

Picturing



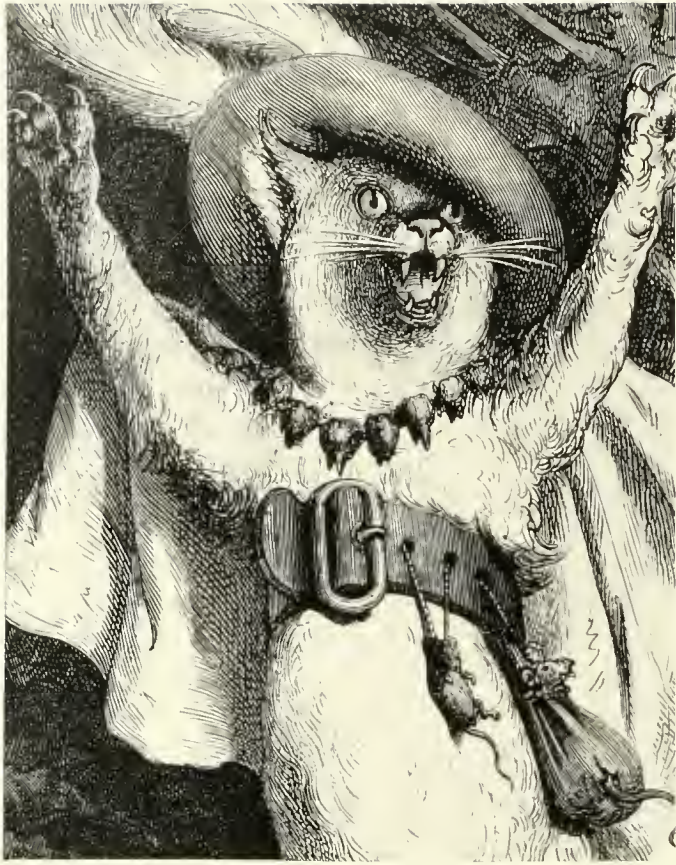
childhood

*Illustrated Children's Books from University of California Collections, 1550-1990*











## Picturing Childhood



Designed & Etched by George Cruikshank

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*Illustrated Children's Books from University of California Collections, 1550–1990*

Grunwald Center for the Graphic Arts  
Department of Special Collections, University Research Library  
University of California, Los Angeles

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Back cover: Harold B. Lentz, *The Pop-Up Mother Goose*, 1933 (cat. no. 197)

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Fig. 26: Reproduced with the permission of Simon & Schuster Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division.



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## Foreword

THE SUBJECT OF *Picturing Childhood* brings together the intellectual and collecting interests of UCLA's world-renowned research library and its distinguished collection of works of art on paper, the Grunwald Center for the Graphic Arts. This exhibition and catalogue celebrate not only the remarkable collection of children's materials in the library's Department of Special Collections but also the foresight of such UCLA librarians as Wilbur Jordan Smith, F. Brooke Whiting, and James Davis, who began building this collection long before the subject of childhood became a central issue for both the academy and society. *Picturing Childhood* also attests to the Grunwald Center's steadfast interest in the intricate interrelationships among words and images and art and technology.

Two matters become increasingly clear as we reflect on the wondrous variety of objects in the exhibition. The first is that childhood, as we now think of that period between infancy and adulthood, is an invention of the eighteenth century in those very few countries of Western Europe that could afford leisure and were dedicated to creating and confirming a middle-class elite. The intensity of focus on this new "species" reached its apogee in the explosion of splendid illustrated books in late Victorian England. The second issue raised concerns the profound paradox of purpose that characterizes the meaning of children's books, toys, and games. Children's literature has its roots deeply planted in conservative moral teaching, and its goal is socialization and, often, conformity to prevailing ideology. Yet one has only to look at many of the exquisite books shown here—from John Amos Comenius's *Orbis Sensualium Pictus* of 1658 to those of Beatrix Potter, Arthur Rackham, and Dr. Seuss in the present century—to know that the other great function of children's books involves the stimulation and liberation of the imagination. Surely, more than any other form of literature and art, illustrated children's books can be said to respond to the fundamental duality of purpose ascribed to the arts of the Western world: to teach and to delight—*docere et delectare*. We trust that readers of this catalogue and viewers of the exhibition may share in both the learning and the pleasure that so characterize the subject.

We want to thank the three curators of the exhibition, Cynthia Burlingham and Karen Mayers of the Grunwald Center and Patricia Waldron, for their imaginative response to a burgeoning field of study and an immense archive of materials. We also thank Director Peter Reill and Librarian Bruce Whiteman of the William Andrews Clark Memorial Library, UCLA, and University Librarian Gerald Lowell and Head of the Department of Special Collections Lynda Claassen of the Geisel Library of the University of California, San Diego. Major support for the exhibition was provided by the National Endowment for the Arts, a federal agency; Northern Trust Bank of California; Classical 105.1 KKGO-FM; and the Good Works Foundation. Additional support was provided by the Frances and Sidney Brody Charitable Fund; Peter and Elizabeth Goulds and L.A. Louver Gallery, Venice, California; Mary and Bob Looker; and Susan Payne.

We wish to acknowledge with gratitude the support of Lloyd Cotsen, himself a wise collector of this material and longtime supporter of children's education, who made possible the publication of this catalogue, as well as Dr. and Mrs. Albert Nichols, whose generosity made it possible for us to document the exhibition in an archival video produced by UCLA's Office of Instructional Development. Finally, we want to thank all those children, whether in their first or later childhoods, who responded to the exhibition with the joy that we believe is inherent in the subject of *Picturing Childhood*.

DAVID RODES, DIRECTOR  
GRUNWALD CENTER FOR THE GRAPHIC ARTS

GLORIA WERNER, UNIVERSITY LIBRARIAN



# Introduction and Acknowledgments

THIS EXHIBITION FEATURES more than four centuries of illustrated books, drawings, movable and pop-up books, toys, and games from selected University of California collections. The great majority were chosen from the more than twenty-five thousand works in the Children's Book Collection in the Department of Special Collections at the University Research Library, UCLA, one of the most significant holdings of children's books in the United States. Additional works were selected from UCLA's Grunwald Center for the Graphic Arts; the William Andrews Clark Memorial Library, UCLA; and the Dr. Seuss Collection at the Mandeville Special Collections Library, Geisel Library, University of California, San Diego. Together these collections provide insight into a number of issues relevant to the history of children's literature, including how society's changing conceptions of childhood shaped the genre of children's books; the increasing importance of illustration; the nature of collaboration between the writer and the artist-illustrator; and the persistence of traditional stories interpreted variously at different times and by different cultures.

This exhibition and catalogue are the result of the contributions of a number of individuals in a variety of departments and institutions over the past two years. First and foremost, this project could not have been realized without the enormous dedication of Karen Mayers and Patricia Waldron. As my cocurators for this exhibition, they spent many months researching the collections to select the works exhibited here and are responsible for much of the exhibition's direction and substance.

At the UCLA/Hammer Museum, Mitchell Browning's extraordinary installation and case designs created an innovative and visually stimulating setting for the variety of works in the exhibition. Deborah Edwards's time line enhanced visitors' understanding of the history of the works presented. Lynne Blaikie and Maureen McGee prepared and cared for the objects in the exhibition with their usual high standards, and Andréa Bronté, Heather Cantrell, Louis Fuller, Jules Hartzell, and Jon Pestoni were of invaluable assistance during the installation. Anne Bennett managed all registrarial aspects of the exhibition with great care, and Claudine Dixon lent her research skills to both the exhibition and the catalogue. Cindi Dale, director of education, devised the exceptional educational programming for the exhibition. I also wish to recognize the efforts of other museum staff, particularly Amy Weinstein, Kelly White, Stephanie Rieke, Bryan Coopersmith, Patricia Capps, Layna White, and Marpessa Dawn Outlaw. Greg Barnes at the Office of Instructional Development at UCLA created the wonderful videos that accompanied the exhibition.

At the University Research Library at UCLA, former Head of the Department of Special Collections David Zeidberg was helpful in the initial planning stages, and the present Head, Susan M. Allen, has been extremely responsive and supportive. Also at Special Collections, Octavio Olvera provided invaluable support. I am also grateful for the efforts of Brian Schottlaender, James Davis, Jeff Rankin, Charlotte Brown, Russell Johnson, Elizabeth Stacey, and Sarah Lesser. Richard Lindemann and Steve Coy at the Mandeville Special Collections Library at UC San Diego also deserve thanks.

For the catalogue, editor Karen Jacobson has worked with her usual care and thoroughness in the face of unusually tight deadlines. Designer Lilli Colton's enthusiasm for the subject of this exhibition and catalogue is evident in this volume; she has provided a handsome and engaging context for the works presented.

The publication of this catalogue would not have been possible without the support of Lloyd Cotsen, whose interest and generosity are greatly appreciated by all those involved in the arts and education. Finally, I wish to thank my son, Robert, who provided the original inspiration for my exploration of this subject and who remains a constant reminder of its importance.

CYNTHIA BURLINGHAM, ASSOCIATE DIRECTOR AND SENIOR CURATOR  
GRUNWALD CENTER FOR THE GRAPHIC ARTS



LXXXVII.

Viator. Der Wandersmann.



Viator, 1  
portat humeris  
in *bulgâ*, 2  
quæ capere nequit  
*funds* 3  
vel *marfupium*; 4  
tegitur,  
*lacernâ*; 5  
manu tenet  
*baculum*, 6  
quo se fulciat;

Der Wandersmann  
trâgt auf dem Rücken  
im *Reife*-*Sell*/ 2  
was nicht faffen kan  
der *Schießack* 3  
oder die *Tasche*; 4  
wird bedeckt /  
mit dem *Re. smantel*;  
Hält in der Hand  
den *Wanderstab* / 6  
daran er sich halte;

opus habet  
*eratico*,  
ut & *fido*  
& *facundo comite*. 7  
Propter *semitam*, 8  
nisi sit  
*tritus callis*,  
non *deferat*  
*viam regiam*. 9  
*Avia* 10  
& *brevia* 11  
fallunt,  
& *seducunt*  
in *salebras*; 12  
non *æque*,  
*tramites* 13  
& *compita*. 14  
*Sciliciteur* igitur  
*obvios*, 15  
quâ sit eundum?  
& *caveat*  
*pradones*, 16  
ut in *viâ*,  
sic etiam  
in *diversorio*, 17  
ubi *pernoctat*.

bedarff  
einer Wegkehrung/  
wie auch eines getreuen (7  
und gesprächiaen Gefârten.  
Wegen des *Sußsteigs*/ 8  
wann es nicht ist  
ein gebahnter Pfad/  
verlasse er nicht  
die *Landstrasse*. 9  
Die *Abwege* 10  
und *Scheidwege* 11  
berriegen/  
und verführen  
an unwegsame *Orter*;  
nicht so sehr / (12  
die *Krummwege* 13  
und *Kreuzwege*. 14  
Demnach so forsche er  
bey den *Begeggnenden*/ 15  
welchen Weg er gehē müsse;  
und hûte sich (16  
vor de *Strassenräubern*/  
gleichwie auf der *Strasse*/  
also auch  
in der *Herberge*/ 17  
wo er übernachtet.

Fig. 1 Anonymous artist, *Orbis Sensualium Pictus*  
(The visible world in pictures), by John Amos  
Comenius, 1659 (cat. no. 5).

# Picturing Childhood

*The Evolution of the Illustrated Children's Book*

CYNTHIA BURLINGHAM

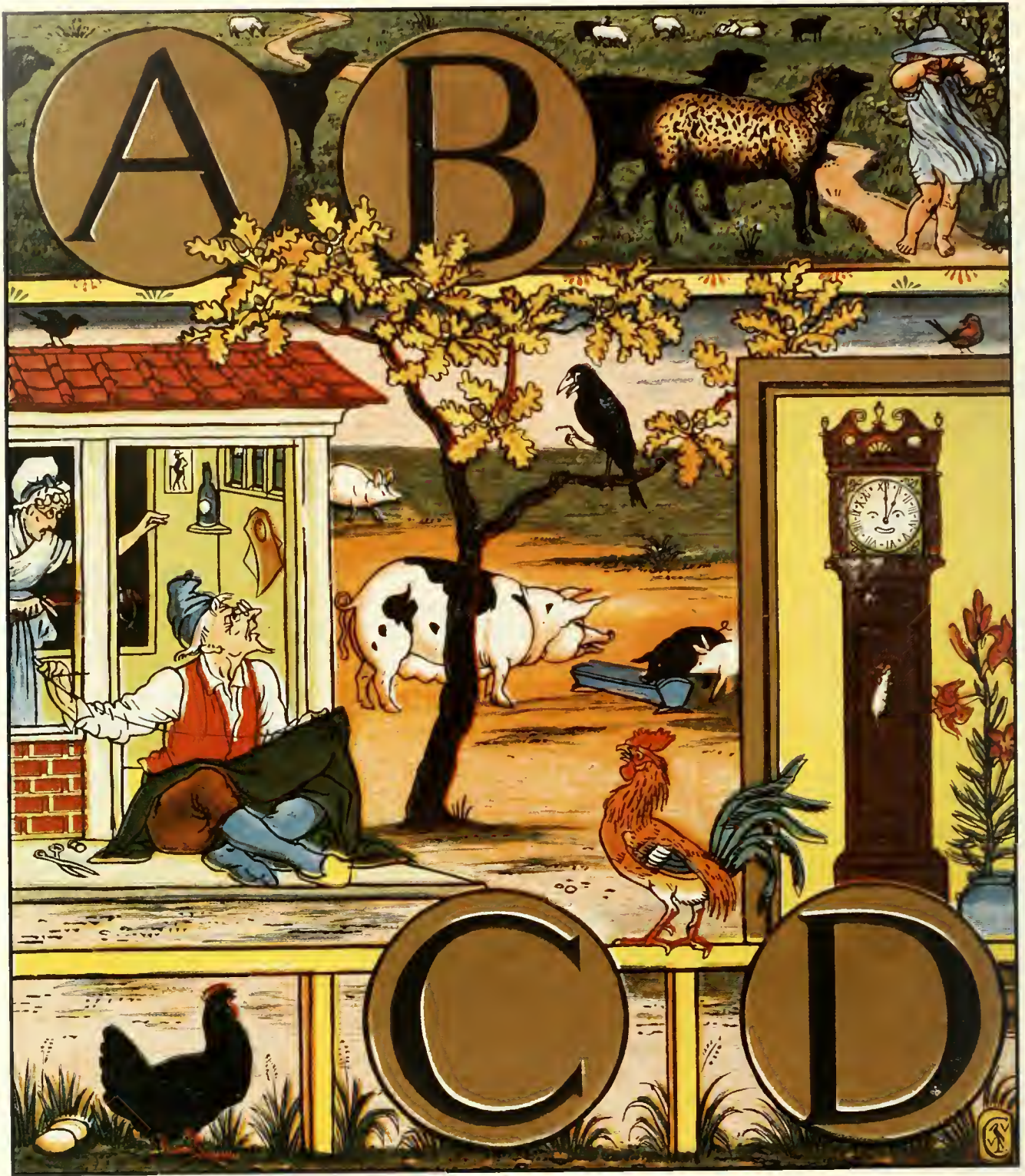


Fig. 2 Walter Crane, illustration from *The Alphabet of Old Friends*, 1874 (cat. no. 69).





Children's literature emerged as a distinct and independent genre only a little more than two centuries ago. Prior to the mid-eighteenth century books were rarely created specifically for children, and children's reading was generally confined to literature intended for their education and moral edification rather than for their amusement. Religious works (see cat. nos. 7, 8, 14), grammar books, and "courtesy books" (which offered instruction on proper behavior) were virtually the only early books directed at children. In these books illustration played a relatively minor role, usually consisting of small woodcut vignettes or engraved frontispieces created by anonymous illustrators.

Still, some exceptional works were published in the sixteenth and seventeenth centuries, which served as precedents for later genres of children's literature. An early example of a book devoted to children's games is the 1657 *Les jeux et plaisirs de l'enfance* (The games and pleasures of childhood; fig. 4, cat. no. 4). Produced for and dedicated to children, it is notable not only for its subject but also for its numerous engravings after artist Jacques Stella. Still, the unnatural attitudes of the children's bodies are indicative of the contemporary conception of children as miniature adults.<sup>1</sup>

Another important precursor was John Amos Comenius's *Orbis Sensualium Pictus* (The visible world in pictures, 1658). An encyclopedic assemblage of captioned illustrations of the natural world, it is regarded as the first picture book for children. Comenius was an educational reformer, and his book was also innovative in its recognition that there are fundamental differences between children and adults. A forerunner of the illustrated schoolbook, it remained popular in Europe for two centuries and was published in numerous languages and editions (see fig. 1; cat. nos. 5, 6, 11, 13).

Alphabet books exemplify one of the earliest uses of pictures in instructional books for children (see fig. 2; cat. nos. 33–77). From the sixteenth until well into the eighteenth century children learned their alphabets by studying **hornbooks** (see cat. nos. 33, 38, 39, 50), wooden paddles with inscribed alphabets that were often combined with religious writings such as the Lord's Prayer. Out of the hornbook tradition developed the more pictorial **battledore** (see cat. nos. 41, 45, 47, 54, 56, 58, 59), a folded piece of cardboard with an illustrated alphabet, named after a traditional game in which hornbooks were used as paddles. The battledore endured until the mid-nineteenth century. By the early nineteenth century other types of games with illustrations were developed for teaching ABCs as well as math, grammar, and science (see fig. 3).

## Establishing Traditions

Fig. 3 Alphabet of carved letters in carved ivory box, c. 1800 (cat. no. 35).



One of the most enduring genres of fiction, fables (see cat. nos. 15–32) were initially read in Latin in the classroom rather than for amusement at home. The stories attributed to Aesop (supposedly a Greek storyteller of the sixth century B.C. but almost certainly a legendary figure) were among the most frequently published and illustrated (see figs. 5, 6). *Aesop's Fables* was published in its first English translation by William Caxton (c. 1422–91) in 1484. It soon became one of the most popular illustrated books for children, though in many early editions there was little attempt to adapt the stories to make them easier for children to understand and relate to.<sup>2</sup>



Fig. 4 Jacques Stella, illustration from *Les jeux et plaisirs de l'enfance* (The games and pleasures of childhood), 1657 (cat. no. 4).

## Checklist of the Exhibition

Unless otherwise noted, works are from the collection of the Department of Special Collections at the University Research Library, UCLA. Measurements are given in inches and centimeters; for books, height is given; for drawings and three-dimensional objects, measurements are given in the following order: height, width, depth.

