

Children's and Illustrated Books

Catalogue 237

December, 2019



KAY CRADDOCK
— ANTIQUARIAN BOOKSELLER

Established 1965

TERMS AND CONDITIONS OF SALE

Unless otherwise described, all books are in the original cloth or board binding, and are in very good, or better, condition with defects, if any, fully described. Our prices are nett, and quoted in Australian dollars. Traditional trade terms apply. Items are offered subject to prior sale. All orders will be confirmed by email.

PAYMENT OPTIONS

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Account name: Kay Craddock Antiquarian Bookseller Pty Ltd
BSB: 083 004
Account number: 87497 8296

Should you wish to pay by cheque we may require the funds to be cleared before the items are sent.

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As a member or affiliate of the associations listed below, we embrace the time-honoured traditions and courtesies of the book trade. We also uphold the highest standards of business principles and ethics, including your right to privacy. Under no circumstances will we disclose any of your personal information to a third party, unless your specific permission is given.

TRADE ASSOCIATIONS

Australian and New Zealand Association of Antiquarian Booksellers [ANZAAB]
Antiquarian Booksellers' Association [ABA(Int)]
International League of Antiquarian Booksellers [ILAB]

REFERENCES CITED

Details of references cited are at end of catalogue

NOTE

Images are not to scale.

Front cover illustration, item 81
Back cover illustration, item 105

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1. Abercromby (Helen)

SUSIE'S AND LITTLE HUGH'S ALPHABET.

Pp. [28], the text and illustrations printed in brown, the title printed in red, large initial letter on each page, for every letter of the alphabet, printed in red, green or blue; oblong super roy. 4to; red cloth backed pictorial glazed papered boards, lettered and decorated in colours and gilt, faintly soiled, edges a trifle rubbed; within early [original?] glassine wrapper, now protected by mylar, slightly cropped, edges a trifle chipped; a little light foxing of edges and some faint offsetting; **Lewis Smith & Son, Aberdeen, n.d.[c.190-?]. First edition.** *A very late Victorian or early Edwardian alphabet, with each letter accompanied by 3 or more stanzas of verse. (From the use of the term X-rays, it must have been published after 1896, and the mention of Queen Victoria could perhaps be interpreted as referring to her death, although that is not specified). **\$750**



2. Aldin (Cecil)

OLD MANOR HOUSES.

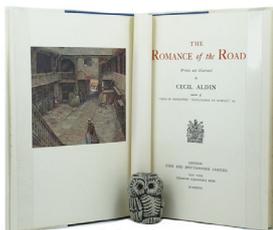
Pp. [viii]+110, printed in black & dull gilt, hand-tipped coloured frontispiece and 11 plates with lettered guards, tinted pictorial title page, text illustrations (a couple full page) and decorations; med. 4to; qr. vellum over cream papered boards, the spine and upper board lettered and decorated in gilt, boards faintly discoloured; t.e.g., others uncut; dust wrapper, slightly soiled, edges lightly rubbed and split, with a couple of small chips or tears, the backstrip browned; bookplate on upper pastedown, outer leaves lightly offset; **Heinemann, London, n.d.[192-]. Edition limited to 380 numbered copies, signed by the author, this being one of 350 for sale.** Heron, p. 194. **\$500**



3. Aldin (Cecil)

THE ROMANCE OF THE ROAD.

Pp. [viii]+124(last colophon), 11 mounted coloured plates with lettered tissue guards, numerous text illustrations and maps (several printed in red & black), folding coloured map of London contained in pocket on upper pastedown, the title page printed in red & black; roy. 4to; blue cloth, spine and upper board lettered in cream, the upper board slightly flecked; price-clipped dust wrapper, faintly soiled, edges lightly rubbed and split; within the original plain cardboard box with small printed title label and bookseller's sticker on bottom edge of lid, plus handwritten title in ink on the side; bookseller's sticker at foot of upper pastedown, a little faint foxing; **Eyre & Spottiswoode, London, 1928. First trade edition?** Heron, p. 194. *A depiction of the coaches, roads and inns of England in 1828 'when the coaching age was at its zenith' (p. 1). Includes reproductions from Cary's *Survey of the High Roads from London*. **\$500**



4. Andersen (Hans Christian)

THE RED SHOES.

Coloured wood-engravings by Willi Harwerth. Pp. 32(last blank)+[2] (colophon, verso blank), hand-coloured title page vignette and text illustrations, plus an extra suite of the illustrations housed in a pocket on the lower pastedown; qr. parchment with 4 thongs, the spine lettered in black, beige papered boards with coloured illustration on upper board, faintly soiled; fore and bottom edges uncut; **Douglas Cleverdon, Bristol, 1928. Edition limited to 470, this being one of 60 numbered copies printed on hand-made paper, signed by the artist, and containing an extra set of the engravings coloured by hand.** Ransom 4. *Douglas Cleverdon (1903-1987) was an English radio producer, bookseller and publisher for the BBC. He produced the radio premiere of *Under Milk Wood*, and as a publisher



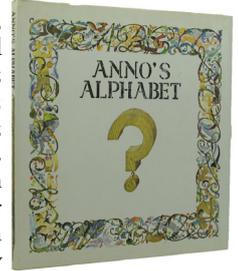
he commissioned works illustrated by Eric Gill and David Jones. He later established Clover Hill Editions with the printer Will Carter, founder of the Rampant Lions Press. Wilhelm Harwerth (1894-1982) was a German graphic designer and illustrator. **\$750**

5. Anno (Mitsumasa)

ANNO'S ALPHABET.

An Adventure in Imagination.

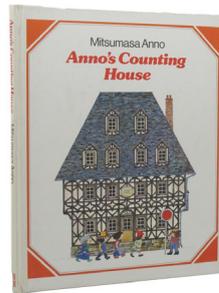
Pp. [64], illustrated throughout in colour and black & white; square 4to; qr. grey cloth, spine lettered in gilt, wood patterned papered boards, bottom fore-corners a trifle bruised; price-clipped dust wrapper, very faintly soiled; bookseller's sticker at foot of upper free endpaper; **The Bodley Head, London, 1974. First U.K. edition.** *Inscribed in pencil by the author [in Japanese & English, to Melbourne bookseller Albert Ullin] on the upper free endpaper. 'Each letter of this alphabet is painted as if carefully made of wood. But look again! Something is oddly wrong with each perfect-looking letter. The "M" is only half there, its other half is merely a mirror image. The "D" curves as mysteriously as a Mobius strip. The artist has matched each letter with a wit-twisting picture and has hidden more things in the borders—plants, animals and whimsical creature of all kinds' [wrapper blurb]. **\$200**



6. Anno (Mitsumasa)

ANNO'S COUNTING HOUSE.

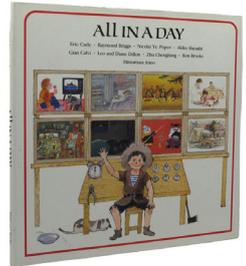
Pp. [48], illustrated in colour throughout, including several die-cut pages; post 4to; pictorial papered boards, faintly soiled; **The Bodley Head, London, 1982. First U.K. edition.** *Inscribed and signed by the author (in English and Japanese, dated 21st September 1983) on the upper free endpaper. A counting book. One by one, ten children move from their old house into their new house with all their possessions. Die-cut windows reveal the interiors of the houses and the changing number of inhabitants. **\$200**



7. Anno (Mitsumasa) & others.

ALL IN A DAY.

By Mitsumasa Anno and Raymond Briggs, Ron Brooks, Eric Carle, Gian Calvi, Zhu Chengliang, Leo and Diane Dillon, Akiko Hayashi, Nicolai Ye. Popov. Pp. [24](including the lower endpapers), illustrated in colour throughout; square 4to; pictorial glazed papered boards; dust wrapper, a trifle soiled; **Philomel Books, New York, 1986. First U.S. edition.** *Inscribed by Anno in Japanese on the upper free endpaper, above his red chop [stamp]. 'Brief text and illustrations by ten internationally well-known artists reveal a day in the lives of children in eight different countries showing the similarities and differences and emphasizing the commonality of humankind' [publisher's blurb]. **\$120**



8. Anon.

LES BOIS ET LES CHAMPS.

Rimes Enfantine par l'auteur du "Livre Des Bebes." [cover title]. Pp. [16], printed on rectos only and illustrated in colour throughout; small cr. 4to; pictorial card wrappers, slightly soiled and worn, edges lightly rubbed, with several small chips or splits to backstrip; free endpapers quite browned, a little faint foxing; **Vve Magnin & Fils, Paris, n.d.[c. 1880s?].** *Eight full page chromolithographs printed in Holland by L. Van Leer et Cie, each with brief verse in French. As indicated by the title, the illustrations, by T. H. Collins, are all rural scenes. One is set in the Australian bush and features kangaroos, parakeets and a lyrebird. The anonymous author was perhaps Helene Sachot, whose book *Le Livre des Bebes*, illustrated by the American artist Ida Waugh, was also published by Magnin. **\$800**



9. Armfield, Maxwell: Shakespeare (William)

THE WINTER'S TALE.

With coloured pictures painted in tempera by Maxwell Armfield. Pp. [x]+100 (last blank), coloured frontispiece and 7 plates (4 double page), black & white title page decoration and 3 text figures, pictorial upper pastedown; narrow demy 4to; maroon cloth, lettered and decorated in gilt, faintly rubbed and flecked, bottom fore-corners bruised; dust wrapper, slightly soiled and foxed, edges and backstrip rubbed and chipped, small surface graze to bottom fore-corner of back panel; outer leaves and edges lightly foxed; **J. M. Dent and Sons Limited, London, n.d.[1922?]**. *Maxwell Armfield (1881–1972) was an English Artist, illustrator and writer. **\$250**



10. Austen, John: Prevost (L'Abbe)

MANON LESCAUT.

From the French of L'Abbe Prevost. With an Introduction by J. Lewis May. With decorations by John Austen. Pp. [vi]+x+144 (last colophon, verso blank), coloured frontispiece and 11 plates, black & white title page vignette and pictorial head and tailpieces, the title, all text and colophon within decorative blue border; roy. 4to; qr. vellum, spine lettered and decorated in gilt, light blue buckram boards, faintly soiled, fore-corners a trifle rubbed, light water stain to vellum near head of spine; t.e.g., others uncut; scattered light foxing; **Geoffrey Bles, London, 1928. First edition, limited to 500 numbered copies, signed by the artist. \$300**



11. Bax (Clifford) & Austin O. Spare. Editors.

THE GOLDEN HIND.

A Quarterly Magazine of Art and Literature. Volume 1, Numbers 1 to 4 (October 1922 to July 1923). **Number 1:** Pp. [iv] (advertisements)+48, erratum slip tipped-in before title page; **October 1922.** *Contributors include Ford Madox Hueffer, Havelock Ellis, and E. L. Grant Watson; with illustrations by John Austen, Robert Gibbings, John Nash, a.o. **Number 2:** Pp. [iv] (advertisements, loosely inserted)+40; **January 1923.** *Includes *The Foundling Hero* by Rabindranath Tagore, *Twilight* by E. L. Grant Watson, *The Token* by Joseph Hergesheimer; plus poems by Clifford Bax, Richard Church and others, and illustrations by John Austen, Robert Gibbings, John Nash, Alan Odle, Jack B. Yeats, a.o. **Number 3:** Pp. 40, plus a loosely inserted slightly smaller format advertisement leaf; **April 1923.** *Contributors include W. H. Davies, Stanley Smith, Aldous Huxley, Naomi Mitchison; with illustrations by John Austen, Vivien Gribble, Haldane Macfall, Austin O. Spare, a.o. **Number 4:** Pp. 40; **July 1923.** *Contributors include E. Powys Mathers, Alec Waugh, Laurence Housman and Aldous Huxley; with illustrations by John Austen, Frank Brangwyn, Robert Gibbings, 'Alastair', a.o. Each issue with numerous illustrations (some full or double page, some printed in brown or brown & black), advertisements; all impl. 4to; pictorial stiff paper wrappers, slightly soiled, edges lightly creased; contained in custom made cream card solander-style box, with lettered title on backstrip and upper panel, slightly soiled; hinges starting at a few points, some light foxing (mainly in Number 1) and occasional slight soiling; **Chapman & Hall, London, 1922–1923.** *The first four [of eight] issues of this periodical, which was published from 1922 to 1924. **\$1,200**



12. Board Game:

ZOOLOGICAL LOTTO.



Early English lotto game, manufactured in Germany. Comprising: six coloured lithographed oblong card sheets, 18.3 cm. x 23.5 cm., each incorporating eight removable pictorial disks representing the native animals of the different continents; contained within the original card box with decorative sides and pictorial title label on lid, edges of box slightly rubbed, and with a couple of neat repairs to corners, the title label lightly soiled; a couple of small closed tears to the card beneath the *Jaguar* disk; **n.d.[c.1890s]**. *The disks are all captioned with the name of the animal, and feature a question about that animal on the verso, which is answered by the brief text printed on the depression into which the disks are set on the card sheets. For example, the *Oceania* sheet contains disks depicting a kangaroo, which asks on the reverse: *Who are these funny, jumping creatures?* The answer printed below the disk is *The kangaroo's with very clever features.* (This sheet also includes a black swan, emu, dingo, and a *Lyer-bird* [sic]- *Whose Lyer does not give one sound? The lyer-birds in Australia it is found.*) **\$3,000**

13. Brangwyn, Frank: Khayyam (Omar)

RUBAIYAT OF OMAR KHAYYAM.

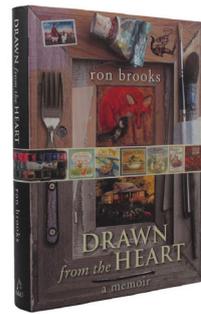
Illustrated & decorated by Frank Brangwyn, R.A. Pp. [140], 15 coloured plates hand-tipped onto brown art paper, pictorial title page and large decorative borders to all quatrains printed in dull gilt/brown, vocabulary; narrow demy 4to; t.e.g., others uncut; full vellum, spine lettered and decorated in gilt, the boards lightly soiled and slightly sprung; ribbon marker; inked gift inscription (dated 1926), on upper free endpaper, a couple of leaves faintly creased, a little light foxing, offsetting, and occasional faint soiling; **T. N. Foulis, London, 1919. Edition limited to 350 copies printed on hand-made paper; this presumably a deluxe issue, being numbered and signed by the publisher, and in a more elaborate binding.** Elfick & Harris 191. *The illustrations are reproduced from oil paintings by Brangwyn. Foulis also published a Brangwyn edition of the *Rubaiyat* with fewer illustrations in 1911. **\$2,500**



14. Brooks (Ron)

DRAWN FROM THE HEART.

A memoir.

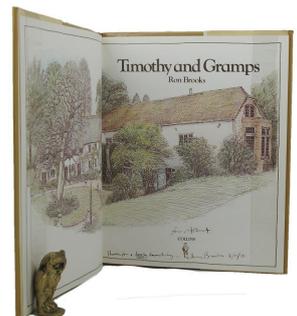


Pp. viii+328, illustrated throughout in colour and black & white; med. 8vo; black cloth, spine lettered in gilt, the lower board faintly scuffed; dust wrapper; **Allen & Unwin, Sydney, 2010. First edition.** *Inscribed and signed by the author, dated 9 December 2010, on the half-title page. The inscription is to Melbourne bookseller Albert Ullin: 'For the totally wonderful Albert Ullin with so many good memories and so much love', and an invitation to the Melbourne launch of the book, also inscribed by Brooks to Ullin, is loosely inserted. **\$75**

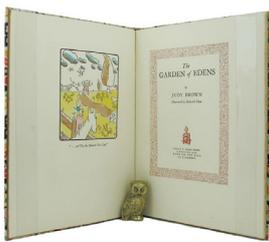
15. Brooks (Ron)

TIMOTHY AND GRAMPS.

Pp. [32], illustrated in colour throughout, pictorial endpapers; post 4to; pictorial glazed papered boards, bottom fore-corners a trifle bruised; dust wrapper, backstrip slightly faded and with short split at head; **Collins, Sydney, 1978. First edition.** White (Volume 2) 1180. *Inscribed and signed by the author [to Melbourne bookseller Albert Ullin, dated 16/12/78] on the title page. In the middle of the inscription, Brooks has drawn a tiny, detailed sketch of Timothy. **\$75**



16. Brown (Judy)
THE GARDEN OF EDENS.

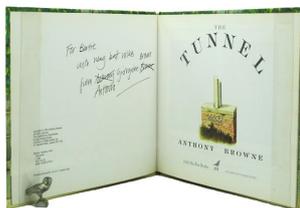


Illustrated by Roderick Shaw. Pp. [vi]+34(last blank)+[2](colophon, printed in red, the verso blank), hand-coloured frontispiece, plus 7 full page linocuts printed in various single colours, and numerous line drawings, the title page printed in red & black; cr. 4to; bound by Leo Cullin in floral patterned linen with printed paper title label on upper board, the spine a trifle browned; uncut; a couple

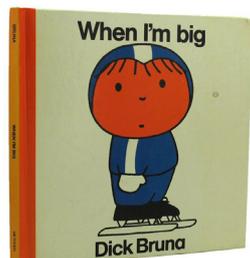
of small surface grazes to endpapers; **Barn on the Hill, [Sydney, 1939]. First edition, limited to 600 copies, this being one of 550 thus.** Farmer p. 35; Muir 1054. *The first book from this press (and the only children's book they published). The author was a kindergarten teacher from Glebe. The frontispiece was hand-coloured by Shaw's wife, Frances, his sister, Pat, and 'whoever wanted to lend a hand' [Stein, *The Barn on the Hill*, p. 12]. Copies are scarce. The type was distributed after printing, and Farmer quotes Edwards stating: 'All our remaining copies (including signed and numbered copies 1- 10) were destroyed by rainwater, which entered a packing case.' **\$1,200**

17. Browne (Anthony)
THE TUNNEL.

Pp. [28](including the free endpapers), illustrated in colour throughout; oblong 4to; pictorial glazed papered boards; **Julia MacRae Books, London, 1989. First edition.** *Inscribed and signed by the author/artist (to Melbourne bookseller Albert Ullin) on the verso of the upper free endpaper. **\$120**



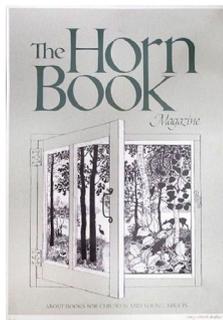
18. Bruna (Dick)
WHEN I'M BIG.



