



Children's Literature: Iconic & Illustrated

The most beloved children's books of all time—from *The Jungle Book* to the Harry Potter series—have had an impact on the world that extends far beyond their young readership. These classic titles have shaped literary history, pop culture, and politics as they have shaped the childhoods of generations of young readers. We are pleased to share a selection of twenty books by influential authors and illustrators that have changed the trajectory of children's literature (and history) since the mid-nineteenth century.

To view more images and additional children's books, or to access our full inventory, please visit WhitmoreRareBooks.com.

We invite you to reach out if you have any questions or would like to discuss specific collecting goals. As always, we are flexible on terms that fit libraries' fiscal year needs, and can accommodate invoicing and shipping preferences.

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*Inscribed by L. Frank Baum to fellow author Harold McGrath
with a page of the original manuscript*

1. Baum, L. Frank.

Dot and Tot of Merryland (Inscribed first edition, with MS page)

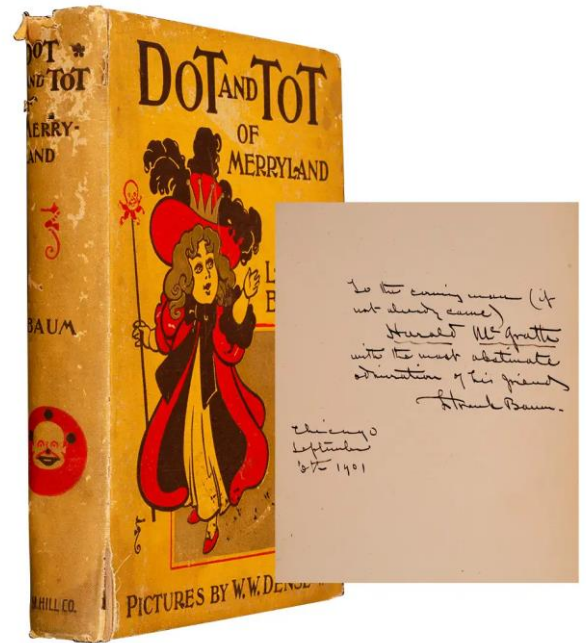
Chicago: Geo. M. Hill Co., 1901. First edition. Small quarto (8 5/16 x 6 3/8 inches; 211 x 162 mm.). [viii], [13]-225, [226], [2, blank] pp. Inscribed on recto of advertisement leaf "To the coming man if / not already came) / Harold McGrath / with the most obstinate / admiration of his friend / L Frank Baum. / Chicago / September / 6th 1901". Publisher's pictorial tan cloth. Front cover pictorially decorated in red, black and gilt, rear cover pictorially decorated in red and black, spine decorated in red and black. Original pictorial endpapers in red, black and tan, front free endpaper chipped at edge. The front hinge and the spine extremities and corners have been expertly restored. Affixed to the verso of the front free endpaper is a folded page of the original manuscript containing the first twenty lines of page 196. Housed in a felt-lined quarter black morocco over black cloth clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments. A fantastic presentation copy to a fellow major author where L. Frank Baum has included a fine page of his original manuscript. Fine.

Affixed to the verso of the front free endpaper is a folded page of the original manuscript containing the first twenty lines of page 196.

Dot and Tot of Merryland was written after Baum wrote The Wonderful Wizard of Oz. The story follows the adventures of a little girl named Evangeline "Dot" Freeland after she is sent to her rich father's country estate Roselawn to improve her health. She befriends gardener's son "Tot" Thompson, and the two are accidental transported to the magical country of Merryland. Merryland is made of seven valleys, arranged in a circular pattern connected by a river running through them, and each valley is populated by different magical beings (cats, dolls, candy, etc). Unlike The Wonderful Wizard of Oz, Dot and Tot of Merryland contained no tipped in color plates, but was filled with colored text illustrations, including four full page pictures, all by W. W. Denslow who had illustrated the three previous Baum books.

The book is inscribed to Harold MacGrath (1871–1932), a best-selling and American novelist, short story writer, and screenwriter, who began his career as a reporter for the Syracuse Herland. MacGrath was Harold MacGrath writing across genres—including romance, mystery, and adventure—to popular success. "MacGrath was one of the first nationally-known authors to write directly for the movies when the American Film Company hired him in 1912 to do the screenplay for a short Western. Eventually, eighteen of his novels and three short stories were made into films (three more were made into Broadway plays)" (Syracuse University).

\$14,500



First edition, first issue of Little Lord Fauntleroy with a signed quotation from the book

2. Burnett, Frances Hodgson.

Little Lord Fauntleroy

New York: Charles Scribner's Sons, 1886. First edition. First issue with the imprint of the De Vinne Press on the verso of the final leaf of text. Small quarto (8 1/4 x 6 1/2 inches; 209 x 165 mm.). xi, [xii], 209, [1], [14, ads] pp. With twenty-six illustrations from drawings by Reginald B. Birch, many of them full-page. With a signed ink quotation from the book loosely inserted "He was always/lovable because/he was simple and/loving'/Frances Hodgson Burnett" (p. 205, line 16). Publisher's green cloth, front cover and spine pictorially stamped in red, black and gilt, brown coated endpapers. Minimal rubbing to extremities, inner hinges sound. An excellent copy with an original quotation from the book. Chemised in a quarter dark blue morocco slipcase (chemise joints neatly strengthened). Near fine.

"Little Lord Fauntleroy is a sentimental novel by the English-American writer Frances Hodgson Burnett, her first children's novel. It was published as a serial in St. Nicholas Magazine from November 1885 to October 1886, then as a book by Scribner's (the publisher of St. Nicholas) in 1886. The novel's protagonist, Cedric, and his mother, Dearest, live in America until Cedric learns that he is to inherit the title and estate of his paternal grandfather. The mother and son then move to England, where Cedric, as Lord Fauntleroy, charms his embittered grandfather, the Earl of Dorincourt, and everyone else he meets with his open, egalitarian ways. In the illustrations for the novel and in the popular stage play that followed, Cedric's hair was worn in shoulder-length curls. He is clad in velvet knee pants and a white lace collar (which would later be referred to as a Lord Fauntleroy collar)." (Britannica)



Burnett (1849-1924) was a British-born American novelist and playwright, famous for her the children's stories *Little Lord Fauntleroy* (1886), *A Little Princess* (1905), and *The Secret Garden* (1911). All of which have been adapted into films. The Burnett family's personal and financial struggles certainly had an impact on her stories (she originally began writing to provide additional financial support) as did her travels through Europe. Her stories of friendship and family still resonate with readers today.

