

1972

An Analysis and Criticism of the Life, Writings and Art of Beatrix Potter

Eileen F. Mardorf
University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©1972 Eileen F. Mardorf

Follow this and additional works at: <https://scholarworks.uni.edu/grp>

Recommended Citation

Mardorf, Eileen F., "An Analysis and Criticism of the Life, Writings and Art of Beatrix Potter" (1972).
Graduate Research Papers. 3799.

<https://scholarworks.uni.edu/grp/3799>

This Open Access Graduate Research Paper is brought to you for free and open access by the Student Work at UNI ScholarWorks. It has been accepted for inclusion in Graduate Research Papers by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

An Analysis and Criticism of the Life, Writings and Art of Beatrix Potter

Find Additional Related Research in UNI ScholarWorks

To find related research in UNI ScholarWorks, go to the collection of [School Library Studies Graduate Research Papers](#) written by students in the [Division of School Library Studies](#), Department of Curriculum and Instruction, College of Education, at the University of Northern Iowa.

Abstract

The purpose of this paper is to study the worth, the kind, and the power of the contributions to children's literature made by Beatrix Potter, creator of the familiar and beloved "The Tale of Peter Rabbit."

AN ANALYSIS AND CRITICISM OF THE LIFE,
WRITINGS AND ART OF BEATRIX POTTER

A Research Paper
Presented to the
Faculty of the Library Science Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Eileen F. Mardorf

December 15, 1972

Read and approved by

Mary Lou McGrew
Elizabeth Martin

Accepted by Department
Elizabeth Martin

Date January 2, 1973

TABLE OF CONTENTS

Chapter	Page
1. INTRODUCTION AND STATEMENT OF PURPOSE	1
2. THE LIFE OF BEATRIX POTTER	
A. Childhood	2
B. Peter Rabbit.	4
C. Hill Top Farm	8
D. Mrs. Heelis of Sawrey	8
3. THE WRITINGS OF BEATRIX POTTER	11
A. Picture Letters	11
B. Miniature Letters	14
C. The Peter Rabbits Books	15
D. Foreign Translations of Peter Rabbit.	18
E. Painting Books.	18
F. The Plays	18
G. The Music Books	18
H. The Fairy Caravan	18
I. Sister Anne	18
J. Wag-by-Wall	19
K. The Faithful Dove	19
L. Fairy Tales	20
M. Tales of Country Life	20

Chapter	Page
N. Articles for the Press	21
O. Election Work	21
P. Code-Writing	21
4. THE ART OF BEATRIX POTTER	26
A. Early Drawings	26
B. Microscopic Work and Fungi Drawings.	26
C. Animal Studies	26
D. Relationship to Her Stories.	26
5. THE INFLUENCE OF BEATRIX POTTER ON CHILDREN'S LITER- ATURE	33
BIBLIOGRAPHY.	36
APPENDIX	38

Chapter 1

INTRODUCTION AND STATEMENT OF PURPOSE

The purpose of this paper is to study the worth, the kind, and the power of the contributions to children's literature made by Beatrix Potter, creator of the familiar and beloved The Tale of Peter Rabbit.¹

Her life, depicted by biographer, Margaret Lane, in The Tale of Beatrix Potter,² her writings, collected by Leslie Linder in A History of The Writings of Beatrix Potter,³ and her illustrations and art in the former and the book The Art of Beatrix Potter,⁴ and other reviews and publications from Time,⁵ Horn Book⁶ and 19th Century⁷ magazines and especially her published works provide material on which I base my conclusions as to her influence on children's literature.

¹ Leslie Linder, A History of the Writings of Beatrix Potter (London: Frederick Warne & Co. Ltd., 1971), pp. 7-21.

² Margaret Lane, The Tale of Beatrix Potter (London: Frederick Warne Co. 1946)

³ Linder, loc. cit.

⁴ Leslie Linder and W. A. Herring, The Art of Beatrix Potter (London: Frederick Warne & Co. 1955)

⁵ "Small but Authentic Genius," Time, 48:106+, November 11, 1946.

⁶ Margaret Lane, "On the Writing of Beatrix Potter's Life Story," Horn Book, 22:438-45, November, 1946.

⁷ D. Banner, "Memories of Beatrix Potter," 19th Century, 140:230-2, October, 1946.

Chapter 2

THE LIFE OF BEATRIX POTTER

A. Childhood

It is ironic that she, who gave so much happiness to children should have had an unhappy and dull childhood. Beatrix (pronounced Beatrice) Potter was born on July 28, 1866, at Bolton Gardens, Kensington England and she lived there with her parents and her brother, Bertram, born six years later, for nearly fifty years. She was born into a tradition of Victorian modesty so extreme as to win her a place among English escentrics. Her father, Rupert Potter, a lawyer was formal and awe inspiring. In London's Earl's Court, he and Mrs. Potter ate breakfast alone, in absolute silence. Then Mr. Potter went to his club. At 1 o'clock a small cutlet and some rice pudding went up to the nursery by the back stairs. Then a Calvinist nurse named McKenzie came and took little Beatrix for a walk. She had a black doll named Topsy, and on special occasions she was allowed to play with a stuffed pig.

But sometimes Grandmama Crompton came to visit. She told Beatrix wonderful stories of her youth- about the adorer who had first written her a beautiful poem, beginning "sweet Harp of Lune Villa" and then drowned himself in

the lily-pond (some said he only tripped and fell in) and about another adorer who was unfortunately quite a common man. "My mother directed the footman to put him under the pump."⁸ Grandmama never knew that the little girl, under cover of drawing butterflies, was recording every word in self made shorthand, written in a script so tiny that no grown-up could read it without a magnifying glass. In the summer Potters went to Scotland or the Lake District in northern England where Mr. Potter hunted or indulged his hobbies- collecting autographed letters of the Lake Poets and photography. He had no need to earn a living as both he and Mrs. Potter came of Lancashire families who had made much money out of cotton spinning. It was there Beatrix discovered "the child's half-real half-fantastic world of pond and ditch stone walls and foxgloves, woods and sandy warrens-" side by side with "the crowded informal gardens, the cupboards and dressers, the huge ranges with their pans of dough rising under an old clean blanket" all these things Beatrix carried back in her mind to London, and in her own words, "made stories to please myself because I never grew up."⁹

B. Peter Rabbit

At 30, she was still so shy that she had no friends but animals. Her only excursions were to museums, where

⁸

Ibid.

