
A

A Apple Pie (1886) ALPHABET BOOK designed by KATE GREENAWAY and based on an ancient rhyme. Her bold banner-style capitals were innovatory and the pages are peopled by her characteristic drawings of children engaged in fun and games, their quaint dress harmonising with the quaint language of the text. PC

Aardema, Verna 1911–2000 American reteller of African and Mexican FOLKTALES for children. Born in New Era, Michigan, Aardema was so interested in books as a child that she frequently failed to complete her chores. She began her career as a teacher and later became city staff correspondent for the *Muskegon Chronicle*, frequently having to juggle her roles as a writer, mother and teacher. She became interested in children's stories through telling them, often African folktales, to her own children, and she published her first collection of stories, *Tales from the Story Hat*, in 1960. Aardema is not of African or Mexican descent, but she carefully researches the cultural background of each story. She received the CALDECOTT MEDAL for *Why Mosquitoes Buzz in People's Ears* (1975), which was adapted and animated by Weston Woods, the Lewis Carroll Shelf Award for *Who's in Rabbit's House?* (1977), and several Parents' Choice Awards including one for *Oh, Kojo! How Could You!* (1984). *BRINGING THE RAIN TO KAPITI PLAIN* (1981) was featured on *READING RAINBOW*. Aardema has worked with some of the most respected illustrators of children's books, including LEO and DIANE DILLON, Marc Brown, and JERRY PINKNEY.

JGJ

see also AFRICAN MYTHOLOGY AND FOLKTALES

Abbott, Jacob see ROLLO SERIES; see also AMERICAN TRACT SOCIETY; INFORMATION BOOKS PUBLISHING AND PUBLISHERS; SCHOOL STORIES

ABCs see ALPHABET BOOKS; see also CHAPBOOKS

Aboriginal culture in children's books The representation of Aboriginal culture in children's books in Australia has reflected the changing attitudes of the newly dominant culture towards Aborigines. In the early days of white settlement, for example, Aborigines were seen by many as a race apart, a lower form of life akin to animals, to be feared and treated with hostility.

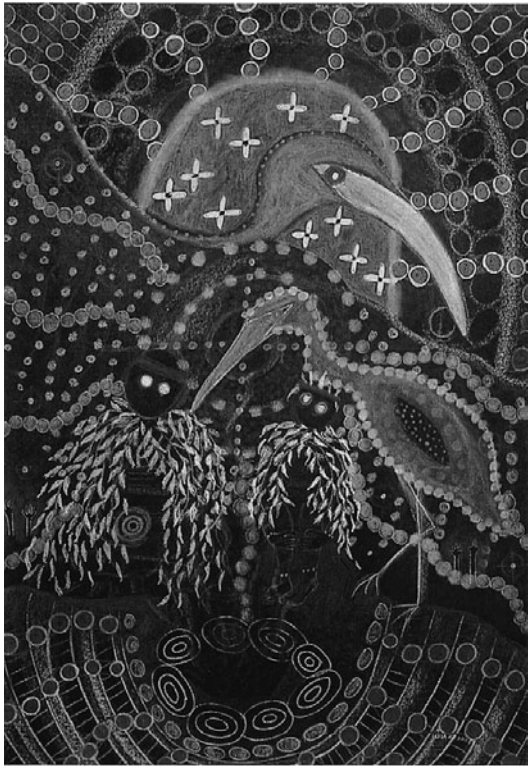


Illustration from *Lielle's Spirit Bird* by Lisa Kennedy (1995), with imagery deriving from her Aboriginal ancestry.

In *A MOTHER'S OFFERING TO HER CHILDREN* (1841) by Charlotte Barton, for example – believed to be the first children's book to be published in Australia – a mother describes the 'atrocities' of Aboriginal culture to her children. In *Tasmanian Friends and Foes, Feathered, Furred and Finned* (Meredith, 1880) Aborigines are described as 'the very lowest type of humanity; the ugliest, least intelligent, and least teachable of savages'. In boys' ADVENTURE STORIES it was common for Aborigines to be seen as sporting targets to be shot at.

There were those, however, who were sympathetic towards Aborigines, although in a very paternalistic

abridgement

way. This became more prevalent towards the end of the 19th century when Social Darwinist theories led people to believe that Aborigines would soon become extinct, thus justifying the policies of dispossession and 'protection'. *The Little Black Princess* (1905), by MRS AENEAS GUNN, tells the story of Bett Bett (the 'little black princess') who is treated very affectionately by her 'owner', but who, effectively, has the status of a lovable pet. Even the gardener 'Goggle Eye', described by the author as a 'king' of his people, is treated as a silly child. The Aborigines were portrayed in a similar way in the popular stories of the BILLABONG books (1910–42) by MARY GRANT BRUCE, although there was some lessening of the stereotyping towards the end of the series. Tarlton Rayment in *The Prince of the Totem: a Simple Black Tale for Clever White Children* (1933), despite the unfortunate title of the book, nevertheless gave some sense of the complexity of Aboriginal societies and their religious beliefs. In *THE WAY OF THE WHIRLWIND* (1941), written and illustrated by Mary and Elizabeth Durack, the traditions of a European FOLKTALE were combined with Aboriginal myth to reflect changing feelings about Australian identity.

As the 20th century continued, many fictional and non-fiction texts reinforced the widely accepted notion that the only way forward for Aborigines was to forget their Aboriginal heritage and go the 'white man's way', to become fully 'civilised'. At the same time, Aboriginal characters in books were sometimes romanticised and given miraculous gifts and insights, especially in a crisis, including characters who had not previously been aware of their Aboriginality. *Aranda Boy* (1952) by Rex Ingamells, *Picaninny Walkabout* (1957) by Axel Poignant, and *Tangara* (1960) by NAN CHAUNCY were some of the first books to give relatively enlightened portrayals of Aboriginal characters. The sensitively written *The Rocks of Honey* (1960) by PATRICIA WRIGHTSON deals with one person's difficulties related to his black and white inheritance. The award-winning Wrightson has continued to write many other novels which deal with Aboriginal issues, including issues of spirituality.