## Establishing Traditions

1

Anonymous artist  
*De Mado Collegiandi*, by Federicus Chrysogonus, 1528  
Published by Giovanni Antonio Nicolini da Sabbio, Venice  
12 in. (30.5 cm)

2

Anonymous artist  
*The Elements of Geometrie*, by Euclid, 1570  
Published by I. Daye, London  
13 in. (33 cm)  
Collection of the William Andrews Clark Memorial Library, UCLA

3

Anonymous artist  
*Cosmographia*, by Petrus Apianus, 1584  
Published by Joannes Bellerum, Antwerp  
10 in. (25.4 cm)

4

Jacques Stella (French, 1596–1657)  
*Les jeux et plaisirs de l'enfance* (The games and pleasures of childhood), 1657  
Published by Galleries du Louvre, Paris  
8¾ in. (21 cm)  
Fig. 4

5

Anonymous artist  
*Orbis Sensualium Pictus* (The visible world in pictures), by John Amos Comenius, 1659  
Published by Michael Endteri, Nuremberg  
6¼ in. (15.9 cm)  
Fig. 1

6

Anonymous artist  
*Orbis Sensualium Pictus* (The visible world in pictures), by John Amos Comenius, 1672  
Published by T. R. for S. Mearne, London  
6¼ in. (15.9 cm)  
Collection of the William Andrews Clark Memorial Library, UCLA

7

Anonymous artist  
*Pilgrim's Progress*, by John Bunyan, 1685  
Published by Nathaniel Ponder, London  
6 in. (15.2 cm)  
Collection of the William Andrews Clark Memorial Library, UCLA

8

Anonymous artist  
*The Bible*, 1721  
Published by Thomas Ilive, London  
2½ in. (6.4 cm)

9

Anonymous artist  
*Atlas Minimus*, by James Gibson, 1758  
Published by John Newbery, London  
4¾ in. (12 cm)

10

Anonymous artist  
*A View of the Earth*, by the Reverend Mr. Turner, 1766  
Published by S. Crowder, London  
12¼ in. (31.1 cm)

11

Anonymous artist  
*Neuer Orbis Pictus* (The new world in pictures), by John Amos Comenius, 1785  
Published by Georg Emanuel Beer, Leipzig  
8½ in. (21.6 cm)

12

Anonymous artist  
*The Herschel Weather Table*, c. 1800  
5½ in. (14 cm)

13

Anonymous artist  
*Orbis Sensualium Pictus* (The visible world in pictures), by John Amos Comenius, 1810  
Published by T. and J. Swords, New York  
6¾ in. (17.1 cm)

14

Anonymous artist  
*The Child's Bible*, 1834  
Published by Truman, Smith and Co., Cincinnati  
2¼ in. (5.7 cm)

## Fables

15

Anonymous artist  
*Fabulae Centum*, by Gabriel Faernus, 1564  
Published by Vincenzo Luchino, Rome  
8¾ in. (22.2 cm)  
Fig. 5

16

Francis Barlow (British, 1626?–1704)  
*Les fables d'Esopé* (Aesop's fables), 1714  
Published by Etienne Roger, Amsterdam  
10 in. (25.4 cm)  
Collection of the William Andrews Clark Memorial Library, UCLA

17

John Bickham  
*Fables and Other Short Poems*, 1731  
Published by Thomas Cobb, London  
8 in. (20.3 cm)

18

Anonymous artist  
*Le Renard* (Reynard the fox), 1739  
Published by Jacques Panneels and Charles de Vos, Brussels  
8 in. (20.3 cm)

19

Samuel Croxall (British, d. 1752)  
*Fables of Aesop*, 1782  
Published by W. Strahan et al., London  
6¾ in. (17.1 cm)

20

Anonymous artist (after Francis Barlow, 1626?–1704)  
*Les fables d'Esopé* (Aesop's fables), 2 vols., 1801  
Published by Henri Tardieu, Paris  
5 in. (12.7 cm)

21

Anonymous artist  
*Fables Ancient and Modern*, 2 vols., by Edward Baldwin, 1805  
Published by Thomas Hodgkins, London  
6¼ in. (15.9 cm)

22

Thomas Bewick (British, 1753–1828)  
*The Fables of Aesop*, 1818  
Published by E. Walker, Newcastle  
10¼ in. (26 cm)

23

J. J. Grandville (French, 1803–47)  
Wood engraving block for *The Eagle, the Sow, and the Cat*, from *The Fables of La Fontaine*, 1838  
3½ x 4¼ x 1 in. (8.9 x 10.8 x 2.5 cm)

24

Anonymous artist  
*Reynard the Fox*, 1840  
Published by Joseph Cundall, London  
4¾ in. (12 cm)

25

John Tenniel (British, 1820–1914)  
*Aesop's Fables*, 1848  
Published by John Murray, London  
8½ in. (21.6 cm)

26

Ernest Griset (French, 1844–1907)  
*Aesop's Fables*, 1876  
Published by Lothrop, Boston  
9½ in. (24.1 cm)



Fig. 5 Anonymous artist, illustration from *Fabulae Centum*, by Gabriel Faernus, 1564 (cat. no. 15).

Fig. 6 Stephen Gooden, illustration from *Aesop's Fables*, 1936 (cat. no. 31).

- 27  
Alexander Calder (American, 1898–1976)  
*Fables of Aesop*, according to Sir Roger L'Estrange, 1931  
Published by Harrison, Paris; Minton, Balch and Co., New York  
10¼ in. (26 cm)
- 28  
Stephen Gooden (British, 1892–1955)  
*The Fables of La Fontaine*, vol. 2, 1931  
Published by William Heinemann, London; Random House, New York  
10½ in. (26.7 cm)
- 29  
Stephen Gooden (British, 1892–1955)  
*Wolf and Kid*, from *Aesop's Fables*, 1936  
Engraving  
Published by George C. Harrap, London  
6¼ x 4½ in. (15.9 x 11.4 cm)
- 30  
Stephen Gooden (British, 1892–1955)  
*A City and Country Mouse*, from *Aesop's Fables*, 1936  
Engraving  
Published by George C. Harrap, London  
6½ x 4½ in. (15.9 x 11.4 cm)
- 31  
Stephen Gooden (British, 1892–1955)  
*Aesop's Fables*, 1936  
Published by George C. Harrap, London  
10½ in. (26.7 cm)  
Fig. 6
- 32  
Antonio Frasconi (American, b. 1919)  
*Twelve Fables of Aesop*, by Glenway Wescott, 1954  
Published by the Museum of Modern Art, New York  
8½ in. (21.6 cm)
- Alphabet Books**
- 33  
Hornbook, English, c. 1796  
Wood  
6¼ in. (15.9 cm)
- 34  
ABC blocks, nineteenth century  
Box: 7¼ x 10¼ x 2½ in. (18.4 x 26 x 6.3 cm)  
Blocks: 1½ x 1½ x 1½ in. (3.8 x 3.8 x 3.8 cm) each
- 35  
Alphabet of carved letters in carved ivory box, English, c. 1800  
Ivory  
Box: 2¼ x 4 x 1¾ in. (7 x 10.2 x 4.4 cm)  
Letters: ½ x ½ in. (1.3 x 1.3 cm) each (approx.)  
Fig. 3
- 36  
Alphabet of carved letters in Chinese lacquer box, English, c. 1800  
Ivory (some letters painted red and green)  
Box: h: 1¾ in. (4.4 cm); diam: 3 in. (7.6 cm)  
Letters: ¾ x ¾ in. (1.9 x 1.9 cm) each (approx.)
- 37  
Cards for teaching grammar, in Japanese lacquer wooden box, c. 1800  
Box: h: 3¼ in. (8.3 cm); diam: 3½ in. (8.9 cm)  
Cards: diam: 2 in. (5.1 cm) each
- 38  
Hornbook, English, c. 1800  
Wood  
4½ in. (11.4 cm)
- 39  
Hornbook, English, c. 1800  
Wood  
4½ in. (11.4 cm)
- 40  
Movable alphabet, c. 1800  
Wood  
H: 8 in. (20.3 cm); diam: 1¼ in. (3.2 cm)
- 41  
Anonymous artist  
Battledore, early nineteenth century  
6 in. (15.2 cm)
- 42  
Anonymous artist  
*The Favorite Alphabet for the Nursery*, nineteenth century  
Published by Yates, London  
11 in. (27.9 cm)
- 43  
Anonymous artist  
*My Darling's ABC*, 1800  
3½ in. (8.9 cm)
- 44  
Anonymous artist  
*People of All Nations: A Useful Toy for Girl or Boy*, 1800  
Published by Darton and Harvey, London  
2 in. (5.1 cm)
- 45  
Anonymous artist  
*The Royal Battledore*, 1800  
Published by R. Elliott, Hereford  
5¼ in. (13.3 cm) (8¼ in. [21 cm] extended)
- 46  
Anonymous artist  
*The Tragical Death of an Apple Pie*, 1800  
Published in London  
3½ in. (8.9 cm)
- 47  
Anonymous artist  
Battledore, 1807  
Published by W. & T. Darton, London  
6¼ in. (15.9 cm)
- 48  
Anonymous artist  
*Presents for the Nursery*, 1811  
Published by John Marshall, London  
6¾ in. (17.1 cm)
- 49  
Alphabet pieces in wooden box, English, c. 1820  
Ivory  
Box: 7 x 11¼ x 1¾ in. (17.8 x 28.6 x 4.4 cm)  
Pieces: ¾ x ½ in. (1.9 x 1.3 cm) each
- 50  
Hornbook, American, c. 1825  
Wood  
12 in. (30.5 cm)
- 51  
Picture Alphabet, c. 1820  
Box: h: 3½ in. (8.9 cm); diam: 3½ in. (8.9 cm)  
Cards: diam: 2 in. (5.1 cm) each
- 52  
Picture Alphabet for a Good Child, c. 1820  
Box: h: 3¼ in. (8.3 cm); diam: 3½ in. (8.9 cm)  
Cards: diam: 2 in. (5.1 cm) each
- 53  
Anonymous artist  
*The Young Child's A, B, C*, 1820  
Published by Samuel Wood and Sons, New York  
4 in. (10.2 cm)
- 54  
Anonymous artist  
*The Universal Battledore for Children*, 1822  
Published by J. & H. Bailey, London  
5 x 8¼ in. (12.7 x 21.0 cm) (extended)
- 55  
Anonymous artist  
*The Good Child's A, B, C Book*, 1830  
Published by Mahlon Day, New York  
4¼ in. (10.8 cm)
- 56  
Anonymous artist  
*The Infant's Battledore*, 1830  
Published by S. Moore, Castle Cary  
5 x 8 in. (12.7 x 20.3 cm) (extended)
- 57  
Pictorial Primer on Wooden Blocks, 1830  
Published by V. S. W. Parkhurst, Providence  
Box: 6½ x 8¾ x 2¾ in. (16.5 x 22.2 x 7 cm)  
Blocks: 2¾ x 3¾ x ¾ in. (7 x 9.5 x 1.9 cm) each

58

Anonymous artist  
*Richardson's New Battledore*, 1830  
Published by Thomas Richardson, Derby  
5¼ x 9 in. (14.6 x 22.9 cm) (extended)

59

Anonymous artist  
*Richardson's New Battledore*, 1830  
Published by Thomas Richardson, Derby  
5¼ x 9 in. (14.6 x 22.9 cm) (extended)

60

Anonymous artist  
*Marks's History of an Apple Pie*, 1835  
Published by J. L. Marks, London  
6¾ in. (17.1 cm)

61

George Cruikshank (British, 1792–1878)  
*A Comic Alphabet*, 1836  
Published by George Cruikshank, Pentonville,  
England  
5 in. (12.7 cm)  
Richard Vogler Cruikshank Collection, Grun-  
wald Center for the Graphic Arts, UCLA

62

Anonymous artist  
*Panoramic Alphabet*, 1840  
Published by Webb and Millington, Leeds  
6¼ in. (15.9 cm)

63

Anonymous artist  
*Grandmama Goodsoul's Fruit and Flower  
Alphabet*, 1847  
Published by Read and Co., London  
10¾ in. (27.3 cm)

64

George W. Terry  
*The Alphabet Annotated*, 1853  
Published by Ackermann and Co., London  
13 in. (33 cm)

65

Anonymous artist  
*The Royal Picture Alphabet*, 1854  
Published by Ward and Lock, London  
7½ in. (19 cm)

66

Anonymous artist  
*Good Child's ABC and Picture Book*, 1860  
Published by O. Onken, Saint Louis  
5¾ in. (14.6 cm)

67

Anonymous artist  
*My First Alphabet*, 1865  
Published by George Routledge and Sons,  
London and New York  
7¼ in. (18.4 cm)

68

Anonymous artist  
*Great Big ABC*, 1870  
Published by McLoughlin Bros., New York  
7¼ in. (18.4 cm)

69

Walter Crane (British, 1845–1915)  
*The Alphabet of Old Friends*, 1874  
Published by George Routledge and Sons,  
London and New York  
10½ in. (26.7 cm)  
Fig. 2

70

Kate Greenaway (British, 1846–1901)  
*An Apple Pie*, 1886  
Published by Frederick Warne, London and  
New York  
8½ in. (21.6 cm)

71

Kate Greenaway (British, 1846–1901)  
*An Apple Pie*, 1886  
Published by George Routledge, London  
8½ in. (21.6 cm)

72

Anonymous artist  
*ABC of Objects for Home and School*, 1895  
Published by McLoughlin Bros., New York  
12¼ in. (31.1 cm)

73

William Nicholson (British, 1872–1949)  
*An Alphabet*, 1898  
Book with twenty-six hand-colored woodcuts  
Published by William Heinemann, London  
16 in. (40.6 cm)  
Fig. 7

74

Anonymous artist  
*My Tiny Alphabet Book*, 1900  
Published by David Bryce and Son, Glasgow  
1¼ in. (3.2 cm)

75

Henry Mayer (b. 1868)  
*Little People: An Alphabet*, by T. W. H.  
Crosland, 1902  
Published by Grant Richards, London  
5 in. (12.7 cm)

76

Edmund Dulac (French, 1882–1953)  
*Lyrics Pathetic and Humorous from A to Z*, 1906  
Published by Frederick Warne, London  
10¾ in. (27.3 cm)

77

Anonymous artist  
*The Daily Express ABC*, 1933  
Published in England  
9 in. (22.9 cm)



Fig. 7 William Nicholson, illustration from *An Alphabet*, 1898 (cat. no. 73).



Fig. 8 Anonymous artist, illustration from  
*The Child's Fairy Library*, 1837 (cat. no. 163).

## Publishing for Children

**N**ew attitudes toward children and their education began to develop in the late seventeenth century, when many educators appealed for greater consideration of children's distinctive needs and when the notion of pleasure in learning was becoming more widely accepted. Most indicative of this evolution of ideas are the writings of philosophers John Locke (1632–1704) and Jean-Jacques Rousseau (1712–78). In 1693 Locke wrote in *Some Thoughts Concerning Education* that “children should be treated as rational creatures. . . . They must not be hindered from being children, nor from playing and doing as children, but from doing ill.”<sup>4</sup> Rousseau regarded childhood as a pure and natural state—one distinct from adulthood—and believed that a central goal of education should be to preserve the child's original nature. He also believed that it was essential for teachers to see things as children do.<sup>5</sup> The writings of Locke and Rousseau influenced British educators, and their ideas ultimately led to a more humane approach to education in which enjoyment was considered an aid to learning.

By the early eighteenth century interest in children's literature (and a rise in literacy) led to new markets and a flourishing of new publishers, particularly in England. Innovations in typography and printing allowed greater freedom in reproducing art through engraving, woodcut, etching, and aquatint, although illustrators were still largely anonymous and illustrations confined to frontispieces.

Thomas Boreman was one of the first entrepreneurs to respond to the market with his miniature books entitled *Gigantick Histories* (1740–43; see cat. no. 79) as well as other illustrated books on subjects such as natural history (see fig. 9). The most important of the early publishers was John Newbery (1713–67). Newbery ran his London bookshop from 1745 to 1767, publishing vast quantities of children's literature of all types as well as a wide range of books on reading, philosophy, and science, most covered in flowered and gilt Dutch paper and enlivened by simple woodcut illustrations.<sup>6</sup> His first children's book was *A Little Pretty Pocket Book* (1744), and one of the most popular was his 1765 *History of Little Goody Two Shoes* (see fig. 10; cat. nos. 82, 105, 131), regarded as the first novel written specifically for children (it is said to have been written for Newbery by Oliver Goldsmith).<sup>7</sup>

Other enterprising London publishers who succeeded Newbery were John Harris and John Marshall. In 1807 Harris published the innovative *Butterfly's Ball and the Grasshopper's Feast* by William Roscoe (cat. no. 108), a nonsensical rhymed tale of insects in the woods, which offered pure fantasy unadulterated by moral lessons. Harris continued to publish more standard didactic works as well as fairy tales and nursery rhymes. Marshall's books were published in a variety of forms, including the first **infant's libraries**, boxed miniature libraries (see cat. nos. 92–94; ill. p. 6), as well as **infant's cabinets**, decorated boxes containing small books and pictures (see cat. nos. 96–98, 100). Children's literature at this time ranged from these more expensive editions to the widely published **chapbooks**, inexpensive pamphlets distributed by peddlers throughout the countryside.

The two most significant genres of eighteenth-century children's literature were the fairy tale and the moral tale. Fairy tales, which had been passed down from generation to generation through oral tradition, were first collected and put into print at the French court of Louis XIV by writers such as the Countess d'Aulnoy (see cat. nos. 145, 149), Madame de Villeneuve, and Madame Le Prince de Beaumont. Charles Perrault's 1697 *Histoires ou contes du temps passé* (Tales of long ago; see cat. nos. 144, 146–48, 150, 192) contain the first written versions of “Cinderella,” “Sleeping Beauty,” “Red Riding Hood,” “Blue Beard,” “Hop o' My Thumb,” and “Puss in Boots.”<sup>8</sup> Perrault's versions of these stories have dominated English and American children's literature since the eighteenth century (see inside front cover). The frontispiece of his original edition (fig. 11) pictured an old woman telling stories to a group of children, with the inscription *Contes de ma mère l'oye* (“Tales of mother goose,” a French folk expression roughly equivalent to “old wives’



Fig. 9 Anonymous artist, illustration from *A Description of a Great Variety of Animals and Vegetables*, 1736 (cat. no. 78).



Fig. 10 Anonymous artist, illustration from *The History of Little Goody Two-Shoes*, 1768 (cat. no. 82).



