



BEATRIX POTTER

A SELECTION FROM

The Library of an English Bibliophile

PETER HARRINGTON
LONDON



A



B



C



D

PETER HARRINGTON
L O N D O N

CATALOGUE 122

BEATRIX POTTER

The Library of an English Bibliophile

All items from this catalogue are on display at Fulham Road

CHELSEA
Peter Harrington
100 Fulham Road
London SW3 6HS

UK 020 7591 0220
EU 00 44 20 7591 0220
USA 011 44 20 7591 0220

MAYFAIR
Peter Harrington
43 Dover Street
London W1S 4FF

UK 020 3763 3220
EU 00 44 20 3763 3220
USA 011 44 20 3763 3220

Fulham Road opening hours: 10am–6pm Monday–Saturday

www.peterharrington.co.uk

Evolution of the endpaper designs

A: August 1903 – Introduced for *The Tale of Squirrel Nutkin*, the same design being used for all four endpapers. Note the white cat in the lower right.

B: December 1903 – Introduced for the second printing of *The Tailor of Gloucester* and sixth printing of *The Tale of Peter Rabbit*, the design mirrored across the facing endpapers. The white cat is still in the lower right of the left-hand paper but in the lower left of the right-hand paper.

C: September 1904 – The new right-hand paper, introduced for *The Tale of Benjamin Bunny*. The cat is now brown and the figure of the guinea-pig has been added in place of the owl; on the left-hand paper, the previous design is reversed, with the white cat in the lower left.

D: September 1907 – The new right-hand paper, introduced for *The Tale of Tom Kitten*. The guinea-pig has been replaced with Jeremy Fisher.

E: August 1908 – The new left-hand paper, introduced for *The Tale of Jemima Puddle-Duck*. The white cat has been removed and, in its place, Tom Kitten appears for the first time.

F: July 1909 – The new right-hand paper, introduced for *The Tale of the Flopsy Bunnies*. The brown cat has been removed and, in its place, the Flopsy Bunnies appear for the first time.

G: July 1910 – The new left-hand paper, introduced for *The Tale of Mrs. Tittlemouse*. Mrs. Tittlemouse and the bee appear in place of Hunca Munca.

H: December 1918 – A new pair of endpapers, introduced for *The Tale of Mr. Johnny Town Mouse*. The previous arrangement is reversed, and the figures of Johnny Town-Mouse and Timmy Willie are added in the centre of each paper.

VAT no. GB 701 5578 50

Peter Harrington Limited. Registered office: WSM Services Limited, Connect House,
133–137 Alexandra Road, Wimbledon, London SW19 7JY.
Registered in England and Wales No: 3609982

Design: Nigel Bents; Photography Ruth Segarra.

BEATRIX POTTER

(1866–1943)

“It is something to have a little money to spend on books and look forward to being independent.”

In her late 20s, Beatrix wrote illustrated letters to the children of her former German tutor and companion, Annie Moore. Five-year-old Noël, who had been ill with scarlet fever, received the first incarnation of the tale of Peter Rabbit. It would become one of the most famous letters ever written. A perceptive businesswoman, Beatrix Potter knew exactly how she wanted to publish the story: it had to be affordable for “little rabbits” and in a small format – just the right size and weight for small hands. Unable to find a publisher who would accept her proposed format, she published *Peter Rabbit* herself in a private edition. Meanwhile, Warne rethought their earlier rejection, and undertook the “Bunny book” project, as they termed it. It proved so popular that the Warne edition of 8,000 copies sold prior to publication; the collaboration between Potter and Warne would last almost the rest of her life.

Through her royalties Potter became an independently wealthy woman, but her parents still dominated much of her life. As a child, her love of drawing and painting was much encouraged by her parents, but she led a lonely and over-sheltered life growing up in Kensington. Close friendships were discouraged, and she had only her brother Bertram for companionship until he was sent to boarding school at the age of 11. In a cautionary note before Potter attended the Warne offices to sign their contract, she wrote: “if my father happens to insist on going with me to see the agreement, would you please not mind him very much, if he is fidgety about things. I am afraid it is not a very respectful way of talking ... but I think it is better to mention it beforehand ... I can of course do what I like about the book being 36.”

Most of Potter’s dealings with the Warne brothers were with the youngest, Norman, with whom she later fell in love; she also became close friends with his sister, Millie. Norman proposed to her by letter in summer 1905, and she accepted in the face of her parents’ disapproval.

A few weeks later, on 25 August, Norman died at the age of 37 following a short illness, devastating Potter. She wrote to Millie six months later: “Do you remember Miss Austin’s [sic] *Persuasion* with all the scenes and streets in Bath? It was always my favourite and I read the end part of it again last July, on the 26th the day after I got Norman’s letter, I thought my story had come right with patience and waiting like Anne Elliott’s did. There was a concert going on this afternoon at the pump room, I kept thinking about the book.”

In November 1905, Beatrix bought Hill Top farm in Near Sawrey, close to one of the Potters’ beloved Lake District holiday houses, with royalties from her books and a legacy from her aunt. William Heelis, a partner in a firm of local solicitors, kept her informed of land sales, and over the next 30 years she amassed over 4,000 acres of land in the Lake District, which she bequeathed to the National Trust on her death. Heelis proposed to Potter in the summer of 1912; her parents, as they had done seven years earlier with Norman, opposed her engagement. Though then nearly 47 years old, she struggled to go against their wishes, and became seriously ill as the strain of the last few years finally took its toll. Unexpectedly, her brother Bertram admitted to his parents that he had been secretly married for the last seven years; her parents reluctantly consented, and in 1913 Beatrix and William married at St Mary Abbots, Kensington.

With the outbreak of the First World War making her farming duties more onerous, Potter’s focus increasingly turned from the Peter Rabbit series to farming, and her quiet ambitions for the protection and management of the Lake District countryside.

After her death she was cremated and, as she had stipulated, her ashes were secretly scattered by her favourite shepherd, Tom Storey: even her husband did not know where she was laid to rest.



Early works

1 **WEATHERLY, Frederic E.** *A Happy Pair*. London: Hildesheimer & Faulkner, [1890]

Duodecimo, pp. 14. Original stiff pictorial wrappers, original cloth ties with tassels, all edges gilt. Housed in a custom red morocco solander box. With 6 full-page chromolithographed illustrations by Beatrix Potter. Lightly rubbed to spine, covers slightly creased to tips. An exceptional copy.

FIRST EDITION OF THE FIRST BOOK ILLUSTRATED BY BEATRIX POTTER. Extremely scarce, with just five copies traced institutionally, it features six of her illustrations accompanying a set of six poems by Frederic E. Weatherly (best known as the author of the lyrics for “Danny Boy”). Early in 1890, Beatrix, then 24, and her brother Bertram came up with a scheme to have some of Beatrix’s designs published. They wanted to purchase a printing machine for £16. Beatrix was in the habit of producing illustrated Christmas and menu cards for family occasions, and her uncle had mentioned that “any publisher would snap at them” (Taylor, p. 50). She prepared six designs at the start of February, with “that charming rascal Benjamin Bouncer our tame Jack Hare” as her model and had them ready by Easter; she and Bertram then came up with a list of five greetings-card publishers to try. The first, Marcus Ward, rejected the designs by return of post, and Bertram took the drawings to the next firm, Hildesheimer & Faulkner, on his way to Oxford for his examination. The company immediately sent her a cheque for £6, with a request for more. The drawings were used as illustrations for Weatherly’s verses in this booklet, a piece of holiday ephemera, as well as for Christmas and New Year cards, launching Beatrix on her professional career as an artist-illustrator.

Taylor, pp. 49–50; Quinby Appendix IV.c; not in Linder.

£30,000

[109202]



2 **Changing Pictures: A Book of Transformation Pictures.** London: E. Nister, [1893]

Quarto. Original red cloth-backed pictorial boards, title to front cover yellow, patterned endpapers. No dust jacket issued. With 6 working chromolithographic push-pull tabs. Tips and extremities a little worn, hinges repaired, endpapers partly split at inner margins, some short closed tears to fore-edge of text block.

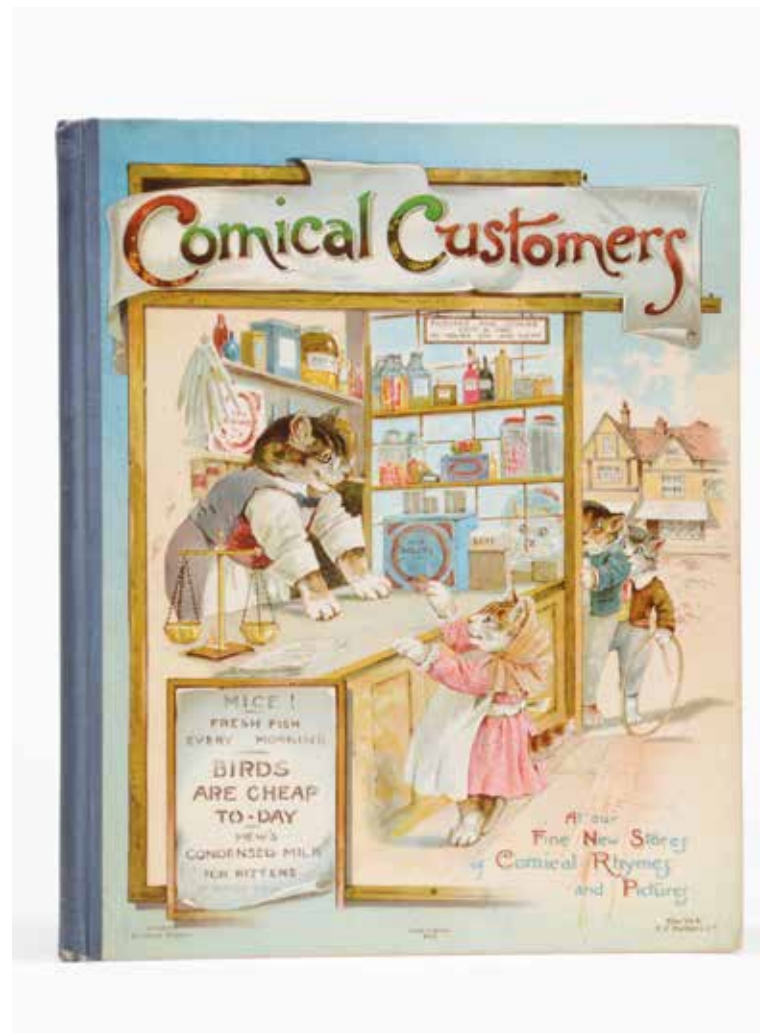
FIRST EDITION, THE PREFERRED VARIANT with Potter’s signature on the cover illustration, as here. Beatrix Potter designed one of the three chromolithograph illustrations to the front cover. At this point Potter was regularly supplying card designs to Hildesheimer & Faulkner, the publishers of *A Happy Pair*. She had also sold a few of her drawings to Ernest Nister in 1892 and began producing illustrations for annuals and booklets for them.

Taylor, pp. 17, 57–8; not in Linder or Quinby.

£1,500

[109213]





3 *Comical Customers*. London & New York: Ernest Nister; E. P. Dutton & Co., [1896]

Quarto. Original blue cloth-backed glazed pictorial boards, titles to front cover green and red, patterned endpapers. Illustrated throughout. Board edges a little rubbed, front hinge starting. An excellent, bright copy.

FIRST EDITION. With nine line drawings by Potter (signed HBP), featuring her frog illustrations accompanying the verse “A Frog he would a fishing go” by Clifton Bingham. The book also contains a separate full page illustration of “Squintina Tabby” to accompany “The Story of Violante and the Silver Sixpence”, after a pen and grisaille drawing heightened with gouache by Potter. Potter’s uncle Sir Henry and aunt Lucy Roscoe owned a cat called Squintina or Squinty. Potter’s frog illustrations appeared in two collections by Nister this year: the present publication and the *Holiday Annual*.

The idea originated with a picture letter to Eric Moore on 5 September 1893, which began: “My dear Eric, Once upon a time there was a frog called Mr. Jeremy Fisher, and he lived in a little house on the bank of a river...” The illustrations were sold to Nister in 1894, with Potter initially hoping that Nister would publish them as a small booklet. Robert Mack of Nister had replied that, “we certainly cannot make a booklet of it as people do not want frogs now”. Nevertheless, he haggled over the price for the drawings, though Potter held firm – eventually she wrote that “I am of the opinion that you had better return them without further discussion”, to which Mack capitulated and paid the price she asked. Potter bought back the copyright and blocks for the illustrations shortly after publication of *The Tale of Peter Rabbit* and eventually developed them into *The Tale of Jeremy Fisher* (1906).

Linder, p. 179; not in Quinby.

£3,000

[109216]



4 *Nister’s Holiday Annual 1896*. Edited by Robert Ellis Mack and Alfred J. Fuller. London & New York: E. Nister, 1896

Quarto. Original red cloth, titles to spine and front cover gilt, vignette to front cover blocked in multi-colours and silver, all edges gilt. Illustrated throughout. Gift inscription to front free endpaper. Boards a little bowed, hinges cracked but holding, contents lightly toned, first gathering skilfully reinserted, a good copy.

FIRST EDITION, including Beatrix Potter’s frog illustrations accompanying the verse “A Frog he would a fishing go” (see previous item).

Linder, pp. 175-179.

£2,500

[109220]



5 Original manuscript with drawings: “La Chanson de la mariée”. [c.1896]

Folded booklet of 5 pages. Original ink holograph and watercolour manuscript with 9 ink and watercolour drawings and text by Potter, the first with title and “H. Gerbault. Copy” written below, the remainder with accompanying verse, unbound. Housed in a custom brown folding case. In superb condition.

The illustrated French poem is identified as the work of Beatrix Potter by the accompanying note written by an executor of the artist, stating that “the enclosed poem is an example of fine copying done on note-paper by Beatrix Potter (from her portfolios at Sawrey, Oct. 49).” Henri Gerbault (1863–1930) was a French illustrator and watercolourist, and this manuscript is based on a contribution by Gerbault to a children’s periodical of the early 1890s, later anthologised in *Chansons du vieux temps* (1904), with music by J. Tiersot, also with designs by Gerbault. It is thought that these and other similar copies were made by Potter to improve her figure drawing, always her weakest point, as she later acknowledged: “I am not good – or trained – in drawing human figures (they are a terrible bother to me when I have perforce to bring them into the pictures for my own little stories)”.

Schiller, *Realms of Childhood*, cat. 41, 1983; Taylor, *Beatrix Potter: The Artist and Her World* (1987).

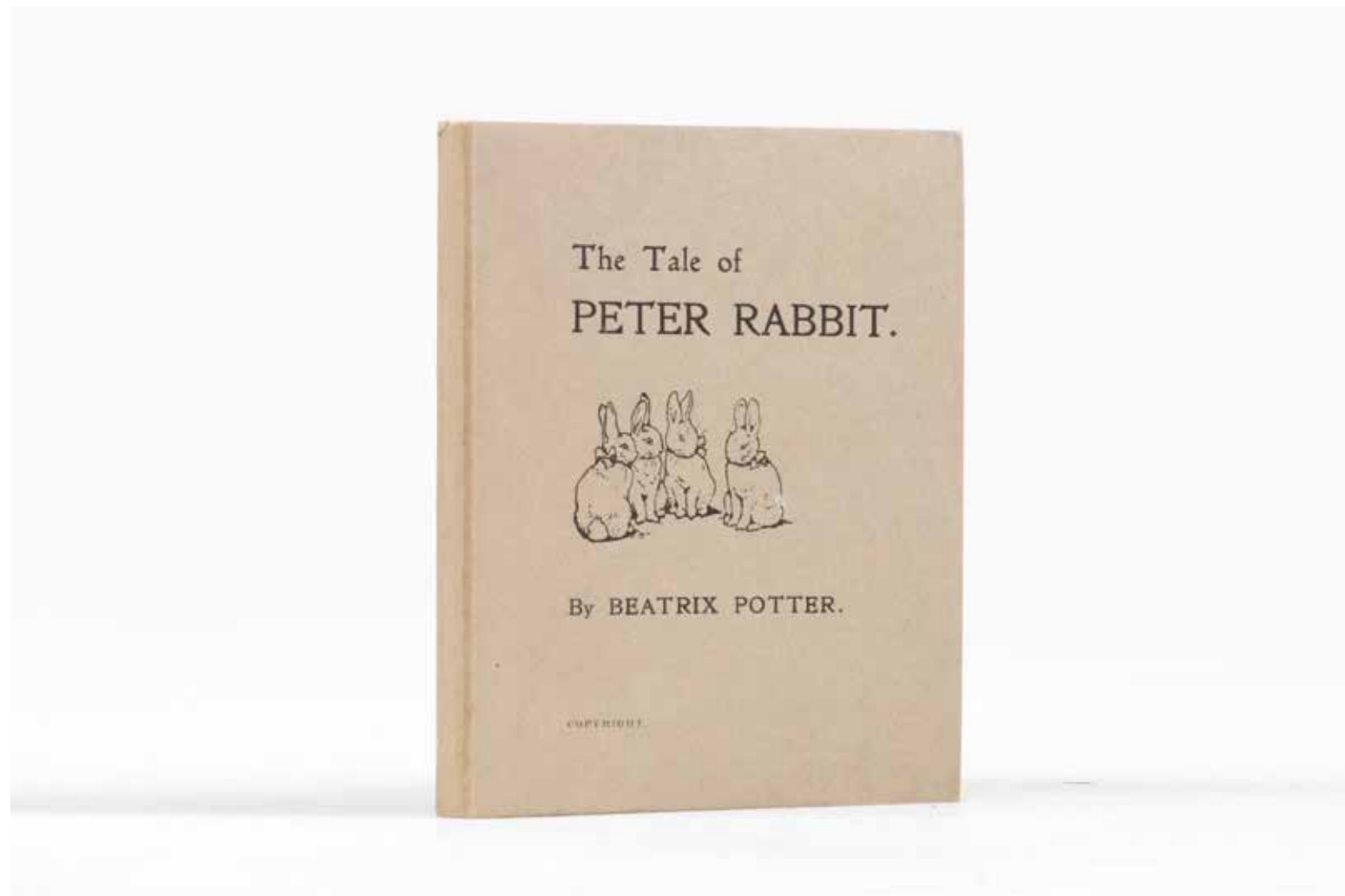
£30,000

[109219]



The Peter Rabbit series and later works





6 The Tale of Peter Rabbit. [London: privately printed by Strangeway & Sons, December 1901]

Sextodecimo, pages unnumbered. Original pictorial grey paper boards, decoration and titles to front board in black. Housed in a custom black quarter morocco and cloth solander box. Coloured frontispiece and 41 text illustrations after pen and ink drawings. With the bookplates of Mildred Greenhill and H. Bradley Martin to the front pastedown. A faint spray of foxing to a few leaves, slight marking to front free endpapers, still an exceptional copy of this fragile publication.

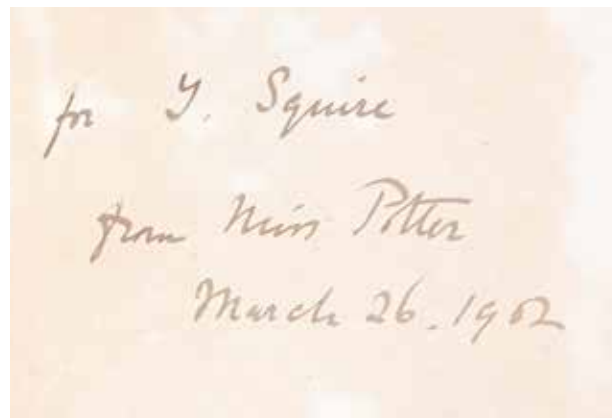
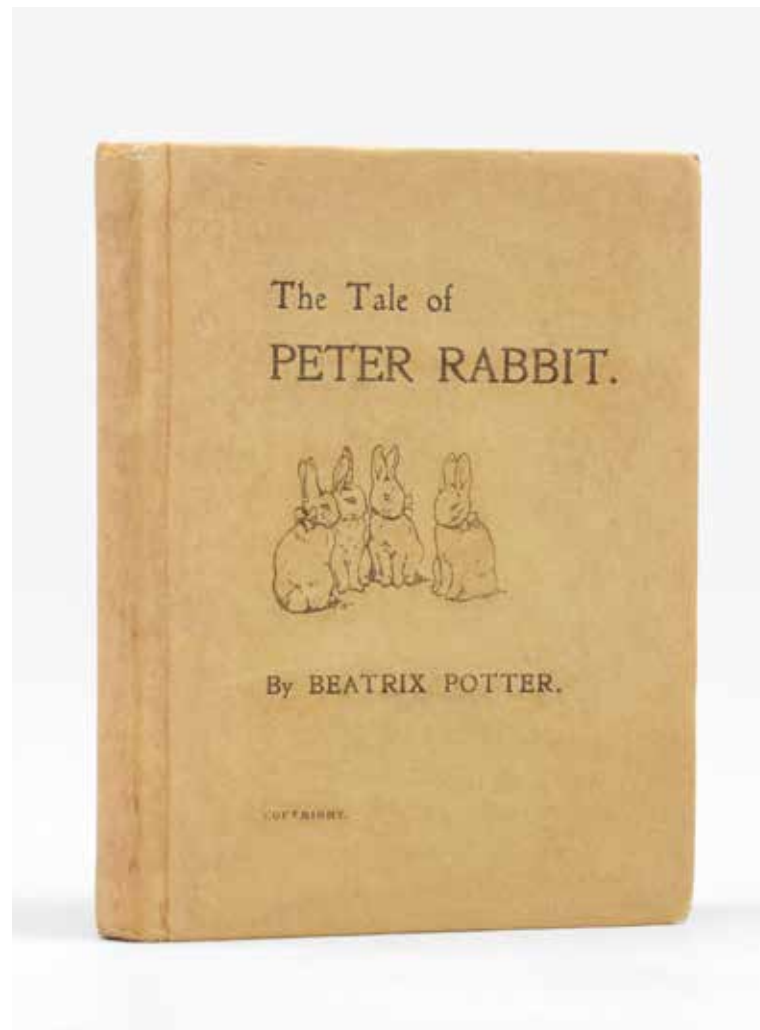
FIRST EDITION, FIRST IMPRESSION. The first of her small format books to be published, *The Tale of Peter Rabbit* was developed from a picture letter sent to Noel Moore on 4 September 1893. In 1900, Potter thought it might make a small book, and contacted Moore to see if he had kept the letter and if she might borrow it back; the letter was then expanded into the book with 41 black and white drawings and a colour

frontispiece. However, as a larger format and colour were in vogue at the time for children's books, it was rejected by a number of publishers, including Warne, after they found Potter was adamant that the size and form of the book should not be altered. Determined to see it in print, she decided to publish it herself, with the colour frontispiece printed by Herschel of Fleet Street using the recently introduced three-colour press. The privately-printed edition was ready on 16 December 1901 in an edition of 250 copies; Potter presented them to friends and relatives, and also sold them for 1s 2d. Within two weeks it proved so popular that she commissioned a second impression. The book was then taken up by Frederick Warne and published in a regular trade edition in October 1902.

Linder, p. 420; Quinby 1; V&A 1622-23.

£75,000

[109488]



7 The Tale of Peter Rabbit. [London: privately printed by Strangeway & Sons,] February 1902

Sextodecimo. Original pale green boards pictorially stamped and titled in black to front cover, rounded spine. Housed in a brown quarter morocco and green cloth flat-backed folding case. Colour frontispiece and 41 full-page black and white illustrations. A little wear to spine, some loose leaves reinserted. Overall a very good copy.

FIRST EDITION, SECOND IMPRESSION, ONE OF 200 COPIES. PRESENTATION COPY, inscribed by the author on the front free endpaper: “For J. Squire, from Miss Potter. March 26, 1902.” A significant inscription, uniting her lesser known work as an amateur mycologist and scientific artist with her most famous children’s book. Squire had assisted Potter in her research for her 1897 scientific paper “On the germination of the spores of *Agaricineae*”. In her interest in the field of mycology, Potter had produced over 300 detailed studies of fungi, and began experimenting with the germination of fungi. She was curious about the fungal properties of dry rot (*Serpula lacrymans*), and asked Squire for his assistance: she noted in her diary on 29 December 1896 that she

“went to see J. Squire who was out, to ask him about dry-rot. The other brother is somewhat tiresome, but offered a specimen. I rather hesitated. I was rather taken aback to find a sample the same evening in a brown paper parcel ... There was a communication from J.S. on ruled paper, not just the questions I wanted. He is an intelligent little man.”

