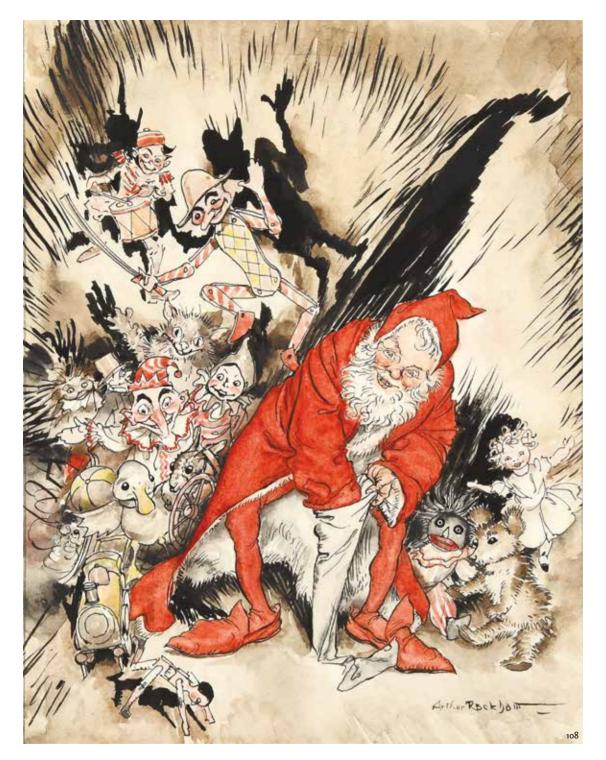
Rackham provides detailed instructions on the framing of the two drawings with a note that reads: "These two can either be mounted separately: or in one mount with two openings: if the latter, the right-hand signature should be covered by the mount". Each drawing is therefore signed, but one is below the mount, in accordance with the artist's instructions.

Two drawings (176 × 125 mm and 176 × 136 mm) on paper (218 × 136 mm and 220 × 137 mm), laid down on card, ink and watercolour, signed ("Arthur Rackham") lower left and lower right, with Rackham's framing instructions below mount, mounted, framed, and glazed (framed size 315 × 415 mm). Some toning to extremities from previous mount, fine and unfaded.

£30,000

[154954]





RACKHAM, Arthur (illus.); MOORE, Clement C. "Filled all the Stockings". 1931

THE ARTIST'S ORIGINAL ARTWORK FOR A CHRISTMAS CLASSIC

Published within Rackham's edition of Moore's The Night Before Christmas in 1931. This fine watercolour of Father Christmas is one of four colour plates in the book and appears on page 31. Fred Gettings found that Rackham's watercolours for the work had "a vitality and charm which is lacking in many of the pictures produced by Rackham during that time" (pp. 161–2). Writing to E. A. Osborne in 1935, Rackham recalled that the limited edition of the book sold out and "there was quite a fight over it. America went very strong for it" (Gettings, p. 142). Original drawing (230 × 175 mm) on artist's board (267 × 188 mm), fine ink and watercolour, signed ("Arthur Rackham") lower right, mounted, framed, and glazed (framed size 373 × 315 mm). Pencil margins below mount; a vibrant and fine watercolour. ¶ Fred Gettings, Arthur Rackham, 1976; James Hamilton, Arthur Rackham: A Life with Illustration, 1990.

£50,000

[154967]

109

RACKHAM, Arthur (illus.); ANDERSEN, Hans Christian. "The boat rushed on; the rat followed, gnashing its teeth". 1932

REWORKED AND EMBELLISHED ORIGINAL ARTWORK

Published within Rackham's illustrated edition of Hans Andersen's Fairy-Tales in 1932, a work described by Hamilton as "ideal – even the classic – late Rackham". This drawing was originally reproduced on page 125 as a black and white drawing for "The Steadfast Tin Soldier".

The publishers of the book sent Rackham and his wife to Denmark for a week in November 1931 "to collect Danish atmosphere for the book", as stated by Hamilton (pp. 144–5). In a letter Rackham wrote that "Copenhagen is a very beautiful city. Lots of water, ships, fishing boats, quays – everywhere . . . It is rather fatiguing to me. I have to talk so much and behave myself so well all the while taking notes and notes for dear life".

Ink and watercolour drawings generally command higher prices than pen and ink drawings. Rackham, ever the commercial artist, frequently reworked his black and white drawings and, as in this example, occasionally added detail. The published version shows the steadfast tin soldier in a paper boat. The reworked illustration has indistinct lines of newsprint added to the boat made out of a piece of newspaper.

Original drawing (234 × 233 mm) on card, laid down on artist's board, ink and watercolour, signed ("ARackham") lower left, mounted,





framed, and glazed (framed size 402 \times 397 mm). I James Hamilton, Arthur Rackham: A Life with Illustration, 1990.

£27,500

[154955]

110

RACKHAM, Arthur (illus.); ROSSETTI, Christina. "Laura would call the little ones". 1933

ORIGINAL ARTWORK FOR ROSSETTI'S POEM

Published within Rackham's edition of Christina Rossetti's Goblin Market in 1933. This fine watercolour appears opposite page 44 and is one of the four colour plates. Rackham's work for Harrap in the 1930s saw a return to the artist's early style.

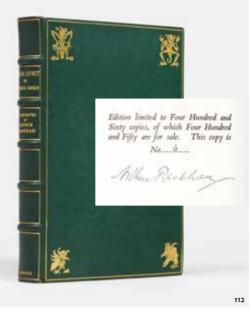
Fred Gettings in an essay on "Rackham's Best Book Illustrations" states that Goblin Market "might easily have become an exercise in grotesqueries" but that Rackham's work "has been infused with a delicacy of feeling and humour which touches the poem's own qualities very well, but here we have all the elements of early Rackham" (p. 162).

Original drawing (250 × 160 mm) on artist's board (259 × 177 mm with "Smith's Specially Prepared Boards" printed on reverse), fine ink and watercolour, signed ("Arthur Rackham") lower left, mounted, framed, and glazed (framed size 404 × 317 mm). Fine and unfaded. ¶ Fred Gettings, Arthur Rackham, 1976.

£20,000

[154994]





RACKHAM, Arthur (illus.); IBSEN, Henrik. "The Dance of the Trolls". 1936

ORIGINAL ARTWORK ABOUNDING IN "RACKHAMERIE"

Published within Rackham's illustrated edition of Ibsen's Peer Gynt in 1936. The watercolour depicts the "great assembly of troll courtiers, brownies, and gnomes" in the Royal Hall of the King of the Trolls from scene six. It is reproduced opposite page 74 and is one of 12 colour plates within the book.

As noted in his essay on "Rackham's Best Book Illustrations", Fred Gettings states that "in the troll scenes" within Peer Gynt, "Rackhamerie abounds" (p. 165). A review of the book in the New York Times described the artist's work as "delightfully impish and imaginative" and stated, "it is seldom that the work of artist and author is more happily married".

Original drawing (268 × 206 mm) on artist's board (345 × 280 mm), fine ink and watercolour, signed ("Arthur Rackham") lower right, with "Peer Gynt ARackham" in the artist's hand on reverse, mounted, framed, and glazed (framed size 519 × 444 mm). Fine condition. ¶ Fred Gettings, Arthur Rackham, 1976; New York Times, 13 December 1935.

£40,000

111

[154988]

112

RACKHAM, Arthur (illus.); IBSEN, Henrik. Peer Gynt. London: George G. Harrap & Co. Ltd, 1936

ONE OF TEN COPIES IN A SPECIALLY COMMISSIONED BINDING AND WITH AN ORIGINAL PEN-AND-INK AND WATERCOLOUR DRAWING BY RACKHAM

Deluxe edition, number six of ten "special copies" reserved by the publisher, presented in a specially commissioned luxury binding and including a delightful full-page original pen-and-



ink and watercolour drawing by Rackham (signed "Arthur Rackham 36"), showing Peer Gynt being swarmed by the trolls and surrounded by anthropomorphic trees.

