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# The Study and Collecting of Historical Children's Books

**Selma K. Richardson**  
*Issue Editor*

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Introduction

SELMA K. RICHARDSON

The last decade of the nineteenth century and the first decade of this century witnessed some activity in the collecting of historical children's books, but that flurry did not extend much beyond New England generally, and the Connecticut Historical Society and the American Antiquarian Society specifically. A resurgence of interest in collecting occurred in the 1920s and 1930s. In 1938 six articles appeared in Library Journal under the title "Collections of Rare Children's Books: A Symposium." The series had been prepared under the auspices of the Publicity Committee of the American Library Association (ALA) Section for Library Work with Children. Each writer described a specific collection. The authors and the collections they discussed deserve recognition in the introduction to this issue of Library Trends: Valta Parma wrote about the Library of Congress; David Davies, illustrators of the last half of the nineteenth century represented in the Henry E. Huntington Library and Art Gallery; Wilbur Macey Stone, his private collection; Elva S. Smith, the collection of the Carnegie Library School of the Carnegie Library of Pittsburgh; Mary H. Kidder, the Hewins collection in the State Historical Society Library (Hartford, Conn.); and Anne Carroll Moore, the New York Public Library.

Ten authors contributed to the special topic of the October 1975 issue of Wilson Library Bulletin, "Children's Literature Collections and Research Libraries." Five of the articles relate to the collecting of historical children's books in the United States. James Fraser, guest editor, stated that the special issue "grew out of a discussion of the varying de-

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degrees to which research libraries are responding to the growing scholarly interest in child culture and children's literature. Moulton described some of the holdings of the Essex Institute in Salem, Mass. Smith discussed the collections and acquisitions of UCLA. Gottlieb commented upon historical children’s books of the Pierpont Morgan Library. Henne cited the interest and activity in study and research about children's literature as reason for the need to plan systematically for the acquisition and use of resources. Since no library will ever be able to develop a comprehensive, definitive collection, there is a need to review the scope and condition of existing collections in order to develop plans and agreements that will eliminate unnecessary duplication and assure acquisition of pertinent resources. Henne suggested that planning on a regional level need not wait for a national plan to evolve. She closed her article with principles essential for research libraries to follow in developing collections of children's literature.

The literature on research collections contains, in addition to the sources mentioned above, scattered accounts describing specific collections and one other source, Subject Collections in Children's Literature edited by Carolyn W. Field, a subject index to collections which was planned by the Committee on National Planning of Special Collections, Children’s Services Division of ALA. The committee continues to take an interest in identifying and describing research collections of children’s materials. Regional lists have been prepared by members of the committee and a revision of Field’s book is under consideration.

With this kind of meager publication record, it hardly seems premature to devote an issue of Library Trends to the study and collecting of historical children’s books in the United States. The intent of this issue is to describe the state of the art and to suggest proposals for the future. The issue emphasizes American children’s books published before 1920. (Textbooks and school books are not covered.) The traffic across the Atlantic from colonial times to the present prohibits, however, any clear distinctions between American and English book collecting patterns.

What, then, has been studied? What have the collections and the tools helped to produce? The dissertations of many disciplines, if not interdisciplinary study, that have stimulated the study of historical children's books in the United States, are discussed and assessed by some contributors. The final paper includes a description of academic courses, conferences and exhibits, all of which serve to encourage scholarship in historical children's books.

Each of the authors, at one time or another, expressed to the editor
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concern about the difficulties of researching his or her particular topic. Since the subjects covered in this issue have not been treated exhaustively elsewhere, many authors had to lay the foundation with the hope that others will eventually produce works to round out their findings. Thus, this issue is meant to provide a framework to be filled in as others share knowledge of their collections, publications and studies. If during the next ten years some of the questions raised by this publication are dealt with, and if other collections are described and studies reported, this issue will be sorely in need of updating. It might even be possible, then, to document some trends.

In the opening section of this issue, collections are described according to the type of institution in which they are located. Because most institutions have been indebted to the collecting activities of individuals, Coughlan describes the collections of eleven persons who have attained eminence in one way or another among collectors of historical children's books. Coughlan's article appropriately precedes those about research collections in public and academic libraries, to which many of the individual collections have been donated. Two institutions, the Pierpont Morgan Library and the American Antiquarian Society, have been the recipients of notable collections and stand out as giants among numerous other private and society libraries which have, as Canfield points out in her article, given little thought to collecting children's books.

Individual collections have been (or will be) given to institutions that either have already become known for their research collections of children's books or have shown evidence of stability and growth as collecting agencies in other areas. Thus, the donors seem reassured that even though libraries can never give the love that only collectors can bestow, their collections will be cared for and possibly augmented and used. Of the collections Coughlan mentions, at least four have ties with the Free Library of Philadelphia. Two collections have been given to state universities in Florida, the donors of each serving also as curators.

Other articles treat public libraries, college and university libraries, historical societies, private libraries and museums. The writers in this section attempt to provide an overview of research collections of historical children's books in various types of libraries by discussing how the collections were started, how they are organized and maintained, and how the holdings are made known. The special collecting interests of certain libraries are mentioned. Patterns and trends are noted, albeit tenuously.

The viewpoints of persons responsible for collecting historical children's books in public libraries are reported in Maxwell's article. A varie-
gated pattern emerges with regard to provisions for the development, housing and bibliographic control of the collections. While the three public libraries (Philadelphia, New York and Boston) that began early to develop historical collections of children's books have identified their collecting intents, many other libraries have given little planning or direction to the development of their collections. In some libraries the collections just grew; in others, books have been retired to historical collections, probably saved from destruction by some librarian's penchant to preserve.

The specific department to which historical children's books are assigned is probably not so critical as recognition of the many interests served by historical children's books, and the planning of means to alert users to their locations. An obvious way to document the collections is through cataloging that will inform scholars and other interested persons of the contents of collections. Many public libraries have adequately described their collections and a few have published catalogs that inform outside users of the holdings. Eventually, computerized catalogs should enable more people to ascertain the holdings of specific public libraries. Meanwhile, in some public libraries the cataloging (or lack of it) of these materials precludes determining the nature of the holdings, a situation that worsens when those who work with the collections leave no permanent records.

Maxwell's findings suggest that the prevailing conditions, which are a result of the low priority and meager funding given to developing and documenting collections, are aggravated by the lack of personnel. If it is true that great collections flourish because of the dedication and persistence of inspired individuals, what can be hoped for when historical children's books constitute only one responsibility of an overburdened staff?

The emphasis of public libraries upon fulfilling users' information needs, especially those of current interest, might further curtail the acquisition and cataloging of materials not of general and popular interest. Already the guardians of some collections have been called upon to defend the collection's existence. Withering collections are likely to expire; good collections might stagnate. Some public libraries have, however, accepted a commitment to make historical children's books available to a public not adequately served by the limited access and scope of research libraries. Public libraries can and do make known, both here and abroad, the unusual holdings of their collections through exhibits, publications and brochures. These efforts help to identify strengths of collections and in turn draw users to these resources.
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In her article about academic libraries, Hodges notes that researchers have come from many fields in order to utilize the historical children’s book collections in college and university libraries. The special collecting interests of certain academic libraries have attracted scholars and rewarded them with the resources essential to their publication and research projects.

Vigorous programs of collecting and cataloging historical children’s books, absent in many public libraries, are no more evident in academic libraries. Gifts have provided some impetus to collection development, but expenditures to strengthen holdings or provide bibliographic control have fallen victim to other priorities. Hodges does suggest, however, that some fortifying of collections might come from within academic libraries; shelves of general or circulating collections could be combed for titles appropriate for a special collection of historical children’s books. The diverse emphases of special collections in academic libraries reported in Hodges’s paper, as well as the range in value and wealth of the holdings, suggest the breadth that might some day be encompassed by these libraries. Until then, certain universities will continue to be the citadels which attract scholars through the strength of their collections.

Canfield reminds the reader of the well-known and substantial collections of two private libraries and an antiquarian society. She mentions a few other familiar institutions, as well as some museum collections which are perhaps not so familiar to researchers. Further investigation of collections in county historical societies, art museums, recreated villages, presidential homes, religious libraries, and business galleries — all cited as examples in the article — might well uncover titles that have hitherto eluded scholars.

In contrast to discussions of collections within types of libraries, Huthwaite’s article is devoted to the Library of Congress (LC). The copyright law of 1870 brought children’s books to LC, but the matter of cataloging them was not easily resolved. In the late 1930s, efforts were made to organize LC’s holdings and to seek titles that had previously been published; gifts from many individuals enhanced these efforts. Considering the size and various locations of the collections, and the complexities of LC, the establishment of the Children’s Book Section in the early 1960s was welcomed. Its publication program has added immeasurably to the bibliography of historical children’s books and has also produced other information about children’s books. No other libraries discussed in this issue assume the role of leadership and service to the nation which has been undertaken by the section.
Haviland succinctly summarizes the material presented in the first five articles and provides an overview of historical children’s book collecting. Factors to be considered in planning for researchers of today and tomorrow are acquisition, housing, bibliographic control, and publicity. The article closes the section with suggestions to increase accessibility and strengthen the usefulness of collections of historical children’s books.

The economics of purchasing cannot help but be a crucial factor in determining the directions that collecting by individuals and institutions will take. Reissman describes the emerging interest in the collecting of historical children’s books and discusses the prices that certain cravings have stimulated. Many children’s works are priced remarkably low, however, and could yet be gathered rather inexpensively for historical collections which aim to accommodate researchers of social history. Many of the children’s books published in the early 1800s can still be bought at modest prices. Libraries could thus build collections representative of the first three-quarters of the nineteenth century without huge outlays of money. Unfortunately, at this time of favorable prices, many libraries have had to reduce or eliminate funds for purchasing in this area.

Reissman hints several times of the knowledge, taste and judgment, as well as the time and energy, necessary to create important and imaginative collections. This is perhaps another reason why collecting children’s books is the province of individuals rather than institutions. Staffs with the essential expertise and requisite time do not exist. Many individual collectors eventually seek institutions to house their collections. Private collectors tend to have individual tastes, and few attempt the comprehensiveness expected of large institutions. Some private collections fit appropriately into the collection programs of institutions; others, which have been given to or bought by libraries, must be shelved alone, with no complementary material.

Reissman offers his views concerning the reliability and interpretation of published auction sale prices (and relates some curious incidents involving books bought at auctions and from bookdealers). He outlines many factors of the recent major auctions of children’s books and speaks of the need for more reference books to aid collectors in the field of children’s literature.

Those studying historical children’s books of the United States need sources to guide them. Whalley provides a British perspective on the quality and usefulness of secondary sources for the study of historical children’s books of the United States, noting some of the possible ways to locate books in a field lacking both substantial bibliographies and numerous
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reference books. The substantial contributions of A.S.W. Rosenbach and d'Alté Welch are acknowledged here and in many articles of this issue. The unusual sources from which information can be gleaned are discussed. While this exploration might be intriguing to some, others, for whom these destinations are but the beginning points of their studies, may find the journey bewildering. The usefulness of Darton's *Children's Books in England* to an American audience is discussed by Whalley, but she cites the need for a comprehensive history of American children's books which would consider them in relation to socioeconomic conditions. Other needed publications are works focusing on individual periods, special subjects, and individual artists and writers, as well as catalogs of special collections and sources indicating their locations.

Robertson and Stahlschmidt discuss hard copy and microform facsimiles of American children's books. Produced for both scholarly and popular markets, facsimiles are useful tools for researchers and students of the history of children’s literature who have no easy access to original editions; they also provide insurance, in that early editions soon deteriorate with heavy use. At present, reprinting and facsimile production is a scattered industry with few standards regarding quality of reproduction, selection of titles, or inclusion of critical and bibliographical material. This circumstance, coupled with the problems resulting from the absence of any single source for recording or reviewing the production of these facsimiles, creates many difficulties with regard to control and access. Robertson and Stahlschmidt propose some measures to help alleviate this situation.

Fenwick reviews research about historical children's books undertaken in various disciplines during the past thirty years. She describes both the manual and computer research approaches to finding citations on the subject, and comments on the usefulness of several access tools as well as the difficulties encountered in the searches. Thirty-five doctoral dissertations and a few other studies are grouped into eight categories: (1) historical development, (2) themes in social history, (3) juvenile periodicals, (4) genres, (5) individual authors and their works, (6) literary criticism, (7) history of publishing, and (8) illustration. While constructed for purposes of analysis, this grouping suggests the need for further studies, as few dissertations fall within any one category.

MacLeod discusses academic courses, conferences and exhibits — activities that both reflect and foster scholarly interest in historical children's books. The report of her survey of accredited library school courses on the history of children's literature describes the backgrounds of the instructors and the courses' contents. Conferences that have included some
aspect of historical children's books, as well as one symposium dedicated to the topic, are discussed and an annotated list of historical children's book exhibits is included. MacLeod concludes her article with a call for genuine scholarship in this emerging field and a comprehensive and reliable system for reporting activities.

Historical children's books are useful to researchers in literature, social history and art, as well as in the history of printing and publishing. The last few years have witnessed a developing interest in the study of these books. If this interest spreads from Alcott and Alger to the rest of the alphabet, will libraries with research collections be ready to respond? Have collections of historical children's books been cataloged so that they are accessible to researchers? Is bibliographic information about historical children's books included in printed and computerized catalogs? Have the collections been organized to reflect the needs of scholars?

The lack of widespread use has been proposed as a reason for not improving such collections although research activity is tolerated in collections much more expensive to establish and maintain than historical children's book collections. The use to which the well-known collections of children's books in the United States are now put will surely help to determine whether there would be more activity if such collections were better developed and organized.

A primary need now is to find out what is available in libraries that have not cataloged or publicized their collections. An assessment of existing collections must precede a national plan for collecting historical children's books of the United States. Institutions should specify their collection policies and develop a focus for each collection from an analysis of its strengths and limitations. The national jigsaw puzzle should then be viewed to identify the missing pieces, and efforts made to interest libraries and other institutions in gathering such collections for themselves.

Both large and small libraries need to cooperate in the development of historical children's collections. This was made apparent by a recent personal experience. An interlibrary loan request for an Altscheler title could not be filled because the book was not in the university collection. The following week I visited a small town and decided to find out whether or not the public library (to which the state interlibrary loan network does not provide bibliographic access) had the title. Not only that title, but several Altscheler books were in the library basement among other unused books. A last-copy center for such books would not only make them accessible to scholars, but would also enable small libraries to make room for titles in greater demand.

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A national plan for collecting might be enhanced by the development of regional centers responsible for encouraging libraries and institutions to report their holdings. Such a regional center need not limit its interests to historical children's books but could also help identify research collections of current children's books, including foreign publications. The center could also serve as a clearinghouse for publications and activities related to children's literature. Close communication among regional staffs would provide the beginnings of a national plan, if not a network itself.

References


3. Fraser, op. cit., p. 128.


9. The Children's Services Division is now called the Association for Library Service to Children.

A collector, according to the *Oxford English Dictionary*, is one who "collects or gathers together... scientific specimens, work of art, curiosities, etc." Who is the collector of children's books? What motivates her or him to search for shabby, often fragmented, often crudely illustrated chapbooks and small bound volumes from the past three hundred years when, in the eyes of the world, there are so many "worthwhile" items to collect? Is the collector of juveniles an individual on the verge of senility, of second childhood?

A casual glance at collectors and their occupations reveals that approaching senility appears to have little to do with their passion for early children's books. One collector, A.S.W. Rosenbach, was a scholar, writer, bibliographer, multilingualist, lover of fine books, and recipient of many honors. What made him devote his attention to children's books? An answer may be found in his introduction to *Early American Children's Books*: "Children's books have such a many-sided appeal that they are strangely satisfying... Not only do they have as much scholarly and bibliographical interest as books in other fields, but more than any class of literature they reflect the minds of the generation that produced them. Hence no better guide to the history and development of any country can be found than in its juvenile literature."

The good doctor, affectionately known as "Rosy," may have had the easiest entrance to the collecting of juveniles of any of the individuals described in this article. In the 1830s, Moses Pollock, Rosenbach's uncle,
served as a clerk for the Philadelphia publishing firm, McCarthy and Davis. During the 1820s, this firm acquired Johnson and Warner, a house which had been publishing children's literature since the 1780s. As part of the deal, McCarthy and Davis received a large lot of children's books, the sorting and arranging of which was the responsibility of Moses Polock. He became so interested in these books that he began to acquire them, as he eventually did the business of McCarthy and Davis. In 1900 he gave his collection to his nephew after adding "some extremely valuable examples of early Americana juvenilia," including *Legacy for Children*, published in 1717 by Andrew Bradford of Philadelphia.2

This new hobby, the acquisition of early American juveniles, took Rosenbach on many exciting chases. Pointing out that it is a miracle that any child's book survives the natural destructiveness of its owner, he speaks with relish of the joy of finding them, particularly since many are unique. The collection he gathered contains choice items ranging from *The Rule of the New-Creature* (1682) to such desirable volumes as *Peter Piper's Practical Principles of Plain and Perfect Pronunciation* (1836). The richness of his collection can be ascertained by examining *Early American Children's Books*, a handsome, illustrated volume Rosenbach prepared to encourage others to collect these relics of America's childhood. The collection is now housed in the Free Library of Philadelphia.

Another well-known collector was d'Alté Welch. By profession a biological scientist on the faculty of John Carroll University in Cleveland, Welch chanced upon his avocation when he was sixteen years old. At that time his father told him the story of the origin of "Little Jack Horner." Young Welch was so intrigued that he went to the New York Public Library, researched and wrote a paper entitled "Old Mother Goose." It was there that he met Leonore St. John Power, head of the Children's Room, who captured his imagination with early children's books. From that time on he was a victim of what Wilbur Macey Stone has described as "the dreadful disease."3 Friends, among them Marcus McCorison of the American Antiquarian Society (Worcester, Mass.) and Ruth E. Adomeit, still speak of Welch's charm, enthusiasm, whirlwind manner, and boundless delight in the tiny volumes from America's past.

Welch keenly felt the lack of a guide to collecting children's books — one that would reveal which books were common and which unique — and for this reason he embarked on what was to become his life's work: compilation of *A Bibliography of American Children's Books Printed Prior to 1821*. In it he identified as many of the editions as possible of "narrative books written in English, designed for children under fifteen years of
Individual Collections

age,4 and printed before 1821. Omitted from the bibliography are books written by or about children, treatises on the rearing and education of children (with the exception of some etiquette books), school books, sermons and books of advice. Welch's personal collection, considered by scholars to be of major importance, is now housed in two libraries; the English imprints are at the University of California at Los Angeles, and the American ones (along with all Welch's notes, films and photocopies of American children's books) are in the American Antiquarian Society Library. Among the rarities are twenty-eight miniature Bibles, a unique Robinson Crusoe (ca. 1792), fourteen editions of The History of Holy Jesus, imperfect copies of Charles Perrault's Fairy Tales or Histories of Past Times (1794), A History of Goody Two-Shoes (1774), Tom Thumb's Play Book (Worcester, 1794), and over 100 volumes which are either unique, one of two known copies, or the best known copy of a given work. His bibliography, with its excellent introduction, history of early literature for American children, and recording of editions, is an invaluable guide to American publishing for the young. For documentation of all English editions, scholars have the bibliography as it first appeared in the Proceedings of the American Antiquarian Society.5

A third collector, heiress Elisabeth Ball of Muncie, Ind., has been described by William Targ as "one of America's noted bibliophiles and collectors of early juvenilia."6 When asked how she became interested in early children's books, Ball replied that her father, industrialist George Ball, had collected books since he was eighteen. Upon learning about the influence of a book read in childhood on an author, her father would attempt to find that particular book; these searches sparked his interest in collecting juveniles. As a child, Elisabeth Ball collected the works of popular and current illustrators such as Arthur Rackham, Edmund Dulac and Kate Greenaway. Both she and her father enjoyed the books "for the way they presented 'the world and its marvels' to children." After a while, dealers began contacting George Ball when they found items of interest. He purchased a small collection of early children's books from a Cleveland dealer and then part of the famous Gumuchian collection. One evening, while she and her father were putting the books away after showing them to guests, he told her, "I think you had better consider these your books." "That," she adds, "is the way he gave them to me."7 This collection of masterpieces from the past, described as "magnificent" by Welch, is no longer intact. The hornbooks have gone to the Free Library of Philadelphia, and the largest portion is now in the Pierpont Morgan Library in New York.

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In an interview for *The Muncie Star* on the opening of the Pierpont Morgan Library’s exhibition “Early Children’s Books and Their Illustration,” director Charles Ryskamp noted that a large number of the items were gifts of Elisabeth Ball, and praised her determination and unerring sense of detection in acquiring—in fine condition—rarities from the earliest known alphabet sheets of 1544, through the 1827 *Whittington and His Cat*, to the early editions of *Robinson Crusoe*. According to Gerald Gottlieb, curator of the library’s children’s books, the breadth and variety of the collection make it quite likely the finest in the world.8

During a telephone conversation with the same interviewer, Ball remarked that while she was “still in [her] right mind and able to see what should be done,” she decided that the books ought to go where they could be seen and used. She thought of the Morgan library, although at first its curators were not too interested. However, after two men from the library went to Muncie and spent a week examining the books, they became interested. Thus, in 1964 the collection (with a fund for maintenance and further acquisition) was transferred from Muncie to New York.9 Many of the collection’s choice items are included in the library’s exhibition catalog, “Early Children’s Books and Their Illustration.”

Ruth E. Adomeit of Cleveland, former schoolteacher, secretary and researcher at Western Reserve University, recalls in a letter that she succumbed to the “incurable disease” during the summer she was ten and found in Cape Cod antique shops two “treasures” of absolutely no intrinsic value. The first was a thin chapbook, 4 inches tall, with the title *Father Shall Never Whip Me Again*. The book’s title tickled her fancy, as did its size. Her second treasure of the summer was a tiny wooden book, little more than an inch tall. The dealer, seeing her delight, gave it to her. She writes: “How often I wished it were a real book that size, but I knew that no one could make a book that small. How wrong I was!”910

The following year she came across *The Little Pilgrim’s Progress*, printed in 1848. The book was only 3 inches tall, the smallest she had ever seen, and she felt she had to own it. When she timidly asked the dealer the cost, he shook his head and told her it was not for sale. Tears came to her eyes. Then he smiled at her and said, “But I am going to give it to you. It belonged to my grandfather and I have no one to leave it to. I know you will take good care of it.” She was so overcome that she could not even thank him properly. That was when she began to dream of a library of miniature books.11

While she was in college, her father, a well-known printer, painter and director of Caxton Co., gave her her first real miniature book, which
he had received from the American Institute of Graphic Arts. Entitled *The Addresses of Lincoln*, printed and bound by Kingsport Press (Tenn.), it was only ¾ inch tall. He later sent her Coolidge's *Autobiography*, a matching volume. About ten years later she was able to secure a copy of a third book, *Washington's Farewell Address*. A collector of books and manuscripts, Otto Ege of Cleveland, Ohio, showed her a catalog from England which offered a collection of fifteen miniature books. Despite the depression — the price of the collection was more than a month's salary — she cabled for the books. From that time she began to read catalogs — "a symptom of the collecting disease, and once you find that catalogs are more interesting than best-sellers, you are lost."\(^\text{12}\)

A fourth antique dealer initiated her to what has since become her special quest. She was hunting for early juveniles in a trunk of books when she discovered a shoebox full of tiny books, many of them thumb Bibles. They were old and shabby, and many were incomplete, she recalls, but they had been read and loved, and to her were the most charming books she had ever seen. She has collected miniature books and especially thumb Bibles ever since.\(^\text{13}\)

Since the untimely death of her good friend d'Alté Welch, Adomeit says that she has not collected the "larger" juveniles as ardently as she had while he was alive, for "half the fun of collecting juveniles was to find rarities to tantalize him." The two had met through their collecting of tiny Bibles, had traded, compared books, envied each other's finds, and shared their discoveries.\(^\text{14}\)

She attributes much of her love of books to her father. One of her greatest pleasures as a child was to spend a day at his office, handling his books on fine printing. Her father, she says, was uncompromising about printing: it had to be done beautifully. "I think he was about the first person to win an award — for printing one of the Fifty Books of the Year — for a textbook, before they had such a category."\(^\text{15}\)

Today she has a "minicollection" containing more than 2000 books less than 2½ inches tall, 2000-3000 "folios" from 2½ to 3½ inches tall which are not juveniles, and a collection of thumb Bibles spanning three centuries, the "culmination" of all her collecting. She is preparing a checklist of these for publication. Her collection will go to the Wellesley College Library, where it will be cared for and kept intact.\(^\text{16}\)

Frederick Gardner of Amityville, N.Y., was not a book lover as a child. He remembers in his youth in post-World War I Germany being "absolutely hostile to books and the printed word." However, six years of service with the Royal Air Force as an English instructor to non-British
enlistees introduced him to English literature. During this time he “made peace with the book.”

Gardner came to the United States in 1947, and in 1948 joined three cousins in their book jobbing business in Scranton, Penn., until the firm was incorporated in 1966 by the International Textbook Company. This intimate contact with books, “albeit as merchandise,” helped change his outlook. However, until he visited Samuel Johnson’s house and Hall’s Bookshop in London in the early 1950s, book collecting was far from his thoughts. He “caught fire” reading the story of the Malahide Papers, the various biographies and works of Samuel Johnson, such as The History of Rasselas and A Dictionary of the English Language. Without realizing it, he became a Johnson collector and reader of eighteenth-century literature. But, he adds, collecting Johnson or his contemporaries was rather like cultivating “a taste for champagne on a beer income.”

After moving to Amityville he sought original artwork by illustrators of children’s books for the walls of an exhibit room for librarians. He wrote to fifteen Caldecott Medal-winners and other artists requesting artwork. A letter sent to Robert Lawson was answered by a lawyer since Lawson had died the previous month. A friendship with Lawson’s heirs developed, and over the years he acquired the greater part of the illustrator’s work and ephemera which has since been donated to the Free Library of Philadelphia.

In the 1960s Gardner too succumbed to that “dreadful disease” of children’s book collecting and today he has assembled what he calls “all-important milestones in children’s literature, from the worst to the best.” He now reads children’s books with great interest, selecting as collector’s items those he considers important or likely to become so. Although he has no children, the subject of childhood intrigues him and thus he also reads books about childhood and child psychology, relating them to “the various elements in children’s literature as they evolved, were twisted and often discarded over the years.” Perhaps his greatest fascination is with “the reaction of the adult to childhood — as a book buyer, what would sell? Will the pendulum swing back from extreme permissiveness to Victorian repression?”