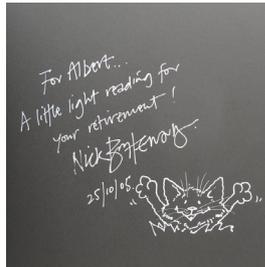
Pp. [26], full page coloured illustrations, the title page printed in red & black; small square 4to; pictorial glazed papered boards, a trifle soiled, the top fore-corners lightly bruised; **Methuen, London, 1981. First U.K. edition.** *Inscribed and signed by the author (dated 19.9.1981) on verso of upper board. **\$60**

19. Burkert (Nancy Ekholm)
POSTER FOR THE HORN BOOK MAGAZINE.

About books for children and young adults. Poster, illustrated in black & white and lettered in green; 61 cm x 41.5, including margins; **Horn Book, New York, 1988. Edition limited to 250 numbered copies, signed by the artist.** *From its foundation in 1924, *The Horn Book* magazine retained a similar cover design for over sixty years, until in 1985 a decision was taken to invite a guest artist to provide a new cover design each year. These cover designs were also issued as a limited edition poster for the magazine. This copy is number 48. Maurice Sendak was the first artist chosen, and his design appeared on the last issue of 1985 (November/December) and the next 5 issues of the bi-monthly publication. Nancy Ekholm Burkert was the fourth selected artist (after Sendak, William Steig and Arnold Lobel), with her design first appearing on the November/December issue of 1988. Burkert illustrated several books for children, the most celebrated being the first edition of Roald Dahl's *James and the Giant Peach*. **\$200**



20. Butterworth (Nick)
THE WHISPERER.

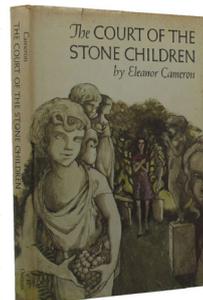


Pp. [32], illustrated in colour throughout; square 4to; pictorial papered boards, faintly scuffed; **Collins, London, 2004.**

First edition. *Inscribed and signed by the author/artist [to Melbourne bookseller Albert Ullin, dated 25/10/05] on the upper free endpaper: 'For Albert ... A little light reading for your retirement!' Beneath his signature Nick Butterworth has sketched one of the cats from the book. Also signed and inscribed on the lower pastedown by Sarah Portelli, Christine Andell and Debra Kelly, the three women who bought Albert Ullin's bookshop, *The Little Bookroom*, after Ullin retired. **\$75**

21. Cameron (Eleanor)
THE COURT OF THE STONE CHILDREN.

Pp. [x]+194(last blank), title and headpiece decorations; edges of boards a trifle rubbed; dust wrapper (illustration by Trina Schart Hyman), slightly soiled, edges lightly rubbed and split; edges of leaves lightly foxed; **E. P. Dutton & Co., Inc., New York, 1973. First edition.** *Inscribed and signed by the author on the upper free endpaper. Winner of the U.S. National Book Award, Children's Books category, in 1974. (Given by the National Book Foundation to recognize outstanding literary work by US citizens, they National Book Awards are awards 'by writers to writers'. The judging panel are 'writers who are known to be doing great work in their genre or field'). **\$50**



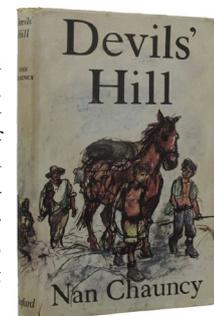
22. Chase (Pauline)
PETER PAN'S POSTBAG.



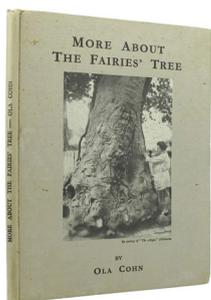
Letters to Pauline Chase. With illustrations by Albert Rothenstein. Pp. xvi+[16](facsimile letters)+64, coloured frontispiece portrait with tissue guard, black & white pictorial title page and numerous text illustrations, folding map of *The Never Never Land* at end; light brown pictorial cloth, lettered and decorated in red, white & black, slightly soiled and worn, edges lightly rubbed, spine browned and slightly chipped at extremities; free endpapers offset, scattered foxing and occasional slight soiling; **William Heinemann, London, 1909. First edition.** *Inscribed (with a quote from *Peter Pan*) and signed in purple ink by Pauline Chase beneath her frontispiece portrait. A collection of letters (and a map) from children to the American actress Pauline Chase (1885- 1962), when she was playing the role of Peter Pan. Said to have been J. M. Barrie's favourite actress in the part, Chase gave over 1,000 performances in the role. **\$350**

23. Chauncy (Nan)
DEVIL'S HILL.

Illustrated by Geraldine Spence. Pp. [viii]+150(last blank), half-title and title page vignettes, text illustrations; dark green cloth, spine lettered in silver, boards a trifle sprung; price-clipped dust wrapper, slightly soiled, edges lightly rubbed and split; bookseller's sticker at foot of upper free endpaper, the free endpapers slightly offset, a little light foxing; **Oxford University Press, London, 1958. First edition.** Muir 1422.*Inscribed and signed by the author (to Melbourne bookseller Albert Ullin, 'a most discerning reader') on the upper free endpaper. The inscription, dated July [19]59, was made on the occasion of the Children's Book Council of Australia Award. (Together with *Sea Menace*, by John Gunn, *Devil's Hill* was joint winner of the CBCA Book of the Year award in 1959). **\$50**



24. Cohn (Ola)
MORE ABOUT THE FAIRIES' TREE.



Pp. 40(last colophon), frontispiece plus 3 plates; cr. 4to; grey papered boards, upper board lettered in black, with large rectangular pictorial onlay (photograph of Ola Cohn working on the Fairies' Tree), the boards slightly soiled and a trifle bowed, with a little silverfishing to fore-edges on reverse, bottom fore-corner of upper board bruised; a little faint foxing; **the author, Melbourne, 1933. First edition.** Muir 1631. *Signed by the author (dated 1934) on the dedication page. **\$450**

25. Crane, Walter: Lamb (Charles)
A MASQUE OF DAYS.

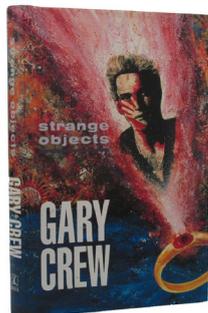
From *The Last Essays of Elia*: Newly dressed and decorated by Walter Crane.

Pp. [44](printed on one side only, in the Japanese style), illustrated in colour throughout, text printed in red & black; narrow demy 4to; cloth backed pictorial papered boards, rubbed and lightly soiled, edges worn, the spine a trifle frayed at extremities; hinges tender, outer leaves faintly offset, a little light foxing and soiling; **Cassell & Co. Ltd., London, 1901. First edition.** Masse p. 54. *One of Crane's last fantasy books. Spencer, p. 138, suggests that the young spark giving dinner to the days of the year in this book may represent Crane's son Lancelot, and that the volume could have been intended as a celebration of his coming of age. **\$250**



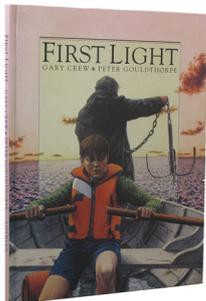
26. Crew (Gary)
STRANGE OBJECTS.

A novel.



Pp. [vi]+186(last blank), 2 text illustrations; edges of boards a trifle rubbed; dust wrapper; text block slightly browned, a little light foxing; **William Heinemann Australia, Melbourne, 1990. First edition.** White (Volume 3) 3242. *Inscribed and signed by the author (to Melbourne bookseller Albert Ullin) on the title page. Winner of the Children's Book Council of Australia Book of the Year for Older Readers, 1991. **\$40**

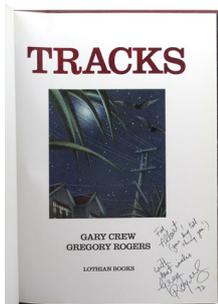
27. Crew (Gary) & Peter Gouldthorpe.
FIRST LIGHT.



Pp. [32], illustrated in colour throughout; demy 4to; pictorial glazed papered boards; **Lothian, Melbourne, 1993. First edition.** White (Volume 3) 3266. *Inscribed and signed by author and illustrator (to Melbourne bookseller Albert Ullin) on the title page. Peter Gouldthorpe has added a small sketch of a sunrise above his signature. Loosely inserted is a printed invitation to an event in March 1994, celebrating the release of this book. **\$50**

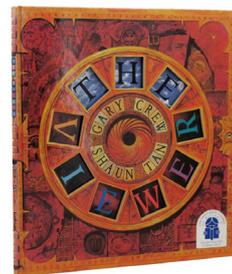
28. Crew (Gary) & Gregory Rogers.
TRACKS.

Pp. [32], illustrated in colour throughout; demy 4to; pictorial glazed papered boards; **Lothian Books, Melbourne, 1992. First edition.** White (Volume 3) 3258. *Inscribed and signed by the illustrator [to Melbourne bookseller Albert Ullin, dated '92] on the title page. **\$50**



29. Crew (Gary) & Shaun Tan.
THE VIEWER.

Pp. [32], illustrated in colour throughout; square 4to; pictorial glazed papered boards with Children's Book Council of Australia Notable Book sticker near bottom fore-corner of upper board, the upper board featuring several die-cuts in the style of a kaleidoscope viewer which reveal the title on the page beneath; **Lothian, Melbourne, 1997. First edition.** White (Volume 3) 3289. *Shaun Tan's first picture book; joint winner of the Crichton Award for New Illustrators of Children's Books, Victorian Children's Book Council, 1998. **\$250**



30. Crowther (Kitty)
POKA & MIA: AT THE BOTTOM OF THE GARDEN.



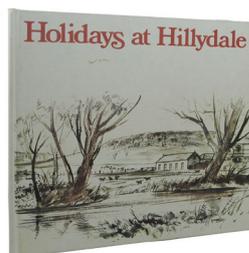
Pp. [49](including recto of the lower free endpaper), illustrated in colour throughout; pictorial papered boards; **Tate Gallery, London, 2015. First U.K. edition.** *With the author/artist's signed inscription [to Melbourne bookseller Albert Ullin] in red pencil on the upper free endpaper. Beneath her inscription, Kitty Crowther has sketched in coloured pencil two of the characters from the story, *Mia* and *Arto*. Crowther is a Belgian writer and illustrator who in 2010 won the Astrid Lindgren Memorial Award, the biggest prize in children's literature. Originally published in French in 2007. **\$50**

31. Crowther (Kitty)
POKA & MIA: AT THE CINEMA.

Pp. [32], illustrated in colour throughout; pictorial papered boards; **Tate Gallery, London, 2014. First U.K. edition.** *With the author/artist's signed inscription [to Melbourne bookseller Albert Ullin] in red pencil on the upper free endpaper. Beneath her inscription, Kitty Crowther has drawn in coloured pencil a sketch of *Mia* reading a book. Originally published in French in 2006. With loosely inserted related ephemera. **\$60**



32. Daly (Dame Mary)
HOLIDAYS AT HILLYDALE.

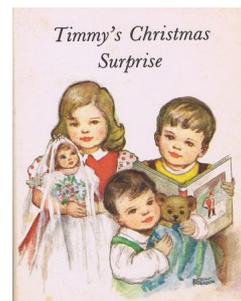


A story for children about a family's holiday spent on an Australian sheep station. With illustrations by leading Australian artists . . . Foreword by Sir Robert Menzies. Pp. [48], illustrated in colour and black & white (several full page), artist biographies; square 4to; pictorial boards, slightly soiled, corners a trifle rubbed; **Yooralla Hospital School for Crippled Children, Melbourne, n.d. [1973]. First edition.** White (Volume 2) 2012. *Signed by the author on verso of

upper free endpaper. The artists include Sir Russell Drysdale, Sir William Dargie, Bruce Fletcher, Kenneth Jack, Louis Kahan, a.o. **\$40**

33. Daly (Dame Mary)
TIMMY'S CHRISTMAS SURPRISE.

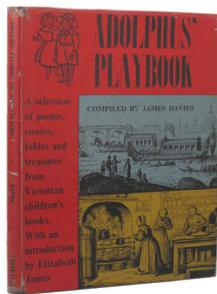
With illustrations by George Arnold, Max Middleton, Dudley Drew, Betty Paterson, Ambrose Griffin, Esther Paterson. Foreword by Dame Pattie Menzies. Pp. [28](including the free endpapers), illustrated in colour and black & white; pictorial papered boards; a trifle foxed and soiled; a little faint foxing; **Herald Gravure, Melbourne, 1967. First edition.** Muir 1870. *Signed by the author on the Dedication page. Dame Mary Daly wrote several books for children to raise funds for various charities. *Cinty and the Laughing Jackasses* (published in 1961) raised \$25,000 to build a therapy pool for the Yooralla Hospital School, and *Timmy's Christmas Surprise* provided over \$800 annually towards its maintenance. **\$50**



34. Davies (James) Compiler.

ADOLPHUS' PLAYBOOK:

A Selection from Victorian Children's books.



With an Introduction by Elizabeth James. Pp. 126, frontispiece, text illustrations, floral patterned endpapers; small cr. 4to; red cloth, lettered and decorated in gilt; dust wrapper, slightly soiled and worn, edges chipped and split; publisher's ink stamp on verso of title page, occasional slight soiling; **Peter Lunn, London, 1947.** *Includes *Hop-o'-my-thumb*, *Little Jack Horner*, and *Mother Goose*. **\$120**

35. Dorros (Arthur)

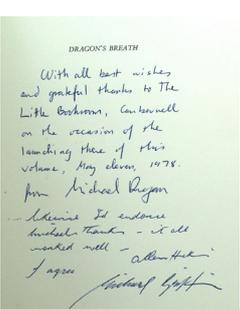
ALLIGATOR SHOES.

Pp. [24], illustrated in colour throughout; small f'cap. 8vo; pictorial glazed papered boards, a trifle foxed, the lower board slightly browned near spine; endpapers faintly offset, a couple of spots of foxing; **E. P. Dutton, New York, 1982. First edition.** *Inscribed by the author/illustrator [to Melbourne bookseller Albert Ullin, dated Dec. 1983] on the upper free endpaper: 'For Albert, whose kindness and fine being make me want to leap with a ticket to Australia. With best wishes, Arthur'. Below the inscription Dorros has added a sketch of an alligator carrying a suitcase in one hand and an airline ticket to Australia in the other. Loosely inserted is the author/artist's photographic business card. **\$50**



36. Dugan (Michael)

DRAGON'S BREATH.



Drawings by Allen Hicks. Pp. [48](last colophon), title page vignette plus numerous full page illustrations, brief text; demy 4to; pictorial glazed papered boards, head of spine and bottom fore-corner of upper board slightly browned; dust wrapper, faintly soiled, short split at foot of backstrip; **Gryphon Books, Melbourne, 1978. First edition, limited to 1500 copies.** White (Volume 2) 2339.

*Inscribed and signed ('to The Little Bookroom, Camberwell on the occasion of the launching there of this volume...') by the author, illustrator

and publisher (Richard Griffin) on the half-title page. **\$80**

37. Escholier (Raymond)

CANTEGRIL.

Illustrations de Carlegle. [Text in French].

Pp. 232(last blank)+[2](colophon, verso blank), hand-coloured title page vignette and numerous pictorial head & tailpieces, the table of contents bound in at end; impl. 8vo; bound by Riviere in half maroon morocco, the spine lettered in gilt between raised bands, patterned papered boards, the bottom fore-corner of upper board faintly bruised; t.e.g., others uncut; matching patterned endpapers; with the original printed paper wrappers and backstrip bound in, the upper wrapper featuring a small hand-coloured device lettered by hand 'Aux 3 Pigeons'; **Les Editions Pittoresques, Paris, 1931. First edition thus, being one of 350 numbered copies on velin de Rives paper (total edition 425, including 25 not for sale).** *First published in 1921, *Cantegril* was awarded the Prix Femina in that year. An edition illustrated by Pierre Falke was published in 1926, and the novel was later adapted into an opera, with music by Roger Ducasse. Journalist, novelist and art critic, Raymond Anthony Maria Emmanuel Escholier (1882-1971) changed the spelling of his surname at the suggestion of Anatole France. In 1931 he was awarded the Grand Literature Prize of the French Academy. The painter and illustrator known as *Carlegle* (Charles Emile Egli) was born in Switzerland in 1877, but spent most of his life in Paris. **\$300**



38. Farjeon (B. L.)

THE GOLDEN LAND;

or, links from shore to shore.



