Picturing Childhood

Illustrated Children's Books from University of California Collections, 1550–1990
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The publication of this catalogue was made possible by a grant from Lloyd E. Cotsen.

Major support for the exhibition was provided by the National Endowment for the Arts, a federal agency; Northern Trust Bank of California; and the Good Works Foundation.
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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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Title page: George Cruikshank, illustration from Cinderella, 1854 (cat. no. 168); Howard Pyle, illustrated initial from The Wonder Clock, 1888 (cat. no. 392)
Back cover: Harold B. Lentz, The Pop-Up Mother Goose, 1933 (cat. no. 197)

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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 Whitteman 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 KXGK-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 Blakie and Maureen McGee prepared and cared for the objects in the exhibition with their usual high standards, and Andrea Bronte, 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
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.¹

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).

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¹ 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.3

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 Modo Collegiandi; by Federicus Chrysogonus, 1528
Published by Giovanni Antonio Nicolini da Sabio, Venice
12 in. (30.5 cm)

2
Anonymous artist

The Elements of Geometry; 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 Galeries du Louvre, Paris
8½ 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
6½ 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
6½ 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

Fig. 4 Jacques Stella, illustration from Les jeux et plaisirs de l’enfance (The games and pleasures of childhood), 1657 (cat. no. 4).
8  Anonymous artist  
_The Bible_, 1721  
Published by Thomas Tive, London  
2½ in. (6.4 cm)

9  Anonymous artist  
_Anima Minus_, 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  
12¾ in. (31.1 cm)

11  Anonymous artist  
_Neuer Orkus 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  
6¼ 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  
_Fablee Centum_, by Gabriel Faenus, 1564  
Published by Vincenzo Luchino, Rome  
8¾ in. (22.2 cm)  
Fig. 5

16  Francis Barlow (British, 1626–1704)  
_Le Renard (Reynard the fox)_ (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)_ (Aesop's fables), 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’Esope_ (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, 1804  
Published by Thomas Hodgkins, London  
6¾ in. (15.9 cm)

22  Thomas Bewick (British, 1753–1828)  
_The Fables of Aesop_, 1811  
Published by E. Walker, Newcastle  
10¼ in. (26 cm)

23  J. J. Grandville (French, 1803–47)  
Wood engraving block for _The Eagle, the Sox, and the Cat, from The Fables of La Fontaine_, 1838  
3½ x 4½ 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 _Fablee Centum_, by Gabriel Faenus, 1564 (cat. no. 15).

Fig. 6: Stephen Gooden, illustration from _Aesop's Fables_, 1936 (cat. no. 31).
Alphabet Books

33 Alphabet of carved letters in Chinese lacquered 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 ⅜ in. (1.9 x 1.9 cm) each (approx.)

34 Alphabet of carved letters in carved ivory box, English, c. 1800
Ivory
Box: 2¾ x 4 x 1¼ in. (7 x 10.2 x 4.4 cm)
Letters: ½ x ⅜ in. (1.3 x 1.3 cm) each (approx.)
Fig. 3

35 Alphabet of carved letters in carved ivory box, English, c. 1800
Ivory
Box: 2¾ x 4 x 1¼ in. (7 x 10.2 x 4.4 cm)
Letters: ½ x ⅜ in. (1.3 x 1.3 cm) each (approx.)
Fig. 3

36 Alphabet of carved letters in Chinese lacquered 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 ⅜ in. (1.9 x 1.9 cm) each (approx.)

37 Cards for teaching grammar, in Japanese lacquer wooden box, c. 1800
Box: h: ¾ in. (8.3 cm); diam: ¾ 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: ¾ 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
5¾ in. (13.3 cm) (8½ in. [21 cm] extended)

46 Anonymous artist
The Tropical 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
6⅜ 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 ⅜ 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: ¾ in. (8.9 cm); diam: ¾ in. (8.9 cm)
Cards: diam: 2 in. (5.1 cm) each

52 Picture Alphabet for a Good Child, c. 1820
Box: h: ¾ in. (8.9 cm); diam: ¾ 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 8¾ 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 8¼ x 2¾ in. (16.5 x 22.2 x 7 cm)
Blocks: 2¾ x 3¼ x ¾ in. (7 x 9.5 x 1.9 cm) each
Anonymous artist
*Richardson's New Battledore*, 1830
Published by Thomas Richardson, Derby
5¼ x 9 in. (14.6 x 22.9 cm) (extended)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Anonymous artist
*The Daily Express ABC*, 1933
Published in England
9 in. (22.9 cm)
Fig. 8 Anonymous artist, illustration from The Child’s Fairy Library, 1837 (cat. no. 163).
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.” 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. 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. 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).

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.” 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.* 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).