The specimen was delivered to Bolton Gardens, and she hid it under a stone in the garden, for fear of her parents’ disapproval. Potter pursued her work in spore germination with the encouragement of her uncle, Sir Henry Roscoe (FRS and vice-chancellor of London University), and by March 1897 submitted her paper to the Linnean Society. The paper was presented on her behalf on 1 April 1897, as women were prohibited from speaking or attending; she noted that it was “well received” but required amendments, and she withdrew the paper. It was never published, and no copy exists today.

Linder, p. 420; Quinby 1a; *The Journal of Beatrix Potter from 1881 to 1897*.

£35,000 [109456]

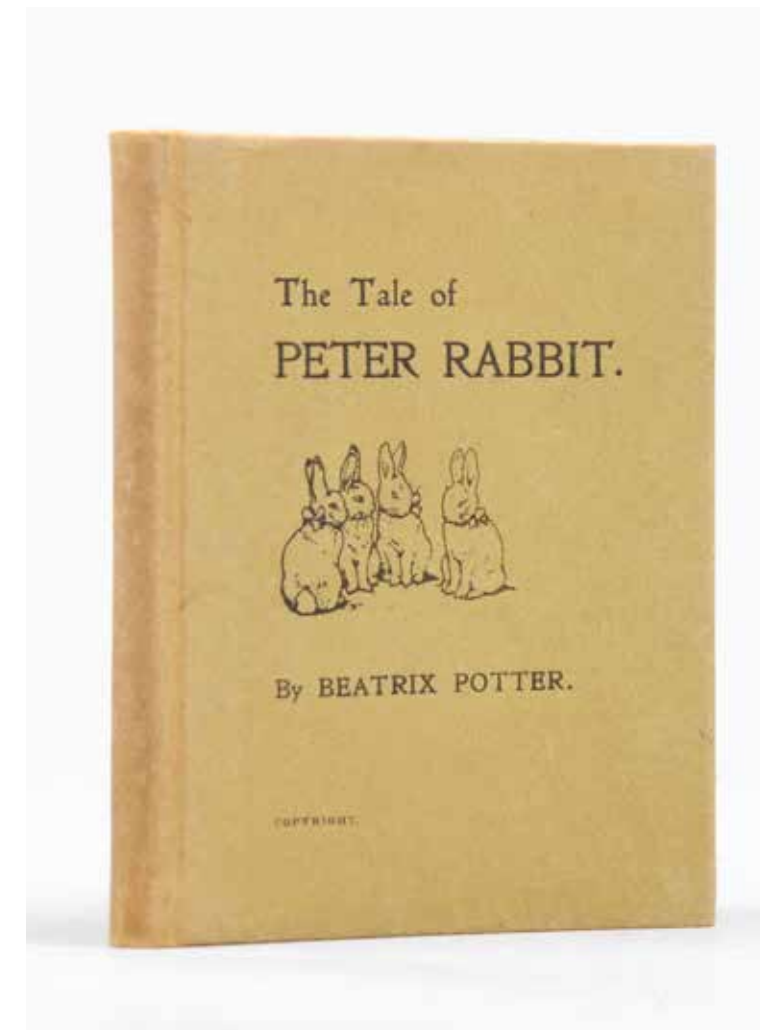
8 The Tale of Peter Rabbit. [London: privately printed by Strangeway & Sons,] February 1902

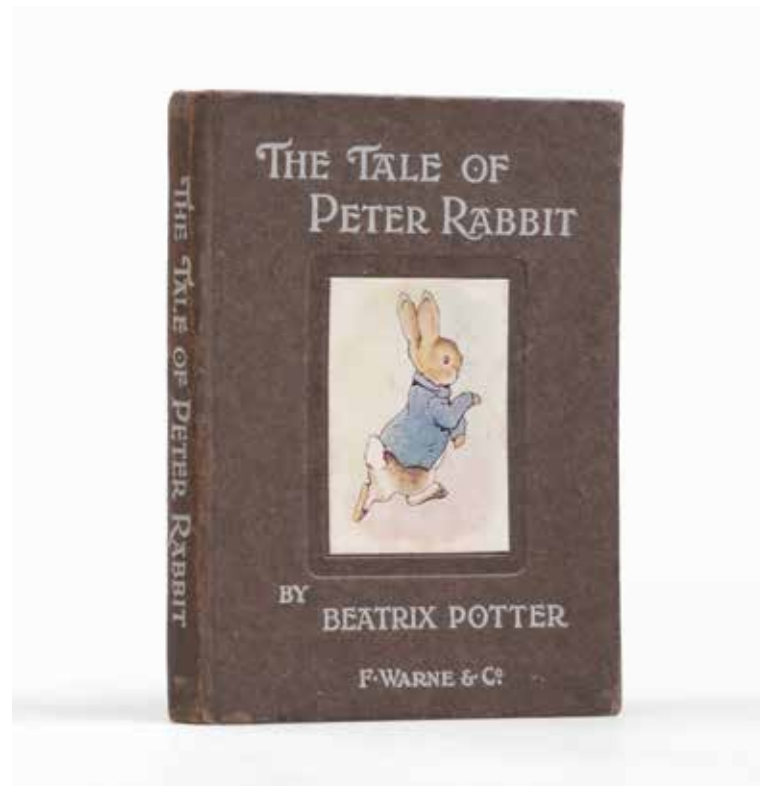
Sextodecimo. Original pale green boards pictorially stamped and titled in black to front cover, rounded spine. Housed in a custom cream folding case. Colour frontispiece and 41 full-page black and white illustrations. Boards slightly bowed, small ink splash to rear cover, faint shadow of tapemarks to free endpapers; a beautiful copy.

FIRST EDITION, SECOND IMPRESSION, one of 200 copies. Aside from the date on the title page, the most immediately obvious difference from the first is that the spine of the second impression is rounded, rather than flat. The text and illustrations are unchanged.

Linder, p. 420; Quinby 1a.

£20,000 [109489]





9 The Tale of Peter Rabbit. London: Frederick Warne and Co., [1902] Sextodecimo. Original grey paper-covered boards, titles to spine and front board white, grey leaf-patterned endpapers. Housed in an orange cloth folding case. Frontispiece and 30 colour illustrations by the author. A little rubbing to extremities, small split to head of rear joint, text block sound. An excellent copy.

FIRST TRADE EDITION. Warne had reconsidered the “Bunny book”, as they called it, following a second approach from Potter’s friend Hardwicke Rawnsley, an author of children’s verses who had rewritten the text in his own style. Warne were now prepared to publish it (though in a slight to Rawnsley, they preferred Potter’s prose to his verse), on the proviso that Potter provide colour illustrations for the entire story; Potter finally agreed, knowing the book would first appear as she had envisioned, but in turn insisted that the illustrations be printed in the more expensive three-colour process, and the price must be one that “little rabbits could afford”. In 1903, to make room for the introduction of the illustrated endpapers, four plates (including the one of Mrs McGregor and the pie) were withdrawn from the publication.

The first trade edition has leaf-pattern endpapers and the text “wept big tears” on p. 51 (the text reads “cried big tears” in the privately printed edition; “wept big tears” in the first three impressions of the trade edition; and “shed big tears” from the fourth impression onwards).

Linder, p. 421; Quinby 2.

£6,750 [109455]

10 The Tale of Peter Rabbit. London: Frederick Warne and Co., [1902] Sextodecimo. Original green cloth, titles to spine and front board brown, pictorial label to front cover, top edge gilt, grey leaf-patterned endpapers. Housed in a custom grey chemise and grey cloth solander box. Frontispiece and 30 colour illustrations by the author. Spine rolled and sunned, boards gently bowed, mark to rear cover, front hinge split at ends, rear hinge split at head. A very good copy.

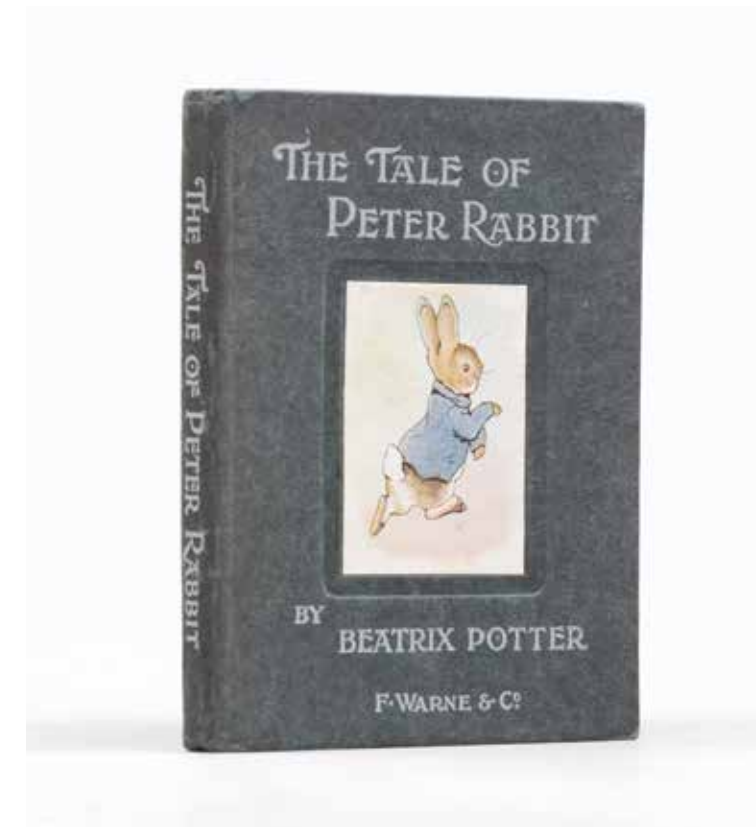
FIRST TRADE EDITION, DELUXE ISSUE, one of 2,000 copies issued in cloth from the first 8,000. There were two colours for the deluxe issue, yellow and green.

Linder, p. 421; Quinby 2.

£12,500 [109449]



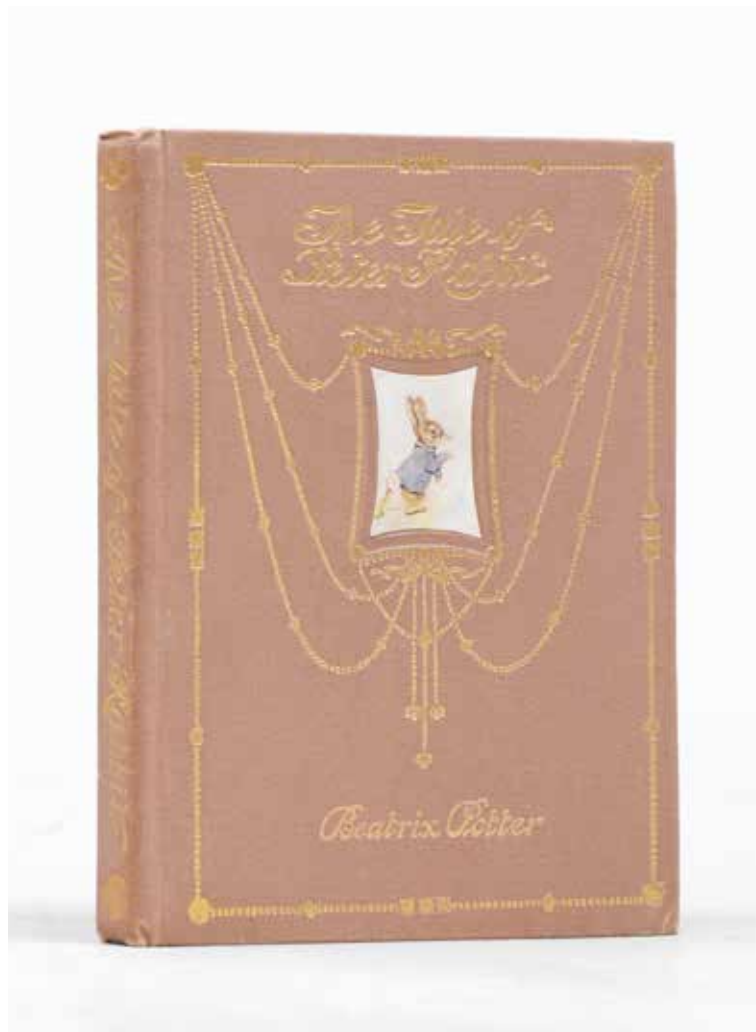
11 The Tale of Peter Rabbit. London: Frederick Warne and Co., [1902] Sextodecimo. Original green paper-covered boards, titles to spine and front board white, grey leaf-patterned endpapers. Housed in a green cloth folding case. Frontispiece and 30 colour illustrations by the author. Pencilled ownership inscription to front free endpaper. Spine rolled, a little rubbing to spine ends; an exceptional copy.



FIRST TRADE EDITION, second or third impression (the green boards were introduced after the first impression; in all other respects the three impressions are indistinguishable).

Linder, p. 421; not in Quinby.

£8,750 [109453]



12 The Tale of Peter Rabbit. London: Frederick Warne and Co., [c.1910]

Sextodecimo. Original pink moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front cover, pictorial endpapers, all edges gilt. Housed in a pink cloth folding case. Frontispiece and 26 colour illustrations by the author. Gift inscription to verso of front free endpaper. Spine gently rolled, a little rubbing to extremities. An excellent, bright copy.

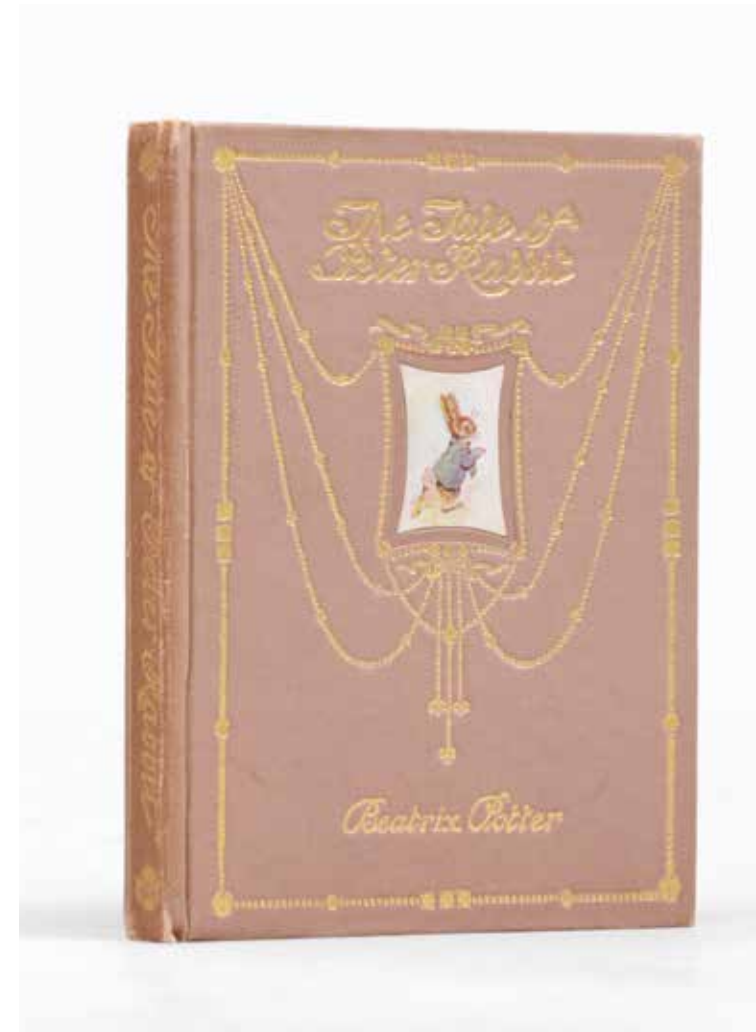
SECOND DELUXE BINDING, a later impression from the new blocks made in 1907, with the two altered drawings: the image of Peter and Mr McGregor on p. 68 is drawn to a larger scale, and the picture of Mrs Rabbit pouring camomile tea on p. 81 was redrawn with more detail. This copy has the 1910 endpaper design (G on the endpapers of this catalogue) and the reading “shed big tears” on p. 51.

The first deluxe binding of *Peter Rabbit*, offered in either green or yellow, was felt to be disappointingly plain by both publisher and author. After experiments with art fabrics from Potter’s grandfather’s textile printing works, a brightly coloured moiré cloth decorated in gilt was settled on for the deluxe issues. This was first used in October 1904 for *Benjamin Bunny* and *Two Bad Mice*. Presumably *Peter Rabbit* had to wait to be made uniform until earlier deluxe bindings of this title had all been sold.

Linder, p. 422; not in Quinby.

£3,750

[109451]



13 The Tale of Peter Rabbit. London: Frederick Warne and Co., [c.1910]

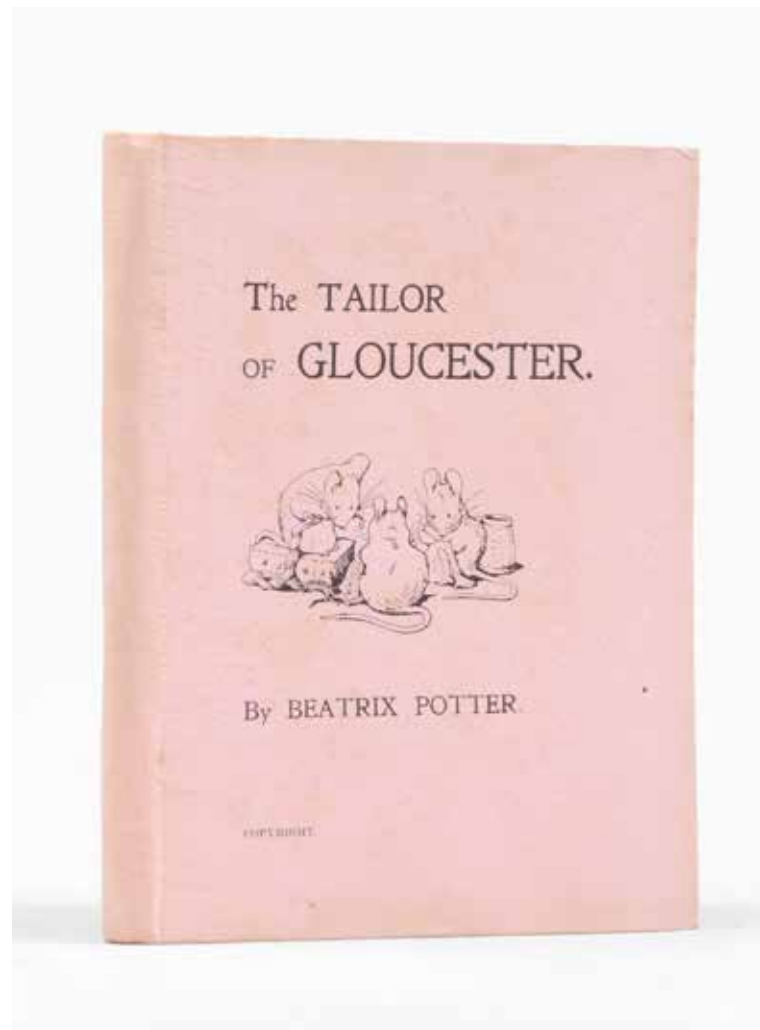
Sextodecimo. Original pink moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front cover, decorations to front board gilt, pictorial endpapers, all edges gilt. Housed in a red cloth folding case. Frontispiece and 26 illustrations by the author. A little rubbing to spine ends, frontispiece repaired at inner margin with tape. A very good copy.

DELUXE EDITION, the same issue as the previous item; this copy from the library of Winifred Warne. Frederick Warne having retired in 1895, the publishing house was run by his three sons, Harold, Fruing, and Norman. Harold, the eldest, oversaw the company’s finances while Fruing and Norman concentrated on book production. In 1904 Potter used the doll’s house belonging to Fruing’s eldest daughter, Winifred, as the model for *The Tale of Two Bad Mice*. That year also saw the inauguration of moiré cloth bindings for the deluxe issues. Thereafter, as each one was produced, Fruing Warne took a deluxe copy home for his daughter. (See also items 20 and 59 below.)

Linder, p. 421; not in Quinby.

£2,500

[109452]



14 The Tailor of Gloucester. [London: privately printed by Strangeway & Sons,] December 1902

Sextodecimo. Original pink boards, titles and illustration to front cover in black. Housed in a custom red cloth folding case. Colour frontispiece and 15 colour plates by the author. Very light toning to boards otherwise an exceptional copy.

FIRST EDITION, FIRST IMPRESSION, one of 500 copies privately printed for the author a year before Warne's trade edition, issued in the same month and in a similar format to the second privately-printed *Peter Rabbit*. The text of this edition is considerably longer than that of the first trade and the cover incorporates a vignette illustration that was never used again.

Potter's own favourite among her tales, it was first written and illustrated for Freda Moore as a Christmas present in 1901. Potter had the tale privately printed, as Warne had not yet published *Peter Rabbit* and she did not think they would want a second book from her so soon. It is unique in the series with its period setting (Potter drew the costumes from the collection at the V&A museum, then the South Kensington Museum), and was based on a true story that Potter had heard while staying with her cousin Caroline Hutton in Gloucestershire: an elaborate waistcoat had been commissioned for a grand mayoral occasion, but the tailor lacked the time to complete it and needed another packet of cherry-coloured silk – though more prosaically, it was his two assistants who had secretly finished the work.

Linder p. 420; Quinby 3.

£6,750

[109246]



15 The Tailor of Gloucester. London: Frederick Warne and Co., 1903

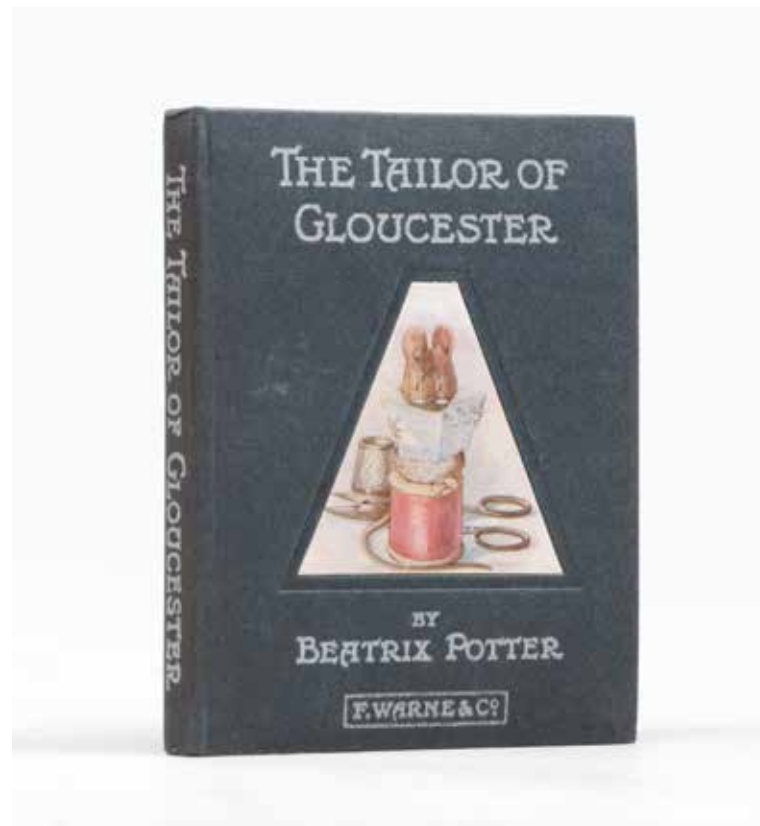
Sextodecimo. Original red boards, titles to front board and spine in white, pictorial label with illustration to front board, pictorial endpapers. With the printed glassine jacket priced 1/- net. Housed in a custom red folding case. Frontispiece and 26 colour illustrations by the author. Small ownership stamp to front free endpaper. Glue cracked and dried between pp. 42-3, some light spotting to edges; an exceptionally bright copy in the superb jacket.