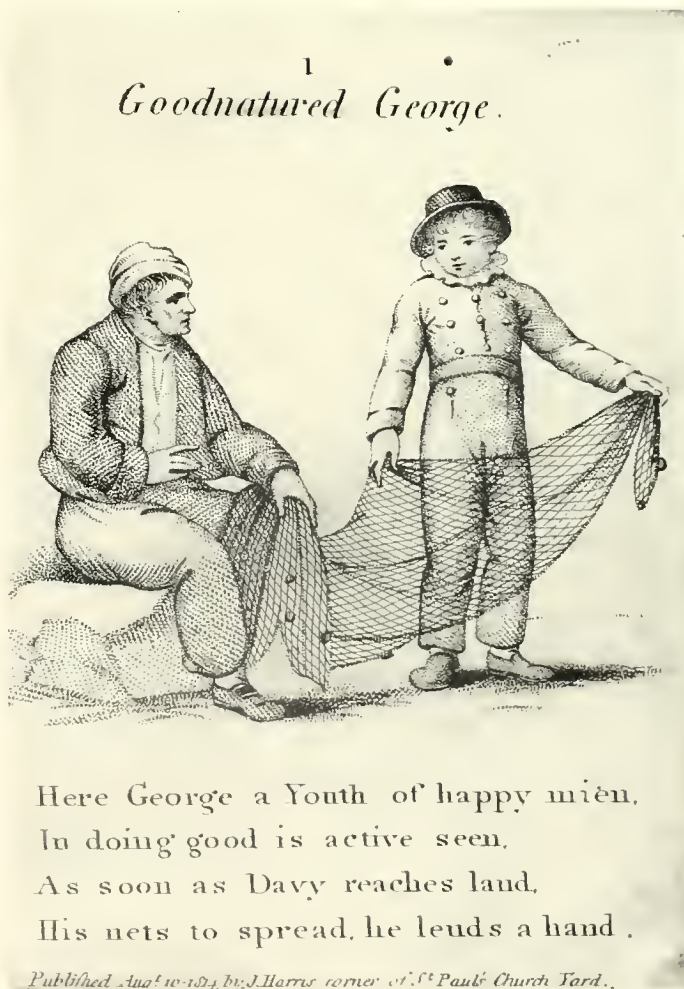
tales"). This was the first appearance of the character who would later be associated with nursery rhymes when the Newbery firm attached the name to a collection published under the title *Mother Goose's Melody; or, Sonnets for the Cradle* (1781; cat. no. 154).

Fairy tales, as well as popular adventure tales such as Daniel Defoe's *Robinson Crusoe* (1719; cat. nos. 115, 121), often engendered criticism in the eighteenth and early nineteenth centuries. Sarah Trimmer (1741–1810), a noted author of moral lesson books, denounced "imaginary beings for children" in her 1773 review of *Mother Bunch's Fairy Tales*.<sup>9</sup> Indeed, though numerous chapbook editions of Perrault were published throughout the eighteenth century, they were generally overshadowed by more didactic books that dealt with issues of morality or religion. It was not until well into the nineteenth century that fairy tales came to dominate the children's book market.

Moral or cautionary tales, in which good children were rewarded and bad children were appropriately punished, were generally of less interest with regard to illustrations than were fairy tales. Many were religious tracts written under the influence of Anglican Evangelicals, and they were published in great number throughout the eighteenth and early nineteenth centuries, by firms such as Newbery and Marshall. The proliferation of editions of such books as Isaac Watts's *Divine Songs* (1715; see cat. no. 213) testifies to the enduring popularity of works that put religious lessons into a more enjoyable form. Among the most notable women authors of devotional literature or moral tales in England were Trimmer, Anna Laetitia Barbauld (1743–1825), and Mary Martha Sherwood (1775–1851).

Fig. 11 Anonymous artist, illustration from *Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1698 (cat. no. 144).

Fig. 12 Anonymous artist, illustration from *The Picture Gallery; or, Peter Prim's Portraits of Good and Bad Girls and Boys*, 1814 (cat. no. 205).



## Publishing for Children

78

Anonymous artist  
*A Description of a Great Variety of Animals and Vegetables*, 1736  
Published by Thomas Boreman, London  
6½ in. (16.5 cm)  
Fig. 9

79

Anonymous artist  
*The Gigantick Histories*, 10 vols., 1741–43  
Published by Thomas Boreman, London  
2½ in. (6.4 cm) each

80

"The Ludford Box," 1743–81  
Box covered in Dutch paper  
A collection of 16 volumes once thought to have been the juvenile library of John and Elizabeth Juliana Ludford

81

Anonymous artist  
*A Collection of Pretty Poems for the Amusement of Children Three Foot High*, by Tommy Tagg, 1768  
Published in London  
4¼ in. (10.8 cm)

82

Anonymous artist  
*The History of Little Goody Two-Shoes*, 1768  
Published by Newbery and Carnan, London  
4 in. (10.2 cm)  
Fig. 10

83

Anonymous artist  
*The Adventures of Nobody, by Somebody*, 1773  
Published by H. Roberts, London  
4 in. (10.2 cm)

84

Anonymous artist  
*The Curious Adventures of a Little White Mouse*, 1780  
Published in London  
4¼ in. (10.8 cm)

85

Anonymous artist  
*The Death and Burial of Cock Robin*, 1780  
Published by M. Morgan, Lichfield, and A. Morgan, Stafford  
17½ x 12¾ in. (44.5 x 32.4 cm) (uncut sheet)

86

Anonymous artist  
*The Adventures of Captain Gulliver*, by Jonathan Swift, 1785  
Published by P. Osborne and T. Griffith, London  
4¼ in. (10.8 cm)

87

Anonymous artist  
*A Description of Animals*, 1786  
Published by J. F. and C. Rivington et al., London  
7 in. (17.8 cm)

88

Anonymous artist  
*A Choice Collection of Riddles, Charades, Rebusses*, by Peter Puzzlewell, 1794  
Published by E. Newbery, London  
5¼ in. (13.3 cm)

89

Anonymous artist  
*The Children's Cabinet; or, A Key to Natural History*, 1798  
Published by Laurie and Whittle, London  
4¼ in. (10.8 cm)

90

Anonymous artist  
Wood engraving blocks, nineteenth century  
2½ x 2 x 1 in. (6.4 x 5.1 x 2.5 cm) each (approx.)

91

Anonymous artist  
*Gulliver—a Miraculous Voyage to Lilliput*, 1800  
Published by Schaller and Kirn, Fürth, Bavaria  
10½ in. (26.7 cm)

92

*Infant's Library*, 1800  
Wood box containing thirteen volumes  
Published by John Marshall, London  
6½ x 3½ x 2½ in. (16.5 x 8.9 x 6.4 cm)

93

*Infant's Library*, 1800  
Wood box containing seventeen volumes  
Published by John Marshall, London  
6½ x 3½ x 2½ in. (16.5 x 8.9 x 6.4 cm)

94

*Infant's Library*, 1800  
Wood box containing sixteen volumes  
Published by John Marshall, London  
13 x 8½ x 5½ in. (33 x 21 x 14 cm)

95

*The Story of Aladdin*, c. 1800  
Box containing twelve hand-colored engravings mounted on cardboard  
Box: 2¾ x 2¾ x 1½ in. (7 x 7 x 3.8 cm)  
Cards: 2¼ x 2¼ in. (5.7 x 5.7 cm) each

96

*The Infant's Cabinet of Fishes*, 1801  
Wood box containing hand-colored engravings  
Published by John Marshall, London  
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

97

*The Infant's Cabinet of Flowers*, 1801  
Wood box containing hand-colored engravings  
Published by John Marshall, London  
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

98

*The Infant's Cabinet of Various Objects*, 1801  
Wood box containing hand-colored engravings  
Published by John Marshall, London  
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

99

Anonymous artist  
*Youthful Recreations*, 1801  
Published by W. Darton and J. Harvey, London  
3¼ in. (8.3 cm)

100

*The Infant's Cabinet of Shells*, 1802  
Wood box containing hand-colored engravings  
Published by John Marshall, London  
3½ x 2½ x 1½ in. (8.9 x 6.3 x 3.8 cm)

101

Anonymous artist  
*The Cabinet of Instruction and Amusement*, 1803  
Published by John Fairburn, London  
4 in. (10.2 cm)

102

Anonymous artist  
*Aladdin; or, the Wonderful Lamp: A Tale for the Nursery*, 1805  
Published by Tabart, London  
5 in. (12.7 cm)

103

Anonymous artist  
*The Honours of the Table; or, Rules for Behaving during Meals, with the Whole Art of Carving*, 1805  
Published by Gye and Son, Bath  
6¾ in. (17.1 cm)

104

Anonymous artist  
Illustrations for *The Happy Courtship, Merry Marriage and Picnic Dinner of Cock Robin and Jenny Wren: to Which Is Added, Alas! the Doleful Death of the Bridegroom*, c. 1806  
Nine ink and wash drawings  
For book published by John Harris, London  
2½ x 3½ in. (6.4 x 8.9 cm) each (approx.)

105

Anonymous artist  
*The History of Goody Two-Shoes*, 1806  
Published by Darton and Harvey, London  
4½ in. (11.4 cm)

- 106**  
Anonymous artist  
*The Elephant's Ball and Grand Fete Champetre*, 1807  
Published by John Harris, London  
4¾ in. (12 cm)
- 107**  
Anonymous artist  
*The World Turned Upside Down*, 1807  
Published in England  
5 in. (12.7 cm)
- 108**  
William Mulready (Irish, 1786–1863)  
*The Butterfly's Ball and the Grasshopper's Feast*, by William Roscoe, 1807  
Published by John Harris, London  
4¾ in. (12 cm)
- 109**  
William Blake (British, 1757–1827), after William Mulready  
*Tales from Shakespeare*, vol. 1, by Charles and Mary Lamb, 1807  
Published by Thomas Hodgkins, London  
7 in. (17.8 cm)
- 110**  
Anonymous artist  
*The Horse's Levee*, 1808  
Published by John Harris, London  
5 in. (12.7 cm)
- 111**  
Anonymous artist  
*The Lion's Masquerade*, 1808  
Published by John Harris, London  
5 in. (12.7 cm)
- 112**  
Anonymous artist  
*The Twelve Labors of Hercules*, 1808  
Published by Didier and Tebbett, London  
5 in. (12.7 cm)
- 113**  
Anonymous artist  
*Peter Prim's Pride; or, Proverbs That Will Suit the Young and the Old*, 1810  
Published by John Harris, London  
5 in. (12.7 cm)
- 114**  
Anonymous artist  
*Ali Baba; or, The Forty Thieves*, 1813  
Published by J. Catnach, London  
5¼ in. (13.3 cm)
- 115**  
Anonymous artist  
*The Family Robinson Crusoe*, vol. 1, by M. Wiss, 1814  
Published by M. J. Godwin, London  
6¾ in. (17.1 cm)
- 116**  
Anonymous artist  
*A Natural History of Fishes*, 1815  
Published by W. Davison, Alnwick  
5½ in. (14 cm)
- 117**  
Anonymous artist  
*A Natural History of Reptiles, Serpents, and Insects*, 1815  
Published by W. Davison, Alnwick  
5½ in. (14 cm)
- 118**  
Anonymous artist  
*A Natural History of Water Birds*, 1815  
Published by W. Davison, Alnwick  
5½ in. (14 cm)
- 119**  
Anonymous artist  
*Gulliver's Travels*, by Jonathan Swift, 1815  
Published by J. Walker, London  
5¼ in. (13.3 cm)
- 120**  
Anonymous artist  
*Dame Truelove's Tales: Useful Lessons for Little Misses and Masters*, 1817  
Published by John Harris, London  
5¼ in. (13.3 cm)
- 121**  
Anonymous artist  
*New Robinson Crusoe*, 1818  
Published by J. J. Stockdale, London  
7½ in. (19 cm)
- 122**  
Anonymous artist  
*British, Foreign, and Youthful Sports*, 1820  
Published by W. Belch, London  
6¼ in. (15.9 cm)
- 123**  
Anonymous artist  
*The Paths of Learning Strewed with Flowers*, 1820  
Published by John Harris, London  
7 in. (17.8 cm)
- 124**  
Anonymous artist  
*The New Cries of London*, by J. Bishop, 1824  
Published by A. K. Newman, London  
5½ in. (14 cm)
- 125**  
Anonymous artist  
*Punctuation Personified*, by Mr. Stops, 1824  
Published by John Harris, London  
7 in. (17.8 cm)
- 126**  
Anonymous artist  
*Tommy Trip's Museum; or, a Peep at the Feathered Creation*, 1824  
Published by John Harris, London  
7 in. (17.8 cm)
- 127**  
William Grimaldi (British, 1751–1830)  
*A Suit of Armour for Youth*, 1824  
Published by R. Ackermann, London  
7 in. (17.8 cm)
- 128**  
Anonymous artist  
*A Peep at the Esquimaux*, 1825  
Published by H. R. Thomas, London  
7 in. (17.8 cm)
- 129**  
Anonymous artist  
*The Butterfly's Ball and the Grasshopper's Feast*, by William Roscoe, 1825  
Published by S. King, New York  
5 in. (12.7 cm)
- 130**  
Anonymous artist  
*The Infant's Grammar*, 1827  
Published by John Harris, London  
7¼ in. (18.4 cm)
- 131**  
Anonymous artist  
*The History of Goody Two-Shoes and Her Brother Tommy*, 1830  
Published by William Mason, London  
5½ in. (14 cm)
- 132**  
Anonymous artist  
*Kinder und Jugendschriften* (Writings for children and young people), by Joachim Heinrich Campe, 1830  
Published in Braunschweig  
6 in. (15.2 cm)
- 133**  
Anonymous artist  
*The Multiplication Table in Verse*, 1830  
Published by D. Carvalho, London  
6¾ in. (17.1 cm)
- 134**  
Anonymous artist  
*Petite galerie d'histoire naturelle* (Small museum of natural history), 1830  
Published by Maulde and Renou, France  
Box: 3¾ x 2¾ x 1 in. (9.5 x 7 x 2.5 cm)  
Books: 3¾ in. (8.3 cm) each
- 135**  
Anonymous artist  
*The History of the House That Jack Built*, 1833  
Published by D. Carvalho, London  
6¾ in. (17.1 cm)

136  
Anonymous artist  
*Peter Parley's Visit to London*, by Samuel Goodrich, 1836  
Published by Charles Tilt, London  
5½ in. (14 cm)

137  
Anonymous artist  
*Whittington and His Cat*, 1839  
Published by John Harris, London  
7 in. (17.8 cm)

138  
Anonymous artist  
*Sketches of Little Girls*, by Solomon Lovechild, 1845  
Published by Thomas Dean and Co., London  
6 in. (15.2 cm)

139  
J. B. Sonderland (German, 1805–78)  
*Tales from the Eastern-Land*, by A. L. Grimm, 1847  
Published by Joseph Cundall, London  
6½ in. (16.5 cm)

140  
Anonymous artist  
*Sketches of Little Boys*, 1851  
Published by Dean and Son, London  
7 in. (17.8 cm)

141  
Anonymous artist  
*Aladdin and the Wonderful Lamp*, 1852  
Published by Dean and Son, London  
10¼ in. (26 cm)

142  
Anonymous artist  
*Gulliver's Travels*, by Jonathan Swift, 1880  
Published by Thomas Nelson and Sons, London, Edinburgh, and New York  
11½ in. (29.2 cm)

143  
Rex Whistler (British, 1905–44)  
*Gulliver's Travels*, vol. 2, by Jonathan Swift, 1930  
Published by the Cresset Press, London  
14½ in. (36.8 cm)

## Fairy Tales

144  
Anonymous artist  
*Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1698  
Published in Paris  
5 in. (12.7 cm)  
Fig. 11

145  
Anonymous artist  
*Les contes des fées* (Fairy tales), by Madame d'Aulnoy, 1708  
Published by Estienne Roger, Amsterdam  
5 in. (12.7 cm)

146  
Anonymous artist  
*Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1708  
Published by Jacques Desbordes, Amsterdam  
5¼ in. (13.3 cm)

147  
Anonymous artist  
*Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1742  
Published by Jacques Desbordes, Amsterdam  
5¾ in. (14.6 cm)

148  
Anonymous artist  
*Histoires ou contes du temps passé* (Tales of long ago), by Charles Perrault, 1742  
Published in The Hague  
5¼ in. (13.3 cm)

149  
Anonymous artist  
*Queen Mab*, by Madame d'Aulnoy, 1782  
Published by J. Dodsley, London  
6¼ in. (15.9 cm)

150  
Anonymous artist  
*Tales of Past Times*, by Charles Perrault, 1798  
Published by A. Millar, W. Law, and R. Cater, London  
4½ in. (11.4 cm)

151  
*An Indestructible Double Puzzle: Little Red Riding Hood and Little Bo Peep*, c. 1800  
Box: 10 x 7½ x 2½ in. (25.4 x 19 x 6.4 cm)  
Puzzle sheet: 12 x 18 in. (30.5 x 45.7 cm)

152  
Anonymous artist  
*The Comic Adventures of Old Mother Hubbard and Her Dog*, by S. C. M., 1805  
Published by John Harris, London  
4½ in. (11.4 cm)

153  
Anonymous artist  
*A Continuation of the Adventures of Old Mother Hubbard and Her Dog*, 1806  
Published by John Harris, London  
4½ in. (11.4 cm)

154  
Anonymous artist  
*Mother Goose's Melody; or, Sonnets for the Cradle*, 1807  
Published by John Marshall, London  
7 in. (17.8 cm)

155  
Anonymous artist  
*Songs for the Nursery*, 1808  
Published by Tabart and Co., London  
5 in. (12.7 cm)

156  
*Cinderella Paper Dolls*, 1814  
Published by S. and J. Fuller, London  
5¾ in. (14.6 cm) (approx.)  
Fig. 17

157  
Anonymous artist  
*Fairy Tales; or, the Lilliputian Library*, 1817  
Published by Tabart and Co., London  
7 in. (17.8 cm)

158  
Anonymous artist  
*Cinderella*, nineteenth century  
Published by McLoughlin Bros., New York  
10¼ in. (26 cm)

159  
Anonymous artist  
*Cinderella*, 1819  
Published by John Marshall, London  
3¾ in. (9.5 cm)

160  
Anonymous artist  
*Cinderella*, 1820  
Published by J. Kendrew, York  
4 in. (10.2 cm)

161  
Anonymous artist  
*Aldiborontiphoskyphornioistikos, a Round Game for Merry Parties*, by R. Stennet, 1825  
Published by Dean and Munday, London  
7 in. (17.8 cm)

162  
Anonymous artist  
*The Surprising Adventures of Puss in Boots*, 1827  
Published by John Harris, London  
7 in. (17.8 cm)

163  
Anonymous artist  
*The Child's Fairy Library*, 1837  
Published by Joseph Thomas, Tegg and Son, and Simpkin and Marshall, London  
5½ in. (14 cm)  
Fig. 8

164

Anonymous artist  
*Puss in Boots*, from *The Child's Fairy Library*,  
1837  
Published by Joseph Thomas, Tegg and Son,  
and Simpkin and Marshall, London  
5½ in. (14 cm)

165

Anonymous artist  
*Cinderella*, 1843  
Published by Grant and Griffith, London  
7 in. (17.8 cm)

166

A. H. Forrester (Alfred Crowquill, pseud.;  
British, 1804–72)  
*Tom Thumb*, from *Tales from the Court of  
Oberon*, 1848  
Published by Grant and Griffith, London  
6½ in. (16.5 cm)

167

George Cruikshank (British, 1792–1878)  
*Cinderella*, 1854  
Published by David Bogue, London  
6¾ in. (17.1 cm)

168

George Cruikshank (British, 1792–1878)  
Illustrations from *Cinderella*, 1854  
Six hand-colored etchings  
6¾ x 5 in. (17.1 x 12.7 cm) each  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA

169

George Cruikshank (British, 1792–1878)  
Illustrations from *Jack and the Beanstalk*, 1854  
Three etchings  
7¼ x 5¾ in. (18.4 x 14.6 cm) each  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA  
Fig. 22

170

Anonymous artist  
*Old Mother Hubbard*, 1858  
Published by McLoughlin Bros., New York  
5 in. (12.7 cm)

171

Anonymous artist  
*Old Mother Hubbard and Her Dog*, from *Popular  
Nursery Tales and Rhymes*, 1859  
Published by Routledge, Warne, and Rout-  
ledge, London  
7½ in. (19 cm)

172

Lydia L. Very (American, 1823–1901)  
*Red Riding Hood*, 1863  
Published by L. Prang, Boston  
6¾ in. (17.1 cm)  
Fig. 13

173

Lydia L. Very (American, 1823–1901)  
*Red Riding Hood*, 1863  
Published by L. Prang, Boston  
6¾ in. (17.1 cm)

174

George Cruikshank (British, 1792–1878)  
Illustrations from *Puss in Boots*, 1864  
Six hand-colored etchings  
6¾ x 5 in. (17.1 x 12.7 cm) each  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA

175

Anonymous artist  
*The Three Blind Mice*, 1864  
Published by Dean and Son, London  
10 in. (25.4 cm)

176

Anonymous artist  
*Cinderella*, 1865  
Published by George Routledge and Sons,  
London and New York  
7 in. (17.8 cm)

177

Gustave Doré (French, 1832–83)  
*Puss in Boots*, from *Fairy Realm*, by Tom Hood,  
1865  
Published by Cassell, Petter, and Galpin,  
London  
13 in. (33 cm)

178

W. Gunston  
*Cinderella*, 1865  
Published by Frederick Warne, London  
10¼ in. (26 cm)

179

Harrison Weir (British, 1824–1906)  
*Old Mother Hubbard and Her Dog*, 1865  
Published by Frederick Warne, London  
10¼ in. (26 cm)

180

Anonymous artist  
*The Three Bears*, from *A Apple Pie and Other  
Nursery Rhymes*, 1870  
Published by George Routledge and Sons,  
London and New York  
6 in. (15.2 cm)

181

Anonymous artist  
*Three Little Pigs*, 1870  
Published by McLoughlin Bros., New York  
7½ in. (19 cm)



Fig. 13 Lydia L. Very, *Red Riding Hood*, 1863  
(cat. nos. 172–73).