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**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 Pemb’s Portraits of Good and Bad Girls and Boys*, 1814 (cat. no. 205).
### Publishing for Children

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>“The Ludford Box,” 1743–81</td>
<td></td>
<td>Box covered in Dutch paper. A collection of 16 volumes once thought to have been the juvenile library of John and Elizabeth Juliana Ludford</td>
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<tr>
<td>Anonymous artist. <em>A Collection of Pretty Poems for the Amusement of Children Three Foot High</em>. 1768</td>
<td></td>
<td>Published in London 4¼ in. (10.8 cm).</td>
</tr>
<tr>
<td>Anonymous artist. <em>The Death and Burial of Cock Robin</em>. 1780</td>
<td></td>
<td>Published by M. Morgan, Lichfield, and A. Morgan, Stafford 17½ x 12¼ in. (44.5 x 32.4 cm) (uncut sheet)</td>
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<tr>
<td>Anonymous artist. <em>Infant’s Library</em>. 1800</td>
<td></td>
<td>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)</td>
</tr>
<tr>
<td>Anonymous artist. <em>Infant’s Library</em>. 1800</td>
<td></td>
<td>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)</td>
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<tr>
<td>Anonymous artist. <em>Infant’s Library</em>. 1800</td>
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<td>Wood box containing six volumes. Published by John Marshall, London 13 x 8½ x 5½ in. (33 x 21 x 14 cm)</td>
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<tr>
<td>Anonymous artist. <em>The Story of Aladdin</em>. c. 1800</td>
<td></td>
<td>Box containing twelve hand-colored engravings mounted on cardboard. Box 2½ x 2½ x 1½ in. (7 x 7 x 3.8 cm) Cards: 2½ x 2½ in. (5.7 x 5.7 cm) each</td>
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<tr>
<td>Anonymous artist. <em>The Infant’s Cabinet of Fishes</em>. 1801</td>
<td></td>
<td>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)</td>
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<td>Anonymous artist. <em>The Infant’s Cabinet of Flowers</em>. 1801</td>
<td></td>
<td>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)</td>
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<tr>
<td>Anonymous artist. <em>Youthful Recreations</em>. 1801</td>
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<td>Published by W. Darton and J. Harvey, London 3¼ in. (8.3 cm)</td>
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<tr>
<td>Anonymous artist. <em>The Infant’s Cabinet of Shells</em>. 1802</td>
<td></td>
<td>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)</td>
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<td>Anonymous artist. <em>The Cabinet of Instruction and Amusement</em>. 1803</td>
<td></td>
<td>Published by John Fairbairn, London 4 in. (10.2 cm)</td>
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<tr>
<td>Anonymous artist. <em>Infant’s Library</em>. The Tale for the Nursery*. 1805</td>
<td></td>
<td>Published by Tabart, London 5 in. (12.7 cm)</td>
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<tr>
<td>Anonymous artist. <em>The Honours of the Table</em>. 1806</td>
<td></td>
<td>Published by Gye and Son, Bath 6¼ in. (17.1 cm)</td>
</tr>
<tr>
<td>Anonymous artist. Illustrations for <em>The Happy Courtship, Merry Marriage and Picnic Dinner of Cock Robin and Jenny Wren</em>. 1806</td>
<td></td>
<td>Nine ink and wash drawings. For book published by John Harris, London 2½ x 3½ in. (6.4 x 8.9 cm) each (approx.)</td>
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<tr>
<td>Anonymous artist. <em>The History of Goody Two-Shoes</em>. 1806</td>
<td></td>
<td>Published by Darton and Harvey, London 4½ in. (11.4 cm)</td>
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106 Anonymous artist
*The Elephant's Ball and Grand Fete Champerro*, 1807
Published by John Harris, London
4¼ 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 Thomas Hodgkins, London
7 in. (17.8 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
5 in. (12.7 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. Cattach, London
5¼ in. (13.3 cm)

115 Anonymous artist
*The Family Robinson Crusoe*, vol. 3, by M. Wiss, 1814
Published by M. J. Godwin, London
6¼ in. (17.1 cm)

116 Anonymous artist
*A Natural History of Fishes*, 1815
Published by W. Davison, Alnwick
5¼ in. (14 cm)

117 Anonymous artist
*A Natural History of Reptiles, Serpents, and Insects*, 1815
Published by W. Davison, Alnwick
5¼ 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
*Galtier’s Travels*, by Jonathan Swift, 1815
Published by J. Walker, London
5¼ in. (13.3 cm)

120 Anonymous artist
*Dame Truchee’s Tales: Useful Lessons for Little Muses and Masters*, 1817
Published by John Harris, London
5¾ 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 Strewn with Flowers*, 1820
Published by John Harris, London
7 in. (17.8 cm)

