

THE
CAMBRIDGE
GUIDE TO

CHILDREN'S BOOKS
IN ENGLISH

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Editor's introduction

The Cambridge Guide to Children's Books in English is a reference work providing a critical and appreciative overview of children's books written in English across the world. It gives due weight to the history of children's books from pre-Norman times as well as acknowledging recent and current developments in publishing practices and in children's own reading.

This book is not a 'Guide to Children's Literature'. A strictly literary work would inevitably have been a rather narrow account of the canonical texts which have come – quite rightly in most cases – to be seen as constituting the great and long-established traditions of children's literature on both sides of the Atlantic. Such a work would have found it difficult to avoid retreading paths that have been mapped before and are now rather well-trodden. *The Cambridge Guide to Children's Books in English* has set itself a wider task: to include authors, or illustrators, or works published in English, believed by the editors to have made a significant impact on young readers anywhere in the world, or to have in some way influenced the production of children's books.

It must be apparent to everyone that an account of children's reading is significantly different from an account of children's literature. In recognition of the fact that a great deal of what children read has little to do with classrooms or with what many adults think of as 'literary', I have included entries on drama, television, comics, children's annuals, adventure game-books, and the growing range of media texts. I have also tried to ensure that entries are neither blandly descriptive nor loftily patronising towards young readers – whose reading interests should wherever possible, I believe, be acknowledged alongside the more available and articulate views of literary critics.

Children's books reflect and are bound up in cultural changes; they are particularly susceptible to developing assumptions about the nature of childhood, adolescence and education. They also have a lot in common with popular literature and share a good deal of ground with wider popular cultures. Their survival is directly dependent on the enthusiasm of their readers – though that enthusiasm may derive from the affectionate remembered allegiance of adult readers as well as from the loyalty of new young readers. I have attempted in the *Guide* to reflect and account for this enthusiasm while at the same time evaluating and explaining how individual writers, artists and works have expressed and contributed to the changing culture of the young.

Children's books exist in a world of social, political and economic change. The entries in the *Guide* take account of the fact that children's writers – and children themselves – are directly affected by both publishing practices and school literacy policies, as well as by poverty, bias and the terrible strains of war, exile and victimisation. We must also remember that children's books exist in a world of adult judgement, often passionate, sometimes bigoted. A Guide which did not pay due regard to the contexts in which children's books are produced and judged, and to those other – more private – contexts in which they are read, would be seriously incomplete. Accordingly, there are entries on publishing, reviewing, critical approaches to children's books, war stories, multicultural books, gay and lesbian books, abridgement, and other contextual topics.

The Cambridge Guide to Children's Books in English breaks new ground in a number of ways. In addition to the two great and long-established traditions of children's writing from Britain and the United States, I have tried, with the help of my advisory Editors, to do justice to the increasing and impressive range of successful children's books produced in Canada, Australia, New Zealand, West and East Africa and India; and to the exciting and extraordinary renaissances in children's books that are currently taking place – for different reasons – in Ireland and South Africa. There are distinguished reference works available in most of these countries, but in this *Guide* these separate traditions of writing for children have been brought together for the first time – each with its own national and regional cultures but all linked by history and language, publishing and marketing practices, and shared assumptions about children and childhood – to indicate the existence of a world-wide amplitude of provision for children.

As editor, I have become increasingly aware that book illustration has traditionally been undervalued, especially in the United Kingdom. Although picturebook artists have in the last two decades received considerable recognition, illustrators from the past are generally neglected, often not even named in the great library catalogues, and – until recently – publishers of children's books were often culpably casual about the ownership of illustration copyright. Much careful scholarship is still needed in this area; and while the *Guide* cannot claim to have set this injustice to rights, I have taken a few steps in the right direction by ensuring that there are entries on more individual illustrators than in comparable reference works, and others on related topics such as wood engraving, lithography and cover art.

Another innovative feature of the *Guide* is its recognition of the significance of series fiction. Since the publication of *Swallows and Amazons*, there have been more than 500 series titles published for children, along with sequels, trilogies and quartets. Reading all the books in a series implies a special commitment on the part of the young reader which is, I believe, quite different from the cautious curiosity many readers feel about an unfamiliar book. Series fiction

has been treated rather shabbily by many previous critical works, with the first title receiving some consideration and the rest either not mentioned at all or being summarily listed. By concentrating on an entire series (*The Chronicles of Prydain*, for example), *The Guide* will bring its accounts of children's books closer to the experience of children's own reading.

A selection of notable awards and previous winners is to be found in the appendix; additionally there is an entry in the text on awards and medals.

While *The Cambridge Guide to Children's Books in English* is not primarily a bibliographical resource, every effort has been made to ensure accuracy. However, as experienced editors will not be surprised to learn, I have found that the achievement of total factual accuracy is an impossibility: dates of publication and even titles of books are, I have found, surprisingly flexible. Readers should also note that some authors regard their date of birth as confidential and this information has therefore not always been included.

Children's books are produced in such prolific abundance that an editor of a work such as this occasionally despairs of achieving completeness. This reference work is a critical snapshot, a little blurred in places because its subject is fast-moving and multifaceted. When I began this project, Harry Potter and Hogwarts had not been heard of; and subsequently many new and exciting writers (Katherine Roberts) and illustrators (Helen Cooper) have appeared; well-established writers have unexpectedly produced startlingly new fiction (Louis Sachar); new writers with uncertain reputations have in a few dazzling years established their stature as major authors (Henrietta Branford, Nick Warburton); novels with sequels have turned into major completed trilogies (the *Earthfests* trilogy); new perspectives on works by earlier writers have become available (Anne Frank); and the great classics are repeatedly remade for contemporary readers with new illustrations (*Alice's Adventures in Wonderland*, *The Wind in the Willows*).

I owe a great debt of gratitude to the many contributors whose names are listed and who have responded to my editorial suggestions with such good grace. However, there are a number of individuals to whom I owe an additional debt for their helpful assistance far beyond the requirement of contracts. They are, of course, my three hardworking advisory editors, Morag Styles, Juliet Partridge and Elizabeth Keyser; a number of individual colleagues whose constantly available advice was as valuable as their written contributions – Kate Agnew, Susan Ang, Valerie Coghlan, Judith Graham, Elwyn Jenkins, Pat Schaefer, Nick Tucker and Mary Nathan; the Chris Beatles Gallery; and my press editor, Caroline Bundy, for her patience, helpfulness and sense of humour; and, finally, my wife Judith, whose support – psychological at first, directly practical in the later stages – has been invaluable.

