Some of the most innovative and spell-binding literature has been written for young people, but only recently has academic study embraced its range and complexity. With discussions ranging from eighteenth-century moral tales to modern fantasies by J. K. Rowling and Philip Pullman, this Companion illuminates acknowledged classics and many more neglected works. Written by leading scholars from around the world, it will be essential reading for all students and scholars of children’s literature, offering original readings and new research that reflects the latest developments in the field.

A complete list of books in the series at the back of this book
THE CAMBRIDGE COMPANION TO CHILDREN’S LITERATURE

EDITED BY
M. O. GRENBY
and
ANDREA IMMEL
CONTENTS

List of illustrations vii
Notes on contributors ix
Preface xiii
Chronology xvii
Eric J. Johnson

PART I CONTEXTS AND GENRES

1 The origins of children’s literature
   M. O. Grenby 3

2 Children’s books and constructions of childhood
   Andrea Immel 19

3 The making of children’s books
   Brian Alderson 35

4 Picture-book worlds and ways of seeing
   Katie Trumpener 55

5 The fear of poetry
   Richard Flynn 76

6 Retelling stories across time and cultures
   John Stephens 91

7 Classics and canons
   Deborah Stevenson 108
CONTENTS

PART II AUDIENCES

8 Learning to be literate
   LISSA PAUL 127

9 Gender roles in children’s fiction
   JUDY SIMONS 143

10 Children’s texts and the grown-up reader
    U.C. KNOEPFLMACHER 159

11 Ideas of difference in children’s literature
    LYNNE VALLONE 174

PART III FORMS AND THEMES

12 Changing families in children’s fiction
    KIMBERLEY REYNOLDS 193

13 Traditions of the school story
    MAVIS REIMER 209

14 Fantasy’s alternative geography for children
    ANDREA IMMEL, U.C. KNOEPFLMACHER AND JULIA BRIGGS 226

15 Animal and object stories
    DAVID RUDD 242

16 Humour and the body in children’s literature
    RODERICK MCGILLIS 258

Further reading 272

Index 279
ILLUSTRATIONS

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8. Randolph Caldecott, *Sing a song of sixpence*. London: Frederick Warne, c. 1883. ‘Queen was in the parlour counting all her money’.  
ILLUSTRATIONS


NOTES ON CONTRIBUTORS

BRIAN ALDERSON is an independent scholar. He was children’s book editor of The Times from 1967 to 1983, and has held visiting appointments at the University of Southern Mississippi, University of California at Los Angeles and the Beinecke Rare Book Library at Yale University. He has curated exhibitions on aspects of children’s literature at the British Library, British Museum, National Library of Scotland, Pierpont Morgan Library and elsewhere, and was the founder of the Children’s Books History Society and is editor of its Newsletter. His books include revisions of F. J. Harvey Darton’s Children’s Books in England (1982), Sing a Song for Sixpence (1986), Looking at Picture Books (1993), Ezra Jack Keats (1994) and Be Merry and Wise: The Origins of Children’s Book Publishing in England 1650–1850 (with Felix de Marez Oyens, 2006).

JULIA BRIGGS was Professor of English Literature and Women’s Studies at De Montfort University until her death in 2007. She had formerly been Fellow of Hertford College, Oxford, and Chair of the Oxford University English Faculty, and was awarded an OBE for her services to English literature and education in 2006. Her books include Night Visitors: The Rise and Fall of the English Ghost Story (1977), This Stage-Play World: Texts and Contexts, 1580–1625 (1983, revised 1997), A Woman of Passion: The Life of E. Nesbit (1987), Children and Their Books (1989, edited with Gillian Avery) and Virginia Woolf: An Inner Life (2006).

RICHARD FLYNN is Professor of Literature at Georgia Southern University where he teaches courses in modern and contemporary poetry and children’s and adolescent literature. He has been the editor of the Children’s Literature Association Quarterly since 2004.