Describing his artistic method for these "specials", Rackham pointed out that "my little sketches must inevitably be of a light hearted or joking nature . . . They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations". Riall comments that "From The King of the Golden River (1932), Harrap issued nine or ten copies, seven being for sale, of a special issue of the first limitation numbers of the limited edition" (Bibliography of Arthur Rackham, 1994, p. xvi).

Quarto (265 × 189 mm). Specially bound for the publisher in green full morocco by Sangorski & Sutcliffe, gilt-lettered and panelled spine, single-line gilt panel on sides with gilt corner ornaments from designs by Rackham, two-line gilt turn-ins, marbled endpapers (the original pictorial endpapers bound in after binder's blanks), top edges gilt, others untrimmed. Housed in a green quarter morocco solander box by the Chelsea Bindery. Coloured frontispiece and 11 mounted colour plates, black and white drawings in the text, by Rackham. A fine copy. ¶ Latimore & Haskell, p. 74; Riall, p. 192.

£25,000

[135675]





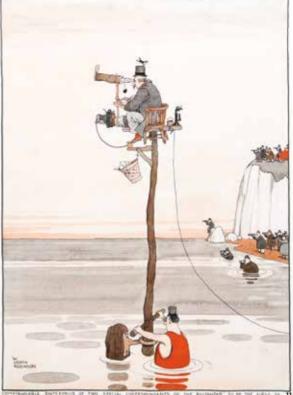
113

RANSOME, Arthur. Complete set of the Swallows and Amazons novels. London: Jonathan Cape, 1930–47

"SWALLOWS AND AMAZONS FOREVER!"

First editions, first impressions. Complete first edition sets of Ransome's Swallows and Amazons sailing adventures novels are rare. The first book was published in an edition of only 2,000 copies (compared with the last book which of which the first issue probably numbered 11,000 copies). Wayne G. Hammond records that "Swallows and Amazons sold slowly at first, taking two years to earns its advance of £100". Nevertheless, in 1948 "the house journal of Jonathan Cape announced that the one millionth copy, of the total copies printed of the twelve books in the Swallows and Amazons series, would soon be on sale".

The first film adaptation of Swallows and Amazons was released in 1974 including Virginia McKenna in the cast. A second adaptation was released in 2016 starring Andrew Scott and Harry Enfield. A musical version of the book was premiered by the National Theatre in 2010.



CONTRACTABLE ENTERTIES OF THE EFFCIAL CONFESSION OF THE BUILDINGS TO BE THE HEAT TO 11.

12 volumes, octavo. Original green cloth, spines lettered in gilt, illustrated endpapers. Erratum slip present (Coot Club). With dust jackets. Maps drawn by Stephen Spurrier, illustrations to text by Clifford Webb and the author. Bookplate on half-title (*We Didn't Mean* To Go To Sea) and ownership stamp to verso of front free endpaper (Great Northern?). An excellent and attractive set. Cloth slightly sunned (Swallows & Amazons and Swallowdale), occasional foxing and browning, spine slightly leaning (Swallowdale), minor split to front inner hinge (Pigeon Post), otherwise very good. Occasional toning to spines of dust jackets, some light restoration (Swallowdale, Peter Duck, Coot Club, and Pigeon Post), occasional light foxing (Winter Holiday) and price-clipped with other minor loss (*We Didn't Mean* To Go To Sea), all with occasional foxing and extremities slightly frayed; else very good and attractive jackets. ¶ Hammond A25a; A26a; A27a; A28a; A29a; A30a; A31a; A32a; A33a; A34a; A35a; A36a.

£37,500

[120732]

114

ROBINSON, W. Heath. "Come, Birdie, Come!" 1926

ORIGINAL ARTWORK FOR A HEATH ROBINSON CONTRAPTION

Published in The Bystander on 5 May 1926 on page 384. The drawing is titled "Come, Birdie, Come!" with text below explaining that it shows a "commendable enterprise on the part of two special correspondents of the 'Stunt Press' to be the first to report the arrival of the swallow". The artist's own explanation text is slightly different.

Original drawing (370 × 272 mm) on artist's board (405 × 305 mm), ink and watercolour, signed ("W. Heath Robinson") lower left, titled below



image "Commendable enterprise of two special correspondents of 'The Bystander' to be the first to report the arrival of the first swallow", with artists' agent label on reverse, mounted, framed, and glazed (framed size 577 × 460 mm). Some light toning from previous mount; fine and unfaded.

£6,750

[154984]

115

ROBINSON, W. Heath. "The Spirit of Christmas on the Riviera". 1931

FINE ORIGINAL DRAWING IN WHICH MINCE PIES BECOME GAMBLING CURRENCY

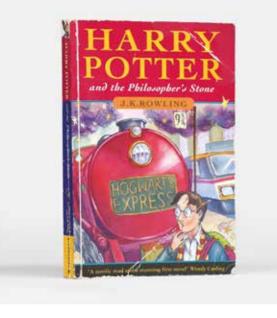
Published in Nash's Pall Mall Magazine for the December 1931 issue on page 34. Robinson provided a set of four cartoons on "The Spirit of Christmas" as a special "Art Supplement". The individual pieces comprise: "In Regent Street", "On the Riviera", "In the Country", and "In the Engadine".

A typically exuberant Heath Robinson cartoon in which mince pies and Christmas crackers replace more standard gambling chips in the casinos of the French Riviera.

Original drawing (418 × 292 mm) on artist's board (460 × 325 mm), ink and watercolour, signed ("W. Heath Robinson") lower left, titled below mount, with artists' agent stamp on reverse, mounted, framed, and glazed (framed size 577 × 446 mm). Pin holes at corners below mount, some toning from previous mount, some light foxing and occasional light soiling; a near-fine and unfaded drawing.

£7,000

[155012]



ROWLING, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997

RARE INSCRIBED FIRST EDITION OF THE FIRST HARRY POTTER BOOK

First edition, first impression, paperback issue, presentation copy, inscribed by the author on the dedication page, "to Rosaleen, with very best wishes, J. K. Rowling". Both paperback and hardback issues of the first impression were published on 26 June 1997. Neither, therefore, has bibliographical priority.

This is one of 5,150 copies in wrappers, with all the required points of the first printing: Bloomsbury imprint, 10-down-to-1 number line, the list of equipment on p. 53 with "1 wand" appearing twice in the list, and the misprint "Philospher's" on the rear cover.

Octavo. Original illustrated wrappers. Housed in a custom red morocco-backed folding box by the Chelsea Bindery. Book label for The Schøyen Collection on inside of front wrapper. Some creases to wrappers, extremities rubbed, cracks to spine, occasional minor loss to coating, light toning to contents as usual. A very good copy. ¶ Errington AI(aa); Grolier, Children's 100, 100.

£32,500

117

ROWLING, J. K. Harry Potter and the Chamber of Secrets. London: Bloomsbury, 1998

First edition, first impression, presentation copy, inscribed by the author "To Sarah Barnes, with best wishes, J. K. Rowling" on dedication page.

Octavo. Original pictorial boards. With dust jacket. Housed in a custom green cloth folding box. Signature of recipient and book label for The Schøyen Collection on inside of front cover. Head and foot of spine

for Jessica, who loves stories, Anne, who loved them too, and for Di, who heard this one first with very best

slightly bumped, a near-fine and bright copy. Extremities of dust jacket rubbed with short tear to joint with rear flap, a very good and unclipped example. Ink mark to spine of folding box. J Errington A2(a).

£8,750

[156821]

118

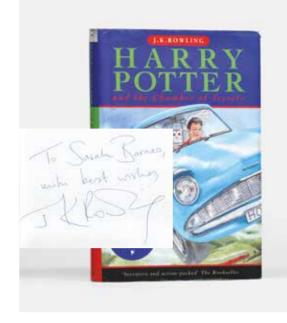
[156818]

ROWLING, J. K. "What was the Name of that Nymph Again?" In: Pegasus: Journal of the University of Exeter Department of Classics and Ancient History. Issue 41. Exeter: Exeter University Press, 1998

AN EARLY ARTICLE DISCUSSING THE INSPIRATION FOR PROFESSOR BINNS

A notably early article by Rowling recounting her experiences reading Greek and Roman Studies at the University of Exeter, printed in the journal of the Department of Classics and Ancient History.