⁹

Lane, The Tale of Beatrix Potter, p. 115.

she drew fossils and costumes. At home, in the nursery



Original book drawing for Warne's edition of *The Tale of Peter Rabbit*, first used in September 1907, when the blocks were re-engraved. After six or seven years, it was replaced by the earlier one

¹⁰ Linder, A History of the Writings of Beatrix Potter,
p. 111.

where she still lived, she grew adept at depicting her animal friends in the settings she most missed. Rabbits, ducks, frogs, cats she dressed on paper in the human garments best suited to their natures, settled them in parlors of her favorite north country homesteads.

When she was 35, she had the daring idea of sending an illustrated story about a rabbit to a publisher. Six publishers promptly rejected it. Then Beatrix had it published at her own expense. It was from one of the many letters she had written over the years to the children of a former governess and very good friend, Annie Carter Moore. She had sent it to Noel Moore when he was 5 years old and ill. After getting it printed she resubmitted it to the firm of Warne and Company. They accepted it and two more which followed, The Tailor of Gloucester and The Tale of Squirrel Nutkin. Publisher Norman Warne, proposed marriage but her father forbade the marriage on the grounds that no daughter of his should marry "trade". But quiet timid Beatrix stuck to her guns and became engaged to him. Then, just before marriage day, Norman Warne died of pernicious anemia.

TAILOR OF GLOUCESTER (1903)



A "satin waistcoat-- trimmed with gauze and green worsted chenille --for the Mayor of Gloucester "

Original

SQUIRREL NUTKIN (1903)



"They made little rafts out of twigs, and they paddled away over the water to Owl Island to gather nuts"

**Duplicate Original*

**The term "duplicate original" indicates that this drawing was similar to, but not the actual one used in the book.*

C. Hill Top Farm

Beatrix Potter now went back to writing and in the 10 years wrote all but a few of the 27 now famed "Tales". During this time she took some of her earnings from the Rabbit books and bought Hill Top Farm¹³ in the Lake District of Windermere in Cumberland where she had spent so many happy summers. This was far more to her than a speculation with her money. It was a symbol of her free choice in breaking away from the life she had lived for 40 years. In Victorian days, unmarried daughters, no matter their age, were obedient to their parents in all ways. She engaged a farmer tenant to manage it, and spent all the time she could on vacations there. By the time she was firmly entrenched in activities of her farm, her neighbors, well versed in all aspects of being a big poultry, sheep and cattle farmer. Here she met and married William Heelis, a country lawyer, and began what was for her, her happy time of life.

D. Mrs. Heelis of Sawrey

From the time she married Mr. Heelis, Beatrix became another person. She invested all her royalties in farmland, put all her energy into raising Herdwick sheep. She invented a trap for catching maggot-flies, and wrote

¹³ Hill Top, Sawrey, Westmorland, Beatrix Potter's country home from about 1906 to 1913. This 17th Century farm house contains her furniture, china, pictures and some of her original drawings. It is open to the public each year from Easter until the end of September.

knowledgely about housewifery and cooking. She wore big wooden soled clogs, and skirts of hard crude tweed, woven from the wool of her own sheep, and fastened at the back with a safety pin. At the time of her death in 1943, when she was 77 years old¹⁴ she was president of the Hardwick Sheep Breeders' association and one of the shrewdest farmers in England's Lake District. Some of the shepherds who were at her graveside knew she had been Beatrix Potter, writer of books for children, but they also remembered that ^{had they} they had mentioned the name Potter or Peter Rabbit in her presence they would have been shown to the door with stupefying rudeness'. She would shout, "Great Rubbish! Absolute Bosh!"

¹⁴ Picture taken shortly before her death in 1943.



Mrs Heelis (Beatrix Potter) of Sawrey

Portrait by Delmar Banner

Chapter 3

THE WRITINGS OF BEATRIX POTTER

From her earliest years Beatrix Potter had the desire to write. In 1912 she said,

I was cram full of stories including one or two novels when I was a small child only I could not for the life of me get them out. I did, however, compose elegant hymns in imitation of Dr. Watts.

In describing her methods of writing, Beatrix Potter told Mrs. Bertha Mahoney Miller, founder of The Horn Book Magazine.

I have just made stories to please myself because I never grew up!---- I think I write carefully because I enjoy my writing and enjoy taking pains over it. I have always disliked writing to order; I write to please myself... My usual way of writing is to scribble, and cut out and write it again and again. The shorter and plainer the better. And read the Bible if I feel my style wants chastening. There are many dialect words of the Bible and Shakespeare- and also the forcible direct language- still in use in the rural parts of Lancashire.... I think the great point in writing for children is to have something to say and to say it in simple direct language.¹⁵

A. Picture Letters - pp. 4-14

When Beatrix Potter was 17, Annie Carter who was only 20, came to Bolton Gardens to be her companion and to

¹⁵ Marcia Dalphin, "The Tale of Beatrix Potter," rev. of book by Margaret Lane, The Tale of Beatrix Potter, Horn Book, November, 1946, pp. 431-7.

teach her German. They became great friends and when Annie married and became Mrs. Moore, Beatrix Potter kept in close touch with her. Beatrix Potter became very fond of her children. The oldest, Noel, was the recipient of the ~~Peter~~ Rabbit letter when he was five years old and ill. To Eric she sent a letter about the adventures of Pig Robinson and to Norab a letter about squirrel Nutkin. Others were sent to Freda, Marjorie and the baby Beatrix to whom she was godmother. From them she learned how much children loved them and gave her the idea of writing books for children. They are full of delightful sketches and descriptions of the animals she loved.