M. O. GRENBY is Reader in Children’s Literature in the School of English Literature, Language and Linguistics at Newcastle University. He has written widely on eighteenth-century culture and the history of children’s literature. His books include The Anti-Jacobin Novel: British Conservatism and the French Revolution (2001), Popular Children’s Literature in Britain (edited with Julia Briggs and Dennis Butts,
Notes on Contributors

2008) and Children’s Literature (2008). He is currently working on a study of the child reader in the long eighteenth century.

Andrea Immel has been Curator of the Cotsen Children’s Library at Princeton University since 1995. She has written widely on the history of illustrated children’s books, as well as curated exhibitions, and organised a series of international conferences on various aspects of children’s literature. Her descriptive catalogue of the children’s books published by the house of Newbery will appear in 2010.

Eric J. Johnson is Assistant Professor and Associate Curator of Rare Books and Manuscripts at The Ohio State University Libraries. He holds a Ph.D. from the University of York (UK) and an MLIS from Rutgers University. His research interests encompass a variety of topics, and he has published articles on medieval literature and theology and military propaganda in children’s literature. He is currently working on several projects examining nineteenth-century American story papers and dime novels.

U. C. Knoepflmacher is William and Annie S. Paton Foundation Professor of Ancient and Modern Literature Emeritus at Princeton University. He is the author of seven books on nineteenth-century literature and culture, and the editor or co-editor of ten more. Among the former are Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers (1992) and Ventures Into Childland: Victorians, Fairy Tales and Femininity (1998).


Lissa Paul is a professor in the Faculty of Education at Brock University, Ontario. She is the author of numerous articles and essays on children’s literature, literary theories and cultural studies, and of several books, including Growing with Books: Children’s Literature in the Formative Years and Beyond (1988) and Reading Otherways (1998). She is an associate general editor of The Norton Anthology of Children’s Literature (2005) and an editor of the journal The Lion and the Unicorn.

Mavis Reimer is Canada Research Chair in the Culture of Childhood, and Director of the Centre for Research in Young People’s Texts and Cultures at the University of Winnipeg, and Associate Professor in the Department of English there. She is the editor of Home Words: Discourses of Children’s Literature in Canada (2008); co-author, with Perry Nodelman, of the third edition of The Pleasures of Children’s Literature (2002); and editor of Such a Simple Little Tale: L. M. Montgomery’s
Anne of Green Gables (1992). Her current project is a study of Victorian children’s literature as a literature of empire.

Kimberley Reynolds is Professor of Children’s Literature in the School of English Literature, Language and Linguistics at Newcastle University. She has been an active figure in children’s literature studies for many years, serving on several national and international boards and committees, including as President of the International Research Society for Children’s Literature (2003–7). She played a formative role in the creation of the Children’s Laureate, and Seven Stories, the Centre for Children’s Books (www.sevenstories.org.uk). She has written numerous books and articles about children’s literature and childhood, past and present. Her most recent monograph is Radical Children’s Literature: Future Visions and Aesthetic Transformations (2007).

David Rudd is Professor of Children’s Literature at the University of Bolton, where he runs an MA in Children’s Literature and Culture. He has published some 100 articles on children’s literature and related areas, and is the author of Enid Blyton and the Mystery of Children’s Literature (2000). Most recently, he has edited The Routledge Companion to Children’s Literature.

Judy Simons is Professor of English and Pro Vice Chancellor at De Montfort University, Leicester. She has written widely on gender and women’s writing. Among her publications are Diaries and Journals of Literary Women (1988), What Katy Read: Feminist Re-readings of ‘Classic’ Stories for Girls (co-authored with Shirley Foster, 1995) and an essay on Angela Brazil and schoolgirl fiction in Popular Children’s Literature in Britain, ed. M. O. Grenby, J. Briggs and D. Butts (2008).