With twenty-eight illustrations by Gordon Browne, engraved by Edmund Evans. Pp. 344+[8]advertisements), frontispiece, plus 3 plates, text illustrations and pictorial headpieces; pictorial blue cloth, lettered in gilt & black and decorated in black & orange/brown, the boards a trifle soiled and rubbed, bottom fore-corners lightly bruised, the spine slightly darkened; bookplate of Jeffrey Prentice on upper pastedown, outer leaves browned, the hinges starting, with some loosening of pages, top fore-corner pp. 177/8 slightly creased, a

little light foxing and occasional slight soiling; **Ward, Lock and Co., London, 1890. Second edition.** Muir 2417. *A story of Australia, first published in 1886. Benjamin Leopold Farjeon (1838-1903) went to Australia in 1854 to prospect for gold, after which he travelled to New Zealand, where he became sub editor of the country's first daily newspaper, the *Otago Daily Times*. He returned to England in 1868, and wrote several novels, mostly crime and mystery. His daughter Eleanor became a noted children's writer. **\$150**

39. Farjeon (Eleanor)

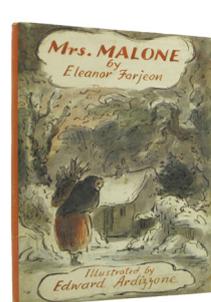
MARTIN PIPPIN IN THE APPLE ORCHARD.

Illustrated by Richard Kennedy. Pp. xvi+306(last colophon), title page vignette, numerous text illustrations (some full page), 6 pages of music; boards a trifle sprung, the spine very slightly faded at head and foot; price-clipped dust wrapper; bookseller's sticker at foot of upper free endpaper, edges of leaves foxed; **Oxford University Press, London, 1952. First illustrated edition.** *The first Martin Pippin book, originally published by Collins, in 1921. **\$125**



40. Farjeon (Eleanor)

MRS MALONE.



Illustrated by Edward Ardizzone. Pp. [24], frontispiece, plus text illustrations; small f'cap. 8vo; pictorial papered boards, slightly sprung; price-clipped dust wrapper, a trifle foxed, edges slightly rubbed; bookseller's stamp at foot of upper free endpaper, edges of leaves slightly foxed; **Oxford University Press, London, 1962. First edition thus.** Alderson 94. *Eleanor Farjeon's poem *Mrs. Malone* was originally published by Michael Joseph in 1950, with decorations by David Knight. **\$120**

41. Farjeon (Eleanor)

THE MULBERRY BUSH.

Illustrations by Isobel & John Morton-Sale. Pp. 64, frontispiece, plus numerous full page illustrations; pictorial cream cloth, lettered and decorated in mulberry, faintly foxed, top fore-corners a trifle bruised; dust wrapper, slightly foxed, backstrip browned, edges chipped and split, with small pieces torn from head and foot of backstrip; small surface graze to upper free endpaper, a little light foxing; **Michael Joseph Ltd., London, 1945. First edition.** *Collection of poems on the theme of childhood games. Loosely inserted is a TLs from Farjeon to a Mrs. H. C. Taylor. Dated Jan 21st, 1947, the letter is an enthusiastic acknowledgement of a food parcel sent by Mrs. Taylor (evidently an Australian writer, as she and Farjeon were both members of the literary association P.E.N.). Farjeon explains her interest in Australia: 'all my life I've been "seeing" Australia as a part of my background, for my father emigrated there, as a boy of sixteen, in the early gold-rush days in the 'Fifties, dug nuggets at Bendigo and Ballarat and elsewhere, accumulated adventures which held us spellbound as children'. **\$300**



42. Farjeon (Eleanor)
THE NEW BOOK OF DAYS.

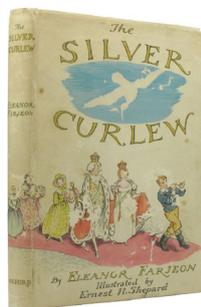


Illustrated by Philip Gough and M. W. Hawes. Pp. 400, coloured frontispiece, numerous black & white text illustrations (several full page); cream cloth, spine lettered and decorated in red, the cloth a trifle soiled, bottom fore-corners of boards faintly bruised; top edges red; price-clipped dust wrapper, lightly soiled, edges chipped and split, with pieces torn from head and foot of backstrip; bookplate of Bertha Mahony Miller on upper free

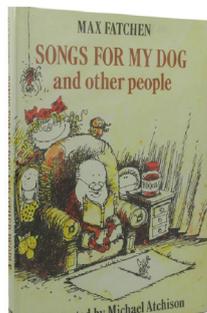
endpaper, a few small damp stains to top edges of leaves, a little light foxing and occasional slight soiling; **Oxford University Press, London, 1941. First edition.** *Bertha Mahony (1882-1969), opened *The Bookshop for Boys & Girls*, one of the first children's bookstores in Boston, in 1916. She also founded the *Horn Book Magazine*, the oldest magazine in America focusing exclusively on children's literature, and the publishing company Horn Book, Inc. Subsequently from the collection of Albert Ullin, founder of Melbourne's first specialist children's bookshop, *The Little Bookroom*. **\$150**

43. Farjeon (Eleanor)
THE SILVER CURLEW.

Illustrated by Ernest H. Shepard. Pp. [viii]+182, title page vignette, text illustrations, pictorial endpapers printed in red; fore-corners of boards a trifle bruised; price-clipped dust wrapper, slightly soiled and foxed, with a little light silverfishing, the edges slightly creased and chipped; bookseller's sticker at foot of upper pastedown, the free endpapers slightly offset, Sunday School prize bookplate on half-title page, a couple of spots of foxing; **Oxford University Press, London, 1953. First edition thus.** *Based on an old Norfolk story, Eleanor Farjeon's version was originally published as a children's play. **\$175**



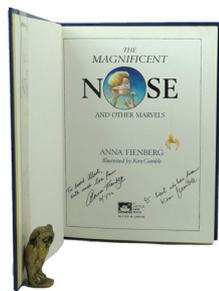
44. Fatchen (Max)
SONGS FOR MY DOG, AND OTHER PEOPLE.



Illustrated by Michael Atchison. Pp. 64, title page vignette, plus numerous text illustrations; med. 8vo; dust wrapper, slightly soiled; text block browned; **Kestrel Books, Harmondsworth, Middlesex, 1980. First edition.** White (Volume 3) 2978. *With a signed presentation inscription from the author on the half-title page, dated 1982, to Melbourne bookseller Albert Ullin. Collection of humorous verse. **\$50**

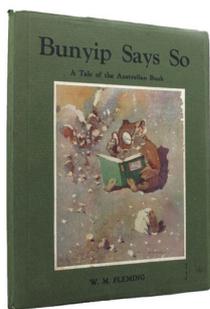
45. Fienberg (Anna)
THE MAGNIFICENT NOSE AND OTHER MARVELS.

Illustrated by Kim Gamble. Pp. 48, illustrated throughout in colour and black & white; small cr. 4to; pictorial glazed papered boards; **Allen & Unwin, Sydney, 1991. First edition.** White (Volume 3) 4526. *With signed inscriptions (to Melbourne bookseller Albert Ullin) from the author, dated 31/7/'92, and illustrator (not dated) on the title page. Winner of the Children's Book Council of Australia 1992 Book of the Year: Younger Readers. **\$50**



46. Fleming (W. M.)
BUNYIP SAYS SO.

A tale of the Australian Bush.



With illustrations in colour and black & white by R. W. Sturgess. Pp. 78 (last colophon), coloured frontispiece and 5 plates, black & white text illustrations and pictorial pastedowns; cr. 4to; printed textured paper wrappers over card, with flap folds and a large coloured pictorial onlay (slightly rubbed at fore-edge) on the upper wrapper, the wrappers a trifle soiled, edges slightly creased, a couple of tiny chips at head and foot of backstrip; uncut; a few small edge splits or chips, pp. 41/2 slightly creased at gutter, scattered light foxing; **Edward A. Vidler, Melbourne, n.d. [1922].**

First edition. Muir 2557. *'A true tale of the camp where the animals and birds of the Australian Bush hold their meetings and tell their wonderful stories' [wrapper blurbl]. **\$250**

47. Flint, W. Russell:
THE BOOK OF TOBIT AND THE HISTORY OF SUSANNA.

Reprinted from the Revised Version of the Apocrypha. With an Introduction by Dr. Montague R. James, and colour plates after drawings by W. Russell Flint. Pp. xvi+48 (last colophon, verso blank), hand-tipped coloured frontispiece and 3 plates, the title, headings and decorations printed in green; cr. 4to; cream papered boards, lettered and ruled in gilt, lightly foxed, with a couple of small bruises to spine; t.e.g. others uncut and partly unopened; ribbon marker; dust wrapper, slightly soiled and foxed, edges and backstrip faded and slightly rubbed, with a few small chips and splits and a couple of closed tears; the free endpapers offset, a little light foxing; **The Haymarket Press, London, 1929. Edition limited to 875 numbered copies.** **\$250**



48. Flint, W. Russell:
JUDITH.

Reprinted from the Revised Version of The Apocrypha. With an Introduction by Dr. Montague R. James, and colour plates after drawings by W. Russell Flint. Pp. xviii+50 (last colophon, verso blank), with hand-tipped coloured frontispiece and 3 plates, the title, headings and decorations printed in green; cr. 4to; cream papered boards, lettered and ruled in gilt, a trifle foxed, with a couple of tiny bruises to edges; t.e.g. others uncut, partly unopened; ribbon marker; dust wrapper, slightly soiled, edges lightly rubbed and split, the backstrip browned and slightly chipped at extremities; free endpapers slightly offset, a little light foxing; **The Haymarket Press, London, 1928. Edition limited to 875 numbered copies.** *Loosely inserted is the publisher's card prospectus announcing the forthcoming publication of *The Book of Tobit and The History of Susanna*, also illustrated by Russell Flint. **\$350**



49. Fox (Mem)
SHOES FROM GRANDPA.

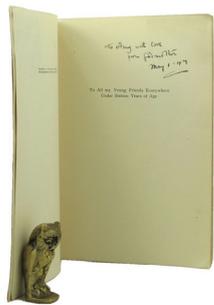
Illustrated by Patricia Mullins. Pp. [32], illustrated in colour throughout; wide demy 4to; pictorial glazed papered boards, slightly sprung, the top fore-corner of lower board lightly bruised; dust wrapper; **Ashton Scholastic, Sydney, 1989. First edition.** White (Volume 3) 4802. *With signed inscriptions from the author and illustrator on verso of upper free endpaper (both dated 1989). Patricia Mullins' inscription is accompanied by an inked sketch of the dog from the book. (Although it is not stated, both inscriptions were for Melbourne bookseller Albert Ullin). **\$60**



50. Franklin (Miles)

SYDNEY ROYAL.

Divertisement.



Decorations by Nan Knowles. Pp. 104, text illustrations (2 full page); pictorial glazed paper wrappers, a trifle soiled and lightly creased, edges rubbed, with a couple of small surface grazes, backstrip lightly chipped at extremities; hinges tender at a couple of points, small related news cutting (date stamped 5/47) at head of title page, corners of a few leaves faintly creased, a little light foxing; **The Shakespeare Head, London, n.d.[1947]. First edition.** Muir 2621. *From the collection of Amy McCutchan (nee Somerville), inscribed to her by the author on the dedication

page: 'To Amy with love from godmother, May 1. 47'. (Miles Franklin was Amy Somerville's godmother). Loosely inserted is a photocopy of an entry for that date in Franklin's pocket diary (now in the State Library of New South Wales), referring to Amy's visit to Sydney that day: 'I went to meet her but plane delayed & I missed her by minutes.' The story, about Sydney's Royal Agricultural Show, is dedicated to 'All my Young Friends Everywhere Under Sixteen Years of Age'. **\$150**

51. Gautier (Theophile)

LE CAPITAINE FRACASSE.

Illustre de cent cinquante dessins en couleurs de Joseph Hemard. [Text in French]. In two volumes. Pp. [iv]+iv+354(last blank)+[2](table, verso blank)+[iv]+360+[4](table and colophon, last blank), pochoir title page vignette, text illustrations and pictorial head & tailpieces both volumes, the title pages printed in red & black; bound by Riviere in half orange/tan morocco, the spines with gilt lettered green morocco title & volume labels between raised bands, marbled papered boards; t.e.g., others uncut; matching marbled endpapers; with the original pictorial paper wrappers and backstrip bound in (both volumes); **Le Livre du Bibliophile, George Briffaut, Paris, [1926]. One of 835 numbered copies on velin de Rives paper (of a total edition of 900).** *Volume One with a signed presentation inscription on blank preliminary leaf from the artist to the colourist: 'au maitre enlumineur Eugene Charpentier bien amicalement Joseph Hemard'. Joseph Hemard (1880–1961) was a prolific artist and cartoonist who illustrated many classics of French literature. He also designed textiles, book bindings, posters, and costumes and sets for operas. His 150 illustrations for *Le Capitaine Fracasse* were vividly coloured through stencils by Eugene Charpentier (perhaps a relative of the celebrated nineteenth century painter Eugene Louis Charpentier?). Theophile Gautier's swashbuckling novel, first published in 1863, became the basis for numerous film, theatre and television adaptations. **\$750**



52. Gaze (Harold)

COPPERTOP.

The queer adventures of a quaint child.



Illustrations by the author. Pp. 154(last blank), coloured frontispiece and 6 plates, 10 black & white text illustrations (some full page); brown papered boards, the spine and upper board lettered in darker brown, coloured oval pictorial onlay at centre of upper board, bottom edge and corners of boards lightly bumped; dust wrapper, the front panel with oval die-cut revealing the onlay on the board

below, soiled and lightly foxed, edges worn, with several short closed tears to the front panel around the cut-out area; issued without free endpapers, bookseller's stamp at foot of preliminary blank, the last 2 plates repeated, scattered foxing; **Melbourne Publishing Company, Melbourne, n.d. [1919]. First edition.** Muir 2702. *Harold Gaze (1884–1963) was born in Christchurch, New Zealand, and spent some of his childhood in Australia, before moving with his mother to England. In 1917, he returned to Australia, settling first in Melbourne, where he was an exhibiting member of the Victorian Artists' Society. Later he moved to Sydney, then spent some time in New Zealand, before returning to London in 1922. For most of the rest of his life he lived in America. **\$400**

53. Gaze (Harold)

THE MERRY PIPER.

Or the magical trip of the Sugar Bowl ship.

Pp. [viii]+248(last blank), 8 coloured plates (the frontispiece with tissue guard), black & white half-title and title page decorations, text illustrations (12 full page), pictorial endpapers printed in blue; f'cap. 4to; pictorial grey cloth, lettered and decorated in navy, the boards a trifle sprung and slightly soiled, edges lightly rubbed, the fore-corners slightly bruised; hinges starting at a couple of points, several leaves faintly creased at corners, a couple of tiny edge chips, scattered light foxing and occasional slight soiling; **Longmans, Green, 1925. First edition.** Muir 2709. *Harold Gaze (1884–1963) was born in Christchurch, New Zealand, and spent some of his childhood in Australia, before moving with his mother to England. In 1917, he returned to Australia, settling first in Melbourne, where he was an exhibiting member of the Victorian Artists' Society. Later he moved to Sydney, then spent some time in New Zealand, before returning to London in 1922. For most of the rest of his life he lived in America. **\$400**



54. Gibbs (May)

LITTLE RAGGED BLOSSOM:

& more about Snugglepot & Cuddlepie.



Pp. [vi]+98+[2](colophon, verso blank), coloured frontispiece and 1 plate, 20 full page sepia illustrations, black & white pictorial title page (printed on coated paper), text illustrations, pictorial endpapers; small cr. 4to; green cloth backed grey papered boards, the upper board featuring a coloured onlaid portrait of Little Ragged Blossom sitting inside a gumnut surrounded by gum leaves, the lower board slightly soiled and a trifle silverfished, edges slightly rubbed; dust wrapper, lightly

soiled and creased, edges and backstrip rubbed and torn, with loss of last two letters of author's name at head of backstrip; bookseller's sticker at foot of upper pastedown, inked gift inscription on half-title page, the upper hinge starting, edges of leaves a trifle foxed, occasional slight soiling; **Angus & Robertson, Sydney, n.d.[1920]. First edition.** Muir 2752. *The second book about the gumnut babies, *Snugglepot and Cuddlepie*. **\$1,200**

55. Gray (Harold)

LITTLE ORPHAN ANNIE:

And Jumbo, the Circus Elephant.

The illustrated Pop-up edition. Pp. [20] (including free endpapers), black & white frontispiece, title page vignette and text illustrations, plus 3 double page coloured pop-ups; small cr. 4to; pictorial papered boards, a trifle soiled, edges lightly rubbed; staples showing at upper hinge, one of the elephant's ears in the first pop-up slightly creased, edges of leaves a trifle browned, occasional faint soiling; **Pleasure Books, Inc., Chicago, 1935.** Montanaro, p. 561. **\$950**



56. Greenaway (Kate)

KATE GREENAWAY'S ALMANACK FOR 1895.