124 Anonymous artist
*The New Crisis of London*, by J. Bishop, 1824
Published by A. K. Newman, London
5½ in. (14 cm)

125 Anonymous artist
*PunctuationPersified*, by Mr. Stows, 1824
Published by John Harris, London
7 in. (17.8 cm)

126 Anonymous artist
*Tommy Truf’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 jugendsschriiten* (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 Mauilde and Renou, France
Box: 3½ x 2½ x 1 in. (9.5 x 7 x 2.5 cm)
Books: 3½ 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 Lowechild, 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. Grimms, 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
10½ 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
Rev Whistler (British, 1905–44)
*Gulliver's Travels*, vol. 2, by Jonathan Swift, 1920
Published by the Cresset Press, London
14½ in. (36.8 cm)

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)

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 in *The Hague*
5¼ in. (13.3 cm)

148
Anonymous artist
*Queen Mab*, by Madame d'Aulnoy, 1782
Published by J. Dodgley, London
6½ in. (15.9 cm)

149
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)

150
Anonymous artist
*An Indestructible Double Puzzle: Little Red Riding Hood and Little Be Rep*, 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)

151
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)

152
Anonymous artist
*Continuation of the Adventures of Old Mother Hubbard and Her Dog*, 1806
Published by John Harris, London
4½ in. (11.4 cm)

153
Anonymous artist
*Fairy Tales*
Published by Joseph Thomas, Tegg and Son, and Simkin and Marshall, London
5½ in. (14 cm)

Fig. 8

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
5½ in. (13.7 cm)

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

Fig. 17

157
Anonymous artist
*Fairy Tales, or, the Littlepictan 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
*Aldikorinoposlyphorinosiotoxes, 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 Simkin and Marshall, London
5½ in. (14 cm)

Fig. 8

24
164
Anonymous artist
*Pass in Boots*, from *The Child’s Fairy Library*, 1837
Published by Joseph Thomas, Tegg and Son, and Simpkin and Marshall, London
6 3/4 in. (17.8 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
6 3/4 in. (16.5 cm)

167
George Cruikshank (British, 1792–1878)
*Cinderella*, 1854
Published by David Bogue, London
6 3/4 in. (17.1 cm)

168
George Cruikshank (British, 1792–1878)
Illustrations from *Cinderella*, 1854
Six hand-colored etchings
6 3/4 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
7 3/4 x 5 3/4 in. (19.4 x 14.6 cm) each
Richard Vogler Cruikshank Collection, Grunwald Center for the Graphic Arts, UCLA

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 Routledge, London
7 3/4 in. (19 cm)

172
Lydia L. Very (American, 1823–1901)
*Red Riding Hood*, 1863
Published by L. Prang, Boston
6 3/4 in. (17.1 cm)
Fig. 13

173
Lydia L. Very (American, 1823–1901)
*Red Riding Hood*, 1863
Published by L. Prang, Boston
6 3/4 in. (17.1 cm)

174
George Cruikshank (British, 1792–1878)
Illustrations from *Pass in Boots*, 1864
Six hand-colored etchings
6 3/4 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)
*Pass 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
10 3/4 in. (26 cm)

179
Harrison Weir (British, 1824–1906)
*Old Mother Hubbard and Her Dog*, 1865
Published by Frederick Warne, London
10 3/4 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
7 3/4 in. (19 cm)

