

Beatrix Potter

The Private Collection of Thomas & Greta Schuster

2 OCTOBER 2025



EST. 1988
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Auctioneers



BEATRIX POTTER (1866–1943)

THE PRIVATE COLLECTION OF THOMAS & GRETA SCHUSTER

2 October 2025 at 10am

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EST. 1988

Dominic Winter Auctioneers

Mallard House, Broadway Lane, South Cerney,
Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006

E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



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Catalogue Produced by
Jamm Design – 020 7459 4749 | info@jammdesign.co.uk

Photography by
Darren Ball – 07593 024858 | darrenball1989@gmail.com

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SPECIALIST STAFF



Nathan Winter
Libraries & Collections



Susanna Winters
Children's &
Illustrated Books



Chris Albury
Autographs & Documents



Helen Pedder
Bookbindings & Printed
Ephemera



Rachael Richardson
Children's &
Illustrated Books



Stephanie Wynn
General Cataloguer

FOREWORD

Writer and illustrator Beatrix Potter was one of the most important children's authors of the early 20th century. Today, it is said that around the world one of her 'little books' as she called them, is purchased every 15 seconds. As her New York Times obituary of early 1944 stated, she was 'an artist both with words and with brush. The perfect characterisations bear witness to it, and are unforgettable. Her greatness lies in the fact that she was able again and again to create that rare thing, a book that brings grown-ups and children together, in a shared delight.' A remarkable achievement in itself, she was also a Lakeland sheep farmer, pioneering conservationist and an important figure in the early development of the National Trust, to whom she bequeathed over 4000 acres of land in Cumbria.

Over 40 years ago I first encountered Thomas and Greta Schuster at their large 19th century villa on the South Devon coast. My older brother Dominic had taken me along as his young and inexperienced assistant. We were led up to Thomas's grand upstairs office and equally substantial desk, from where he sat and talked business. It was an imposing setting, with Thomas's slight European accent (descended as he was from Transylvanian stock) only adding to the exotic encounter. Tom was really however a most affable man with 'old world' charm and poise, and his relationship with our fledgling company thrived over the years both as a buyer and a seller.

It is, therefore, an honour to be able to offer for sale by auction this remarkable private collection of rare Beatrix Potter first and signed editions, variant bindings, autograph letters and drawings, as well as related vintage toys, games and figures which Thomas and Greta have carefully put together over many decades. The collection was also intended to serve as the basis for a definitive catalogue raisonné of the works of Beatrix Potter. Thomas had already published a similar guide to the work of the Victorian book illustrator Kate Greenaway in 1986: *Printed Kate Greenaway: A Catalogue Raisonné*. Sadly the planned publication was curtailed by Thomas's untimely death at the age of 76 in 2013.

This sale is the largest and most important private single-owner collection of Beatrix Potter's work to come onto the market since the celebrated Doris Frohnsdorff Collection was offered in New York in 1997. The following catalogue, meticulously and diligently prepared by my colleagues led by Susanna Winters, has benefitted from the additional input of Derek Ross, bibliophile, and Libby Joy, former Chair of the Beatrix Potter Society, and now editor of the Beatrix Potter Society *Journal and Newsletter*, to both of whom we are most grateful.

Our most heartfelt thanks must go to Greta Schuster and her son Chris Back, for entrusting this wonderful collection to our care.

Nathan Winter
August 2025



ILLUSTRATED BOOKS, FIRST & SIGNED EDITIONS

To commence at 10am



1 **Potter (Beatrix, illustrator).** *A Happy Pair*, by Frederic E. Weatherly. Illustrated by H.B.P. [Helen Beatrix Potter], London: Hildesheimer & Faulkner, & New York: Geo. C. Whitney, [1890], *printed title and 6 chromolithographed illustrations by Beatrix Potter (including one which is repeated on front cover), each signed H.B.P., text printed in brown to verso of title and each illustration, a few light spots to extreme lower margins, all edges gilt, original chromolithograph pictorial wrappers, some minor soiling and light spotting, a few small ink spots towards left margin, stitch bound with tied rose silk cord (with tassels), punched holes a little pulled from cords, a little wear to spine (partly split at foot), 16mo (102 x 102 mm, 4 x 4 ins), contained in later red cloth chemise, with bookplate of Justin G. Schiller (designed by Maurice Sendak) to upper flap, and matching red cloth drop-back box, brown morocco gilt spine label, additional bookplate of Justin G. Schiller to inside upper cover*

Provenance: Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 1; Justin Schiller; Private Collection of Thomas & Greta Schuster.

Linder and Linder, *The Art of Beatrix Potter* (1978), p. 211; Quinby, Appendix IV, C1, p. 115; Taylor, *Beatrix Potter Artist, Storyteller and Countrywoman*, (1996) pp. 51-52. Laurie Duval, *The Bibliography of Beatrix Potter*, *The Book Collector*, Winter 1966, pp. 454-459 (where the V & A copy is described as the only copy known); see Quinby, p. 115. V & A (Hobbs & Whalley) 1765.

Fine copy of the very rare first published book to contain illustrations by Beatrix Potter.

In her journal for May 1890, Beatrix Potter details how, motivated by the want of a printing machine, she needed to raise £6. After encouragement from her Uncle Sir Henry Roscoe and her brother Walter Bertram she prepared six illustrations to show to publishers. She used Benjamin Bouncer (her tame Jack Hare) as inspiration and gathered a list of five publishers including Raphael Tuck, who was to be kept till last due to the publisher having an 'absurd name to be under obligation to', Marcus Ward, who much to Beatrix's shock returned the cards in the post, and Hildesheimer & Faulkner, suggested by her brother Walter Bertram Potter. He hand delivered the cards to Hildesheimer & Faulkner 'when he passed through town for his Oxford exam', and on the 14th May Potter was rewarded with a fat letter containing a cheque for £6 from the publisher with a letter 'under the misapprehension that I was a gentleman' requesting further sketches. Her first act on receiving the cheque was to give Benjamin Bouncer a cupful of hemp seeds as she wanted to draw him the next morning 'partially intoxicated and wholly unmanageable. Then I retired to bed, and lay awake chuckling till 2 in the morning'. Potter and her uncle visited Mr. Faulkner at his offices in 1890 where they discussed further work, 'Mr. Faulkner had got a child's book, not of their publication, and showed me some of the pictures with an evident ambition to possess something of the same kind' (Linder, *The Journal of Beatrix Potter*, 1966, pp. 204-205).

(1)

£5,000 - £8,000



Lot 2

2 [Potter, Beatrix, illustrator]. Bunny the Postman [caption title, being extracts from A Happy Pair], U.S.A., Philadelphia: Sunshine Publishing Company, circa 1892, 5 chromolithographed illustrations (one to front cover), some light strikethrough from illustrations, original stapled pictorial wrappers (detached and separated along spine), covers lightly soiled (more so to rear cover), inside front cover with 'Compliments of B. Fischer & Co., New York', oblong 24mo, contained in cloth-covered drop-back box

Not in Linder or Quinby.

The rare American pirated edition of A Happy Pair, containing inferior reproductions of five of Beatrix Potter's illustrations, together with verses by Frederick Weatherly (some altered) and others. Apparently only ten copies of this pirated edition are known, each featuring advertisements for a different company. This particular copy promotes B. Fischer & Co., with an advert for Fischer's B.F. Mustard on the inside rear cover.

(1)

£700 - £1,000



Lot 3

3 Potter (Beatrix, illustrator). Changing Pictures, London: Ernest Nister, [1893], 6 slatted chromolithograph transformations, all in working order, some tab creases, one transformation with repaired closed tear to lower margin, letterpress toned with some spotting, some gutters strengthened, original (rusting) staples with additional later sewing, front free endpaper with short tear at foot, verso with ink manuscript inscription dated Christmas 1893, hinges cracked, original red cloth-backed pictorial boards, front cover with illustration by Beatrix Potter to top right (the variant issue, without her initials), spine with mottled fading, a little dusty and some light marks, edges slightly rubbed and corners showing, 4to

(1)

£200 - £300



Lot 4



Lot 5

4 **Potter (Beatrix, illustrator).** *Pleasant Trips by Trains and Ships*, London: Ernest Nister, [1896], 22 chromolithographed pages each with one or more illustrations (one double-page), including one by Beatrix Potter (rabbit holding a green umbrella), some leaves misbound, 3 letterpress pages with juvenile scribbling, 4 leaves with loss to upper outer blank corner (2 also affected at upper inner blank corner), some leaves detached, some folds strengthened, front free endpaper replaced with matching patterned paper (and an additional facsimile endpaper inserted partway through book), front hinge strengthened, rear hinge cracked, original cloth-backed glazed pictorial boards, some soiling and slight surface loss of paper adjacent to spine (mainly to rear cover), edges rubbed and corners showing, large 4to

Scarce. Beatrix Potter's colour illustration for this Nister publication features a rabbit in front of a wooden door, stepping out onto a wintery scene with a basket on one arm and an umbrella at the ready.

(1)

£200 - £400

5 **Potter (Beatrix, illustrator).** *Comical Customers*, At our New Fine Stores of Comical Rhymes and Stories, London: Ernest Nister and New York: E.P. Dutton & Co., [1896], mounted colour frontispiece and numerous black & white letterpress illustrations, including 9 initialled line drawings on 3 pages by Beatrix Potter, illustrating a poem entitled 'A Frog he would a fishing Go' by 'C.B.' (Clifton Bingham), and an illustration of Squintina Tabby and her shop by Beatrix Potter captioned 'What shall we buy?', also including illustrations by Louis Wain, some neat juvenile hand colouring to title-page and 'The Tea Party', one or two minor marks and spots, floral pattern endpapers, original cloth-backed glazed pictorial boards, some rubbing to extremities, 4to Linder pp. 175-178.

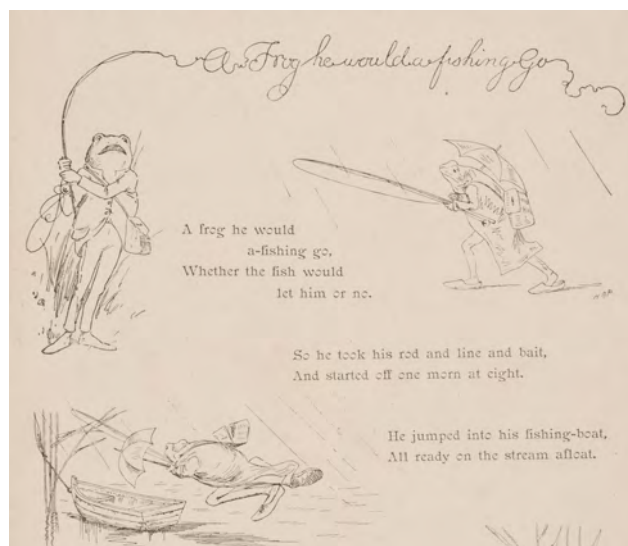
A rare Nister publication containing Beatrix Potter's first published illustrations.

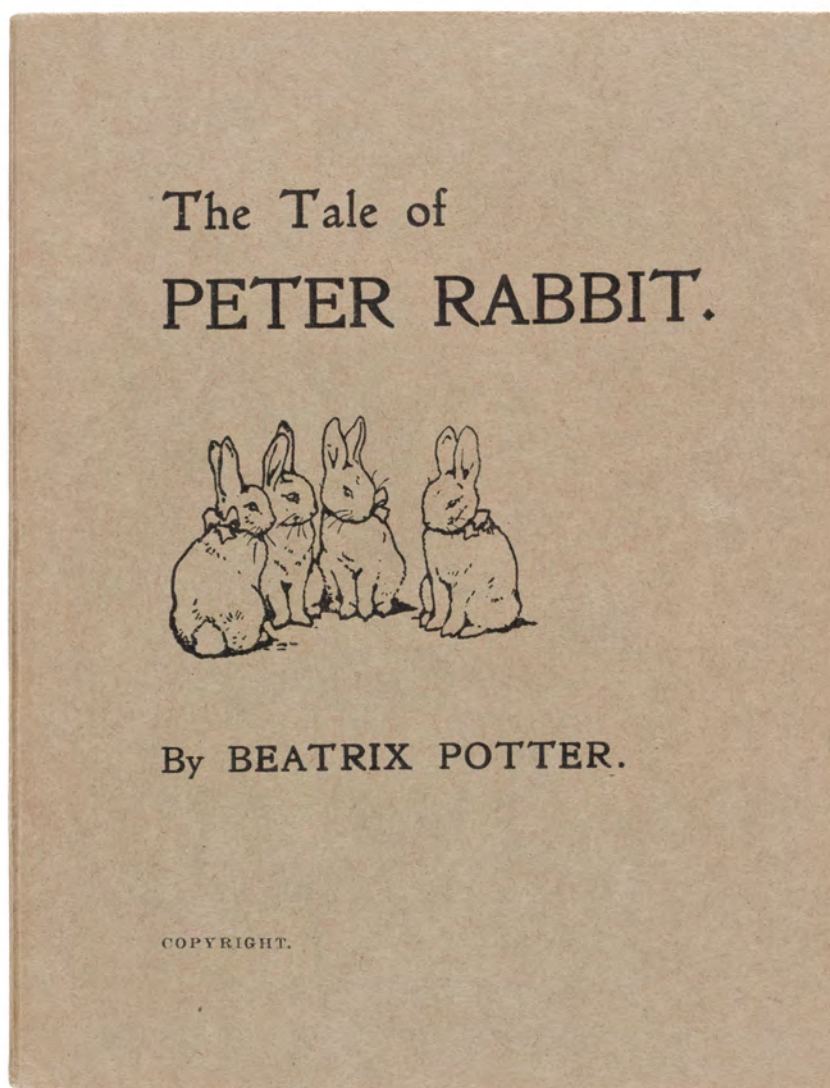
See Linder, pp. 175-6, detailing how in 1892 Potter had sold a few of her drawings to Ernest Nister, a German publishing firm. In May 1894 she wanted to offer them something more ambitious so sent them drawings of Mr. Jeremy Fisher to see if they would like to publish a little booklet. Nister declined to publish it as a booklet 'as people do not want frogs now ... the days of these booklets are quite gone ...', but after lengthy negotiations, in which Potter stood firm over the amount of money she wanted for her illustrations, Nister purchased nine of them. They were used to accompany Clifton Bingham's verse *A Frog he would a fishing Go* published in this book. Towards the end of her life Potter wrote 'Nister was an unattractive German (?) Firm - but it was my first start at anything published.'

Later on, after *Peter Rabbit* was printed, Beatrix Potter bought back the copyright to her frog drawings, saying in a letter to Fruing Warne in 1926: "I bought back Jeremy Fisher; both all the pen and ink drawings and zinc blocks for £6 ... They professed to have destroyed them until I bid them up to £6, when they were promptly "found". They evidently thought me very eccentric to make a fuss about getting them back."

(1)

£500 - £700





6 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st privately printed edition, [London: Strangeways, December, 1901], *colour frontispiece, 41 woodblock engravings from the author's line drawings, a few pages with some light marks, several leaves with unexceptionable minor paper fault creasing to upper blank gutter margin, original light beige boards with flat spine, upper cover with printed lettering and vignette of Peter and siblings, very small faint pale spot to upper cover, but otherwise in excellent condition, 16mo, housed in a custom-made blue cloth solander box*

Gottlieb/Morgan Library, *Early Children's Books and Their Illustration*, 220; Linder, p. 420; Quinby 1.

An exceptional copy of Beatrix Potter's extremely rare first book: one of only 250 copies of the first issue (with the flat, as opposed to rounded, spine). The limited print run, therefore, coupled with the delicate nature of the binding and the book's intended audience, means that copies such as this – which have clearly never seen children's hands – seldom appear on the market. In fact, the only copies which have surfaced in near mint condition, as here, almost certainly have their origin in a small cache found at Beatrix Potter's home, Castle Cottage, after she died. It was Stephanie and Kenneth Duke, Potter's niece and her husband, who discovered the box as they had inherited life tenure of Castle Cottage and the contents of the house. A letter from prominent Philadelphia bibliophile, Charles Sessler, to Mr. James W. Wallace, dated September 2nd, 1948, five years after the author's death, explains that these six or seven pristine copies were sold by Beatrix Potter's niece to an agent, who then sold them on again. It is highly probable that the Schuster copy being offered here is one of these copies.

The character of Peter Rabbit was based on Beatrix's own pet rabbit, a Belgian buck called Peter Piper, and he made his first appearance in a letter written in 1893 to Noel, the five-year-old offspring of her former governess, Annie Carter: 'I don't know what to write to you, so I shall tell you a story about four little rabbits whose names were Flopsy, Mopsy Cotton-Tail, and Peter'. Noel and his siblings so enjoyed this illustrated epistle, and subsequent letters, that Beatrix thought about having the tale published. In 1900 she sent the story to at least six different publishers, all of whom rejected it, including her eventual publisher, Frederick Warne, who wanted to make it into a grander, and more expensive, production than Potter wished for. Undeterred, Beatrix decided to pay to have her little book privately printed, and in 1901 250 copies were published priced at 1/2d each, of which this is one. They sold so well that in February 1902 she had a further 200 copies printed with slightly amended text. Frederick Warne, of course, came through in the end, and in October 1902 the first commercially produced edition was published. Success was instant and enduring; the story has never been out of print since, and Peter Rabbit has a worldwide following. In 1905 Beatrix Potter wrote: 'It is much more satisfactory to address a real live child; I often think that that was the secret of the success of Peter Rabbit, it was written to a child – not made to order.' (Leslie Linder, *A History of the Writings of Beatrix Potter*, Frederick Warne, 1971, p. 110)

(1)

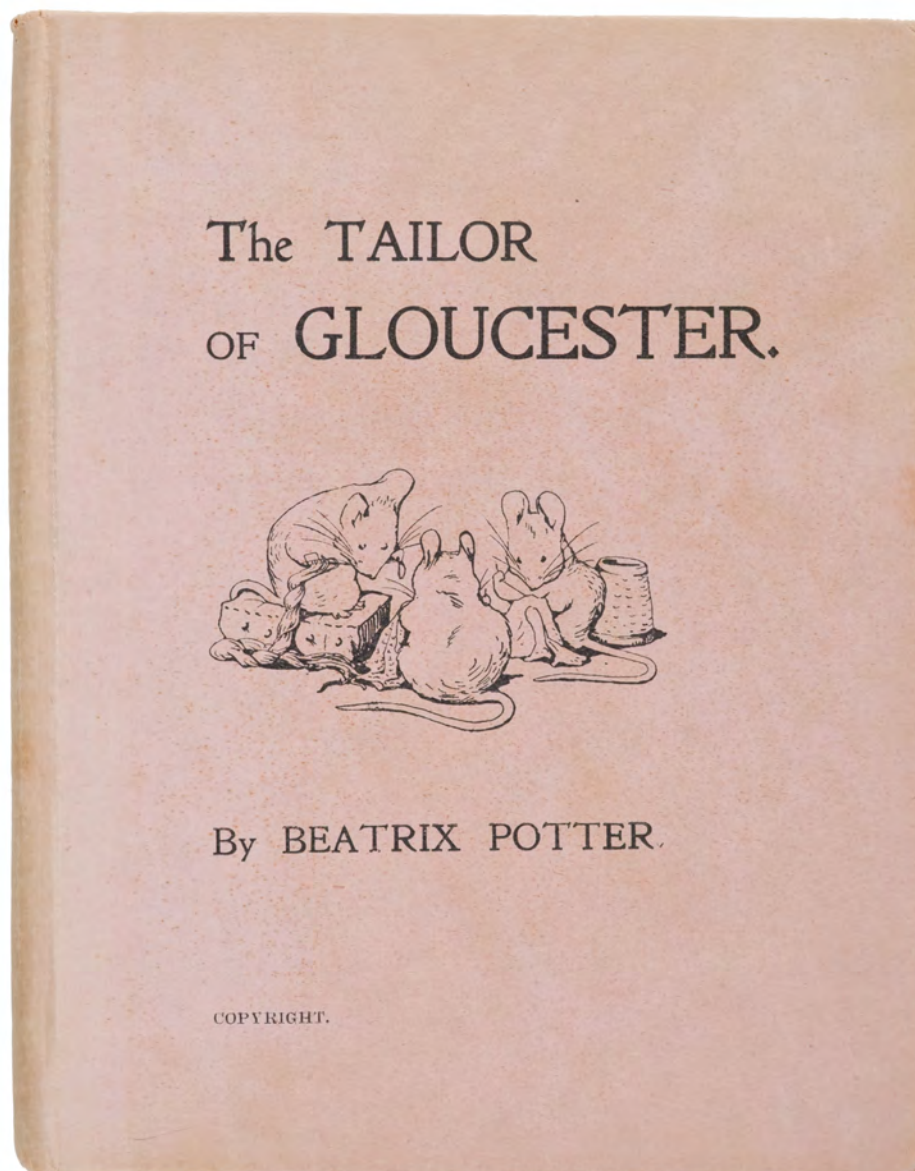
£40,000 – £60,000

The Tale of
PETER RABBIT.



By BEATRIX POTTER.

COPYRIGHT.



7 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st privately printed edition, [Strangeways], December 1902, *colour frontispiece and 15 plates, 3 text leaves (2 facing) and plain endpapers foxed, original pink boards, upper cover with printed lettering and vignette of three mice sewing, rounded spine (faded), light mottled toning/fading to covers, a trifle rubbed to head of spine, and extreme tips of 3 corners very slightly bumped, but overall in very good condition, 16mo*

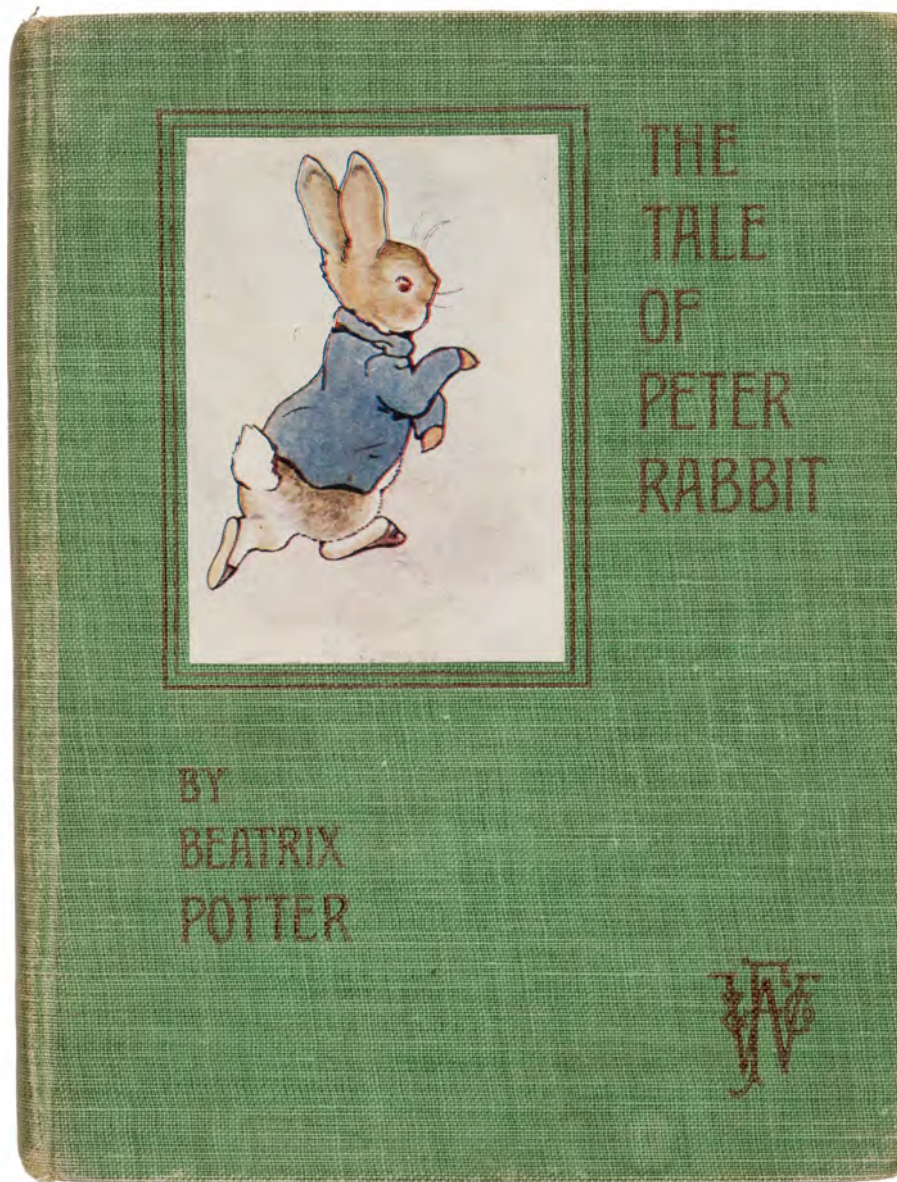
Linder p. 420; Quinby 3.

A very good copy of the rare privately printed edition of *The Tailor of Gloucester*, apparently hardly, if ever, touched by juvenile hands. Only 500 copies printed.

The story of the Tailor of Gloucester was first told in a letter from Beatrix to Freda Moore, daughter of her former governess, Annie Carter. Although Frederick Warne had taken up Beatrix's 'Bunny Book', as they referred to *Peter Rabbit*, and published it in October 1902, the author felt that they might not wish to publish a second book so soon, or that they might want to alter it too much. So she returned to Strangeways, the original printers of *Peter Rabbit*, and herself paid for a private edition of 500 copies to be printed. The book differs considerably in both text and illustration from Warne's later edition of 1903; the text, for example, is substantially longer as Frederick Warne insisted on cuts. 'Evidently, with some regret, Beatrix Potter crossed through the eight or nine pages of text where she had described in detail how Simpkin wandered through the streets of Gloucester on the night of Christmas Eve, where all the animals were talking, and the carol singers were singing. This is the part of the story which contains the majority of her rhymes and verses - but Warnes had asked for 'cuts'!' (Linder, *A History of the Writings of Beatrix Potter*, 1971, p. 117). Of all her books *The Tailor of Gloucester* remained Beatrix Potter's own favourite.

(1)

£2,000 - £3,000

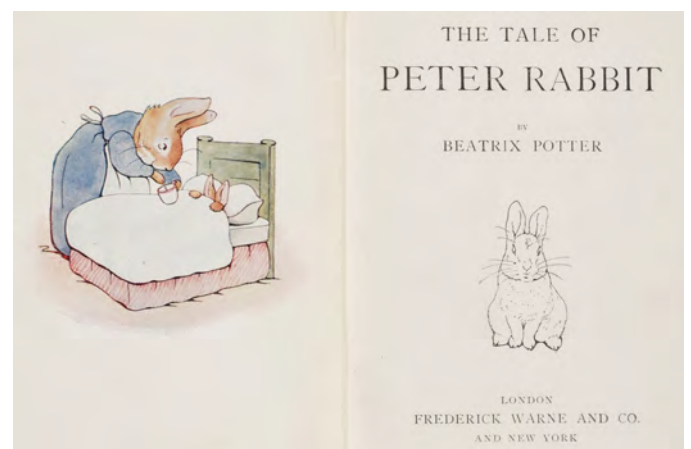


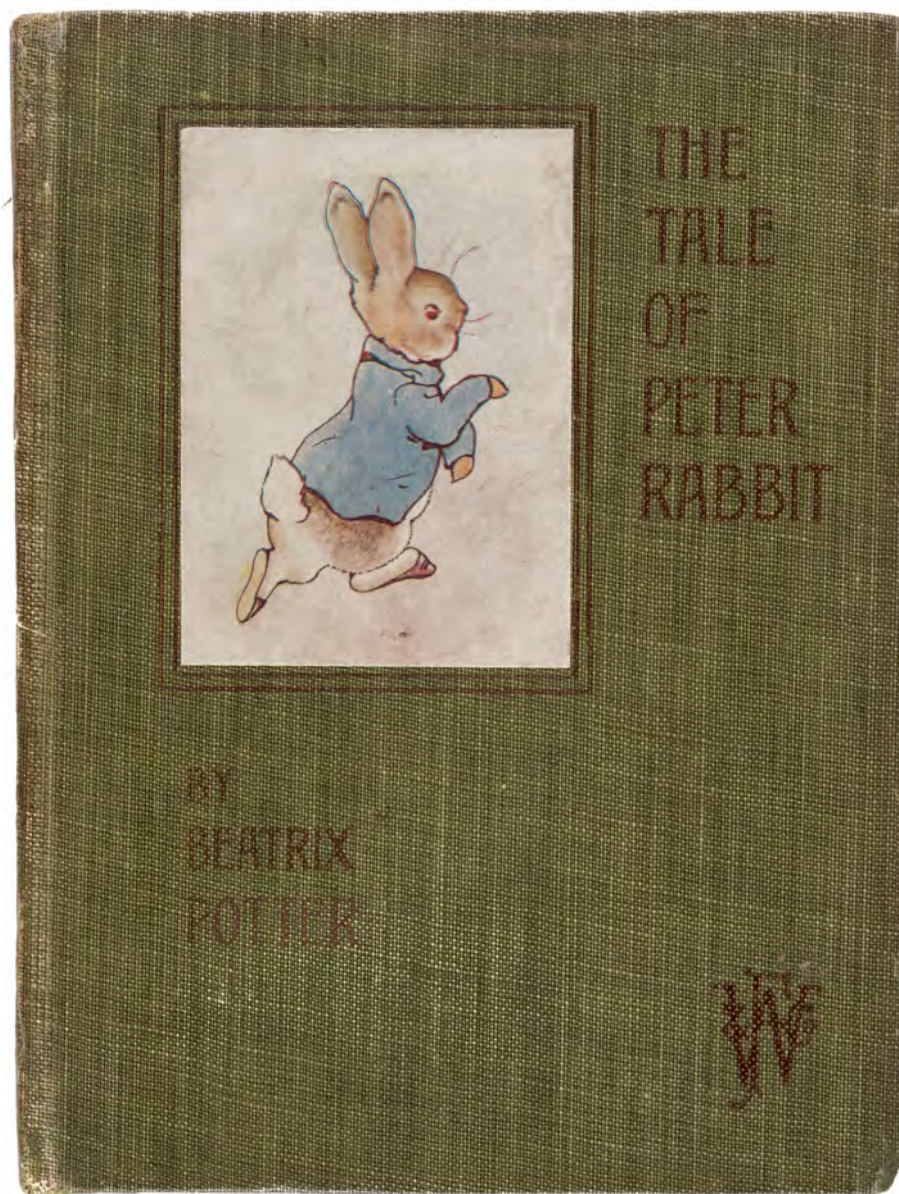
8 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st deluxe edition, London: Frederick Warne, [1902], *colour frontispiece, title vignette, and 30 colour illustrations, several leaves faintly creased, few leaves with small dampstain (and some associated surface loss) to fore-edge, modern pencil annotation to half-title, p. 51 lightly soiled, stitching very slightly showing (but firm), leaf-pattern endpapers, hinges repaired, top edge gilt, original green cloth, lettered in brown, rectangular pictorial panel inset to upper cover (faintly dust-soiled), relined spine (somewhat faded, a little wear to ends), extremities slightly rubbed, rear cover with small stain, 16mo*

Linder, p. 421; Quinby 2.

One of the first three printings with 'wept' instead of 'shed' on p. 51.

(1) £1,000 - £1,500





9 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st deluxe edition, London: Frederick Warne, 1902, colour frontispiece and 30 illustrations, occasional finger-soiling to margins, 4 mm closed tear to edge of title-page, neat hand-colouring to line drawing on title-page, grey-green floral endpapers, half-title with purple ink stamp 'Winnie Holgate 172 Withington Road Manley Park' and manuscript presentation inscription incorporating the stamped name and address 'with Winnie Holgate's love to dear little "Babs"' in black ink, top edge gilt, original olive green boards with rectangular pictorial panel inset to upper cover, rebacked preserving original spine, a little rubbed to extremities, 16mo Linder, p. 421; Quinby 2.

One of the first three printings with 'wept' instead of 'shed' on p. 51.

(1)

£500 - £700



10 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st deluxe edition, London: Frederick Warne, [1902], colour frontispiece and 30 full-page illustrations, 'wept big tears' on p. 51, some finger-soiling and marks, frontispiece creased and dusty at edges, with faint double pencil line around image and pencil ownership name on reverse, p. 52 with a few light pencil marks, leaf-pattern endpapers, hinges repaired with archival tissue, pencil ownership name and address on front free endpaper, top edges gilt, original ochre cloth (dust-soiled), lettered in brown, with colour illustration mounted on upper cover (faintly damp-stained), rebaked preserving original spine (slightly darkened and lettering faded to grey), corners rubbed, 16mo

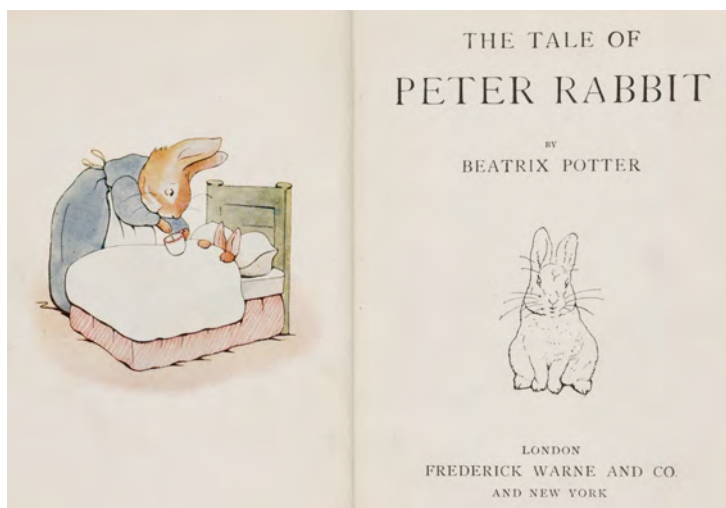
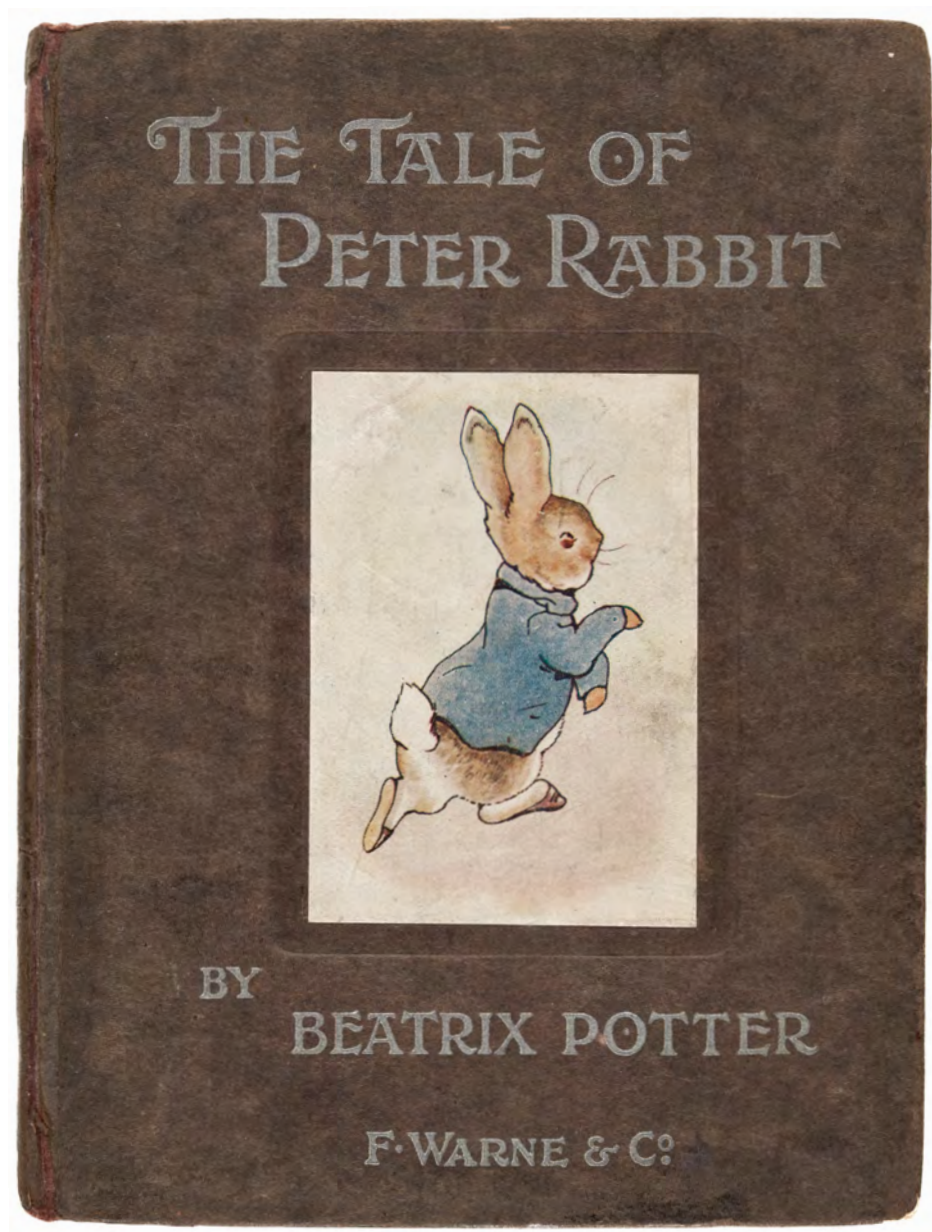
See Linder p. 421; Quinby 2.

One of the first three printings, with 'wept big tears' on p. 51 (changed to 'shed big tears' in the fourth printing).

Rare deluxe issue of the first trade edition of the first book written and illustrated by Beatrix Potter. Originally published in two privately printed editions of 250 and 200 copies in December 1901 and February 1902 respectively, the trade edition was the first in which all of Potter's illustrations are printed in colour. Leslie Linder records that 2000 copies from the first printing of 8000 were issued in 'green cloth, light green or olive-green cloth', noting that a gilt decorated cloth cover was introduced in October 1904. This mustard-yellow cloth variant, unrecorded by Linder, is likely, therefore, the rarest of the deluxe issues of *Peter Rabbit*.

(1)

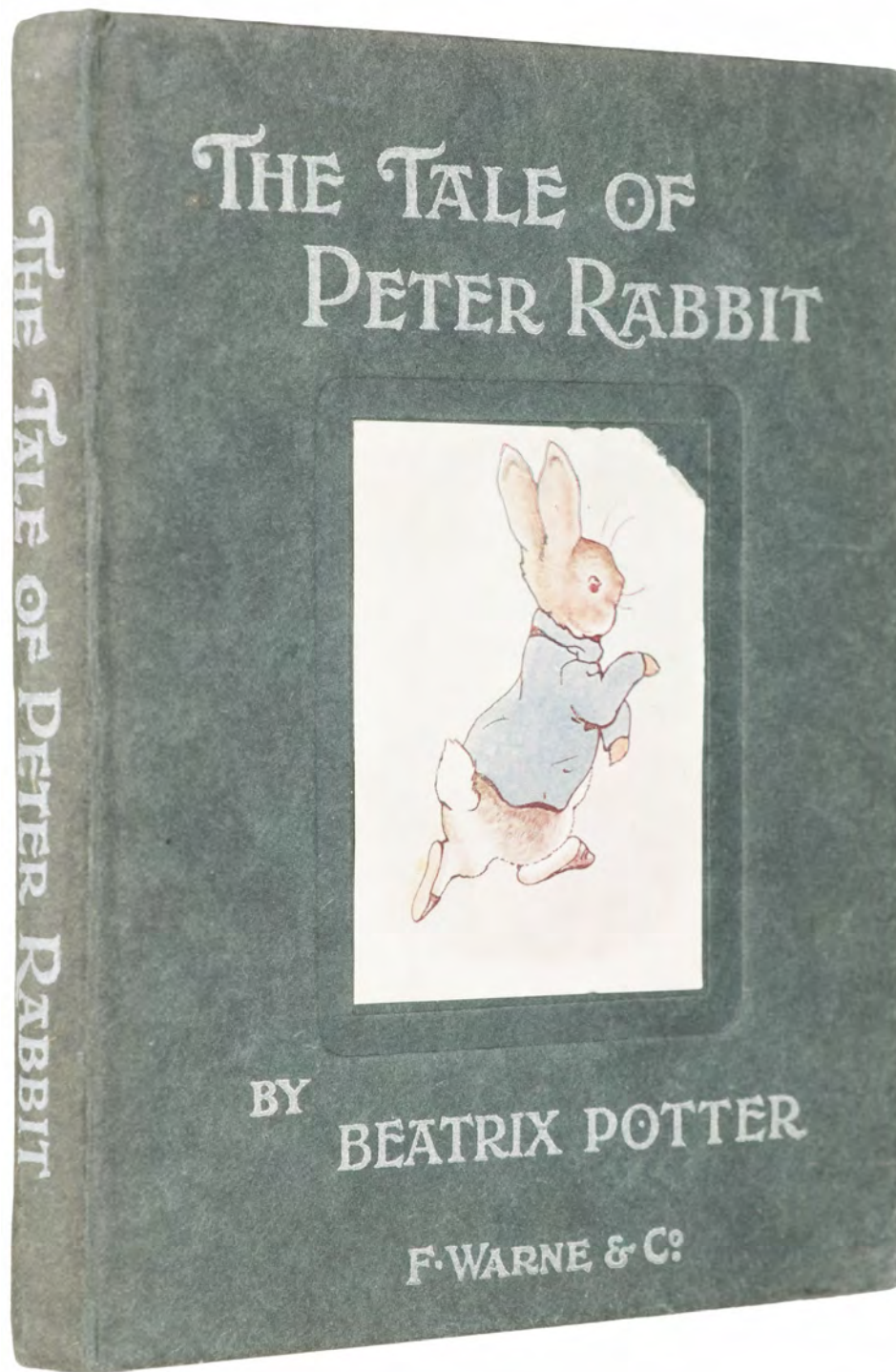
£600 - £800



11 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st edition, London: Frederick Warne, 1902, colour frontispiece and 30 colour illustrations, occasional finger-soiling to margins, spotting to reverse of free endpapers, small closed tear to endpaper at rear hinge, original dark brown boards with rectangular pictorial panel inset to upper cover, rebaked preserving majority of original spine, corners slightly rubbed (3 showing a little board), 16mo

Linder, p. 421; Quinby 2.

One of the first three printings with 'wept' instead of 'shed' on p. 51.
(1) £400 - £600



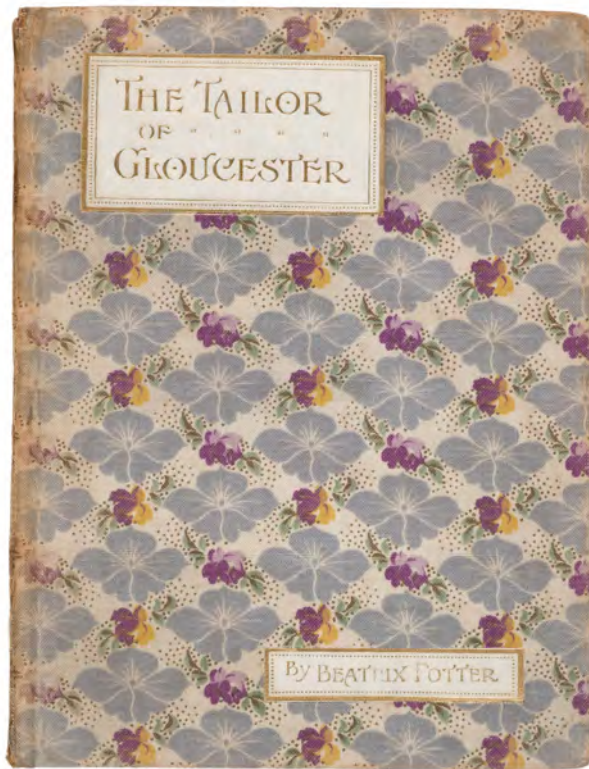
12 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st edition, London: Frederick Warne, [1902], colour frontispiece and 30 illustrations, with 'wept big tears' on p. 51, 1 or 2 minor marks, stitching showing in several places (but intact), leaf-pattern endpapers (somewhat toned), original dark green boards, with rectangular pictorial panel inset to upper cover (small loss to top right corner), generally a bright copy, 16mo

Linder, p. 421; Quinby 2.

A nice copy of the second or third printing, i.e. before 'wept' was changed to 'shed' on p. 51, and bound in green boards, which were introduced after the first printing.

(1)

£500 - £700



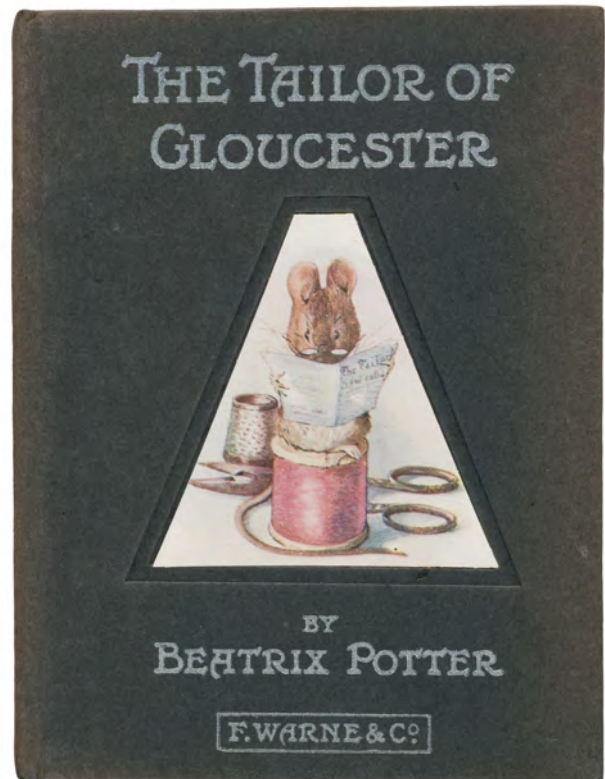
13 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st deluxe edition, London: Frederick Warne, 1903, colour frontispiece and 26 illustrations, pp. 22-23 with small area of surface loss affecting 3 letters of text, illustration to p. 47 and preceding text leaf with small piece torn from upper blank margin (and associated crease), illustration to p. 74 with paper fault crease, front free endpaper with pencilled ownership name on recto and ink inscription on verso, original floral fabric-covered boards, spine faded and detached at upper joint, with lower joint beginning to split and slight loss at head, 16mo

Linder, p. 423; see Quinby 4.

The frontispiece in this example is the illustration that appears on the front cover of the standard copies, considered the rarer of the two frontispieces used for the deluxe copies.

Only two of Beatrix Potter's works were bound in this style, *Squirrel Nutkin* being the other. The author went to great trouble to find a suitable cloth in which to bind her books, obtaining numerous samples from her grandfather's firm, Edmund Potter & Co. of Dinting Vale, Manchester, one of the largest calico printers in Europe. After much deliberation Beatrix Potter chanced upon a small packet of samples which she had overlooked, writing to the Warnes, 'they are rather quaint, especially one like pansies'. This was the pattern settled upon, and the author referred to the two books as 'bound in a flowered lavender chintz, very pretty.' (Linder, pp. 138-140)

(1) £500 - £800

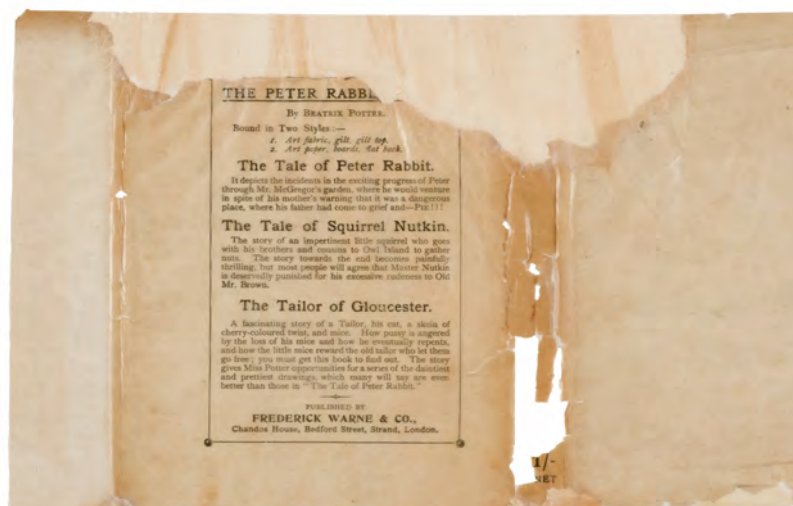


14 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st edition, London: Frederick Warne, 1903, colour frontispiece, title vignette and 26 illustrations, with double-page endpapers, stitching showing in one opening (but firm), slight spotting to extreme top and fore-edges, original dark green boards, truncated pyramid pictorial panel inset to upper cover, minor fading to spine and outer edge of upper cover, original printed glassine wrapper, torn with repairs, areas of loss (most with extensive later paper restoration) to head of spine and panels, mostly affecting top of printed text to rear panel and printed price to foot of spine, 16mo

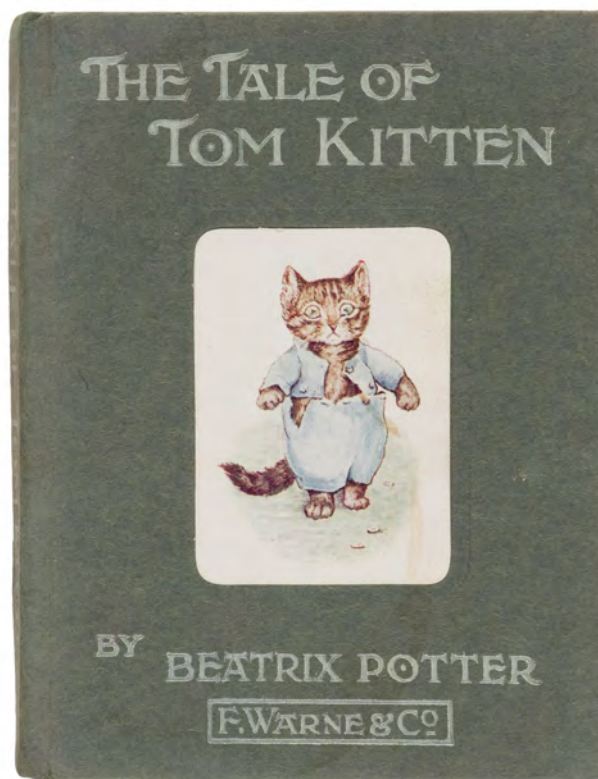
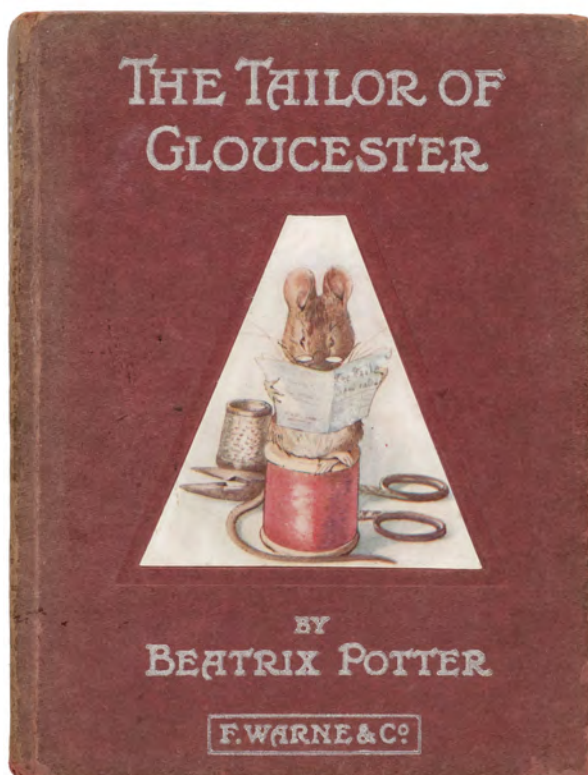
Linder p. 423; Quinby no. 4.