BAL 2064.

\$1,950

Illustrated by the famous child portraitist

3. Burnett, Frances Hodgson. Jessie Wilcox Smith (illustrator).

In the Closed Room

New York: McClure, Phillips & Co., 1904. First edition. Publishers ribbed green cloth, front cover decoratively stamped in gilt, spine lettered in gilt, top edge gilt, others uncut. Octavo (8 1/4 x 5 5/8 inches; 210 x 144 mm.). Collating [ii], iv, 130. Text printed in green and black throughout, with eight full-page color plates. Book in Near Fine condition few leaves roughly opened on fore-edge. The top 3/4 inch of the jacket spine is missing and there are a few short tears on the extremities, but overall this very rare dust jacket is in Very Good condition.

Illustrator Jessie Willcox Smith was one of the most acclaimed of Howard Pyle's students. She became an accomplished child-portraitist and can be counted among "the most popular and best-known artists in America" (Dalby). *In the Closed Room* is a short story about a shy, quiet little girl, Judith, living in a big city. When her parents are offered the opportunity to take care of a house in the suburbs for the summer she meets another little girl in the house and they become playmates... and they discover a locked room on the fourth floor...

Frances Eliza Hodgson Burnett (24 November 1849 – 29 October 1924) was an English playwright and author. She is best known for her children's stories, in particular *Little Lord Fauntleroy* (published in 1885-6), *A Little Princess* (1905), and *The Secret Garden* (1911).

Nudelman, A20, BAL, 2100, Cotsen, 1746. Near Fine in Very Good dust jacket.

\$650



A finely bound copy of the sequel to Alice in Wonderland

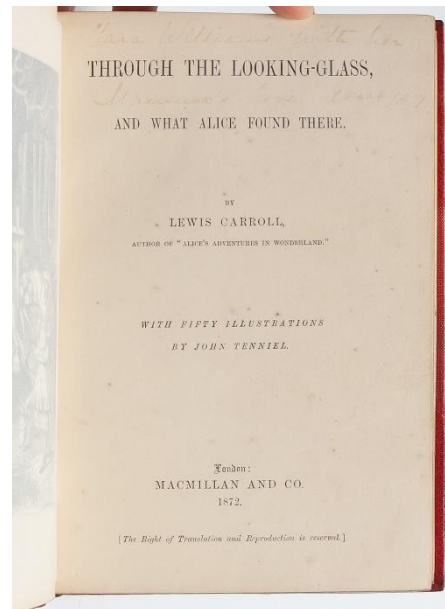
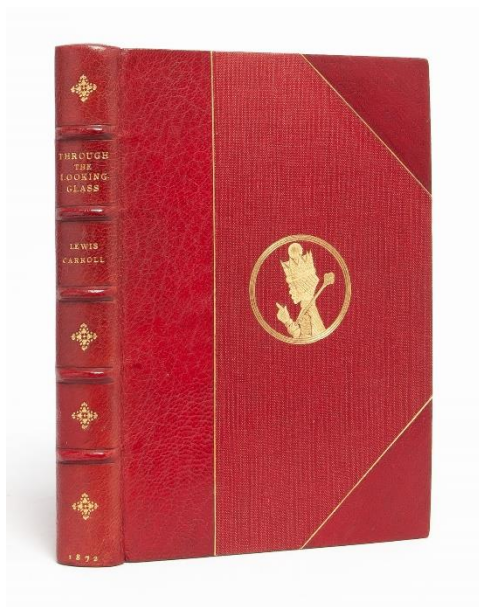
4. Carroll, Lewis [Charles Dodgson]

Through the Looking Glass and What Alice Found There

London: Macmillan & Co., 1872. First edition. Finely bound in three-quarter red crushed morocco over cloth boards with the Red Queen and White King stamped in gilt on the boards. All edges brightly gilt. Marbled endpapers and paste-downs. In excellent condition internally, with the first issue misprint “wade” for “wabe” on p. 21. Complete with all 50 engravings by John Tenniel. A faint contemporary gift inscription on the title page, a few spots of soiling or foxing throughout.

Carroll's fantastical sequel to the classic Alice Adventures in Wonderland. Published in 1871, the book follows Alice as she enters a strange alternative world by stepping through a magical mirror. She soon encounters the nonsense poem “Jabberwocky”, which Martin Gardner called “...the greatest of all nonsense poems in English”, and later meets the famed Tweedledee and Tweedledum. Alice's Adventures in Wonderland was a sensation when it was first published, and Through The Looking Glass received favorable reviews as well. The novel has been adapted into film, television, and stage. Carroll scholar Florence Becker Lennon calls the novel a "masterpiece — only a shade less than Wonderland" (Lennon, "Escape Through the Looking-Glass," 1971; pp 66-79).

\$3,500



“Almost nothing else in children’s literature equals Pinocchio for wildness of invention”

5. Collodi, C.

The Story of a Puppet, or The Adventures of Pinocchio

New York: Cassell Publishing Co., 1892. First American edition. Published simultaneously with the British Unwin edition, using the same sheets, but with a canceled title page. Part of the Children's Library Series. Original blue floral-decorated white cloth, recased with a slight loss to the cloth at the base of the spine; internally in excellent condition. Presenting Near Fine overall. Only one other copy of this Cassell imprint is currently available (the VG+ Bradley Martin copy for \$9500) and only one appears in the recent auction record, Christies 2005; the American issue is decidedly scarce.



Originally appearing in an Italian children's magazine in 1881, *La Storia di un Burattino* was more than an amusing, yet dark, tale for Italian children. Written by the political activist, Carlo Collodi, the story of Pinocchio was meant to aide in the reunification of Italy after the Napoleonic Wars had splintered the Italian states and devastated any sense of national identity. With the struggle to rebuild the Italian nation at hand, Collodi, worked to translate and create educational children’s literature to create a vision of unification for the people. His story of Pinocchio was quite unlike the sanitized Disney version that most children grew up watching. The original story depicts an unsympathetic "rogue" in the carpenter, Geppetto, who defied his father's wishes, eschewed education, and fell easily into temptation by the fox and the cat. And, spoiler alert, it ended with Pinocchio's death at the hand of his tempters, providing a warning to those children who were not obedient to their parents or striving towards good moral behavior. When the stories were compiled and published as a book in 1883, titled *Le avventure di Pinocchio*, they were given a more upbeat ending, where Pinocchio realizes his wrongdoings, corrects his behavior, and ultimately transforms into a real boy. Due to the story's success in Italy, Mary Alice Murray translated this first English edition of the story in 1892.