Eastwood Dunkeld
Sep 2nd 93

My dear Noel,

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 Cottontail



and Peter



They lived with their mother in a
sand bank under the root of a
big fir tree.

¹⁶ Xerox copy of letter written to Noel Moore in 1893
when he was ill. It became The Tale of Peter Rabbit.

The above letter was the one she had published and the first of her series of books.

B. Miniature Letters

Beatrix Potter picture letters were a delight to the children to whom she sent them. After that came her books. Then she had a new idea- her miniature letters- written between the Moore family and to other small friends. Each letter was shaped and folded to represent an envelope. It was addressed, and there was a tiny little stamp drawn in red crayon. Some were posted in a miniature mail bag, some in a toy tin post-office box. These letters, written as from some of the animal characters in her books, throw delightful side lights on their doings, and tell us more about them. We learn that some of Mr. Jeremy Fisher's friends thought he should take a wife and that Mrs. Tiggy-Winkle was always getting her washing mixed up. In from Peter Rabbit to Mrs. McGregor goes as follows: *since*

Mrs. McGregor, Gardener's Cottage

Dear Sir,

I write to ask whether your spring cabbages are ready? Kindly reply by return and oblige.

Yrs. truly, 17
Peter Rabbit

and another:

Mrs. Tiggy Winkle, Cats Bells

¹⁷ Linder, A History of the Writings of Beatrix Potter,
p. 73.

Dear Madam,

Though unwilling to hurt the feeling of another widow, I really cannot any longer put up with starch in my pocket handkerchiefs. I am sending this one back to you, to be washed again. Unless the washing improves next week I shall (reluctantly) feel obliged to change my laundry.

Yrs. truly 18
Josephine Rabbit

C. The Peter Rabbit Books

It was at Eastwood, Dunkeld, a dower house on the Atholl Estate beside the river Tay in Perthshire, that the picture letter was sent to Noel Moore. This letter, dated September 4, 1893 was the origin of The Tale of Peter Rabbit. While Beatrix Potter claimed she never knew a Mr. McGregor, in actual fact the picture letter was written in Mr. McGregor's garden! for this was the name of the tenant who sub-let Eastwood to the Potters in 1893. The lily-pond was at Tenby, South Wales. The fir tree and some wood backgrounds were near Keswick.¹⁹

When it occurred to Miss Potter that she might make a book out of the story, she wrote and asked Noel if he had kept the letter, and if so could she borrow it? Noel had kept the letter and was glad to lend it to her. She rewrote the story and prepared 42 pen and ink drawings to illustrate it, which were tucked into corner slots cut in the pages of the book. There was a colored frontispiece showing Peter

¹⁸ Ibid., p. 78.

¹⁹ Ibid., p. 92.

in bed, and his mother, Mrs. Rabbit, giving him a cup of camomile tea.

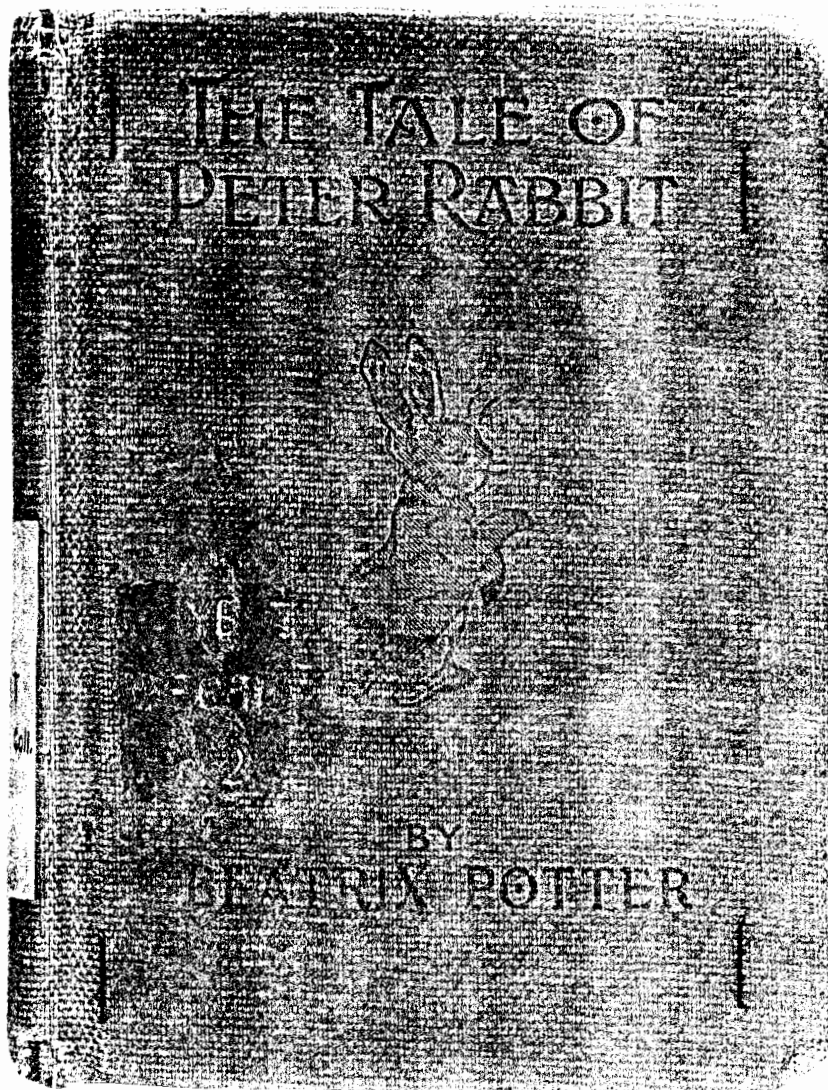
Canon Rawnsley, a founder member of the National Trust and a friend of the family, encouraged and offered to help her in finding a publisher. During 1900 the story was sent to at least 6 publishers, all of whom returned it. By 1901 she had decided to print it privately. Canon Rawnsley had offered Frederick Warne & Co. his own version of the story, written in verse, and illustrated by her drawings. The first verse began:

There were four little bunnies
- no bunnies were sweeter
Mopsy and Cottontail,
Flopsy and Peter.