FIRST TRADE EDITION, FIRST IMPRESSION, with a single-page pictorial endpaper occurring four times, which was replaced with double-page endpapers in later impressions. Eleven of the illustrations are repeated from the privately-printed edition and 16 are entirely new for this edition. This trade edition was published in October 1903. The back panel of the jacket advertises *Squirrel Nutkin*, which had been published two months earlier.

Linder p. 423; Quinby 4.

£8,750

[109231]



16 The Tailor of Gloucester. London: Frederick Warne and Co., 1903

Sextodecimo. Original dark green boards, titles to front board and spine in white, pictorial label with illustration to front board, pictorial endpapers.

Housed in a custom green cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine gently rolled, top edge and rear pastedown spotted; an excellent, bright copy.

FIRST TRADE EDITION, FIRST IMPRESSION; as the previous item, though without the glassine jacket.

Linder p. 430; Quinby 4.

£1,750

[109247]

17 The Tailor of Gloucester. London: Frederick Warne and Co., 1903

Sextodecimo. Original red morocco-grain leather, title front cover gilt, illustrated endpapers, all edges gilt. Housed in a custom red cloth chemise and quarter red morocco and cloth slipcase. Spine faded, spine ends renewed, hinges repaired, outer leaves a little finger-marked; an excellent, bright copy.

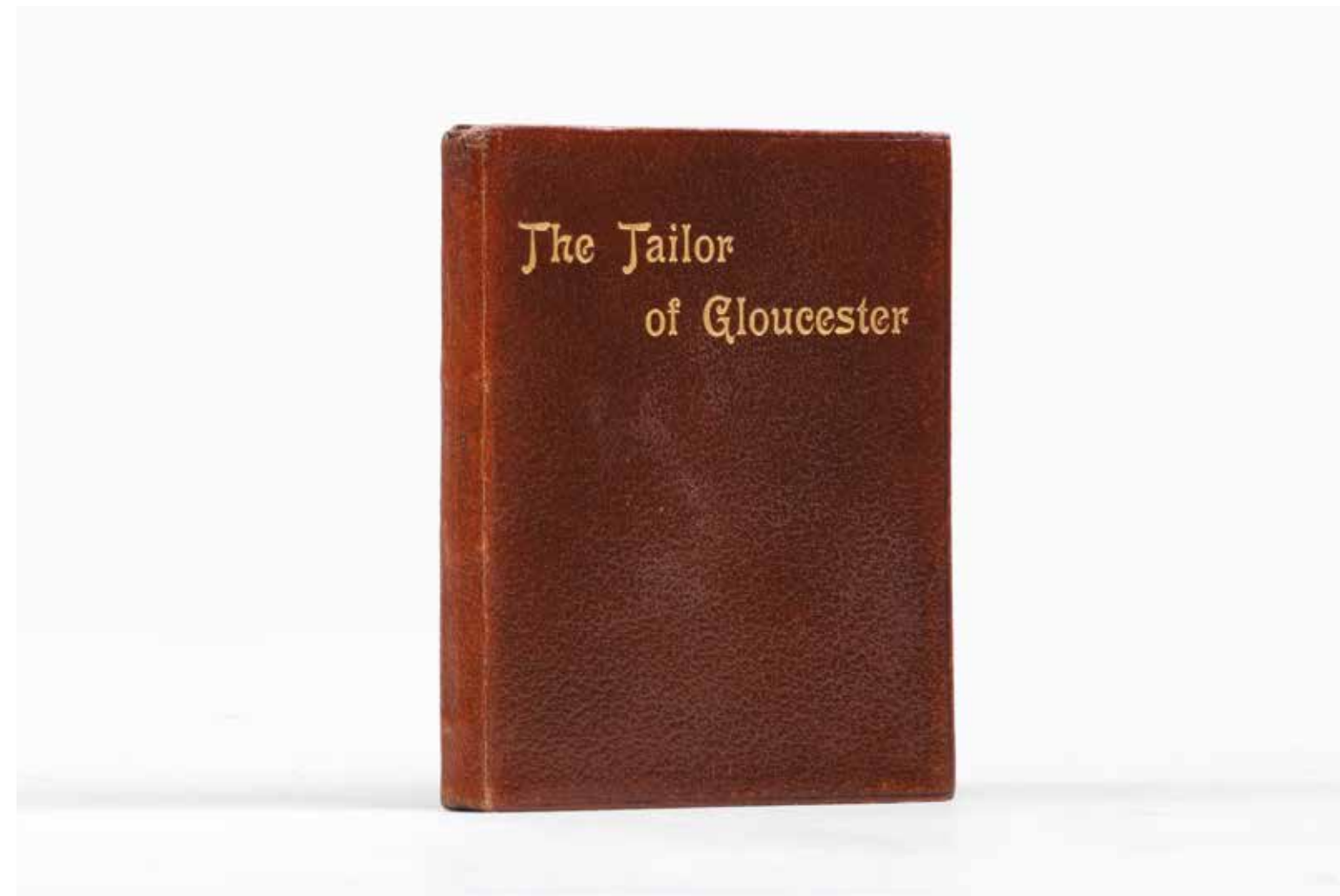
FIRST EDITION, FIRST IMPRESSION, DELUXE ISSUE, IN AN UNRECORDED MOROCCO BINDING, apparently a publisher's binding, although not lettered as such. Bound in before the frontispiece is the extra illustration intended for the front cover label of regular copies. With the first impression points: the single endpaper occurring four times and the title page dated 1903.

This binding is unrecorded. The gilt lettering is not uniform with the Peter Rabbit series, but the original decorative endpapers indicate that it is a publisher's binding. The following year, Warne bound up two special copies of *Peter Rabbit* in green morocco, one of which she presented to the Prince of Wales. That binding is uniform in general appearance to the regular trade editions, and it may be that the present copy represents something of a trial run for extra special bindings.

Not in Quinby or Linder.

£9,500

[109235]





18 The Tailor of Gloucester. London: Frederick Warne and Co., 1903

Sextodecimo. Original floral patterned cloth, titles to front cover gilt on vellum label, pictorial endpapers. Housed in a custom white cloth folding case. Frontispiece and 26 colour illustrations by the author. With the same frontispiece as the trade edition (there was a variant frontispiece also used as the cover

label for the trade issue). Gift inscription to verso of front free endpaper. Shaken, boards a little bowed, but the cloth in superb condition; a very good copy.

FIRST EDITION, FIRST IMPRESSION, DELUXE BINDING. The first deluxe binding of *Peter Rabbit*, issued in two colours (yellow and green) was rather plain and not particularly popular, so Warne suggested the use of brocade for the next book. Potter obtained some samples of patterned cloth from her grandfather's textile printing works: Edmund Potter & Co. of Manchester, one of the largest calico printers in Europe. An art fabric binding, which Potter referred to as "a flowered lavender chintz, very pretty", was selected for the deluxe issues of *The Tailor of Gloucester* and *Squirrel Nutkin* in 1903, and vellum labels used for the title and author's name, as it was impracticable to print directly onto the fabric.

Linder p. 423; not in Quinby.

£5,000

[109248]

19 The Tailor of Gloucester. London: Frederick Warne and Co., 1903

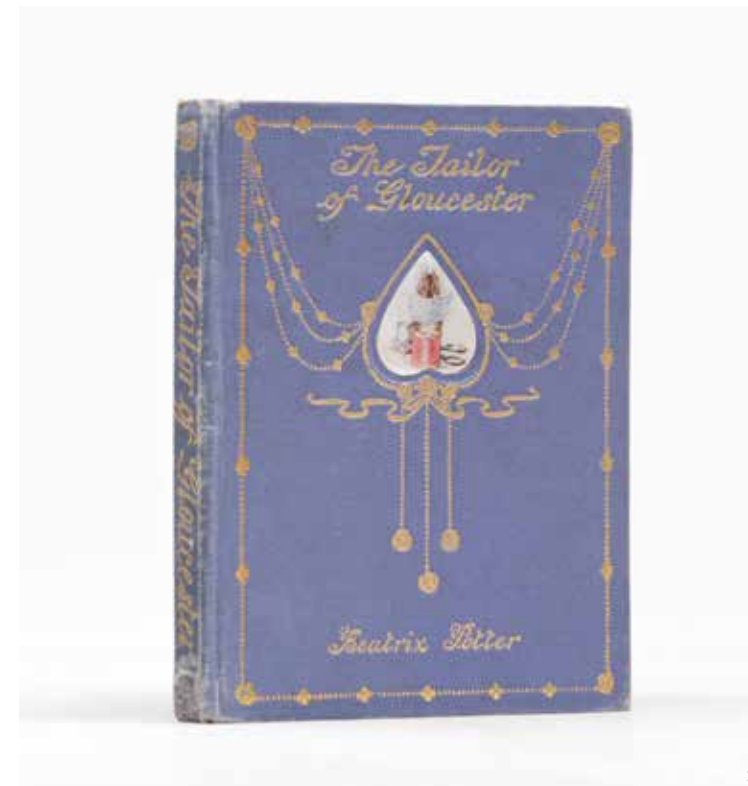
Sextodecimo. Original blue moiré cloth, titles to spine and front board gilt, gilt decorations and pictorial label to front board, illustrated endpapers, all edges gilt. Housed in a custom blue cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine ends and tips rubbed, front hinge partly split but holding, some spotting to contents. An excellent, bright copy.

FIRST EDITION, FIRST IMPRESSION, SECOND DELUXE BINDING. This deluxe binding was introduced in October 1904, replacing the first deluxe binding of art fabric, which was complex to construct; this copy has first edition sheets with the new endpaper design introduced in 1904 (C on the endpapers of this catalogue).

Linder p. 423; not in Quinby.

£3,750

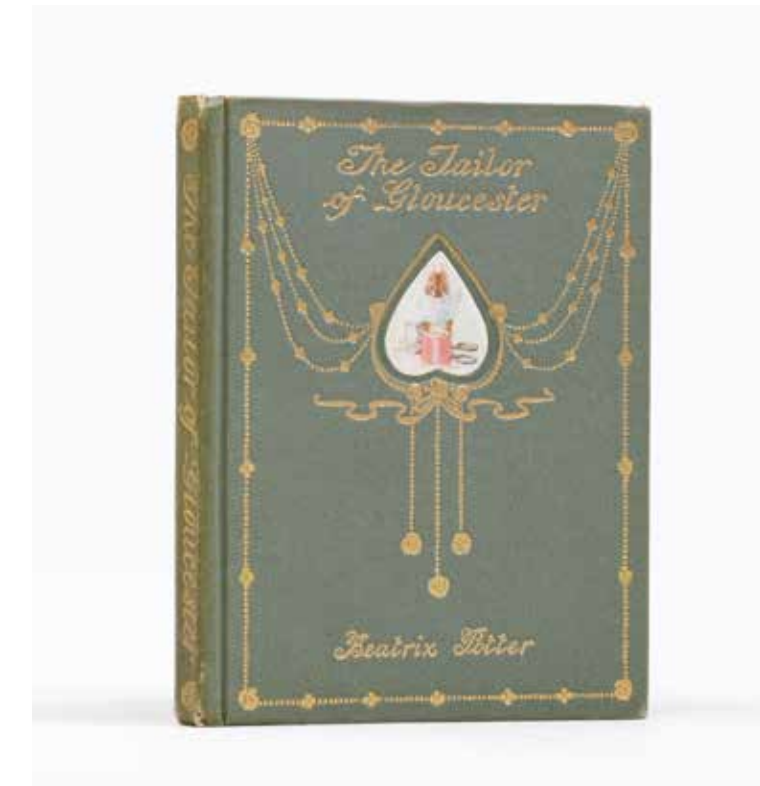
[109240]



19

20 The Tailor of Gloucester. London: Frederick Warne and Co., [1909]

Sextodecimo. Original green moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front board, illustrated endpapers, all edges gilt. Housed in a custom red cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine ends and tips rubbed, spine panel slightly discoloured, front hinge lightly creased; an excellent, bright copy.



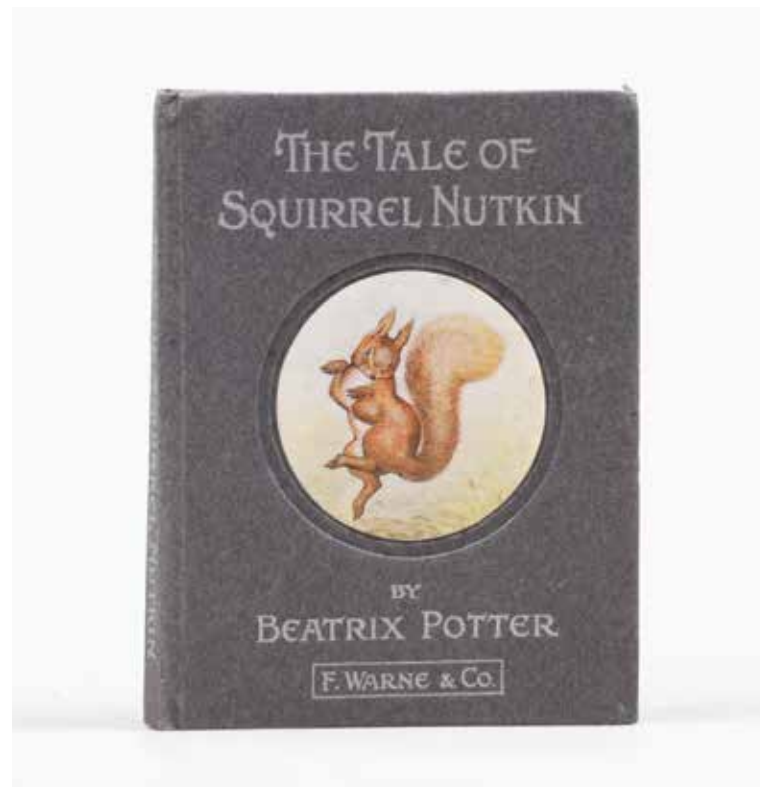
20

SECOND DELUXE BINDING, later impression, featuring the endpaper design introduced in July 1909 (F on the endpapers of this catalogue). From the library of Winifred Warne, with her bookplate to the inner cover of the folding case.

Linder p. 423; not in Quinby.

£2,500

[109234]



21 The Tale of Squirrel Nutkin. London: Frederick Warne & Co., 1903

Sextodecimo. Original grey boards, titles to front cover and spine in white, pictorial label with illustration to front cover, pictorial endpapers. Frontispiece and 26 illustrations in colour by the author. Light foxing to edges of text block, first gathering slightly sprung, last 2 plates marginally creased. An excellent copy.

22

FIRST EDITION, FIRST IMPRESSION, with the title page dated 1903 and without the words “Author of the Tale of Peter Rabbit”. The first edition was published in August 1903. The story originated in 1897 with a picture letter to Noel Moore, and was rewritten in 1901 for Norah Moore. It is the first book to feature the introduction of pictorial endpapers, against Potter’s initial inclination, though she conceded that it might work: “I always think that an endpaper ought to be something to rest the eye between the cover and the contents of the book; like a plain mount for a framed drawing. At that same time (having let off my objections) – I dare say it will come out all right.”

Linder, p. 423; Quinby 5.

£2,500

[110950]

22 The Tale of Squirrel Nutkin. London: Frederick Warne and Co., 1903

Sextodecimo. Original grey boards, titles to front cover and spine in white, pictorial label with illustration to front cover, pictorial endpapers. With the printed glassine jacket. Housed in a custom cream cloth folding case. Frontispiece and 26 illustrations in colour by the author. Spine slightly rolled, boards a little bowed; an excellent copy in the jacket with small chip to head of spine.

FIRST EDITION, THIRD IMPRESSION. PRESENTATION COPY, inscribed by the author on the front free endpaper: “For Mrs Lord, with kind remembrance & best wishes for Xmas 1903. From Beatrix Potter”. Mrs Lord was the owner of one of the three small Lakefield Cottages in Sawrey, the interior of which Potter sketched in the summer of 1902; the sketches formed the basis of *The Pie and the Patty-Pan*. The third impression has “Author of the Tale of Peter Rabbit” on the title page.

Linder, p. 168 & 423; Quinby 5a.

£4,750

[109432]



22

23 The Tale of Squirrel Nutkin. London: Frederick Warne and Co., 1904

Sextodecimo. Original blue moiré cloth, titles and decoration to front cover and spine in gilt, pictorial label with illustration to front cover, pictorial endpapers, all edges gilt. Housed in a custom blue cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine faded, spine ends rubbed, heads of front hinge split but holding, rear hinge split at both ends, free endpapers renewed. A very good copy.

23



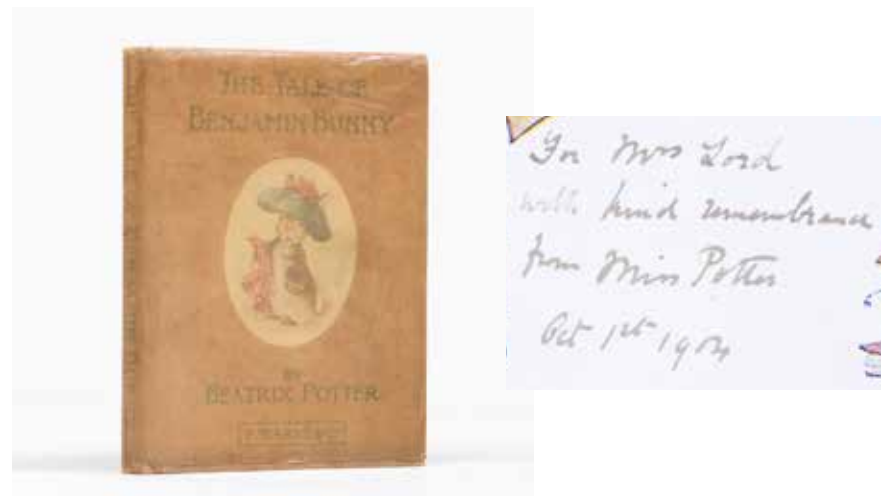
23

SECOND DELUXE ISSUE, bound with the 1904 endpaper design. This design was introduced in October 1904 (C on the endpapers of this catalogue), replacing the first binding of floral fabric. It formed the model for all future deluxe bindings in the series.

Linder, p. 423; not in Quinby.

£3,500

[109443]



24 The Tale of Benjamin Bunny. London: Frederick Warne and Co., 1904

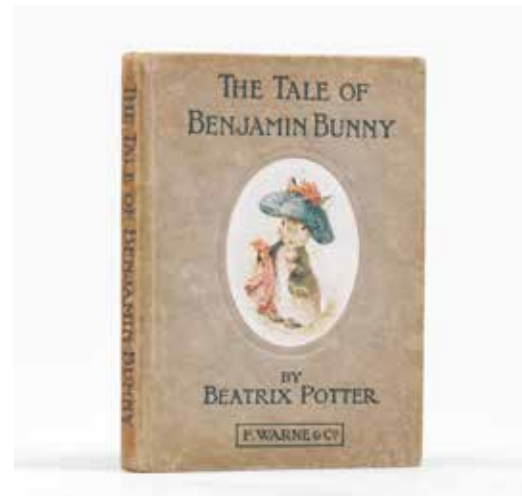
Sextodecimo. Original tan paper-covered boards, titles to spine and front cover in dark green, pictorial label to front board, illustrated endpapers. With the glassine jacket. Housed in a custom brown cloth folding case. Frontispiece and 26 colour illustrations by the author. A little darkening to foot of front cover; an excellent copy in the exceptional jacket.

FIRST EDITION, FIRST IMPRESSION. PRESENTATION COPY, inscribed by the author on the front free endpaper: "For Mrs Lord, with kind remembrances, from Miss Potter. Oct. 1st, 1904." For the recipient, see item 22 above.

Linder, p. 424; Quinby 6.

£15,000

[110462]



25 The Tale of Benjamin Bunny. London: Frederick Warne and Co., 1904

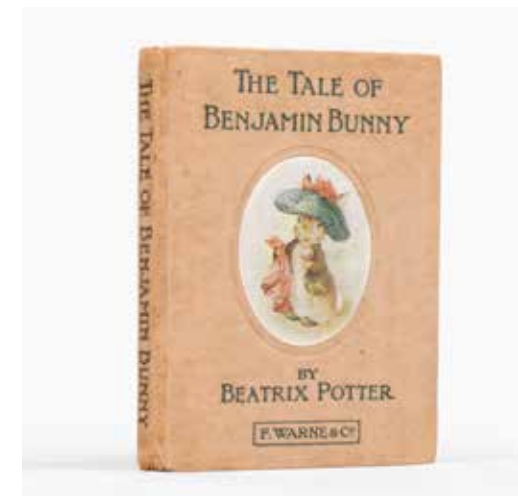
Sextodecimo. Original grey paper-covered boards, titles to spine and front cover in dark green, pictorial label to front board, illustrated endpapers. Housed in a custom buff cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine ends a little worn, some rubbing to extremities, first gathering split in gutter. An excellent, bright copy.

FIRST EDITION, FIRST IMPRESSION, with "muffatees" ("muffetees" in the second impression onward) and "we" in Roman type (italics in the second impression onward) on page 15. The regular trade binding of the first impression was either grey or tan paper boards, with no priority between them.

Linder, p. 424; Quinby 6.

£1,250

[109285]



26 The Tale of Benjamin Bunny. London: Frederick Warne and Co., 1904

Sextodecimo. Original tan paper-covered boards, titles to spine and front cover in dark green, pictorial label to front board, illustrated endpapers. Housed in a custom brown cloth folding case. Frontispiece and 26 colour illustrations by the author. Gift inscription to verso of frontispiece. A little wear to spine ends; an excellent copy.

FIRST EDITION, FIRST IMPRESSION, with the text points as item 25 above. The regular trade binding of the first impression was either grey or tan paper boards, with no priority between them.

Linder, p. 424; Quinby 6.

£1,000

[109961]



27 The Tale of Benjamin Bunny. London: Frederick Warne and Co., 1904

Sextodecimo. Original green moiré cloth, title and decorations to spine and front cover gilt, oval pictorial label to front cover, illustrated endpapers. With the printed glassine jacket. Housed in a custom green cloth chemise and green quarter morocco and cloth slipcase. Frontispiece and 26 colour illustrations by Beatrix Potter. Gift inscription to verso of frontispiece. Spine lightly mottled, first gathering split in gutter, some light finger marks to contents, an excellent copy.

FIRST EDITION, DELUXE ISSUE, FIRST IMPRESSION, with the text points as item 25 above.

Linder, p. 424; not in Quinby.

£15,000

[107185]



28 *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904
Sextodecimo. Original red boards, titles to spine and front cover white, pictorial label to front cover, illustrated endpapers. With the printed glassine jacket. Housed in a white cloth folding case. Frontispiece and 26 colour illustrations by the author. Gift inscription to front free endpaper. A little fading to head of spine, boards gently bowed; a very good copy in the jacket with some loss at spine ends and head of rear panel repaired with archival tissue.

FIRST EDITION. The first two impressions are indistinguishable; both are dated 1904 on the title page. The doll's house featured in the story

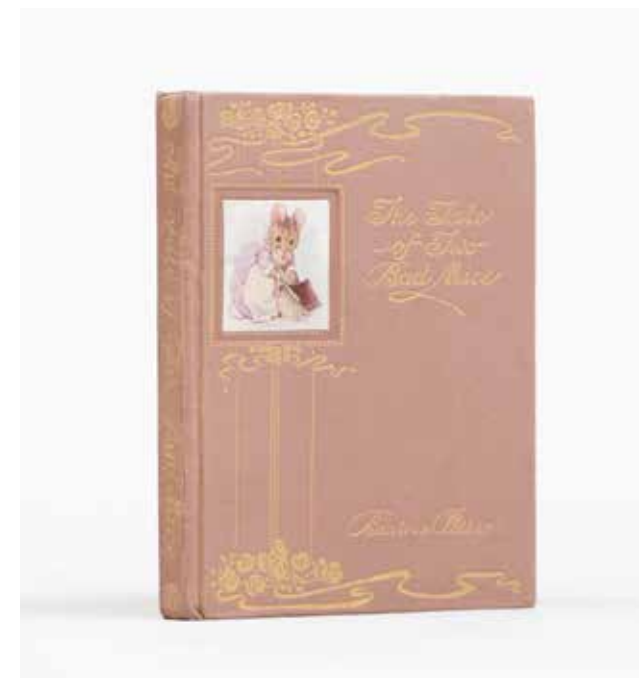
was based on one made by Norman Warne for his niece Winifred, the daughter of the middle Warne brother, Fruing.