“Almost nothing else in children’s literature equals Pinocchio for wildness of invention” (Humphrey Carpenter & Mari Prichard: *The Oxford Companion to Children’s Literature*).

\$4,500

A special girl with extraordinary powers

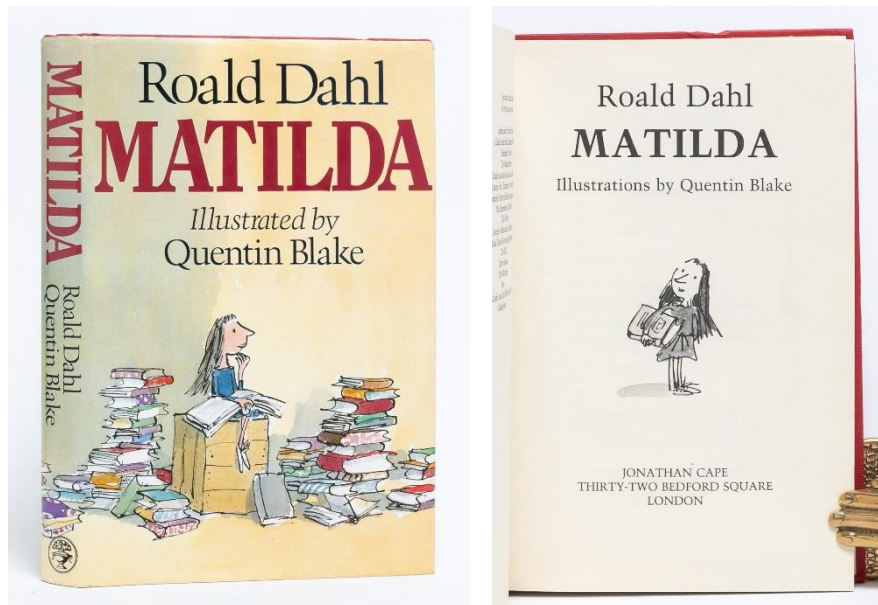
6. Dahl, Roald.

Matilda.

London: Jonathan Cape, 1988. First edition. A Fine copy of the book in like dust jacket, with just a few little bends to the jacket at the top of the rear panel. A bright, clean copy overall.

A exceptional, sweet girl, Matilda is constantly confronted with adults who undervalue her. Faced at home with parents who consider her a nuisance and at school with menacing, threatening headmistress, Matilda must trust in herself to discover special powers that not only help her fight back, but which also remind her of the unique and important person she is. In 1996, the book was adapted into a film starring Danny DeVito and Mara Wilson, and was adapted for the stage in 2022.

\$650



"Whimsical, fascinating by its apparent seriousness and that sense of underlying poetry"

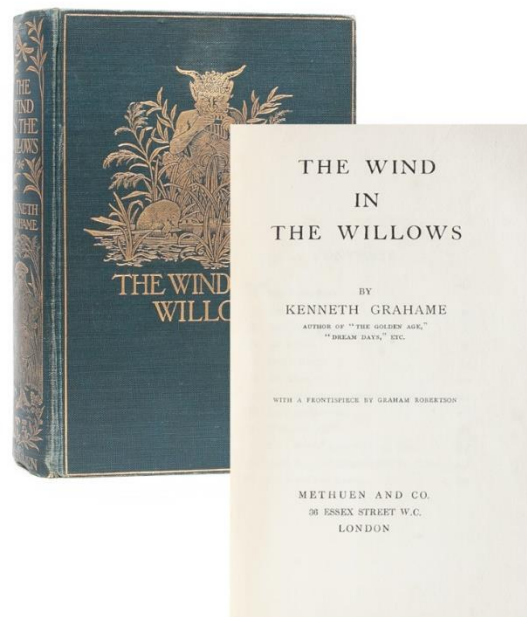
7. Grahame, Kenneth.

The Wind in the Willows.

London: Methuen and Co., 1908. First edition. A Near Fine copy of the book in the publisher's original green cloth binding, stamped in gilt. Minor wear at the spine ends, short one inch split to rear inner hinge, faint ghost from removed article on front free end paper, but generally in excellent condition internally.

Grahame's famed children's novel, featuring the beloved Mr. Toad, Rat, Badger, and Mole. Grahame began writing the book in 1908 – in his late 40s -- after leaving his position as Secretary of the Bank of England. Much of the plot of *The Wind in the Willows* had its origins both in the bedtime stories Grahame had invented to tell his own son, and in Grahame's childhood experiences in Berkshire county. The book might not have been published if not for the efforts of President Theodore Roosevelt, who lobbied Methuen to release it. While reviews were mixed, the book became a classic – and would be adapted into the well known play *Toad of Toad Hall*, by A.A. Milne, in 1929. "The Wind in the Willows is a worthy companion to *The Golden Age* and *Dream Days*. It is whimsical, fascinating by its apparent seriousness and that sense of underlying poetry which Mr. Grahame somehow manages to convey through all his nonsense" (Contemporary New York Times Review).