He treasures the dedications found in eighteenth- and nineteenth-century juveniles for their reflection of “adult striving and the child’s reactions to it when following the events of a period.” Also cherished are inscriptions — particularly invectives heaped upon the book thief written by the book’s young owner — and marginal notes found in sixteenth-century textbooks; these make books seem attractive and lived with. Gardner
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finds absorbing the problem of identifying incomplete or well-worn books.21

The research he undertook for his introduction to the Garland Press facsimile reprint of the 2-volume Stockdale edition of Campe’s New Robinson Crusoe firmly anchored his interest in eighteenth-century juveniles. Not only are they rare, but also small, and thus contravene the collector’s nemesis — lack of space. Regarding collection themes, Gardner wrote:

If I were to start over again, I would probably start a collection of editions of Aesop and other fabulists. Material, except fifteenth- and some sixteenth-century, is still plentiful. Illustrations abound in various degrees of quality and, of course, price. One of my possessions is a 1501 Aesop, unfortunately incomplete, with 194 exquisite woodcuts. I believe that almost every illustrator or woodcutter before 1750 has done at least one Aesop (or La Fontaine) and prices are still within reach of the average collector.22

The entire Gardner collection will be donated to the Free Library of Philadelphia. Gardner selected that library as depository for three reasons: (1) his long-standing friendship with former director Emerson Greenaway, Greenaway’s successors, and the staff in the Rare Book Department; (2) the agreement with the city that the library will publish, within five years after receiving the books, a catalog listing his holdings along with their other collections; and (3) the library’s proven ability and willingness to care for such a collection.23

Childhood, as reflected in poetry, captivated another collector, John Mackay Shaw. In an article for Top of the News, he wrote that like many fathers, he composed verses for his children. After his children outgrew his efforts, Shaw wondered how many popular poets had also written poetry for their own children. He discovered that this was a common occurrence and began seeking “a complete delineation of the poetry for or about children, of the poems that children had read, loved, and been influenced by, and of the books and periodicals in which such poems had been printed.” Since he could find none, he decided to make one himself. He haunted old bookshops, collecting not only such obvious works as those by Isaac Watts, Jane and Ann Taylor, Eugene Field, Robert Louis Stevenson, A.A. Milne, and Edward Lear, but also those by poets who had written about childhood — William Wordsworth, Alfred Lord Tennyson, William Shakespeare, Ogden Nash and others. He did not neglect poets read by adults whose verses children had loved and adopted as their own, or such writers of prose whose texts contained poetry, e.g., George MacDon-
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ald, J.R.R. Tolkien, Lewis Carroll, Walter de la Mare, and Kenneth Grahame. He acquired as by-products a number of interesting letters and other original writings, including a letter by Arthur Rackham that may well have been the last one he wrote. He discovered such a rich field in nineteenth-century magazines, including *St. Nicholas* and *Our Young Folks*, that he was prompted to index poems, poets and illustrators found in juvenile periodicals. This was the forerunner to his work *Childhood in Poetry*, which includes a keyword index to 100,000 poems.24

Like other collectors, Shaw became concerned about the disposition of his collection. He began collecting in the early 1930s and by the late 1950s had acquired more than 5000 books. On retirement he visited several educational institutions and selected Florida State University (Tallahassee) “on the condition that they would take the donor with the gift.”25 He has since received an honorary doctorate from that institution and is today busily adding to the original five volumes of his catalog, *Childhood in Poetry*, which he hopes will provide “a microscopic window through which the books might be seen more clearly by their potential users.”26

Ludwig Ries became a serious collector of children’s books following a chance visit to a secondhand bookshop in Toronto and a meeting with Judith St. John, curator of the Osborne collection in the Toronto Public Library. Specializing in early editions, and finely printed and illustrated volumes published prior to 1900, Ries described some of his most unusual finds in an article for *Top of the News*: a French book published in Detroit in 1811 entitled *Perfectionner l’éducation de la jeunesse* by Augustin Alletz, and perhaps the only perfect copy of Elizabeth Turner’s *The Daisy* (Philadelphia, 1808). His collection is rich in McLoughlins, fables, editions of *Robinson Crusoe*, alphabets, and books illustrated by George Cruikshank, Thomas Bewick, Alexander Anderson (Bewick’s American imitator), and others. There are also a number of unique copies. Ries compiled title and author (when known) card files for his more than 2500 volumes, along with a list of publishers. For him, collecting children’s books had a many-faceted attraction: they reveal a period’s fashions, lifestyle, psychology and pedagogy, and possess charm and quality. He concluded his article with the remark: “It is a proud feeling to be establishing a collection that will be studied and appreciated.”27 After his death, his wife Vera continued to add to the collection which, like Gardner’s, has gone to the Free Library of Philadelphia.

A book lover and avid reader from childhood, Linda Lapides of the Enoch Pratt Free Library (Baltimore) reports that she began by collecting contemporary children’s books both because her parents were “art aficion-
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ados” and because of the late Irvin Kerlan. However, a chance encounter with Ries, followed by a visit to see his collection, made her “a confirmed collector” of eighteenth- and nineteenth-century juveniles.28

Although she still collects the works of certain contemporary authors and illustrators, she now seeks chapbooks published by the Babcocks, Solomon King and Mahlon Day; toy books published by the McLoughlins and others; movable and pop-up books; and Maryland imprints. She also has a number of English juveniles. Her favorites include The Infant's Library (London, John Martin, 1800s); an American Sunday-School Union publication, Country Sights for City Eyes (1840s), with lithographs by Augustus Kollner; and The History of Billy Hog and His Wife (London, 1816). A recent acquisition is a thumb Bible (1813) taken by a friend from her young daughter's doll house, where it had been serving as a table.29

Lapides and her husband are intrigued by the books for their revelation of the history and development of publishing, printing, binding, and illustration, as well as by their contents, which clearly reflect the attitudes and values of the period in which they were written. The collection, to be described in a forthcoming issue of Maryland Magazine, is available for examination by scholars on written request.80

Ruth Baldwin's “great adventure of developing a library of nineteenth-century children's books in English” was initiated by the birthday gift of a handful of chapbooks sent to her from England by her parents. “Quantities” rather than rarities, books children have actually read and loved, are of concern to Baldwin, professor emerita of Louisiana State University. She has sought “the unknown and forgotten book rather than the classic, the common edition rather than the limited one.” By the time she retired in 1977, she had amassed during a quarter-century a library of more than 35,000 children's books published prior to 1900. It is nearly equally divided between English and American titles.81

A gift from her father, also a distinguished collector, enabled Baldwin to acquire one of the collections of the well-known bibliophile, Benjamin Tighe of Massachusetts. This purchase has doubled her holdings of juvenilia published before 1821, which now number 730 items, “possibly making it the second largest in existence.”32 Parallels — English and American editions of the same title — are perhaps the greatest strength of her library, which contains dozens of different editions of Pilgrim's Progress, Robinson Crusoe, Aesop's Fables, Thomas Day's Sanford and Merton, Hans Christian Andersen's Fairy Tales, Fairy Tales by the Brothers Grimm, as well as works by Jacob Abbott, Maria Edgeworth and many others. Also represented are “hundreds of boys' books, girls' stories, chil-

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dren's tracts, toy books, long runs of many magazines, and many alphabets. An indication of the variety of alphabet books in her collection is given in her *100 Nineteenth-Century Rhyming Alphabets in English*.

On retirement, Baldwin became curator of a historical children's library and professor at University of Florida (Gainesville). Her collection will be housed in the university library. With "extremely generous support from the university," she is devoting her time to adding to her pre-1900 holdings, acquiring twentieth-century materials, and preparing a card catalog for the pre-1900 titles which she hopes to publish in 1979. Because of its magnitude, its value to scholarship will be immense; it will provide editor, translator and illustrator information, as well as identification of authors of anonymous works. When the library is ready for use, it will provide access to more than two centuries of children's books, "many of which have never been available in libraries before."

Interest in toys links the last two collectors to be discussed in this article. Mrs. William Waldron of Longwood, Penn., says that her delight in toys and illustrated books arose from a childhood love of paper dolls. As a child she lacked toys because her family was poor, but she did have paper dolls. Her collection of juvenilia is varied, including various kinds of paper dolls, some taken from *Godey's Lady's Book* (ca. 1850); a nineteenth-century paper doll, "The Protean Figure of Metamorphic Costumes" (S. and J. Fuller, 1811); paper soldiers; and sheets of dolls from twentieth-century women's magazines, as well as toy books, peep-show books, panoramas and books by such noted illustrators as Walter Crane, Randolph Caldecott, Kate Greenaway, and Beatrix Potter. Her oldest book is a volume of fables in rhyme, printed in England in 1788. The quality of printing and art found in the publications of the American Sunday-School Union intrigued her and led her to acquire a representative group of those published between 1825 and 1860. She has also collected paper dolls and books issued by McLoughlin Bros., nineteenth- and early twentieth-century pioneer in the publishing of inexpensive, full-color children's books; Palmer Cox Brownie figures and stamps; and items such as doll furniture, games, toys, valentines, a miniature village, dairy yard, theater, and a stereopticon with original plates. This wide variety of juvenile amusements reveals the social and educational activities of the young as well as the world of fashion. She selected the Henry Francis Du Pont Winterthur Museum (Winterthur, Del.) as the depository for her collection because of the museum's concern with social history, and her collection certainly adds dimension to any study of nineteenth-century family life.
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George M. Fox of Shelburne Falls, Mass., was once an employee of Milton Bradley Co., a toy and games firm which acquired McLoughlin Bros. Since 1926, Fox has concentrated on gathering hand-colored books printed in the United States and Great Britain, and finely printed children's books from the late eighteenth and nineteenth centuries. His collection of 2100 items contains such riches as more than 300 volumes printed between 1790 and 1850; more than 300 McLoughlins (1860-1890, including early works illustrated by Kate Greenaway and Thomas Nast); large numbers of picture toy books and mechanical (or transformation) books, issued by Dean & Co. and Read & Co., both of London; and various editions of such childhood classics as Mother Goose, Puss 'n' Boots, Cock Robin's Courtship, Goody Two-Shoes, and A Good Boy (1837). In January 1978, Fox donated the collection to the San Francisco Public Library for two reasons: his great affection for the city and the suggestion made by his son, a rare book collector, that the children's books would fill lacunas in that library's Grabhorn Collection on the History of Printing.37

Scholar, scientist, heiress, teacher, researcher, businessman, librarian — there is no typical collector of juvenile materials, and there is no evidence that any of these collectors owe their avocation to leanings toward senility. Each man or woman has shared a passion for children's books and a keen sense of the importance of these childhood relics to the study of the art of illustration, printing and a country's past. Perhaps their choice of great libraries as depositories for their collections reveals most eloquently their common concern that these treasures be cared for and put to the service of scholars.

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37. Special Collection Dept., San Francisco Public Library, to Coughlan, July 1978.
Research Collections in Public Libraries

BARBARA MAXWELL

Many large and medium-sized public libraries in the United States have extensive collections of historical children's books. The development of these collections has been a natural outgrowth of quality service programs for children, as well as a result of notable gifts from private collectors. Because of the way these resources have developed in public libraries, collections are often scattered within one library system, and may be housed in rare book departments, special collection departments, research divisions, and/or central children's departments. Some of these collections also include modern works that may be considered historical by future researchers. Sometimes these collections are promoted through brochures, articles and bibliographies; in other instances, little has been done to make the public aware of their existence.

This article covers collections of historical American children's literature in public libraries and is based on responses to a survey mailed to major U.S. public libraries. The list of libraries contacted was taken from Subject Collections in Children's Literature, and letters were sent to the library directors as well as to heads of children's departments and special collections librarians. Since collections of early children's books at the New York Public Library, Boston Public Library and the Free Library of Philadelphia are well known, information on them was obtained from the literature. Survey questions focused on the following topics: (1) history and scope of collections, (2) degree of concentration of pertinent research material within a library system and a library, (3) user access and biblio-

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graphic control, (4) budget and acquisition policy for maintenance of historical collections, (5) preservation of the collections, (6) person(s) responsible for the collections, (7) amount and nature of publicity devoted to the collections, and (8) the perceived role of the public library in providing research material on children's literature.

The Free Library of Philadelphia began to compile its "general collection of children's books and original paintings and drawings illustrating them" when it initiated its services to children in 1903. However, it was not until 1947 that its Rare Book Department acquired the notable collection of A.S.W. Rosenbach, which included books from 1682 through 1836. This gift "definitely committed the institution to the acquisition of rare children's books." Six years later Elisabeth Ball of Muncie, Ind., donated her "collection of over 150 hornbooks." Later, the American Sunday-School Union donated a historical collection of its publications for children to the Rare Book Department. In 1951 the Howard Pyle collection, assembled by one of Pyle's students, Thornton Oakley, was also given to the library and housed in the Rare Book Department. "Although not primarily a children's collection, it does contain a wealth of juvenile classics." Other notable collections of children's material housed in the Rare Book Department are the Arthur Rackham collection, the Beatrix Potter collection and the Kate Greenaway collection. In 1977 the library also acquired the collection of Mrs. Ludwig F. Ries.2

Today the Central Children's Department of the Free Library of Philadelphia houses historical collections which include children's periodicals, series, folklore, framed original illustrations, the Katharine H. McAlarney Collection of Illustrated Children's Books, and a historical bibliography collection to support research. Emphasis is on collecting American children's books in general, and in particular books written, illustrated and published by Pennsylvanians, especially Philadelphians. These collections, dating from 1837 to the present, supplement the collections of early children's books which are housed in the Rare Book Department.

When the Central Children's Room of the New York Public Library opened in 1911, "a long cherished dream of a visible and accessible collection of rare children's books placed in the heart of a children's room began to be realized."3 These books, primarily intended for exhibition, "later served as the basis for the research collection of the Central Children's Room."4

In 1932, the research division of the New York Public Library purchased the Walter Schatski collection, consisting of approximately 700
items: "Most of the material is in German, published in the seventeenth
to nineteenth centuries." Originally, the policy of the research division of
the New York Public Library was:

to acquire selectively only foreign children's literature, leaving
the selection of English and American children's books entirely to
the Central Children's Room, along with the general acquisition
of books in other languages. This policy has changed consider-
ably. By 1965 the General Research and Humanities Division of
the Research Libraries (responsible for book selection in the field
of the humanities in Western European languages and in En-
glish) was acquiring selectively English and American children's
books representative of book production and illustration. Only
in German was any systematic selection of children's books as
literature being made.\(^6\)

The New York Public Library divisions that acquire children's ma-
terial of specialized subject and historic interest include: (1) the Ameri-
can History Division which "is particularly interested in children's books
about American Indians"; (2) the Local History and Genealogy Division
which "is concerned with [books] about New York City and, to a lesser
extent, children's books about heraldry"; and (3) the Countee Cullen
(Schomberg) Center for Research in Black Culture,\(^7\) housing the James
Weldon Johnson collection "of books for children about the black experi-
ence."\(^8\)

At Boston Public Library, "the children's research collection has been
growing and evolving by purchase and by gift almost since the Library's
beginnings in 1852." In 1940 Alice M. Jordan wrote, "the Library has
recently purchased about fifty charming early children's books to add to
its already interesting collection."\(^9\) Today the Jordan collection, which
contains early children's books, is attached to the Research Library.
"Older, non-rare book materials that have been in the general stacks are
being transferred to the Jordan Collection, while rarer children's books
will remain in the Rare Book and Manuscript Department."\(^10\)

Less is known about some of the other collections of historical chil-
dren's books belonging to public libraries in the United States. Forty li-
braries, representing twenty states and the District of Columbia, replied
to the writer's survey questionnaire. Ten of these libraries were in Califor-
nia, and replies were received from libraries in the ten largest U.S. cities.

Responses to the question "What is the history of your collection?" indicated that some began as parent-teacher collections. For instance, the
Louisville Free Public Library's collection began years ago in the Children's Department: "as part of what was known as a teachers' and parents' collection. It was housed in the so-called parents' room." Often collections have been created from and supplemented with books found in attics and basements of homes. The response from the Minneapolis Public Library and Information Center indicated that this was the case for their collection of old children's books; some of these books "were valuable and/or useful, while others were unimportant or duplications of what we had already." Librarians also consider adding last copies of worn and out-of-print circulating books to historical or special collections. Often, the coordinator of children's services examines these books, keeping early editions, award-winning books and books representative of trends in the history of children's literature or illustration.

The scope of these collections varies considerably in terms of publication date, subject type and format. Series, foreign-language books, folklore, children's periodicals, Sunday School publications, hornbooks, toy books and chapbooks are some examples of types of materials collected. Collections are sometimes centered around the works of an individual author.

Some collections of historical children's books have no defined scope, since they have not been carefully examined or cataloged. In 1954 the Quigley collection was established at the Grand Rapids Public Library. The librarian recently commented, "Unfortunately, the whole collection has not yet been cataloged, so it's next to impossible to define its scope." Other collections of early children's books located in large research-oriented public libraries, such as the New York Public Library, Boston Public Library and the Free Library of Philadelphia, are clearly defined.

Materials in these collections of historic children's books are often located in more than one place within a library system or library. Librarians were asked for their opinions on whether this scattering was satisfactory, or the collections should be centralized. From the Seattle Public Library came the comment: "A truly valuable research collection needs supervision and proper housing. If items are scattered, it is impossible to provide for either need." Librarians at the Detroit Public Library felt that "a division of source material always makes reference study more difficult." The response from the San Francisco Public Library stated that access to the historical collections of children's literature would be facilitated: "for both staff and patrons if the collections were in one physical location. In this library, part of the material is in the Main Children's Room and part in the Special Collections Department."
Realistically, however, it is not always feasible to gather an entire collection in one place. As stated by the librarian at the District of Columbia Public Library, this decision should depend on “local needs and requirements.” The Dallas Public Library respondent felt that branch libraries in a large system need a certain amount of “basic reference material” for the study of children's literature; “the main research collection, however, should probably be housed in one building for convenience and for the prevention of unnecessary duplication of materials.” At the Indianapolis-Marion County Public Library: “current titles concerning the history of children's literature are available in community and regional libraries. Older material for more in-depth research can be found at the Central Library.” The Cleveland Public Library's: “Treasure Room Collection of Historic Children's Books is now a part of the library's rare book collection. The Children's Literature Department has access to it.” The response from the New York Public Library clearly expresses the situation these librarians are faced with: “Ideally all materials relating to children's literature should be housed under one roof. However, limitations of space, establishment of special collections...and the separation of the collections of the Branch Libraries from those of the Research Libraries in the New York Public Library have resulted in the dispersion of historical children's books in many different divisions.”

Organization of these collections ranges from fully cataloged to uncataloged. Some are only partially cataloged, indexed or inventoried. At the St. Louis Public Library, for example, “the collection has been cataloged and information concerning the titles is available through OCLC.” Staff of the Multnomah County Library (Portland, Ore.) report they are in the process of making a descriptive card for each book in the historic collection which would give a “complete physical description of the book, information about the author, the artist and/or the place of the book in children's literature (or reference to this information).” Of the estimated 12,000 volumes in the Illustrators Collection at the District of Columbia Public Library, 3000 titles have been fully cataloged to date. Others are indexed on three-by-five-inch cards. The Rachel Field collection of old children’s books, which also belongs to the District of Columbia Public Library, “has a descriptive catalog done by a former staff member as a thesis for [an] MSLS at Catholic University.” Newark Public Library, Tuxedo Park (N.Y.) Library, and the New Orleans Public Library reported that their special collections were not cataloged.

Retrieval of material from these historical collections is facilitated when the collection has been cataloged or indexed. Printed catalogs in
book form are especially helpful, since the user thus need not necessarily be on the premises to learn about the contents of a particular collection. Twenty-seven public libraries have reference and bibliographic tools to support their special collections. The Free Library of Philadelphia has a catalog of the Rosenbach collection, *Early American Children's Books* by A.S.W. Rosenbach, and a *Checklist of Children's Books, 1837-1876* compiled by Barbara Maxwell and Katherine Ashley, Special Collections, Central Children's Department. The Fort Worth Public Library has *Little Truths Better Than Great Fables* compiled by J. W. Roginski, which is about the collection of old and rare books for children in that library.

There are as many different means of funding and planning for these collections as there are public libraries. Funding for acquisitions ranges from nonexistent budgets to federal funding, and planning includes gifts and the transfer of books from the circulating collection. Responses received from librarians offer a representative sample of budgets and acquisition plans.

The District of Columbia Public Library receives a portion of its annual book fund from the Children's Services Office. The Minneapolis Public Library and Information Center obtains “the most wanted items as they are available, usually out of special funds; however, there is no set amount of budget allowed.” The St. Paul Public Library receives “special funds for foreign language books quite regularly”; when it wants to acquire a fine edition, the purchase comes from the regular budget. The Tuxedo Park Library has an annual budget, but no policy plan, since the collection is extremely small and “not likely to be enlarged.” At the Public Library of Cincinnati and Hamilton County: “The Goldsmith books are bought with the Goldsmith memorial fund. There is no set budget for the purchase of rare or historical books.” The Cleveland Public Library has: “no annual budget or acquisition policy plan. It has no nucleus of a collector’s gift, but is the result of fifty-odd years of gifts, a few purchases and transfers from the main juvenile collection. Under these circumstances, it is surprising to find numbers of good and valuable books of the period represented.” The amount allocated for materials for the historical collection at the Dallas Public Library varies from year to year. Fort Worth Public Library receives “income from a trust fund.” Both the Seattle and Los Angeles public libraries rely on gifts, and occasionally purchase items using funds from the regular book budget. There is no special budget at the Hartford Public Library; however: “some fine or limited editions are purchased out of the materials budgets. Gifts are welcomed and the local
colleges' used book sales are watched." At Indianapolis-Marion County Public Library "acquisitions for the Illustrated Editions Collection are purchased from the annual Books and Materials Budget." San Francisco Public Library has no budget allocation for special collections in children's literature, but its "Replacement Committee regularly reevaluates the children's collection and designates titles to be withdrawn from the circulating collections and added to the historical collection."

The annual budget for special collections at the New York Public Library is: "not separate from general collections, except for endowed collections. The Central Children's Room is allocated one materials budget from which are purchased the books, records, cassettes, posters and other nonprint materials for both the circulating and noncirculating collections. Some special items are bought from a limited memorial fund. For more than ten years, no books or other items have been purchased for the Old Book Collection, but many items have been received for the collection through gifts." At the Free Library of Philadelphia, books no longer in print are purchased with money from special funds and the collection has also been augmented through gifts. The Rare Book Department there assigns "a large portion of the budget" to collecting children's books. The Riverside City and County (Calif.) Public Library has: "no annual budget allocation. A very small fund has been established and is drawn from for new purchases."

Preservation of these collections is also provided for in various ways. Books are never withdrawn from the Research Libraries of the New York Public Library. "If physically worn out, [a] book may be microfilmed, if condition, funding and use warrant." At the St. Louis Public Library, "volumes which are judged to be of permanent value to [the] collection" are rebound. The Free Library of Philadelphia covers some books which are in poor condition with acid-free paper cut to fit the particular book. Some books, manuscripts and illustrations are protected by specially constructed boxes.

Persons responsible for historical or special collections of children's books in public libraries may have a background in either rare book librarianship or children's literature. When this survey was made, only one library, the St. Louis Public Library, had a "full-time librarian designated as a children's literature specialist with [a] full-time clerical assistant." The Free Library of Philadelphia has a half-time special collections position in the Central Children's Department. The staff hopes eventually to have a full-time head of special collections. Libraries housing historical collections of children's books in the rare book department have full-time curators.
At the District of Columbia Public Library, the coordinator of children’s services acts as curator. The head of the Michigan History/Genealogy Rooms at the Grand Rapids Public Library is also responsible for the Quigley collection of children’s literature. The Public Library of Cincinnati and Hamilton County reports: “there are full-time curators in the Rare Book Department. The Goldsmith collection and the historical collection are in the care of the staff of the Main Children’s Room.” Curators of the Rare Book Department at the Free Library of Philadelphia devote a “good share of time” to the historical collections of children’s books. At Dallas Public Library, the children’s literature specialist: “selects materials for this collection, supervises its physical maintenance, and assists patrons in locating and using the materials. There is no curator as such.” The Seattle Public Library has “no curator position, but a member of the staff is qualified in the field of rare children’s books.” The Los Angeles Public Library presently has no curator, but “a committee has been formed to assess the historical collection and establish guidelines for its future growth and maintenance.” At the Indianapolis-Marion County Public Library, “the head of [the] Riley Room at the Central Library is responsible for the maintenance of all special collections.” Six special collections at the New York Public Library each have full-time curators; in the Central Children’s Room “the supervising librarian acts as curator of the room’s Old Book Collection.” In the San Francisco Public Library there is no curator in children’s services: “in the Special Collections Department there is one librarian and one library technician.” The staff of the Children’s Room at the Riverside City and County Public Library maintains: “the order of the collection. The coordinator of children’s services is responsible for additions and withdrawals.” Berkeley Public Library “patrons are assisted by the Young People’s Room staff.”


Greater promotion of historical children’s collections is needed, however. Books and nonbook materials, such as original illustrations, should be displayed; talks should be given; and additional brochures describing col-
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lections, bibliographies and other publications should be prepared. Collections may also be promoted on a one-to-one basis, since users are usually enthusiastic about such materials. Reasons for use may vary from a search for books remembered from childhood to advanced research in literature, art education, psychology and sociology. Book collectors, booksellers, authors, artists, librarians and parents also use such collections, as do newswriters, television personnel and advertising people.

Most of the respondents felt it was their responsibility to provide access to historical children's books and to promote their availability. The librarian at Cleveland Public Library stated that "availability of material often engenders response." Most librarians emphasized the necessity of budget, space and user considerations. The majority believed that public libraries are particularly obligated to provide collections of historical children's books that research libraries do not provide or do not provide well. A New York Public Library representative pointed out that many readers, "including researchers for publishers, have no access to academic, research libraries or school media centers and need the materials and services provided." A librarian at the Kern County (Calif.) Library System noted that the current and historical children's materials in that particular library system "surpass those at either our junior college or our state college." Some respondents indicated that it was important to collect historical children's books of significance to a public library's community, particularly if space and funding were limited. The San Francisco Public Library staff suggested the desirability of public libraries cooperating with local colleges and universities in organizing a network of resources of historical children's books.

In conclusion, public libraries which have historical collections of children's books have made a commitment to research collections of children's literature. In most instances, collections in large city public libraries have been in existence many years and are well organized. However, among public libraries there is still great variety in the degree of organization and accessibility of collections.

The public library's role in providing and maintaining historical collections should be reevaluated periodically in the same way that any existing policy or program should be reevaluated. In general, financial and staff support given to these historical or special collections in public libraries has a low priority at the present time.
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7. Ibid.
8. Ibid., p. 87.
Most Americans, if asked to name the various components of an American college or university, would mention a library. Few, even among librarians, would be likely to name historical collections of children's literature among the various types of special collections to be expected in institutions of higher learning. Yet there are more than forty colleges and universities in the United States which have recognized and identified the unique value of their library holdings of historical children's literature. Undoubtedly there are more which, for one reason or another, do not appear in Lee Ash's guide Subject Collections: A Guide to Special Book Collections\(^1\) or in Carolyn W. Field's Subject Collections in Children's Literature,\(^2\) both of which were used in preparing this article.

The experience of working with one of the oldest collections of historical children's literature, in the Elizabeth Nesbitt Room of the Graduate School of Library and Information Sciences at the University of Pittsburgh, and the research done for the present article have revealed the impossibility of comparing juvenile collections without asking some questions. What, for instance, does the term children's literature include? What constitutes a collection of historical children's literature? Must it aim to be representative of the work of all major writers and illustrators of a chosen period who intended their work specifically for children? Must the collection be housed, or at least shelved, as a separate entity? If so, examples of such a collection can be found in few U.S. colleges or universities. A wide variety of collections, housed in a variety of ways, must be

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considered in order to derive a useful and accurate picture of the country's resources in this area.