In the article she comments that she had "the unforgettable experience of being lectured by a person best known simply as Z. It was Z I had in mind when I created Professor Binns, a minor character in the novel I published last year". Also included is a note of congratulations from the University "on the success of her marvellously imaginative children's novel Harry Potter &



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the Philosopher's Stone", adding that "four companies have been wooing Joanne for the film rights".

2 volumes, folio. Original orange printed wrappers, wire-stitched as issued, front covers lettered in black. Light fading and minor creasing to edges; else fine copies.

£1,250

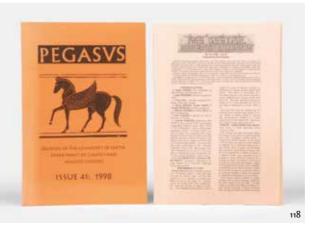
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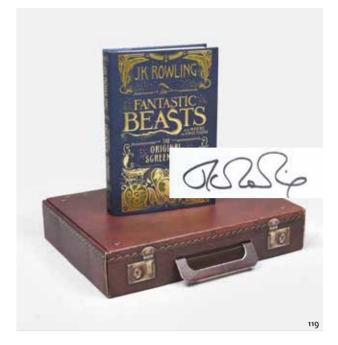
119

ROWLING, J. K. Fantastic Beasts and Where to Find Them. New York: Arthur A. Levine Books/Scholastic Inc., 2016

PRE-PUBLICATION COPY, SIGNED BY THE AUTHOR, IN THE ORIGINAL BOX

Signed limited pre-publication copy, signed by the author on the initial edition page, unique to this issue; this is one of a small, unstated number of copies signed by Rowling. The publisher's holograph sticker authenticating the signature is affixed to the front free endpaper verso.





An advanced screening of Fantastic Beasts was held at Carnegie Hall in New York on 12 November 2016, with the proceeds benefiting Rowling's children's charity, Lumos. Pre-publication copies of the screenplay were available for a donation to the charity and the event predated the general publication of the book by six days, with the UK and US editions published to coincide with the film's general release on 18 November 2016.

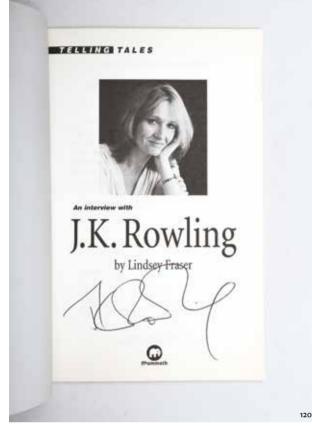
The Carnegie Hall issue had a note bearing Rowling's facsimile signature printed onto the inner lid. The present copy is one of those offered by the charity to significant donors after the event bearing a note with the facsimile of Georgette Mulheir, CEO of Lumos, laid down over Rowling's note. The note from Georgette Mulheir states that the issue comprises "a very limited number that J. K. Rowling has signed especially for Lumos". Accompanying this copy is an invitation to two events in support of Lumos Foundation USA.

This pre-publication copy and box echo the visual richness of the film's graphics and of Rowling's own imagination; designed and illustrated by MinaLima, the design studio behind the eight Harry Potter films, the dust jacket decoration and extra-illustrations inside evoke the art deco style of 1920s New York, the setting for the film. The design of the protective card case replicates Newt Scamander's magical briefcase in intricate detail, from the studded and stitched leather exterior to the patterned lining inside.

Octavo. Original blue cloth, spine lettered in gilt, motif on front cover in gilt, patterned endpapers with gilt stars. With dust jacket and decorated card case, as issued. Illustrations by MinaLima. A fine copy, retaining the original card case in sharp condition.

£9,500

[156855]



ROWLING, J. K., & Lindsey Fraser. An Interview with J. K. Rowling. London: Mammoth, 2000

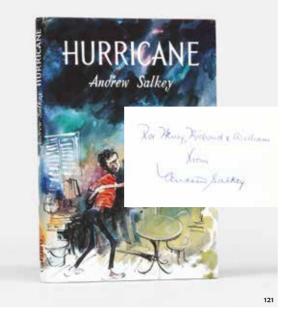
RARE SIGNED COPY

First edition, first impression, signed by J. K. Rowling on the title page. This was the first book-length study of Rowling and presents answers to an interview conducted by Lindsay Fraser in May 2000. There are four sections to the interview: "My family and my childhood", "My schooldays", "My career", and "My career as a writer".

The publication date of this volume is recorded as 1 August 2000. The author appeared at the Edinburgh International Book Festival in an event ("Harry's Back") held in the Post Office Theatre (a tent in Charlotte Square) on 13 August 2000. The appearance was to publicize Harry Potter and the Goblet of Fire and the author read a passage from that book. Announcing the page reference to her audience, Rowling quipped "You can read along. It's like church, but noisier".

A report on the event published in The Herald on 14 August 2000 noted that "for the audience, it provided a rare chance to glimpse behind the scenery at Hogwarts and meet the woman who conjured up that magical world. As they emerged blinking into the daylight afterwards, to queue quietly for the signing session, there was that unmistakable feeling that spells had been cast".

This copy was signed on that occasion and two ticket stubs (numbers 398 and 399) for the event are loosely inserted.



Signed copies of An Interview with J. K. Rowling are rare and this copy was signed during the month of publication. Most of the audience would have requested a signature within Harry Potter and the Goblet of Fire.

Octavo. Original pictorial wrappers, spine and front cover lettered in blue, white, and orange. Two ticket stubs for Edinburgh International Book Festival loosely inserted. Printed drawings of the Sorting Hat and Fawkes the phoenix by J. K. Rowling. Fine. ¶ Errington B4(a); "Rowling casts a spell over Festival", The Herald, 14 August 2000.

£5,250

[155600]

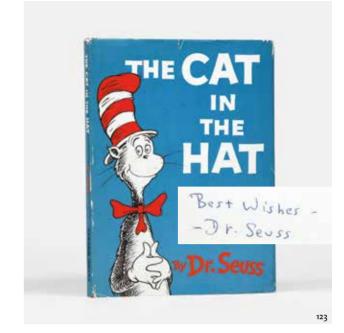
121

SALKEY, Andrew. Hurricane. London: Oxford University Press, 1964

THE FIRST CHILDREN'S BOOK BY A WEST INDIAN AUTHOR ISSUED BY A MAJOR BRITISH PUBLISHER

First edition, first impression, inscribed by the author on the title page, "For Henry, Richard, and William from Andrew Salkey". This was the first children's book by a West Indian author to be issued by a major British publisher.

Andrew Salkey (1928–1995) was a Windrush-era writer who "'quickly took his place at the centre of a small but outstanding circle of Caribbean writers and intellectuals. For a critical period he was the key figure, the main presenter and writer-in-residence in the Caribbean section of the BBC World Service at Bush House, London, and his programmes became a glittering showcase for a generation of writers, including Sam Selvon and George Lamming, who had made London their second home. Established and aspiring authors were chivvied, cajoled, gently chastised, inspired and schooled to produce new work for radio on the Caribbean Voices programme over which Andrew Salkey often presided'. After reading V. S. Naipaul's first story Salkey encouraged him to continue writing".

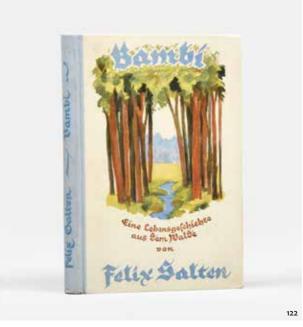


Set in Jamaica, the story features a 13-year-old Kingston boy waiting for the eye of the hurricane to pass over his home. The first book in Salkey's "disaster quartet", it was awarded the German Children's Book Prize in 1967.

Octavo. Original red cloth, spine lettered in silver. With dust jacket. Illustrations to text by William Papas. Couple of marks to front cover, faint marks to final two leaves, short closed tear to rear blank, otherwise clean. A very good copy in the bright jacket, publisher's overprice sticker to front flap, a little rubbing to head of spine panel, else bright and sharp. ¶ The Cambridge History of Black and Asian British Writing, 2020.