Victor Watson

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-

larly Herodotus, Plutarch and Plato – which appear to establish key features of his identity: that he was a slave originally living in Asia Minor who achieved fame as a result of his extraordinary talent for telling apt and memorable stories. Herodotus suggests that he moved to Greece and eventually met his death at the hands of the people of Delphi. To this bare outline was later added a whole series of almost certainly apocryphal incidents detailing his life and career, including the ascription of physical deformity. The qualities ascribed to him in these stories include a unique capacity for survival and gaining an edge in politically dangerous situations. Having been sold as a slave to the philosopher Xanthus, for instance, Aesop is depicted as outdoing his master in correctly interpreting a particularly obscure omen for the Samians. But Aesop strikes a bargain before doing so; he will interpret the omen only on the condition that a successful result will secure his release from slavery. Several incidents also play on the notion of Aesop as an ironic commentator on human pretensions to escape the earthbound – indeed scatological – regime of the body. When the famous philosopher Xanthus urinates on a journey without pausing at the wayside, for instance, Aesop comments wryly on his lack of concern for the inessential. Aesop's association with animals – he is pictured surrounded by them in the famous Steinhöwel woodcut which CAXTON imitated in the first English printed edition of the fables – is another essential ingredient in his character which goes some way towards accounting for the enduring popularity of this author with children.

The absorption of Aesop's fables into the canon of literature deemed suitable for children occurred at a relatively early stage. The fable was a form recommended as exemplar in the study of grammar and rhetoric by Quintilian in the first century AD, and Aesop appears regularly as a curriculum author for 'minores' at least from the 11th century. Whether or not any of the details of his 'life' have a real historical basis, they give a particular focus to qualities in the stories he is said to have written, and they gave him a distinct identity within the pantheon of classical writers at the heart of the educational curriculum in the medieval and Renaissance world. Aesop's unique position among this galaxy of esteemed writers as a – probably illiterate – member of an underclass of slaves seems apt, at least, if one considers how sharp-eyed the fables are about relationships between the powerful and apparently powerless in the natural world, and the lessons for human conduct that can be drawn.

DWH

African American literature Fiction, non-fiction, poetry, folklore and illustrative art focusing on African Americans: their present-day lives, cultural experi-

ences, and history in America and Africa. In the beginning were the slave narratives, told, retold, remembered, eventually written down, published, read, reread, and ultimately recreated, transformed, and available today in collections by such writers as JULIUS LESTER, VIRGINIA HAMILTON and PATRICIA MCKISSACK. Then came the Harlem Renaissance of the 1920s and an interest by black writers to refute stereotypes and to promote a theme of struggle shared by many African American writers through the production of black art. African American literature and visual art forms were to come from black, rather than white, models. The magazine founded by W. E. B. DU BOIS, *THE BROWNIES' BOOK* (1920–1), reflected this same goal.

In the 1930s, two prominent members of the Harlem literary establishment, LANGSTON HUGHES and ARNA BONTEMPS, discovered a way to wed adult aims for African American art and children's literature in *Popo and Fifina, Children of Haiti* (1932). Hughes's poetic language complemented Bontemps' understanding of both childhood playfulness and parental concerns. 'Langston had the story and . . . I had the children', said Bontemps, a father of six. During the 1930s Bontemps went on to produce more books without Hughes, at the same time searching for a more realistic way to depict black children's speech. After using standard English in *Popo and Fifina*, he used regional Alabama dialect in *You Can't Pet a Possum* (1934). Eventually he produced in *Sad Faced Boy* (1937) an early version of Black English, as he moved from reproducing phonemic levels of speech to replicating syntactic levels. Bontemps' books are even more important for their degree of authenticity. For the first time, black children could read books written by a black adult who had observed both the segregated worlds of rural Alabama and those of urban Harlem.

Several white writers of the 1930s were trying to portray black children accurately and sympathetically. Ellis Credle's *Across the Cotton Patch* (1935), set in her native region of Eastern North Carolina, reveals both black and white children eating watermelon, riding hogs and saying 'Sho nuff'. But the white children in these books do not continuously speak an unreadable, comic dialect, as do the black characters. Finding dialect difficult for her own kindergarten students in Atlanta, Eva Knox Evans eliminated it in the stories she wrote about black children – *Araminta* (1935) and *Jerome Anthony* (1936). Credle eventually did the same; she also discovered that the way she had been portraying black children in ILLUSTRATIONS was not well accepted. For a later book, she eliminated the use of dialect and substituted photographs for drawings in order to avoid any question of caricature. *The Flop Eared Hound* (1938) stands today as an important early 20th-century regional document.



Illustration by Jessie McDermott for *Lulu's Library* by Louisa May Alcott.

Michael Crowder. Ajayi has also written **PICTURE-BOOKS** portraying familiar everyday experiences, in *Alli's Bicycle*, *Tinu's Doll*, *Emeka's Dog* and *My Book of Animal Riddles*, all published in 1982. VD

Akan folktales see OSAFOA DANKYI; MESHACK ASARE

Aladdin see **ARABIAN NIGHTS' ENTERTAINMENTS**; see also DAVID WOOD; **MOVABLE BOOKS**

Alcock, Vivien 1924– British author born in Worthing, Sussex. Alcock worked as a commercial artist and married LEON GARFIELD in 1948. Characteristically her novels feature female protagonists poised between childhood and adolescence, who feel alienated from their parents. Strong elements of **FANTASY** and the supernatural direct lively plots in which contemporary relationships and issues are explored within powerfully evoked settings. Her first novel, *The Haunting of Cassie Palmer* (1980), praised for its originality and social relevance, contained themes which recur in later books. Probably her most distinctive work is *The Monster Garden* (1988). Several, including *The Sylvia Game* (1984) and *The Cuckoo Sister* (1985), were serialised for **TELEVISION**. CMN

Alcott, Louisa May 1832–88 American novelist who has suffered in recent decades by losing her intended audience of young adolescent girls and attracting the

attentions of adult critics who have their own political agenda to promote. Best known for the four books, beginning with *LITTLE WOMEN* (1868), which comprise the March family saga, and for numerous novels and short stories for children, she also wrote sensational stories for newspaper publication under the pseudonym A.M. Barnard.