Linder, p. 424; not in Quinby.

£4,500

[109278]

29 *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904
Sextodecimo. Original pink moiré cloth, titles to spine and front board gilt, pictorial label to front cover, illustrated endpapers, all edges gilt. Housed in a custom purple quarter morocco and marbled paper solander box. Frontispiece



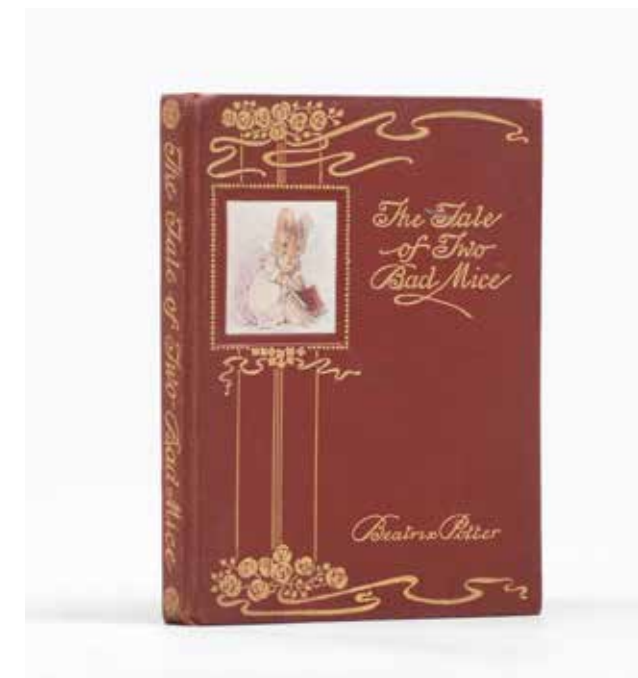
and 26 colour illustrations by the author. Bookplate of Mildred Greenhill to front pastedown and H. Bradley Martin to verso of front free endpaper. Boards gently bowed; an excellent copy.

FIRST EDITION, DELUXE ISSUE. The Mildred Greenhill–Bradley Martin copy, in pink cloth.

Linder, p. 424; not in Quinby.

£6,000

[109280]



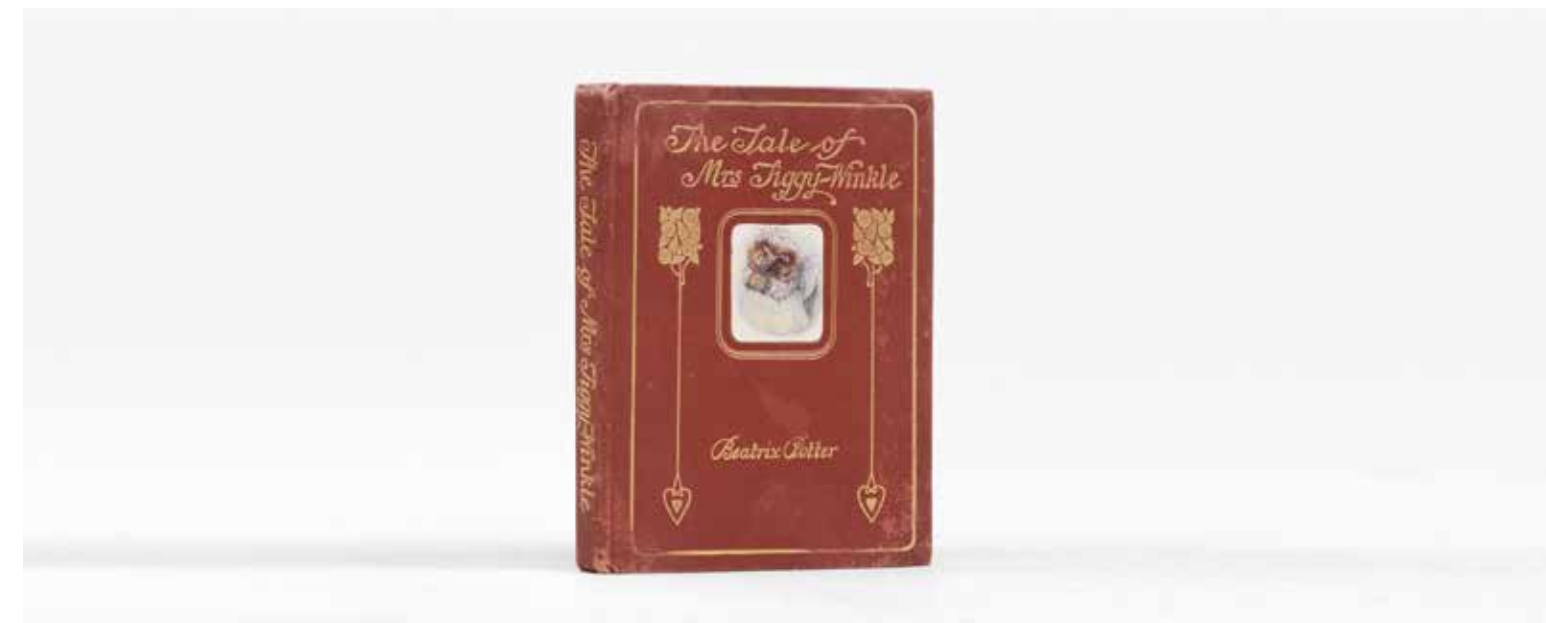
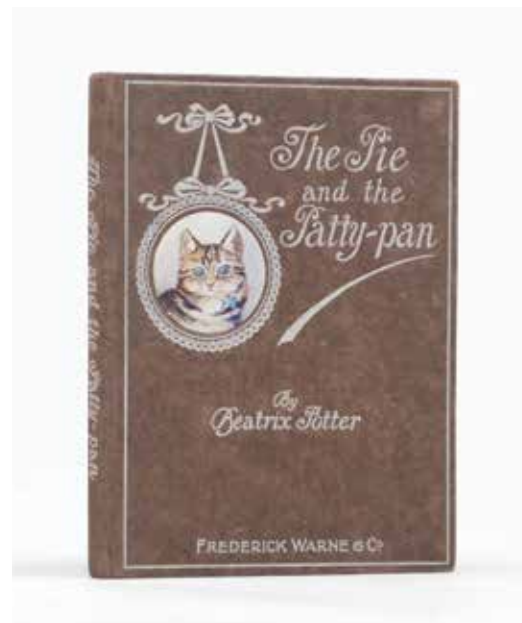
30 *The Tale of Two Bad Mice*. London: Frederick Warne and Co., 1904
Sextodecimo. Original red moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front cover, illustrated endpapers, all edges gilt. Housed in a custom red quarter morocco and cloth solander box. Frontispiece and 26 colour illustrations by the author. Superficial cracks to hinges but holding; a very good copy.

FIRST EDITION, DELUXE ISSUE, in red cloth.

Linder, p. 424; Quinby 7.

£6,000

[109282]



31 *The Pie and the Patty-Pan*. London & New York: Frederick Warne and Co., 1905

Small quarto. Original brown boards, titles to front cover and spine in white, pictorial label with illustration to front cover, pale purple endpapers. Housed in a brown cloth folding case. Frontispiece and 9 colour illustrations by the author. Mild foxing, endpapers lightly browned, an excellent copy.

FIRST EDITION, FIRST IMPRESSION. This was the last book Norman Warne had discussed with Potter, published in a larger format. Potter completed the project alone; it was published two months after his death. The illustrated endpapers, introduced the previous year, were

forgotten; the book appeared with plain or lavender endpapers. The book was not published in small format until 1930.

Linder, p. 425; Quinby 9.

£950

[109227]

32 *The Tale of Mrs. Tiggy-Winkle*. London: Frederick Warne and Co., 1905

Sextodecimo. Original green boards, titles to front cover and spine in white, pictorial label to front cover, illustrated endpapers. With the printed glassine jacket, supplied from another copy. Housed in a custom brown cloth folding

case. Frontispiece and 26 colour illustrations by the author. Spine browned, a couple of finger-marks to contents. An excellent copy in the jacket with a little loss to head of spine and some minor nicks to extremities.

FIRST EDITION. The first two impressions are indistinguishable. This is one of the books which originated from Potter's 1903 Derwentwater sketchbook.

Linder, p. 425; Quinby 8.

£6,000

33 *The Tale of Mrs. Tiggy-Winkle*. London: Frederick Warne & Co., 1905

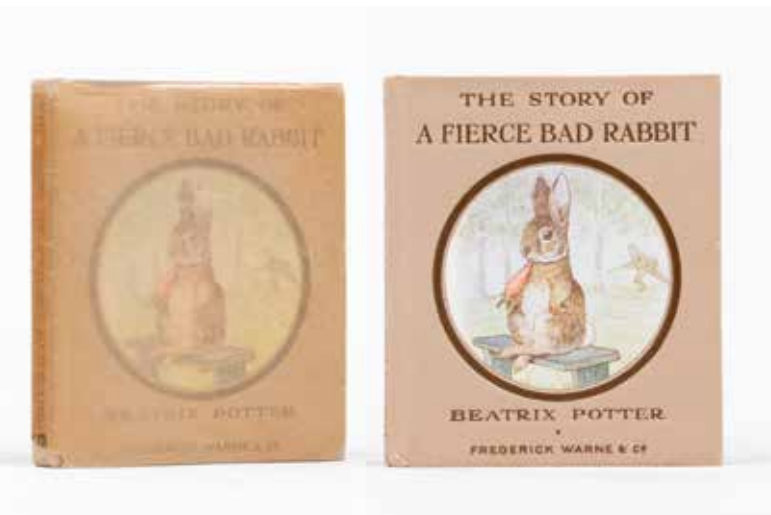
Sextodecimo. Original brown moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front board, all edges gilt. Housed in a brown cloth solander box. Frontispiece and 26 colour illustrations by the author. Gilt rubbed in places, slight mottling, cloth cockled at foot of rear board, ownership stamp and child's inscription to front pastedown, front hinge repaired, a good copy.

FIRST EDITION, DELUXE ISSUE.

Linder p. 425; not in Quinby.

£3,500

[109402]



34 The Story of A Fierce Bad Rabbit. London & New York: Frederick Warne and Co., 1906

Sextodecimo. Panorama mounted on pale green linen back, arranged in pairs with text on recto and illustration on facing verso, and folded concertina-style into the original red cloth wallet case, with closing tab heightened with silver, and pictorial label to front cover. Housed in a red flat-backed solander box. With 14 colour illustrations by the author. by the author. Sides faded, some marks to covers, a little foxing to linen back of concertina, text and illustrations unaffected. An excellent copy of a publication too easily subject to wear.

FIRST EDITION, FIRST ISSUE, with “London & New York” on the rear cover, in a variant binding not noted by Quinby. At the start of 1906, Potter planned three books in a panoramic form, with 14 pictures and 14 pages of text: *The Story of a Fierce Bad Rabbit*, *The Story of Miss Moppet*, and *The Sly Old Cat*, but only the first two were published. Issued for the 1906 Christmas market, the books were too easily damaged, so “the

shops sensibly refused to stock them because they got unrolled and so bad to fold up again” Potter wrote (Linder, p. 183). The panoramic design was dropped and the books brought into line with the rest of the series in 1916 (see item 36 below).

The Warne archive contained two copies of this red variant, both stamped “Not to be taken away”. Perhaps the red outer case was judged to be a mismatch with the green linen-backed material inside it and it remained a trial binding. It is certainly much the rarer of the two.

Linder p. 426.

£3,250

[109264]

35 The Story of A Fierce Bad Rabbit. London & New York: Frederick Warne and Co., 1906

Sextodecimo. Panorama mounted on pale green linen back, arranged in pairs with text on recto and illustration on facing verso, and folded concertina-style into the original green cloth wallet case, with closing tab heightened with silver. Colour pictorial label on front cover. Housed in a custom pale green cloth folding case. With 14 colour illustrations by the author. Covers a little toned and marked, some wear to tab-slot, some rubbing to extremities. An excellent copy.

FIRST EDITION, FIRST ISSUE, with “London & New York” on the rear cover, in the usual green wallet case binding.

Linder p. 426; Quinby 12.

£1,500

[109261]

36 The Story of a Fierce Bad Rabbit. London: Frederick Warne and Co., [1916]

Sextodecimo. Original light brown boards, titles to front board and spine in dark brown, pictorial label with illustration to front board, pictorial endpapers. With the printed glassine jacket. Housed in a custom pale green cloth folding case. With frontispiece and 14 illustrations by the author. Spine rolled, edges of text block spotted; an exceptional copy in the jacket with some minor loss to spine ends.

FIRST EDITION IN BOOK FORM.

Linder p. 183; Quinby 12a.

£2,500

[109252]



37 The Story of Miss Moppet. London & New York: Frederick Warne and Co., 1906

Oblong duodecimo. Panorama mounted on pale blue linen back, arranged in pairs with text on recto and illustration on facing verso, and folded concertina-style into the original blue cloth wallet-style case, with closing tab heightened with silver. Titles in dark blue and colour pictorial label on front cover. Housed in a custom orange clamshell box. With 14 colour illustrations by the author. Pencilled ownership signature to inner front cover. Edges faded, tab-slot to front cover slightly torn, inner fold a little worn. An excellent copy.

FIRST EDITION, FIRST ISSUE (with "London & New York" on rear cover).

Linder p.426; Quinby 11.

£1,250

[109271]

38 The Story of Miss Moppet. London: Frederick Warne and Co., [1916]

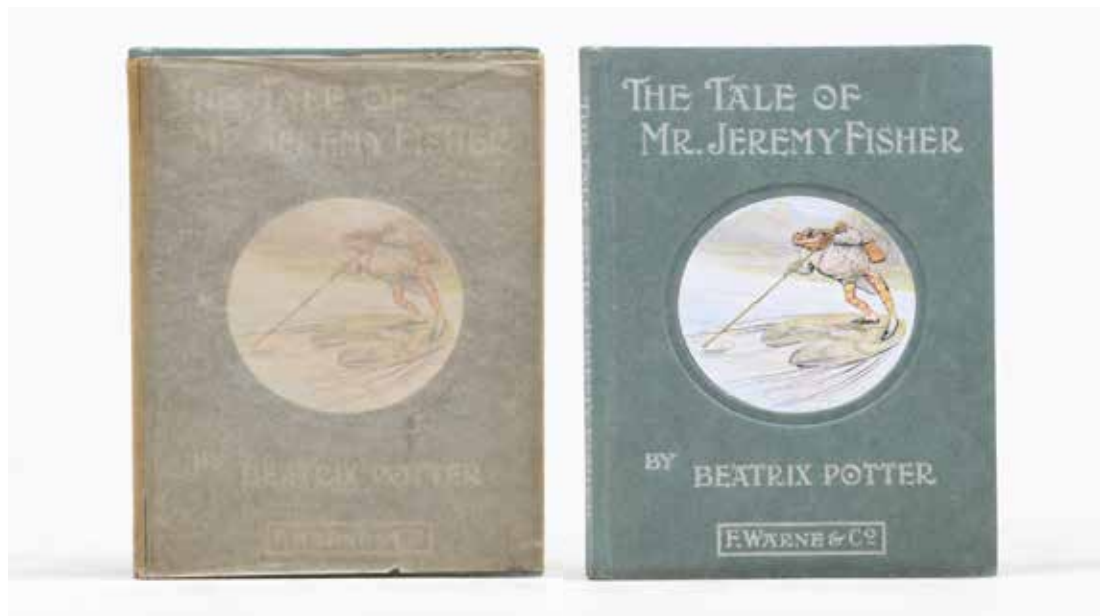
Sextodecimo. Original grey boards, titles to front cover and spine in green, pictorial label with illustration to front board, illustrated endpapers. With the printed glassine jacket. Housed in a custom red cloth folding case. With frontispiece and 14 illustrations by the author. Bookseller's ticket to rear pastedown. A little toning to spine and board edges, a touch of spotting to contents. An excellent copy in the jacket with a couple of nicks to extremities.

FIRST EDITION IN BOOK FORM.

Linder, p. 426; Quinby 11a.

£2,500

[109269]



39 *The Tale of Jeremy Fisher*. London: Frederick Warne and Co., 1906
Sextodecimo. Original green boards, titles to spine and front board white, pictorial label to front cover, pictorial endpapers. With the printed glassine jacket. Housed in a green cloth folding case. Frontispiece and 26 colour illustrations by the author. An exceptional copy in the slightly nicked jacket with a short tear in the rear panel.

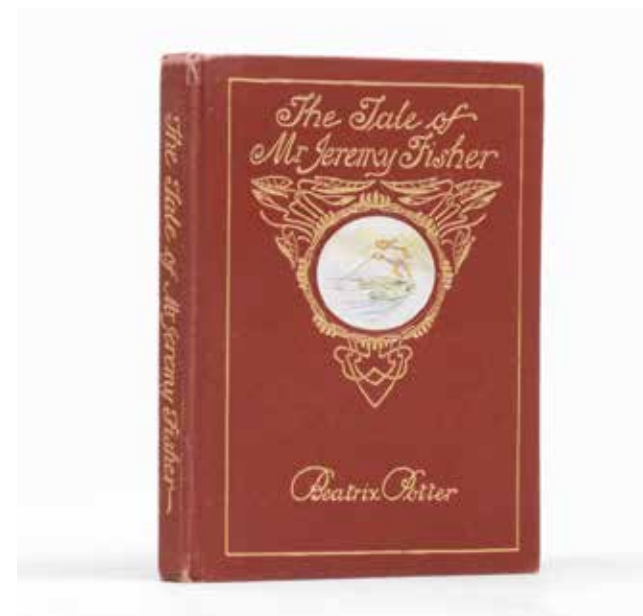
FIRST EDITION. The first two impressions are indistinguishable. Shortly after Norman Warne's death, Potter determined to see *The Tale of Jeremy Fisher* finally published (see items 2 and 3 above). She had raised the project with Norman after the publication of *Peter Rabbit* – "I should like to do Mr Jeremy Fisher too some day" (Taylor, p. 81), and

now wrote to Harold, who had stepped into Norman's role as her editor: "I know some people don't like frogs but I think I had convinced him [Norman] that I could make a really pretty book". Nine years after she had conceived the idea, her frog book was finally agreed for publication. There was one hold-up before publication: Fruing Warne queried the colouring of the frog and, to disprove the criticism that he was too yellow, Potter brought her model into the office in a jam-jar.

Linder, p. 426; not in Quinby.

£6,500

[109404]



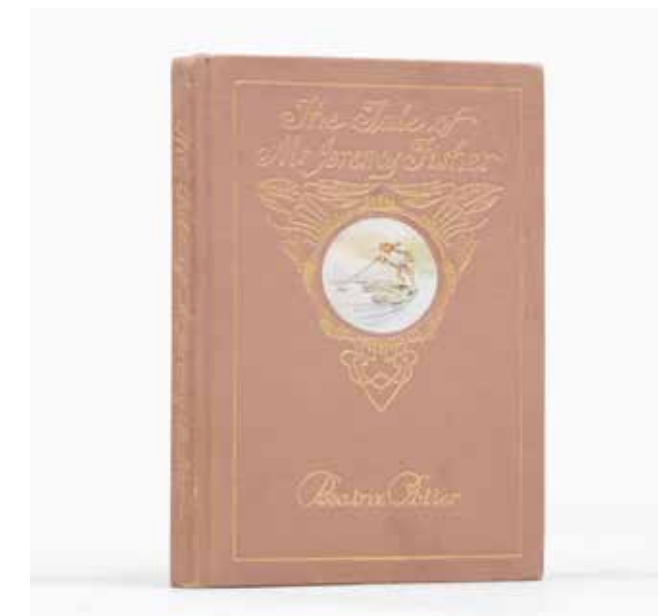
40 *The Tale of Jeremy Fisher*. London: Frederick Warne and Co., 1906
Sextodecimo. Original red moiré cloth, titles and decorations to spine and front board gilt, pictorial label to front board, all edges gilt. Housed in a brown cloth chemise and brown quarter morocco and cloth slipcase. Frontispiece and 26 colour illustrations by the author. Spine rolled, tips a little rubbed, front hinge cracked, some light marks to contents, mark to p. 14 from old adhesion to facing page, not affecting the image. A very good copy.

FIRST EDITION, DELUXE ISSUE, in red cloth. The first two impressions are indistinguishable.

Linder, p. 426; not in Quinby.

£3,750

[109417]



41 *The Tale of Jeremy Fisher*. London: Frederick Warne and Co., 1906
Sextodecimo. Original pink moiré cloth, titles and decorations to spine and front board gilt, pictorial label to front board, all edges gilt. Housed in a green cloth folding case. Frontispiece and 26 colour illustrations by the author. A fine copy.

FIRST EDITION, DELUXE ISSUE, in pink cloth. The first two impressions are indistinguishable.

Linder, p. 426; not in Quinby.

£5,000

[110353]



42 The Tale of Tom Kitten. London: Frederick Warne and Co., 1907

Sextodecimo. Original grey-green boards, titles to spine and front board in white, pictorial label to front board, pictorial endpapers. With the printed glassine jacket. Housed in a custom blue cloth folding case. Frontispiece and 26 colour illustrations by the author. A superb copy in the slightly nicked jacket with shallow chip to head of rear panel.

FIRST EDITION. The first three impressions are indistinguishable. Having bought a working farm, Hill Top, in 1905, Potter's life in the Lake District increasingly influenced her stories. The first of these was based on the new kitten at Belle Green, where Potter stayed with the wife of the village blacksmith during renovations at Hill Top.

Linder, p. 427; Quinby 13.

£4,500

[109480]

43 The Tale of Tom Kitten. London: Frederick Warne and Co., 1907

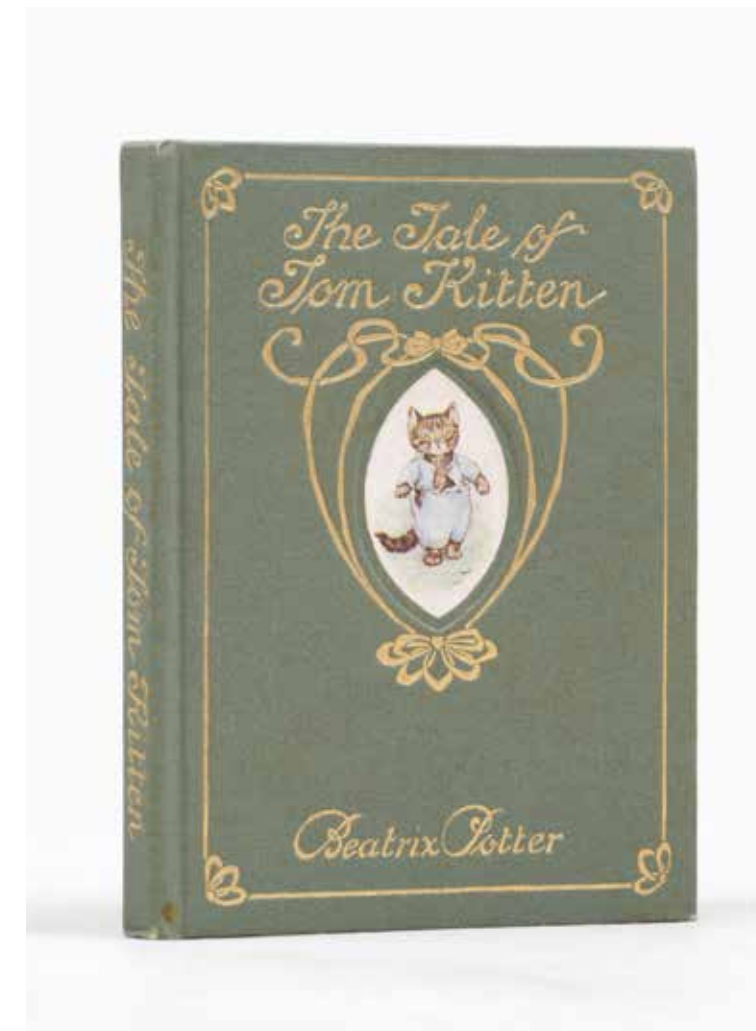
Sextodecimo. Original green moiré cloth, titles and decoration to spine and front board gilt, pictorial label to front board, pictorial endpapers, all edges gilt. Housed in a custom green cloth chemise and green quarter morocco and cloth slipcase. Frontispiece and 26 colour illustrations by the author. Gift inscription to verso of front free endpaper. An excellent, bright copy.