They live in a sand bank
As here you may see,
At the foot of a fir
- a magnificent tree.

This was not accepted, and Beatrix Potter went on with her plans for printing it herself. The London printer, Strangeways & Sons of Tower Street, Cambridge Circus, W. C. was employed and Hentschel of 182 Fleet St. made the color blocks and the black and white illustrations were made by Art Reproduction Co. of Fetter Lane, E. C. The size of the book was small enough for little hands to hold, and printed on stout paper. The page was about $5\frac{1}{2}$ "X4". The story was like Noel's letter except it was longer and there were more illustrations. The book was bound in paper boards cut flush, and the cover was a subdued shade of grey-green on which was a drawing of four little rabbits. The pages were unnumbered.

This first edition of 250 copies she gave to many relatives and friends and sold for a modest sum. Another 200 copies were ordered as it was an immediate success. Frederick Warne & Co. offered a printing when she agreed to all colored illustrations in the copy. From 1901 to 1904 approximately 86,470 copies were printed by Warne & Co. Because the Warnes did not copyright The Tale of Peter Rabbit when it first came out in America, it resulted in a pirated edition in 1904 by Henry Altemus & Co. It was the same format and the pictures and text were copied from the 4th printing in 1903. There was nothing they could do about it, and more copies



appeared later.

The Tale of Peter Rabbit was one ^{of the} best loved of Beatrix Potters books. In 1905 she wrote, "It is much more satisfactory to address a real live child; I often think that was the secret of the success of Peter Rabbit, it was written to a child not made to order."

D. Foreign Translations of Peter Rabbit

See List in Appendix A

E. Painting Books

Peter Rabbit's Painting Book, Tom Kitten Painting Book, Jemima Puddle-Duck's, One Unpublished Painting Book of Animals- Painting Book.

F. The Plays

Peter Rabbit Play, Tailor of Gloucester Play.

G. The Music Books

Tailor of Gloucester Play, The Peter Rabbit Music Books, Used 12 of the different Peter Rabbit book characters.

H. The Fairy Caravan

This story was written after Beatrix Potter's prime as a writer. Her heart and soul was in Hill Top Farm, and she wrote it for the publisher Alexander McKay from Philadelphia. It was to be printed only in America and was about a traveling circus known as Alexander and William's Circus which was invisible to humans. She later gave them permission to have it printed in Braille.

I. Sister Anne

Beatrix Potter had always been interested in the seventeenth century fairy tales of Charles Perrault, and had included her version of Bluebeard in her Fairy Caravan, but it was too long, so she offered it to Mr. McKay as a story on its own. Anne was the sister of the 8th wife of Baron Bluebeard, Anne visited her in her castle and together they discover Bluebeard's dark secret. They send a dove with a message to their brothers who come and rescue them and kill the wicked Baron and his men. A Katharine Sturgis did the illustrations in America as Beatrix was 66 years of age at the time (1932) and felt the illustrations were too much of a strain. This was the last of her stories to be published during her lifetime.

*with
tenses*

J. Wag-by-Wall (or Wag-by-Wa')

This story was printed after Beatrix Potter's death but was begun in 1909 and then put into the Fairy Caravan and then removed before publishing. Wag' was the pendulum of an ancient wall clock, and Wa' an abbreviation of "Wall." Miss Miller from The Horn Book Magazine wanted her to change it to a Christmas story as she did, but it was put in for a story for the twentieth anniversary number on Nov. 5, 1943.

K. The Faithful Dove

This also was printed posthumously, and was meant to have bird pictures. No agreement could be reached on an artist during her lifetime so only the manuscript was printed in 1956 and again in 1970. Her original had been

written about 1908 in Hastings, the setting for the story.

L. Fairy Tales

When she was young, Beatrix Potter read fairy tales; in her twenties she drew pictures to illustrate them; and years later when most of her Peter Rabbit books were written, and new ideas were slow to come, she still felt the urge to write, and her thoughts turned to the old favorites- Red Riding Hood, Cinderella and Bluebeard.

Some of her fairy tales were original such as The Fairy in the Oak and Llewellyn's Well and some were her versions of tales like Cinderella, Red Riding Hood and The Idle Shepherd Boy (The Boy Who Cried "Wolf"). The first three were written in 1911 or 1912 and Cinderella about 1930. There are many references in her stories to fairy tale characters. Nancy, the daughter of a sister of William Heelis, and her Aunt Beatrix had much in common in imagination and fairy tales. She would have written a story about Nancy's imaginary oakmen but found out it came from a story book Nancy had read. She did, however, write to Nancy about these characters as she had done before to other children.

M. Tales of Country Life

In 1913, a story by Beatrix Potter called The Fairy Clogs appeared in the October 25, issue of Country Life, in their section devoted to 'Tales of Country Life'. She had written four of these, the others being Pace Eggers, The Mole Catcher's Burying, and Carrier's Bob. The last three were written in 1911 at Hill Top Farm in North Country

dialect. Place names and people are taken from the district, and describe life there in detail.

N. Articles for the Press

From time to time Beatrix Potter sent contributions to the Press. Sometimes they were about farming or country affairs, but they always showed a complete mastery of her subject.

An article on hedgehogs, published in The Field is based on her experience with her pet hedgehog. Other articles written during World War I are associated with her work as a farmer.

O. Election Work

Because Beatrix Potter could not get any Peter Rabbit dolls made in England, free trade with Germany killing the toy industry there, she worked for Tariff Reform in the Election of 1910. She had leaflets printed, and drew colored posters by hand. She also wrote one on the practice of taking a census of horses available in England. She also had another leaflet that dealt with problems such as foreign copyright and import restrictions facing printers at that time. She was not too successful in influencing voters in this way and after this year she made no further attempt to "go into politics."²⁰

P. Code Writing (from The Journal of Beatrix Potter by Leslie Linder)

²⁰

Ibid., p. 398.