Fig. 13: Lydia L. Very, *Red Riding Hood*, 1863 (cat. nos. 172–73).
<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Title</th>
<th>Publisher</th>
<th>Dimensions</th>
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<tbody>
<tr>
<td>182</td>
<td>Anonymous artist &lt;br&gt; <em>Red Riding Hood</em>, 1871</td>
<td>Published by George Routledge and Sons, London and New York</td>
<td>7 1/4 in. (18.4 cm)</td>
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<td>183</td>
<td>Anonymous artist &lt;br&gt; <em>Jack and Jill</em>, 1872</td>
<td>Published by W. P. Nimmo, Edinburgh</td>
<td>5 1/2 in. (14 cm)</td>
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<td>184</td>
<td>Anonymous artist &lt;br&gt; <em>Tom Thumb</em>, <em>The Play-room Album for Children</em>, 1876</td>
<td>Published by George Routledge and Sons, London and New York</td>
<td>7 1/4 in. (18.4 cm)</td>
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<tr>
<td>185</td>
<td>Walter Crane (British, 1845–1915) &lt;br&gt; <em>The Children’s Musical Cinderella</em>, 1879</td>
<td>Published by William Routledge and Louis N. Parker, London</td>
<td>9 1/8 in. (24.8 cm)</td>
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<td>186</td>
<td>Anonymous artist &lt;br&gt; <em>Le chat botté</em> (Puss in boots), 1880</td>
<td>Published by Edmond Schoemaker, Paris</td>
<td>10 1/4 in. (26.7 cm)</td>
</tr>
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<td>187</td>
<td>Anonymous artist &lt;br&gt; <em>Little Red Riding Hood and Cinderella</em>, c. 1880</td>
<td>Published by Dean and Son, London</td>
<td>7 1/2 in. (19.7 cm)</td>
</tr>
<tr>
<td>188</td>
<td>Anonymous artist &lt;br&gt; <em>Mother Goose</em>, 1880</td>
<td>Published by McLoughlin Bros., New York</td>
<td>10 3/4 in. (26.7 cm)</td>
</tr>
<tr>
<td>189</td>
<td>Anonymous artist &lt;br&gt; <em>Old Mother Goose</em>, 1880</td>
<td>Published by McLoughlin Bros., New York</td>
<td>7 1/2 in. (19.4 cm)</td>
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<tr>
<td>190</td>
<td>Anonymous artist &lt;br&gt; <em>The Three Bears</em>, 1880</td>
<td>Published by McLoughlin Bros., New York</td>
<td>10 1/2 in. (26.7 cm)</td>
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<tr>
<td>191</td>
<td>Anonymous artist &lt;br&gt; <em>The Three Bears</em>, 1880</td>
<td>Published by McLoughlin Bros., New York</td>
<td>7 1/2 in. (19.4 cm)</td>
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<tr>
<td>192</td>
<td>Gustave Doré (French, 1832–83) &lt;br&gt; <em>Little Red Riding Hood</em>, from <em>Les contes de Perrault</em> (Perrault’s tales), 1880</td>
<td>Published by J. Hetzel, Paris</td>
<td>15 3/4 in. (40 cm)</td>
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<tr>
<td>193</td>
<td>Kate Greenaway (British, 1846–1901) &lt;br&gt; <em>Mother Goose</em>, 1880</td>
<td>Published by Frederick Warne, London</td>
<td>6 1/8 in. (16.5 cm)</td>
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<tr>
<td>194</td>
<td>Anonymous artist &lt;br&gt; <em>Cinderella</em>, 1890</td>
<td>Published by Frederick Warne, London and New York</td>
<td>9 3/4 in. (23.5 cm)</td>
</tr>
<tr>
<td>195</td>
<td>Anonymous artist &lt;br&gt; <em>Cinderella</em>, 1891</td>
<td>Published by McLoughlin Bros., New York</td>
<td>11 3/4 in. (29.8 cm)</td>
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<tr>
<td>196</td>
<td>Anonymous artist &lt;br&gt; <em>Japanese Fairy Tales</em>, 16 vols., 1892</td>
<td>Published by Griffith Farran and Co., London and Sydney</td>
<td>6 in. (15.2 cm)</td>
</tr>
<tr>
<td>197</td>
<td>Harold B. Lentz &lt;br&gt; <em>The Pop-Up Mother Goose</em>, 1933</td>
<td>Published by Blue Ribbon, New York</td>
<td>8 1/2 in. (21.6 cm)</td>
</tr>
</tbody>
</table>

Fig. 14 Heinrich Hoffmann, illustration from *Der Streuohrenpeter*, 1876 (cat. no. 214).
### Moral Tales