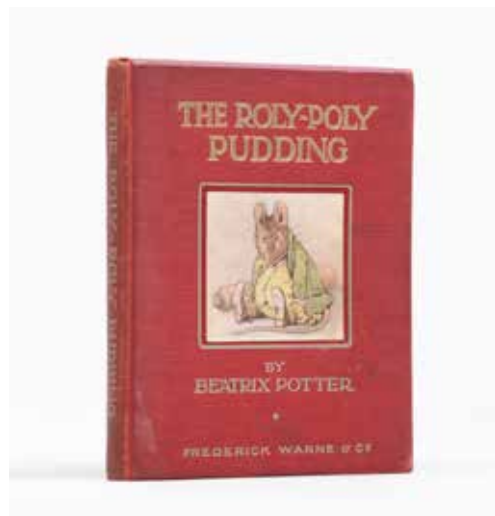
FIRST EDITION, DELUXE ISSUE. One of the scarcest deluxe editions, with just one copy of this first issue appearing at auction since 1975. Later issues have later endpapers.

Linder, p. 427; not in Quinby.

£8,500

[109481]





44 *The Roly-Poly Pudding*. London & New York: Frederick Warne and Co., 1908

Octavo. Original red cloth, titles to spine in blue, titles to front cover in blue and gilt, pictorial label to front cover, bevelled edges, illustrated endpapers. Housed in a flat-backed red folding case. Frontispiece, 17 colour plates, outline illustrations to text by the author. First and final gatherings dried and slightly split at inner margin, some marks and foxing to contents.

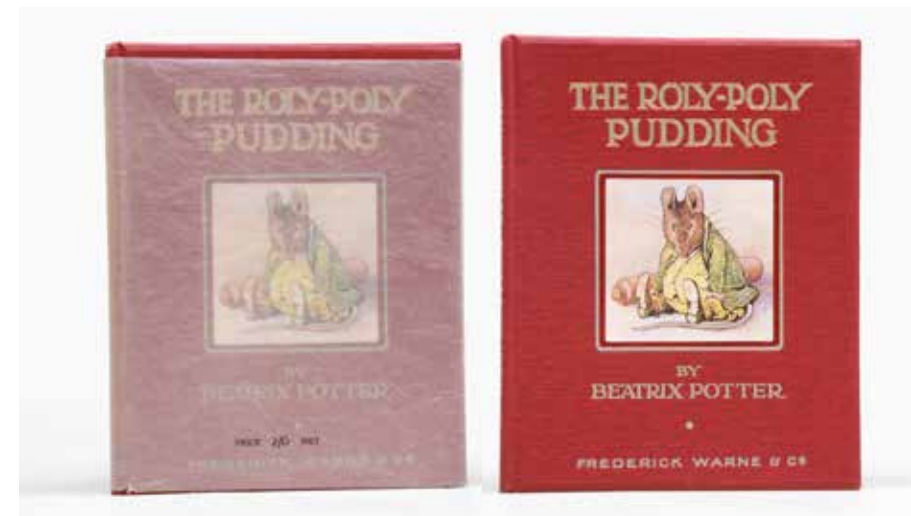
FIRST EDITION, FIRST IMPRESSION. A SUPERB PRESENTATION COPY, inscribed by the author to the parents of the inspiration for one of the characters on the first blank, "For John Taylor and Mrs Taylor with kind regards from Miss Potter, Dec. 11th '08." The character of John Joiner, the terrier who removes the floorboard to release Tom, was based on young John Taylor, a Sawrey carpenter and the son of the village shopkeepers. His father, also John, professed to being jealous, but Potter

asked how she could feature him in one of her books since he was bed-bound. "A week afterwards", she wrote, "enclosed with an account, there came a scrap of paper 'John Taylor's compliments and thinks he might pass for a dormouse.'" The following year Mr John Dormouse appeared in *Ginger and Pickles*, though sadly he did not live to see himself in print. The first impression has "[All rights reserved]" at the foot of the title page, omitted from the second impression.

Linder, p. 427; Quinby 15.

£6,500

[109222]



45 *The Roly-Poly Pudding*. London & New York: Frederick Warne and Co., 1908

Octavo. Original red cloth, titles to spine in blue, titles to front cover in blue and gilt, pictorial label to front cover, bevelled edges, illustrated endpapers. With the printed glassine jacket. Housed in a flat-backed red folding case. Frontispiece, 17 colour plates, outline illustrations to text by the author. Gift inscription to half-title. Some light foxing to edges of text block; an exceptional copy with the superb jacket.

FIRST EDITION, SECOND IMPRESSION, with 1908 on the title page, but the words "[All rights reserved]" omitted from the foot of the title page.

Linder, p. 427; Quinby 15.

£3,750

[109223]

46 *The Tale of Samuel Whiskers. Or, The Roly-Poly Pudding*. London Frederick Warne & Co. Ltd., [1926]

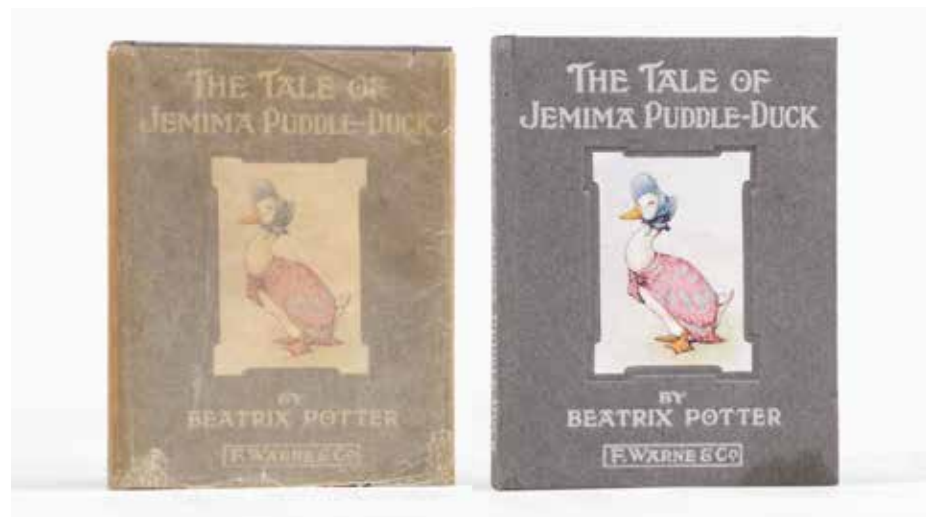
Sextodecimo. Original red boards, titles to front board and spine in white, pictorial label to front board, pictorial endpapers. Housed in a custom orange flat-backed solander box. Frontispiece, 17 colour plates, outline illustrations to text by the author. Spine rolled and faded, boards gently bowed, internally fresh. An excellent copy.

FIRST EDITION IN THIS FORMAT, FIRST IMPRESSION, with undated title page and the small advert to the front free endpaper recto. In 1926 Frederick Warne decided to publish *The Roly-Poly Pudding* in the small format consistent with other books in the same series, and the title was changed to *The Tale of Samuel Whiskers*.

Linder, p. 427; Quinby 15 (not seen).

£500

[109445]



47 The Tale of Jemima Puddle-Duck. London & New York: Frederick Warne and Co., 1908

Sextodecimo. Original grey boards, titles to front board and spine in white, pictorial label with illustration to front board, pictorial endpapers. With the printed glassine dust jacket. Housed in a green quarter morocco solander box. Frontispiece and 26 colour illustrations by the author. Bookseller's ticket to front pastedown. An exceptional copy in the jacket with a little creasing and some nicks to extremities.

FIRST EDITION, IN THE FIRST ISSUE DUST JACKET listing only books published prior to 1908 and with the price of 1/- on the spine panel. (The first three impressions are indistinguishable, so the presence of the jacket is crucial in this instance.)

Linder p. 427; Quinby 14.

£7,500

[110571]

48 The Tale of Jemima Puddle-Duck. London & New York: Frederick Warne and Co., 1908

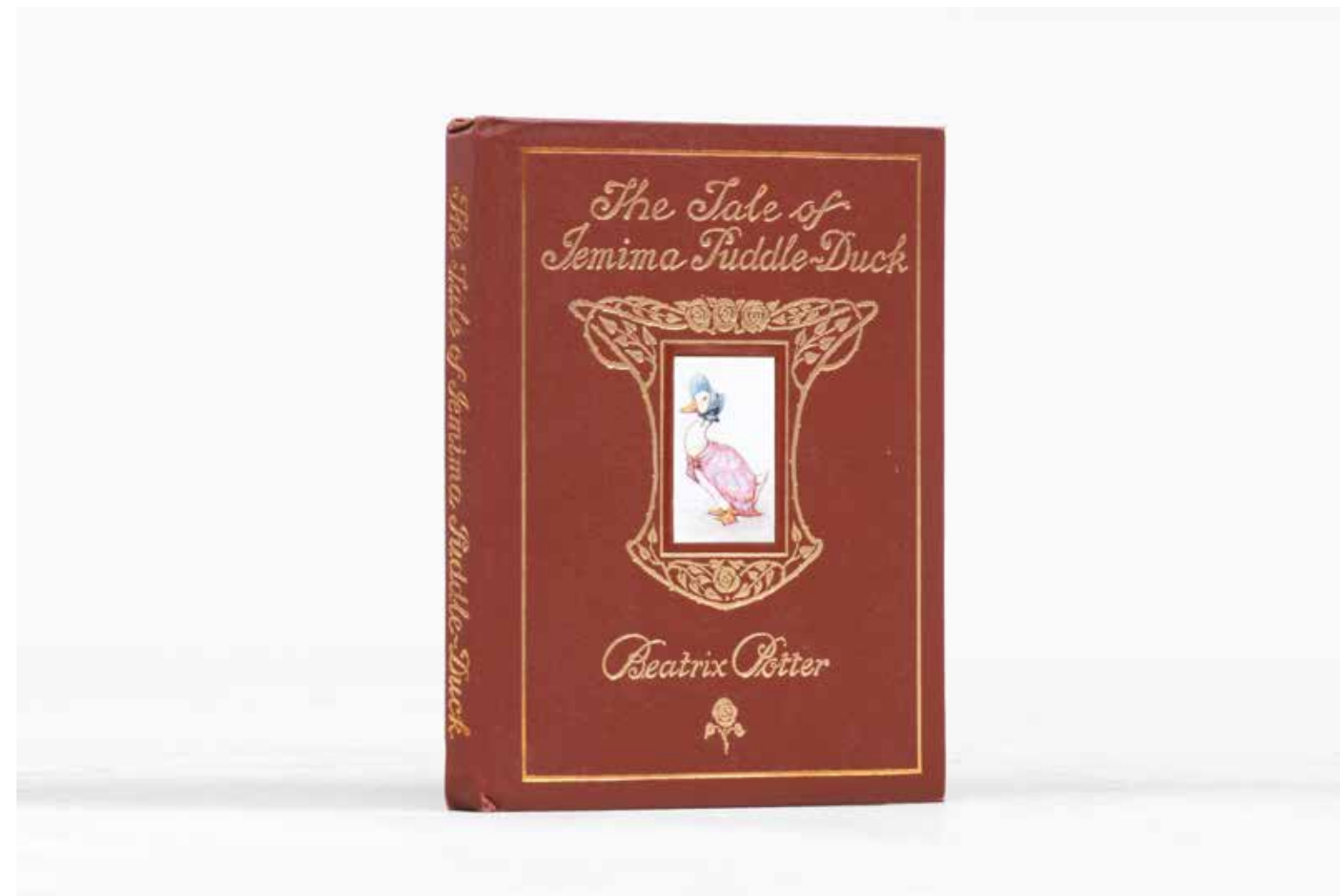
Sextodecimo. Original red moiré cloth, titles to spine and front cover gilt, pictorial label with illustration to front cover, pictorial endpapers, all edges gilt. Housed in a red quarter morocco and black cloth solander box. Frontispiece and 26 colour illustrations by the author. A fine copy.

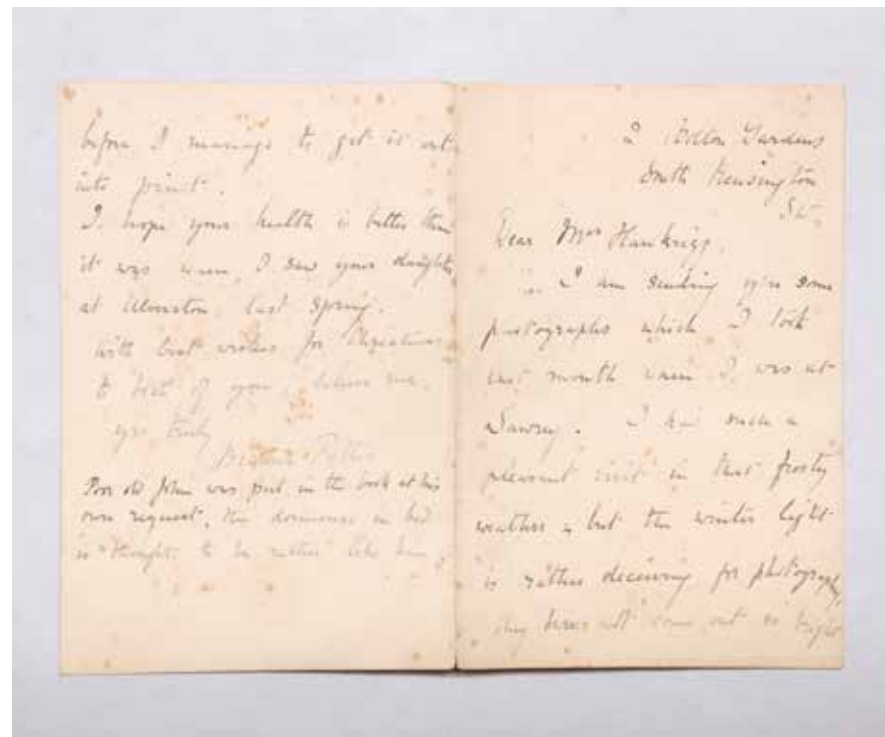
FIRST EDITION, DELUXE ISSUE. With an autograph note by Leslie Linder confirming that it is a first edition.

Linder p. 427; not in Quinby.

£5,000

[110574]

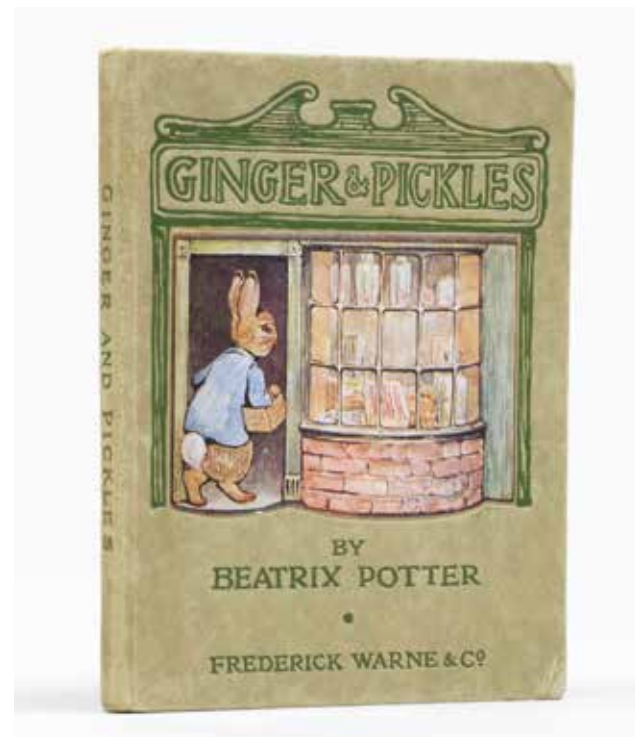




49 Autograph letter signed to Mary Ann Hawkrigg, enclosing a copy of *Ginger and Pickles*, together with a copy of the book. [2 Bolton Gardens, South Kensington, SW, undated but evidently December 1909]

Four pages, creased where folded. Good condition.

Mary Ann Hawkrigg was the owner of Castle Farm, which Potter bought in 1909. The letter accompanied a copy of *Ginger and Pickles*,



thereby fulfilling a promise she had made to Mary Ann's daughter to send her a book. Potter explains why she dedicated *Ginger and Pickles* to John Taylor, the Sawrey village shopkeeper: "You will see it is dedicated to old John Taylor, he took such an interest in it, when I was sketching in 'the shop', but he just died after the type was set up and before he could have a finished copy ... Poor old John was put in the book at his own request, the dormouse in bed is thought to be rather like him."

Potter also refers to some sketching she had been doing at Bull Banks on Castle Farm, noting that "I generally turn things over in my mind for a year or two before I manage to get it out into print." Bull Banks later appeared in *The Tale of Mr. Tod* in 1912, where Mr Tod had an earth. She also encloses some photographs (not present here): "which I took last month when I was at Sawrey. I had such a pleasant visit in that frosty weather, but the winter light is rather deceiving for photography, they have not come out so bright as I had hoped". She closes with wishes for Mary Ann's good health and for Christmas.

With a copy of the first edition of *Ginger and Pickles* (original pale green boards; tips a little bumped, an excellent, bright copy). Housed together in a green cloth solander box.

Linder p. 428; Quinby 17.

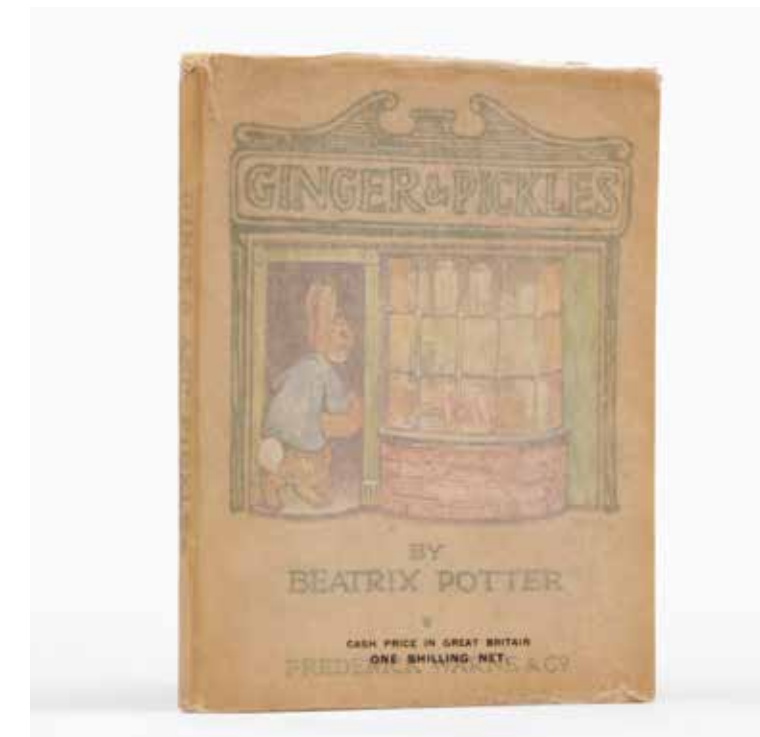
£7,500

[109189]

50 *Ginger and Pickles*. London & New York: Frederick Warne and Co., 1909

Small quarto. Original buff boards, titles to front cover and spine in green, pictorial label with illustration to front cover, illustrated endpapers. With the printed glassine jacket. Housed in a white cloth flat-backed folding case. Frontispiece and 9 colour illustrations by the author. Some light foxing to contents; an excellent, bright copy in the jacket with some minor chips to extremities.

FIRST EDITION, with the printed glassine jacket. The third of Potter's books to be printed in large format, *Ginger and Pickles* was worked up from an original manuscript given to Louie Warne, Harold Warne's daughter, as a Christmas gift in 1908. The story was based on the village shop in Sawrey, owned by John Taylor when Potter bought Hill Top farm, presenting Potter with a dilemma over the dedication: "In a way, it ought to be Louie's book, but she can look forward: I sometimes think old John Taylor is keeping alive to see this one printed. I should rather like to put his name in if you don't object?" In the event



(see previous item), old John was made the dedicatee but died before publication. The first two impressions are indistinguishable.

Linder p. 428; Quinby 17.

£4,000

[109207]



51 The Tale of the Flopsy Bunnies. London: Frederick Warne and Co., 1909

Sextodecimo. Original brown paper-covered boards, illustrated label to front board, titles to spine and front cover white, pictorial endpapers. With the printed dust jacket. Housed in a custom orange cloth folding case. Frontispiece and 26 colour illustrations by the author. An exceptional copy in the scarce jacket.

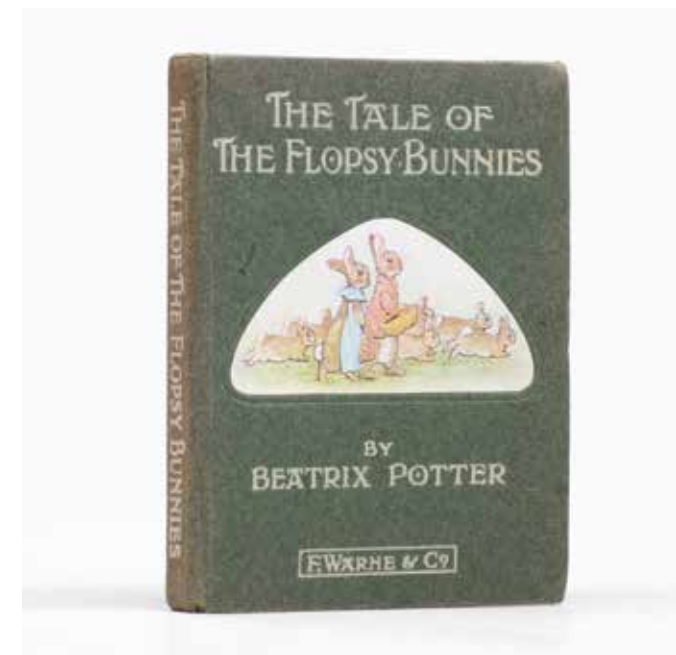
FIRST EDITION. The first two impressions are indistinguishable. The notice-board that appears in the image on p. 14 reads “Peter Rabbit & Mother – Florists – Gardens neatly razed. Borders devastated by the

night or year”; this was replaced from the third impression onwards to avoid difficulty for foreign translators.

Linder, p. 428; Quinby 16.

£5,000

[109497]



52 The Tale of the Flopsy Bunnies. London: Frederick Warne and Co., 1909

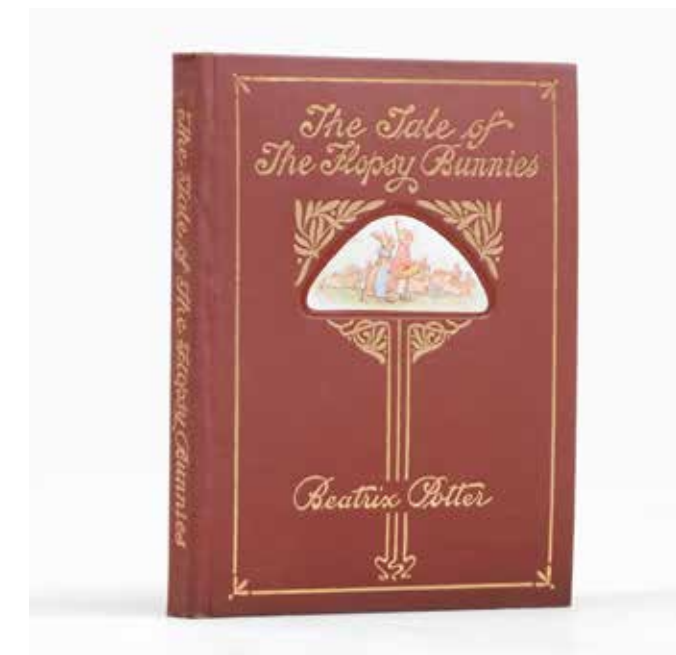
Sextodecimo. Original green paper-covered boards, illustrated label to front board, titles to spine and front cover white, pictorial endpapers. Housed in a custom green quarter morocco solander box. Frontispiece and 26 colour illustrations by the author. Boards gently bowed; an excellent, bright copy.