An important dimension is added to such a survey if it includes, as it ought, books for children within important collections like those of the Beinecke Library at Yale, the Widener and Houghton libraries at Harvard and the Lilly Library at Indiana University. These libraries offer exhibits and serve as resources for students of major authors, such as Stevenson, Barrie, Twain, and Kipling, who wrote for children as well as adults. Even collections of Bunyan, Defoe or Swift might legitimately fall within the definition of "children's literature," although they are not considered here. Chapbooks, toy books, a collection on the circus, and other subjects too numerous to mention extend the field and are useful. Collections with a geographical focus, such as collections of works by authors who were born or lived in a particular state, frequently include children's books.

Indeed, the criterion for inclusion in a list of collections of historical children's literature may simply be its usefulness, or potential usefulness, to students of children's literature and related areas of study. The field is constantly being examined from fresh points of view and is open to exploration for advanced study in English, comparative literature, sociology, fine arts, history, education, religion, psychology, and child study. Already numerous scholars and critics have written essays and published dissertations showing the link between the social values of adults and the books given to children of each era. Doctoral theses have led to books on theorists like Rousseau who broke old patterns of thought and established new concepts of childhood and children's needs. There is scholarly interest in books written for children by authors who have given self-portraits of their own early, formative years, thus throwing light on the creative process. Researchers interested in such fields of study are drawn to collections in colleges and universities that include pertinent material which is often difficult to find outside of special collections.

The range of possible subjects for study is suggested by the records of the Kerlan and Hess collections (University of Minnesota) which list monographs, articles, theses, and starred papers for the master's degree based on research in the collections. No less than seventy-nine projects by eighty-five researchers were recorded in 1976-77. Courses in elementary education accounted for another eighteen papers, and a course in the history of children's literature produced seven papers during the same period. The Kerlan and Hess collections are exceptionally accessible, well-publicized and effectively administered — factors which can greatly increase the utilization of special collections.
In spite of the varying nature of the collections and the probability that a complete listing cannot be made, it is interesting to note the location of the collections which colleges and universities recognize as relevant to the study of the history of children's literature. The northeastern states have at least twenty-nine collections, the Midwest twenty-six, the West Coast four, the southern Atlantic states three, and the South two. However, such statistics have little validity unless the size and quality of each collection is also considered. Special names and subdivisions within a collection can create discrepancies in any assessment. It is most interesting to note, however, the relatively unrecognized interest and wealth of resources in the history of children's literature which exists in the Midwest as compared to the famous libraries along the east and west coasts.

In the libraries which responded to questions asked in the preparation of this article, there are at least twenty-four collections centered around individual authors, eighteen on special subjects or types of books, and twenty-one which are described as covering the whole field of children's literature. In these general collections, the nineteenth century is the best represented, ten libraries have substantial holdings from the eighteenth century, and three specifically mention books from the seventeenth century. One exhibition of children's books included a thirteenth-century book. It should be noted that English Victorians are particularly well represented in American college and university libraries, while the reverse is not true in England.

In most libraries, collections on the history of children's literature have been acquired either as gifts or purchases, with gifts far outnumbering purchases. Colleges and universities seldom give high priority to expenditures in this field, partly because it is not one that clamors for attention among today's pressing demands, and partly because donors have been generous with books and funds. The donors' motives, often expressed in their deeds of gift, have been to ensure proper care for treasured books and other memorabilia, and to keep them together as a significant collection. Often the feelings of a loyal alumnus or alumna for his/her college or university are an important factor. From descriptive brochures a clear picture emerges of donors who have collected books by authors they loved in their youth. In a few instances core collections have been systematically amplified by gift or purchase for the support of particular courses in the history of children's literature, taught either in a graduate library school or an English department.

Sometimes the source of the collection is in doubt, as in the case of the core collection now housed in the Elizabeth Nesbitt Room at the
University of Pittsburgh. In the introduction to her History of Children’s Literature, Elva S. Smith in 1937 dated the acquisition of the collection as “some thirty years ago,” citing the source as “Mr. Charles Welsh, a former member of the firm of Griffith, Farran & Co.,” and the instigating force as “the foresight of Frances Jenkins Olcott.” These clues, however, failed to specify important information, such as who paid for the purchase. It may have been Andrew Carnegie, who in about 1907 gave an endowment to produce an income of $7000 for the support of the Training School for Children’s Librarians and for the development of “a special reference library.” Was this “special reference library” the collection of 2000 rare books indentified by Elva S. Smith as “representing chiefly the period between 1760 and 1835?”

The existence of the collection in Pittsburgh was unknown to almost everyone except those at the library school itself, and its significance went unrecognized even there. Elizabeth Nesbitt said that d’Alté Welch once came to see the collection and commented, “I don’t think you people know what you have here.” As recently as 1978, when the collection had become better known, Justin Schiller commented to this writer that he had always wondered what Charles Welsh had done with his library. Personal correspondence with R.A. Brimmell, the literary executor of Sydney Roscoe of Hastings, Sussex, brought this response: “I was most interested to hear that you have the Charles Welsh collection at Pittsburgh—they were collected in the days when few were interested in juveniles and they could be picked up for next to nothing.” Even so, it is not certain whether Pittsburgh has the Charles Welsh collection or only a Charles Welsh collection. Other libraries could undoubtedly report similar cases in which the exact circumstances of acquisition are unknown because of documents now lost, or events perhaps never recorded.

In some instances documentation on the collections is ample. Publications about their historical collections of children’s literature came, on request, from ten colleges and universities which greatly helped in the preparation of this article. Handsome brochures have appeared in connection with special exhibitions, and in a few cases catalogs have been published. An example is the catalog for the Eloise Ramsey Collection of Literature for Young People. The Shaw Collection of Childhood in Poetry at Florida State University has generated a catalog of ten volumes. In recent correspondence, Assistant Curator James D. Birchfield wrote that “enough material is nearly on hand now [1978] for another supplement.” This catalog must have set a publication record for a single collection, and has been made possible by the generosity and devotion of the “volun-
Who is responsible for the care of the collections of academic libraries? There may be no one person solely responsible; there may be a curator in charge of a rare book room where children's books are shelved with a more general collection. In a few cases there is a curator, an assistant curator and a part-time staff working in a room with facilities for displays and reading, and with closed stacks at hand. Replies to the inquiries of the writer in preparation for this paper often included a comment that the library would like to catalog its collection, extend it, or publish articles and monographs based on its holdings as soon as time, staff and money became available. Even with existing limitations, admirable publishing has been done by librarians or curators of the collection, graduate students, and bibliophiles who had loaned their personal collections for special exhibitions and later donated them to the library.

Publication has been one benefit of historical collections of children's books in colleges and universities, and may itself generate funds, as the catalog for the Shaw collection has done. The Lucile Clarke Memorial Children's Library at Central Michigan University has begun a monograph series; two titles have been issued at this writing. A program of publishing involves astute planning and unlimited zeal from a trained staff; both are evidently available in a number of colleges and universities where the role of children's books as literature is recognized.

Attractive brochures on these collections, produced for special occasions, serve as mementos and often become collector's items themselves. Examples are "From Tom Thumb to Harry Heedless: Children's Books Before 1801 in the Edgar W. and Faith King Early Juvenile Collection in the Miami University Library" (1971), and an exhibition catalog "To Edify, Educate and Entertain: American Children's Books, 1820-1860" from the Watkinson Library at Trinity College, Hartford, Conn. (1977). The Encyclopaedia Britannica Historical Collection of Books for Children at the University of Chicago has produced a catalog which includes an illuminating introductory essay for an exhibition titled "Science in Nineteenth-Century Children's Books" (1966). Some exhibition catalogs have been generously funded and provide facsimile illustrations in black and white. An example, "Pearls, Amber, and Painted Snail Shells," comes from the University of Connecticut Library (1975). The title, taken from Gedike's Gesammelte Schulschriften (1789), suggests the varying quality of literature published for children as well as the variety represented in most exhibitions.
The potential for research in collections which specifically cover the history of children's literature has barely been touched, but a few titles will indicate the range of work that has been done. An early example among catalogs was William C. Lane's *Catalogue of English and American Chap-books and Broadside Ballads in Harvard College Library.* Elva S. Smith's *History of Children's Literature,* cited earlier, was based on Carnegie Library School's collection. Richard L. Darling's *The Rise of Children's Book Reviewing in America, 1865-1881,* published in 1968, was based on a thesis done at the University of Michigan. Sylvia W. Patterson acknowledged the cooperation of the universities of North Carolina and Florida, and Columbia, Yale, Princeton, Duke, Harvard, and Florida State universities libraries, which "were kind enough to lend or provide" copies of books for her *Rousseau's 'Emile' and Early Children's Literature.* For his *A Bibliography of American Children's Books Printed Prior to 1821,* d'Alté Welch located titles in colleges and universities nationwide, including many institutions not mentioned in the present study. A wide range of bibliographies would be helpful in the study of the history of children's literature and, it is hoped, will appear in the future. Unpublished dissertations, although plentiful, are relatively inaccessible.

Most college or university librarians responding to the present inquiry indicated that comparatively little use has been made of their special collections. When a collection only covers a general period and has no specific strengths, scholars generally look to the important collections at libraries like those of Harvard, Yale, Columbia, and Indiana universities and the University of California. Another factor limiting the scholarly study of these academic collections is that doctoral students in library science tend toward dissertations on library service rather than literary research. Finally, the great collections available in many public libraries, as well as the Library of Congress and the Pierpont Morgan and Huntington libraries, welcome serious students and outnumber those in academic libraries.

At the same time, however, maximum use of rare children's books is not necessarily ideal. Today's student may think of unlimited access as the only acceptable library policy, but for rare books and historic collections preservation must be the first priority. Use implies wear, which for old and fragile books means being worn out. Current custom equates this with replacement. But even relatively new books, once out of print, are difficult to replace. Very old and rare books may be impossible to replace, and this is especially true of children's books. Beatrix Potter once said to Anne Carroll Moore: "I have been thinking of the importance of saving books... Books are soon lost or forgotten and children's books are the
most perishable of all. It makes me happy to feel mine are being saved in libraries overseas.\textsuperscript{14}

Preserving books is a goal not compatible with unlimited access. There is a somewhat apocryphal story of a hapless freshman who walked into the rare books library of an eminent university and was told by the attendant, “I'm sorry, but this library is for the use of scholars.”\textsuperscript{15} Whether or not this actually happened, students and faculty need to sympathize when policies for rare books seem restrictive; college and university collections are especially vulnerable. When an entire class wants to handle a book assigned for study, the wear is multiplied far beyond what the same book would suffer during several years in the rare book room of a public library.

A corollary of this is the desirability of training students in the care, conservation and restoration of rare books. The Elizabeth Nesbitt Room at the University of Pittsburgh has been extraordinarily fortunate in having Jean Gunner, bookbinder and conservator of Carnegie-Mellon University, as teacher and consultant. The curator of the University of Pittsburgh’s special collection was trained by Gunner and has in turn trained students in the simple, basic processes of book conservation. However, the first rule with rare books is to do nothing rather than risk doing something wrong. Book conservation and restoration cannot be embarked upon without careful guidance.

Historical children’s books on university and college campuses can be acquired and conserved without cost by searching the circulating collections. Biographical, autobiographical and critical material about authors and artists of juvenile books can often be found there. Books which seldom circulate in the large general collection may eventually be stored in a warehouse or lost through exchange programs or even outright destruction. A better disposition of these books is to transfer them to a collection of historical children's literature, where they will be used and preserved. Reprint catalogs show that more material of this kind is being made available each year, but prices are high and delivery uncertain. An interested curator or other faculty member who is aware of the opportunity can search out and request the transfer of these books to the special collection. The rewards can be great; for example, the British scholar Walter Oakeshott identified the manuscript of Malory's works in the college library at Winchester where it had lain unrecognized for several hundred years. Oakeshott drew a moral from this find: “Don’t hesitate to glean in fields which others have worked — or at least walked through
Two collections surveyed reported utilizing this method of acquisition.

Acquisitions from sources outside the college or university depend largely on the awareness of bibliophiles and others who have an interest in children's literature. A majority of letters received in response to the writer's inquiry indicate that gifts and entire collections have come unsolicited and that no additions are planned. Some institutions plan to establish a rare book room where children's books would be shelved with other collections under the care of one curator, bibliographer or research librarian. A few libraries have endowments to fill perceived gaps in their collections and use these funds to purchase titles as they become available. Memorial gifts and yearly appeals to friends-of-the-library groups help to build and maintain some collections. A few collections with dependable budgets make purchases to move toward stated goals, such as the support of existing courses in the history of children's literature. Some librarians responded to the inquiry with detailed information about acquisitions of historic children's books, indicating an apparent reliance on the bibliographies of Darton, Mrs. E.M. Field, Muir, Elva Smith, Meigs, Haviland, Coughlan and others for guidance.

Some examples of responses from institutions surveyed will serve to show typical situations. Francis J. Gagliardi, Assistant Director of Library Services in the Elihu Burritt Library at Central Connecticut State College, wrote:

Our children's historical collection... was established through a combination of purchases, gifts and books already owned by the library. For the past few years very little material has been added to this collection due to severe financial restrictions, as well as to the tremendous increase in the costs of children's books. ... Until recently this collection was not properly cataloged. It was decided to go through the entire collection in order to straighten out some howling errors. Outside of a mention in Phaedrus magazine, few individuals outside of this campus are aware of our children's historical collection.

From Houghton Library at Harvard, Deborah B. Kelley of the Houghton Reading Room wrote: "The union card catalog in Widener Library, which lists books found in all Harvard libraries, includes approximately 700-800 entries for Barrie, 1500 for Carroll, 500-600 for Henty, 5500 for Kipling, 700-800 for Lamb and 3600 for Twain. Early editions are housed in this library." Eleanor M. Garvey, Curator of Printing and
Graphic Arts at Houghton, adds information about the Edward Lear collection: "Literally thousands of his landscape watercolors, as well as many drawings for the nonsense books... and also a complete run of his books... are shelved in closed stacks, which are carefully controlled for temperature and humidity. The material is in considerable demand, and most of the books published these days on Edward Lear make use of it."

Robert Sokan, Special Collections Librarian of the Milner Library at Illinois State University, reports: "Our Children's Literature Collection... originated in the interest shown by the English and education departments to teach courses in children's literature. The collection is shelved in the closed stacks of the Rare Book Room, and about fifty percent of it is cataloged. Little use is made of the collection and until the entire collection is cataloged, few purchases will be made."

Certain breathtaking items come to light in some of these letters. Geneva Warner, head of the Department of Reader Services, Indiana University, describes holdings on several authors, beginning with "James M. Barrie—substantial holdings, 90 volumes printed plus Peter Pan ms. in the hand of Barrie and presented to Maude Adams." For many bibliophiles and students of children's literature, this one manuscript would justify a trip across the continent to the Lilly Library. Warner listed the categories of children's literature at the Lilly Library: (1) first editions of great books; (2) collections of authors who are identified (rightly or wrongly) as writers for children, e.g., Andrew Lang; (3) popular literature (early nineteenth-century "Cries," chapbooks and dime novels).

The Dorothy Cross collection at Kent State University has an appealing focus. It represents "a 'mix' of books available in what might have been a typical home library of a cultured American family of modest income in the first two decades of the twentieth century." This description comes from a master's research paper which comments that "the utility of this research collection as a resource in the study of early children's literature has not been fully realized because complete bibliographical access to the collection has not been available in the catalog of the Kent State University Library." This theme runs through many of the responses.

R. Russell Maylone, Curator of Special Collections at Northwestern University, provided a "random sampling" of titles from an impressive collection of 641 chapbooks and 497 English broadside ballads, all "fully cataloged and available for use."

The correspondence offers glimpses of the relationship between devoted librarians and the books in their collections. Edgar W. King, "librar-
ian at Miami University for some thirty-four years," is like John Mackay Shaw in that he gave his and his wife's collection of 6600 books and magazines to the university upon his retirement. Some personal visits and conversations have shown that this kind of involvement is not uncommon.

William Miles, bibliographer at the Lucile Clarke Memorial Children's Library, Central Michigan University, described in detail an active program which demonstrates the uses to which the collections may be and are being put: "Exhibitions, which have thus far included the works of Kate Greenaway and Howard Pyle, the Oz books, and American editions of Robinson Crusoe, are designed not only to introduce to students and researchers available resources for study, but also to attract and teach those whose interest in the history of children's literature is purely recreational. Aimed at the student or scholar in the discipline, however, is the monograph series which we publish." Of note was Miles's report that the library possesses the 'Royal Alice,' a copy of Alice's Adventures in Wonderland which Lewis Carroll presented to Princess Beatrice, daughter of Queen Victoria.

Elma Wiacek, Technical Services, Southern Connecticut State College, responded to the author's inquiry with detailed personal knowledge of the history of the Carolyn Sherwin Bailey Historical Collection of Children's Books. She commented that the Hilton C. Buley Library has been able to gather a collection of duplicate copies for student use: "It is sad to note that through general disregard and improper handling, this little collection of books is fast declining and just plain disappearing. We have had a few more serious students who have actually used the Carolyn Sherwin Bailey collection. For the most part, the working collection has met the needs of the students here at the college."

Marjorie Wynne, research librarian of the Beinecke Rare Book and Manuscript Library at Yale, has written an article entitled, "Manuscripts of Children's Literature in the Beinecke Library." Of the Beinecke, which possesses a strong collection on George MacDonald, Ruskin, Walter Crane, etc., Wynne responded: "Our children's books are not kept together but are distributed among the authors we collect. . . . Some items we have bought; some have been given to us. Just recently we had an exhibition of children's books (prepared by our junior staff)." Books for that exhibition were chosen with a view of children's literature as world literature. For example, the first item was a copy of Le Livre de Lancelot du Lac, Part III, published in France about 1280 and attributed to Walter Map, who flourished about 1200. The exhibition was not confined to first, or even early editions, but clearly represented the choices of lively
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and perceptive individuals who chose books for their inherent beauty or other interests. The Yale University Library Gazette, like similar journals in colleges and universities, has published articles about individual authors, artists and types of juvenile literature. Dime novels of the nineteenth century, for example, have received considerable attention.

Older institutions which early achieved scholarly recognition are especially rich in their collections of children's literature. Columbia University acted as a lodestone for the treasures of bibliophiles; it contains the Annie E. Moore Collection of Illustrated Children's Books; the personal collection of F.J. Harvey Darton, British literary scholar and author on the history of children's literature; and the outstanding Plimpton collection of hornbooks. A letter from Kenneth A. Lohf, Librarian for Rare Books and Manuscripts at Columbia, refers to a representative collection of Lewis Carroll but notes that a major collection is in the Fales Library at New York University.

This article cannot pretend to do justice to the scope of the collections on which the writer has received information. Personal visits were made to a few college and university libraries in the northeastern states, and in each case the holdings proved to be more extensive and varied than available listings had indicated. Housing for the books indicated administrative willingness to provide ample, dignified and even beautiful quarters when the importance of the collections has been publicized and impressed on the administration. Even when the collections must be maintained with minimal staff and budget, the enthusiasm and devotion of librarians and curators in this field is obvious through their activities, publications and correspondence.

The potential scope of college and university work in the field may be seen from projects underway in California. Special mention of the California collections is made here because they represent particular awareness of the importance of historical children's books and because of the perceptive scholarly uses being made of them. The expected new edition of Carolyn Field's Subject Collections in Children's Literature will undoubtedly show valuable work going on elsewhere that is not so well recognized. At Berkeley, the Mark Twain Papers, housed in a suite of offices in the Bancroft Library, are being edited by Frederick Anderson and published by the University of California Press. Anderson stated, "New editions of all the previously published works are being edited to restore to them the author's exact intention, purged of editorial and publishers' revisions and interventions as well as inadvertent errors introduced
by typesetters." The impact of this mammoth task will suggest new inquiries of value to students of other authors.

A letter from the University of California at Davis enclosed copies of catalog cards for collections on Robert Louis Stevenson and Rudyard Kipling. Pat McDonnell of the university library commented that "material written for children in the nineteenth century is very articulate and therefore not easily distinguished from the adult material"; this helpful insight, basic to the perception of historical collections of children's literature, is one shared by a number of librarians answering the inquiry. Catalog cards at Davis note first editions, describe bindings and identify illustrators. McDonnell continued: "As for background on the collections, in 1962 the University of California purchased 52,000 volumes of rare books from the heirs of the British politician and collector, Isaac Foot. The purpose of purchasing the Foot Library was to benefit the smaller campuses, Davis, Riverside and Santa Barbara."

The largest of the University of California's historical collections of children's books is described in an article by Wilbur Jordan Smith, former curator of Special Collections at UCLA, which cites other extensive purchases: "In the summer of 1954 the library bought from the Beauchamp Bookshop of London its entire Catalogue 19," which included not only books but "parlor games and a variety of delicious ephemera often associated with children's books, such as peep-shows, engraved lottery sheets, juvenile dramas, protean views, and bookmarks in multicolored silks.... About one year later two lots of books, totaling a little more than 500 volumes altogether, were bought from Hamill & Barker of Chicago." The article lists other large purchases which indicate that foresighted Californians took timely action to put the University of California among the first in the nation for resources in the history of children's literature.

This writer is indebted to all the librarians, curators and research librarians who responded to requests for information. When the Houghton Library was opened at Harvard, President James B. Conant observed that: "One of the functions of a university is to act as a guardian of the cultural riches of the past. Our libraries...serve only in part our own students and our staff. To a large measure they are of benefit to the much greater world of scholars.... We are the servants of a community that extends far beyond these academic walls—our responsibilities transcend both the immediate aims of this institution of learning and the days in which we live." Children's literature is part of "the cultural riches of the past," and it is fitting that American institutions of higher learning are giving it due recognition.
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4. The Training School for Children's Librarians later became Carnegie Library School and eventually the Graduate School of Library and Information Sciences at the University of Pittsburgh.

5. Smith, op. cit.


7. Shaw, John M. *Childhood in Poetry; A Catalogue, With Biographical and Critical Annotations, of the Books of English and American Poets Comprising the Shaw Childhood in Poetry Collection*. 10 vols. Detroit, Gale Research Co., 1967-


Research Collections in Historical Societies, Private Libraries and Museums

HELEN S. CANFIELD

For the person interested in historical children's books, there are sources other than the academic library—historical societies, museums and private libraries. However, only a few of these institutions are included in the standard directories, such as Subject Collections: A Guide to Special Book Collections, Subject Collections in Children's Literature and Directory of Special Libraries and Information Centers. In view of the growing interest in this subject, questionnaires requesting information about historical children's literature holdings were sent to those institutions that were listed in the above directories. In addition, questionnaires were sent to a random list of institutions compiled from American Art Directory, Directory of Historical Societies and Agencies in the United States and Canada and The Official Museum Directory. There was no "Children's Books" subject listing in Directory of Historical Societies so selections were made from the following groups: "Ethnic or Racial Societies," "Pioneer Societies," "Religious Societies," and "Societies Based on Historical Persons."

Response to the questionnaires was good, although not as geographically dispersed as hoped. It was quickly discovered why so few of these institutions were included in the subject collection directories: very few had children's books, and those that did had no plans for acquisition or use. As one curator wrote, "The collection's presence here is a matter of historical accident rather than design."

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One library of which every researcher of early American children's books should be aware is the American Antiquarian Society of Worcester, Mass. This library, containing over 7000 titles, is divided into two parts: books printed prior to 1821 and books printed between 1821 and 1876. (The latter period will be extended to include all the publications of McLoughlin Bros., part of a recent gift to the society.) The former group, which includes d'Alté Welch's personal library of Americana, contains more than 2800 items, representing two-thirds of the total number of titles printed in America prior to 1821.

The Pierpont Morgan Library in New York City is a private library with a wealth of material from ancient times to the present and is truly a researcher's delight. An introduction to a very small part of the Morgan's holdings may be found in its publication Early Children's Books and Their Illustration.3

The Henry E. Huntington Library and Art Gallery in San Marino, Calif., has American and English children's books from the fifteenth century through modern times. These are included in its rare book collection and have been acquired over the years as part of the library's overall purchases.

The Boston Athenaeum also contains items of interest. In 1803 when the Athenaeum opened, children's books were part of the general collection. In 1898 the children's collection was large enough to merit relocation to a separate room. Strongest in Victorian and Edwardian children's books, the collection represents almost two centuries of book publishing, a result of the library's continuing purchase policy. The rare and fragile books are currently shelved in the Rare Book Room, but the rest of the collection remains on open shelves and is available to members for borrowing.

Among the historical societies with important collections of early children's books is the Connecticut Historical Society in Hartford. This collection contains more than 2000 items and is composed primarily of the personal libraries of Caroline M. Hewins (donated in 1927) and Albert C. Bates (donated in 1953). Hewins was the first librarian of the Hartford Public Library and a pioneer in the development of library service to children. Bates was historian and librarian of the Connecticut State Library for many years.

This collection consists primarily of American juveniles of the eighteenth and nineteenth centuries, with special emphasis on Connecticut imprints, juveniles published before 1820 and New England primers. The books are fully cataloged and accessible. The entries in the card catalog
for those items donated by Bates carry his personal notations. For example, the following entry for a hornbook states: "This hornbook was found in the Stone House in Guilford. It was the property of John W. Norton, who certifies that it descended to him from John Hart, the second student to graduate from Yale College in 1703." The society's 1927 and 1953 annual reports describe the Hewins and Bates gifts and *A Bibliography of American Children's Books Printed Prior to 1821* by d'Alté Welch lists the early books.

The Illinois State Historical Library in Springfield attempts to collect all literature concerning Lincoln, adult and juvenile, contemporary and retrospective. There are a few children's books published before 1920 in the collection, for instance, Horatio Alger, Jr.'s *Abraham Lincoln: Backwoods Boy; or a Young Railsplicer Becomes President* (New York, 1883) and James Baldwin's *Story of Abraham Lincoln for Young Readers* (Werner School Book Co., 1896).

During the 1940s and 1950s, David McCandless McKell collected more than 2000 children's books, many of which date from the nineteenth century. The collection includes British and American first editions of Rudyard Kipling's *Captains Courageous* (1896 and 1897), different editions of twelve titles by Samuel Langhorne Clemens, and the first edition of Joel Chandler Harris's *Uncle Remus, His Songs, His Sayings, The Folklore of the Old Plantation* (1881). After McKell's death, his family donated his collection to the Ross County Historical Society in Chillicothe, Ohio, which McKell had strongly supported. The library was established in a historic Chillicothe home which McKell donated to the historical society in 1946 for the expansion of its museum. In 1973 Frank B. Fieler published a descriptive catalog of this collection. The McKell library also contains bibliographies, texts, correspondence, notes, and formal papers which document the collection.

Libraries and museums centered around famous people sometimes contain items of note to those interested in historical children's books. The Rutherford B. Hayes Library in Fremont, Ohio, includes books which belonged to the Hayes children, as well as an uncataloged collection of school texts of the period.

About 400 juveniles are in the Franklin D. Roosevelt Library in Hyde Park, N.Y. Some of these books were Roosevelt's childhood possessions, others belonged to his children or his mother; however, Roosevelt actively collected most of them, adding to his collection until 1945. His personal collection is kept in his Hyde Park office where they were originally placed, while the rest of the books are housed in a separate stack area of the
library. The collection includes first editions of such interesting titles as *The Last of the Huggermuggers* (1856) and *Kobboltozo* (1857) by Christopher Cranch. In the former the inscription by Roosevelt reads: "This and its sequel I read at least a dozen times." About 80 percent of the books were published prior to 1920. Chapbooks with imprints from the New England area compose about half the collection. There are also a number of French children's books which belonged to Roosevelt's mother. Works by the classic authors of children's literature of the nineteenth century make up the rest of the collection. Plans for the Franklin D. Roosevelt Library's collection include compilation of a book catalog.