The second printing with double-page endpapers occurring twice, in the rare glassine wrapper with price '1/- NET' at foot of spine and advertisements for *The Tale of Peter Rabbit*, *The Tale of Squirrel Nutkin* & *The Tailor of Gloucester* only.

(1) £400 - £600



Lot 14



15 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st edition, London: Frederick Warne, 1903, 1st printing with single-page endpaper occurring 4 times, colour frontispiece, and 26 illustrations, repaired closed edge tears to pp. 33/4 and 69/70 (latter extending into last 2 lines of text), original dark red boards, colour pictorial panel inset to upper cover, spine faded, extremities rubbed, a few small dark flecks to upper cover, 16mo, together with:

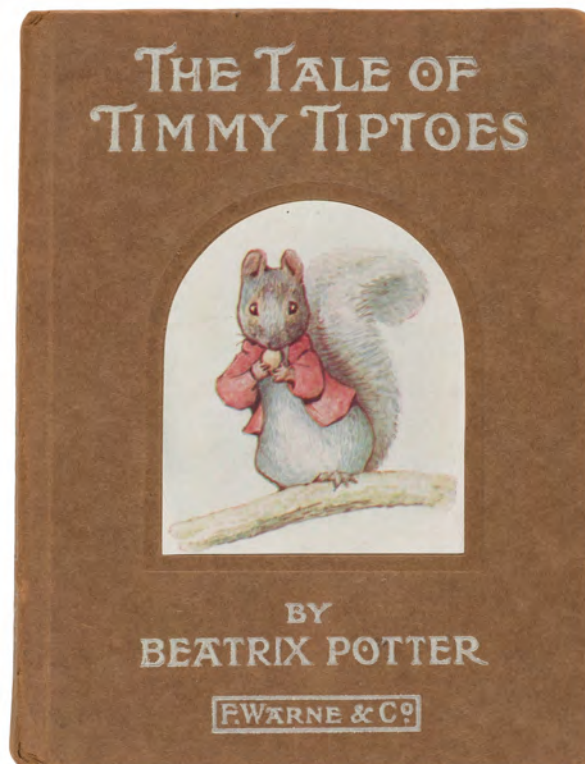
The Tale of Tom Kitten, 1st edition, London, Frederick Warne, 1907, colour frontispiece, and 26 illustrations, a few blank gutters near front with minor adhesions and associated small skinned areas, stitching showing in two openings (but firm), verso of front free endpaper with contemporary gift inscription dated 1907, original green boards with rectangular pictorial panel inset to upper cover, light stain to upper cover, small area of surface loss to lower cover, 16mo, plus:

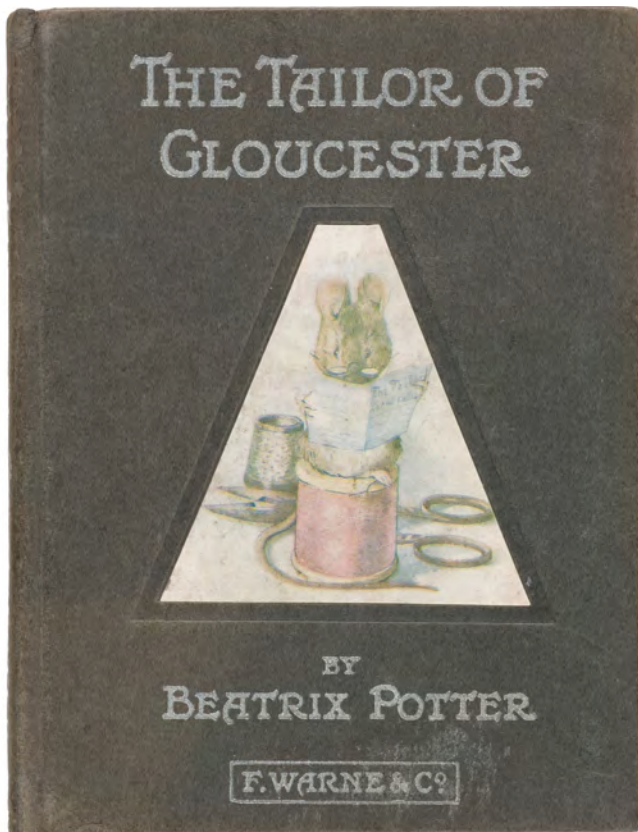
The Tale of Timmy Tiptoes, 1st edition, London: Frederick Warne, 1911, colour frontispiece and 26 illustrations, stitching showing (but firm), original brown boards, pictorial panel inset to upper cover, small areas of worming to lower cover, joints a little rubbed, frayed at foot of spine, 16mo

Linder pp. 423, 427 & 429; Quinby 4, 13 & 20.

(3)

£400 - £600





16 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st trade edition, London: Frederick Warne, 1903, colour frontispiece, title vignette and 26 illustrations, with double-page endpaper, pp. 56-57 with minor soiling towards inner margin, stitching showing in two openings (but firm), original dark green boards, truncated pyramid pictorial panel inset to upper cover, minor fading to upper cover and spine, with small pale mark over imprint, repaired area to foot of spine (spine partly? relined), later printed glassine wrapper, possibly from 3rd printing as it states 'New Books for 1904', torn with generally small areas of loss, and some later paper restoration to spine and edges, 16mo

Linder p. 423; Quinby no. 4.

The first edition, second printing, with double-page end-paper occurring twice.

(1) £300 - £500



17 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, London: Frederick Warne, circa 1911, colour frontispiece and 26 illustrations, very small paper adhesion to lower margins of pp. 68-69, small closed tear to lower blank margin of pp. 77 (12 mm), decorative endpapers a little soiled, front free endpaper (slightly creased and re-attached) with signed inscription from the author in black ink, rear free endpaper with blind embossed stamp for North of England School Furnishing Co. Ltd Newcastle-On-Tyne, original olive green boards with pictorial illustration laid down onto upper cover, some marks, rebaked, with title discreetly applied using watercolour, 16mo

Provenance: Bonhams, London, December 2002.

See Linder, p. 427; Quinby 14.

Inscribed by Beatrix Potter on the front free endpaper, in the same month that the recipient first met the author: 'Barbara Ruxton with love from Beatrix Potter Aug 21st 11'.

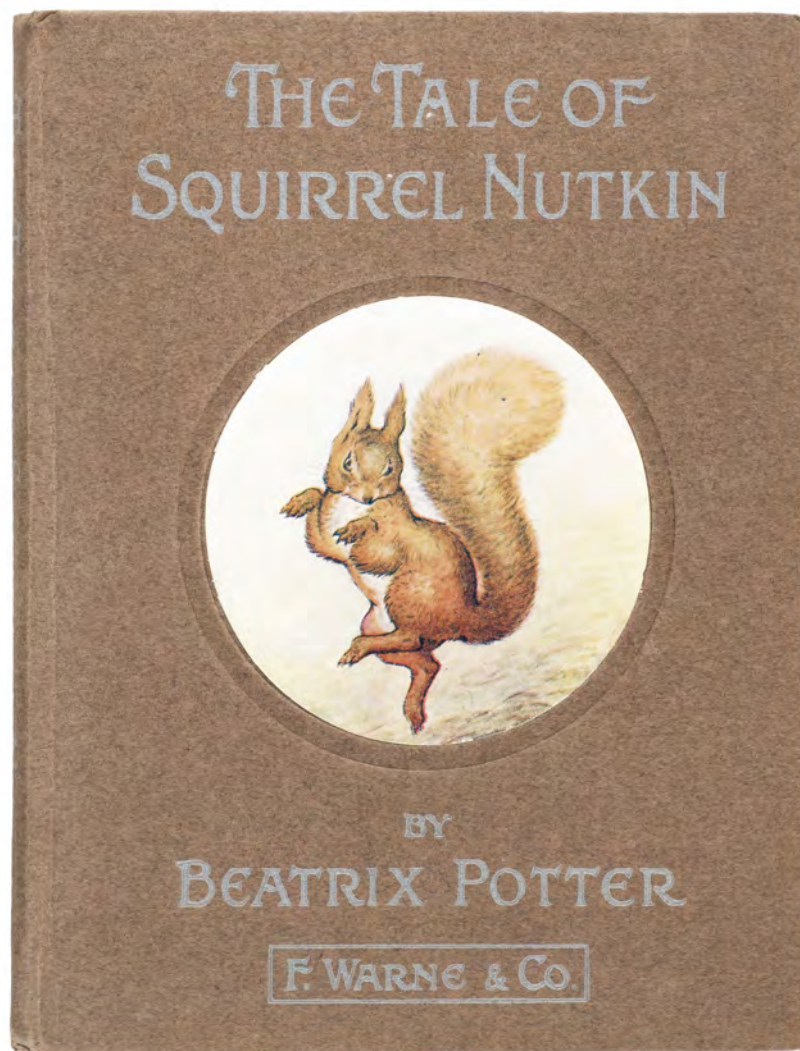
Barbara Ruxton was just 12 when she was introduced to Beatrix Potter in August 1911, when she was holidaying with her family in the Lake District. Her uncle and aunt, Andrew and Celia Burn, and their four children - Cordelia, Augusta (Gussie), Robert and Hester Francisca - were also on holiday in the Lakes. Francisca, the youngest of the four, later wrote of that holiday: 'The Ruxtons were staying nearby and I think they must have arranged for us to go over and meet Beatrix Potter. Certainly three of us went with Barbara - Gussie, Robert and me.' Barbara Ruxton and Augusta Burn subsequently stayed with Beatrix at Castle Cottage in the summer of 1913. At the time the author was desperately trying to finish the drawings for *Pigling Bland* before her impending wedding to William Heelis in the coming October. She showed Barbara the drawing of the pig Alexander bidding farewell to the farmyard cockerel, lamenting the fact that she would have to redraw the cockerel having placed the bird too high on the page. Barbara saved the day by suggesting 'Why don't you put him standing on a plant saucer?', which is how he appears on p. 21 of the book. Beatrix and Barbara were correspondents in the following years, Potter's letters to her young friend being among the few that survive from the months immediately after her marriage to William Heelis. (Judy Taylor, *Letters to Children from Beatrix Potter*, Frederick Warne, 1991, pp. 152-54)

(1) £400 - £600



Lot 16

Each lot is subject to a Buyer's Premium of 22% (Lots marked * 26.4% inclusive of VAT @ 20%)

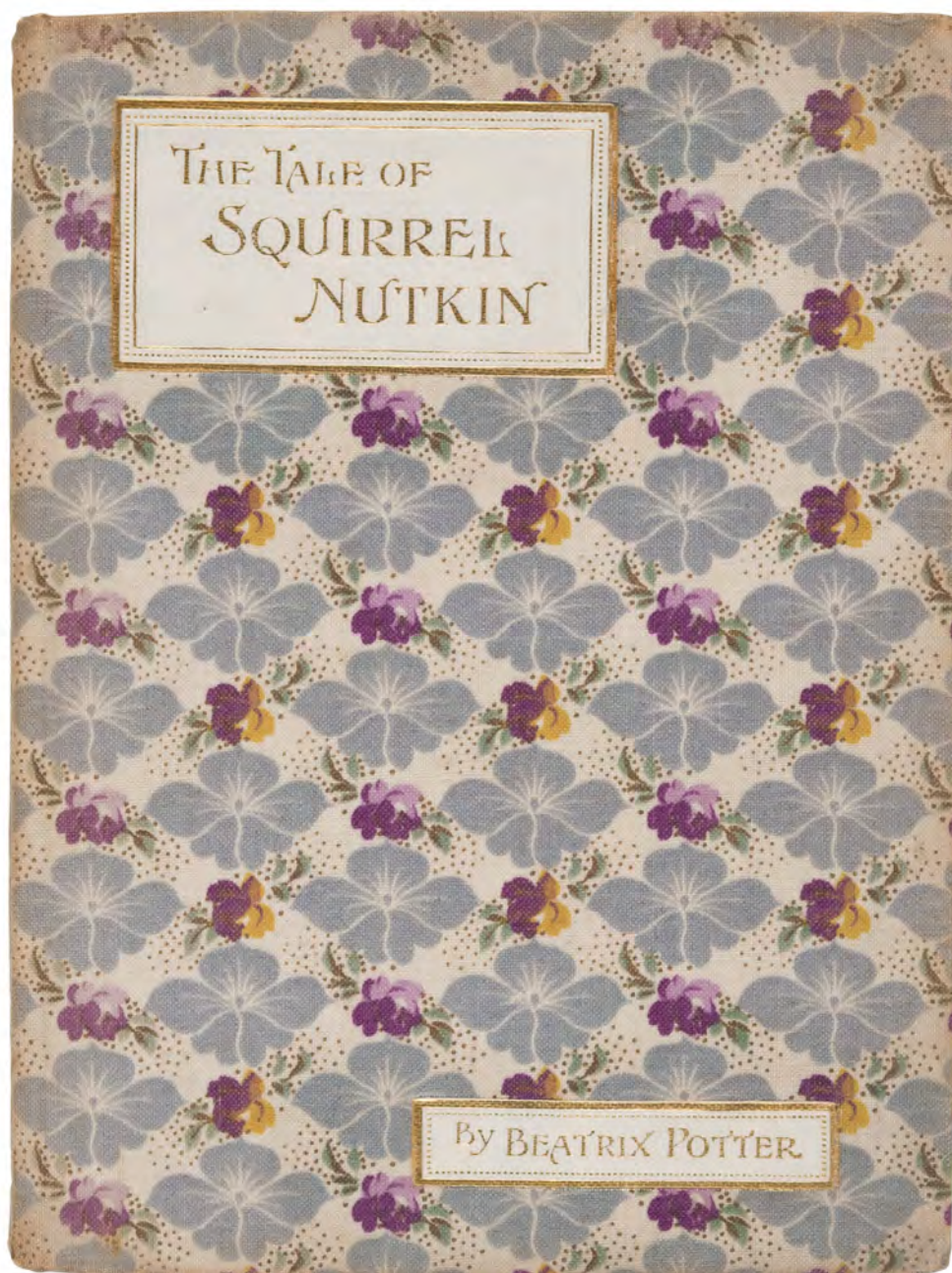


18 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, 1st American edition, New York: Frederick Warne, 36 East 22nd Street, 1903, *title vignette and 27 colour illustrations, original light brown boards lettered in white, with inset circular colour pictorial illustration to centre upper cover, near-fine condition in original plain glassine dustwrapper, a little frayed and a few small chips to extreme edges, very minor loss to upper rear wrapper, 12mo*

Quinby 5B.
(1)

£400 - £600





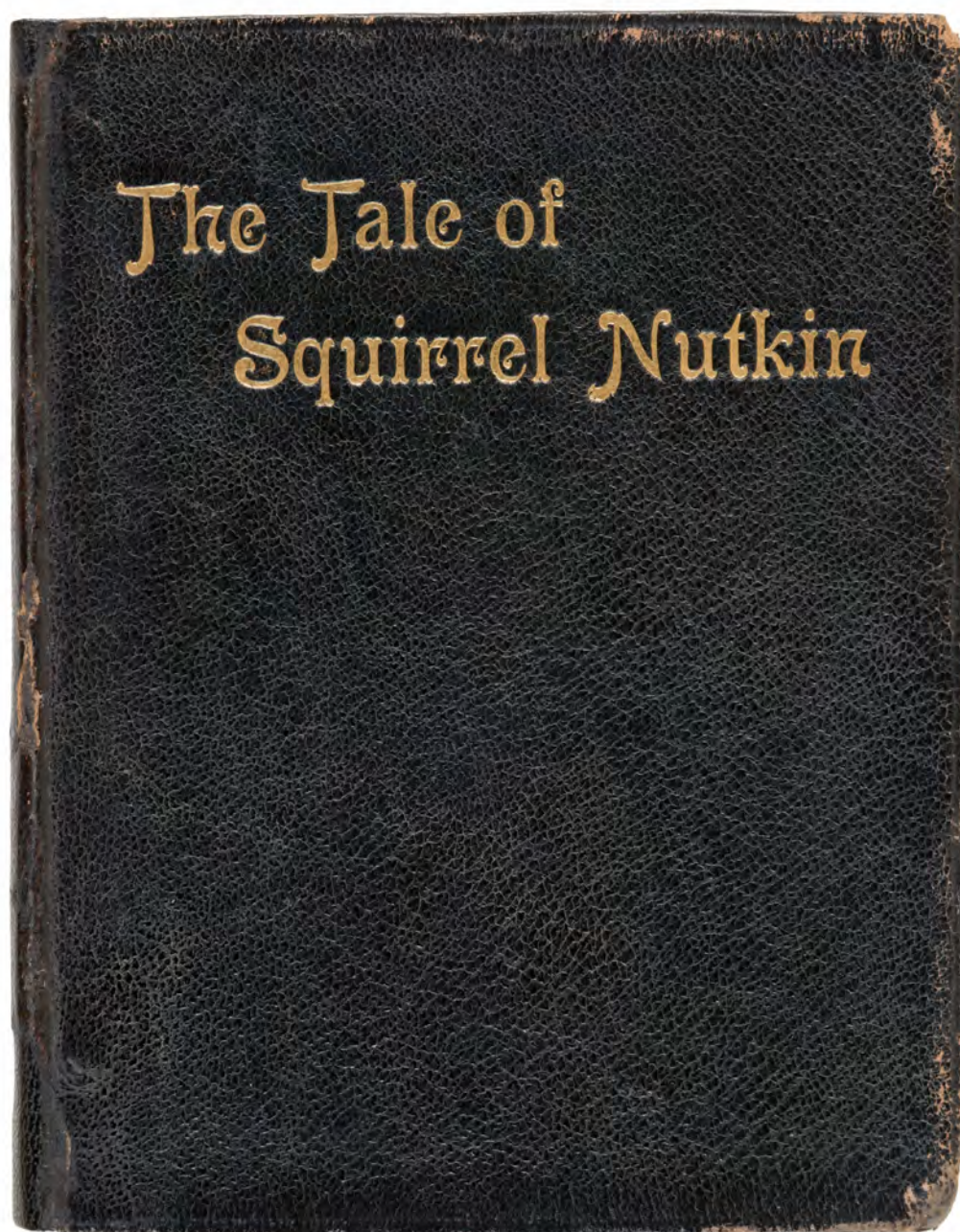
19 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, 1st deluxe edition, London: Frederick Warne, 1903, third issue (November 1903), with 'Author of the Tale of Peter Rabbit' beneath the author's name on the title page, colour frontispiece and 26 colour illustrations, pp. 28-29 with two small areas of surface loss to lower margin (affecting one page number), pp. 64-65 with tiny area of surface loss to fore edge, occasional light finger-soiling, stitching showing in three openings (but firm), original art fabric-covered boards, one tiny spot of wear to cloth on back joint, spine and edges faded, but cloth generally in bright condition (especially back cover), front cover with two gilt-lettered white cloth labels, 16mo

Linder p. 423; Quinby 5A.

Only two of Beatrix Potter's works were bound in this style, the other - which is more commonly found - being *The Tailor of Gloucester*. The author went to great trouble to find a suitable cloth in which to bind her books, obtaining numerous samples from her grandfather's firm, Edmund Potter & Co. of Dinting Vale, Manchester, one of the largest calico printers in Europe. After much deliberation Beatrix Potter chanced upon a small packet of samples which she had overlooked, writing to the Warnes, *they are rather quaint, especially one like pansies*. This was the one settled upon, and the author referred to the two books as *bound in flowered lavender chintz, very pretty* (Linder, pp. 138-140).

(1)

£800 - £1,200



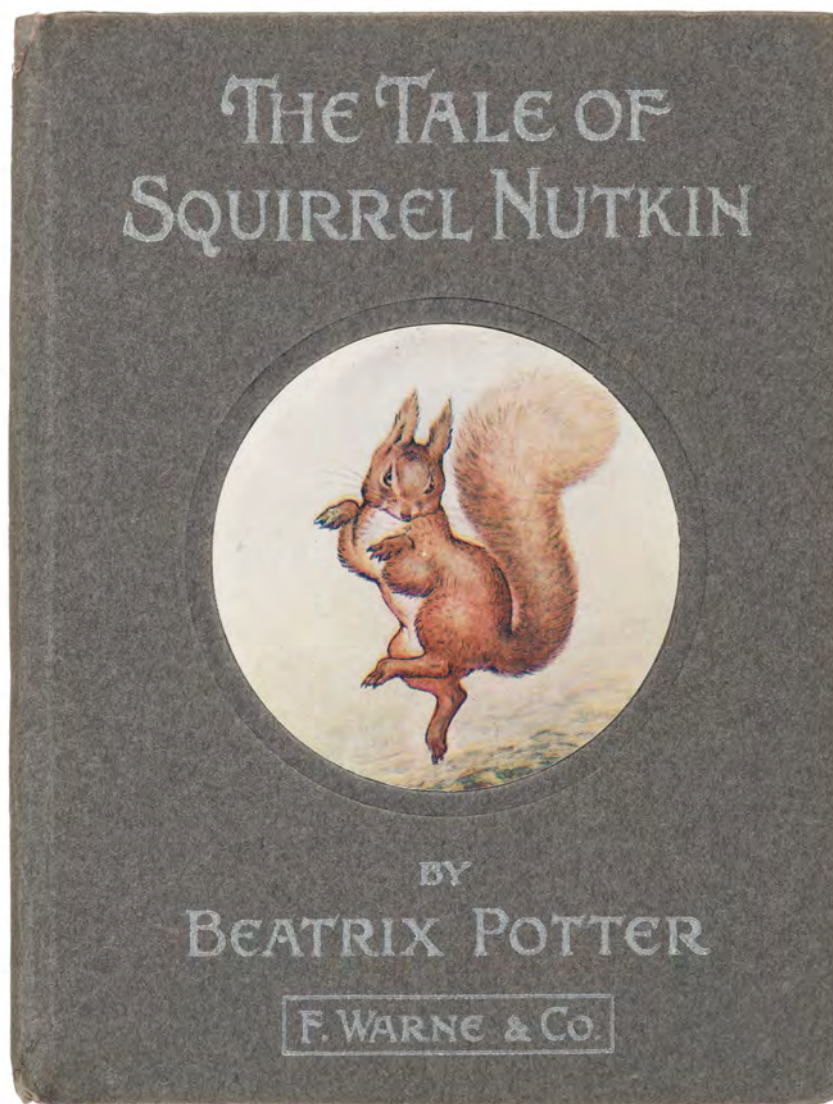
20 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, 1st deluxe edition, 3rd printing, London: Frederick Warne, 1903, 3rd printing of November 1903 with "Author of 'The Tale of Peter Rabbit'" on the title-page, 2 colour frontispieces and 26 plates, 1 or 2 minor marginal marks, all edges gilt, green silk ribbon marker (with slight loss at ends), pictorial endpapers a little dusty, original limp black morocco, extremities rubbed, and extreme corner tips worn, neatly rebacked preserving most of original spine, upper cover lettered in gilt, 16mo

See Linder, p. 423; Quinby 5.

Rare variant trial binding, likely one of only a handful of Potter titles so bound; we have not traced another copy of *Squirrel Nutkin* in this binding although two copies of *The Tailor of Gloucester* and a copy of *Peter Rabbit*, all published in or around 1903, in similar leather bindings have appeared on the market. These other examples, like ours, included an additional colour plate before the frontispiece, featuring the illustration used on the upper cover of the first trade edition. In 1902 Warne brought out a deluxe edition of *Peter Rabbit* in green or yellow cloth. Sales did not live up to expectation, however, and the decision was made to experiment with a different binding in an attempt to increase interest. Given the date of this and other copies in morocco it appears that these were trials that were rejected in favour of the more familiar deluxe editions in cloth.

(1)

£2,000 - £3,000



21 **Potter (Beatrix)**. *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne, 1903, colour frontispiece and 26 illustrations, marginal finger-soiling, gutter margin between frontispiece and title slightly skinned and toned due to removal of adhesive tape, p. 62 (illustration) with vertical paper fault crease towards gutter (just skimming edge of image), author's signed inscription in ink on the front free endpaper, original grey boards, lightly faded spine relined and refurbished at head and foot, circular pictorial panel inset to upper cover, 16mo

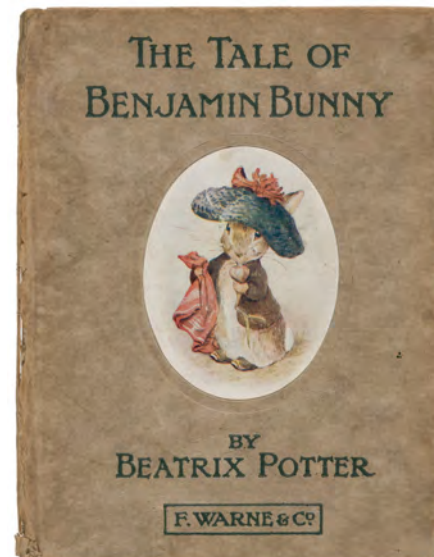
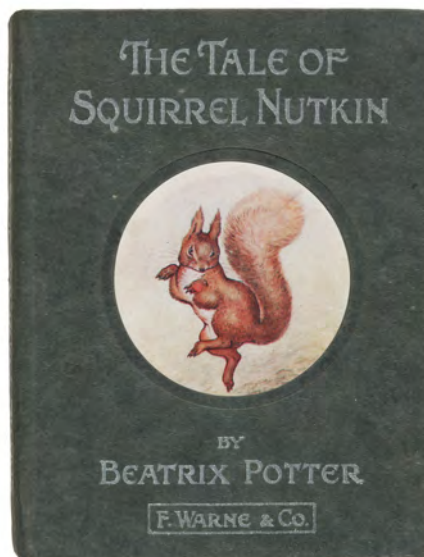
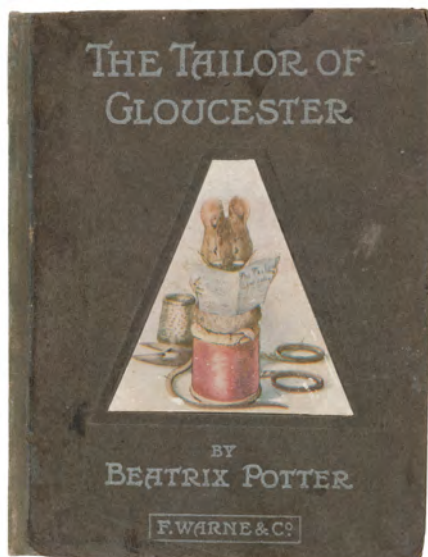
Provenance: Sotheby's, 16th May 1996, lot 181.

Inscribed by the author on the front free endpaper: 'Nellie Wilkinson with best wishes for Christmas 1903 from Miss Potter'.

Linder, p. 423; Quinby 5A.

Nellie was the niece of the two sisters, Hannah and Elizabeth Harper, whom Beatrix's mother brought from her childhood home in Stalybridge to work at the Potter family house in Bolton Gardens, Kensington. Beatrix was very fond of Nellie and apparently gave her a copy of each new book as it was published. (Judy Taylor, *The Beatrix Potter Society Newsletter*, No. 61, p. 18)

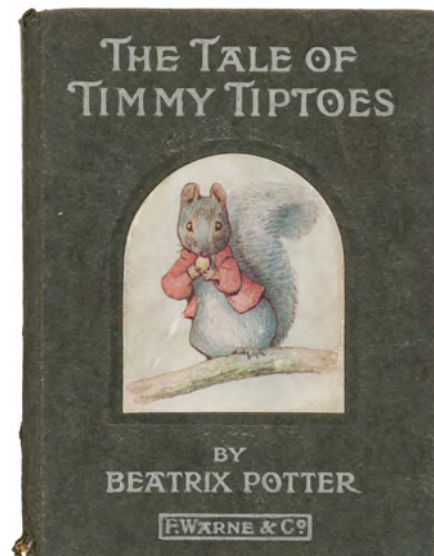
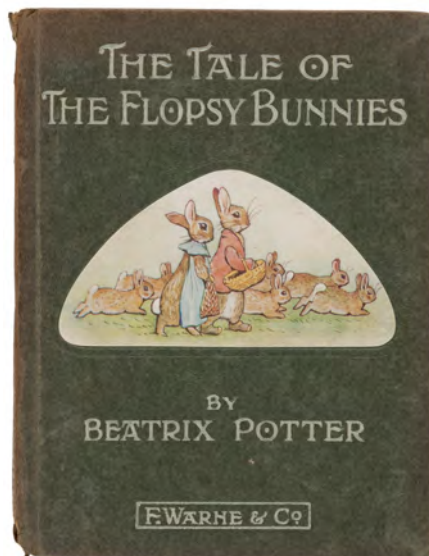
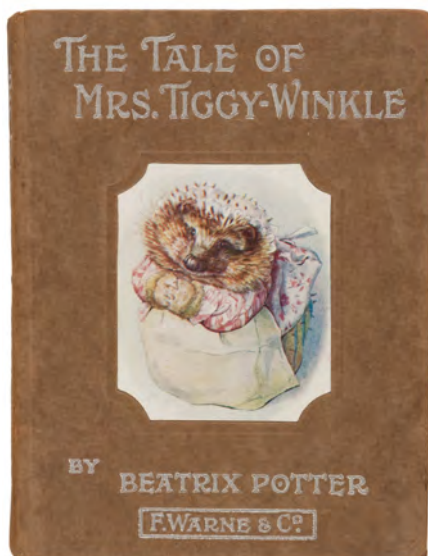
(1) £1,500 - £2,000

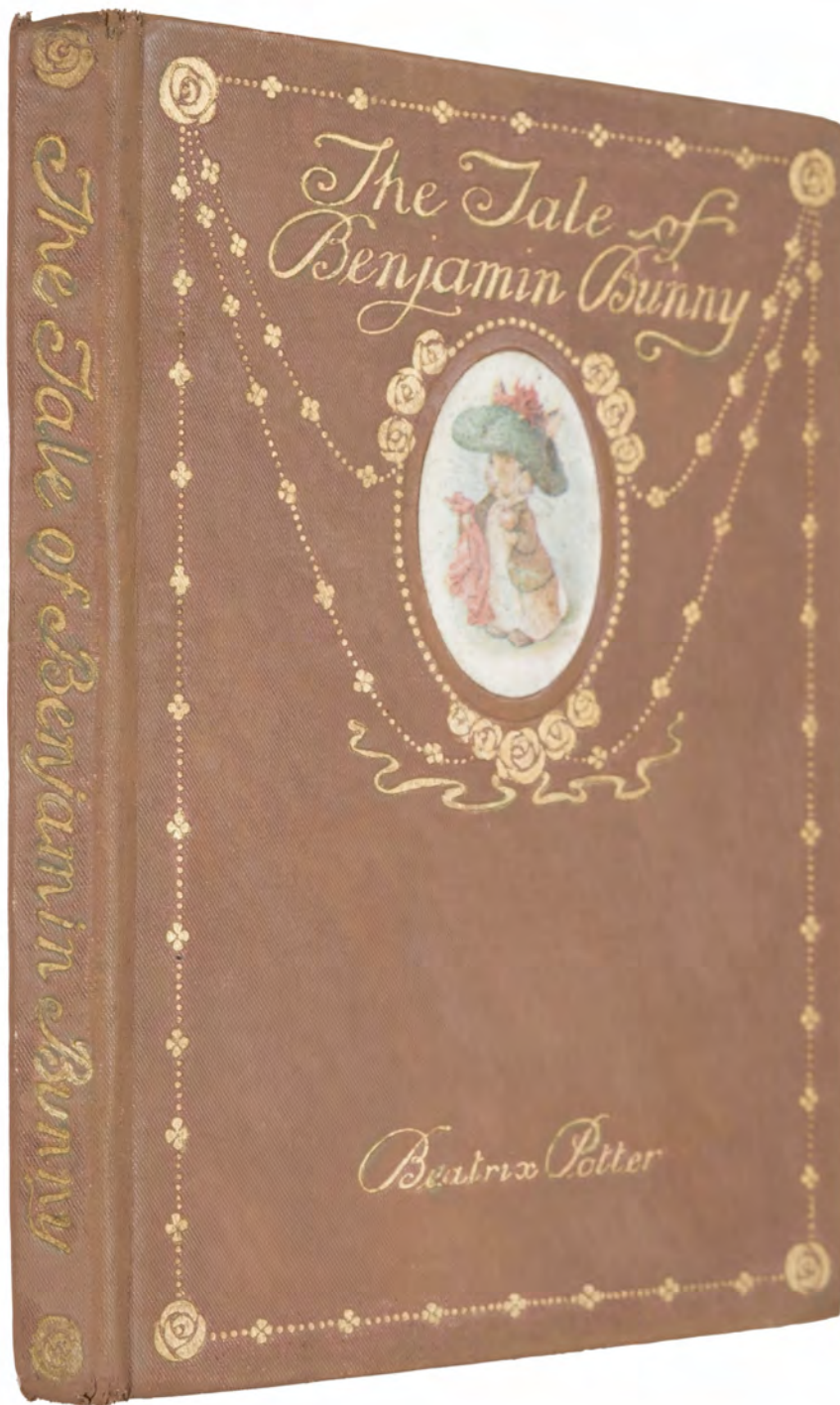


22 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st edition, London: Frederick Warne, 1903, colour illustrations, 1st printing with single-page endpapers appearing four times (some soiling to endpapers), some marks and abrasion damage to verso of final leaf of text and facing endpaper, inner hinges repaired, original dark grey boards, stamped in white, with colour pictorial panel inset to upper cover, later reback to match, some marks and soiling to covers, 16mo, together with *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne, 1903, 3rd printing with 'Author of *The Tale of Peter Rabbit*' under Beatrix Potter on title page, colour illustrations, contemporary gift inscription to verso of front endpaper in ink 'for Charlie from the Miss Alleynes, Christmas 1905', colour pictorial endpapers with bookseller's ticket of David Murray, Falmouth, upper inner hinge cracked and upper cover near-detached from text block, original dark green boards, stamped in white, with colour pictorial panel inset to upper cover, lightly rubbed, 16mo, plus *The Tale of Benjamin Bunny*, 1st edition, London: Frederick Warne, 1904, colour illustrations, contemporary gift inscription to recto of frontispiece 'Humphrey with Mo Gregor's love March 20th 1905', a few minor marks (contents generally clean), light stain to verso of half-title, colour pictorial endpapers, original grey boards, stamped in dark green, with colour pictorial panel inset to upper cover, some wear to joints and head and foot of spine, with a little loss and slightly bumped, 16mo, and *The Tale of Mrs. Tiggy-Winkle*, 1st edition, London: Frederick Warne, 1905, colour illustrations, contemporary gift inscription to front pastedown 'Mary with love from Lewis, Dec 25 1905', bookseller's ticket of Alden & Co. Ltd., Oxford below, frontispiece re-hinged to title (partly loose at foot, with slight abrasion damage), original light brown boards, stamped in white, with colour pictorial panel inset to upper cover, a little rubbed and rear joint partially split, 16mo, plus *The Tale of the Flopsy Bunnies*, 1st edition, London: Frederick Warne, 1909, colour illustrations, 1st or 2nd printing with noticeboard present on page 14 illustration, a few light handling marks, colour pictorial endpapers, original green boards, stamped in white, with colour pictorial panel inset to upper cover, a little rubbed and spine somewhat faded, some wear to joints with small loss at foot of spine, 16mo, plus *The Tale of Timmy Tiptoes*, 1st edition, London: Frederick Warne, 1911, colour illustrations, ownership inscription in red ink to front endpaper 'Ethel Mary: her book', a few minor marks, upper hinge cracked and loosening, original dark green boards, stamped in white, with pictorial panel inset to upper cover, rubbed and a little wear to extreme head and foot of spine and outer spine and outer corners, 16mo

(6)

£600 - £900





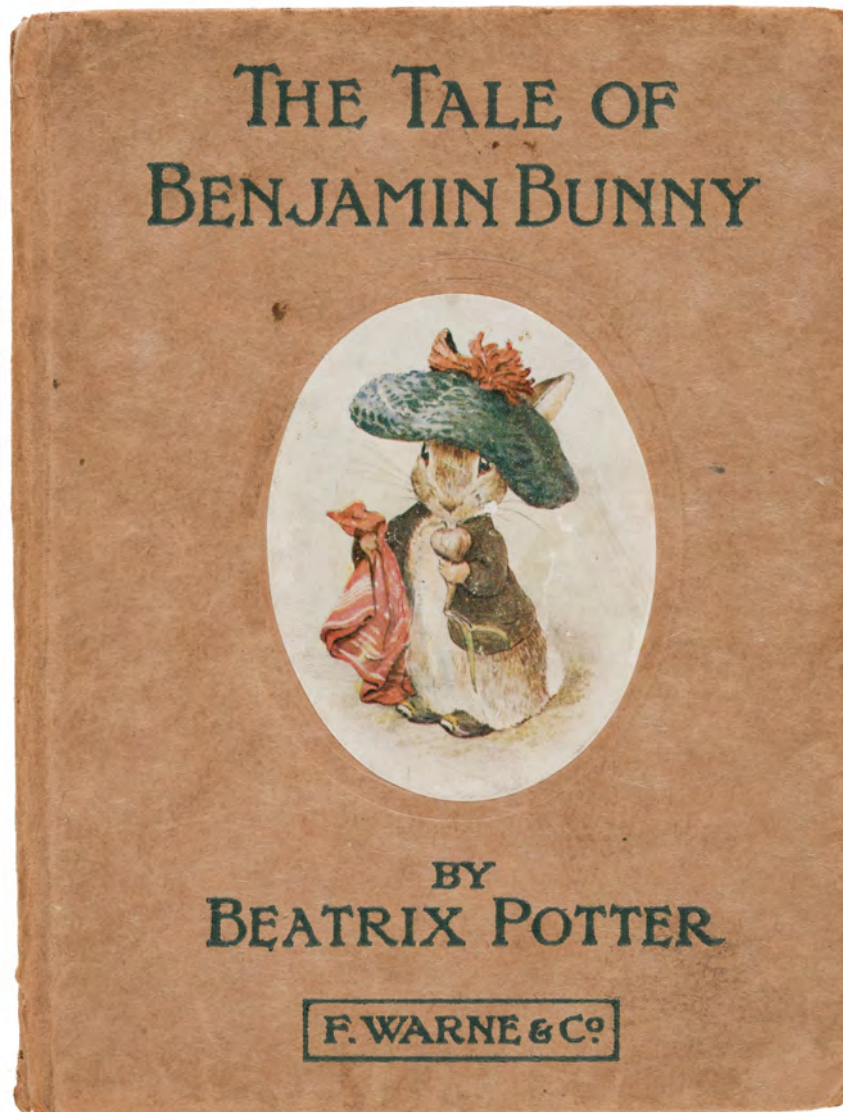
23 **Potter (Beatrix).** *The Tale of Benjamin Bunny*, 1st deluxe edition, London: Frederick Warne, 1904, colour frontispiece and 26 colour illustrations, first or second printing (September or October), with the date of 1904 printed at the foot of the title, and with 'muffatees' spelt incorrectly on p. 15, frontispiece re-attached at gutter, final leaf of text with very short closed tear (5 mm) to top edge, occasional light handling marks to extreme edges (generally a very good copy), inner hinges discretely strengthened, all edges gilt, gilt-decorated light brown cloth, with oval colour pictorial panel of Benjamin Bunny inset to upper cover, very lightly rubbed and some minor marks, 16mo

Linder, p. 424; Quinby 6.

A nice copy of the 1st or 2nd printing, i.e. with 'muffatees' spelt incorrectly on p. 15.

(1)

£1,000 - £1,500



24 **Potter (Beatrix).** *The Tale of Benjamin Bunny*, 1st edition, 1st or 2nd printing, London: Frederick Warne, 1904, *first or second printing (September or October)*, with the date of 1904 printed at the foot of the title, and with 'muffatees' spelt incorrectly on p. 15, colour frontispiece and 26 illustrations, frontispiece and title-page supplied from another copy, occasional light handling marks to outer margins, illustrations on pp. 14 & 62 with binding crease, pp. 26-27 with corner crease, light soiling to endpapers and verso of half-title, original tan boards, with inset oval panel in colour to upper cover, rubbed, and a little wear to head and foot of spine and outer corners, 16mo

Provenance: Sotheby's, 16th May, 1996, lot 188.

Linder, p. 424; Quinby 6.

Rare author's presentation copy, inscribed in the year of publication, to front endpaper 'Nellie Wilkinson from Miss Potter, Oct 1st 04'. The date of the inscription suggests this could be a first printing (September 1904).

Nellie Wilkinson was the niece of Hannah and Elizabeth Harper, the two sisters whom Beatrix's mother, Helen, brought from her childhood home in Stalybridge, to work at the Potter family residence in Bolton Gardens, Kensington. Beatrix was very fond of Nellie and gifted her a copy of each of her books as they were published (including the privately printed *Tailor of Gloucester*, with a presentation inscription dated Christmas Day 1902 from Beatrix Potter sold in these rooms on 19th June 2014 (lot 100). See Judy Taylor, 'Beatrix Potter's Society Newsletter', No. 61, p. 18.

(1)

£1,000 - £1,500





25 **Potter (Beatrix).** The Tale of Peter Rabbit, 1st pirated American edition, Philadelphia: Henry Altamus, 1904, *illustrated, repaired hinges, original green printed boards, extremities slightly rubbed, 16mo, plus another copy, but the 1917 edition, illustrated, endpapers spotted, original blue printed boards, lightly spotted, 16mo, together with Peter Rabbit in Mother Goose Land [&] Peter Rabbit at The Circus, written by Alma Hudson, pictured by Richard Hudson, New York: Cupples & Leon Company, circa 1921, some toning, spines evenly faded with some wear to head and tail, plus Peter Rabbit and Jimmy Chipmunk, Illustrations by Virginia Albert, Saalfeld Publishing Company, Chicago et al., circa 1927, gift inscription to half title, original blue printed boards, light wear to extremities, original printed dust jacket, torn with repairs and minor areas of loss, 8vo, plus Peter Rabbit and his Ma [&] Peter Rabbit and his Pa, circa 1928, lightly toned, original printed boards, 8vo, plus a collection of 18 other pirated US editions of Peter Rabbit tales, early-late 20th century, various sizes and condition* (25) £200 - £300



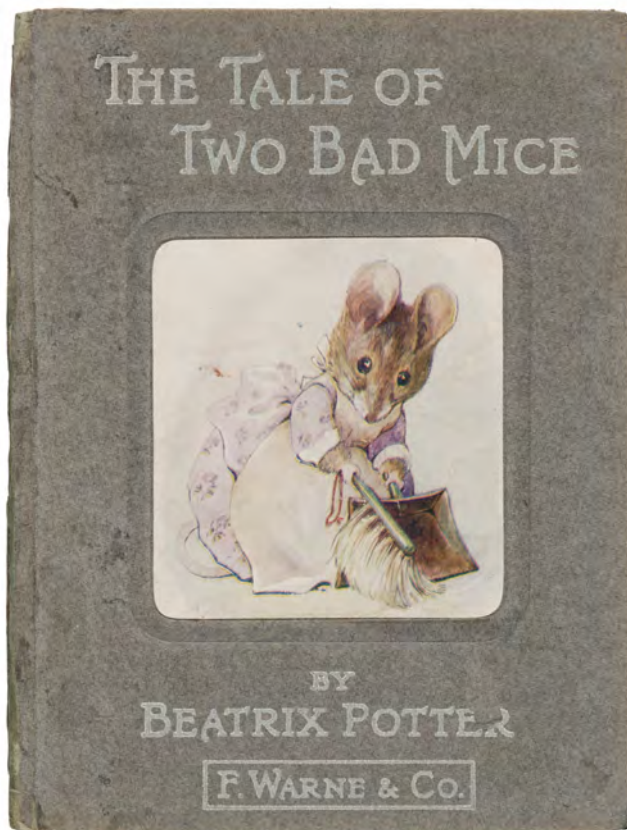
26 **Potter (Beatrix).** *The Tale of Two Bad Mice*, 1st deluxe edition, London: Frederick Warne, 1904, colour frontispiece and 26 illustrations, p. 50 (illustration) with faint paper fault crease, p. 69 with pencil line to upper blank margin and tip of lower outer corner creased, hinges strengthened, front free endpaper with bookseller's embossed stamp to upper outer corner and ink ownership inscription dated 1904, all edges gilt, original gilt decorated lavender cloth, pictorial panel inset to upper cover, 16mo

Linder, p. 424; see Quinby 7 (listing the more common maroon cloth).

Scarce in the deluxe binding, and particularly so in the lavender cloth.

(1)

£1,500 - £2,000



27 **Potter (Beatrix).** *The Tale of Two Bad Mice*, 1st edition, London: Frederick Warne, 1904, colour frontispiece, title vignette and 26 illustrations, gift inscription 'Mary From Jack, Xmas 1905' and booksellers stamp in purple ink to front pastedown, scarce minor soiling, original grey boards, reacked preserving most of the original spine (some light staining to boards near spine), square pictorial panel inset to upper cover (one small mark to background), tiny skinned area to front cover, slightly affecting 'ER' of 'Potter', 16mo

Linder p. 424; Quinby no.7.

First or second printing with 1904 appearing on the title-page, the first two printings being identical.

The courtship between Beatrix Potter and Norman Warne unfolded primarily through their collaboration on *The Tale of Two Bad Mice*. Warne contributed significantly to the visual aspects of the book, providing Potter with dolls, miniature food, and photographs of the dollhouse used as models for the illustrations. Warne and Potter would become engaged less than a year after the book's publication, against the Potter family's strong objections.

