

Chapter 1 : The tale of Jemima Puddle-Duck | Open Library

*The Tale Of Jemima Puddle-Duck () [Beatrix Potter] on www.nxgvision.com \*FREE\* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks.*

Rebecca Puddle-duck, was perfectly willing to leave the hatching to some one else—"I have not the patience to sit on a nest for twenty-eight days; and no more have you, Jemima. You would let them go cold; you know you would! SHE tried to hide her eggs; but they were always found and carried off. Jemima Puddle-duck became quite desperate. She determined to make a nest right away from the farm. SHE set off on a fine spring afternoon along the cart-road that leads over the hill. She was wearing a shawl and a poke bonnet. WHEN she reached the top of the hill, she saw a wood in the distance. She thought that it looked a safe quiet spot. She ran downhill a few yards flapping her shawl, and then she jumped off into the air. SHE flew beautifully when she had got a good start. She skimmed along over the tree-tops until she saw an open place in the middle of the wood, where the trees and brushwood had been cleared. JEMIMA alighted rather heavily, and began to waddle about in search of a convenient dry nesting place. She rather fancied a tree-stump amongst some tall fox-gloves. But—seated upon the stump, she was startled to find an elegantly dressed gentleman reading a newspaper. He had black prick ears and sandy coloured whiskers. He had a long bushy tail which he was sitting upon, as the stump was somewhat damp. Jemima thought him mighty civil and handsome. She explained that she had not lost her way, but that she was trying to find a convenient dry nesting-place. He folded up the newspaper, and put it in his coat-tail pocket. Jemima complained of the superfluous hen. I wish I could meet with that fowl. I would teach it to mind its own business! I have a sackful of feathers in my woodshed. You may sit there as long as you like," said the bushy long-tailed gentleman. He led the way to a very retired, dismal-looking house amongst the fox-gloves. It was built of faggots and turf, and there were two broken pails, one on top of another, by way of a chimney. There was a tumble-down shed at the back of the house, made of old soap-boxes. The gentleman opened the door, and showed Jemima in. THE shed was almost quite full of feathers—it was almost suffocating; but it was comfortable and very soft. Jemima Puddle-duck was rather surprised to find such a vast quantity of feathers. But it was very comfortable; and she made a nest without any trouble at all. WHEN she came out, the sandy whiskered gentleman was sitting on a log reading the newspaper—at least he had it spread out, but he was looking over the top of it. He was so polite, that he seemed almost sorry to let Jemima go home for the night. He promised to take great care of her nest until she came back again next day. He said he loved eggs and ducklings; he should be proud to see a fine nestful in his wood-shed. They were greeny white and very large. The foxy gentleman admired them immensely. He used to turn them over and count them when Jemima was not there. At last Jemima told him that she intended to begin to sit next day—"and I will bring a bag of corn with me, so that I need never leave my nest until the eggs are hatched. They might catch cold," said the conscientious Jemima. But before you commence your tedious sitting, I intend to give you a treat. Let us have a dinner-party all to ourselves! May I ask you to bring up some herbs from the farm-garden to make a savoury omelette? Sage and thyme, and mint and two onions, and some parsley. I will provide lard for the stuff—"lard for the omelette," said the hospitable gentleman with sandy whiskers. She went round the farm-garden, nibbling off snippets of all the different sorts of herbs that are used for stuffing roast duck. AND she waddled into the kitchen, and got two onions out of a basket. The collie-dog Kep met her coming out, "What are you doing with those onions? Where do you go every afternoon by yourself, Jemima Puddle-duck? The collie listened, with his wise head on one side; he grinned when she described the polite gentleman with sandy whiskers. HE asked several questions about the wood, and about the exact position of the house and shed. Then he went out, and trotted down the village. He went to look for two fox-hound puppies who were out at walk with the butcher. She was rather burdened with bunches of herbs and two onions in a bag. She flew over the wood, and alighted opposite the house of the bushy long-tailed gentleman. HE was sitting on a log; he sniffed the air, and kept glancing uneasily round the wood. When Jemima alighted he quite jumped. Give me the herbs for the omelette. Jemima Puddle-duck had never heard him speak like that. She felt surprised, and uncomfortable. WHILE she was inside she heard

pattering feet round the back of the shed. Some one with a black nose sniffed at the bottom of the door, and then locked it. Jemima became much alarmed. And nothing more was ever seen of that foxy-whiskered gentleman. Unfortunately the puppies rushed in and gobbled up all the eggs before he could stop them. He had a bite on his ear and both of the puppies were limping. SHE laid some more in June, and she was permitted to keep them herself: Jemima Puddle-duck said that it was because of her nerves; but she had always been a bad sitter. This work is in the public domain in the United States because it was published before January 1, This work may also be in the public domain in countries and areas with longer native copyright terms that apply the rule of the shorter term to foreign works.

