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BOOKSELLERS

Children's Classics, March 2026

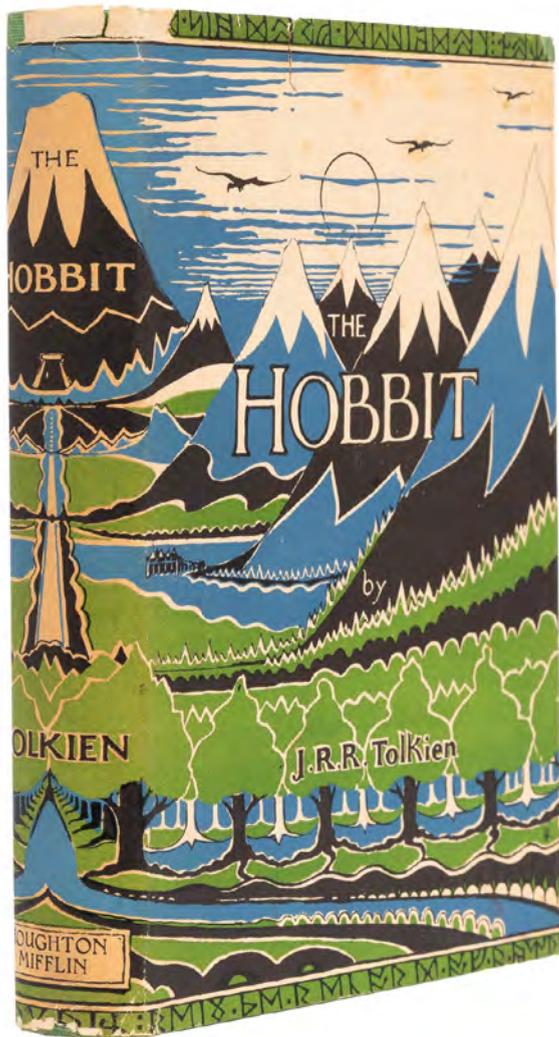
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SECOND AMERICAN EDITION OF THE HOBBIT

1. J.R.R. Tolkien.

The Hobbit, or There and Back Again.

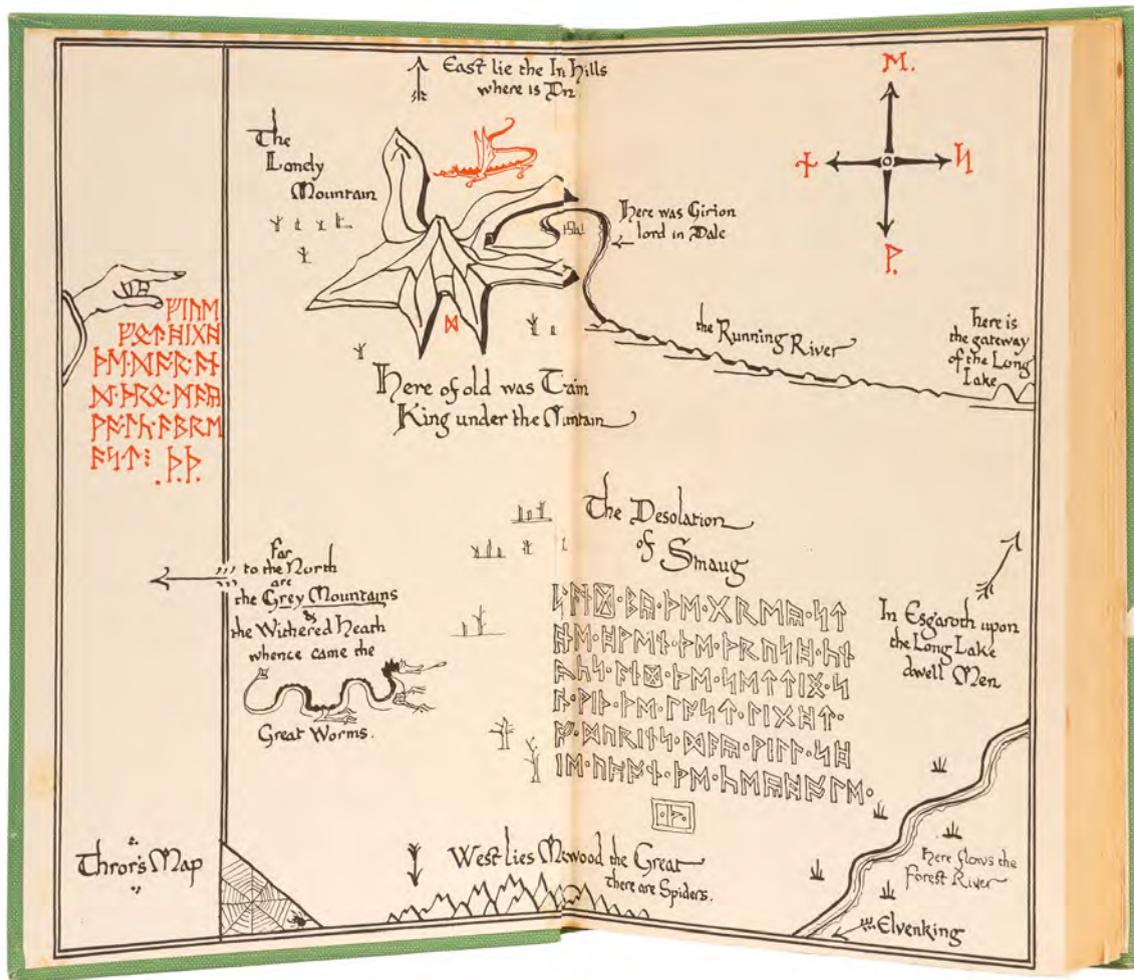
Boston: Houghton Mifflin Company, [1951].

\$6500.

Second American edition of *The Hobbit*, first published in London in 1937. Originally written to entertain J.R.R. Tolkien's children, the novel was an immediate sensation, creating a demand for more Middle-earth fiction, and laying the groundwork for *The Lord of the Rings*. In a letter to his London publisher, Tolkien explained that "the presence (even if only on the borders) of the terrible is, I believe, what gives this world its imagined verisimilitude. A safe fairyland is untrue to all worlds."

This copy is a first printing of the second American edition of *The Hobbit*: the only American printing to feature Tolkien's original dragon design on the boards, and the first American printing to include Tolkien's changes to Chapter V, "Riddles in the Dark," a revision which brought the Gollum plot into alignment with the narrative of *The Lord of the Rings*.

Grolier Children's 100, 81 (first UK). A very good copy, in the original dust jacket designed by J.R.R. Tolkien.



Single volume, measuring 7.25 x 5 inches: 315, [1]. Original green pictorial cloth stamped in blue, cartographic endpapers printed in red and black, pale green topstain; original unclipped color pictorial dust jacket. Color frontispiece, seven full-page black-and-white illustrations and one vignette in text.

Scattered spotting to edges and endpapers; edgewear to jacket with light spotting and several small chips; spine panel sunned.

THE WESTING GAME

2. Ellen Raskin.

The Westing Game.