John Stephens is Emeritus Professor of English at Macquarie University, New South Wales. He is the General Editor of International Research in Children’s Literature and, in 2007, was awarded the International Brothers Grimm Award to mark his contribution to research in children’s literature. His publications include Language and Ideology in Children’s Fiction (1992), From Picture Book to Literary Theory (edited with Ken Watson, 1994), Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children’s Literature (with Robyn McCallum, 1998), Ways of Being Male: Representing Masculinities in Children’s Literature and Film (2002) and New World Orders in Contemporary Children’s Literature (with Clare Bradford, Kerry Mallan and Robyn McCallum, 2008).

Deborah Stevenson is a professor in the Graduate School of Library and Information Science at the University of Illinois, and editor of the Bulletin of The Center For Children’s Books, one of the major children’s literature review periodicals in the USA.

Lynne Vallone is Professor and Chair of Childhood Studies at Rutgers University. She is an associate general editor of *The Norton Anthology of Children’s Literature* (2005) and was the author of *Disciplines of Virtue: Girls’ Culture in the Eighteenth and Nineteenth Centuries* (1995) and *Becoming Victoria* (2001), and co-editor of *The Girl’s Own: Cultural Histories of the Anglo-American Girl, 1830–1915* (with Claudia Nelson, 1994) and *Virtual Gender: Fantasies of Subjectivity and Embodiment* (with Mary Ann O’Farrell, 1999). She is currently working on a book on the miniature and the gigantic in children’s literature and culture.
Most of the volumes in the Cambridge Companions series examine one author, one well-defined historical period or one particular genre. The Cambridge Companion to Children’s Literature is, by necessity, much broader. Although it deals with only one category of literature, it is a category that has developed over at least 300 years into an entire parallel universe. Children’s literature is now almost as large and varied a field as ‘adult literature’, encompassing not only prose, verse and drama, but fact as well as fiction, and ‘texts’ that are composed solely of pictures or digital images. It cuts across almost all genres, from myths to manga, humour to horror, science to self-help and religion to romance. It has its own canon of classics, its own radical and controversial experiments, and genres for which there are no precise equivalents for adults. Children’s literature now receives considerable critical attention from scholars and students as well as discussion across the popular media. It has become as profitable and exportable as any other cultural commodity. Many of its characters – and even some of its authors and illustrators – are amongst the most celebrated and recognisable international icons.

But in other ways children’s literature differs markedly from literature designed for mature readers. Children’s literature, uniquely, is defined by its intended audience, but neither childhood nor the child is so easy to define. Overlapping and conflicting cultural constructions of childhood have existed since children’s literature began; some persist, while others shift in response to changing values and conditions. Then there are the complications that arise out of the very polymorphous nature of its readership. The ‘child’ for whom ‘children’s literature’ is intended can range from the infant being read to, to the teenager on the threshold of adulthood, not to mention those adults who delight in picture books, fantasy novels or fondly remembered classics. This ‘crossover audience’ is by no means a new phenomenon. It is just one of the reasons that the question of audience presents all sorts of knotty problems. Should we, for instance, regard children’s literature as produced exclusively
for its putative intended audience of children? Or are the adults who (generally) write it, assess it and buy it also to be regarded as important consumers? These grown-ups were all also once children and therefore may be very heavily invested emotionally and intellectually and financially in what children read. In this respect, children’s literature is one of the most universal of forms – a truly popular literature – since (unlike most kinds of books for adults) everyone has been part of its target audience. What all this begins to demonstrate is that children’s books may be small, short and apparently straightforward, but the study of children’s literature is far from simple.

