

Facsimiles of Historical Children's Books

INA ROBERTSON
AGNES STAHLSCHMIDT

THE RECOGNITION OF CHILDREN'S literature as a legitimate field of study and the popular interest in nostalgia have created a demand for quality reproductions of early children's books and related materials. Facsimiles have made it possible for libraries with limited budgets to support scholarly research in children's literature by providing access to these books, many of which are rare, often unusual and sometimes unique, "their devastating little owners having secured that eminence for them."¹ Previously, the only solution was to buy an original. The cost and scarcity of original works limit their usefulness primarily to collectors, but facsimiles have made it possible for "anyone interested in the development of writing and publishing for children to get a clearer idea of what the books were actually like."² While publishers' catalogs and bibliographies of early children's book collections are valuable tools for the study of historical children's literature, they provide a fragmented approach to a work rather than the opportunity "to consider each book as a whole or gauge the total impact it must have had when it first appeared."³

Printing of facsimiles is but one type of reprint publishing, and is defined here as an exact reproduction in its entirety of the text of a work. Reproduced by mechanical or photomechanical processes, these facsimiles appear in a variety of formats ranging from microform to both paperback and hardcover books. Not all facsimiles, however, limit themselves to the reproduction of the texts; some attempt to imitate, as closely as possible, the general appearance of the original work.

There are two categories of facsimiles of historical children's books

Ina Robertson and Agnes Stahlshmidt are doctoral students at the University of Illinois College of Education, Urbana-Champaign.

on the market today — those produced for the popular market and those produced for the scholarly market. Because each category has a different audience its distinct purpose influences not only the format of the reprint, but also the titles selected for reproduction and the addition of any new, critical or explanatory material.

For the popular market, more attention is usually given to the replication or approximation of the original binding. This practice enhances the commercial appeal of the book, but is of little value to scholars interested in the contents. Titles selected for popular market facsimiles are usually memorable historical children's books which would appeal to nostalgic adults. Scholarly market facsimiles, on the other hand, tend to be those titles which represent milestones in the study of children's literature. The titles in these categories may differ since there is often a discrepancy between what is widely read and what is well written. Both categories can, however, be of potential use to the scholar due to the interdisciplinary nature of the study of historical children's books.

Neither of these categories is intended for the child reader. Historical children's books for the child published before 1920 have survived not in the form of facsimiles, but in the form of classics of children's literature. Classics are reputed to be outstanding examples of writing for children (i.e., books every child should read) and many titles have remained almost continuously in print since initial publication. Such titles as *Little Women*, *Black Beauty*, and *The Adventures of Tom Sawyer* are available today in many different editions and formats. At least seven publishers are producing classics series: Scribner ("Illustrated Classics" and "Willow Leaf Library"), World ("Rainbow Classics"), Macmillan ("Classics"), Random House ("Looking Glass Classics"), Children's Press ("Fun-to-Read Classics"), Dutton ("Children's Illustrated Classics"), and Grosset & Dunlap ("Tempo Books"). Classic titles may be found in exclusive limited editions, paperback books, large-print editions, comic books and "Little Golden Books" formats. Classic titles have not been overlooked by Walt Disney Studios; its 1978 media catalog indicates use of classic titles in 16mm films, filmstrips, records and "read-along" stories.

Among other historical books that were popular in their day, yet not considered to be of the literary quality of the classics, is *The Little Colonel* by Annie Fellows Johnston, first published in 1896. It is now available in a new edition from Pelican Publishing Co. and contains new illustrations by James Rice. Another turn-of-the-century favorite, Palmer Cox's *Brownies*, is also available in an inexpensive paperback format from the Grolier Society, Inc.

Facsimiles

Books in the *Raggedy Ann* and *Raggedy Andy* children's series, written by Johnny Gruelle beginning in 1914, are still available today. Interest in the study of popular literature is evidenced by an essay entitled "Some Remarks on Raggedy Ann and Johnny Gruelle." The author, Martin Williams (director of the Jazz and Popular Culture Programs at the Smithsonian Institution), claimed that although Johnny Gruelle was a prolific writer who produced a "mound of children's stories, illustrated books, [and] comic drawings," he did produce some quality stories.⁴ Williams also pointed out that "anyone who has ever seen Gruelle's drawings, in that soft line of his, knows he has seen something special."⁵ With this in mind, one wonders why Bobbs-Merrill selected the illustrations done by Gruelle's son for many of its publications. The movie *Raggedy Ann and Andy, A Musical Adventure*, produced by Richard Horner in 1977 with screenplay based on the original characters created by Gruelle, did nothing to discourage the publication of the Bobbs-Merrill series, and today *Children's Books in Print, 1977* lists twenty-six of Gruelle's titles.