An important factor affecting the portrayal of Aborigines and Aboriginal culture in children's books is that until comparatively recently the books have been produced by non-Aboriginal writers, illustrators and publishers. While the situation is now changing, it has meant that most writers have been ethnocentric in their approach, often leading to inaccuracies, distortions and misappropriation of sensitive material, particularly in relation to Dreaming stories. While many collections of Aboriginal 'myths and legends' have been published over the past 100 years, including the well-known *Australian Legendary Tales* (1896) by Langloh Parker, most have been criticised, because the source of the stories has not been acknowledged, permission to

publish has often not been given (or fully understood), and because the stories have often been trivialised and reworked to meet European expectations of what constitutes a story, particularly with stories published for young children. Catherine Berndt, however, did follow the correct protocols in collecting, retelling and publishing stories from the Gunwinggu women to produce *Land of the Rainbow Snake* (1979). Notable collections of Dreaming stories by Aboriginal authors include *Stradbroke Dreamtime* (1972) by OODGEROO NOONUCAL (Kath Walker), Tulo Gordon's *Milbi: Aboriginal Tales for Queensland's Endeavour River* (1979), PICTUREBOOKS by Dick Roughsey and PERCY TREZISE, and the *Bawoo* stories by May O'Brien. The bilingual *Tjarany/Roughtail: The Dreaming of the Roughtail Lizard and other stories told by the Kukatja* (1992), published by the Aboriginal publisher Magabala Books, has won several awards, setting a high standard in terms of presentation, illustration and contextualisation of the stories. Magabala Books has published many books by Aboriginal writers, including *Do Not Go Around the Edges* (1990), DAISY UTEMORRAH's life story in verse and prose, illustrated by Pat Torres.

Aboriginal voices are increasingly being heard and seen in various types of stories. Ian Abdulla's picture-books, such as *As I Grew Older* (1993), tell stories of his childhood on the Murray River through text and illustration. The *Badudu Stories* (by O'Brien and Leaney) deal with problems that Aboriginal children may face in terms of language and prejudice. BRONWYN BANCROFT's vibrant illustrations interpret historical and Dreaming stories in books like *The Whalers* (1996), a new edition of *Stradbroke Dreamtime* (1993), and novels with contemporary urban settings like *The Fat and Juicy Place* (1992) by DIANA KIDD. The distinguished indigenous artist and academic Donna Leslie, with her imaginative illustrations for the bilingual *Alitji in Dreamland* (1992), has given new life to CARROLL'S ALICE'S ADVENTURES IN WONDERLAND.

Non-Aboriginal writers who include Aboriginal characters in their work are now, on the whole, much more aware of Aboriginal points of view and sensitivities. Books like *The Burnt Stick* (1994) by ANTHONY HILL, which deals with issues related to the 'stolen generation', *Songman* (1994) by ALLAN BAILLIE, set on the Arnhem Land coast in 1720, and JAMES MOLONEY's *Dougy* (1993) and *Gracey* (1994), which deal with racial tensions in a country town, have been well received. Aboriginal involvement in all aspects of the writing, illustrating, editing and publishing of books for children is steadily increasing, resulting in many exciting and innovative books which reflect the many voices of Aboriginal Australia.

AH

abridgement The concept of abridging adult works for children as a form of editing, whether for length,

content or style, dates back almost as far as the notion of children as a literary audience. With the Protestant Reformation and its emphasis on personal interpretation, Bibles for children appeared in a variety of forms – pictorial, versified, alphabetised and miniature. Thomas Cranmer's translation and adaptation for children of Luther's *Catechismus* was published in 1548 and Calvin's *Catechisme*, also for children, in 1556. Later abridgements of religious works included numerous 18th-century hieroglyphic editions of the Bible and also an illustrated *Juvenile Martyrology* (c. 1820), an abridgement of Foxe's *Book of Martyrs* (1563). By the early 20th century juvenile retellings of miracle plays were available in Netta Syrett's *Old Miracle Plays of England* (1911).

While AESOP's fables and classical texts had been available to schoolchildren since the early days of printing, the popularity of JOHN LOCKE's theories on pleasant learning and the reform and broadening of the curriculum in the 18th century reduced the emphasis on classical studies, and more and more material was revised for children. Greek and Roman myths (see CLASSICAL MYTHOLOGY), legends and histories began to appear in English-language editions for juvenile leisure reading including, by the 19th century, translations from the French of François de Fénelon's *Les Aventures de Télémaque* (1699), an adaptation of Homer, CHARLES LAMB's *Adventures of Ulysses* (1808) and an abridged edition of Flavius Josephus' history of *The Wars of the Jews* (1823).

The new children's book publishers of the second half of the 18th century soon produced juvenile abridgements of the popular adult novels of the day. In 1768–9 Francis Newbery published, simplified and abridged *Pamela*, *Clarissa*, *Tom Jones*, *Joseph Andrews*, *Sir Charles Grandison*, ROBINSON CRUSOE and, in the 1770s, *GULLIVER'S TRAVELS* and *Don Quixote*. But it was not until the end of the century that the editing of adult works for children became driven primarily by moral concerns rather than by a perception of the child's interests or reading level. Thomas Bowdler's *Family Shakespeare* reflected this change in attitude so clearly that his name has become synonymous with this form of editing. But CHARLES and MARY LAMB's *TALES FROM SHAKESPEAR* (1807) was intended chiefly for young ladies, 'because boys are generally permitted the use of their fathers' libraries at a much earlier age than girls are'.

Medieval romances such as ROBIN HOOD, *Valentine and Orson* or *The Seven Champions of Christendom* were retold in CHAPBOOK form in the 18th century, and in the early 1790s *The Oriental Moralist*, the first English edition of the ARABIAN NIGHTS for children, was published, the stories having begun to appear in English for an adult audience in 1706. When FAIRY TALES finally began to be published regularly in collections

more substantial than chapbooks, they were often revised to emphasise a moral, overtly, as in PERRAULT'S *HISTOIRES OU CONTES DU TEMPS PASSÉ* (1697), or more often subtly within the text of the tale itself.