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author/Artist</th>
<th>Publication Date</th>
<th>Publisher</th>
<th>Dimensions</th>
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<tr>
<td>198</td>
<td><em>The Mosaic Creation; or, Divine Wisdom Displayed in the Works of the First Six Days,</em> 1758</td>
<td>Anonymous artist</td>
<td></td>
<td>John Newbery, London</td>
<td>4 in. (10.2 cm)</td>
</tr>
<tr>
<td>199</td>
<td><em>A Token for Children,</em> by James Janeway, 1802</td>
<td>Anonymous artist</td>
<td></td>
<td>M. Jones, London</td>
<td>3½ in. (8.9 cm)</td>
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<td>200</td>
<td><em>The Daisy; or, Cautionary Stories in Verse,</em> 1808</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>5½ in. (13.3 cm)</td>
</tr>
<tr>
<td>201</td>
<td><em>Illustrations for The Lily and The Two Boys,</em> c. 1808</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>4½ in. (12 cm)</td>
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<tr>
<td>202</td>
<td><em>The Lily,</em> 1808</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>5½ in. (13.3 cm)</td>
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<tr>
<td>203</td>
<td><em>The Two Boys; or, The Reward of Truth,</em> 1808</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>4¼ in. (10.2 cm)</td>
</tr>
<tr>
<td>204</td>
<td><em>The Cowslip; or, More Cautionary Stories in Verse,</em> 1811</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>5¼ in. (13.3 cm)</td>
</tr>
<tr>
<td>205</td>
<td><em>The Picture Gallery; or, Peter Prim's Portraits of Good and Bad Girls and Boys,</em> 1814</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>5 in. (12.7 cm)</td>
</tr>
<tr>
<td>206</td>
<td><em>Proverbs in Verse,</em> 1814</td>
<td>Anonymous artist</td>
<td></td>
<td>I. Souter, London</td>
<td>6¼ in. (15.9 cm)</td>
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<td>207</td>
<td><em>Right and Wrong, Exhibited in the History of Rosa and Agnes,</em> 1818</td>
<td>Anonymous artist</td>
<td></td>
<td>John Harris, London</td>
<td>5½ in. (14 cm)</td>
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<td>208</td>
<td><em>Industry and Idleness,</em> by Mary Belson, 1820</td>
<td>Anonymous artist</td>
<td></td>
<td>William Darton, London</td>
<td>6 in. (15.2 cm)</td>
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<td>209</td>
<td><em>The Story-Teller,</em> 1820</td>
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<td></td>
<td>Munroe and Francis, Boston</td>
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<td>211</td>
<td><em>Rhymes for Harry and His Nurse-maid,</em> 1825</td>
<td>Anonymous artist</td>
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<td>William Darton and Son, London</td>
<td>6¾ in. (17.1 cm)</td>
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<td>212</td>
<td><em>Sunday Lessons for Little Children,</em> by Mrs. Barwell, 1845</td>
<td>Anonymous artist</td>
<td></td>
<td>Grant and Griffith, London</td>
<td>5½ in. (13.3 cm)</td>
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<td>213</td>
<td><em>Watts's Songs—Praises for Good,</em> by Reverend Isaac Watts, 1876</td>
<td>Anonymous artist</td>
<td></td>
<td>McLoughlin Bros., New York</td>
<td>5½ in. (14 cm)</td>
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<td>214</td>
<td><em>Der Struwwelpeter,</em> 1876</td>
<td>Heinrich Hoffmann (German, 1809-94)</td>
<td></td>
<td>Literarische Anstalt, Rotten, and Loening, Frankfurt am Main</td>
<td>11¼ in. (28.6 cm)</td>
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<td>Fig. 14</td>
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<tr>
<td>215</td>
<td><em>The English Struwwelpeter,</em> 1884</td>
<td>Heinrich Hoffmann (German, 1809-94)</td>
<td></td>
<td>A. N. Myers, London</td>
<td>10 in. (25.4 cm)</td>
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Fig. 15 Lothar Meggendorfer, illustration for
Die Uhr (The clock), 1907 (cat. no. 300).
Movable and Pop-up Books, Toys, and Games

Movables 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. 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. 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 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 unequaled (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.
Fig. 17  Cinderella Paper Dolls, 1814 (cat. no. 156).
# Movable and Pop-up Books, Toys, and Games