\$9,500

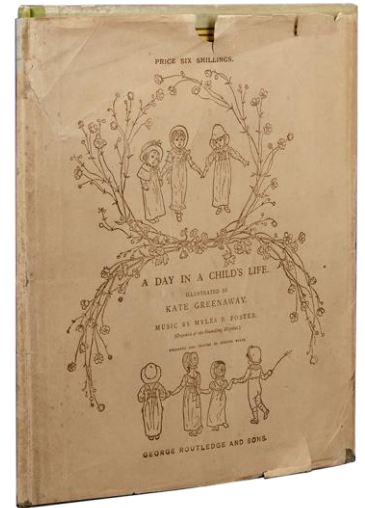


One of the books that relieved John Ruskin's depression, rare in dust jacket

8. Greenaway, Kate; Myles B. Foster.

A Day in a Child's Life

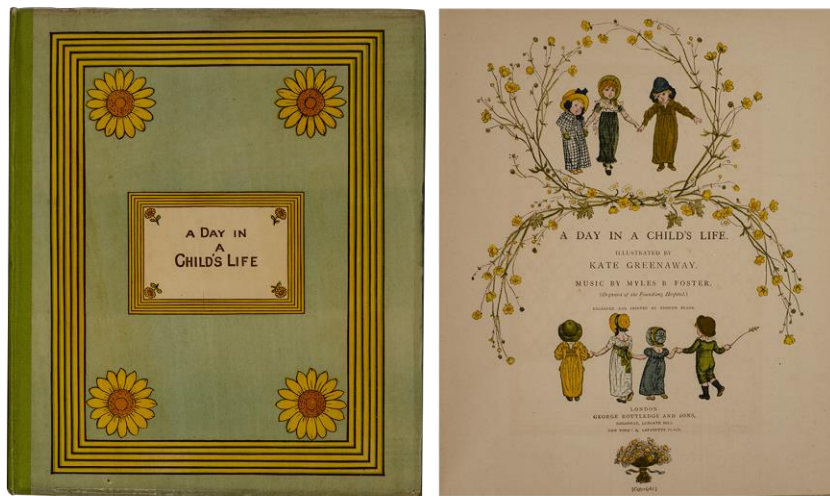
London: Edmund Evans, 1881. First edition. Quarto (9 9/16 x 8 1/4 in; 243 x 208 mm). 29, [1, printer's slug] pp. Color-printed wood-engraved text illustrations, most accompanied with musical notations. Publisher's light green glazed pictorial boards, beveled edges with green cloth backstrip, light green coated endpapers, all edges stained green. Thomson variant 31a with border of six narrow brown rules alternating with five yellow rules; inside border at each corner containing a yellow sunflower. In the publisher's printed dust jacket with some acid-free tape strengthening on the verso and a small (1 1/4 inch) piece chipped away from top of spine and one small chip (5/8 x 1/2 inch) on front panel not affecting text or image. Housed in a black cloth clamshell case, spine lettered in gilt. A very good copy.



“Victorian-era children’s book artist and author Kate Greenaway (1846-1901) began her career during the early 1870s illustrating greeting cards,” (NYPL) but she soon turned her successful brush towards book illustration. “Like fellow illustrators Walter Crane and Randolph Caldecott, Greenaway sought to publish innovative children’s works of the highest quality. Her focus on depictions of children, however, set her illustrations apart from those of her contemporaries. Greenaway’s work is cherished today for its unaffected, pastoral imagery” (NYPL). Her romantic conception of childhood was based in part on her own experiences. Famous critic John Ruskin was known to be a huge admirer of her art. “...By Christmas, Ruskin had recovered and was ready to advise her. Although he was still depressed by his uncontrollable health...his depression was somewhat relieved by Kate's latest books...A Day in a Child's Life was even more evocative, with its rose wreath half-title page; a blonde girl lying in bed, so reminiscent of a child Rose on her sick bed; and young girls in white frocks dancing over a hillside to ‘A Romp’ - so like his Winnington Hall frolics” (Engen).

Schuster & Engen 66; Thomson 31d; Engen, Kate Greenaway. A Biography.

\$1,100

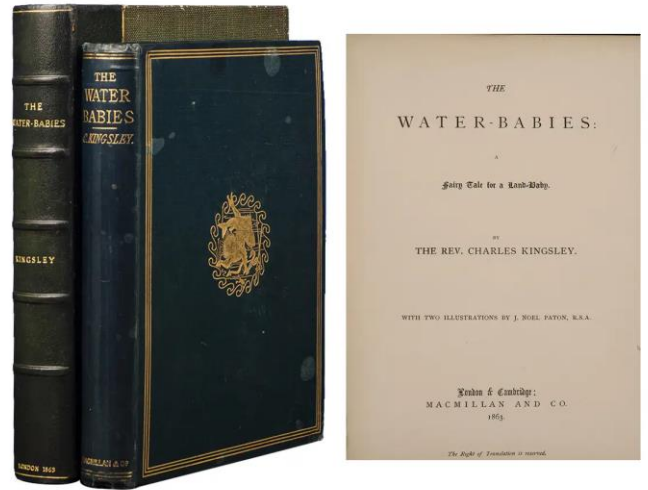


A near fine copy of the first edition

9. Kingsley, Charles.

The Water-Babies

London & Cambridge: Macmillan, 1863. First edition, second state. Small square octavo (8 x 6 1/8 inches; 203 x 155 mm.). [viii], [3], 4-350, [1 advertisements], 1 blank, without the 'L'Envoi' leaf which was canceled early on by Kingsley, and inserted frontispiece and full-page illustration opposite p. 145, with eight large engraved initial chapter letters. Bound in original dark green fine-grain cloth, front cover with gilt triple-rule border enclosing a pictorial gilt center device depicting Tom, a Fish and a Sea-Horse. Spine ruled and lettered in gilt. Dark brown coated endpapers, top edge gilt. With the binders ticket of Burn of Kirby St., on the rear pastedown. Unidentified rectangular bookplate on front paste-down. Contemporary neat ink inscription on verso of front end-paper dated "Xmas 1863." A couple of small and very light spots on front cover short splits to the cloth at the lower spine fold, inner hinges with partial expert and almost invisible repairs. Otherwise a Near Fine copy, the gilt bright and fresh, of this scarce children's classic. Housed in a fleece-lined, quarter green morocco over green cloth clamshell case.



“Charles Kingsley was a rural vicar in Victorian England, and the ‘land-baby’ of the sub-title was his youngest son, five-year-old Grenville Arthur. In writing this fairy tale about the underwater adventures of Tom, a chimney-sweep’s climbing-boy, Kingsley uttered many a sermon. But along with his zeal for Anglican Christianity he also brought into play his enthusiasm for nature and his strong sense of indignation at the Victorian practice of using small children as laborers. The difference between the first and second states is solely the removal of the L'Envoi leaf. The first state contains a leaf bearing a poem, L'Envoi. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already gone forth” (Early Children's Books and Their Illustration).

Grolier 100, 34.