*The Tale of Jemima Puddle-Duck is a children's book written and illustrated by Beatrix Potter. It was first published by Frederick Warne & Co. in July 1908. Potter composed the book at Hill Top, a working farm in the Lake District she bought in 1905.*

Beatrix Potter (1867–1943) was an English writer, illustrator, natural scientist, and conservationist best known for her children's books featuring animals, such as those in *The Tale of Peter Rabbit*. Born into a household, Potter was educated by governesses. She had numerous pets and spent holidays in Scotland and the Lake District, developing a love of landscape, flora and fauna. In her thirties, Potter published the highly successful children's book, *The Tale of Peter Rabbit*. Potter began writing and illustrating children's books full-time, with the proceeds from the books and a legacy from an aunt, in 1905 Potter bought Hill Top Farm in Near Sawrey, a village in the Lake District, which at that time was in Lancashire. Over the following decades, she purchased additional farms to preserve the unique hill country landscape. In 1905, at the age of 38, she married William Heelis, a respected local solicitor from Hawkshead. Potter was also a breeder of Herdwick sheep and a prosperous farmer keenly interested in land preservation. Potter wrote about 30 books, the best known being her 24 children's tales and she died of pneumonia and heart disease on 22 December at her home in Near Sawrey at age 77, leaving almost all her property to the National Trust. She is credited with preserving much of the land that now constitutes the Lake District National Park. Potter's books continue to sell throughout the world in many languages with her stories being retold in song, film, ballet, and animation, and her life depicted in a feature film and television film. Potter's paternal grandfather, Edmund Potter, from Glossop in Derbyshire, owned what was then the largest calico printing works in England, and later served as a member of parliament. James Martineau and he then trained as a barrister in London. Helen was the daughter of Jane Ashton and John Leech, a cotton merchant. Both parents were talented, and Rupert was an adept amateur photographer. Rupert had invested in the market and by the early 1850s was extremely wealthy. Potter's family on both sides were from the Manchester area and they were English Unitarians, associated with dissenting Protestant congregations, influential in 19th century England, that affirmed the oneness of God and that rejected the doctrine of the Trinity. Beatrix was educated by three able governesses, the last of whom was Annie Moore, just three years older than Beatrix, who tutored Beatrix in German as well as acting as lady's companion.

2. Tabitha Twitchit, a cat, invites friends for tea and she washes and dresses her three kittens for the party, but within moments the kittens have soiled and lost their clothes while scampering about the garden. She sends the kittens to bed, and tells her friends the kittens have the measles, once the tea party is underway however, its dignity and repose are disturbed by the kittens romping overhead and leaving a bedroom in disorder. Potter's career as an author and illustrator was launched in 1902 with the release of *The Tale of Peter Rabbit*. She continued to publish, and, in 1905, bought Hill Top, a farm in Lancashire, with the profits from her books. Her tales then took inspiration from the farm, its woodland surroundings, work began on *Tom Kitten* in 1906 and its setting became the Hill Top farmhouse. Illustrations depict the interior of the house and the gardens, paths, twenty thousand copies of the book were released in September and another 12, the following December. Potter composed a few letters for child friends as if from the characters in the tale. In 1907, two books of pieces and piano duets for children were published with one piece inspired by *Tom Kitten*. Tom and other characters in the book have become the subjects of a variety of merchandise over the years including porcelain figurines, the tale is still in print, and has been translated and published in several languages. The tale begins with three feline siblings – Mittens, Tom Kitten, and Moppet – tumbling about the doorstep and their mother, Mrs. Tabitha Twitchit, expects fine company for tea so she fetches the children indoors to wash and dress them before her friends arrive. Tom is very naughty and scratches his mother while she grooms him, Tabitha dresses Moppet and Mittens in clean pinafores and tuckers, and Tom in all sorts of elegant uncomfortable clothes taken from a chest of drawers. Tom is fat and bursts several buttons, but his mother sews them back on again, Tabitha turns her kittens into the garden to keep them out of the way while she makes hot buttered toast for the party. She tells them to keep their frocks clean and keep away from the pigsty,