(1)

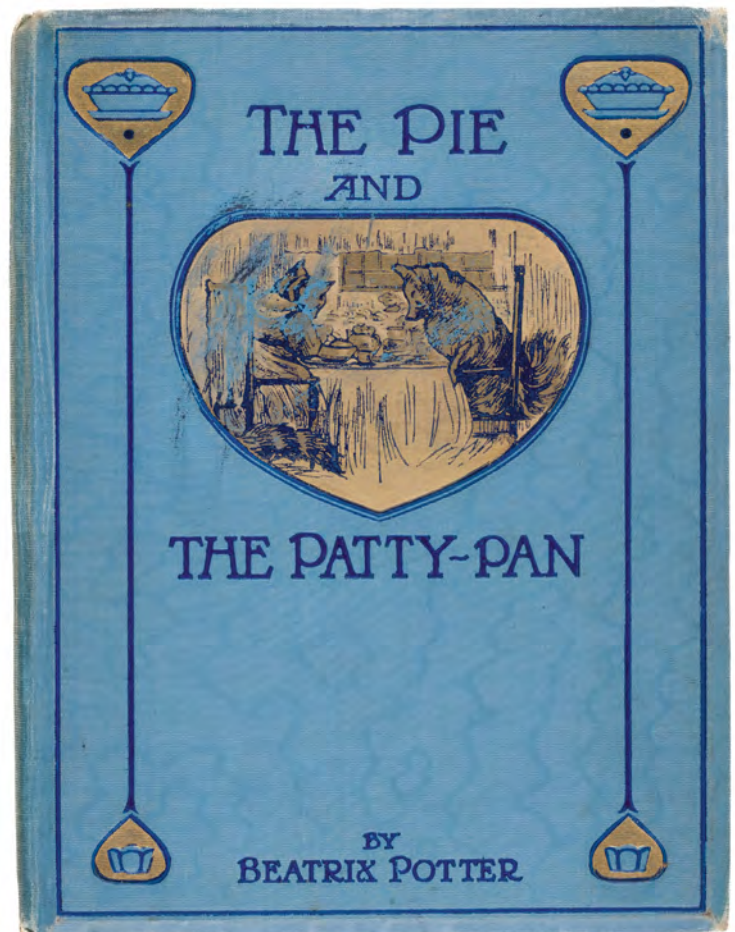
£300 - £400

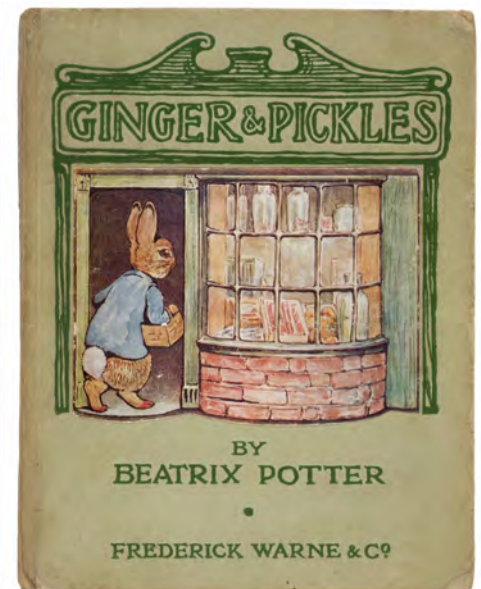
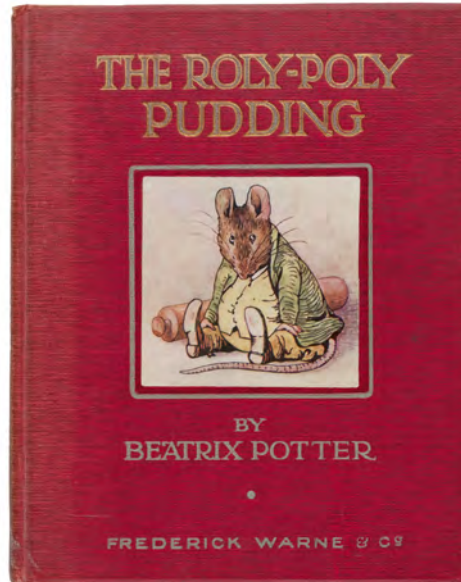
28 **Potter (Beatrix).** *The Pie and The Patty-Pan*, 1st deluxe edition, London: Frederick Warne, 1905, 10 colour plates, monochrome illustrations to text, all edges gilt, original publisher's deluxe binding in light blue cloth, with art nouveau-style design in dark blue and gilt to upper cover, with inset illustration in dark blue and gold of Ribby and Duchess sitting at a table taking tea, a little rubbed, mainly to extremities, some smearing in pale blue to inset panel, small 4to (180 x 138 mm)

Linder p. 425; Quinby 9.

(1)

£700 - £1,000





Lot 29

29 **Potter (Beatrix).** *The Pie and the Patty-Pan*, 1st edition, London: Frederick Warne, 1905, colour frontispiece and 9 illustrations, monochrome illustrations to text, some light foxing, mottled lavender endpapers, free endpapers toned, gift inscription dated 1905 to front free endpaper, original brown boards, rebacked preserving original spine, circular pictorial panel inset to upper cover, small 4to, together with:

The Roly-Poly Pudding, 1st edition, London: Frederick Warne, 1908, 2nd printing, without '(All rights reserved)' at foot of title, colour frontispiece and colour pictorial title, 17 full-page colour illustrations, monochrome illustrations to text, some light foxing, original bevel-edged maroon cloth, with square inset pictorial panel to upper cover, spine lightly faded with very slight fraying at head and foot, small 4to, plus:

Ginger & Pickles, 1st edition, London: Frederick Warne, 1909, 10 full-page colour illustrations, including frontispiece, gift inscription dated 1909 to half-title, original boards with spine and front cover lettered in green, colour pictorial inlay to upper cover, spine faded and slightly rubbed, corners somewhat scuffed, small 4to

Linder, pp. 425, 427 & 428; Quinby 9, 15 & 17.

(3)

£300 - £400

30 **Potter (Beatrix).** *The Tale of Mrs. Tiggy-Winkle*, London: Frederick Warne, circa 1930, 27 colour illustrations including frontispiece, signed to half-title, small paper abrasion to lower gutter of half-title, pp. 41 - 46 supplied from another copy, pictorial endpapers, upper edge of front pastedown with small loss, small tear to upper hinge (18 mm), original buff boards with pictorial image pasted onto upper cover, rebacked, a little rubbed to extremities, some faint colour juvenile scribbles to covers, 16 mo

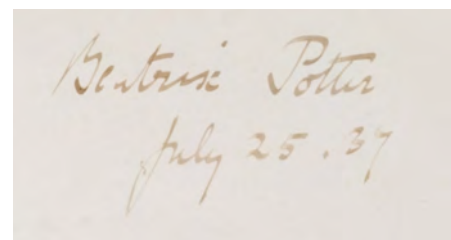
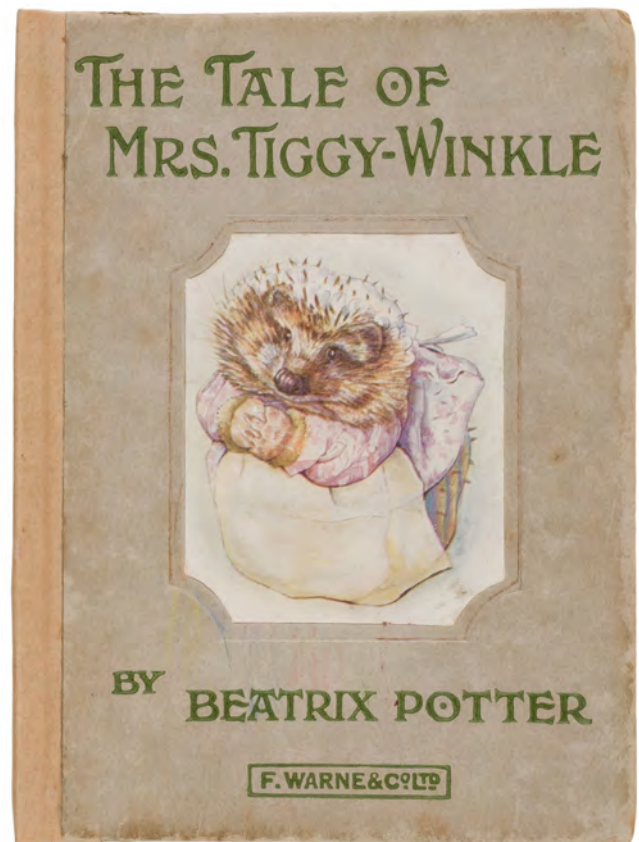
Linder, p. 425; Quinby 8.

Provenance: Dominic Winter Auctions, English Literature, Children's & Illustrated Books, Modern First Editions, 13 June 2006, lot 384.

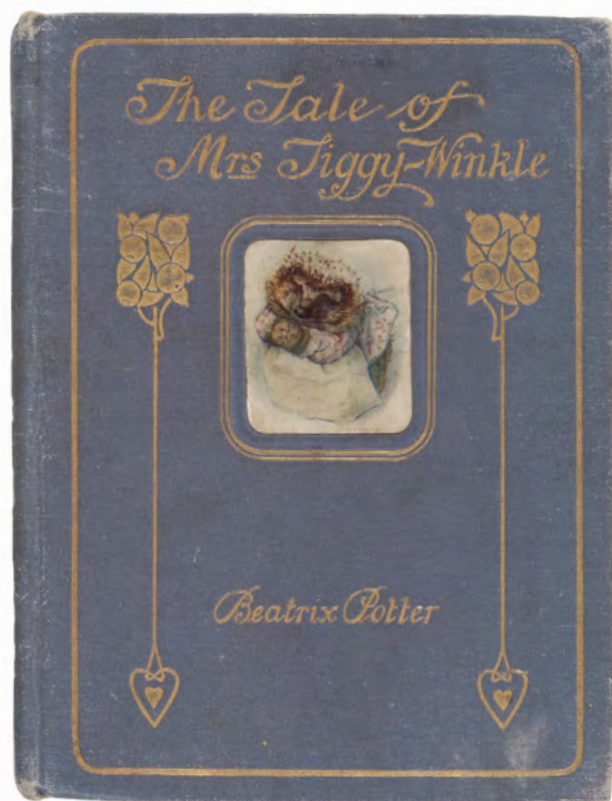
Signed by the author to the half-title and dated July 25. 37

(1)

£400 - £600



Lot 30



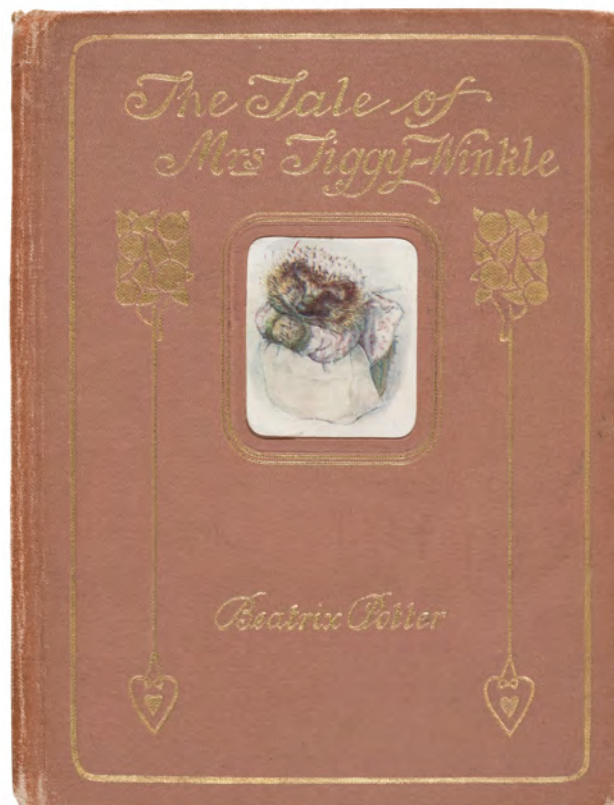
31 **Potter (Beatrix).** *The Tale of Mrs. Tiggy-Winkle*, 1st deluxe edition, London: Frederick Warne, 1905, colour frontispiece (detached) and 26 illustrations, occasional light marks, facing pp. 46 and 47 with some surface skinning to blank gutter margin, stitching strained, pictorial endpapers slightly dusty, prize bookplate for 1905 mounted on reverse of front free endpaper, hinges split and upper cover becoming detached, all edges gilt, original gilt decorated lavender cloth, faded and with extremities a little rubbed, some marks and damp-mottling to lower cover, pictorial panel inset to upper cover, 16mo

Linder, p. 425; see Quinby 8.

One of the scarcer titles to find in the deluxe edition.

(1)

£500 - £800



32 **Potter (Beatrix).** *The Tale of Mrs. Tiggy-Winkle*, 1st deluxe edition, London: Frederick Warne, 1905, colour frontispiece, monochrome vignette illustration to title and 26 colour plates, 1st or 2nd printing with the date of publication printed at the foot of the title, and 'How Keld' in the illustration on p. 20, early ownership inscription to verso of frontispiece: Marguerite A. Taylor, 135 Northfield Rd, King's Norton, a few light handling marks, upper inner hinge with some signs of strengthening with glue, all edges gilt, original gilt-decorated light pink-brown cloth, with inset colour illustration to upper cover, head and foot of spine and outer corners with some rubbing and very slight wear, a few marks to covers (generally a good copy), 16mo

Linder p. 425.

First edition in the deluxe binding, either first or second printing, with 'How Keld' in the illustration on p. 20.

(1)

£500 - £800



Lot 32



33 **Potter (Beatrix).** *The Story of a Fierce Bad Rabbit*, 1st edition, London: Frederick Warne, [December 1906], 14 colour illustrations, each with corresponding leaf of text, each page edged in pale green, bound concertina-style, and cloth-backed, slightly rubbed to extreme outer edges (generally in very good condition), contemporary gift inscription to verso of front flap 'Mildred from Mother. Christmas 1907', printed text on this page reading 'Uniform with this Booklet: *The Story of Miss Moppet*', original wallet-style green cloth, blocked in dark blue and silver, rubbed and some marks, minor discolouration, back cover with 'New York & London' (2nd printing, as opposed to London & New York), tab lightly creased, short tear to either side of slot (one repaired), 16mo

Provenance: Christie's, July 1994.

Linder, p. 426; Quinby 12.

First edition, 2nd printing, back cover with 'New York & London'.

(1) £200 - £300

34 **Potter (Beatrix).** *The Story of a Fierce Bad Rabbit*, 1st edition, London: Frederick Warne, 1906, 14 colour plates and associated leaves of text bound concertina-style, folds slightly rubbed, first opening lightly foxed, very small area of skinning to top edge of first opening and lower edge of second opening, original wallet-style green cloth (some soiling), blocked in dark blue, with rectangular pictorial panel to upper cover, and 'New York & London' on lower cover, tab closure and retaining flap intact, 16mo

Linder, p. 426; Quinby 12.

Probably the second printing of December 1906 (a month after the first), according to Linder, with 'New York & London' on the lower cover, as opposed to 'London & New York'.

(1) £200 - £300



35 **Potter (Beatrix).** *The Story of a Fierce Bad Rabbit*, 1st edition, 1st printing, London: Frederick Warne, [November 1906], 14 colour illustrations, each with corresponding leaf of text, all edged in pale green and bound concertina-style, the first illustration mounted to the lower cover of the publisher's binding, remainder cloth-backed, occasional marks and creases, contemporary ownership inscription to verso of final (reattached) page in ink 'E. Dashfew Hooley, Auntie Mary. January 14th 1907', original wallet-style red cloth, blocked in black, back cover with 'London & New York' (1st printing as opposed to 'New York & London'), the flap with a rectangular onlaid colour pictorial panel depicting the Fierce Bad Rabbit, with copyright date 1906 to verso, rubbed and some marks, spine lightly faded, the tab and the fastening slot neatly replaced in facsimile, 16mo

See Linder, p. 426 & Quinby 12 for the first edition bound in the usual green cloth.

This red cloth copy, probably a trial binding, is rare: two copies emerged from the Warne archive roughly 15 years ago, both stamped 'Not to be taken away'. It is thought that only a handful of copies in this variant binding exist.

(2) £300 - £500



Lot 34



36 **Potter (Beatrix).** *The Story of Miss Moppet*, 1st edition, London: Frederick Warne, 1906, 14 colour plates and associated leaves of text bound concertina-style, a couple of leaves lightly foxed, second text leaf with some faint vertical creasing, several corner tips with small ink stain, original wallet-style grey cloth, blocked in blue, with oval pictorial panel to upper cover, and 'New York & London' on lower cover, a few small marks to covers, retaining flap for tab closure very slightly torn at sides, 16mo, together with 2 further copies of the same, one soiled and worn, both lacking retaining flap for tab closure

Linder, p. 426; Quinby 11.

Probably the second printing of December 1906 (a month after the first), according to Linder, with 'New York & London' on the lower cover, as opposed to 'London & New York'.

(3)

£200 - £300



38 **Potter (Beatrix).** *The Story of a Fierce Bad Rabbit*, 1st edition, London: Frederick Warne, 1906, 14 colour plates and associated text leaves bound concertina-style, first two pages lightly mottled, final page with tiny red spot and slight damage to lower right corner (with 2mm edge tear), title and lining green marbled paper (some pale staining to left fold and near flap), title with booksellers ticket at bottom right corner, original wallet-form green cloth, blocked in dark green, square pictorial panel to upper cover (minor surface loss to lower left corner), tab closure and retaining flap intact (both with crease), cover folds somewhat marked (one with short split), front under-flap with small mark and rubbed lettering, back cover with London [&] New York, 16mo, together with *The Story of Miss Moppet*, 1st edition, 1906, concertina leaves with several creases and occasional minor marks, lavender lining paper split at folds, with some fading, inside flap with near contemporary ink inscription dated 1908, wallet-form grey cloth lightly soiled, tab and retaining flap intact (both with crease, flap with short tears at either side), cover folds rubbed with a little wear to ends, 16mo

Linder, p. 426; Quinby 12 & 11 respectively.

First printings with 'London & New York' on the back covers.

(2)

£200 - £300



37 **Potter (Beatrix).** *The Story of Miss Moppet*, 1st edition, London: Frederick Warne, 1906, 14 colour plates and associated leaves of text bound concertina-style, some light marks, several leaves creased, folds rubbed, ink ownership name dated 1907 to verso of final leaf, original wallet-style red cloth, blocked in black, with oval pictorial panel to upper cover, and 'London & New York' on lower cover, spine faded and slightly frayed at ends, front cover darkened, rear cover damp-soiled (and with small ink mark), tab closure and retaining flap intact (re-silvered), 16mo

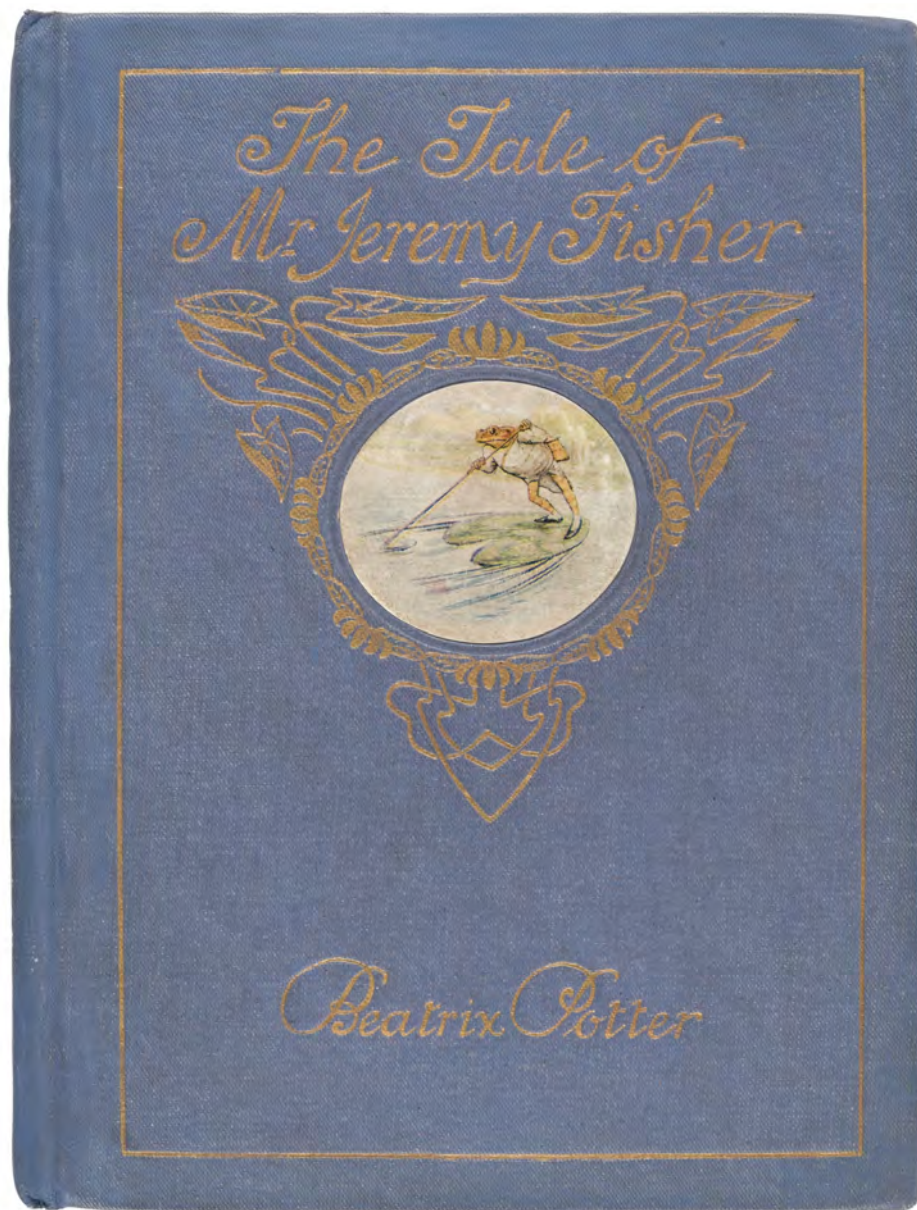
See Linder, p. 426; Quinby 11.

The first printing of November 1906, according to Linder, with 'London & New York' on the lower cover, as opposed to 'New York & London'.

Usually found in grey cloth with blue lettering, this variant binding of red cloth is extremely rare.

(1)

£300 - £500



39 **Potter (Beatrix).** *The Tale of Mr. Jeremy Fisher*, 1st deluxe edition, London: Frederick Warne, 1906, colour frontispiece and 26 illustrations, split at gutter between pp. 8 and 9, occasional faint finger-soiling, frontispiece and p. 17 (5th illustration) re-attached, latter dust-soiled to upper margin and upper half of fore-edge (with slight fraying to fore-edge and tip of upper corner missing), p. 26 (8th illustration) with paper fault crease (offset to a few leaves either side), front hinge expertly reinforced with Japanese tissue, author's signed inscription in ink on the front free endpaper dated September 1906, all edges gilt, original lavender-blue cloth, oval pictorial panel inset to gilt decorated upper cover, 16mo

Linder, p. 426; see Quinby 10. The first two issues were published in July and September 1906.

A very good copy of the scarce deluxe edition of *Jeremy Fisher*, inscribed by the author on the front free endpaper: 'For Kate with love from Beatrix Potter Sept 12th 06'. It is likely that the dedicatee of this inscription was Beatrix Potter's cousin Kate, for whom she is known to have inscribed other copies of her works.

We have traced only two other inscribed deluxe edition of this book sold at auction (Sotheby's, 1994; Christie's, 1997).

(1)

£3,000 - £5,000





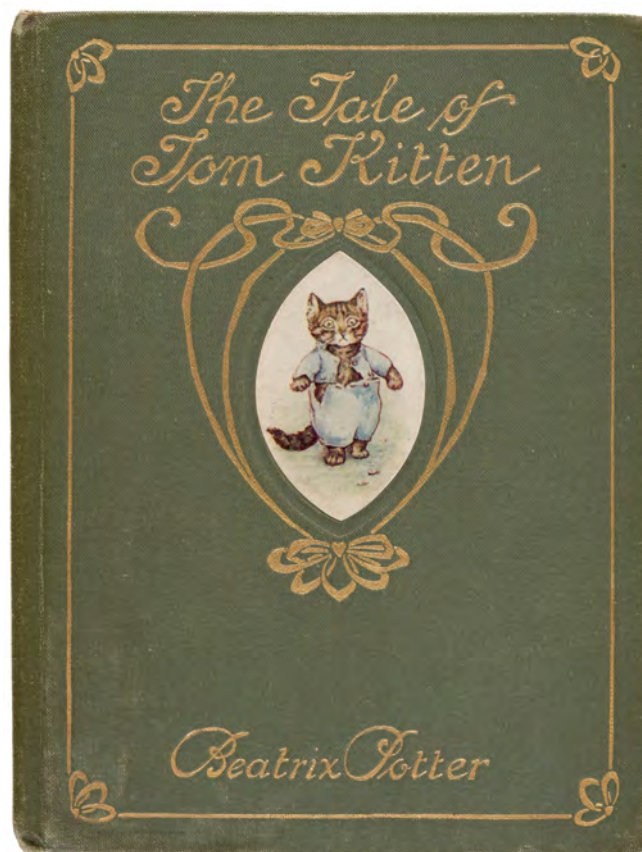
40 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st deluxe edition, London: Frederick Warne, 1907, colour frontispiece and 26 illustrations, some finger-soiling and marks, frontispiece re-attached (with marginal creasing and soiling, and a short repaired closed tear in upper blank margin), p. 62 (illustration) with vertical creasing, pp. 74/5 with small area of skinning to lower blank margin, all edges gilt, original gilt decorated lavender cloth, a little dust-soiled and marked, gilt to slightly darkened spine dulled, pictorial panel inset to upper cover, 16mo

Linder, p. 427; see Quinby 13.

Particularly scarce in the lavender cloth.

(1)

£500 - £800

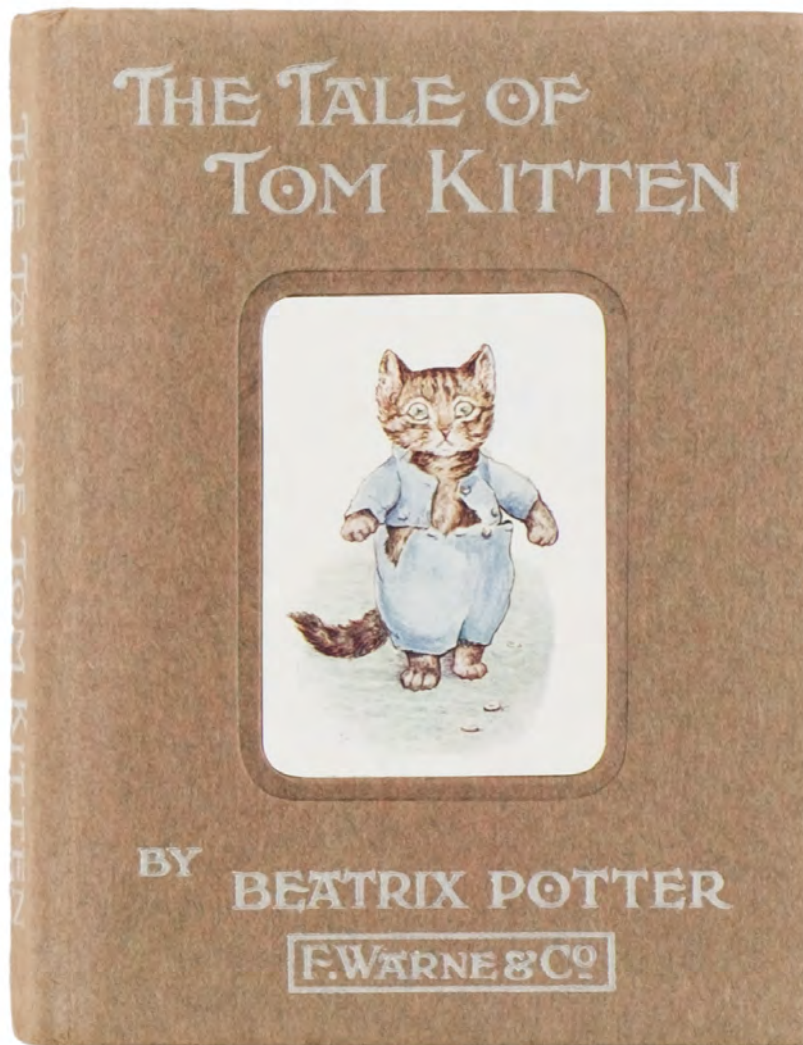


41 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st deluxe edition, London: Frederick Warne, 1907, colour frontispiece and 26 colour illustrations, colour pictorial endpapers, with early ownership inscription 'Eileen, with much love & best wishes from Dorothy. 18 April ...', year date erased [1908?], a few minor marks, front endpaper with a little soiling to upper outer corner, and with short closed tear without loss, some careful restrengthening to front inner hinge, all edges gilt, original deluxe green cloth, upper cover blocked in gilt with inset oval colour vignette of Tom Kitten to centre, spine lettered in gilt, rubbed and some very light soiling (generally a good copy), 8vo

Linder, p. 427. First printing.

(1)

£500 - £800



42 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st edition, London, Frederick Warne, 1907, colour frontispiece, title vignette and 26 illustrations, minor soiling to a few blank margins, small area of glue residue resulting in a minor abrasion mark to p. 12 & 13 (blanks), slight spotting to top edge, original brown boards (some fading), rectangular pictorial panel inset to upper cover, original printed glassine wrapper, edge tears and chips, some longer repaired closed tears, 16mo

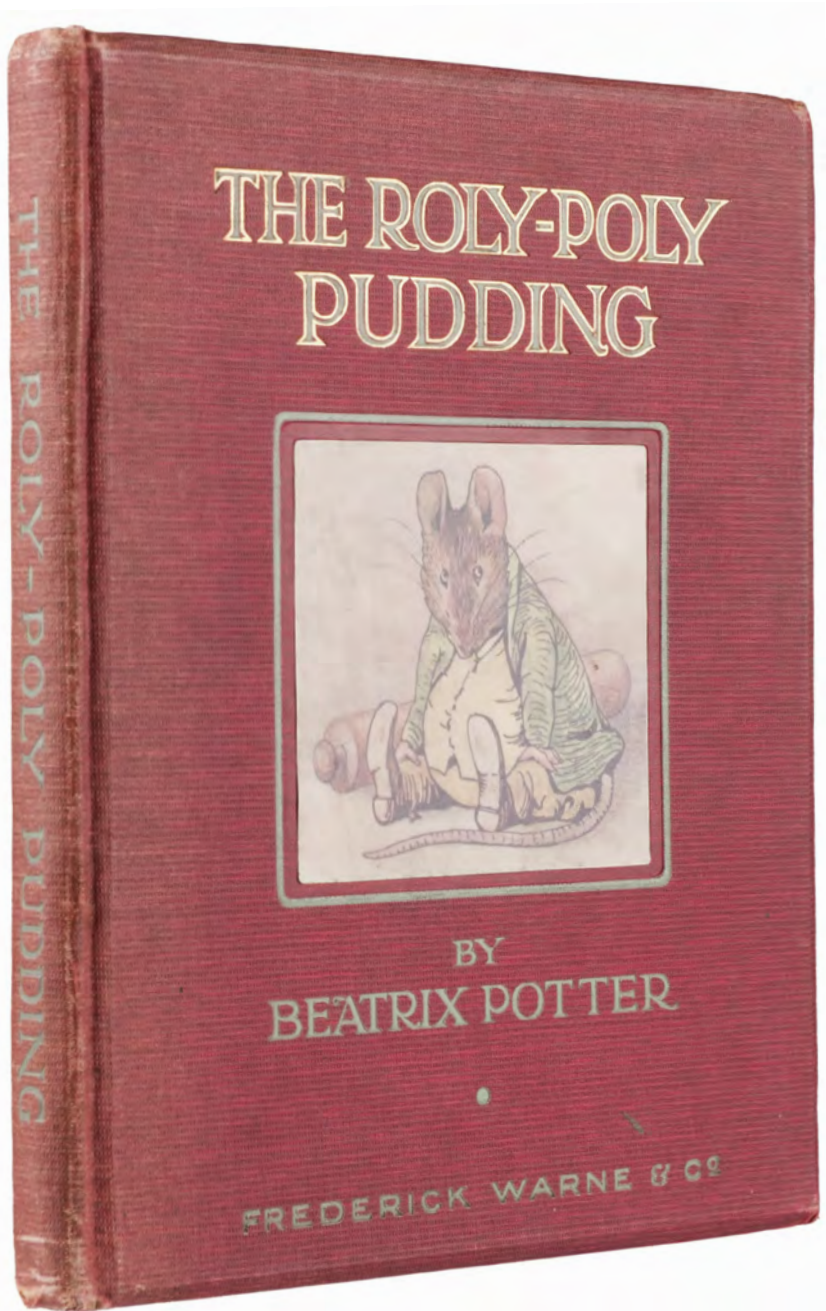
Linder p. 427, Quinby no. 13.

The Tale of Tom Kitten was one of six books that were most intimately connected with Beatrix Potter's home at Hill Top Farm. The story's richly detailed illustrations show Potter's own garden and the interiors of her cottage as the setting in which the three mischievous kittens of the tale live. 'I can't invent', she once told artist friend Dalmar Banner, 'I only copy'.

(1)

£500 - £800





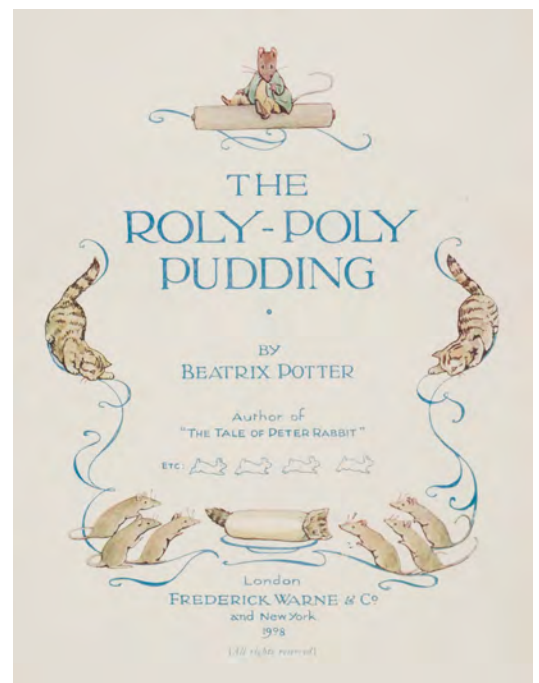
43 **Potter (Beatrix).** *The Roly-Poly Pudding*, 1st edition, London: Frederick Warne, 1908, colour frontispiece and colour pictorial title, 17 full-page colour illustrations, numerous monochrome illustrations to text, the first printing with date and 'All Rights Reserved' to title, some light soiling and handling marks, mainly to fore-margins, original bevel-edged maroon cloth, with square inset pictorial panel to upper cover, a little rubbed, spine lightly faded with very slight fraying at foot, small 4to Linder, p. 427; Quinby 15.

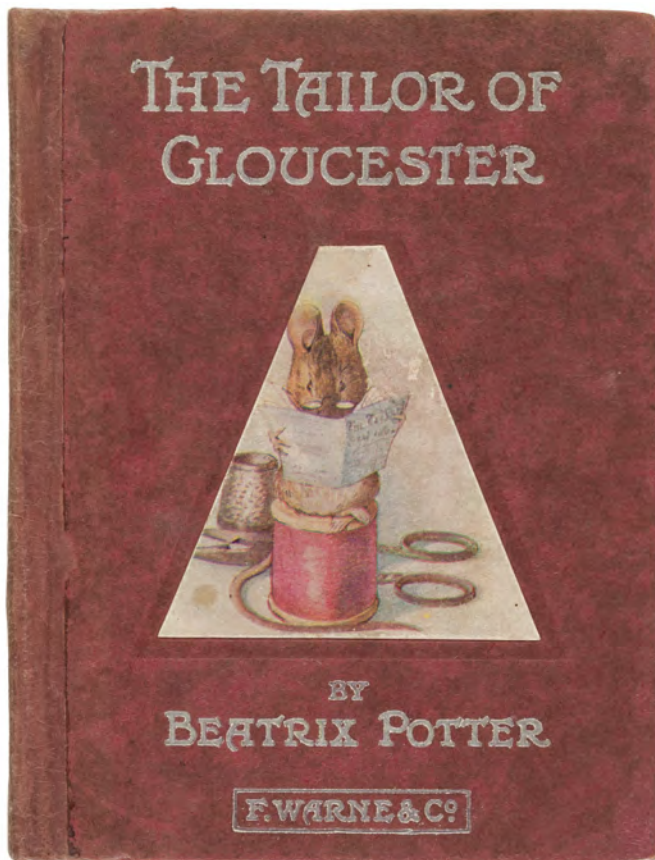
The first printing with date and 'All Rights Reserved' to title.

Author's presentation copy, inscribed by Beatrix Potter to the reverse of the frontispiece: 'For Mr John 'Joiner' senior!, with the author's very kind regards. Nov 25th 08.' John Taylor was the Sawrey joiner and wheelwright whose wife and stout elderly daughter, Agnes Anne, kept the village shop immortalized by Beatrix Potter in *Ginger and Pickles*. The first member of the family to appear in one of her books was his son John junior, who was a model for the terrier in *The Roly-Poly Pudding*. Old John professed to be jealous of his son's fame, to which Miss Potter gently and good-humouredly remonstrated how she couldn't include him in one of her books since he was bed-bound. A week later she received a piece of paper from him saying, 'John Taylor's compliments and thinks he might pass for a dormouse'. The following year Old John senior became Mr. John Dormouse in *Ginger and Pickles*, a book she dedicated to her old friend 'Dedicated with very kind regards to old Mr. John Taylor, who "thinks he might pass as a Dormouse;" (three years in bed and never a grumble!)', who sadly didn't live to see the book in print.

(1) £1,500 - £2,000

for
Mr John "Joiner" senior!
with the author's very kind regards.
Nov 25 08.





44 **Potter (Beatrix).** *The Tailor of Gloucester*, London: Frederick Warne, circa 1908, colour frontispiece and 26 illustrations, scattered marks, mostly to margins, author's signed inscription in ink on the front free endpaper, original maroon boards (faded), neatly rebacked, with white lettering to spine, pictorial panel inset to upper cover, 16mo

Provenance: Dominic Winter, *English Literature, Modern First Editions, Children's & Illustrated Books*, 6 December 2006, lot 224.

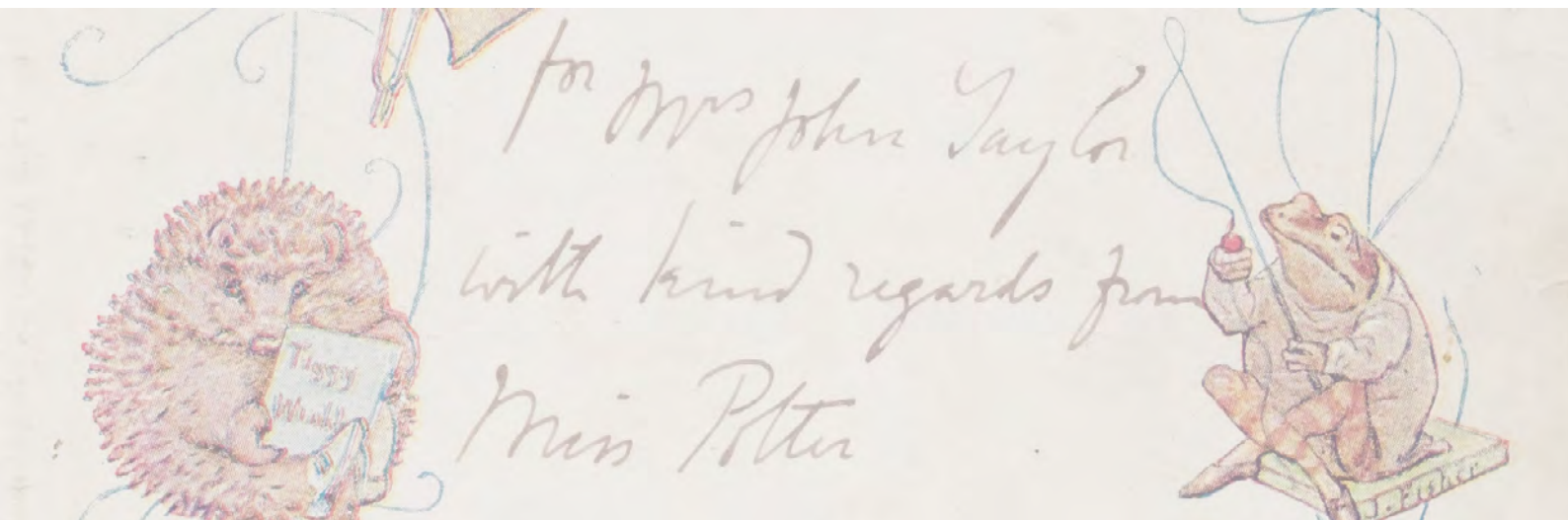
See Linder, p. 423; Quinby 4 for the first edition.

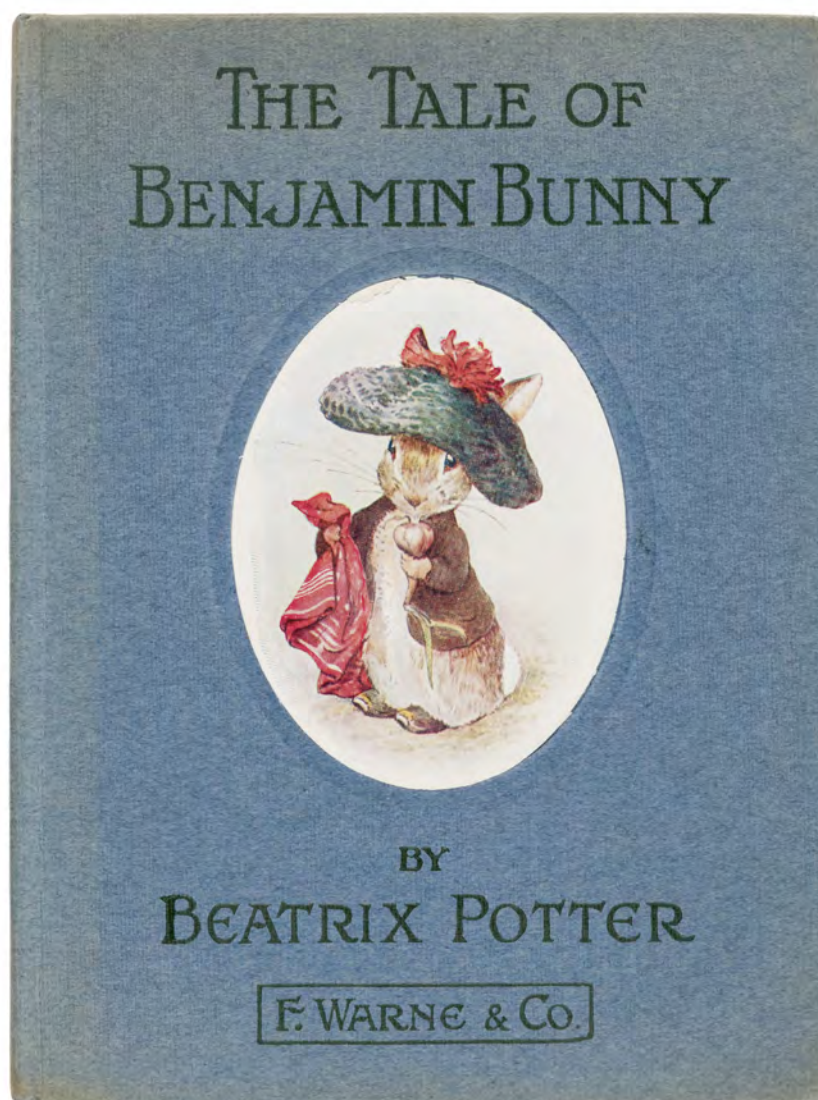
Inscribed by the author on the front free endpaper: 'For Mrs. John Taylor with kind regards from Miss Potter May 9th 1908'.

John Taylor was a joiner and wheelwright who, with his wife and daughter, kept the village shop in Sawrey, near to Beatrix Potter's home Hill Top. The shop was immortalised by Beatrix Potter in *Ginger and Pickles*, first published in 1909, and John even appeared in the book, which was dedicated to him, as John Dormouse. In a letter, Beatrix explains: "You will see [*Ginger and Pickles*] 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."

(1)

£1,000 - £1,500





45 **Potter (Beatrix).** *The Tale of Benjamin Bunny*, 1st American edition, New York: Frederick Warne, 36 East 22d St, [1908], *colour frontispiece and 26 colour plates, contents in clean condition, contemporary ownership inscription to head of half-title 'Mary Louisa Trumbull Cogswell, Worcester, February 8, 1908', original light blue boards lettered in black, spine and upper and lower edges of boards very lightly faded, with a little discolouration to extreme foot of spine, in original plain glassine dustwrapper, a little frayed to extreme upper and lower edges, and a few chips with small loss, 12mo*

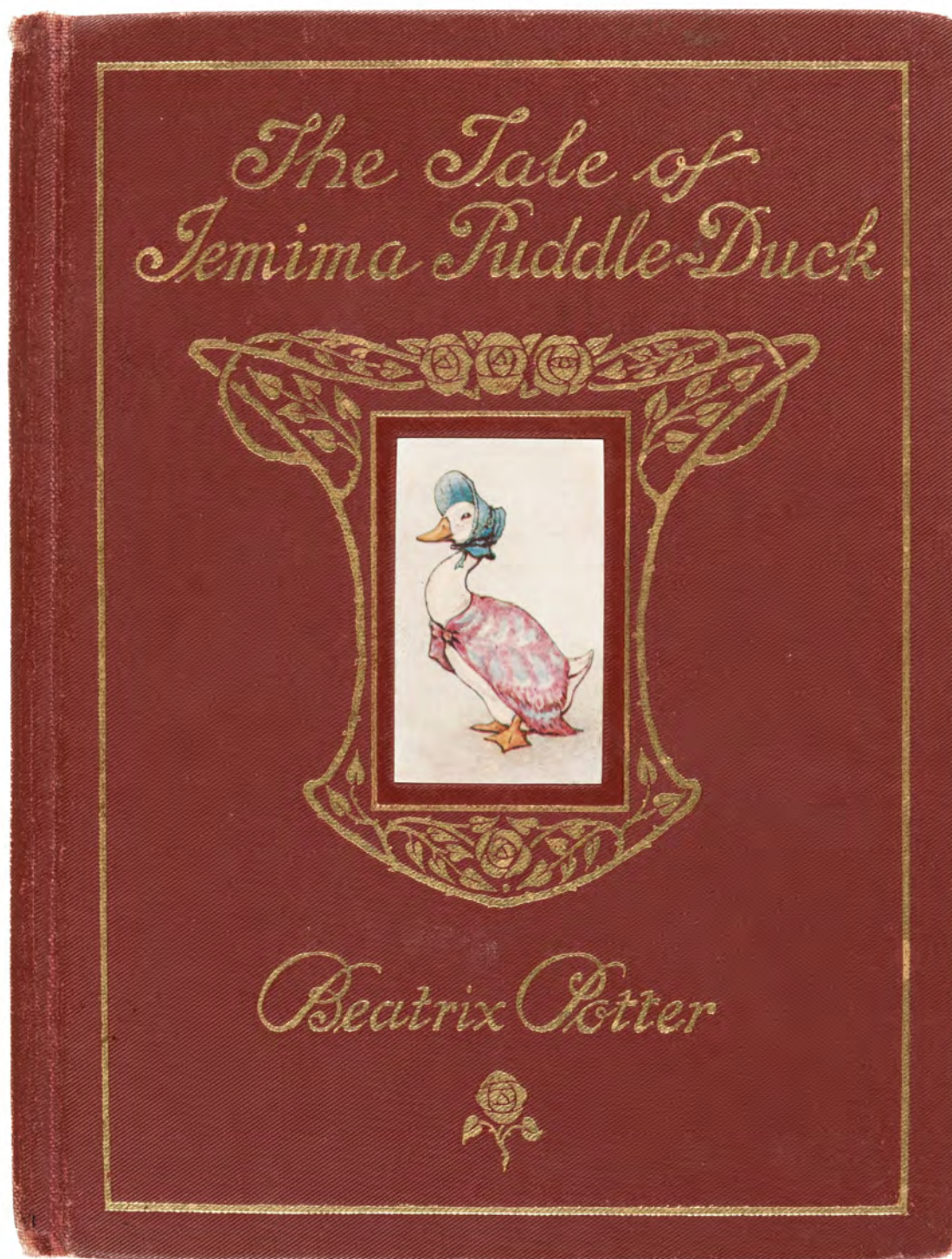
See Linder, p. 424 for the English edition; Quinby 6A.

First edition of the American issue, rare in its original plain glassine dustwrapper. The text on p. 15 still carries the misprint 'muffatees' which had been corrected in the March 1905 3rd printing of the London edition.

(1)

£300 - £500





46 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, 1st deluxe edition, London: Frederick Warne, 1908, colour frontispiece and 26 illustrations, p. 9 with ink inscription dated 1910 at head, some small spots of surface skinning to blank margins of facing pp. 16 and 17, joints repaired (front free endpaper a little creased and torn to gutter margin), all edges gilt, original gilt decorated terracotta cloth, spine ends and corners slightly rubbed (the former a trifle frayed), some markings to rear cover, pictorial panel inset to upper cover, 16mo

Linder, p. 427; see Quinby 14.