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Date</th>
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<td>217</td>
<td>Harlequin Invasion: A New Pantomime, 1770</td>
<td>Anonymous artist</td>
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<td>Harlequin skeleton</td>
<td>Anonymous artist</td>
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<td>A Tour through England and Wales, 1794</td>
<td>Anonymous artist</td>
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<td>220</td>
<td>Pastoral, or, the Shepherdess of the Pyrenees, 1796</td>
<td>Anonymous artist</td>
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<td>Africa Neatly Dissected, nineteenth century</td>
<td>Anonymous artist</td>
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<td>French Public Gardens or Zoo, c. 1800</td>
<td>Anonymous artist</td>
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<td>223</td>
<td>Flei du commerce (Game of commerce), c. 1800</td>
<td>Anonymous artist</td>
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<td>224</td>
<td>Palace Garden Peep Show, c. 1800</td>
<td>Anonymous artist</td>
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<td>225</td>
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<td>Anonymous artist</td>
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<td>226</td>
<td>Anonymous artist</td>
<td>Goody Two Shoes, 1803</td>
<td>T Hughes, London</td>
<td>7 x (17.8 cm)</td>
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<td>227</td>
<td>Anonymous artist</td>
<td>Metamorphosis: or, A Transformation of Pictures, by Benjamin Sands, 1807</td>
<td>Published by Solomon Wigatt, Philadelphia</td>
<td>5 1/4 in. (14.6 cm)</td>
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<td>228</td>
<td>Anonymous artist</td>
<td>Choice of Harlequin, or the Indian Chief, 1808</td>
<td>Published by G. Martin, London</td>
<td>4 in. (10.2 cm)</td>
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<td>229</td>
<td>Anonymous artist</td>
<td>Game of Mother Goose, 1808</td>
<td>Hand-colored engraving</td>
<td>Published by Wallis, London</td>
<td>21 1/2 x 15 in. (55.2 x 38.1 cm)</td>
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<td>230</td>
<td>Anonymous artist</td>
<td>The Panorama of London, 1809</td>
<td>Hand-colored engraving</td>
<td>Published by John Harris, London</td>
<td>21 x 21 1/2 in. (53.3 x 55.2 cm)</td>
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<td>231</td>
<td>Anonymous artist</td>
<td>The History of Little Fanny, 1810</td>
<td>Hand-colored engraving</td>
<td>Published by S. and J. Fuller, London</td>
<td>H: 4 1/4 in. (10.8 cm) each paper doll (approx.)</td>
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<td>232</td>
<td>Le jeu du sorcier (Sorcerer's game), 1810</td>
<td>Anonymous artist</td>
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<td>233</td>
<td>Ellen; or, The Naughty Girl Reclaimed, 1811</td>
<td>Anonymous artist</td>
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<td>Anonymous artist</td>
<td>The Mirror of Truth, 1811</td>
<td>Hand-colored engraving</td>
<td>Published by Wallis, London</td>
<td>17 x 21 1/2 in. (43.2 x 54.6 cm)</td>
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<td>Miss Rose, 1811</td>
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<td>Young Albert, 1811</td>
<td>Anonymous artist</td>
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<td>Anonymous artist</td>
<td>Grand jeu de l'histoire ancienne de la Grece (Large game of ancient Greek history), 1815</td>
<td>Engraving</td>
<td>Published by Basnett, Paris</td>
<td>19 1/2 x 25 1/2 in. (48.9 x 64.8 cm)</td>
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<td>Political Figures, 1815</td>
<td>Anonymous artist</td>
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<td>Village Portraits, 1818</td>
<td>Anonymous artist</td>
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<td>Royal Game of the Dolphin, 1821</td>
<td>Anonymous artist</td>
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<td>241</td>
<td>Gothic Bricks, c. 1824</td>
<td>Anonymous artist</td>
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<td>242</td>
<td>Aestorama of the Thames, 1827</td>
<td>Anonymous artist</td>
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<td>243</td>
<td>Stephanie, 1830</td>
<td>Anonymous artist</td>
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<td>244</td>
<td>Wanderers in the Wilderness, 1830</td>
<td>Anonymous artist</td>
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<td>245</td>
<td>Attributed to Robert Craikshank (British, 1789–1856)</td>
<td>Anonymous artist</td>
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<td>246</td>
<td>Captain Cook's Voyage on a Toy Globe, c. 1840–60</td>
<td>Anonymous artist</td>
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**Notes:**
- The dimensions are given in inches and centimeters.
- (extended) indicates additional information available.
- **Box:** indicates the size and material of the box.
247
Anonymous artist
Pollock's Characters and Scenes in Oliver Twist, c. 1840
Six hand-colored etchings
Published by B. Pollock, London
6 1/2 x 8 1/2 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
6 1/2 x 8 1/2 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
26 1/4 x 20 1/4 in. (66.7 x 52 cm)

250
The Thames Tunnel Peep Show, 1843
Published in Germany
7 x 8 1/4 x 3 1/4 in. (17.8 x 21.6 x 7.9 cm)
(extended)

251
Teleoscopic View of the Great Exhibition, 1851
Published by C. Moody, London
6 1/2 x 7 x 2 1/2 in. (15.9 x 17.8 x 6.3 cm)
(extended)

252
Anonymous artist
Astronomical and Geographical Diagrams, by John Enslic, 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 Puns in Boots, 1873
Published by Dean and Son, London
7 1/2 in. (19.7 cm)

255
Anonymous artist
Royal Moveable Punch and Judy, 1873
Published by Dean and Son, London
14 1/4 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
6 1/4 x 8 1/2 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
10 1/2 x 12 3/4 in. (26 x 32.4 cm) each
Fig. 16

259
Chromagica, c. 1880
Published by McLoughlin Bros., New York
Box: 11 1/4 x 11 1/4 x 2 1/2 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
17 1/2 x 14 1/2 x 18 in. (44.5 x 36.8 x 45.7 cm)

261
Th. v. Pichler
Graze Menagerie (Large menagerie), 1882
Published by Verlag von Moriz Perles, Vienna
12 1/2 in. (31.8 cm)

262
Anonymous artist
The Surprise Circus, c. 1885
Published by Frederick Warne, London and New York
7 1/4 in. (18.4 cm)

263
Anonymous artist
Father Tuck Land of Toys, 1890
Published by Raphael Tuck and Sons, London and New York
9 1/4 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
10 1/2 in. (26.7 cm)

266
Anonymous artist
Magic Moments, by Clifton Bingham, 1890
Published by Ernest Nister, London, and E. P. Dutton, New York
9 1/2 in. (24.8 cm)

267
Anonymous artist
Naughty Boys and Girl's Magic Transformations, 1890
Published by McLoughlin Bros., New York
7 1/4 in. (19.7 cm)

268
Anonymous artist
Speaking Picture Book, 1893
Published in Germany
12 1/2 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
9 in. (22.9 cm)

272
Anonymous artist
Little Pets, 1896
Published by Ernest Nister, London, and E. P. Dutton, New York
11 in. (27.9 cm)

273
Peter Newell (American, 1862-1924)
The Silent Book, 1910
Published by Harper and Bros., New York
12 1/2 in. (31.8 cm)