The revival of interest in, and anthropological collecting of, traditional material – BALLADS, FOLK-TALES and romances – was a largely 19th-century phenomenon, but Thomas Percy's *Reliques of Ancient English Poetry* (1765) was influential in popularising antiquarian and, eventually, popular interest in published versions of ROBIN HOOD, *THE CHILDREN [or BABES] IN THE WOOD* and similar ballads and stories. In 1807 *Ancient Ballads 'Selected from Percy's collection; with explanatory notes, taken from different authors'* was published 'for the use and entertainment of young persons'. The early 19th-century fashion for medievalism, best seen in the popularity of the historical novels of SIR WALTER SCOTT, resulted in works like Clara Reeves's *Edwin, King of Northumberland* (1802), a retelling of part of THE VENERABLE BEDE'S *Historia Ecclesiastica* (early 8th century). In 1841 *True Tales of the Olden Time Selected from Froissart* made this historical work available to children also. After the publication of two important series – the *Home Treasury* (1843–7), edited by Sir Henry Cole under the pseudonym of FELIX SUMMERLY, and *The Old Story Books of England* (1845), edited by William John Thoms – collectors and antiquarians offered increasing numbers of ballads, romances, legends and folktales in attractive, well-produced editions with illustrations by notable artists. Fairy tales were retold in verse, in dramatic form or to teach specific lessons. In the 1840s the artist GEORGE CRUIKSHANK rewrote several fairy tales as temperance tracts (for which he was reviled by DICKENS).

By the mid-19th century, traditional material began to appear in alternative formats such as playing-cards or puzzles. The idea of using an abridged form of a tale to illustrate a novelty item was not new. In the 18th century the engraved borders of calligraphic samplers (writing sheets) had displayed scenes from Aesop's fables, the Bible, fairy tales and children's fiction. In 1777 *A New Years Gift for Little Masters and Misses* was published. This collection of woodcuts by THOMAS BEWICK, a number of which illustrate the stories of CINDERELLA, PUSS IN BOOTS and LITTLE RED RIDING HOOD, was printed without any accompanying text. Much later, the publisher William Spooner included versions of both *Fortunio and His Seven Gifted Servants* (1846) and *The Hare and the Tortoise* (1849) in his stock of table games, and illustrations of NURSERY RHYMES often appeared on puzzles.

Legends, other than English or Greek and Roman, were late arrivals as children's stories and some are still uncommon, although over the last 30 years a

number of prominent children's authors and artists have created PICTUREBOOK versions for young children of myths, legends and folktales from many cultures. *Beowulf*, which was first published in a modern English translation in 1837, was first retold for children in Alfred Church's *Heroes of Chivalry and Romance* (1898). Even the KING ARTHUR stories, although popular in adult editions, were not retold as a group for children until the second half of the 19th century. SIDNEY LANIER's series of retellings of legends and histories, *The Boy's King Arthur* (1880), *The Boy's Mabinogion* (1881), *The Boy's Percy* (1882) and *The Boy's Froissart* (1879) remained popular in both Britain and America until well into this century.

By the beginning of this century sets and series were common at all price levels. Alongside collections such as Andrew Lang's 'COLOURED' FAIRY BOOKS was, the *Told to the Children* series by T.C. and E.C. Jack: 38 volumes of legends, medieval romances and ballads edited by Louey Chisholm and published between 1905 and 1909. The review in the *Pall Mall Gazette* declared: 'The shortening and simplification of the originals has been admirably done.' W.T. Stead's *Books for the Bairns*, printed on cheap paper and illustrated with line drawings, was geared to a more working-class market. Stead was concerned to bring both adult and juvenile classics to the children of the poor in an affordable form, and 288 titles were created and published between 1896 and 1920. By 1897 sales had reached 150,000 per month.

Individual authors have, at various times, retold particular adult works that they felt would be suitable for or attractive to children. Frequently including didactic interpolation, some of these are isolated efforts; others became part of the juvenile canon. Two stories from Spenser's *Faerie Queene* (1590s), 'The Knight of the Red Cross' and 'Sir Guyon', were retold in 1829 by Elisa W. Bradburn. Mrs H.R. Haweis, who was devoted to making CHAUCER accessible to children, produced five works abridged or retold from Chaucer between 1877 and 1887. Edwardian children had access to abridgements and retellings of, among others, Chaucer, Boccaccio, Cervantes, Coleridge, Scott, Dickens and Tennyson.

It is not only adult works that are abridged for children. As expectations of children's reading levels change, children's books are sometimes abridged or edited. BEATRIX POTTER is one author who is periodically cited as offering too sophisticated a vocabulary for today's pre-school reader; in the 1980s, LADYBIRD BOOKS, in association with Frederick Warne, published controversial adaptations of her stories with simplified language and puppet photographs replacing Potter's original illustrations.

As printing became increasingly mechanised and books correspondingly cheaper to purchase, a new

form of ephemeral publication appeared. These were advertising pamphlets, their text often taken from fairy tales or nursery rhymes, abridged or rewritten to advertise the product. Colman's Mustard brought out one such series in the 1890s, and in the 1930s the Kellogg Company printed a series of brief retellings of fairy tales which doubled as games and in which the heroes or heroines benefited from the consumption of Kellogg's Corn Flakes.

In 1942 Simon & Schuster published a new series, *Little Golden Books*, which sold in enormous numbers through the 1940s and 1950s. At 25 cents a copy, they were designed for pre-school children and were marketed through bookshops, department stores and supermarkets. The text was very simple, sometimes an original story, more often a simplified retelling of a traditional story or popular novel for older children. The emphasis was on the quality of the illustrations rather than of the text, and artists working on the series included LEONARD WEISGARD, FEODOR ROJANKOVSKY and MARTIN and ALICE PROVENSEN. Abridged or reillustrated versions, sometimes new, sometimes from the WALT DISNEY cartoon, of *PETER RABBIT*, *MARY POPPINS*, *Peter and the Wolf* (see MUSIC AND STORY), *The Tin Woodman of Oz*, *ALICE'S ADVENTURES IN WONDERLAND*, and many other classics were included in the titles. By 1953 nearly 300 million books had been sold in over ten countries.

Abridged versions of both juvenile and adult fiction classics have also appeared in COMIC form. In 1941 the first *Classics Illustrated*, 'featuring stories by the world's greatest authors', 'endorsed by educators' and 'on sale at newsstands everywhere', were published monthly by Famous Authors Ltd. and sold for 10¢. The series included works as diverse as *Alice in Wonderland*, TOM BROWN'S SCHOOLDAYS, the *Iliad*, *A Midsummer Night's Dream*, *Lord Jim* and *Crime and Punishment*, and there was a separate series of *Classics Illustrated* fairy tales.