(1)

£1,500 - £2,000



47 **Potter (Beatrix).** *The Tale of Two Bad Mice*, 1st American edition, New York: Frederick Warne, [1908], colour frontispiece, title vignette and 27 colour illustrations, half-title with contemporary ownership inscription dated February 1908, p. 47 with small area of adhesion from facing page (with resultant small skinned area on p. 46), original maroon boards, square pictorial panel inset to upper cover, extremities a little faded, original plain glassine wrapper, some small edge tears and chips, 16mo, together with:

The Tailor of Gloucester, London: Frederick Warne, circa 1922, colour frontispiece and 26 colour illustrations, endpapers 8 & 9, contemporary gift inscription to front free endpaper, a couple of spots to half-title, stitching showing in two openings (but firm), slight spotting to top edge, original red boards, triangular pictorial panel inset to upper cover, extremities a little faded, spine ends lightly worn, original printed glassine wrapper, edges chips and tears, with large loss to spine, 16mo, plus

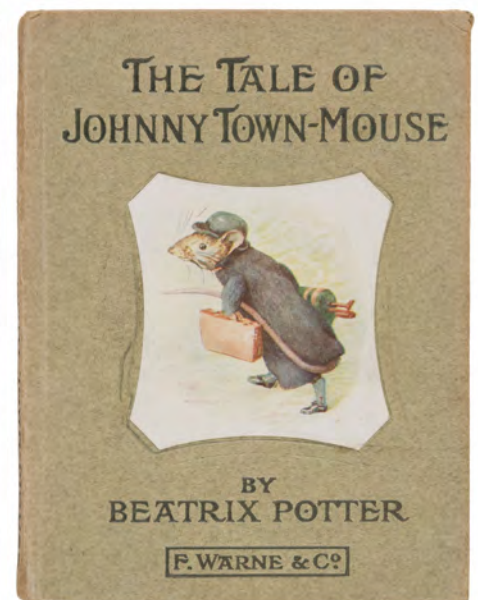
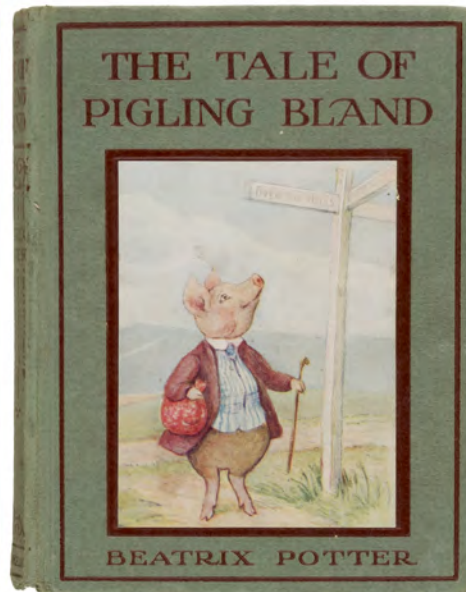
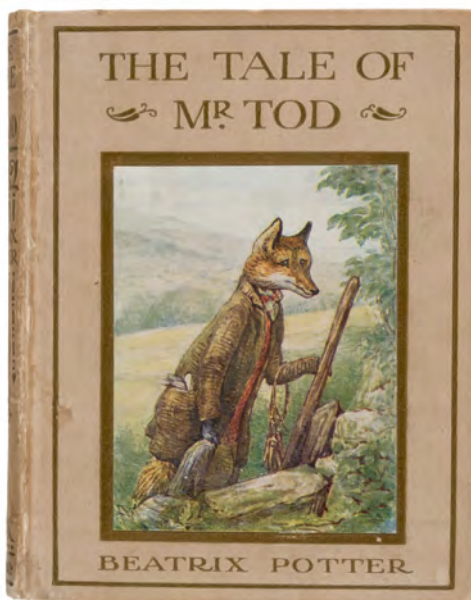
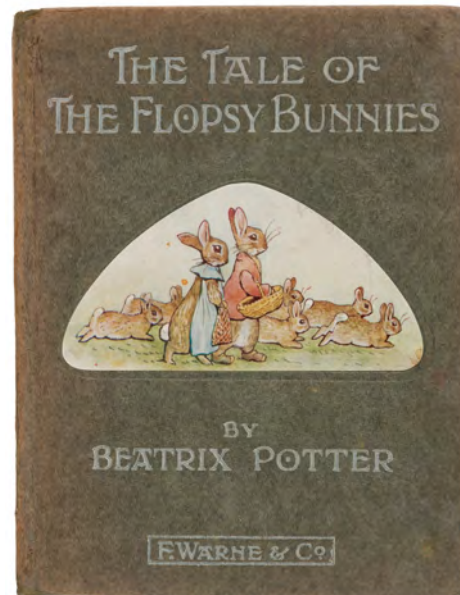
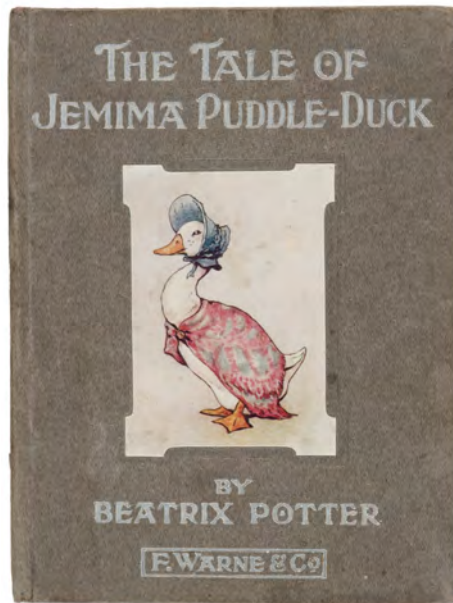
The Tale of Two Bad Mice, London: Frederick Warne, circa 1916, colour frontispiece, title vignette and 26 colour illustrations, endpapers 6 & 7, contemporary gift inscription to front free endpaper dated 1916, stitching showing (but firm), scarce very light finger-soiling, p. 69 with small mark, faintly affecting corner of illustration opposite, rear endpapers with short tear at foot of gutter, edges lightly spotted, original red boards (extremities a trifle rubbed), rectangular pictorial panel inset to upper cover, spine somewhat faded, slightly later original printed glassine wrapper, fold ends a little chipped, top of rear panel very slightly frayed, spine area with tears, losses and some repairs 16mo

Quinby 7A for the first work.

The Tailor of Gloucester's glassine wrapper lists the French editions of *Tiggy-Winkle* and *Jemima Puddle-Duck*, but does not mention Cecily Parsley's *Nursery Rhymes*. *The Tale of Two Bad Mice* (London edition) wrapper lists *Johnny Town-Mouse* as the latest volume.

(3)

£300 - £500



48 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, 1st edition, London: Frederick Warne, 1908, colour illustrations, early ownership signature in ink of Vere Leycester-Penrhyn to verso of half-title, occasional light handling marks, colour pictorial endpapers, original grey boards, stamped in white, with colour pictorial panel inset to upper cover, some marks and light soiling, 16mo, together with *The Tale of the Flopsy Bunnies*, 1st edition, 1st printing, London: Frederick Warne, 1909, colour illustrations (with noticeboard present on p. 14), pp. 16-17 with abrasion damage towards lower margin, colour pictorial endpapers, original green boards, stamped in white, with colour pictorial panel inset to upper cover, spine faded and repaired, a little rubbed and corners bumped, 16mo, and *The Tale of Mr. Tod*, 1st edition, 1st printing, London: Frederick Warne, 1912, verso of half-title with William Francis of Ulva (instead of Francis William), colour illustrations, colour pictorial endpapers, original buff boards, lettered in brown with colour pictorial panel inset to upper cover, rubbed and some marks, joints with some wear (with some neat restoration), 16mo, plus *The Tale of Pigling Bland*, 1st edition, 1st or 2nd printing, London: Frederick Warne, [October or November] 1913, colour illustrations, colour pictorial endpapers, original green boards, lettered in brown, with colour pictorial panel inset to upper cover, very lightly rubbed, spine minimally faded, 16mo, plus *The Tale of Johnny Town-Mouse*, 1st edition, 1st printing, Londo[n], Frederick Warne, [1918], colour illustrations, colour pictorial endpapers, some light marks, original pale grey-green boards, stamped in dark green, colour pictorial panel inset to upper cover, very lightly rubbed (a good copy), 16mo

(5)

£500 - £700



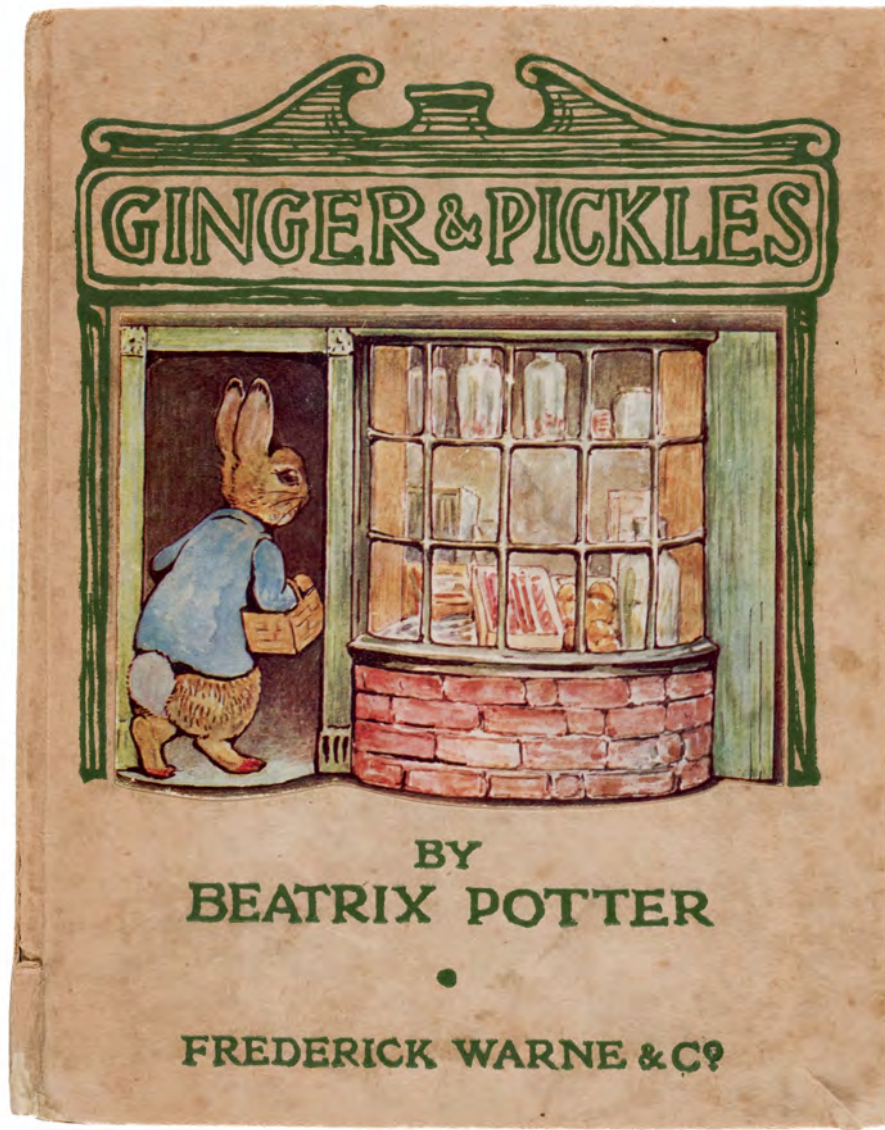
49 Potter (Beatrix). A complete set of seven uncut proof sheets for the colour illustrations for the 1st edition of *The Tale of the Flopsy Bunnies*, London: Edmund Evans, [1909], comprising 6 sheets each with 4 colour illustrations, and one sheet with the last two illustrations, the frontispiece, and 2 vignettes, the latter with printed marginalia 'lay edge', 2 sheets with a short closed edge-tear, each sheet with 2 folds, each 29 x 21.5 cm (11 1/2 x 8 1/2 ins), together with a similar set of 6 (of 7) uncut proof sheets for an early edition (possibly the first) of *The Tale of Tom Kitten*, lacking the sheet with pp. 56, 59, 62, and 65

Provenance: Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lots 86 and 70 respectively.

The Notice Board is still present on p. 14 of *Flopsy Bunnies*, indicating that these sheets were printed in either July or October 1909, i.e. before it was removed from the illustration: '... a 1909 copy has been seen without this Notice Board (probably a third printing).' (Linder, p. 428)

(2)

£200 - £300



50 **Potter (Beatrix).** *Ginger & Pickles*, 1st edition, London and New York: Frederick Warne, 1909, 10 full-page colour illustrations, including frontispiece, some light spotting, and occasional marks, pictorial endpapers, original buff boards with spine and front cover lettered in green, with color printed pictorial onlay to upper cover, a little rubbed and some marks, upper joint starting to fray slightly towards foot, small neat restoration to foot of spine, small 4to

Provenance: Phillips, London, December 1994.

Linder p. 428; Quinby 17.

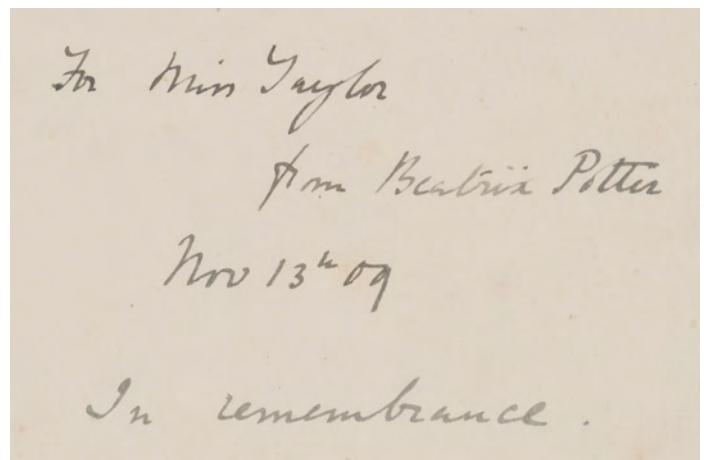
First or second printing with the year 1909 to title-page. The first two printings being identical.

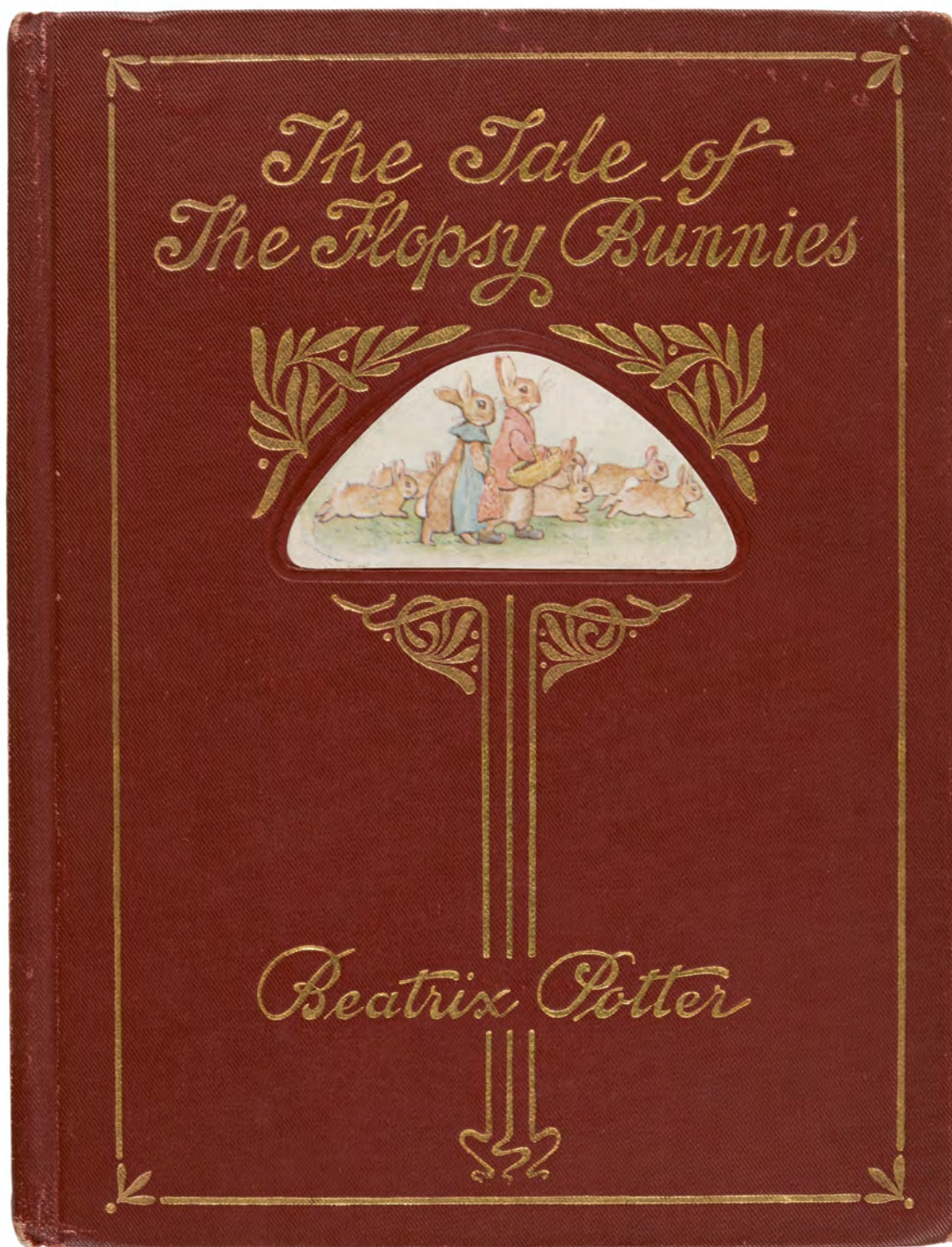
A poignant Author's presentation copy, inscribed to frontispiece verso 'for Miss Taylor from Beatrix Potter Nov 13th 09 In Remembrance.'

Agnes Taylor was the daughter of John Taylor, the sawrey joiner and wheelwright whose little village shop is portrayed in *Ginger & Pickles*. In a letter to Bertha Miller, dated November 24, 1941, Beatrix Potter recalls 'Agnes Anne was a big, fat woman with a loud voice, very genuine in her likes and dislikes, a good sort. Old John was a sweet, gentle old man, failed in his legs, so he kept his bed, but was head of the family and owned several cottages. He professed to be jealous because I had put his son John in a book as John Joiner... I asked him how could I put him - old John - in a book if he insisted on living in bed? So a week afterwards, enclosed with an acct., there came a scruff of paper, 'John Taylor's compliments and thinks he might pass for a dormouse.'" John Taylor became Mr. John Dormouse in *Ginger & Pickles*, but died a short while before the book was published.

(1)

£1,000 - £1,500



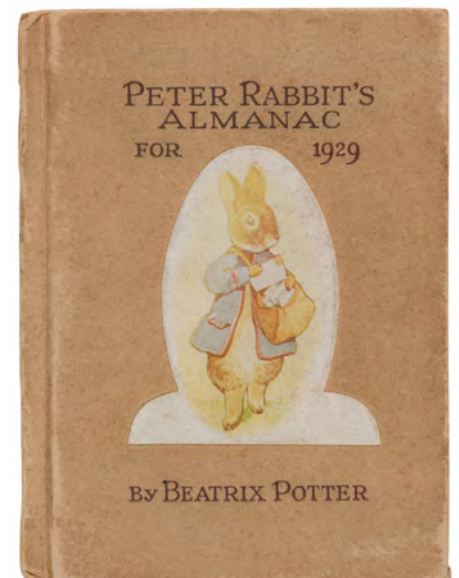
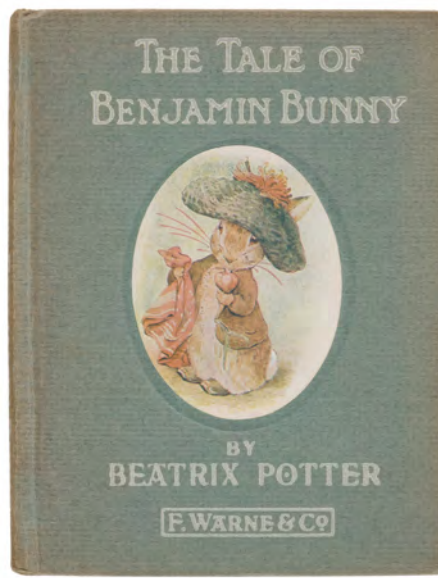
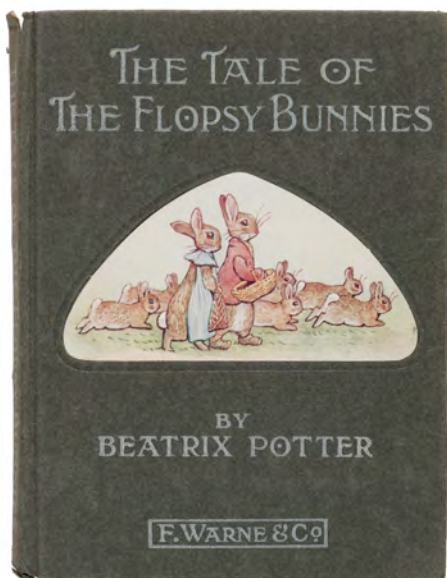
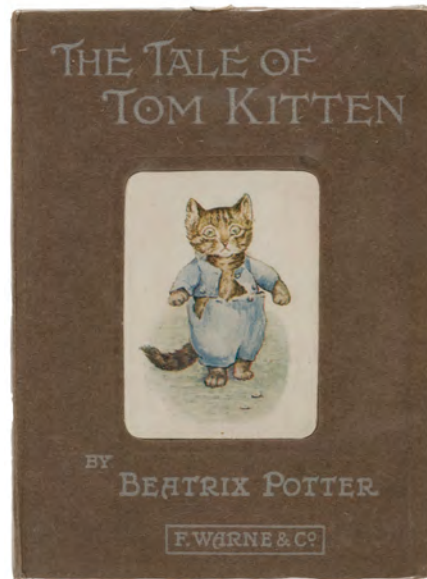
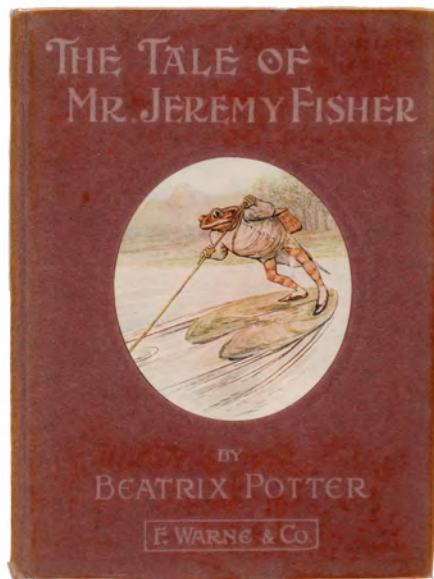


51 **Potter (Beatrix).** *The Tale of the Flopsy Bunnies*, 1st deluxe edition, London: Frederick Warne, 1909, early printing, with notice board in illustration on p. 14, colour frontispiece, 26 colour illustrations, some light finger-soiling, pp. 44-45 with small adhesion stain (and associated tiny surface loss, not affecting image) to blank fore-margin, stitching starting to show in two openings (but firm), front free endpaper with faint traces of pencilled inscription, all edges gilt, original brown cloth gilt, front cover with inset triangular pictorial panel, extremities a little rubbed, front cover with small bump to top edge and upper right corner, very slight wear to tail of spine, 16mo

Linder p. 428; Quinby 16.

(1)

£700 - £1,000



52 **Potter (Beatrix).** *The Tale of Jeremy Fisher*, 1st American edition, New York: Frederick Warne, [1906], colour illustrations, contemporary gift inscription in ink to front endpaper 'Ethel Sawyer Pinner from Norman D. Smith delivered by 'Keno', 1906', occasional light marks to margins, to front free endpaper, light soiling to some leaves, waterstaining to endpapers, original pale red boards, stamped in white, with pictorial panel inset to upper cover, lightly rubbed, and spine somewhat faded, 16mo, together with *The Tale of Tom Kitten*, 1st American edition, New York: Frederick Warne, [1907], colour illustrations, contemporary gift inscription in ink to endpaper 'Ethel Sawyer Pinner from Grandma', textblock partly cracked, with some page loosening, light spotting, original pale brown boards, stamped in white with inset pictorial panel to upper cover, lightly rubbed, 16mo, plus *The Tale of the Flopsy Bunnies*, 1st American edition, New York: Frederick Warne, [1909], colour illustrations, gift inscription to front endpaper 'Dorothy Davidson from Grandmother V. W. Dec. 24 1909', textblock loosened, some minor marks and finger-soiling, light spotting to title and first few leaves of text, original dark green boards, stamped in white, upper cover with inset pictorial panel, a little rubbed and some wear to joints, spine detached along rear joint, 16mo, and *The Tale of Benjamin Bunny*, New York: Frederick Warne, Inc, circa 1930, colour illustrations, original blue-green boards, with inset pictorial panel to upper cover, very lightly rubbed and spine lightly faded, otherwise a good copy, 16mo, plus *Peter Rabbit's Almanac for 1929*, New York: Frederick Warne, 1929, colour illustrations, some toning, original buff boards with pictorial colour insets to each cover, rubbed and a little scuffed to joints and edges, 16mo

(5)

£300 - £500



53 **Potter (Beatrix).** *The Tale of Mrs. Tittlemouse*, 1st edition, London: Frederick Warne, 1910, colour frontispiece (detached) and 26 colour illustrations, author's inscription to front free endpaper in black ink, some marginal finger-soiling, upper hinge cracked, original buff boards with hexagonal colour pictorial panel mounted to upper cover, extremities lightly rubbed, spine lacking, 16mo

Provenance: Sotheby's, 16th May 1996, lot 186.

Linder, p. 429; Quinby 18.

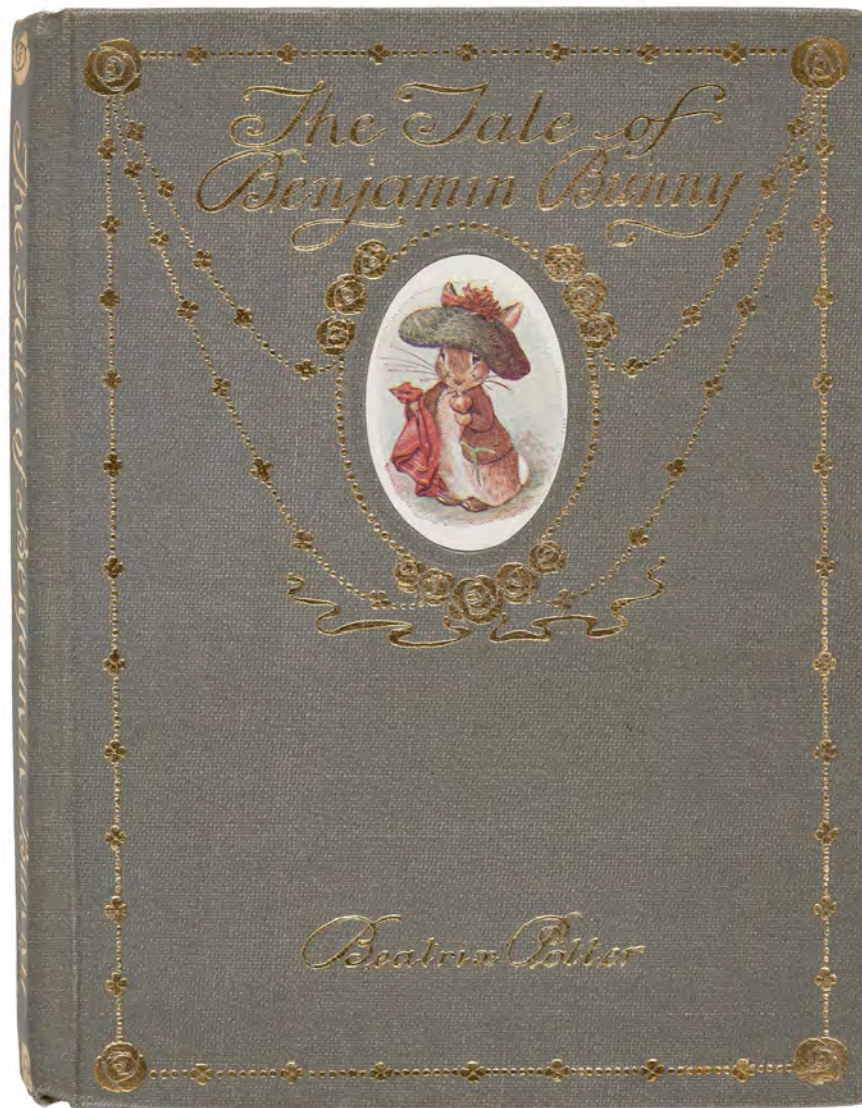
Inscribed by the author to free front endpaper: 'For Nellie Wilkinson from Miss Potter Christmas 1910'.

Nellie was the niece of the two sisters, Hannah and Elizabeth Harper, whom Beatrix's mother brought from her childhood home in Stalybridge to work at the Potter family house in Bolton Gardens, Kensington. Beatrix was very fond of Nellie and apparently gave her a copy of each new book as it was published. (Judy Taylor, *The Beatrix Potter Society Newsletter*, No. 61, p. 18)

Not to be confused with Nellie Warne for whom the book is dedicated. See Linder, p. 206, describing how the original manuscript for *Mrs. Tittlemouse* was gifted to Harold Warne's daughter, Nellie Warne, as a New Year's Eve present on 1st January 1910. The family called it 'Nellie's little book' and these are the words that appear on the dedication page of the printed book.

(1) £700 - £1,000





54 **Potter (Beatrix).** *The Tale of Benjamin Bunny*, later deluxe edition, London: Frederick Warne, circa 1911-1919, *colour frontispiece and 26 illustrations, all edges gilt, original gilt decorated grey cloth, with oval pictorial panel inset to upper cover, original printed glassine wrapper (chipped and torn in places, with archival tape repair to rear panel), lettered in black to spine '1/6 NET', 16mo*

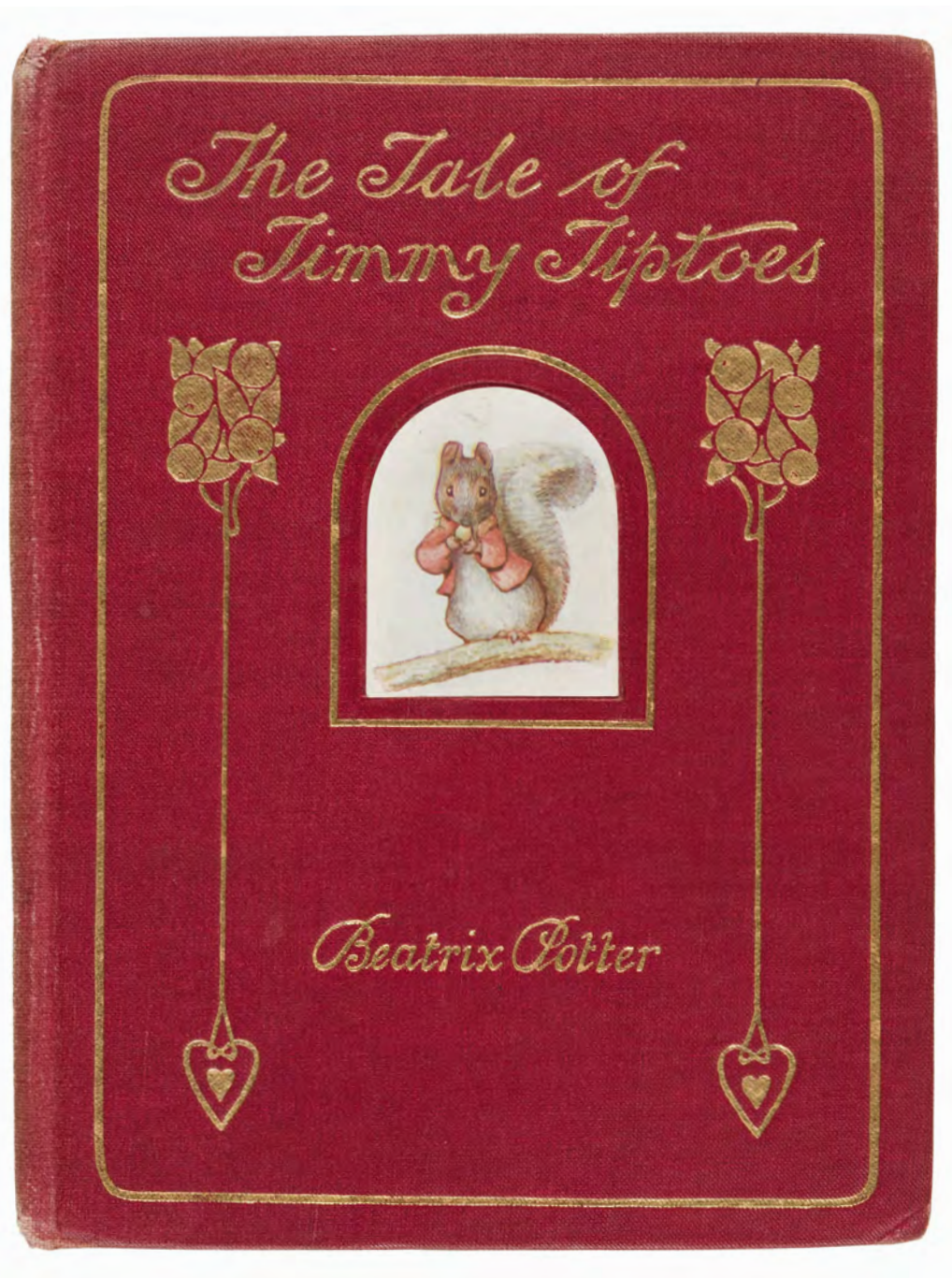
See Linder, p. 424, detailing how two of the illustrations were reworked by Beatrix a few years after the first edition, as in this copy (those to pp. 11 and 62).

A bright copy of the deluxe edition in the rare glassine wrapper, published before Frederick Warne became a limited company in 1919, but after *The Tale of Timmy Tiptoes* was published in 1911, *Timmy Tiptoes* being the latest title listed on the wrapper.

(1)

£1,000 - £1,500



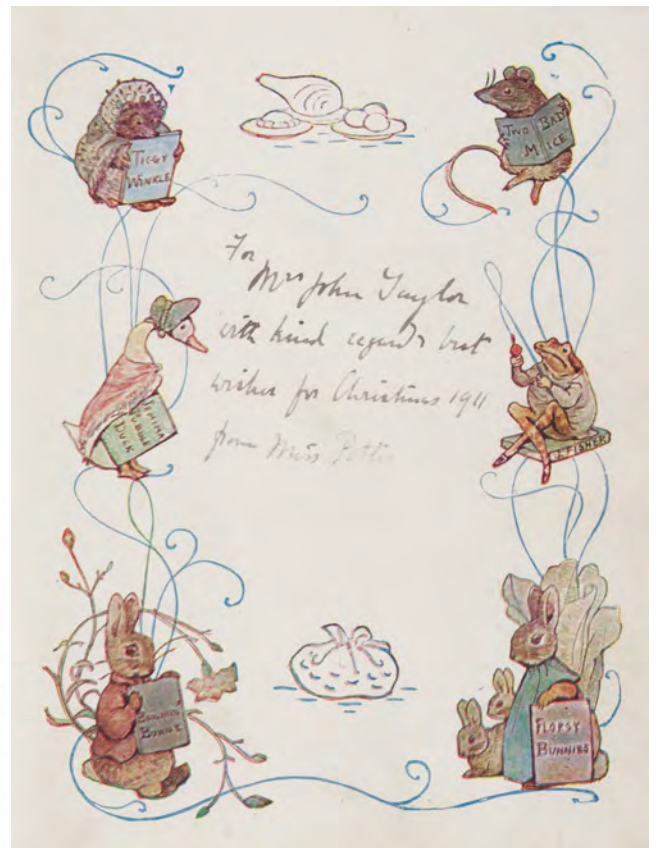
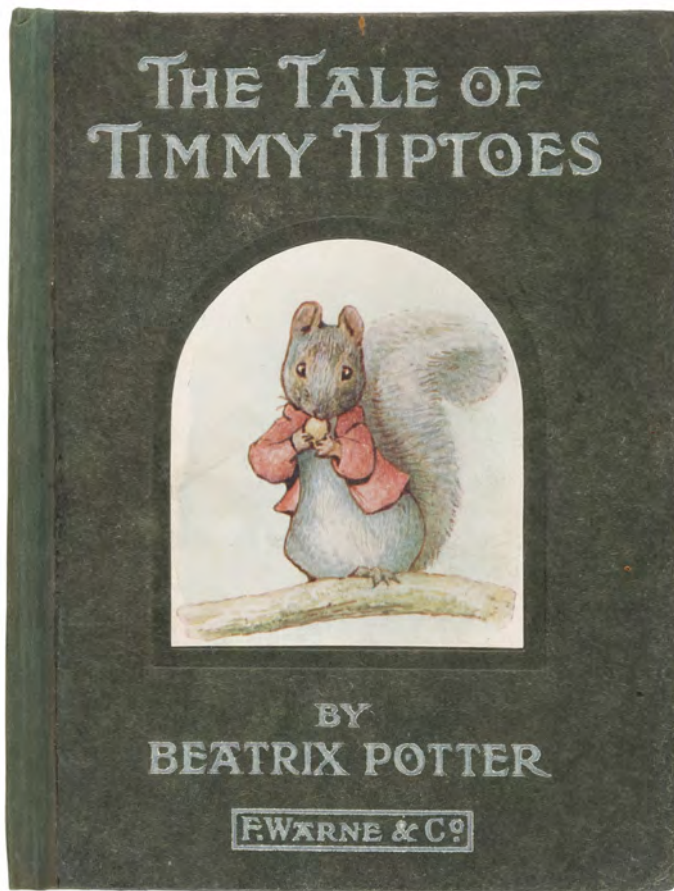


55 **Potter (Beatrix).** *The Tale of Timmy Tiptoes*, 1st deluxe edition, London: Frederick Warne, 1911, half-title with ink ownership name at head, colour frontispiece (becoming detached at foot) and 26 illustrations, a few leaves with marginal marks, p. 80 with lower outer blank corner torn away, front free endpaper with ownership name at head in pencil, all edges gilt, original gilt decorated red cloth, spine faded and a trifle frayed at ends, lower cover faintly faded to upper and right margins, pictorial panel inset to upper cover, 16mo

Linder, p. 429; see Quinby 20.

(1)

£500 - £800



56 **Potter (Beatrix).** *The Tale of Timmy Tiptoes*, 1st edition, London: Frederick Warne, 1911, colour frontispiece and 26 illustrations, scattered marks and finger soiling, mostly marginal, facing pp. 10/11 and 34/35 with surface skinning to lower blank margin (that to p. 34 with associated short edge-tear), author's signed inscription in ink on the front free endpaper, original dark green boards, rebaked, with white lettering to spine, pictorial panel inset to upper cover, 16mo

Provenance: Dominic Winter Auctioneers, *English Literature, Modern First Editions, Children's & Illustrated Books, & Original Artwork*, 6th December 2006, lot 223.

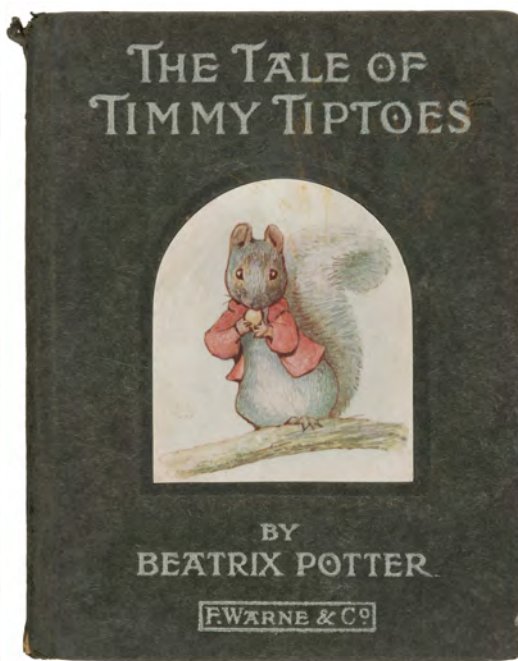
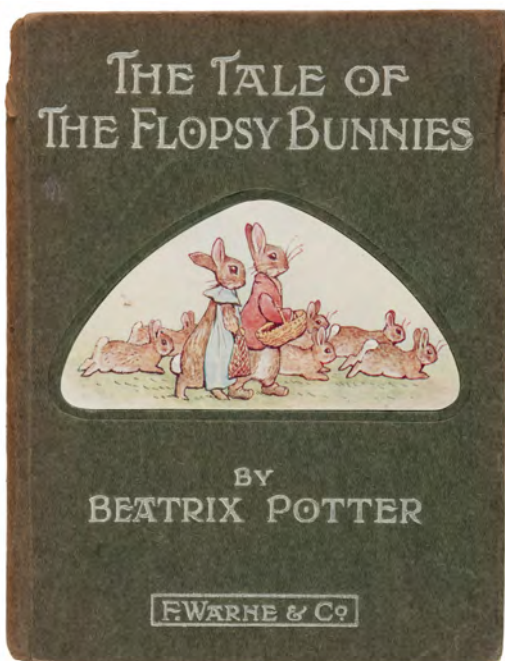
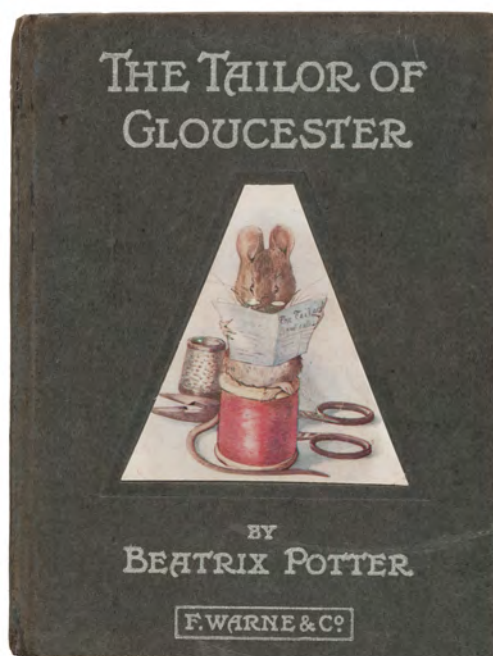
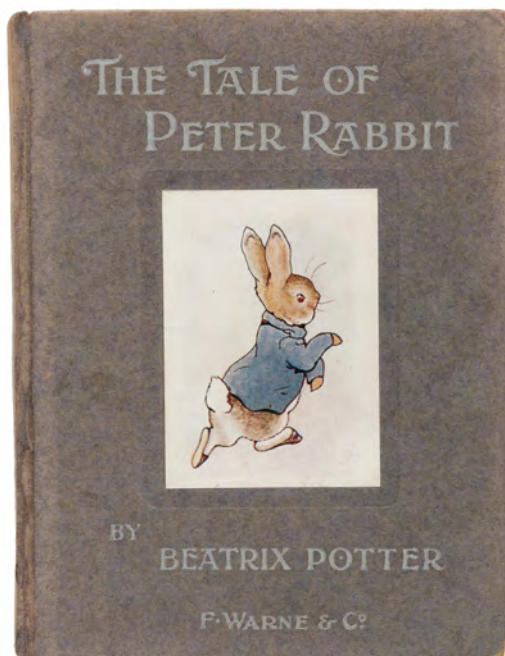
Linder, p. 429; Quinby 20.

Signed and inscribed by the author on the front free endpaper: 'For Mrs. John Taylor with kind regards best wishes for Christmas 1911 from Miss Potter'.

John Taylor was a joiner and wheelwright who, with his wife and daughter, kept the village shop in Sawrey, near to Beatrix Potter's home Hill Top. The shop was immortalised by Beatrix Potter in *Ginger and Pickles*, first published in 1909, and John even appeared in the book, which was dedicated to him, as John Dormouse. In a letter, Beatrix explains: 'You will see [*Ginger and Pickles*] 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.'

(1)

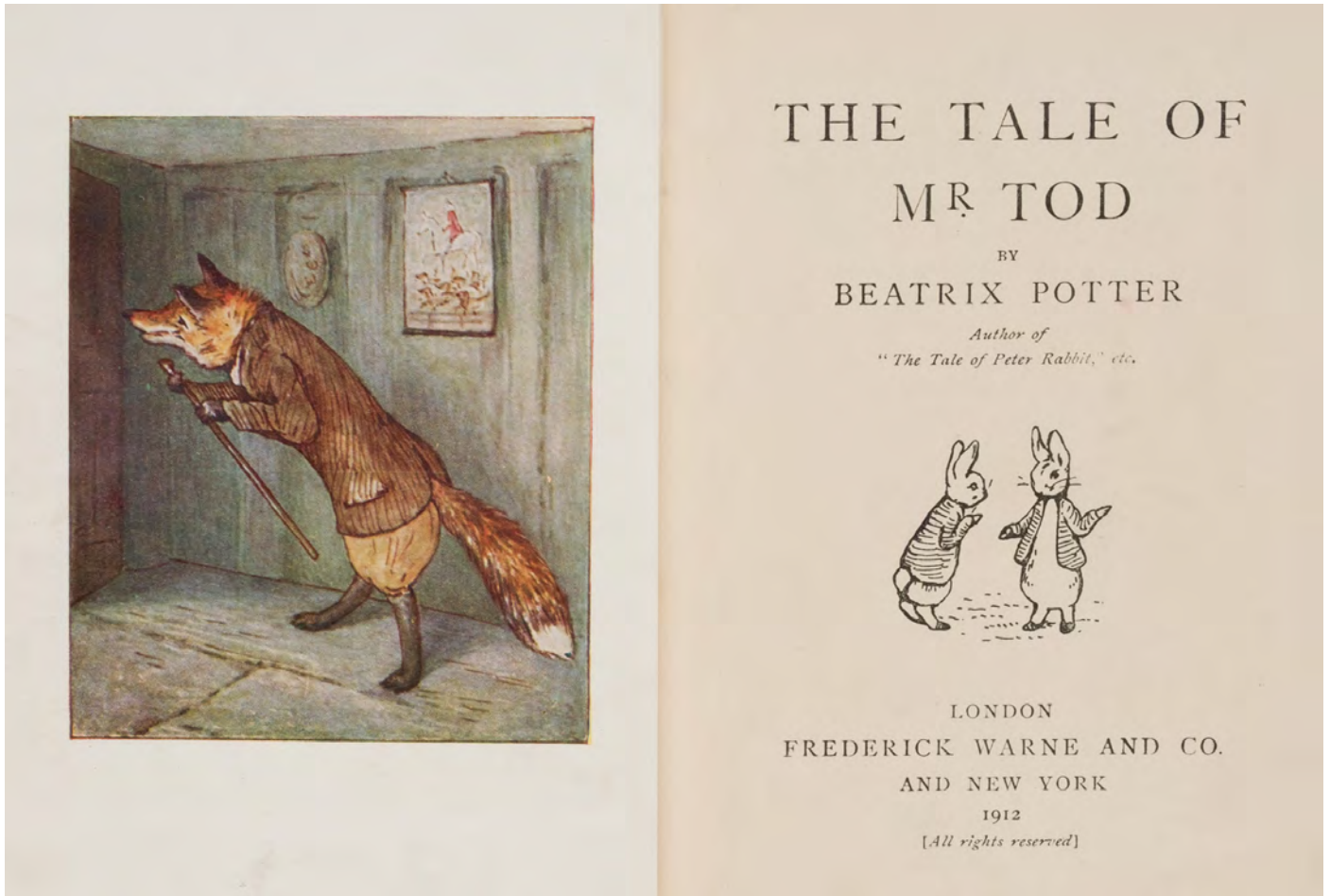
£1,000 - £1,500



57 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st edition, London: Frederick Warne, 1902, colour illustrations, contemporary gift inscription to half-title 'Alec with love from Muriel', grey leaf pattern endpapers, original pale blue-grey boards stamped in white, with rectangular pictorial panel inset to upper cover, spine faded to light brown, rubbed and a little wear to joints and outer corners, endpapers lightly toned (contents generally in clean condition), 16mo, together with *The Tailor of Gloucester*, 1st edition, London: Frederick Warne, 1903, colour illustrations, frontispiece re-glued to title at gutter, single-page endpapers appearing four times, gift inscription to half-title 'Agnes Crosbie Nov. 23rd 03, from A. C.', a few minor marks, contents in generally clean condition, original dark green boards with truncated pyramid pictorial panel inset to upper cover, joints strengthened, with restoration visible to rear joint, a few light marks to covers, 16mo, plus *The Tale of the Flopsy Bunnies*, 1st edition, London: Frederick Warne, 1909, colour illustrations (with noticeboard present on p. 14), stitching slightly strained, a few minor marks, original green boards, with pictorial panel inset to upper cover, some marks to edges, spine faded, slight wear to joints, and portion at head of spine missing, 16mo, and *The Tale of Timmy Tiptoes*, 1st edition, London: Frederick Warne, 1911, colour illustrations, occasional very light finger soiling, colour printed endpapers, occasional marks and some light finger soiling, original dark green boards, stamped in white, with pictorial panel inset to upper cover, some light marks and a little wear to extreme head and foot of spine (generally without loss), 16mo

Linder, p. 421, p. 423 & p. 429; Quinby no. 2, 4 & 20 respectively.
(4)

£500 - £800



58 **Potter (Beatrix).** *The Tale of Mr. Tod*, 1st edition, London: Frederick Warne, 1912, colour frontispiece, 14 colour plates and numerous black and white illustrations, author's inscription in brown ink to half-title, some minor spotting to verso of front free endpaper and half-title, light finger-soiling and marks throughout, upper hinge with short split at head, original tan boards (somewhat dust-soiled), upper cover with inset pictorial panel (small chip to upper edge), neatly rebacked with printed facsimile spine, extremities rubbed in places (corners showing), 16mo

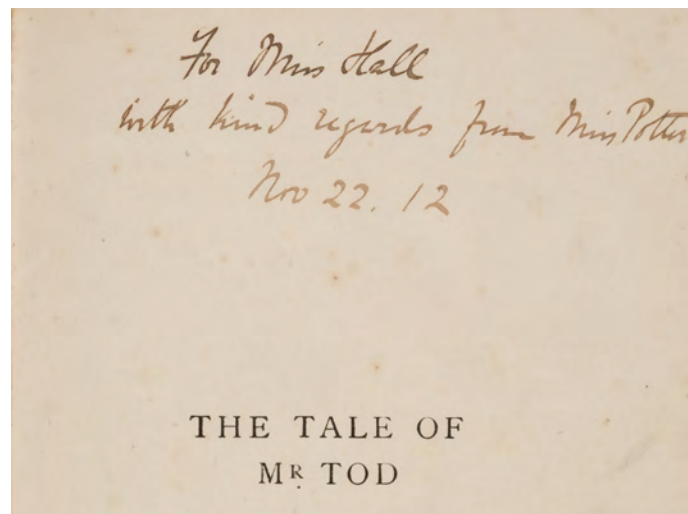
Provenance: Dominic Winter Auctioneers, *English Literature, Modern First Editions, Children's & Illustrated Books, & Original Artwork*, 22nd November 2006, lot 225.