182  
Anonymous artist  
*Red Riding Hood*, 1871  
Published by George Routledge and Sons,  
London and New York  
7¼ in. (18.4 cm)

183  
Anonymous artist  
*Jack and Gill*, 1872  
Published by W. P. Nimmo, Edinburgh  
5½ in. (14 cm)

184  
Anonymous artist  
*Tom Thumb*, from *The Play-room Album for  
Children*, 1876  
Published by George Routledge and Sons,  
London and New York  
7¼ in. (18.4 cm)

185  
Walter Crane (British, 1845–1915)  
*The Children's Musical Cinderella*, 1879, by  
William Routledge and Louis N. Parker  
Published by George Routledge and Sons,  
London  
9¾ in. (24.8 cm)

186  
Anonymous artist  
*Le chat botté* (Puss in boots), 1880  
Published by Edmond Schoemaeker, Paris  
10½ in. (26.7 cm)

187  
Anonymous artist  
*Little Red Riding Hood and Cinderella*, c. 1880  
Published by Dean and Son, London  
7¾ in. (19.7 cm)

188  
Anonymous artist  
*Mother Goose*, 1880  
Published by McLoughlin Bros., New York  
10½ in. (26.7 cm)

189  
Anonymous artist  
*Old Mother Goose*, 1880  
Published by McLoughlin Bros., New York  
7¼ in. (18.4 cm)

190  
Anonymous artist  
*The Three Bears*, 1880  
Published by McLoughlin Bros., New York  
10½ in. (26.7 cm)

191  
Anonymous artist  
*The Three Bears*, 1880  
Published by McLoughlin Bros., New York  
7½ in. (19 cm)

192  
Gustave Doré (French, 1832–83)  
*Little Red Riding Hood*, from *Les contes de  
Perrault* (Perrault's tales), 1880  
Published by J. Hetzel, Paris  
15¾ in. (40 cm)

193  
Kate Greenaway (British, 1846–1901)  
*Mother Goose*, 1880  
Published by Frederick Warne, London  
6½ in. (16.5 cm)

194  
Anonymous artist  
*Cinderella*, 1890  
Published by Frederick Warne, London and  
New York  
9¼ in. (23.5 cm)

195  
Anonymous artist  
*Cinderella*, 1891  
Published by McLoughlin Bros., New York  
11¾ in. (29.8 cm)

196  
Anonymous artist  
*Japanese Fairy Tales*, 16 vols., 1892  
Published by Griffith Farran and Co., London  
and Sydney  
6 in. (15.2 cm)

197  
Harold B. Lentz  
*The Pop-Up Mother Goose*, 1933  
Published by Blue Ribbon, New York  
8½ in. (21.6 cm)



Fig. 14 Heinrich Hoffmann, illustration from  
*Der Struwwelpeter*, 1876 (cat. no. 214).

## Moral Tales

198

Anonymous artist

*The Mosaic Creation; or, Divine Wisdom Displayed in the Works of the First Six Days*, 1758

Published by John Newbery, London

4 in. (10.2 cm)

199

Anonymous artist

*A Token for Children*, by James Janeway, 1802

Published by M. Jones, London

3½ in. (8.9 cm)

200

Anonymous artist

*The Daisy; or, Cautionary Stories in Verse*, 1808

Published by John Harris, London

5¼ in. (13.3 cm)

201

Anonymous artist

Illustrations for *The Lily* and *The Two Boys*,

c. 1808

Twelve ink and wash drawings

For books published by John Harris, London

2½ x 3½ in. (6.4 x 8.9 cm) each (approx.)

202

Anonymous artist

*The Lily*, 1808

Published by John Harris, London

5¼ in. (13.3 cm)

203

Anonymous artist

*The Two Boys; or, The Reward of Truth*, 1808

Published by John Harris, London

4¾ in. (12 cm)

204

Anonymous artist

*The Cowslip; or, More Cautionary Stories in Verse*, 1811

Published by John Harris, London

5¼ in. (13.3 cm)

205

Anonymous artist

*The Picture Gallery; or, Peter Prim's Portraits of Good and Bad Girls and Boys*, 1814

Published by John Harris, London

5 in. (12.7 cm)

Fig. 12

206

Anonymous artist

*Proverbs in Verse*, 1814

Published by I. Souter, London

6¼ in. (15.9 cm)

207

Anonymous artist

*Right and Wrong, Exhibited in the History of Rosa and Agnes*, 1818

Published by John Harris, London

5½ in. (14 cm)

208

Anonymous artist

*Industry and Idleness*, by Mary Belson, 1820

Published by William Darton, London

6 in. (15.2 cm)

209

Anonymous artist

*The Story-Teller*, 1820

Published by Munroe and Francis, Boston

6 in. (15.2 cm)

210

Anonymous artist

*Story of Little Dick and His Playthings: Showing How a Naughty Boy Became a Good One*, 1823

Published by J. Lumsden, London

5½ in. (14 cm)

211

Anonymous artist

*Rhymes for Harry and His Nurse-maid*, 1825

Published by William Darton and Son,

London

6¾ in. (17.1 cm)

212

Anonymous artist

*Sunday Lessons for Little Children*, by Mrs.

Barwell, 1845

Published by Grant and Griffith, London

5¼ in. (13.3 cm)

213

Anonymous artist

*Watts's Songs—Praises for Good*, by Reverend

Isaac Watts, 1876

Published by McLoughlin Bros., New York

5½ in. (14 cm)

214

Heinrich Hoffmann (German, 1809–94)

*Der Struwwelpeter*, 1876

Published by Literarische Anstalt, Rütten, and

Loening, Frankfurt am Main

11¼ in. (28.6 cm)

Fig. 14

215

Heinrich Hoffmann (German, 1809–94)

*The English Struwwelpeter*, 1884

Published by A. N. Myers, London

10 in. (25.4 cm)

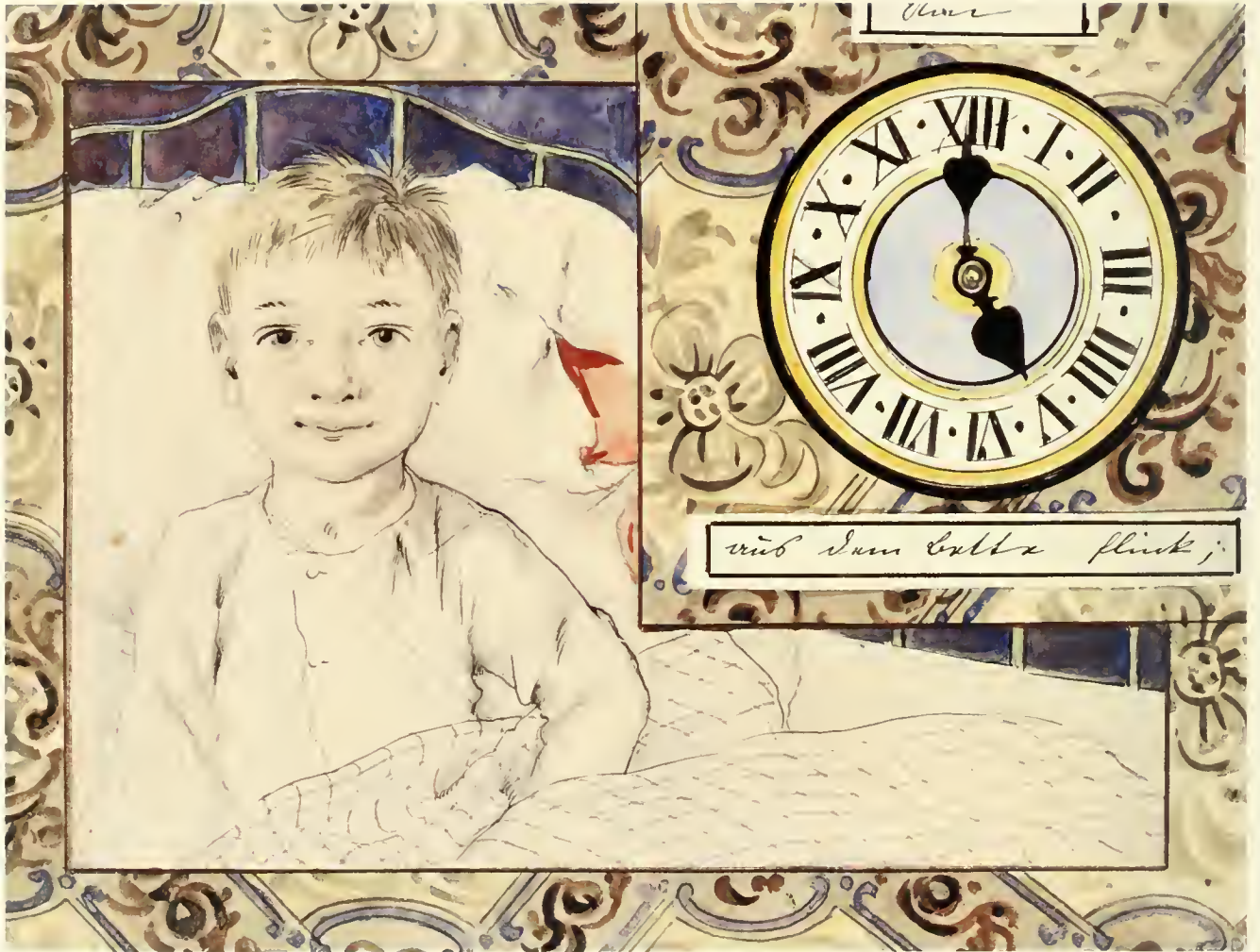


Fig. 15 Lothar Megendorfer, illustration for  
*Die Uhr* (The clock), 1907 (cat. no. 300).





ovable parts appeared in scientific books as early as the sixteenth century (see cat. nos. 1–3, 10), but not until the mid-eighteenth century were movable books conceived as entertainment for children or adults. The toy trade also became increasingly important as the children's market grew.<sup>10</sup> The **harlequinade**, a type of novelty book named after theatrical pantomimes featuring the harlequin in a leading role, was invented around 1765 by London bookseller Robert Sayer (see cat. nos. 216–18, 227, 228). Composed of a single sheet of paper with illustrations on flaps that open to reveal another picture below, the harlequinade immediately became immensely popular. Also related to the theater were **juvenile drama sheets** (see fig. 16; cat. nos. 247, 248, 257, 258, 260), printed sheets of scenery and characters out of which children created their own miniature theaters, the earliest of which date to about 1810.<sup>11</sup> Around the same time the London firm of S. and J. Fuller invented the paper doll (see fig. 17; cat. nos. 156, 231, 233, 236, 243). These loosely inserted cutout figures with removable heads were accompanied by stories in verse, the most famous of which was *Little Fanny* (1810; cat. no. 231). Fuller was also among the earliest publishers of peep shows (see cat. nos. 222, 224, 225, 242, 250, 251), books that open to form a hinged tunnel for viewing, which were inspired by traveling peep shows. Other firms soon joined the scenic book trade, the most notable of which were Dean and Son and the German publishers Raphael Tuck and Ernest Nister. Nister's most important contribution was the dissolving picture book (see cat. nos. 266, 271), in which the sheets were cut horizontally or into a circle so that a new scene could be revealed by pulling a tab.

Games were common amusements for children in nineteenth-century England, including board games (see fig. 18), card games, and puzzles. Of particular interest were geographical games, a great many of which were produced by members of the Wallis family, leading publishers of children's games from 1775 through the 1830s (see cat. nos. 219, 229, 234, 239, 244, 249). Maps also provided images for puzzles, the earliest of which date to the 1760s (see cat. no. 253).

Lothar Meggendorfer (1847–1925) illustrated, designed, and engineered the most elaborate and intricate movable books of the century, primarily during the 1880s and 1890s. Though he was also a popular magazine illustrator, his reputation today is based on his mechanical picture books for children, and he is considered the creator of the modern movable picture book. Beginning in the late 1880s and through the 1890s, his books enjoyed great popularity and were published in a variety of editions and languages. He produced books with movable figures operated by interconnected cardboard pieces sandwiched between sheets of paper, transformation pictures with interchangeable segmented parts, books with pop-up designs, and large unfolding books such as his 1899 *Das Puppenhaus* (The dollhouse; cat. no. 298). The technical wizardry of these books remains unequalled (see figs. 15, 19; cat. nos. 281–300).

World War I brought an end to the publication of movable books and their importation to England from Germany, and the lack of fine printing facilities in England and the United States led to a decline in the movable book trade. The emergence of the pop-up book came after the war, however, and this simplified version of its nineteenth-century predecessor has endured throughout this century.

## Movable and Pop-up Books, Toys, and Games

Fig. 16 Anonymous artist, *Pollock's Scenes in Cinderella*, c. 1876 (cat. no. 258).

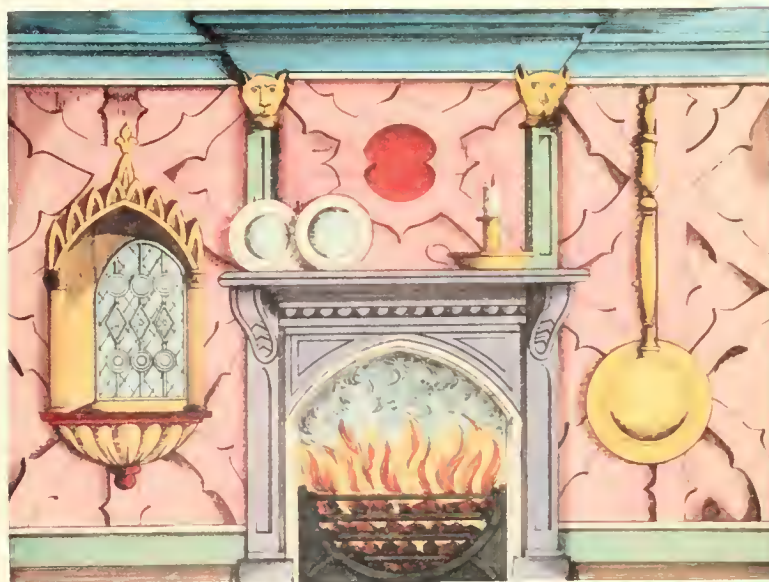




Fig. 17 *Cinderella Paper Dolls*, 1814 (cat. no. 156).



Fig. 18 Anonymous artist, *Royal Game of the Dolphin*, 1821 (cat. no. 240).