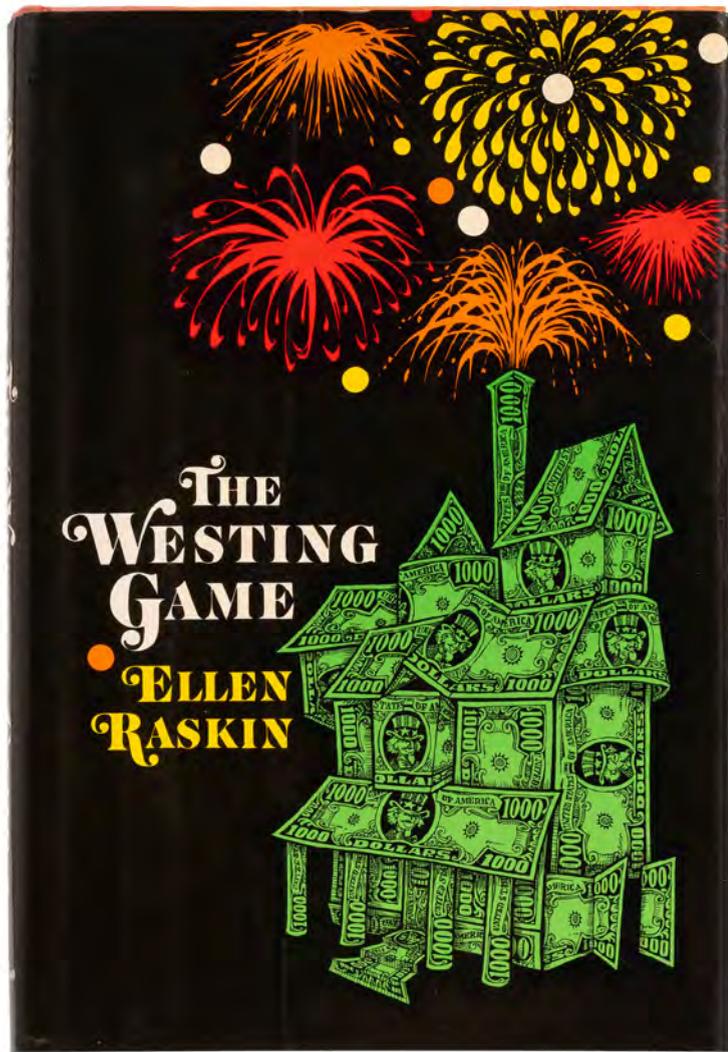
New York: E.P. Dutton, (1978).

\$2500.

First edition of Ellen Raskin's dizzying comic mystery, winner of the Newbery Medal for 1979. Samuel Westing, a reclusive millionaire, leaves an unconventional will, drawing an apparently random group of neighbors into a search for his own killer. "Who were these people, these specially selected tenants? They were mothers and fathers and children. A dressmaker, a secretary, an inventor, a doctor, a judge. And, oh yes, one was a bookie, one was a burglar, one was a bomber, and one was a mistake."

In 2025, forty years after Raskin's death, her estate revealed the existence of an unfinished sequel to *The Westing Game*, which is expected to appear in time for the novel's fiftieth anniversary in 2028. A very nearly fine copy, in the iconic dust jacket designed by Raskin herself.

Single volume, measuring 9 x 6 inches: [6], 185, [1]. Original red cloth spine lettered in black, orange paper boards, red endpapers, original unclipped color pictorial dust jacket, with no Newbery medal affixed. Pinpoint spotting to edges of text block.



A PAINTING BOOK OF DESIGNS BY CLAUD LOVAT FRASER

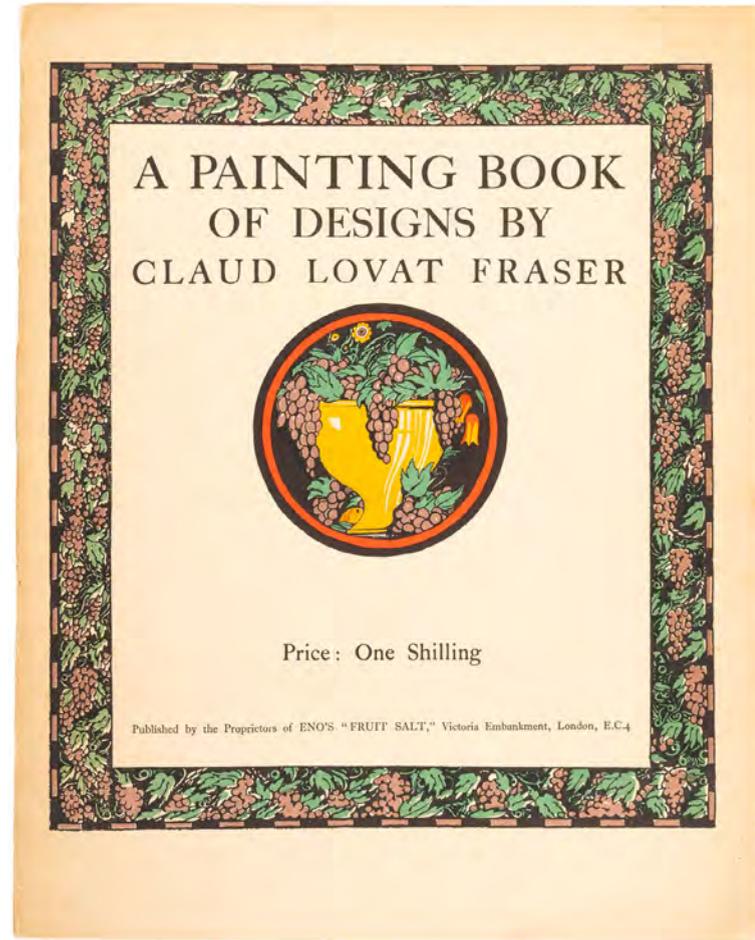
3. **Claud Lovat Fraser (illustrator); Joseph Thorp (text).** **A Painting Book of Designs by Claud Lovat Fraser.**

London: Curwen Press for the Proprietors of Eno's "Fruit Salt," [1922].

\$350.

First edition of this tribute to Claud Lovat Fraser (1890-1921), a pioneer of modern English graphic design, who died early from lung damage sustained during WWI. During his short career, Fraser had produced a number of commercial illustrations for the London manufacturers of Eno's Fruit Salt, a popular antacid. The firm republished those drawings in this painting book for children, accompanied by practical advice to young artists from Curwen Press associate Joseph Thorp: "It is too easily forgotten that Art has really essentially little to do with the 'correct representation' of things. That is the camera's job. The artist tries to express an idea, a vision, of his own. Clearly the artist whose drawings are here represented saw common things in an uncommon way and made beauty out of them, freely and almost at haphazard."

The final two pages of the book are left blank "for the child artist to use as he or she desires." *Claud Lovat Fraser: The Printed Work*, 180. A near-fine copy of a scarce book.





London shortly after the Armistice, will have learnt what can be accomplished by the unspoilt child, thoughtfully encouraged. This is not to be taken as meaning that every 'puff-puff' or 'bow-wow' of a four-year-old is to be reverently handed to visiting uncles. As an uncle, naturally I make no such suggestion. But what I do want parents to appreciate is that there may be something very exquisite and beautiful in their children's minds, and that they ought to be watchful lest they damage or destroy it—at least as watchful as if, let us say, an inheritance of money were likely or possible from some distant relative.

Materials

Water-colours in tubes or cakes or pans with brushes; coloured inks with brushes and pens; coloured chalks or pencils.

Possibly parents will be grateful to me for ruling out the second medium—coloured inks—except for very staid, careful and 'elderly' children. For the danger of disaster from spilling is a serious matter. On the other hand very brilliant colours are obtainable, and they are quick, easy, and interesting to handle. Small quantities of the ink required are poured out into tiny saucers. Lovat Fraser himself worked largely with coloured inks.



Of water colours the moist colour in porcelain half-pans is the best form. Tubes are apt to be wastefully squeezed out. The temptation to produce a vivid long worm of vermilion or emerald green is too great to be resisted sometimes! Any way the colours ought to be pure and good, and the brushes ought to be good sables. Two brushes—Nos. 3 and 5—will be sufficient to begin with. It is more than useless to give children sixpenny paint boxes of compressed mud and terrible little brushes that simply will not come to a point. Good brushes and good paints—the minimum number and the maximum of care in use—that is the sound idea. A good brush properly treated—and proper treatment of good tools

is an important educational point—will last for years and give pleasure all the time. A bad brush discourages any serious effort and encourages merely 'making a mess,' which is not half such good fun as making a good shot with good tools at a good piece of Art—good as far as it goes and helping the worker to go further.

After use, a sable brush should be carefully washed out till all the colour is removed, wiped on a rag to bring the brush to a fine point, and laid down where the point will not be pressed against, or set in a vase, point uppermost, in a cupboard. It, perhaps, is better for the child to omit the ceremony usual with artists of pointing the brush with the lips.

Side-stapled volume, measuring 12.25 x 9.75 inches: 16 (including wrappers). Original color pictorial wrappers, color and black-and-white illustrations throughout text. Lightest shelfwear to wrappers.