\$1,850

A work of genius focusing on man's relationship to nature

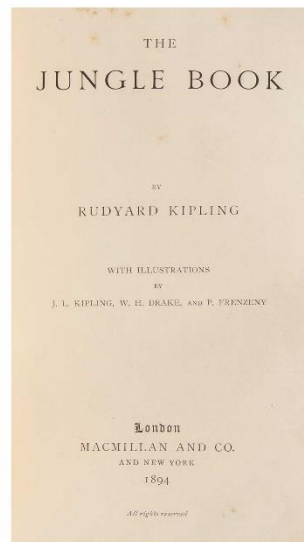
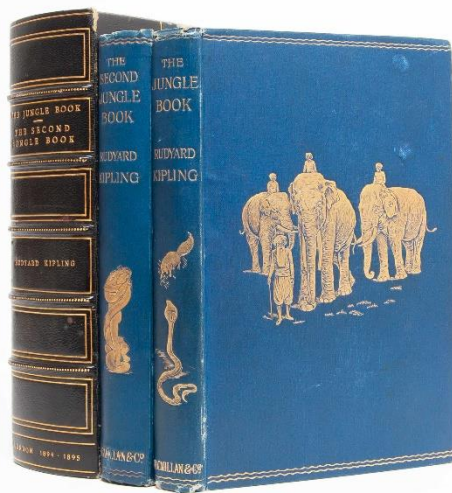
10. Kipling, Rudyard.

The Jungle Book & The Second Jungle Book

London: Macmillan, 1894, 1895. First editions. Original publisher's cloth bindings with gilt to spines and boards. All edges gilt. Dark green endpapers. Book one Near Fine, book two just slightly less, but a well-matched set overall. Spines bright and unfaded, with just a bit of wear at the spine ends and corners. A few spots to the front cover of book one and the occasional spot of foxing throughout. Book 2 with heavier foxing at pages 208-09, obscuring a few words, and rear inner hinge splitting, but holding well. Overall, an attractive pair of Kipling's most memorable works. Housed in a custom clamshell box that is a little worse for wear.

Based on folk tales and legends that Kipling learned during his childhood in India but written while in Vermont. This work of several inter-related short stories met with huge success upon publication and continues to enthrall readers of all ages to this day. According to Professor Edwin L. Miller, their publication "caused even severe critics of [Kipling's] previous work to admit that he is a writer of inspired genius." Largely focused on man's relationship to nature, The Jungle Books in part narrate the tales of Mowgli, a human (man-cub) raised by wolves, as he tries to find his proper place in the world. As he struggles with his own identity, he finds allies and adversaries among the animal communities through which he travels. They also include the story of Rikki-Tikki-Tavi, the heroic mongoose who would later inspire an animated short voiced by Orson Welles. For contributions like these, Kipling became the first English-language writer, and the youngest ever, to receive the Nobel Prize for Literature.

\$4,250

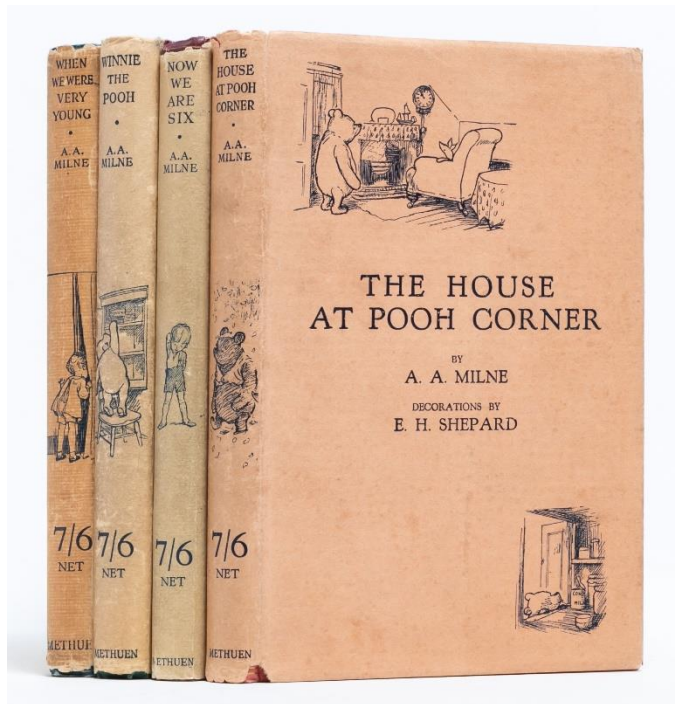


11. Milne, A. A.; Ernest H. Shepard (illustrator).

When We Were Very Young [with] Winnie-the-Pooh [and] Now We Are Six [and] The House at Pooh Corner

London: Methuen & Co., 1924. First edition, second issue. A near fine copy, second issue with p. ix numbered. Small octavo, x, [2], 99, [1] pp. Numerous text illustrations. Bound in publisher's dark blue cloth, gilt ruled front cover pictorially stamped in gilt, back cover pictorially stamped in gilt, spine lettered in gilt, plain endpapers, top edge gilt. Minimal rubbing to corners and spine extremities. Neat contemporary ink name and date "November 28th 1924" on front blank. In the original cream-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and a few tiny chips to head and tail of spine with no loss of text.

[Together with:] MILNE, A[lan] A[lexander]. Winnie-the-Pooh. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. A near fine copy. Small octavo, xi, [5], 158, [2] pp. Numerous text illustrations. Bound in publisher's dark green cloth, gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pictorial endpapers, top edge gilt. Slight discoloration from jacket on free-endpapers. Neat near contemporary ink name and date "January 11th 1927" on front blank. In the original yellow-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and minimal wear to head and tail of spine with no loss of text.



[And:] MILNE, A[lan] A[lexander]. Now We Are Six. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1927]. First edition. A near fine copy. Small octavo, x, [2], 103, [1] pp. Numerous text illustrations. Bound in publisher's maroon cloth, gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pink pictorial endpapers, top edge gilt. Minimal rubbing to corners and spine extremities. In the original pale green-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and a small chip to head of spine with no loss of text.

[And:] MILNE, A[lan] A[lexander]. The House at Pooh Corner. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1928]. First edition. A near fine copy. Small octavo, xi, [1, blank], 178, [2] pp. Numerous text illustrations. Bound in publisher's salmon cloth gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pictorial endpapers, top edge gilt. Minimal discoloration from jacket on free-endpapers. Original peach pictorial endpapers printed in black. In the original salmon pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and one tiny chip to tail of spine and one very small (3/8 inch) closed neat tape repair to lower back panel with no loss of text.

London: Methuen & Co., [1928]. First edition. A near fine copy. Small octavo, xi, [1, blank], 178, [2] pp. Numerous text illustrations. Bound in publisher's salmon cloth gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pictorial endpapers, top edge gilt. Minimal discoloration from jacket on free-endpapers. Original peach pictorial endpapers printed in black. In the original salmon pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and one tiny chip to tail of spine and one very small (3/8 inch) closed neat tape repair to lower back panel with no loss of text.

A near fine and quite wonderful set of this 'Children's Classic'—the four "Pooh" books in their original dust jackets—housed together in a pale orange cloth clamshell case with printed label on spine.