## Movable and Pop-up Books, Toys, and Games

- 216  
Anonymous artist  
*Harlequin's Invasion: A New Pantomime*, 1770  
Published by Robert Sayer, London  
7¼ in. (18.4 cm)
- 217  
Anonymous artist  
*Harlequin Cherokee; or, The Indian Chiefs in London*, 1772  
Published by Robert Sayer, London  
7¾ in. (19.7 cm)
- 218  
Anonymous artist  
*Harlequin Skeleton*, 1772  
Published by Robert Sayer, London  
6¾ in. (17.1 cm)
- 219  
Anonymous artist  
*A Tour through England and Wales*, 1794  
Hand-colored engraving  
Published by Wallis, London  
20¼ x 26½ in. (51.4 x 67.3 cm)
- 220  
Anonymous artist  
*Pastora; or, the Shepherdess of the Pyrenees*, 1796  
Hand-colored engraving  
Published by Champante and Whitrow, London  
10½ x 8¼ in. (26.7 x 21 cm)
- 221  
*Africa Neatly Dissected*, nineteenth century  
Published by William Darton, London  
Box: 7¼ x 7½ x 2½ in. (18.4 x 19 x 6.4 cm)
- 222  
*French Public Gardens or Zoo*, c. 1800  
Published in France  
5½ x 4¾ x 20¾ in. (14 x 12.1 x 52.7 cm)  
(extended)
- 223  
*Jeu du commerce* (Game of commerce), c. 1800  
Published in France  
Cards: 3¼ x 2 in. (8.2 x 5.1 cm) each
- 224  
*Palace Garden Peep Show*, c. 1800  
Published in Paris  
5 x 7¼ x 18¼ in. (12.7 x 18.4 x 46.4 cm)  
(extended)
- 225  
*Pastoral Scene Peep Show*, c. 1800  
6 x 7¾ x 29 in. (15.2 x 19.7 x 73.7 cm)  
(extended)
- 226  
Anonymous artist  
*Goody Two Shoes*, 1803  
Published by T. Hughes, London  
7 in. (17.8 cm)
- 227  
Anonymous artist  
*Metamorphosis; or, A Transformation of Pictures*,  
by Benjamin Sands, 1807  
Published by Solomon Wigatt, Philadelphia  
5¾ in. (14.6 cm)
- 228  
Anonymous artist  
*Choice of Harlequin, or the Indian Chief*, 1808  
Published by G. Martin, London  
4 in. (10.2 cm)
- 229  
Anonymous artist  
*Game of Mother Goose*, 1808  
Hand-colored engraving  
Published by Wallis, London  
21¾ x 15 in. (55.2 x 38.1 cm)
- 230  
Anonymous artist  
*The Panorama of London*, 1809  
Hand-colored engraving  
Published by John Harris, London  
21 x 21¾ in. (53.3 x 55.2 cm)
- 231  
*The History of Little Fanny*, 1810  
Published by S. and J. Fuller, London  
H: 4¼ in. (10.8 cm) each paper doll (approx.)
- 232  
*Le jeu du sorcier* (Sorcerer's game), 1810  
Published by Gide fils, Paris  
Cards: 4¾ x 3 in. (12.1 x 7.6 cm) each
- 233  
*Ellen; or, The Naughty Girl Reclaimed*, 1811  
Published by S. and J. Fuller, London  
H: 4¼ in. (10.8 cm) each paper doll (approx.)
- 234  
Anonymous artist  
*The Mirror of Truth*, 1811  
Hand-colored engraving  
Published by Wallis, London  
17 x 21½ in. (43.2 x 54.6 cm)
- 235  
Anonymous artist  
*Miss Rose*, 1811  
Published by Dean and Munday, London  
8 in. (20.3 cm)
- 236  
*Young Albert*, 1811  
Published by S. and J. Fuller, London  
H: 5¼ in. (14.6 cm) each paper doll (approx.)
- 237  
Anonymous artist  
*Grand jeu de l'histoire ancienne de la Grece* (Large  
game of ancient Greek history), 1815  
Engraving  
Published by Bassett, Paris  
19¼ x 25½ in. (48.9 x 64.8 cm)
- 238  
*Political Figures*, 1815  
Published in England  
Box: 4½ x 3 x 1½ in. (11.4 x 7.6 x 3.8 cm)
- 239  
Anonymous artist  
*Village Portraits*, 1818  
Hand-colored engraving  
Published by Wallis, London  
17 x 20¼ in. (43.2 x 51.4 cm)
- 240  
Anonymous artist  
*Royal Game of the Dolphin*, 1821  
Hand-colored engraving  
Published by William Darton, London  
16 x 19½ in. (40.6 x 49.5 cm)  
Fig. 18
- 241  
*Gothic Bricks*, c. 1824  
Wood box with blocks  
Box: 7½ x 9 x 3 in. (19 x 22.9 x 7.6 cm)
- 242  
*Areaorama of the Thames*, 1827  
Published in London  
4¼ x 5½ x 23¾ in. (10.8 x 14 x 60.3 cm)  
(extended)
- 243  
*Stephanie*, 1830  
Published by G. Doyon, Paris  
H: 4¾ in. (12 cm) each paper doll (approx.)
- 244  
Anonymous artist  
*Wanderers in the Wilderness*, 1830  
Hand-colored engraving  
Published by Wallis, London  
27 x 20¼ in. (68.6 x 51.4 cm)
- 245  
Attributed to Robert Cruikshank (British,  
1789–1856)  
*Park's New Characters*, c. 1836  
Hand-colored etching  
Published by A. Park, London  
17 x 13¼ in. (43.2 x 33.7 cm)
- 246  
*Captain Cook's Voyage on a Toy Globe*, c. 1840–60  
Published in Germany  
Diam: 5½ in. (14 cm)

- 247  
Anonymous artist  
*Pollock's Characters and Scenes in Oliver Twist*, c. 1840  
Six hand-colored etchings  
Published by B. Pollock, London  
6¾ x 8½ in. (17.1 x 21.6 cm) each
- 248  
Anonymous artist  
*Redington's Characters in Oliver Twist*, c. 1840  
Two hand-colored etchings  
Published by Redington, London  
6¾ x 8½ in. (17.1 x 21.6 cm) each
- 249  
Anonymous artist  
*Game of the Star Spangled Banner*, 1842  
Hand-colored engraving  
Published by Wallis, London  
26¾ x 20½ in. (66.7 x 52 cm)
- 250  
*The Thames Tunnel Peep Show*, 1843  
Published in Germany  
7 x 8½ x 31¼ in. (17.8 x 21.6 x 79.4 cm)  
(extended)
- 251  
*Telescopic View of the Great Exhibition*, 1851  
Published by C. Moody, London  
6¾ x 7 x 25 in. (15.9 x 17.8 x 63.5 cm)  
(extended)
- 252  
Anonymous artist  
*Astronomical and Geographical Diagrams*, by John Emslie, 1852  
Published by James Reynolds, London  
12 in. (30.5 cm)
- 253  
Anonymous artist  
*Geographical Fun*, by William Harvey, 1868  
Published by Hodder and Stoughton, London  
11 in. (27.9 cm)
- 254  
Anonymous artist  
*New Puss in Boots*, 1873  
Published by Dean and Son, London  
7¾ in. (19.7 cm)
- 255  
Anonymous artist  
*Royal Moveable Punch and Judy*, 1873  
Published by Dean and Son, London  
14¼ in. (36.2 cm)
- 256  
Anonymous artist  
*Tale of an Old Sugar Tub*, 1873  
Published by Dean and Son, London  
12 in. (30.5 cm)
- 257  
Anonymous artist  
*Pollock's Characters in Cinderella*, c. 1876  
Four hand-colored etchings  
Published by B. Pollock, London  
6¾ x 8½ in. (17.1 x 21.6 cm) each
- 258  
Anonymous artist  
*Pollock's Scenes in Cinderella*, c. 1876  
Six hand-colored etchings  
Published by B. Pollock, London  
10¼ x 12¾ in. (26 x 32.4 cm) each  
Fig. 16
- 259  
*Chiromagica*, c. 1880  
Published by McLoughlin Bros., New York  
Box: 11¼ x 11¼ x 2½ in. (29.8 x 29.8 x 6.3 cm)
- 260  
Toy theater with scenes from *Oliver Twist*, c. 1870–80  
Painted wood with hand-colored prints mounted on cardboard  
17½ x 14½ x 18 in. (44.5 x 36.8 x 45.7 cm)
- 261  
Th. v. Pichler  
*Grosse Menagerie* (Large menagerie), 1882  
Published by Verlag von Moriz Perles, Vienna  
12½ in. (31.8 cm)
- 262  
Anonymous artist  
*The Surprise Circus*, c. 1885  
Published by Frederick Warne, London and New York  
7¾ in. (18.4 cm)
- 263  
Anonymous artist  
*Father Tuck's Land of Toys*, 1890  
Published by Raphael Tuck and Sons, London and New York  
9¾ in. (24.8 cm)
- 264  
Anonymous artist  
*Jumbo and the Countryman*, c. 1890  
Published by McLoughlin Bros., New York  
11 in. (27.9 cm)
- 265  
Anonymous artist  
*The Land of Long Ago*, by L. L. Weeden, 1890  
Published by Ernest Nister, London, and E. P. Dutton, New York  
10½ in. (26.7 cm)
- 266  
Anonymous artist  
*Magic Moments*, by Clifton Bingham, 1890  
Published by Ernest Nister, London, and E. P. Dutton, New York  
9¾ in. (24.8 cm)
- 267  
Anonymous artist  
*Naughty Boy's and Girl's Magic Transformations*, 1890  
Published by McLoughlin Bros., New York  
7¾ in. (19.7 cm)
- 268  
Anonymous artist  
*Speaking Picture Book*, 1893  
Published in Germany  
12½ in. (31.8 cm)
- 269  
Anonymous artist  
*The Children's Tableaux*, 1895  
Published by Ernest Nister, London, and E. P. Dutton, New York  
13 in. (33 cm)
- 270  
E. Stuart Hardy  
*The Model Menagerie*, by L. L. Weeden, 1895  
Published by Ernest Nister, London, and E. P. Dutton, New York  
11 in. (27.9 cm)
- 271  
E. Stuart Hardy  
*In Wonderland*, 1896  
Published by Ernest Nister, London, and E. P. Dutton, New York  
11 in. (27.9 cm)
- 272  
Anonymous artist  
*Little Pets*, 1896  
Published by Ernest Nister, London, and E. P. Dutton, New York  
9 in. (22.9 cm)
- 273  
Peter Newell (American, 1862–1924)  
*The Slant Book*, 1910  
Published by Harper and Bros., New York  
12½ in. (31.8 cm)
- 274  
George Alfred Williams (American, b. 1875)  
*The Bettijak Book*, by Clara Andrews Williams, 1914  
Published by Frederick A. Stokes, New York  
11 in. (27.9 cm)
- 275  
Anonymous artist  
*Fanny's Funny Face*, c. 1920  
9½ in. (24.1 cm)
- 276  
Margarethe Stannard  
*My Dolly's Home*, by Doris Harvey, 1921  
Published by Arts and General Publishers, Ltd., London  
9 in. (22.9 cm)



Fig. 19 Lothar Meggendorfer, illustration from  
*Travels of Little Lord Thumb and His Man Damien*,  
1891 (cat. no. 293).

277  
Walt Disney Studios  
*The "Pop-up" Silly Symphonies*, 1933  
Published by Blue Ribbon Books, New York  
9¾ in. (24.8 cm)

278  
Anonymous artist  
*Bookano Pop-up*, c. 1934  
Published by Strand Publications, London  
8¾ in. (22.2 cm)

279  
Anonymous artist  
*Bobby Bear*, 1935  
Published by Whitman, Racine, Wis.  
8 in. (20.3 cm)

280  
Peter Newell (American, 1862–1924)  
*The Hole Book*, 1936  
Published by Harper and Bros., New York  
8½ in. (21.6 cm)

## Lothar Meggendorfer

281  
Lothar Meggendorfer (German, 1847–1925)  
Book cover mock-up for *Der Verwandlungskünstler* (The transformation artist)  
Watercolor, mixed media  
10¾ in. (27.3 cm)

282  
Lothar Meggendorfer (German, 1847–1925)  
Three illustrations for *In Grosspapa's Garten* (In grandpapa's garden), c. 1880  
Watercolor over pencil  
9½ x 7¼ in. (24.1 x 18.4 cm) (title page);  
8 x 7¾ in. (20.3 x 19.7 cm) each

283  
Lothar Meggendorfer (German, 1847–1925)  
*Neue lebende Bilder* (New lively pictures), 1885  
Published by Verlag von Braun, Munich  
13 in. (33 cm)

284  
Lothar Meggendorfer (German, 1847–1925)  
*Immer Lustig* (Always funny), 1886  
Published by Verlag von Braun, Munich  
13 in. (33 cm)

285  
Lothar Meggendorfer (German, 1847–1925)  
Illustrations for *Aus der Kinderstube* (From the nursery), c. 1886  
Pencil  
12½ x 52 in. (31.8 x 132.1 cm) (approx.)

286  
Lothar Meggendorfer (German, 1847–1925)  
Three illustrations for *Aus der Kinderstube* (From the nursery), c. 1886  
Watercolors  
12 x 15¼ in. (30.5 x 39.4 cm) each

287  
Lothar Meggendorfer (German, 1847–1925)  
*Curious Creatures*, 1890  
Published by H. Grevel, London  
13 in. (33 cm)

288  
Lothar Meggendorfer (German, 1847–1925)  
*Histoires pour rire* (Comical stories), 1890  
Published by A. Capendu, Paris  
15 in. (38.1 cm)

289  
Lothar Meggendorfer (German, 1847–1925)  
*Lebende Bilder* (Lively pictures), 1890  
Published by Verlag von Braun, Munich  
13 in. (33 cm)

290  
Lothar Meggendorfer (German, 1847–1925)  
*Neue Tierbilder* (New animal pictures), 1890  
Published by Verlag von Braun und Schneider, Munich  
13 in. (33 cm)

291  
Lothar Meggendorfer (German, 1847–1925)  
*Scenes in the Life of a Masquerade*, 1890  
Published by H. Grevel, London  
14½ in. (36.8 cm)

292  
Lothar Meggendorfer (German, 1847–1925)  
*Look at Me*, 1891  
Published by H. Grevel, London  
10½ in. (26.7 cm)

293  
Lothar Meggendorfer (German, 1847–1925)  
*Travels of Little Lord Thumb and His Man Damien*, 1891  
Published by H. Grevel, London  
10½ in. (26.7 cm)  
Fig. 19

294  
Lothar Meggendorfer (German, 1847–1925)  
*All Alive*, 1894  
Published by H. Grevel, London  
13 in. (33 cm)

295  
Lothar Meggendorfer (German, 1847–1925)  
Three mechanical illustrations for *Lach mit mir!* (Laugh with me!), c. 1896  
Ink and watercolor  
12½ x 4½ in. (31.8 x 11.4 cm) each

296  
Lothar Meggendorfer (German, 1847–1925)  
Illustration for *Chop Heads and Change Faces*, c. 1898  
Watercolor over pencil  
13½ in. (34.3 cm)

297  
Lothar Meggendorfer (German, 1847–1925)  
*Chop Heads and Change Faces*, 1898  
Published by H. Grevel, London  
11½ in. (29.2 cm)

298  
Lothar Meggendorfer (German, 1847–1925)  
*Das Puppenhaus* (The dollhouse), 1899  
Published by Verlag von J. F. Schreiber, Esslingen  
8¼ x 47½ in. (21 x 120.7 cm) (approx., extended)

299  
Lothar Meggendorfer (German, 1847–1925)  
*Lach mit mir!* (Laugh with me!), 1900  
Published by Verlag von J. F. Schreiber, Esslingen  
13 in. (33 cm)

300  
Lothar Meggendorfer (German, 1847–1925)  
Six illustrations for *Die Uhr* (The clock), 1907  
Pencil, ink, and watercolor  
8¼ x 10¾ in. (21 x 27.3 cm) each  
Fig. 15



Fig. 20 Richard Doyle, illustration from *In Fairyland*, by William Allingham, 1870 (cat. no. 317).



## Nineteenth-Century Illustrators



he nineteenth century witnessed the institutionalization of the idea of childhood as a period distinct from adulthood<sup>12</sup> and as a time to be enjoyed, at least by prosperous middle-class Victorians. During the latter half of the century many of the classics of children's literature in English appeared, including Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Louisa May Alcott's *Little Women* (1868–69), Robert Louis Stevenson's *Treasure Island* (1883), Mark Twain's *Adventures of Huckleberry Finn* (1884), and Rudyard Kipling's *Jungle Book* (1894). This period also saw the emergence of the picture book, in which the illustrations—and the artist's vision—were at least as important as the text. No longer anonymous, artists were aided by technical advances in printing and a growing middle-class market for books.

Late in the eighteenth century illustrations by Thomas Bewick (1753–1828; see cat. no. 22) and William Blake (1757–1827; see cat. no. 109) began to appear in British children's books, laying the foundation for the practice of commissioning well-known artists to illustrate texts. Still, such high-quality illustrations remained the exception rather than the rule. Until the mid-nineteenth century most books were printed in black-and-white, primarily in the medium of wood engraving, with the only color provided by the laborious and expensive process of hand-coloring. After mid-century color printing was prevalent in children's books, though many artists preferred the more reliable methods of black-and-white printing until the 1870s (see fig. 22; cat. nos. 315, 331).

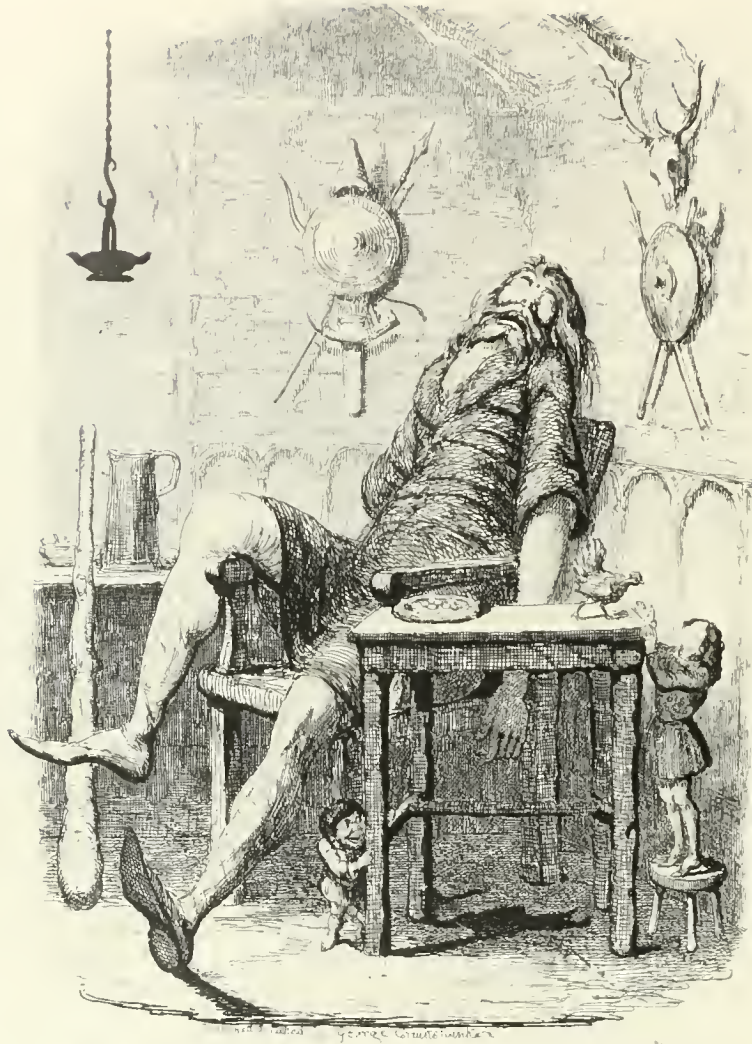
English caricaturist George Cruikshank (1792–1878) made some of the most influential illustrations of the century when he created etchings for the 1823 *German Popular Stories* (see fig. 23, cat. no. 302), the first English translation of the celebrated collection of folk tales published in German several years earlier by Jacob and Wilhelm Grimm. William Thackeray declared Cruikshank's illustrations to be "the first real, kindly, agreeable and infinitely amusing and charming illustrations in a child's book in England."<sup>13</sup> Cruikshank continued to influence the genre of children's books with his illustrations for Charles Dickens's novels as well as his retellings of favorite tales to emphasize his temperance beliefs, published in the 1850s and 1860s (see title page; cat. nos. 167–69, 174).

In the second half of the nineteenth century technical and artistic innovations led to the emergence of children's book illustration as a major artistic genre.



Elf and Owls.

Fig. 21 Richard Doyle, illustration from *In Fairyland*, by William Allingham, 1870 (cat. no. 317).



Jack gets the Golden Hen away from the Giant.

Fig. 22 George Cruikshank, illustration from *Jack and the Beanstalk*, 1854 (cat. no. 169).