Pp. [36], illustrated in colour throughout, with dark green/blue endpapers; post 24mo; pictorial cream imitation morocco, the boards with green triple rule border, upper board lettered and decorated in gilt (back view of two girls standing arm in arm), faintly soiled, the bottom fore-corners a trifle rubbed; a.e.g.; housed within a custom made clamshell case of qr. maroon morocco with maroon cloth sides, the gilt lettered spine a trifle rubbed at extremities; fully lined with light brown moire silk, with the bookplate of Robert S.

Pirie on reverse of lid; upper hinge tender; **George Routledge and Sons Limited, London, [1894]. First edition.** Schuster & Engen 15.13d. *Presentation copy, inscribed on the half-title page 'Lady Dorothy Nevill/from/Kate Greenaway/1894' and with an original watercolour by

Greenaway below the inscription (measuring 25 x 25 mm., the head of a young girl in a blue-ribboned hat). Lady Dorothy Nevill (1826–1916), the daughter of Horace Walpole, was a close friend of Kate Greenaway, who was several years her junior. Robert S. Pirie (1934–2015) was a notable American bibliophile whose extensive library, auctioned after his death by Sotheby's, was billed as 'the finest collection of 16th and 17th-century English literature in private hands.' **\$7,500**

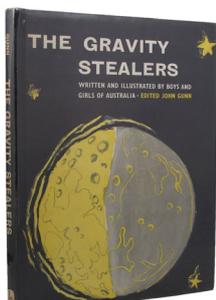
57. Gunn (John) Editor.

THE GRAVITY STEALERS.

Written by Boys and Girls of Australia.

Pp. 64, illustrated in colour and black & white; cr. 4to; pictorial papered boards, bottom edge slightly shelf worn; dust wrapper, edges a trifle rubbed; verso of half-title page slightly soiled; **Lansdowne Press, Melbourne, 1965.**

First edition. *Signed on verso of half-title page by the editor, nine of the contributors, and by J. R. Darling, then Chairman of the Australian Broadcasting Commission. A space adventure, written and illustrated by members of the ABC's famous *Argonauts Club*. **\$75**



58. Gunn (Mrs. Aeneas)

THE LITTLE BLACK PRINCESS:

A true tale of life in the Never-Never Land.

Pp. viii+108(last colophon)+[2](map, verso blank) frontispiece, plus 24 plates, full page map; pictorial light green cloth, lettered and decorated in darker green, lightly soiled and worn, the spine and part of lower board browned, fore-corners lightly bruised, the spine extremities a trifle frayed; hinges cracking, outer leaves browned, 2 related newsclippings laid on recto of lower free endpaper, a little light foxing and occasional faint soiling; **Alexander Moring Ltd., London, 1905. First edition.** Muir 3109. *Born in Melbourne in 1870, the author ran a school with her sisters between 1889 and 1896, after which she worked as a visiting teacher. In 1901 she married the pastoralist Aeneas Gunn, and together they travelled to live on an outlying station east of Mataranka in the Northern Territory. After her husband's death in 1903, Jeannie Gunn returned to Melbourne, where she wrote *The Little Black Princess*, based on the early life of an Aboriginal child at Elsey Station. **\$1,200**

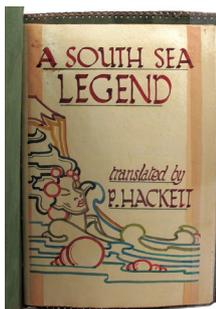
Pp. viii+108(last colophon)+[2](map, verso blank) frontispiece, plus 24 plates, full page map; pictorial light green cloth, lettered and decorated in darker green, lightly soiled and worn, the spine and part of lower board browned, fore-corners lightly bruised, the spine extremities a trifle frayed; hinges cracking, outer leaves browned, 2 related newsclippings laid on recto of lower free endpaper, a little light foxing and occasional faint soiling; **Alexander Moring Ltd., London, 1905. First edition.** Muir 3109. *Born in Melbourne in 1870, the author ran a school with her sisters between 1889 and 1896, after which she worked as a visiting teacher. In 1901 she married the pastoralist Aeneas Gunn, and together they travelled to live on an outlying station east of Mataranka in the Northern Territory. After her husband's death in 1903, Jeannie Gunn returned to Melbourne, where she wrote *The Little Black Princess*, based on the early life of an Aboriginal child at Elsey Station. **\$1,200**

59. Hackett (Patricia)

A SOUTH SEA LEGEND.

Translated by P. Hackett. Original manuscript.

Pp. [28](text on rectos only), handwritten, with hand-coloured pictorial title page, one large illuminated initial and marginal decoration, plus several small rubricated initials; impl. 8vo; sewn within hand tooled limp leather wrappers with decorative stitching to edges, the upper wrapper lettered in blind and decorated with a hand-coloured repeat of the title page illustration; **n.p., n.d.** Possibly unpublished; this title not listed in Miller & Macartney. *Born in Western Australia, Patricia Hackett (1908–1963) was a lawyer and amateur actress who spent most of her life in Adelaide. She was admitted to the South Australian Bar in 1930, and in 1936 was invited to do some legal work at Tulagi in the Solomon Islands. For the next few years she spent three to four months each year in the Solomons, at M'Bangai, a small island in the harbour of Tulagi, which she leased for ninety-nine years after taking out a practising law certificate in Fiji—the first female lawyer to do so. She was evacuated from M'Bangai after Pearl Harbour and never returned, but she remained nostalgic for the Solomons for the rest of her life, and wrote a number of poems about the islands and their people. In 1938 she published a volume of poetry, *These Little Things*, illustrated by Rex Wood. Her later poetry remained unpublished and she destroyed most of it a few years before her death. It seems likely that she produced (and presumably illustrated and bound) this volume herself, perhaps during the time that she was visiting the Islands. Hackett is also remembered for her theatrical work in Adelaide, particularly with the Torch Theatre, which she founded in 1934. **\$2,000**



60. Harrison, Florence: Tennyson (Alfred, Lord)

GUINEVERE AND OTHER POEMS.



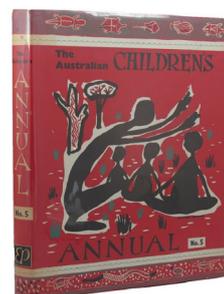
Illustrated by Florence Harrison. Pp. xvi+158(last blank), hand-tipped coloured frontispiece and 23 plates on stiff grey/green paper with lettered guards, black & white pictorial title page and text illustrations (several full page), pictorial endpapers printed in green; cr. 4to; pictorial cream cloth, lettered and decorated in gilt, faintly soiled, the spine slightly dulled, fore-corners of boards a trifle rubbed; t.e.g., others uncut; name in ink at head of

upper free endpaper, bookseller's sticker at foot of lower pastedown, the free endpapers slightly offset, a little light foxing; **Blackie & Son Ltd, London, 1912. First edition with these illustrations.** *Florence Susan Harrison (1877–1955) illustrated several volumes of poetry and books for children. Although most of her life was spent in England and Europe, she was born in Brisbane, Australia. **\$800**

61. Hepworth (T. S.) Editor.

THE AUSTRALIAN CHILDREN'S ANNUAL. No. 5.

Pp. 192, frontispiece, plus numerous text illustrations (some coloured); demy 4to; boards bruised; dust wrapper, edges a trifle rubbed and creased, backstrip slightly faded; free endpapers faintly offset, corners of several leaves lightly creased; **The Educational Press Pty. Ltd., Sydney, 1961. First edition.** Not in Muir. *Includes two plays and a *Muddle-headed Wombat* story by Ruth Park. **\$50**



62. Hughes-Stanton, Blair:

THE REVELATION OF SAINT JOHN THE DIVINE.



Pp. [60], printed in Tyrian red & black on Japanese vellum, with numerous wood engraved illustrations by Blair Hughes-Stanton (several full page); f'cap. folio; full red Hermitage calf over bevelled boards, lettered and decorated in blind, the leather slightly scuffed, edges rubbed; top edges sprinkled red; Gregynog Press bindery stamp at foot of lower pastedown, occasional faint soiling; **The Gregynog Press, Montgomeryshire, 1932. One of 232 numbered copies thus bound (of a total edition of 250).** Harrop 24; Huges-Stanton 14. *Blair Hughes-Stanton also designed the title page, which incorporates a press device with the initials of the press interlaced back to back, and superimposed on a cross (Harrop device No. 22, p. 254). At the time of publication, Hughes-Stanton's relationship with The Gregynog Press was strained. Some of the board felt that his wood engravings were too erotic, and his personal conduct was also causing concern. 'These engravings, in which the strange elongated figures exude a strange power and even menace, emphasise the artist's complete technical mastery of the medium' [Harrop, p. 110]. **\$5,000**

63. Irvine (R. F.)

BUBBLES: HIS BOOK.

Illustrated by D. H. Souter. Pp. 112(last blank), coloured frontispiece, decorative title page and 14 plates within pagination, numerous black & white text illustrations (a couple full page), pictorial endpapers printed in green; small cr. 4to; blue cloth over bevelled boards, lettered and decorated in blind, faded and slightly soiled, edges a trifle rubbed, fore-corners slightly bruised; t.e.g.; bookseller's sticker at foot of upper pastedown, inked gift inscription (dated 1911) on recto of frontispiece, hinges occasionally tender, a couple of tiny edge splits, scattered foxing and occasional slight soiling; **Wm. Brooks & Co., Sydney, n.d.[1889]. First edition.** Muir 3721. *'In terms of book quality and production techniques, this book was a forerunner to the sumptuous gift books of the Edwardian period.... Souter's compositions strongly reflected the influence of the Art Nouveau movement' [Juliet O'Connor, *Botternikes and Other Lost Things*, p. 149]. David Henry Souter (1862–1935) wrote short stories,



humorous verse, articles and plays, but is best known as a cartoonist. In 1892 he began a long association with *The Bulletin*, and for 35 years he had at least one drawing published in every issue. From 1895 until his death, he was *The Bulletin's* lead cartoonist. He also illustrated books, including five by Ethel Turner. Robert Francis Irvine (1861–1941) was an educationist and economist. By early 1894 he was headmaster of Springwood College in the Blue Mountains. In 1897, together with Christopher Brennan, George Lambert, Thea Proctor and others, he planned the short-lived *Australian Magazine*. From 1907, Irvine lectured on economics at the University of Sydney, where in 1912 he became the first professor of economics. **\$1,500**

64. Ivatt (Lee)

PRINCESS HERMINIE AND THE TAPESTRY PRINCE and other stories.



Illustrated by Barbara Macdonald. Pp. 80 (last blank), 4 coloured plates, 14 full page black & white illustrations, pictorial head and tailpieces, the double title page printed in red & black; cr. 4to; printed brown paper wrappers over card, with flap folds, the upper wrapper featuring a large coloured rectangular pictorial onlay (slightly rubbed at edges), the wrappers lightly soiled and rubbed, edges lightly creased and split, with a couple tiny chips at head and foot of backstrip and a

longer (5 cm.) closed tear at foot of upper joint; later endpapers, corners of a few leaves faintly creased, occasional slight soiling; **Art In Australia Limited, Sydney, 1922. First edition.** Muir 3725. The second of two books for children illustrated by Barbara Macdonald (1892–1969), an English painter, who came to Australia with her Australian husband after the First World War. The author, Frances Selina Jane Ivatt (1864–1937), also published four volumes of poetry. **\$500**

65. Jansson (Tove)

HUR GICK DET SEN?

Boken om Mymlan, Muminrollet och lilla My. [*What happened after? The book about Mymble, Moomintroll and Little My.* Text in Swedish]. Pp. [24], illustrated in colour throughout; narrow demy 4to; cloth backed pictorial papered boards illustrated on both sides, faintly soiled, edges lightly rubbed, the top fore-corners slightly bruised; inked ownership inscription at head of title page, top fore-corners of leaves faintly creased, occasional slight soiling; **Gebbers, [Stockholm, 1952]. First edition.** *The first Moomin picture book, translated into Finnish in the same year, and published in English in 1953 as *The Book About Moomin, Mymble and Little My*.



The boards and pages feature die-cut peep-holes at different points (and in various shapes), enabling the reader to see portions of the next page and anticipate 'what happens next' in the story. The book won the Nils Holgersson plaque in 1953. (Given by the Swedish Library Association to the author of the best children's book in the Swedish language, this was the first of Jansson's many literary prizes). **\$600**

66. Jansson (Tove)

WHO WILL COMFORT TOFFLE?



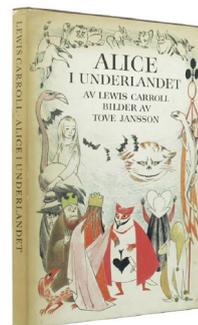
Translated by Kingsley Hart. Pp. [32] (including endpapers), illustrated throughout in colour and black & white; narrow demy 4to; red cloth, upper board lettered and decorated in white, the top fore-corners and spine extremities a trifle bruised; price-clipped dust wrapper, slightly browned and faintly soiled, edges lightly rubbed and split; the endpapers faintly offset; **Ernest Benn Limited, London, 1960. First U.K. edition.** *With the scarce

loose sheet of writing paper [unused] for the reader to write a letter to Toffle. Tove Jansson's second picture book for younger readers, featuring several of the characters from her *Moomin* series. **\$450**

67. Jansson, Tove: Carroll (Lewis)

ALICE I UNDERLANDET.

[Alice in Wonderland, text in Swedish, illustrated by Tove Jansson]. Pp. 112, illustrated throughout in colour and black & white (a couple full page); med. 8vo; dark brown cloth, lettered and decorated in gilt, top fore-corner of lower board faintly bruised; dust wrapper, slightly soiled and foxed, edges and backstrip browned, the edges a trifle rubbed and split; text block faintly browned, edges of leaves lightly foxed; **Albert Bonniers, Stockholm, 1966. First edition with these illustrations.** *Best



known as the creator of the *Moomins*, Tove Jansson is the most widely read Finnish author abroad. She received the Hans Christian Andersen Medal in 1966, the highest international distinction given to authors and illustrators of children's books. In 1992 she was awarded the Selma Lagerlof Prize, a Swedish literary prize named after the first woman to win the Nobel Prize in Literature. **\$1,500**

68. Jorgensen (Norman) & Brian Harrison-Lever.

IN FLANDERS FIELDS.

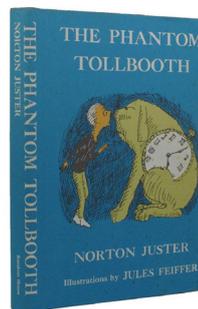


Pp. [32], illustrated in colour throughout; demy 4to; pictorial papered boards; dust wrapper, faintly soiled; **Sandcastle, Fremantle, W.A., 2002. First edition.** *Inscribed and signed by the author [to Melbourne bookseller Albert Ullin] and also signed by the illustrator, both on the title page. **\$60**

69. Juster (Norton)

THE PHANTOM TOLLBOOTH.

Illustrated by Jules Feiffer. Pp. 256, frontispiece plus numerous text illustrations (several full, a couple double page), endpaper map printed in blue; pictorial black cloth, lettered and decorated in white; dust wrapper, lightly foxed and a trifle soiled; text block faintly browned, edges lightly foxed; **Random House, New York, n.d.[1993?].** *Inscribed and signed by the illustrator (to Melbourne bookseller Albert Ullin) on the title page. Loosely inserted is a promotional leaflet/invitation for a reception for Jules Feiffer and an exhibition of his art at the Los Angeles gallery *Every Picture Tells a Story*. This copy was almost certainly inscribed for Albert Ullin on that occasion (October 2, 1993). *The Phantom Tollbooth* was originally published by Epstein & Carroll (distributed by Random House) in 1961. It has been adapted into a film, opera, and play, and translated into many different languages. **\$450**



70. Kasson (Gracia) & E. Tschantre, Jr.

TIN TAN TALES.

A Book for Children.



Pp. [26], printed on card with cloth hinges, illustrated in coloured throughout, except the title page, which is printed in red & black and features black & white roundel portraits of the authors as children, music score for *Listen to the Tin Tan Band*; demy 4to; cloth backed pictorial glazed papered boards, a trifle soiled, edges slightly rubbed, corners lightly bruised; edges slightly browned,

occasional light soiling, a few corners faintly creased; **Ernest Nister, London, n.d.[1902?]. First edition.** *Printed in Bavaria, with Nister's registration number 138 at foot of upper board and title page. The first book about the adventures of the Tin Tans, the kitchen utensils (kettles, candlesticks, teacups, bowls, knives, clocks, etc.) who come alive when their owners are absent, but 'As soon as you enter the kitchen and rooms/They dissolve into common saucers and spoons' [Introduction]. A sequel, *Tin Tans at Play*, was published in about 1906. **\$500**

71. **Kent, Rockwell:**
Voltaire (Jean Francoise Marie Arouet de)

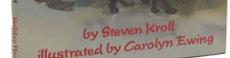
CANDIDE.