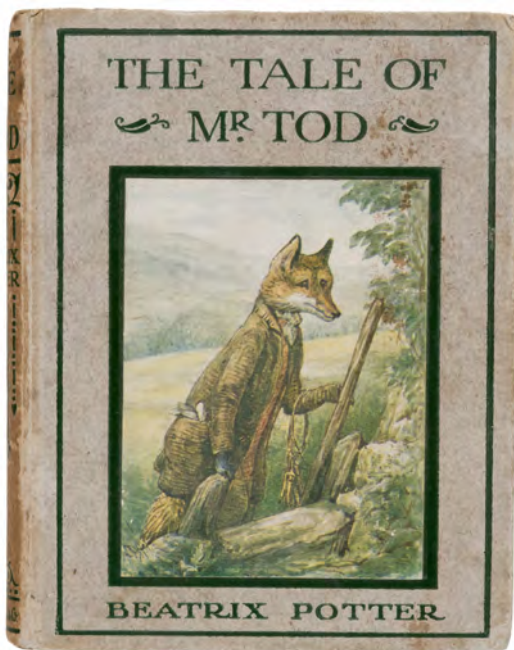
Linder, p. 212; Quinby 21.

Inscribed by the author on the half-title: 'For Miss Hall with kind regards from Miss Potter Nov 22. 12'.

(1)

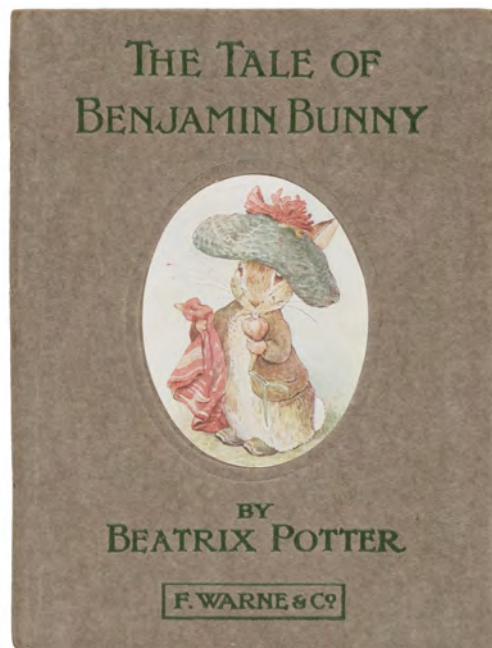
£1,000 - £1,500





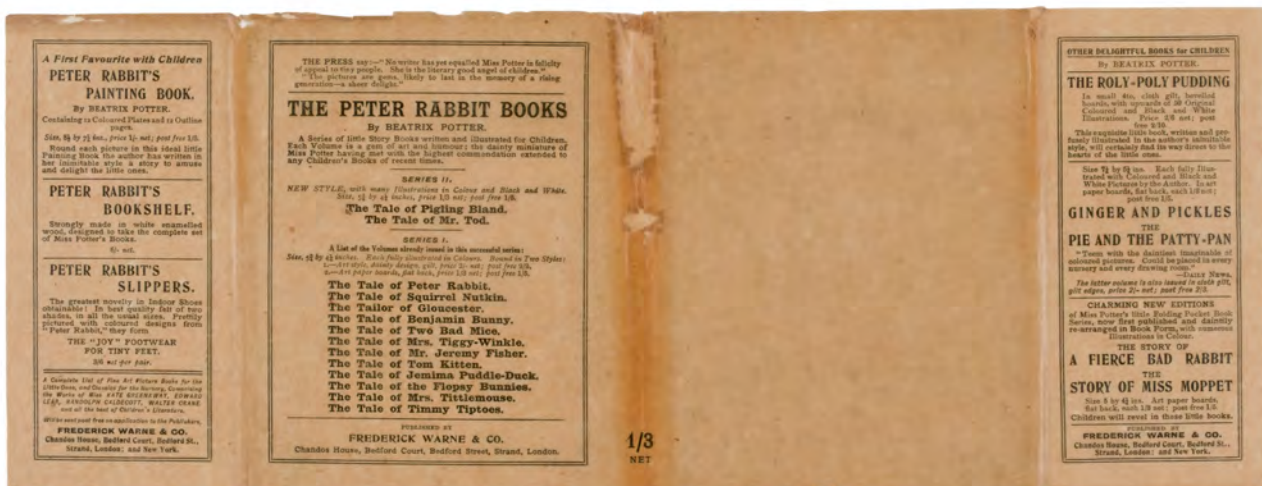
59 **Potter (Beatrix).** *The Tale of Mr. Tod*, 1st edition, London: Frederick Warne, 1912, colour frontispiece, title vignette, 14 illustrations, 41 black & white in-text illustrations, gift inscription to half-title, bookseller's ticket to front pastedown, some finger-soiling, small pale dampstain to first few gutters, stitching showing (but firm), original grey boards with rounded (toned and rubbed) spine, rectangular pictorial panel inset to upper cover, some minor marks, rear cover a trifle soiled, two corners slightly showing, 16mo Linder p. 429; Quinby 21.

The dedication on the half-title verso incorrectly reads For William Francis of Ulva ... According to Linder (p. 212) this mistake occurred when the book was first printed, and was corrected in later editions to 'Francis William...'
(1) £200 - £300

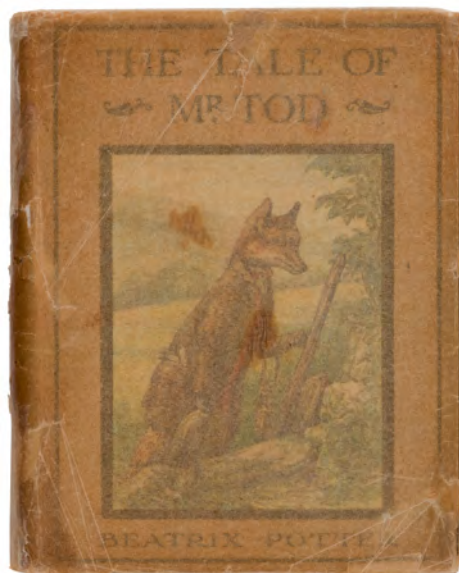


60 **Potter (Beatrix).** *The Tale of Tom Kitten*, London: Frederick Warne, circa 1912, colour frontispiece, title vignette and 26 colour illustrations, original printed green boards, rectangular pictorial panel inset to upper cover, spine a little faded, original printed glassine wrapper (with adverts dated 1912), chipped and torn in places with some archival paper repairs, 16mo together with: *The Tale of Benjamin Bunny*, London: Frederick Warne, circa 1911, colour frontispiece, title vignette and 26 colour illustrations, bookseller's ticket for 'A. G. Bird, Newport, I. W.' to front pastedown, original printed grey boards, oval pictorial panel inset to upper cover, original printed glassine wrapper with archival paper repair to spine, 16mo, plus

The Tale of Mrs. Tiggy-Winkle, Frederick Warne, circa 1919, colour frontispiece, title vignette and 26 colour illustrations, bookseller's ticket for 'H. Seeley, bookseller and stationer, 55 & 57 Hill Rd., Clevedon' to front pastedown, original printed cream boards, pictorial panel inset to upper cover, original printed paper wraparound band with archival paper repairs and small tear to spine, 16mo
(3) £400 - £600



Lot 60



Lot 61

61 **Potter (Beatrix).** *The Tale of Mr. Tod*, 1st edition, London: Frederick Warne, [1913], colour frontispiece, title vignette, 14 illustrations, 41 black & white in-text illustrations, some light spotting (mostly to first and last few leaves), stitching showing (but firm), front free endpaper with one vertical crease, bookseller's ticket to front pastedown, original grey boards with rounded spine (very slightly cocked), rectangular pictorial panel inset to upper cover, small hole to back joint, a little wear to bottom edges, original printed glassine wrapper, advertising 'New Volume for 1913, *The Tale of Pigling Bland*', small tears and losses to edges and front fold (some repaired), spine extensively repaired, 16mo

Linder p. 429; Quinby no. 21.

First edition, third printing, with wrapper advertising 'New Volume for 1913, *The Tale of Pigling Bland*'.

'Unlike Beatrix Potter's earlier books, the principal characters are villains!' Linder, *A History of the Writings*, 1971, p. 210
(1) £300 - £500

62 **Potter (Beatrix).** *The Tale of Pigling Bland*, 1st edition, London: Frederick Warne, 1913, colour frontispiece, 14 colour illustrations, and black & white illustrations throughout, some marginal finger-soiling, author's signed black ink inscription to reverse of frontispiece, repair to front hinge, original grey-green boards with rectangular colour pictorial panel mounted to upper cover, rebaked retaining original spine, a little rubbed and dusty (mostly to spine), 16mo

Provenance: Dominic Winter Auctions, *Printed Books & Maps and related Ephemera*, 13th December 1995, lot 603.

Inscribed by the author to reverse of frontispiece: 'To Mr Fleming with kind regards from Mrs W Heelis. Oct 27th. 13'.

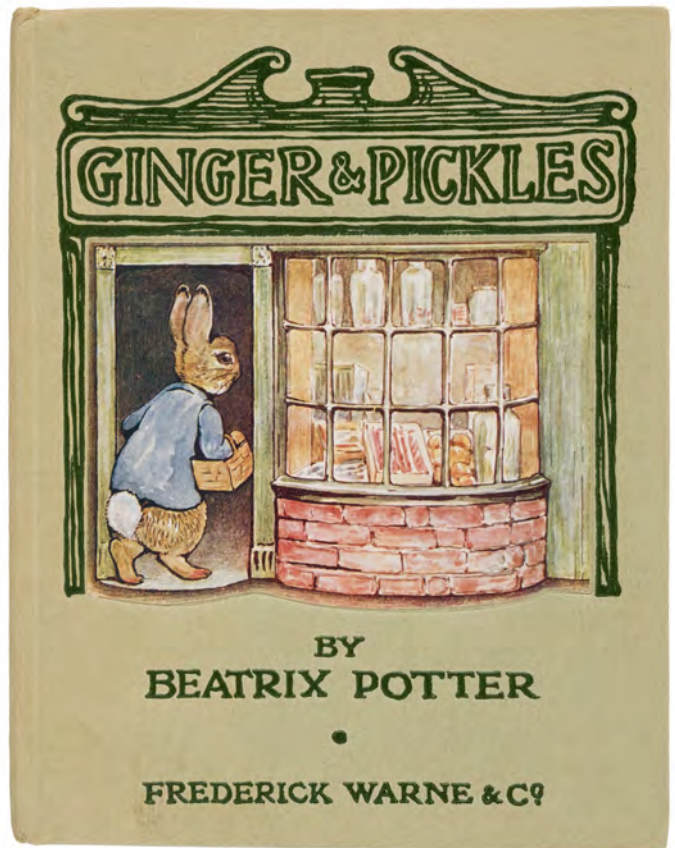
Linder, p. 429; Quinby 22.

(1) £1,000 - £1,500



Lot 62

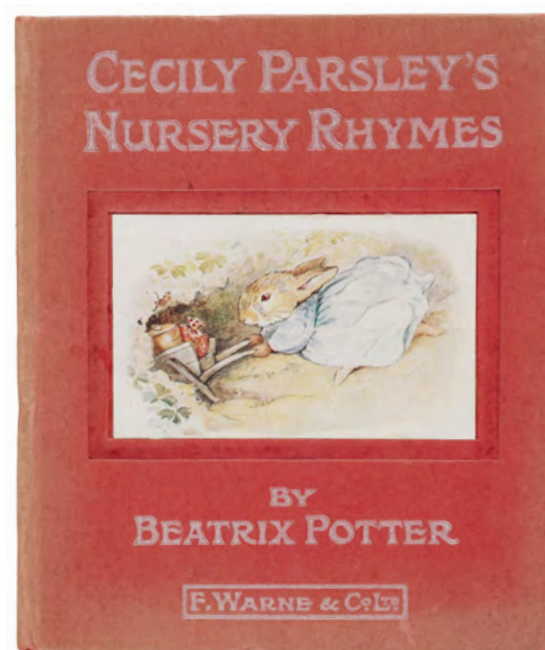
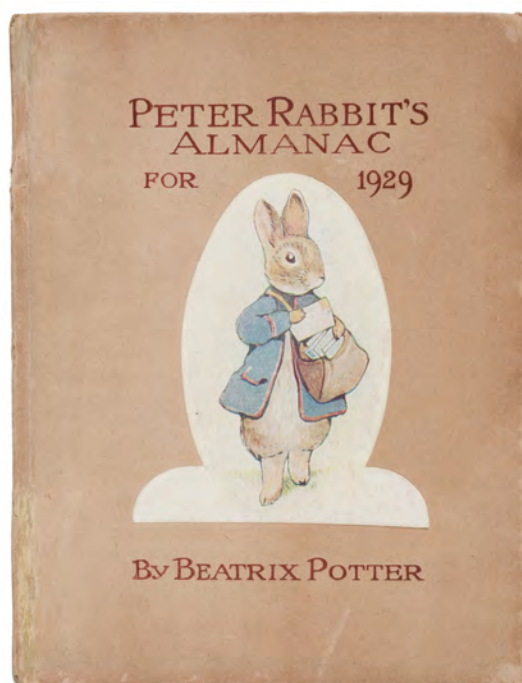
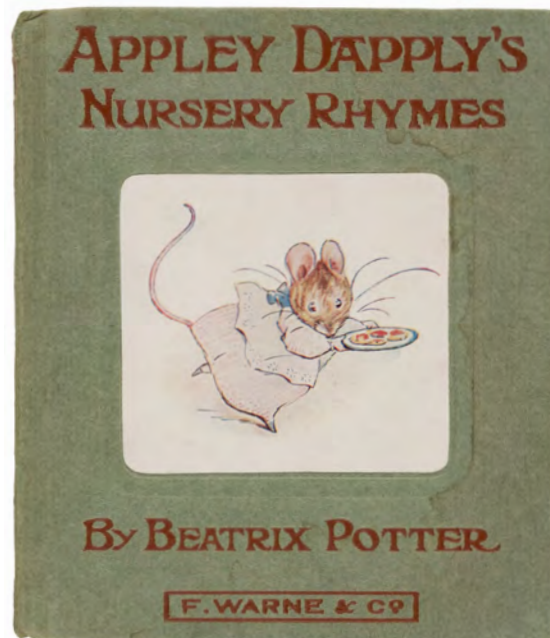
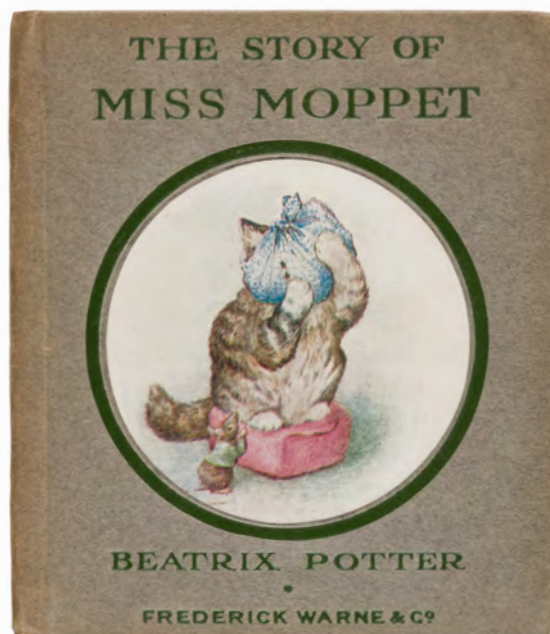
To Mr Fleming
with kind regards
from Mrs W Heelis.
Oct-27th 13



£300 - £500



Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)



64 **Potter (Beatrix).** *The Story of Miss Moppet*, 1st edition in book form, London: Frederick Warne, [1916], 24 colour illustrations, stitching showing in places, original grey boards with circular pictorial panel to upper cover, spine faded, 16mo, together with *Appley Dappling's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1917], colour illustrations, some water staining to margins, original pale olive-green boards with rectangular pictorial panel to upper cover, waterstaining to margins, spine a little rubbed, 16mo, and *Cecily Parsley's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1922], colour illustrations, endpapers with list of *Peter Rabbit Books* (repeated at front and rear), original red boards with rectangular pictorial panel to upper cover, light fading to spine and outer edges, generally a good copy, 16mo, plus *Peter Rabbit's Almanac for 1929*, 1st edition, London: Frederick Warne, 1929 [really September 1928], colour illustrations, light creasing to front pastedown, original buff boards with pictorial inset of *Peter Rabbit* to both covers, a little rubbed and soiled to edges, joints repaired, 16mo

The Story of Miss Moppet was first published in wallet form in 1906. See Linder, p. 426.

(4)

£300 - £400

For Nancy Nicholson
with much love from Aunty Beatrix
Nov 12. 17

APPLEY DAPPLY'S
NURSERY RHYMES

65 **Potter (Beatrix).** *Appley Dapply's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1917], colour frontispiece (becoming detached at foot) and 14 illustrations, half-title with author's signed inscription in ink, letterpress toned, marginal water-staining in varying degrees throughout (including to pictorial endpapers), several pages with some surface skinning to blank margins, illustration on p. 19 with manuscript ink note ('X!?!???') to lower blank margin, original pale green boards, pictorial panel inset to upper cover, lightly water-stained, spine neatly refurbished at ends, 16mo

Provenance: Thompson, Roddick & Medcalf, November, 1995.

Linder, p. 430; Quinby 23.

The first printing (20,000 copies), was in October 1917, and the second (15,000 copies), in November of the same year; this copy, having an inscription dated November 1917 is likely to be the second printing.

Beatrix Potter married William Heelis in 1913, and soon became acquainted with his sister, Grace Nicolson's, five children. One of these was Nancy, a small girl who, like the author, had a vivid imagination and loved fairy tales. Nancy later told how she used to play with imaginary people called oakmen who lived in trees, writing, 'I remember my amazement on my first visit to Sawrey, when this new aunt left the grown-ups and came to imagine windows and doors in the trees with people peeping out.' The two became firm friends, and in 1916 Beatrix Potter wrote a story about the oakmen which she gave to Nancy as a Christmas present, now in the V&A (accession number AR.22:1-1997). She subsequently thought of publishing such a tale as her next book. Leslie Linder writes 'At the end of 1917 when Beatrix Potter sent Nancy a copy of her *Appley Dapply's Nursery Rhymes*, she asked, "Will you let me borrow the story about the Owl and the Oakmen for a short time? I have no copy, and there is a plan of printing some other story, as these rhymes have sold so well - either the Oakmen or the story I told you of Johnny Town-Mouse ... I don't want to lose the story. I cannot remember the words."' Although the story was duly sent, publication was not to be; Beatrix discovered that the oakmen had origins in previous literature, and that there might therefore be copyright concerns. In addition, she subsequently fell out with the artist Ernest A. Aris who had been engaged to execute the illustrations (due to her failing eyesight and stiff hands); her publisher, Frederick Warne, accused Aris of plagiarism when he published a story of his own featuring a rabbit called Peter, and various other similar misdemeanors on Aris's part led the two artists to go their separate ways. Many of Beatrix's subsequent letters to Nancy mention the oakmen, and much later, in 1924 Beatrix wrote in a letter to Mr. Fruing Warne: 'I should have liked to have made a book of some of my "letters to Nancy"; they were more fairy-tales; and I see the little men peeping round the mossy stumps and stones whenever I go up to the wood - but I cannot draw them.' (Leslie Linder, *A History of the Writings of Beatrix Potter*, Frederick Warne, 1971, pp. 240/1)

(1)

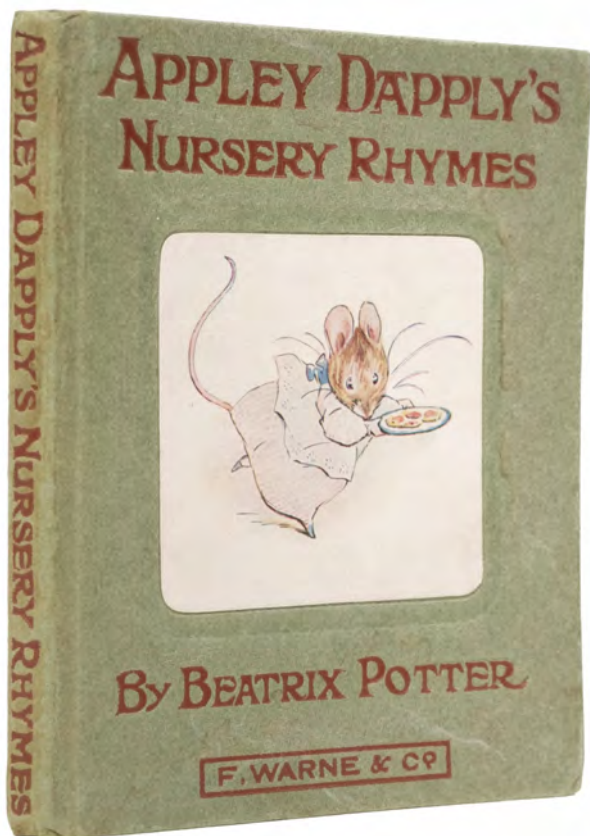
£1,000 - £1,500

APPLEY DAPPLY'S NURSERY RHYMES



By BEATRIX POTTER

F. WARNE & CO



Lot 66

66 **Potter (Beatrix).** Appley Daply's Nursery Rhymes, 1st edition, London: Frederick Warne, [1917], colour frontispiece and 14 illustrations, scarce spotting (mainly affecting half-title), some minor water-staining to top and bottom edges, stitching slightly showing (but firm), endpapers with minor skinning to lower edges, original green boards, rectangular pictorial panel inset to upper cover, faint water staining to margins of boards (rear cover more affected at foot), 16mo

Linder p. 430; Quinby no. 23.

The idea for Appley Daply's Nursery Rhymes had been conceived shortly after the publication of Peter Rabbit, but only came to fruition later in 1917. Its publication was an attempt to save the firm from closure during the Harold Warne forgery scandal.

(1)

£150 - £200

67 **Potter (Beatrix).** The Tale of Johnny Town-Mouse, 1st edition, London: Frederick Warne, [1918], colour frontispiece, title vignette and 26 illustrations, gift inscription 'Elizabeth Walker, Xmas 1918, MW' to half-title, scarce very minor marks, stitching slightly showing in two openings (but firm), original light green boards, pictorial panel inset to upper cover, extremities somewhat rubbed, front cover with tiny dent to top edge, with original printed glassine wrap-around, 22 mm closed tear at foot of spine, outer corners of front flap a little creased, 16mo

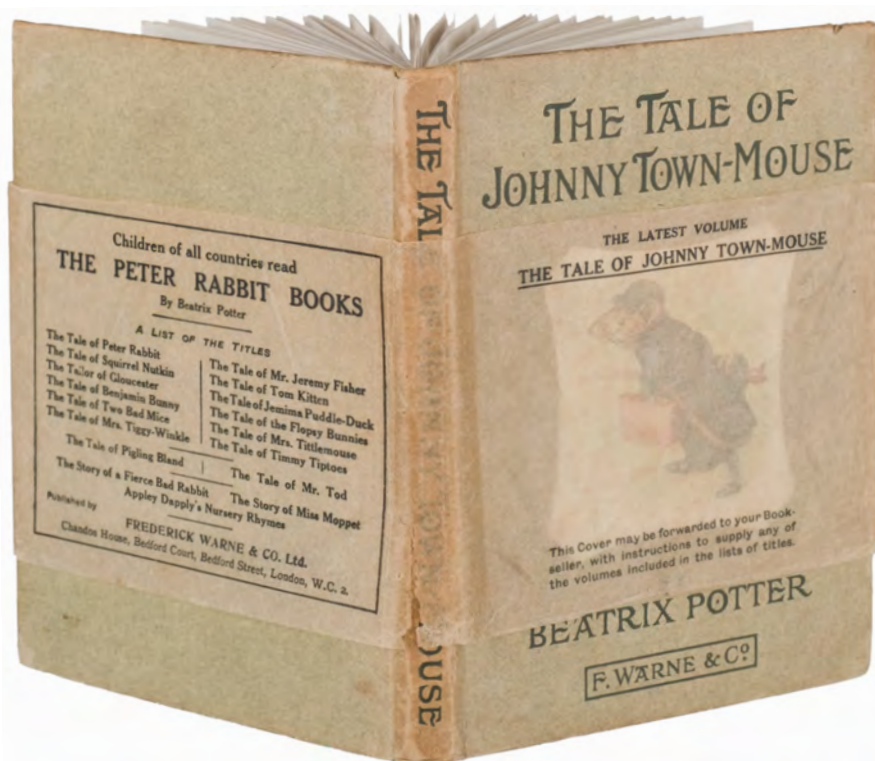
Linder, p. 430; Quinby 25.

Variant issue of the first printing with the complete word 'London' to imprint and not 'Londo' as in some earlier issues. The ink inscription date precedes the second printing.

With a very rare glassine wrap-around, stating on the front panel 'The latest volume of The Tale of Johnny Town-Mouse This Cover may be forwarded to your Book-seller, with instructions to supply any of the volumes included in the lists of titles.', and with other Potter merchandise advertised on the rear panel and wide flaps. See Quinby 25 for a similar glazed paper advertising runner on a copy of Johnny Town-Mouse.

(1)

£700 - £1,000



Lot 67

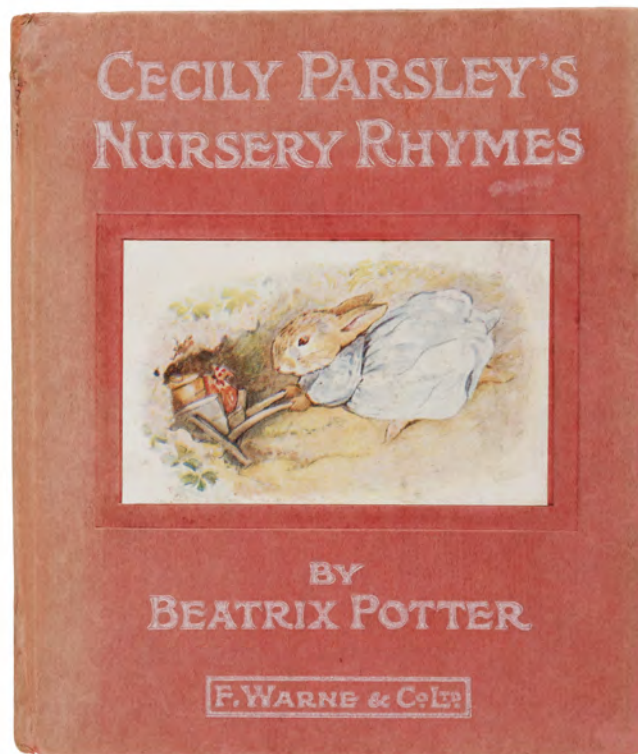


68 Printing Block. The Tale of Johnny Town-Mouse printing block, 1918, original metal alloy engraved plate mounted on wood, showing Timmy Willie holding a rake and basket, 4.2 x 3 cm surface size

This charming depiction of Timmy Willie, the country mouse who prefers the quiet and peaceful countryside, is used as the title-page vignette for *The Tale of Johnny Town-Mouse*. Potter writes at the end of the book: 'One place suits one person, another place suits another person. For my part, I prefer to live in the country, like Timmie Willie.'

(1)

£400 - £600



69 Potter (Beatrix). *Cecily Parsley's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1922], half-title with author's signed inscription in ink dated 1923, colour frontispiece and 14 illustrations, 1 or 2 small marks, stitching very slightly strained, original rose pink boards, partially faded, spine extremities a little rubbed, repair at head of spine (loss to 2 letters), 3 small water-stains to rear cover, pictorial panel inset to upper cover, 16mo

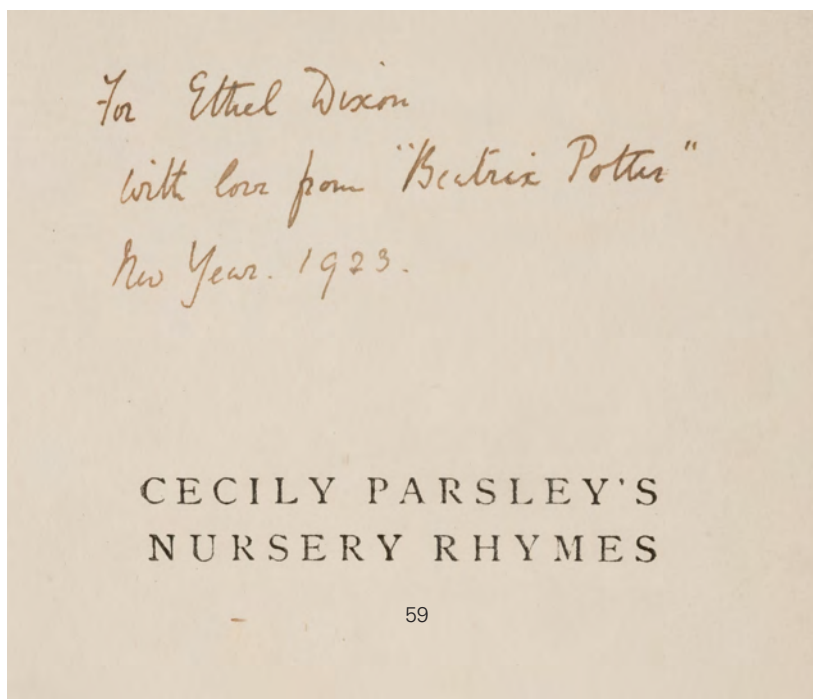
Provenance: Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 128.

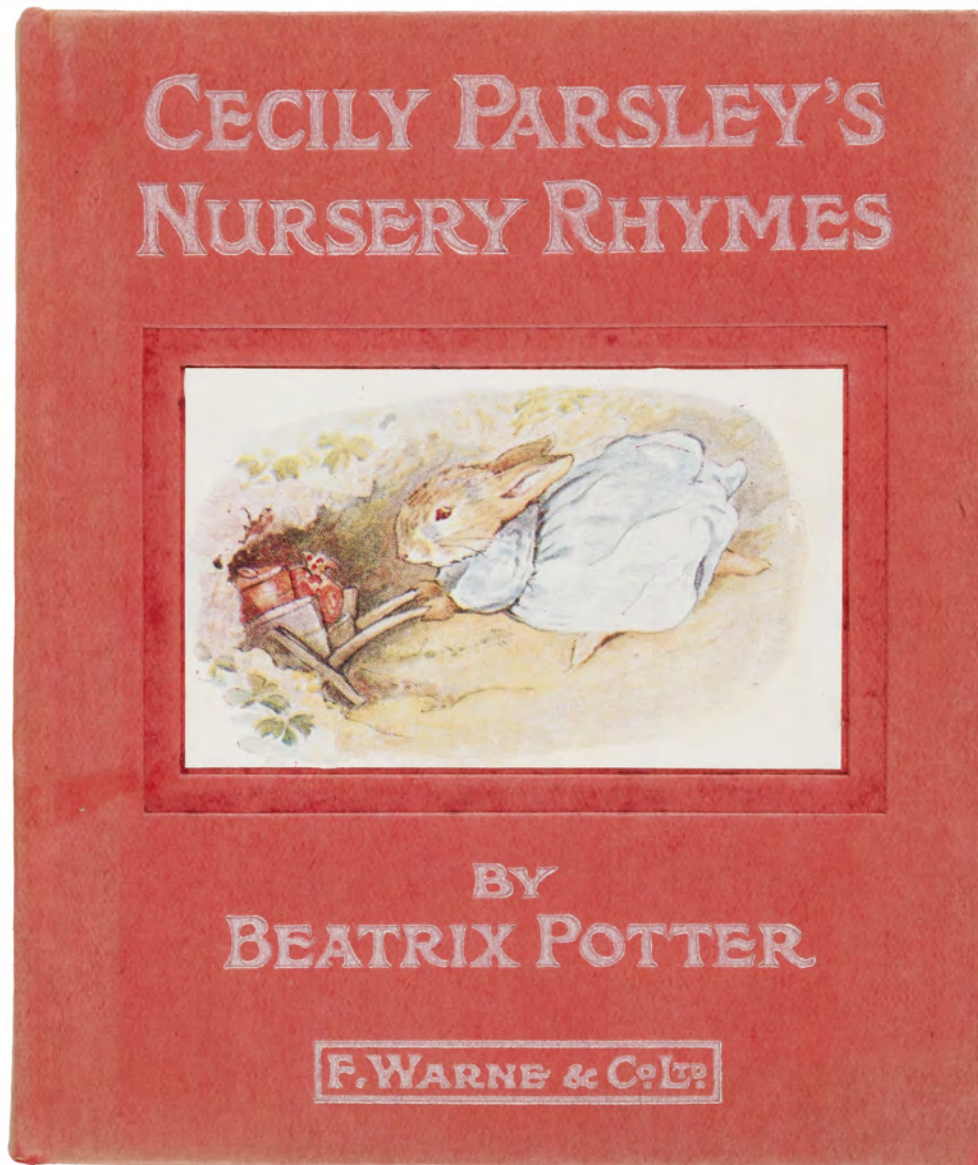
Linder p. 430; Quinby 26.

Signed and inscribed by the author on the half-title: 'For Ethel Dixon with love from "Beatrix Potter" New Year. 1923.'. Ethel was the eldest daughter of George Dixon, a local land agent and smallholder. He and his wife, Martha, and their large family were neighbours of Beatrix Potter in Sawrey.

(1)

£800 - £1,200



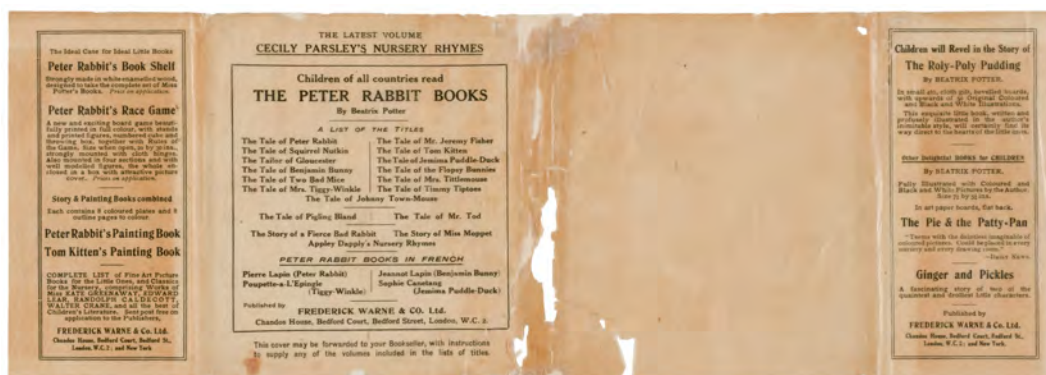


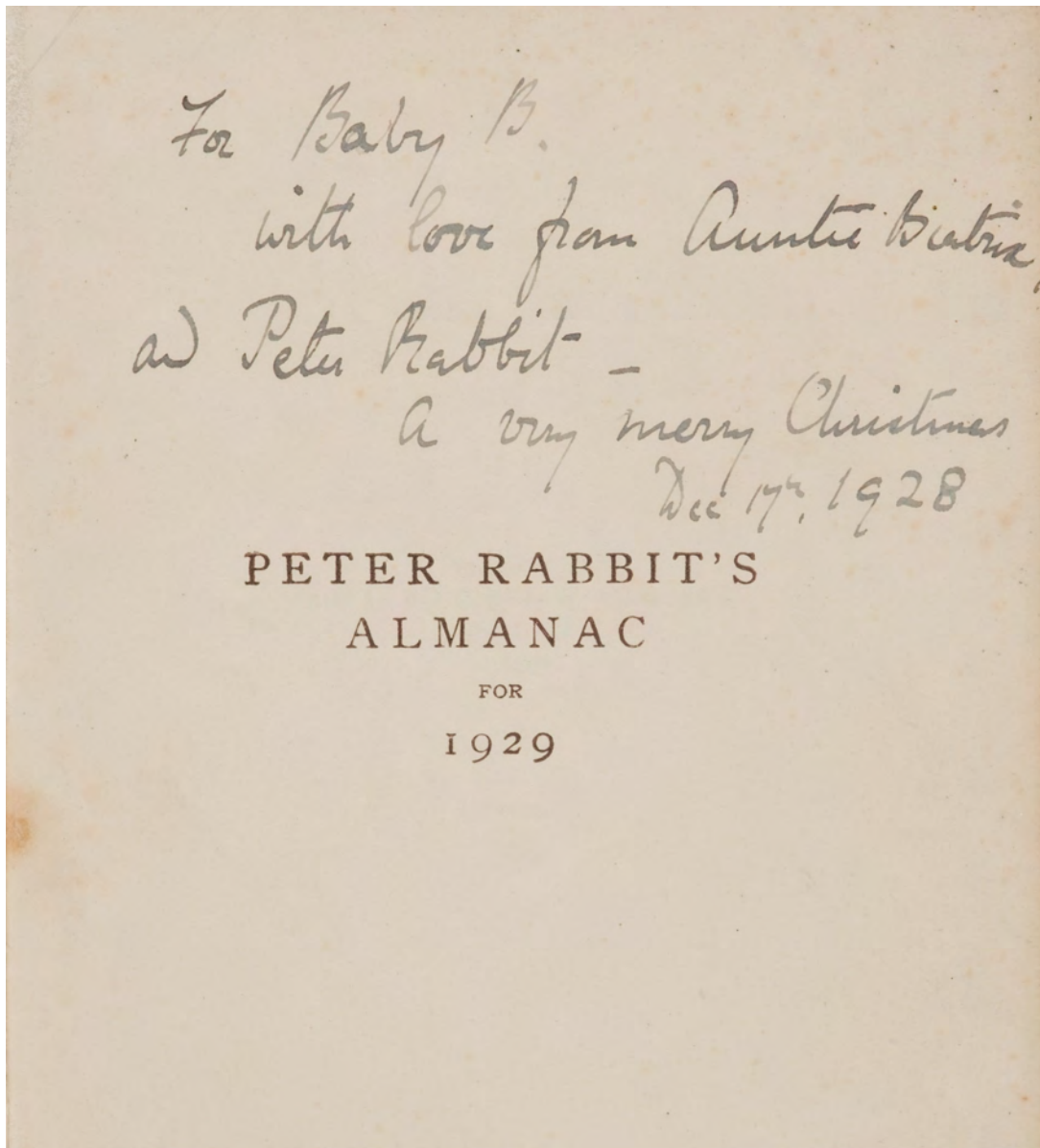
70 **Potter (Beatrix).** Cecily Parsley's Nursery Rhymes, 1st edition, London: Frederick Warne, circa 1922, colour frontispiece and 15 illustrations, original red boards with pictorial panel inset to upper cover, upper cover and spine a little faded, spine very slightly cocked, original glassine printed wrapper with long closed repaired tears and areas of loss to spine and upper cover, 16mo

Linder, p. 430; Quinby 26.

(1)

£300 - £500





71 **Potter (Beatrix).** *Peter Rabbit's Almanac for 1929*, London: Frederick Warne, [1928], half-title inscribed and signed by the author in ink manuscript: *For Baby B. with love from Auntie Beatrix, and Peter Rabbit - a very merry Christmas, Dec 17th 1928*, 13 full-page colour illustrations (one for each month plus frontispiece), colour vignette to title, some spotting to letterpress (mainly to blank margins), final illustration lightly crumpled, with repaired closed edge tear at top, patterned endpapers (rear pastedown with small surface loss affecting one rabbit), later ink ownership name to front free endpaper top edge, hinges repaired (rear hinge with some staining), original buff boards with colour illustration inset to covers, rebacked, red lettering to spine, boards soiled, 12mo

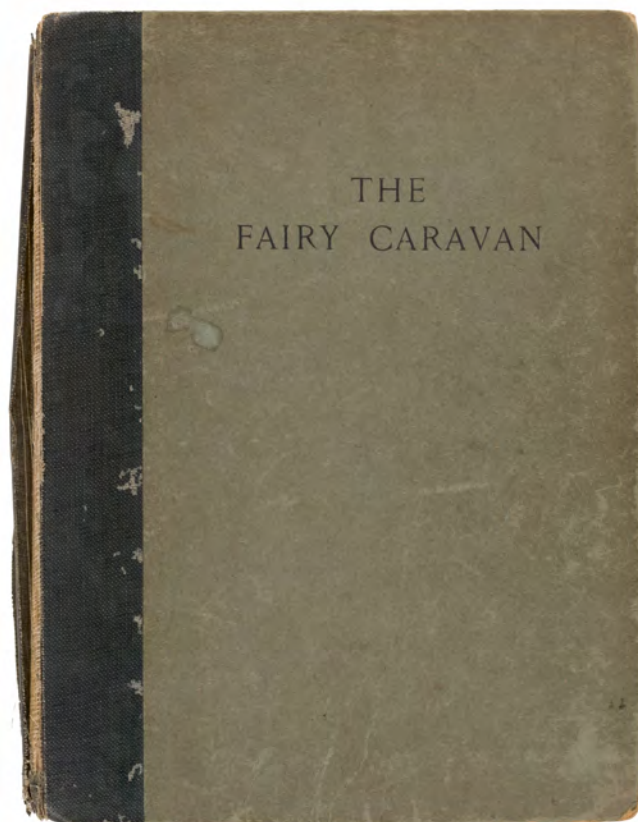
Linder pp. 254-255 & 431; Quinby 28.

Baby B. is the nickname Beatrix Potter gave to Annie Moore's youngest child Beatrix (born 1903). Beatrix Potter was her godmother (Judy Taylor, *Beatrix Potter: Artist, Storyteller and Countrywoman*, new edition 1996: pp. 95, 100 & 167).

This was the only Beatrix Potter almanac produced. Writing to the Warnes about the design of the borders Beatrix Potter said "I shall not be able to do much more; these are good but they try my eyes very much. I cannot see to do them on dark days, and the lambing time is beginning ...". The author was unhappy with the finished article, and so the planned series of almanacs did not go ahead.

(1)

£800 - £1,200



72 Potter (Beatrix, 1866-1943). *The Fairy Caravan*, by Beatrix Heelis ("Beatrix Potter"), [privately printed in Ambleside for the author], 1929, colour frontispiece, 5 colour plates, numerous monochrome illustrations in the text, insect damage to pp. 19-22 (affecting text on pp. 20 and 22), similar damage to blank margins on pp. 206-225 (not affecting text or images), insect damage to pp. 19-22 (affecting text on pp. 20 and 22), similar damage to blank margins on pp. 193-196 & 205-225 (not affecting text or images) and worsening towards rear, signed presentation inscription by Potter for Frank Fawcett on the front free endpaper, with many annotations and corrections by Potter in pencil (and one ink), untrimmed, hinges cracked and weak, original cloth-backed lettered grey paper boards, boards rubbed and darkened, cloth worn and frayed with vertical split along centre of spine, small 4to

Provenance: Christie's New York, *Beatrix Potter. The Doris Frohnsdorff Collection*, 16 April 1997, lot 133.

Linder, pp. 292-305 and p. 431; Quinby 29; V & A (Hobbes & Whalley) 1703.

Inscribed by Potter on the front free endpaper: 'For Mr. Frank Fawcett, from "Beatrix Potter" (H. B. Heelis, Sawrey, nr Ambleside)'. The recipient of this copy, Frank Fawcett, a local shepherd known to Beatrix Potter, is listed as a director of the Penrith pharmacy business, Thomas Edmondson (*The Chemist and Druggist*, 6 November 1926). Thomas Edmondson was from a Lake District hill farming family and, ever since his death in 1926, the prestigious Edmondson Cup has been presented at the Herdwick Sheep Breeders Association's Keswick May Fair.

Frank Fawcett is listed as offering prizes at the Loweswater Show on 12 September 1935: 'Mr. Frank Fawcett (T. Edmondson, Ltd., Penrith) will give for pair of Herdwick Tup Lambs; "North Country" Paste Dip for 200 Sheep, for first; second dip for 100 sheep, third, Dip for 50 sheep, Not to compete in any other class. Only one entry allowed.' Among the nine listed entrants is Mrs. Heelis, who also gives a cup for Herdwick Sheep (Loweswater Show Catalogue, 1935) (programme page reproduced in Hunter Davies, *Lakeland: A Personal Journey*, 2016).

Beatrix Potter, or Mrs. Heelis as she was then, was one of the entrants in the sheep section at Hawkshead Show in September 1927, and was delighted to win their first ever top prize for two of their lambs. Her success continued for many years as Beatrix took top prizes at the county's big shows at Keswick, Ennerdale, Eskdale and beyond, including a host of champion silverware. She was highly respected within the male-dominated sheep farming community for her knowledge of her beloved Herdwicks, going on to be named president of Keswick Agricultural Show in 1935 and a co-judge at Lowick Show in 1937.

The pencil annotations and corrections by Potter are as follows: p. 85: 'taking their cud'; p. 86: 'Old J[ohn] Mackereth dated from days when the hogs (sic) were hayed; instead of being sent away to winter.'; p. 87: 'Corkermouth' is corrected to 'Cockermouth'; p. 89: 'Anthony Benson and Bess'; p. 90: 'There was an unpleasant sequel to this anecdote. Tom Storey laid the ewe on the grass after getting her out of the drift. After leaving her, he looked back and saw a carrion crow picking her eyes out! She recovered, wanting an eye.'; p. 92: 'This anecdote has been [?]desired in a most unsentimental manner.'; p. 96: 'keeps' is corrected to 'keep'; p. 103: 'Whist, whist ...' is corrected to 'Whisht, whisht ...' and 'spining' to 'spinning'; p. 128: 'moles' corrected to 'voles'; p. 133: 'Tallentire' (referring to Squire Browne); p. 153: On this page, Potter identifies various dogs in the illustration: 'Roy,' 'Twig,' 'Nip,' 'Bobs,' 'Fly,' 'Nip' (again), 'Glen,' 'Fan,' 'Mag,' 'Bess,' 'Bill,' 'Bagman,' 'Lassie pup,' and 'Spot'; p. 154: 'dead and' is inserted in ink, and 'to Oxo' is inked out; p. 155: 'Hawkeshead' corrected to 'Hawkshead'; p. 159: 'de' corrected to 'des'; p. 168: 'Stott park from Mrs. Scales's cat M.E. [Mary Ellen]'.

Limited edition of 100 privately printed copies, this copy unnumbered. First published in Philadelphia by David Mackay in 1929, the author had intended the book to be published in the USA only as she felt that the stories were 'too personal - too autobiographical' for the English market. However in order to obtain the English copyright she requested one hundred sheets to be sent over to have them bound privately, by George Middleton, printers and publishers of Ambleside, Westmorland.

'In the privately bound copies of *The Fairy Caravan*, the first eighteen pages of the American edition, including the preface and dedication page, were discarded, and a new set of pages printed at Ambleside. An additional page was added on which were sketches of dogs she knew, with their names written underneath. On the title-page, Beatrix Potter used her married name, Beatrix Heelis.' (Linder, pp. 292-295).

(1)

£2,000 - £3,000

below the crags. There they saw marks of a rush; and his collie Bess watching by a snow-drift. Just in time; just and so!" "Our men take risks with their eyes open: they know that they cannot live underneath snow like us."

Then Ruth Twinter spoke up cleverly: "I and three sisters were buried twenty-three days beside the Dale Head wall." "Nought to brag on!" said the Lonscale ewe scornfully; "could you not feel it coming? or were the gates shut?"

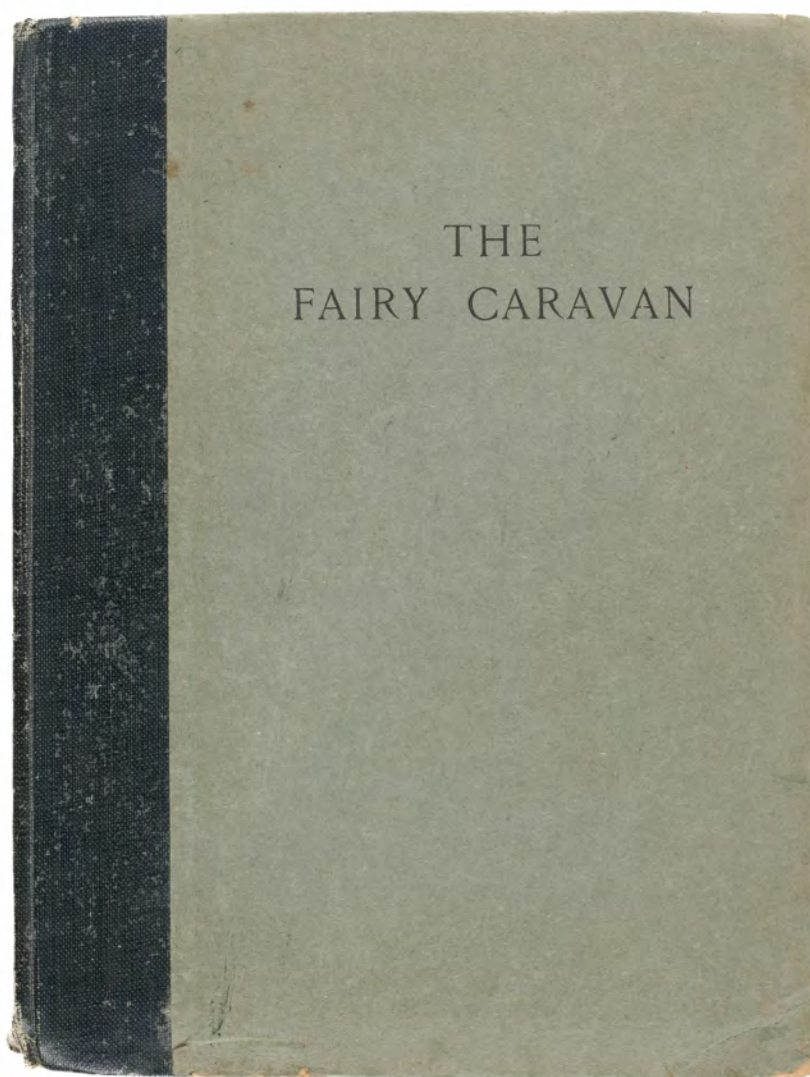
"Nay, they stood open. The wind went round suddenly, after a plash of rain. A fall came out of the east. Then it turned to frost." "I doubt you *were* a twinter, or a two-shear at most!" said the Blue Ewe; "the low east brings the heaviest falls."