£250

[149835]



CHILDREN'S BOOKS & ORIGINAL ARTWORK

122

SALTEN, Felix. Bambi. Berlin: Verlag Ullstein, 1923

First edition in book form, first printing, of this children's classic, the basis for the 1942 Disney film; this first edition, in German, was followed by an English translation in 1928. The story first appeared serially in Die Neue Freie Presse in 1922.

Octavo. Original blue quarter cloth, pictorial boards, spine lettered in blue, top edge red. Illustrated throughout. Slight lean to spine with light bump at foot, light toning to contents. An excellent copy.

£1,750

[144394]

123

SEUSS, Dr. The Cat in the Hat. New York: Random House, 1957

INSCRIBED BY THE AUTHOR

First edition, first printing, first issue, inscribed by the author in blue ink on the verso of the front free endpaper, "best wishes – Dr. Seuss". An unusually attractive example of this landmark children's book, made all the more desirable by the author's inscription.

This is a first issue copy, with the price code "200/200" on the front flap of the dust jacket, non-laminated paper boards, and the rear cover presenting reviews (with no mention of the Beginner Books series).

Small quarto. Original non-laminated pictorial paper-covered boards. With pictorial dust jacket. Housed in a custom black morocco-backed folding box. Illustrated in two colours throughout by the author. Extremities slightly rubbed, residue from removed bookplate; a nearfine copy which is notably fresh. Extremities of dust jacket slightly worn with nicks and light soiling; a near-fine example of an unclipped jacket. ¶ Grolier, Children's 100, 95; Younger & Hirsch 7.

£8,750

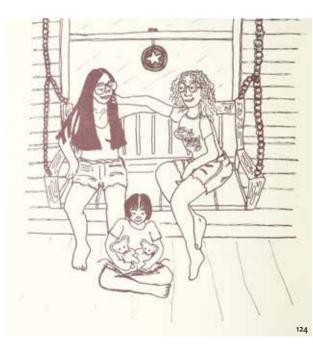
[128567]



SEVERANCE, Jane. When Megan Went Away. Chapel Hill. N.C.: Lollipop Power, Inc., 1979

THE FIRST CHILDREN'S BOOK TO FEATURE LESBIAN CHARACTERS

Scarce first edition, first printing, of the first children's book to represent a lesbian couple. Published by the small feminist press Lollipop Power, it predates by a decade Lesléa Newman's Heather Has Two Mommies; a discussion of artificial insemination made Newman's book highly controversial and perhaps overshadowed the significance of this work in representing lesbian family dynamics. It is scarce in commerce; just one copy is held institutionally outside the United States (LSE).



"Prior to the 1980s, very few U.S. books or books published outside the United States for younger children mentioned lesbian and gay characters, much less those that were bisexual or transgender. Jane Severance's When Megan Went Away (1979) is considered by many children's literature scholars to be the first U.S. children's picture book to depict a lesbian relationship as well as a separation (divorce) between lesbian partners. However, the book was published by the small feminist press Lollipop Power and was not readily available to rainbow families" (Naidoo, p. 40).

Small octavo, pp. 32. Original cream card wrappers, lettering and illustration on front cover in brown. Illustrated throughout by Tea Schook. Trace of label removal to rear cover, else a fine copy of this fragile publication. ¶ Jamie Campbell Naidoo, Rainbow Family Collections: Selecting and Using Children's Books with Lesbian, Gay, Bisexual, Transgender, and Queer Content, 2012.

£1,250

[150970]

125

SHEPARD, Ernest H. (illus.); MILNE, A. A. Two original ink drawings from "Piglet Meets a Heffalump". 1926

ORIGINAL ARTWORK FOR WINNIE-THE-POOH DEPICTING CHRISTOPHER ROBIN, PIGLET, AND POOH

The two concluding illustrations from chapter five of Winniethe-Pooh ("In which Piglet meets a Heffalump") and both published on page 68 of the original 1926 Methuen edition. The first drawing shows Christopher Robin eagerly jumping by a concerned Piglet (to accompany the text "'Well,' said Christopher Robin, putting on his shoes"). The second drawing shows Winnie-the-Pooh with his head stuck in a jar of honey (to accompany the text "Crash went the Heffalump's head against the tree-root").

E. H. Shepard sold his original drawings for Winnie-the-Pooh at an exhibition held at The Sporting Gallery, Covent Garden, London, 26 November – 21 December 1926. The pairing of these two drawings, sold together, was presumably the artist's.

As usual with Shepard's drawings, the published versions are smaller than originally drawn and fine detail in the original tends to be lost. The buttons on Piglet's top, Christopher Robin's jumper and the wall of the heffalump trap have a clarity of line which was lost or blurred when published.

Original drawings (91 × 62 mm and 50 × 54 mm) on artist's board (160 × 112 mm and 107 × 84 mm), ink, first drawing signed with initials ("EHS") lower right, with remnants of artist's signature and address on reverse, mounted, framed, and glazed with conservation acrylic glazing (framed size 320 × 245 mm). Strong and unfaded ink drawings. Some browning below mount, not affecting image.

£110,000

[150695]









SHEPARD, Ernest H. (illus.); MILNE, A. A. "Pooh ... put a large honey-pot on the cloth . . ." [1958]

WINNIE-THE-POOH AND TIGGER IN COLOUR

An original preliminary drawing in colour by the original illustrator of Winnie-the-Pooh. Original artwork by E. H. Shepard for A. A. Milne's books is highly prized, especially drawings featuring Winnie-the-Pooh and the final character to arrive in the Hundred Acre Wood, Tigger.

The two Winnie-the-Pooh story books, Winnie-the-Pooh and The House at Pooh Corner, were first published by Methuen in 1926 and 1928 respectively, with Shepard's exquisite drawings printed in black and white. The books continued to sell throughout the subsequent decades but by the late 1950s they were beginning to look "rather dowdy". Frank Herrmann was recruited to the publishing firm and was asked to modernize the "famous backlist of children's books" (Thwaite, p. 175).

E. H. Shepard was then in his late 70s but eager to work; Herrmann started "a long friendship and very happy working relationship" with him. It was decided to issue Winnie-the-Pooh together with The House at Pooh Corner in a single volume called The World of Pooh. The new volume was first published in 1958. The original black and white drawings remained, but Shepard contributed eight pages of new colour plates to the volume (four for Winnie-the-Pooh and four for The House at Pooh Corner).

Shepard started working, as he had done in the past, by producing preliminary drawings. This time, however, they were in colour. He obviously decided that the second chapter of The House at Pooh Corner ("In which Tigger Comes to the Forest and Has Breakfast") required a colour drawing and started with Pooh presenting a honey-pot for Tigger's breakfast. This was evidently abandoned in preference to the published drawing showing Pooh and Tigger with the addition of Piglet and in which Tigger is presented with a bowl of Piglet's haycorns. The present drawing shows a far more expectant Tigger, eager to start breakfast and a slightly wary



Pooh who is reluctant to give up a jar of prized honey to his new stripy friend.

Provenance: from the estate of E. H. Shepard.

Original drawing (110 × 120 mm) on thin paper (124 × 152 mm), unsigned, mounted, framed, and glazed (framed size 304 × 340 mm). Some consistent light toning; fine and unfaded. ¶ Ann Thwaite, The Brilliant Career of Winnie-the-Pooh, 1992.

£50,000

[154693]

127

SHEPARD, Ernest H. (illus.); GRAHAME, Kenneth. "Meanwhile the Rat, warm and comfortable, dozed by his fireside". 1931

A FINE DRAWING FOR THE MOST POPULAR **ILLUSTRATED VERSION OF GRAHAME'S CLASSIC**

A fine example of Shepard's work for the 1931 edition of Kenneth Grahame's The Wind in the Willows. This drawing is published on page 61 of the edition. It appears in chapter three ("The Wild Wood") and shows Rat at home by his fireside, while Mole is lost and alone in the wood.