Richard Doyle (1824–83), who contributed illustrations and political caricatures to the British comic journal *Punch* in the 1840s and 1850s, later became famous for his pictures of elves and fairies in such elaborate works as William Allingham's *In Fairyland* (1870; see figs. 20, 21; cat. nos. 317, 345).<sup>14</sup>

The greatest advances in color printing came with the wood engravings of Edmund Evans and his development of the **toy book** in the mid-1860s. These thin picture books consisting of eight pages, each printed on only one side, between stiff paper covers, had existed since the beginning of the Victorian era and were published in great numbers by Dean and Son, Routledge, and other firms, but usually without the participation of notable illustrators. Evans succeeded in engaging such major artists as Randolph Caldecott (1846–86), Walter Crane (1845–1915), and Kate Greenaway (1846–1901), engraving and printing the books himself and working with publishers for distribution.<sup>15</sup>

Each of these artists brought a different style to the Evans books. Crane was influenced by William Morris and the Arts and Crafts movement as well as by Japanese prints. He illustrated a variety of toy books for Evans, including

alphabet books (see fig. 2, cat. no. 321), fairy tales (see cover, fig. 24; cat. nos. 322, 324), and nursery rhymes (see cat. no. 323), most published by Routledge before 1876.<sup>16</sup> Caldecott took inspiration from English caricaturists Cruikshank, William Hogarth, and Thomas Rowlandson, and the stories he illustrated consisted primarily of traditional English tales and nursery rhymes (see cat. nos. 339–41, 350, 351). Greenaway—who gained extraordinary popularity with the publication of her first children’s book, *Under the Window*, in 1878—remained adored by the public as well as by influential critic John Ruskin (see fig. 25, cat. no. 330). Often acting as both author and illustrator, she is best known for her idealized illustrations of children in characteristic bonnets and quaint costumes in picturesque settings recalling the English countryside (see fig. 25; cat. nos. 338, 342, 343, 346). Books illustrated by these artists were also tremendously popular in the United States, whose own publishing industry had not achieved the high technical standards reflected in English picture books of the period. Evans dominated the industry until his death in 1905, when commercial wood engraving was replaced by photographic reproduction processes.

Like Doyle, John Tenniel (1820–1914) had also worked for *Punch* but is best known as the illustrator of *Alice’s Adventures in Wonderland* (fig. 26) and its sequel, *Through the Looking Glass* (1872; cat. no. 370). *Alice* was one of the landmarks of the nineteenth-century fantasy genre, helping to initiate a tradition of fantastical tales with no obvious moral. Working in close collaboration with author Lewis Carroll, Tenniel created illustrations that set the standard for a work that has been interpreted by more than one hundred illustrators since its initial publication (see fig. 27; cat. nos. 369–81).

In 1880 Carlo Lorenzini (1826–90), under the pseudonym Collodi, wrote *The Adventures of Pinocchio* (see fig. 28; cat. nos. 382–91), which was first published in English in 1892. Collodi’s story originally appeared as a serial in the Italian magazine *Giornale dei bambini* and is one of the most inventive and complex of nineteenth-century fantasies. Late in the century in France Louis-Maurice Boutet de Monvel (1851–1913) further refined the art of the picture book with the elaborate color lithographs for the 1896 *Jeanne d’Arc* (Joan of Arc; cat. no. 364). Some of the most important American book artists, such as Howard Pyle (1853–1911), began as illustrators for the numerous juvenile periodicals that appeared during the Reconstruction era (see cat. no. 392).



Fig. 23 George Cruikshank, illustration from *German Popular Stories*, vol. 1, 1823 (cat. no. 302).



Fig. 24 Walter Crane, illustration from *Beauty and the Beast*, 1875 (cat. no. 326).

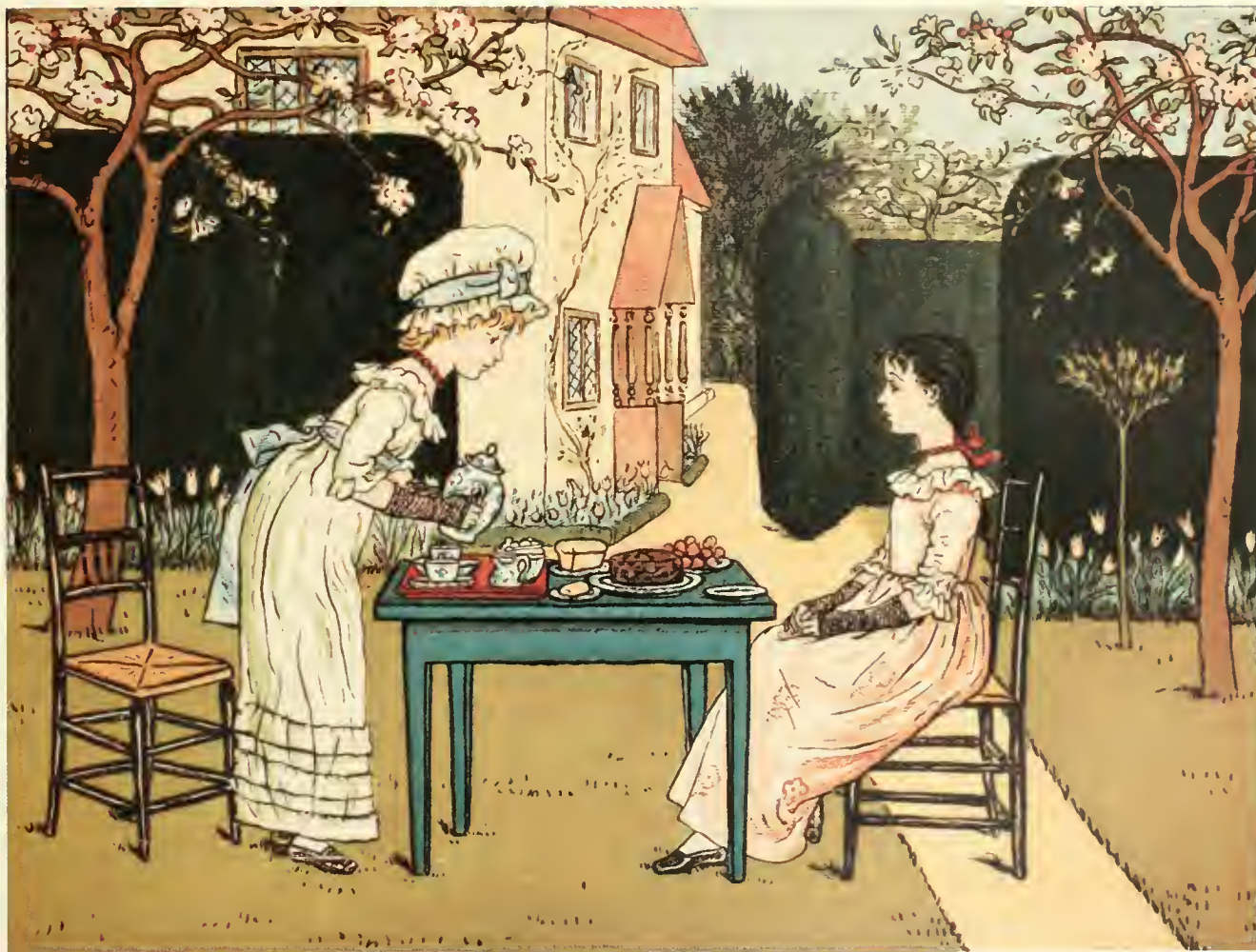


Fig. 25 Kate Greenaway, illustration from *Under the Window*, 1878 (cat. no. 330).

## Nineteenth-Century Illustrators

301

George Cruikshank (British, 1792–1878)  
*Fairburn's Description of the Popular New  
Pantomime Called Harlequin and Mother Goose*,  
1806  
Published by John Fairburn, London  
7½ in. (19 cm)  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA

302

George Cruikshank (British, 1792–1878)  
*German Popular Stories*, vol. 1, 1823  
Published by C. Baldwin, London  
7¼ in. (18.4 cm)  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA  
Fig. 23

303

George Cruikshank (British, 1792–1878)  
*German Popular Stories*, vol. 2, 1826  
Published by James Robins, London  
7¼ in. (18.4 cm)  
Richard Vogler Cruikshank Collection,  
Grunwald Center for the Graphic Arts, UCLA

304

George Cruikshank (British, 1792–1878)  
*Punch and Judy*, 1828  
Published by S. Prowett, London  
8½ in. (21.6 cm)

305

Richard Doyle (British, 1824–83)  
*The Story of Jack and the Giants*, 1851  
Published by Cundall and Addey, London  
8½ in. (21.6 cm)

306

George Cruikshank (British, 1792–1878)  
*Hop o' My Thumb*, 1853  
Published by David Bogue, London  
7 in. (17.8 cm)

307

George Cruikshank (British, 1792–1878)  
Illustrations from *Hop o' My Thumb*, 1853  
Six hand-colored etchings  
6¾ x 5 in. (17.1 x 12.7 cm) each

308

George Cruikshank (British, 1792–1878)  
*Jack and the Beanstalk*, 1854  
Published by David Bogue, London  
7 in. (17.8 cm)

309

George Cruikshank (British, 1792–1878)  
Illustrations from *Jack and the Beanstalk*, 1854  
Six hand-colored etchings  
6¾ x 5 in. (17.1 x 12.7 cm) each

310

A. H. Forrester (Alfred Crowquill, pseud.;  
British, 1804–72)  
*Famous Fairy Tales*, 1859  
Published by Ward and Lock, London  
9 in. (22.9 cm)

311

A. H. Forrester (Alfred Crowquill, pseud.;  
British, 1804–72)  
Sketchbook with watercolor illustrations for  
*The Two Sparrows*, c. 1859  
7½ in. (19 cm)

312

Charles Bennett (British, 1828–67)  
*Nine Lives of a Cat*, 1860  
Published by Griffith and Farran, London  
7¼ in. (18.4 cm)

313

A. H. Forrester (Alfred Crowquill, pseud.;  
British, 1804–72)  
*Tales for Children*, 1864  
Published by Routledge, Warne, and Routledge,  
London  
7¼ in. (18.4 cm)

314

Charles Bennett (British, 1828–67)  
*The Sorrowful Ending of Noodledoo*, 1865  
Published by Sampson Low, Son, and  
Marston, London  
9¼ in. (23.5 cm)

315

Arthur Boyd Houghton (British, 1836–75)  
*Dalziel's Illustrated Arabian Nights*, vol. 1,  
by H. W. Dulcken, 1865  
Published by Ward, Lock, and Tyler, London  
11 in. (27.9 cm)

316

Edward Lear (British, 1812–88)  
*Lear's Book of Nonsense*, 1865  
Published by Frederick Warne, London  
10½ in. (26.7 cm)

317

Richard Doyle (British, 1824–83)  
*In Fairyland*, by William Allingham, 1870  
Published by Longmans, Green, Reader,  
and Dyer  
15¼ in. (38.7 cm)  
Figs. 20, 21

318

Attributed to Richard Doyle (British, 1824–83)  
*The Fairies' Ball*, c. 1870  
Ink and gouache  
13½ x 17 in. (34.3 x 43.2 cm)

319

Edward Henry Wehnert (British, 1813–68)  
*Grimm Fairy Library*, 1870  
Box containing ten volumes  
Published by George Routledge and Sons,  
London and New York  
Box: 6½ x 7½ x 5 in. (16.5 x 19.1 x 12.7 cm)  
Books: 6½ in. (16.5 cm) each

320

Eleanor Vere Boyle (British, 1825–1916)  
*Fairy Tales*, by Hans Christian Andersen, 1872  
Published by Sampson Low, Marston, Low,  
and Searle, London  
12½ in. (31.8 cm)

321

Walter Crane (British, 1845–1915)  
Illustration for *Noah's Ark ABC*, 1872  
Watercolor  
11½ x 8¾ in. (29.2 x 22.2 cm)

322

Walter Crane (British, 1845–1915)  
*Bluebeard*, 1874  
Published by George Routledge and Sons,  
London  
9½ in. (24.1 cm)

323

Walter Crane (British, 1845–1915)  
*Old Mother Hubbard*, 1874  
Published by George Routledge and Sons,  
London  
10 in. (25.4 cm)

324

Walter Crane (British, 1845–1915)  
*Puss in Boots*, 1874  
Published by George Routledge and Sons,  
London  
10 in. (25.4 cm)

325

The Princess Hesse Schwartzbourg  
*Queens and Kings*, 1874  
Published by Chatto and Windus, New York  
13½ in. (34.3 cm)

326

Walter Crane (British, 1845–1915)  
*Beauty and the Beast*, 1874  
Published by George Routledge and Sons,  
London  
10 in. (25.4 cm)  
Fig. 24

- 327  
Walter Crane (British, 1845–1915)  
*Goody Two Shoes*, 1875  
Published by George Routledge and Sons,  
London and New York  
10½ in. (26.7 cm)
- 328  
Walter Crane (British, 1845–1915)  
*The Frog Prince*, 1876  
Published by George Routledge and Sons,  
London and New York  
10½ in. (26.7 cm)
- 329  
Randolph Caldecott (British, 1846–86)  
Wood engraving block for *John Gilpin*, 1878  
6¼ x 5 x ¾ in. (15.9 x 13.3 x 1.9 cm)
- 330  
Kate Greenaway (British, 1846–1901)  
*Under the Window*, 1878  
Published by George Routledge and Sons,  
London  
9¾ in. (23.5 cm)  
Fig. 25
- 331  
Gustave Doré (French, 1832–83)  
*Sinbad, the Sailor*, 1879  
Published by John and Robert Maxwell,  
London  
11½ in. (29.2 cm)
- 332  
Walter Crane (British, 1845–1915)  
Book with watercolor illustrations for *Lionel's  
Travels*, 1880  
9 in. (22.9 cm)
- 333  
Attributed to Kate Greenaway (British,  
1846–1901)  
Untitled, c. 1880  
Pen and ink  
2½ x 4½ in. (6.4 x 10.8 cm)
- 334  
Attributed to Kate Greenaway (British,  
1846–1901)  
Untitled, c. 1880  
Watercolor  
3½ x 3 in. (8.9 x 7.6 cm)
- 335  
Jules Rostaing (French, b. 1824)  
*Curieux voyages de Polichinelle* (Punch's strange  
adventures), 1880  
Published by Magnin et fils, Paris  
8¾ in. (22.2 cm)
- 336  
Walter Crane (British, 1845–1915)  
Book with watercolor illustrations for *Lionel's  
Latitudes*, 1882  
10 in. (25.4 cm)
- 337  
Walter Crane (British, 1845–1915)  
Study for *Potbooks and Perseverance* endpapers,  
c. 1880–86  
Watercolor  
9 x 18 in. (22.9 x 45.7 cm)
- 338  
Kate Greenaway (British, 1846–1901)  
*Pippen Hill*, 1882  
Published by McLoughlin Bros., New York  
9½ in. (24.1 cm)
- 339  
Randolph Caldecott (British, 1846–86)  
*The Hey-Diddle-Didle Picture Book*, 1883  
Published by George Routledge and Sons,  
London and New York  
8 in. (20.3 cm)
- 340  
Randolph Caldecott (British, 1846–86)  
*Randolph Caldecott's Graphic Pictures*, 1883  
Published by George Routledge and Sons,  
London and New York  
11 in. (27.9 cm)
- 341  
Randolph Caldecott (British, 1846–86)  
Eight postcards from *The House That Jack Built*  
and *The Queen of Hearts*, c. 1883  
Published by Frederick Warne, London  
5¼ x 3½ in. (13.3 x 8.9 cm) each
- 342  
Kate Greenaway (British, 1846–1901)  
*Kate Greenaway's Almanacks*, 1883–1926  
Selection of eleven volumes  
Published by Frederick Warne, London, and  
George Routledge and Sons, London  
4 in. (10.2 cm) each
- 343  
Kate Greenaway (British, 1846–1901)  
*Little Ann*, by Jane and Ann Taylor, 1883  
Published by George Routledge and Sons,  
London  
9 in. (22.9 cm)
- 344  
Louis-Maurice Boutet de Monvel (French,  
1851–1913)  
*Chansons de France pour les petits français* (Songs  
of France for French children), 1884  
Published by Plon-Nourrit, Paris  
9 in. (22.9 cm)
- 345  
Richard Doyle (British, 1824–83)  
*The Princess Nobody*, by Andrew Lang, 1884  
Published by Longmans, Green and Company,  
London  
9½ in. (24.1 cm)
- 346  
Kate Greenaway (British, 1846–1901)  
*Marigold Garden*, 1885  
Published by George Routledge and Sons,  
London  
11 in. (27.9 cm)
- 347  
Walter Crane (British, 1845–1915)  
*Slate and Pencil-vania*, 1885  
Published by Marcus Ward, London  
8½ in. (21.6 cm)
- 348  
Walter Crane (British, 1845–1901)  
*Potbooks and Perseverance*, 1886  
Published by Marcus Ward, London  
9 in. (22.9 cm)
- 349  
Walter Crane (British, 1845–1901)  
*A Romance of the Three 'Rs*, 1886  
Published by Marcus Ward, London  
8¾ in. (22.2 cm)
- 350  
Randolph Caldecott (British, 1846–86)  
*Randolph Caldecott's Picture Book*  
Published by Frederick Warne, London  
9¼ in. (23.5 cm)
- 351  
Randolph Caldecott (British, 1846–86)  
*Randolph Caldecott's Picture Book Number 2*,  
1886  
Published by George Routledge and Sons,  
London and New York  
9¼ in. (23.5 cm)
- 352  
Richard Doyle (British, 1824–83)  
*Jack the Giant Killer*, 1888  
Published by Eyre and Spottiswoode, London  
10 in. (25.4 cm)
- 353  
Walter Crane (British, 1845–1915)  
Six illustrations for *Flora's Feast*, 1889  
Watercolors  
9 x 6¾ in. (22.9 x 17.1 cm) each
- 354  
Walter Crane (British, 1845–1915)  
*Flora's Feast*, 1889  
Published by Cassell, London  
10 in. (25.4 cm)



Fig. 26 John Tenniel, illustration from *Alice's Adventures in Wonderland*, by Lewis Carroll, 1866 (cat. no. 369).



Fig. 27 Barry Moser, illustration from *Lewis Carroll's Alice's Adventures in Wonderland*, 1982 (cat. no. 378). Used by permission of the artist.





Fig. 28 Enrico Mazzanti, illustration from  
*Le avventure di Pinocchio*, by Carlo Collodi, 1883  
(cat. no. 383).