Illustrated by Rockwell Kent. Pp. 112, pictorial title page, plus numerous text illustrations and decorative initials; impl. 8vo; blue cloth, lettered and decorated in silver, edges a trifle rubbed, spine slightly faded, the lower board very slightly flecked; dust wrapper, browned and heavily silverfished, the edges chipped and split, backstrip torn and lacking centre section, back panel slightly soiled; text block faintly browned, hinges tender at a couple of points, outer leaves a trifle soiled; **The Literary Guild, New York, 1929.** Zigrosser, p. 61. *A resetting of the limited edition with these illustrations which was published by Random House a year earlier and is regarded as one of the landmarks of the American illustrated book. Random House commissioned Rockwell Kent (1882–1971) to illustrate Voltaire's *Candide* as the first book under its imprint. The image at the colophon page (a house, depicting where Candide and his friends live at the book's conclusion) became the company's logo, and has remained so, in a slightly modified form, for nearly ninety years. **\$150**



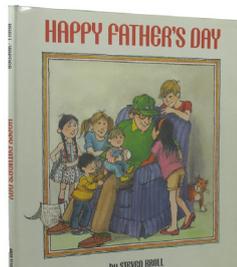
72. **Kroll (Steven)**
BRANIGAN'S CAT AND THE HALLOWEEN GHOST.

Illustrated by Carolyn Ewing. Pp. [32], illustrated in colour throughout; post 4to; qr. orange cloth, spine lettered in black, black papered boards, slight bruise at head of spine; dust wrapper; **Holiday House, New York, 1990. First edition.** *Inscribed and signed by the author (to Melbourne bookseller Albert Ullin), dated 9/24/90, on the half-title page. **\$45**



73. **Kroll (Steven)**
HAPPY FATHER'S DAY.

Illustrated by Marilyn Hafner. Pp. [32], illustrated in colour throughout; square 4to; qr. dark green cloth, spine lettered in gilt, light green papered boards, the upper board lettered in blind; dust wrapper; **Holiday House, New York, 1988. First edition.** *Inscribed and signed by the author (to Melbourne bookseller Albert Ullin), dated 6/12/88) on the upper free endpaper. **\$45**



74. **Laforgue (Jules)**
PIERROT FUMISTE.

Gravures de Charles Martin. [Text in French]. Pp. [52] (last colophon, verso blank), hand-coloured frontispiece and 6 pictorial headpieces, plus 6 pictorial tailpieces and 2 decorative initials printed in red, the title page printed in red & black; impl. 8vo; bound by Riviere in half light brown morocco, the spine ruled in gilt compartments and with gilt lettered turquoise morocco title label, marbled papered boards, fore-corners faintly bruised, a couple of small surface grazes to upper board; t.e.g.; matching marbled endpapers; the original printed paper wrappers bound in; occasional faint soiling; **Emile-Paul, Paris, 1927. First edition thus, being one of 200 numbered copies on Arches paper (of a total edition of 207).** *Jules Laforgue (1860–1887) was one of the first French poets to write in free verse, and was a major influence on Ezra Pound and T. S. Eliot. The title, *Pierrot fumiste*, echoes an 1882 cartoon by Adolphe Leon Willette in *Le Chat Noir*, the journal produced under the auspices of the famous Montmartre night club of that name. First published in 1882, it is also thought to have been inspired by the 1881 *Cercle Funambulesque* production of J. K. Huysmans and Leon Hennique's pantomime *Pierrot Sceptique*. The illustrator, Charles Martin (1884–1934) was a French graphic artist, fashion and theatre designer. **\$350**



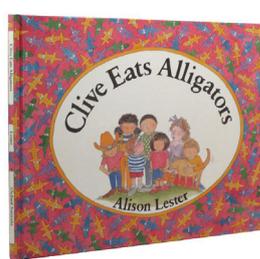
75. **Lee (Mrs. R.)**
THE JUVENILE ALBUM, or tales from far and near.

Illustrated with eight steel engravings by T. Woolnoth. Pp. [iv]+70+[2] (advertisements), frontispiece and 7 plates with tissue guards; demy 4to; dull green ribbed cloth, lettered and decorated in gilt & blind, lightly flecked and worn, corners bruised, the spine a trifle chipped at extremities; a.e.g.; text block slightly browned, hinges starting, several tape repairs to small edge splits or tears, scattered light foxing and soiling; **Ackerman and Co., London, n.d.[c. 1841]. First Edition?** *English naturalist and author Sarah Bowditch Lee (1791–1856) originally published as *Mrs. Bowditch*, her first married name. Born Sarah Wallis, she married the naturalist Thomas Edward Bowditch in 1813. In 1826, two years after Bowditch's death, she married Robert Lee, and thereafter published under the name *Mrs. R. Lee*. The portrait painter and engraver Thomas A. Woolnoth (1785–1857) was well known for his theatrical portraits. He contributed both drawings and engravings for *The Juvenile Album*. Woolnoth was Engraver in Ordinary to Queen Victoria, and exhibited at the Royal Academy from 1842 onwards. **\$200**



76. **Lester (Alison)**
CLIVE EATS ALLIGATORS.

Pp. [32], illustrated in colour throughout; oblong 4to; pictorial glazed papered boards; **Oxford University Press, Melbourne, 1985. First edition.** White (Volume 2) 4816. *Inscribed and signed by the author [to Melbourne bookseller Albert Ullin] on the upper free endpaper. **\$60**



77. **Lindsay (Norman)**
THE MAGIC PUDDING.

Being the adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff. Pp. 172 (last colophon), coloured pictorial extra title page, plus black & white title page vignette and numerous text illustrations (many full page), green patterned endpapers; demy 4to; qr. maroon cloth, spine lettered in gilt, cream papered boards with 'pudding' vignette at centre of upper board, slightly foxed and a trifle soiled, edges lightly rubbed; dust wrapper, with coloured pictorial only (slightly soiled, with small surface chip to top fore-corner) on front panel, the wrapper a trifle soiled and creased, edges lightly chipped and split, with neat repairs to corners and backstrip extremities and paper reinforcement on reverse of backstrip and flap folds; small inked number and bookplate of George Frederick Birks on upper pastedown, hinges starting at a couple of points, a little faint foxing and occasional slight soiling; **Angus & Robertson, Sydney, 1918. First edition, first issue.** Muir 4263. *With an original black ink illustration by Norman Lindsay above a brief (4 line) note in his hand, probably to his friend, the critic and editor Bertram Stevens. On an A4 sheet which is creased from folding and lightly foxed, headed 'Springwood', the sketch shows Bunyip Bluegum, Bill Barnacle and Sam Sawnoff sitting glumly on a shelf. Below, Lindsay has written 'Dear Bert, Pending the arrival of some much delayed information, will you [crossed out 'tell A and R that'] convey to A. & R the above "magic message". As ever, Norman Lindsay.' Presumably the drawing is contemporary with the book, and the note suggests that Lindsay was displeased with the publishers and felt that they had 'shelved' the project. Lindsay wrote *The Magic Pudding* after a bet with Stevens 'over the literary pabulum agreeable to the infant mentality. He plumped for fairies and I for food. I said that I was willing to bet that if he wrote a book about fairies, and I one about food, mine would beat his as a popular product. I think I've told you how he repeated that talk to George Robertson who told him he was on a "fiver" if he could persuade me to write a book for kids' [letter quoted



by Harry Chaplin, *Norman Lindsay*, p. 12]. Bertram Stevens edited the Bulletin's *Red Page* in 1909–10. From 1916 he co-edited *Art in Australia*, and in 1918 he edited Norman Lindsay's *Pen drawings*. The bookplate is presumably that of George Frederick Birks (1866–1948), who in 1892 migrated to Paraguay to join the communist settlement founded there by William Lane. He returned to Australia in 1895, founded the firm of Potter and Birks (manufacturing chemists), and went on to become the director of several other companies and the first Australian director (later vice-president) of Rotary International. **\$10,000**

78. Lindsay, Norman: Aristophanes: LYSISTRATA.

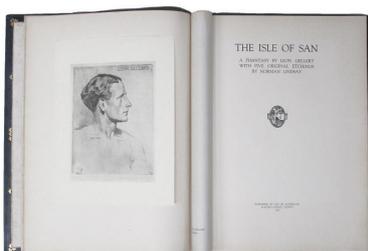


Done into English verse by Jack Lindsay with illustrations and decorations by Norman Lindsay. Pp. [viii]+x+48+[2] (colophon, blank), pictorial title page, plus 4 hand-tipped plates on beige art paper, 7 text illustrations and pictorial tailpiece; super royal 4to; qr. cream cloth, spine lettered in gilt, grey papered boards, with circular Norman Lindsay design (a repeat of the colophon illustration) in gilt at centre of upper board, bottom fore-corners slightly bruised, the spine gilt dulled; uncut; bookseller's sticker at foot of upper

pastedown, a little faint offsetting from the plates, occasional slight soiling; **The Fanfrolico Press, Sydney, 1925. One of 136 numbered copies printed on Hollingworth handmade paper and signed by the translator (of a total edition of 200).** Arnold 5. *The first title to appear under the imprint of the Fanfrolico Press. **\$1,200**

79. Lindsay, Norman: Gellert (Leon) THE ISLE OF SAN.

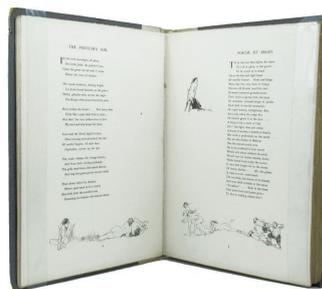
A phantasy. With five original etchings by Norman Lindsay. Pp. [x]+140(last blank), hand-tipped frontispiece portrait and 5 hand-tipped plates within pagination, all with lettered tissue guards, plus numerous small decorative initials printed in red & black; impl. 4to; bound in full black morocco, spine lettered in gilt with four raised bands, the boards decorated with 4 gilt ruled bands which incorporate tiny fleurons and pointilles and extend across both boards and spine, a few faint surface bruises or scratches, edges lightly rubbed (mainly at corners); dentelles decorated with tiny gilt fleurons and single gilt rule; a.e.g.; name stamp on upper pastedown, the free endpapers browned at edges (offsetting from dentelles) and slightly creased, upper free endpaper also very faintly soiled, inner edge of last plate slightly creased (as is the accompanying tissue guard), a little light foxing (including the first plate); **Art in Australia Limited, Sydney, 1919.**



First edition, being number 6 of 120 copies (100 for sale), signed by the author. Chaplin, *A Lindsay Miscellany*, p. 29: 'The etchings are representative of the artist's best period with his needle, and for this reason, many copies have been broken up, and the etchings sold separately'. *Usually bound in qr. parchment over green cloth, the binding of this copy is unsigned, but the light wear suggests it was probably contemporary with publication. The frontispiece portrait of the author is reproduced from a dry-point by Lindsay. All other plates are original etchings, numbered and signed in pencil by the artist. With the bookplate of Harold L. Sheard (designed by Rose Lowsay?) on the upper pastedown. Harold Llewellyn Sheard (1890–1975) is best known for assembling the archive of his friend, anthropologist Charles P. Mountford, and donating the material (now the Mountford-Sheard Collection) to the State Library of South Australia. Mountford and Sheard were foundation members of the Anthropological Society of South Australia, and one of Sheard's sons accompanied Mountford on the expedition to the Western Desert in 1940. **\$25,000**

80. Lindsay, Norman: McCrae (Hugh)

SATYRS & SUNLIGHT: Silvarum Libri.



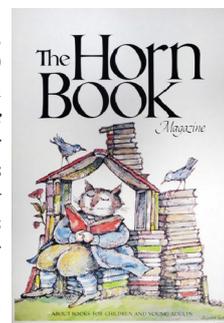
With pictures and decorations by Norman Lindsay. Pp. [xvi]+150(last blank)+[4](blank, list of subscribers, colophon), pictorial half-title page, frontispiece portrait, plus 20 plates within pagination (3 hand-tipped, a few tinted), title page vignette and numerous text illustrations, the title page printed in red & black; demy 4to; qr. parchment, spine lettered and decorated in gilt, slightly soiled, grey papered boards with bevelled

edges, the upper board lettered and decorated in gilt, edges occasionally a trifle chipped, the fore-corners lightly worn; uncut; inked signature of Maude F. Prosser at head of upper free endpaper, bottom fore-corner of the third hand-tipped plate slightly creased, occasional slight soiling; **printed by John Sands and published for the author by John Lane Mullins, Sydney, 1909. First edition, limited to 130 numbered copies initialled by the author.** Chaplin, *McCrae Miscellany*, 38. *Hugh McCrae's first book of verse, later described by Kenneth Slessor as the beginning of modern Australian poetry. Subscribers to the edition included two State Governors, and the Governor-General. Several of the poems had originally appeared in periodicals such as the *Bulletin*, *Lone Hand*, and *Bookfellow*. An important book for the Lindsay collector, containing fine examples of the artist's early work, in line, wash and lithography' [Chaplin, p. 30]. The frontispiece portrait of the poet is from a photograph by Lionel Lindsay. Maude Fanny Prosser (1876–1950) was a well-known figure in art and craft circles in Adelaide, specialising in embroidery and china painting. In 1898 Prosser was appointed to the School of Design to teach art needlework, and she became Superintendent of Art Needlework there in 1901. **\$2,500**

81. Lobel (Arnold)

POSTER FOR THE HORN BOOK MAGAZINE.

About books for children and young adults. Coloured poster, 61 cm x 41.5; **Horn Book, New York, 1987. Edition limited to 500 numbered copies, signed by the artist.** *From its foundation in 1924, *The Horn Book* magazine retained a similar cover design for over sixty years, until in 1985 a decision was taken to invite a guest artist to provide a new cover design each year. These cover designs were also issued as a limited edition poster for the magazine. This is copy number 330. Maurice Sendak was the first artist chosen, and his design appeared on the last issue of 1985 (November/December) and the next 5 issues of the bi-monthly publication. He was followed by William Steig (November/December 1986 to September/October 1987) and then Arnold Lobel, shortly before the latter's death in December 1987. **\$200**



82. Macintyre (Elisabeth)

WILLIE'S WOOLLIES.

The story of Australian Wool.



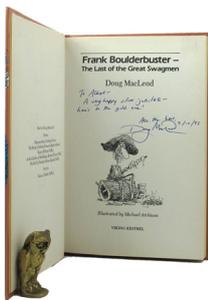
Pp. [32], illustrated throughout in colour and black & white; oblong 4to; green cloth backed papered boards, corners a trifle rubbed; a couple of tiny edge splits, the outer leaves very faintly browned; **Georgian House, Melbourne, 1951. First edition.** Muir 4557. *Written and illustrated by the author of *The Black Lamb*.

Most of the material used in this book originally appeared in *The Age* newspaper. The book was also simultaneously issued in pictorial paper wrappers. **\$50**

83. MacLeod (Doug)

FRANK BOULDERBUSTER:

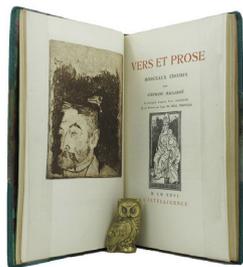
The Last of the Great Swagmen. Illustrated by Michael Atchison. Pp. [viii]+140, illustrated throughout (some full page); med. 8vo; pictorial glazed papered boards; text block faintly browned, a couple of spots of foxing; **Viking Kestrel, Melbourne, 1985. First edition.** White (Volume 2) 5239. *Inscribed and signed by the author on the title page: 'To Albert—A very happy silver jubilee—here's to the gold one!'. The inscription, dated 9/10/85, is to Melbourne bookseller Albert Ullin, and refers to of the 25th anniversary of his bookshop, *The Little Bookroom.* **\$30**



84. Mallarme (Stephane)

VERS ET PROSE.

Morceaux choisis.



[Text in French]. Pp. viii+186(last blank)+[4] (notes, colophon, last blank), sepia frontispiece, plus 1 plate, a title page vignette and a full page facsimile in black & white, the title page printed in red & black, divisional titles in red; bound by J. Van West in half teal morocco, spine lettered in gilt between raised bands, marbled papered boards, fore-corners a trifle bruised; t.e.g., others uncut; matching marbled endpapers; ribbon marker; with the original wrappers and backstrip

bound in (upper wrapper featuring a repeat of the title page vignette); **L'Intelligence, [Paris], 1926[1927]. One of 1,000 numbered copies on velin de Rives (of a total edition of 1230).** *Dated 1926 on the title page, but January 10, 1927 at colophon. The frontispiece is after a portrait of Mallarmé by Gauguin. The second plate is from a lithograph by James McNeill Whistler. This collection, described in the Foreword as a 'very modest' anthology, was first published in 1893, five years before the poet's death. It includes two of his best known works, *Herodiade* and *L'Après-midi d'un faune.* **\$500**

85. Mason (Walter G.)

THE AUSTRALIAN PICTURE PLEASURE BOOK.

Illustrating the scenery, architecture, historical events, natural history, public characters, &c., of Australia.