With the success of Winnie-the-Pooh, E. H. Shepard became a much sought-after illustrator. One of his first commissions after his work with A. A. Milne was on The Wind in the Willows. In 1930 Shepard visited Grahame to discuss the

work. Shepard later noted that, while the aged author was "not sure about his new illustrator of his book, he listened patiently while I told him what I hoped to do. Then he said 'I love these little people, be kind to them'. Just that; but sitting forward in his chair, resting upon the arms, his fine handsome head turned aside, looking like some ancient Viking, warming, he told me of the river nearby, of the meadows where Mole broke ground that spring morning, of the banks where Rat had his house, of the pool where Otter hid, and of Wild Wood way up on the hill above the river. He would like, he said, to go with me to show me the riverbank that he knew so well, 'but now I cannot walk so far and you must find your way alone'".

Peter Green notes in his biography of Grahame that the author was "delighted (as countless children and adults have been) by the drawings Mr. Shepard produced". The original publication of The Wind in the Willows in 1908 had only been illustrated with a frontispiece (and an admittedly sumptuous pictorial binding). Of all the illustrated editions of the classic book, it is Shepard's which has endured.

Original drawing (90 × 76 mm) on paper (134 × 176 mm), fine pen and ink, signed with initials ("EHS") lower right, with "p. 55" [sic] and "Meantime [sic] the Rat dozed by the fireside" (partially erased) below mount, mounted, framed, and glazed (framed size 238 × 210 mm). Some light toning to paper and minor foxing, a fine and unfaded drawing.

£17,500

J154979]

I tope it will please you Relations Stevenson TREASURE ISLAND.

STEVENSON, Robert Louis. Treasure Island. Leipzig: Bernhard Tauchnitz, 1884

RARE INSCRIBED COPY, WITH A SUPERB ASSOCIATION

First continental edition, presentation copy, inscribed by the author to the actor-manager Herbert Beerbohm Tree, "I hope it will please you. Robert Louis Stevenson", and signed by the recipient on the title page with exclamation marks around the imprint. Inscribed or signed copies of Stevenson's works are rare: we have traced records of only one other example of Treasure Island.

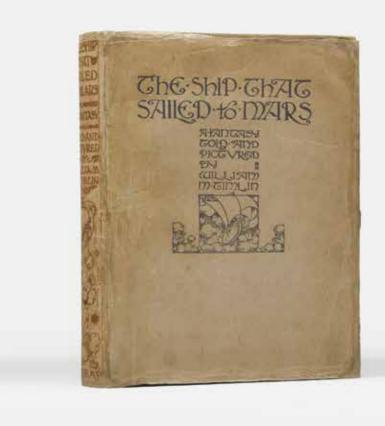
First published in book form in November 1883, Treasure Island was an immediate success. The then little-known writer was recommended to Tauchnitz and, in April 1884, Freiherr von Tauchnitz wrote offering £15 or £20 for the "small book". The larger amount was accepted and a contract was signed on 12 May. Accordingly, Stevenson wrote to his continental publisher in June 1884 asking for "a single copy of your edition of Treasure Island . . . A few others which I should like to give as presents in England, I shall ask Mr Henley to procure along with his own. I am pleased to appear in your splendid collection and thus to rise a grade in the hierarchy of my art".

Through most of the 19th century and well into the 20th, Tauchnitz issued copyright editions of English and American works to be sold on the continent for travellers and resident English-speakers. It appears his edition of Treasure Island was not, at first, a success; two years after publication Tauchnitz noted that sales "did not as yet answer my expectations".

Herbert Beerbohm Tree (1852–1917) was considered by many to be the best character actor of his day. In February 1885 he visited Stevenson in Bournemouth to discuss the details of Macaire, a play they planned to produce in London. Tree later recalled "We started from Waterloo station on a bleak cold morning about 6 o'clock on Sunday. I was very tired, having had little sleep and two performances the previous day ... Stevenson lived in a place called Bonelly Castle. I pictured it as a stately structure with a moat and drawbridge. It turned out to be a semi-detached stucco villa. When I arrived there I was wet through from the rain. I saw no knocker or bell. Then I discovered a gelatinous string swollen by the rain. I pulled at it and a bell tinkled in a distant court-yard, waking a belated chanticleer. Then Mrs Stevenson opened the door to me, telling me Louis was not well and was resting, and that he would read the play to me later on. I was very worn out and listened to the play which turned out to be a rather turgid affair, and I remember that in order to keep myself awake I went to Mrs Stevenson's dressing room and took her hat-pin with which I continually prodded my leg to prevent myself from falling asleep". Later, in November 1890, Tree starred in and produced Stevenson and Henley's play *Beau* Austin at the Haymarket Theatre (where Tree was actor-manager).

A short note from Tree to a Mr Booth, dated 27 November 1907, has been tipped-in at the front. Although on "His Majesty's Theatre" headed notepaper, the address of The Shakespeare Theatre in Liverpool is also provided. At the end of November 1907 Tree's company was performing a variety

ROBERT LOUIS STEVENSON, AUTHOR OF "KIDNAPPED," "THE BLACK ARROW," ETC. Mr. The LEIPZIG III BERNHARD TAUCHNITZ 1284.



of plays in Liverpool, including a dramatization of The Mystery of Edwin Drood. The Birkenhead News reported on 27 November 1907 that "a large and, as the night wore on, more and more appreciative audience welcomed Mr. H. Beerbohm Tree and his company at the Shakespeare Theatre". The recipient of the letter, presumably a resident of Liverpool, is unidentified.

It appears that Tree was keen to identify a passing allusion to Shakespeare in Treasure Island. On the final page of text the phrase "Oxen and wain-ropes" has been underlined and a note added identifying the source as Twelfth-Night.

Current research suggests that this copy was last seen at auction in 1931 when it was bought and offered for sale by a member of the London book trade.

Small octavo (152 × 108 mm). Early 20th-century blue cloth by P. Goy and C. Vilaine, lettering on spine in gilt, edges speckled red. Housed in a custom green morocco-backed solander box. Together with a typed letter signed from Herbert Beerbohm Tree to Mr Booth, 1 leaf (126 × 201 mm), headed notepaper ("His Majesty's Theatre"). Lacking half-title, occasional light browning, occasional stains; a very good copy. Minor loss to edge of typed letter. ¶ Todd, "Tauchnitz international editions in English, 1841–1955: A Bibliographical History", Bibliographical Society of America, 1988, no. 2255.

£45,000

[151319]

129

TIMLIN, William M. The Ship that Sailed to Mars. London: George G. Harrap & Company Limited, [1923]

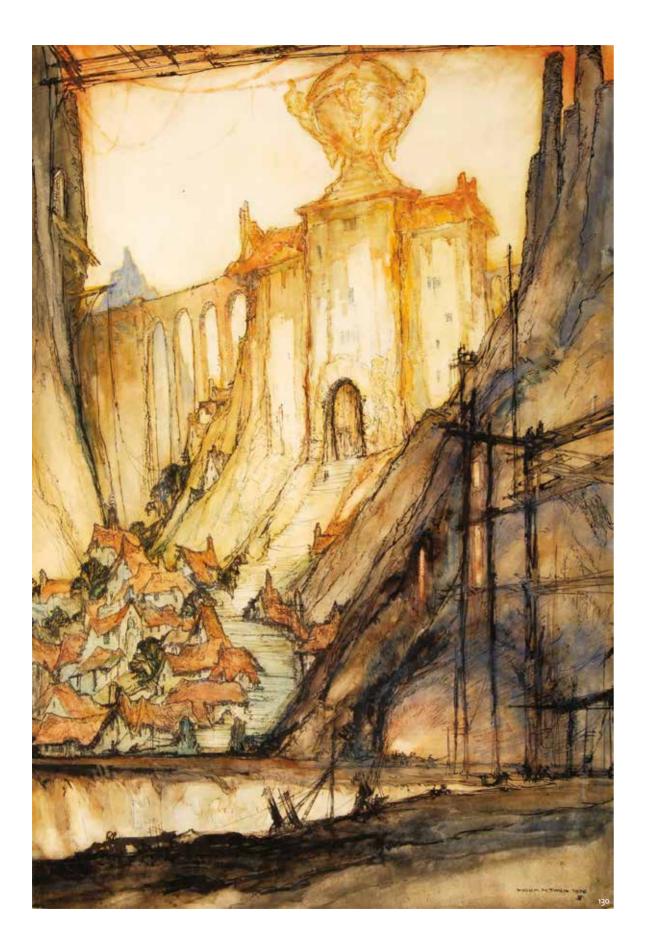
TIMLIN'S COMBINATION OF SCIENCE FICTION AND FAIRYLAND First edition, first impression, in the rare dust jacket, of the author's only published book. The book is considered "the most original and beautiful children's book of the 1920s ... a magical combination of science fiction and fairyland" (Dalby, pp. 102–103).