This Cambridge Companion confronts this range and complexity directly. No attempt has been made to restrict the subject by imposing artificial limits, whether chronological, generic, thematic or by the intended age of readers. This is not to say that the entirety of children’s literature could be covered by this book’s sixteen chapters. Some parameters have been inevitable. The focus is on imaginative literature, leaving regrettably little room for the religious, factual and instructive material that has been such an important part of the development of children’s books (one important exception being the alphabets that feature in chapter 8). Also largely absent from this volume is detailed consideration of drama, film and some other new media, because they require specialist critical techniques, and certain genres that already have enormous bodies of criticism devoted to them are omitted: fairy tales and comic books for example (although chapter 6, on adaptation, is an exception to both these rules). Finally, only texts first published in English have been included, and particularly those from Britain and America. Concentrating on these traditions, developing in tandem across the last three centuries, has imposed other limits by stealth. It has resulted in a bias towards books written for children who have been understood as highly individual, naturally playful, innocent and malleable, reflecting the dominant cultural construction of childhood in Britain and America since the mid eighteenth century. And because this literature was written for children who were predominantly white, middle-class and heterosexual, this Cambridge Companion inevitably reflects these norms, even if it is clearly the case that neither all children, nor all children’s literature, can be represented by them. Some discussion of children’s books written for different constituencies or with different needs has been possible here. But this Companion may serve as a foundation for later studies that will treat in greater depth the more inclusive children’s literature of the later twentieth century and today, literature produced for audiences radically different from those of previous generations. To attempt to give multicultural children’s literature the attention it deserves, as well as to include discussion of other national traditions, would have broadened the volume’s scope, but only at the expense of trivialising these important issues.
PREFACE

What this Companion does try to present is a useful sample of the different critical approaches that have been taken to children’s literature. Some of the essays focus closely on the texts themselves, often including their illustrations. Others take more historical, sociological, theoretical or materialist approaches, while some concentrate on readers’ responses or the contexts of production. This methodological variety is partly a result of the subject itself. Children’s books have a strong utilitarian dimension because they are explicitly designed to achieve some goal (this is often as true today as it was in the past) – and, as a result, formalistic or aesthetic analyses may illuminate books for children less fully than books for adults. Particular physical characteristics of children’s books – size, format, binding, illustration, decoration, style, paper engineering and so on – also demand what might be called ‘extra-literary’ approaches, as do the sorts of non-textual responses that children often have (and indeed are encouraged to have) to their books. This explains why chapters focus on the relationship between text and image, the manufacture of books, their adaptation, their origins, and the makings of canons, as well as questions of age, literacy, gender and the cultural construction of childhood.

This critical heterogeneity is one of the most appealing aspects of the study of children’s literature, and, it is to be hoped, of this Companion. The volume is characterised also by its historical range. Some children’s literature criticism has a strong presentist streak, with a tendency to be hostile to works that no longer conform to current models of childhood or judgments about children’s capabilities, concerns or best interests. One of the chief goals of this Companion is to erase these distinctions, and to offer historical and conceptual frameworks that enable long views of the genre. Even if it is no longer read by its original intended audience, an appreciation of older children’s literature is surely essential to our understanding of the children’s books of today, and of the future.

M. O. Grenby and Andrea Immel
This chronology includes a selection of ‘classic’ titles, broadly defined as those that have had a significant and lasting effect on the development of children’s literature in Britain and North America. The majority of these titles are discussed in this Companion. Many of them have had a considerable impact on other media besides the printed book. Other important events in the history of children’s literature have been added, with an emphasis on those technological developments that have had a major effect on the appearance, distribution and consumption of books for children.

1475    *The Babees Book, or a ‘Lytyl Reporte’ of How Young People Should Behave*, an early courtesy book

1484    *Aesop’s Fables*, translated and published by William Caxton, an early example of woodcut illustrations

1659    Johann Amos Comenius, *Orbis sensualium pictus ... Visible World, or Picture and Nomenclature of all the chief things in the world*, translated by Charles Hoole, an early use of intaglio engraving alongside a letterpress text

1671–2  James Janeway, *A Token for Children*

1686    John Bunyan, *A Book for Boys and Girls*, subsequently retitled *Divine Emblems*

c. 1690  *The New England Primer*

1693    John Locke, *Some Thoughts Concerning Education*

1694    J. G., *A Play-Book for Children to Allure Them to Read Assoon [sic] As They Can Speak Plain*

1715    Isaac Watts, *Divine Songs Attempted in Easy Language for the Use of Children*, advertised as a reward book for virtuous children
1719  Daniel Defoe, *Robinson Crusoe*