At the American Life Foundation (Watkins Glen, N.Y.), researchers interested in alphabet and picture books can find more than 1000 historical and contemporary examples of these, as well as early periodicals, reference books on authors and illustrators, juveniles from several periods, and publishers' catalogs. The collection, begun in the 1930s by nursery education pioneer Ruth S. Freeman and her husband, contains several thousand items, many of which are described in two publications: *Children's Picture Books Yesterday and Today* and *Children's Books: Their Illustrations and Decorative Art.* At present, the collection can be seen by appointment only.

Orchard House in Concord, Mass., the home of Louisa May Alcott, contains her works, as well as books by members of her family. Books from her own library, including copies of Dickens, may be found in her bedroom. However, valuable Alcott manuscripts, letters and first editions are housed in the Houghton Library at Harvard.

Mark Twain's home in Hartford, Conn., has some books from his own library, and members of the Mark Twain Memorial Association are actively searching for copies of titles he is known to have had. His own writings are included, although the first editions and rare books are in the Stowe-Day Library in the nearby Day mansion. Some of the books which belonged to the Clemens children are scattered throughout the schoolroom, the playroom and Susy Clemens's bedroom. In addition to textbooks, including a Palmer Method handwriting manual, there are books illustrated by Kate Greenaway, the Rollo series by Jacob Abbott, Palmer Cox's Brownies series, and picture book publications of the McLoughlin Bros. Although the books are cataloged, most of them are used as display pieces to enhance the nineteenth-century atmosphere of the famous house.

Along with first editions of *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, both written during the years when Clemens lived in Hartford, the Stowe-Day Library contains books, manu-
scripts, letters and a host of miscellany belonging to Harriet Beecher Stowe and the Beecher family, actor William Gillette, poet Lydia Sigourney, and others who lived in the three houses of the Memorial Complex or in homes nearby. The library contains a fascinating mélange of materials, and books for children are shelved with those for adults.

Juvenile books, although mostly textbooks, can be located in reconstructed villages, such as Greenfield Village and the Henry Ford Museum (Dearborn, Mich.), and Old Sturbridge (Sturbridge, Mass.). Children's books, including many McGuffey Readers and numerous New England primers, are in the Ford Museum's Rare Book Collection. Those at Sturbridge are in the schoolroom and scattered throughout to add authenticity to the setting.

Special subject libraries sometimes have unusual juvenile books, even though they may have no policy of acquisition. The Sol Rosenbloom Library of the Hebrew Institute of Pittsburgh concentrates on Judaica and has some juvenile books. The Friends Historical Library of Swarthmore College collects materials on the history of the Religious Society of Friends since 1650. Of the 30,000 volumes, there are a few hundred for children, which include some interesting copy books handwritten by Quaker children. The Library Company of Philadelphia emphasizes books and related items printed in Philadelphia before 1876 and, of the few juvenile books in the collection, the most unusual is a manuscript of a child's version of Benjamin Sands's *Metamorphosis*.

Some of the state libraries which are building collections of books about their state or by authors who have lived in their state have juvenile books as well. Although most of these collections began in the 1940s and 1950s, there are some pre-1920 imprints.

Although it was expected that some of the art galleries would have juvenile books published before 1920, very few do. The Cleveland Museum of Art has about 100 books with drawings by famous illustrators such as Pyle, Crane, Greenaway, and Rackham which are holdovers from their children's art programs of the 1920s. In most cases, however, responses from art galleries indicated that they had no collections of children's books other than those used in connection with their programs.

This was true of some of the children's museums, also. The Brooklyn Children's Museum is moving into a new building which will house its collection of about 2000 books in a separate library. Although a few of these books date to 1920 and earlier, the majority are contemporary titles on subjects such as geography, natural history, world cultures, and similar topics which will complement and supplement the work of the museum.
HELEN CANFIELD

From this sampling, it appears that only the major historical societies and private libraries have made any effort to collect children's books, and even they rarely have acquisition plans. Other than a few private libraries and historical societies, the large public libraries and some major universities remain the principal sources of historical children's books. However, almost every institution contacted in this survey had some historical children's books, even if only a few.

As the interest in children's books continues to grow, and children's books published before 1920 become more scarce, the innumerable small, local institutions like historical societies and museums will increase in importance as possible sources of juvenile books. Perhaps more of these books will be removed from cartons and cupboards and properly appraised.

Since many historical societies and museums are known only locally, the investigation of their resources must be conducted by area residents. Perhaps the children's sections of state library organizations might survey such institutions in order to list their holdings. Some treasures may be discovered as a result.

The public needs to be educated about the value of children's books in all aspects—as social history, children's entertainment, literary works, illustrators' canvases and collectors’ items. There are still too few bibliographies and descriptive brochures of historical children's literature holdings; more should be published by those institutions with major collections.

References


Research Collections in the Library of Congress

MOTOKO F. HUTHWAITE

The Library of Congress has one of the most comprehensive research collections in existence of American children's books published since the eighteenth century. This collection's strength lies in books published prior to 1920, and is a result primarily of the national copyright law of 1870 requiring two copies of every book published in the United States to be deposited with the Library of Congress.

Among the 16,000-17,000 American juvenile titles selected for the Rare Book and Special Collections Division are many unique and valuable volumes. Several thousand more juvenile titles are shelved in the General Collections, mixed with foreign and recent works. Other early American books are housed in separate subject departments, such as music. The Library of Congress (LC) has collections of children's books which were begun more than a century before it was conceived that a library established for the use of Congress, the president of the United States, and other government officers should maintain books for children.

The story of how children's books came to LC, the beginning of the children's collection in the Rare Book Division, the development of a policy to serve readers as well as to collect books, and the establishment of a Children's Book Section dates almost to the founding of the library. A chronological list of events is provided in the appendix.

HISTORICAL BACKGROUND

THE BEGINNING OF THE CHILDREN'S COLLECTION

There were no children's books among the contents of the eleven hair trunks and one map case that arrived from a London dealer in 1800 to
constitute the original Library of Congress. In 1815, however, when Congress purchased the private collection of Thomas Jefferson to replace the books burned by the British in the War of 1812, there were a number of books not unfamiliar to the children of the day. Among these books, which Jefferson had collected for more than fifty years, were books dealing with America and every known science, five different editions of Aesop, a collection of La Fontaine's fables, the Iliad, and the Odyssey. According to Thomas D. Burney of the Rare Book and Special Collections Division, only Aesop was represented in the collection by American editions: Robert Dodsley's Select Fables of Esop and Other Fabulists, printed and sold by Benjamin Johnson in Philadelphia (1792); and The Fables of Aesop, with his life, to which are added morals and remarks, accommodated to the youngest capacities, by Robert Burton, printed and sold by Robert Bell in Philadelphia (1777). Neither copy has survived.

It was a long time before Congress recognized the need to allocate funds for children's books. As early as 1882, however, funds were appropriated for the acquisition of the Benjamin Franklin collection, which included early primers and works printed by Franklin such as The Poor Orphan's Legacy, Being a Short Collection of Godly Counsels and Exhortations to a Young Arising Generation. Primarily designed by the author for his own children but published that others may also reap benefit by them. By a minister of the gospel (1734). Through the years children's books continued to accumulate, some slipping in as part of gift or purchase collections, but most arriving automatically through copyright deposit. The importance of the copyright law of 1870 should not be minimized. This law required two copies of every copyrighted book in the United States, juvenile as well as adult, to be deposited—first with the clerk of the United States District Court, and after 1871 with the Librarian of Congress. Once the system was established, books previously deposited in other places found their way to the national library, including valuable first editions of noted American writers such as Alcott and Clemens.

With no money budgeted or arrangements for housing or maintenance, children's books remained unclassified, uncataloged and consequently inaccessible. Some were shelved with adult books according to subject matter; others were merely stored.

CHILDREN'S BOOKS IN THE RARE BOOK DIVISION

The initial deliberate effort to collect historical children's books at LC stemmed from the appointment of Valta Parma in 1927 as the first
curator of rare books. Eleanor Weakley Nolen welcomed the leadership of Valta Parma who, as she pointed out, was not only personally interested but was also very much aware of the significance of children's books as social history and of their consequent place as "an integral part of a national library." She attributed to him the decision that LC establish a children's book collection in order not only to select and maintain the literary classics of each generation, but to provide a record of the nation's reading, including mass-produced works. Nolen credited him with devising the plan to shelve the books chronologically according to publication date, with the exception of more prolific nineteenth-century writers whose works were collected under the author's name. She further asserted, "Already the children's book collection in the Library of Congress is of incalculable value to everyone in any way connected with literature for children."

For a symposium on collections of rare children's books, Parma gave credit for the start of LC's children's book collection to a nameless woman scholar who visited the Rare Book Reading Room around 1934 and requested assistance in gathering data for a doctoral dissertation on early American juvenile literature. As he put it: "A survey of the field showed the unusual possibilities in the Library of Congress, and the gathering of the Collection began." Nolen enthusiastically praised this news in her article for *The Horn Book Magazine*: "For the first time in its history, the national library is building a collection of children's books!"

From all over the library Parma sought, selected and assembled about 7000 books, primarily from the early 1700s to 1850. The books were then placed on steel shelves in a fireproof room which was maintained throughout the year at an even 70°F with 50 percent humidity in order to preserve fragile bindings and paper.

Shelved first in chronological order, the outward appearance of the books revealed their contents. Miniature toy books of the late eighteenth century, appealingly covered in printed paper, were a sharp contrast to the mass of slim, black Sunday School books from the American Sunday-School Union and other religious publishing houses of the nineteenth century. These in turn formed an interesting comparison with the rows of secular serials written specifically for boys or girls.

In the alphabetical section were the crowded shelves of Jacob Abbott (author of the Rollo series), Samuel Goodrich (creator of traveling schoolmaster Peter Parley), and of adventure stories for boys such as those by Charles A. Fosdick (Harry Castlemon), Horatio Alger, Jr. (of rags-to-riches fame), William Taylor Adams (Oliver Optic) and, most prolific of all, Edward S. Ellis. Here also were writers for girls, such as
Motoko Huthwaite

Mrs. G.R. Alden (better known as Pansy), Rebecca Sophia Clarke (Sophie May, creator of Little Prudy), Harriet Mulford Stone Lothrop (Margaret Sidney of the Five Little Peppers), Susan Bogert Warner (Elizabeth Wetherell of The Wide, Wide World), Martha Finley (Farquharson of the Elsie Dinsmore series), and Louisa May Alcott.

Also included in the collection were such rarities as Jacob Johnson's "Juvenile Miscellany including Natural History for the use of children, ornamented with eighteen engravings," (Philadelphia, 1808); and "A New History of Blue Beard, written by Gaffer Black Beard, for the Amusement of Little Lack Beard and His Pretty Sisters, adorned with cuts," (Philadelphia, 1804). The earliest American juvenile Parma found was Cotton Mather's A Family Well Ordered, or an essay to render parents and children happy in one another (Boston, 1699) containing the typical Puritan admonition: "The Heavy Curse of God, will fall upon those Children that make Light of their Parents."12

In an editorial comment following Parma's article, there was mention of an anonymous individual book collector "through [whose] generosity . . . an annual sum [was] . . . to be provided . . . [to] enable the Library to undertake systematic collecting and bibliographical research over the whole field especially in the nineteenth century production."13 This was probably a reference to J.K. Lilly, Jr., then vice-president of Lilly Endowment, who helped to purchase a number of important children's books in the 1930s. Another donor was Maude Blair, who gave 195 McGuffey Readers and spellers to the library in 1937. These included virtually all the first editions and helped make LC's collection one of the foremost in this field.14

Other gifts were set apart and kept intact as special collections in the Rare Book Division. In 1936 John Davis Batchelder of Washington, D.C., presented the library with a huge, heterogeneous collection of books, manuscripts, bindings, illustrations and broadsides representing several centuries. What is less known is that the juvenile literature in this collection filled an entire shelf. Most of the printed books were first editions or "association" copies. The gift collection included a wooden hornbook with an abacus consisting of two strings of wooden beads; a first edition Noah Webster "Grammatical Institute" (1783) wrapped in a contemporary needlework sampler; a New England primer (ca. 1800); a copy of Clement C. Moore's "A Visit from St. Nicholas" signed by the designer, Bruce Rogers; an autographed first edition, first issue in original cloth of The Adventures of Huckleberry Finn; and an 1893 copy of Alcott's Jack and Jill, with four pages of the original manuscript mounted in the volume.15

Also in the collection is the copy of Little Lord Fauntleroy by Frances
Hodgson Burnett which contains inscriptions to the collector by both the author and the illustrator, Reginald Birch. Although the author of this book is an Englishwoman, it is included because the book was written while she was living in Washington, D.C., and was published by Charles Scribner's Sons in New York in 1886.16

On December 1, 1940, Frank J. Hogan, a Washington lawyer, one-time president of the American Bar Association, and book collector, donated eighty-six rare children's books, the oldest of which were three American hornbooks. His gift included ten New England primers, among them a copy of the rare 1775 Providence edition with the familiar prayer "Now I lay me down to sleep," and the only known copy of the Boston primer of 1790. Also in the collection was the tiny book Cock Robin's Death and Funeral, printed in Boston in 1780. This is the only known complete copy of this early American edition and appears both in Yankee Doodle's Literary Sampler17 and in an article by Virginia Haviland entitled "Who Killed Cock Robin?"18 (In the latter article, mention is made of an 1821 edition about a repentant Robin and his lady "Jane," as opposed to "Jenny" in the book from the Hogan collection.)

Not as old but almost as important was one of four known copies of Samuel Goodrich's The Tales of Peter Parley About America (Boston, 1827) which was the first of the popular series about that entertaining schoolmaster. A reproduction of two pages from another book in the series, The Tales of Peter Parley About Europe (Boston, 1828), appeared in Yankee Doodle's Literary Sampler and revealed the unfortunate racial stereotyping regarding Africa typical of the early nineteenth century. There was also a copy of Metamorphosis; or a Transformation of Pictures, with Poetical explanations, for the amusement of young persons (Philadelphia, 1814) rewritten from the English edition of 1654. A page of this was reproduced in both Americana in Children's Books and Yankee Doodle's Literary Sampler.

In 1952 actor Jean Hersholt and his wife presented to the Library of Congress, "as a small token of the gratitude and love"19 they felt toward this country, their remarkable collection of Anderseniana, which included first editions, original letters, manuscripts and other material concerning Hans Christian Andersen. Although the writings of this Danish author would not normally come under the purview of an article devoted to historical American children's books, one particular aspect justifies its mention, i.e., the relationship which existed between Andersen and Horace E. Scudder, editor of the illustrated monthly Riverside Magazine for Young People. In the "Programme of the Riverside Magazine for Young People
for 1869," the editor proudly announced: "First of all, Hans Christian Andersen, the most eminent living writer for the young, has consented to be a regular contributor to the Riverside. . . . Hereafter, all his new stories will be introduced to the American public through the Riverside . . . , in advance of their publication in Denmark, Germany, and England." The story "The Court Cards," one of the series of tales obtained by Scudder for first publication in his magazine, is reproduced in its entirety in Yankee Doodle's Literary Sampler.

In a separate area of the Rare Book Division are dime novels and periodicals. Represented are early magazines such as Chatterbox (an annual), Our Young Folks, Parley's Magazine, Peter Parley's Annual, Riverside Magazine for Young People, The Juvenile Miscellany and The Youth Companion.

Since Parma began the collection in 1934, the initial inventory of 7000 books has doubled. In describing the work of the department, William Matheson, current chief of the Rare Book Division, mentioned author Jacob Blanck, who, while researching his book Harry Castlemon, Boys' Own Author, helped identify many rare juveniles for transfer from the General Collections to the Rare Book Division. This raises a question: If the children's books mentioned so far are only the most rare, the most important and the most valuable, what about the others?

FROM COLLECTING BOOKS TO SERVING READERS

Although there was progress toward gathering rare and valuable books in the Rare Book Division and establishing a children's book collection (which in turn was to attract other important books), it was a long struggle before services and tools were developed to enable interested scholars, teachers, librarians, social historians, and members of Congress to make proper use of the children's books scattered throughout the divisions of the library.

In 1944 a joint committee of the Association for Childhood Education International (ACEI) and the American Association of University Women (AAUW) was formed to retain a children's literature consultant for the staff of the Library of Congress. Money was raised to finance a survey of the juvenile holdings throughout the library and to develop a plan for service.22

In 1952 Frances Clarke Sayers of the New York Public Library conducted the study. After three months, she reported that "children's books are everywhere" and submitted her conclusions of which the most relevant to this article follow:
Children's books and reading constitute an area of research in their own right and as such have just claim to the service of the Library of Congress since interest in books and reading for children and young people is the major concern of librarians, educators, sociologists, anthropologists and everyone concerned with the future.

Children's books have value in the existing collections and are recognized for their ability to further knowledge and research.

Without the implementation of the specialist's knowledge of the material, the worth and value of existing collections are vitiates.24

Sayers recommended that a center containing bibliographic aids necessary for research be established within the Library of Congress to serve as the focal point for work relating to children's books. She further recommended that a catalog be assembled to indicate the location of children's books throughout the library.25

Ten years later, LC was still without funds, space or staff for children's books. During that time, Irvin Kerlan, Associate Medical Director of the Food and Drug Administration and book collector, became Honorary Consultant on the Acquisition of Children's Books and did much to enrich the collection. Notwithstanding, Ruth Hill Viguers wrote in The Horn Book Magazine that while it was not surprising that the greatest research library in the United States should have unique resources in the field of children's literature, it was very surprising that this collection remained disorganized, uncataloged and thus inaccessible. She deplored the fact that Congress had never assumed full financial responsibility for LC in general and, in particular, for what she termed "this irreplaceable collection of children's books."26

Finally, on March 4, 1963, the Children's Book Section in the General Reference and Bibliography Division of the Reference Department began operations with the appointment of Virginia Haviland as its head. All this was made possible by congressional appropriation, complete with presidential approval.27 The seemingly impossible had happened.

THE CHILDREN'S BOOK SECTION

From the initial hearings before the House Subcommittee on Legislative Appropriations, it was made clear that the "primary purpose" of the "proposed Children's Book Section" was "to provide reference and bibliographic services to government officials, children's librarians, pub-
lishers, writers and illustrators, and the general public, *but not to serve children.* No one disagreed. It is a testimony to Haviland's resourcefulness that she was able to capture the essence of the negative warning and turn it around to conceptualize a new vision for her office: "serving those who serve children."

In an article with that same title, Haviland outlined the purpose and practice of the new Children's Book Section, and described the assembly of a comprehensive reference collection. She introduced the shelflist containing entries for all children's fiction acquired since 1957 and for juvenile nonfiction classified with adult books in subject areas identified a decade earlier by graduate library school students. Haviland further gave a lively and long-overdue account of those children's books outside the Rare Book Division in the General Collections. The majority of children's books, she explained, were in the literature section classified as PZ, where fiction, folklore, poetry and simple science books were to be found. Also cited were the large collection of nineteenth-century periodicals such as *St. Nicholas* and *The Youth's Companion*, and the lesser-known serials among the periodicals of the general library collection. She mentioned the first American editions of Beatrix Potter, as well as shelves of Abbott, Alcott and other familiar nineteenth-century writers. Haviland made it abundantly clear that not all the early and unusual books were in Rare Book custody, stating finally, "The value of such a collection, unaffected by usual library wear-and-tear, lies in its potential for answering the kind of question that reaches out to a court of last appeal."

With the growth and development of the Children's Book Section in the ensuing years, Sayers's recommendations began to be realized. In an interview for this article, Haviland acknowledged that within the limits of space and staff, the primary aims of Sayers's report, i.e., to assemble collections and develop bibliographies, had been achieved. She commented also that while resources and functions have remained basically unchanged, "a widening program of publishing, exhibitions and other cultural activities" has developed.

On the tenth anniversary of the Children's Book Section's establishment, Paul Heins, editor of *The Horn Book Magazine*, described among Haviland's other activities, her "festive exhibits" and "the beautifully designed catalogues that remain as a permanent record," such as "One Hundred Years of ABC" or "Louisa May Alcott — A Centennial for Little Women." Since then, the small but select catalog *Americana in Children's Books: Rarities from the 18th and 19th Centuries*, with its choice illustrations, has appeared.
Library of Congress

The most substantial compilation from the Children's Book Section has been *Children's Literature: A Guide to Reference Sources.* Of special interest is the history and criticism section, which includes the following subtopics: historical studies; early magazines for children; and collections, catalogs and exhibitions. These contain lists of catalogs of library collections, exhibitions of old and rare books, and facsimile editions of special children's books; biographical/critical studies of important early writers and illustrators; and book lists useful for historical research. Under the heading "bibliography" an entire section is devoted to children's books in LC. This reference work is followed by both a first supplement (1972) and a second supplement (1977). The latter, a commentary on the increase of books about books for children, is the longest. Together, these three volumes are of inestimable value for any research in children's literature.

Also of value is the anthology *Yankee Doodle's Literary Sampler* which carries superbly reproduced facsimiles of American juveniles. The two volumes of *Children's Books in the Rare Book Division of the Library of Congress,* one arranged by author and one in chronological order of publication, are essential tools for examining the holdings in the rare books collection.

Finally, an article condensed from Haviland's lecture "Books for America's Children: 1776-1976" is a superlative example of what can be achieved when a specialist and a collection come together. In the article, Haviland surveyed the history of children's books in America with specific examples from LC's rare book holdings. She mentioned gaps in the collection as well as particular gems. No more delightful introduction than this can be found to the history of American juveniles nor to the books available in this field at the Library of Congress.

A NEW BEGINNING

In March 1978, the Children's Book Section of the Library of Congress was renamed the Children's Literature Center. No longer part of the General Reference and Bibliography Division in the Reader Services Department, it is now under the jurisdiction of the Associate Librarian of Congress as one of eight national programs. According to the *Library of Congress Information Bulletin* (April 1978), the new arrangement "more accurately reflects the principal focus of the unit." From the time of its inception, the section has not served children directly, but rather those adults and organizations concerned with "research, bibliographical,
MOTOKO HUTHWAITE

and analytical studies in children's literature both in this country and abroad.

The change of name and location is not only more appropriate for the unit's purpose, but signals a new beginning. Today LC has more than a "collection of collections" of historical American children's books. It has largely fulfilled Sayers's goals of providing a reference and research center, gathering and compiling bibliographic aids and making accessible those children's books scattered throughout the library.

As a recognized national program, the Children's Literature Center now faces new opportunities to promote children's books and serve the needs of scholarship. The change in identification from "section" to "center" suggests an expansion of physical facilities, additional staff, and a broadening of national and international services. Such services hold exciting possibilities for earlier, swifter, surer access to the wealth of early American children's books available. The change also poses a challenge. The Library of Congress has come more than halfway in offering its resources and services; it is now up to scholars to take advantage of that offer and respond.

References

9. Ibid., p. 248.


24. Ibid., p. 34.

25. Ibid., p. 35.


Chronological Milestones in the Collection of Historical American Children's Books in the Library of Congress

1800  Library of Congress established
1815  Thomas Jefferson collection (including Aesop) purchased
1870  U.S. copyright law enacted requiring deposit of copyright books (juvenile as well as adult)
1882  Franklin collection (including primers, Franklin publications for children) acquired
1892  Rare Book Division established, headed by Valta Parma
1904  Children's book collection started by Valta Parma
1936  Batchelder collection (including numerous juveniles) acquired
1937  Maude Blair gift of 195 McGuffey Readers
1940  Hogan gift of 86 choice juveniles
1944  Joint committee of ACEI and AAUW formed to obtain children's literature consultant
1952  Sayers's report, "Children's Books in the Library of Congress"
1952  Hersholt gift of Anderseniana
1957  Irvin Kerlan named Honorary Consultant on Acquisition of Children's Books
1963  Children's Book Section established, headed by Virginia Haviland
1965  "Serving Those Who Serve Children" published
1972  First supplement published
1974  Yankee Doodle's Literary Sampler published
1975  Children's Books in the Rare Book Division of the Library of Congress (vols. 1 and 2) published
1977  Second supplement of Children's Literature published
1978  The Children's Literature Center established
Summary and Proposals for the Future

VIRGINIA HAVILAND

The preceding five papers have viewed the acquisition of historical collections of children's books, covered their scope and location and, to some degree, their potential usefulness for scholarly research. They have named individual collectors and the kinds of institutions which have served research interests, indicating the quantitative and qualitative richness of materials and their geographical distribution. The acquisition, growth and disposition of these materials constitutes a special contribution to research in literary history and the increasing study of childhood. It also raises questions. Have libraries organized their collections to serve these research interests by making available books accessible? Are books being preserved? Is there duplication in collecting? Are some areas slighted? Are the cataloging, curatorial supervision and publicity adequate?

The passion for collecting of individuals who have passed on their holdings as gifts or made them available for purchase has served research well. In general, however, it is institutions, not private individuals, that enable the books to be seen and used. For many institutions, gifts have exceeded purchases. Donors or sellers have taken pride in collecting children's books for future study and appreciation — study of the art of illustration and printing, and of a country's past. Great collections such as those of d'Alté Welch and Edgar S. Oppenheimer have found homes in important libraries. New collectors are becoming known to dealers, and one day they too may bequeath their collections. As with other fortunes, the consolidation of literary treasures in the hands of knowledgeable and discriminating collectors has ultimately meant institutional benefaction. As buyers have combed the market, early items have become increasingly

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hard to obtain and their prices have escalated. One might well fear that sought-for items have been thoroughly siphoned off the market, but other estates will be settled and attics emptied of previous generations' antiques, so that dealers may continue to publish catalogs of enticing, increasingly rare offerings.

Concern for optimum future research and study of historical collections leads to consideration of important factors: acquisition planning, housing of collections, bibliographic control and publicity.

PLANNING FOR ACQUISITION

Canfield notes a lack of acquisition plans and the need for more education of the general public about "the value of children's books in all aspects - as social history, children's entertainment, literary works, illustrators' canvases and collectors' items." Hodges points out that historical material may even be found on the library shelves of circulating collections.

HOUSING

Some donors have admitted being motivated to offer their treasures to institutions which they know will give them proper care and put them to the service of scholars. In some cases, agreements on housing and support have been consummated before the transmittal of a gift. Proper housing and supervision - a specialist curator is ideal - are essential for the truly valuable research collection.

It has been recognized that housing, or at least shelving, historical children's books as a separate entity instead of interfiling them with adult books is useful. Large institutions should consider whether or not a centralized location for their special collections of children's books is better than scattering these resources throughout the library, in rare book rooms, special collections departments, research divisions or central children's departments.

DOCUMENTATION

The documentation of collections in card files and published catalogs is necessary for research. Hodges stresses that "a wide range of bibliographies would be helpful in the study of the history of children's literature." For some major collections, published catalogs have been issued; for others, it has been indicated that they are forthcoming. These catalogs are more likely to come from institutions than from individuals, and in some instances, such publishing is the condition upon which a collection is given to an institution.
Summary & Proposals

Specialized, published bibliographies as well as card files for collections are indispensable tools, immeasurably facilitating the work of researchers. They encourage study and stimulate buying and collecting. Hodges points out that such publication has been one of the prime benefits of historical collections of children’s books in colleges and universities, and may itself generate funds or gifts.