For a reprint to be of scholarly value, it must contain a statement identifying the source of the work. However, the most important difference between the two categories is the amount and quality of additional material. A discussion of some of the available facsimiles of early children's books will serve to clarify this distinction.

Merrimack Publishing Corp. has reproduced a number of historical children's books. One of these, *Jack the Giant Killer*, printed on yellowed card stock in muted colors, is available in many gift shops and bookstores. A statement on the back cover indicates that the edition is an exact copy of an original work, but the location of the original is not identified. The fact that it is a toy book, similar in format to a McLoughlin, and printed in color, indicates that the original was published at the end of the nineteenth century. The country of origin remains a mystery. Although the story of *Jack the Giant Killer* originated in England, this could very well be a facsimile of an American edition, since many British books were published in America with no credit given to the original publisher. From the information provided on the facsimile itself, however, no verification is possible.

Another title of interest to both the scholar and the general public is "The Night Before Christmas." Clement Moore's poem was first published as "Account of a Visit From St. Nicholas" in *The Troy Sentinel* on Dec. 23, 1823, and has appeared in a number of versions since, many of which are available today as facsimiles. The first pamphlet version of the poem was printed in 1848 by Henry M. Onderonck and contained

six woodcuts by T.C. Boyd. A facsimile of this rare 1848 version is available from Dover Press. This paperback facsimile edition clearly identifies the original and its location, and includes a biographical sketch of Moore and a bibliography of his works. However, no credentials for the writer of the critical material are provided. Dover Press is to be commended for the excellent quality of this small book, as well as for its other inexpensive paperback and hardcover reproductions of historical American children's books, but inclusion of information about the writer of the critical material would be helpful to the researcher.

Simon and Schuster has also published a facsimile of the 1848 version of Moore's poem. Made from a copy in the Columbia University Library, this hardcover edition contains a photograph of Moore along with a brief biographical sketch written by Kenneth A. Lohf, a librarian at Columbia University.

Evergreen Press has reprinted children's materials, including the full-color illustrated *Santa Claus and His Works* by Thomas Nast, originally published around 1870. Nast's famous Santa Claus made his first appearance in this parody of "The Night Before Christmas." When questioned about the selection of books to be reprinted, Malcolm K. Nielsen of Evergreen Press stated: "In each case, the original of these books has been found in either an antique store or a bookstore specializing in rare books. We choose the books on the basis of their attractiveness for the children's market, the type of illustrations used, and the popularity of the story in general."⁶ Nielsen expressed the desire to reprint other well-illustrated children's books if they could be secured from a library or private collection.

An interesting and conveniently packaged reprint of the 1848 version of Moore's poem was produced in 1967 by Xerox in association with University Microfilms Library Service as part of a 2-volume set. Entitled *Two Christmas Classics*, the set contains facsimile reprints of Charles Dickens's *A Christmas Carol* and Clement Moore's *A Visit From St. Nicholas*. The latter volume contains a complete facsimile of the holograph manuscript with a commentary by Clifton Fadiman, a facsimile page of the Dec. 23, 1823 edition of *The Troy Sentinel*, and a facsimile reprint of the 1848 octavo pamphlet. Since the pamphlet used for reproduction is in the library of the University of Illinois at Urbana-Champaign, it was possible to compare the reproduction with the original work. The facsimile is somewhat disappointing in quality. Reproduced on smooth white card stock and bound with staples, it seems to have lost the integrity of the original. Why this type of paper was chosen is puzzling,

Facsimiles

especially since the newspaper facsimile is artistically done, as is the text containing the holograph manuscript and Fadiman's commentary. Nevertheless, the set is attractive and likely to become a collector's item.

In its 1978 brochure of Christmas and New Year's greeting cards, the Book-of-the-Month Club offers "the perennially popular 'A Visit From Saint Nicholas'" as a Christmas card — constituting yet another reproduction of the work. "The Club's exclusive facsimile of the 1848 illustrated edition of Clement Clarke Moore's delightful poem has been recreated — even to the marks of age — from the copy in the Rare Book Division of the New York Public Library, one of only two copies in existence." Reproduced on tan textured paper and hand sewn, this reprint is most attractive.