the dirty ash pit, Sally Henny Penny, and the Puddle-Ducks, Moppet and Mittens soon have their pinafores smeared with grass stains. They climb upon the wall and lose some of their clothing in the ascent. Tom has a difficult time gaining the top of the wall breaking the ferns. He is disheveled when he reaches the top of the wall, and loses his hat, the rest of his buttons burst 3. A popular holiday destination, it is famous for its lakes, forests and mountains and its associations with the early 19th century writings of William Wordsworth and the other Lake Poets. It is located in the county of Cumbria, and all the land in England higher than 3, feet above sea level lies within the National Park, including Scafell Pike, the highest mountain in England. It also contains the deepest and longest bodies of water in England, respectively West Water, the Lake District National Park includes nearly all of the Lake District, though the town of Kendal and the Lakeland Peninsulas are currently outside the park boundary. Landowners include, Individual farmers and other landowners, with more than half of the agricultural land farmed by the owners. The National Trust owns about a quarter of the total area, the Forestry Commission and other investors in forests and woodland. The lakes and mountains combine to form impressive scenery, farmland and settlement have altered the natural scenery, and the ecology has been modified by human influence for millennia and includes important wildlife habitats. The proposal was opposed by Cumbria County Council who said it would lead to less democratic control, a public inquiry was held into the proposals, which required a decision by the Secretary of State. The decision to recommend approval was announced on October 23., the precise extent of the Lake District was not defined traditionally, but is slightly larger than that of the National Park, the total area of which is about square miles. The park extends just over 32 miles from east to west, the Lake District is one of the most highly populated national parks. There are, however, only a handful of settlements within this mountainous area, the towns of Keswick, Windermere, Ambleside. Beyond these are a scattering of hamlets and many isolated farmsteads, some of which are tied to agriculture 4. Aylesbury duck “ The Aylesbury duck is a breed of domesticated duck, bred mainly for its meat and appearance. It is a duck with pure white plumage, a pink bill, orange legs and feet, an unusually large keel. Over the 19th century selective breeding for size, shape and colour led to the Aylesbury duck, Duck rearing became a major industry in Aylesbury in the 19th century. The ducks were bred on farms in the surrounding countryside, fertilised eggs were brought into the towns Duck End, where local residents would rear the ducklings in their homes. The opening of a railway to Aylesbury in enabled cheap and quick transport to the markets of London, by the s the duck rearing industry began to move out of Aylesbury into the surrounding towns and villages, and the industry in Aylesbury itself began to decline. In the Pekin duck was introduced to the United Kingdom, although its meat was thought to have a poorer flavour than that of the Aylesbury duck, the Pekin was hardier and cheaper to raise. Many breeders switched to the Pekin duck or to Aylesbury-Pekin crosses, the First World War badly damaged the remaining duck industry in Buckinghamshire, wiping out the small scale producers and leaving only a few large farms. Disruption caused by the Second World War further damaged the industry, by the s only one significant flock of Aylesbury ducks remained in Buckinghamshire, and by there were no duck-breeding or -rearing businesses of any size remaining in Aylesbury itself. The precise origin of the Aylesbury duck is unclear, before the 18th century, duck breeds were rarely recorded in England, and the common duck, bred for farming, was a domesticated form of the wild mallard. The common duck varied in colour, and as in the wild, White ducks were particularly prized, as their feathers were popular as a filler for quilts. In the 18th century selective breeding of white common ducks led to a domestic duck. Since at least the s ducks had been farmed in Aylesbury, and raising English Whites became popular in Aylesbury, over time, selective breeding of the English White for size and colour gradually led to the development of the Aylesbury duck. A rather large duck breed, the Aylesbury duck has pure white plumage and bright orange legs and its legs are placed midway along the body and it stands with its underside parallel to the ground, giving it a body described as boat-shaped. It has a long and thin swan-like neck, and a long pink bill which comes straight out from the head. An Aylesbury duckling incubates in the egg for 28 days, until eight weeks after hatching, the time of their first moult, ducks and drakes are almost indistinguishable. After moulting, males have two or three curved tail feathers and a fainter, huskier quack than the female, by one year of age, females and males grow to an average weight of 6 and 7 pounds respectively, although males can reach around 10 pounds. Unlike the Rouen duck, the popular meat