From about the age of fourteen until she was thirty, Beatrix Potter kept a Journal in her own privately-invented code-writing. Even her closest friends knew nothing about it, and only one instance did she mention it in a letter to her cousin, Caroline Clark, written five weeks before she died. They were found in Castle Cottage, a bundle of loose sheets and exercise books written in cipher-writing and given to Leslie Linder when she was working on the book, The Art of Beatrix Potter. Some Roman numerals and a date give her some clues and much work the following symbols for the alphabet emerged:

The Code Alphabet

a	a	h	k	u	u
l	b	t	i	η	v
2	c	n	m	η	w
σ	d	m	n	x	x
k	e	e	o	η	y
c	f	s	p	3	z
σ	g	q	q	2	to, too, two
l	h	w	r	3	the, three
l	i	x	s	4	for, four
l	j	1	t	+	and

Since she did not leave a key to the code, she probably thought that these writings would never be read by anyone else. Her code alphabet contained some of the letters of our alphabet but they did not necessarily stand for the

²¹Linder, The Journal of Beatrix Potter, Introduction.

same letters in her alphabet. There were also characters from Greek and German script. The figures 2, 3 and 4 were used for any time that sound occurred in any word such as 4 get and 2 ^Pgetter. She became so adept at this writing that her script was not too plain. Hurried writing can make any script hard to read.

Example of early script (1881)

Part of the 90th Psalm written from memory.

XC

220. neu caot uam eu vngucimo nash
 im att ommattemo.
 uenat 3 neuuaimo njan uenot conu
 cu njan neu caot ceuno 3 kante amo
 3 njerco, njan cuen njanuotimo te
 njanuotimo neu cu oco.
 neu nuanat nam te ootuattem; amo
 oajot 'kautu njan vicoat te nam.
 ceu a neuoamo njan im neu viora oia
 cu ad njanuotim njan it is y saot, amo
 ad a njan im 3 nior.
 neu dajot njan amaj ad njan a ceu,
 njan ad a ceu im 3 neuuimo njan
 auu cuu oia njan oenjan us.
 im 3 neuuimo it ceuuoat, amo oenjan
 us; im 3 njanuotimo it is cuu njan amo
 njanuotimo.
 ceu njan auu. denuo cu njan amaj,
 amo' cu neu njan auu njan neuuimo.
 neu caot cu eu imiguitas uenat no
 cuu vior im 3 cuu te neu denuoat.
 cuu cu cu cuu auu saot amaj im neu
 njanuotimo. njan vior cu njan ad a cuu
 cuu it cuu.

Psalm XC (Verses 1-9), written from memory (An early sheet,
 probably 1880)
 (See page xxv)

In 1881, her code-writing was comparatively large and carefully written. During 1882 and 1883 the handwriting became smaller. As it developed it became more flowing and individual symbols were joined together. Between 1884 and 1887 it became even smaller. In one instance she described Pig Robinson so comparisons could be made with her translation. From 1888 to 1892, there was very little writing, perhaps because of ill-health. From 1892-1897 the writing was again in normal proportions but in 1897 it stopped altogether when she planned to submit a paper to the Linnean Society of London on Spore development.

She seems to have put aside keeping a journal as she became more and more absorbed in the planning of her books. She did leave notes on different fragments of stories in code-writing but never in the form of a Journal.

Reading these translations gives the feeling that here is a different person from the person who wrote Peter Rabbit. Perhaps no one had the right to invade that privacy of hers. While it is not as personal as one would expect a diary to be, there are very amusing descriptions of people she visited, and a very real understanding of people in spite of her narrow life she led for so many years.²³

Chapter 4

THE ART OF BEATRIX POTTER

The art of Beatrix Potter is a revelation of the hidden sources of her power as a creator of children's books of great originality and timeless value. Her art is true and the line, color and form of reality tells its⁽¹⁾ story of Beatrix Potter. While this paper has dealt with her storiesⁱⁿ one section and art in another, it is nevertheless true that the illustrations in her children's books cannot be separated from the story. From early childhood she had been drawing and painting, copying pictures of birds, butterflies and animals from books with color plates of natural history.

A. Early Drawings

Carnations, The Art of Beatrix Potter

Painted Lady Butterfly

B. Microscopic work and Fungi Drawings

C. Animal Studies

Squirrel Study

The Days News²⁴

D. Relationship to Her Stories

²⁴

Linder, The Art of Beatrix Potter, pp. 115-310.

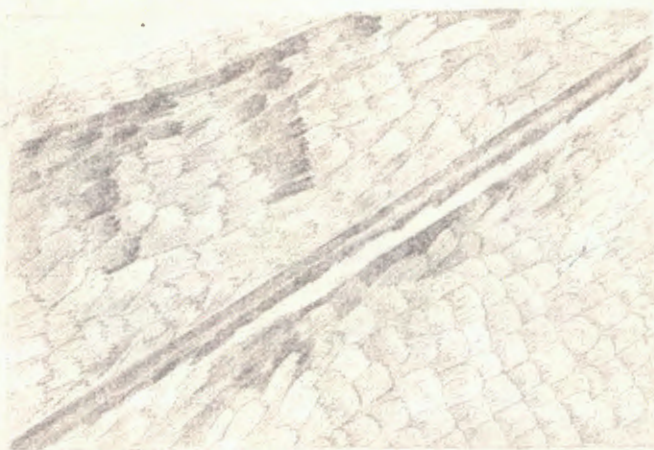
THE ART OF BEATRIX POTTER

Age 14



Carnations

THE ART OF BEATRIX POTTER



Vanessa Cardui
Scales on lower side of wing highly magnified



Painted Lady Butterfly.
Vanessa Cardui.
Scales on lower side of wing highly magnified.