In 1976 the Library of Congress, through the Verner W. Clapp Publication Fund, reproduced an 1864 edition of the poem as the sixth number in its facsimile series. Published originally by Louis Prang, who is designated as the "father of the American Christmas card," the panorama fold-out booklet is 2¼ x 4¼ inches and is printed on yellowed card stock in the pale colors of a Victorian picture book. The explanatory notes on the wrapper state: "The color lithographs are thought to be by Thomas Nast. This extension, panorama, or toy book, as it was variously known, was published with five other tiny volumes and sold as a Christmas Stocking Library."

A larger edition of Moore's work is produced by Evergreen Press. Printed on heavy paper stock in soft colors, this enlarged picture-book facsimile has fourteen pages and includes a legend on the back cover which presents a few facts concerning the poem and identifies the original as the "Charles Graham edition printed around 1870." This copy does not specify the location of the original or who is responsible for the added material.

One of the most recent reprint projects is the "Classics of Children's Literature, 1621-1932" series published by Garland Publishing, Inc. Selected and arranged by Alison Lurie and Justin G. Schiller, this series contains reproductions of 117 children's titles in 73 volumes. Each volume includes a brief scholarly introduction, a bibliography of the children's works of each author represented, and selected references. The series "is designed to provide a permanent working collection of the most important and least available texts in English and American children's literature."⁷ The idea behind this series is certainly a worthwhile one, since in order to study the history of children's literature it is necessary to have access to copies of historical books.

As with any general collection, some of the titles in the Garland series are more appropriately children's classics than others. Many represent important milestones in children's literature and are discussed in both Darton's *Children's Books in England* and in Haviland and Coughlan's *Yankee Doodle's Literary Sampler of Prose, Poetry and Pictures*.⁸ The titles are diverse, including mass-produced works, early school books and literary classics, but there are approximately three times as many British titles as American titles. Moreover, in the preface to the publisher's catalog, reference is made to a growing "interest in the civilized lives of such popular heroes as Horatio Alger";⁹ his works, however, are not included in the collection. While the field of historical children's literature is vast, making it almost impossible to be all-inclusive, this series seems to reach far beyond the time period that is generally thought to contain the range of historical children's literature.

Editorial duties seem to have ended with the selection of titles and of scholars to write the introductions for each volume. Besides being too brief, the introductions vary considerably in content; some are little more than biographical sketches of the authors and bibliographies of their works. In several books, the print is blurred or smeared. Many of the books were copied without taking the originals apart, resulting in a keystone effect, or distortion of the print on the inside margins. While this series does provide a number of titles previously unavailable, it is debatable whether or not it fulfills the need of "a permanent working collection." The set provides a good core of books for the study of historical children's literature, but they should be examined before designing a course around them.

Another publisher of several facsimiles of children's books is Arno Press. Included in its 27-volume series entitled "Popular Culture in America: 1800-1925" are two books from children's series. While both titles (*Elsie Dinsmore* by Martha Finley and *Making His Way* by Horatio Alger, Jr.) are attractively bound and would make worthwhile additions to any historical children's literature collection, no critical or background information is included for either. Another Alger title, *The Erie Train Boy*, has been reproduced by Aeonian Press. Well-made and reasonably priced, this edition contains an informative, although brief, introduction.

Libraries and individuals have published facsimiles of historical American children's books on a sporadic basis. The Lucile Clarke Memorial Children's Library at Central Michigan University has a monograph juvenile series of interest to historians of children's literature. To date, two titles have been published. The first, *Louisa's Wonder Book*,

Facsimiles

was published in 1975 and contains a facsimile of Louisa May Alcott's little-known book, *Will's Wonder Book*. Madeline Stern's scholarly introduction and bibliography provide the reader with a biographical sketch of Louisa May Alcott and a fascinating look at nineteenth-century American publishing practices. The second book, not a facsimile, is a biography of the nineteenth-century American illustrator, W.W. Denslow. Both volumes are fine examples of scholarly publications. Each provides a valuable, original contribution to the study of historical American children's books and, in addition, a model worth emulating. The Huntington Library at San Marino, Calif., "has for several years been publishing facsimiles of rare and interesting materials at a modest price, including. . . the earliest known American edition of *Cinderella*," as well as several British titles.¹⁰

In the mid-1940s, Frederic Melcher of R.R. Bowker Co. published facsimiles of the American editions of *Mother Goose's Melody* and *Tommy Thumb's Song Book*. Reproduced from the collections of the American Antiquarian Society, these tiny facsimiles are lavishly illustrated with cuts and bound in pastel floral paper. Neither facsimile is available today, and most copies have probably become collector's items themselves.