- 355  
Walter Crane (British, 1845–1915)  
*Beauty and the Beast Picture Book*, 1900  
Published by John Lane, London and New York  
10¾ in. (27.3 cm)
- 356  
Kate Greenaway (British, 1846–1901)  
*Kate Greenaway's Book of Games*, 1889  
Published by George Routledge and Sons, London  
9 in. (22.9 cm)
- 357  
Randolph Caldecott (British, 1846–86)  
*The Milkmaid*, c. 1890  
Published by George Routledge and Sons, London  
8 in. (20.3 cm)
- 358  
Palmer Cox (Canadian, 1840–1924)  
*Another Brownie Book*, 1890  
Published by the Century Company, New York  
10 in. (25.4 cm)
- 359  
Palmer Cox (Canadian, 1840–1924)  
*The Brownies Fishing*, 1890  
Pen and ink  
8¾ x 8¾ in. (22.2 x 21 cm)
- 360  
Palmer Cox (Canadian, 1840–1924)  
*Brownie Stamps*, c. 1890  
Published by Baumgarten, Baltimore  
Box: 6¼ x 11 x 1 in. (15.9 x 27.9 x 2.5 cm)
- 361  
A. de Ville d'Avray  
*Voyage dans la lune avant 1900* (Voyage to the moon before 1900), 1892  
Published by Jouvet, Paris  
9 in. (22.9 cm)
- 362  
Palmer Cox (Canadian, 1840–1924)  
*The Brownie Books Poster*, c. 1895  
Color lithograph  
10 x 15¼ in. (25.4 x 38.7 cm)
- 363  
Palmer Cox (Canadian, 1840–1924)  
*The Brownies in California*, 1895  
Pen and ink  
11 x 11 in. (27.9 x 27.9 cm)
- 364  
Louis-Maurice Boutet de Monvel (French, 1851–1913)  
*Jeanne d'Arc* (Joan of Arc), 1896  
Published by Plon-Nourrit, Paris  
9¾ in. (24.8 cm)
- 365  
Walter Crane (British, 1845–1901)  
*Beauty and the Beast Picture Book*, 1900  
Published by John Lane, London and New York  
10¾ in. (27.3 cm)
- 366  
Walter Crane (British, 1845–1901)  
*Beauty and the Beast Picture Book*, 1900  
Published by John Lane, London and New York  
10¾ in. (27.3 cm)
- 367  
Walter Crane (British, 1845–1901)  
*A Masque of Days*, by Elia, 1901  
Published by Cassell, London  
11¼ in. (28.6 cm)
- 368  
Kate Greenaway (British, 1846–1901)  
*The Pied Piper of Hamelin*, by Robert Browning, 1910  
Published by Frederick Warne, London and New York  
10 in. (25.4 cm)
- Alice in Wonderland*
- 369  
John Tenniel (British, 1820–1914)  
*Alice's Adventures in Wonderland*, by Lewis Carroll, 1866  
Published by Macmillan and Co., London  
7½ in. (19 cm)  
Fig. 26
- 370  
John Tenniel (British, 1820–1914)  
*Through the Looking Glass, and What Alice Found There*, by Lewis Carroll, 1872  
Published by Macmillan and Co., London  
7½ in. (19 cm)
- 371  
Lewis Carroll [pseud. Charles Lutwidge Dodgson] (British, 1832–98)  
*Alice's Adventures Underground*, 1886  
Published by Macmillan and Co., London and New York  
7½ in. (19 cm)
- 372  
John Tenniel (British, 1820–1914)  
*The Nursery "Alice,"* by Lewis Carroll, 1890  
Published by Macmillan and Co., London  
10 in. (25.4 cm)
- 373  
Peter Newell (American, 1862–1924)  
*Alice's Adventures in Wonderland*, by Lewis Carroll, 1901  
Published by Harper and Bros., London and New York  
9 in. (22.9 cm)
- 374  
Arthur Rackham (British, 1867–1939)  
*Alice's Adventures in Wonderland*, by Lewis Carroll, 1907  
Published by Doubleday, Page and Co., New York  
11¼ in. (28.6 cm)
- 375  
Anonymous artist  
*Alice in Wonderland*, by Lewis Carroll, 1921  
Published by Raphael Tuck and Sons, London  
9 in. (22.9 cm)
- 376  
Bessie Pease  
*Alice's Adventures in Wonderland*, by Lewis Carroll, 1934  
Published by J. Coker and Co., London  
10¼ in. (26 cm)
- 377  
Barry Moser (American, b. 1940)  
*Lewis Carroll's Alice's Adventures in Wonderland*, 1982  
Published by Pennyroyal Press, West Hatfield, Mass.  
17 in. (43.2 cm)  
Fig. 27
- 378  
Barry Moser (American, b. 1940)  
Illustrations from *Lewis Carroll's Alice's Adventures in Wonderland*, 1982  
Twelve wood engravings  
Published by Pennyroyal Press, West Hatfield, Mass.  
16½ x 11 in. (41.9 x 27.9 cm) each  
Fig. 27
- 379  
Michael Hague (American)  
*Alice's Adventures in Wonderland*, by Lewis Carroll, 1985  
Published by Methuen Children's Books, London  
10¼ in. (26 cm)
- 380  
John Tenniel (British, 1820–1914)  
Illustrations from *Alice's Adventures in Wonderland*, by Lewis Carroll, 1865 (printed 1988)  
Sixteen wood engravings  
Published by Macmillan and Co., London  
9½ x 7 in. (24.1 x 17.8 cm) each

381

John Tenniel (British, 1820–1914)  
Illustrations from *Through the Looking Glass,  
and What Alice Found There*, by Lewis Carroll,  
1872 (printed 1988)  
Wood engravings  
Published by Macmillan and Co., London  
9½ x 7 in. (24.1 x 17.8 cm) each

## *Pinocchio*

382

Four Pinocchio dolls  
Wood  
H: 4½ in. (11.4 cm) to 18½ in. (47 cm)

383

Enrico Mazzanti (Italian, b. 1852)  
*Le avventure di Pinocchio*, by Carlo Collodi,  
1883  
Published by Felice Paggi Libraio, Florence  
7½ in. (18.4 cm)  
Fig. 28

384

Enrico Mazzanti (Italian, b. 1852)  
*The Story of a Puppet; or, The Adventures of  
Pinocchio*, by Carlo Collodi, 1892  
Published by T. Fisher Unwin, London  
6½ in. (16.5 cm)

385

Attilio Mussino (Italian, 1878–1954)  
*The Adventures of Pinocchio*, by Carlo Collodi,  
1929  
Published by Macmillan and Co., New York  
11½ in. (29.2 cm)

386

Maud (Hungarian, 1890–1971) and Miska  
Petersham (Hungarian, 1888–1960)  
*Pinocchio*, by Carlo Collodi, 1932  
Published by Garden City Publishing, Garden  
City, N.Y.  
9 in. (22.9 cm)

387

Harold B. Lentz  
*The Pop-up Pinocchio*, 1933  
Published by Blue Ribbon Books, New York  
8½ in. (21.6 cm)

388

Harold B. Lentz  
*The Pop-up Pinocchio*, 1933  
Published by Blue Ribbon Books, New York  
8½ in. (21.6 cm)

389

Fiorenzo Faorzi  
*Le avventure di Pinocchio*, by Carlo Collodi,  
1935  
Published by Adriano Salani, Florence  
7¼ in. (18.4 cm)

390

Richard Floethe  
*Pinocchio*, by Carlo Collodi, 1937  
Published by the Limited Editions Club,  
New York  
10¼ in. (26 cm)

391

*The Walt Disney Parade*, 1940  
Published by Garden City Publishing, Garden  
City, N.Y.  
11¼ in. (28.6 cm)



## The Twentieth Century



In this century near-universal literacy in developed countries and technical advances that have made it possible to produce relatively inexpensive high-quality illustrated books have contributed to tremendous growth in children's publishing. Innovations in book printing in the early years of the century, particularly in the use of photography and four-color processing, led to the development of the deluxe gift book, which expanded upon the rich tradition of Edmund Evans. Elaborate watercolors by Edmund Dulac (1882–1953), Kay Nielsen (1886–1957), and Arthur Rackham (1867–1939) in England, and the paintings of Maxfield Parrish (1870–1966) and N. C. Wyeth (1882–1945) in the United States, became the hallmarks of these books, with illustrations printed on special glossy paper and tipped into the pages. The works of Rackham, Dulac, and Nielsen varied in style and inspiration. Rackham emphasized line, using pen and ink with watercolor to create evocative illustrations for fairy tales and other stories (see fig. 29; cat. nos. 404–7, 428, 429). Dulac's and Nielsen's work was noted for its colorism and influences drawn from Eastern artistic sources such as Persian miniatures. A notable example of Nielsen's intricate and exotic style is a suite of watercolor illustrations for a never-published version of *One Thousand and One Nights* (see fig. 30; cat. nos. 410, 412–27). Public demand for deluxe picture books diminished after World War I. While interest in Rackham's books persisted, younger artists such as Nielsen, who published only four books of fairy tales, never achieved such sustained renown.<sup>17</sup>

Also dating to the early part of the century, books by Beatrix Potter differed in style from the deluxe gift books, and her small, cozy books—designed so that even very young children could comfortably hold them—instead follow the picture book tradition of Caldecott. Her *Tale of Peter Rabbit* was first privately published by the author in 1901 (cat. no. 398), with a colored frontispiece and other



Fig. 29 (opposite) Arthur Rackham, untitled, 1904 (cat. no. 404).

Fig. 30 Kay Nielsen, *The Tale of King Yunan and Duban the Doctor*, from *One Thousand and One Nights*, 1917 (cat. no. 410).



Fig. 31 Dr. Seuss, drawing for *I Can Lick Thirty Tigers Today!* 1969 (cat. no. 477). © Dr. Seuss Enterprises, L.P. 1969, 1997. Used by permission. All rights reserved.

illustrations in black-and-white, but was soon followed by numerous editions with full-color plates (see cat. no. 400).

In the United States early twentieth-century color printing technology made the simple black-and-white illustrations favored by Pyle and his contemporaries seem outmoded. W. W. Denslow's illustrations for L. Frank Baum's *Wonderful Wizard of Oz* (1900; cat. no. 396) included one hundred two-color images and twenty-four full-color plates, making it one of the most elaborate books of its time. Many illustrators continued to explore the possibilities of black-and-white, however. For example, Wanda Gág's creative integration of line illustration and text in *Millions of Cats* (1928; cat. no. 433) made her the first important American author-illustrator.

The earliest picture books by Theodor Geisel, better known as Dr. Seuss, date from the 1930s and also reflect the importance of the author-illustrator in twentieth-century children's books. Geisel was a former magazine cartoonist, and his preliminary drawings reveal a complex process of merging text and illustration to create his witty and lively "logical nonsense" (see figs. 31, 32; cat. nos. 444–78). Lucille and Holling C. Holling's books of the 1940s evince a nostalgia for preindustrialized America, with rich illustrations and texts focusing on the country's natural resources and on Native Americans' interactions with the environment (see figs. 33, 34; cat. nos. 479–87).

Children's literature today is comparable to popular adult literature in its range and diversity of genres, with books designed for readers at every stage of development, from infancy to young adulthood. The continued vitality of children's publishing, despite competition from a host of newer media, suggests that the illustrated storybook remains unparalleled in its ability to nurture the imagination and to provide both instruction and delight.

Fig. 32 Dr. Seuss, drawing for *McElligot's Pool* ("... that there IS something bigger"), 1947 (cat. no. 451). © Dr. Seuss Enterprises, L.P. 1947, 1974. Used by permission. All rights reserved.



... that there IS something bigger!  
I might catch some kind  
Of a THING-A-MA JIGGER!!

A fish that's so big, if you know what I mean,  
That he makes a whale look like a tiny sardine!



Fig. 33 Holling C. Holling, illustration for *Paddle-to-the-Sea*, 1941 (cat. nos. 480, 481).



## The Twentieth Century

392

Howard Pyle (American, 1853–1911)  
*The Wonder Clock*, 1888  
Published by Harper and Bros., New York  
10 in. (25.4 cm)

393

Charles Ricketts (British, 1866–1931) and  
Charles Hazelwood Shannon (British,  
1863–1937)  
*A House of Pomegranates*, by Oscar Wilde, 1891  
Published by James R. Osgood, London  
8¾ in. (22.2 cm)  
Collection of the William Andrews Clark  
Memorial Library, UCLA

394

José Guadalupe Posada (Mexican, 1852–1913)  
*Biblioteca del niño mexicano* (The Mexican  
child's library), 1899–1901  
Selection of twelve volumes  
4¾ in. (12.1 cm) each  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of Professor and  
Mrs. Stanley L. Robe

395

Victor Vasnetsov (Russian, 1848–1926)  
*The Tale of Oleg the Seer*, by Alexander Pushkin,  
1899  
Published by the Office of Government Papers,  
Saint Petersburg  
13¼ in. (33.7 cm)

396

William Wallace Denslow (American,  
1856–1915)  
*The Wonderful Wizard of Oz*, by L. Frank  
Baum, 1900  
Published by George M. Hill, Chicago and  
New York  
9 in. (22.9 cm)

397

Ivan Bilibin (Russian, 1872–1942)  
*Russian Folklore*, 1901  
13¼ in. (33.7 cm)

398

Beatrix Potter (British, 1866–1943)  
*The Tale of Peter Rabbit*, 1901  
Privately published  
5¼ in. (13.3 cm)

399

Beatrix Potter (British, 1866–1943)  
*The Tailor of Gloucester*, 1902  
Privately published  
5¼ in. (13.3 cm)

400

Beatrix Potter (British, 1866–1943)  
*The Tale of Peter Rabbit*, 1902  
Published by Frederick Warne, London  
5¾ in. (14.6 cm)

401

Ivan Bilibin (Russian, 1872–1942)  
*Volga*, 1904  
Published by Ivan Bilibin, Saint Petersburg  
15 in. (38.1 cm)  
Fig. 36

402

Henry Justice Ford (British, 1860–1941)  
Illustration for *Rubezabl and the Princess*, from  
*The Brown Fairy Book*, 1904  
Gouache  
11¼ x 7¼ in. (29.8 x 18.4 cm)

403

Henry Justice Ford (British, 1860–1941)  
*The Robber Chief Catches the Queen*, c. 1904  
Ink drawing  
9½ x 7½ in. (24.1 x 19 cm)

404

Arthur Rackham (British, 1867–1939)  
Untitled, 1904  
Watercolor and ink  
14 x 11 in. (35.6 x 27.9 cm)  
Fig. 29

405

Arthur Rackham (British, 1867–1939)  
Untitled, c. 1904  
Watercolor and ink  
Made for the National Book League, London  
12½ x 9¾ in. (31.8 x 24.8 cm)

406

Arthur Rackham (British, 1867–1939)  
*Peter Pan in Kensington Gardens*, by J. M.  
Barrie, 1907  
Published by Hodder and Stoughton, London  
10 in. (25.4 cm)

407

Arthur Rackham (British, 1867–1939)  
*Grimms' Fairy Tales*, 1909  
Published by Constable and Co., London  
11¼ in. (29.8 cm)



Fig. 34 Holling C. Holling, painted wooden  
model for *Paddle-to-the-Sea*, 1941 (cat. no. 480).

- 408  
Edmund Dulac (French, 1882–1953)  
*The Sleeping Beauty and Other Fairy Tales*, 1910  
Published by Hodder and Stoughton, London  
11¼ in. (28.6 cm)
- 409  
Edmund Dulac (French, 1882–1953)  
*Edmund Dulac's Fairy Book*, 1916  
Published by Hodder and Stoughton, London  
11 in. (27.9 cm)
- 410  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of King Yman and Duban the Doctor*,  
from *One Thousand and One Nights*, 1917  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund  
Fig. 30
- 411  
Ben Kutcher (Russian, b. 1895)  
*A House of Pomegranates*, by Oscar Wilde, 1918  
Published by Moffat, Yard, and Co., New York  
8¾ in. (22.2 cm)  
Collection of the William Andrews Clark  
Memorial Library, UCLA
- 412  
Kay Nielsen (Danish, 1886–1957)  
*The First Tale*, from *One Thousand and One  
Nights*, 1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 413  
Kay Nielsen (Danish, 1886–1957)  
*The Merchant's Tale of the Young Thief*, from *One  
Thousand and One Nights*, 1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 414  
Kay Nielsen (Danish, 1886–1957)  
*The Physician's Tale of a Young Man Loved by  
Two Sisters*, from *One Thousand and One Nights*,  
1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 415  
Kay Nielsen (Danish, 1886–1957)  
*Scheherazade Telling the Tales*, from *One  
Thousand and One Nights*, 1918–22  
Watercolor  
14 x 13½ in. (35.6 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 416  
Kay Nielsen (Danish, 1886–1957)  
*The History of Noureddin Ali and Bedreddin  
Hassan*, from *One Thousand and One Nights*,  
1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 417  
Kay Nielsen (Danish, 1886–1957)  
*The Steward's Tale of the Sultan's Wife's Favorite*,  
from *One Thousand and One Nights*, 1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund  
Fig. 35
- 418  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the Enchanted King of the Black  
Islands*, from *One Thousand and One Nights*,  
1918–22  
Watercolor  
14 x 13¼ in. (35.6 x 33.7 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 419  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the First Dervish*, from *One Thou-  
sand and One Nights*, 1918–22  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 420  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the First Girl*, from *One Thousand  
and One Nights*, 1918–22  
Watercolor  
14 x 14 in. (35.6 x 35.6 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 421  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the Little Hunchback*, from *One  
Thousand and One Nights*, 1918–22  
Watercolor  
14 x 14 in. (35.6 x 35.6 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 422  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the Second Dervish*, from *One  
Thousand and One Nights*, 1918–22  
Watercolor  
14 x 14 in. (35.6 x 35.6 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 423  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the Third Dervish*, from *One  
Thousand and One Nights*, 1918–22  
Watercolor  
14 x 14 in. (35.6 x 35.6 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 424  
Kay Nielsen (Danish, 1886–1957)  
*The History of Noureddin Ali and Bedreddin  
Hassan*, from *One Thousand and One Nights*,  
1919  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 425  
Kay Nielsen (Danish, 1886–1957)  
*The Tailor's Tale of the Lame Young Man and the  
Barber of Baghdad*, from *One Thousand and One  
Nights*, 1919  
Watercolor  
13¾ x 13¾ in. (34.9 x 34.9 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund
- 426  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of King Sinbad and the Falcon*, from  
*One Thousand and One Nights*, 1919  
Watercolor  
13½ x 13½ in. (34.3 x 34.3 cm)  
Collection of the Grunwald Center for the  
Graphic Arts, UCLA, gift of the Kay Nielsen  
Memorial Fund



Fig. 35 Kay Nielsen, *The Steward's Tale of the Sultan's Wife's Favorite*, from *One Thousand and One Nights*, 1918–22 (cat. no. 417).