variety in England in the 19th century, Aylesbury ducks lay eggs from early November. Aylesbury ducks fatten quickly and by eight weeks after hatching weigh up to 5 pounds, large enough to eat but still young and extremely tender<sup>5</sup>. The story has changed considerably in various retellings and subjected to numerous modern adaptations. It is number in the Aarne-Thompson classification system for folktales, variations of the story have developed, incorporating various cultural beliefs and regional dialects into the story. The girl walks through the woods to deliver food to her sickly grandmother, in the Grimms version, her mother had ordered her to stay strictly on the path. A Big Bad Wolf wants to eat the girl and the food in the basket and he secretly stalks her behind trees, bushes, shrubs, and patches of little and tall grass. He approaches Little Red Riding Hood, and she tells him where she is going. He suggests that the girl pick some flowers, which she does, in the meantime, he goes to the grandmothers house and gains entry by pretending to be the girl. He swallows the whole and waits for the girl, disguised as the grandma. When the girl arrives, she notices that her grandmother looks very strange, Little Red then says, What a deep voice you have. Goodness, what big eyes you have, and what big hands you have. And lastly, What a big mouth you have, at point the wolf jumps out of bed. In Charles Perraults version of the story, the tale ends here, Little Red Riding Hood and her grandmother emerge unharmed. They then fill the body with heavy stones. The wolf awakens and tries to flee, but the stones cause him to collapse and it also warns about the dangers of not obeying ones mother. A very similar story also belongs to the North African tradition, namely in Kabylia, where a number of versions are attested. The theme also appears in the story of the life of Saint Margaret, wherein the saint emerges unharmed from the belly of a dragon and they were eventually set free, unharmed, by Zeus, when he gave Cronus an emetic<sup>6</sup>. It is headquartered at Broadcasting House in London, the BBC is the worlds oldest national broadcasting organisation and the largest broadcaster in the world by number of employees. It employs over 20, staff in total, 16, of whom are in public sector broadcasting, the total number of staff is 35, when part-time, flexible, and fixed contract staff are included. The fee is set by the British Government, agreed by Parliament, and used to fund the BBCs radio, TV, britains first live public broadcast from the Marconi factory in Chelmsford took place in June It was sponsored by the Daily Mails Lord Northcliffe and featured the famous Australian Soprano Dame Nellie Melba, the Melba broadcast caught the peoples imagination and marked a turning point in the British publics attitude to radio. However, this public enthusiasm was not shared in official circles where such broadcasts were held to interfere with important military and civil communications. By late , pressure from these quarters and uneasiness among the staff of the licensing authority, the General Post Office, was sufficient to lead to a ban on further Chelmsford broadcasts. But by , the GPO had received nearly broadcast licence requests, John Reith, a Scottish Calvinist, was appointed its General Manager in December a few weeks after the company made its first official broadcast. The company was to be financed by a royalty on the sale of BBC wireless receiving sets from approved manufacturers, to this day, the BBC aims to follow the Reithian directive to inform, educate and entertain. The financial arrangements soon proved inadequate, set sales were disappointing as amateurs made their own receivers and listeners bought rival unlicensed sets. By mid, discussions between the GPO and the BBC had become deadlocked and the Postmaster-General commissioned a review of broadcasting by the Sykes Committee and this was to be followed by a simple 10 shillings licence fee with no royalty once the wireless manufactures protection expired. The BBCs broadcasting monopoly was made explicit for the duration of its current broadcast licence, the BBC was also banned from presenting news bulletins before Mid found the future of broadcasting under further consideration, this time by the Crawford committee, by now the BBC under Reiths leadership had forged a consensus favouring a continuation of the unified broadcasting service, but more money was still required to finance rapid expansion. Wireless manufacturers were anxious to exit the loss making consortium with Reith keen that the BBC be seen as a service rather than a commercial enterprise. The recommendations of the Crawford Committee were published in March the following year and were still under consideration by the GPO when the general strike broke out in May. The strike temporarily interrupted newspaper production and with restrictions on news bulletins waived the BBC suddenly became the source of news for the duration of the crisis. The crisis placed the BBC in a delicate position, the Government was divided on how to handle the BBC but ended up trusting Reith, whose opposition to the strike mirrored the PMs own<sup>7</sup>. The Tale of Mr.