Facsimiles of historical children's books also appear as parts of larger works. *Yankee Doodle's Literary Sampler* contains a number of facsimiles of early American children's books housed in the Rare Book Division of the Library of Congress. Selected and introduced by Virginia Haviland and Margaret N. Coughlan, this anthology is arranged by topic and covers the colonial period to 1900. Although each facsimile is not dealt with at length, informative notes are provided.

Another anthology which contains facsimiles of both American and English children's books is Ruth Baldwin's *100 Nineteenth-Century Rhyming Alphabets in English*. This anthology of titles from Baldwin's private collection is arranged thematically under such topics as children's names, nature, animals, farm life, gardening and flowers, trades, goodness and scripture, and travel. The bibliographic information is sketchy but provided when available.

An increasing number of facsimiles of historical American children's books are now being reproduced in microform as well. Most of the A.S.W. Rosenbach collection described in the catalog *Early American Children's Books* was reproduced in microfiche by KTO Microform in 1975. Those books which would have been damaged in filming were excluded, meaning that about 20 percent of the collection is not available in this format. Anne S. MacLeod discussed this reprinting in *Microform Review*: "The

reproduction of the texts is on the whole clear and readable. Occasionally some words or lines are illegible, but it is difficult to know whether this is the fault of the processing or of the condition of the original material. The illustrations, however, which are mostly woodcuts, do not often reproduce well. Some are reasonably good, but none give the feeling of the original pictures."¹¹ MacLeod further states that "from a scholar's point of view, the hard copy could be a great deal more satisfactory"¹² and indexing could be improved by listing each book by author, title and date of publication. "In spite of the flaws noted, the microfiche reproduction of these books makes a rare and valuable collection of books available to many who would otherwise find it entirely inaccessible."¹³ Regardless of the inconvenience associated with using microform reproductions, 680 historic American children's books are now available.

Materials in the two series "Early American Imprints"¹⁴ are available on Microprint cards by Readex. The complete text of every extant book, pamphlet and broadside printed in the United States from 1639 through 1819, including children's books, is now accessible to historians and scholars. The six-by-nine-inch cards are in numerical order according to the system used in the bibliography, but some difficulty in locating children's material may be encountered because of variations in indexing. There is an author/subject index in each volume of the Evans series, but there is no specific subject heading for juvenile literature. Access to the second series is by author/title. The tattered corners and missing sections which show the age of some children's works are evident in the microprints. However, the access gained to materials from this time period and from this highly respected bibliography outweighs any minor inconveniences.

In addition to facsimiles of children's books, eleven nineteenth-century children's periodicals have been reproduced on microfilm by Greenwood Press:

This group of periodicals — published from 1836 to 1921 — represents a microcosm of nineteenth- and early twentieth-century children's literature. The eleven journals range from escapist pulps like the lurid *Boys of New York* and *Golden Days for Boys and Girls* (Horatio Alger, Jr. was a frequent contributor) to magazines of real literary value, such as *Harper's Round Table*. Particularly interesting are two periodicals separated by nearly a century, devoted to the continuing struggle of black Americans. *The Slave's Friend*, published by William Lloyd Garrison's Amer-

Facsimiles

ican Anti-Slavery Society, revealed the bitter injustices of slavery to children of the antebellum North. And *The Brownies' Book*, edited by W.E.B. DuBois, was an eloquent expression of the black cultural renaissance of the 1920s.¹⁵

Other periodicals reprinted in the series are: *The Boy's Champion*, *The Little Pilgrim*, *The Nursery*, *Our Youth*, *The Snow Drop* and *Sunshine for Youth*.

An increasing number of reproductions of illustrations from historical children's books are available in the form of greeting and postcards, note paper, gift wrap, posters, bookplates, matted prints and calendars. The Green Tiger Press of La Jolla, Calif., is actively involved in the publishing of realia and has as its goal "to rescue old illustrated children's books from oblivion; not to hide them behind glass doors and display them only to antiquarians, but to reproduce, with meticulous care, the illustrations from them."¹⁶ Although most highlight the works of nineteenth-century British illustrators, increasing attention is being paid to such American illustrators as Jessie Wilcox Smith, N.C. Wyeth, Maxfield Parrish and Howard Pyle.