**MAKE WAY FOR DUCKLINGS, 1941,
WITH COMMEMORATIVE BOOKPLATE
SIGNED BY ROBERT MCCLOSKEY**

4. Robert McCloskey.

Make Way for Ducklings;

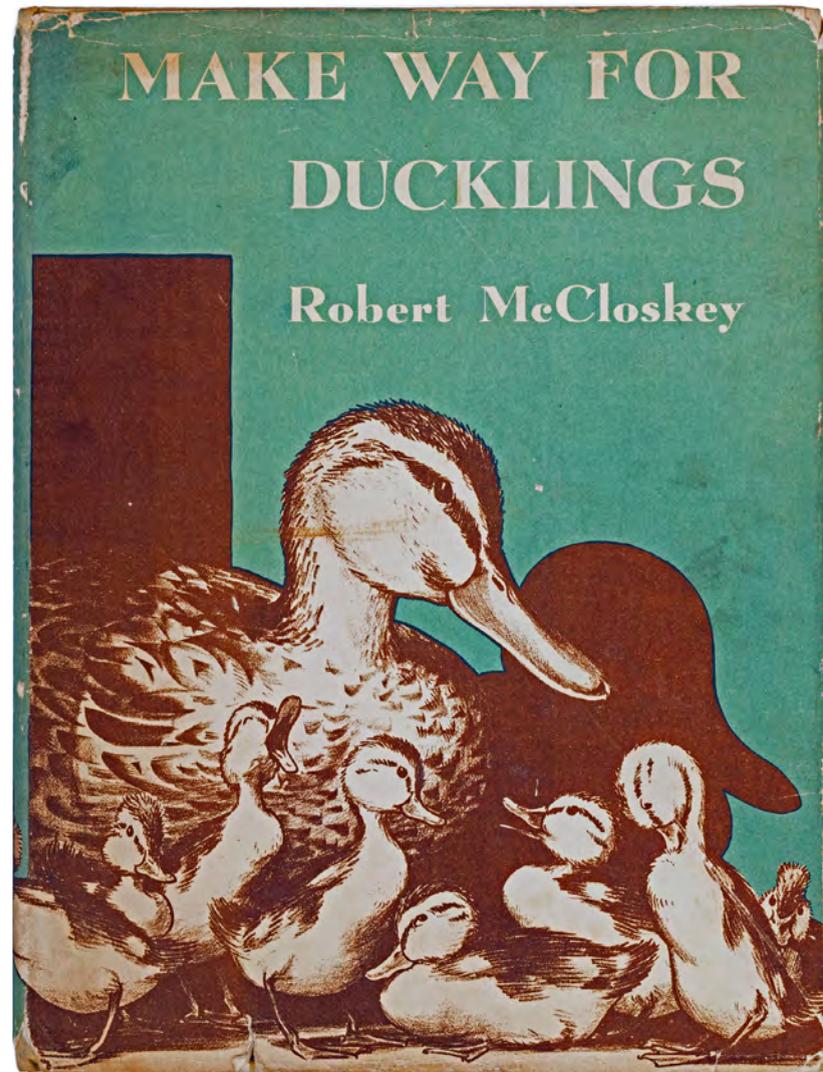
**with: signed bookplate commemorating
the 1987 Mallard Family Sculpture in
the Boston Public Garden.**

New York: The Viking Press, 1941.

\$9500.

First edition of one of the most beloved of all American picture books, winner of the Caldecott Medal for 1942.

After Mr. and Mrs. Mallard's eight ducklings hatch on an island in the Charles River, Mrs. Mallard leads the family to shore and through the busy Boston streets to their new home in the Public Garden: "An old lady from Beacon Hill said: 'Isn't it amazing!'" and the man who swept the streets said: "Well, now, ain't that nice!" and when Mrs. Mallard heard them she was so proud she tipped her nose in the air and walked along with an extra swing in her waddle."



First-issue dust jacket, priced at \$2.00, with no mention of the Caldecott Award on the flap and no medal affixed.

The accompanying signed bookplate, which depicts Mrs. Mallard and her ducklings at the gates of the Boston Public Garden, was issued to commemorate the 1987 installation of Nancy Schön's Mallard Family Sculpture there.

Grolier Children's 100, 85.

A very good first edition, with ephemeral bookplate signed by Robert McCloskey.

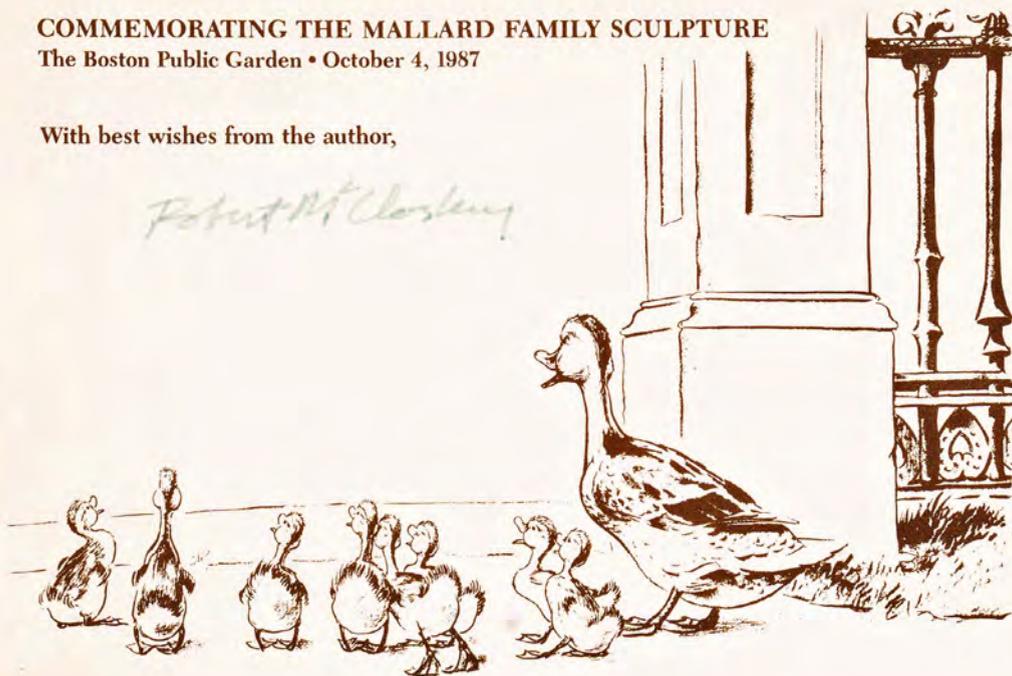


COMMEMORATING THE MALLARD FAMILY SCULPTURE

The Boston Public Garden • October 4, 1987

With best wishes from the author,

Robert McCloskey



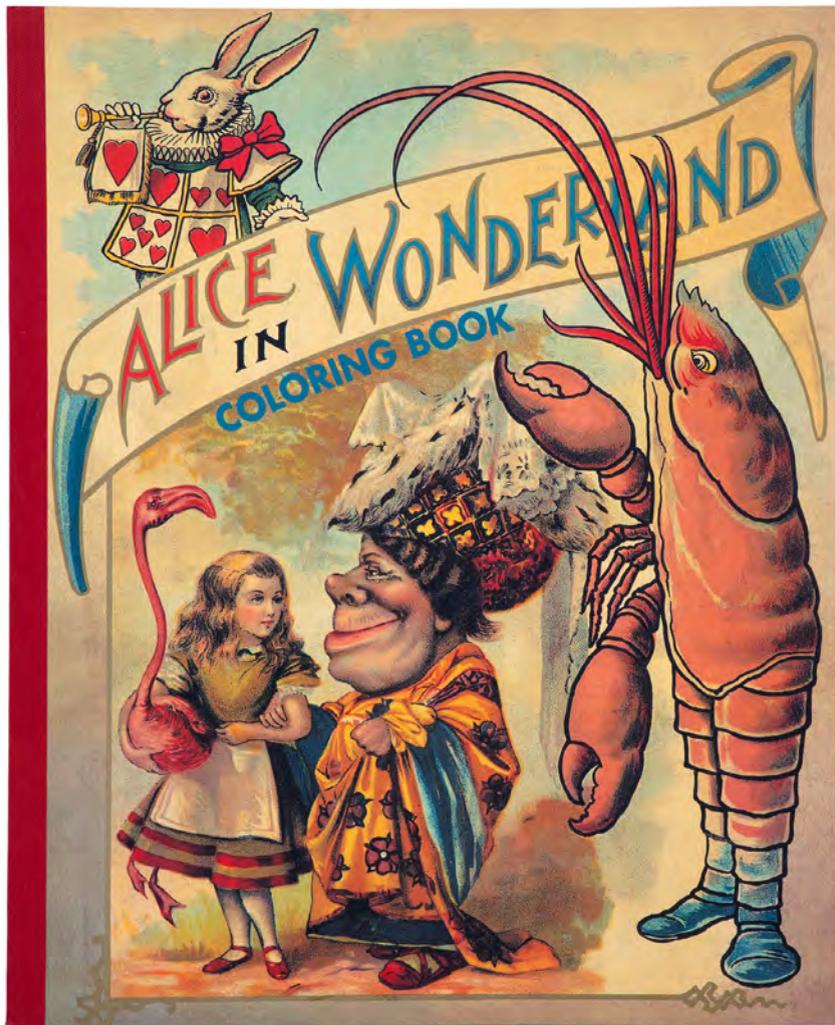
MAKE WAY FOR DUCKLINGS • The Caldecott Medal, 1942 • VIKING PENGUIN INC.