JSH

absey books see ALPHABET BOOKS

Ace: The Very Important Pig see THE SHEEP-PIG

Achebe, Chinua 1930– Nigerian novelist who, in partnership with the poet Christopher Okigbo, founded the Citadel Press in Enugu, one aim being to publish children's stories with an African perspective. Okigbo's death during the Biafran War (1967–70) blocked the enterprise, though Achebe had already completed *CHIKE AND THE RIVER* (1966) and later wrote, with John Iroaganachi, the animal fable *How the Leopard Got His Claws*.

PR

see also AFRICAN MYTHOLOGY AND FOLKTALES

Across the Barricades see KEVIN AND SADIE SERIES

acteme Theoretical term of uncertain provenance which denotes units of narrative, usually but not exclusively fictional in origin, which have broken free of their verbal and literary moorings and come to acquire an almost universal familiarity and resonance within a culture, as if innately known. CHARLES DICKENS provides many notable examples, among them *Oliver Twist* asking for more, and Tiny Tim's 'God bless us, every one.' Many instances are rooted in children's literature, not only in FAIRY TALE but also in modern works such as *PETER PAN* (the ticking crocodile), *THE WIND IN THE WILLOWS* (Mole's little home, the Wild Wood), or the *NARNIA* series (Lucy's passage through the wardrobe to the Narnian snow).

PH

Adams, Adrienne 1906– Illustrator of children's books, greeting cards and other materials. She was born in Fort Smith, Arkansas, and trained as an artist. As a schoolteacher in the 1920s, she rose early every morning to paint for a few hours before school began. Moving to New York City, she attended the American School of Design and designed greeting cards, textiles, murals and furniture. Her first children's book was *Bag of Smoke* (1942), written by her husband, John Lonzo Anderson. Since then she has illustrated more than 30 children's books, usually working in colourful paints, pastels or crayons. Among her most popular books are two Caldecott runners-up, *Houses from the Sea* (1959) and *The Day We Saw the Sun Come Up* (1961); and two stories by the Brothers GRIMM, *The Shoemaker and the Elves* (1960) and *Jorinda and Joringel* (1968). All four books were selected as ALA Notable Books. Adams has often used her talent to bring new life to old stories, including tales by the Brothers GRIMM, Andrew Lang (see 'COLOURED' FAIRY BOOKS), KENNETH GRAHAME and HANS CHRISTIAN ANDERSEN, *FOLKTALES* from around the world, and traditional carols. For *The Easter Egg Artists* (1976), *A Halloween Happening* (1981) and three other books, she created the text as well as the illustrations.

CAB

Adams, Gillian see CRITICAL APPROACHES TO CHILDREN'S LITERATURE

Adams, Harriet Stratemeyer see NANCY DREW SERIES

Adams, Jeanie (Elsie Jean) 1945– Australian writer and illustrator, with a background in anthropology and indigenous arts, who has lived with the Wik Mungkan people of North Queensland. Her first award-winning PICTUREBOOK, *Pigs and Honey* (1989), is set in a contemporary Far North Queensland Aboriginal community. Together with *Going for Oysters* (1991) and *Tucker's Mob* (1992) with author CHRISTOBEL

MATTINGLEY, this picturebook broke new ground in portraying daily community life from an Aboriginal perspective, and is illustrated in a distinctive batik style.

FK

Adams, Richard see *WATERSHIP DOWN*; NICOLA BAYLEY; BIAS IN CHILDREN'S BOOKS; ANIMALS IN FICTION

Adams, William Taylor see *OLIVER OPTIC*

Adamson, George see *THE IRON MAN*

Adamson, Jean and Gareth see *TOPSY AND TIM SERIES*

adaptations see ABRIDGEMENT

Addams Family, The Created by cartoonist Charles Addams for *The New Yorker Magazine*, *The Addams Family* became a TELEVISION series from 1964 to 1966. The films, *The Addams Family* (1991) and *Addams Family Values* (1993), provide a dark and morbidly satirical spoof of American family life, capitalising on interest in the supernatural, the morose and the paranormal. *The Addams Family* offers a humorous look at the outsiders as they persistently attempt, despite their abnormalities, to fit into the seemingly 'normal' world in which they live, thus demonstrating that the concept of 'normalcy' is merely a perception, not a reality.

CLR

Addy Walker series see AMERICAN GIRLS COLLECTION SERIES

Ademola, Lady Kofo 1913– Nigerian educationist and voluntary social worker, born in Lagos. Her ten titles of *Lady K Tales* (1991, 1992), illustrated with amusing line drawings, present a tortoise up to his usual tricks, unlikely suitors winning princesses, and other folkloric themes.

VD

Adkins, Jan 1944– American author and illustrator for readers of all ages. Born in Ohio, Adkins has worked as a designer for an architecture firm, a mathematics and science teacher, and an assistant art director for *National Geographic*. His books are charming and informative, and explore such diverse subjects as sandcastles, wine, sailing and baking. His first book, enjoyed equally by children and adults, was *The Art and Industry of Sandcastles* (1970), for which he wrote and hand-lettered the text and created ILLUSTRATIONS of real medieval castles and their copies built of sand. The book, nominated for the National Book Award, is not only visually appealing but also provides useful information for the building of sandcastles. Among

Adoff, Arnold

his other children's books are *Toolchest: A Primer of Woodcraft* (1973), *Moving Heavy Things* (1980), *How a House Happens* (1983) and *String: Tying It Up, Tying It Down* (1992). These books and others combine technical information and whimsical illustrations. Adkins is adamant that he will not oversimplify texts to make them more accessible; if children understand everything the first time they look at a book, he reasons, they will not return to it. Adkins has also written fiction for young adults and for adults, and he is a regular contributor to magazines including *CRICKET* and *Smithsonian*. CAB