A chronological arrangement for card files and printed catalogs can also facilitate research. Huthwaite notes the leadership of Valta Parma in gathering the rare juvenilia in the Rare Book and Special Collections Division of the Library of Congress and “devising the plan to shelve the books chronologically according to publication date” (generating a chronological card file as well as the author catalog). A quotation from a review of the second volume of the Osborne Catalog is pertinent here:

If only the arrangement had been chronological! It would have revealed the reasons for having a collection of historical children’s books — to trace the development of children’s literature; to assess social changes, changing views toward childhood; the growth of publishing and bookselling; the development of printing, binding, and illustration. With the revelations of a chronological arrangement probably most books about children’s literature would have to be rewritten or at least substantially revised.¹

PUBLICITY

It is obvious that the establishment and promotion of a collection can succeed in inviting gifts. Once gathered and organized, the contents of research collections should be publicized with a summary of their special qualities and identification of areas for research possibilities. This information on the books should be disseminated to authors, artists and scholars in many disciplines—education, psychology, sociology, and American studies. The Free Library of Philadelphia, which has attracted notable donors, has a policy which states that the books should be displayed and talks given about them.

FUTURE CONCERNS

What are the needs of the future?

In order to strengthen special collections for today’s increased study by sociologists, historians and others, institutions might exchange items. Through national planning, a clearinghouse arrangement with regional centers for this exchange could be established. In this way, duplication
might be avoided, strengths increased and weaknesses identified.

Regional networking, with a joint data base and a cooperative acquisitions policy, may be advisable for union cataloging. Area users would have access for different collections.

Policy statements for the development of collections should be written and made available. Funding for building historical collections should be regular rather than erratic, including where necessary funding for studies related to the need for bibliographic control of historical children’s books and the impact of computerized catalogs on this control.

Bibliographic tools must be available to support research, and cataloging— not only author and title, but subject cataloging — is the essential one. Published catalogs should be studied to determine needs and standards. Exhibits and their catalogs should make known the strengths and specialties of an institution’s holdings.

As books from the nineteenth century and earlier become increasingly difficult to acquire, attention should be given to developing special collections of twentieth-century books. Current popular literature should be recognized as valuable for tomorrow’s students investigating the controversial literature and cultural history of today. Culling such books from general collections can establish identifiable historical collections.

Increased opportunities for the study of the history of children’s literature in library schools and literature departments should be made available.

There should be a wide criticism and review of works on the history and criticism of children’s literature. Also, recognition of value of this material for the study of cultural history should be made in journals other than those which deal primarily with children’s literature, for example, in journals concerned with American studies, psychology and sociology.

Reference

Trends in Collecting and Prices: Purchases at Auctions and from Bookdealers

MILTON REISSMAN

Undoubtedly the most outstanding development in the field of children's literature in the last several years has been the tremendous growth in the number of collectors. This increased interest has been concentrated on late Victorian books and the popular color-plate books of Rackham, Nielsen, Dulac, Harry Clarke, Detmold, Parrish, Wyeth, Greenaway, and a few others.

Only a few of the newcomers have any interest in historical children's literature, but their influence is already felt in the area of modestly priced chapbooks from 1821 to 1850. The more gratifying and demanding areas have been largely ignored, but experience with these collectors indicates a slowly increasing interest in both English and American historical books of the early nineteenth century and before. As has always been true in the book trade, collectors of important books are the extreme minority. The demands made on serious collectors in terms of time, energy, research, and requisite literary background are for only the comparatively few. Nevertheless, among the newcomers there is already perceptible interest in titles listed in d'Alté Welch's A Bibliography of American Children's Books Printed Prior to 1821. Although this interest is still small, the rarity of these books causes any additional demand to be reflected in increased prices, a trend which will undoubtedly continue.

Despite much misleading publicity portraying children's books as one of the "hottest" fields of collecting, prices are still modest when compared to almost any other area. Works by modern poets, whose reputations are of questionable longevity, bring hundreds and even thousands of

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dollars. Very few children’s books, whether from the fifteenth century or the twentieth, realize four figures. First editions of the great classics will, of course, bring high prices, but these are few. Examples of works included in this category are Struwwelpeter; a fine copy of *Little Black Sambo*; extremely rare titles, such as *The Young Marooners* or *Parley’s Tales About America*; La Fontaine’s *Fables*; Grimm’s *Fairy Tales*, either in the first German edition of 1812-15 or in the revised edition for children of 1819-22; and a handful of others. Even Lorenzini’s *Pinocchio* has only very recently reached the $1000 level for the first English edition. Should a copy appear of the first Italian edition, however, it will bring about $2500.

The children’s field thus remains a very attractive one from the price standpoint. Most of the thousands of books listed in Welch will bring $50-$100 in very good condition, and only a few dozen will bring more than $1000. The future promises to correct this anomaly. Today a Welch title with more than four listings is not considered rare. From the standpoint of logic, this is sheer nonsense. Any literary first edition known by only four copies is of the utmost rarity. Even Audubon’s *Birds* and the Gutenberg Bible are more common than many of the books listed in Welch. To clarify this bewildering situation, a definition of rare book needs to be determined. For the purposes of this paper, a rare book must be: (1) an important work, (2) in short supply, and (3) subject to substantial demand. The third factor is not present in early children’s books, whether British, American or Continental. Without substantial demand, the ceiling for prices is relatively low. The main reason for the high prices of the classics mentioned above is that the demand is augmented by private buyers and institutions building collections in other areas, but not specifically in children’s books. *The Adventures of Huckleberry Finn* is a common book, with dozens of copies changing hands each year, but the price always rises because of the substantial demand for what is often considered to be the great (certainly one of the greatest) American novel. Meanwhile, the rest of the great children’s books, sought only by juvenile collectors and institutions, are priced according to the limited demand of such buyers.

Important collections in this area can still be built and, as is true in all areas, increased demand leads to the appearance of copies of rare titles. While grandmother’s books are now offered at increasing prices, those of great-grandmother and her mother can be expected eventually to come into the market.

For titles other than the great classics, the highest prices are being
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paid for those with high-quality illustrations, preferably hand-colored. A copy of *Punctuation Personified*, published by John Harris of London in 1824, recently brought $850 at auction. Each of the sixteen leaves has a captivating half-page hand-colored illustration of a personified punctuation mark, well-drawn and charmingly visualized. A large number of such books were published in England and America, although the quality of American illustrations is usually inferior. It is common for a fine copy to bring $200-$400 and higher; the 4-figures range, which is so rare in this field, is being steadily approached. Although it is a common belief that children destroyed their books, many books turn up in excellent condition. The highest prices are almost always paid for books in such condition, the exceptions being important books of great rarity. Examples of the latter include a very early edition of *Goody Two-Shoes*, colonial editions of New England primers, early nursery rhymes and tales, famous chapbooks, early Newbery publications, and works whose origins lay in the Middle Ages.

For books published after the 1820s, demand escalates considerably, as does the number of available copies of a title. Here condition becomes much more important in the pricing of books, although the prime requisites are still the literary importance of a work and/or the reputation of an illustrator. At the same time, more books compete for the attention of the first editions collector, and thus high prices are paid for *Tom Sawyer, Little Women, Uncle Tom's Cabin*, Cooper, Hawthorne, Dana, Lewis Carroll, Irving, Kipling, Jack London, Stevenson, and others. However, there are many authors of substantial talent whose works are not actively collected, such as Trowbridge, Altsheler, and many of those listed in Jacob Blanck's *Peter Parley to Penrod*.

In his provocative work, Blanck has laid out an opinionated program for collecting which ignores many books that should have been included; but collectors usually prefer to have a collecting program laid out for them. Reliance on instinct, taste and judgment is a burden readily relinquished once a bibliographer describes an area satisfying to personal collecting preferences. As collectors know unhappily all too well, a bibliography often results in skyrocketing prices. This has happened before and will continue to happen. Once a bibliography comparable to Welch’s is published on pre-1821 English children’s books, prices will undoubtedly rise well beyond present levels.

There is avid interest among collectors of Victorian materials in the great illustrators of this period. These include Cruikshank, Doyle, Caldecott, Greenaway, and Walter Crane. Still comparatively ignored are
Charles Bennett, Ernest Griset, the great American Henry L. Stephens, and a number of remarkable works by unknown artists. Not expected to increase above present prices are the chromolithographed books by imitators of Greenaway and Caldecott, which are merely cute books of no noteworthy quality. Although works in this latter group are actively collected, they remain modestly priced.

The color-plate books, sold mainly for their tipped-in plates and fine bindings, are concentrated in the 1900-30s period. The most popular are those by Rackham, Nielsen, Dulac, W. Heath Robinson, and, to a lesser extent, the Detmolds, Pogany, Anne Anderson, Goble, Hugh Thomson, and a few others. Prices for these are high and moving ever higher. About eight years ago, this writer strongly resented the upward spiral of Rackham prices and arbitrarily reduced by one-third the prices for a large group of signed, limited editions. (The average price was about $135.) Of course, the books were gobbled up, the attempt to stay the price surge was a complete failure, and those who bought them have been awaiting another windfall ever since. The same books now each bring an average of $400, and as much as $3000 for the *Peter Pan* signed portfolio.

Predicting a radical change in prices is always risky (and often foolish), but it does seem that buyer resistance will soon restrict this constant upward movement of color-plate book prices. Dealers in London are surfeited with signed, limited editions at astronomical prices, and a slowing-down appears imminent. Almost every bookdealer in London, no matter what his specialty, has some Rackhams or Dulacs in stock. Neilsen is much rarer; only five of his books have been published. A fine copy of *East of the Sun, West of the Moon* was recently quoted at $1800 by one dealer. Whether or not this dealer finds a buyer, his reputation as a leading dealer in this area will influence the price of this book, especially at auction.

A steady increase can be expected in prices of almost all books in the children's field. The largest increase will ultimately occur in prices for books printed before 1820. The greater sophistication of the hundreds of new collectors will lead some of them to this area — and only a slight increase in the number of buyers will be strongly reflected in prices. Color-plate book prices may well moderate, but this is not as certain.

Price-conscious collectors need not be discouraged, since attractive areas not heavily collected remain. An imaginative and knowledgeable buyer can discover such an area. Possibilities include Welch titles, original art of book illustrators, nineteenth-century illustrated books, and virtually
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anything printed before the mid-eighteenth century. School books and religious works of any period are lightly collected except for a comparatively few classics. One collector on a recent trip to New Guinea bought school books published in those islands for the native children. This indeed constitutes an esoteric collection but offers an example of the role of imagination in gathering unique and important books.

The emergence of the United States as an important producer of good and even great children's books was soon reflected in collecting interests. This is especially true with regard to juveniles published after the 1920s. The Newbery and Caldecott awards presented collectors with a defined collecting area. The unusual result, however, was that more collectors with highly individualized tastes have been attracted to this single area than to any other. While the awards greatly stimulated interest in modern American books, many collectors even more avidly sought the unsuccessful nominees and those books ignored by the selection committee. Collectors in this area display exceptional taste and judgment. Newbery Award-winners have often been lightly sought; in contrast, the Caldecott Award-winners and honor books have better withstood the judgment of succeeding years, and this is reflected in many of the prices. Ludwig Bemelmans won the 1954 Caldecott Award for Madeline's Rescue, but collectors pay higher prices for Madeline, and even Hansi, his first juvenile. Dr. Seuss won no awards, but of all his works, the first book And to Think That I Saw It On Mulberry Street fetches the highest price — about $150 for a fine copy with dust jacket. The dust jacket is of utmost importance in the pricing of modern books. This is also true for nineteenth-century books, but jackets for these are much scarcer. Kipling's Kim is a $30 book, but with a jacket has sold for $225.

The illustrator is usually of more concern to the modern book collector than the text. The highest prices are paid for Maurice Sendak, Dorothy Lathrop, E. Boyd Smith, some Lawsons, and the interesting Nancy Burkett.

Some classic twentieth-century works appeared before the awards were instituted. Today these books realize awesome prices. A set of A.A. Milne's four children's books will bring from $500 to $900, depending on their condition and the presence of the dust jackets. The Wind in the Willows brought $3500 at a 1976 auction sale. A fine copy of Mary Poppins by P.L. Travers is now priced at $150-$175, and the Gorey collecting fad is quite strong. The contemporary trend thus indicates high prices for later illustrated books (mostly post-1930), and very high prices for earlier books of superior literary quality.
The "Cradle Books" (published by John Newbery and earlier authors), are the province of the most sophisticated institutional and private collectors. Elsewhere in this issue are described the more important of such collections and collectors. There are sadly comparatively few. To this writer, this area is by far the most rewarding in the children's literature field. The books are rare and of great importance in the development of children's literature. Many of the early illustrations, woodcuts or copperplates are frequently very charming and always of great interest. Prices for these books, although modest compared to important books in other fields of collecting, seem to have discouraged many buyers. However, a mature collection should include books representative of the earliest times. Prices for these early books, as mentioned previously, rarely reach into four figures. Published in twelve volumes in 1782-83, the first English edition of one of the great French juveniles, Arnaud Berquin's *L'Ami des Enfants*, will bring only $450. Many Welch titles are still being offered at less than $100, including those which are unique or have only a handful of known copies. Even the great early American illustrated juveniles, published by Solomon King, William Charles, or G.S. Peters of Harrisburg, bring about $100-$350. These books, from the first two decades of the nineteenth century, compare favorably with the wonderfully illustrated English books of the period. When such books lack a plate or a page of text, the prices are moderate indeed.

The difference in price at auction between a fine copy and a very good copy is surprising. The latter, often with superb illustrations, can bring as little as $75, but fine or almost fine copies will often reach the upper price limits of books in the area, even though the quality of the illustrations may be minor. This is due to the influence of a very small group of collectors who will pay unwarranted premiums for a fine copy, leaving the bulk of the "undesirable" books available at reasonable prices. This is a recommended area of concentration for those attempting to build a collection.

The first printing of a Welch title also tends to command premium prices, especially when illustrated. The graphic qualities of early books constitute one of the prime determinants of price, although books much more important in terms of literary quality and influence on later literature can realize lesser prices. Many early books by Isaac Watts or the Taylor sisters are moderately priced. Books by John Newbery and his family, which should be among the most avidly collected of all children's books, are often in the $50 to $100 range. This is not true of a copy of *Goody Two-Shoes* or Newbery's early nursery rhymes and tales. Even in
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this area collectors have turned down one of two known copies because the condition was deemed inadequate. Usually of little literary merit, incunabula lacking many pages and often made with leaves from other copies will bring substantial prices because of the early publication date. Children's books are a bargain indeed despite the misleading information often printed about "high" prices. It would be more accurate to describe prices as "higher than previously."

Perhaps most useful and informative for readers is a discussion of the auction gallery—what really happens there, how the prices are realized, and the dissemination of its influence in American Book Prices Current. Auctions are the most important and — although on the surface the procedure appears simple — the least understood factor in the determination of book prices.

It is generally assumed by librarians, dealers and private sellers that mere reference to the price guide mentioned above provides all the information necessary to evaluate a book. In thousands of instances, such an assumption is far from the truth. The interpretation of listed sales prices is a task for the professional dealer, collector or librarian. Various factors influence auction prices, and prices published are subject to misinterpretation without the knowledge of these factors. Unfortunately, people who should know better and don't, who put their faith in the results of a sale, cause artificial increases of book prices. Bidding or buying for inexperienced collectors by inexperienced bookdealers constitutes a major cause of today's price boom. Not surprising to experienced dealers are those customers who insist on buying at prices contrary to the best advice. Moreover, some dealers will accept any bid just so they can realize a commission. Both practices are reprehensible.

One noted dealer related an infuriating story. He showed a customer a rare book priced at $2000, and the book was rejected. In the course of the discussion a minor dispute arose, not necessarily in connection with this particular book. The irritated customer claimed he didn't need dealers to supply him with books, and announced that he "bought at auction." Leaving the dealer's premises to attend an auction, he purchased the same title in similar condition for well over $3000. The book auction records now list the latter price, rather than the more realistic $2000 which had been quoted by a thoroughly experienced and prestigious dealer.

Another influence strongly felt at auction is that of the faddish book. Throughout the history of the book trade, popular books have achieved astronomical prices and then subsided to modest (or even miniscule)
levels a few years later. Once a fad catches on, past records offer buyers no guidance. In the children's field, the strongest fads are for color-plate books, and much less strongly for Caldecott Award-winners. The latter are often indiscriminately collected merely because of the award, without evaluation of the circumstances surrounding the award decision.

The identification of a fad and its intrinsic quality are matters of taste and judgment. If a buyer tends to make purchases based on the popularity of the above types of books, the future may hold unpleasant surprises. The determination of a fair price for a possibly faddish book is virtually impossible. The confidence of a collector in his or her own taste is the best security available. The advice of a trusted dealer or experienced collector is equally valuable, but many collectors shy away from it.

The timing of a sale is also a great influence on the prices achieved. Children's book sales before the advent of the Sotheby sales in 1967 realized only modest prices. When interest in this area first upsurged, the auction sales focused and abetted collecting, and children's sales soon experienced the same illogical influences felt at other auctions. (This will be discussed more fully later.)

The politics of auctions can be a vital, subjective influence, especially in sales of high-quality merchandise. A number of dealers, for purposes of prestige, appear as active buyers at such sales. At the B. de Parsons sale in 1976, dealers who were never noted for their handling of children's books were very active. These dealers had apparently decided it was time to become involved in the growing children's field, as well as to be active at a prestige sale. They bought a bit for stock, but more important was their mission to execute customer bids. Without knowing much — if anything — about the values of the books they were bidding for, they pushed prices to levels no specialist dealer in the field would dare quote. One dealer, as a reward for his valuable services to a library, was granted the authority to buy heavily at this sale. However, buying in an unfamiliar area leaves a library vulnerable to paying extraordinary prices. Such circumstances explain the appearance in auction records of prices with little or no relation to the realities of the rare book trade. In innumerable instances, comparable books are available from dealers and at general auction sales at a fraction of the prices paid at these auctions.

In addition to (or, perhaps more accurately, alongside) price increases influenced by dealers are the effects of buyers looking for hedges against inflation. Should economic barometers continue to project escalating inflation, these buyers will be increasingly in evidence. In England, many of these investors, usually with insufficient advice and knowledge,
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regularly spend 10 percent of their income on art and books. Such practices can very easily disrupt the price structure in the small book field. This is especially true at auctions; the bookdealer, on the other hand, is rarely subjected to investor pressure. Because of the specialized children’s book sales, prices in this area have risen rapidly. Moreover, the auction gallery leaves little or no room for concern for customer relations, and exists only for the purpose of realizing the highest possible prices. Being in a more competitive situation, the dealer tends to resist the upward movement.

Book buyers should be aware that dealers provide invaluable services, such as bibliographical data (rarely adequate in auction catalogs), return privileges and experienced advice. These advantages should be carefully considered in determining where and how to buy books.

Auctions of illustrated books are unduly influenced by the dealers and collectors of prints. These people often buy books for the individual resale of the prints they contain. Most rare book dealers deplore this practice and will only sell damaged copies to such philistines. For example, one antique dealer wanted very much to buy a book containing hundreds of colored printer’s proofs of Maxfield Parrish and several other American illustrators. When his offer was refused because of his obvious intent to break it up, he became quite abusive.

Another upsetting factor in the price structure of children’s books is the appearance of important juveniles in a fine literature sale. To the first editions collector accustomed to paying some extraordinary prices, even twice the current prices of juveniles seems cheap. Each sale must be carefully evaluated in order to determine how realistic the prices are as a guide to actual values.

A somewhat amusing factor may also affect prices. Some collectors feel more secure with higher prices. They tend to be suspicious of what they consider to be a low price, wondering what is wrong with the book. When this type of buyer is present at an auction — and he too often is — some excitement can be expected. If he or she wants a book badly, an explosion occurs. The presence of two such buyers will result in the recording of another irreconcilable and unexplainable price. This has occurred at every important children’s book sale.

One of the most difficult features to evaluate in the official printed auction records is the condition of the book for which a price has been listed. Of what use is that price if the various descriptive features appearing in a dealer’s catalog are omitted? The prospective bookseller, referring to such price lists, may find $25, $200, and various intermediate prices for
one title; the price then expected, from a dealer or at auction, will be the highest one listed. In reality, the higher prices may have reflected the presence of a special binding, a unique sale, superb condition, an undescribed inscription, or any of the factors cited elsewhere in this discussion. Only the professional and rare collectors, who carefully study auction catalogs, are capable of evaluating these prices, and even for them an educated guess is frequently the only gauge. Past experience with the book often allows such a person to feel free to ignore price listings and establish a price considered to be equitable.

A constant source of dealer frustration is the willingness of bidders to submit bids based on inadequate auction catalog descriptions, whereas the same book may be available elsewhere with description, guarantees of condition and return privileges. The trust and blind faith all too often given public office, irrespective of the office-holder, is similar to the attitudes of many auction catalog readers. For instance, a book still in print may at times bring double the publisher's price at auction. What is the actual condition of the book appearing at auction? A reliable dealer will describe defects honestly, but an auction catalog just does not allow space to do so; furthermore, auctioneers do not want to kill a book's chances by listing all its defects. Although this is not always true, it happens often enough, so buyers should be wary.

While the innumerable instances of book overpricing at auctions have been stressed, there are sales at which books can be bought at prices very much to the advantage of bidders. This has been occurring less often in recent years, but nevertheless still occurs. A "bad" sale, i.e., a sale at which a children's book is an anomaly, may fail to attract specialists in this area; a real bargain could result. Then there are books whose value is known only to a very limited number of people; these sometimes sell for a fraction of their real worth. Any good dealer has occasionally bought books worth many times their price. The same opportunity is open to collectors who have done their homework.

Books that have not yet become extensively collected may also be acquired cheaply at auction. Many of the works of nineteenth-century illustrators fall in this category, as do isolated books of remarkable quality. These may have been unlisted in a bibliography or inadequately described, or may be so rare that almost no one has had experience with them. Examination of books during exhibition periods can help uncover these "unknown" works; it is entertaining, gratifying and does little damage to bank balances. Such unjustly ignored works are one of the great challenges to book buyers. Consistent, careful examination of dealers' and
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Auction catalogs will gradually unearth more of these books. Descriptions and opinions of a reliable dealer may be substituted for most of the preparatory work, but the possibility that the dealer has failed to recognize the value of a book should not be overlooked. Imagination, intuition and sometimes the willingness to take a calculated risk can add invaluable books to a collection, especially in the children's books field. This area is far too inadequately researched, and many worthwhile books have escaped the bibliographer. About 500 research works are used by dealers in children's books, but catalog cards are possibly of even greater bibliographic value.

There are few admirable children's collections that do not include a number of these undiscovered works. When the collecting market comes to appreciate their quality, the collector is rewarded by this indirect approval of personal taste and judgment—a compensation far superior to the increased monetary value of the items collected.

There are several auction myths which affect prices. The first is that it takes two buyers to drive up a price; this is not at all true. A mailed bid may be much higher than the estimate or previous record of a book's value, and depending on the gallery, the auctioneer may take advantage of this bid. For example, the auctioneer may have received several mailed bids, the top two being $50 and $150. If he starts the bidding considerably above $50, the price realized is an artificial one. If, on the other hand, he begins the bidding at one bid above $50, then a legitimate price is attained. Unfortunately, auction practice in this regard is inconsistent, and more often than not, the higher figure of a mailed bid is used in full or in part.

For example, some time ago a number of bids were received from a customer by this writer's firm, which were to be executed for him at a sale. For one book he had indicated a price of $200; the firm purchased the book for $12. In all, his bids on the sale totaled about $4000, but the firm was able to purchase the books for only $1800. This is an unusually large discrepancy, but nevertheless suggests the artificiality of auction prices. Had this customer bid directly to the gallery, he could have paid closer to his bid, or even the full amount, and the higher prices would now be recorded in the auction price lists. Unfortunately, there are also instances when a dealer commissioned to buy for a customer will allow the auction price to run up in order to increase his commission. This rarely occurs, but nevertheless should be a consideration for the bidder and interpreter of auction records.
Another common myth is that bidding higher than a dealer will enable acquisition at less than retail price. This can be a very expensive mistake. Is the dealer buying for stock, or for an alert, knowledgeable customer? Is the bid too high, for any of the reasons discussed here? Is the bid high because a particular book is badly needed by a collector, institution or even by a noncollector (such as a publisher)? Is the dealer—or collector—eager to acquire the book at any price for personal reasons?

This article is not intended to be a dealer endorsement, but careful consideration of what has been covered here should give second thoughts to bidders at auctions. Despite its negative aspects, the auction gallery is a useful marketing device. A dealer with books outside his specialization may put them up for auction, not expecting top prices. He usually does not set reserve prices, thus enabling bidders to have a chance at a good buy. Other consignors, with little knowledge of the book trade, may find auctions the most convenient means of disposing of their books.

In summation, the interpretation of auction prices necessitates a good deal of experience and knowledge. Consultation with a dealer or knowledgeable collector is advisable. If neither is available, the odds resemble those at Las Vegas tables. An analysis of recent auction sales of children’s books is the best way to determine which areas in the field bring the highest prices, and which are collected most heavily.

The children’s field has been fortunate to have several comparatively recent sales of great importance. Unquestionably the most important was the 6-part sale of the Oppenheimer collection at Sotheby’s from July 1974 to October 1977. The inventory was almost completely devoted to English books (most of those in French and German having been sold on the Continent), and covered almost the entire gamut of children’s books printed prior to the twentieth century. An analysis of the prices realized at the last part of the Oppenheimer sale, which included letters T-Z, is very interesting. Of the 536 lots, only 57 (or about 11 percent) sold for $200 or more. Of these, ten lots were drawings, inscribed copies or multivolume lots; thus, only forty-seven lots sold for more than $200. This is a small percentage indeed, considering the fact that this was the greatest sale of children’s books ever held. The highest price, $1800, was paid for a first English edition of *The Swiss Family Robinson*.

Prices were very modest. They have risen in recent years, but still have a long way to go before leveling off. One must bear in mind that there were no copies at the sale of Struwwelpeter, *Robinson Crusoe*, Perrault’s *Mother Goose* or some first editions of the great classics—but these constitute a very small quantity of books.
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At the Swann Galleries (New York City) sale in February 1977, the British books were modest in quality and the prices at about the level brought at Sotheby sales. However, the concentration of American juveniles, especially pre-1830 publications, was of interest. Again prices were rarely high. Comenius's *Orbis Pictus* of 1810 brought $350; early American editions of English classics, such as a 1797 edition of Fielding's *Tom Jones*, brought $300; an unknown first printing of William Charles's *Little Woman and the Pedlar* (1807), lacking one plate of fifteen, brought $325; another Charles item brought $425, emphasizing the interest in his wonderful illustration; and the popular *Metamorphis* (1807) printed by Solomon Wieatt brought only $190. The highlight of the sale was a price of $850 for a first edition of *Punctuation Personified*. This purchase further stimulated the interest in fine copies of books with hand-colored plates.

The influence of many of the factors discussed in this paper made the Swann sale particularly interesting. Dealers were executing bids for customers, the exact figure being impossible to determine, but undoubtedly on well over one-half the lots and on a much higher percentage of the more expensive books. Two of the collectors present emphatically stated that when they wanted a book at auction they were going to get it, irrespective of price. The price list published for this sale has only a nominal relationship to prices a reliable dealer might quote.