FIRST EDITION.

Linder, p. 428; Quinby 16.

£1,250

[109496]



53 The Tale of the Flopsy Bunnies. London: Frederick Warne and Co., 1909

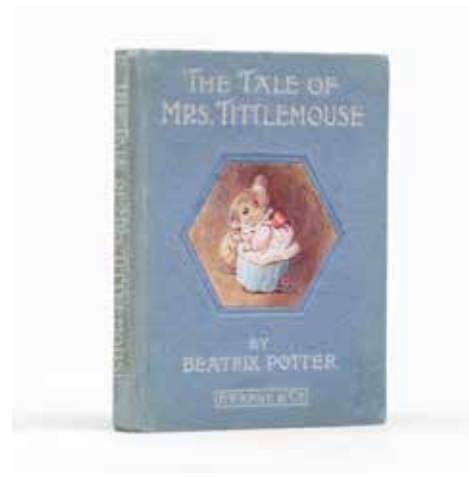
Sextodecimo. Original red moiré cloth, titles and decorations to spine and front board gilt, pictorial label to front cover, pictorial endpapers, all edges gilt. Housed in a custom brown linen chemise and brown quarter morocco and cloth slipcase. Frontispiece and 26 colour illustrations by the author. An exceptional copy.

FIRST EDITION, DELUXE ISSUE.

Linder, p. 428; not in Quinby.

£4,000

[109495]



54 The Tale of Mrs. Tittlemouse. London: Frederick Warne and Co., 1910

Sextodecimo. Original blue paper-covered boards, titles to spine and front board white, pictorial label to front board, pictorial endpapers. Housed in a custom cream cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine and board edges sunned, the odd spot to contents. An excellent copy.

FIRST EDITION. The story originated as a New Year's gift in 1910 for Harold Warne's daughter, Nellie, and was presented to her in a small leather notebook. It became known in the family as "Nellie's little book" and this was used for the dedication. The first two impressions are indistinguishable.

Linder, p. 429; not in Quinby.

£1,000

[109426]



55 The Tale of Mrs. Tittlemouse. London: Frederick Warne and Co., 1910

Sextodecimo. Original red moiré cloth, titles to spine and front board gilt, pictorial label to front board, pictorial endpapers. Housed in a brown quarter morocco solander box. Frontispiece and 26 colour illustrations by the author. A fine copy.

FIRST EDITION, DELUXE ISSUE.

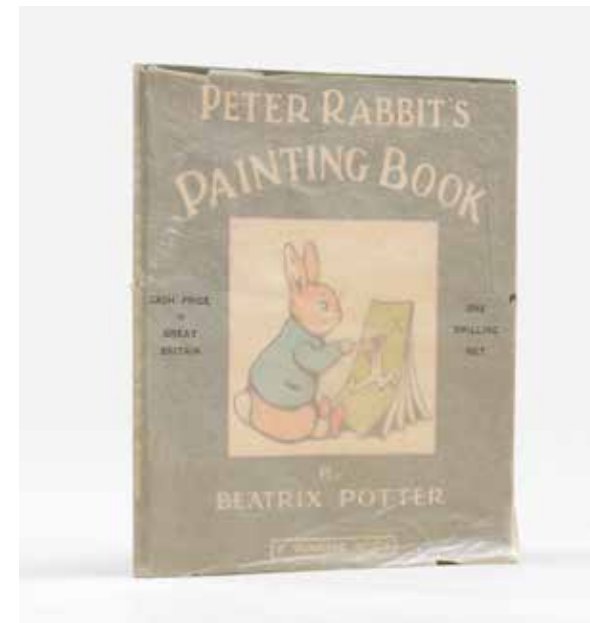
Linder, p. 429; not in Quinby.

£6,000

[110566]

56 Peter Rabbit's Painting Book. London: Frederick Warne and Co., 1911

Octavo. Original green boards, titles to front board and spine in white, pictorial illustration to front board, illustrated endpapers. With the printed glassine dust jacket. Housed in a green cloth solander box. With 12 coloured illustrations and



12 outline illustrations for colouring. Small gift inscription to the title page. An exceptional copy in the jacket with a few minor nicks to extremities.

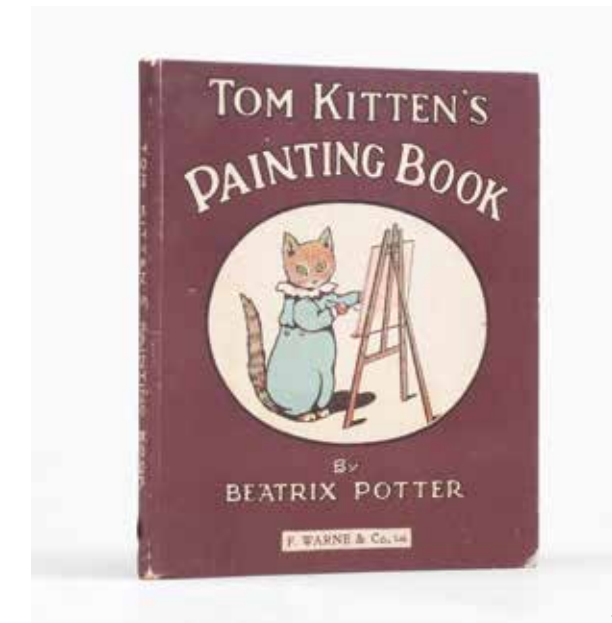
FIRST EDITION, FIRST IMPRESSION, with the glassine dust jacket not advertising any books, priced 1/- net. The first of three painting books issued by Potter.

Linder p. 431; Quinby 19.

£1,500

[109196]

57 Tom Kitten's Painting Book. London: Frederick Warne & Co. Ltd, [1917]



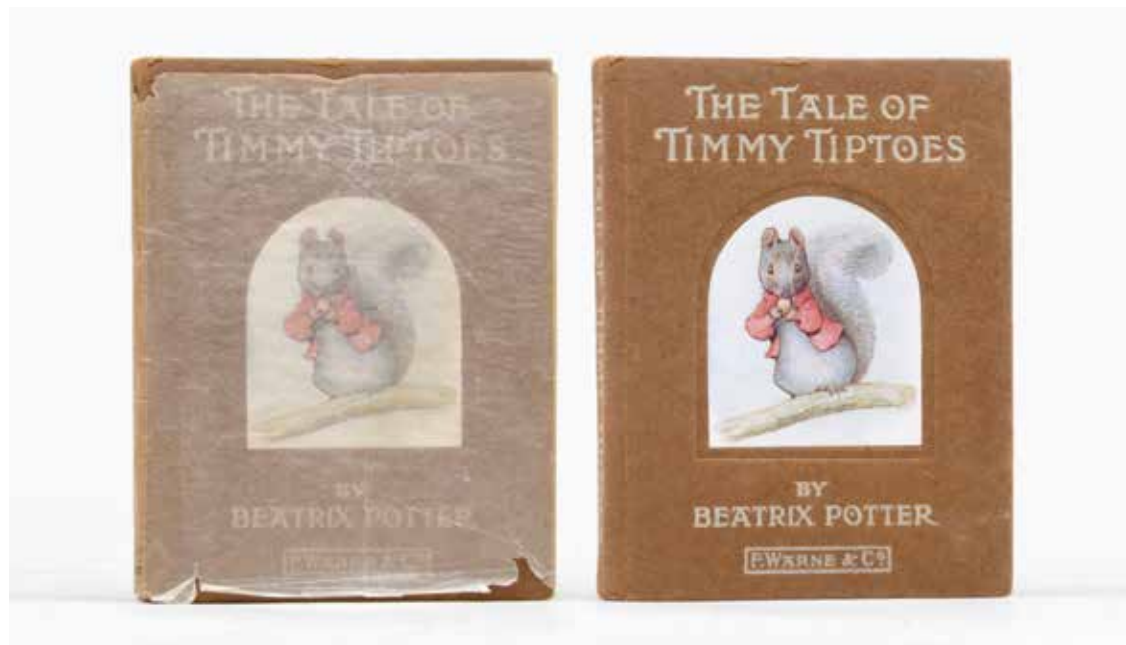
Octavo. Original brown boards, titles to front board and spine in white, pictorial illustration to front board, illustrated endpapers. With 8 coloured illustrations and 8 outline illustrations for colouring. Spine and tips rubbed, one outline image with faint colour applied; an excellent copy.

FIRST EDITION THUS, one of 500 copies. In June 1917, the Peter Rabbit painting book was divided in two, to make two books of eight pairs. The first five pairs of images, with three new pairs, made the second edition of Peter Rabbit's Painting Book; the last seven pairs of images and one new pair formed Tom Kitten's Painting Book.

Linder, p. 431; noted in Quinby (24) but not seen.

£750

[109486]



58 The Tale of Timmy Tiptoes. London: Frederick Warne & Co., 1911

Sextodecimo. Original brown boards, titles to spine and front board white, pictorial label to front cover, pictorial endpapers. With the printed glassine jacket. Housed in a custom brown quarter morocco and cloth solander box. Frontispiece and 26 colour illustrations by the author. Boards a little bowed, short closed tear to foot of p. 51; an excellent copy in the jacket with some shallow chips to extremities.

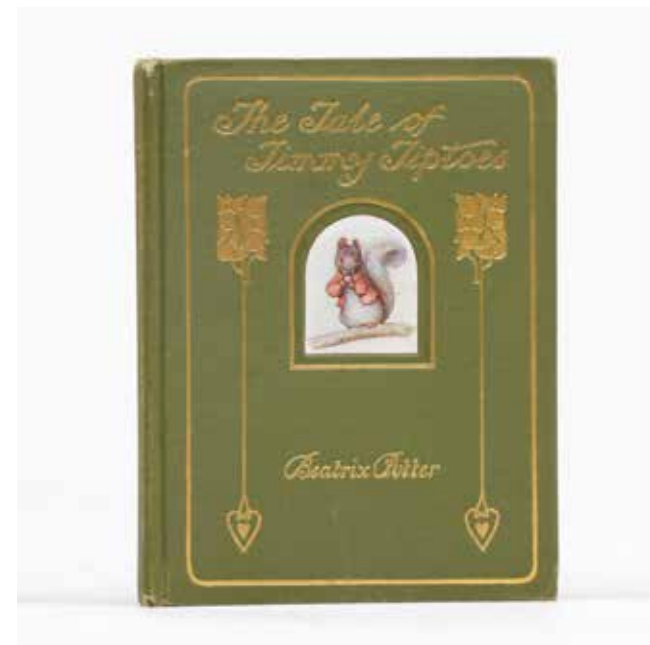
FIRST EDITION. Intended to please her American readers, the main animal characters in the book are indigenous to North America: grey squirrels, chipmunks, and a “large bear”. The inclusion of yellowham-

mers (*Emberiza citrinella*, the birds which sing “Little bita bread and-no-cheese!”) was a mistake, as their range includes Europe and much of Asia but not America. The first two impressions are indistinguishable.

Linder p. 429; not in Quinby.

£2,500

[109478]



59 The Tale of Timmy Tiptoes. London: Frederick Warne and Co., 1911

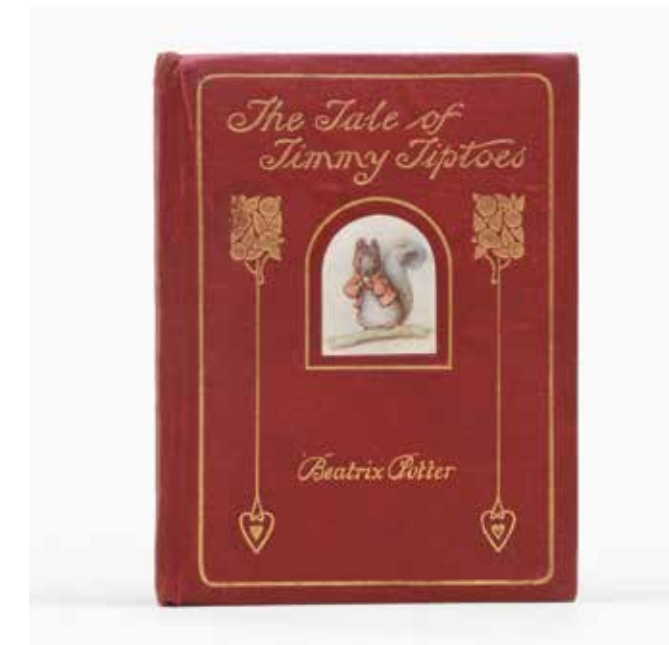
Sextodecimo. Original green moiré cloth, titles and decorations to spine and front board gilt, pictorial label to front cover, pictorial endpapers, all edges gilt. Housed in a custom red cloth folding case. Frontispiece and 26 colour illustrations by the author. Spine ends and tips a touch rubbed; a superb copy.

FIRST EDITION, DELUXE ISSUE, in green cloth. From the library of Winifred Warne, the niece of Norman Warne (see item 20 above).

Linder, p. 429; not in Quinby.

£4,500

[109479]



60 The Tale of Timmy Tiptoes. London: Frederick Warne and Co., 1911

Sextodecimo. Original red moiré cloth, titles and decorations to spine and front board gilt, pictorial label to front cover, pictorial endpapers, all edges gilt. Housed in a custom red linen chemise and red quarter morocco and cloth slip-case. Frontispiece and 26 colour illustrations by the author. Cloth bubbling, small transfer of red dye to front free endpaper, rear joint repaired; a very good copy.

FIRST EDITION, DELUXE ISSUE, in red cloth.

Linder p. 429; not in Quinby.

£3,000

[109492]



61 The Tale of Mr. Tod. London & New York: Frederick Warne and Co., 1912

Sextodecimo. Original grey boards, titles to front cover and spine green, pictorial label with illustration to front cover, pictorial endpapers. With the printed glassine jacket. Housed in a brown cloth solander box. Frontispiece and 14 colour illustrations by the author. An exceptional copy, with just a little foxing to contents, in the superb jacket.

FIRST EDITION. Warne intended this to be the start of a new series in a slightly different format: it was thicker and more elaborately bound. The following book, *The Tale of Pigling Bland*, was also produced in the same style. Potter was unconvinced by the new format, asking Warne: "Do you really think the advantage of an entirely fresh series will make up for the loss of the 'Peter Rabbit book' name? I feel convinced that

people will prefer the same familiar size, and as little change as may be." The first two impressions are indistinguishable.

Linder, p. 429; Quinby 21.

£4,500 [110331]

62 The Tale of Pigling Bland. London: Frederick Warne & Co., 1913

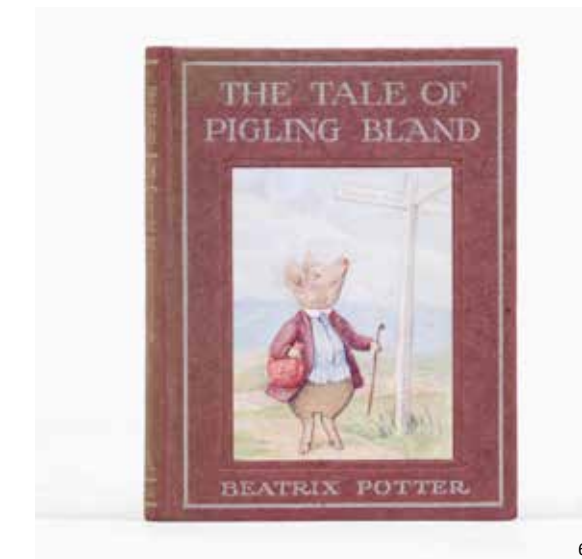
Sextodecimo. Original green paper-covered boards, titles to spine and front board in white, pictorial label to front board, illustrated endpapers. With the printed glassine jacket. Housed in a custom green cloth folding case. With 15 colour plates and illustrations to text by the author. Bookseller's ticket to front pastedown, gift inscription to verso of front free endpaper. A little foxing to contents; an excellent copy in the jacket with some minor loss to spine ends.



FIRST EDITION. This was the last book written before Potter's marriage to William Heelis. With her marriage and the outbreak of the First World War, Beatrix's focus increasingly turned from the Peter Rabbit series to farming. Her failing eyesight and farming duties made more onerous by the onset of war meant that she would not produce another book until 1917. Extremely scarce in the jacket, with only three copies appearing at auction since 1975, the first two impressions are indistinguishable.

Linder, p. 429; Quinby 22.

£3,000 [109447]



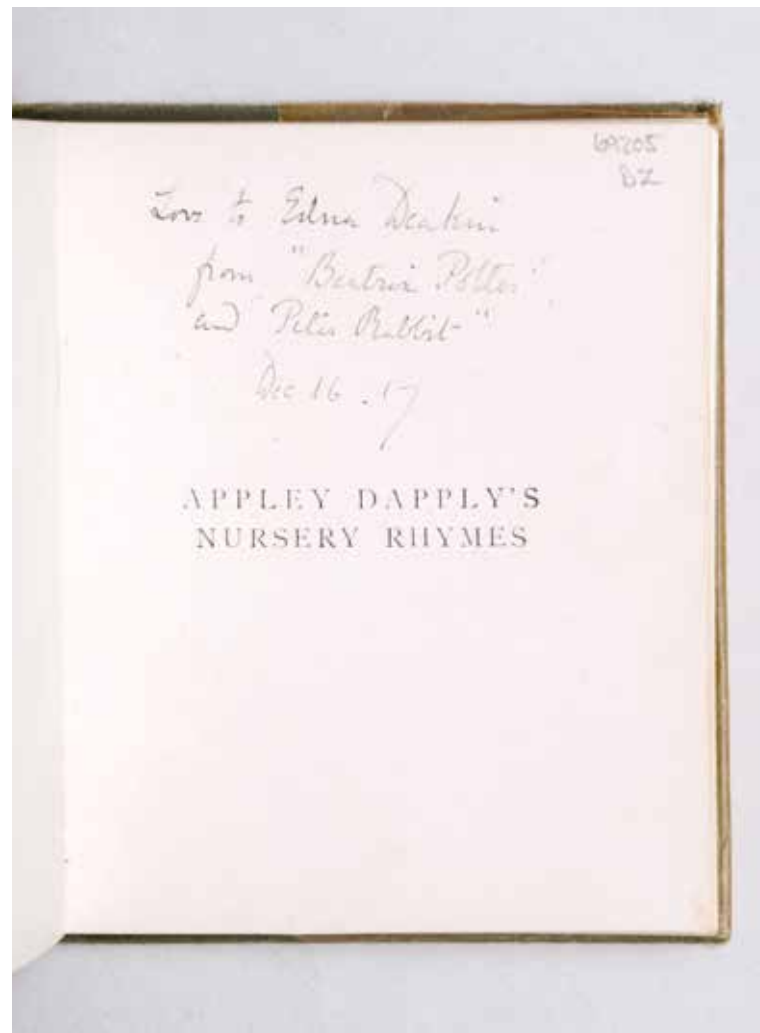
63 The Tale of Pigling Bland. London: Frederick Warne & Co., 1913

Sextodecimo. Original red paper-covered boards, titles to spine and front board in white, pictorial label to front board, illustrated endpapers. Housed in a custom red cloth solander box. With 15 colour plates and illustrations to text by the author. Some discolouration to spine and front cover; an excellent copy.

FIRST EDITION.

Linder, p. 429; Quinby 22.

£500 [109446]



64 Appley Dapply's Nursery Rhymes. London: Frederick Warne and Co., 1917

Sextodecimo. Original green boards, titles to front cover and spine in red, illustrated label to front cover, pictorial endpapers. With the original printed glassine jacket. Housed in a flat-backed green cloth folding case. With frontispiece and 14 illustrations by the author. An exceptional copy in the superb jacket.

FIRST EDITION, FIRST IMPRESSION. INSCRIBED BY THE AUTHOR on the half-title: "Love to Edna Deakin from 'Beatrix Potter' and 'Peter Rabbit'. Dec. 16. '17." This copy is in the variant binding with red lettering.

Linder, p. 430; Quinby 23.

£10,000

[109205]

65 Appley Dapply's Nursery Rhymes. London: Frederick Warne and Co., 1917

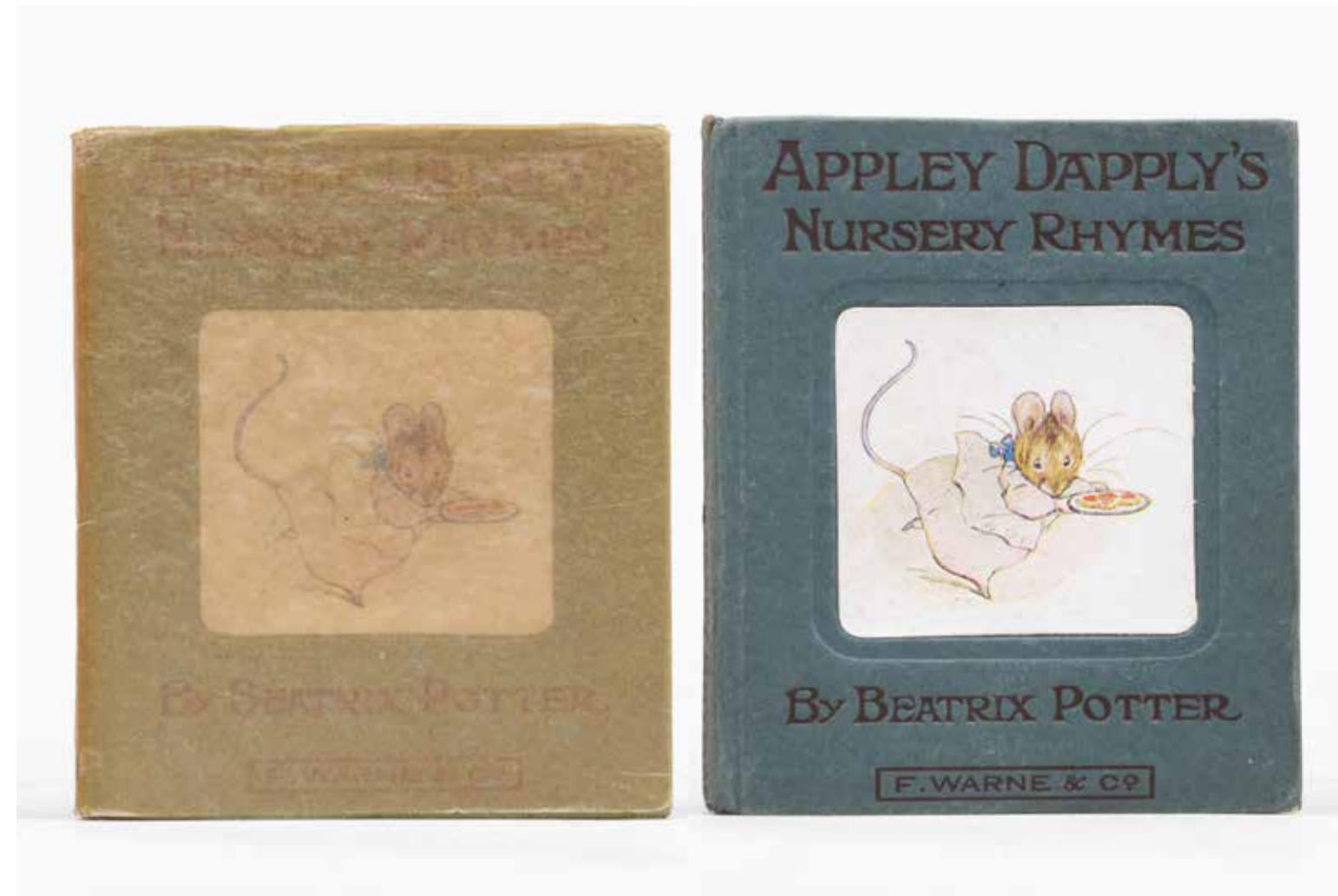
Sextodecimo. Original green boards, titles to front cover and spine in dark green, illustrated label to front cover, pictorial endpapers. With the original printed glassine jacket. Housed in a custom green calf solander box. With frontispiece and 14 illustrations by the author. Gift inscription to front free endpaper. Tips a little worn; an excellent copy in the jacket with some chips to spine panel and some nicks to panels.