Engraved, Selected, and Arranged by Walter G. Mason. [Preface by Frank Fowler]. Pp. [vi]+62, frontispiece, plus nearly 200 illustrations (multiple images on most pages); cr. folio; cloth backed pictorial stiff paper wrappers, reinforced on reverse, lightly foxed and soiled, the edges rubbed and split, upper wrapper faded and chipped at fore-corners, a couple of damp stains to lower wrapper, the spine tape probably later (but not recent); two later tissue guards after wrappers, several small edge chips or splits and some neat paper repairs (to top fore-corners pp. 1–4 and to fore-edges pp. 12–16), a few corners faintly creased, scattered light foxing and soiling; **J. R. Clarke, Publisher, Sydney, 1857. First edition.** F. 12323; Muir 4870; O'Connor pp. 6–9. *'The first wordless, illustrated book for children to be published in Australia' (Juliet O'Connor, *Botternikes and other Lost Things*, p. 6). Apart from the Preface and captions, there is no text, because: 'Children take to pictures naturally.... Pedagogues will learn from this that there are other *cuts* besides those of the ferule which may be made useful in developing the talents of their pupils.... A copy of this work, filled as it is with well-drawn local views, by artists of acknowledged ability, can be sent home to our young friends in England as a reliable picture of Australia and a faithful portraiture of Australians' [Preface]. Frank Fowler (1833–1863) was a journalist for the *Empire* and the *Sydney Morning Herald*, and the co-founder & editor of Australia's first literary journal, *The Month*. Walter George Mason (1820–1866) arrived in New South Wales in November 1852. His illustrations depict local events, places and people of significance at the time, mainly in New South Wales and Victoria. The diverse subjects include a French steamer leaving Port Jackson, the making of a sewer in Pitt Street, Lola Montez, George Coppin, several portraits of the actress



Catherine Hayes, and goldfields scenes including 'a sly grog shop at Hanging Rock Diggings'. The frontispiece is the Ceremony of Opening the Paris Exhibition at the Museum, Sydney, 1854, and the vignette on the upper wrapper is a view in George Street, Sydney. **\$4,000**

86. Mattingley (Christabel) & Patricia Mullins.

THE MAGIC SADDLE.



Pp. [32], illustrated in colour throughout, pictorial endpapers; demy 4to; dust wrapper; **Hodder & Stoughton, Sydney, 1983. First edition.** White (Volume 2) 5564. *With signed inscriptions to Melbourne bookseller Albert Ullin from the author (in blue ink, dated 30/7/83) and the artist (in black ink) on either side of the double title page. Patricia Mullin's inscription is accompanied by a small black ink sketch of the

rocking horse from the story. Loosely inserted is an invitation to the Melbourne launch of the book, on 30th July [1983]. **\$60**

87. McKean (Emma C.)

MAGIC FAIRY TALES.

Goldilocks And The Three Bears.

Illustrations by Emma C. McKean.

Pp. [14], coloured pictorial title page plus 7 full page coloured illustrations, 6 being tab operated movables with transformational slats, each opposite a double column page of text; oblong 4to; pictorial card wrappers illustrated on both sides, spiral bound, edges slightly worn, with short split to bottom edge of upper wrapper; lacking the left-hand tab for the first transformational illustration, occasional slight soiling; **McLoughlin Bros., Inc, Springfield, Mass., 1943. First edition.** Magic Fairy Tales series 3. Montanaro, *Supplement*, p. 780. *Emma C. McKean (1907–1992) is considered the first woman to contribute original comics material to a comic book (*New Comics #1*, in 1935, under the name Emma Keen). In the 1940s McKean worked on Dell Publications' *Looney Tunes* comics and illustrated a number of children's books. The illustrations on reverse of the wrappers incorporate scenes from the other three titles in this series: *Alice in Wonderland*, *Little Red Riding Hood*, and *Cinderella.* **\$600**



lacking the left-hand tab for the first transformational illustration, occasional slight soiling; **McLoughlin Bros., Inc, Springfield, Mass., 1943. First edition.** Magic Fairy Tales series 3. Montanaro, *Supplement*, p. 780. *Emma C. McKean (1907–1992) is considered the first woman to contribute original comics material to a comic book (*New Comics #1*, in 1935, under the name Emma Keen). In the 1940s McKean worked on Dell Publications' *Looney Tunes* comics and illustrated a number of children's books. The illustrations on reverse of the wrappers incorporate scenes from the other three titles in this series: *Alice in Wonderland*, *Little Red Riding Hood*, and *Cinderella.* **\$600**

88. Michell, Keith: Shakespeare (William)

SHAKESPEARE'S SONNETS.

A selection.



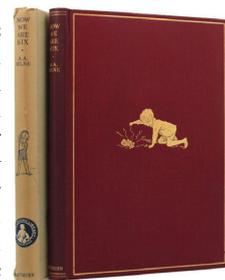
Foreword by Sir Robert Helpmann. Pp. xvi+48(last blank), 25 full page coloured lithographic plates, black & white text illustrations by Keith Michell; demy folio; full black morocco, lettered and decorated in gilt; fore-edges uncut; **Lansdowne Editions, Melbourne, 1979. Edition limited to 500 numbered copies, signed by Keith Michell.** *Twelve sonnets, illustrated by

the renowned Adelaide-born Shakespearean actor. **\$750**

89. Milne (A. A.)

NOW WE ARE SIX.

With decorations by Ernest H. Shepard. Pp. xii+104, title page vignette, plus numerous text illustrations (some full page), pictorial endpapers; maroon cloth, lettered and decorated in gilt, with vignettes of Christopher Robin (on upper board) and Piglet & Pooh (on lower board), the spine cloth a trifle creased, tiny bruise to bottom edge of lower board near fore-corner; t.e.g., others uncut; dust wrapper, edges lightly rubbed and split, piece torn from bottom edge of back panel next to backstrip, the backstrip slightly browned and with bookseller's round sticker above the publisher's imprint; bookseller's sticker at foot of upper pastedown, the half-title page and colophon offset; **Methuen, London, 1927. First edition.** Sibley 7. **\$2,000**



90. Monvel (M. Boutet)
JEANNE D'ARC.



Gravure de Ducourtieux et Huillard. [Text in French]. Pp. 48(last colophon), illustrated in colour throughout; oblong 4to; cream cloth, lettered and decorated in gilt & green, slightly soiled, edges a trifle rubbed; all edges red; lower free endpaper slightly creased, a little light foxing and occasional slight soiling; **Plon-Nourrit & Cie, Paris,**

n.d. Early edition? *Louis-Maurice Boutet de Monvel (1850–1913) was a French painter and illustrator renowned for his watercolours for children's books. *Jeanne D'Arc*, first published in 1896 and translated into English soon afterward by A. I. de Pont Coleman, is considered his best work. He was a regular contributor to *St. Nicholas* magazine, and a mentor of Dutch illustrator Henriette Willebeek le Mair. **\$150**

91. Moore (H. Byron)
HER ROYAL HIGHNESS QUEEN BEE.

A story of fact and fancy and other stories. Dedicated by kind permission to The Lady Tennyson. Copiously illustrated by Miss Hope S. Evershed, of Launceston. Pp. [xvi](mostly advertisements)+118+[18] (advertisements), printed in red & black, numerous text illustrations and decorations, endpaper advertisements; f'cap. 4to; pictorial red cloth, flecked and slightly soiled, corners lightly worn; inked ownership inscription on upper free endpaper, a few short edge splits, a little light creasing, scattered slight soiling; **Melville & Mullen, Melbourne, n.d.[1905]. First edition.** Muir 5118. *Miss Hope Evershed is a teacher at the Launceston Technical School, and holds certificates from the examiners for the South Kensington Science and Arts Department, London' [Foreword]. **\$125**



92. Moser, Barry: Banks (Lynne Reid)
THE MAGIC HARE.



Illustrated by Barry Moser. Pp. 50(including the lower free endpaper), printed in red & black and illustrated in colour (mostly full page); demy 4to; qr. red cloth, spine lettered in gilt, beige papered boards; price-clipped dust wrapper; **Morrow Junior Books, New York, 1993. First edition.** *With the author's inked presentation inscription (to Melbourne bookseller Albert Ullin) on the title page. Ten folktales about magical hares, retold by Banks and illustrated by American artist Barry Moser. British author Lynne Reid Banks is best known for her first novel, *The L-Shaped Room*, and the best-selling children's novel *The Indian in the Cupboard*. **\$75**

93. Mozley, Charles: Burnett (Frances Hodgson)
THE SECRET GARDEN.

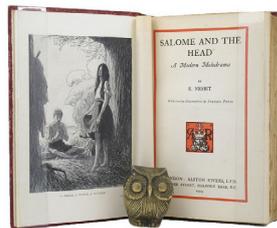
Publisher's dummy copy. With an original watercolour frontispiece, 3 plates, and pictorial endpapers, all by Charles Mozley, plus printed title page decorated with a floral design in brown [ink?], 2 printed sample text leaves, and numerous binder's blanks; cream papered boards, spine lettered in gilt, the boards decorated with an all-over pattern of gilt leaves and grasses; all edges green; contained within a cream papered solander box, the lid lettered and decorated in gilt, slightly soiled, edges a trifle rubbed; **Franklin Watts, New York, n.d.** *An elaborately bound dummy for an unissued edition of the children's classic, illustrated by British artist Charles Mozley. Loosely inserted is a handwritten note, dated 10 Feb. 2005, from renowned typographic designer, author, and book collector Ruari Mclean, stating that he received the item from the artist, 'and it was as far as I know never published. I just kept it because I admired it!' Mozley (1914–1994), was a prolific artist, illustrator, and graphic designer, designing over 300 dust wrappers for books, and illustrating many books for adults



Kay Craddock — Antiquarian Bookseller

and children, both in Britain and America. Between the early 1950s and late 1970s, he illustrated over 30 children's books, many for Franklin Watts of New York, including classic such as *Black Beauty*, *Pinocchio*, Perrault's *Fairy tales*, and *Sleeping Beauty*. **\$2,750**

94. Nesbit (E.)
SALOME AND THE HEAD.
A modern melodrama.



With twelve illustrations by Spenser Pryse. Pp. viii+312(last 2 advertisements)+24(publisher's catalogue, dated 1908 and printed in blue & black), frontispiece with tissue guard, plus 11 plates, 1 text figure, the half-title and title pages printed in red & black, publisher's note tipped-in before half-title page; red cloth, spine and upper board lettered in gilt, flecked and a trifle soiled, edges

rubbed, the spine cloth faintly creased; hinges starting, a few pages loosening (including a plate), a couple of mainly small edge chips or tears, outer leaves slightly offset, scattered foxing, and occasional light soiling; **Alston Rivers, London, 1909. First edition.** Goodacre, p. 461. *The publisher's slip states that "The Publication of "Salome" has been postponed from January 23rd to March 22nd solely for technical reasons, and the book now appears exactly as written by the Author in October, 1908". Published in America as *The House with No Address*. **\$350**

95. Nesbit (E.)
THE STORY OF THE TREASURE SEEKERS:

Being the adventures of the Bastable children in search of a fortune. With illustrations by Gordon Brown and Lewis Baumer. Pp. xii+298(last colophon)+[10] (advertisements), frontispiece with tissue guard, plus 16 plates; dark green pictorial ribbed cloth, lettered and decorated in gilt, the spine and upper board featuring details from two of the plates by Gordon Brown, the boards a trifle warped, slightly soiled and rubbed, fore-corners bruised, light damp stain to upper board; a.e.g.; upper hinge starting, scattered light foxing and occasional slight soiling; **T. Fisher Unwin, London, 1899. First edition.** Goodacre, p. 461. *Nesbit's first great success, and one of her best loved books. The first story about the Bastable family, portions of which had previously appeared in the *Pall Mall Magazine*, the *Windsor Magazine*, the *Illustrated London News* and *Nister's Holiday Annual*. All but two of the illustrations are by Gordon Brown. **\$600**



96. Nesbit (E.)
THE WOULD BEGOODS.

Being the Further Adventures of the Treasure Seekers. Pp. [viii]+332(last colophon), frontispiece with tissue guard, plus vignette title page, and 17 plates, title page decoration; pictorial red ribbed cloth, lettered and decorated in gilt, the boards slightly soiled, with a few small damp stains, edges lightly worn, fore-corners bruised, the spine cloth faded, chipped and frayed at extremities; t.e.g.; hinges cracking, scattered light foxing and soiling; **T. Fisher Unwin, London, 1901. First edition.** Goodacre, p. 458. *A sequel to *The Story of the Treasure Seekers*. Most of the illustrations are by Arthur H. Buckland. **\$250**



97. Outhwaite (Ida Rentoul)
A BUNCH OF WILD FLOWERS.

Verse and illustrations. Pp. 52(last blank, colophon), 6 hand-tipped coloured plates, 15 full page black & white illustrations, several black & white text decorations; small cr. 4to; buff papered boards, lettered & decorated in blue, the boards slightly bowed, fore-corners a trifle bruised; dust wrapper, slightly soiled and foxed, edges lightly rubbed and split, with a couple of tiny chips and a few small tape repairs



Catalogue 237: Children's and Illustrated Books 13

on reverse; bookseller's sticker at foot of upper pastedown, the free endpapers offset, hinges tender at a couple of points, a couple of pages faintly creased, scattered light foxing and occasional slight soiling; **Angus & Robertson, Sydney, 1933. First edition.** Muir 5606. **\$950**

98. Outhwaite (Ida Rentoul)
THE FAIRY STORY THAT CAME TRUE.



Pp. 20(including the wrappers, colophon and blanks), coloured frontispiece and 4 full page illustrations, black & white pictorial head & tailpiece, full page map with pictorial border; small cr. 4to; pictorial paper wrappers, stapled (slightly rusted); within the original plain envelope, which is slightly soiled and worn; **The British Imperial Oil Co. Limited, [Melbourne, 1922?].** Muir 2396. *'Some time in the 1920s Ida was commissioned by the British Imperial Oil Company, distributors of Shell Motor Oil, to illustrate a booklet with fairy pictures

for distribution free through petrol stations... It seems likely that [her husband] Grenbry may have obtained this commission through his friendship with the manager of the company' [Muir & Holden, p. 58, adding 'It now seems rather odd to put our well-printed, delicately pretty booklets about fairies to promote petrol']. Outhwaite illustrated other advertising material for The British Imperial Oil Co., including a couple of *Shell Fairy Calendars* and *The Sentry and the Shell Fairy*. **\$3,000**

99. Outhwaite, Ida: Rentoul (A. I.) & I. S. Rentoul.
MOLLIE'S STAIRCASE.

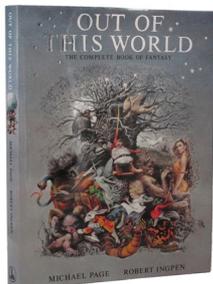
Pp. [52], with alternate page openings blank, title page vignette, plus text illustrations (12 full page); small oblong 4to; light brown textured paper wrappers with yapped edges, the upper wrapper lettered in darker brown, stabbed & tied, the wrappers a trifle soiled, edges of upper wrapper faintly faded and with tiny piece torn from bottom fore-corner, backstrip a trifle split at extremities, a couple of small surface grazes to lower wrapper; deckle edges; the title page and tailpiece slightly offset, a little light foxing, mainly of outer leaves; **M. L. Hutchinson, Melbourne, n.d.[1906]. First edition.** Muir 6333. *Annie Isobel Rentoul was the mother of Ida Rentoul (later Outhwaite). Ida Rentoul was aged 18 at the time of publication of this, her second book, a sequel to *Mollie's Bunyip* (1903). 'Ida's elves were evolving into her own distinctive creation and most noticeably, her dramatic use of silhouette was emerging as a major compositional device.' [Muir & Holden, *The Fairy World of Ida Rentoul Outhwaite*, p. 102].



\$1,200

100. Page (Michael) & Robert Ingpen.
OUT OF THIS WORLD.

The complete book of fantasy.



Pp. 240, illustrated in colour throughout (some full or double page), bibliography, index; f'cap. folio; tiny bruise to top edge of upper board; dust wrapper, lightly foxed on reverse, the backstrip and top edge of back panel slightly faded; a little light foxing; **Lansdowne Press, Sydney, 1986. First edition.** *Inscribed and signed by the artist (to Melbourne bookseller Albert Ullin, dated April 1986) on the half-title page. **\$150**

101. Pienkowski (Jan)
HAUNTED HOUSE.

Assistant illustrator, Jane Walmsley. Paper engineer, Tor Lokvig. Pp.[12](including endpapers), 6 coloured double page movable pop-ups with several tabs and lift-up flaps, 1 transformational slat, 1 rotating wheel; brief text; tall impl. 8vo; pictorial glazed



papered boards; **William Heinemann Ltd, London, 1979. First edition.** Montanaro p. 122. *A spider lurks under the stairway; strange creatures inhabit the kitchen; there is an ape in the living room and a crocodile in the bath; a skeleton leaps out of a closet, and a ghost appears behind the canopy of the four-poster bed; when the final page is opened and closed, a gigantic bat flies, to the sound of sawing made by a blade emerging from a packing case marked "Transylvania". Winner of the 1979 Kate Greenaway Medal as the most distinguished children's book in the U.K. For his contribution as a children's illustrator, Jan Pienkowski has twice been the UK nominee for the prestigious Hans Christian Andersen Award. **\$125**

102. Pienkowski (Jan)
ROBOT.

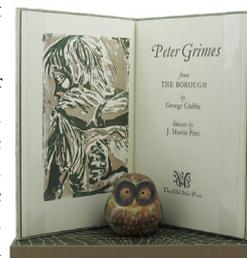


Paper engineering by James Roger Diaz. Pp. [12](including endpapers), illustrated in colour throughout, with 4 double page pop-ups (including a rocket blasting off), a rotating wheel, lift-up flaps and several tab-operated movables; brief text; impl. 8vo; pictorial glazed papered boards, the lower board faintly scuffed; **Heinemann, London, 1981. First edition.** Montanaro p. 264. **\$150**

103. Pitts, J. Martin: Crabbe (George)
PETER GRIMES.

From "The Borough".