Single volume, measuring 12 x 8.75 inches: [68]. Original tan pictorial cloth boards stamped in green, pictorial endpapers, original unclipped color pictorial dust jacket.

Lithographed illustrations printed in sepia throughout text.

Ink gift inscription to front free endpaper: "To Sandy, Christmas 1941 / from Grandmother Knoll / with dearest love." Offsetting from binder's glue at endpapers, fading and edgewear to jacket with stray mark to upper panel.

Laid in: unused bookplate commemorating the installation of Nancy Schön's Mallard Family Sculpture in the Boston Public Garden, dated October 4, 1987, signed by Robert McCloskey.



**POSTER-SIZED COLORING BOOK
FEATURING TENNIEL'S ILLUSTRATIONS
FOR ALICE'S ADVENTURES IN WONDERLAND**

**5. John Tenniel (illustrator); [Lewis Carroll];
Roni Akmon (designer).**

Alice's Adventures in Wonderland (coloring book).
San Anselmo, California: Blushing Rose Publishing, 2000.

\$100.

Poster-sized coloring book featuring John Tenniel's illustrations for *Alice's Adventures in Wonderland*. Lewis Carroll originally intended to illustrate his surreal 1865 classic himself, but eventually hired Tenniel, who had made his career as a cartoonist for *Punch*. Tenniel's immediately recognizable Wonderland remains the definitive interpretation: even Walt Disney would follow his lead in imagining characters like the White Rabbit, the Cheshire Cat, the Mad Hatter, the Queen of Hearts, and Alice herself. A fine unused copy.

Perfect-bound volume, measuring 14 x 11 inches: title page and 26 removable posters. Original color pictorial boards titled "Alice in Wonderland Coloring Book," red cloth spine. Posters printed in black and white, recto only.

RUDYARD KIPLING'S JUNGLE BOOKS

6. Rudyard Kipling.

The Jungle Book; with: The Second Jungle Book.

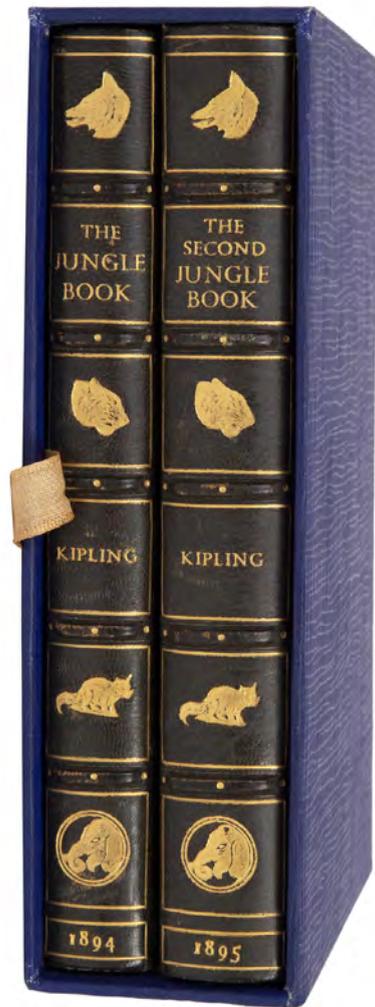
London: Macmillan, 1894 -1895.

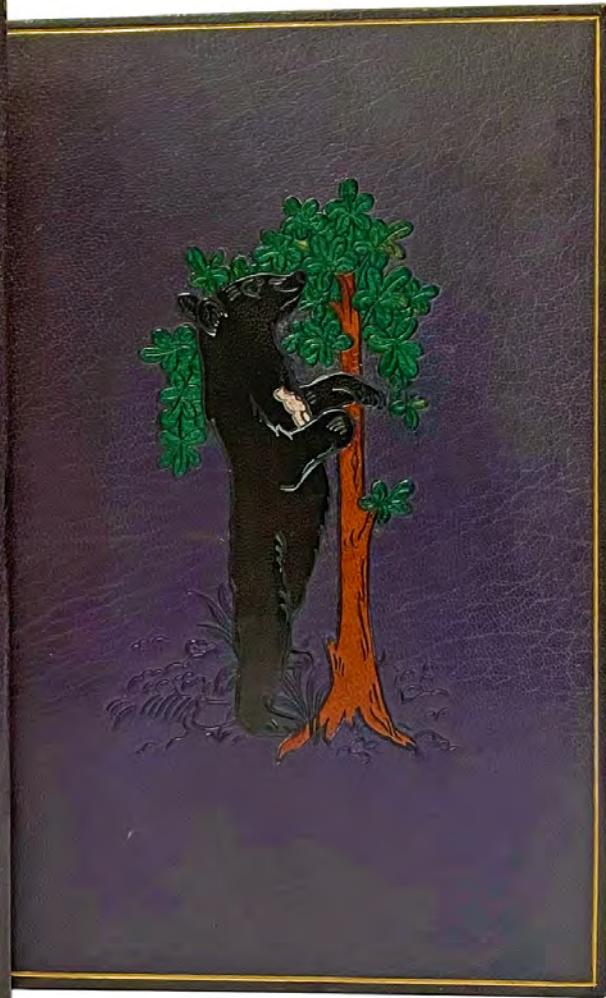
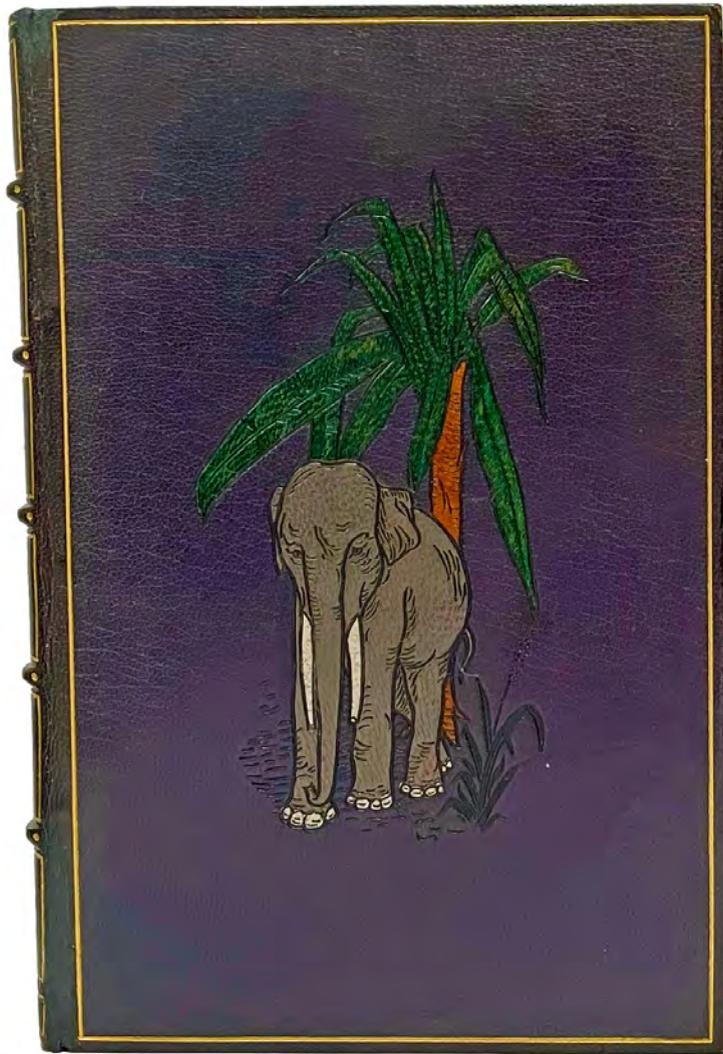
\$5750.