Much is made of the autobiographical content of the March family novels but this is really true only of *Little Women*, and even that gives scant indication of the Alcotts' circumstances during Louisa's childhood and adulthood up to the point of its publication, when it launched her career as a successful, sought-after writer. Daughter of Abigail May and Bronson Alcott, the Transcendentalist philosopher, she and her sisters were raised in poverty and desperate insecurity. Bronson, whose advanced and – to 19th-century parents – alarming views on education resulted in the closure of a number of schools he founded, and who abhorred the notion of working for hire, was not a provider. This obligation fell first of all upon his wife who, although sharing his high ideals, needed to feed her daughters, and later upon Louisa, whose dream, realised by the success of *Little Women*, was to provide for her family and relieve them from the burden of debt.

Thereafter Alcott's output was regular but uneven in quality. Although she never returned to the didactic whimsy of her first published fiction, *Flower Fables* (1855), and only once to the rousing excesses of A.M. Barnard, her work rarely achieved the confident fluency of the March novels or the grittiness of *Hospital Sketches* (1864), based closely upon her own experiences as an army nurse at the outbreak of the Civil War (although she omitted the disastrous and permanent damage inflicted on her own health).

The fate of her first novel, *Moods* (1864), is revealed in *Good Wives* (1869). Chopped about as a result of conflicting advice, it is a flawed but interesting début and remarkably outspoken upon the subject of divorce. She always used her fiction as a vehicle for the propagation of educational, social and feminist theory, and her relatively early death robbed her of the audience she was preparing for herself. In *An Old Fashioned Girl* (1870) – the title of which belies the content – she contrasted the idle rich family, supported by an over-worked father, with the healthy independence of the women who went out to work for their living, though she never underestimated the toll this took in a world still unadjusted to the idea of female emancipation. She pursued this further in *Work* (1873), which, being written for adults, allowed her greater frankness about the experiences of women surviving alone. *Eight Cousins* (1875) and its sequel, *Rose in Bloom* (1876), are more overtly polemical. The main character, Rose, is orphaned and consigned to the care of her father's

brother Alec, a doctor. In the teeth of opposition from her six aunts, Alec educates Rose to take care of herself, the message of the books being that if women were to assume their place alongside men as equals, their first duty was to free themselves from the self-inflicted ailments that enfeebled them. That a badly nourished woman in a suffocating corset and clothes that virtually crippled her was ill-equipped to call herself anyone's equal, seems self-evident now. In 1875 these were contentious ideas and, coupled with Alcott's dedicated suffragism, would have drawn severe disapproval had she not already established herself as a popular favourite. The book is no sermon, though, but an entertaining read, as is the sequel which follows Rose into adulthood with her boy cousins. Rose herself is not a particularly interesting figure, but she is surrounded by lively characters, not least of whom is Uncle Alec, one of those vigorous and outgoing men that Alcott was so skilled at creating in spite of having been surrounded in her formative years by the solipsistic Transcendentalists who haunted the woods around Concord.

Alcott's reaction to her success was always ambivalent. She loved the money and, for a short while, the fame, but lending her experiences to the middle-aged Jo of *Jo's Boys* (1886), she allows herself some sarcastic jabs at her public, at herself as a 'literary nursemaid who provides moral pap for the young', and at her publisher, Thomas Niles of Roberts Brothers, who in a riverine pun is translated into Mr Tiber, who 'sits at his desk like a sort of king . . . for the greatest authors are humble to him, and wait his Yes and No with anxiety'. One chapter of *An Old Fashioned Girl* features a visit to a group of women artists among whom is a farouche young writer, sulking at her unexpected celebrity. The ambivalence was compounded by her persona of benign literary auntie, purveyor of moral pap, who was a front woman for the caustic, depressive realist whose sardonic tongue cut through the bromides. The laconic Yankee diction of her young protagonists was a voice she suppressed in herself, preferring to make her authorial interventions in the admonitory tones of Aunt Jo, rather than the scathing social and political critic she might have allowed herself to be.

In *Little Women* Jo dreams of becoming a great author. So, one must assume, did Alcott. Like Jo, she settled for less, understanding that her reach exceeded her grasp, but her best work was popular for a century and influenced many who followed her. *Little Women* has been filmed three times and Jo March became a role model for generations of girls. Alcott has been criticised for withholding glittering prizes from Jo, who so clearly deserved them, but there were no glittering prizes for Alcott either. Nevertheless, she changed the face of children's fiction forever. JMM

Alcuin 735?–804 Director of the Cathedral School at York and, after 762, of the Emperor Charlemagne's Palace School. Alcuin was a major figure in the reform of European education, both secular and religious. He also tutored the royal sons and daughters and other members of the nobility. Among his many works, including educational texts, are his *Disputatio Pippini cum Albino Scholastico*, a dialogue with Pippin, Charlemagne's young son, which represents an imaginative method of learning vocabulary, and his poem 'Versus de Gallo' ('A Poem about a Cock') which is the first extant version of the tale of the fox and the cock.

GA

Alden, Isabella MacDonald see PANSY

Alderson, Brian see REVIEWING AND REVIEWERS; see also EDWARD ARDIZZONE; CRITICAL APPROACHES TO CHILDREN'S LITERATURE; HAROLD JONES; ANTONY MAITLAND; CHRIS RIDDELL

Alderson, Valerie see REVIEWING AND REVIEWERS

Aldhelm 639?–709 Abbot of Malmesbury and Bishop of Sherborne. His *De Septenario* or *Epistola ad Acircum* (685?) – a Latin letter to King Aldfrith of Northumbria, his godson – contains a discussion of the number seven, and two technical treatises on metre in the form of question and answer between pupil and teacher, the first English example of this ancient genre. The letter includes 101 poetic 'enigmata' or riddles with a title providing the solution. Intended to illustrate Latin verse composition, the riddles subsequently had their own manuscript tradition, becoming a popular and influential school text in Britain and on the Continent.