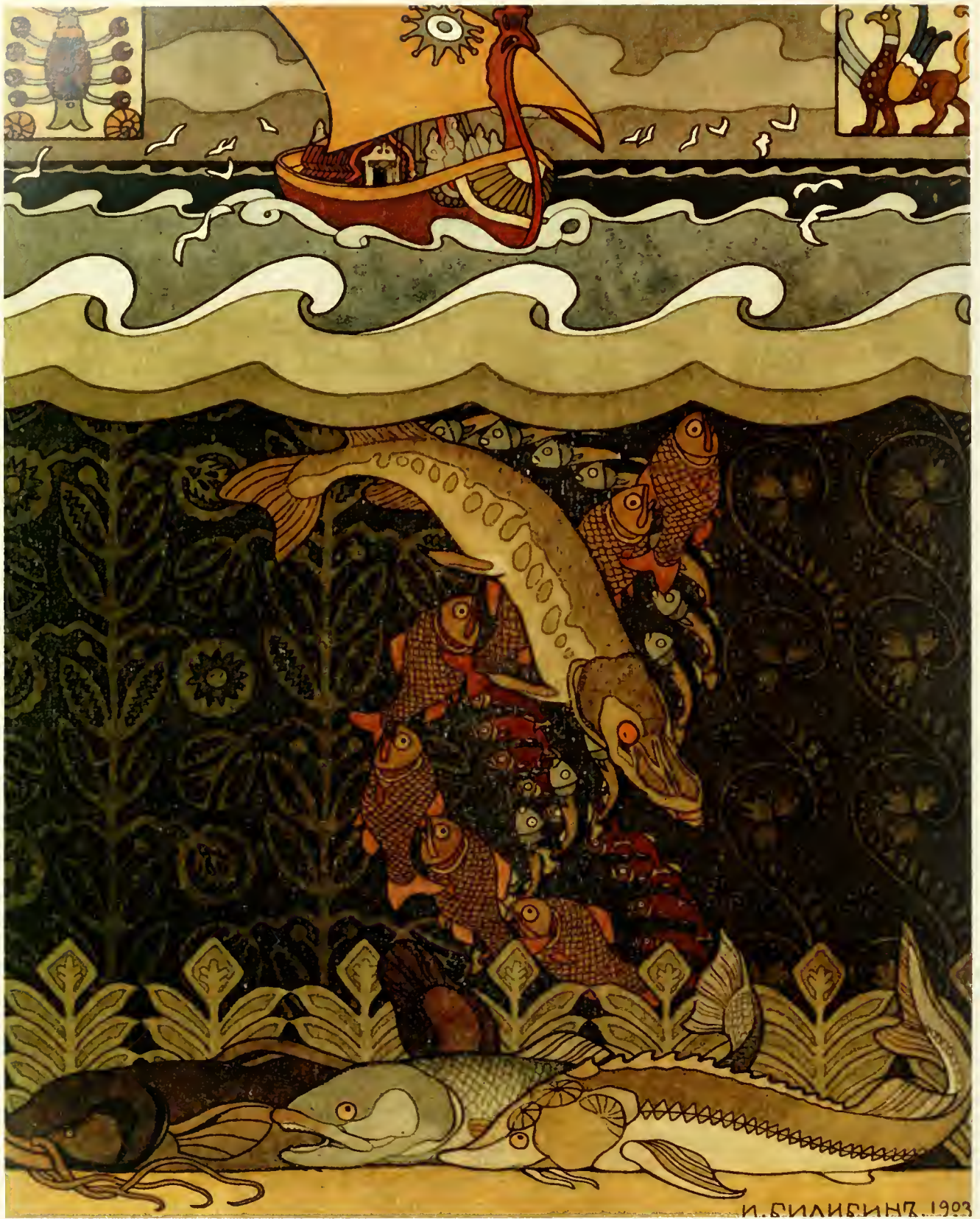
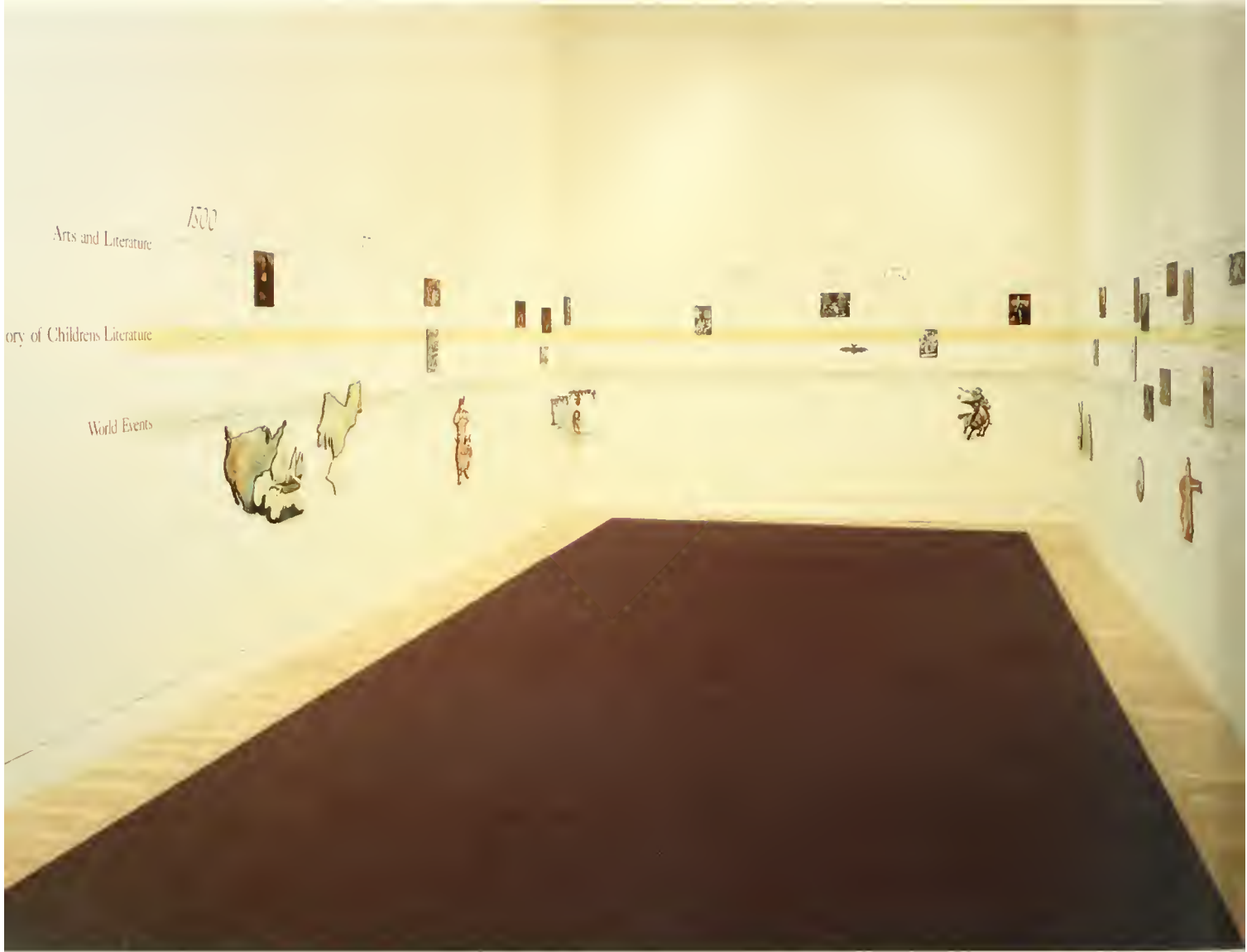


Fig. 36 Ivan Bilbin, *Tolga*, 1904 (cat. no. 401).

- 427  
Kay Nielsen (Danish, 1886–1957)  
*The Tale of the First Dervish*, from *One Thousand and One Nights*, 1919  
Watercolor  
13¼ x 14 in. (34.9 x 35.6 cm)  
Collection of the Grunwald Center for the Graphic Arts, UCLA, gift of the Kay Nielsen Memorial Fund
- 428  
Arthur Rackham (British, 1867–1939)  
Illustration for *The Bogy Beast*, from *English Fairy Tales*, 1919  
Watercolor and ink  
9¾ x 8½ in. (24.8 x 21.6 cm)
- 429  
Arthur Rackham (British, 1867–1939)  
*English Fairy Tales*, 1919  
Published by Macmillan and Co., New York  
8¾ in. (21 cm)
- 430  
William Nicholson (British, 1872–1949)  
*The Velveteen Rabbit*, by Margery Williams, 1922  
Published by Heinemann, London  
9½ in. (24.1 cm)
- 431  
Aldous Huxley (British, 1894–1963)  
Sketchbook with watercolor illustrations for *Noa*, 1924  
5½ in. (14 cm)
- 432  
Maxfield Parrish (American, 1870–1966)  
*The Knave of Hearts* by Louise Saunders, 1925  
Published by Charles Scribner's Sons, New York  
14 in. (35.6 cm)
- 433  
Wanda Gág (American, 1893–1946)  
*Millions of Cats*, 1928  
Published by Coward-McCann, New York  
6¾ in. (17.1 cm)
- 434  
Lois Lenski (American, b. 1893)  
*The Little Engine That Could*, by Watty Piper, 1930  
Published by Platt and Munk, New York  
8½ in. (21.6 cm)
- 435  
Jean de Brunhoff (French, 1899–1937)  
*Babar en famille* (Babar and his family), 1938  
Published by Hachette, Paris  
14½ in. (36.8 cm)
- 436  
Robert Lawson (American, 1892–1957)  
*The Story of Ferdinand*, by Munro Leaf, 1938  
Published by Viking, New York  
8¾ in. (21 cm)
- 437  
Leo Politi (American, 1908–96)  
*Pedro, the Angel of Olvera Street*, 1946  
Published by Charles Scribner's Sons, New York  
8½ in. (21.6 cm)
- 438  
Jean Charlot (French, 1898–1974)  
*Two Little Trains*, by Margaret Wise Brown, 1949  
Published by William Scott, New York  
10 in. (25.4 cm)
- 439  
Leo Politi (American, 1908–96)  
*Song of the Swallows*, 1949  
Published by Charles Scribner's Sons, New York  
10¼ in. (26 cm)
- 440  
Leo Politi (American, 1908–96)  
*Pedro, el Angel de la Calle Olvera*, 1961  
Published by Charles Scribner's Sons, New York  
8½ in. (21.6 cm)
- 441  
Maurice Sendak (American, b. 1928)  
*The Juniper Tree and Other Tales from Grimm*, vol. 2, 1973  
Published by Farrar, Strauss, and Giroux, New York  
7¼ in. (18.4 cm)
- 442  
Joyce Lancaster Wilson  
*A Child's Garden of Verses*, by Robert Louis Stevenson, 1978  
Published by the Press in Tuscany Alley, San Francisco  
10 in. (25.4 cm)
- 443  
Barry Moser (American, b. 1940)  
*The Wonderful Wizard of Oz*, by L. Frank Baum, 1985  
Published by Pennyroyal Press, West Hatfield, Mass.  
13 in. (33 cm)
- Dr. Seuss*
- 444  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The 500 Hats of Bartholomew Cubbins* (front and back cover), 1938  
Charcoal, pencil, and ink  
13 x 20 in. (33 x 50.8 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 445  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The 500 Hats of Bartholomew Cubbins* ("No! You look at me"), 1938  
Charcoal, pencil, and ink  
18 x 24 in. (45.7 x 61 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 446  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The 500 Hats of Bartholomew Cubbins* ("Suddenly Sir Alaric stopped"), 1938  
Charcoal, pencil, and ink  
16 x 22 in. (40.6 x 55.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 447  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The 500 Hats of Bartholomew Cubbins* ("Black magic, that's just what it is"), 1938  
Charcoal, pencil, and ink  
18 x 22 in. (45.7 x 55.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 448  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The 500 Hats of Bartholomew Cubbins* ("But when Bartholomew stepped up on the wall . . ."), 1938  
Charcoal, pencil, and ink  
18 x 13 in. (45.7 x 33 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 449  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*The 500 Hats of Bartholomew Cubbins*, 1938  
Published by Vanguard, New York  
12¼ in. (31.1 cm)

- 450  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The King's Stilts* ("This was the moment King Birtram lived for"), 1939  
Ink and watercolor on board  
12 x 20 in. (30.5 x 50.8 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 451  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *McElligot's Pool* ("... that there IS something bigger"), 1947  
Pencil, ink, and watercolor on board  
14 x 21 in. (35.6 x 53.3 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego  
Fig. 32
- 452  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*McElligot's Pool*, 1947  
Published by Random House, New York  
11¼ in. (28.6 cm)
- 453  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Endpapers for *If I Ran the Zoo*, 1950  
Ink on board  
16½ x 24¼ in. (41.9 x 61.6 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 454  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*If I Ran the Zoo*, 1950  
Published by Random House, New York  
12¼ in. (31.1 cm)
- 455  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *On Beyond Zebra!* ("There's a letter called YEKK"), 1955  
Ink on board  
15 x 22 in. (38.1 x 55.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 456  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *On Beyond Zebra!* ("Most people are scared to go on and beyond"), 1955  
Ink on board  
14 x 21 in. (35.6 x 53.3 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 457  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*On Beyond Zebra!* 1955  
Published by Random House, New York  
11¼ in. (28.6 cm)
- 458  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Cover layout for *The Cat in the Hat*, 1957  
Ink on board with acetate overlay  
15¼ x 22½ in. (38.7 x 57.2 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 459  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *The Cat in the Hat* ("Look at me"), 1957  
Ink on board with ink and colored pencil on tissue overlay  
13½ x 22 in. (34.3 x 55.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 460  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*The Cat in the Hat*, 1957  
Published by Random House, New York  
9¼ in. (23.5 cm)
- 461  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *How the Grinch Stole Christmas!* ("And the Grinch grabbed the tree"), 1957  
Ink on board  
20¼ x 26¾ in. (51.4 x 67.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 462  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*How the Grinch Stole Christmas!* 1957  
Published by Random House, New York  
11¼ in. (28.6 cm)
- 463  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Color rough for *Happy Birthday to You!* ("And so, as the sunset burns red in the west"), 1959  
12⅞ x 19¼ in. (32.7 x 48.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 464  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Happy Birthday to You!* (pages 30–31), 1959  
Gouache on board  
13 x 19¼ in. (33 x 48.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 465  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Happy Birthday to You!* (pages 32–33), 1959  
Gouache on board  
13 x 19½ in. (33 x 49.5 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 466  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Happy Birthday to You!* (pages 34–35), 1959  
Gouache on board  
13 x 19¾ in. (33 x 48.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 467  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Happy Birthday to You!* (pages 40–41), 1959  
Gouache on board  
13 x 19½ in. (33 x 49.5 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 468  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Happy Birthday to You!* (pages 48–49), 1959  
Gouache on board  
13 x 19½ in. (33 x 49.5 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 469  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*Happy Birthday to You!* 1959  
Published by Random House, New York  
11 in. (27.9 cm)
- 470  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Green Eggs and Ham* ("Sam I am"), 1960  
Pencil and colored pencil  
8½ x 11 in. (21.6 x 27.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

- 471  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Green Eggs and Ham* (“Do you like”), 1960  
Pencil and colored pencil  
8½ x 11 in. (21.6 x 27.9 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 472  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Green Eggs and Ham* (“Say! I like green eggs and ham”), 1960  
Ink on board with ink and colored pencil on tissue overlay  
15 x 20 in. (38.1 x 50.8 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 473  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*Green Eggs and Ham*, 1960  
Published by Random House, New York  
9¼ in. (23.5 cm)
- 474  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Dr. Seuss’s Sleep Book* (title page), 1962  
Ink on board  
9 x 12½ in. (22.9 x 31.8 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 475  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *Dr. Seuss’s Sleep Book* (“Ninety-nine zillion”), 1962  
Ink on board  
12½ x 18 in. (31.8 x 45.7 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego
- 476  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*Dr. Seuss’s Sleep Book*, 1962  
Published by Random House, New York  
11¼ in. (28.6 cm)
- 477  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
Drawing for *I Can Lick Thirty Tigers Today!*  
1969  
Gouache on board  
11½ x 16¼ in. (29.2 x 41.3 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego  
Fig. 31
- 478  
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)  
*I Can Lick Thirty Tigers Today!* 1969  
Published by Random House, New York  
11¼ in. (28.6 cm)
- Holling C. Holling*
- 479  
Holling C. Holling (American, 1900–1973)  
Wooden model for *Paddle-to-the-Sea*, 1941  
12 x 2 x 3 in. (30.5 x 5.1 x 7.6 cm)
- 480  
Holling C. Holling (American, 1900–1973)  
Painted wooden model for *Paddle-to-the-Sea*, 1941  
12 x 2 x 3 in. (30.5 x 5.1 x 7.6 cm)  
Figs. 33, 34
- 481  
Holling C. Holling (American, 1900–1973)  
Illustrations for *Paddle-to-the-Sea*, 1941  
Seven watercolors  
12¼ x 10 in. (31.1 x 25.4 cm) each  
Fig. 33
- 482  
Holling C. Holling (American, 1900–1973)  
*Paddle-to-the-Sea*, 1941  
Published by Houghton Mifflin, Boston  
11¼ in. (28.6 cm)
- 483  
Holling C. Holling (American, 1900–1973)  
*Paddle-to-the-Sea*, 1941  
Published by Houghton Mifflin, Boston  
11¼ in. (28.6 cm)
- 484  
Holling C. Holling (American, 1900–1973)  
Illustrations for *Tree in the Trail*, 1942  
Three watercolors  
17 x 12 in. (43.2 x 30.5 cm); 14½ x 11 in. (36.8 x 27.9 cm); 15¼ x 13 in. (38.7 x 33 cm)
- 485  
Holling C. Holling (American, 1900–1973)  
Wooden model for *Tree in the Trail*, 1942  
5½ x 4½ x 2 in. (14 x 11.4 x 5.1 cm)
- 486  
Holling C. Holling (American, 1900–1973)  
*Tree in the Trail*, 1942  
Published by Houghton Mifflin, Boston  
11¼ in. (28.6 cm)
- 487  
Holling C. Holling (American, 1900–1973)  
*Paddle-to-the-Sea*, 1945  
Published by Collins, London  
11¼ in. (28.6 cm)





## NOTES

1. See *Early Children's Books and Their Illustrations* (New York: Pierpont Morgan Library, 1975), p. 213.
2. See Gillian Avery, "The Beginnings of Children's Reading to c. 1700," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford and New York: Oxford University Press, 1995), p. 13.
3. Gillian Avery notes that there were precedents for the seventeenth-century idea of pleasure in learning and cites early examples of this interest in such works as Roger Ascham's *The Schoolmaster* (1570); see *ibid.*, p. 11.
4. Quoted in Cornelia Meigs et al., *A Critical History of Children's Literature: A Survey of Children's Books in English*, rev. ed. (New York: Macmillan, 1969), p. 54.
5. For a discussion of the origins of the idea of childhood and its relationship to art, see James Seward, *The New Child*, exh. cat. (Berkeley: Art Museum, University of California, 1996), p. 82ff.
6. See S. Roscoe, *John Newbery and His Successors, 1740-1814* (Wormley: Five Owls Press, 1973).
7. For a discussion of the authorship of Goody Two Shoes, see Mary F. Thwaite, *From Primer to Pleasure in Reading*, 2d ed. (London: Library Association, 1972), p. 50.
8. Perrault's manuscript is in the Morgan Library; see *Early Children's Books*, p. 111.
9. Quoted in Gillian Avery and Margaret Kinnell, "Morality and Levity (1780-1820)," in Hunt, ed., *Children's Literature*, p. 69.
10. See Peter Haining, *Moveable Books: An Illustrated History* (London: New English Library, 1979), p. 10ff.
11. See Eric Quayle, *The Collector's Book of Children's Books* (London: November Books, 1971), p. 130.
12. For a discussion of Victorian views of childhood and literature, see Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators* (New York: Harry N. Abrams, 1983), p. 13ff.
13. Michael Patrick Hearn, "Discover, Explore, Enjoy," in *Myth, Magic, and Mystery*, exh. cat. (Norfolk, Va.: Chrysler Museum of Art; Boulder, Colo.: Roberts Rinehart Publishers, 1996), p. 8.
14. The same illustrations were used in 1884 to illustrate Andrew Lang's *Princess Nobody* (cat. no. 345).
15. Meyer, *Children's Book Illustrators*, p. 27.
16. Crane's contract with Routledge expired in 1876. He went on to work with Evans independently and, from 1875 to 1889, illustrated books in black-and-white by Mrs. Molesworth (see *ibid.*, p. 88).
17. See *ibid.*, p. 195.



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