1722  Samuel Croxall, *Fables of Aesop and others*, an early use of relief metal engravings

1726  Jonathan Swift, *Gulliver’s Travels*

1729  *Histories, or Tales of Past Times*, translated by Robert Samber from Charles Perrault’s *Histoires, ou contes du temps passé* of 1697, retellings of traditional French fairy tales

1730  Thomas Boreman, *Description of Three Hundred Animals*

1740–3  Thomas Boreman publishes by subscription the *Gigantick Histories*, a series of miniature guidebooks to London bound in ‘Dutch gilt paper’

1742  *The Child’s New Play-Thing*, a speller with a fold-out plate of decorative alphabet cards, published by Thomas Cooper

1744  *Tommy Thumb’s Pretty Song Book*, the first collection of nursery rhymes, published by Mary Cooper and printed throughout in intaglio; *A Little Pretty Pocket-Book* published by John Newbery

1746  *Royal Battledore*, a folded-card alphabet intended as an alternative to the hornbook, published by Benjamin Collins

1749  Sarah Fielding, *The Governess; or, the Little Female Academy*, the first book-length fiction for children

1751–2  *The Lilliputian Magazine*, the first children’s periodical, published in numbers by Thomas Carnan, John Newbery’s step-son

1753  Wove paper is introduced in England

1762  Jean-Jacques Rousseau, *Émile, or On Education*

1765  *The History of Little Goody Two-Shoes*, published by John Newbery

Chronology

1778–9  Anna Laetitia Barbauld, Lessons for Children, an early use of different sizes of type for readers of different ages

1780  Mother Goose’s Melody; or, Sonnets from the Cradle, a collection of nursery rhymes with illustrations by Thomas Bewick

1782  The History of Little Goody Two-Shoes issued by Thomas Carnan in pictorial boards

1783  Noah Webster, A Grammatical Institute of the English Language

1783–9  Thomas Day, The History of Sandford and Merton

1789  William Blake, Songs of Innocence, with text and ‘illuminations’ both relief etched throughout, and issued in a very limited print-run

1790  Thomas Bewick, General History of Quadrupeds, the first major book illustrated with wood engravings

1796  Maria Edgeworth, The Parent’s Assistant; or, Stories for Children

1798  Alois Senefelder invents lithography; first paper-making machine invented

1799  John Marshall begins publishing his miniature libraries in ornamental boxes; founding of the Religious Tract Society, one of the biggest nineteenth-century publishers of children’s books

1800  Development of stereotyping begins; introduction of the Stanhope iron press

1802–6  Sarah Trimmer, The Guardian of Education, the first review journal of children’s books