GA

see also JOKES AND RIDDLES

Aldin, Cecil see CHRISTMAS ISSUES; EVELYN EVERETT GREEN; see also ILLUSTRATION IN CHILDREN'S BOOKS; LAWSON WOOD

Aldrich, Thomas Bailey see *THE STORY OF A BAD BOY*; see also *OUR YOUNG FOLKS*; GEORGE WILBUR PECK

Aldridge, (Harold Edward) James 1918– Australian writer who spent his childhood in Swan Hill on the River Murray, in Victoria. After some years working as a journalist and novelist in the United Kingdom, Aldridge wrote a series of books, the *St Helen* novels, set in a town on the River Murray in the 1920s and 1930s. His reputation as a writer for children is based on this body of work. *The True Story of Lilli Stubeck* (1984), winner of the CHILDREN'S BOOK COUNCIL OF

Alger, Horatio, Jr. 1832–99 American novelist, educated for the ministry at Harvard. He was a Unitarian minister in Brewster, Massachusetts, until quitting in 1866. The reason for his departure from the pulpit was shrouded in secrecy for many years, until it was revealed, fairly recently, that he was forced to resign his position as a result of having sexual relations with a number of the boys and young men in his parish. He published his first boys' book, *Frank's Campaign*, in 1864.

His name has become synonymous with a particular kind of American FAIRY TALE, the 'rags-to-riches' story of a boy who moves from poverty to financial and social success, thanks to the beneficial role of capitalism in an industrialised late 19th-century America. His novels are typically described as male CINDERELLA stories and this analogy succeeds if one keeps in mind that in most versions of *Cinderella* the heroine succeeds with the assistance of a magical helper; Alger's heroes, despite their inherent pluck, are usually dependent on 'luck' to succeed (indeed a series of his novels was known by the title 'Luck and Pluck'). The dozens of novels he wrote between the late 1860s and his death in 1899 have similar if not identical plots: a young boy, 'adrift in the city' (to use another of his titles), manages, through industry, a positive outlook and good fortune, to rise above his squalid origin and become a successful capitalist. His boys are not simply cardboard figures: while one cannot say that they possess psychological depth, they are a step beyond the one-dimensional figures of previous CAUTIONARY TALES in that they are often slightly mischievous, while at core honest and ethical.

Dick Hunter, the title character of his best-known and most commercially successful novel, *Ragged Dick*, is a good example of this: he is not above stealing and lying when these are necessary for survival, but he would never turn on one of his fellow boot-blacks, and most of his lying seems more in the realm of exaggeration and teasing than that of true deception. He is brave, kind and loving, and is rewarded for these qualities with a position in a bank. Paradoxically, Alger's heroes often lose their distinctiveness and charm when they rise above the squalor in which Alger has initially 'found' them. Alger also depicts self-made households of homo-social, arguably homo-erotic boys and young men, perhaps reflecting his own dreams and fantasies of a utopia peopled by male youths.

His novels have never been critical successes, most critics taking them to task for the improbability of their plots, the sameness of characterisations, and the flat and unimaginative use of language. Their influence on young readers of their time and on ensuing generations of writers of boys' books should not, however, be underestimated.

BH

Algonquin stories see FOLKTALES AND LEGENDS; see also NATIVE AMERICANS IN CHILDREN'S LITERATURE; EGERTON R. YOUNG

Ali Baba and the Forty Thieves see ARABIAN NIGHTS' ENTERTAINMENTS; TONY SARG

Alias Madame Doubtfire see MRS DOUBTFIRE

Alice imitations A large corpus of novels, poems and stories which emulate, appropriate, continue or critique LEWIS CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND* (1865) and/or *Through the Looking-Glass* (1871). Approximately 200 such works have been identified, most produced between 1869 and 1920.

Although the term 'imitation' is often used to signify redundant works which are derivative of and inferior to an 'authentic' original, the *Alice* books were themselves influenced by a tradition of Victorian FANTASY already established by such authors as Catherine Sinclair, F.E. Paget, Frances Browne and CHARLES KINGSLEY. Rather than being mere imitations of Carroll's originals, literary responses to the *Alice* books trace the larger process by which new works for children engage in dialogical relationships with powerful and popular cultural icons, enacting in literary form broader cultural debates about childhood, children's literature, the FANTASY genre and the icons themselves. These *Alice*-inspired works thus dramatise the various kinds of cultural work the books performed as authors both reinscribed and resisted popular perceptions of the *Alice* books and their effects on child readers.

The majority of works based on the *Alice* books are emulations – dream fantasies following an episodic journey plot within an imaginary 'wonderland', and featuring an adventurous heroine or hero similar to Alice, nonsense poetry and language, characters familiar from popular works for children (including the *Alice* books), and a sentimental return to the domestic 'real' world of home and family. Such works include TOM HOOD'S *From Nowhere to the North Pole: a Noah's Ark-Æological Narrative* (1875), CHARLES CARRYL'S *Davy and the Goblins, or What Followed Reading 'Alice's Adventures in Wonderland'* (1885), G.E. Farrow's *The Wallypug of Why and its sequels* (1895–1906), and John Rae's *New Adventures of 'Alice'* (1917).

Women writers published some of the more subversive appropriations of the *Alice* mythos. These works – including Jean Ingelow's *MOPSA THE FAIRY* (1869), CHRISTINA ROSSETTI'S *Speaking Likenesses* (1874), JULIANA EWING'S *Amelia and the Dwarfs* (1870), FRANCES HODGSON BURNETT'S *Behind the White Brick* (1879), Maggie Browne's *Wanted – A King; or, How Merle Set the Nursery Rhymes to Right* (1890), Anna Matlack Richards' *A New Alice in the Old Wonderland*

(1895), and several works by E. NESBIT – present Alices who embody women's power and influence in late Victorian middle-class culture.

Imitations of his work both frustrated and fascinated Carroll, whose diary mentions what became a substantial collection 'of books of the *Alice* type'. He considered a lawsuit against Anna Richards over her unauthorised sequel; yet, unable to recreate the *Alice* books' appeal in his own works, for example in *The Nursery Alice* (1889) and *Sylvie and Bruno* (1889), Carroll may have looked to these imitations for a key to understanding his own success. CS