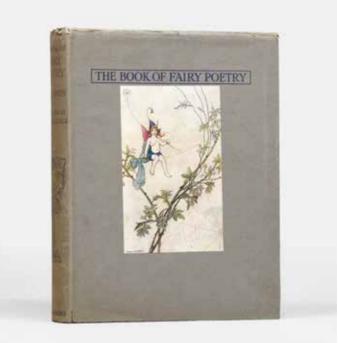
William M. Timlin (1892–1943), born in Northumberland, moved to South Africa in his twenties and remained there for the rest of his life working as an illustrator and architect. The Ship That Sailed to Mars is a fantastical illustrated gift book that rivalled those of Rackham, Dulac, Goble, and Nielsen. The book was published in Britain by George Harrap, who had earlier published Willy Pogany, and they followed a similar format here, reproducing Timlin's original calligraphic text mounted, like the plates, on grey matte paper.

Quarto. Original parchment-backed boards, spine lettered and decorated in gilt, front cover lettered in grey, grey paper-covered boards. With dust jacket. Title page and letterpress printed in blue and black, 48 mounted colour plates, 48 mounted pages of calligraphic letterpress, all on grey paper. Extremities bumped, corners and lower edge of rear board worn, browning and minor dampstaining to free endpapers, occasional closed tears to leaves, else a clean and very good copy with uncreased plates. In the rare dust jacket with restoration to spine ends and repairs to verso. ¶ Richard Dalby, The Golden Age of Children's Book Illustration, 1991.

£6,000

[148952]





TIMLIN, William M. "The Building of a Fairy City". 1939 ORIGINAL ARTWORK BY THE SIGNIFICANT

FANTASY ILLUSTRATOR

This magnificent drawing is from Timlin's watercolour cycle The Building of a Fairy City, left unpublished upon his death in 1943. The artist is acknowledged as being "in the top ten of fantasy illustrators" (Horne, p. 413). This piece powerfully demonstrates the artist's architectural training combined with a fantasy landscape.

Timlin moved to Kimberley, South Africa in 1912 and designed a number of important buildings in that city while pursuing his interest in art, producing a large number of watercolour fantasies in addition to oils, pastels, etchings and periodical illustrations. His work was regularly exhibited. His only published book was The Ship that Sailed to Mars (1923), which demonstrates remarkable flights of fantasy (see previous item).

Timlin's "most significant expression of the world of fantasy, which formed a considerable part of his output, is to be found among his studies for The Building of a Fairy City, which flowed forth from his profession as an architect, the series exhibiting some fine structural drawing arising from an enchanted dreamland" (Rall, p. 164).

Original drawing (746 × 503 mm) on paper, fine pen, ink and watercolour, signed and dated ("William M. Timlin 1939") lower right, framed, and glazed (framed size 980 × 725 mm). Slight foxing to reverse; a strong and vibrant watercolour. ¶ Alan Horne, The Dictionary of 20th Century British Book Illustrators, 1994; Maureen Rall, Petticoat Pioneers: The History of the Pioneer Women who Lived on the Diamond Fields in the Early Years, 2002.

£20,000

[44516]

131

131

TOLKIEN, J. R. R. (contrib.); GOBLE, Warwick (illus.) The Book of Fairy Poetry. London: Longmans, Green and Co., 1920

TOLKIEN ILLUSTRATED FOR THE FIRST TIME

First edition, first impression, with the very scarce jacket. This collection of fairy poetry includes Tolkien's poem "Goblin Feet", which had been the author's first appearance in book form within Oxford Poetry 1915. The illustration by Warwick Goble is the first appearance in print of a drawing depicting Tolkien characters.

Numerous other authors are represented, including Matthew Arnold, William Davenant, Walter de la Mare, Florence Harrison, Robert Herrick, Ben Jonson, John Keats, Andrew Lang, Fiona Macleod, Andrew Marvell, John Milton, Christina Rossetti, William Shakespeare, Robert Louis Stevenson, and W. B. Yeats.

Quarto. Original grey cloth, spine and front cover lettered and decorated in blue, illustrated endpapers, top edge blue. With dust jacket. Colour frontispiece and 15 colour plates with tissue guards, black and white illustrations in the text, all by Warwick Goble. Extremities a little bumped, front inner hinge slightly tender; a near-fine and crisp copy. Dust jacket slightly frayed at extremities, spine toned and with soiling to flaps; a very good example. ¶ Hammond, p. 279.

£1,750

[155501]





TOURTEL, Mary. "Edward's Opinion of the Sports". 1932

ORIGINAL ARTWORK BY THE CREATOR OF RUPERT THE BEAR

Originally published within the Daily Express newspaper on 13 July 1932 as the 15th illustration for the story Rupert Goes Hiking. Original artwork by Mary Tourtel (1874–1948) is now rare. The illustration was reprinted within the Rupert Little Bear Library (series 1) and volume 17 of series 2. It also appears in The Monster Rupert collection.

The story Rupert Goes Hiking was first published between 27 June and I September 1932 in the Daily Express. It tells of the adventures of Rupert, Edward Trunk, and Bill Badger. They embark on a hiking adventure but stray from the path when they join a Sports Day. Trying to locate a hostel for the night the intrepid adventurers stumble upon a castle of Brigands. In escaping, they lose their map and are forced to sleep in a haystack. In the morning they encounter Algy Pug and his friend Ned who persuade them to join their camping trip. The five friends then discover a smugglers cave and rescue a small boy who has been imprisoned.

This illustration occurs after the Sports Day as the friends rest, assess their contribution to the races, and discuss their next steps: "They trudged along through pleasant fields, / Till Edward said, 'Shall we / Have some chocolate and rest a bit?" / Rupert and Bill agree". This illustration has "No 14" added in the margin and below the mount. A note on the reverse states "This should have been numbered 15 by Mrs Tourtel".

Original drawing (123 × 162 mm) on card (152 × 207 mm), ink, blue pencil, and corrections in gouache, signed with initials ("M.T.") lower left, mounted. Light damp staining to extremities, consistent toning, pin holes below mount; very good and unfaded.

£1,750

133 TOURTEL, Mary. "The Landlady's Advice". 1932

Originally published within the Daily Express newspaper on 11 August 1932 as the 40th illustration for the story Rupert Goes Hiking. The illustration was reprinted within the Rupert Little Bear Library (series 1) and volume 17 of series 2. It also appears in The Monster Rupert collection. For the story of Rupert Goes Hiking, see previous item.

This illustration occurs after the friends have slept overnight in a field and breakfasted at an inn. They tell of their escape from the castle, but the landlady is doubtful: "'No Castle's hereabouts,' said she, 'where hikers come to stay, / And I advise you three to go straight home the quickest way. / For I don't think,' she adds, 'it's safe, for little chaps like you / To go hiking by yourselves like this, my dears, go straight home, do'".

Original drawing (123 × 162 mm) on card (150 × 205 mm), ink, blue pencil, and corrections in gouache, unsigned, mounted. Some staining to top edge, consistent toning, pin holes below mount; very good and unfaded.

£1,750

[155753]

134

WAIN, Louis. "The Wrong Class". [1899]

ORIGINAL ARTWORK

A fine and exceptionally detailed original drawing, reproduced as a Louis Wain postcard, published by Ernest Nister in 1899 (Nister Numbered Series, postcard number 355). The books being read by the cats include Simple Tails for Cats, Scratches by a Young Kitten and Travels in Canary.