"Indeed, and indeed we were hurrying," said Ruth Twinter; "we came down the fell, strung out in single file. I mind me we met a fox at Blue Ghyll, going up. Then we met a blizzard that blew us into the wall. A blinding yellow storm of dithering powdery flakes. Belle Lingcropper's mother went over a bank into the beck; she was dashed against the stones and drowned. The rest of us cowered by the wall. We were quickly

*There was an unpleasant
sequel to this anecdote
I'm sorry to say the ewe
was the person who got
her into the wall. She
was a very clever one
and had been a twinter
a certain time. I don't
know how long.
She was a very
good eye.*

*In Mr Frank Fawcett
from "Beatrice Potter"*

*(H. B. Heslop
Sawrey
in Ambleside)*



73 Potter (Beatrix). *The Fairy Caravan*, by Beatrix Heelis ("Beatrix Potter"), [privately printed in Ambleside for the author], 1929, *colour frontispiece and 5 colour plates, illustrations, mostly unopened, stitching showing in one opening, but firm, fore-edge and tail untrimmed, original cloth-backed boards, some wear to extremities, mottling to spine, corners slightly bumped (front lower corner more so), small 4to*

Provenance: Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 134.

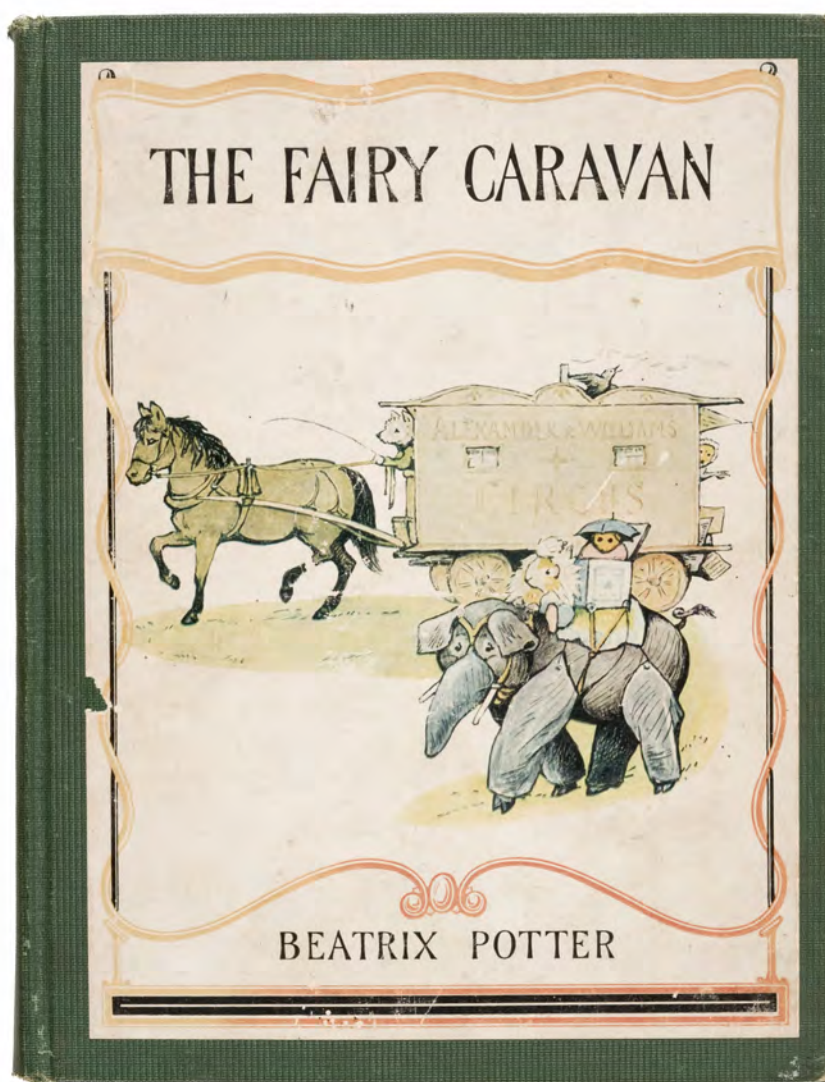
Linder, p. 431; Quinby 29.

Although Beatrix Potter did not want *The Fairy Caravan* published in Britain (she felt the stories were 'too personal'), a small number had to be produced here to secure the English copyright. David McKay sent over 100 sets of sheets from the American publication for Potter to use. She then discarded the first eighteen pages, including the Preface and Dedication, and replaced them with new pages printed by George Middleton at Ambleside. An additional page was added on which were sketches of dogs she knew, with their names written underneath. On the title page, Beatrix Potter used her married name, Beatrix Heelis.

The combined sheets were bound into cloth-backed boards. A small number were deposited for registration purposes, and others were presented by Potter to her Lake District friends. A few had to be sold over the counter, and it is likely that this unnumbered and unsigned copy was one of those (Linder pp. 292-295).

(1)

£700 - £1,000



74 **Potter (Beatrix).** *The Fairy Caravan*, 1st (autographed limited) edition, Philadelphia: David McKay, [1929], colour frontispiece and 5 colour plates, numerous black & white illustrations to text, letterpress toned, few very light creases, scarce faint finger-soiling to blank margins, title spotted, 3 leaves with short closed edge tear at foot, front free endpaper with contemporary ink manuscript inscription dated 1929, hinges cracked and rear hinge starting to pull away from text block, original green cloth, gilt lettering to spine (faded), front cover with colour pictorial label (faded, rubbed and soiled, small loss to left edge), rear cover lightly marked and rubbed, slight wear to corners and spine ends, very short split at top of rear joint, large 8vo, contained in green cloth-covered drop-back box, with gilt-lettered label on spine

See Linder, p. 431; Quinby 29A for the standard first edition.

This is number 10 of 100 copies with a limitation leaf signed by Beatrix Potter. Apart from the ordinary first edition, McKay also produced one hundred copies with an additional numbered limitation leaf reading: 'The Autographed Edition of this book is limited to one hundred copies, none of which will be offered for sale'. These leaves were sent to England for Beatrix Potter to sign, and then bound into the extra copies. Some of these autographed copies were given to Potter's American friends, at her request, with the rest distributed as discretionary gifts by Alexander McKay (Linder, p. 295).

(1)

£1,500 - £2,000

THE AUTOGRAPHED EDITION OF THIS BOOK
IS LIMITED TO ONE HUNDRED COPIES, NONE
OF WHICH WILL BE OFFERED FOR SALE.

THIS COPY IS NUMBER

10

IT IS PRESENTED WITH THE COMPLIMENTS
OF THE AUTHOR

Beatrix Potter



75 **Potter (Beatrix).** *The Fairy Caravan*, 1st (autographed limited) edition, Philadelphia: David McKay, [1929], colour frontispiece and 5 colour plates, numerous black & white illustrations to text, generally toned, front hinge starting to crack, original green cloth, corners and spine ends a little rubbed with some slight wear, gilt lettering to spine, front cover with colour pictorial label (lightly toned and dust-soiled, some faint scratches), cloth and lettering in bright condition, large 8vo, pictorial dust jacket, somewhat soiled, edge tears and chips, two folds strengthened and some tears repaired on verso, 3 ends of folds & top of spine & one edge tear on front panel repaired on recto

See Linder, p. 431; Quinby 29A for the standard first edition.

This is number 41 of 100 copies with a limitation leaf signed by Beatrix Potter. Apart from the ordinary first edition, McKay also produced one hundred copies with an additional numbered limitation leaf reading: The Autographed Edition of this book is limited to one hundred copies, none of which will be offered for sale. These leaves were sent to England for Beatrix Potter to sign, and then bound into the extra copies. Some of these autographed copies were given to Potter's American friends, at her request, with the rest distributed as discretionary gifts by Alexander McKay (Linder, p. 295).

Rare with the dust jacket.

(1)

£2,000 - £3,000



76 **Potter (Beatrix).** *The Fairy Caravan*, 1st edition, Philadelphia: David McKay Company, 1929, colour frontispiece plus 5 colour illustrations, numerous black & white illustrations, 'Witkower's Booksellers & Stationers, Hartford, Conn' sticker to rear pastedown, a few pages near front with some tiny brown spots to blank fore-margins, minor mark to title, hinges cracked, original green cloth with pictorial paste-on to upper cover, gilt lettering to spine, very minor wear to spine ends, original soiled dust jacket with extensive repair and areas of loss

Linder p. 431; Quinby 29A.

(1)

£200 - £300

77 **Potter (Beatrix).** A set of proof sheets of the first 18 pages for the 1st limited edition of *The Fairy Caravan*, printed at Ambleside, 1929, comprising the first 18 pages: pp. [i] blank, [ii] blank, [1] half-title, [2] copyright page, [3] title-page, [4] blank; [5] black and white illustration of dogs, [6] blank, [7] Contents, [8] blank, [9]-18 text (including black and white letterpress illustrations), some light foxing, slim large 8vo, together with the disbound sheets of the first 18 pages from the 1st American edition: pp. [1] title-page, 2 copyright page, 3 Dedication, [4] blank, 5 Preface, [6] blank, 7 Contents, [8] blank, 9-18 text, plus a copy of a letter from Leslie Linder to Mr. Deval mentioning the set of American pages 'taken out of the *Fairy Caravan* to enable the Hawkshead-printed sheets to be used, establishing English Copyright.' going on to say that it 'includes the Preface which was not included in the privately printed edition', and adding 'A number of these sets of unused pages were kept by B.P.'

Provenance: Leslie Linder; gifted by Leslie Linder to Doris Frohnsdorff; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 137.

This story of a miniature animal-run travelling circus, with its many autobiographical details, was considered by Beatrix Potter as too personal to publish in England, hence first publication by David McKay in Philadelphia. However, due to reciprocal arrangements between the US and Great Britain, publication in one nation implied a consequent relinquishment of rights in the other. Nevertheless, keen to establish copyright here, Potter had 100 sets of the US sheets sent over and substituted the first gathering with an altered one, freshly printed in Ambleside; these she had bound up for a limited edition of 100 copies published in October 1929, the same month as the US edition.

(2)

£300 - £500

78 **Potter (Beatrix).** *The Tailor of Gloucester*, A Play from the Story by Beatrix Potter, Adapted by E. Harcourt Williams, First produced by Jean Sterling Mackinlay at her Annual Children's Christmas Matinées, 1st edition, London: Frederick Warne, [1930], 16pp., original green-printed buff wrappers, slightly dusty, a little rubbed and creased to extremities, inside front cover with ink stamp 'Bournemouth Children's Club', slim 8vo, together with two further copies of *Tailor of Gloucester*, A Play, 3 copies of *Mr. Samuel Whiskers*, A Play, and 2 copies of *Ginger and Pickles*, A Play, all in original printed wrappers, 1930-1933 (or later)

See Linder, p. 276.

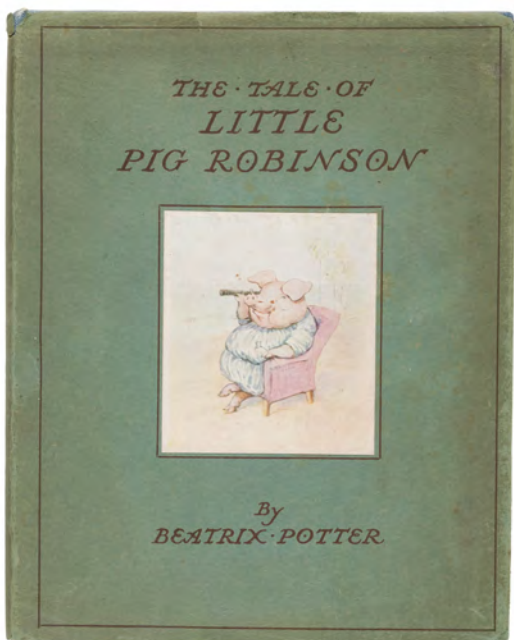
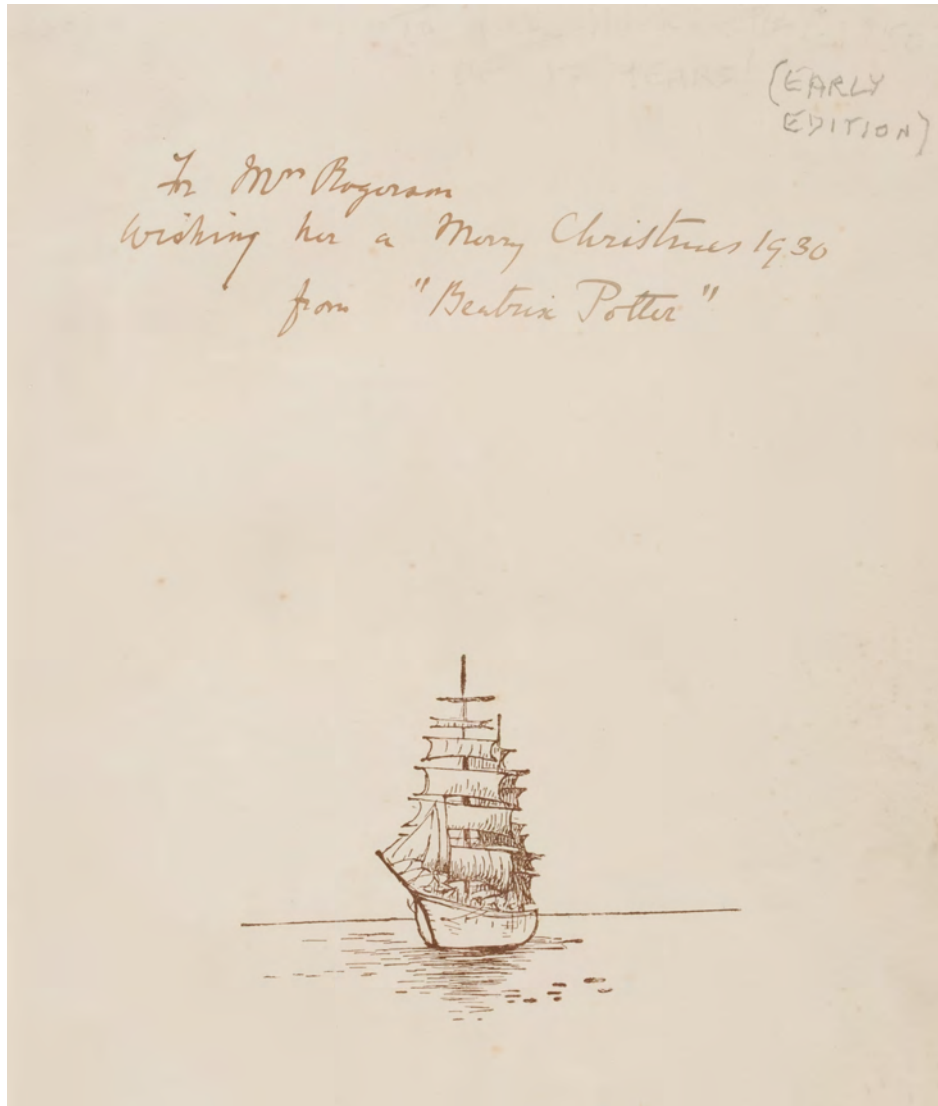
Uncommon theatrical adaptations of three of Beatrix Potter's stories. As well as these three, which were written by Ernest Harcourt Williams in collaboration with Beatrix Potter, the author wrote a play based on *Squirrel Nutkin*, but it wasn't published until 1967, after being put to music by Christopher Le Fleming. She also began to write a play based on *Peter Rabbit*, but it was never completed.

(8)

£200 - £300



Lot 77



79 **Potter (Beatrix).** *The Tale of Little Pig Robinson*, 1st edition, London: Frederick Warne, 1930, 6 colour plates, including frontispiece, full-page black and white letterpress illustrations, title-page with 'Reprinted 1930' on verso (i.e. 2nd printing of December 1930), title-page and pictorial endpapers lightly foxed, author's signed inscription in sepia ink on the front free endpaper, original blue cloth, dustjacket with mounted colour illustration to front panel, toned and with some edge-chipping (especially to head of backstrip panel), small 4to

Provenance: Christie's, London, July 1994.

Linder, p. 430; see Quinby 30.

Signed and inscribed by the author on the front free endpaper 'For Mrs Rogerson wishing her a Merry Christmas 1930 from "Beatrix Potter"'.

Mary Agnes Rogerson was for many years housekeeper to Beatrix Potter at Castle Cottage in the Lake District, where the author lived after her marriage to solicitor William Heelis in 1913. She is depicted as the cook in *Johnny Town-Mouse*, and Duchess, the dog in *The Pie and the Patty-pan*, was modelled on her two Pomeranians. Beatrix Potter left a legacy of £100 to Mrs Rogerson in her will.

(1)

£1,500 - £2,000



Lot 80

80 Printing Blocks. The Tale of Little Pig Robinson printing blocks, 1930, 3 original metal alloy engraved plates mounted on wood, the first showing Pig Robinson carrying a basket over a stile among foliage, 12 x 10 cm surface size, the second showing Pig Robinson with a basket walking beside by a donkey cart containing chickens, houses in the background, 10 x 9 cm surface size, the third showing the Mate and the Cook covering Pig Robinson with a sail, 10.5 x 8.5 cm surface size

The first block was used on p. 30: 'Robinson jumped and pushed his basket through a very narrow stile, where the footpath crossed into the public road.', the second block was used on p. 35: 'Then an old woman passed in a donkey cart with seven hens, and long pink bundles of rhubarb that had been grown in straw under apple barrels.' and the third block was used on p. 82: 'I don't fancy loin of pork with sunstroke, Cooky. Stir him up; or else throw a piece of sail cloth over him'.

(3)

£700 - £1,000

81 Printing Blocks. The Tale of the Pie and the Patty-Pan printing blocks, 1930, two original metal alloy engraved plates mounted on wood, the first showing Ribby and Duchess at the table, 4.3 x 6.2 cm surface size, the second showing Duchess sitting in a chair, 3.7 x 3.5 cm surface size

The Pie and the Patty Pan was originally published in a larger size than Potter's previous books, but was reduced in the 1930s to bring it into line with the other books in the Peter Rabbit series. It was given the title of '*The Tale of the Pie and the Patty-Pan*' at that time. These blocks were used to illustrate the climax of the story, where Ribby and Duchess sit to eat the 'mouse pie' and the aftermath, where Duchess contemplates the possibility of her eating the Patty-Pan, just before she discovers the pie mix-up.

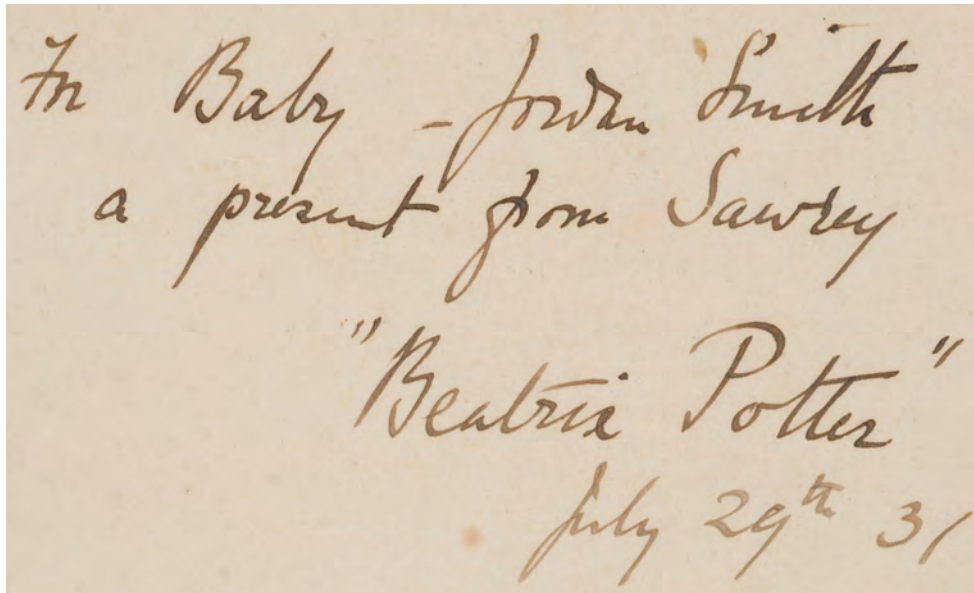
'How could I have swallowed it! such a large thing as a patty-pan!... She sat down again, and stared mournfully at the grate. The fire crackled and danced, and something sizz-z-zled!'

(2)

£400 - £600



Lot 81



82 **Potter (Beatrix).** *The Tale of Pigling Bland*, London: Frederick Warne, circa 1931, colour frontispiece and 14 plates, black & white letterpress illustrations, pp. 53 and 82 with some minor juvenile blue ink trials, intermittent foxing, signed and inscribed by the author to the half-title in brown ink, hinges strengthened, original pale grey boards with rectangular colour pictorial panel mounted to upper cover, rubbed and soiled, rebaked with an original spine relaid (from another copy), 16mo

Provenance: Dominic Winter Auctioneers, *English Literature, Children's & Illustrated Books, Modern First Editions*, 13th June 2006, lot 385.

Inscribed by the author to the half-title: 'For Baby - Jordan Smith a present from Sawrey "Beatrix Potter" July 29th 31'.

See Linder, 429; Quinby 22 for the first edition.

(1)

£700 - £1,000



83 **[Potter, Beatrix].** *Peter Rabbit's Book-shelf*, circa 1933, double-shelved oak bookcase, original printed paper label (illustration faded, chips with minor loss) to top, 34 x 20 x 23 cm, containing the Beatrix Potter collection of 23 volumes, circa 1930 or later

Believed to be the second version of the *Peter Rabbit's Book-shelf*, produced after the first white-painted version of circa 1928. This charming little bookshelf was offered in at least six distinct styles and was available in up to eight different finishes until production ceased in the 1990s.

(1)

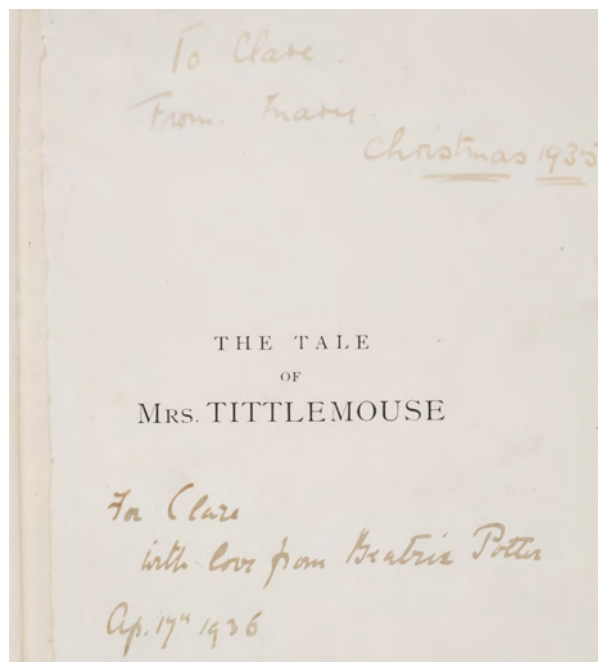
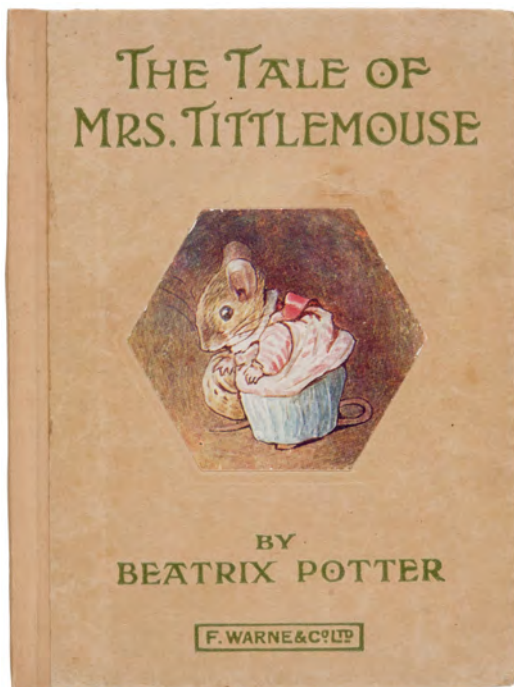
£200 - £300



84 **[Potter, Beatrix].** *Peter Rabbit's Book-shelf*, circa 1935, double-shelved fumed oak bookcase, original printed paper label (illustration faded) to hinged top, 36.5 x 28 x 13 cm, containing the Beatrix Potter collection of 23 volumes, circa 1935 or later

(1)

£200 - £300



85 Potter (Beatrix). *The Tale of Mrs. Tittlemouse*, London: Frederick Warne, circa 1935, colour frontispiece, title vignette and 26 illustrations, half-title signed and inscribed by the author 'For Clare, with love from Beatrix Potter, Apr. 17th 1936', with another gift inscription 'To Clare, from Mary, Christmas 1935' at top, few leaves with tiny dampstain to extreme lower corner, short closed edge tear to p. 84, lacking final two leaves of text, (pp. 80 & [85]), original brown boards rebaked to match original design, front cover (lightly scratched with faint marks) with inset hexagonal pictorial panel, 16mo

Provenance: Dominic Winter, *English Literature, Children's & Illustrated Books*, 13 June 2006, lot 386.

Most likely inscribed for Clare by Mary Postlethwaite. The Postlethwaite family were friends and neighbours of Beatrix Potter in the Lake District. Mary's father, William Postlethwaite, was the farmer at High Green Gate in Sawrey and is immortalised as 'Farmer Potatoes' in *Samuel Whiskers*, an honour he did not in fact approve of, objecting to being featured in one of her 'damned silly books'. At least one other book is known which bears a gift inscription from the Postlethwaites as well as an inscription by Beatrix Potter. It seems likely in this case that Mary asked the author to inscribe the book for her friend after she had gifted it.

(1)

£400 - £600

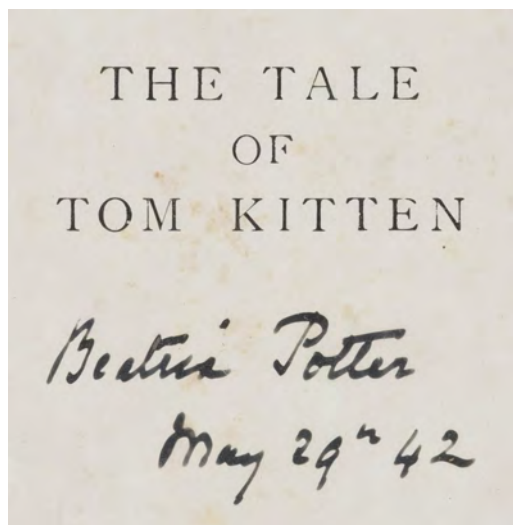
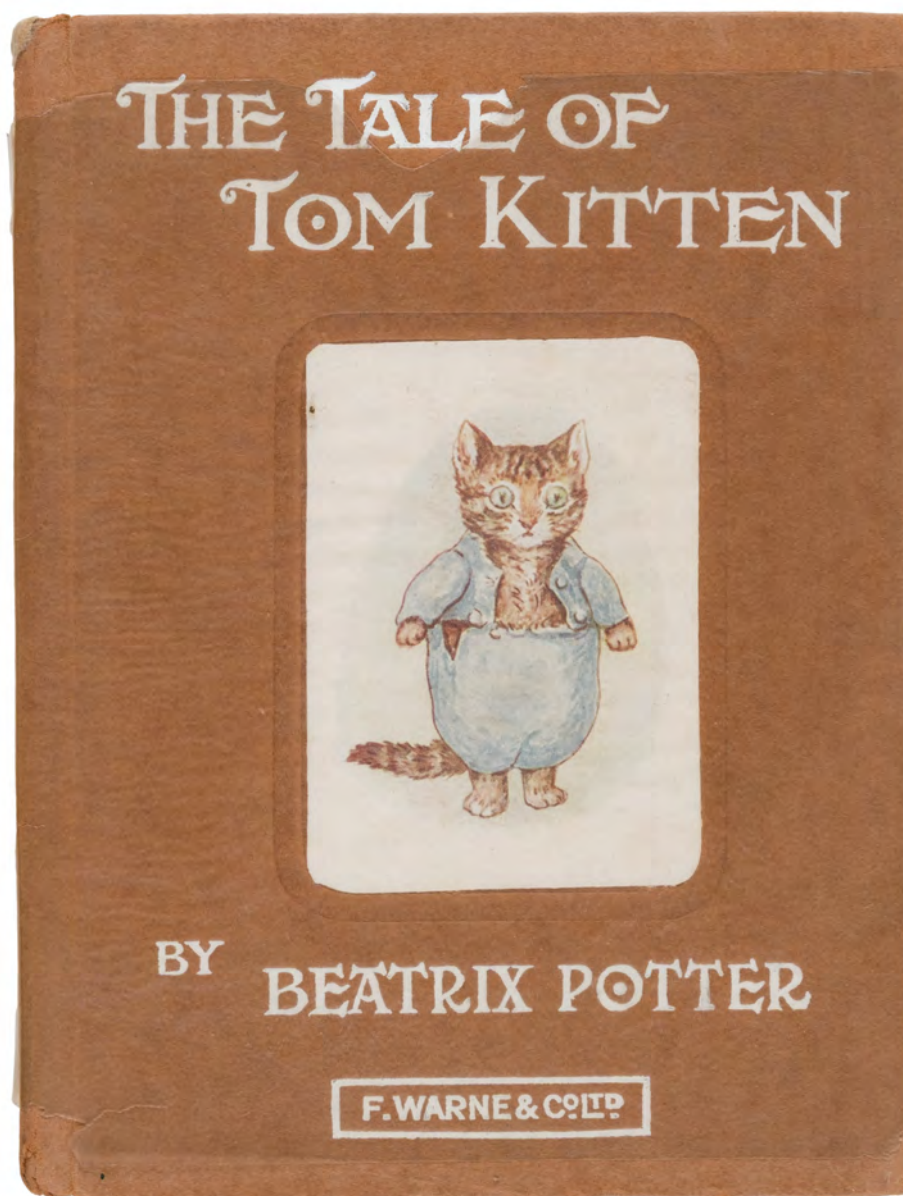


86 Printing Blocks. *The Tale of Mr. Jeremy Fisher* printing block, circa 1940, original engraved copper plate mounted on wood, showing the front cover and spine of *The Tale of Mr. Jeremy Fisher*, 2.5 x 2.5 cm surface size, together with:

The Tale of Mr. Tod printing block, circa 1940, original metal alloy engraved plate pinned to two separate wooden blocks, showing Mr. Tod with a walking cane, 4 x 2.5 cm surface size, plus *The History of The Tale of Peter Rabbit* printing block, circa 1970, original metal alloy engraved plate mounted on wood, showing a title page design with 7 depictions of Peter Rabbit in various poses, taken from original illustrations, surrounding an oval border, 16 x 10 cm surface size

(3)

£300 - £500



87 **Potter (Beatrix).** *The Tale of Tom Kitten, circa 1942, colour frontispiece, title vignette and 26 illustrations, signed and dated 'Beatrix Potter, May 29th 42' by the author to half-title (somewhat soiled), occasional minor finger-soiling, stitching slightly showing (but firm), original brown boards, rectangular pictorial panel inset to upper cover, minor wear to head and tail of spine (one small repair), original plain glassine wrapper, some small tears and losses, 16mo*

Signed by the author less than 18 months before her death in December 1943.

(1)

£1,000 - £1,500



88 Printing Blocks. The Fairy Caravan printing blocks, 1952, 6 original metal alloy engraved plates mounted on wood, comprising: a pair showing dancing mice, each mouse 2 x 0.5 cm surface size; plus another larger pair of the same dancing mice (with a duplicate of the right-facing mouse), each 3 x 1.5 cm surface size; and another block showing Paddy Pig, 3 x 2 cm

Used in the 1952 edition of *The Fairy Caravan* at the end of chapter XX (*Iky Shepster's Play*), showing the mouse party, and at the end of chapter VIII (*The Pigmy Elephant*), showing Paddy Pig at the circus.

Beatrix Potter intended *The Fairy Caravan* to be published in America only, although she had a few copies partly printed in the UK to protect the copyright. Nine years after her death, the book was finally published in Britain, making the 1952 edition the first UK trade edition.

(6) £300 - £500



Lot 90



89 Potter (Beatrix). The Tale of Peter Rabbit, Centenary Edition, London: Frederick Warne, 1993, facsimile copies of the three stages in the publication of the book: the 8pp. picture letter Beatrix Potter wrote to Noel Moore in 1893 (in addressed envelope); her own privately printed volume of 1901 (first printing); and the deluxe gold cloth edition published by Frederick Warne in 1902, together with a printed booklet *The Tale of Peter Rabbit by Beatrix Potter 1893-1993*, 16mo, all contained in original blue cloth presentation box, hinged lid and spine lettered in silver, limitation label mounted inside lid

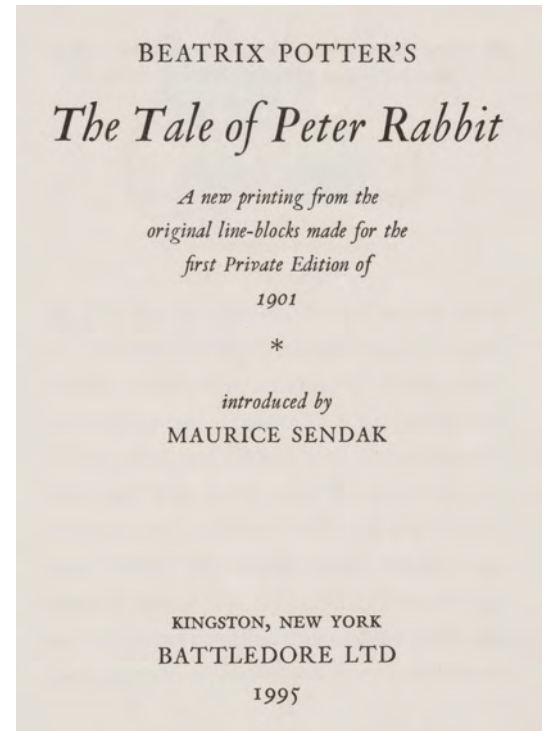
Limited edition, 243/750 copies.

(1) £100 - £150

90 Potter (Beatrix, and Sendak, Maurice). Beatrix Potter's The Tale of Peter Rabbit. A new printing from the original line-blocks made for the first Private Edition of 1901, introduced by Maurice Sendak, New York: Battledore, 1995, 34 separate prints of the original Beatrix Potter illustrations, on deckle-edged Arches paper, each numbered on verso, sheet size 13.5 x 10 cm, each with tissue guard and loosely enclosed in printed grey wrappers, together with a 25pp. booklet in printed dustjacket, 16mo, contained together in original grey cloth solander box, gilt titled on spine and with inset illustration on upper cover

Limited edition 152/250 copies, signed by Maurice Sendak and the printer Iain Bain.

(1) £150 - £200



91 Sendak (Maurice, introduction). Beatrix Potter's The Tale of Peter Rabbit, a new printing from the original line-blocks made for the first Private Edition of 1901, introduced by Maurice Sendak, Kingston, New York: Battledore Ltd., 1995, introductory printed booklet, and 34 line-block illustrations printed in brown, each with tissue-guard and printed wrapper, all loosely contained in original publisher's grey-blue drop-over bookbox, small 8vo, limited edition of 250 copies, signed by Maurice Sendak and Iain Bain, this being number 162, together with

The Tale of Mrs. Tittlemouse, manuscript facsimile edition, London: Decimus Publishing Ltd., 1979, tipped-in colour and monochrome illustrations, marbled edges and endpapers, original dark green straight-grained full morocco gilt, with card slipcase, 8vo, limited edition 413/500, plus

The Tale of Two Bad Mice, facsimile edition, London: Penguin Group, 1996, colour illustrations, all edges gilt, original gilt-decorated green cloth within matching slipcase, 8vo, all VG

(3) £200 - £300

AUTOGRAPH LETTERS BY BEATRIX POTTER & RELATED DOCUMENTS



92* Heelis Family Certificates. A group of 12 education and related certificates, 1875/1928, comprising one for Arthur John Heelis: University of Cambridge: Examination for Junior Students, 1875; five of the same certificates for Grace Heelis, 1878-82; plus 6 certificates for Nancy Nicholson: Calder Girls' School, Seascale: School Certificate, 12 April 1909 & Matriculation Certificate, July 1927; Royal Drawing Society: Drawing Examination Honours Standard in Division One, June 1921; Associated Board of The Royal Academy of Music and The Royal College of Music: Elocution Qualifying Examination, Pass Certificate, 1924; First Holy Communion card, 16 March 1925; Edinburgh School of Cookery and Domestic Economy: Housewife's Diploma, First Class, May 1928; all printed on paper and completed in manuscript, some spotting and dust-soiling, a few small marginal tears and creases, 37 x 28 cm and smaller

Rev. Arthur John (1861-1926) and Grace Ann Hopes (1865-1951) were two of the eleven children of Rev. John Heelis (1826-1893) and Esther Martin (1829-1893). Arthur and Grace became siblings-in-law to Beatrix Potter after her marriage to their youngest brother William Heelis (1871-1945) in 1913. Grace married James Morton Nicholson (1863-1935), Nancy Carleton Nicholson (1909-2007) being their youngest child. Beatrix befriended Nancy, her young niece, and in 1916 produced an unpublished illustrated story [The Oakmen] for her.

(12) £150 - £200



93* Potter (Beatrix). Christmas card of two mice inside a coconut, by Hildesheimer & Faulkner, circa 1890, irregularly-shaped chromolithograph card, depicting two mice inside a half coconut, with printed greeting to verso 'With best wishes for a Bright and Happy Christmas', publisher's name in small print below: 'Hildesheimer & Faulkner Copyright No. 185. Designed in England', Printed in Germany, approximately 80 x 100 mm

V&A (Hobbs & Whalley) 1788, with variant printed greeting.

(1) £400 - £600

94* Potter (Beatrix). 'A bright and happy Christmas', Hildesheimer & Faulkner, circa 1890, greetings card with chromolithographic image of hungry guinea-pigs to front, inscribed in an unidentified later hand in blue ballpoint pen beneath guinea pigs (number 1-4), below caption, and to blank verso, gilt-edged (except top edge slightly trimmed), 84 x 132 mm

National Trust, HIL.R.216; V&A (Hobbs & Whalley) 1792.

Beatrix Potter's first foray into having her drawings published. For these Christmas cards, she submitted 12 designs: two showing guinea pigs, two depicting mice, and six with rabbits. This particular design has not been seen before at auction. Very rare.

(1) £200 - £300



Lot 94

to get home on Thursday. I
daring I shall come up on
Saturday to see if you have got
home again too.

How the trippers do enjoy this
fine weather, it is amusing to
watch them. I am in
hopes there may have been a shower
up north, I see there has been
thunder in Yorkshire.

I find the paper very good, that
Mr Herring got for me.

Yours aff. Beatrix Potter.

95* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Potter', The Gables, Queens Road, Worthing. Monday, no date, [summer, 1906?], to Millie [Warne], asking that an enclosure (not present) be given to 'little Winifred [Warne] - when you have had the edification of reading it yourself! I think Louie [Potter's niece; Harold Warne's daughter] has had rather more than her share of pictures lately. It is all very well scribbling but it is impossible to do any proper drawing, there is so little room - and the sea-air makes me feel stupid always...', referring to the weather, and concluding, 'I find the paper very good, that Mr. Herring got for me', minor spotting, 2 pp. on a black-edged bifolium, 8vo

Provenance: Sotheby's, London, 30 November 1994, lot 279 (two letters).

Amelia 'Millie' Warne was the sister of Beatrix Potter's fiancé and publisher, Norman Warne. After the death of Norman in 1905, Beatrix Potter remained close to Millie and the two corresponded regularly.

(1)

£700 - £1,000



96* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Potter', Belle Green, Sawrey, Ambleside, no date, envelope postmarked 31 August 1906, to Millie [Warne], regarding the weather and summer fruits, some kitten drawings and her health, beginning with the weather, 'I am enjoying the fine weather and the smell of hay-making, I wish it had been fine like this when you were here. I am much amused to see 3 immense figs on the very tiny tree - at least they look very big compared to what they are growing on. There are no apples or plums, but other people are equally afflicted up here. I wonder how those at 22 escaped that late frost. I am just in time to over-look the other chimney stack with great interest. He burrowed into the back of it this morning without any down-fall - thank goodness. It is also 4 foot thick and full of chaff and hay pulled in by the rats, but I trust it will be made all right in a day or two. I think the safest plan is to build a new back between the old flue and the new one', continuing with mention that she 'must finish those kitten drawings. I am writing this sitting out in the garden. The violas are very pretty, and there are a quantity of poppies, very showy, and the roses are very pretty too, they are later up here. I see there is rather a good pink rose on the farmhouse; very scraggy and neglected, but it is making new shoots. The water lilies are all out on the lake...', mentioning Miss Woodward and [John] Cannon who 'has got a little strip of oats, the straw is about 6 inches high and the docks and weeds about 2 feet! It is not a credit to the estate, it is useless to try to grow corn up here amongst the hills', telling of her hoarse voice and that she has heard from Edith, who is well and so has finished with her doctor, a few minor spots, 4 pp. on a black-edged bifolium, 8vo, together with the accompanying stamped and postmarked envelope, addressed to Miss Warne in Beatrix Potter's hand

Provenance: Sotheby's, London, 30 November 1994, lot 281 (three letters).

Belle Green was the home of the Satterthwaite family with whom Beatrix stayed whilst extending Hill Top Farm.

(2)

£1,000 - £1,500

I have been pecking this morning,
it seems rather waste of time to
stop indoors when it is fine -
Keswick is quite deserted, people have
nearly all gone home after their
holidays, but it is the most beautiful
time of year here, the trees are just
beginning to turn colour. I suppose
they are quite bare in London. I
wonder whether I shall do any
sketching or waste all my time in
gardening! It is rather too early to
transplant but I mean to stick
in sticks with labels where things
are to go. I remain yours aff
Beatrix Potter.

Saturday

Lingholme Keswick

My dear Millie,

I hope you have
reached Bournemouth in
good weather & comfortably,
it is beautifully fine here at-
last - regular autumn weather
with heavy dew at night &
gossamer all over the grass in
the morning - I look forward
to going to Sawrey next Friday,

97* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Potter', Lingholme, Keswick, Saturday, no date, [autumn, 1906?], to Millie [Warne], discussing the weather, her cold, and referring to using cats as models, saying it is regular autumn weather, 'with heavy dew at night and gossamer all over the grass in the morning', and how she caught a cold from her recent visit to Wales, 'it did not get into my chest and is now nearly gone, only I still have face ache and cannot wear my beautiful teeth. The waitress had a violent cold at Gwynnynog, a nice girl, but always goes about with her mouth wide open, so there was no escape - I always do catch other peoples colds', then writing about drawing cats, 'It is inconsiderate of the cat to have had a black and piebald family, a gray stripe might have been some use to borrow as a model. Perhaps the next family will be a different pattern!', telling that she is packing for her forthcoming trip to Sawrey, where 'I wonder whether I shall do any sketching or waste all my time in gardening! It is rather too early to transplant but I mean to stick in sticks with labels where things are to go', 4 pp. on a black-edged bifolium, 8vo

Provenance: Sotheby's, London, 30 November 1994, lot 281 (three letters).

Lingholme was a large house on the shore of Derwentwater, a favourite summer home of the Potter family. Beatrix Potter occasionally visited her uncle and aunt who lived in Gwynnynog, near Denbigh, North Wales.

(1)

£1,000 - £1,500

old Bedford Square yesterday,
it looked so pretty in the sunshine.
the shutters were up at 8.

I think if Mr Warne has not
gummed up the back of his picture
I will alter it a little, I see
the railings are not quite right.

I can get it sometime, or else
bring up my paint box.

With love to all believe me
yrs aff. Beatrix Potter.

Dec 26th 06

2. BOLTON GARDENS,
SOUTH KENSINGTON. S.W.

My dear Millie

I got back comfortably
just as the rain began. I
should think you are like
the top of the Alps today,
I wish I were there to
snowball Louie, I should
think she would just enjoy
it. I can see even 5 little
girls having a regular game

98* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Potter', 2 Bolton Gardens, South Kensington, S.W., 26 December 1906, to Millie [Warne], referring to the snow, talking about doing a picture book of Sawrey in the snow, and altering one of her pictures for Harold Warne, '... I wish I were there to snowball Louie [Potter's niece; Harold Warne's daughter], I should think she would just enjoy it. I can see 5 little girls having a regular game of snowballs in a quiet street opposite ... But it must be beautiful in the country, I wish I were at Sawrey, I want to do a picture book someday of the village in the snow. I had a nice little letter of thanks from little Betsy Cannon [daughter of John Cannon, manager of Hill Top Farm] at the farm, signed "yours respectfully", is it not a beautiful word?! ... I think if Mr. Warne [probably Harold] has not gummed up the back of his picture I will alter it a little, I see the railings are not quite right. I can get it sometime, or else bring up my paint box', 4 pp. on a buff bifolium with address embossed in red, small 8vo

Provenance: Sotheby's, London, 30 November 1994, lot 279 (two letters).

(1)

£1,000 - £1,500

very easy to copy. It has gone home to its parent, rather to my relief; it was a big kitten & very un-manageable. I should like to borrow one of yours later on, I could make it rather more white in the picture; it is well to make the three kittens distinct in colour, and I think I have got a good contrast with the tortoiseshell.

I suppose one of your little black ones is at Bristol? I am glad to hear that Edith and Jennie are so well, please give them my love, & your mother, & believe me, I am
yours aff. Beatrix Potter

Shall I put "at" 29 Kendal - no I won't! It is very absurd but I am never quite sure

March 6th 1907
2, BOLTON GARDENS
SOUTH KENSINGTON, S.W.

My dear Millie

I was so glad to hear that you had got to Bristol comfortably and that your mother was not over-tired with the journey, and the tunnel! I noticed you had a fine day for travelling. There is still an occasional

99* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Potter', 2 Bolton Gardens, South Kensington, S.W., 6 March 1907, to Millie [Warne], concerning the weather, travel, her health, her books, gardening and drawing cats, 'I was so glad to hear that you had got to Bristol comfortably and that your mother [Louisa Jane, wife of Frederick Warne] was not over-tired with the journey, and the tunnel! ... I should have been down to the office about the books but I have been rather lame again, I think I have got over it now as one of my feet swelled up ... I have been rolling the lawn in our back garden today, by way of working it off. I am very impatient to go up north and plant a few more shrubs before things begin to bud; but I think it is going to be a late spring. I have had yet another kitten on a visit, a tortoiseshell, a very beautiful colour but not very easy to copy. It has gone home to its parent, rather to my relief; it was a big kitten and very un-manageable. I should like to borrow one of yours later on, I could make it rather more white in the picture; it is well to make the three kittens distinct in colour, and I think I have got a good contrast with the tortoiseshell...', 4 pp. on a buff bifolium with address embossed in blind, small 8vo

Provenance: Sotheby's, London, 30 November 1994, lot 281 (three letters).

(1)

£1,000 - £1,500

but there are still showers and
a high wind.
I noticed you had got the
climbing variety of nasturtiums,
they would be very pretty
trained up sticks, but I
expect you will have to
tie them to begin with.
I am glad they have
got a sounding board at
St George's, it seemed to be
a great strain on Mr
Tollinton's voice.

100* **Potter (Beatrix, 1866-1943).** Incomplete Autograph Letter Signed, 'Beatrix Potter', no place or date, c. 1907, possibly to Millie Warne, being the final two pages of a longer letter, concerning gardening and referring to the difficulty of drawing kittens, 'but there are still showers and a high wind. I noticed you had got the climbing a variety of nasturtiums, they would be very pretty trained up sticks, but I expect you will have to tie them to begin with. I am glad they have got a sounding board at St George's, it seemed to be a great strain on Mr. Tollinton's voice. I hope you are having fine weather in Suffolk. With love to you and your mother', with an added remark, 'I wish the kitten was finished they are the most difficult animals I know', light toning, one outer margin unevenly torn with blank paper loss, 2 pp., 8vo

The Tale of Tom Kitten was published in September 1907 and was the first of her books to have Hill Top entirely as a background setting.

(1)

£300 - £500

I hope you are having fine
weather in Suffolk.
With love to you and your
mother from your aff.
Beatrix Potter
I wish the kitten was finished
they are the most difficult animals
I know.

much believed in by some neighbours,
I was disappointed with it after it
was trussed. The weather has
been very pleasant this last week,
but threatens to break, which is
proving for tomorrow's cross country
journey to Appleby.
I remain with love & best
wishes for Christmas yrs aff
Beatrix Heelis.