Painted Lady Butterfly

THE ART OF BEATRIX POTTER



Cortinarius (Telamonia) Torvus

Dunkeld. Aug. 25th, 1893



Russula Nigricans

Eastwood, Dunkeld and Lennel
Aug. 28th, 1893

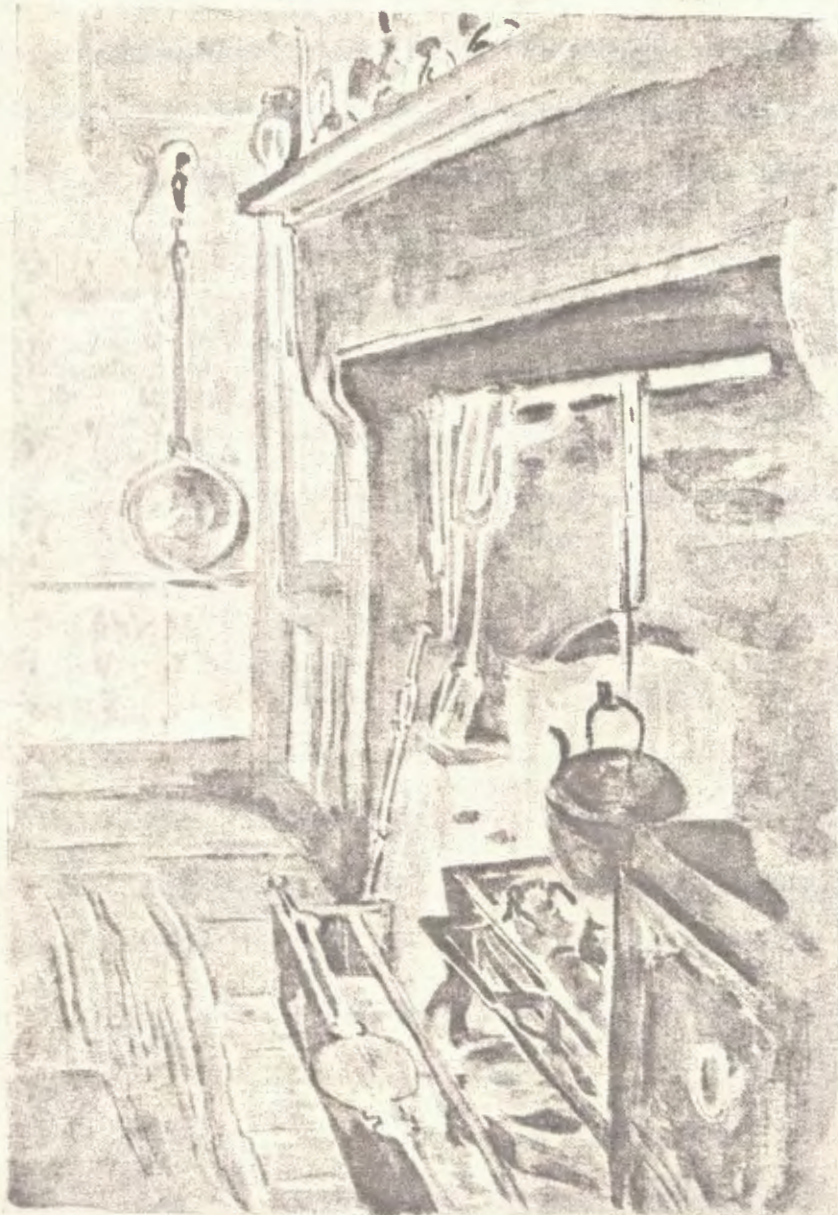
(Ref.: *Armitt Library*, Vol. 4, No. 109, and Vol. 2, No. 28).

THE ART OF BEATRIX POTTER



Squirrel Study

PIGLING BLAND (1913)



Water-colour used as background for the Kitchen scenes in *Pigling Bland*.
("Spout House," Far Sawrey)

The important thing about the illustrations for the Peter Rabbit books and other animal books was the fact that they were true to the nature of the rabbit, mouse, squirrel, hedgehog, or whatever and were quickly recognized by the children as truth and fantasy combined. Beatrix Potter paid as much attention to detail in her pictures as she did to the right word in her stories. She is ranked with other well known picture book illustrators Caldecott, Kate Greenaway and Leslie Brooke. Many of her settings were from the interiors of the houses of the North Country, Hill Top Farm especially and the gardens and landscape scenes from there.

Beatrix Potter was very interested in the development of Picture books in America. Language is no barrier to enjoyment of a picture book. She delighted in the books of Walter Crane, Caldecott, Greenaway and she said of Dr. Seuss' To Think That I Saw It on Mulberry Street, "I think it the cleverest book I have met for many years. The swing and merriment of the pictures and the natural truthful simplicity of the untruthfulness... Too many story books are condescending, self conscious inventions and then some trivial oversight, some small incorrect detail gives the whole show away. Dr. Seuss does it thoroughly."

Chapter 5

THE INFLUENCE OF BEATRIX POTTER ON CHILDREN'S LITERATURE

Imagination, in one of its pleasantest forms began for me when I was about 3 years old and I was given The Flopsy Bunnies and The Tale of Peter Rabbit. Although I probably did not realize it then, but my ideas of English countrysides, attitudes, houses, furniture, clothes gardens and woods must have begun then too. How much of my feeling for a small child's world, for love of home and countryside, the dignity of work, the decency of simple average beings, the mingled humor and tragedy (for Beatrix Potter did not soften the ways of life) of existence might have begun, I do not know, but the convincing truths inherent in her stories as my grandmother read and reread them to me were wonderful childhood experiences.

Beatrix Potter had a perfect sense of fitness for incidentals. The Foxy-whiskered Gentleman is no longer dressed when he peeps at Jeminas eggs- it adds much to the villainy. Jemina does not wear her ridiculous costume when she has achieved her ducklings. That gives her back her natural beauty and dignity.