Alice's Adventures Under Ground see ALICE'S ADVENTURES IN WONDERLAND

Alice's Adventures in Wonderland and *Through the Looking Glass* (1865, 1871) The story of how Charles Lutwidge Dodgson, a mathematics don at Christ Church, Oxford, came to write *Alice's Adventures in Wonderland* has long since grown into literary myth. While rowing up the river to Godstow on a hot summer afternoon in 1862 with Robinson Duckworth (the Duck) and three Liddell sisters: Lorina (the Lory), Alice and Edith (the Eaglet), Dodgson (the Dodo in *Alice* – the nickname arose from his stammer in pronouncing his name) was prevailed upon to tell them a story, which he did, extemporising as he went along. He later wrote up the story which he called *Alice's Adventures Under Ground* and illustrated it himself, presenting it to Alice Liddell in 1864 as a Christmas present. Dodgson was encouraged by his friends Henry Kingsley (brother of CHARLES KINGSLEY) and GEORGE MACDONALD to put it into print; it was revised and published a year later by Macmillan. *Alice's Adventures in Wonderland*, as its title became, emerged as the work of 'LEWIS CARROLL', with new ILLUSTRATIONS provided by the *Punch* cartoonist JOHN TENNIEL. It was a much expanded version of the earlier text, introducing 'The Caucus Race', 'Pig and Pepper', 'A Mad Tea-Party' and the Cheshire Cat, all of which had been absent in the original telling. *Alice's Adventures in Wonderland* was later adapted by Dodgson for younger readers in *The Nursery 'Alice'* (1890), in which 20 of the original illustrations by Tenniel were printed in colour.

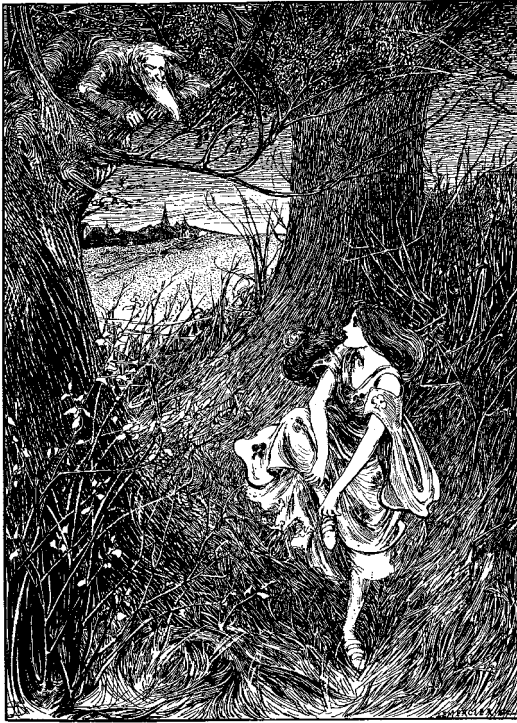
From his correspondence with Macmillan, it would appear that Dodgson was thinking about *Through the Looking Glass* as early as the latter half of 1866; it was, however, 1871 before he finished writing it and Tenniel completed the illustrations; the book came out in December of that year. Both the *Alice* books have been continuously in print since their first publication, and what might be called an 'Alice industry' has grown up around them which began during Dodgson's own lifetime, he himself inventing and commercially produc-

ing such items as the Wonderland Postage-Stamp Case. The first professional stage adaptation of *Alice* was produced by Henry Savile Clark in 1886; the work has also been adapted for the ballet and inspired a good many composers. David Del Tredici (1937–), an American composer, deserves mention here as having apparently been more than ordinarily struck by the *Alice* books. His love-affair with them has produced *Vintage Alice* (1972), *Adventures Underground* (1973), *In Wonderland* (parts 1 and 2) (1969–75), *An Alice Symphony* (1976), *Final Alice* (1976), *Annotated Alice* (1976) and the four-part *Child Alice* (1977–81): *In Memory of a Summer Day*, *Happy Voices*, *All in the Golden Afternoon*, and *Quaint Events*, most of which are works for voice with accompaniment (see also MUSIC AND STORY). *Alice's Adventures in Wonderland* were also rendered as a WALT DISNEY cartoon entitled *Alice in Wonderland* (1951), which failed to observe the integrity of the text, and there have been many film versions, including one using puppets and a soft-porn version in 1976. *Dreamchild* (1985) is a more serious film exploring the relationship between 'Carroll' and Alice Liddell/Hargreaves.

ALICE IMITATIONS are legion, for example G.E. Farrow's *The Wallypug of Why*, Gilbert Adair's *Through the Needle's Eye* and the more recent *Castle of Inside Out* (1997) by David Henry Wilson, which begins with an encounter between a child named Lorina and a Black Rabbit. Plays on the title itself are even more prolific, one of the better-known perhaps being *Malice in Wonderland*, used as a title by C. Day Lewis writing as Nicholas Blake.

Alice's Adventures in Wonderland and its sequel are landmarks in children's literature. In *Through the Looking Glass*, Humpty Dumpty says to Alice, 'The piece I'm going to repeat . . . was written entirely for your amusement.' The statement is also true of the *Alice* books, which were among the earliest works for children to be written for the entertainment and delight of the child rather than for instruction or improvement. The *Alice* books were among the first 'bestselling' children's works: Morton Cohen's *Lewis Carroll: A Biography* (1995) states that by 1898, the year of Dodgson's death, more than 150,000 copies of *Alice's Adventures in Wonderland* and 100,000 copies of *Through the Looking Glass* had been printed.

The *Alice* books confront questions related to the issue of identity: what forms it, whether it is a thing externally constructed by society, its categories, rules and behavioural patterns, or something that is internally made. Rosemary Jackson, in *Fantasy: the Literature of Subversion* (1981), has suggested that the fantastic, as an alternative and oppositional mode to realism, constitutes a form of subversion, its departure from the assumptions and workings of the real everyday world serving to question and undercut those assumptions.



'It was the old soldier.' Illustration (probably by Helen Stratton) for Hans Christian Andersen's *Fairy Tales*.

Massachusetts. Despite her background, Anastasia faces typical childhood problems such as making friends and coming to terms with the death of a grandparent and a younger sibling. Anastasia proved such a rich character that Lowry continued her adventures in eight more novels, advancing her from age ten to thirteen. As Eric Kimmel has suggested, the *Anastasia* books often tread the fine line between humour and tragedy. In subsequent novels, Anastasia has endured moving to the suburbs, weathered various unsuccessful infatuations, and solved school problems such as learning to climb a rope in gym class, completing a science project on gerbils, and passing a seemingly meaningless class on ethics. Anastasia has also appeared as a minor character in three popular books focusing on her younger brother, Sam. JDC

Ancient Mariner, The see *THE RIME OF THE ANCIENT MARINER*

Andersen, Hans Christian 1805–75 Danish writer. The story of Hans Christian Andersen's life is, as he so often described it, A FAIRY TALE: the son of a cobbler and an illiterate washer woman becomes a bestselling and internationally renowned author, a friend of princes, kings and queens. However, it is a fairy tale in

the style of one of Andersen's own stories, no simple journey from 'once upon a time' to 'happily ever after' but a complex tale open to many interpretations, where a possibly mysterious beginning leads to a bitter-sweet end. Indeed, the stories are the Life, containing as they do so much more of what he actually felt and longed for than his autobiographies ever reveal.