Many problems arise when attempting to determine which titles have been reprinted and whether they appear in hard copy or microform. There are separate bibliographic sources for facsimiles in hard copy and in microform. In historical children's reproductions, there is nothing corresponding to *Children's Books in Print* which provides access by author, title and subject.

Guide to Reprints, published by Guide to Reprints, Inc. (Kent, Conn.), is "an annual, cumulative guide, in alphabetical order, to books [hardcover], journals, and other materials . . . in reprint form."¹⁷ The guide primarily lists materials that have gone out of print and become available again by virtue of photo-offset processes (i.e., a copy of the out-of-print work is photographed and printing plates are made from the negatives; there is no text recomposition). Books are listed by author; entries include author, title and original publication date. Journals are listed under title, and entries include title, volume number and year. Use of *Guide to Reprints* to identify scholarly historical American children's books is of limited value in locating hardcover books, and none whatever in locating materials in microform or paperback.

Another source of bibliographic information on reprints, though of limited value to those interested in historical children's books, is the quarterly *Bulletin of Reprints* and its sequel, *International Bibliography of Reprints* published by Verlag-Dokumentation in Munich. The *Bulletin*

lists: "unchanged photomechanical reprints of original editions published before 1950. . . [and] records only reprints published since 1973, or editions [in] preparation. . . Books are entered by author; anonymous works and serials are entered alphabetically by title."¹⁸ *International Bibliography of Reprints* is currently available with author and title indexes for 1974, 1975 and 1976.

Access to microform reproductions is facilitated by *Guide to Microforms in Print* and *Subject Guide to Microforms in Print*. "The *Guide to Microforms in Print* is an annual, cumulative guide, in alphabetical order [by author], to books, journals, and other materials, which are available on microfilm and other microforms from United States publishers. . . The *Guide* is not a union list of microforms — it is essentially a listing of microform publications offered for sale on a regular basis."¹⁹ "The *Subject Guide to Microforms in Print* is a biennial, comprehensive guide, by subject classifications, to materials which are available on microfilm and other microforms from United States publishers."²⁰ Historical children's literature is accessed under "Children (Literature for)," and the classification includes fiction entries as well as nonfictional juvenile literature, current and historical.

Publisher's catalogs and brochures provide another source of bibliographic data and are usually supplied free of charge. Since the reprint industry is essentially a mail-order business, catalogs provide a vital link between the publisher and the potential market. Catalogs and brochures contain basic bibliographic information and often include useful descriptive annotations of the works. An attractive and informative catalog has been published by Garland Publishing to advertise its "Classics of Children's Literature" series. It contains a number of fine illustrations from historical books and the annotations constitute a chronology of some of the major landmarks in the history of American and British children's literature.

Dover Press's publications catalog is another valuable reference tool, particularly as Dover is an outstanding source of high-quality inexpensive reprints and facsimiles of children's books. Although it lists books in all fields, the Dover catalog devotes sufficient space to children's books and provides descriptive annotations as well as relevant bibliographic data.

Difficulties also arise in locating sources which review reprinted materials. As with bibliographic tools, there are different reviewing sources for hard copy and microform reprints.

Many of the standard reviewing journals refuse to review any reprinted books, while others review only selected titles. The only journal

Facsimiles

with a primary function of reviewing facsimile reprints is *The Reprint Bulletin; Book Reviews*.²¹ This publication began in June 1955 as *The Reprint Expediting Service Bulletin* under the guidance of the ALA Reprints Committee. Works reviewed are categorized by Dewey Decimal classification sections; thus, while children's books are not listed separately, they are considered under section 810-820 (American or English Literature). The first issue of volume XXIII (1978) contained reviews of five facsimiles of historical American children's books. Written by scholars of literature in general rather than by specialists in historical children's literature, these reviews are perceptive and contain critical data about both the text and the technical quality of the reproduction. However, while this journal is probably the best single source for determining which facsimiles are available to the historian of children's literature, it is limited to facsimiles published in hard copy.

To locate reviews of historical children's materials reproduced in microform, it is necessary to consult journals such as *Microform Review*. Published since 1972, this journal lists reviews under the title of the work. The cumulative index, 1972-76, includes a subject approach to reviews, but does not have a subject heading for children or children's literature. The review of Rosenbach's *Early American Children's Books* was indexed under "History of Books and Printing." There is a subject heading for "Literature" but no designation "Children."