274
George Alfred Williams (American, b. 1875)
The Betrijak Book, by Clara Andrews Williams, 1914
Published by Frederick A. Stokes, New York
11 in. (27.9 cm)

275
Anonymous artist
Dolly's Funny Face, c. 1920
9 1/2 in. (24.1 cm)

276
Margarette 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 Symphonics, 1933
Published by Blue Ribbon Books, New York
9¼ in. (24.8 cm)

278 Anonymous artist
Book and Pop-up, c. 1934
Published by Strand Publications, London
8½ 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
8¼ 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 7½ in. (24.1 x 18.4 cm) (title page);
8 x 7½ in. (20.3 x 19.7 cm) each

283 Lothar Meggendorfer (German, 1847–1925)
Neue landlebende 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 Thierbilder (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 Master, 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
11¼ 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 4½ in. (21 x 12.7 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 10 in. (21 x 27.3 cm) each
Fig. 15
Fig. 20  Richard Doyle, illustration from *In Fairy-land* by William Allingham, 1870 (cat. no. 317).
he nineteenth century witnessed the institutionalization of the idea of childhood as a period distinct from adulthood 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.” 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.

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

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.  

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

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

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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

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<td><em>Fairburn’s Description of the Popular New Pantooie Called Harlequin and Mother Goose,</em> 1806</td>
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<td>Sketchbook with watercolor illustrations for <em>The Two Sparrows,</em> c. 1859</td>
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327  Walter Crane (British, 1845–1915)  
*Goody Two Shoes*, 1875  
Published by George Routledge and Sons, London and New York  
10⅝ in. (26.7 cm)

328  Walter Crane (British, 1845–1915)  
*The Frog Prince*, 1876  
Published by George Routledge and Sons, London and New York  
10 ⅝ in. (26.7 cm)

329  Randolph Caldecott (British, 1846–86)  
Wood engraving block for *John Gilpin*, 1878  
6⅔ 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)  
*Sindbad the Sailor*, 1879  
Published by John and Robert Maxwell, London  
11⅝ 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  
2⅞ x 4⅝ in. (6.4 x 10.8 cm)

334  Attributed to Kate Greenaway (British, 1846–1901)  
Untitled, c. 1880  
Watercolor  
3⅜ x 3 in. (8.9 x 7.6 cm)

335  Jules Rostaing (French, b. 1824)  
*Cartes voyage de Polichinelle* (Punch's strange adventures), 1880  
Published by Magnin et fils, Paris  
8¼ 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 *Pothooks 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  
9⅜ in. (24.1 cm)

339  Randolph Caldecott (British, 1846–86)  
*The Hey-Diddle-Diddle 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  
5⅜ x 3⅝ 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  
9⅝ in. (24.1 cm)

346  Kate Greenaway (British, 1846–1901)  
*Margold Garden*, 1885  
Published by George Routledge and Sons, London  
11 in. (27.9 cm)

347  Walter Crane (British, 1845–1915)  
*Slate and Pencil-sunia*, 1885  
Published by Marcus Ward, London  
8¼ in. (21.6 cm)

348  Walter Crane (British, 1845–1915)  
*Pothooks and Perseverance*, 1886  
Published by Marcus Ward, London  
9 in. (22.9 cm)

349  Walter Crane (British, 1845–1915)  
*A Romance of the Three Rs*, 1886  
Published by Marcus Ward, London  
8¼ 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 6⅝ 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).
365  Walter Crane (British, 1845–1901)  
  *Beauty and the Beast Picture Book*, 1900  
  Published by John Lane, London and New York  
  10 ⅛ 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  
  10 ⅛ in. (27.3 cm)

367  Walter Crane (British, 1845–1901)  
  *A Masque of Days*, by Elia, 1901  
  Published by Cassell, London  
  11 ⅛ 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  
  11 ⅛ in. (28.6 cm)

375  Anonymous artist  
  *Alice in Wonderland*, by Lewis Carroll, 1913  
  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  
  10 ⅛ in. (26 cm)

377  Barry Moser (American, b. 1940)  
  *Lewis Carroll's Alice's Adventures in Wonderland*, 1982  
  Published by Pennyroyal Press, West Harfield, 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 Harfield, 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  
  10 ⅛ 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
Arturo 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
7½ 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)
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.