1804–5  Ann and Jane Taylor (and others), Original Poems for Infant Minds

1805  Sarah Catherine Martin, The Comic Adventures of Old Mother Hubbard and her Dog, an early example of a hand-coloured nursery rhyme picture book that became a bestseller
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1807</td>
<td>Charles and Mary Lamb, <em>Tales from Shakespeare for the Use of Young Persons</em>, the earliest English children’s book to have remained in print to the present time</td>
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<tr>
<td>1810</td>
<td><em>The History of Little Fanny</em>, the first in a series of paper-doll books with aquatint illustrations and wallet bindings, published by S. and J. Fuller; introduction of steam-powered rotary printing press</td>
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<td>1818–42</td>
<td>Mary Martha Sherwood, <em>The History of the Fairchild Family</em></td>
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<td>1820</td>
<td>Hugh Blair’s <em>Precepts</em>, illustrated with steel engravings</td>
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<td>1822</td>
<td>Introduction of mechanical typesetting</td>
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<td>1823</td>
<td>The Brothers Grimm, <em>German Popular Stories</em>, translated by Edgar Taylor, illustrated by George Cruikshank</td>
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<td>1824</td>
<td>Mary Sewell, <em>Walks with Mamma</em>, an early example of a book bound in cloth by publisher</td>
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<td>1828</td>
<td>Thomas Crofton Croker publishes the first annual produced for children, <em>The Christmas Box</em></td>
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<td>1833</td>
<td>Introduction of the printed book jacket</td>
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<td>1834</td>
<td>Baxter’s ‘Polychromatic’ printing process introduced in Robert Mudie, <em>The Feathered Tribes of the British Islands</em></td>
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<td>1838</td>
<td>Development of rail delivery services begins to affect book distribution</td>
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<td>1839</td>
<td>Catherine Sinclair, <em>Holiday House</em></td>
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<td>1840</td>
<td>Dalziel Bros. founded; the firm would establish wood-engraved illustrations as standard commercial practice</td>
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<td>1844</td>
<td>Fox Talbot’s photographic innovations utilised in book publishing; development of photolithography</td>
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<td>1846</td>
<td>Hans Christian Andersen, <em>Wonderful Stories for Children</em>, translated by Mary Howitt; Edward Lear, <em>Book of Nonsense</em></td>
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<tr>
<td>1847</td>
<td>Frederick Marryat, <em>Children of the New Forest</em>, the earliest work of children’s fiction to remain continually in print to the present time</td>
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CHRONOLOGY

1848  Heinrich Hoffman, *Struwwelpeter*
1854  Introduction of chemical wood pulp and esparto in paper-making; introduction of photography on wood
1857  Thomas Hughes, *Tom Brown’s Schooldays*
1858  R. M. Ballantyne, *The Coral Island*
1863  Charles Kingsley, *The Water-Babies*
1865  Lewis Carroll, *Alice’s Adventures in Wonderland*; Mary Mapes Dodge, *Hans Brinker, or the Silver Skates*
1865–73  *Our Young Folks*
1867  Hesba Stretton, *Jessica’s First Prayer*
1868  Louisa May Alcott, *Little Women*; Walter Crane’s first toy book, *Sing a Song of Sixpence*, with wood engravings printed in full colour by Edmund Evans
1870  Universal, subsidised schooling introduced in Britain by the Elementary Education Act
1871  Lewis Carroll, *Through the Looking Glass*; G. A. Henty, *Out on the Pampas*
1872  Christina Rossetti, *Sing-song*
1873–1943  *St Nicholas Magazine*
1876  Mark Twain, *Adventures of Tom Sawyer*
1877  Anna Sewell, *Black Beauty*
1878  Lothar Meggendorfer, *Living Pictures*, his first mechanical book incorporating complex, simultaneous multiple movements within a single scene, activated by a single ‘tab’
1879–1967  *The Boy’s Own Paper*
1880  Randolph Caldecott, *Sing a Song for Sixpence*; Joel Chandler Harris, *Uncle Remus: His Songs and His Sayings*
1880–1908  *The Girl’s Own Paper*
1881  Half-tone illustration process introduced
1883  Robert Louis Stevenson, *Treasure Island*
1885 Robert Louis Stevenson, *A Child’s Garden of Verses*

1886 Frances Hodgson Burnett, *Little Lord Fauntleroy*

1889–1910 Andrew Lang, ‘Colour Fairy Books’ series

c. 1890 Ernest Nister, *Nister’s Panorama Pictures*, introduction of ‘automatic’ pop-up books employing die-cut figures raised by paper guides activated as the reader turns each page

1891 E. M. Field, *The Child and His Book*, the first serious attempt at a history of children’s literature

1894–5 Rudyard Kipling, *The Jungle Books*


1900 L. Frank Baum, *The Wonderful Wizard of Oz*; founding of American Library Association section on Library Work with Children