In closing, characteristics of the buying public should be reviewed. The collector to whom price is secondary has been amply covered. Libraries have, of course, seriously curtailed their buying due to lack of funds. Even libraries with the greatest children's collections have been forced to refuse desired books, and those with less funds have often virtually disappeared from the children's book field. However, the number of private buyers has greatly increased. The comprehensiveness in collecting exercised by libraries is not found here; individual tastes, good and bad, are more evident in buying by collectors. For the many young collectors entering the field, and others who have been collecting for only a few years, the future is bright in the children's book field. An increased interest in the early and the great books would be welcomed, but young collectors just do not yet have the financial strength of an Oppenheimer or a Ben Tighe. Given the current focus on the building of bibliographical resources and the development of sophisticated research and information retrieval techniques, collectors and dealers can expect to build fine collections of early books.
Dealers are especially gratified by the enthusiasm of collectors now in the field. This is just as true of institutions as it is of private buyers. One consistent complaint is the dearth of reference books. The field has been inadequately researched; many good reference books are out of print, or if available, are insufficiently advertised. One small publisher reprinted a number of very good books; however, the works were never advertised much, were virtually not distributed — and the publisher is no longer in business. Peter Parley to Penrod is out of print; as is Darton’s Children’s Books in England, Sinclair Hamilton’s Early American Book Illustrators and Wood Engravers, and dozens of others. Any one of these resources contains invaluable information for the beginner and the experienced collector.

Eventually, the works will be forthcoming. A number of prospective publications currently in limbo include studies of the McLoughlin Bros. publishers, religious society publications, a work by this writer on black children’s books, and most importantly, the possibility of a bibliography on English children’s books printed prior to 1821.

Perhaps fortunately, this lack of reference books offers the area of children’s literature an advantage possibly unique to the book field, i.e., the children’s collector must frequently draw upon resources of imagination, judgment and taste. Without these qualities, would these individuals be collecting children’s books?

References

Secondary Sources for the Study of Historical Children’s Books

JOYCE I. WHALLEY

Some years ago, this author was commissioned to produce a study of juvenile literature published between 1700 and 1900. The specific topic chosen for this study was the various illustrated, didactic books written for children. This topic was not only of personal interest, as an art librarian, but also seemed to be one which would illuminate an untapped source of social history indicating changing attitudes toward children. Although this study was centered primarily on books published in Great Britain, research of similar publications of other countries led to some interesting discoveries.

Collectors of china, glass, paintings or furniture can reasonably expect — given sufficient money — to obtain works from a variety of different countries, since there has always been a considerable market for and traffic in such objects. Secondhand and antiquarian bookshops bear witness to the fact that, in the past, books were also frequently exchanged between countries — with the exception, however, of children’s books (at least this is not generally the case in Europe). While there are a number of foreign children’s books in all great collections, in order to study in depth the historical children’s books of any country, one must go to that country. Before the advent in recent times of the international edition, children’s books were not really considered marketable on a worldwide scale. Translations of foreign works can certainly be found in every country, but the originals prove elusive.

For this reason, when asked to contribute an article to this issue, I

Joyce I. Whalley is Assistant Keeper of the Library, Victoria and Albert Museum, London.
felt myself to be quite unqualified for the task. However, remembering
problems encountered in writing the earlier study and the various ways
I had informed myself about early American children’s books (actual
eamples of which are difficult to procure in the United Kingdom), it
seemed I might be able to review what I had and had not found, and ex-
lore those areas which remain inadequately covered. This article, there-
fore, is based on one person’s experience—experience gained at some
distance from the subject. Such a vantage point, however, should in itself
be revealing, for we can all learn from each other; few of us prefer to
work in isolation—particularly when our juvenile literature shares a
common language (and to some extent, a common heritage) and its con-
tributions have enriched children’s reading on both sides of the Atlantic.
What follows is thus a list of sources, both primary and secondary, which
have proved useful in this research.

The first and most important source of information for any study
of historical children’s literature is *Early American Children’s Books* by
A.S.W. Rosenbach. I was fortunate to be able to consult the original
Southworth Press edition, published in Portland, Maine, in 1933. (This
work was reprinted in paperback by Dover Publications in 1971.) An
invaluable guide, this book contains a description of Rosenbach’s own
collection with full bibliographic detail. Some information has been super-
seded by more recent scholarship, but the book remains a marvelous in-
troduction to the subject because of its wide range of information and the
links it provides with similar children’s books published in England. The
pattern of children’s book publishing can be followed from the begin-
ing, for much of the early American literature was imported from
England and then adapted to the American market. The style of Rosen-
bach’s entries is best indicated by the examples shown below.

**The New-England Primer Improved.** For the more easy at-
taining the true reading of English to which is added, The As-
sembly of Divines Catechism. Boston: Printed and Sold by the
Book-sellers, 1784. [97]

Octavo, 32 leaves, A-D⁴. Fine portrait of Washington on the recto of
the first leaf. Woodcuts in the text.

Original half sheep over wooden boards, uncut.

Heartman 76 (with a slight variation in the form of the date) locates
only one copy.

Contains the Shorter Catechism, and the Dialogue between Christ,
Youth and the Devil, with Watt’s Cradle Hymn and John Rogers’ Advice
to his Children, but is without the Versus for Little Children and other
hymns.
Secondary Sources

The alphabet couplets do not conform to those in the edition of Rogers and Fowle, 1749, some few, though not all, of the biblical couplets as in the edition of S. Kneeland, 1762 being used.

Many of the cuts are the same as in the Philadelphia edition of Charles Cist, 1782. It is noticeable that although the triplet for the letter O is the one concerning Young Obadias, David, Josias, the cut for the Royal Oak, the tree that saved his Royal Majesty, has been retained. This edition contains several woodcuts in addition to those in illustration of the alphabet couplets and the burning of John Rogers.

The Uncle's Present, A New Battledoor. Philadelphia: Published by Jacob Johnson, 147 Market Street, n.d. [c. 1810]. [428]

Four leaves, the first and last pasted down to the covers, the 2 inner ones pasted together making 4 pages in all, containing 24 letters of alphabet cries in six compartments to a page; in the original covers with a flap reading Come, read and learn; the front and back cover have at the top, Read, and be wise, below this an alphabet, a woodcut by A. Anderson, numerals, and on the front cover the imprint of Benjamin Warner, 147 Market Street, without date; the lower cover has the lower case alphabet in roman and italic letters, a different woodcut, the numerals, and no imprint.

The Cries illustrating the alphabet are a very pretty set, and are probably an early set of Newcastle or York Cries by Bewick. They include Newcastle Salmon; Yorkshire Cakes, muffin or crumpet; and Great News in the London Gazette. The letters J and U are omitted in order to have 24 letters for the 24 compartments.

The battledore was an offshoot of the hornbook, and was printed on the double fold of stiff cardboard with the extra piece folded over in order to fit it for the double purpose it had to serve. In school is was used for teaching children the alphabet, whilst out of school it served as the battledore in the game of shuttlecock and battledore.

This form of battledore is supposed to have been invented in London about 1746 by Benjamin Collins, famous as the printer of the first edition of The Vicar of Wakefield at Salisbury.

The value of Rosenbach's work is apparent from these examples; not only is bibliographical information included, enabling identification of a particular copy or edition, but the incidental information provided on all aspects of children's books is itself instructive reading.

The next book consulted was Harvey Darton's Children's Books in England; Five Centuries of Social Life. I might be thought chauvinistic to refer to a book so clearly defining its topic as "English," but Darton's work is important to anyone concerned with the study of early children's books, because it appraises the literature common to all the English-speaking world and relates it to the existing social and cultural conditions affecting children's literature. It is a book which bears rereading, inviting reflection on ideas casually mentioned by this knowledgeable and pioneering writer. Darton does not neglect the 2-way commerce across the Atlan-
tic, and his book includes a very interesting section on the "Peter Parley episode" in which New Englander Samuel Griswold Goodrich tangled with Felix Summerly (Sir Henry Cole of London) over the kinds of books to place in the hands of the young. The creator of Peter Parley was of the school that disapproved of folk and fairy tales, and he produced a large number of well-illustrated factual children's books. The popularity of these books in England is indicated by the number of imitations, which Darton has fascinatingly traced. In the second edition of Darton's book, an additional bibliography includes books by writers such as Bertha Mahoney and Lillian H. Smith to provide the reader with a brief guide to sources on the history of American children's books.

It is, of course, possible for the distant foreigner (in the United Kingdom, for example) to obtain at least a general idea of the history of American children's books from any good book on English-language literature. An excellent example is the new edition of Mary Thwaite's *From Primer to Pleasure in Reading*⁴ which appeared in 1972 and contains about sixteen pages on the subject. Thwaite's bibliography also provides a useful annotated guide to sources, and in addition, includes the biographies of well-known authors and illustrators. However, not all the books listed are easily available outside the United States.

In the same year that Thwaite's second edition appeared, a work was published which had been eagerly awaited by everyone interested in early American children's books: *A Bibliography of American Children's Books Printed Prior to 1821* by d’Alfé Welch.⁵ This work is prefaced by a brief "Chronological History of American Children's Books" and a list of the works consulted, both English and American. The bibliography itself is a mine of information, but like most mines, extraction is not easy. For the identification of a particularly rare work, this is the source to consult first. It is arranged alphabetically by author (or by title when no author is known); an index to printers, publishers and imprints is also provided. A typical entry reads as follows:

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1293.10 [---] VERBUM SEMPITERNUM. A New Edition. Boston:
Printed by Thomas Fleet, 1801.
1st ½ t.[1], [2], 1st t.[3], [4-12], 13-160, 2nd ½ t.[i], [ii], 2nd t.[iii], [iv-v], vi, [1], 2-107, [108], [i], ii-iv, [i], ii-iv p.; 5.5 cm.;
bound in leather over w. bds. On p. [162] the cut of an open
book with the word "Bible" on it is a *New England Primer*
alphabet cut used in *The Holy Bible In Verse* in 1717 in
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Secondary Sources

492.1; 1724 in 492.3; 1729 in 492.4. The cuts on p.[4] and [108] of the Salvator Mundi are the same ones used by T. & J. Fleet for a capital, p. 3, in The Prodigal Daughter, Boston, [ca. 1790], no. 1068.10.
1st half title: The Bible.
Boston: Printed by T. Fleet. 1802.
MWA-W° (1st ½ t.[1], p.[2] 25-26, 49-50, 71-72 of Verbum Sempiternum wanting); MB; Shaw 1383.

Welch's is the true bibliographer's tool and collector's manual in that it gives locations as well as descriptions. However, it is daunting to look at and, of course, it only includes books printed prior to 1821. In view of the proliferation of children's books during the nineteenth century, this is probably all that can be hoped for. Subsequent similar studies will no doubt have to be confined to individual collections or particular subjects.

Catalogs of great collections, whether private or public, are always a valuable source of information. Two important public collections for which printed catalogs have been produced are the Osborne collection in Toronto and the Library of Congress's collection in Washington. The Osborne catalog is annotated, but almost entirely confined to English books, as the donor was an English librarian. It is one of the great catalogs of children's books, however, and since so much juvenile reading was shared by English speakers on both sides of the Atlantic, information in this catalog on a particular title, its history, author or illustrator can be of considerable use in the field of American children's books, too.

The main catalog for American children's publications has to be that of the Children's Books Section of the Rare Book Division of the Library of Congress. This catalog is simply a computer printout of catalog cards of the library's holdings published in two volumes, one arranged by author and the other chronologically by publication date. However, since it is a library catalog and not a bibliography nor intended as such, it has certain limitations. It is not annotated, as is the Osborne catalog — but then, what working library does have detailed information on its catalog cards? Like most library catalogs, it exhibits certain idiosyncrasies, but these are well worth mastering because of the essential value of the
work as a whole. For someone used to a different form of cataloging, certain practices, such as the interfiling of boys and boy's are somewhat unexpected. Moreover, the beginning of the catalog has a section labeled “undated” while within the work itself many undated books are given “circa” dates. Similarly, authors’ names are provided for anonymous works. It remains, however, a most useful location list for researching American children's books, and a great amount of work went into the identification of authors and the estimation of publication dates. It would be churlish to ask for more when so much is given (and the difficulties of the Children's Book Section are so great) — but a subject guide to the collection would be invaluable. However, such a complaint is perhaps unwarranted in view of the fact that so few libraries have published catalogs of their children's books collections.

There are various indirect ways in which the researcher of early children's books (of any country) can find information. It would be impossible to list all such sources, but some suggestions can be made. Mention of other useful titles can often be found within books themselves. Eighteenth-century English publishers, like John Newbery and John Marshall, sometimes inserted brief “commercials” for their other publications within a book; for instance, “Tommy had been so good that his father bought him a copy of...” Memoirs and reminiscences can also be fruitful sources of information when the author reveals favorite childhood writers. Books such as Alice M. Earle's *Child Life in Colonial Days* also contain information on other books. The distinction between a school “reader” and a child’s first book can be quite fine, and a study of the advertisement sections at the back of such school books can prove profitable. These sections are usually in the form of publisher's lists, and appear in adult as well as juvenile books. Eighteenth- and early nineteenth-century lists of this sort are so useful in dating works and even in proving a work's existence that they should be considered reference sources in their own right.

Periodicals, especially those of a literary nature, also carried advertisements and reviews of children's books, especially around Christmas time. Admittedly, these sources are not always readily accessible, even in those libraries with policies of not removing advertisement pages before binding in order “to save space on the shelf.” Nevertheless, almost any file of magazines or newspapers may yield information for the diligent searcher — though the rewards are sometimes very meager. It can only be pointed out here that the field for research is much wider than it might appear and information may be found in related areas of study.
Secondary Sources

It is up to the researcher to uncover possible (if unlikely) sources of information on early children’s books.

A very obvious source of information about children’s books of any period is biographies—of either writers or illustrators. To these can be added the “biographies” of famous publishing houses. A number of well-known firms in England have at various times commissioned the writing of the history of their business, and no doubt this has been the case in the United States also. Frederick Warne & Co., for example, publishers of Beatrix Potter’s works, issued many children’s books in the last half of the nineteenth century. Their books were issued in America as well as in England, and the history of this firm can provide a useful quarry for information. In the case of biographies of eminent writers, information about their children’s books may be well hidden in an adventurous life story. The bibliographical sources of well-known writers, such as Frances Hodgson Burnett, Louisa May Alcott and Mark Twain, are easily available. Earlier or less well known writers may still be awaiting their biographers, and references to their children’s books may be scattered in local newspapers and obituaries.

Biographies of illustrators are a particularly fruitful source of information concerning children’s books because so many works written for children include illustrations. However, the illustrator has received less attention than colleagues working in oils or stone, and many studies of the children’s book illustrators are still to be written. The later artists, like Howard Pyle, have received attention, while the very names of earlier illustrators have been forgotten. Even when an artist is of the first rank, there is a tendency of biographers to concentrate on major works to the exclusion of book illustration, so that biographical research in this area often involves a lot of searching through indexes—which some of the older or chattier books do not even provide.

Periodical indexes are another important source of information. First in importance is The Horn Book Magazine. Other journals, such as Phaedrus, Bookbird and Signal may be more international in coverage, but their indexes are worth searching, and it must be remembered that even their items on contemporary works will provide useful information for future students.

Less regular in their publication, but of extreme importance to the children’s book researcher because they are compiled by specialists for specialists, are the antiquarian booksellers’ catalogs. Children’s books appear in these under various guises. They may be included in general lists, where they require some searching out, or they may be listed separ-
JOYCE WHALLEY

ately under "juvenilia." Some catalogs from specialist booksellers, like Justin Schiller of New York, are devoted entirely to children's books. Such catalogs are not only useful to the collector, but the scholarly nature of the list often makes its own contribution to the knowledge of early children's books, and is therefore of great use to the researcher. Somewhat less useful than the publications of Justin Schiller and his fellow dealers are the auction sale catalogs. For some years now, Sotheby Parke Bernet has held regular auctions of children’s books at their London premises. Although many of the lots for sale are of English origin, the catalogs always merit careful scrutiny. In any case, the extent to which the children’s books of the United States and the United Kingdom have crossed and recrossed the Atlantic cannot be overly emphasized. "Fanny Fern" books appeared in England as well as in Boston (where they originated), just as many John Newbery titles are recorded by Rosenbach and Welch in their American guise.

The alert seeker of information on early American children’s books will find sources in many places besides those mentioned here; the eye becomes accustomed to search for what it wants, rejecting the irrelevant. A researcher of the history of chapbooks once related that he found it helpful to look at old prints of peddlers because these often showed chapbooks pinned to their person or displayed on their trays. The sources of information for the study of early American children’s books can thus be as diverse as the researcher cares to make them, for who knows in what unexpected place can be found a hitherto-unknown piece of information about a significant landmark in American literature?

Finally, if asked what I should most wish to find in the way of information concerning early American children's books, there would be several elements to the response. First, I would like a concise and straightforward history of American children’s literature to be made available, so that I could view the whole range in perspective. Obviously, I would also like this book to take into account the social and economic conditions of the United States at various periods in its history, so that I could “contrast and compare” the differences in development between American and British or European books and determine the reasons for these differences. It would be helpful to have works which deal with individual periods—and, of course, special subjects. Also needed are bibliographies on the children's book output of well-known artists and writers. More catalogs of special collections, both private and public, are needed, and equally important to the researcher is knowledge of the location of these collections along with any other pertinent information.
Secondary Sources

A guide to children's book collections in the United States as a whole would be a very useful reference tool. It must not be forgotten that such a work requires regular revision. Last of all, upon reviewing the subjects covered in this issue of Library Trends, and the authority of the presenters, I can only wish the issue had been available ten years ago—and hope its information will be regularly updated!

References


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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." 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." 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."

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

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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.
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. 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." 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.” 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,
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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." 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*. 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"; 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 key-stone 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,*
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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-
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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.¹⁶

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.”¹⁷ 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.”¹⁸ 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
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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 printers 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.
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1. Explanatory material should provide adequate background and is of value only if it contains "illuminating comments about the original."

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

3. Ibid.
5. Ibid., p. 75.
9. Lurie and Schiller, op. cit.
12. Ibid.
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Scholarly Research About Historical Children’s Books Published in Library Science, English, Social History, Psychology, and Art

SARA INNIS FENWICK

The purpose of this paper is to examine the nature of research in historical children’s books published in the United States. Significant aspects of this research to be assessed are: (1) topics selected for research, (2) types of research conducted, and (3) general quality and quantity of the research. A few studies that have established patterns for scholarly research in the past and that may serve as models for future investigations will be examined in some detail.

A cross-disciplinary approach is usually the most rewarding for the study of any aspect of children’s literature, and it seems essential to research in the historical field. The interests, skills, knowledge, and disciplinary approaches of scholars in the humanities and the social and behavioral sciences, as well as those in library science, have helped establish broad dimensions for the understanding of the development and significance of children’s literature.

The breadth of the potential field for productive research obviously presents some dilemmas in assessing research output in historical children’s books. The history of children’s books produced and published in the subject areas of library science, English, social history, psychology, and art will be examined here. Historical children’s books will generally be interpreted as those published before 1920. The bulk of the research studies considered are those completed since 1950, in the form of dissertations and published studies undertaken by individuals.

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The term *scholarly* begs some interpretation. It will be used here as a descriptor of doctoral dissertations accepted by universities and listed in standard bibliographical sources. Admittedly, a considerable volume of interesting theory, speculation, literature survey, and bibliographical activity in the field of historical children's books is published in scholarly journals, professional and popular periodicals, and in papers prepared for conferences and symposia. While some citing of articles in these kinds of publications may be of interest, they will not be dealt with here in any attempt to survey the quantity or quality of writing. This omission is due in part to the difficulty of access and to the variation in level of authority. A few schools have produced some master's theses during the time period covered that represent significant contributions to scholarly investigation. Only a few of these can be cited because of problems in locating them.

This essay is not intended to be a definitive summary or bibliography of all available research. This writer apologizes for the inevitable oversight here of many — and some important — published items, but hopes that a state-of-the-art description will be useful to scholars and bibliographers planning research, and in the development, stimulation and dissemination of such studies.

**SOURCES FOR IDENTIFYING RESEARCH**

It was no surprise that the first major problem encountered in preparing this article was identifying the sources of access to existing published and unpublished research, and assessing the usefulness of these sources. It is expected that an amount of time and effort will be expended in inevitable but sometimes very useful drudgery when dealing with scholarly research from several disciplines, each with its own format and its own bibliographical apparatus. The compilation of a comprehensive bibliography awaits further search and organization. In this case, manual search started with several sources that have greatly facilitated access to the research in this area by identifying and ordering it into a usable format. All of these sources are fairly recent and interdisciplinary.

*Phaedrus: An International Journal of Children's Literature Research*, edited by James Fraser and published twice a year, is successfully fulfilling its purposes of stimulating research, disseminating the products of research through reporting, and reviewing critically a wide variety of publications and significant contributions. Bibliographical sections list "Selected Dissertations," "Periodical Literature," and "Recent Bibliographies, Catalogues and Studies," covering the wide range of media. Articles about research in various media for children are up to date,
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authoritatively written, interesting and well documented. The format is exceptionally attractive. This journal provides the most current access to a variety of types of research and studies in children's literature.

Research in Children's Literature: An Annotated Bibliography was compiled by Dianne L. Monson and Bette J. Peltola, and published by the International Reading Association in 1976. This bibliography is of singular usefulness because the majority of its 332 entries include brief resumes of information about subject, methodology and findings. Studies completed between 1960 and 1974 are covered. The descriptive notes are long enough in almost all cases to provide a screening tool for the manual searcher in identifying pertinent research. The majority of works cited are available from ERIC, and document film numbers are included. An important part of the publication is the keyword index, which has entries for the subject, characteristics of the sample, and type of evaluation. In the words of the compilers, the index "represents an attempt to identify common elements of a large number of studies dealing with literature for children and adolescents."

A third source of access to research is "A Working Bibliography of American Doctoral Dissertations in Children's and Adolescents' Literature, 1930-1971." This is a bibliographical essay, covering a wide scope of doctoral dissertations produced during these forty-one years. The author describes the text as not a critical review, but an identification of studies, with brief comments on content and treatment.

Present-day research is greatly facilitated by A Bibliography of American Children's Books Printed Prior to 1821 by d'Alté A. Welch, which lists nearly 1500 individual titles "designed to be read by children under fifteen years of age."

Other sources examined manually include: Dissertation Abstracts International; Library Literature; Dissertations in English and American Literature; Theses Accepted by American, British and German Universities, 1865-1964, compiled by Lawrence McNamee; Doctoral Dissertations in Library Science; Titles Accepted by Accredited Library Schools, 1930-1972, compiled by David H. Eyman (Xerox University Microfilms, 1973); Psychological Abstracts; and Art Index. Since 1972 studies in children's literature, primarily those from the humanities, have been listed in the annual volumes of the Children's Literature Association (founded in 1973 by the Modern Language Association Group on Children's Literature), Children's Literature, edited by Francelia Butler. Two supplements to Children's Literature; A Guide to Reference Sources, com-
Searches of the above sources yielded some citations to research which helped fill in the general outline of this state-of-the-art report. It remained, then, to examine the resources available through computer access to a national database. On-line search through DIALOG (Information Retrieval Service of Lockheed Information Systems) was conducted by Julie Hurd of the University of Chicago Graduate Library School using the Digital Decuriter II terminal there.

Using several combinations of the subject terms child, book, history, and literature, a sample search was made of recent files of Dissertation Abstracts International (DAI), Psychological Abstracts, Sociological Abstracts, and ERIC. Psychological Abstracts reported thirty documents for the requested years under the heading "children's literature"; the two sample printouts were not relevant to this survey. Sociological Abstracts reported no entry under "children's literature," and the twenty-seven entries under "child-literature" proved to be literature about the child. Of the nine sample entries from DAI, six pertained to the study of historical books. ERIC reported ninety-one documents when the terms "children's books" (no apostrophe) or "childrens literature" were used in conjunction with the terms "historical" or "literary history." Seven of the nine sample printouts proved to be relevant.

The sampling exercise identified the latter subject terms as the most useful, and ERIC as the most fruitful source for this particular survey. A printout of the ninety-one citations with complete descriptions was requested and received by mail in five days. This series of citations has been analyzed for number and source of doctoral studies on children's literature, for spread of subjects in the field, and for the number and type of studies relevant to research in the history of books for children.

The potential advantages — of time savings, cross-disciplinary access and volume of coverage — of the on-line computer search in surveying a field of literature and identifying relevant documents are obvious, but some comparisons of the system to manual searching can be made. The ninety-one documents in the ERIC data base retrieved under the headings noted above covered a range of at least thirty-nine subjects. A clustering of topics was most evident in the areas of minorities' images and the black experience (twenty-three theses), historical fiction (seven), and folktales (six). Formats of the documents included ten doctoral dissertations, one master's thesis, three reports of educational research projects, eleven monographs, nine conference papers, nineteen bibliographies, and
twenty-nine periodical articles. The dissertations were filed from Temple, Washington, Ohio State, Bowling Green, Columbia, Michigan State and Stanford universities and University of Nebraska.

At least 100 descriptors were suggested for the ERIC document citations and included specific subjects (e.g., Native American stereotypes); methodology (e.g., content analysis); theory (e.g., political socialization); developmental values (e.g., emotional adjustment); and behavioral characteristics (e.g., sex role). Following both manual and machine searches — accepting the fact that the inevitable gaps must be filled in later — the next major task was to compare the access routes for level of retrieval of relevant documents. This can be done with some confidence only for the ERIC documents as compared to Phaedrus, Monson and Peltola, Lukenbill and DAI. From these sources a working list of relevant doctoral dissertations was compiled to facilitate study of specific factors at work in the production of research. In addition, a list of articles in scholarly journals was examined, and a few selected master’s theses noted.

Fifty-nine citations of doctoral studies dealing primarily with American children’s books published before 1920 were selected for initial consideration. Of the ten dissertations retrieved from the ERIC document files, seven were selected as relevant. Four of the seven were cited in either Monson and Peltola, Lukenbill or DAI; one was in all three and another was in two. In other words, of the ninety-one documents available from ERIC, 7 percent were selected as relevant, and 3.3 percent were unique to ERIC.

The distribution of selected citations among the sources with greatest volume of coverage is as follows: ERIC, seven; Monson and Peltola, nine; Phaedrus, thirty-two; and DAI, eighteen. Obviously, judgments concerning percentages of overlap and uniqueness cannot be made from the specialized sample that this exercise represents, but some generalizations about search strategies might be suggested. What is not known is the percentage of all doctoral research made available by citations in DAI. In 1971 Lukenbill stated that the citations of unpublished dissertations in his paper were drawn exclusively from DAI (vol. 31, no. 7 through vol. 32, no. 6). He also referred to specialized bibliographies and earlier listings of dissertations in library science. Without a scientific check, it appears that an increasing number of research products are being made available through both DAI and ERIC, as well as through other national databases, but the percentage of total research output accessible through these sources is still not large. It is probably true that this attempt to gain some control of the published and unpublished research in one segment of chil-
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dren’s literature underscores the present need for a number of specialized sources, and the small volume of duplicated entries in the several sources consulted suggests that there is no easy search strategy to follow at present.

Among the specialized bibliographies of children’s literature, the largest number of studies relevant to the history of children’s books in America was cited in Phaedrus. This is not surprising, since it is the most up-to-date and critical journal devoted to children’s literature research. Thirty-two of the initial fifty-nine selected dissertations were drawn from this journal. The bibliographies of Phaedrus provide a greater degree of interdisciplinary coverage than any of the other access routes.