Although writing for children, Beatrix Potter did not

sentimentalize or sugar coat these truths. She could create a child's world and make it come alive, and while there were no unhappy endings, she had her rabbits tremble at the thought of Mrs. McGregor and her pie dish. The pursuit and prey theme runs through many of her tales. She really was telling her kind of fairy tale, but instead of giants and monsters, she used Mr. Tod and Samuel Whiskers to be wary of. There was that spark of creative reality of belief in imagination which is there in all children but not often can adults reach that common ground with them. The stories of Beatrix Potter have given them to the world so they are able to walk and believe with children in imagination in the Tales of Beatrix Potter.

Review

*Her writing is
at awkward at times --
as to be read*

*Title is misleading; the content
is mostly descriptive -- little
analysis or criticism of works
or her significance*

THE ART OF BEATRIX POTTER



The day's News



A visit from the Doctor

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Books

- Crouch, Marcus. Beatrix Potter. A Walck Monography. New York: Henry Z. Walck Inc., 1961.
- Lane, Margaret. The Tale of Beatrix Potter. London and New York: Frederick Warne Co. 1946 Printed United States: Van Rees Press.
- Linder, L. and W. A. Herring. The Art of Beatrix Potter. London and New York: Frederick Warne & Co., 1955.
- Linder, Leslie. A History of the Writings of Beatrix Potter. London: Frederick Warne & Co. Ltd. 1971.
- _____. The Journal of Beatrix Potter. London: Frederick Warner & Co. Ltd. 1966.
- Potter, Beatrix. Letters to Children. New York: Walker & Co. 1966.

2. Periodicals

- Banner D. "Memories of Beatrix Potter," 19th Century, 140:230-2, October, 1946.
- Dalphin, Marcia. "The Tale of Beatrix Potter," rev. of book by Margaret Lane The Tale of Beatrix Potter (Warne) Horn Book, November, 1946.
- Lane, Margaret. "On the Writing of Beatrix Potters Life Story," Horn Book, 22:438-45, November, 1946.
- "Small but Authentic Genius," Time, 48:106+, November 11, 1946.

APPENDIX A

APPENDIX A

THE BEATRIX POTTER BOOKS

(Published by F. Warne & Co Ltd, unless otherwise stated)

- | | | |
|-----|--|------|
| 1. | The Tale of Peter Rabbit (privately printed, first edition, flat back, 250 copies, Dec. 1901, followed by a second edition (round back, 200 copies, Feb. 1902) | 1901 |
| 2. | The Tale of Peter Rabbit | 1902 |
| 3. | The Tailor of Gloucester ((privately printed, 500 copies) | 1902 |
| 4. | The Tale of Squirrel Nutkin | 1903 |
| 5. | The Tailor of Gloucester | 1903 |
| 6. | The Tale of Benjamin Bunny | 1904 |
| 7. | The Tale of Two Bad Mice | 1904 |
| 8. | The Tale of Mrs. Tiggy-Winkle | 1905 |
| 9. | The Pie and the Patty-pan (first published in the larger format) | 1905 |
| 10. | The Tale of Mr. Jeremy Fisher | 1906 |
| 11. | The Story of a Fierce Bad Rabbit (first published in panoramic form) | 1906 |
| 12. | The Story of Miss Moppet (first published in panoramic form) | 1906 |
| 13. | The Tale of Tom Kitten | 1907 |
| 14. | The Tale of Jemima Puddle-Duck | 1908 |
| 15. | The Rol-Poly Pudding (first published in the larger format) Later renamed The Tale of Samuel Whiskers | 1908 |
| 16. | The Tale of the Flopsy Bunnies | 1909 |
| 17. | Ginger and Pickles (first published in the larger format) | 1909 |
| 18. | The Tale of Mrs. Tittlemouse | 1910 |
| 19. | Peter Rabbit's Painting Book | 1911 |
| 20. | The Tale of Timmy Tiptoes | 1911 |
| 21. | The Tale of Mr. Tod | 1912 |
| 22. | The Tale of Pigling Bland | 1913 |
| 23. | Tom Kitten's Painting Book | 1917 |
| 24. | Appley Dapdly's Nursery Rhymes (first published in a smaller format) | 1917 |
| 25. | The Tale of Johnny Town-Mouse | 1918 |
| 26. | Cecily Parsley's Nursery Rhymes (first published in a smaller format) | 1922 |
| 27. | Jemima Puddle-Duck's Painting Book | 1925 |

28.	Peter Rabbit's Almanac for 1929	1928
29.	The Fairy Caraban (Privately printed 100 copies)	1929
30.	The Fairy Caravan (David McKay, Philadelphia) First English edition, July 1932	1929
31.	The Tale of Little Pig Robinson (David McKay Philadelphia)	1930
32.	The Tale of Little Pig Robinson (first published in the larger format)	1930
33.	Sister Anne (David McKay, Philadelphia)	1932
34.	Wag-by-Wall (limited edition, 100 copies)	1944
35.	Wag-by-Wall (The Horn Book, Boston)	1944
36.	The Tale of the Faithful Dove (limited edition, 100 copies)	1955
37.	The Art of Beatrix Potter (reproductions of her drawings and paintings)	1955
38.	The Tale of the Faithful Dove (F. Warne & Co. Inc., New York)	1956
39.	The Journal of Beatrix Potter, 1881-1897 (trans- cribed from her code-written manuscript)	1966
40.	The Tailor of Gloucester--a facsimile of the origi- nal manuscript and illustrations (limited edition, 1500 copies, F. Warne & Co. Inc., New York)	1968
41.	The Tailor of Gloucester--from the original manu- script (F. Warne & Co. Inc., New York)	1968
42.	The Tailor of Gloucester--from the original manu- script (the English edition)	1969
43.	The Tale of the Faithful Dove--with illustrations by Marie Angel (F. Warne & Co. Inc., New York)	1970
44.	The Tale of the Faithful Dove--with illustrations by Marie Angel (English edition)	1971
45.	The Writings of Beatrix Potter--a history of, in- cluding unpublished work	1971
46.	The Sly Old Cat	

THE BEATRIX POTTER BOOKS PRINTED IN BRAILLE

(The Royal Institute for the Blind)

Peter Rabbit, Mrs. Tiggy-Winkle, Tom Kitten, The Flopsy Bunnies, Pigling Bland, Johnny Town-Mouse	1921
The Journal of Beatrix Potter has been tape-recorded by The British Talking Book Service for the Blind	1970

THE BEATRIX POTTER BOOKS PRINTED IN i.t.a.