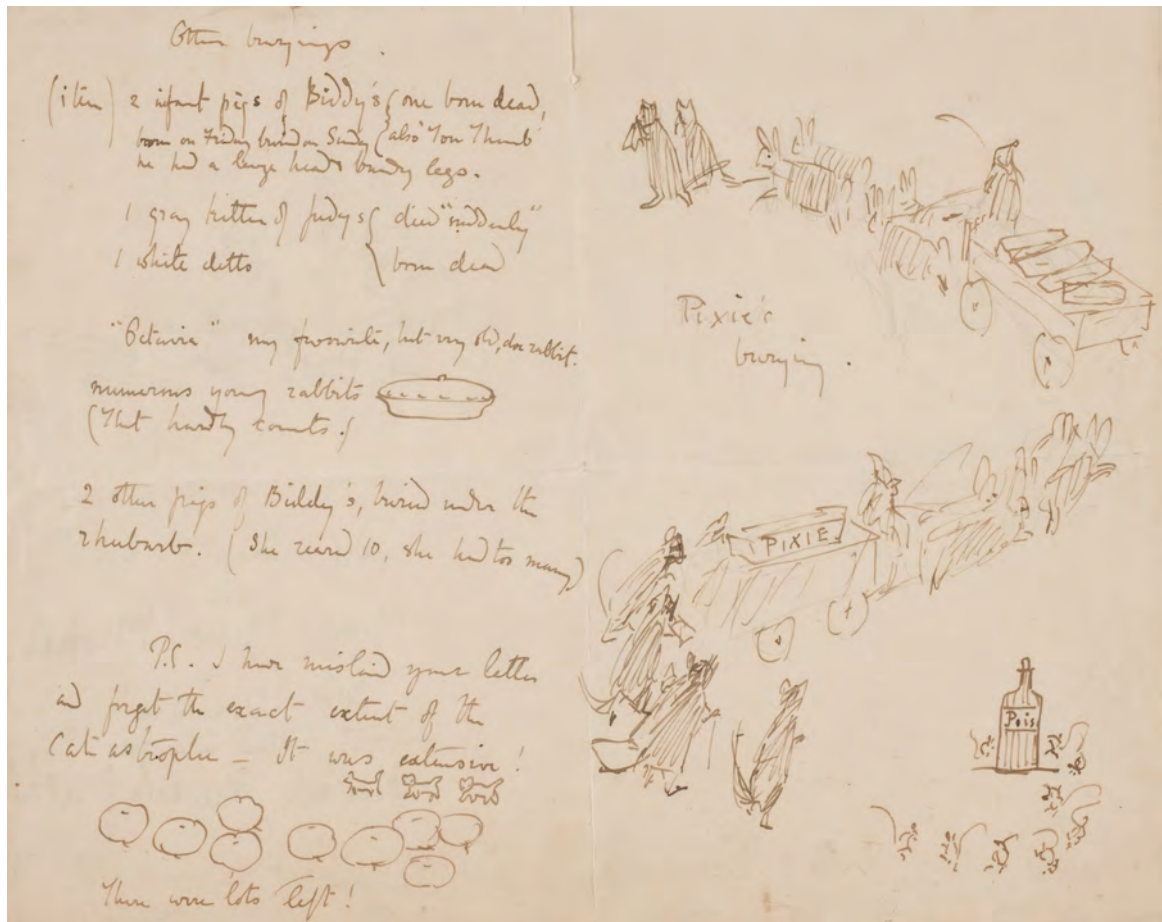
Hill Top Farm
Sawrey
Ambleside
Dec 23. 13
My dear Millie,
We are both in same position
about a "present" - useful or otherwise!
I was going to give you rather a pretty
photograph of my garden, framed, but
I think I have left all the prints
in London, so it must wait.
It seems strange to be away at
this time of year - but I hope my
parents do not mind much - I
mean not specially on account of
the time, so we have never kept

101* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Heelis', Hill Top Farm, Sawrey, Ambleside, 23 December 1913, to Millie [Warne], talking about Christmas presents, Christmas lunch and cooking, 'We are both in same position about a "present" - useful or otherwise! I was going to give you rather a pretty photograph of my garden, framed, but I think I have left all the prints in London, so it must wait. It seems strange to be away at this time of year - but I hope my parents do not mind much - I mean not specially on account of the time, as we have never kept up anything different for Christmas to a usual Sunday. There is not a single holly berry to be found this winter, or I should have sent you some, I had not forgotten. I dare say you will be spending Christmas Day at Surbiton - no Fred - you will miss him ... William took a turn at pastry "à la Mrs. Beeton", but I am of opinion she recommends the use - or misuse - of more butter than is justified by results. What we really do well are carrots and vegetables. We cooked and ate a turkey and several other birds. I am a little afraid Mary had a tough chicken, it was not my own favourite Orpington breed, but a [?] of a strain much believed in by some neighbours. I was disappointed with it after it was trussed...', 4 pp. on an off-white bifolium, a few minor marks and light offsetting from envelope flap to final page, 8vo, together with the accompanying stamped and postmarked envelope, addressed to Miss Warne in Beatrix Potter's hand

Provenance: Sotheby's, London, 30 November 1994, lot 292 (two letters).

(2)

£1,000 - £1,500



102* **Potter (Beatrix, 1866–1943).** Autograph Illustrated Letter, c. 1920, [to Nancy Nicholson, Potter's niece by marriage], an incomplete letter, written and drawn in brown ink and pencil on the first three pages of an off-white bifolium with watermark 'Occam Fine', the first page with the start of the nonsense verse 'Dig Deep & Low' written beneath a sketch of three Oakmen digging a grave, the second page with heading 'Other buryings' and continuing, '(item) 2 infant pigs of Biddy's (one born dead, also "Tom Thumb"), born on Friday buried on Sunday, he had a large head & bandy legs. 1 gray kitten of Judy's (died "suddenly", born dead), 1 white ditto...', the page also including a thumbnail sketch of rabbit pie and ending with more thumbnail sketches and a post script, 'I have mislaid your letter and forget the exact extent of the catastrophe - It was extensive! There were lots left', with a facing full-page sketch of 'Pixies burying', some overall dust-soiling (heaviest to final blank page), light horizontal toning mark to upper margin of first page, away from illustration, small closed tears at head of first leaf, foot of second leaf and to top and bottom of fold line, unevenly folded, 8vo (21 x 13.5 cm)

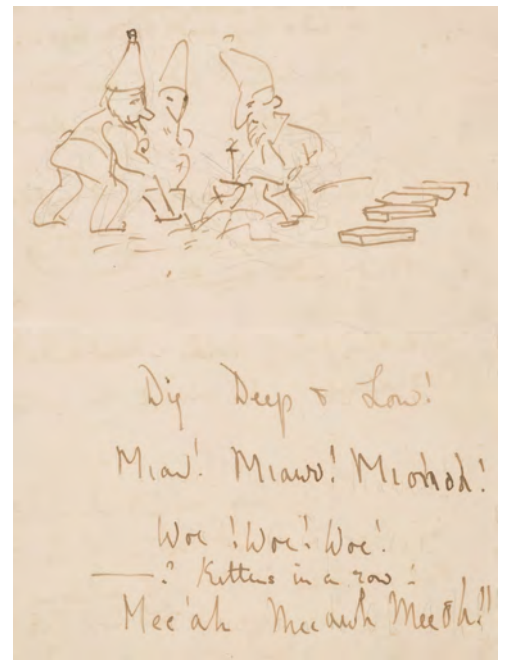
Provenance: Thomson Roddick & Laurie, 2 November 1995, lot 100.

Beatrix Potter married William Heelis in 1913. Nancy was one of his sister Grace's five children, meeting and becoming friends with Beatrix when she was about nine years old. Recalling this first meeting Nancy wrote: 'To amuse myself I used to play with stones, shells, worms, and of course imaginary people. The oak-men were imaginary people who lived in trees, and I remember my amazement on my first visit to Sawrey, when this new aunt left the grown-ups and came to me to imagine windows and doors in the trees with people peeping out'. In spite of good intentions by Potter, a published version of 'The Oakmen' never came to fruition, but Potter did produce a beautifully illustrated manuscript of the story of the oakmen and gave it to Nancy as a Christmas present in 1916. Nancy presented the illustrated manuscript to the Victoria & Albert Museum (AAD/1997/22/1) in 1997, together with other letters to both her and her mother, Grace Nicholson.

'Pixie's burying' and the 'Oakmen' sketch here are clearly related to the scenes drawn by Potter in her Christmas 1916 illustrated letter to Nancy, now at the Victoria & Albert Museum. The accompanying text comprises a list of animals who have met their ends, ranging from pigs to kittens, enlivened by flashes of morbid humour. After two of Biddy's pigs are noted as having died she remarks 'She reared 10, she had too many'. The present letter, apparently a fragment or draft for a longer missive, seems likely to have been to Nancy Nicholson, though whether the content relates to the Oakmen tale is less clear. In a letter to Nancy Nicholson of late 1919, Potter records the purchase of two pigs, one being 'Biddy', and therefore the present letter must postdate this acquisition.

(1)

£3,000 - £5,000



or Nurse Edwards - Victoria Street there
are only about 10 houses, one being old
Dr Parsons, you will be rather
amused with him - Dr Leadbeatter
has the most practice; and other
doctors who come to the district are
Dr Brownlie, of Windermere, and Dr
Dorothy Allen who has lately started
as assistant to her father Dr Allen at
Ambleside; both of these outsiders have
employed Nurse Filkin, I think Miss
Allen will get a good deal of cases,
as she drives herself in a car and
is liked. I remain yrs sincerely
Beatrix Heelis

March 3.24

Dear Mrs Edwards,

There is a post office at
Hawkshead - For shopping there is
the Co-operative stores - and Milner
the butcher is next door across
the road, in fact he kindly
allows the bicycle to stand in
his coach house - garage I suppose
he would call it. Mrs Milner
supplies milk - Miss Filkin has
left the cottage key with the Miss
Stalkers, next door in the other
direction, they are two respectable

103* **Potter (Beatrix, 1866-1943).** Autograph Letter Signed, 'Beatrix Heelis', Sawrey, Ambleside, 3 March 1924, to Mrs. [Celia] Edwards, giving vivid, local information about the shops, people and facilities, and the district doctors, 'There is a post office at Hawkshead - for shopping there is the cooperative stores - and Milner the butcher is next door across the road, in fact he kindly allows the bicycle to stand in his coach house - garage I suppose he would call it. Mrs. Milner supplies milk. Miss Filkin has left the cottage key with the Miss Stalkers', next door in the other direction, they are two respectable elderly persons who have had the key before when she was away on holiday - I will ask them to put a fire in, about a week, and again before you come...', with further information before concluding with information the doctors in Hawkshead, '... there are only about 10 houses [in Victoria Street], one being old Dr Parsons, you will be rather amused with him - Dr Ledbeatter has the most practice; and other doctors who come to the district are Dr Brownlie, of Windermere, and Dr Dorothy Allen who has lately started as assistant to her father Dr Allen at Ambleside; both of these outsiders have employed Nurse Filkin, I think Miss Allen will get a good deal of cases, as she drives herself in a car and is liked', a few minor spots and marks, a little creasing and light toning, 4 pp. on an embossed letterhead bifolium, 8vo

Celia Edwards was the local district nurse appointed, on the recommendation of Beatrix Potter, by the Committee of Hawkshead and District Nursing Association.

(1)

£1,000 - £1,500



104* **Potter (Beatrix).** 'Peter and his friends need your help!', first issued in 1924/1925, *folded off-white card with mounted coloured plate of Beatrix Potter characters to front cover, printed message to verso, 16 blank spaces for stamps on inside back cover, verso blank, 160 x 228 mm*

A collecting card for the Invalid Children's Aid Association (ICAA), issued free on demand and available until at least 1938. A child could collect a full set of stamps and then send off the back portion of the card (with the attached stamps) to receive a 'letter' from Peter Rabbit. Very rare.

(1)

£700 - £1,000



Lot 105

105* **Potter (Beatrix).** Greetings card, [Frederick] W[arne] & Co. Ltd., circa 1927, *thick card with mounted colour plate of Peter Rabbit being dosed by his mother, blank verso with ink inscription in an unidentified hand, all edges gilt (right edge partly trimmed), minor marks, 145 x 102 mm, together with a later greetings card, circa 1950s, front cover with mounted colour plate after part of Beatrix Potter's endpaper for The Tale of Mr. Tod, showing Jemima Puddle-Duck, two rabbits, and three squirrels, printed message inside rear cover, inscribed in blue ink in an unidentified hand, minor marks and a little creased at foot of spine, 142 x 109 mm*

The second of the greetings cards for ICAA; V&A (Hobbs & Whalley) 1798. The image used is that of the frontispiece to *The Tale of Peter Rabbit*, but with one important alteration. In this version Peter's head is more visible; apparently a child had written to Beatrix Potter and complained that Peter could not be seen enough, so for this greetings card, Potter redrew the design to 'make amends'.

(2)

£400 - £600



On the Western Shore of Lake Windermere.

In convenient proximity to Windermere Station with an express service of trains to Manchester, Liverpool and the South.

Illustrated Particulars, with Plan and Conditions of Sale

OF
The Important Sporting, Residential and
Agricultural Estate

WRAY CASTLE ESTATE

in the Parishes of CLAIFE, SKELWITH and HAWKSHEAD
and the COUNTY OF LANCASTER comprising a
FINE CASTELLATED MANSION

occupying the premier position on the West Shore of Lake Windermere
standing in beautifully timbered Grounds and amidst scenery of the
greatest charm, with an imposing stone-built Lodge, and in the Castle
Grounds the smaller Residence known as

WRAY COTTAGE

a beautiful Residence and Grounds on the Ambleside-Hawkshead
Road known as RANDY PIKE. Three excellent Farms, Cottages,
Woodlands, &c., the whole extending to about

850 Acres,

and including the Advowson of St. Margarets, Low Wray.

To be offered for Sale by Auction, as a Whole, in Blocks, or
in separate Lots (unless previously disposed of privately), by

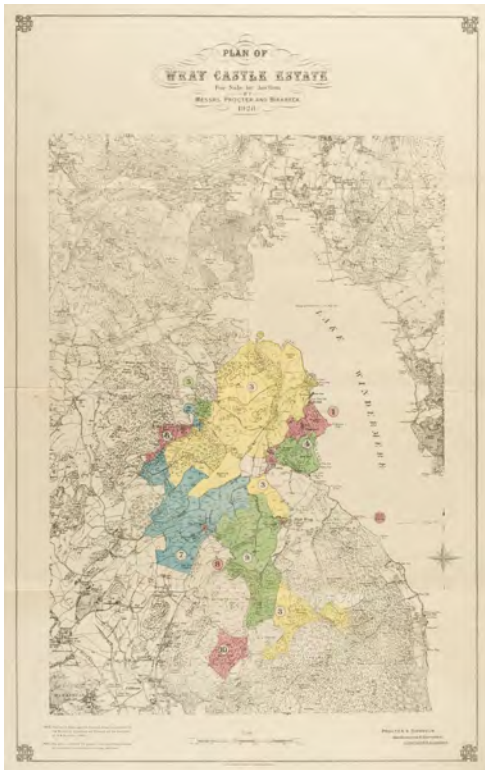
MR. T. E. BIRKBECK,

of Messrs. Procter & Birkbeck (Mr. H. T. Procter, A.M.I.C.E., and Mr. T. E. Birkbeck, F.A.I.)

At the **QUEEN'S HOTEL, AMBLESIDE,**
on Tuesday, the 26th day of June, 1928,
at 3 p.m. precisely.

Solicitors - Messrs. CLARK, OGLETHORPE & SONS, 33 Son Street, Lancaster. Telephone 133.
And at Bentham, Yorks. Telephone 12.

Auctioneers & Surveyors - Messrs. Procter & Birkbeck, 32 Market Square, Lancaster. Telephone 108.
And at Dorland House, 14 Regent Street, London, S.W. 1.



106 Wray Castle Estate. Illustrated Particulars, with Plan and Conditions of Sale of the Important Sporting, Residential and Agricultural Estate known as Wray Castle Estate in the Parishes of Claife, Skelwith and Hawkshead and the County of Lancaster... to be offered for Sale by Auction ... by Mr. T. E. Birkbeck... at the Queen's Hotel, Ambleside, on Tuesday, the 26th day of June, 1928, [32] pp., five black and white photographic illustrations including frontispiece, lithographic plan of the estate featuring coloured and numbered plots loosely inserted (77 x 49 cm), contemporary pencil notes of the bid increments and buyers written in by each lot, some spotting and some old light water staining, original stapled and printed red wrappers, embossed blind stamp of Wray Vicarage, Ambleside to upper wrapper, rubbed, slightly soiled and faded, slim folio (31 x 21 cm)

Wray Castle is a Victorian neo-gothic building at Claife in Cumbria. The house and grounds have belonged to the National Trust since 1929. Beatrix Potter's spent a family summer holiday at the castle when she was 16, returning to visit the Foxcroft family there on several occasions. Since an early meeting at Wray Castle, Beatrix became a good friend of Canon Hardwicke Drummond Rawnsley, one of the three co-founders of the National Trust.

Beatrix bought a small farm in the Claife area, Hill Top, in 1905, with royalties from her first book *The Tale of Peter Rabbit*. She went on to buy considerable tracts of land nearby, though she never owned the castle itself. When Potter died in 1943, she left 4,000 acres of land and fourteen farms to the care of the National Trust.

At this sale in 1928 Beatrix and William Heelis bought four of the 14 lots: Lot 2, "Randy Pike", a stone built house (£1,125); Lot 10, a valuable grazing allotment (£80); Lot 11, No. 1 High Wray Cottages (£225); Lot 12, No. 2 High Wray Cottages, occupied and used as a post office (£225). According to the other pencil notes there were no bids or sales for several of the lots, including Lot 1, "Wray Castle". Halliday, J. Crossley and Aitchison were the other successful bidders.

(1) £300 - £400



By the request of Mrs. Stanley Baldwin and "Peter Rabbit's Committee" (I.C.A.A.) the Publishers will devote the profits from the sale of this Greeting Card (after the original drawings by Beatrix Potter) to the Invalid Children's Aid Association.

Lot 107

107* **Potter (Beatrix)**. ICAA Greeting card, circa 1932, folded off-white paper, wood-engraved illustration of various Beatrix Potter characters dancing around a Christmas tree, printed greetings details to inside back cover, inscribed in ink in an unidentified hand, minor creases and marks, 122 x 175 mm, publisher's accompanying single-page printed note loosely inserted

National Trust, HIL.R.93.6; V&A (Hobbs & Whalley) 1799.

Rare card, with accompanying note explaining that the profits from the sale of the card will go to the Invalid Children's Aid Association, by the request of Mrs. Stanley Baldwin and 'Peter Rabbit's Committee'.

(1) £300 - £400

108* **Potter (Beatrix, 1866-1943)**. Autograph Testimonial Signed, 'H. B. Heelis (Mrs. W Heelis), Castle Cottage, Sawrey, 25 March 1933, being a character reference for Benjamin Dawson, in full: 'I have much pleasure in giving an excellent character to Benjamin Dawson, lately gardener at Lindeth How, Storrs, Windermere. He was nine [6] struck through and corrected with initials 'HBH'] years in the service of my mother the late Mrs. Rupert Potter. He has been accustomed to herbaceous borders, bedding plants, green house, peach house, early vegetables and working a motor lawn mower. He also understands looking after central heating. Mrs. Potter had a high opinion of Ben's usefulness, he is a thoroughly reliable man, and strong', a little spotting, short split at right margin of horizontal centrefold, 1 page, 8vo

Provenance: Sotheby's, London, 30 November 1994, lot 273 (four letters).

Beatrix's mother, Helen Potter, had died on 20 December 1932. She had moved to the Lake District from London after her husband's death in 1914. In 1919, Beatrix had bought her Lindeth How, which was 'one of the large secluded grey granite Victorian houses on... Lake Windermere which the Potters had rented occasionally in earlier summers, and which required a sufficient number of servants for Mrs. Potter, in her solitude, to feel at home... She lived in seclusion there until the age of ninety-three, with faculties unimpaired, and her way of life, with its punctuality and scrupulous observances, undergoing hardly any modifications' (Margaret Lane, *The Tale of Beatrix Potter*, 1946, pp. 149-50); for a near-identical testimonial letter see the following lot, the letter published in *Beatrix Potter's Letters*, edited by Judy Taylor, 1989, p. 357).

(1) £500 - £800

March 25. 33
Lindeth How.

I have much pleasure in giving an excellent character to Benjamin Dawson, lately gardener at Lindeth How, Storrs Windermere. He was ^{nine (HBH)} years in the service of my mother the late Mrs Rupert Potter. He has been accustomed to herbaceous borders, bedding plants, green house, peach house, early vegetables and working a motor lawn mower. He also understands looking after central heating. Mrs Potter had a high opinion of Ben's usefulness, he is a thoroughly reliable man, and strong.

H B. Heelis (Mrs W Heelis)
Castle Cottage Sawrey.

Lot 108

and the use of a motor lawn mower.
He has also managed the
central heating plant, of the house,
and understands it.
My mother had a high opinion
of Ben's usefulness. He is a
thoroughly reliable man and
strong in health.
H B Heelis
(Mrs W. Heelis)


Lot 109

109* **Potter (Beatrix, 1866-1943).** Autograph Testimonial Signed, 'H B Heelis (Mrs. W. Heelis), Castle Cottage, Sawrey, Nr Ambleside, 25 March 1933, Castle Cottage, Sawrey, near Ambleside, 25 March 1933, being a letter of recommendation for Benjamin Dawson, in full: 'I have much pleasure in recommending Benjamin Dawson. He was for nine years with my mother the late Mrs. Rupert Potter at Lindeth How, Storrs, Windermere, and has left in consequence of the house being closed. He has been accustomed to herbaceous borderers, some bedding out, green house, peach house, early vegetables and the use of a motor lawn mower. He has also managed the central heating plant, of the house, and understands it. My mother had a high opinion of Ben's usefulness. He is a thoroughly reliable man and strong in health', some spotting, 4 pp. on a black-edged bifolium, 8vo



Provenance: Sotheby's, London, 30 November 1994, lot 273 (four letters).

Published in *Beatrix Potter's Letters*, edited by Judy Taylor, 1989, p. 357. For a near-identical testimonial letter of the same date, see the preceding lot.
(1) £600 - £800

Oct 26. 36
Castle Cottage
Sawrey
nr Ambleside
Dear Miss Dobson,
I am not sure whether your
little friend is gratified: but I
am grateful; for at last I have
an instrument which obliges her
to walk—at all events she is obliged
to use her hind pair of legs!
With the previous pair
of braces which
were large for her,
she usually
progressed like this:
She really is the most obstinate dog,
bigger than her sister, and I—



rather lazy, they have left off
racing. Su-zee would like to, but
the pup prefers to box, and fall
on her back. She is blacker than
Su, the black comes
down under her chops
if you can understand
this scribble
Mr Heelis is very scornful of her snub-
nose. I wish he had not let
them learn to go after
rabbits. They have never got away yet
"on their own", but they are only waiting
for a chance. We find them very good companions.
It has seemed very empty without
'meat done', I was real glad to
see them back again with Yummy.

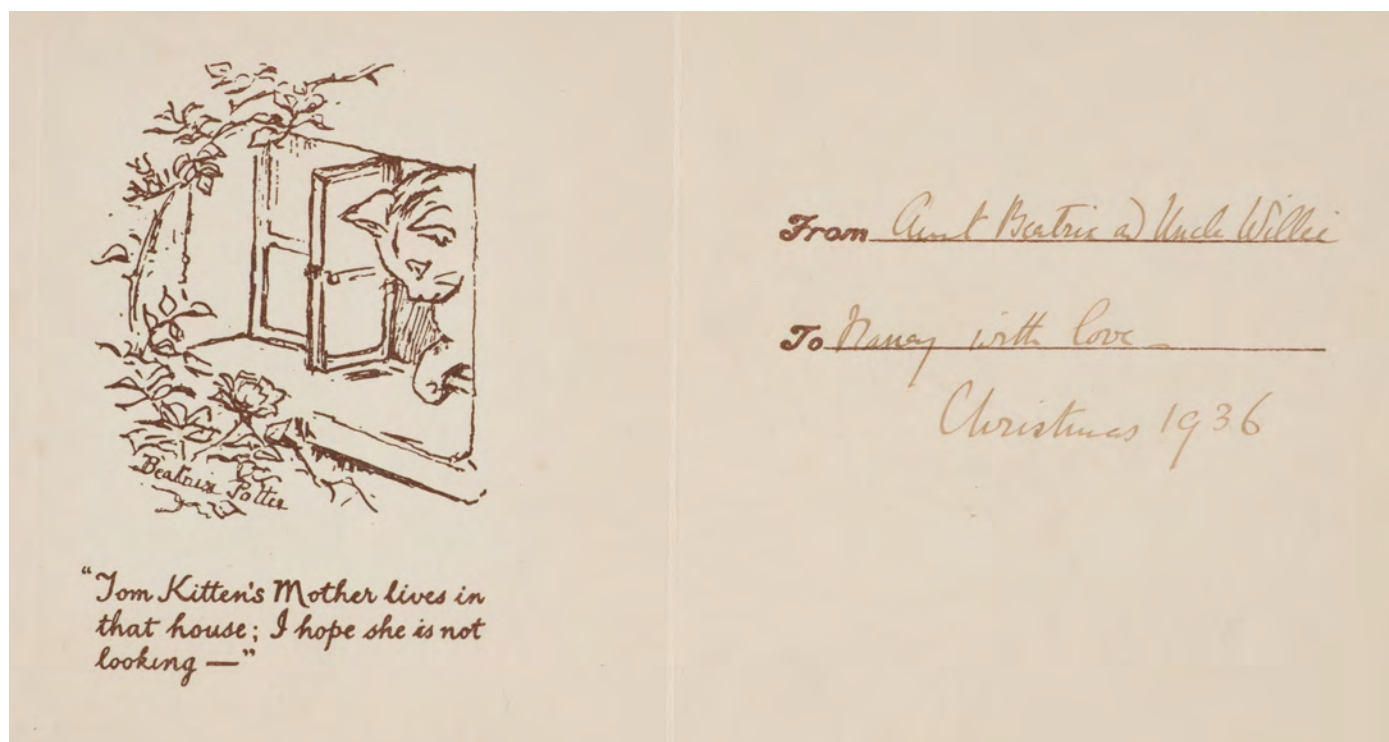
Lot 110

110* **Potter (Beatrix, 1866–1943).** Autograph Illustrated Letter Signed, 'Beatrix Heelis', Castle Cottage, Sawrey, nr Ambleside, 26 October 1936, to Miss Dobson, discussing her two beloved [Pekingese] dogs, and a harness to help Su-zee walk, with two thumbnail pen and ink sketches of Su-zee on the first page and two of Chu-leh's head on the third page, 'I am not sure whether your little friend is grateful! but I am grateful; for at last I have an instrument which obliges her [Su-zee] to walk – at all events she is obliged to use her hind pair of legs! With the previous pair of braces which were large for her, she usually progressed like this! [with two thumbnail sketches]. She really is the most obstinate dog, bigger than her sister, very affectionate and lovable as long as she gets her own way, but she simply won't go in [sic] a lead. I really think this harness may be a success...' then talking about the variations in colour of the dogs' coats, before concluding, '... [Chu-leh] is blacker than Su, the black comes down under her chops if you can understand this scribble [with two thumbnail sketches]. Mr. Heelis is very scornful of her snub nose. I wish he had not let them learn to go after rabbits. They have never got away yet "on their own", but they are only waiting for a chance. We find them very good company ... Thank you so much for the lead – it could not be better and looks lovely – when she stands up!', 4 pp., 8vo

Provenance: Woolley and Wallis, 28 June 1994, lot 45.

(1)

£2,000 – £3,000



111* **Potter (Beatrix, 1866–1943).** Signed and Inscribed ICAA Christmas Card, 1936, folded off-white card with mounted colour plate by Beatrix Potter to front cover, showing Peter Rabbit and Benjamin Bunny standing outside Hill Top porch, Tom Kitten line drawing to verso, the printed 'From' and 'To' inside back cover inscribed in brown ink by Potter, '[From] Aunt Beatrix and Uncle Willie, [To] Nancy with love – Christmas 1926', minor marks to outer covers, 152 x 109 mm

National Trust, HIL.R.93.3; V&A (Hobbs & Whalley) 1808.

Between 1925 and 1941, Beatrix Potter helped raise money through the International Children's Aid Association (ICAA) for 'Peter Rabbit beds' for infirm children in hospitals. Around two dozen different cot designs were produced for sale which featured various animals from her stories. This was the seventh card in the series and the recipient was Nancy Nicholson, Beatrix Potter's niece by marriage, being the daughter of her husband's sister, Grace Nicholson.

(1)

£1,500 – £2,000



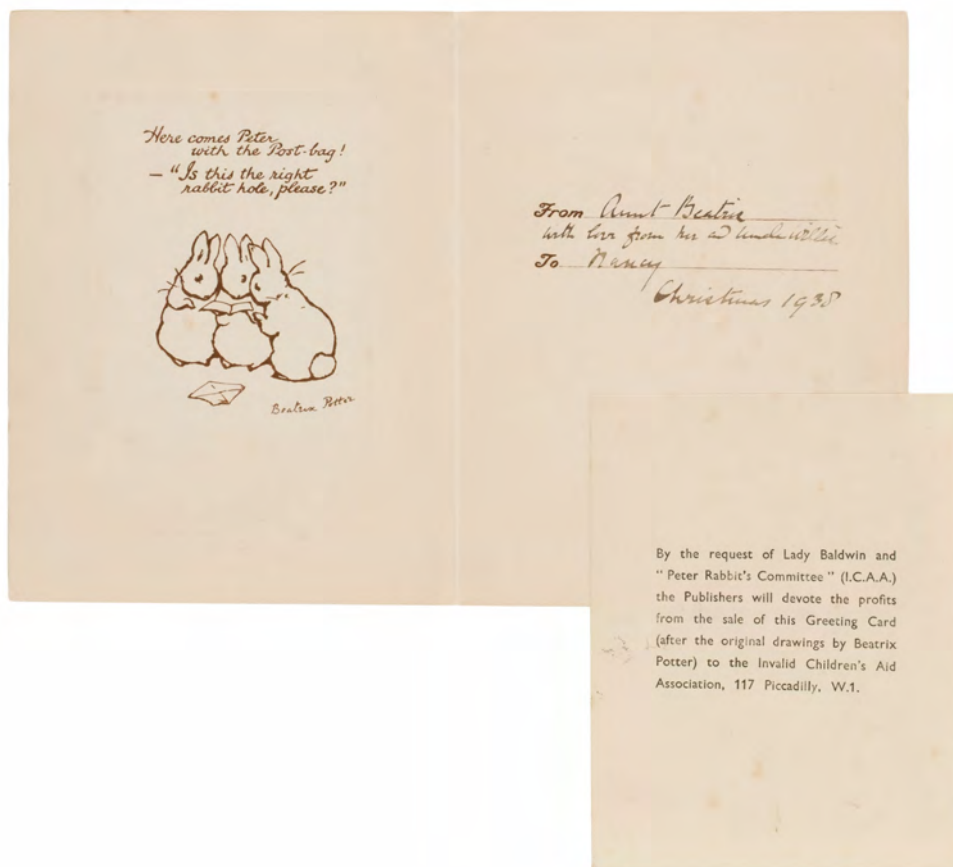
112* **Potter (Beatrix, 1866-1943).** Signed and Inscribed ICAA Christmas Greeting Card, 1938, folded off-white card, the upper cover with mounted colour plate of four rabbits playing with Christmas stockings, signed in ink by Beatrix Potter below the image, line illustration of three rabbits reading a letter to verso, inside back cover message with signed presentation inscription by Beatrix Potter to Nancy [Nicholson], 'Aunt Beatrix with love from her and Uncle Willie, Christmas 1938', some very light spotting to upper cover, 152 x 115 mm, contemporary printed notice loosely inserted stating that profits from the sale of this greetings card will go to the Invalid Children's Aid Association, together with a later ICAA Christmas Card, circa 1950s, with mounted colour illustration to the upper cover of a mother rabbit at her front door with a robin, 'Greetings' printed in green to lower margin, the verso with a further illustration by Beatrix Potter of rabbits running between two trees printed in green, contemporary presentation inscription in blue ink, 'Ethel Jenkins' and 'Mr. Nicholson with love and all good wishes', a few minor marks, 152 x 115 mm

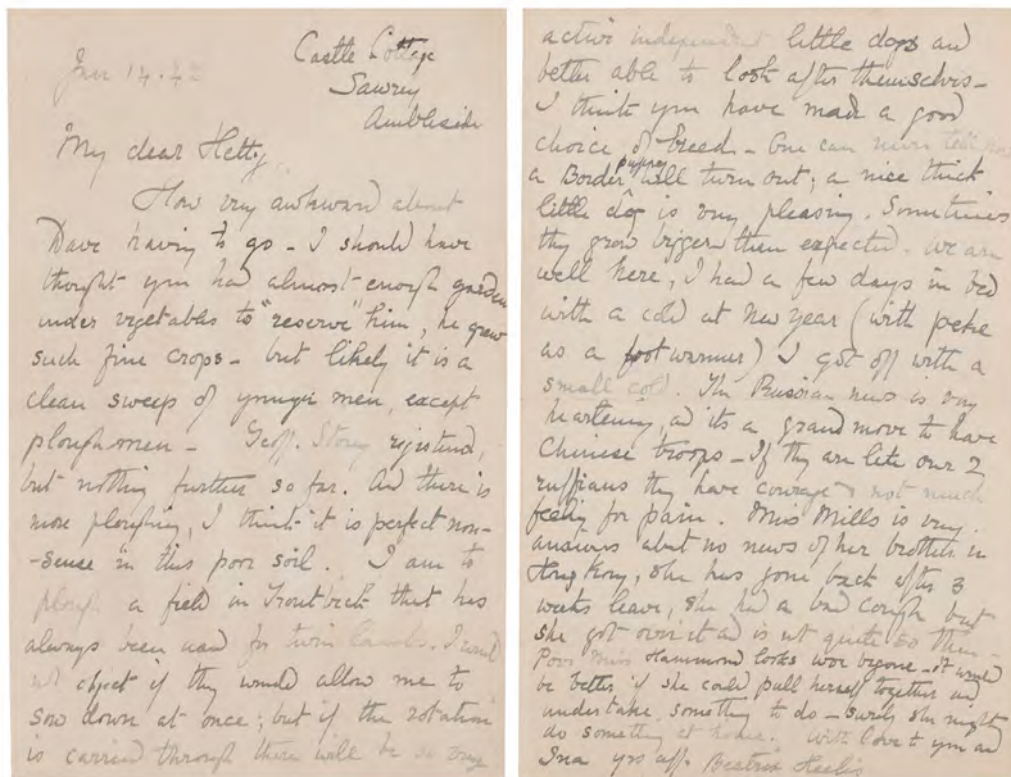
V&A (Hobbs & Whalley) 1810.

The recipient of the first card is Nancy Nicholson, Beatrix Potter's niece by marriage, being the daughter of her husband's sister, Grace Nicholson (née Heelis).

(2)

£1,500 - £2,000





113* **Potter (Beatrix, 1866–1943).** Autograph Letter Signed, 'Beatrix Heelis', Castle Cottage, Sawrey, Ambleside, 14 January 1942, to Hetty [Douglas], a long and wordy letter, discussing her frustrations with farming, and then writing lengthily about dogs and a gruesome eye injury to her Pekingese Chuleh, concluding with reference to the Russian news, 'How very awkward about Dave having to go. I should have thought you had almost enough garden under vegetables to "reserve" him, he grew such pine crops – but likely it is a clean sweep of younger men, except ploughmen. Geoff Storey registered, but nothing further so far. And there is more ploughing, I think – it is perfect nonsense in this poor soil. I am to plough a field in Troutbeck that has always been used for twin lambs. I would not object if they would allow me to sow down at once; but if the rotation is carried through there will be so very little low land grass for lambing time while 3 fields are under crops. And the potatoes were a disgrace last year – all they would say was "try another variety" next time!', and then turning to an incident with the dogs, 'We did not have an agreeable Xmas. Mr. Heelis took the pekes a walk on the intake in the afternoon – after a chicken for dinner – as usual lost them rabbiting and Chuleh returned to him covered with blood and an eye like a disgusting marble. He blames a stray dog but I feel sure it was a cat, perhaps a village cat also after rabbits. She had a scratch an inch long on top of her head, no depth but bled a lot which was not at all like a dog bite. He heard her scream. She was taken to the vet – right away, but the eye by that time was too swollen to put back, and Miss Lawton (the vet) said to bath it over the weekend – the dog seemed to have no pain and could see with it! However, it took bad ways and burst on the following Tuesday; now they're scarcely a shred left in a clean socket – healed and clean empty. They are tough little dogs – we were more upset than Chuleh. It doesn't show a great deal; and she is rabbiting again. Tzu-zee was very shocked and rather unkind – if her poor sister went near her – she got up and turned away. I don't know if she will ever wash its face again; it would be useful now. They have played again last few days. There is one advantage of a Border terrier, their eyes don't stick out! They are very active independent little dogs and better able to look after themselves – I think you have made a good choice of breeds – One can never tell how a Border puppy will turn out; a nice thick little dog is very pleasing. Sometimes they grow bigger than expected...', and concluding with other news including reference to the Russian news, mentioning Miss Mills and Miss Hammond, sending love to Hetty and Ina, written in blue ink on two leaves, first page lightly toned, 4 pp., 8vo, together with two reused envelopes, both re-addressed in Beatrix Potter's hand to Miss [Hetty] Douglas in Scotland, 11 January & 15 April 1943 postmarks, the first with the new address written at head, the second written on a paper overslip, the first slightly creased and soiled, the latter soiled and damp-stained

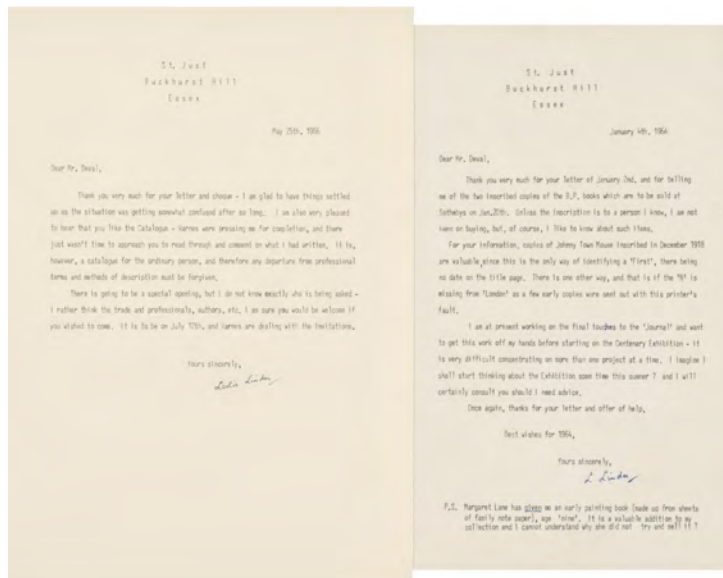
Margaret 'Hetty' Douglas and Ina, were the two nieces of Mary, Bertram Potter's widow.

Published in *Beatrix Potter's Letters*, edited by Judy Taylor, 1989, pp. 435–436.

(3)

£1,000 – £1,500

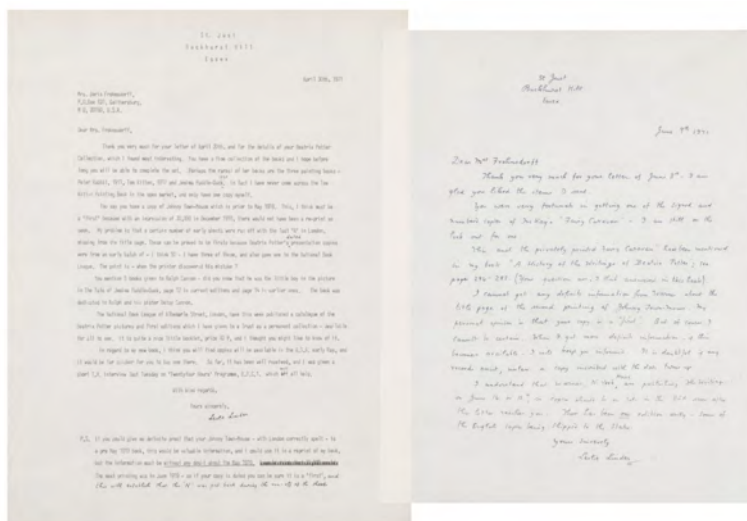




114* Linder (Leslie, 1904-1973), Beatrix Potter scholar and collector. A collection of correspondence and related items, 4 August 1955 to 28 December 1968, mostly letters between Leslie Linder and the personnel of the booksellers Elkin Mathews Ltd (Laurie Deval and Percy Muir), comprising 36 Typed Letters and one Autograph Letter Signed from Linder, mainly to Deval, but also to Muir and the two earliest to Mrs. Newgass, and 26 typed carbon copies (unsigned) of letters to Linder [from Deval and Muir], a few with manuscript notes, two letters to Deval from the National Book League, organisers of a major exhibition of Potter's work based on Linder's collection, plus a related press release, leaflet and 4-page flyer, many items with marginal filing holes, 4to/8vo

The subjects of the correspondence include: Linder's work on Beatrix Potter's code journals which culminated in their publication; various other collections of Potter material (Collamore, Duke, etc.); other sources of Potter material (including David Randall while at Scribner's); a missed opportunity when Sotheby's catalogued some drawings without Elkin Mathews or Linder being aware until too late; financial transactions in which either Linder has items bought for him or sells to Elkin Mathews; bibliographical information (e.g. how to identify the first edition of *Johnny Town-Mouse*); Deval requesting material for a forthcoming catalogue; Linder's work on the journals and a forthcoming Centenary Exhibition; Deval's (heavy) work on the proofs (also a hint that Muir helped); Deval's article on Potter for *The Book Collector* submitted to Linder; the future of the Linder Collection; Linder's writings about Potter; etc. (approx. 70)

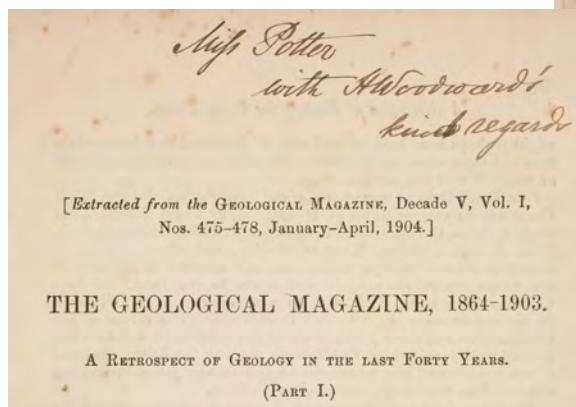
£300 - £500



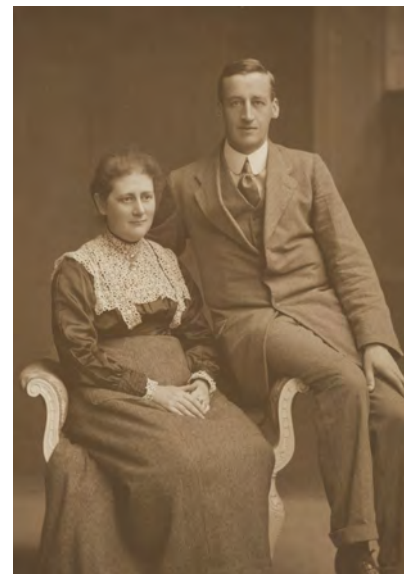
115* Linder (Leslie, 1904-1973), Beatrix Potter scholar and collector. A group of 6 Autograph Letters Signed and 4 Typed Letters Signed, Buckhurst Hill, Essex, 1971-73, to Doris Frohnsdorff, mostly regarding bibliographical matters, including mentions of *Peter Rabbit*, *Fairy Caravan*, *Sister Anne*, *Miss Moppet* and the play of the *Tailor of Gloucester*, '... I do not know how to tell a 1st ed. ...', asking for details about her copy of *Johnny Town-Mouse*, etc., 13 pages, 4to/8vo, three with original envelopes, together with an Autograph Letter Signed from Linder's sister Enid, Buckhurst Hill, Essex, 13 June 1973, in response to Doris Frohnsdorff's letter of sympathy following her brother's death, 2 pp., with original envelope

Provenance: Christie's East, Beatrix Potter. *The Doris Frohnsdorff Collection. Original Drawings, Autograph Letters, First Editions and Ephemera*, 16 April 1997, lot 168 (part lot). (15)

£200 - £300



Lot 116



Lot 117

116 Woodward (Henry). Culm Trilobites from Devon and Glamorganshire (Geological Magazine, N.S., Decade IV, Vol. IX, pp. 481-487), London: Dulau & Co., November 1902; A Retrospect of Geology in the last Forty Years (Geological Magazine dated V, Vol. I, Nos. 475-478), January-April 1904; Crustaceans and Myriapods from the lower Coal-Measures, Lancashire (Geological Magazine, N.S., Decade V, Vol. II, pp. 433-444), London: Dulau & Co., October 1905, *together three offprints, the first work with single-page lithograph plate, the third title with several illustrations to text, some spotting, all stitched as issued, the first and third titles with printed outer wrappers, each inscribed by Woodward to Beatrix Potter on the upper cover 'Miss Potter with the author's compliments and kind regards', 'Miss Potter with H. Woodward's kind regards', and 'Miss Potter', slim 8vo, together with two other similar pamphlets: Sir Henry Roscoe, Bunsen Memorial Lecture, (Transactions of the Chemical Society, Vol. 77), 1900, and Dorothea M. A. Bate, The Pigmy Hippopotomus of Cyprus (Geological Magazine, N. S. Decade V, Vol. III, pp. 241-245), June 1906, the first with author's presentation inscription to head of upper cover 'H. B. P. from H. E. R.', the second inscribed in ink to head of upper wrapper 'Miss Potter', both original printed wrappers, some spotting, all slim 8vo, plus two copies of a photograph of a older gentleman standing before a doorway (possibly depicting Henry Woodward), each 16 x 12 cm*

Provenance: R. F. G. Hollett, bookseller, Sedburgh, Yorkshire, circa 1980.

A group of five scientific pamphlets presented to Beatrix Potter by the geologist Henry Woodward (1832-1921), keeper of the geological department at the British Museum from 1880 to 1902, who was awarded the Murchison medal in 1884 and the Wollaston Medal in 1906, and who served as President of the Geological Society from 1894 to 1896. The Potter and Woodward families were close friends, and Henry Woodward's three daughters, Gertrude Mary Woodward, Alice B. Woodward, and Kate Woodward were all friends of Beatrix Potter, Alice herself being a well-known children's book illustrator who had published her own work some years before Beatrix took her first published step into the world of book illustration.

The prominent chemist Sir Henry Roscoe was Beatrix Potter's Uncle. A watercolour drawing by Beatrix Potter entitled *A Dream of Toasted Cheese*, dating from 1899, was made in response to Roscoe's latest textbook, and features a Bunsen burner, pointing to his connection to the German chemist Robert Bunsen, as well as quoting in the title Roscoe's earlier published statement that ammonia smells like burnt cheese.

(7) £200 - £300



117* Potter (Beatrix). Wedding photograph of Beatrix (Potter) and William Heelis, by C[laurence] E[dmund] Fry & Son, [14 October 1913], *fine sepia-toned bromide print, showing Beatrix Heelis seated in an armchair with William Heelis seated and slightly raised on the armrest beside her, 14.5 x 10 cm, original studio card mount with printed borders and photographer's credit line, minor spotting to mount, 27.5 x 20 cm overall, together with a vintage gelatin silver print photograph of Beatrix Potter's farm manager and sheep breeder Tom Storey, circa 1930, showing Tom kneeling next to a sheep, with his son Geoff behind holding the prize certificate for their 'Special' prize-winning ewe at Eskdale Show, 11.5 x 15 cm, plus a small gelatin silver print snapshot of William Heelis with other men and women outdoors, circa 1930s, inscribed to verso in an unidentified hand, 'Mr. Heelis Folk Dancing at Hill Top', 10.5 x 6.5 cm*
(3) £500 - £700



118* **Nicholson (Nancy Carleton, 1909–2007).** Album of Manuscript Poetry, circa 1920's, a blank notebook containing a watercolour and handwritten title 'Anthology' with design of a windmill on a hillock with a man carrying a sack, 22 pages of handwritten poems copied from various English poets by Nancy Nicholson, in black ink: *The Piper* by Blake, R. L. Stevenson, *Windy Nights* (with watercolour illustration at head), Henry Bunner, *One, Two, Three!*, William Rand, *Great Wide Beautiful Wonderful World*, Hilaire Belloc, *The Elephant*, *Autumn in London* by Joan Cross Druce, *Nod* by Walter de la Mare, *Two Daffodils* by Robert Herrick, *Little Trotty Wagtail* by John Clare, *Baby Seed Song*, by Edith Nesbit, *The Owl and The Pussy Cat* by Edward Lear, *Good-Night and Good Morning* by Lord Houghton, *The Lost Doll* by Charles Kingsley, *The Fairies* by William Allingham, *Child's Song in Spring* by Edith Nesbit (with watercolour illustration around the margins of trees), and one further poem written out by Nancy at a later date entitled *Northern Farmer* (written in a northern dialect), signed by Nancy Nicholson in pencil to front endpaper, original green cloth with printed title to upper cover 'Nature Note Book', a little rubbed and soiled, some damp marking mainly to outer edges, small 4to, together with A Report and Testimonial Book for Nancy Nicholson as a trainee nurse, from the The Norland Institute and Nurseries Ltd., 7, 10, 11 Pembridge Square, London W2, dated 1928–43, with a three-quarter length portrait photograph of Nancy Nicholson mounted to front endpaper, and her name, date of birth and address, plus thirteen pages of handwritten (some with partial printed text) testimonials, dating from 1928 to 1943, signed by various Principals of the college, original limp black morocco, upper cover lettered in gilt, rubbed and some marks, plus H. D. Rawnsley, *Chapters at the English Lakes*, 1st edition, Glasgow: James MacLehose and Sons, 1913, photographic illustrations, contemporary ownership signature of Genevieve Hendricks, top edge gilt, original publisher's red cloth gilt, a few minor marks, C. E. Bowen, *The Robin's Christmas Eve*, illustrated by Winifred M. Warne, London: Frederick Warne, circa 1900, good copy, plus a school poetry book belonging to Nancy Nicholson, and two printed pamphlets by John Heelis (*Appleby Grammar School, Kendal, 1866*, *Nine Kirks and the Countess's Pillar, Kendal 1903*, *A Plea for the Old Names, by Miss Powley, Kendal, 1879*), with author's presentation inscription to Mr. J. Nicholson to head of upper cover, etc., mostly slim 8vo

Canon Rawnsley was a family friend of the Potter family and a significant influence on Beatrix. 'He admired her artistic talent, encouraged her growing interest in geology and archaeology, and impressed upon her his conviction of the importance of conservation and the protection of natural beauty.' (Judy Taylor, *The Story of Beatrix Potter*, p. 15). The illustrator Winifred Warne was the niece of Norman Warne, to whom Beatrix Potter was briefly engaged prior to his untimely death in 1905. For the Rawnsley and Winifred Warne titles, see Christie's East, New York, *The Doris Frohnsdorff Collection of Beatrix Potter*, 16 April 1997, lot 204.