Andersen was brought up in straitened circumstances in Odense. At about the time of his birth an illegitimate son was born to Prince Christian Frederik, the Crown Prince of Denmark, and the daughter of an army General. The birth of this child was hushed up and he vanished. Was he given to a servant and her new shoemaker husband to bring up?

From the start Andersen was an outsider. Too tall, too awkward, an ugly child whom neighbours condemned as behaving more like a girl than a boy, he was above all an exhibitionist who would sing, dance or recite poetry for anyone who wanted to listen and many who did not. He adored his father, Hans, who introduced Hans Christian to reading. He also built a puppet theatre which was Hans Christian's solace for years to come.

It was this fascination with the theatre that took him to Copenhagen at the age of 14. His father had died and because of his inability to mix with others Andersen had had very little schooling, despite education having been made compulsory in Denmark. He bombarded the Royal Theatre board with requests for acting auditions and then later with plays. This eventually led to his being sent to grammar school, very much against his will. He was unhappy there partly due to what is now thought to have been dyslexia. His education was overseen by Jonas Collin, the director of the Royal Theatre, who later managed his finances. Andersen's relationships with the different members of the Collin family were the most important in his life. The feelings of love, duty and resentment that they engendered were to be the catalyst for many of his best-known stories.

His first real success came in 1835 with *The Improvisatore*. Set in Italy, this novel centres on the friendship between two young men. This was the first but not the last time that Andersen explored his relationship with Edvard Collin, one of Jonas' sons, in print. Andersen loved Edvard with a passion that lasted his whole life. It is now thought that the unrequited love that Andersen claimed to have for various engaged and unattainable women, including the singer Jenny Lind, were merely blinds to hide his homosexuality.

Reviewers were extremely surprised and disappointed that Andersen followed *The Improvisatore* with a small book of four stories for children, *The Tinderbox*, *Little Claus and Big Claus*, *The Princess and the Pea* and

Little Ida's Flowers (1835). The stories were criticised for lacking any obvious moral and also for being written in a colloquial style. For his part, Andersen felt that this was their point. As Alison Prince puts it in her excellent biography (*The Fan Dancer*, 1998) he was writing for children not at them. Andersen describes how his intention was to set the stories down just as one would tell them aloud to children, using ordinary everyday language. In doing so, he injected a vitality and freshness into the stories that made them appeal not only to the readers of his own time but also to those of today. Andersen had finally found his own voice.

The first three stories were based on folktales but the last was entirely his own. He took the positive reception of this as a cue to write his own fairy tales. Collections followed every year and – as Andersen said himself – no Christmas tree was complete without that year's new volume. The GRIMM BROTHERS had started a trend and at last the middle classes felt that fairy tales printed in proper books were safe to give to their children. Andersen's timing was perfect.

The stories proved to be more than a financial success. They enabled Andersen to explore the turbulent feelings that he could not express in any other way. *The Little Mermaid* (1837) concerns the pain of a lover who can never be accepted by her beloved for who and what she is; it was first conceived at the time of Edvard's marriage. *The Emperor's New Clothes*, published at the same time, can be read as a fable about the flimsiness of trying to use conventional notions to hide one's true self. *The Ugly Duckling* (1843) describes his feelings towards so many who ridiculed him and who would never accept that he was a great writer, particularly within the Collin family. *The Gardener and the Family* is Andersen's attack on Denmark itself for not truly appreciating the contribution that he made to literature even though he was widely acclaimed abroad. As well as the fairy tales, he wrote novels, poetry, verse plays and travel books and was fêted throughout Europe.

Yet he was an outsider twice over, and the very factors that alienated him were those that contributed to his success and enduring popularity. Whatever he achieved, he would always be the poor boy from Odense, never quite accepted as a social equal by the bourgeois families of Copenhagen. However, he never sought to overthrow the social system. Instead he wanted a meritocracy where talented individuals like himself could rise to any level. His tales espouse very middle-class values of belief in God, hard work and achieving a sustainable income (something that worried him even at his death, even though by then he was lending others money). Even princesses, if they did not follow the bourgeois code, could lose their



Illustration by Anne Anderson for *Blackie's Children's Annual*.

place in society (*The Swineherd*). This reinforcement of their beliefs was part of his stories' appeal to the middle classes and why they became so popular. Andersen's background also gave him the strong, fresh authorial voice that we can still hear today.

The other separating factor was his sexuality. He longed for love, and once he had achieved his writing ambitions he became all the more aware of the hole in his life. Whether Andersen would ever have become the writer that he did if he had been cherished as he yearned to be is very much to be doubted. His best-loved and most famous tales have endured because of the psychological truths they contain and the writer's desperate need that drives them.

AMN

Anderson, Anne 1874–1930 Writer and illustrator of children's books, and artist. Scottish-born Anderson spent her childhood in Argentina before settling in England. Influenced by Jessie M. King and MABEL LUCIE ATTWELL, she illustrated over 100 books, including several with the artist Alan Wright (her husband from 1912). Though she rarely tackled strictly fairy subjects, she always imbued her watercolour ILLUSTRATIONS with an atmosphere of delicate FANTASY, making her particularly popular in the nursery of the 1920s. Maleen Matthews has enthused that 'from the point of view of creating the child mind

good sense, is a distillation of people who decide to control their own lives. In his retelling of the MAORI legend *Maui and the Sun* (1996), Bishop's skilled watercolours are perfectly integrated with the measured text: layered earth and grand, disturbed waves of colour echo the archetypal emotions of triumph and despair when Maui discovers the sun's name. Bishop is a prolific writer and illustrator who has deservedly dominated the New Zealand picturebook scene for more than a decade.