First English editions of Rudyard Kipling's *The Jungle Book* and *The Second Jungle Book*, in pictorial morocco bindings. Inspired by the folk tales that the young Kipling encountered in India, these stories follow the adventures of the boy Mowgli, who learns the law of the jungle from the animals who adopt him: "The man's cub is mine . . . He shall not be killed! He shall live to run with the Pack and to hunt with the Pack." This set has been handsomely bound in full morocco by Bayntun-Riviere, with a multi-colored onlay of the elephant Kala Nag on the upper board of the first volume, and the bear Baloo on the second volume.

Grolier Children's 100, 52. A near-fine set.

Two volumes, measuring 7.25 x 4.5 inches: viii, 212; viii, 238. Early twentieth-century full blue morocco, spines with gilt-dotted raised bands, compartments lettered and ruled in gilt with gilt-stamped animals, all boards ruled in gilt, upper boards with colored pictorial onlays, board edges and doublures tooled in gilt, marbled endpapers, all edges gilt. Tissue-guarded frontispiece to The Jungle Book; black-and-white illustrations throughout text of both volumes. Bound without advertisements; publisher's blue pictorial cloth bound at rear of both volumes. Faint ownership signature in second volume. Expert reinforcement to joints. Housed in a cloth slipcase.





**EARLY AMERICAN CHILDREN'S BOOKS, 1933,
SIGNED BY A.S.W. ROSENBACH,
WITH SCARCE PROMOTIONAL BROADSIDE**

**7. A.S.W. Rosenbach; A. Edward Newton;
Charles F. Heartman.
Early American Children's Books;
with: Charles F. Heartman Reviews Dr. Rosenbach's
Young American Parade (broadside).**

Portland, Maine: The Southworth Press, 1933.

\$1000.

Signed limited first edition of this groundbreaking illustrated catalogue, number 540 of 585 copies on Worthy Aurelian paper.

Early American Children's Books details A.S.W. Rosenbach's own collection, begun by his Philadelphia bookseller uncle Moses Pollock around 1835: "Children's books have such a many-sided appeal that they are strangely satisfying to the collector. Not only do they have as much scholarly and bibliographical interest as books in other fields, but more than any other class of literature they reflect the minds of the generation that produced them."

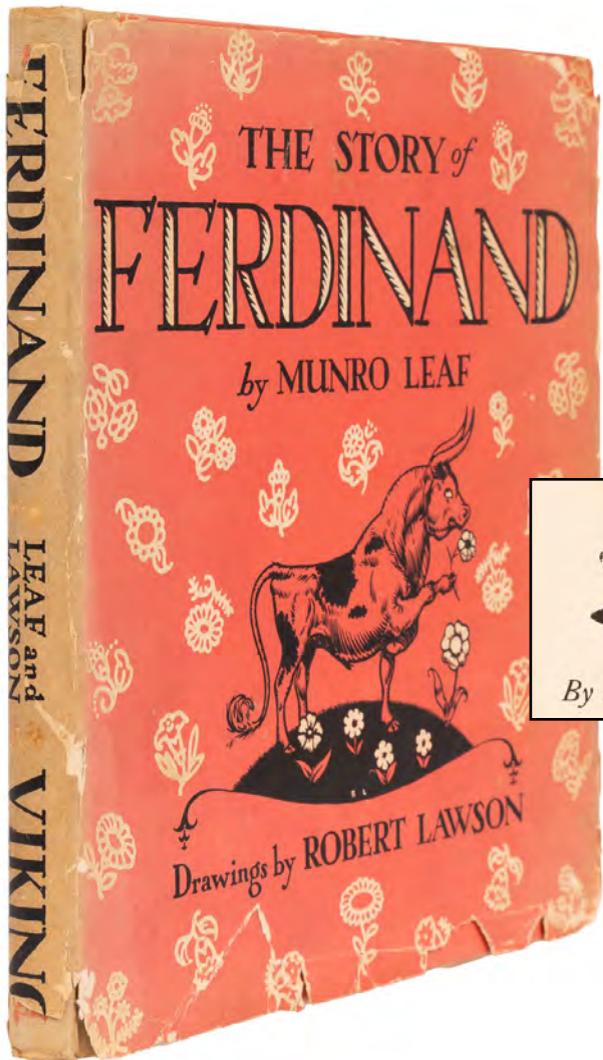




The catalogue is accompanied by an ephemeral promotional broadside featuring Charles F. Heartman's favorable *American Book Collector* review. Heartman praises "the Doctor" for the breadth of his vision: "he has succeeded in robbing the dreary religious aspect of most of the early publications of its unattractiveness by injecting humorous remarks and reverting to a philosophical treatment. Regardless if one is a collector of children's books or not this is a scholarly book about books that should have a place in every collector's library." Heartman notes that the book's foreword by American collector A. Edward Newton makes Rosenbach's book "a necessary item to any collection of Newtoniana" as well.

A near-fine copy of a landmark reference work, signed by A.S.W. Rosenbach, accompanied by a very scarce promotional broadside, recorded only in the Charles F. Heartman Papers at the University of Southern Mississippi.

Single volume, measuring 10.5 x 7.5 inches: lx, 354, [4]. Brown morocco spine lettered in gilt, raised bands, color pictorial paper boards, top edge gilt. Illustrations throughout text, (some hand-colored); colophon numbered and signed by A.S.W. Rosenbach. Small abrasion to base of upper board. Housed in original publisher's card slipcase with pastedown pictorial label and penciled number. With: color-printed pictorial broadside, measuring 17.5 x 12.5 inches. Faint creases from folding, several small paper repairs and evidence of previous mount to verso, one short closed tear.



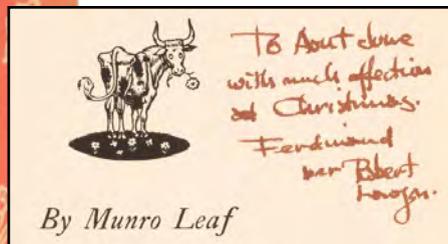
**THE STORY OF FERDINAND, 1936,
INSCRIBED BY ROBERT LAWSON**

**8. Munro Leaf; Robert Lawson (illustrator).
The Story of Ferdinand.**

New York: Viking Press, 1936.

\$6500.

First edition of Munro Leaf's tale of a gentle bull who defies the expectations of the Madrid bullring, warmly inscribed by illustrator Robert Lawson.