Other problems concerning facsimile reprinting relate to the actual production of the book. While standards for reprint publishing have been established by different special interest groups over the years, little has been done to coordinate or publicize these efforts. One of the more active groups has been the ALA Reprinting Committee of ALA's Resources and Technical Services Division (RTSD), whose interest has been with problems related to the technical aspects of reprint publishing.

The current position of ALA on reprinting has been stated by William I. Bunnell, Executive Secretary, RTSD:

For a number of years, the Resources and Technical Services Division did have a Reprinting Committee. At the annual conference in June 1976, the committee felt that its work had been accomplished and the committee was dissolved. The responsibilities of the committee have now been taken over, to a certain extent, by the Bookdealer-Library Relations Committee of the Resources Section as well as by the AAP/RTSD Joint Library Committee.

As of this time, there are no committees specifically assigned responsibility for reprints within the structure of the Resources and Technical Services Division. I have also checked with the Association for Library Service to Children as well as with the Association for College and Research Libraries to see if they have specific committees working on reprints. As of this time, they have no specific committees assigned responsibility for reprints.²²

Bunnell referred to a statement issued by the Reprinting Committee of the Resources Section of RTSD, "Policy on Lending to Reprint and Microform Publishers," printed in the division journal in spring 1975. The "statement is based on the proposition that the lending of library-owned materials for reprinting in hardcopy or microform should be within the spirit of disseminating the accumulated wealth of world scholarship."²³ In the reprinting of materials, libraries and reprinters both should benefit. Many of the problems of the reprint industry (e.g., compensation for use of materials, reimbursement for damage, quality of reprint publications, and bibliographic information to be included) are noted and solutions recommended in the list of goals for libraries and reprint publishers.

After examining a number of facsimile reproductions of historical American children's books, it becomes apparent that additional criteria are necessary to ensure the production of quality facsimiles. The following recommendations are therefore proposed:

1. The reprint should include the original copy in its entirety, consisting of *all* pages on which printing appears, including any advertisements.
2. In addition to full and exact reproduction of the original title page, the publisher should include a half-title page or colophon (or a target card for microforms), giving the name and location of the publisher of the facsimile and the year of publication of the facsimile.
3. Book-form facsimiles should be the same size as the original. (Alteration in size may be desirable if it results in a more manageable book, e.g., wider margins to facilitate rebinding and to allow the book to lie flat while being used.) The original size should be indicated in the reprint edition. If there has been reduction in size, the reduction ratio should be stated.

Since there is a trend in facsimile printing toward the inclusion of additional critical or explanatory material, criteria governing the quality of this additional material should be established.

Facsimiles

1. Explanatory material should provide adequate background and is of value only if it contains "illuminating comments about the original."²⁴
2. A new preface should be added to the facsimile edition and should include:
 - a. an indication of the particular usefulness of the reprint;
 - b. an indication of the differences between various editions;
 - c. a concise, critical appraisal of the work, which discusses its limitations as well as its valuable aspects; and
 - d. biographical data.
3. Bibliographies should be added and include:
 - a. sources consulted;
 - b. author's other works for children; and
 - c. additional sources or recommended reading.
4. Indexes should be added where appropriate.
5. Authors of this additional critical material should be identified and their credentials indicated.

Although cumbersome to use, some bibliographic and reviewing sources are available. Standards have been established; these must now be made known to publishers and reviewers and their implementation assured. Many of the concerns discussed are not in themselves problems but are symptomatic of a larger problem stemming from a lack of communication among publishers, librarians and scholars. Better communication could be encouraged by the creation of a centralized agency which would coordinate the efforts of those concerned with the reproduction of quality historical children's books by functioning as a clearinghouse. Such an organization would:

1. maintain an up-to-date cumulative listing of titles reproduced and currently available as facsimiles;
2. compile data from various bibliographic and reviewing sources or cite references to those sources;
3. endorse a set of established criteria for quality reproductions; and
4. provide a means for scholars and librarians to make their request for reprints known to publishers.