(12)

£150 - £200



ORIGINAL WATERCOLOURS & DRAWINGS

119* **Potter (Beatrix Helen, 1866–1943).** A pair of original illustrations from *The Tale of Benjamin Bunny*, pen, ink, and watercolour, heightened with bodycolour, on cream silk, both depicting Benjamin Bunny dressed in a large brown overcoat, the first showing Benjamin and his cousin Peter retrieving Peter's jacket from the scarecrow and Benjamin trying on the tam-o-shanter, captioned in brown ink to lower margin 'They took Peter's clothes off the scare-crow. Benjamin tried on the tam-o-shanter, but it was too big for him.', the second showing Benjamin peering at some ears emerging from a ditch, captioned in brown ink to lower margin 'Little Benjamin did not very much want to see his Aunt. He nearly tumbled upon his Cousin Peter.', each with a number in pencil to lower left of image (8 & 4 respectively), each 112 x 112 mm (4 1/2 x 4 1/2 ins), matching glazed frames (13 x 13 cm)

Provenance: Given by Beatrix Potter to the Townley family of Hardcragg Hall, Grange-Over-Sands, Cumbria; gifted by Mrs. Townley to family friend Mrs. Ellen Preston around 1913; inherited by Mrs. Preston's daughter; purchased by Thomas and Greta Schuster from Christie's South Kensington, *Illustrated & Private Press Books and Original Illustrations*, 31st May 1996, lot 247.



These illustrations appear on p. 17 and 38 of *The Tale of Benjamin Bunny*, first published in 1904.

Charles Joseph Marshall Townley was the proprietor of Hardcragg Hall, Grange-Over-Sands, and as a friend of the Townley family Beatrix Potter was a regular visitor to the Hall, where its fine panelled interior, together with its piggery, inspired *The Tale of Pigling Bland* which she dedicated to the Townley's children, Charlie and Cicely. Pig-wig, one of the characters in *Pigling Bland* was based on a Berkshire pig which Beatrix Potter bought from Mr. Townley. John Cannon, the manager of Potter's farm, had objected to having a black pig on the farm so Potter kept her as a pet. It is thought that Potter made these doilies, part of a set of 12, during a period of ill health, and according to Susan Ludbrook, the first curator of Beatrix Potter's home, Hill Top in Sawrey, she gifted them to the Townleys in appreciation of the family's kindness to her and 'in acknowledgement of the little black pig'.

(2)

£8,000 - £12,000



120* **Potter (Beatrix Helen, 1866–1943).** *Squintina Tabby, Licensed dealer in Tea, grisaille watercolour on card, showing Squintina Tabby sitting in her doorway beneath the shop sign, knitting whilst glowering at two young kittens with sticks and hoops looking through her window, initialled H.B.P. lower right, single drawing pin hole at each corner, and another in centre of right-hand edge, all to blank margin outside image, image size 145 x 190 mm, sheet size 163 x 217 mm*

Provenance: Given by Beatrix Potter to her brother Bertram; sold by the family of Bertram Potter, Sotheby's, *English Literature, History, Children's books and illustrations*, 17th July 2008, lot 295, where purchased by Thomas Schuster.

Drawn by Beatrix Potter in or around 1890, taking her backdrop from a photographic postcard of a tea and coffee dealer's shop in Whitby (see below). The watercolour offered here is one of three variants of this subject, the other two being a watercolour in which the shop proprietor is called 'Tabitha Pussy', which is still with the family of Henry Coolidge who was given it by Potter in 1929; and a version which was used in *Comical Customers* (London: Ernest Nister, 1896), to illustrate a story titled 'The Story of Violante and the Silver Sixpence'. The latter, which was presumably sold to Nister, has never reappeared and must therefore have been lost or destroyed.

The V&A holds a preparatory sketch for this drawing (accession number BP.511) depicting Squintina Tabby knitting, with an additional study of her head on the same sheet. The V&A's sketch is reproduced in Leslie Linder, *A History of the Writings of Beatrix Potter*, 1971, plate facing p. 179. Sir Henry and Lucy, Lady Roscoe, Beatrix Potter's uncle and aunt, owned a cat called Squintina or Squinty.

(1)

£7,000 – £10,000





121* **Potter (Beatrix, 186–1943).** Bookplate design for Lucy Roscoe, the artist's aunt, being a sketch in pencil on pale cream laid paper, the design incorporating the head of a cat within a heart-shaped medallion festooned with ribbons and with Lucy Roscoe in capital letters to lower right, sheet size 111 x 88 mm (4 3/8 x 3 1/2 ins), window-mounted, framed and glazed, with Christies printed label to verso, giving the lot number 160, and the sale date 1 December 2016, and further printed label 'Pencil Drawing by Beatrix Potter. A bookplate design for her cousin Lucy Roscoe. Depicting the head of the cat within a heart. Provenance, Heritage Bookshop, Inc.'

Provenance: Sothebys, London, *Illustrated and Private Press Books, Children's Books and Juvenilia*, 1 December 1988, lot 478 (part); Heritage Bookshop, Inc., California; Christie's, London, *Valuable Books and Manuscripts*, 1 December 2016, lot 160.

Lucy, Lady Roscoe (née Potter, 1840–1910), was the wife of Sir Henry Roscoe, daughter of Edmund Potter, and aunt of Beatrix Potter.

(1) £500 – £800

122* **Potter (Beatrix).** Old Mr. Pricklepin progressive proofs, circa 1917, seven leaves, each with an enlarged proof image of the colour illustration from p. 29 of Appley Daply's *Nursery Rhymes*, comprising six colour separated proofs in landscape format (yellow, magenta, yellow & magenta, cyan, yellow & magenta & cyan, black) and one full colour proof, on plain white paper, the three single colour proofs annotated with the name of the pigment used, each with light central crease and some finger-soiling to blank areas (yellow proof more affected), image size approximately 98 x 127 mm, sheet size 187 x 252 mm and similar, the sheets stapled together into a paper folder somewhat soiled, repaired edge tears and small losses, front cover titled 'Progressive Proofs' with a portrait format monochrome image of Lascelles & Co. shop front in the Strand, London, rear cover with 'Lascelles & Co. Ltd. Process Engravers' and their address, 287 x 221 mm

Provenance: Frederick Warne & Co. archives.

Originally conceived in around 1905, *Appley Daply's Nursery Rhymes* was not completed and published until 1917. Old Mr. Pricklepin was Mrs. Tiggy-Winkle's uncle. In her letter to Fruing Warne dated October 12th 1920 (*Beatrix Potter's Letters*, p. 263) Beatrix Potter, while discussing the original drawings she made for Appley Daply states, '... I considered the hedgehog was about the best drawing I ever made.'

(1) £150–£200



Lot 122



123* **After Beatrix Potter (1866–1943).** A set of 12 paintings on fringed silk, circa 1920, depicting scenes from *The Tale of Peter Rabbit*, and *The Story of a Fierce Bad Rabbit*, together 12 watercolour and gouache on fringed silk, eight illustrating *The Tale of Peter Rabbit*, and four illustrating *The Story of a Fierce Bad Rabbit*, good condition, each approximately 16 x 16 cm, together with a further three watercolours on thin cotton of Peter Rabbit, Flopsy, Mopsy, Cotton-Tail, and Mother, Old Mr., Rabbit from Benjamin Bunny and one other, white body colour and watercolour on thin cotton, two waterstained, each approximately 15 x 15 cm

(15) £700 – £1,000



124* After Beatrix Potter (1866–1943). A group of seven paintings on fringed silk, depicting characters and from Beatrix Potter's tales, including Jeremy Fisher and Squirrel Nutkin, circa 1920's, each approximately 16 x 15 cm, a few minor marks, generally in good condition, each loosely displayed on five sheets of cream backing card, each protected with clear plastic cover

Provenance: By descent from Julia Pritchard (born 1881), with whom it is believed Beatrix Potter stayed. Another member of the same family, Frances Pritchard, married Arthur Cole, whose father was a tailor in Gloucester; Bonhams, London, *Paintings including Maps, Furniture & Works of Art* 22 February 2005, lot 274.

A printed note on plain paper by a member of the Pritchard family accompanies this lot, giving an account of the family's connections with Beatrix Potter, stating: 'Beatrix Potter was a regular visitor to Gloucestershire and used to stay with relations, Judge Crompton Hutton and his family at Harescombe Grange near Stroud. She heard of John S. Pritchard (A Gloucester Tailor – on one of these visits, probably that of May 1897) from some ladies that came for tea at the Grange and turned the story she heard into *The Tailor of Gloucester*. My late wife was born in Gloucester and her father, Walter married a Julia Pritchard, then 18 years old, in 1898. I was told that Beatrix Potter stayed with either Julia or a Miss Priestly... and that Beatrix painted a series of pictures as a 'thank you' present for having had her to stay for a while.'

(7)

£300 – £500



125* After Potter (Beatrix, 1866–1943). A set of 6 hand-painted doilies after Beatrix Potter illustrations, circa 1920, oils on cream silk ground showing: Goodie Tiptoes and Timmy Tiptoes under an umbrella; Peter Rabbit; Jemima Puddle-Duck; Hunca Munca with dustpan, brush and cloth; Mr. Tod with a walking stick; and Tommy Brock, all edged with ten-point star-shaped cream lace, some light browning, Tommy Brock with areas of wear to silk ground, diameter approximately 22 cm each, framed in two sets of three

(2)

£300 – £500



126* After Beatrix Potter (1866–1943). A set of 12 hand-painted doilies with illustrations from *The Tale of Peter Rabbit* and *The Tale of Benjamin Bunny*, 12 circular table mats, watercolour on a cream silk ground, edged with cream lace, each depicting a scene from *Peter Rabbit* or *Benjamin Bunny*, varying degrees of brown staining to each, most with silk just beginning to show signs of perishing, several with a few small holes, Old Mr. Bunny and cat with a number of holes, diameter 23 cm

(12)

£200 – £400

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

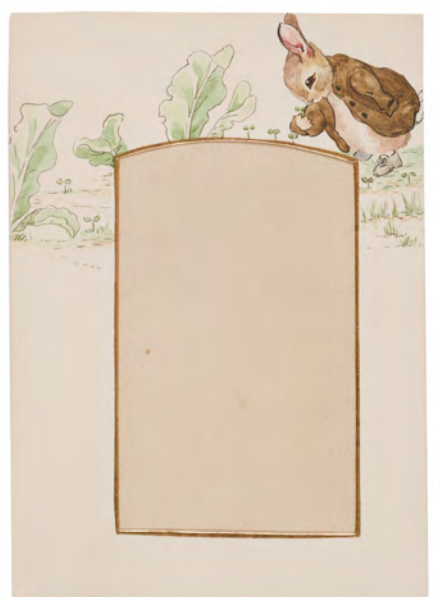
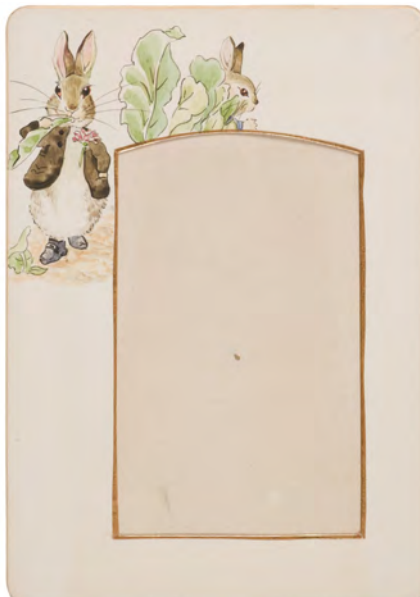


127* **After Beatrix Potter (1866–1943).** A set of six watercolour menu holders with illustrations from *The Tale of Benjamin Bunny*, 6 rectangular menus holders of gilt-edged thick cream card, each with gilt-edged domed aperture for menu, 3 with cream insert printed at head in gold 'MENU.', 4 with rounded corners, each with pen, ink, and watercolour border of a rabbit and vegetation, each with hinged card stand on verso, 14.2 x 10 cm (5 5/8 x 4 ins)

Illustrations as follows: Benjamin Bunny in tam-o-shanter holding a red spotted handkerchief (image on front cover of *The Tale of Benjamin Bunny*); Benjamin bending over picking a plant shoot (p. 35); Peter in a blue jacket sitting on his haunches (p. 41); Benjamin eating a lettuce leaf, with Peter's head behind (p. 44); old Mr. Benjamin smoking a pipe, with his front paws clasping a switch behind his back (p. 68); and old Mr. Benjamin, pipe in mouth, carrying a red handkerchief of onions and a lettuce (p. 77).

(6)

£300 - £500





128* **Robinson (P.G., 20th century).** Five original drawings after Beatrix Potter, for an edition of *The Tale of Peter Rabbit*, circa 1930s, pen & ink on artist's board, one with watercolour, and 2 with coloured tissue overlays (toned and wrinkled, one detached), 3 depicting Peter Rabbit, 1 depicting Mrs. Rabbit and her children, and the other showing a cat staring at goldfish in a pond, 2 signed to lower edge of image, some pencilled marginalia, sheet size largest 50.7 x 38 cm (20 x 15 ins), remainder approximately 35.5 x 25.5 cm (14 x 10 ins), together with 2 pen, ink, and watercolour drawings also after Beatrix Potter, captioned 'Mrs. Mouse started to knit' and 'Old Mrs. Rabbit decided to go shopping', both initialled within image 'HBP', each approximately 19.5 x 15 cm (7 3/4 x 6 ins)

Provenance (P.G. Robinson drawings): Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 311.

We have been unable to trace an edition of *Peter Rabbit* with illustrations by P.G. Robinson

(7)

£300 - £500



129* **Garland (Nicholas, 1935-).** Two original political cartoons based on *The Tale of Jeremy Fisher* and *The Tale of Two Bad Mice*, 1975 and 1976, pen, ink, and watercolour wash, on artist's board, one depicting MP Jeremy Thorpe as Jeremy Fisher, in a pond beside a water lily, holding a piece of paper inscribed 'Leadership Debate', captioned 'Mr. Jeremy bounced up to the surface of the water, like a cork and the bubbles out of a soda water bottle ...', the other depicting Prime Minister Edward Heath as one of the two bad mice, smashing up the 'Tory Policy on Tax Bill', captioned '"Then Tom Thumb lost his temper. He put the ham in the middle of the floor, and hit it with the tongs and with the shovel - bang, bang, smash, smash!"', each signed Garland - after Beatrix Potter, sheet size of each 37.5 x 27 cm (14 3/4 x 10 6/8 ins), together with an autograph letter signed on *The Daily Telegraph* headed paper from Nicholas Garland to Mrs. Frohnsdorff, apologising for being unable to supply another Beatrix Potter cartoon, but suggesting he sell her the two offered here, with ink vignette of Miss Moppet parody lower left, plus 2 newspaper cuttings of Garland cartoons after Potter (one Miss Moppet)

Provenance: Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 310.

Both cartoons appeared in *The Daily Telegraph*, the first on 19th September 1975, and the second on 8th December 1976.

(5)

£100 - £150



130* **Steiff.** Rabbit, standing to attention, Germany, circa 1897, stuffed rabbit with brown velvet body, stitched light brown nose and mouth, whiskers (3 on one side, 2 on the other), black shoe-button eyes on remains of red felt, and red silk ribbon around neck (somewhat frayed), wearing red felt slippers with leather soles, sole of left slipper with manufacturer's stamp 'Made in Germany' and 'Regstd. No. 423888', left slipper with repairs to felt and re-stitched with red thread (and right slipper with 1 or 2 repair stitches), velvet very slightly rubbed in places but overall in good condition, height 26 cm

Extremely rare early rabbit, made before *Peter Rabbit* was first published in 1901, and prior to the introduction of the Steiff ear button in 1904: we have not traced another identical to this at auction.

Rabbits first started appearing in Steiff's catalogue in 1892 in various forms including: in felt on wooden mounts to be used as skittles, in sitting position with or without a voice, on wheels as a mounted toy, etc. In 1903 Beatrix Potter started looking into merchandising possibilities. This model was perhaps the one that Beatrix Potter first saw when she wrote to Norman Warne in a letter dated 29th April 1904, 'I find at Harrod's [sic] rabbits are very ugly after all'. Steiff was sold in Harrods from 1895, and the company produced a stuffed Peter Rabbit from 1904 onwards, in various fabrics including lambswool. Potter registered her own Peter Rabbit at the London Patent Office on 28th December 1903. (Judy Taylor, *Beatrix Potter's Letters*, 1989, pp. 93/4)

(1)

£800 - £1,200



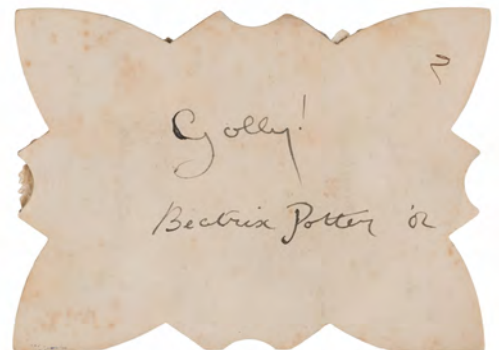


131* **Gollywog.** An early 19th century gollywog, with contemporary greetings card signed and inscribed by Beatrix Potter, 1902, stuffed gollywog toy, with felt eyes and fur hair, wearing a red shirt and checkered trousers (latter worn and repaired), height 32 cm, presented on a metal stand, together with an embossed and pierced 'lace' floral greetings card inscribed on the verso 'Golly! Beatrix Potter '02', 9 x 7 cm

Beatrix Potter used to give gifts of her books and stuffed toys to the children of her farm workers. However, this golly - presumably given to a family member or child of a friend - was gifted in 1902, before the author purchased Hill Top Farm in 1905, and before any of her own merchandise had been produced. It is accompanied by a charming card on which the author has written 'Golly! Beatrix Potter '02'.

(2)

£700 - £1,000





132* **Steiff.** Policeman doll, Germany, 1904-05, articulated stuffed policeman with Steiff elephant button to left ear, cream head with painted details and black shoe-button eyes, and cream hands stitched in pale pink, wearing a blue felt hat with leather chin strap held by 2 small metal buckles, blue felt uniform with red and white stitching detail to cuff and 7 bead buttons, a leather belt with metal buckle, and integral leather shoes with cream felt soles, small area of wear to right hand, and some restoration (to back of knees, rim of hat, and small area to front of jacket), but overall in good condition, height 46 cm, presented on a wooden and metal stand (40 cm high)

Pfeiffer p. 433.

Beatrix Potter drew a policeman, based on Steiff's policeman doll, for two of her stories: *Ginger and Pickles* (pp. 29 and 31), and *The Tale of Two Bad Mice* (p. 74). It was her publisher's niece, Winifred Warne, who provided her toy to be a model: "[Potter] needed a policeman doll, and knowing that Winifred possessed one, asked if she might borrow it. Winifred Warne, who was about four years old at the time, remembers how one day Beatrix Potter came to see them at Surbiton. 'She was very unfashionably dressed, and wore a coat and skirt and hat, and carried a man's umbrella. She came up to the nursery dressed in her outdoor clothes and asked if she might borrow the policeman doll; Nanny hunted for the doll and eventually found it.'" Winifred's doll's house and accoutrements also provided Beatrix Potter with inspiration, and when *The Tale of Two Bad Mice* was published it carried a dedication to Winifred Warne: 'For W. M. L. W the Little Girl who had the doll's house'. (Linder, *The History of the Writings of Beatrix Potter*, 1987, pp. 150-51)

(1)

£700 - £1,200



133* **Steiff.** Peter Rabbit, standing to attention, Germany, circa 1906, *stuffed rabbit with brown velvet body, pink stitched nose and mouth, whiskers (1 on one side, 1 on the other), black shoe-button eyes on red felt, and Steiff button to left ear (5 mm diameter), wearing red felt slippers with leather soles, and blue felt jacket with gold trim and 2 brass buttons, jacket with some insect damage, carefully restored with modern blue felt stitched to inside, sole of right slipper with faint manufacturer's stamp, soles slightly edge-chipped, and left slipper with repairs to felt, loss of 1 or 2 stitches between base of tail and body, velvet very slightly rubbed in places but overall in good condition, height 32 cm*

In 1903 Beatrix Potter started looking into merchandising possibilities and started making dolls. She saw two examples of a toy rabbit on one visit to London, one in Harrod's and one in Porter's in Sussex Place. She commented upon them in a letter to Norman Warne dated 29th April 1904 'I find at Harrod's [sic] rabbits are very ugly after all...I afterwards bought a fur rabbit at a shop near here, Porter, Sussex Place. They had a larger rabbit in nice brown fur...'. Taylor p. 93-4 *Beatrix Potter's Letters*, 1989. Steiff later went on to produce the Peter Rabbit doll from 1904.
(1) £1,500 - £2,000





134* **Steiff.** Two Rabbit Skittles, circa 1905-1909, two velvet rabbits in cream with brown patches, each with black shoe-button eyes, pink stitched nose and mouth, and whiskers (one with 2 the other with 5), one rabbit with blank metal button to left ear (the other lacking), each with bell attached to red neck ribbon (one a little frayed), both dust-soiled, one rabbit with small hole in velvet to right cheek, the other rabbit with large loss of velvet to left of back, tail, and inside right arm, revealing internal stuffing, each individually mounted on turned wooden base (somewhat rubbed and marked), overall height of each 23.5 cm
(2)

£400 - £600

135* **Steiff.** Squirrel, holding a nut, Germany, circa 1905-1920, stuffed squirrel with orange/brown velvet body, and mohair ears and tail, holding a brown velvet nut, black shoe-button eyes, black stitched nose and mouth, Steiff button to left ear, slightly rubbed in places (particularly ears) and with small stitched repair to left side of head, but overall in good condition, height 17 cm

(1)

£700 - £1,000





136* Viennese miniature bronze figures. Beatrix Potter characters, early 20th century and some later, *hand-painted bronze figures*, 9 small and 12 miniature cold-painted figurines, including: Jemima Puddle-Duck (x2), Peter Rabbit sitting, Tabitha Twitchit (with 'KK' stamp for Kunst-Erziesserei (Wien) foundry to underside of base), Jeremy Fisher, Benjamin Bunny, Mrs. Tiggy-Winkle, Mrs. Tittlemouse (x2), Tom Kitten, etc., three figures with original wire whiskers, two with FBW (Fitz Bermann (Wien) foundry) stamp to underside of base, some heavily rubbed with paint loss, various sizes, tallest 48 mm, smallest 14 mm

In 1913 Fritz Bermann was granted a licence to manufacture figures from the Beatrix Potter Tales.

The Kunst Erziesserei foundry in Vienna was one of the most prestigious bronze foundries at the beginning of the 20th century, renowned for its exceptional craftsmanship and technical mastery.

(21)

£600 - £800



137* Viennese miniature bronze figures. Beatrix Potter characters, early 20th century and later, *cold-painted bronze figurines*, 14 small and 7 miniature, mounted on green bases for chess, including: Jemima Puddle-Duck (x2), Peter Rabbit in various poses, Tabitha Twitchit (with 'KK' stamp for Kunst-Erziesserei (Wien) foundry to underside of base), Jeremy Fisher, Mrs. Tiggy-Winkle, Benjamin Bunny, Tommy Brock, Pigling Bland, etc., 2 figures with original wire whiskers, 11 figures with FBW (Fitz Bermann (Wien) foundry) stamp to underside of base, some heavily rubbed with paint loss, various sizes, tallest 57 mm, smallest 25 mm

In 1913 Fritz Bermann was granted a licence to manufacture figures from the Beatrix Potter Tales.

The Kunst Erziesserei foundry in Vienna was one of the most prestigious bronze foundries at the beginning of the 20th century, renowned for its exceptional craftsmanship and technical mastery.

(21)

£600 - £800



138* **Viennese miniature bronze figures.** Beatrix Potter characters, early 20th century and some later, cold-painted bronze figures, nine small and 12 miniature, including: Jemima Puddleduck, Peter Rabbit in various poses, Tabitha Twitchit (with 'KK' stamp for Kunst-Erziesserei (Wien) foundry to underside of base), Benjamin Bunny (x3), Mrs. Tiggy-Winkle, Tom Kitten, Pigling Bland, etc., two figures with original wire whiskers, four figures with FBW (Fitz Bermann (Wien) foundry) stamp to underside of base, some heavily rubbed with paint loss, various sizes, tallest 38 mm, and smallest 12 mm

In 1913 Fritz Bermann was granted a licence to manufacture figures from the Beatrix Potter Tales.

The Kunst Erziesserei foundry in Vienna was one of the most prestigious bronze foundries at the beginning of the 20th century, renowned for its exceptional craftsmanship and technical mastery.

(21)

£600 - £800



139* **[Potter, Beatrix].** Peter's Friends, A Tea Set for Children, Stoke-on-Trent: Grimwade's Ltd, circa 1922, comprising a teapot with lid (height 9 cm), milk jug (height 5.5 cm), sugar bowl (height 4 cm, with hairline crack), four cups (height 5 cm), four saucers (diameter 11 cm), four small plates (diameter 10.5 cm), and two bread & butter or cake plates (diameter 15.5 cm), each with a colour lithographed scene after Beatrix Potter (Tom Kitten and Jemima Puddle-Duck cups appearing twice each, Tom Kitten saucers appearing 3 times), gilt rims and handles (a little worn in places), each with maker's mark on base, contained within original cardboard box with printed label to upper cover, some wear, with small tears to corners

Batkin, *Gifts for Good Children. The History of Children's China*, pp. 78/9.

Extremely rare set of Beatrix Potter nursery china, the very first to be produced. Miss Potter sanctioned production of the set in 1917, but Grimwades didn't begin manufacturing until 1922, blaming war-time shortages of materials and staff. Even incomplete sets are difficult to find, given the limited production of the set and its fragile nature. Beatrix Potter was said to be very pleased with the set and ordered some for Christmas presents. (Louise Irvine, editor, *John Beswick & Royal Albert Beatrix Potter Figures & Giftware*, 1996, pages 10 & 83).

(1)

£400 - £600



140* **[Potter, Beatrix].** Peter's Friends, A Tea Set for Children, Stoke-on-Trent: Grimwade's Ltd, circa 1922, comprising a teapot with lid (height 9 cm), milk jug (height 5.5 cm), sugar bowl (height 4 cm), four cups (height 5 cm), four saucers (diameter 11 cm), four small plates (diameter 10.5 cm), and two bread & butter or cake plates (diameter 15.5 cm), each with a colour lithographed scene after Beatrix Potter (Tom Kitten cup and saucer appearing twice), gilt rims and handles, each with maker's mark on base, contained within a facsimile storage box with printed label to upper cover

Batkin, *Gifts for Good Children. The History of Children's China*, pp. 78/9.

Extremely rare set of Beatrix Potter nursery china, the very first to be produced. Miss Potter sanctioned production of the set in 1917, but Grimwades didn't begin manufacturing until 1922, blaming war-time shortages of materials and staff. Even incomplete sets are difficult to find, given the limited production of the set and its fragile nature. Beatrix Potter was said to be very pleased with the set and ordered some for Christmas presents. (Louise Irvine, editor, *John Beswick & Royal Albert Beatrix Potter Figures & Giftware*, 1996, pp. 10 & 83).

(1)

£300-500



141* **[Potter, Beatrix].** Peter Rabbit's Tea Set, Stoke-on-Trent: Grimwade's Ltd, circa 1922, comprising a teapot with lid (height 9 cm, with hairline crack to rim), milk jug (height 5.5 cm), sugar bowl (height 4 cm), four cups (height 5 cm), four saucers (diameter 11 cm), four small plates (diameter 10.5 cm) and two bread & butter or cake plates (diameter 15.5 cm), each with a colour lithographed scene from *The Tale of Peter Rabbit* and gilt rims and handles (a little worn in places), each with maker's mark on base, contained within original card storage box with printed label to upper cover, some wear with water staining and creasing, repaired closed tears

Batkin, *Gifts for Good Children. The History of Children's China*, pp. 78 & 79.

Extremely rare complete set of Beatrix Potter nursery china, the very first to be produced. Miss Potter sanctioned production of the set in 1917, but Grimwades didn't begin manufacturing until 1922, blaming war-time shortages of materials and staff. Even incomplete sets are difficult to find, given the limited production of the set and its fragile nature. Beatrix Potter was said to be very pleased with the set and ordered some for Christmas presents. (Louise Irvine, editor, *John Beswick & Royal Albert Beatrix Potter Figures & Giftware*, 1996, pp. 10 & 83).

(1)

£1,000 - £1,500



142* **Grimwades.** A Squirrel Nutkin and Jemima Puddle-Duck tea set, Stoke-on-Trent, circa 1925, a complete 17 piece tea set comprising one teapot and lid (8.5 cm high), four cups and saucers, four side plates, two cake plates, a cream jug, and a sugar basin, all with colour transfer illustrations of scenes from Squirrel Nutkin, Jemima Puddle-Duck, and one from Tom Kitten, gilt-rimmed, two very fine short hairline cracks to inner rim of teapot, various sizes, largest plate 11.5 cm diameter, all contained in an old Harrods cardboard box

In 1917 Beatrix Potter sent miniature clay models of her characters to the firm of Grimwades asking if they might manufacture them. They agreed and requested permission to produce a range of china with a Potter design transfer. The range was manufactured throughout the 1920s and 1930s.
(1) £300 - £500



143* **Potter (Beatrix, Helen).** Peter Rabbit ceramics, Stoke-on-Trent: Grimwades, circa 1922-1930, comprising 14 ceramics including: a water jug with lid (plus duplicate without lid, height 11.7 cm), a milk jug (crazed, height 10.5 cm), cream jug (height 11 cm), beaker (height 10.6 cm), 3 tankards (1 with hairline crack to base, tallest height 8.5 cm), 2 mugs (7.5 cm), porridge saucer (14 cm diameter), bowl (15 cm diameter), and 2 egg cups (6.2 cm), all with colour transfer illustrations of scenes from Peter Rabbit, gilt-rimmed (some with loss of gilt), all except one with blue Grimwades stamp to base, beaker with black Atlas China stamp to base
(17) £300 - £500



144* **Potter (Beatrix, Helen).** Peter Rabbit ceramics, Stoke-on-Trent: Grimwades, circa 1922-1930, comprising 14 ceramics including: a coffee pot with lid (plus duplicate without lid, height 11.7 cm), a milk jug (crazed, height 10.5 cm), cream jug (height 11 cm), beaker (height 10.6 cm), 3 baby mugs (1 with hairline crack to base, tallest height 8.5 cm), 2 mugs (7.5 cm), porridge saucer (14 cm diameter), bowl (15 cm diameter), and 2 egg cups (6.2 cm), all with colour transfer illustrations of scenes from Peter Rabbit, gilt-rimmed (some with loss of gilt), all except one with blue Grimwades stamp to base, beaker with black Atlas China stamp to base

Extremely rare Beatrix Potter nursery china, the very first to be produced. Miss Potter sanctioned production of the set in 1917, but Grimwades didn't begin manufacturing until 1922, blaming war-time shortages of materials and staff. Even incomplete sets are difficult to find, given the limited production of the set and its fragile nature. Beatrix Potter was said to be very pleased with the set and ordered some for Christmas presents. (John Beswick & Royal Albert *Beatrix Potter Figures & Giftware*, Louise Irvine (editor), 1996, pp. 10 & 83)

(14) £1,000 - £1,200



145* **Potter (Beatrix).** A set of magic lantern slides of *The Tale of Squirrel Nutkin*, London: Frederick Warne, circa 1920s, 29 hand-coloured glass lantern slides, including one taken from the title-page of the book, consecutively numbered and each titled in white manuscript, three with cracks ('The Squirrels each carried a fat minnow', "'Cuck - cuck - cuck'" he shouts', and 'Nutkin was excessively impertinent'), 8 x 8 cm, contained in an old metal tea tin, together with six magic lantern slides from *A Frog He Would A-Wooing Go*, from *Primus Junior Lecturers' Series*, produced by W. Butcher & Sons, circa 1900, 6 (of 8) hand-coloured glass lantern slides, each with text and illustration, showing a well-dressed frog and rat having an adventure, 8 x 8 cm, contained in original printed cardboard box

(2) £200 - £300



146* **Potter (Beatrix).** A set of Peter Rabbit lantern slides, Newton & Co. Ltd. ... by permission of Messrs. F. Warne & Co. Ltd., circa 1930s, 29 hand-coloured glass lantern slides, including one taken from the title-page of the book, consecutively numbered and each titled in white manuscript, two cracked ('Fair little rabbits', and 'Peter was so tired', latter with adhesive tape repairs), 8 x 8 cm, contained in contemporary brown thick card box, with rivets, pull-off lid with postage stamps and original address label printed with 'Newton & Co. Ltd. ... Manufacturers of Optical and Scientific Equipment', together with A set of Benjamin Bunny lantern slides, by the same publisher, 29 hand-coloured glass lantern slides, including one taken from the title-page of the book, consecutively numbered and each titled in white manuscript, 8 x 8 cm, plus 14 lantern slides for Mr. Quack by Lawson Wood, by the same publisher, 14 hand-coloured glass lantern slides, including one taken from the cover of the book, one with small crack to lower right corner, 8 x 8 cm, all housed in near contemporary wooden box with lid (24.8 x 9.5 x 9.5 cm)

(3)

£300 - £500



147* **Games.** Peter Rabbit Chick-Mobile, U.S. of America: The Lionel Corporation, no.1103, circa 1935, clockwork Peter Rabbit with pink eyes, wearing a red jacket and pushing a yellow metal hand cart with green wheels and a green Easter basket at the front, some areas of rubbing with loss of paint, metal bracket on top of hand cart sheared off (resulting in intermittent action), with metal key, five sections of metal track (lacking several sections), and small nest containing two chicks with shells (not original but contemporary), housed in original cardboard box, pictorial lid with printed blue and white label 'Licensed by Messrs. Frederick Warne & Co, Ltd. March, 1935', lid with closed tear to one edge, small paper abrasion, and corners a little bumped, together with:

Peter Rabbit Game, U.S.A.: Sam. Gabriel Sons & Company, no. T249, circa 1935, folding pictorial board (fabric connecting two sides rubbed with loss, corners bumped), and 2 pictorial number spinners and 4 coloured metal rabbits (Peter, Mopsy, Flopsy, Cotton-Tail) in card compartments, housed in original wooden box with pictorial label to hinged lid, plus:

The Story of Peter Rabbit, Fold-A-Way Edition, Chicago: Reilly & Britton Co., 1917, 16 pp. booklet printed on thick paper (printed card wrappers toned, slightly stained, and becoming detached), with 20 chromolithographed die-cut figures, including: Peter Rabbit, Flopsy, Mr. McGregor, Cotton-Tail, Mopsy, 3 wrap-around coats, homeware, bowl of blackberries, etc., various sizes, plus a tri-fold chromolithographed background scene, 19.3 x 22.4 cm, and:

Peter Rabbit Ring Toss, Springfield, Mass.: Milton Bradley, circa 1930, cut-out Peter Rabbit of thick board, with slats to enable standing, height 29 cm, with 2 wooden rings (one smaller) for tossing, in original pictorial box, lid dusty and worn with some losses to edge of lid, plus 2 other Beatrix Potter related items: a Peter Rabbit Bean Bag, Kansas City: Quaddy Playthings Mfg. Co., 11 cm high; and 4 Timpo Models, Frederick Warne, circa 1954, comprising: Peter Rabbit, Jemima Puddle-Duck, Timmy Tiptoes, and Jeremy Fisher, in original pictorial green box

(7)

£300 - £500



148* **Steiff.** Timmy Tiptoes, Germany, circa 1947, stuffed squirrel with blonde wool plush body, mohair ears and tail, black glass eyes, stitched black nose and mouth, and Steiff button to left ear, wearing a red felt jacket (some minor discolouration), and with cream thread around neck (lacking paper label), mohair slightly rubbed on ears but overall in good condition, height 14 cm

(1)

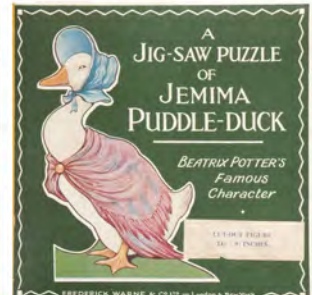
£200 - £400



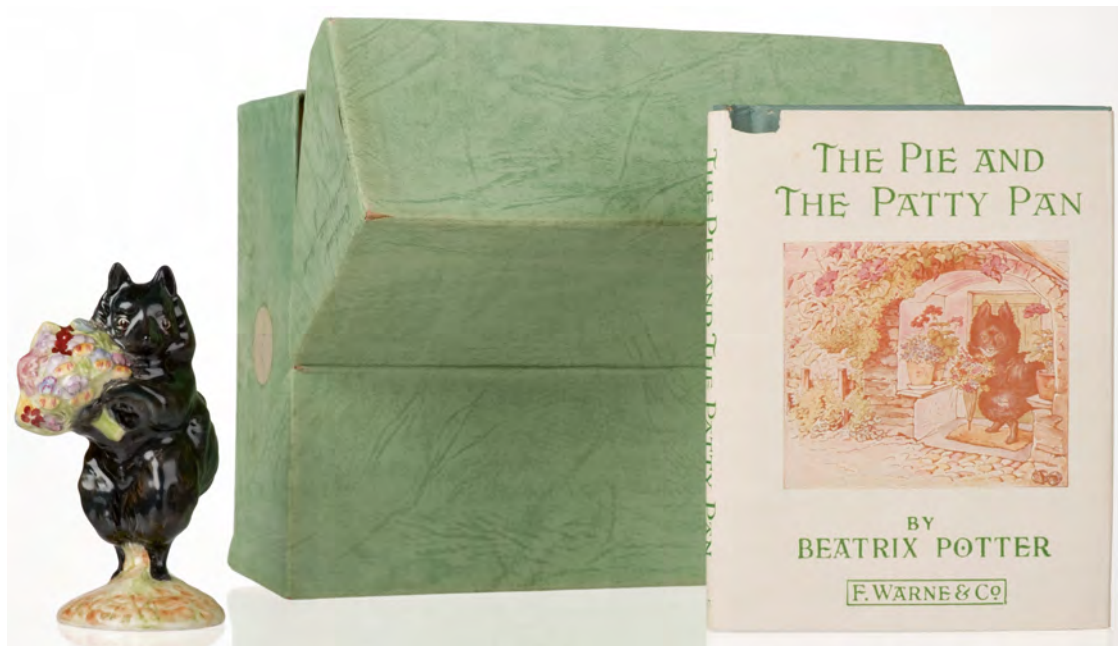
149* **Beswick.** A group of Beatrix Potter figures, each with Beswick gold circle backstamp, issued 1948-1954, eight pottery figurines, comprising Timmy Tiptoes, Tom Kitten, Jemima Puddle-Duck, Little Pig Robinson, Samuel Whiskers, Miss Moppet, Lady Mouse from Tailor of Gloucester, and Hunca Munca, each with gold circle stamp (BP-1a) to underside of base, Timmy Tiptoes and Tom Kitten with copyright in script to base (only produced between 1948-1950), some minor crazing but overall condition good, various sizes, tallest 11 cm high

(8)

£300 - £500



150* [Potter, Beatrix]. A Jig-Saw Puzzle of Peter Rabbit, Beatrix Potter's Famous Character, London: Frederick Warne, circa 1960, colour printed plywood jigsaw puzzle, contained within original coloured card box with pictorial label to lid, some areas of wear and tape stains, 220 x 220 x 40 mm, together with 6 other Jig-Saw puzzles, also from the Beatrix Potter's Famous Character series, London: Frederick Warne, circa 1960, including Benjamin Bunny, Mrs. Tiggy-Winkle, Jemima Puddle-Duck, Squirrel Nutkin, Tom Kitten, Jeremy Fisher (lacking 1 piece), all in original card boxes with colour pictorial labels to lids, some areas of wear and tear (7) £150 - £200



151* **Beswick.** Beatrix Potter's Duchess, and The Pie and The Patty Pan, circa 1955-1967, pottery figurine, depicting a black dog holding a bunch of flowers, gold oval on underside of base (BP-2a), modelled by Graham Orwell and issued between 1955-1967, 9.5 cm high, together with a copy of The Pie and The Patty Pan, New York and London: Frederick Warne & Co., 1933, colour frontispiece, 9 colour illustrations and numerous black and white line illustrations throughout, some minor spotting and faint brown marks to front pastedown and rear endpapers, original pictorial green boards, in printed dust jacket, small loss to upper edge (6 x 13 mm), 16mo, housed together in green presentation box with 'Beswick Ware' black ink stamp to base and circular label to side with '1355' in blue ink (19.6 x 14.8 x 6.8 cm)

Provenance: Christie's East, New York, Beatrix Potter: The Doris Frohnsdorff Collection, Wednesday, 16 April 1997, lot 254.

Rare, no other copies in presentation boxes with book found at auction.

(1)

£400 - £600



152* **Beswick.** Peter Rabbit, issued between 1955 and 1967, pottery figurine modelled by Arthur Gredington, with gold oval on underside of base (BP-2), 12 cm high, together with 24 other Beatrix Potter figurines, issued 1955-1972, comprising: Tommy Brock; Aunt Pettitoes; Benjamin Bunny; Amiable Guinea-Pig; Foxy Whiskered Gentleman (x 2); Tailor of Gloucester; The Old Woman who Lived in a Shoe; Cecily Parsley; Squirrel Nutkin; Flopsy, Mopsy and Cotton-Tail; Ribby; Mrs. Rabbit; Mr. Jeremy Fisher; Timmy Willie from Johnny Town-Mouse; Old Mr. Brown; Appley Dapdly; Mrs. Tittlemouse; Anna Maria; Mrs. Flopsy Bunny; Cousin Ribby; Mrs. Tiggy-Winkle; Duchess (adhesive repair to top of legs); and Mr. Benjamin Bunny (small adhesive repair to top of left ear), each with gold oval stamp (BP-2) to underside of base, in good overall condition, tallest 13 cm high

(25)

£300 - £500



153* **Potter (Beatrix).** A silver Peter Rabbit rattle with teething ring, 1967, silver Peter Rabbit rattle with mother of pearl handle, and with teething ring, hallmarked W.H.C. (W. H. Collins & Co.), Birmingham, 1967, small dent to Peter's left arm, length 17 cm, together with:
 A Tom Kitten rattle, by BCM, Birmingham, 1935, silver Tom Kitten rattle with mother of pearl handle, and loop to top of Tom Kitten's head for teething ring (lacking), hallmark to verso of Tom Kitten's base with indistinct maker's stamp, probably W.H.C. for W.H. Collins & Co (as above), length 11.5 cm, plus:
 A Peter Rabbit rattle and teething ring, circa 1905, hallmarked continental silver Peter Rabbit rattle with bakelite teething ring, length 12 cm, and a hallmarked continental silver Peter Rabbit rattle with ring, length 10 cm
 (4) £150 - £200



Lot 154

154* **Theatre Costume.** Rabbit Head Mask, late 20th century, a large moulded rabbit head mask covered in real rabbit fur, with perspex eyes, black fabric nose, black nylon whiskers, and silk lined ears (glue residue at edges, right ear with small piece of fur towards base near detached), ear to nose 46 cm, width 24 cm, together with: A small collection of ephemera relating to Reginald Mills and Tales of Beatrix Potter, circa 1970, comprising three handwritten letters, each written to verso and recto of one sheet, addressed to Reggie from Mickey [Michael Powell], Joanie [Joan Benham], and Maggie, all in original envelopes, dated April 1971; five telegrams addressed to Mills sending him warm regards in relation to the release of Tales of Beatrix Potter; an Academy of Motion Picture Arts and Sciences certificate of nomination to Reginald Mills for The Red Shoes dated December 31-1948; 18 promotional images of characters from the film; a signed photograph of Renata Tebaldi addressed to Mills; and 5 prints advertising The Tales of Beatrix Potter, various sizes

Reginald Mills (1912-1990) was a British film editor who only directed one feature film The Tales of Beatrix Potter. The film was released in 1971 and featured dancers from The Royal Ballet, choreographed by Sir Frederick Ashton.
 The rabbit head is believed to have been used in a production of this work.
 (a carton) £1,000-1,500



155* **Biscuit Tins.** Peter Rabbit with Flopsy, Mopsy, and Cotton-Tail, Edinburgh: McVitie & Price, [1939], octagonal tin with lid, decorated with chromolithograph illustrations after Beatrix Potter, showing illustrations from Peter Rabbit, comprising five larger illustrations on panels and lid, interspersed with small vignettes, some rubbing to extremities of lid, a few small scratches with minor surface loss, embossed stamp to base 'McVitie & Price, Edinburgh', height 13.8 cm, together with 4 Huntley & Palmers biscuit tins, circa 1955, comprising: Peter Rabbit, Tom Kitten, Squirrel Nutkin, and Mrs. Tittlemouse, each with chromolithograph illustration and name of character in red to lid, red base of tins printed with 'Huntley & Palmers Biscuits' in black, some rubbing to extremities and light surface scratches, embossed stamp to base 'Huntley & Palmers, Biscuits, Reading & London, England', all except Squirrel Nutkin with six digit ink stamp to base, 12.5 cm diameter
 (6) £400-600



156* Shop Display Figures. Peter Rabbit, and Jemima Puddle-Duck, by Nedus Ltd for Frederick Warne, circa 1955 and later, 3 painted rubberoid figures, comprising: Peter Rabbit, with nylon whiskers (4 sets of 2), in a running stance, standing on a grassy knoll, dressed in a blue jacket with red buttons, and black shoes, together with a slightly later duplicate with darker brown head and nylon whiskers (2 sets of 2), both on bases with 'Peter Rabbit' in gilt to 3 edges, both with some areas of craquelure, some dust-soiling (mainly to base), each 42 cm high; and Jemima Puddle-Duck, circa 1975, wearing a blue bonnet and blue and pink shawl, edges rubbed with some loss of paint, standing on a base painted in shades of brown and green with Jemima Puddle-Duck impressed into side of base (Frederick Warne copyright to opposite side of base), 36.5 cm high (3) £200-300



157* Crummles & Co. Enamel Boxes. A collection of eleven Beatrix Potter boxes, 1992, 11 hand-painted English enamels, mainly boxes, comprising: Jeremy Fisher reading a newspaper; Mrs. Tiggy-Winkle; Johnny Town-Mouse and Timmy Willie; Squirrel Nutkin; Two Bad Mice (needle holder); The Gentle Rabbit; Mrs. Tittlemouse at her doorway; Old Mr. Benjamin Bunny smoking a pipe; Peter Rabbit in Mr. McGregor's garden; The Tailor of Gloucester; and Peter Rabbit with his mother and Flopsy, Mopsy and Cotton-Tail, all with gilt metal mounts, each housed in an original white box with gilt decoration, with Crummles Beatrix Potter leaflet inside, boxes all 43 mm diameter (11) £200-300



158* Border Fine Arts Figures. Beatrix Potter Characters, circa 1990, set of 6 silver-filled figures comprising: Peter Rabbit: Flopsy, Mopsy & Cotton-Tail; Mrs. Tiggy-Winkle; The Tailor Mouse; Jemima Puddle-Duck; and Hunca Munca & babies, The Tailor Mouse with some areas of minor chipping to surface, each approximately 7 x 5 cm, all with original silk-lined box (6) £150-200



159* Crummles & Co. Enamel Boxes. A collection of eleven Beatrix Potter boxes, circa 1992, 11 hand-painted English enamels, mainly boxes, comprising: Mrs. Tiggy-Winkle hanging out washing; Mrs. Rabbit with Flopsy, Mopsy and Cotton-Tail; Moppet from Tom Kitten being washed; Jeremy Fisher; Jemima Puddle-Duck settled on a bed of feathers (large box 62 mm diameter); Two Bad Mice; Hunca Munca with dustpan and brush; Benjamin Bunny; Samuel Whiskers; Peter Rabbit squeezing under a gate; Flopsy, Mopsy and Cotton-Tail, all with gilt metal mounts, each housed in original white box with gilt decoration, a few with Crummles Beatrix Potter leaflet inside, boxes all 43 mm diameter (except where indicated above) (11) £200-300

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Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Shipping: Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send we will recommend other shipping specialists.

London Deliveries: We provide a monthly delivery service to Central London only, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is £1,000 or more.

The amount is calculated as follows:

Royalty	For the Portion of the Hammer Price
4.00%	up to £50,000
3.00%	between £50,000.01 and £200,000
1.00%	between £200,000.01 and £350,000
0.50%	between £350,000.01 and £500,000

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 22% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 22% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

Children's & Illustrated Books, Vintage Toys & Collectables
including a further selection of Beatrix Potter from the Schuster Collection
THURSDAY 11 DECEMBER 2025



For further information, please contact Rachael Richardson or Susanna Winters
email: info@dominicwinter.co.uk tel: 01285 860006

*Peter
and his
friends
need your
help!*