1901 Beatrix Potter, *The Tale of Peter Rabbit*, using three-colour half-tones; Net Book Agreement enacted

1904 First performance of J. M. Barrie, *Peter Pan, or The Boy Who Wouldn’t Grow Up*

1905 Washington Irving’s *Rip Van Winkle*, illustrated by Arthur Rackham, one of the first so-called ‘gift-books’; Stratemeyer Syndicate founded, a book packager specialising in series fiction such as Nancy Drew and the Hardy Boys

1906 Introduction of offset lithography; Hodder and Stoughton and Oxford University Press establish the Joint Venture, the first children’s book department headed by its own appointed editor


1916 Bertha Mahony opens the Bookshop for Boys & Girls in Boston, Massachusetts
**Chronology**

1918  
Norman Lindsay, *The Magic Pudding*, the first classic Australian children’s title

1919  
Macmillan, New York, establishes a children’s department with Louise Seaman Bechtel as editor

1922  
Margery Williams, *The Velveteen Rabbit*; first award of the annual Newbery Medal for the most distinguished contribution to American children’s literature

1924  
A. A. Milne, *When We Were Very Young*; Bertha Mahony launches *Horn Book Magazine*

1927  
Macmillan launches Happy Hour Books, with illustrations printed by Charles Stringer’s new four-colour process at Jersey City Printing Company, allowing for a greater range of tones

1930  
Arthur Ransome, *Swallows and Amazons*; Dick and Jane readers introduced

1931  
Jean de Brunhoff, *The Story of Babar*, an outstanding early example of offset colour lithography

1932–43  
Laura Ingalls Wilder, Little House series

1934  
P. L. Travers, *Mary Poppins*

1935  
*Mickey Mouse Magazine*, the first Disney comic book; Penguin begins publishing mass-market paperbacks

1936  
First award of the Carnegie Medal, for the year’s most outstanding British children’s book

1937  
J. R. R. Tolkien, *The Hobbit*

1938  
First award of the annual Caldecott Medal for best American picture book; *Action Comics* launched, including earliest appearance of Superman, the first costumed ‘superhero’

1940  
Dorothy Kunhardt, *Pat the Bunny: A Touch-and-Feel Book*

1941  
Penguin begins publishing the Puffin Picture Books children’s line

1942  
Little Golden Books, a series of high-quality 25-cent picture books, launched by Simon & Schuster
Chronology

1947 Margaret Wise Brown and Clement Hurd, *Goodnight, Moon*
1950–6 C. S. Lewis, *The Chronicles of Narnia*
1952 *The Diary of Anne Frank*; E. B. White, *Charlotte’s Web*; *A Child’s Book of Horses*, the first book to be entirely film-set
1952–82 Mary Norton, *The Borrowers* quintet
1955 First award of the annual Kate Greenaway Medal for illustration in a British children’s book
1956 Dodie Smith, *The Hundred and One Dalmatians*
1957 Dr Seuss, *The Cat in the Hat*
1958 Philippa Pearce, *Tom’s Midnight Garden*
1959 John Knowles, *A Separate Peace*
1963 Maurice Sendak, *Where the Wild Things Are*
1967 Russell Hoban, *The Mouse and His Child*
1967–72 Ursula Le Guin, first *Earthsea* trilogy
1970 John Burningham, *Mr Gumpy’s Outing*; Maurice Sendak, *In the Night Kitchen*
1972 Richard Adams, *Watership Down*
1973 Rosa Guy, *The Friends*
1974 Robert Cormier, *The Chocolate War*
1975 Judy Blume, *Forever*
1986–91 Art Spiegelman, *Maus: A Survivor’s Tale*, a graphic novel with cross-generational appeal
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<tr>
<th>Year</th>
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<tr>
<td>1989</td>
<td>Picture Me Books launches interactive board books produced using proprietary computer programs to personalise text for individual customers</td>
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<td>1992</td>
<td>Jon Scieszka and Lane Smith, <em>The Stinky Cheese Man and Other Fairly Stupid Tales</em></td>
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<tr>
<td>2001</td>
<td>Melvin Burgess, <em>Lady: My Life as a Bitch</em></td>
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