Rather than create a new organization to act as coordinator, an already established group could conceivably meet these needs. At this point, however, who fills the role is not as important as the recognition of the need for such an agency. In an article entitled "John Newbery and His Successors," Peter Opie expressed concern that although "the collecting of children's books may have come of age, the recognition of children's

literature as a subject of more than pedagogic interest is still only in its teething stage." This is evidenced, he claimed, by the appearance of the comprehensive, scientific bibliographer whose "detailed and meticulous" descriptions constitute a record of publications rather than a work reflecting a feeling for the conditions of the time the books were written. "The scientific bibliographer," Opie stated, "has not merely peeped into the nursery toy cupboard, he has emptied it, measured the size of each item, collated it, and assigned it a reference number. . . [and] unless some fearsome nanny takes command, [will]. . . become the exemplar for all future bibliographers in the nursery."²⁵ The reprint publisher has also "peeped into the nursery toy cupboard." The need for a "fearsome nanny" to ensure the publication of selected quality reproductions of early children's books is more than justified.

References

1. Sawyer, Charles J., and Darton, F.J.H. *English Books 1475-1900: A Sign-post for Collectors*. Vol. 2. Westminster, C.J. Sawyer Ltd., 1927, p. 114.
2. Alderson, Brian W. "Introduction." In John Newbery. *A Little Pretty Pocket-Book; A Facsimile with an Introductory Essay and Bibliography by M.F. Thwaite*. London, Oxford University Press, 1966, p. v.
3. *Ibid.*
4. Williams, Martin. "Some Remarks on Raggedy Ann and Johnny Gruelle." In Francelia Butler. *Sharing Literature With Children: A Thematic Anthology*. New York, McKay, 1977, p. 70.
5. *Ibid.*, p. 75.
6. Nielsen to Robertson and Stahl Schmidt, Oct. 6, 1978.
7. Lurie, Alison, and Schiller, Justin G., eds. "Classics of Children's Literature, 1621-1932." New York, Garland Publishing, Inc., n.d., p. 4. (Publisher's catalog.)
8. Darton, F.J.H. *Children's Books in England; Five Centuries of Social Life*. 2d. ed. Cambridge, Cambridge University Press, 1958; and Haviland, Virginia, and Coughlan, Margaret N. *Yankee Doodle's Literary Sampler of Prose, Poetry and Pictures; Being an Anthology of Diverse Works Published for the Edification and/or Entertainment of Young Readers in America Before 1900*. New York, Thomas Y. Crowell Co., 1974.
9. Lurie and Schiller, op. cit.
10. Worthing, Sarita M. "Preserving the Old: Historical Collections of Children's Books in California Libraries," *California Librarian* 36:15, July 1975.
11. MacLeod, Anne S. "Early American Children's Books" (review), *Microform Review* 4:199, July 1975.
12. *Ibid.*
13. *Ibid.*
14. Shipton, Clifton K., ed. "Early American Imprints, 1639-1800" (Evans Nos. 1-). Worcester, Mass., American Antiquarian Society, 1956- ; and _____, "Early American Imprints, 1801-1819" (Shaw-Shoemaker Nos. 1-). Worcester, Mass., American Antiquarian Society, 1964- . (Readex Microprint cards.)

Facsimiles

15. "Nineteenth Century Children's Periodicals." Westport, Conn., Greenwood Press, Inc., n.d. (Publisher's brochure.)
16. "With Words and Pictures We Herein Describe the Dreams the Green Tiger Peddles." La Jolla, Calif., Green Tiger Press, n.d. (Publisher's catalog.)
17. *Guide to Reprints*. Kent, Conn., Guide to Reprints, Inc., 1978, p. iii.
18. András, Maria, ed. *Bulletin of Reprints*. Munich, Verlag-Dokumentation, 1974, p. i.
19. Diaz, A.J., ed. *Guide to Microforms in Print*. Englewood, Colo., Microcard Editions, 1974, p. viii.
20. ———, *Subject Guide to Microforms in Print*. Englewood, Colo., Microcard Editions, 1974, p. viii.
21. *The Reprint Bulletin; Book Reviews*. Betty W. Taylor, ed. Oceana Publications, Inc., 75 Main St., Dobbs Ferry, N.Y. 10522. 1955- .
22. Bunnell to Robertson and Stahlschmidt, Aug. 28, 1978.
23. Reprinting Committee of Resources Section, Resources and Technical Services Division. "Policy on Lending to Reprint and Microform Publishers," *Library Resources & Technical Services* 19:178, Spring 1975.
24. Gerboth, Walter. "Criteria for Quality in Reprint Publications," *Music Library Association Notes* 26:719, June 1970.
25. Opie, Peter. "John Newbery and His Successors," *The Book Collector* 24: 259-69, Summer 1975.

This Page Intentionally Left Blank