DESCRIPTIONS OF SELECTED DISSERTATIONS

A number of commentators have observed that research in the area of children’s literature tends to cluster in certain types of investigations. Monson and Peltola noted some characteristics of studies written between 1960 and 1974: “The range of topics suggests the influence of a number of factors. Studies of the content of children’s books indicate concern with racial and ethnic characterization, with the value structure presented in literature, and with analysis of the literary quality of children’s books. In addition to an interest in the content of literature, researchers have been concerned with the influence of literature upon readers.” To the scholar interested in historical books for children, it is apparent that several of these types of research are inappropriate. Of more interest is an examination of some of the subjects and research designs used by writers of the doctoral studies selected for review here. Categories of subjects and types of investigations mentioned in the following paragraphs are neither discrete nor schematic; they are merely descriptive terms to provide an overview of the questions about the history of children’s books that are engaging the interest of scholars in the universities housing collections of historical books.

Limitations of both time and access to dissertations precluded review of all the relevant research. The list appended represents a major segment of those dissertations produced during the years 1950-77, including a few older ones that serve as landmark studies. Not all the studies on the list have been read in their entirety, but those given any extended comment have been read. Thirty-five doctoral studies, two master’s theses, and one independent investigation are included in the list.

Research designs are dictated to a large extent by the type of evidence available, as well as by the questions to be asked of the evidence. Primarily,
the artifacts for the study of historical books for children are the surviving writings, books and periodicals, the various records of publishing, and the records of access points, such as libraries, bookshops, bibliographies, and catalogs. Recorded criticism and commentary add to the sources. Certain areas of research are obviously closed to the historian: experimental studies seeking attitudes toward and effects of exposure to literature, study of direct or casual influences upon literature by social, economic and political conditions, and, for the present, research in media other than printed literature for the child able to read. There are, however, fascinating subjects for study in street songs and games, nursery lore, toys, and most frequently, comic books. All of these areas of the child's communications environment are rewarding fields for study, but current activity, while having produced some landmark research (e.g., Peter Opie's), is not great in volume, and tends to exist as opening chapters of historical background to the absorbing contemporary problems in communications and their possible audience effects.

In spite of the fact that historical research about children's books is limited as to content and method compared with the entire field of children's literature and communications, the existing studies do seem concentrated in a more limited number of subject categories than expected. The topic groups represented in this survey are listed here in order of the frequency with which they appear:

1. historical development of children's literature,
2. issues in social history reflected in books for children,
3. juvenile periodicals and their history,
4. genres of literature for children,
5. individual authors and their works,
6. literary criticism related to historical books,
7. history of American children's book publishing, and
8. illustration in books for children.

Due to the nature of the history of children's books, these groupings cannot be discrete in subject or method, and a few studies should be categorized under more than one heading because of the investigator's focus.

Dissertations in Group I

Inasmuch as the heading for this group, historical development of children's literature, is the broadest of all, it is not surprising that most of the studies examined fall into this subject category. Some notable dissertations in this category are those of Kennerly, MacLeod, Lee, Sloane, Kiefer
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and Shaw (see appendix). At least three of these might logically be considered under another heading, but they represent more of an overall view than others.

William Sloane's *Children's Books in England and America in the Seventeenth Century* (based on his 1953 dissertation and issued as a trade book in 1955) is subtitled *A History and Checklist, Together With “The Young Christian’s Library,” the First Printed Catalogue of Books for Children*. Questions investigated include what books were written for children, which books were actually read, which were recommended for children, and which were not recommended. As a thorough, bibliographic survey this is an important contribution.

A more recent study in this same category, also published as a trade book, is MacLeod's "A Moral Tale: Children's Fiction and American Culture, 1820-1860" (1973). In this paper she examines the "new literature" for children of the nineteenth century as evidence of a developing concern for fostering a sense of moral responsibility in children. Books included in the study were original works of American fiction for children written between 1820 and 1860. The investigator recognized that the popularity of this literature was impossible to assess. The study's main thesis is that fiction for children written during these decades was a vehicle for the communication of many social and individual values of adults, and was intended to encourage devotion to an "ordered" society. The dissertation is thorough in identifying the strengths and weaknesses of the individual titles and the characteristics of the book production as a whole. The literary criticism is good, but the social criticism suffers from MacLeod's straining to interpret each author's purposes.

The historical study that has probably had the most influence upon investigations into the sociocultural history of the American child is Monica Kiefer's *American Children Through Their Books, 1700-1835*. This title is that of the trade book based on the doctoral dissertation accepted by the University of Pennsylvania in 1943 and reissued in 1970. This is a study of the adult concept of childhood as revealed in books written for children during the years 1700-1835. The background is one of gradual change of the national climate from a waning Puritanism to a practical morality and secularism in all areas of life, and of the evolution of the child's status from submerged member of society to cherished object of concern. Kiefer's study has interested and stimulated at least one generation of researchers in children's literature, partly, of course, because it has been available in published form for thirty years and appears on major bibliographies of children's literature and reading. The scholar's
interest in the Kiefer study, however, is in her investigation of a period of history through unusual sources, and in the attention given to many aspects of the status and environment of the child's education, reading, recreation, manners, hygiene, and religion. Having drawn her definition of status from the social sciences, Kiefer documents it with quotations from source materials of publishing records, descriptions of physical characteristics of books, from primary sources of commentary on social conditions, and descriptive analyses of content. As a good historian, she does not mistake coexistence of factors for causality. All of these characteristics make this study one of the most useful titles for the student of child life and literature of the period covered.

The methodology used in the majority of the studies in this group is the historical, with techniques from other social science research appearing, particularly the descriptive survey and the qualitative content analysis. An example of the latter is the study by Jean Shaw. Shaw's dissertation is a study of the themes appearing most frequently in children's fiction during the century 1850-1964, with the premise that there is a relationship between the historical, social and cultural life of a society and the themes of stories written for children. Six categories of themes are cast largely in terms of developmental needs and tasks of children, and the popularity of these themes has been related to major social, economic and cultural events in American history. The breadth of the undertaking here is a handicap, and the combination of developmental needs, reading interests and descriptive categories clouds the thematic analysis. This lack of a clear-cut scheme is also the result of the universal and timeless characteristics of the categories selected.

In a study by Gusti W. Frankel, the content analysis technique is used in an innovative way to describe and interpret the values and attitudes of a body of sermons, behavior guides and children's stories that were part of colonial New England's child-directed religious literature. The author contends that certain psychological/historical studies fail to account for cultural differences, including some that are highly functional in a particular time and society. This study exhibits one of the most vulnerable characteristics of the content analysis technique, which will be discussed with the next group of studies.

Dissertations in Group II

The techniques of content analysis characterizing the second group of studies of social history as reflected in historical books for children are
considered here. Examples of these include studies by Barr, Broderick, Colberg, Deane, and Seltzer.

Many studies of content are not content analysis in the strict definition of Bernard Berelson, whose writings on this technique are most often cited. He describes it as a research tool used for "the objective, systematic and quantitative description of the manifest content of communication." In a paper published in Library Trends, Tekla Bekkedal suggested that content analysis offers a sound approach to research in children's books, and she named Helen Martin's paper, "Nationalism in Children's Literature," as the first intensive study of content done in this country.

In her doctoral dissertation Martin examined the quality of children's books with respect to nationalist ideology. She analyzed the symbols of nationalism as they appear in twenty-four selected titles and related the frequency in appearance of these symbols to the work's popularity among children of seventeen national groups. Symbols peculiar to the country of an author's origin are termed "we" symbols; those not peculiar to an author's country are "they" symbols. These symbols were drawn from economic and social life, occupations, national life, places and persons, natural history, and the supernatural. Martin identified an interesting area overlooked by researchers: the readiness with which various national linguistic symbols can be translated into other languages. Because the analysis was a frequency count and the population based upon statistical distribution, the findings for a given book at a specified time could be presented (in those terms) with a high degree of confidence. Researchers in the humanities have often overlooked the possibilities of a well-designed quantitative content analysis.

The number of studies that represent rigorous content analysis is not great. More studies employ qualitative rather than quantitative analysis to identify and characterize trends in communications content. Qualitative analysis is a useful technique in literary criticism and social history, permitting in-depth treatment of content. However, as it is often used to examine complex themes, there are dangers, especially in historical research, of tendencies to overstate and overgeneralize without adequate documentation.

One of an increasing number of studies of the black experience in this country, and the most thorough and extensive to date, is Dorothy Broderick's dissertation, "The Image of the Black in Popular and Recreational American Juvenile Fiction, 1827-1967" (1971). Most research in this area of children's literature deals with contemporary books. Of the
ninety-one relevant documents in the ERIC files, eleven dealt with the black experience; three of these were doctoral studies, and four more were available in reports of studies in journal articles, but only one dealt with historical books. Broderick examined a broad range of books and provided important insights about historical books. Her method combined bibliographical description and historical and literary critical analysis. Broderick’s control of her selected sample of books was in terms of an implied adult approval, and her sources were those accepted as authoritative by the library profession on the assumption that these books would be accessible to children.

Scholars investigating historical research should recognize that although some aspects of longitudinal studies dealing with social issues (such as Broderick’s) may become dated in reference to contemporary events and books, the analysis of historical documents reported objectively and systematically will remain relevant when viewed in context. The accessibility of this study has been aided by its publication as a trade book, *Image of the Black in Children’s Fiction* (Bowker, 1973).

An interesting example of content analysis used with historical as well as contemporary books is Mildred Seltzer’s “Changing Concept of and Attitude toward the Old as Found in Children’s Literature, 1870-1960.” Focusing on theories of predicted change, the investigator used a frequency count, modified content analysis, and a semantic differential analysis to test two hypotheses: (1) during four 30-year intervals following the Civil War (1870, 1900, 1930, 1960), there would be an increased variability in the description and symbolism of significant old and young characters; and (2) stereotypes and attitudes concerning the old would be decreasingly positive in contrast to attitudes and stereotypes concerning the young. For each thirtieth year, ten books were randomly selected. The prediction of increased variability during the time periods in the portrayal of old age was partially supported, while that of changes in attitudes and stereotypes concerning the old were inconsistently patterned.

The interest of this study to other researchers is in the techniques used. A considerable source of weakness lies in the selection of sample books; this vulnerability is recognized in the investigator’s summary. Titles on the list for 1900 will suggest some of the problems: *Wizard of Oz* (Baum), *Little Smoke* (Stoddard), *King Arthur and His Knights* (Clarke), *Boy; A Sketch* (M. Corelli), *Granny’s Wonderful Chair* (Browne), *As You Like It* (Shakespeare), *Three Jovial Huntsmen* (Caldewcott), *Biography of a Grizzly* (Seton), *Chinese Mother Goose* (Head-
land), and For Tommy (L. Richards). It should be possible to identify a more useful and relevant universe of published titles from which a random sample could be drawn that would still be statistically accurate.

Dissertations in Group III

In the next group, studies of juvenile periodicals, there are almost as many papers as in the first two groups, which represent a much wider range of topics. Eight of these dissertations deal with nineteenth-century periodicals and the people associated with them. The appeal of this subject is not surprising; it represents a body of literature which is comparatively simple to define, and the surviving evidence is relatively accessible and usually interesting to pursue. Dissertations in this area are notable partly because in the past there has been a lack of respect for periodical literature at any level, and a corresponding scarcity of scholarly studies on the subject.

Some of the studies in this area will be mentioned here briefly. Readers seeking information on periodicals for children are referred to the fall 1977 issue of Phaedrus (vol. V, no. 2), which is devoted to discussions of U.S. and foreign periodicals and is prefaced by a thorough survey and evaluation of the literature on periodicals by R. Gordon Kelly. Kelly cites journal articles and master's theses as well as histories and dissertations, and gives some useful critical evaluations. Kelly's own work, "Mother Was A Lady: Strategy and Order in Selected American Children's Periodicals, 1865-1890," is an excellent study using the social history approach to a content analysis of the fiction in five of the best-known magazines of the period. He analyzes values, attitudes and behavior of a defined "gentry class" and their concern for the transmission of those values. This study is available as a trade publication from Greenwood Press (Series of Contributions in American Studies, no. 12, 1974).

A study made a few years earlier than the 1950 base for citation in this review is Betty Lyon's "A History of Children's Secular Magazines Published in the United States from 1789 to 1899." Kelly refers to this work as containing the most comprehensive bibliography of nineteenth-century juvenile periodicals currently available. It is a useful treatment of the influence of these periodicals on the development of children's literature and education.

Edwin C. Strohecker's historical survey of juvenile periodical publishing in the early nineteenth century describes literary magazines with the goal of providing a compilation of U.S. periodical publication from the first issue of The Children's Magazine (Jan. 1789), through the com-
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plete run of *The Juvenile Miscellany*, begun in September 1826. He analyzes the publications partially from internal evidence, for purpose, editorial policy and content.

Jill Sweiger studied five midcentury periodicals from the social scientist's point of view. "Conceptions of Children in American Juvenile Periodicals: 1830-1870" explores the changes in the concept of the child as reflected by authors contributing to *Merry's Museum, The Juvenile Miscellany, Parley's Magazine, Child's Friend and Family Magazine, and Youth's Companion*.

Two dissertations devoted to the study of the periodical *St. Nicholas* each made unique contributions to the already considerable volume of writing about this landmark children's magazine. Mary Jane Roggenbuck confined her study to the years Mary Mapes Dodge served as editor, providing an overview of the publication's literary aspects, editorial objectives and trends in content. Attention is paid to the quality of Dodge's editorial judgment as contributing to the success of *St. Nicholas* and to the high regard in which it was held. A well-designed qualitative content analysis of *St. Nicholas* in a slightly later time period is Fred Erisman's "There Was a Child Went Forth: A Study of *St. Nicholas* Magazine and Selected Children's Authors, 1890-1915." Authors selected were Frank Baum, Ralph Barbour and Kate Douglas Wiggin. Erisman's focus on the "progressive era" and the work of these writers documents the struggle between the "rural" values still characterizing *St. Nicholas* and the changing urban society at the turn of the century.

One other study should be mentioned with this group: Mary Hunt's "Trends in Illustrations for Children as Seen in Selected Juvenile Periodicals, 1875-1900." This was a survey of types, methods of reproduction and observable changes in three juvenile magazines: *Youth's Companion, Wide-Awake* and *St. Nicholas*, and is the only study of illustrations listed in any of the sources used in this review.

Two other studies of periodicals listed in the appendix but not examined are those by Louise Harris and Edward Richards, Jr. Kelly concluded his survey of research in this field with some guideposts for future studies:

The study of the children's periodical in America, it must be concluded, is a neglected area within the relatively neglected field of children's literature, and while there may be differences of opinion as to what is most worthy of study, few, I think would deny that a wealth of opportunities for study exists. In the opin-
ion of this writer, the most pressing need is for a comprehensive bibliography of children's periodicals, one that includes religious and special-interest magazines as well as the literary periodicals that have claimed so much attention to date. Once we know more about what magazines there were, we need to have a variety of questions answered. Who wrote for them and with what intent? Insofar as fragmentary data permits investigation, who read them? What was the geographical pattern of their distribution? Some good work has been done as to the content of the best-known children's periodicals, particularly fiction, but much remains to be done, especially in terms of analyzing content of all kinds in terms of categories that emerge from the material rather than by means of contemporary categories indiscriminately applied to it. . . And we need to know more about why children's magazines appear to have declined so much in quality in this century, despite persistent efforts to recapture the lost glories of *St. Nicholas* in the 1880's.

*Dissertations in Group IV*

One might expect to have found more than six studies dealing specifically with genres of literature for children. Three (Smith, Hofer and Stone) are concerned with folk literature and its characteristics; one (Co- hen) with "high fantasy" and its key motifs; and one (Sparapani) with books written for boys. The last, "The American Boy-Book: 1865-1915," is an interesting study for which the author adopts Edwin H. Cady's definition of a "'distinctive' American genre," which dates from 1870 with *Story of a Bad Boy* and ends with *Seventeen* (1914-15). Henry Sparapani surveyed seventeen "boy books" chronologically with the thesis that these books all followed directions established by Aldrich of a fiction of revolt against the priggish, didactic stories of the earlier nineteenth century.

In a quite different vein is Marie Hofer's "A Study of the Favorite Childhood Fairy Tales of an Adult Psychiatric Population." Hofer uses Jungian analysis to evaluate the conscious choices of hero-models from classic fairy tales and the patients' personalized versions. The hypothesis that the favorite childhood fairy tale is useful in establishing the psychodynamics of a psychiatric population was demonstrated and certain aspects point to a degree of diagnostic value.

Similar studies were noted in the manual search of *Psychiatric Abstracts Index*. In the 1971 *Index*, under "children-literature," two studies were cited on the influence of comic books with aggressive content, and
one on the relationship of fantasy behavior and oral reading of fiction to book selection. In the 1970 Index, a study on the use of fairy tales and toys in teaching child development to medical students was noted. Interesting questions about children's books and reading are being asked by psychologists and psychiatrists today. A manual search of the 1976 and 1977 Index volumes, using the heading "literature," showed an increase in the number of citations relevant to children's literature, particularly reports on the effects of reading, viewing and listening. None dealt with the history of children's books, although more revealing keywords may have been neglected in this search.

**Dissertations in Group V**

Studies of literary analysis and criticism as related to historical books are represented by three dissertations. One of these, on evaluation and critical reviewing of historical children's books, is a landmark study: Richard Darling's "Reviewing of Children's Books in American Periodicals, 1865-1881." Darling examined thirty-six periodicals — literary, educational, religious, book trade and children's — published during the post-Civil War period to 1881 in order to study every review of a children's book they contained. Comparative studies were made of all reviews of six titles. Darling found that the regular reviewing of books for children in national literary magazines was not a new phenomenon when Anne Carroll Moore began her book review column in The Bookman at the close of the 1920s, but was rather a renewal and extension of a considerable body of writing in the years following the Civil War. Darling's study was issued in 1968 in trade book format by Bowker under the title The Rise of Children's Book Reviewing in America, 1865-1881.

Two other dissertations of interest but not falling within the definition of historical children's books established for this survey deal with English and American books which are primarily post-1920 publications. These studies represent the literary critic's approach to the artistry and rhetoric of fiction — an approach all too infrequently applied to fiction for children. While these papers are not necessarily the best treatments of their respective theses, they are of note in design and critical internal analysis. Richard Shohet's "Functions of Voice in Children's Literature" examines the reflection of the author's personality in some children's books, and notes the influence of nostalgia on authors of "pastoral" versions (as defined by such critics as John Lynen and Wayne Booth). Carolyn Kingston's thesis, "Exemplifications of the Tragic Mode in Selected Realistic Fiction for Eight-to-Twelve-Year-Old Children," explores the idea that
stories in the tragic mode can be categorized according to their relationship to basic childhood fears. She identified a plot pattern in which presentation of tragic moments was found to be episodic, cumulative and building to a resolution that seemed to provide a positive experience in the recognition and resolution of crises.

Dissertations in Group VI

In developing a representative list of studies to survey the state of historical research, only citations for studies of individual authors who wrote books for children were considered. A large group of studies was thereby eliminated, but not a large group of authors. Not included were such outstanding figures in American literature’s history as Mark Twain, James Fenimore Cooper, Harriet Beecher Stowe, Stephen Crane, Joel Chandler Harris, and Washington Irving — all of whom have been favorite topics for doctoral studies for many years. (Mark Twain is evidently a favorite author; bibliographies in four Phaedrus issues cited sixteen dissertations and nine journal articles about him; eight dissertations and six articles about Cooper were found.) The appendix to this article includes citations for three doctoral studies about Louisa May Alcott by McCurry, Salwonchik and Shull.

One other author, Horatio Alger, Jr., is the object of two studies and a number of articles. R. Richard Wohl’s “The ‘Country Boy’ Myth and its Place in American Urban Culture: The Nineteenth-Century Contribution,” edited by Moses Rischin, was published in 1969 as a monograph in the third volume of Perspectives in American History. A scholar in urban history and popular culture, Wohl explored the use of this myth by Alger to bridge the gap between the rural tradition and the emerging urban culture.

In schools which still require master’s theses of independent research, some interesting historical research has been done. Because some of these papers which have not been published and/or submitted to ERIC or other document files are not easily accessible, useful original material is languishing unseen in school files. Monson and Peltola listed a few of these in their bibliography. One in the neglected field of popular, mass-produced fiction is a comparative study of the early and revised editions of a selection of Nancy Drew stories. This study by Christine Thorndill was submitted to the Graduate Library School of the University of Chicago in 1976 and is titled “A Critical Analysis of the Revision of Two Juvenile Fiction Series.” On file in the same institution is a 1976 master’s thesis by
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Mindy Friedman Klein, "Isaiah Thomas's Contribution to Children's Literature in America."

Dissertations in Group VII

The two doctoral dissertations on publishing and printing are O'Bar's study of the publishing house of Bobbs-Merrill, and Carstens's "The Babcocks: Printers, Publishers, Booksellers," a study of three generations of a family's associations with children's literature in this country. The Babcock children's books are identified by Carstens and categorized for content, style, theme, level of difficulty, and changes in format. This is a historical/biographical study in which inventories, account books, sales records and business correspondence provide useful primary source material.

Dissertations in Group VIII

As noted earlier, the one study on illustrations is Hunt's "Trends in Illustrations for Children as Seen in Selected Juvenile Periodicals, 1875-1900." Picture books for children are generally not represented in the field this paper is concerned with, and the reason seems to be the absence until the 1920s of artists of stature in this field of American book production. This aspect of literary history is explained by authors MacCann and Richard in The Child's First Books as a lack of relationship between children's book illustration and art history in general in the late nineteenth century. It was not until World War I, when this country benefited so richly from an influx of talented European artists, that the situation changed.¹⁰ One article about W. W. Denslow by M. P. Hearn (American Artist 37:40-45, May 1973) was cited in Art Index and located by manual search. This article was expanded and published by the Lucile Clarke Memorial Children's Library at Central Michigan University as a biography titled W.W. Denslow by Douglas G. Greene and Michael P. Hearn.

SUMMARY REMARKS

The likelihood of identifying the perfect study was not great nor was it expected to be. Most rigorous studies call for retesting of findings, recognition of variables, and application of statistical measures. In the broad field of literature research, studies of effects on readers are most frequently faulted, but there are serious weaknesses in many historical studies as well. Such criticisms are less often an object of concern by the research audience because historical findings are not usually carried into action in terms
of behavior changes, evaluation standards, educational programs, etc. On the other hand, the results of historical studies of literature are especially vulnerable because there is little opportunity to experiment with the subject matter, some parts of the universe being studied are unavailable, and, especially, many relevant factors and conditions vary over time. These studies are also vulnerable to faulty interpretations by users examining the research seeking support of a predetermined viewpoint.

Only limited assumptions can be made about the relationship between surviving books of a period and the attitudes formed by the children who read them. Children's books inevitably represent the adult's structure of society and history. Institutions, organizations, societies, customs and observances today are not the same as they were years ago, nor are motivations, goals, values and models. The "centers of happiness" of one decade are not the same for another. For these reasons, research that develops a scheme of cause and effect from history to literature must be critically viewed. Even the term influences is suspect if it suggests cause.

Research in the area of children's literature has been characterized by the interests and designs of several academic disciplines under which courses in children's literature are studied. Most frequently, these are English, education and library science. The strengths of the programs vary widely, not only among disciplines but from one school to another; and the willingness of a departmental faculty to approve research in this field has in part reflected its strength in guiding the investigations and its commitment to encouraging and developing student interests in this area. If the majority of courses are taught at the undergraduate or master's degree level, or are part of a rigidly vocational curriculum lacking flexibility for interdisciplinary study in communications, sociology, language, history, anthropology or education, even full-time investment in programs and teaching staff is unlikely to stimulate or encourage research in children's literature at the doctoral level.

Future research will continue to be influenced by contemporary interests and concerns. Two directions likely to be pursued are: (1) studies of individual authors, critics and publishers; and (2) investigations into the sociological and cultural environment of children at different periods. Other areas still not well developed include: (1) studies of literary criticism and the reflection of adult literary movements in writing; (2) studies of media other than the trade book, including content analyses of textbooks; (3) studies of the survival patterns of children's books and the influence of various social factors; and (4) publishing by ethnic groups for
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children. One or more institutions or associations could conceivably plan for more than one study on a topic, in an ongoing program devoted to one period, region, or school of writing; such activity might make possible the longitudinal studies absent in children's literature.

There is another level in the production of scholarly research to be noted. In most subject areas, the studies are the result of a long period of germination, observations, evidence gathering and testing, reflection, and formulation, implying a time investment not typical in programs for professional accreditation. This is not mentioned to slight the excellent work and long months of effort invested in doctoral research; rather, the point is that in all academic fields, much important research is conducted by independent investigators equipped with the essential curiosity and research skills, who have a desire to promote better understanding of the present through the past. Activity can even be initiated and carried through successfully by the working professional. In essence, the responsibility for contributing to the knowledge of this field does not end with the wearing of the cap and gown.

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APPENDIX

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Encouraging Scholarship: Courses, Conferences and Exhibits

ANNE SCOTT MACLEOD

The growing interest in the historical study of children's books is a relatively recent phenomenon. It is a welcome development, much overdue, and worthy of encouragement from all who have long cared about this rather neglected aspect of children's literature. This paper looks at three activities that both reflect today's scholarly interest in historical children's books and foster it in important ways: (1) academic courses in the history of children's literature which may serve as a starting point for future scholars, (2) conferences which bring together researchers in the field and provide a forum for their research results, and (3) exhibits of historical children's books which call attention to the rich resources for further scholarship.

It should be said at the outset that systematic data on all three of these topics are simply unavailable. The discussion that follows is based on information drawn from a variety of sources which were often scanty as well as scattered. No claims, therefore, are made for completeness; indeed, it would require a major (and well-financed) effort to produce a thorough state-of-the-art report of this expanding field. What is possible, even with admittedly unsatisfactory data, is to give a sampling of what is happening in courses, conferences and exhibits, to indicate trends and directions, and to raise some questions which may be useful in planning for future efforts in these areas.

COURSES

Courses in the history of children's literature, like survey courses in

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children's literature, are given in a variety of departments and schools at
the college and university level, but most often in departments of educa-
tion, English and library science. Since neither time nor resources per-
mitted a survey of all of these, this commentary concerns mainly those
courses currently offered by ALA-accredited library schools. Information
has been gathered from catalogs, course outlines and bibliographies, and
from replies to a brief questionnaire sent last spring to all accredited
library schools in the United States.

Of the fifty-eight library schools queried, thirty-three replied. Sixteen
of these offer a course in the history of children's literature in addition to
a more general course in children's literature. Where a separate course in
history is not given, instructors usually noted that some portion of the
survey course is allotted to history, normally 10 percent or less. Only three
instructors assigned more than 10 percent of the general course in chil-
dren's literature to historical aspects. Three schools that do not list a
history course offer a seminar in children's literature which is sometimes
organized around a historical topic. Four instructors supervise independent
study in historical topics for interested students. Twelve instructors say
that their students have access to collections of historical children's books
sufficient to support some original research; however, four of the twelve
characterize these resources as "limited."