Linocuts by J. Martin Pitts. Pp. 36(last blank)+[2](colophon, verso blank), frontispiece, text illustrations (4 full page) and tailpiece, printed in combinations of green, brown & black; impl. 8vo; pictorial cloth designed by Pitts and printed at the Old Stile Press; top edges green; within patterned papered slipcase with cloth spine and edges; **The Old Stile Press, London, 1985. Edition limited to 220 numbered copies, signed by the artist.** *The text is the subsection of Crabbe's poem *The Borough* on which the libretto for Benjamin Britten's opera *Peter Grimes* was based. First published in 1810, *The Borough* was one of Crabbe's most popular works, and was reprinted several times. Written in heroic couplets, the poems are arranged as a series of letters covering various aspects of rural life, including descriptions of the lives of some of the inhabitants. Letter XXII tells the story of the fisherman Peter Grimes. **\$300**



104. Potter, Beatrix:
THE DERWENTWATER SKETCHBOOK.



Pp. [64], illustrated in colour and black & white (a few leaves blank, as in the original); 9 cm. x 13 cm.; brown cloth boards, with small paper title label (reproducing Potter's handwritten original) on the upper board; [Together with] A COMMENTARY ON THE DERWENTWATER SKETCHBOOK: Notes and commentary by Joyce Irene Whalley and Wynne K. Bartlett. Pp. 40(last blank), full page portrait, text illustrations; small cr. 8vo; limp

brown cloth, printed paper title label on upper and limitation label on lower cover; within compartments in gilt lettered dark green cloth box, which is a trifle rubbed; **Frederick Warne, London, 1984. Edition limited to 250 numbered copies.** *Facsimile of one of Beatrix Potter's surviving sketch books, which she bequeathed to The National Trust, together with a considerable amount of property in the Lake District. The sketches reproduced here were made during the summer of 1903, while Potter was staying in a house on the shores of Derwentwater. Several of the scenes were later used in three of her books: *The Tale of Benjamin Bunny*, *The Tale of Squirrel Nutkin*, and *The Tale of Mrs. Tigglywinkle*. **\$1,500**

105. Prevost (Abbe)

HISTOIRE DU CHEVALIER DES GRIEUX ET DE MANON LESCAUT.

Illustrations de Brunelleschi. [Text in French]. Pp. [viii]+196+[2](colophon, blank), coloured frontispiece, title page vignette, and 15 plates, plus black & white text illustrations and decorations, the title, heading and two small decorative initials printed in pink; small demy 4to; stiff paper wrappers with flap folds, lettered and decorated in pink & black; original glassine wrapper, faintly soiled and with a couple of small tears; uncut; edges of leaves lightly browned; **Librairie Floury, Paris, 1934. Edition limited to 3,500 numbered copies.**

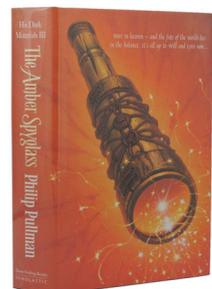
*Umberto Brunelleschi (1879–1949) moved from Italy to Paris in 1900. He illustrated several books and contributed to many French fashion magazines, including *Journal des Dames et Des Modes* and *La Vie Parisienne*. After the First World War he designed costumes and sets for the Folies Bergere, the Casino de Paris, and the Theatre du Chatelet; also theatres in Italy (La Scala and the Maggio Musicale Fiorentino), and New York. He also designed costumes for Josephine Baker. **\$350**



106. Pullman (Philip)

THE AMBER SPYGLASS.

His Dark Materials III.



Pp. [viii]+550; dust wrapper; outer leaves and edges a trifle foxed; **David Fickling Books/Scholastic, London, 2000. First edition.** *Winner of the 2001 Whitbread Book of the Year award—the first children's novel to receive that honour. Also the first children's book to be longlisted for the Man Booker Prize. **\$200**

107. Rackham, Arthur & Lauren Ford: Ford (Julia Ellsworth)

IMAGINA.

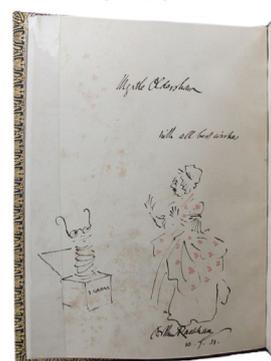
With illustrations by Arthur Rackham and Lauren Ford. Pp. xii+180(last blank), coloured frontispiece and 1 plate, black & white half-title and title page vignettes and text illustrations (some full page), pictorial endpapers; small cr. 4to; blue/grey cloth, lettered and decorated in navy; dust wrapper, lightly soiled and worn, the edges chipped and split, with small closed tear to back panel at bottom edge of the illustration; tiny pinprick hole to first leaf, slightly affecting one letter of text in the list of titles; **E. P. Dutton & Company, New York, 1923. Second edition.** Riall p. 123. *First published in 1914. The 2 coloured plates (both reproduced on the dust wrapper) are by Rackham, with black & white illustrations and pictorial endpapers by the author's daughter. Julia Ellsworth Ford (1859–1950) was a New York socialite and philanthropist, and author of several children's books, including the play *Snickerky Nick*, which was also illustrated by Arthur Rackham. **\$500**



at bottom edge of the illustration; tiny pinprick hole to first leaf, slightly affecting one letter of text in the list of titles; **E. P. Dutton & Company, New York, 1923. Second edition.** Riall p. 123. *First published in 1914. The 2 coloured plates (both reproduced on the dust wrapper) are by Rackham, with black & white illustrations and pictorial endpapers by the author's daughter. Julia Ellsworth Ford (1859–1950) was a New York socialite and philanthropist, and author of several children's books, including the play *Snickerky Nick*, which was also illustrated by Arthur Rackham. **\$500**

108. Rackham, Arthur: Goldsmith (Oliver)

THE VICAR OF WAKEFIELD.



Illustrated by Arthur Rackham. Pp. 232, 12 coloured plates (frontispiece with tissue guard), the title and title page vignette printed in red, black & white text illustrations; cr. 4to; rebound by Bayntun Riviere in navy morocco, the spine lettered and decorated in gilt compartments between raised bands, boards with double gilt rule borders, gilt edges and dentelles; a.e.g.; marbled endpapers; within navy cloth slipcase, faintly marked; the original gilt lettered and decorated dark green cloth (including the backstrip) bound in at end; a little

light foxing and very occasional slight soiling; **George G. Harrap & Company Ltd., London, 1929. First trade edition.** Riall p. 170; Latimore & Haskell p. 65. *With an original Arthur Rackham pen & ink drawing (with pink watercolour highlights) on the half-title page verso, inscribed *Myrtle Oldershaw with all best wishes Arthur Rackham 10.7.31*. The drawing is of an old lady surprised by a bespectacled jack-in-the box. Riall (p. xvi) notes that Harrap commissioned Rackham to add an original watercolour to a very small number of some of his books from *The King of the Golden River* onwards—but that was from 1932 on, and although such drawings were sometimes captioned, they were not specifically executed for named individuals. **\$6,000**

109. Rackham, Arthur: Grimm (The Brothers)

SNOWDROP & other tales.

Illustrated by Arthur Rackham. Pp. xii+166(last colophon), 20 hand-tipped coloured plates (frontispiece with tissue guard), black & white pictorial title page and text illustrations (some full page); cr. 4to; navy cloth, lettered and decorated in gilt, slightly soiled and flecked, edges rubbed, spine gilt dulled, fore-corners of boards lightly worn; top edges navy, others uncut; gift inscription (dated 1924) at head of upper free endpaper, the free endpapers faintly offset, tiny split at centre of upper hinge, tissue guard offset onto title page and frontispiece margin, bottom left corner of plate opposite p. 18 very slightly creased, tiny chip to bottom edge of plate opposite p. 120, short closed tear to top edge pp. 111/2, scattered light foxing; **Constable, London, 1920. First separate edition.** Riall p. 140; Latimore & Haskell p. 53. *Twenty-five stories that originally appeared in 1909, in the large volume of *Grimm's Fairy Tales* illustrated by Rackham. Includes *Briar Rose*; *The Elves and the Shoemaker*; *The Goose Girl*, and *The King of the Golden Mountain*. **\$450**



110. Rackham, Arthur: Ibsen (Henrik)

PEER GYNT.

A dramatic poem by Henrik Ibsen.



Illustrated by Arthur Rackham. Pp. 258(last colophon), 12 coloured plates with lettered guards, half-title and title page vignettes printed in green, black & white text illustrations and decorations, pictorial endpapers printed in brown; post 4to; full vellum, lettered and decorated in gilt, a trifle sprung and slightly 'cloudy'; t.e.g., others uncut and partly unopened; within the original card slipcase with numbered printed paper title label, the slipcase slightly worn at edges; **George G. Harrap & Co. Ltd., London, 1936. Edition de luxe, being one of 460 numbered copies (450 for sale),**

signed by the artist. Riall p. 192; Latimore & Haskell p. 74. *The text is from the translation of R. Farquharson Sharp. **\$3,000**

111. Rackham, Arthur: Malory (Thomas)

THE ROMANCE OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE.

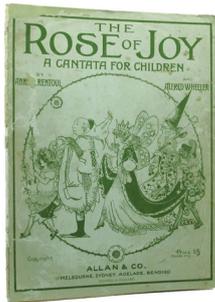
Abridged from Malory's Morte D'Arthur by Alfred W. Pollard. Illustrated by Arthur Rackham. Pp. xxiv+510(last blank), 16 coloured plates with lettered tissue guards, plus 7 black & white plates and numerous text decorations, glossary; f'cap. 4to; navy cloth, lettered and decorated in gilt, the cloth slightly flecked and a trifle bubbled, edges lightly rubbed; top edges dull gold-brown; inked gift inscription and small bookplate on upper free endpaper, the free endpapers slightly offset, a little light foxing and soiling; **Macmillan, London, 1917. First trade edition.** Riall p. 130; Latimore & Haskell p. 47. **\$500**



112. Rentoul (Annie R.) & Alfred Wheeler.

THE ROSE OF JOY.

A Cantata for Children.



Pp. 44(last advertisement), 2 photographic illustrations, music score; small cr. 4to; pictorial green paper wrappers printed in darker green, lightly soiled and silverfished, edges and backstrip slightly rubbed and creased, with a couple of tiny chips or splits, three small tears repaired with matching green paper on reverse; small tears to top edges of first couple of leaves neatly repaired, a little light foxing, soiling and creasing; **Allan & Co., Melbourne, n.d.[c. 1920]. Early reprint?** [See Muir 6359]. *The cover illustration is by Ida S. Rentoul (Ida Rentoul Outhwaite). First published in 1913.

The later Imperial Edition reprints did not include the two photographs of cast members. Loosely inserted is an original programme for a performance of the Cantata at Warwick House, East Malvern, Tuesday, Dec. 18, 1906: single small octavo sheet, folded to make 4 pages, lightly creased and foxed; printed by Fraser & Morphett, Prahran. Reverend Alfred Wheeler (1865–1949) was appointed Precentor and Minor Canon at St. Paul's Cathedral, Melbourne in 1899. **\$250**

113. Reynaud (Adeline)

DROLES DE BETES [cover title].

[Text in French]. Pp. [10], illustrated throughout, including 3 chromolithographs (2 full page); small f'cap. 4to; pictorial glazed paper wrappers, stabbed & tied, edges lightly rubbed, the lower wrapper slightly soiled and creased, backstrip splitting at foot; a little faint foxing and soiling; printed by E. Nister for **Emile Guerin, Paris, n.d.[c. 1890s].**

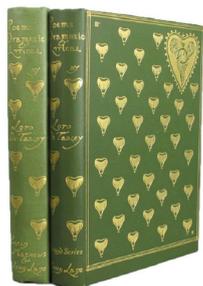


*Features various anthropomorphic animals, including three dressed 'kangourous' playing leap-frog. The illustrations are generally unattributed, although a black & white picture of cats playing Blind Man's Bluff with a pig is very much in the style of Louis Wain (but is initialled AH). Adeline Reynaud wrote several comic animal stories, including at least one movable book, *Jack l'incorrigible et son chien Puck*. Ernest Nister (1841–1906) was one of the pioneers of movable books for children and chromolithographic ephemera such as greeting cards, postcards, and calendars. **\$350**

114. Ricketts, Charles: Warren (John Leicester, Lord de Tabley)

POEMS DRAMATIC AND LYRICAL.

[First and Second Series].



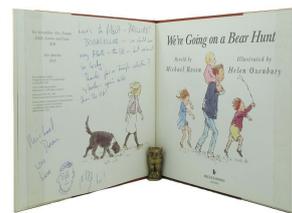
In two volumes. First Series: With illustrations by C. S. Ricketts. Pp. xiv+212+[2](colophon, verso blank), frontispiece and 5 plates with tissue guards (one depicting the author's bookplate, designed by William Bell Scott), the title page printed in red & black; light green cloth, lettered and decorated in gilt, the upper board a trifle marked, corners very slightly rubbed; t.e.g., others uncut; upper hinge tender, short closed tear to first tissue guard, the pages slightly browned; Second Series: Pp. viii+160+16(publisher's catalogue), the title

page printed in red & black; uniformly bound, but in a slightly darker green cloth than the earlier volume, and with no decoration to lower board; t.e.g., others uncut; occasional faint soiling; **Elkin Matthews/John Lane, London, 1893; 1895. First trade editions, limited to 600 and 550 copies respectively.** *As well as the illustrations in the first volume (described by Calloway, p. 15, as 'the last of Ricketts' works where the pictures are directly inspired by Pre-Raphaelite illustration, particularly Rossetti's, and by Durer'), Charles Ricketts designed the attractive binding for these volumes. The author, John Byrne Leicester Warren (1835–1895), was the third (and last) Baron de Tabley, and a close friend of Theodore Watts-Dunton. **\$1,200**

115. Rosen (Michael)

WE'RE GOING ON A BEAR HUNT.

Retold by Michael Rosen. Illustrated by Helen Oxenbury. Pp. [32], illustrated throughout in colour and black & white, coloured pictorial endpapers; oblong 4to; the spine extremities and bottom fore-corner of lower board a trifle bruised; dust wrapper, slightly soiled, edges a trifle creased and split, the backstrip faintly browned; **Walker**



Books, London, 1993. Fourth impression. *First published in 1989, and winner of the Smarties Children's Book Prize that year. Inscribed by the author on verso of the upper free endpaper, to Melbourne bookseller Albert Ullin: 'Here's to Albert—BRILLIANT BOOKSELLER—we should have many Alberts in the UK—but we're not so lucky. Thanks for a terrific selection of my books—again better than the UK!' The inscription ends with a small inked self-portrait of the bearded author, waving, signed 'Michael Rosen was here. hi!' Rosen received the Eleanor Farjeon Award for distinguished service to Children's Literature in 1997 and was the British Children's Laureate from 2007 to 2009. Helen Oxenbury is a two-time winner and four-time runner up for the Kate Greenaway Medal. **\$950**

116. Rowan (Ellis)

BILL BAILLIE, his life and adventures.



With 8 coloured illustrations by the author and numerous black & white drawings by Jack Sommers. Pp. [viii]+160(last colophon), coloured frontispiece and 6 plates (the first with 2 images), black & white text illustrations and decorative initials, blue paste-papered endpapers; oblong 8vo; pictorial grey cloth over bevelled boards, upper board lettered and decorated in yellow & black, lightly

flecked and a trifle soiled, fore-corners lightly rubbed, the spine slightly chipped at head and foot; upper hinge starting, a little faint foxing and soiling; **Whitcombe & Tombs, Melbourne n.d.[1908]. First edition.** Muir 6484. *The story of Ellis Rowan's own pet bilby, who was given to the artist in 1906 by a Western Australian prospector who had rescued him from his dead mother's pouch. **\$350**

117. Sabuda (Robert)

ABC DISNEY.

An alphabet pop-up [cover title]. Pp. [14](including pastedowns), featuring 26 lift-up flaps (one for each letter of the alphabet) that open to reveal individual pop-ups of Disney characters; oblong 4to; pictorial glazed papered boards; **Disney Press, New York, 1998. First edition.** *Inscribed and signed by Sabuda (to Melbourne bookseller Albert Ullin, dated 1998) on



the first page, above the pop-ups for the letters B and C. With pictorial publicity sheet loosely inserted: 'With each letter accompanied by a pop-up Disney character, readers learn their ABC's with their favorite Disney friends—A for Ariel, C for Cinderella, H. for Hercules, M for Mulan, P for Pinocchio, S for Snow White, to name a few'. **\$150**

118. Sabuda (Robert)

CHRISTMAS ALPHABET CARDS.



Twenty-six pop-up Christmas cards, each a different design, with envelopes for each card; the cards f'cap. folio, the box oblong cr. 4to; housed in a compartmented dark blue tin box decorated with a white snowflake pattern, with the original pictorial wrap-around and information card intact; **White Heat Ltd./Running Press, Philadelphia, 1994.** *Unused, contents

still sealed. Each card commemorates a different symbol of the holiday season (snowmen, snowflake, nutcracker, etc.). There are two printed interior messages: *Season's Greetings* and *Happy Holidays*. Robert Sabuda was the winner of the 1994 Meggendorfer prize. **\$250**

119. Saywell (Frederic B.)

THE CLEVER LITTLE TAILOR, or Seven at a Blow.