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. 31  Dr. Seuss, drawing for *I Can Lick Thirty Tigers Today* (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 Gag’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 ought each some kind!  
OH, A THING-A-MAJIGGER!!
Fig. 33. Holling C. Holling, illustration for Puddle-to-the-Sea, 1941 (cat. nos. 480, 481).
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 Hazeldene Shannon (British, 1863–1937)
A House of Pomegranates, by Oscar Wilde, 1891
Published by James R. Osgood, London
83/4 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
13¾ 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)

Volga, 1904
Published by Ivan Bilibin, Saint Petersburg
15 in. (38.1 cm)
Fig. 36

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
5½ in. (13.3 cm)

400
Beatrix Potter (British, 1866–1943)
The Tale of Peter Rabbit, 1902
Published by Frederick Warne, London
5¼ in. (14.6 cm)

401
Ivan Bilibin (Russian, 1872–1942)

Grimms’ Fairy Tales, 1909
Published by Constable and Co., London
11¾ in. (29.8 cm)
408
Edmund Dulac (French, 1882–1953)
The Sleeping Beauty and Other Fairy Tales, 1910
Published by Hodder and Stoughton, London
11 1/4 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 Yusan and Daban the Doctor, from One Thousand and One Nights, 1917
Watercolor
13 1/2 x 13 1/2 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 Katcher (Russian, b. 1959)
A House of Pomegranates, by Oscar Wilde, 1918
Published by Moffat, Yard, and Co., New York
8 1/4 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
13 x 13 1/2 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
13 1/2 x 13 1/2 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
13 1/2 x 13 1/2 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 13 1/2 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 Neureddin Ali and Bedreddin Hassan, from One Thousand and One Nights, 1918–22
Watercolor
13 1/2 x 13 1/2 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
13 1/2 x 13 1/2 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 13 1/2 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 Thousand and One Nights, 1918–22
Watercolor
13 1/2 x 13 1/2 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 Neureddin Ali and Bedreddin Hassan, from One Thousand and One Nights, 1919
Watercolor
13 1/2 x 13 1/2 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 Lane Young Man and the Barber of Baghdad, from One Thousand and One Night, 1919
Watercolor
13 1/2 x 13 1/2 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
13 1/2 x 13 1/2 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 Bilibin, Pega, 1904 (cat. no. 401).
427
Kay Nielsen (Danish, 1886–1957)
The Tale of the First Dervish, from One Thousand and One Nights, 1919
Watercolor
13 1/4 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 Bigey Beast, from English Fairy Tales, 1919
Watercolor and ink
9 3/8 x 8 1/4 in. (24.8 x 21.6 cm)

429
Arthur Rackham (British, 1867–1939)
English Fairy Tales, 1919
Published by Macmillan and Co., New York
8 3/4 in. (21 cm)

430
William Nicholson (British, 1872–1949)
The Velveteen Rabbit, by Margery Williams, 1922
Published by Heinemann, London
9 5/8 in. (24.1 cm)

431
Aldous Huxley (British, 1894–1963)
Sketchbook with watercolor illustrations for Nsa, 1924
5 1/2 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
6 3/4 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
8 3/8 in. (21.6 cm)

435
Jean de Brunhoff (French, 1899–1937)
Babar en famille (Babar and his family), 1938
Published by Hachette, Paris
14 1/2 in. (36.8 cm)

436
Robert Lawson (American, 1892–1957)
The Story of Ferdinand, by Munro Leaf, 1938
Published by Viking, New York
8 1/4 in. (21 cm)

437
Leo Politi (American, 1908–96)
Pedro, the Angel of Olive Street, 1946
Published by Charles Scribner’s Sons, New York
8 3/8 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
10 1/4 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
8 1/4 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
7 1/4 in. (18.4 cm)

442
Joyce Lancaster Wilson
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
18 x 24 in. (45.7 x 61 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 ("Not! You look at me"), 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

446
Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for The 500 Hats of Bartholomew Cubbins ("Suddently Sir Alarie stopped"), 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

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
12 1/2 in. (31.1 cm)
451 Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *M. Eelgot’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)
*M. Eelgot’s Pool*, 1947
Published by Random House, New York
11⅝ in. (28.6 cm)

453 Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Endpapers for *If I Ran the Zoo*, 1950
Ink on board
16⅔ x 24⅞ 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
12⅞ in. (32.7 cm)

455 Dr. Seuss (pseud. Theodor Geisel; American, 1904–91)
Drawing for *On Beyond Zebra!* ("There's a letter called YKK"), 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
1⅞ 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
15⅜ x 22⅞ 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
13⅛ 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 26½ 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
11⅝ in. (29.0 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
12⅛ x 19⅛ 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. (33.3 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 19¼ in. (33.3 x 48.9 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 40–41), 1959
Gouache on board
13 x 19¼ in. (33.3 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 48–49), 1959
Gouache on board
13 x 19¼ in. (33.3 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 53–54), 1959
Gouache on board
13 x 19¼ in. (33.3 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
8⅛ 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  
9¾ 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 12¼ 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 16¾ in. (29.2 x 41.3 cm)  
The Dr. Seuss Collection, Mandeville Special Collections Library, UC San Diego

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); 13¼ x 13 in. (33.7 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


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.


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.


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.