Adoff, Arnold 1935 – American writer of poetry and prose, anthologist, editor and teacher. Adoff was born in the East Bronx, New York City. While working as a teacher in Harlem in the 1960s, he collected the works of AFRICAN AMERICAN poets to use in his classroom; this eventually resulted in the anthology *I Am the Darker Brother* (1968; rev. 1997). He has since compiled eight anthologies with the aim of introducing reading audiences to the wealth of literature by black writers. Adoff has also published over 25 books of his own poetry, which is known both for its musicality and for its 'shaped speech' style which highlights the way the arrangement of the words on the page contributes to the meaning. He has received numerous honours and distinctions for his works and in 1988 was the recipient of the National Council of Teachers of English Award for Excellence in Poetry for Children. Adoff has also written a BIOGRAPHY of Malcolm X and several PICTUREBOOKS. His works, both poetry and prose, tend to focus on a sense of family, the celebration of diversity, and children's imagination. Adoff married the author VIRGINIA HAMILTON in 1960. EB

adolescent fiction see YOUNG ADULT FICTION

adult fiction A number of adult writers have held a special appeal for young readers and have played an important transitional role in leading them towards adult fiction. In the case of *GULLIVER'S TRAVELS* and *ROBINSON CRUSOE*, this appeal has lasted almost 300 years and has been worldwide. In 19th-century Britain, the *Waverley* novels of SIR WALTER SCOTT – in their numerous attractively bound and illustrated editions – were read by thousands of young people. Some of the works of Jane Austen, CHARLES DICKENS, the BRONTËS, CHARLES KINGSLEY and other Victorian novelists achieved a similar popularity. This was partly because a good deal of fiction was serialised in the great periodicals of the time and was a central part of family reading, and partly because – as R. L. STEVENSON fully appreciated – the ADVENTURE STORY in particular could be made to appeal equally to young and adult readers.

In the early part of the 20th century the five Richard Hannay thrillers by JOHN BUCHAN were widely read by the young, as were the *Bulldog Drummond* books by 'Sapper' (Herman Cyril McNeile) and later the works of DOROTHY L. SAYERS, Agatha Christie, Edgar Wallace, Nicholas Monsarrat, ERIC LINKLATER, ALEXANDRE DUMAS, JULES VERNE, HISTORICAL FICTION by Jean Plaidy and Georgette Heyer, and war fiction (especially 'great escape' stories). Anthony Hope's *The Prisoner of Zenda* (1894) – described by one of Agatha Christie's characters as 'the first romance one was allowed to read' – and Daphne Du Maurier's *Rebecca* (1938), remained popular for many years. Later, Mary Renault's *The Mask of Apollo* (1966) came to be almost as popular as *Rebecca*, though probably for different reasons. Enid Bagnold's *National Velvet* (1935) became almost a cult book for riding enthusiasts, and in the 1960s the James Bond novels by Ian Fleming, popularised by the film versions, were read by thousands of young readers. In the 80s and 90s thousands of young FANTASY enthusiasts were easily drawn towards the enormous range of adult fantasy.

However, three series stood head-and-shoulders above all others in their special appeal to young readers in the 20th century: the *Sherlock Holmes* stories by Sir Arthur Conan Doyle (from 1887), the *SCARLET PIMPERNEL* stories by Baroness Orczy (from 1905), and C.S. Forrester's *Hornblower* stories (from 1937). For *Hornblower* enthusiasts, it was easy to graduate to the *Ramage* novels by Dudley Pope, secretly enjoyed by the fictional Nicola Marlow in the MARLOW series by ANTONIA FOREST. VW

see also LITERATURE IN CHILDREN'S BOOKS; WAR STORIES; YOUNG ADULT FICTION

Adventure (comic) see 'THE BIG FIVE'

adventure game books Interactive texts which enable readers to pick characters which are then moved into conflict situations by making certain choices, usually decided by rolling dice. The complex FANTASY and SCIENCE FICTION settings are described at great length, and games may take days to complete. The popularity of the game books reached cult-like proportions in the 1970s and 80s, before computers replaced them with alternatives. HA

see also ADVENTURE STORIES; DUNGEONS AND DRAGONS

adventure stories Narratives about action or events involving danger and conflict and developing with speed and urgency. The protagonist at the centre of the action is a child, or youthfully-minded adult, who struggles to meet a challenge and achieve the required happy ending. The protagonists characteristically display more than ordinary abilities in single-

mindedly pursuing a moral cause, and in the best stories they are changed and enriched by their adventures. The form has been adapted as the mores and concerns of society have changed; the hegemony of 19th-century boy/youth heroes, intimately connected with the ideology of empire, was gradually eroded during the latter part of the 20th century. There is still an emphasis on action, but the nature of both the protagonists and their challenges has mutated and diversified.

The modern adventure story has two principal origins, one of which is *ROBINSON CRUSOE* (1719). In *ROBINSONNADES* the challenge is survival and taking possession of a remote, often exotic place. Confident empire-building was integral to early adventure stories: the shipwrecked family in *SWISS FAMILY ROBINSON* (1812–13) adapt to tropical island life. *CAPTAIN MARRYAT*, irritated by Johann David Wyss's inaccuracies in natural history, geography and seamanship, wrote *Masterman Ready* (1841). In *BALLANTYNE'S Coral Island* (1858) three exuberant British boys survive pirates, cannibals, a hurricane and a volcanic explosion. William Golding used *Coral Island* as an ironic contrast in *LORD OF THE FLIES* (1954). Alongside the theme of survival is the theme of the quest, for example in R.L. STEVENSON'S *TREASURE ISLAND* (1883), which inspired H. RIDER HAGGARD'S *KING SOLOMON'S MINES* (1885) and J. Meade Falkner's *MOONFLEET* (1898).