Since the historical study of children's books may be approached in
a number of ways, one might expect a good deal of variety in the content
of courses on the subject. A history of children's literature course may be
primarily literary in its emphasis, or it may be oriented strongly toward
social history. It may center on children's books as artifacts, or as examples
of the art of book illustration, or it may be presented as part of the history
of book publishing. A substantial folklore component is a possible and
logical part of a course in the history of children's literature, as are the
problems and practices of collecting historical children's books. Any and
all of these, alone or in various combinations, are legitimate elements of
the history of children's books — and these by no means exhaust the list
of possibilities. Theoretically, then, courses on this subject should differ
substantially from one another.

In fact, there is a remarkable similarity among these courses offered
in library schools. Judged by course outlines and bibliographies, most his-
tory of children's literature courses taught in library schools are predomi-
nantly literary history, with attention given to those social and cultural
factors which are seen as important influences in the development of
literature for children. Only a few courses seem to emphasize the history
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of illustration or of publishing. Fewer still devote a large proportion of the
course to folklore, though almost all give some attention to the importance
of folk and fairy tales in the growth of a literature for children. Considera-
tion of bookmaking and collecting, if included, is generally handled in a
few lectures, often by a visiting lecturer such as the curator of a special
collection of historical children's books.

This general configuration of subject matter seems to reflect, at least
in part, the academic backgrounds of those who teach the courses in library
schools. Most of the instructors hold their highest degrees — predictably
enough — in library science; some hold graduate degrees in education as
well. Five instructors listed an academic specialty in English literature at
the undergraduate and/or master's degree level. None of those who replied
to the questionnaire holds a graduate degree in history, and only one
mentioned an undergraduate concentration in history. One instructor
holds an M.A. in literary history. In general, the instructors' predisposition
to shape their courses along the lines of literary history seems a logical
extension of their interests and training.

Course outlines suggest that the intellectual framework for the ma-
jority of courses in the history of children's literature has been supplied
in large measure by two books: *A Critical History of Children's Literature*
by Cornelia Meigs et al., and Elva S. Smith's *The History of Children's
Literature.* Eight instructors use Meigs's book as the text for their courses.
Both books provide broadly conceived models for the study of children's
literature from the aspects of history and literary content. In both, the
term *children's literature* includes all material that can be presumed to
have been heard or read by children, whether or not it was consciously
intended for children by its authors. Using this definition, the majority
of courses in library school curricula begin treatment of the history of
children's books with a very early date, with folklore (as in Meigs) or
with the Anglo-Saxon period (as in Smith). They include units on the
medieval period and often on early forms of books for children (horn-
books, battledores, chapbooks and courtesy books), and touch upon the
seventeenth century, covering Perrault and d'Aulnoy as well as Puritan
works like Janeway's and Mather's. Major topics for the eighteenth and
early nineteenth centuries are the effect of new educational theories
(Locke's and Rousseau's), the rise of the middle class, and the didactic
movement. Later nineteenth-century literature and its illustration are
usually given fairly complete treatment. Most courses end either near the
turn of the century, as the Smith outline does, or, as in the Meigs outline,
at about 1920. Except for treatment of the French influence in the eigh-
teenth century, most courses trace the development of children's books almost entirely as it occurred in England and America.

Although similar in content and coverage, courses in the history of children's literature show some important variations in pedagogic methods and objectives. In this regard, they may be roughly divided into two groups. The first and larger group aims at giving the student a very broad survey knowledge of the development of children's literature and the historical influences on that development. These courses are not designed to prepare or inspire the student to do research in the field; rather, they are meant primarily to provide a historical background for the understanding of contemporary children's literature. In these courses, secondary sources make up the bulk of the required reading. Students may also be expected to read minimally some key primary sources, but they are not required to research primary sources as part of the coursework.

A smaller number of courses provide students with a more focused course of reading in secondary sources, and somewhat greater experience in researching historical children's books firsthand. These courses require a student to complete at least one project based on primary sources. Some courses minimize the use of secondary sources, except as optional background reading, and instead require students to read a highly selected group of seminal works on children's literature. Exposure to the problems and possibilities of original research in historical children's books is an explicit goal of these courses.

At the present time, the number of course offerings in the history of children's literature is increasing rapidly in colleges and universities. Many of the courses now given in library schools are new — less than three years old, in most cases. Outside library schools, in English and education departments in particular, programs offering a specialty in children's literature are increasingly available. Such programs normally include at least one course in the historical aspects of the literature, and sometimes more.

As interest grows, so may variety and specialization. The broadly gauged courses now offered in many library schools provide excellent background for students of contemporary children's literature, and surely give many students a first look at the extensiveness of this literature as a field of study. As developing programs and interest warrant it, curricula may expand to include additional, more specialized and research-oriented courses for students who wish to pursue the historical study of children's literature in depth. Some programs already offer more than a single course in the subject. Simmons College's master of arts program in children's
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literature includes both a general literary history course and a course in Victorian children’s literature. At SUNY-Albany, the Library School offers a course on landmarks in American children’s literature as well as a survey course, and has also occasionally offered mini-courses on special topics in children’s books, some of them historical. The University of Pennsylvania Graduate School of Education’s interdisciplinary course of study on children’s literature (which leads to a Ph.D. in literature for children and adolescents) has a course entitled “Children’s Literature in America, 1830-1930” as well as more general courses. Such examples indicate the trend toward specialized historical research in children’s literature.

Courses designed to train students in historical research in children’s literature will doubtless multiply, as have general history offerings, but more slowly — and that is as it should be. Research courses must be supported by solid collections of historical children’s books; this imposes a limitation on some institutions. Such courses require instructors with specialized knowledge and training in historical research; not every teacher of children’s literature is qualified to guide historical research in the field. Research courses also necessarily presuppose a reasonable level of background training in history — something which unfortunately cannot be assumed, even for graduate students. Elizabeth Segel, who initiated a course in the history of children’s literature in the English department at University of Pittsburgh, found that few of her students — most of whom were senior undergraduates — had had even a basic course in English or American history. Inasmuch as this fact complicated Segel’s work in a fairly general course, it surely rules out any serious research course for students similarly deficient. Courses in historical research must build on a sound base of historical knowledge; students who are interested in such research must be prepared to remedy any academic deficiencies, and instructors must insist that they do so. It is extremely important to set high standards for the quality of research at the basic level of academic training.

CONFERENCES

Conferences play an important role in supporting and stimulating scholarly activity in any field. They bring together people with common interests for discussion and exchange of ideas; they place on display the results of current research. Not the least important aspect is that they provide the researcher with the invaluable opportunity to have his or her work criticized by interested and knowledgeable colleagues.

At present, though the number of conferences on children’s literature
in general increases each year, few focus specifically on historical aspects of the field. For the last decade, on the other hand, research papers on various historical topics in children's literature have found an audience when presented at broader scholarly gatherings. Since 1969, for example, the Modern Language Association (MLA) has regularly included a seminar on children's literature as part of its annual meeting. Papers presented have usually centered on literary history, which reflect the organization's composition of university and college teachers of literature. The Popular Culture Association, which has held annual meetings since 1971, has also sponsored studies on historical children's books both in its conferences and in its publication, *Journal of Popular Culture.*

The Children's Literature Association, founded in 1973 by members of the MLA Group on Children's Literature, was established for the specific purpose of promoting scholarship in the field of children's literature. It is an interdisciplinary organization, the majority of whose membership consists of university professors of English, library science and education who share a professional interest in children's literature. The association's annual meeting provides a regular forum for scholarly papers on children's literature, including (but not limited to) historical studies. Of the five conferences held to date, the first (held in 1974 at the University of Connecticut at Storrs) was the most strongly oriented toward history, with five of the eight formal papers devoted to historical topics. Subsequent conferences, held at the College of William and Mary, Williamsburg, Va., in 1975; Temple University, Chestnut Hill, Pa., in 1976; Eastern Michigan University in 1977; and Cambridge, Mass., in 1978, have also included papers on historical aspects of children's books, with emphasis generally falling on studies in literary history.

*Children's Literature,* published by the MLA Group on Children's Literature and the Children's Literature Association, appears annually and carries both critical and historical articles on various aspects of children's literature. Some, though not necessarily all, of the papers presented at the annual conference appear in the journal.

A landmark conference, and to date the only gathering wholly devoted to historical aspects of children's books, took place in Boston in May 1976. "Research, Social History and Children's Literature: A Symposium" was the first of what has become an annual meeting focused on research in children's literature and on the implications of this research for collection development and organization. The symposium is sponsored jointly by the ALA Committee on National Planning for Special Collections of the Association for Library Service to Children, and the host li-
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library education institution. The first symposium, held at Simmons College School of Library Science, featured papers by researchers who had used children's books as a source for social history, as well as a series of talks by the curators of several important collections of historical children's books. Most of the approximately 100 participants were professional librarians and library educators. It is difficult to overstate the importance of this 2-day conference to a field of study just beginning to come into its own. The symposium highlighted the importance and richness of special collections of children's books, and suggested some possibilities for research in a hitherto neglected area. It brought together researchers and librarians for an occasion enlightening to both, and provided them with an opportunity to explore their mutual interests and needs. Perhaps even more important, this pioneering effort, through careful planning and sound professionalism, set a high standard for subsequent efforts in the field. A dozen papers from the Boston symposium have been published under the title Society and Children's Literature.5

Two more symposia have taken place since then, one in 1977 hosted by the School of Librarianship at the University of Washington in Seattle, and one in 1978 held by the School of Library Science, University of North Carolina at Chapel Hill. Although neither of these conferences concentrated on historical studies, both were concerned with research in children's books and with the special collections of children's materials available for such research. The Seattle symposium was titled "Research, the Creative Process and Children's Literature," and the North Carolina conference, "Research in Folkloristic Materials for Children." No plans have yet been announced for publication of papers from the 1977 and 1978 symposia.

The symposia offer an important forum for historical studies in children's literature. While not every symposium can — or should — be devoted entirely to historical topics, historical research often fits comfortably into the broader themes chosen for these conferences. In 1979, the symposium will be hosted by the University of Illinois Graduate School of Library Science, and will consider the topic "Portrait Studies: Research About Nineteenth-Century Children and Books."

In general, the pattern of a broadly based conference which can accommodate historical studies in children's literature seems likely to prevail, at least for now. In the wake of a successful conference centered on historical scholarship, like the 1976 symposium, it is natural to hope for more of the same. However, the success of such a conference ultimately depends on the quality of research presented and presently the field is still too new
and the number of serious scholars working in it too small to enable similar successes with any frequency. Scholarly conferences have a function beyond that of simply bringing together people with common interests or providing an audience for speakers. At best, scholarly gatherings serve the field by (1) stimulating discussion and constructive criticism of research presentations, (2) suggesting new research or fresh approaches to research in progress, and (3) providing for the intellectual exchange and critique that inspires and invigorates scholarship. To dilute this function with mere entertainment or mediocre presentations to fill out the program or to substitute one-way communication for critical exchange is to diminish the effectiveness of a conference as a contribution to scholarship. High standards of selection, careful review, and responsible, informed criticism are indispensable to serious scholarly production. Conferences can and do play an important role in promoting scholarship, but only insofar as they extend these astringent forms of affection to scholars and their audiences.

EXHIBITS

Exhibits of children's books of historical interest have been mounted by a variety of institutions in the United States since the 1920s. Unfortunately, no systematic record of exhibits has been kept, nor has a catalog been published for every exhibit. The following compilation, arranged chronologically from the earliest found in the literature to the present, is therefore representative rather than exhaustive. The annotations reflect the uneven information available, ranging from fairly full descriptions to titles and dates only for some exhibits. If a catalog was published, that fact is noted, as are journal reviews of the exhibits and catalogs.

Incomplete as it undoubtedly is, the list demonstrates quite clearly the growth of interest in historical children's books over more than fifty years. It also suggests that, in addition to increasing in number, exhibits have become less generalized and more often organized to illuminate some particular aspect of historical children's books, e.g., one genre, a single author's work, or the progress of an important change in the direction of children's literature.

Continued expansion in this area can probably be expected as universities and special libraries respond to (and thus foster) the increased interest in children's books. At the same time, it must be noted that some of the oldest and most versatile exhibitors, such as the Central Children's Room of the New York Public Library, are being forced to curtail efforts in the face of increased costs, dwindling funds and the expense and difficulty of insurance coverage.
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1927-1950

"Exhibit of Hornbooks." Exhibition Room, New York Public Library, 1927. Thirteen hornbooks from the collection of James C. McGuire were shown along with examples of later developments, such as primers and alphabet books. A complete, descriptive list of items exhibited was printed in the *New York Public Library Bulletin*, Nov. 1927.

"Early American Children's Books, 1682-1840: The Private Collection of Dr. A.S.W. Rosenbach." Exhibition Room, New York Public Library, 1927. The Rosenbach collection contains over 800 volumes. The earliest dated work was *The Rule of the New Creature* (Boston, 1682). Also in the collection was *Spiritual Milk for Boston Babes* by John Cotton (1684). The collection includes primers, moral tales, poetry, books on sports and pastimes, miniature volumes, and "shockers" from the early nineteenth century. A catalog/essay was published and the exhibit was reviewed by Frederick M. Hopkins in *Publishers Weekly* (116:2395-98, Nov. 16, 1929). The Rosenbach collection was also exhibited at the Free Library of Philadelphia in 1928.

"Four Centuries of Children's Books." The Public Library, Newark, N.J., 1928. The Wilbur Macey Stone collection of hornbooks, primers, Bibles, hymnals, and other children's books was shown. A catalog was published and the exhibit was reviewed by Frederick M. Hopkins in *Publishers Weekly* (116:2395-98, Nov. 16, 1929).


"Children's Books of Yesterday: An Exhibition from Many Countries." Central Children's Room, New York Public Library, 1933. The exhibit consisted of children's materials ranging from the fifteenth to the early twentieth century, and was cosponsored by the Metropolitan Museum of Art and the New York Public Library. Books, broadsides, manuscripts, and drawings were displayed.
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"Exhibit on the History of Children's Book Illustration." Henry E. Huntington Library, San Marino, Calif., ca. 1938. The theme of the exhibit was the history of the illustration of children's books from 1840 to 1900.

"Children's Books, 1670-1940." Library Company of Philadelphia, 1940. Most of the books shown in this exhibit were printed in the United States; a few examples of early children's books from France and Great Britain were also included.

"Children's Books of Yesterday: The Good Housekeeping Collection." This traveling exhibit was divided into eight categories: (1) The ABC's and the Three R's; (2) Instruction on Various Subjects; (3) Nursery Rhymes and Other Verses; (4) Fairy Tales, Fables and Folk Tales; (5) Moral Tales; (6) Gulliver, Crusoe, and Other Stories; (7) Original Drawings for Children's Books; and (8) Children's Games. An annotated catalog was printed.

1950-1960

"Children's Books and Manuscripts." Pierpont Morgan Library, New York City, Nov. 19, 1954-Feb. 28, 1955. Materials were borrowed from institutions and individuals, and this exhibit of historical children's literature was acclaimed as the most imaginatively conceived in this century. The exhibit included such items as a 1695 manuscript of Perrault's fairy tales and Dickens's manuscript of A Christmas Carol. An annotated catalog, with bibliography, was printed.

"L. Frank Baum: An Exhibit." Columbia University Library, 1956. Exhibited were 112 items from Baum's published writings. A bibliography (Joan Baum and Roland Baughman, eds.) was printed.

The New York Public Library Central Children's Room exhibited the works of individual authors and illustrators throughout this period, including Bruno Munari (1953), Hans Christian Andersen (1955), Elizabeth MacKINSTRY (1957), Helen Sewell (1959), and Hans Fischer (1960). Of these, only the Andersen exhibit can properly be considered as historical; however, the retrospective reach of the others gave them some historical value.

1960-1970

"The History of Children's Book Illustration." Free Library of Philadelphia, April 1961. The works of more than seventy illustrators were shown. The early development of American literature for children was represented by displays of illustrations found in hornbooks and other items...
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dating from 1777 to 1853 from the Rosenbach collection. Works of early illustrators, such as Walter Crane, Arthur Rackham, Kate Greenaway, Howard Pyle, and Beatrix Potter, were emphasized. The exhibit included material published through 1960.

“Children’s Alphabet Books from the Seventeenth Century to the Present.” Library of Congress, Aug.-Dec. 1963. Included in the show were “Vocale Alphabetum” from Comenius’s Orbis Pictus published in Germany in 1658. Also shown were alphabet books by Andersen, Lear, Greenaway, Thackeray, and editions by contemporary authors.

“The Night Before Christmas: An Exhibit.” Pittsburgh, 1964. Primarily devoted to American printings of Clement Moore’s work, the collection exhibited was not definitive, omitting such forms as translations and popular journal versions. An illustrated catalog was published by Pittsburgh Bibliophiles.

“Treasures from the Central Children’s Room.” Central Children’s Room, New York Public Library, Dec. 1963-Feb. 1964. Materials were drawn from several divisions of the Research Library. Early editions shown included Adventures of the Beautiful Little Maid Cinderella (J. Kendrew, ca. 1820); Cries of London (New York, S. Wood and Sons, ca. 1815); The New York Primer (New York, Samuel Wood, 1807); The New England Primer (Worcester, Mass., S.A. Howland, ca. 1843); and The Newtonian System of Philosophy (London, J. Newbery, 1766). In all, there were 136 items, almost one-half of which dated from the eighteenth and nineteenth centuries. Recent editions included ABC by Bruno Munari (Cleveland, World Publishing Co., 1960), and The House that Jack Built; La Maison que Jacques a bâtie; A Picture Book in Two Languages (New York, Harcourt, Brace, and Co., 1958).

“Fables from Incunabula to Modern Picture Books.” Library of Congress. Opened April 17, 1966. The exhibit covered Indian fables (the Panchatantra, the Hitopadesa, the Jatakas, and Bidapi), Aesop, La Fontaine, and Krylov. The earliest English edition of Aesop designed for children exhibited was The Fables of Aesop, Paraphras’d in Verse by John Ogilby, printed in London, 1668. Other seventeenth-century editions included Aesop’s Fables, With His Life: In English, French and Latin by Francis Barlow (London, 1687), and Fables of Aesop, and Other Eminent Mythologists, edited and translated by Sir Roger L’Estrange (London, 1692). Eighteenth-century editions were also included. The earliest edition published in the United States shown was Aesop’s Fables by Thomas James (New York, R.B. Collins, 1848). Early children’s editions included The Baby’s Own Aesop by Walter Crane (London and New York, G.
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Routledge, 1887), and Some of Aesop's Fables, translated by Alfred Caldecott and illustrated by Randolph Caldecott (New York, Macmillan, 1883). A selected bibliography compiled by Barbara Quinnam was published.

"Beatrix Potter: A Centenary Exhibition." Central Children's Room, New York Public Library, June 15-Oct. 15, 1966. Materials exhibited included some borrowed from other institutions and individuals, as well as the library's own holdings. Its aim was to present a representative selection of Potter's work including drawings done as a child, preliminary drawings for her publications, letters, and rare editions of her books. Twenty drawings were displayed, covering a period of approximately forty years of her life.


"Science in Nineteenth-Century Children's Books: An Exhibition Based on the Encyclopaedia Britannica Historical Collection of Books for Children." University of Chicago Library, Aug.-Oct. 1966. The major emphasis was on English and American works. The 100 items on exhibit were divided into three groups: (1) the Beginnings of Science Books for Children, (2) Science as a Source of Salvation and Moral Behavior, and (3) Science as a Source of Conflict. Authors featured included Pliny, Johan Comenius, Sarah Trimmer, John Newbery, Thomas Day, Jacob Abbott, and Charles Darwin, among others. An illustrated, annotated catalog was published.


"Louisa May Alcott: A Retrospective View." Central Children's Room, New York Public Library, June-Sept. 1968. First editions, an original manuscript and photographs were included in this exhibit commemorating the one-hundredth anniversary of the publication of Little Women.

"Louisa May Alcott: A Centennial for Little Women." Library of Congress, 1968. Materials exhibited were grouped by series or type. First editions and later editions from the Library of Congress collection which
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had significance in illustration or design were shown. A selected bibliography, annotated and illustrated, with Judith C. Ullom as editor, was published.

"Created for Children." Free Library of Philadelphia, Oct. 23-Dec. 10, 1969. The exhibit celebrated the publication of *Subject Collections in Children's Literature* (New York, Bowker, 1969) edited by Carolyn Field, Coordinator of Work with Children at the Free Library of Philadelphia. Items were borrowed from the twelve major research collections for the show. Original watercolors and first editions from the Kate Greenaway collection were exhibited, as were volumes published by the American Sunday-School Union in the nineteenth century.

1970-1978


"Early Children's Books and Their Illustrators." Pierpont Morgan Library, New York City, winter 1975-76. Most of the approximately 325 items exhibited were from the library's own collection, although a few
were borrowed from individuals. Adult editions and source material were shown together with children's editions. For example, the section on Aesop's fables included papyrus fragments from the third and fourth centuries, several Latin and Greek editions, sixteenth- and seventeenth-century editions in several languages, and children's editions from the eighteenth through twentieth centuries. A theme of the show was the evolution of literature for children from the heritage of the medieval and Renaissance periods. Included were natural histories, courtesy books, fiction, alphabet books, religious books, proverbs, grammars and textbooks, moral tales, cautionary tales, nursery rhymes and poetry, and many more. Certain classics had sections to themselves, such as *Robinson Crusoe*, *Gulliver's Travels*, and *A Christmas Carol*. A catalog was printed. The exhibit was reviewed by M. Gardner in *New York Times Book Review* (Jan. 18, 1976), by C.B. Grannis in *Publishers Weekly* (208:48, Nov. 3, 1975), by W.E. Machan in *School Library Journal* (22:28, Feb. 1976), by J. St. John in *The Horn Book Magazine* (52:145-46, April 1976), and by J.G. Schiller in *AB Bookman's Weekly* (56:2267-72, Nov. 17, 1975) and in *American Book Collector* (26:7-34, July/Aug. 1976) and the catalog was reviewed by D.M. Broderick and J.R.T. Ettlinger in *Library Quarterly* (46:317-18, July 1976).

“Children’s Books.” Kent State University Library, April-June 1976. Topics covered by the exhibit were children’s books from England, *Alice in Wonderland*, illustrated books, Kate Greenaway, Randolph Caldecott, “From Peter Parley to Penrod,” popular literature, the dime novel, the “Big Little Book,” comic books, and author Jacqueline Jackson (who lived in Kent, Ohio). Many first editions were displayed. The earliest dated item was an 1807 edition of Lamb’s *Tales from Shakespeare*. The show concentrated on the Victorian era, but included materials published through 1966.

“Samuel Langhorne Clemens: A Centennial for *Tom Sawyer*.” Library of Congress, 1976. Items chosen for the exhibit were valuable as first editions or as examples of illustrations or book design. Included in the show was the first American edition of *The Adventures of Tom Sawyer* (Hartford, Conn., American Publishing Co., 1876), illustrated by True W. Williams. Also displayed were numerous other editions with a variety of illustrators, and first editions of other Clemens works. A selected annotated and illustrated bibliography compiled by Virginia Haviland and Margaret N. Coughlan was published.

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the efforts of 120 different publishers were shown in this Bicentennial exhibit. Children's books shown included such items as *A First Book for Children* by Anthony Benezet (Joseph Cruikshank, 1778), *The New England Primer* (Charles Cist, 1782), Parson Weems's *The Life of George Washington* (Mathew Carey, 1810) and an 1842 broadside edition of "The Night Before Christmas."

"To Edify, Educate and Entertain: American Children's Books, 1820-1860." Watkinson Library and Trinity College Library, Hartford, Conn., Dec. 1977-Feb. 1978. This major exhibition on the art of illustration of children's books showed more than sixty examples of original artwork and early editions drawn from the library's collections. Instructional books as well as works of fantasy and other entertainment literature were included. Original drawings by Greenaway, Caldecott, Rackham, Millet and Denslow, and first editions of *Alice in Wonderland* (1866) and *The Prince and the Pauper* (1882) were among the works displayed.

"Lewis Carroll: An Exhibit." Rosenbach Museum, Philadelphia, April-July 1978. While this exhibit was not confined to children's works, some items of interest were displayed: John Tenniel's original drawings for *Alice in Wonderland* and *Through the Looking Glass*, Carroll's own suggestions for illustrations, and his personal copy of the first issue of *Alice in Wonderland*.

CONCLUSIONS

Scholarship in the field of historical children's books is in a period of unprecedented expansion as the increased number of courses, conferences and exhibits, as well as publication in the field attest. Expansion, of course, brings with it both opportunity and problems; having reviewed some of the promising activities in the field, discussion will turn briefly here to needs.

Research completed on material discussed in this paper points out two needs with particular clarity. The first is the pressing need, encountered at every turn in this survey, for a more comprehensive and reliable reporting system for activities in the field. At present, information about courses, conferences and exhibits, when it exists at all, is scattered in a variety of publications and rarely gathered in a single place. There is no cumulative source of information, selective or comprehensive, that is even reasonably current for any of these activities. *Children's Literature: A Guide to Reference Sources* is a helpful but highly selective retrospective source on exhibits, and even with the publication of the 1977 supplement, is current only through 1974. Moreover, the guide covers only interna-
tional conferences. *Phaedrus: An International Journal of Children’s Literature Research*, published biannually since 1973, provides the most consistent information available in the United States on foreign exhibition catalogs and is a current source of information on exhibits and catalogs of special interest produced in the United States. Phaedrus does not attempt to be comprehensive, however, and covers only those events and catalogs judged unlikely to be reviewed elsewhere. The journal’s first 5-year cumulative index is now in process. *Library Literature* indexes notices of exhibits which appear in journals, but rarely includes historical exhibits, even when they have been reviewed in standard journals.

At a time when courses and programs in children’s literature proliferate, it is frustrating to lack a central source of information about them. Fortunately, improvement is being made in this area. Stephen D. Roxburgh, a doctoral student in the English department at SUNY-Stony Brook, is compiling a list of graduate courses in children’s literature for the Children’s Literature Association (ChLA). While this effort excludes undergraduate courses, and inevitably will rely on the association’s membership for information, it will be a welcome resource. It is to be hoped that the ChLA, as the most interdisciplinary organization in the field, will undertake the task of updating this list in the future, and will perhaps in time expand it to include undergraduate offerings.

The second need concerns quality and a caution to temper enthusiasm. It is gratifying indeed to see historical scholarship in children’s books flourish as it now does, and there is the temptation to call for more of everything that encourages interest in the field. Yet it is the quality of research and its presentation, rather than its quantity, that will determine how durable interest will be, and how much respect the historical study of children’s books will command as a scholarly endeavor. All fields of study are subject to faddism, but one lacking scholarly tradition is perhaps especially vulnerable. The historical study of children’s books is in an early, and therefore sensitive, stage in its development; it is as apt to be destroyed as perpetuated by uncritical enthusiasm. If genuine scholarship in historical children’s literature is to continue to develop, it must be wary of forced growth. A clear commitment to high standards of quality, fostered in courses and exemplified in conferences, exhibits and their published results, is the best support that can be given to a new and promising field of scholarship.
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References

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ACRONYMS

AAP — Association of American Publishers
AAUW — American Association of University Women
ACEI — Association for Childhood Education International
ALA — American Library Association
ChLA — Children's Literature Association
DAI — Dissertation Abstracts International
ERIC — Educational Resources Information Center
KTO — Kraus-Thomson Organization
LC — Library of Congress
MLA — Modern Language Association
MSLS — Master of Science in Library Science
OCLC — Ohio College Library Center
RTSD — Resources and Technical Services Division
SUNY — State University of New York
UCLA — University of California at Los Angeles
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