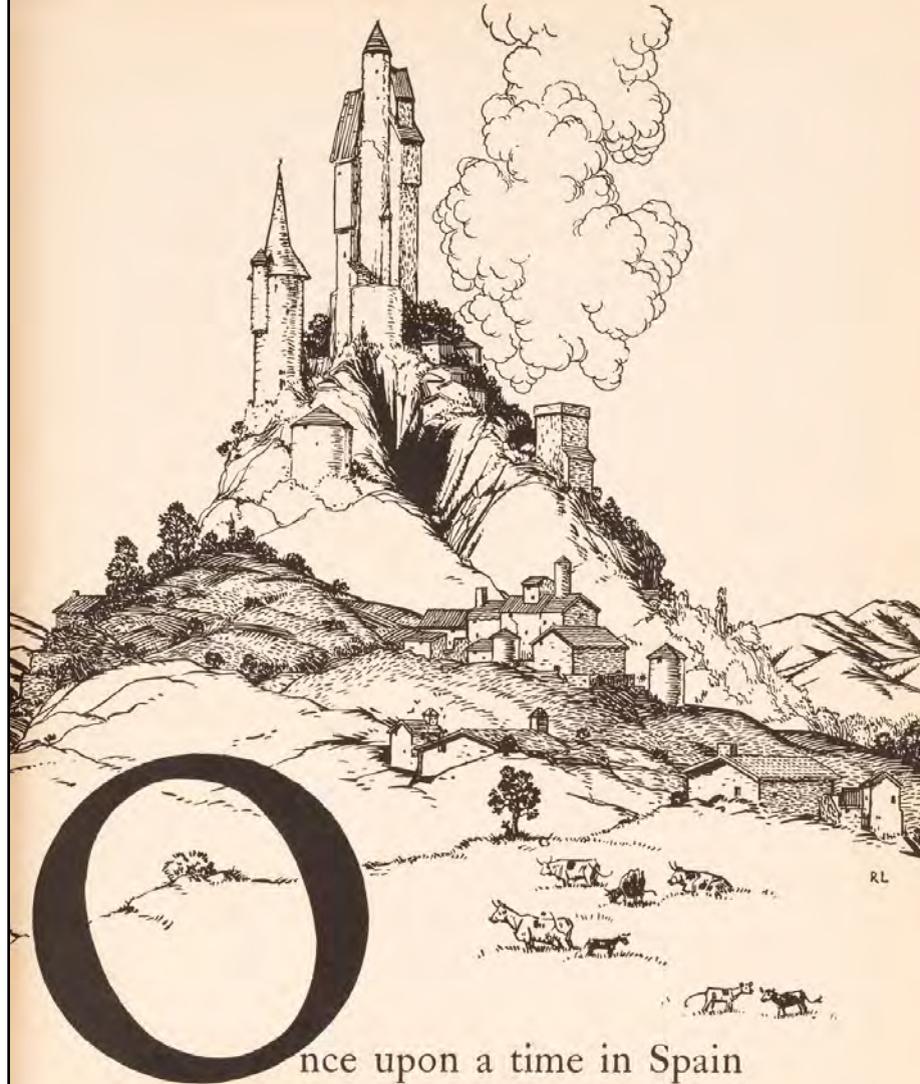
The Story of Ferdinand was an immediate success upon publication, although the book's supposedly subversive message got it banned in Franco's Spain: "When he got to the middle of the ring he saw the flowers in all the lovely ladies' hair and he just sat down quietly and smelled. He wouldn't fight and be fierce no matter what they did. . . . the Banderillos were mad and the Picadores were madder and the Matador was so mad he cried because he couldn't show off with his cape and sword."

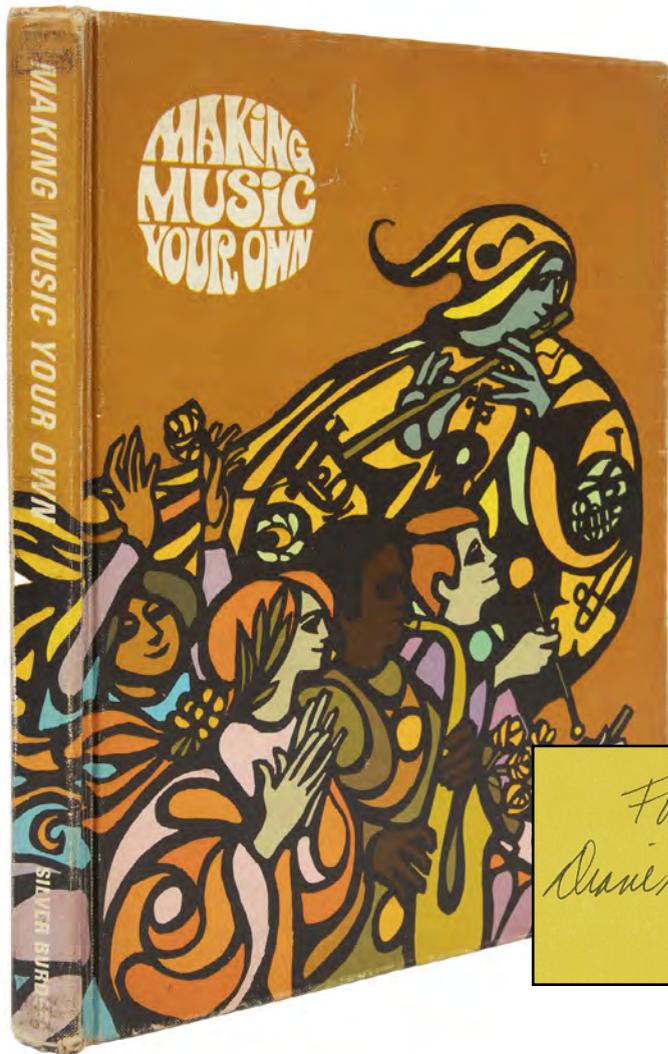
The Story of Ferdinand was the first collaboration between friends Leaf and Lawson; the latter would go on to win both the Caldecott and Newbery medals in the 1940s.

Grolier Children's 100, 80. A very good example of one of the great modern picture books, scarce inscribed.

Single volume, measuring 8 x 7 inches: [72]. Original tan cloth spine lettered in red, red pictorial paper boards, yellow pictorial endpapers, original unclipped red pictorial dust jacket. Black-and-white illustrations throughout text.

Inscribed on title page: "To Aunt June / with much affection at Christmas. / Ferdinand / per Robert Lawson." Occasional light foxing, several closed tears and paperclip marks. Moderate chipping and splitting to folds of dust jacket, early tape reinforcement to verso, spine sunned.





MAKING MUSIC YOUR OWN, INSCRIBED BY THE DILLONS

**9. Diane and Leo Dillon (illustrators); Beatrice Landeck, et al.
Making Music Your Own.**

Morristown: Silver Burdett Company, (1971).

\$100.

The fifth volume in a series of progressive musical textbooks, inscribed by award-winning illustrators Diane and Leo Dillon. With contributors including Aaron Copland, Richard Rodgers, and Igor Stravinsky, *Making Music Your Own* covers vernacular American musical traditions from the colonial era to the twentieth century. Highlights include Native American tunes, African-American spirituals, sea shanties, cowboy songs, immigrant folk melodies, and patriotic standards “The Star-Spangled Banner,” “The Battle Hymn of the Republic,” and “This Land Is Your Land.”

For Daniel
Diane Dillon / Leo Dillon

As illustrators, the Dillons are well-matched to the multicultural musical selections, providing lively figurative illustrations, as well as moodier abstractions to accompany poems by Walt Whitman and Robert Frost.



This Land Is Your Land

Words and Music by Woody Guthrie

Woody Guthrie was a folk singer who made up hundreds of songs about the country he loved.

Refrain

This land is your land, — This land is my land —
— from Cal - i - for - nia — to the New York is - land, —

2

© Copyright 1961 and 1958 Lenox Music, Inc., New York, New York. Used by Permission.

— From the red - wood for - est — to the Gulf Stream wa - ters; —
This land was made for you and me. —

Verse

1. As I was walk - ing — that rib - bon of high - way, —
2. I've roamed and ram - bled — and I fol - lowed my foot - steps —
3. When the sun comes shin - ing — and I — was stroll - ing —

I saw a - bove me — that end less sky - way, —
— to the spar - kling sands of — her dia - mond des - erts, —
— and the wheat - fields wav - ing — and the dust clouds roll - ing. —

I saw be - low me — that gold - en val - ley, —
— And all a - round me — a voice was sound - ing, —
— At the log was lift - ing — a voice was chant - ing. —

This land was made for you and me —
This land was made for you and me —
This land was made for you and me. —

3

This volume of *Making Music Your Own* was published the same year the Dillons won the Hugo Award, their first major honor; they would go on to win many more over the course of their long career, including back-to-back Caldecott Medals in 1976 and 1977, the only consecutive medals given to date.

A very good copy, inscribed by the Dillons to a young fan.

Single volume, measuring 9.25 x 7.25 inches: [6], 234. Original color pictorial cloth, front pastedown printed with school property record, rear pastedown printed with keyboard. Color illustrations, photographs and musical passages throughout text. Inscribed "For Daniel / Diane Dillon / Leo Dillon" on title page. Moderate signs of use, with occasional underlining and musical notes penciled to printed keyboard.