Writing of Wain's postcards, Dawn and Peter Cope state that Wain's "abstract cats ... demonstrate a lifetime's indepth devotion to the creatures he loved, that no other animal artist has transcended" (p. 247).

Despite his eventual fame as "the man who drew cats", Louis Wain (1860–1939) regarded himself as a "dog artist" at the start of his career, providing numerous illustrations for journals such as the Illustrated London News reporting on kennel club and dog shows. Cats were, however, his first love, and he obsessively illustrated them. Persuaded by his wife, Wain volunteered sketches of their black and white kitten to the Illustrated London News, which were received positively. These early drawings soon gave way to the "definitive Louis Wain cat": instantly recognisable anthropomorphic felines in evening dress, sporting monocles and cigars, or playing cricket.



[155746]







A household name and the nation's favourite animal illustrator, Wain found himself struggling with mental illness during the early 1920s, his somewhat erratic tendencies and unsteady moods worsening until he developed a persecution complex and became suspicious of his family. This led to him being certified insane in 1924 and taken to the paupers' ward of Springfield Hospital, Tooting (the Middlesex County Asylum). He remained there until his plight was publicized and a fund created for his support. The result was that Wain was transferred to Bethlem Hospital where he was given his own room and supplied with art material. One result was an exhibition of his work at the Twenty One Gallery in 1925. The gallery was known for championing avant-garde artists such as Henri Gaudier-Brzeska and William Nicholson, as well as Jacob Epstein and Graham Sutherland. After 15 years spent in psychiatric asylums Wain died, aged 78, in 1939, leaving behind a varied body of work. The controversy and debate surrounding Wain's diagnosis and its effect on his creative output has ensured that Wain's art is inextricably intertwined with the history of psychiatry. A biographical film entitled The Electrical Life of Louis Wain, starring Benedict Cumberbatch as Wain, was released in 2021.

Original drawing (244 × 177 mm) on paper (247 × 179 mm), laid down on board, watercolour and gouache, unsigned, mounted, framed, and glazed (framed size 400 × 325 mm). Minor residue and surface abrasions to extremities below mount; fine and bright. ¶ Cynthia Delulio & Elsa Ross, Especially Cats: Louis Wain's Humorous Postcards, 1985, p. 97. Dawn and Peter Cope, Postcards from the Nursery, 2000.

£9,750

[154990]

135

WAIN, Louis. Dancing cats and dogs. [c.1900]

ORIGINAL ARTWORK

A fine and detailed original illustration. A popular subject for Wain, dancing cats gained the artist considerable notice with his "A Cat's Christmas Dance" published in Holly Leaves in 1890. This composition develops the idea and introduces dogs to the event. For the artist, see previous item.

Original drawing (238 × 184 mm) on paper, laid down on board, watercolour and gouache, signed ("Louis Wain") lower right, mounted, framed, and glazed (framed size 400 × 340 mm). Vibrant and unfaded; fine.

£9,750

[154989]

136

WAIN, Louis. "Who says we've 'Got the Bird?" [c.1910]

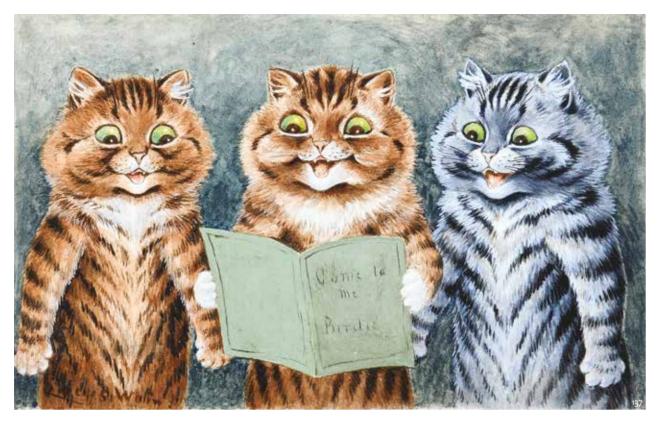
A FINE ORIGINAL ARTWORK: THE FEIGNED INNOCENCE OF FIVE CATS

A fine example of an inimitable Louis Wain drawing. These five cats, all gazing in different directions, are trying to appear innocent although their culpability is suggested by the title of the drawing. For the artist, see item 134.

Original drawing (270 × 370 mm) on card, watercolour and gouache, signed ("Louis Wain") lower left, with title on reverse, mounted, framed, and glazed (framed size 430 × 522 mm). Short tear to top edge; fine and unfaded.

£12,500

[154991]



WAIN, Louis. "Come to me Birdie". [c.1910]

ORIGINAL ARTWORK

A fine and humorous example of a Louis Wain cat drawing. Three cats, with wide mouths and sparkling eyes, are relishing a song they are singing. The title of the song is displayed on the sheet music, held by the central cat, as "Come to me Birdie". For the artist, see item 134.

Original drawing (122 × 188 mm) on paper (136 × 209 mm), laid down on board, watercolour and gouache, signed ("Louis Wain") lower left, mounted, framed, and glazed (framed size 306 × 361 mm). Some light toning below mount; signature slightly faint; fine and bright.

£8,750

[154992]





138

WAIN, Louis. Three cats. [c.1910]

ORIGINAL WATERCOLOUR

An instantly recognisable example of the work of Louis Wain showing three cheeky cats, of which the one at the centre is both winking and sticking out its tongue. For the artist, see item 134.

Original drawing (105 × 285 mm) on artist's board (210 × 335 mm), watercolour and gouache, signed ("Louis Wain") lower left, mounted, framed, and glazed (framed size 305 × 464 mm). Some consistent toning, signature slightly faded; a fine and vibrant drawing.

£6,000

[154998]

130

139

WAITE, Arthur Edward. Belle and the Dragon. An Elfin Comedy. London: James Elliott & Co., 1894

ELFIN COMEDY FOR CHILDREN

First edition, in bright condition, of this uncommonly found allegorical children's fantasy. The work, set in the mythic land of Ravendale, features lightly disguised versions of Waite and his cohort. In "all his work Waite presented himself as a non-denominational mystic", here named "the Mystic", and depicted at page 95 (ODNB). Copies have been traced in 12 institutions worldwide.

Waite's wife, Ada, is represented as the dormouse, while her sister, and Waite's first and true love, Dora, is featured as the heroine, Mesuline. Waite first met Dora in 1886 and the two fell almost immediately in love; however, in June 1887 she married one Reverend Granville Stuart-Menteath. In January 1888 Waite in turn married her sister Ada. Dora and Waite remained close despite their marriages and the two families lived near one another in Gunnersbury. Stuart-Menteath's



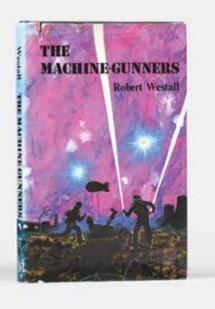
sister, Evelyn, was also a close friend of Waite's and provided the striking illustrations for this work and several others of his. Waite has written her into this fairy tale as the titular dragon character.

A. E. Waite (1857–1942) was a poet and historian of occultism who "brought order out of the chaos of the occult revival and enabled the study of both the history and content of 'rejected knowledge' to become academically acceptable" (ibid.). Alongside his academic studies Waite wrote several collections of fantastical poetry with the 1890s being his "most prolific decade with ten books, fifteen works edited or translated, and the first independent journal in this field, the Unknown World, to his credit" (ibid.). He is best known now for his pictorial tarot deck, designed in 1910 with fellow author and spiritualist Pamela Colman Smith.

Quarto. Original dark green cloth, spine lettered in gilt, detailed fairy and spider's web illustration incorporating titles in silver to front cover, plain endpapers, top edge gilt, others untrimmed, a couple of leaves unopened. Frontispiece, illustrated title page, and 36 illustrations in the text. Minor rubbing to spine ends and board edges, slight bump to bottom tip of front board, faint browning to endleaves, very occasional ink smudges from printing process to margins; a very good, attractive copy, the illustrations clean and crisp.