The robinsonnade was adapted by Richard Jefferies in his influential and innovative *Bevis* (1882), sequel to *WOOD MAGIC* (1881). Two boys, free from adult direction, make boats and rafts in an idyllic English rural landscape, infusing their activity with imaginary adventures and heroic roles. *Bevis* was a strong influence on ARTHUR RANSOME'S stories about the sailing adventures of both girls and boys in *SWALLOWS AND AMAZONS* (1930) and its sequels. Independent children are similarly integral to the children-versus-criminals genre started by Erich Kästner in *EMIL AND THE DETECTIVES* (1929) and its many sequels, but here the adventures take place in a dangerously real urban world. Cecil Day Lewis anglicised the form in *THE OTTERBURY INCIDENT* (1948), and the formula proved adaptable. Rural, holiday versions were written by ENID BLYTON in *THE FAMOUS FIVE* (1945–63) and *THE SECRET SEVEN* (1949–63), and by MALCOLM SAVILE in *THE LONE PINE* series (1943–78). American versions include Franklin W. Dixon's *HARDY BOYS* series (from 1970s), Carolyn Keene's *NANCY DREW* series (from 1970s), and the *Adventure* series by WILLARD PRICE (1951–80). The form has also been used more creatively to explore serious social issues. Adventure stories about children escaping from, or struggling with, the injustices of poverty or abuse include BERNARD ASHLEY'S *A WILD KIND OF JUSTICE*

(1977), NINA BAWDEN'S *Squib* (1971) and *Kept in the Dark* (1982), JOHN ROWE TOWNSEND'S *GUMBLE'S YARD* (1961), RUTH THOMAS'S *The Runaways* (1987) and ROBERT SWINDELLS'S *STONE COLD* (1993). The strong sense of moral challenge, of battle between good and evil, links these books with *FANTASY* adventure stories; between 1960 and 1979 such adventure stories set in imaginary, mythical worlds were written by SUSAN COOPER, ALAN GARNER and URSULA LE GUIN. PHILIP PULLMAN has redefined and reworked these elements of adventure stories in *Northern Lights* (1995) (see *HIS DARK MATERIALS*).

The second strand derives from the Romanticism of SIR WALTER SCOTT'S historical works, and is evident in G.A. HENTY'S numerous historical adventure stories written for boys – but also read by girls – between 1871 and 1906. Henty deliberately set out to inspire a sense of historic destiny in his readers, his choice of settings, character and action expressing the ideals of contemporary British imperialism. In *BIGGLES* (1930s–1970s), W.E. Johns created a hero with stereotypical Henty qualities of dash, honour and innocence. In spite of its anachronistic attitudes to race, gender, class and patriotism the series is still widely read by children. As society's attitudes to conflict and morality shifted, the historical adventure story of the 19th century changed. The change began with GEOFFREY TREASE'S *Bows Against the Barons* (1934), a radical version of the *ROBIN HOOD* stories. Trease followed it with adventure stories in which young people are caught up in the effects of historical events: *Cue for Treason* (1940), *Hills of Varna* (1948) and *Popinjay Stairs* (1973). The liberalisation of the historical adventure story continued in HENRY TREECE'S *VIKING* saga (1955–64), ROSEMARY SUTCLIFF'S *Roman* trilogy (1954–9) and *WARRIOR SCARLET* (1958), and LEON GARFIELD'S Dickensian *Smith* (1967) and *BLACK JACK* (1968). More recent historical adventure stories that cross the class and gender divide are *Tulku* (1979) by PETER DICKINSON, *The Elephant Chase* (1992) by GILLIAN CROSS and *Kezzie* (1993) by THERESA BRESLIN.

Alongside the *Biggles* stories, other adventure stories about the Second World War became explorations of the way children's lives are affected by war, and of the attitudes and morality of both enemy and hero. In IAN SERRAILLIER'S *THE SILVER SWORD* (1956) and Ann Holm's *I AM DAVID* (1963), displaced and persecuted children, caught up in the war, escape to safety across Europe. JILL PATON WALSH in *The Dolphin Crossing* (1967) and ROBERT WESTALL in *THE MACHINE GUNNERS* (1975) and its sequel *Fathom Five* (1979), describe the adventures of children entangled in the confusing adult world of war. The contemporary realities and dilemmas of terrorism and political aggression are faced by young people in Peter Dickinson's

The Seventh Raven (1981) and *A.K.* (1990), ROBERT CORMIER's *After the First Death* (1982) and John Rowe Townsend's *The Invaders* (1992).

American adventure stories can be categorised to some extent by their dramatic situations: there are, for example, robinsonnades, survival stories, sea stories and frontier tales. Typically the protagonist is separated from the familiarity of home and family. Robinsonnades and survival stories pit the protagonist against the indifference of nature and against the self; sea adventures provide a somewhat foreign but self-contained society in miniature; finally, frontier stories take place in locations where the popular imagination sees a conflict between civilisation and savagery. While 19th- and early 20th-century British stories were set in India, South Africa and Arctic Canada, American stories typically took place either in the 'wild west' or the competitive world of commerce in the city.

Many 19th- and early 20th-century American adventure stories had entertainment as their primary aim. They are frequently called DIME NOVELS, after the series begun by Irwin Beadle in 1860. The vast majority of these stories take place in the 'Wild West', but they also borrow themes from the LEATHER-STOCKING TALES as well as a fractured comic sense from the humorists of the old Southwest. Ann Sophia Stephens's novel, *Malaeska: The Indian Wife of the White Hunter* (1860), the first in the original dime series, sold 300,000 copies. The series numbered 300 volumes, and they were patterned after the thrillers that Gleason and Ballou published in their Boston-based magazine, *Gleason's Pictorial Drawing-Room Companion* of the 1850s. Ed Ellis's *Seth Jones*, the eighth novel in the series, sold 400,000 copies. Edward Wheeler created the popular DEADWOOD DICK, an English-born frontiersman, noted Indian-fighter and express guard for Black Hills gold shipments.

Not all early American popular adventure stories were set in the West. HORATIO ALGER wrote nearly 130 books for boys; the *Ragged Dick* stories (from 1867) were his most popular series. MARK TWAIN's *THE ADVENTURES OF TOM SAWYER* is a work that exploits and parodies the literary tradition of adventure begun by Sir Walter Scott. *The Adventures of Huckleberry Finn* is the most celebrated adventure story in American literature. *The Prince and the Pauper*, a work that Twain intended as the companion piece to *Huck*, is an adventure of traded places and a move towards self-knowledge. Perhaps the most popular adventure tale at the turn of the century was Edgar Rice Burroughs's best-seller *TARZAN OF THE APES* (1914), a tale that has achieved the status of popular myth in American culture.