**“ALL CHILDREN, EXCEPT ONE, GROW UP:”
FIRST AMERICAN EDITION OF PETER AND WENDY**

**10. J.M. Barrie; Francis Bedford (illustrator).
Peter and Wendy.**

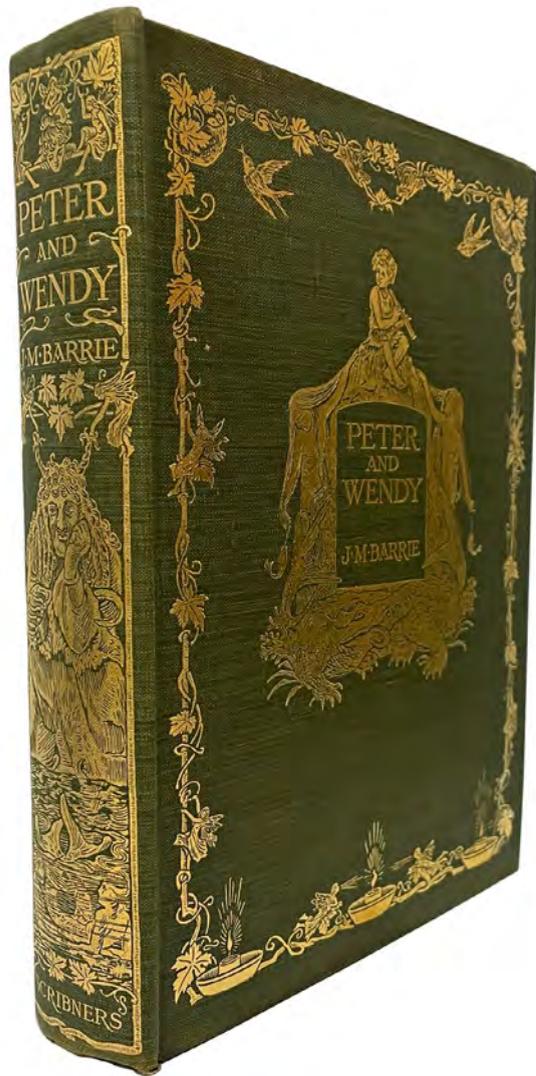
New York: Charles Scribner’s Sons, (1911).

\$7500.

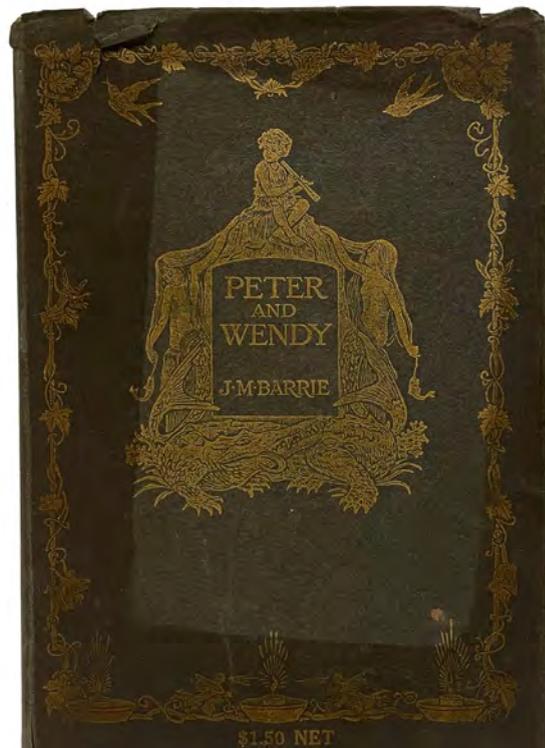
First American edition of J.M. Barrie’s tale of Peter Pan’s boyhood adventures, the foundation of most future adaptations, issued simultaneously with the first English edition.

Barrie’s first account of Peter Pan, published in *The Little White Bird* (1902), featured Peter as a baby, inspiring Barrie’s collaboration with Arthur Rackham in *Peter Pan in Kensington Gardens* (1906). *Peter and Wendy* is based on Barrie’s subsequent play featuring Peter Pan as a boy, a major event on the London stage, introducing the iconic characters of Tinker Bell, Captain Hook, and Wendy Darling to the Peter Pan legend: “Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.”

Grolier Children’s 100, 62 (UK edition). A very nearly fine book, gilt bright, in an unrestored first-issue jacket.



Single volume, measuring 8 x 5.5 inches: x, 267, [1]. Original olive pictorial cloth stamped in gilt, original black pictorial dust jacket printed in gilt, priced at \$1.50. Frontispiece, pictorial title page, and eleven halftone plates throughout text. Small stain to lower edge of several pages; lightly edgeworn jacket with faded block on front panel; a few small chips.



**DANIEL BOONE,
WITH LITHOGRAPHS BY ROJANKOVSKY**

**11. Fedor Rojankovsky (illustrator);
Esther Averill; Lila Stanley.**

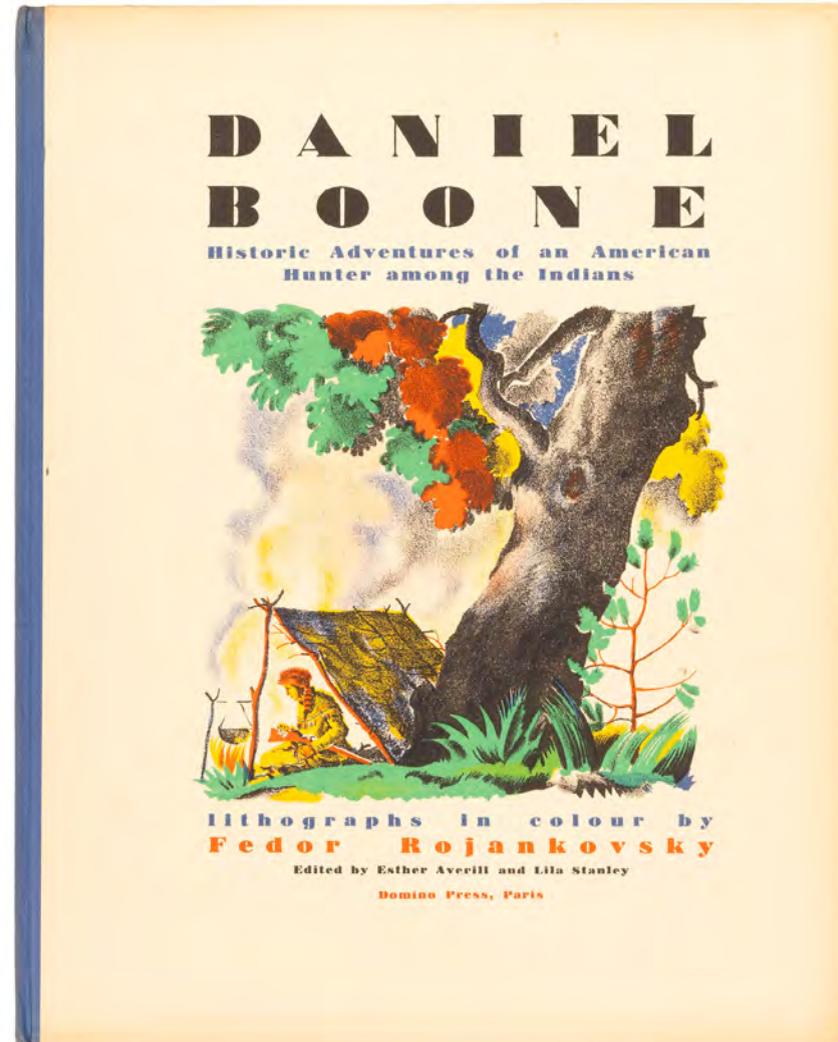
**Daniel Boone: Historic Adventures of an
American Hunter among the Indians.**

Paris: Domino Press, (1931).

\$400.

First trade edition, English issue, of a high spot of modern book illustration. In 1931, American expatriates Esther Averill and Lila Stanley founded the Domino Press, focused on the graphic arts, in Paris. *Daniel Boone* was their first book.

The spare text tells the story of the legendary American hunter and pathfinder driven ever deeper into the wilderness: “One by one the old hunting grounds disappeared. The great animals were driven West with the Indians. . . . On his last great hunt far West in the Yellowstone he found once more the bears, the deer, the herds of buffaloes and all the animals of the early days in Kentucky.”





The brilliant color lithographs are the work of Russian *émigré* Fedor Rojankovsky, who would go on to illustrate more than a hundred children's books, including the 1956 Caldecott winner *Frog Went A-Courtin'*. Rojankovsky's illustrations were printed directly from the stone at Mourlot Frères, chosen printer of Matisse, Picasso, and Chagall.