FIRST EDITION, FIRST IMPRESSION. One of the last letters Potter wrote to Norman Warne was about this book, but the project was laid aside with his death. Fruing Warne was pressing Potter for another book, and this compilation, rather than an original work, was agreed upon. The frontispiece was initially prepared for Hildesheimer & Faulkner in 1894.

Linder, p. 430; Quinby 23.

£2,750

[109206]





66 The Tale of Johnny Town-Mouse. London: Frederick Warne and Co., 1918

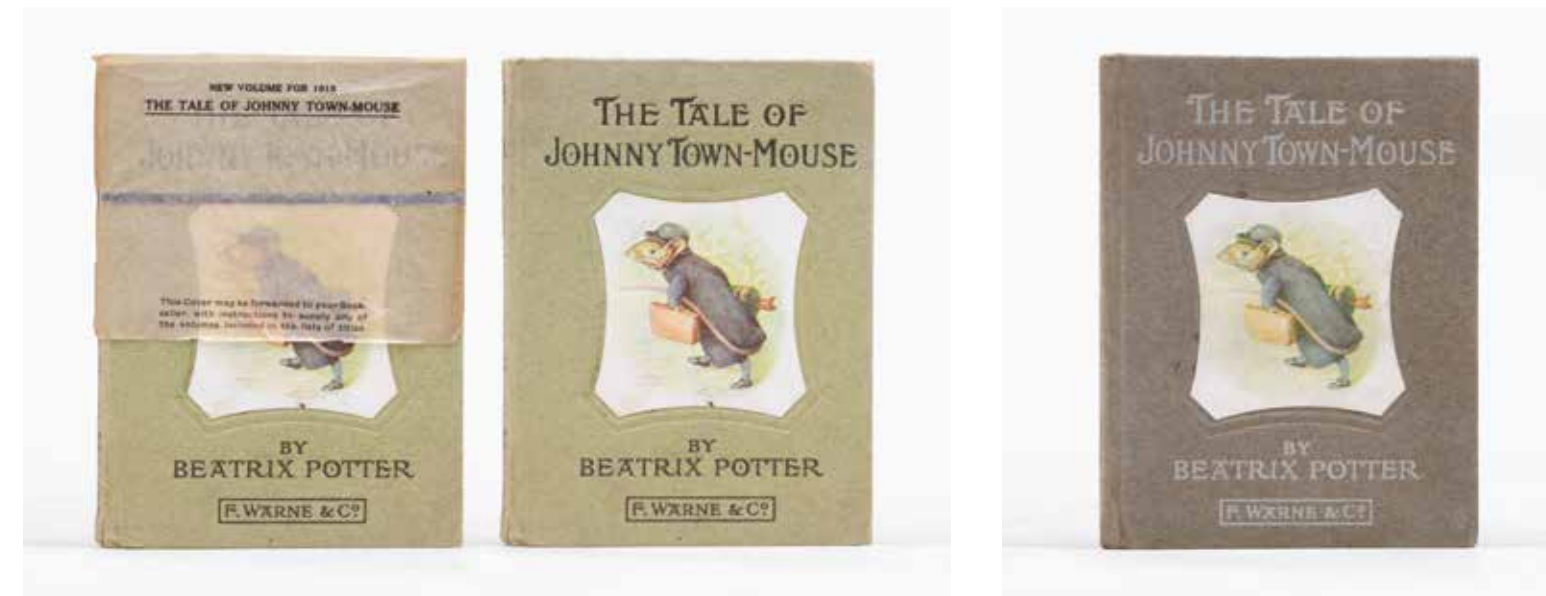
Sextodecimo. Original brown boards, titles to front cover and spine in white, pictorial label to front cover. With the glassine dust jacket. Housed in a custom green quarter morocco and cloth solander box. Frontispiece and 26 colour illustrations by the author. A fine copy in the slightly creased jacket with some nicks to extremities.

FIRST EDITION, FIRST IMPRESSION, with the dropped “N” from London in the imprint. This was the final unified book published in the small Peter Rabbit format.

Linder p. 430; Quinby 25.

£7,500

[109277]



67 The Tale of Johnny Town-Mouse. London: Frederick Warne and Co., 1918

Sextodecimo. Original pale green boards, titles to front cover and spine in dark green, pictorial label to front cover. With the printed glassine wraparound band. Housed in a custom green quarter morocco and cloth solander box. Frontispiece and 26 colour illustrations by the author. A fine copy.

FIRST EDITION, FIRST IMPRESSION, with the dropped “N” from London in the imprint. With the exceptionally scarce promotional wrap-around band.

Linder p. 430; Quinby 25.

£5,000

[109276]

68 The Tale of Johnny Town-Mouse. London: Frederick Warne and Co., 1918

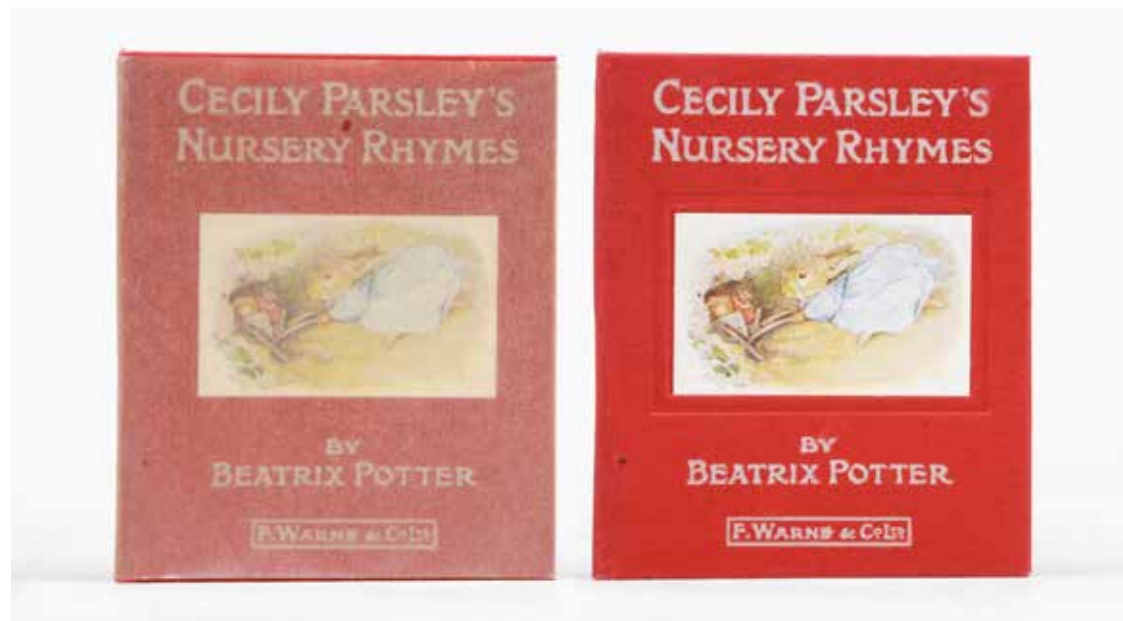
Sextodecimo. Original brown boards, titles to front cover and spine in white, pictorial label to front cover. Housed in a custom red cloth folding case. Frontispiece and 26 colour illustrations by the author. A superb copy.

FIRST EDITION, FIRST IMPRESSION, with the dropped “N” from London in the imprint.

Linder p. 430; Quinby 25.

£2,000

[109275]



69 Cecily Parsley's Nursery Rhymes. London: Frederick Warne and Co. Ltd, [1922]

Sextodecimo. Original red paper-covered boards, titles to spine and front board in white, pictorial label to front board, pictorial endpapers. With the original printed glassine jacket. Housed in an orange flat-backed folding case. With frontispiece and 14 illustrations by the author. Gathering dried and cracked at pp. 25-8; a bright copy in the superb jacket.

FIRST EDITION, FIRST IMPRESSION. This compilation of rhymes was a sequel of sorts to *Appley Dapply*, and was the last book of the series

issued in the small format. Beatrix Potter used earlier paintings of her neighbour's guinea pigs which were recopied for this book.

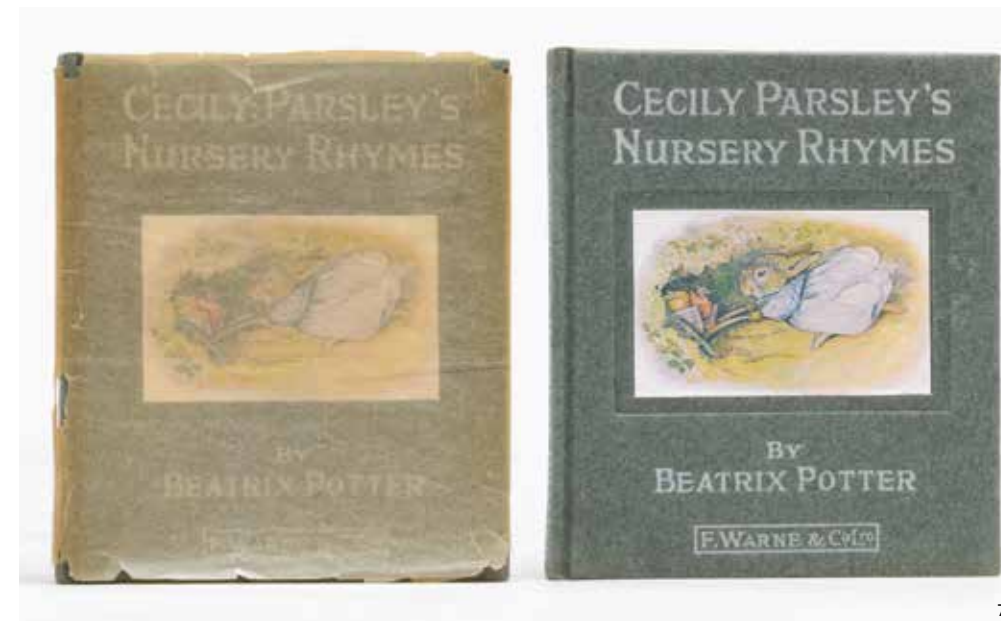
Linder, p. 430; Quinby 26.

£3,000

[109201]

70 Cecily Parsley's Nursery Rhymes. New York: Frederick Warne and Co., Ltd. [1922]

Sextodecimo. Original green boards, titles to spine and front cover white, illustrated label to front board, pictorial endpapers. With the glassine jacket. Housed in a custom white cloth flat-backed folding case. With frontispiece



70

and 14 illustrations by the author. A fine copy in the jacket with some nicks and shallow chips to extremities.

FIRST AMERICAN EDITION, FIRST PRINTING.

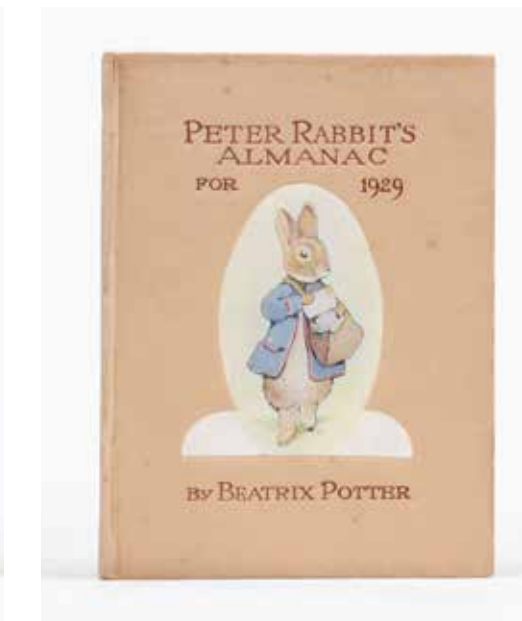
Quinby 26a; not in Linder.

£400

[109200]

71 Peter Rabbit's Almanac for 1929. London & New York: Frederick Warne & Co. Ltd, [1928]

Sextodecimo. Original buff paper boards, lettered in dark red to spine and both covers, front and back covers with oval vignettes of Peter Rabbit, pictorial



71

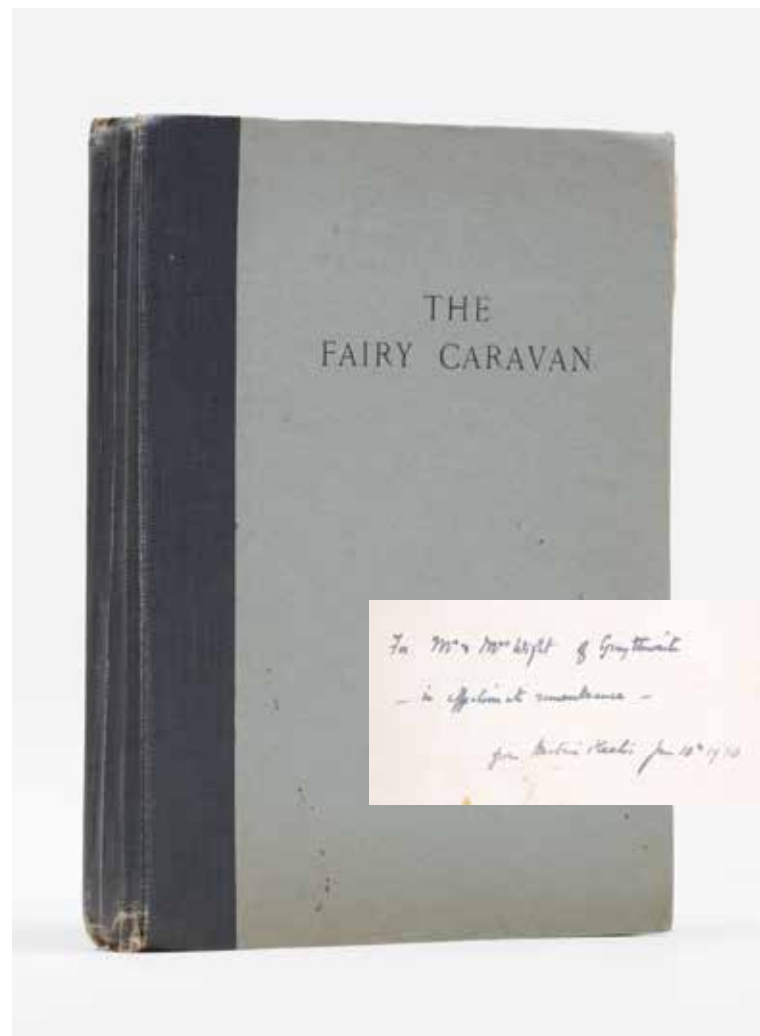
endpapers. Housed in a custom cream folding case. Colour frontispiece, colour vignette title, 12 colour plates by the author. Front joint partly split but text block sound, the occasional faint spot to contents. A very good copy.

FIRST EDITION, FIRST IMPRESSION. With the publisher's promotional leaflet laid-in. The book was intended by Warne to be the start of a new series, but Potter was unhappy with the finished quality. This, together with the time taken away from the farm to prepare it, made her disinclined to work on another.

Linder, p. 431; Quinby 28.

£500

[110327]



72 The Fairy Caravan. [Ambleside: for the Author,] 1929
 Large octavo. Original grey green boards with dark green cloth spine, titles to front board in black, all edges untrimmed. Housed in a blue velvet-lined solander box. 6 colour and numerous monochrome illustrations in the text by the author. Spine ends rubbed, front hinge split but holding, some spotting to first few leaves.

FIRST EDITION, UK ISSUE, NUMBER 26 OF 100 COPIES ONLY. PRESENTATION COPY, inscribed by Potter on the front free endpaper, "To Mr & Mrs Wright of Graythwaite – in affectionate remembrance – from Beatrix Heelis. June. 10th 1930." A touching presentation copy, together with an autograph letter from Potter to the Wrights laid-in, consoling them on the loss of Mollie, their daughter, and writing that she had had it in mind to bring a copy of the book over for her: "I hope time is softening the pain of parting and that you can take comfort in thinking of her safe from the storms and cold of this earthly pilgrimage." She writes of her plans to visit soon, and notes an amusing anecdote of Mrs Wright's father ("I was taken aback when I joked about Mount Everest and he said he had been there!")

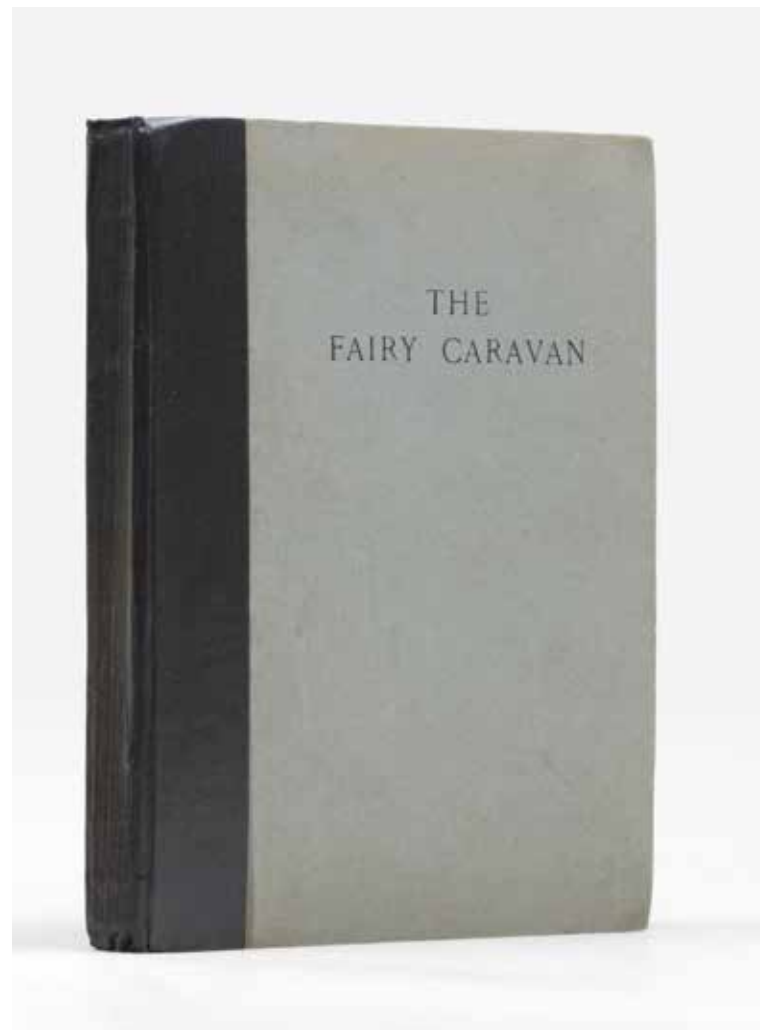
Several years later this copy made a serendipitous journey: it was mistakenly sold by Mrs Wright to a Kendal bookseller, resold to a bookseller in Hertford, and finally purchased by Leslie Linder. In a letter laid-in from Linder to Mrs Wright, he returns the book to its rightful owner, asking in return not payment but any memories Mrs Wright might have of Potter. There is no record of Mrs Wright's reply, but Linder's response to her note also accompanies the book, enclosing a photograph of the Heelises on the porch at Hill Top Farm, taken around the time *Jemima Puddle-Duck* was published, and thanking her "for the account of Mrs Heelis ... I know from experience that notes like these are not written in five minutes."

Linder p. 431; Quinby 29.

£20,000

[109175]





73 The Fairy Caravan. [Ambleside: for the Author,] 1929

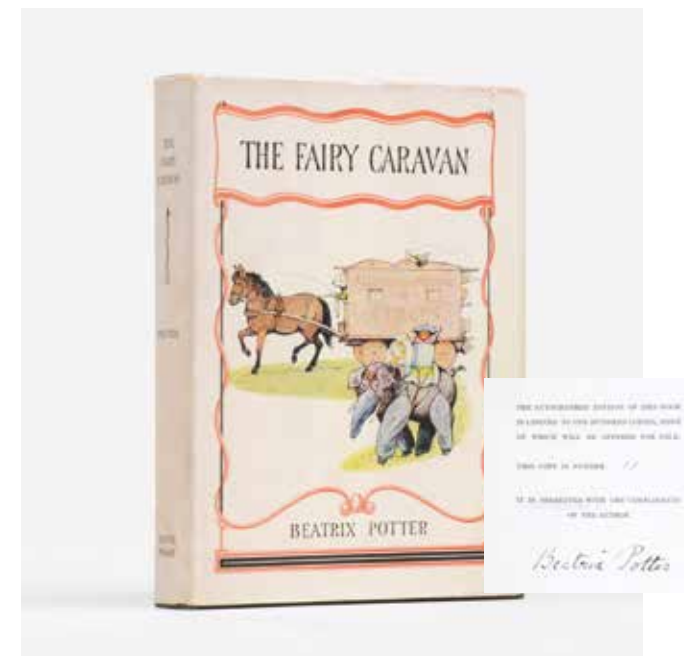
Large octavo. Original grey green boards with dark green cloth spine, titles to front board in black, all edges untrimmed. Housed in a green quarter morocco and cloth solander box. 6 colour and numerous monochrome illustrations in the text by the author. A little wear to tips, faint mark to head of margin throughout text block but not affecting text, glue dried between pp. 112–113. A lovely copy.

FIRST EDITION, UK ISSUE. This is one of 100 copies printed to establish copyright in the UK (this copy unnumbered). This was the last of her major works. Potter had now finished the Peter Rabbit series, and wrote purely for her own amusement. She was persuaded to write again for the public by the Philadelphia publisher, McKay. Potter considered this story of a miniature animal-run travelling circus as “too personal – too autobiographical” for her to publish in England. Though intended only for publication in America, due to reciprocal arrangements between the US and England, publication in one nation implied a consequent relinquishment of rights in the other. Therefore a limited edition was produced in the UK to establish copyright. One hundred unbound US sheets were sent to Ambleside: the first 18 pages were reset to give the English title and copyright pages, and then hand-bound with the rest. The first UK trade edition did not appear until 1952.

Linder p. 431; Quinby 29.

£7,500

[109184]



74 The Fairy Caravan. Philadelphia: David McKay Co., 1929

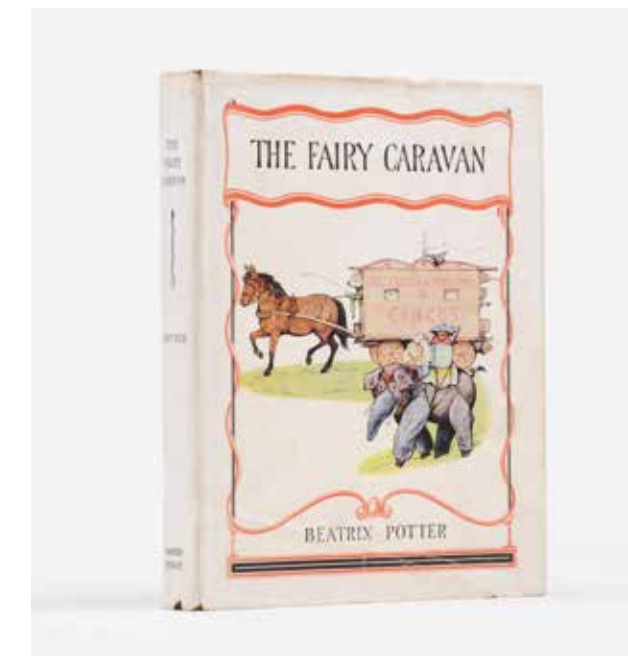
Large octavo. Original green boards, pictorial label to front board, gilt titles to spine. With the dust jacket. Housed in a green cloth solander box. 6 colour and numerous monochrome illustrations in the text by the author. Some light marks to edge of text block; a superb copy in the bright jacket, the spine panel with a couple of faint marks to foot and nick to head.