\$19,500

Three of Peter Newell's greatest books

12. Newell, Peter.

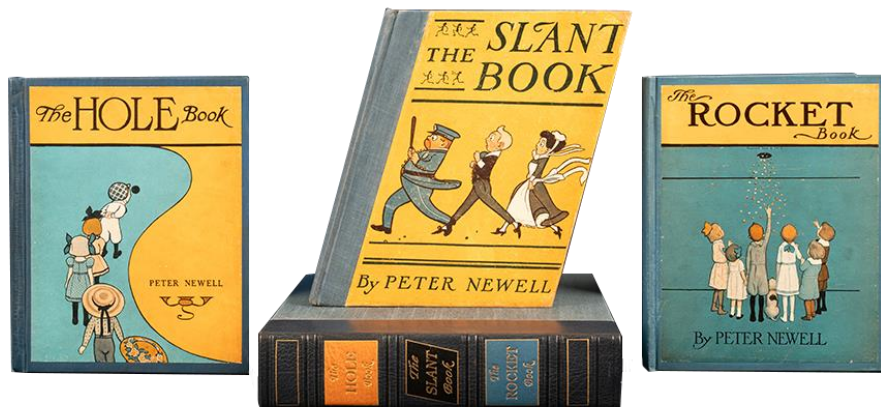
The Hole Book & The Slant Book & The Rocket Book (in 3 vols.)

New York: Harper & Brothers, 1908, 1910, 1912. First editions. Near fine copies. Three octavo volumes: The Hole Book (8 5/8 x 7 inches; 219 x 178 mm.). 52 pp; The Slant Book (8 3/4 x 7 inches; 222 x 178 mm.). 48 pp; The Rocket Book (8 5/8 x 7 inches; 219 x 178 mm.). 48 pp. The Hole Book with ink inscription on front free endpaper dated "Sept 28 1910"; The Slant Book with ink inscription on front free endpaper dated "Dec 25-1911". Bound in publisher's quarter blue cloth over pictorial boards. Edges of the slant book with minor repairs and text with some light marginal soiling. Housed together in a quarter dark blue morocco over blue silk boards clamshell case. Spine with four raised bands paneled in gilt, three morocco labels (orange, black & light blue) lettered in gilt in compartments.

A wonderful collection of these innovated books in which the novel physical structure of the book is an integral element of the story: The Hole Book (1908), had a literal hole at the center of each page to indicate the path of a bullet; The Slant Book (1910), took the shape of a rhomboid and features a baby carriage careening down a hill; and The Rocket Book (1912), recounts how a rocket launched from the basement floor of an apartment building and it interrupts the day. The American artist and author, Peter Sheaf Hersey Newell (1862-1924) was known for his humorous and creative children's stories and illustrations. He published in popular magazines like Harper's Weekly, Harper's Bazaar, or Scribner's Magazine, as well as in book form, like the three books here.

Grolier Children's 100: 59 (The Hole Book).

\$2,500



Two outcasts build an imaginary kingdom and learn to face real life challenges

13. Paterson, Katherine.

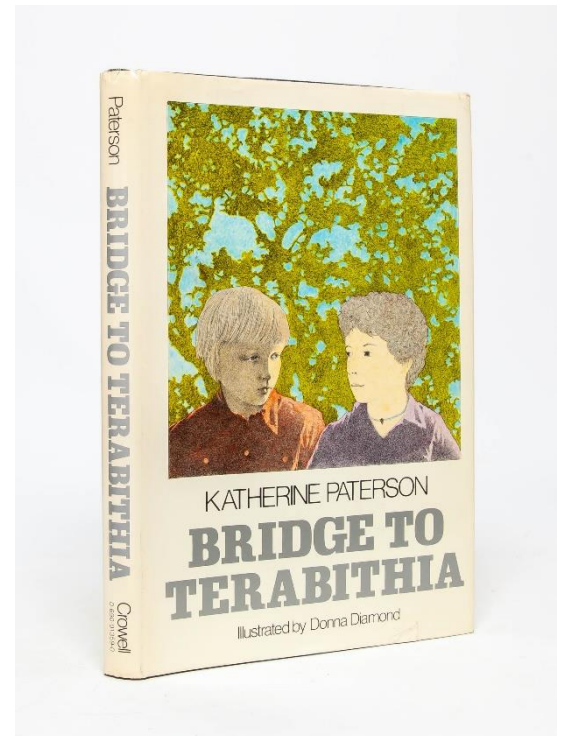
Bridge to Terabithia

New York: Thomas Y. Crowell Company, 1977. First edition. A Near Fine copy of the book in like dust jacket. Book with a contemporary owner's name on the front free end paper along with a notation that the book won the Newberry in 1977. Otherwise an excellent copy overall. Jacket retains original \$7.95 price, with a few short tears or creases, but overall bright and unrestored. Printed in an initial printing of 7,000 copies, first printings are relatively scarce on the market.

When Jesse befriends the class outcast Leslie, the two join forces to create a rich imaginary world called Terabithia. Together in their wooded kingdom, the two children face ogres and encounter magical creatures that help them sort through the difficulties they confront in their real lives. And then, an unexpected tragedy brings adulthood all too soon.

Adapted twice into film, once in 1985 and once in 2007, Bridge to Terabithia has become a beloved modern classic for generations of young readers.

\$2,250



A classic children's story, in its first appearance in America

14. Potter, Beatrix.

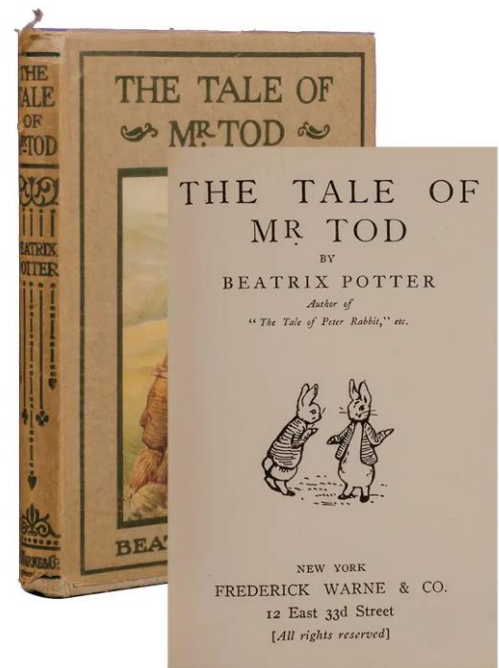
The Tale of Mr. Tod

New York: Frederick Warne & Co., [1912]. First American edition. Original gray boards decoratively stamped and lettered in dark green on front cover within a brown single rule border and decoratively stamped and lettered in brown on spine. Large color pictorial label on front cover within a blind rectangular panel surrounded by a broad brown single rule border. Color pictorial endpapers (Quinby Plate XI). 93, [1]. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page and forty-one black and white vignettes in the text. A very fine copy in the original (very slightly chipped) glassine wrapper.