MJH

Biswas, Pulak 1941– Pioneering Indian illustrator and painter. Biswas is credited with raising book ILLUSTRATION to the level of serious art in a context where illustrating is considered a poor cousin of painting. He believes that 'a good illustration should not only help understand the text; it should go beyond that on its own as a work of art'. He has incorporated elements of India's folk art forms in his illustrations. Always trying to overcome the barriers imposed by the pre-determination of a text, the first success of his iconoclastic efforts was seen in the illustrations to Mulk Raj Anand's *A Day in the Life of Maya of Mohenjodaro* (1968). Here he succeeded in demolishing the stereotypical fair heroine by portraying Maya as a dark little snub-nosed girl. Biswas's first full-time illustrating job was with the Children's Book Trust, where he worked on a broad range of titles with a great degree of freedom. He has been associated with all leading publishing houses for children in India, and has also worked for publishers in the United States, Austria and Germany. He was awarded the Grand Honorary Diploma in the Biennale of Illustrations, Bratislava, in 1967. His exquisite stylised illustrations of the great Indian classics, the *Ramayana* (1989) and the *Pancatantra* (1969), stand out as the best examples of his work.

MBH

Black Beauty sequels see CHRISTINE, JOSEPHINE AND DIANA PULLEIN-THOMPSON; see also ANIMALS IN FICTION

Black Beauty: the Autobiography of a Horse (1877) Novel by Anna Sewell (1820–78) cast in the form of fictional animal autobiography which first gained popularity in the eighteenth century. *Black Beauty* is one of the best-selling novels of all time. Originally written as a didactic story for adults, especially working men and boys responsible for horses and their welfare, it became popular with children almost immediately and has remained so ever since. The story recounts Black Beauty's life as a working horse, from idyllic beginnings as a foal on a country estate, through gradual physical deterioration and worsening treatment under successive ownerships, to a consolatory happy ending. The story is episodic,



Illustration from *Tiger on a Tree* by Pulak Biswas.

told in simple prose and short chapters, each chapter embodying a moral and educational point. Written for adults with modest literacy and little leisure for reading, the book is linguistically undemanding but narratively powerful, its episodes unified by its sympathetic central figure, his moving life-story, and his naive but telling perspective on human behaviour. Anna Sewell was a Quaker, and the book articulates Quaker values not only concerning the human treatment of animals but in its loathing of warfare and its exposure of social ills such as drunkenness. It defends – and in itself impressively represents – the Quaker virtues of plain speaking and moral courage.

PH

see also ANIMAL STORIES

Black Book of Carmarthen, The see KING ARTHUR

Black Bull of Norrway, The see 'BEAUTY AND THE BEAST'; see also SCOTTISH FOLKTALES

Black Hearts in Battersea see JAMES III SERIES

Black Holes and Uncle Albert see UNCLE ALBERT SERIES

for debate in the field. Its voice has always been controversial, sometimes even subversive, but it has undoubtedly set standards and defined agendas for action by publishers as well as teachers and readers. Its accompanying booklists have broken new ground, particularly with regard to minorities, both ethnic and social.

DCH

see also REVIEWING AND REVIEWERS

Books for Keeps Guide to Poetry, The (1996) An invaluable collection of articles and REVIEWS of poetry for children aged 0–13, edited by CHRIS POWLING and Morag Styles, and published jointly with the Reading and Language Information Centre, University of Reading, UK. The reviews are genuinely critical engagements with the texts, by writers who know about and love poetry. The *Guide* updates the highly successful *Poetry 0–16* (1988).

ML

Bookstart Project initiated in 1993 by Barrie Wade and Maggie Moore from the University of Birmingham in the United Kingdom, designed to investigate and encourage book-sharing among families with infants aged approximately nine months. A group of inner-city families received a free pack which contained a book, a poem card and information about book purchase and joining the library. These packs were highly valued and resulted in more book-sharing for babies and increased book ownership. Evaluations have found that parents in the pilot study acted in ways which encouraged young children's interest in and enthusiasm for books.

Following the success of Bookstart, many similar baby literacy projects have been set up throughout the United Kingdom. The aim of all the projects is to encourage parents and carers to involve their children in interaction with books from a very early age. These are usually multi-agency projects, involving health visitors and librarians as well as the education service. Families receive a free pack containing books, rhyme cards and other materials related to literacy, and are also offered advice and support from a project officer who works with the families, promoting library membership and encouraging the sharing of books. Some projects have included contact with mothers before the birth of the baby, with information relating to the benefits of reading with young children being distributed at pre-natal classes.

A powerful rationale for such projects can be found in the work of DOROTHY BUTLER. In *Babies Need Books* she outlines the ways in which books can be used with the youngest children, and offers a convincing argument for their place in everyone's daily routine. Her emphasis is on the pleasure that books can bring both parents and children, and each chapter, covering ages from birth to five, is accompanied by a lengthy list of

suggested titles. In *Cushla and her Books* she describes the progress of a handicapped child from babyhood to confident child and explains how books played an important part in this development, providing further powerful justification for the use of books with the very youngest children.

HB

Boreman, Thomas 17??–1743 Early publisher of children's books whose work predates that of JOHN NEWBERY. Boreman's *Description of Three Hundred Animals* (1730) was in fact adapted by Newbery within his own publications. Boreman's principal work for children was *Gigantick Histories*, published in ten volumes between 1740 and 1743. These were historical and descriptive accounts of famous London buildings, written for children and incorporating specially designed new woodcuts. The books were printed in a very small format, their tininess being a topic for jokes by Boreman designed to create an air of easy familiarity with his young readers.

DWh

Borrowers, The (1952–82) Series of five novels written by MARY NORTON, about a family of tiny people who are driven from their home under the floorboards of a large country house, where everything they need is 'borrowed' from the 'human beans' who live upstairs. The novels are set in the period between 1907 and 1911. The main characters are Pod, Homily and their daughter Arrietty, who is tempted repeatedly to break the sacred law forbidding Borrowers from allowing themselves to be 'seen' by human beings. This invariably leads to trouble, and the wilful and passionate Arrietty is the cause of the family's homelessness. The five novels are an account of their wanderings – their dramatic escapes from danger, their subsequent imprisonment, and their discovery after many adventures of a safe new home in a half-empty rectory.

The appeal to young readers lies largely in the resourcefulness and courage of the Borrowers, whose every possession has to be taken from 'upstairs' at great personal risk and adapted for use in their miniature world. From the first story, *The Borrowers* (1952), Norton makes great use of the narrative possibilities of perspective and the ingenuity needed to make big objects serve the needs of tiny people. She also tantalises her readers by constantly reminding them of the evocative unreliability of STORYTELLING. The origin of *The Borrowers* is wrapped up in mystery: the narrator is Kate, who heard the tale from Mrs May, who heard it from her fanciful young brother, who might have made it up. In *The Borrowers Afield* (1955), the first four chapters are devoted to establishing a dubious authenticity for the tale, and in *The Borrowers Afloat* (1959), the mystery of the telling is intensified as the source is described as 'the biggest liar in five counties'.