Mr. Tod is the arch enemy of Mr. Brock. The tale is about a badger called Tommy Brock and his arch enemy Mr. Tod, Brock kidnaps the children of Benjamin Bunny and his wife Flopsy, intending to eat them, and hides them in an oven in the home of Mr. Benjamin and his cousin Peter Rabbit have followed Tommy Brock in an attempt to rescue the babies, when Mr. Tod finds Brock asleep in his bed, he determines to get him out of the house.

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*Of course, Beatrix Potter created many memorable children's characters, including Benjamin Bunny, Tom Kitten, Jemima Puddle-duck and Jeremy Fisher. But whatever the tale, both children and adults alike can be delighted by the artistry in Potter's illustrations, while they also enjoy a very good read.*

The business was a replacement of an earlier association between Warne and George Routledge , who went on to found his own publishing company, Routledge. Toward the end of the century, Frederick Warne had retired and left the firm to his three sons, Harold, Fruing and Norman. Warne was among the six publishers whom Beatrix Potter submitted her first book, the story of a rabbit called Peter. Like the other five firms, Warne turned the proposal down. But the people at the firm changed their minds when they saw the privately published copy in . They said they would publish the book, as long as the illustrations were drawn in colour. This began a forty-year partnership which saw the publication of twenty-two additional little books. Beatrix Potter was engaged to marry Norman Warne, her editor and the youngest of the three Warne brothers. However, he died tragically in , only a few weeks after their engagement. She continued to produce one or two new Little Books each year for the next eight years until her marriage in to William Heelis. During the next few years Potter turned her attention to her farm work, but when the company fell on hard times and Harold was imprisoned for embezzlement, she came to the rescue with another new title to support "the old firm. The company continued to publish them; it also brought out several biographical works about its most renowned author. Over the years, Warne also expanded its nonfiction publishing, issuing among others the world-famous Observer books. In , Warne was bought by Penguin books. The merchandising program was expanded from a base of thirty-five licenses to more than four hundred by the late s. Over the years, Warne acquired a variety of other classic books. While the company no longer exists as an independent company, it continues to exist as an imprint of Penguin Group. The company will be collaborating with Sony Pictures Animation and Animal Logic to produce the upcoming Peter Rabbit film , which is set for release in . These books were mainly written about animals, and were written from " Here is the list of her books, the links to their Wikipedia pages and their first edition dates.

**Chapter 5 : The Tale of Jemima Puddle-Duck by Beatrix Potter**

*The Tale of Jemima Puddle-Duck is a children's fantasy story by the British author and illustrator Beatrix Potter. It was first published in July Its title character and protagonist had previously appeared in Potter's book The Tale of Tom Kitten.*