“Beatrix Potter, writer of some of the most beloved children’s books of all time, was a woman of immense talent, indefatigable spirit, and a generous heart...Although she grew up in London, she was deeply influenced by long family holidays in the countryside, first in Scotland and later in the English lake district. As was the custom in families of her class, she was educated at home by governesses. An eager student of languages and literature, she grew up loving classic folk and fairy tales...Her talent for drawing and painting was discovered early and encouraged” (Beatrix Potter Society). Her career began with the release of the now-beloved Tale of Peter Rabbit; and her subsequent works expanded into a magical world of anthropomorphic animals such as Tom Kitten, Squirrel Nutkin, and Benjamin Bunny.

Quinby 21a. Linder, p. 429 (UK edition)

\$950



A fine first edition, winner of the 1939 Pulitzer Prize for Fiction

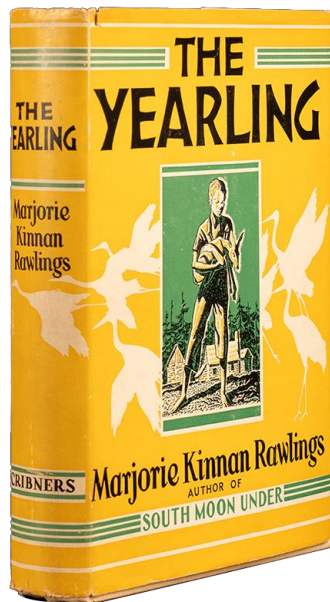
15. Rawlings, Marjorie Kinnan.

The Yearling

New York: Charles Scribner's Sons, 1938. First edition. First printing with Scribner "A" and seal printed on the copyright page. A fine copy in a near fine dust jacket. Octavo (6 1/4 x 5 5/8 inches; 209 x 143 mm.). [viii], 428 pp. With 34 woodcut chapter-headings (including illustration on title-page). Publisher's cream linen over boards, front cover decorated and titled in green, spine lettered in green. Dust jacket with just a couple of tiny closed tears on the lower edge.

Marjorie Kinnan Rawlings' beloved 1938 novel, set in rural Florida. The Yearling follows the story of Jody Baxter, a child who becomes friends with a fawn after his father kills the fawn's mother. The book was the best selling novel the year it was released and would win the Pulitzer Prize. Translated into over twenty languages, The Yearling was also adapted into a 1946 film starring Gregory Peck and Jane Wyman, who would both receive Academy Award nominations for their performances. "The thing about The Yearling, its great claim to distinction, is that it is able to make so much of simple, homely events" (Contemporary New York Times review). Illustrations were completed by artist, author, and educator Edward Shenton (1895-1977).

\$1,500



The book that reshaped popular culture and introduced the muggle world to magic

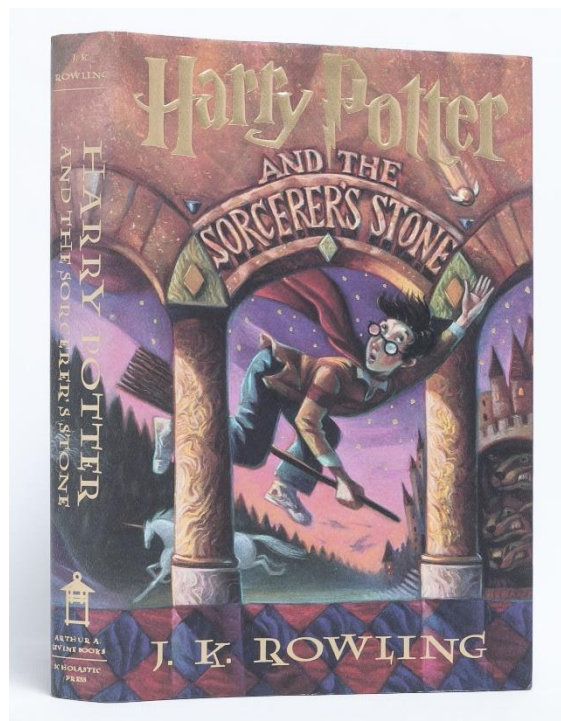
16. Rowling, J.K.

Harry Potter and the Sorcerer's Stone

New York: Arthur A. Levine Books - Scholastic, 1998. First American Edition. A Near Fine copy of the book in like jacket. Spine a bit rolled, but unmarked, without previous owner's names or bookplates. In a very attractive dust jacket with "The Guardian" blurb on the rear panel (as required for the first issue jacket). One faint dampstain to the heel of the jacket, only visible from the verso. Overall, a handsome copy of a book that reshaped popular culture. This first print run was limited to 30,000 copies. Later volumes in the series had initial print runs that soared into the millions.

Initiating Rowling's now-classic series, Sorcerer's Stone introduced Harry Potter and the wizarding world to muggle readers across the U.S. Released soon after the British first edition titled Philosopher's Stone, the novel follows the orphan Harry as he discovers the truth about his parents, leaving the abusive home of his aunt to begin his magical training in the hallowed halls of Hogwarts School. Alongside new friends Hermione and Ron, Harry begins to realize that not all is as it seems, and that evil forces will soon require him to be a hero.