A smaller-format American edition of *Daniel Boone* would follow in 1945, with expanded text, but it is this 1931 Paris printing that best captures the "almost luminous quality" of Rojankovsky's color lithographs (*New York Times*). An exceptional copy, virtually as new.

Folio, measuring 14.25 x 11.25 inches: [16]. Original blue cloth over pictorial color lithographed paper boards. Color lithographed illustrations throughout text. Lightest toning to board edges.

LA PLUS VIEILLE HISTOIRE DU MONDE

12. Françoise Seignobosc.
La Plus Vieille Histoire du Monde.
Paris: Le Jardin des Modes, [1931].

\$650.

First and only edition of this exuberant batik-printed picture book by Françoise Seignobosc (1897-1961), published by Paris fashion magazine *Le Jardin des Modes*.

Françoise, who published under her first name only, retells the story of Genesis through a series of vibrant prints, full of movement, executed in vegetable dyes on linen: the newly created animals, bounding across the heavy woven pages, seem to smile alongside Adam and Eve.





Barbara Bader notes that Françoise's illustration style reflects "the very directness and gaiety of French provincial pottery," as she "respects the character of her material, its combination of flatness and roughness, its ability to absorb line and give it form." Bader, *American Picturebooks from Noah's Ark to the Beast Within*.

Text in French. A near-fine example of a charming production.

Oblong volume, measuring 8.5 x 10 inches: [26]. Original batik-printed color pictorial linen wrappers stiffened with cardboard inserts, striped brocade spine. Text and illustrations batik-printed in color onto folded linen leaves, top and bottom edges pinked. Lightest soiling to wrappers. Housed in a custom clamshell box.



LE : BON : DIEU

AU : COMMENCEMENT : DIEU
FIT LES CIEUX ET LA TERRE

LA TERRE ÉTAIT INFORME ET VIDE
IL Y AVAIT DES TÉNÈBRES
A LA SURFACE DE L'ABÎME

DIEU DIT

QUE LA : LUMIÈRE : SOIT
ET LA LUMIÈRE FUT
DIEU SÉPARA LA LUMIÈRE D'AVEC
LES TÉNÈBRES IL
APPELA LA LUMIÈRE JOUR ET
LES TÉNÈBRES NUIT
CE FUT LE PREMIER JOUR



**PAULA FOX'S A LIKELY PLACE, 1967,
ILLUSTRATED BY EDWARD ARDIZZONE**

**13. Paula Fox; Edward Ardizzone (illustrator).
A Likely Place.**

(London): Macmillan, (1967).

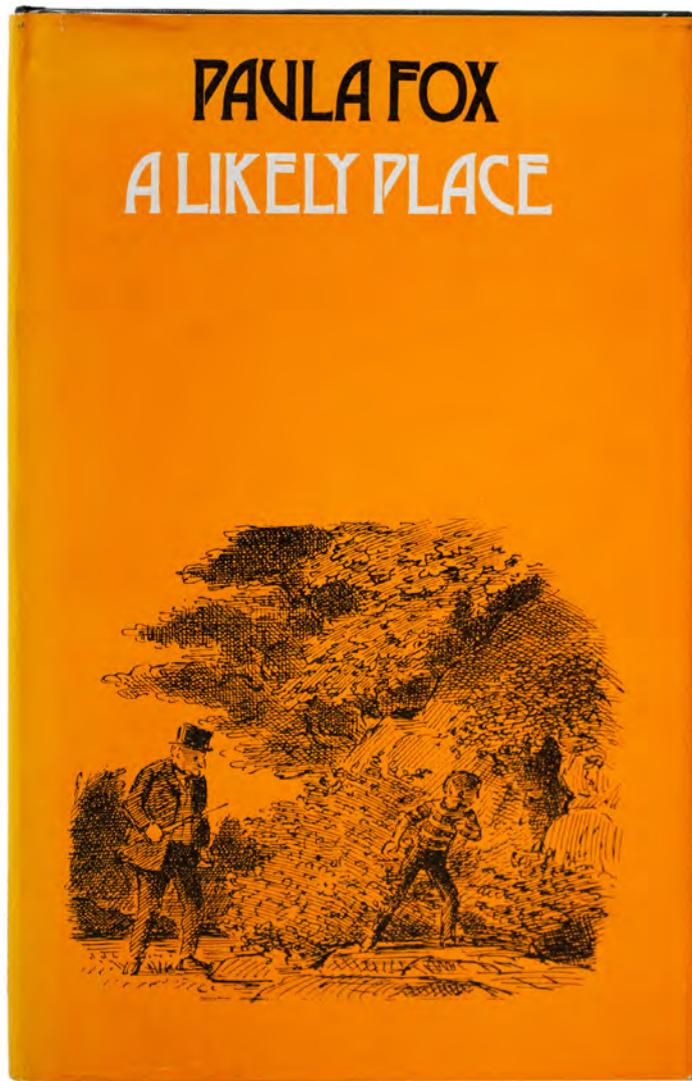
\$50.

First edition of this early children's title by Newbery winner Paula Fox, the story of an anxious (and anxiously watched) young boy: "Everyone wanted to help Lewis. That's why he was thinking of running away."

Lewis's life improves markedly when his parents leave town, and a free-spirited sitter allows him to roam after school. Publishers today would likely shy away from a story that encourages children to explore caves with men they befriend in the park, but in Fox's telling, Lewis's adventures have a dreamlike, almost magical quality. Edward Ardizzone's drawings perfectly capture the boy's experience of oppression and liberation. A near-fine copy.



Single volume, measuring 8.5 x 5.5 inches: [6], 57, [1]. Original black cloth lettered in silver, original clipped orange pictorial dust jacket printed in black and white. Black and white illustrations throughout text. Lightest edgewear and sunning, small tape repair to jacket verso, ghost of bookseller label to front flap.





LUDWIG BEMELMANS'S MADELINE

14. Ludwig Bemelmans.

Madeline.

New York: Simon and Schuster, 1939.

\$3250.

First edition of the first of Ludwig Bemelmans's exuberant Madeline books, featuring the adventures of a daring schoolgirl and her classmates at Miss Clavel's school "in a place pronounced Paree." Bemelmans's detailed illustrations introduced generations of American children to the landmarks of Paris: in *Madeline*, he depicts the Place de la Concorde, the Opera, the Place Vendôme, Les Invalides, Notre-Dame, Sacré-Coeur, the Luxembourg and Tuileries gardens, and the Eiffel Tower.

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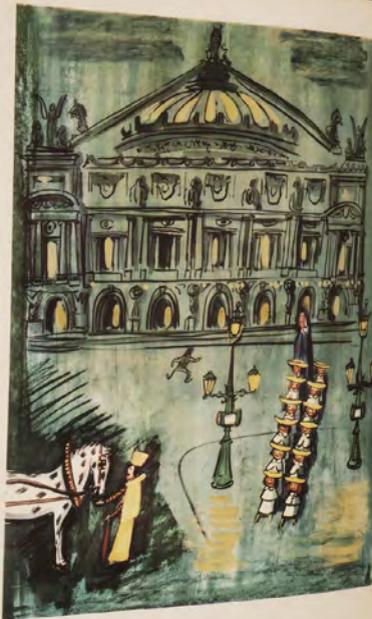
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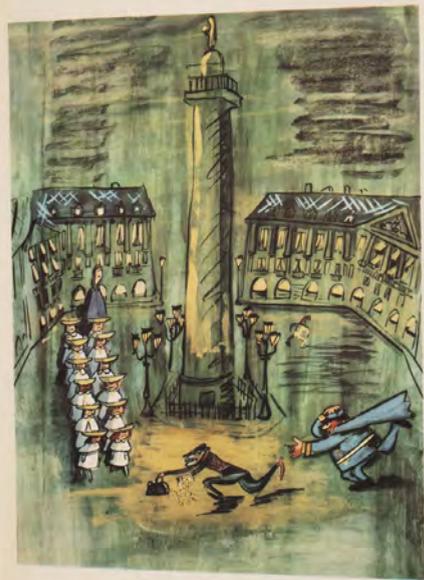
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