Verseified by Frederic B. Saywell. Illustrated by Herbert J. Harvey. Pp. [vi]+56, hand-tipped coloured frontispiece and 11 plates, title page vignette printed in green, text within decorative borders alternately printed in green or brown; cr. 4to; qr. white cloth, spine lettered in gilt, paste papered boards, bottom fore-corners a trifle bruised; top edges purple; dust wrapper, faintly foxed, edges lightly rubbed and split, backstrip slightly browned; endpapers slightly offset, hinges starting, a little light foxing; **Halton & Truscott Smith, Ltd., London, n.d.[192-].** *Herbert Johnson Harvey (1884–1925) was a British portrait painter, etcher and metal worker who regularly exhibited at the Royal Academy during the 1920s. **\$150**



120. Seagren, Ana Mae; Rahmas (Sigrid)

A DAY IN FAIRY LAND.



[Pictures by Ana Mae Seagren. Story by Sigrid Rahmas]. Pp. [20](last blank), illustrated in colour throughout; wide med. folio; navy cloth backed pictorial papered boards, slightly soiled and worn, with a few scratches to upper board, edges lightly rubbed, fore-corners slightly chipped; tape marks on verso of boards and (lighter) on title page, fore-edges of a couple of leaves (including the title page)

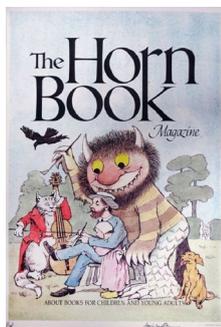
faintly damp stained, a couple of tiny edge splits, a little light foxing and soiling; **Helsingborgs Litografiska AB [printed in Sweden for Ramborn Corp., Little Neck, New York,], n.d.[1948?]. First U.S. edition, variant title page?** *First published in Swedish in 1945, this is the first book illustrated by the renowned Swedish artist Ann Mari Sjogren (1919–2010, pseudonym Ana Mae Seagren). This copy has no author and illustrator attribution or publisher's name on the title page. The publisher's imprint is at the foot of the lower board. **\$450**

121. Sendak (Maurice)

POSTER FOR THE HORN BOOK MAGAZINE.

About books for children and young adults.

Coloured poster, 61 cm. x 41.5 cm. (including margins); **The Horn Book, New York, 1985. Edition limited to 300 numbered copies, signed by the artist.** *From its foundation in 1924, *The Horn Book* magazine retained a similar cover design, based on a Randolph Caldecott picture of a riding huntsman blowing his horn, for over sixty years, until in 1985 the decision was taken to invite a guest artist to provide a new cover design each year. Maurice Sendak was the first artist chosen, and his design appeared on the last issue of 1985 (November/December) and the next 5 issues of the bi-monthly publication. It was also issued as a limited edition poster for the magazine, this being copy number 224. Continuing the Randolph Caldecott theme, the illustration shows a seated Caldecott sketching in a notebook initialled RC, surrounded by a girl, a dog, a 'fiddling' cat (referencing Caldecott's *Hey Diddle Diddle*) and a giant Wild Thing. **\$950**

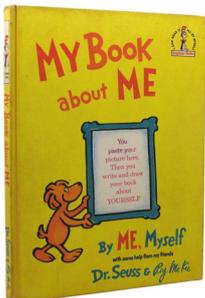


122. Seuss (Dr.) & Roy McKie.

MY BOOK ABOUT ME, By Me Myself.

I wrote it! I drew it! with a little help from my friends.

Pp. [iv]+60, illustrated in colour throughout [by Roy McKie]; narrow demy 4to; pictorial yellow cloth, slightly soiled and foxed, edges lightly rubbed and occasionally slightly bruised; no dust wrapper, as issued; pastedowns slightly tape marked, occasional faint soiling; **Beginner Books, a division of Random House, New York, 1969. First edition.** Younger & Hirsh 57. *An ex display copy, lightly stamped *Showroom sample do not remove* on the upper free endpaper. Written by Dr. Seuss and illustrated by Roy McKie. An activity book, encouraging children to write and draw their own biographies. **\$350**



123. Sibley (Irena)

THE BILBIES FIRST EASTER.

Pp. [iv]+28, illustrated in colour throughout (several full and one double page); narrow demy 4to; pictorial glazed papered boards; **Aird Books, Melbourne, 1994. First edition.** White (Volume 3) 12806.

*Mounted on the upper free endpaper is a hand-coloured bookplate by Irena Sibley, numbered 29/100, signed by her in pencil and dated [19]94, with Melbourne bookseller Albert Ullin's name added calligraphically in black ink. In keeping with the story in the book, the bookplate features an excited Bilby standing in front of a rainbow, watching raindrops fall. A part-coloured proof copy of the bookplate (dated in pencil 1.5.'94, and with no name added), is loosely inserted. **\$195**



124. Souter (D. H.)

BUSH BABS.

With Pictures.

Pp. 64 (last colophon), pictorial title page and numerous text illustrations (a couple full page); cloth backed pictorial glazed papered boards, a trifle soiled, edges lightly rubbed; free endpapers faintly offset, the upper endpapers slightly soiled, some foxing throughout; **Endeavour Press, Sydney, 1933. First edition.** Muir 6886. *The author's copy, inscribed 'My copy' and initialled by him on the upper free endpaper. Artist and journalist David Henry Souter (1862–1935) wrote short stories, humorous verse, articles and plays, but is best known as a cartoonist. In 1892 he began his long association with *The Bulletin*, and for a period of 35 years had at least one drawing in every issue. In 1895 he became *The Bulletin's* lead cartoonist, a position he held until his death. He also drew cartoons for the *Tribune* and *News of the Week*. **\$750**

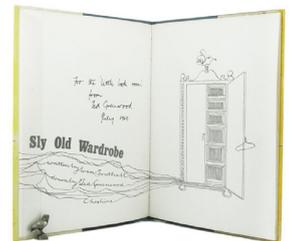


125. Southall (Ivan) & Ted Greenwood.

SLY OLD WARDROBE.

Pp. [40], illustrated throughout in colour and black & white, pictorial endpapers;

demy 4to; dust wrapper, a trifle soiled; bookseller's sticker at foot of upper free endpaper; **Hodder & Stoughton, London, 1968. First edition.** Muir 6966. *Winner of the Children's Book Council of Australia Picture Book of the Year in 1969. Inscribed and signed by the illustrator (dated 1969) to Melbourne bookseller, Albert Ullin and his Little Bookroom, on the double title page. **\$60**



126. Steig (William)

POSTER FOR THE HORN BOOK MAGAZINE.

About books for children and young adults.

Coloured poster, 61 cm x 41.5 (including margins); **Horn Book, New York, 1986. Edition limited to 300 numbered copies, signed by the artist.** *William Steig followed Maurice Sendak as guest artist (November/December 1986 to September/October 1987). Steig (1907–2003) contributed numerous cartoons and cover designs for the *New Yorker*. In the 1960s he began writing children's books, including *Shrek*, the basis for the popular film of that name. **\$200**



127. Tan (Shaun)

THE ARRIVAL and SKETCHES FROM A NAMELESS LAND.

[Boxed set of two volumes]. 1. THE ARRIVAL. Pp. [128], illustrated in sepia or muted colour throughout, no text; med. 4to; pictorial glazed papered boards; ribbon marker; 2. SKETCHES FROM A NAMELESS LAND. The Art of The Arrival. Pp. 48, illustrated throughout in black & white and occasional colour; med. 4to; pictorial papered boards; together within a book-shaped pictorial box; **Lothian Books, Melbourne, 2010. First edition thus.**

*The Arrival was originally published in 2006. Sketches from a Nameless Land is a companion volume in which the artist 'explains the origins of his ideas, using examples from early research and concept sketches through to finished artwork' [publisher's blurb]. Shaun Tan has won numerous awards for his work, including the Children's Book Council of Australia Picture Book of the Year for *The Arrival*. **\$175**



128. Tan (Shaun)

THE BIRD KING and other sketches.



Pp. 128, illustrated throughout in colour and black & white, brief text, list of works, bibliography; qr. red cloth, spine lettered in white, pictorial papered boards; **Windy Hollow Books, Melbourne, 2010. First edition.** *Inscribed and signed by the artist, together with a small inked sketch of a bird, on verso of upper free endpaper. 'Collected here for the first time are illustrations for "untold stories": observational studies, preliminary drawings for books, films and theatre; and many other random doodles from working sketchbooks. Together with commentary by the artist...' [publisher's blurb]. **\$125**

129. Temple, Shirley: Temple (Mrs. Gertrude)

HOW I RAISED SHIRLEY TEMPLE.

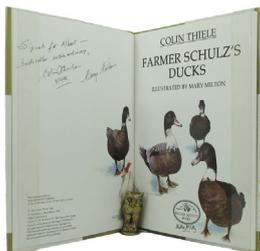
The Baby Who Captured the World.

As told to Mary Sharon. Reproduced by Silver Screen, Copyright 1935. Photographs through courtesy of Fox Films Corporation. Edited by Helen Fay Ludlam. Pp. 40, illustrated (several full page); square 4to; pictorial stiff paper wrappers, stapled, slightly soiled and creased, with some silverfishing, edges rubbed and split, fore-corners worn; upper hinge slightly glue marked, scattered light foxing, creasing and occasional slight soiling; **The Saalfield Publishing Company, Akron, Ohio, 1935.** *Loosely inserted is a black & white 'light bulb' shaped card photograph of Shirley Temple, being a Nulty's Pictures Christmas card, dated 1937. Nulty's operated a travelling cinema circuit in Victoria's Mallee region from the 1930s to the 1950s. Francis Murray (Jim) Nulty started showing silent motion pictures in the local hall with his wife, Ethel, playing the piano. In the early 1930s they began touring, first showing films from a truck, before opening their first theatre in Ouyen. **\$60**



130. Thiele (Colin)

FARMER SCHULZ'S DUCKS.



Illustrated by Mary Milton. Pp. [32], illustrated in colour throughout; cr. 4to; pictorial glazed papered boards; dust wrapper, edges a trifle rubbed; **Walter McVitty Books, Sydney, 1986. First edition.** White (Volume 2) 8899. *Inscribed and signed by author and illustrator [to Melbourne bookseller Albert Ullin] on the copyright page, and by the publisher on the title page. Inscribed again by Colin Thiele and his wife, beneath one of the illustrations in the book (which depicts them), plus an annotation apparently in Thiele's hand to one of the other illustrations. **\$60**

131. Thomson, Hugh: Barrie (J. M.)

QUALITY STREET.

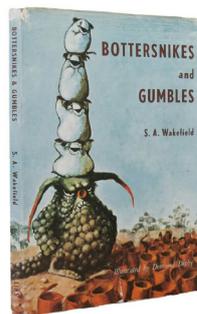
A comedy in four acts.

Illustrated by Hugh Thomson. Pp. [ii]+viii+198+[2](colophon, blank), 22 hand-tipped coloured plates within tinted borders and with lettered pictorial guards, black & white pictorial title page and text illustrations, pictorial endpapers; tall post 4to; purple cloth, lettered and decorated in gilt, a trifle foxed, the spine slightly faded, edges lightly rubbed; hinges starting, bookplate on verso of upper free endpaper, outer leaves and edges foxed, occasional slight soiling; **Hodder & Stoughton, London, n.d.[1913]. First trade edition.** Spielmann & Jerrold 55. *This copy extra illustrated, with a full page black & white photographic portrait of J. M. Barrie by Leslie Brooke tipped-in between the half-title and frontispiece. **\$450**



132. Wakefield (S. A.)

BOTTERSNIKES AND GUMBLES.

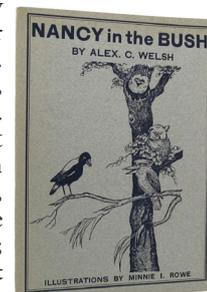


Drawings by Desmond Digby. Pp. 80, title page vignette, plus numerous text illustrations (1 full page); small cr. 4to; green cloth, lettered and decorated in gilt, corners a trifle rubbed, bottom edge of upper board slightly shelf worn; dust wrapper, lightly soiled, edges rubbed and creased, with a few tiny splits or chips and a couple of mainly short closed tears repaired with paper tape on reverse, the laminate peeling slightly at top edge of back panel; free endpapers faintly offset, edges of leaves lightly foxed, small piece torn from bottom fore-corner of 2 leaves; **Collins, Sydney, 1967. First edition.** Muir 7807. *The first book about the lazy Boppersnikes and friendly Gumbles. **\$650**

133. Welsh (Alex. C.)

NANCY IN THE BUSH AND OTHER AUSTRALIAN RIMES FOR CHILDREN.

Illustrations by Minnie I. Rowe. With a prefatory Note by John Smyth, M.A. Ph.D., Professor of Education, Melbourne University. Pp. 40 (last advertisements), half-title page vignette, frontispiece, text illustrations (1 full page); f cap. 4to; pictorial stiff grey paper wrappers, stabbed & tied, the upper wrapper lettered and decorated in navy, edges and backstrip faintly faded and rubbed, the top edge of upper wrapper a trifle foxed; the outer blanks slightly cropped at bottom edge; **Sydney J. Endacott, Melbourne, 1923. First trade edition.** Muir 7909, footnote. **\$150**



134. Wild (Margaret) & Ron Brooks.

OLD PIG.

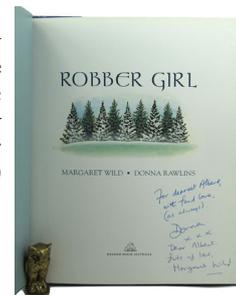


Pictures by Ron Brooks. Pp. [32], illustrated in colour throughout; square 4to; pictorial glazed papered boards; dust wrapper; **Allen & Unwin, Sydney, 1995. First edition.** White (Volume 3) 15204. *Inscribed and signed by the illustrator (to Melbourne bookseller Albert Ullin, dated 31/8/95) on the half-title page verso. With loosely inserted related ephemera. **\$95**

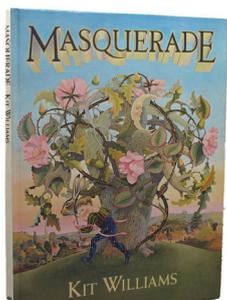
135. Wild (Margaret) & Donna Rawlins.

ROBBER GIRL.

Pp. [32], illustrated in colour throughout; demy 4to; pictorial papered boards; **Random House Australia, Sydney, 2000. First edition.** White (Volume 3) 15251. *Inscribed and signed by author and illustrator (to Melbourne bookseller Albert Ullin) on the title page. **\$40**



136. Williams (Kit)
MASQUERADE.



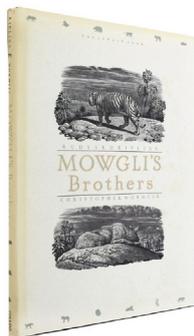
Pp. [32], illustrated in colour throughout (3 double page), the text printed in red & black; demy 4to; pictorial glazed papered boards, with a couple of faint indentations to spine; the outer leaves faintly foxed; **Jonathan Cape, London, 1979. First edition.** *Inscribed and signed by the author on the title page (to Melbourne bookseller Albert Ullin): 'To Albert/ Fair fortune be yours!/ Kit Williams'. The book which sparked a nation-wide treasure hunt for a jewelled gold hare, made by the author/artist and buried in a secret location. Readers were encouraged to solve clues in the

book's illustrations to find the treasure. A winner, announced in 1982, was later exposed as a fraud. The story of the scandal was featured in a TV documentary, *The Man Behind the Masquerade*, in 2009. The gold hare is now on display at the V&A Museum, London. **\$250**

137. Wormell, Christopher: Kipling (Rudyard)
MOWGLI'S BROTHERS.

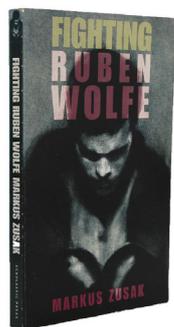
The Jungle Book.

Illustrated by Christopher Wormell. Pp. 64 (printed in red & black, last blank), illustrated throughout (several full page), pictorial endpapers; narrow med. 4to; navy cloth, spine lettered in silver, upper board in blind, the cloth a trifle scuffed; dust wrapper, slightly foxed, edges and backstrip lightly browned, head of backstrip a trifle chipped; a little light foxing; **Collins, London, 1992. First edition thus.** *The first of Kipling's *Jungle Book* stories about Mowgli, with new woodcut illustrations by Christopher Wormell. **\$60**

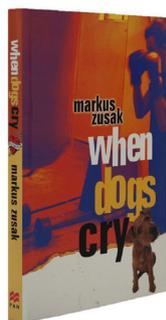


138. Zusak (Markus)

FIGHTING RUBEN WOLFE.



Pp. [iv]+158 (last blank); pictorial glazed paper wrappers, edges lightly rubbed, 2 small surface grazes (from sticker removal?) near bottom edge of lower wrapper; **Scholastic Press, London, 2001. First U.K. edition.** *Signed by the author (dated August 25, 2010) on the title page. The second book about brothers Cameron and Ruben Wolfe and their family; a sequel to *The Underdog*. **\$60**



139. Zusak (Markus)
WHEN DOGS CRY.

Pp. [vi]+204+[6] (advertisements); pictorial glazed paper wrappers; text block browned, a few leaves faintly creased; **Pan, Sydney, 2001. First edition.** *Signed by the author (dated August 25, 2010) on the title page. The third book about brothers Cameron and Ruben Wolfe and their family. **\$95**

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