\$4,250



Theodor Seuss Geisel's most famous book, first edition in the rare first issue dust jacket

17. Seuss, Dr. [Theodor Seuss Geisel].

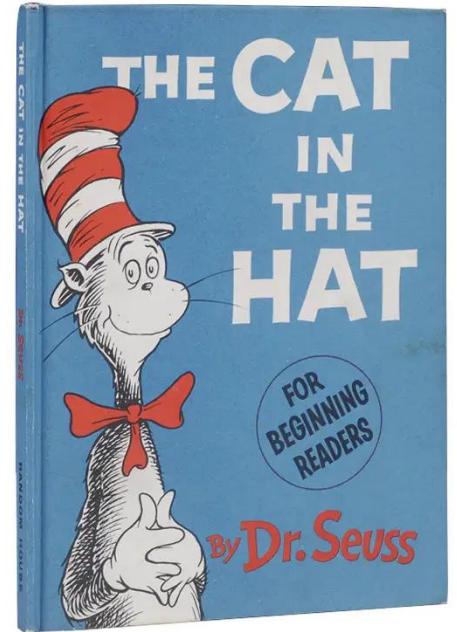
The Cat in the Hat

New York: Random House, 1957. First edition. First issue. A Near Fine copy in like dust jacket. Octavo (8 15/16 x 6 3/8 inches; 227 x 163 mm.). [2], 61, [1] pp., color illustrations throughout. Bound in publisher's unglazed color pictorial boards with color pictorial endpapers. In the original first issue color pictorial dust jacket, with the price "200/200" (i.e. \$2.00) on the front flap and with no mention of the "Beginner Books" series on the rear panel. The bare minimum of rubbing at extremities, dust jacket with slight rubbing at folds. Later editions/issues possessed glazed boards, and the original price of \$2.00 was lowered to \$1.95.

Dr. Seuss' renowned children's classic. The book, which follows the visit of a clever top hat ensconced cat to a suburban home, was written by Dr. Seuss in response to John Hersey's challenge that he come up with a more entertaining and engaging basic reader. The book sold over a million copies in its first three years in print and would make Dr. Seuss a household name. The Cat in the Hat appears on the School Library Journal's list of the Top 100 Picture Books of all time in addition to the National Education Association's list of Teachers' Top 100 Books for Children. "Parents and teachers will bless Mr. Geisel for this amusing reader with its ridiculous and lively drawings, for their children are going to have the exciting experience of learning that they can read after all" (Contemporary Saturday Review) .

Younger & Hirsch 7. Grolier 100 Children's Literature #95 Near Fine in Near Fine dust jacket. (Item #6424)

\$4,500



The book that reshaped popular culture and introduced the muggle world to magic

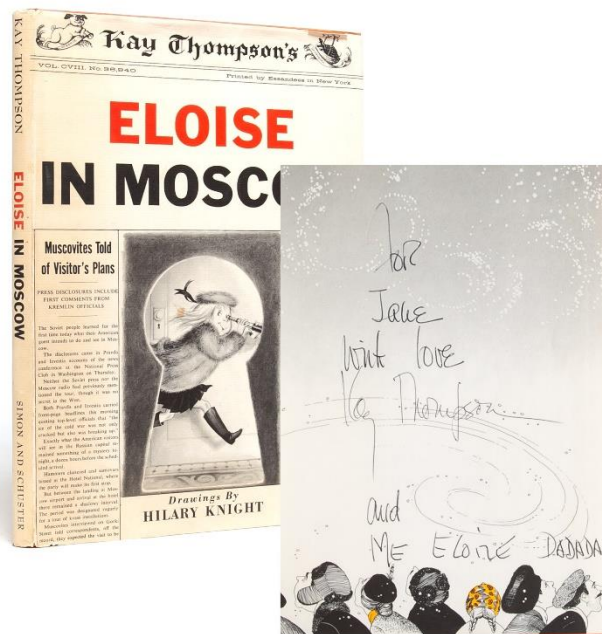
18. Thompson, Kay; Hilary Knight (illustrator).

Eloise in Moscow (Inscribed first edition)

New York: Simon & Schuster, 1959. First edition. A Near Fine book in like dust jacket. Book with a small bump to the lower board and the spine a bit rolled. In a Near Fine dust jacket with a few professionally repaired tears. Inscribed by the author: "For Jane with love Kay Thompson and me Eloise Dadada." A pleasing copy of this children's classic, which finds the intrepid Eloise away from the Plaza Hotel on an international adventure.

Eloise and Nanny discover that "not everyone in Moscow is a diplomat" and a host of other revelations, such as the "rawther deep" voices of Russian pigeons. This title in the Eloise series was published in 1959 at the height of the Cold War when tensions between the USSR and USA were outright hostile and the threat of mutually assured destruction reassured no one. Eloise brings her disarming candor to Moscow where despite her admission that "I could tell you a lot but I am only 6," we do in fact learn and laugh with this precocious 6-year-old.

\$1,500



An exceptional survivor

19. Wain, Louis.

Cats at Play

London: Blackie and Son Limited, n.d. [1917]. First edition. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, third gathering loose at two staples (of three). Folio (13 1/8 x 10 1/8 in; 334 x 258 mm). Twelve pages with one to two captioned scenes in color, inner covers illustrated in black and white. An excellent copy of a book that would normally have been destroyed by child.

A particularly difficult Wain title to find in any condition, with the present being utterly exceptional. "From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled...although he was sometimes forced to draw dogs before he became well-known!" (Houfe).

Dale 34.

\$2,750



Wilde's only book of children's stories, written "for childlike people"

20. Wilde, Oscar.

The Happy Prince and Other Tales

London: David Nutt, 1888. First edition. Original cream-coloured paper-covered boards, titles to spine black, title and publisher's device to front cover red with vignette black. Housed in an orange morocco backed bookform slipcase and chemise. Frontispiece with tissue-guard and 2 plates by Walter Crane, 12 head- and tailpieces by Jacomb-Hood. Corners gently bumped, some minor marks to covers, some very mild spotting within, an excellent copy overall.

An exceptional copy of Wilde's only collection of children's stories, including *The Selfish Giant*, *The Nightingale and the Rose*, *The Devoted Friend*, and *The Remarkable Rocket*. Small quarto. Wilde's "reputation as an author dated from the publication of the *Happy Prince and Other Tales* in London in May 1888. The *Athenaeum* compared him to Hans Christian Andersen, and Pater wrote to say that '*The Selfish Giant*' was 'perfect in its kind,' and the whole book written in 'pure English' - a wonderful compliment" (Richard Ellmann, *Oscar Wilde*, 1987, p. 282).

This copy has the florid ink ownership inscription, dated 1892, of "Walter Spindler", likely British artist Walter E. Spindler (1878-1940), active in the 1890s and notable for his portraits of French actress Sarah Bernhardt. Wilde was infatuated with Bernhardt, and wrote *Salome* especially with her in mind for the lead role. He later declared: "The three women I have most admired in my life are Sarah Bernhardt, Lily Langtry, and Queen Victoria. I would have married any one of them with pleasure."

Mason 313 ("1,000 copies were printed").

\$9,500