It was first published in July Jemima Puddle-Duck is very upset by this. She decides to secretly lay some eggs far away from the farm. She finds a clearing in a wood where a "gentleman" has a small house and shed. The "gentleman" tells Jemima that she can lay her eggs in the shed. Cannon believed that ducks were not good at hatching their own eggs. She found that one particular duck at Hill Top Farm often tried to hide its eggs from her and tried to hatch them itself without much success. The character Jemima Puddle-Duck is probably named after Jemima Blackburn , a Scottish painter and ornithologist whose best known work is the book *Birds from Nature*. Beatrix Potter writes in her journal about her delight at having received a copy of *Birds from Nature* as a present for her tenth birthday. The Tale of Jemima Puddle-Duck has been adapted for radio, film and television. Contents [ show ] Plot Jemima Puddle-Duck tries to hide her eggs but they are found and taken away from her. Original illustration by Beatrix Potter. Betsy and Ralph Cannon, the two children to whom the book is dedicated, appear in the illustration. She gives them to a hen to hatch instead. Jemima Puddle-Duck very much wants to hatch her eggs herself. She tries to hide them but they are always found and taken away from her. She decides to make a nest far away from the farm. She walks to the top of a hill and sees a wood in the distance. Although not used to flying, she is able to fly over the wood and lands in a clearing. There she finds a fox reading a newspaper. Jemima Puddle-Duck does not know what a fox is. She thinks of the animal as a "gentleman". Jemima replies that she is not and says that she is looking for a place to make a nest. She explains how her eggs are always given to a hen to hatch on the farm. The fox appears sympathetic. He says that he would like to meet the hen and teach her a lesson. He tells Jemima that she can make a nest in his woodshed that is full of feathers. He leads her to a shed made of old soap boxes that is next to a shack made of earth and sticks. He says that the shack is his summer residence. Jemima Puddle-Duck is surprised by the vast amount of feathers inside the shed. She finds it comfortable, however, and soon makes a nest and lays a few eggs. Afterwards, she tells the fox that she is returning to the farm for the night. She adds that she will come back the following day to lay more eggs. The fox appears sorry to let Jemima go. He tells her that he loves eggs and ducklings and will be happy to have a nest full of them in his shed. Jemima Puddle-Duck and the fox. Jemima Puddle-Duck returns each afternoon for several days and lays more eggs. One afternoon, she indicates that she has finished laying eggs by announcing to the fox that she will begin sitting on them the following day. She says that she will bring a bag of corn from the farm so that she will not have to leave her nest while hatching her eggs. The fox says that will not be necessary because he will provide food for her. He adds that, before Jemima Puddle-Duck begins the dull task of sitting on her eggs, he will treat her to a dinner party. He says that he will make an omelette and tells Jemima Puddle-Duck to fetch sage, thyme, mint, parsley and onions from the farm with which to flavor it. The foolish Jemima Puddle-Duck does as the fox asks. She does not realize that she is gathering the ingredients for stuffing for roast duck. A collie dog named Kep sees Jemima take two onions from the kitchen. He asks her why she is taking the onions and where she goes every afternoon. Jemima Puddle-Duck tells Kep everything. He smiles when she describes the, "polite gentleman with sandy whiskers". Kep asks Jemima for the exact location of the shack and the shed. He then goes off in search of two foxhound puppies. The fox, speaking much less politely than usual, orders Jemima to give him the ingredients for the omelette. He tells her that she can have a quick look at her eggs before coming into the shack. While Jemima Puddle-Duck is in the shed, Kep and the two foxhound puppies arrive. Kep locks Jemima Puddle-Duck in the shed for her own protection. A fight ensues between the three dogs and the fox. Kep and the two foxhound puppies are wounded in the fight but defeat the fox and chase him away. The fox is never seen again. Kep unlocks the shed to let Jemima out. Kep escorts the tearful Jemima Puddle-Duck back to the farm. The following June, Jemima Puddle-Duck lays more eggs and is finally allowed to keep them. The eggs do not all hatch but four of them do. In the version of the episode seen on British television, Jemima Puddle-Duck is voiced by the comic actress Su Pollard. In the version seen on American television, the

character is voiced by Sandra Dickinson.