The dime novel was superseded by 'pulp fiction' around 1895. These works celebrated the adventures

of such characters as Frank Merriwell, the Rover Boys and Tom Swift. The most successful purveyor of this type of fiction was EDWARD STRATEMEYER, who created the *Rover Boys* series, which ran from 1899 to 1926. Howard Garis wrote *Uncle Wiggily's Adventures* in 1912, followed by many popular sequels. He also wrote the *Tom Swift* books. Leslie McFarlane, under the pseudonym 'Frank Dixon', began the *HARDY BOYS* series in 1927. Edward Stratemeyer plotted the first three *NANCY DREW* stories; his daughter Harriet Adams took over the pseudonym 'Carolyn Keene' and has written almost a volume a year since 1930. The popularity of the adventure genre was extended in the thirties and forties to other media – comic books (*SUPERMAN* first appeared in 1938; *BATMAN*, 1939), Saturday matinée thrillers and radio drama (*The Green Hornet*, *The Shadow* and *Jack Armstrong, The All-American Boy*).

Many notable American adventure stories of the 20th century appeared before the end of World War II, including JACK LONDON's *The Sea Wolf* (1904), William Bowen's *The Old Tobacco Shop* (1921) and Charles Hawes's *The Dark Frigate* (1923). Historical adventure is represented in Anne Kyle's *The Apprentice of Florence* (1933). The idea of the frontier as an indifferent or even hostile environment is depicted in Jack London's *The Call of the Wild* (1903) and *White Fang* (1906), Grace Moon's *Runaway Papoose* (1928), Marian McNeely's *The Jumping-Off Place* (1929), CORNELIA MEIGS's *Swift Rivers* (1932), Walter Edmonds's *The Matchlock Gun* and LOIS LENSKI's *Indian Captive: The Story of Mary Jemison* (1941).

Post-war writers have continued the traditions of adventure fiction. HAROLD KEITH's *Rifles for Watie* (1957) continues the historical adventure genre. AVI's *The True Confessions of Charlotte Doyle* (1990) combines sea adventure, historical fiction and an exploration of gender roles. Robinsonnades and tales of survival abound. SCOTT O'DELL's *ISLAND OF THE BLUE DOLPHINS* (1960) and *The Black Pearl* (1996), JEAN CRAIGHEAD GEORGE's *My Side of the Mountain* (1959) and *JULIE OF THE WOLVES* (1972), GARY PAULSON's *Dogsong* (1985) and *Hatchet* (1987), and Ivy Ruckman's *Night of the Twisters* (1986) are representative examples.

The extension of the adventure genre into FANTASY and SCIENCE FICTION has produced valuable works in Britain and the USA. These include MADELEINE L'ENGLE's *A WRINKLE IN TIME* (1962), URSULA LE GUIN's *EARTHSEA* quartet, SUSAN COOPER's *THE DARK IS RISING* series, LLOYD ALEXANDER's *THE CHRONICLES OF PRYDAIN*, and ORSON SCOTT CARD's *Ender's Game* (1992).

Australia, with its pioneer and outback heritage, provides some particularly exciting settings for a range of adventure stories. However, Australian writers have not limited themselves to this; city and

townscapes, TIME-SLIP settings, science fiction and fantasy worlds, past times and other places, have all provided scope for adventure stories. Set in THE BUSH, the *BILLABONG* series (1910–42) by MARY GRANT BRUCE recounts family adventures which span many years. *THE SILVER BRUMBY* series (1958–96), by ELYNE MITCHELL, is set in the Australian alps; the stories feature wild horses and typically involve traps, rescues and injuries. COLIN THIELE, in *Fire in the Stone* (1973), focuses not only on environmental issues and the problems of mining opals but also on parental rejection, revealing how individuals can overcome both personal and external challenges. The sea has been the inspiration for many Australian writers – MAX FATCHEN's *The Spirit Wind* (1973) is an adventure set on land and sea in which an old and dignified Aboriginal and a young European form an alliance against a bully; and in ALLAN BAILLIE's *Adrift* (1984) two young children, while playing an imaginative pirate game, are carried out to sea in an old crate. Colin Thiele, while offering a commentary upon the problems associated with tuna fishing in *Blue Fin* (1969), also provides a story of disaster, survival and the sea.

IVAN SOUTHALL's trilogy *Hill's End* (1962), *Ash Road* (1965) and *To the Wild Sky* (1967), dealing with courageous responses from young people following an inundation, bush fire or air crash, set the style for many subsequent Australian adventure stories which reveal characters personally transformed while involved in disasters. LILITH NORMAN's *Climb a Lonely Hill* (1970) focuses upon immediate social reality and describes children's successful response to a physical ordeal while overcoming adult weaknesses and developing their own personal strengths.

The adventure genre has been dramatically extended in the *SPACE DEMONS* trilogy (1986–96) by GILLIAN RUBINSTEIN, when a computer game imbued with hate adjudicates among different adult and young personalities. PATRICIA WRIGHTSON's *Down to Earth* (1965) combines adventure and science fiction to depict both extra-terrestrial life and interplanetary voyages. VICTOR KELLEHER's *Master of the Grove* (1982) presents a world where magic is possible, and has many of the features of the DETECTIVE STORY, with a final climax of confrontation between good and evil, domination and liberation. JOHN MARSDEN's series, curiously called a trilogy but including seven titles beginning with *TOMORROW*, *WHEN THE WAR BEGAN* (1993–9), tells the story of a group of young people faced with a national disaster, who conduct a guerrilla war against an overwhelming invading force which has taken over Australia. These books concern the personal and moral problems, challenges and development of young people facing immediate and direct threats, and show how

they are transformed by meeting the challenges they encounter.

VCH, HMcC, MRA

see also COMICS; SUPERHEROES

Adventures of a Doll, The see DOLL STORIES

Adventures of Huckleberry Finn, The see *THE ADVENTURES OF TOM SAWYER*; see also MARK TWAIN; BIAS IN CHILDREN'S BOOKS

Adventures of Tom Bombadil, The see J.R.R. TOLKIEN

Adventures of Tom Sawyer, The (1876) MARK TWAIN's classic novel for children and adults. While it was followed by the highly successful yet controversial 'twin' work, *The Adventures of Huckleberry Finn* (1884), the other sequels, *Tom Sawyer Abroad* (1894) and *Tom Sawyer, Detective* (1896), were not as well written or as well received. Reacting against the genre of children's literature which depicted only the good child or the unacceptable bad boy, Twain created Tom Sawyer from his own memories of growing up in Hannibal, the basis for the St Petersburg of the novel. Tom is a 'real' boy who is acceptable to the small Missouri town despite his 'bad boy' pranks, trickery and adventures. Into the episodic adventures in each chapter, Twain has woven four storylines. The first, which Twain loosely follows throughout the novel, involves Tom's relationship with his Aunt Polly, his half-brother Sid and his cousin Mary, and includes the famous scene in which Tom convinces his friends of the joys of white-washing the fence. The second storyline traces Tom's infatuation with Becky Thatcher and their frightening adventure in the cave, while the third follows Tom, Joe Harper and Huck Finn's week-long adventures on Jackson Island culminating in their supposed deaths and their resurrections at their own funeral. Finally, in the most complex storyline Tom and Huck witness Injun Joe's murder of Doc Robinson, discover Joe's hide-out, and, after his death, become heroes by finding his cache of gold.