FIRST EDITION, SIGNED LIMITED ISSUE. Number 11 of 100 copies signed by the author.

Linder p. 431; not in Quinby.

£12,000

[109178]



75 The Fairy Caravan. Philadelphia: David McKay Co., 1929

Large octavo. Original green boards, pictorial label to front board, gilt titles to spine. With the dust jacket. 6 colour and numerous monochrome illustrations in the text by the author. Spine slightly rolled, a little spotting to edges, tips a little rubbed. An exceptional copy in the bright jacket with some minor nicks and short closed tears to extremities.

FIRST EDITION, FIRST PRINTING.

Linder p. 431; Quinby 29a.

£1,250

[109167]



76 Plays based on the stories of Beatrix Potter. London: Frederick Warne & Co.; Samuel French, 1930–62

Together 11 items, octavo. Original buff, blue, or green wrappers. Housed together in a custom brown linen chemise and brown quarter morocco and cloth slipcase. Occasional minor soiling or creasing, some copies fine; overall, very good.

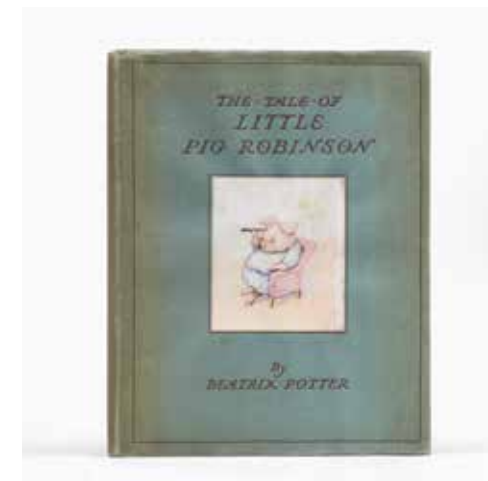
The selection includes three copies of E. Harcourt Williams's adaptation of *The Tailor of Gloucester* (1930). In October 1923 Potter received a rough draft, with a request for her permission to publish and use the text for the children's performances he and his wife gave each Christmas. She made a couple of alterations, notably to the name Lady Gollightly he wanted to give to one of the mice, and criticised some of the wording. She wrote severely to her publishers: "I care far more for the Tailor than for Peter ... If they print a book of words I must be allowed to revise it." Later, in response to Warne's request for a drawing room version, she replied "between ourselves the present version is so far mine (by quotation and corrections) that I could not write a different version if I tried." The selection also includes three copies of Williams's adaptation of *Ginger and Pickles* (1931).

There are two copies of Theron H. Butterworth's adaptation of *Mr. Samuel Whiskers* (1933), and single copies of Catherine Mehl Turk's *Peter Rabbit* (1936) and Dudley Glass's musical versions, *Peter Rabbit: A Musical Play for Children* (1951) and *The Operetta of Peter Rabbit* (1962).

Full details of the contents are available on request or on our website. See Linder p. 276.

£1,000

[109504]



77 *The Tale of Little Pig Robinson*. London: Frederick Warne and Co., Ltd. 1930

Octavo. Original blue cloth, printed green pictorial label to front cover, titles to spine gilt, pictorial endpapers. With the dust jacket. Housed in a blue cloth solander box. Frontispiece, 5 colour illustrations, and 22 full-page black and white illustrations by the author. A fine copy.

FIRST UK EDITION, FIRST IMPRESSION. Though this was the last of the Peter Rabbit books, it is one of Potter's earliest stories, written in 1883 at Ilfracombe. She revisited the story after the publication of *The Fairy Caravan*, in response to her American publishers requesting another story. She appeased Warne, who were chagrined at her decision not to allow publication of *The Fairy Caravan* as a trade edition in the UK, by offering the story to both publishers.

Linder, p. 430; Quinby 30.

£1,000

[110587]



78 *The Tale of Little Pig Robinson*. Philadelphia: David MacKay Company, 1930

Octavo. Original blue cloth, titles and pictorial pig motif to front board in maroon and gilt, titles to spine in maroon, pictorial endpapers. With the dust jacket. Housed in a blue cloth solander box. Frontispiece, 5 colour illustrations, and 34 full-page black and white illustrations by the author. A fine copy.

FIRST AMERICAN EDITION, FIRST PRINTING. McKay were prepared to publish more black and white illustrations than Warne, resulting in an additional 12 drawings appearing in the US edition, as well as 13 head and tails for the chapters. The colour plates were the same for both editions. The two editions were likely published simultaneously, though the exact publication date of the US edition is unknown.

Linder, p. 432; Quinby 30a.

£1,250

[110586]



79 *Sister Anne*. Philadelphia: David McKay Company, 1932

Octavo. Original blue cloth, titles and decoration to spine gilt, top edge yellow. With the dust jacket. Frontispiece and 12 illustrations by Katherine Sturges. Bookseller's ticket to rear pastedown. Spine faded, some spotting to edges of text block, contents toned. A very good copy in the jacket with some chips to spine ends and panels.

FIRST EDITION, FIRST ISSUE, with the frontispiece incorrectly placed facing p. 7, rather than the title page. A *Fairy Caravan* offshoot, this is Potter's version of the tale of Bluebeard. It was withdrawn from *The Fairy Caravan* due to its length, and Potter now offered it to McKay as a story on its own. Due to her age and poor eyesight, Potter was unwilling to undertake the illustrating of *Sister Anne*, but was very pleased by the pen-and-ink artwork prepared by Sturges, commenting "Do thank Katharine Sturges from me for interpreting just what I meant!" It was never formally published in the UK, though some unbound sheets were submitted for copyright purposes. It was the last of Potter's books to be published in her lifetime.

Linder, p. 430; Quinby 31.

£2,000

[109193]

£300



80 *The Peter Rabbit Music Books for pianoforte*. Music by Christopher Le Fleming With Illustrations by Beatrix Potter. London: J. & W. Chester Ltd; Frederick Warne & Co., Ltd, [1935]

2 volumes, quarto. Original pictorial boards. Vol. I ownership inscription to inside front cover, spine a little chipped. Bookseller's ticket to Vol. II. Excellent.

FIRST EDITION, FIRST IMPRESSION, HARDCOVER ISSUE. The English composer Christopher Kaye Le Fleming (1908–1985) wrote several orchestral works, incidental music to plays, choral music, piano pieces, and songs, including a number of pieces inspired by Beatrix Potter's works.

Linder, p. 288.

[110591]



81 *The Peter Rabbit Music Books for pianoforte*. Music by Christopher Le Fleming With Illustrations by Beatrix Potter. London: J. & W. Chester Ltd; Frederick Warne & Co., Ltd, [1935]

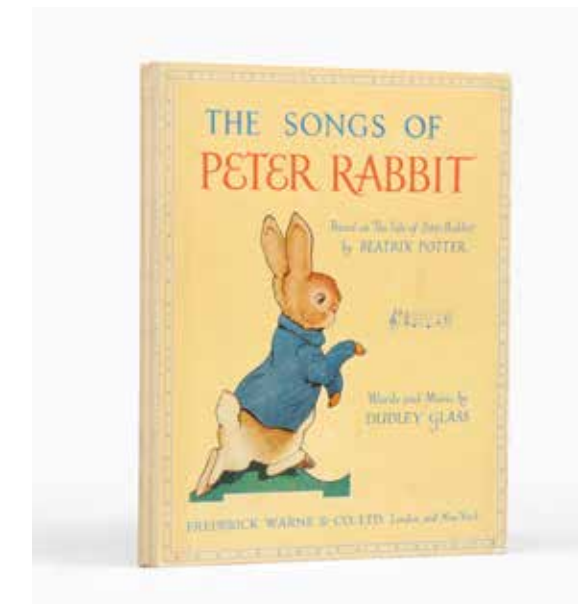
2 volumes, quarto. Original pictorial wrappers. A little faint foxing; an excellent set.

FIRST EDITION, FIRST IMPRESSION, WRAPPED ISSUE.

Linder, p. 288.

£150

[110592]



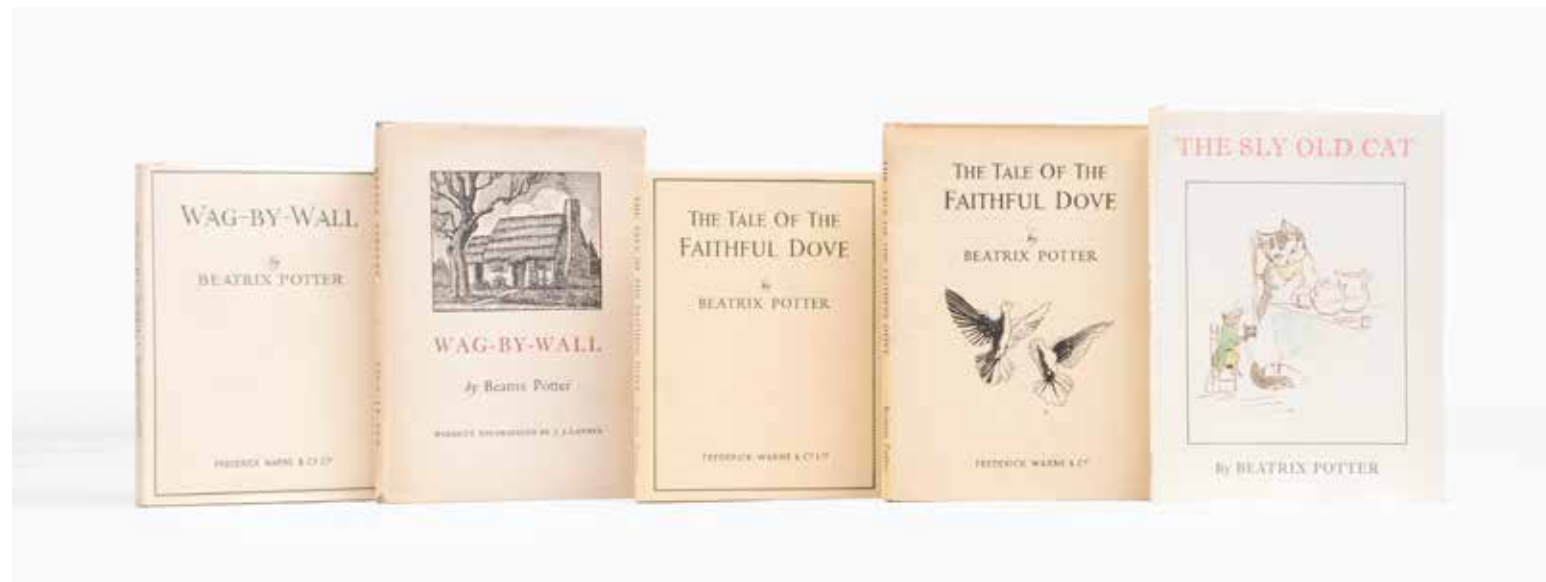
82 *The Songs of Peter Rabbit*. Words and Music by Dudley Glass. London & New York: Frederick Warne & Co., 1951

Quarto. Original buff cloth-backed paper glazed paper boards. Illustrations and titles printed blue. Tips a little worn, extremities rubbed; an excellent copy.

FIRST EDITION, FIRST IMPRESSION.

£100

[110589]



83 *Wag-by-Wall*. London & New York: Frederick Warne & Co., Ltd., 1944

Small quarto. Original green cloth, spine and front cover lettered in gilt. With the dust jacket. Housed in a custom red cloth folding case. A fine copy.

FIRST UK EDITION, LIMITED ISSUE. Number 78 from a limited edition of 100 copies only, the only British publication. Potter originally conceived the story “as a pendant to *The Tailor of Gloucester* – the lonely old man and the lonely old woman, but I could never finish it.” It was first written in 1909 under the title “*The Little Black Kettle*”. Potter picked up the unfinished story again in 1929 and rewrote it, intending it as part of *Fairy Caravan*, but the story was not included in the final text. In 1940, editor Bertha Mahony Miller asked for a story to print in the *Horn*

Book Magazine and Potter set to re-writing the story yet again. Miller was so pleased with the story she decided to hold it for their 20th anniversary edition, where it was finally published in May 1944. Beatrix Potter had died in December 1943, aged 77, and never saw it published.

Linder, p. 432; not in Quinby.

£1,500 [109499]

84 *Wag-by-Wall*. Boston: *The Horn Book, Inc.*, 1944

Small quarto. Original brown and white cloth, titles to front cover red, pictorial label to front cover, red patterned endpapers, top edge red. With the dust jacket. Housed in a custom white cloth folding case. Portrait frontispiece and

woodcut decorations by J. J. Lankes. A fine copy in the jacket with a couple of shallow chips to extremities and short closed tear to front panel.

FIRST EDITION IN BOOK FORM, FIRST PRINTING. A limited edition of 100 copies was published in the UK (see previous item), likely simultaneously, though the exact date is unknown.

Linder, p. 432; Quinby 32.

£500 [109501]

85 *The Tale of the Faithful Dove*. London: *Frederick Warne & Co., Ltd.*, 1955

Sextodecimo. Original green cloth, titles to spine and front board gilt. With the dust jacket. A fine copy.

FIRST EDITION, LIMITED ISSUE. Number 52 of 100 copies. Potter originally wrote the story in 1907 for the Warne children. It was rediscovered in 1918 by Fruing Warne as he was going through some old papers, but Potter was reluctant to work it up for publication. “The backgrounds of Rye are attractive”, she wrote, “but it is nothing but pigeons over and over as regards illustrations. I could not possibly ‘dress up’ the pigeons; no birds look well in clothes.”

Linder, p. 432; not in Quinby.

£1,000 [109502]

86 *The Tale of the Faithful Dove*. New York: *Frederick Warne & Co., Ltd.*, 1956

Sextodecimo. Original cream cloth, titles to spine and front board blue. With the dust jacket. Bookseller’s ticket to front free endpaper. A fine copy.

FIRST US EDITION, FIRST PRINTING.

Linder, p. 432; not in Quinby.

£150 [109503]

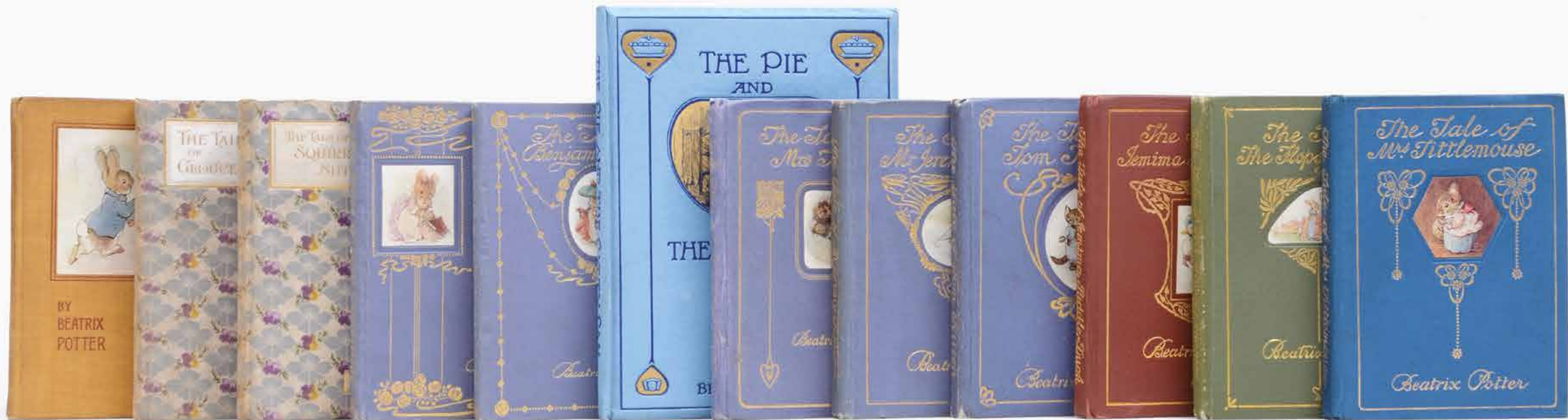
87 *The Sly Old Cat*. London & New York: *Frederick Warne*, 1971

Octavo. Original pictorial boards, titles to spine and front cover in black and red. With the dust jacket. With 14 illustrations by the author. Boards gently bowed; an excellent copy in the mildly toned jacket.

FIRST EDITION, FIRST IMPRESSION. Written in 1906 and specially bound for Louie Warne’s sister Nellie, the book was intended for publication in early 1907. However, the watercolours were never prepared for printing as the planned panoramic format, as used for *The Fierce Bad Rabbit* and *Miss Moppet*, was dropped. The book was not published until 30 years after Potter’s death, illustrated with her draft sketches. She never redrew the pictures herself due to her weakened eyesight; in 1916, when Warne pressed for the book’s publication, she suggested Ernest Aris as an alternative illustrator. Though the proposed collaboration never came to fruition, Warne certainly intended to prepare the book for publication, as a contemporary endpaper for *Pigling Bland* lists the title as part of the series.

Linder, pp. 183–4.

£100 [109229]

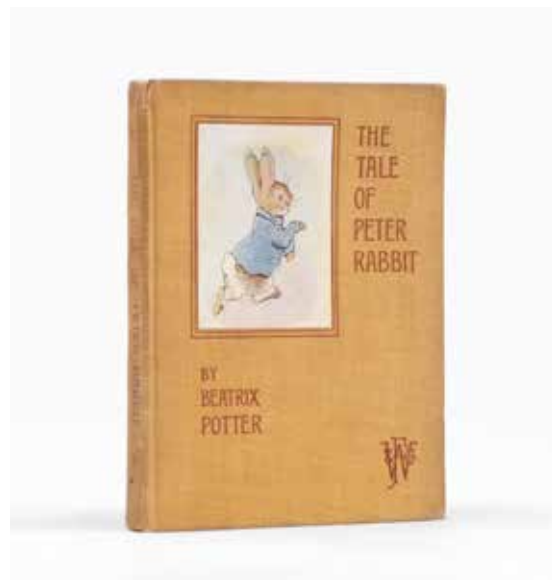


Deluxe bindings

88 The Tale of Peter Rabbit; The Tailor of Gloucester; The Tale of Squirrel Nutkin; The Tale of Two Bad Mice; The Tale of Benjamin Bunny; The Pie and the Patty-Pan; The Tale of Mrs. Tiggy-Winkle; The Tale of Jeremy Fisher; The Tale of Tom Kitten; The Tale of Jemima Puddle-Duck; The Tale of the Flopsy Bunnies; The Tale of Mrs. Tittlemouse. London: Frederick Warne & Co., 1902–10

12 works: 11 sextodecimo, 1 small quarto. Original gilt decorated cloth, pictorial labels to front boards, pictorial endpapers, except: *Peter Rabbit* bound in yellow cloth lettered red, grey patterned endpapers; *Squirrel Nutkin* and *Tailor of Gloucester* in floral cloth with gilt-lettered vellum labels, pictorial endpapers; *The Pie and the Patty-Pan* in pale blue cloth lettered blue, white moiré endpapers. Each book housed in a custom folding case. An excellent set. Some hinges split but holding, a few with light finger-marks to contents, some with contemporary gift inscriptions, a little rubbing to extremities. *The Pie and the Patty-Pan* with bookplates of H. Bradley Martin and Mildred Greenhill, and misbound at p. 14.

COMPLETE SET OF THE FIRST DELUXE ISSUES of the Peter Rabbit series. Priced at 1/6- rather than 1/- for the paper-covered books, the deluxe issues went through three iterations before a consistent style was settled upon. The first deluxe binding of *Peter Rabbit* was issued in two colours, yellow and green. Potter felt this unimpressive, writing, “I thought last year there was not sufficient difference between the two styles of binding – that if the cloth binding had been more distinctly different, and pretty, there might have been more inducement to buy it.” She obtained some samples of patterned cloth from her grandfather’s textile printing works: Edmund Potter & Co. of Manchester, one of the largest calico printers in Europe. An art fabric binding, which



Potter referred to as “a flowered lavender chintz, very pretty”, was selected for the deluxe issues of *The Tailor of Gloucester* and *Squirrel Nutkin* in 1903, and vellum labels used for the title and author’s name, as it was impracticable to print directly onto the fabric. The following October, a brightly coloured moiré cloth decorated in gilt was settled upon in time for the publication of *Benjamin Bunny* and *Two Bad Mice*. Potter contributed to the gilt design, noting in a letter to the Warnes that “I will do some sketches of designs for the cover while I am at Melford.” This design, with some minor alterations to the gilt decoration, remained standard for the deluxe editions of the rest of the series.

Linder pp. 421–9.

£67,500

[111069]

Index

Appley Dapply’s Nursery Rhymes 64, 65
Benjamin Bunny, The Tale of 24, 25, 26, 27, 88
Cecily Parsley’s Nursery Rhymes 69, 70
Changing Pictures 2
Chanson de la mariée, La 5
Comical Customers 3
Deluxe editions, complete set 88
Faithful Dove, The Tale of the 85, 86
Fairy Caravan, The 72, 74, 75
Fierce Bad Rabbit, The Story of 34, 35, 36
Flopsy Bunnies, The Tale of the 51, 52, 53, 88
“Frog he would a fishing go, A” 3, 4
Ginger and Pickles 49, 50
Happy Pair, A 1
Hawkrigg, Mary Ann 49
Jeremy Fisher, The Tale of 39, 40, 41, 88
Jemima Puddle-Duck, The Tale of 47, 48, 88
Johnny Town-Mouse, The Tale of 66, 67, 68
Le Fleming, Christopher 80, 81
Little Pig Robinson, The Tale of 77, 78
Lord, Mrs 21, 24
Miss Moppet, The Story of 37, 38
Mr. Tod, The Tale of 61

Mrs. Tiggy-Winkle, The Tale of 32, 33, 88
Mrs. Tittlemouse, The Tale of 54, 55, 88
Nister’s Holiday Annual 1896 4
Peter Rabbit’s Almanac for 1929 71
Peter Rabbit Music Books, The 80, 81
Peter Rabbit, The Songs of 82
Peter Rabbit, The Tale of 6, 7, 8, 9, 10, 11, 12, 13, 88
Peter Rabbit’s Painting Book 56
Pie and the Patty-Pan, The 31
Pigling Bland, The Tale of 62, 63
Plays 76
Roly-Poly Pudding, The 4
Sister Anne 79
Sly Old Cat, The 87
Squire, J. 7
Squirrel Nutkin, The Tale of 21, 22, 23, 88
Tailor of Gloucester, The 14, 15, 16, 17, 18, 19, 20, 88
Timmy Tiptoes, The Tale of 58, 59, 60
Tom Kitten, The Tale of 42, 43, 88
Tom Kitten’s Painting Book 57
Two Bad Mice, The Tale of 28, 29, 30, 88
Wag-by-Wall 83, 84
Warne, Winifred 13, 20, 59
Weatherley, Frederic E. 1
Wright, Mr and Mrs 72





F

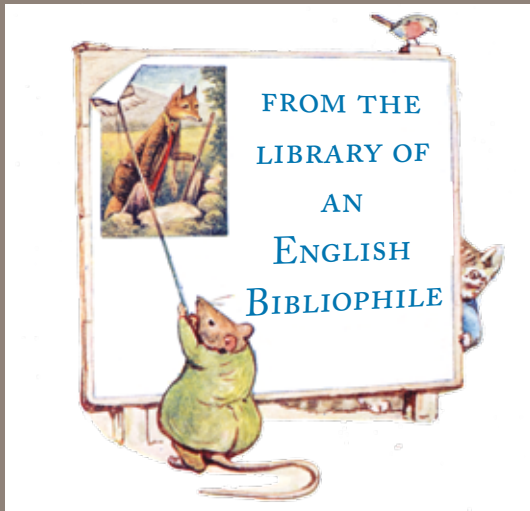


G



H





BEATRIX POTTER

*“I do so hate finishing books.
I would like to go on with
them for years.”*

PETER HARRINGTON
L O N D O N

CHELSEA
100 Fulham Road, London SW3 6HS

MAYFAIR
43 Dover Street, London W1S 4FF

www.peterharrington.co.uk