Peter Rabbit, Benjamin Bunny, Two Bad Mice, Mrs. Tiggy- Winkle, Mr. Jeremy Fisher, Tom Kitten, Jemima Puddle Duck, Flopsy Bunnies, Mrs. Tittlemouse	1965
Timmy Tiptoes	1966

THE BEATRIX POTTER BOOKS

TRANSLATED INTO OTHER LANGUAGES

French	Pierre Lapin (Peter Rabbit)	1921
	Noisy-Noisette (Squirrel Nutkin)	1931
	Le Tailleur de Gloucester (Tailor of Gloucester)	1967
	Jeannot Lapin (Benjamin Bunny)	1921
	Poupette-a-L'Epingle (Mrs. Tiggy-Winkle)	1922
	Jeremie Peche-a-la-Ligne (Mr. Jeremy Fisher)	1940
	Toto le Minet (Tom Kitten)	1951
	Sophie Canetang (Jemina Puddle-Duck)	1922
	La Famille Flopsaut (Flopsy Bunnies)	1931
Dutch	Het Verhaal van Pieter Langoor (Peter Rabbit)	1912
	(published under licence by Nijgh & Van Ditmar's Uitgevers-Maatschappij, Rotterdam)	
	Benjamin Knabbel (Benjamin Bunny)	1946
	Twee Stoute Muisjes (Two Bad Mice)	1946
	Jeremias de Hengelaar (Mr. Jeremy Fisher)	1946
	Tom Het Poeje (Tom Kitten)	1946
	Het Verhaal van Kwakkel Waggel-Eend (Jemina Puddle-Duck)	1912
	(published under licence by Nijgh & Ditmar's Uitgevers-Maatschappij, Rotterdam)	
	De Kleine Langoortjes (Flopsy Bunnies)	1946
	(The following twelve titles have been pub- lished under licence by Uitgeverij Ploegsma, Amsterdam)	
	Het Verhaal van Pieter Konijn (Peter Rabbit)	1968
	Het Verhaal van Eekhoorn Hakketak (Squirrel Nutkin)	1969
	Het Verhaal van Benjamin Wollepluis (Benjamin Bunny)	1969
	Het Verhaal van Twee Stoute Muizen (Two Bad Mice)	1969
	Het Verhaal van Vrouwtje Plooi (Mrs. Tiggy- Winkle)	1969
	Het Verhaal van Jeremias Hengelaar (Jeremy Fisher)	1970
	Het Verhaal van Poekie Poes (Tom Kitten)	1970
	Het Verhaal van Jozefien Kwebbeleend (Jemina Puddle-Duck)	1968
	Het Verhaal van De Wollepluis-Konijntjes (Flopsy Bunnies)	1969
	Het Verhaal van Minetje Miezemujs (Mrs. Tittle- mouse)	1970
	Het Verhaal van Timmie Tuimelaar (Timmy Tiptoes)	1968
	Het Verhaal van Diederik Stadsmuis (Johnny Town-Mouse)	1969

Welsh	Hanes Pwtan y Whingen (Peter Rabbit)	1942
	Hanes Benda Bynni (Benjamin Bunny)	1948
	Hanes Meistres Tigi-Dwt (Mrs. Tiggy-Winkle)	1932
	Hans Dili Minllyn (Jemina Puddle-Duck)	1924
	Hanes Meistr Tod (Mr. Tod)	1963
German	Die Geschichte des Peterchen Hase (Peter Rabbit)	1934
	(Style 1, English type; style 2, Gothic type)	
	Die Geschichte von den zwei bosen Mauschen (two Bad Mice)	1939
	Die Geschichte von Frau Tiggy-Winkle (Mrs. Tiggy-Winkle)	1948
	Die Geschichte von Samuel Hagezahn (Samuel Whiskers, or The Roly-Poly Pudding)	1951
	Die Geschichte Der Hasenfamilie Plumps (Flopsy Bunnies)	1947
	Die Geschichte von Herrn Reinke (Mrs. Tod)	1951
Italian	Il Coniglio Pierino (Peter Rabbit)	1948
Spanish	Pedrin El Conejo Travieso (Peter Rabbit)	1948
Swedish	Sagan om Pelle Kanin (Peter Rabbit)	1948
	Sagan om Kurre Notpigg (Squirrel Nutkin)	1954
	Den lillae grisen Robinsons aventyr (Little Pig Robinson no illustrations)	1938
Norwegian	Fortellingen om Nina Pytt-And (Jemina Puddle-Duck)	1948
Danish	Tom Kitte (Tom Kitten)	1946
Afrikaans	Die Verhaal van Pieter Konyntjie (Peter Rabbit)	1929
	Die Verhaal van Bennie Blinkhaar (Benjamin Bunny)	1935
	Die Verhaal van Die Flopsie-Familie (Flopsy Bunnies)	1935
	Die Verhaal van Mevrouw Piekfyn (Mrs. Tittlemouse)	1935
Latin	Fabula de Petro Cuniculo (Peter Rabbit)	1962
	Fabula de Jemima Anate-Aquatica (Jemima Puddle-Duck)	1965
Japanese	The following titles are to be published under licence by Fukuinkan-Shoten, Tokyo	
	The Tale of Peter Rabbit	1971
	The Tale of Benjamin Bunny	1971
	The Tale of the Flopsy Bunnies	1971
	The Tale of Tom Kitten	
	The Story of Miss Moppet	
	The Story of a Fierce Bad Rabbit	
	The Tale of Meina Puddleduck	
	The Tale of Mrs. Tittlemouse	
	The Tale of Ginger and Pickles	
	The Tale of Two Bad Mice	