While not his most controversial book, *Tom Sawyer* has certainly produced a myriad of reactions to its realistic depiction of an American boyhood which, as he states in the introduction, Twain hopes will also appeal to the adult audience and 'pleasantly remind them of what they once were themselves'. Throughout *Tom Sawyer* and his career, Twain was concerned with the authentic portrayal of childhood and of the American frontier. He elucidates these concerns through Tom, who directs the boys' play as pirates and other 'high-toned robbers' according to the books he has read. Tom is realistically portrayed as the show-off, the superstitious voyeur and the impetuous, love-struck pre-teen.

Adventures of Two Dutch Dolls and a 'Golliwogg', The

Initial negative reactions came from those who considered Tom's actions and language too improper for their children to read, whereas recent criticism tends to focus on Tom's questionable maturation and his capitulation to St Petersburg society as he ultimately becomes the 'good bad' boy. He is the proclaimed hero while his companion, Huck Finn, remains the town's 'pariah' and escapes St Petersburg society in his own book, the sequel to *Tom Sawyer*. In this century *Tom Sawyer* has been the subject of numerous cinematic and TELEVISION adaptations as well as paintings by artist Norman Rockwell. Mark Twain's bestselling *The Adventures of Tom Sawyer* has become synonymous with American boyhood.

The Adventures of Huckleberry Finn (1884), Twain's sequel to *The Adventures of Tom Sawyer* (1876), has been labelled by critics the great American novel, from which 'all modern American literature comes' (Hemingway). Whereas the title character of *Tom Sawyer* is the 'good bad' boy who eventually fully acquiesces to societal dictates despite his mischievous ways, Huckleberry Finn is the 'bad bad' boy who is never accepted by the Missouri society from which he escapes on his convoluted journey to freedom on the Mississippi River. On this archetypal coming-of-age quest during the American antebellum period, Huck aligns himself with the runaway slave Jim and defies those who would say that a slave is not a man. During the trip down the river, Huck and Jim go ashore and encounter all segments of southern society, including the comic burlesque of the King and the Duke, the tragic feud of the Grangerfords and Sheperdsons, and the irony of Tom Sawyer's fantastically engineered plan to free the already liberated Jim. At his epiphanic moment, Huck decides not to turn Jim in and to 'go to hell' for him. Huck does not capitulate to society, nor to Tom Sawyer, and he forsakes 'civilization' to 'light out for the territory ahead of the rest'.

Historically, *Huckleberry Finn* has been both praised and denigrated for its realistic depiction of life during the pre-Civil War period. Twain uses authentic vernacular language remembered from his childhood and includes at least three different dialects – the educated 'white' dialect, the dialect of the uneducated title character, who is also the narrator, and the slave dialect of Jim. Among the contextualised terms used in the book, the word 'nigger' appears over 200 times and has incited almost continual controversy. Such objections notwithstanding, *Huckleberry Finn* addresses many societal and personal issues, of both its author's times and our own. Twain illuminated, through the metaphorical journey down the Mississippi River, the social stratification of American society as the outsider Huck runs away from his drunken and abusive Pap to affiliate with the other – and even lower – outsider Jim, who ultimately becomes his spiritual father. With

characteristic wit and sarcasm, Twain looks satirically at the southern slave society of his youth, pointing out its foibles and inconsistencies as Huck and Jim face both the tragedy and comedy of life.

While Mark Twain sarcastically disclaims in his own introduction to Huckleberry Finn any 'motive . . . moral . . . or plot' to his classic tale of American adolescence, and thereby ironically associates himself in name only with those literary scholars who would seek to exclude Huck from the ranks of children's literature, the book is a children's tale of the highest order. Perhaps its greatness as children's literature and its contribution to the genre lie precisely in its ability to transcend the arbitrary boundaries between texts; it is intended for all audiences, for all times, and for all generations.

CLR

Adventures of Two Dutch Dolls and a 'Golliwogg', The see ILLUSTRATION IN CHILDREN'S BOOKS

Ælfric 955?–1020? Abbot of Eynsham. He compiled the first Latin grammar in the vernacular, for 'little boys of tender years', with brief examples in dialogue form and a Latin/Anglo-Saxon vocabulary of words, from colours to farming gear, arranged by category. He is best known for his *Colloquium*, a lively manual of Latin conversation with an Anglo-Saxon interlinear gloss that is cast as a dialogue between some pupils and their master who, after a playful preliminary conversation about being good and avoiding flogging, questions the boys about their various professions (real or imagined), such as monk, farmer, hunter, merchant and shoemaker.

GA

Ælfric Bata (Early 11th century) Student of ÆLFRIC of Eynsham, with whom he is sometimes confused. His *Colloquia* comprise an expansion of Ælfric's *Colloquium* plus two further *colloquia*, one easier, one more difficult. They contain a series of dialogues on different subjects ostensibly for the teaching of Latin vocabulary, including one between lively, often abusive students who misbehave and are subsequently whipped, and another between a young monk (a 'sweet boy') training to be a professional scribe and a customer who wants to commission a copy of a missal. The *Colloquia* provide a vivid picture of Anglo-Saxon student life and teaching.

GA

Aesop (sixth century BC) Notional author of the most important body of FABLES in Western literature. It is not certain that Aesop actually existed as a historical figure; the first extant written collection of fables attributed to him is by the Latin poet Phaedrus in the first century AD. However there are a number of references to him in earlier classical literature – particu-