Chapter 6 : The Tale of Jemima Puddle-Duck by Beatrix Potter | LibraryThing

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Plot[ edit ] The frontispiece depicts Jemima confiding in the fox. The tale begins in a farmyard which is home to a duck called Jemima Puddle-duck. Jemima tries to hide her eggs, but they are always found and carried away. She sets off along the road in her poke bonnet and shawl to find a safe place away from the farm to lay her eggs. At the top of a hill, she spies a distant wood, flies to it, and waddles about until she discovers an appropriate nesting place among the foxgloves. However, a charming gentleman with "black prick ears and sandy-coloured whiskers" persuades her to nest in a shed at his home. Jemima is led to his "tumble-down shed" which is curiously filled with feathers, and makes herself a nest with little ado. Jemima lays her eggs, and the fox suggests a dinner party to mark the event. He asks her to collect the traditional herbs used in stuffing a duck, telling her the seasonings will be used for an omelette. Jemima sets about her errand, but the farm collie, Kep, meets her as she carries onions from the farm kitchen and asks her what she is doing and where she keeps going. With the help of two fox-hound puppies who are out at walk at the farm, Kep rescues Jemima and the "foxy-whiskered gentleman" Mr. Tod is chased away and seen again in *The Tale of Mr. Jemima*. Jemima is escorted back to the farm in tears over her lost eggs, but, in time, lays more eggs and successfully hatches four ducklings. Potter was following the pattern of fairy tales by dwelling on the theme of pursuit and prey, and often pointed out that the tale of Jemima was a retelling of "Little Red Riding Hood". The prey in her books survive for better or worse Peter returns home for a dose of chamomile tea, for example and, though Jemima loses her eggs to her hungry rescuers, she lives to return to the farm to raise a brood of ducklings. Graham Greene thought the sandy-whiskered gentleman a character of ominous gloom and suggested Potter had suffered some sort of mental breakdown, but it is more likely she was simply coming to terms with life on a farm. Wild animals invade the precincts of the domesticated ones, and death is part of farming. Potter argues for the well-ordered home and the practicalities of farm life over the fantasy lives of animals. It was the *modus vivendi* Potter was to incorporate in her own life as she devoted more of her thoughts and hours to the business of farming and less to tales of fantasy animals. Jemima is a more interesting character when humanised with the clothing; without it, she is just a farmyard duck. As Potter pointed out, the tale is a revision of a fairy tale and belongs in the indefinite period of "once upon a time". He dresses and behaves as a country gentleman of leisure, idling with a newspaper and living off the labor of others by luring their fowl to his feather-filled shed. Potter had little tolerance for indolence and lack of industry, but, as a country woman, she knew foxes were clever and managed to escape more times than they were caught. From the first encounter between Jemima and the fox, the reader realises the fox is more clever than Jemima and is forced to extend him a grudging admiration. She was educated by governesses and tutors, and passed a quiet childhood reading, painting, drawing, visiting museums and art exhibitions, and tending a nursery menagerie of small animals. Her interests in the natural world and country life were nurtured with holidays in Scotland, the Lake District, and Camfield Place, the Hertfordshire home of her paternal grandparents. She grew into a spinsterish young woman whose parents groomed her to be a permanent resident and housekeeper in their home. Through the s, she sent illustrated story letters to the children. Moore recognised the literary and artistic value of the letters and urged her former charge to publish. Potter became deeply depressed and was ill for many weeks, [19] but rallied to complete the last few tales she had planned and discussed with Warne. Leslie Brooke gave it his enthusiastic endorsement. She accompanied her parents on a holiday to Sidmouth in April, and continued to work on *Jemima Puddle-Duck*. She later described the puppy as "the dearest and cleverest dog I ever had. The slightly cynical, "What a gratifying thing it is in these days to meet with a female devoted to family life" was revised to read, "What a funny sight it is to see a brood of ducklings with a hen. Cannon and her children in their attempts to locate her eggs before she mismanaged their incubation. I rushed about quacking industriously. The book was an immediate success. Potter was restrained when alerted to the imitations: At the time, her eyesight was deteriorating and her days were heavily invested in operating her farm; her restraint

with Aris may be attributed to her desire to enlist him as a collaborator. Potter indicated Jemima was a revision of " Little Red Riding Hood ", and the similarities between the two are numerous: Both tales touch upon physical appetite, temptation, and foolish behaviour. She is allowed to hatch a brood on the farm, but it only produces four ducklings. Jemima is punished for her headstrong foolishness and must relinquish her hope of finding a nesting spot away from the farm, but the punishment is mitigated when she is allowed to hatch one brood herself. The purchaser was alerted to the existence of other Potter books on the inside front cover and directed to a list of books on the back cover. In , Potter patented a design for a soft toy duck based on her model of Jemima in a Paisley handkerchief shawl and bonnet.

### Chapter 7 : Frederick Warne & Co - Wikipedia

*Beatrix Potter - The Tale of Jemima Puddle-Duck () John Tramp. Loading Unsubscribe from John Tramp? The Tale of Two Bad Mice by Beatrix Potter - Duration:*

### Chapter 8 : Editions of The Tale of Jemima Puddle-Duck by Beatrix Potter

*"The Tale of Peter Rabbit", &c. "Listen to the story of Jemima Puddle-duck, who was annoyed because the farmer's wife would not let her hatch her own eggs. HER sister-in-law, Mrs. Rebecca Puddle-duck, was perfectly willing to leave the hatching to some one else" "I have not the patience to sit.*

### Chapter 9 : The Tale Of Jemima Puddle-Duck by Potter, Beatrix

*The Tale of Jemima Puddle-Duck is a children's book written and illustrated by Beatrix Potter. It was first published in July Potter composed the book at Hill Top, a working farm in the Lake.*