£1,500

[141596]



WESTALL, Robert. The Machine Gunners. London: Macmillan Ltd, 1975

First edition, first impression, of this Carnegie Medal winner. Named one of the top ten Medal-winning works for the 70th anniversary celebration in 2007, this work, with "its desire to reflect working-class life authentically, and in its concern with questions of children's agency, access to space, and community" marked a progressive move in children's literature (Pearson). Though well-represented institutionally, it is uncommon in commerce.

Pearson notes that "a growing emphasis on the cultural needs of working-class and other underprivileged groups had been evident in the Newsom Report (1963) which had addressed the issue of education for 'pupils aged 13 to 16 of average and less than average ability', taking the view that 'each is an individual whose spirit needs education as much as his body needs nourishment'. This emphasis on children's rights movement continued into 1970s, with the Other Award launched in 1975, 'to celebrate books which offered 'a wider and more accurate representation of human experience and situations'. These developments were not confined to specialist publishing but were increasingly present in the literary mainstream: the same year that the Other Award was established, the winner of the prestigious Carnegie Medal was Robert Westall's The Machine Gunners (1975). The Machine Gunners, which was published by the main children's imprint at Macmillan, depicts working-class children who not only speak in dialect and swear, but whose 'bad behavior' extends to concealing both a machine gun and a German pilot".

It was dramatized as a BBC television series in 1983; adapted as a drama for BBC Radio 4 in 2002; and a stage version was commissioned by the Imperial War Museum and performed in 2011. Octavo. Original black boards, spine lettered in silver. With dust jacket. A bright, square copy, light foxing to edges, contents clean. A very good copy in price-clipped jacket, spine sunned, extremities lightly rubbed, minor creasing and couple of short closed tears to top edge. ¶ Lucy Pearson, "The Right to Read: Children's Rights and Children's Publishing in Britain", Strenæ, available online.

£750

[149834]

141

140

WHISTLER, Rex. "A Merrie Christmas". 1923

APPARENTLY UNPUBLISHED ORIGINAL ARTWORK

This double-sided card, featuring a fine original watercolour, appears to have been a Christmas gift to an unknown recipient. A tear-off calendar for 1924, which is still intact, was mounted below the image and is now laid down on the reverse. A ribbon is still attached for the original hanging of the item.

Horne notes that Rex Whistler's book illustrations were "mostly in a style evocative of the eighteenth century" (p. 441), and this drawing conforms to this appearance. Whistler's most famous book illustrations are for a 1930 edition of Gulliver's Travels which, as stated by Horne, "at first look like etchings, but in fact they are pen drawings" (p. 441). The artist has playfully added a signature "Rex J. Whistler pinxit" below the present illustration and this example of a pinxit recalls the signature of an etched plate.

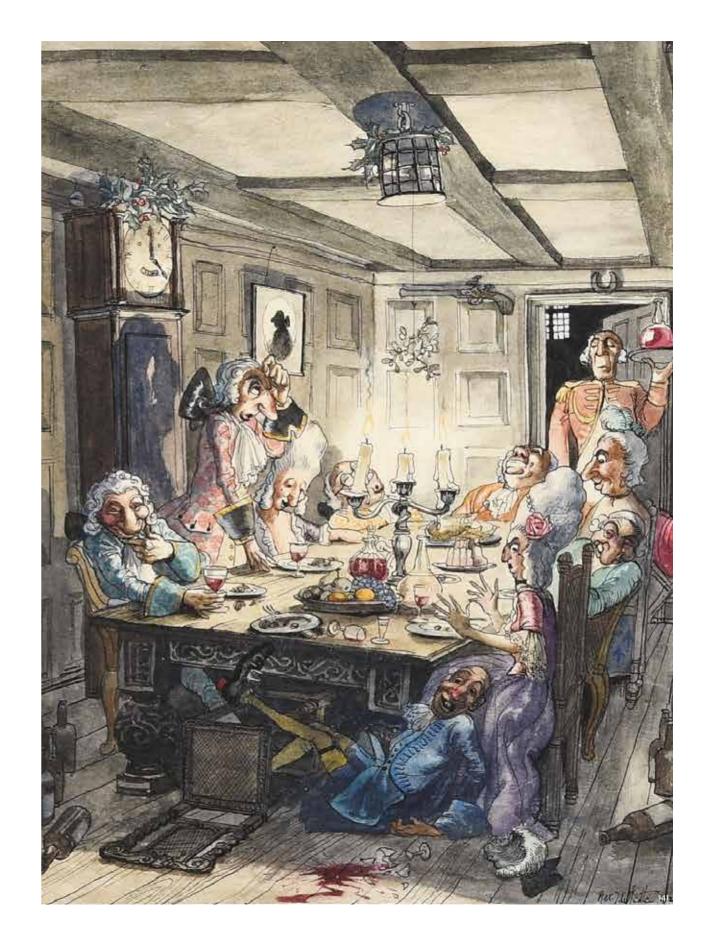
Original drawing (225 × 152 mm) on card (241 × 162 mm), laid down on artist's board (276 × 203 mm), ink and watercolour, signed and dated ("Rex J. Whistler 1923") lower right and additionally signed "Rex J. Whistler pinxit" lower left, titled "A merrie Christmas" and "19 Xmas 23", blue ribbon to head, with "1923. Wishing you a very happy Christmas with love from Rex Whistler. 1923. Dec 25th" and ink vignettes of mistletoe and holly on reverse, 1924 tear-off calendar laid down on reverse, mounted, framed, and glazed both sides (framed size 396 × 312 mm). Watercolour strong and unfaded, ribbon slightly faded. ¶ Alan Horne, The Dictionary of 20th Century British Book Illustrators, 1994.

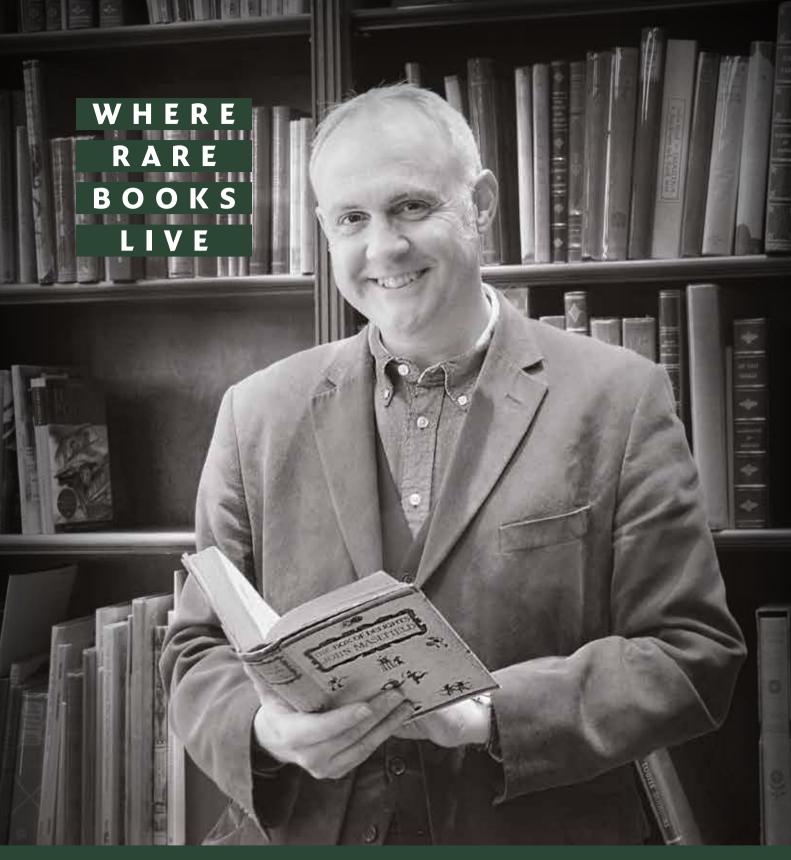
£5,000

[155005]



141





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