There is a good deal of social comedy and family realism in the series, especially in the character of Homily. A working-class mother who pronounces parquet 'parkett', she is prickly, proud, ignorant and brave. DIANA STANLEY'S ILLUSTRATIONS indicate a bony, graceless figure with spikey hair. Arrietty is represented as a recognisably rebellious and disruptive teenager chafing at restrictions.

The character of Arrietty gives unity to the series. Although her thinking is shaped largely by her parents, she is a reader and knows of wider possible horizons than her literally small-minded parents can understand. The theme of escape, and Arrietty's yearning for an expansion of her limited world, provides a powerful emotional impetus beneath the narrative surface and is reflected in the titles, which indicate a progressive movement outwards – abroad, afloat, aloft. It also leads to moments of lyricism, as here, where radiance and colour burst upon Arrietty's eyes for the first time after a lifetime in the darkness under the floorboards:

She saw the gleaming golden stone floor of the hall stretching away into distance; she saw the edges of rugs, like richly coloured islands in a molten sea, and she saw, in a glory of sunlight – like a dreamed-of gateway to fairyland – the open front door. Beyond she saw grass and, against the clear, bright sky, a waving frond of green.

Throughout the series, Norton uses Arrietty's developing perceptions to combine a celebration of light and colour with the painstaking description of minute detail:

Standing up, she picked a primrose. The pink stalk felt tender and living in her hands and was covered with silvery hairs, and when she held the flower, like a parasol, between her eyes and the sky, she saw the sun's pale light through the veined petals.

But expansion leads to danger. In *The Borrowers Afield*, Norton again provides a surface ADVENTURE STORY of danger, risk, and temporary periods of rest and sanctuary, while at a deeper level the allegory of adolescence continues to explore the widening of Arrietty's cultural landscape. The tiny Borrowers are like pioneers discovering a huge new landscape – with frogs, snakes, wild strawberries, torrential rain. Respite comes with the discovery of an old boot where they take up temporary residence. There are long lyrical accounts of Arrietty's almost Wordsworthian joy in the beauty of a transfigured landscape, the realisation of everything she had imagined. But there is one discovery she had not imagined – Spiller, an unknown Borrower, male, young, independent, slightly mysterious, resourceful and unruffled. In the end Spiller saves their lives.

Arrietty precipitates the final catastrophe because of her fatal desire to make friends with 'human beans'.

Every time it happens, she is involved in confessions, shame, disapproval – yet she cannot help herself. The ending cleverly combines an invitation to a sequel with another expression of this weakness of the heroine's.

The Borrowers Afloat is probably unique in that almost a whole flashback chapter is a reprint of the ending of the previous book. Like its predecessor, it begins with an escape, this time down a water drain with the help of Spiller. Then, through many dangers, they sail down the river in a kettle, and later in Spiller's boat, a converted knife-box covered with an old gaiter. Their destination is the miniature village of Little Fordham. *The Borrowers Aloft* (1961) is, like the others, a short story of escape expanded into a longer one by concentration on minute details, but it also includes several chapters devoted to the human characters of village life. A date is given: it is 1911, and the writing of these adult chapters has a quiet pastoral quality reminiscent of 'Miss Read'. The narrative does not turn to the Borrowers until Chapter 6, testing the patience of young readers somewhat. The Borrowers are imprisoned in an attic by a greedy pair of 'human beans' who intend to show them for money. The account of their escape by balloon is told with careful and convincing attentiveness to mechanical minutiae. Diana Stanley's illustrations occasionally fail to match the accuracy of the account: a careful young reader might spot an error where Pod is depicted trying to unscrew the wrong part of the musical box which is to be used for a winding-gear.

In 1966 Mary Norton published a short story called *Poor Stainless*, in which Homily tells Arrietty a story about happier times when the house was full of Borrowers. But the series was not properly resumed until *The Borrowers Avenged* (1982). Arrietty's need to expand her horizons had earlier been explicitly associated with her fascination with Spiller. She had decided to marry him because 'he likes the out-of-doors, you see, and I like it too'. But these hints are not developed in this last novel of the series; Spiller simply walks out with a fierce glance which seems to Arrietty 'almost one of loathing'. He remains a mystery throughout the series – amoral, resourceful, coming and going according to unknown dictates.

The central authorial interest now seems to be the life of the village church. The daily activities associated with it – and the half-empty old rectory to which the Borrowers escape – are described with a gentle nostalgic affection suggesting the memories of an Edwardian lady – and at more length than some young readers might like. The long-lost Lupy and Hendreary now live in a disused harmonium in the vestry, and several pages are devoted to Arrietty's discovery of the church interior. The final climax of the story is set within the floral decoration of the church

for Easter. It is difficult not to suspect that Norton had become less interested in the Borrowers than she was in the village, its social hierarchy, the eccentricities of its people, and the modest loveliness of its church. It is possible to read the series as an account of economic and cultural dependence. One might equally well argue that it is an allegory that leads the reader ultimately to the certainties of the Anglican Church – and there is certainly some delicate comedy arising from Aunt Lupy's religious conversion, her pointed pleasure in the words of the hymn 'All things bright and beautiful, all creatures great and *small*', and from Arrietty's misunderstanding of the difference between a high vicar and a low one.

The Borrowers' last home is under a window-seat, with a grating that opens out to the sunshine – an important symbol for Arrietty. Nevertheless, the final chapter leaves her in some ways worse off than she was at the start: she has had to make a 'grave and sacred' promise never again to speak to a human being. 'Would anyone, ever, begin to understand . . .?' says the tearful Arrietty. Her new friend – a Borrower-poet called Peregrine (pronounced Peagreen) – is impatient with her interest in human beings. Imagination and hope have given way to narrow and pragmatic notions of safety. Arrietty's sustaining dreams of a radiant fairyland future are defeated by the author's nostalgic elegy for a vanished past and the dim coloured lights of a village church. Norton does not tie up the loose ends and there is no closure, just a distancing shift of perspective and a final elegiac sentence referring a little sadly to 'the ladies who come on Wednesdays and Fridays to do the flowers in the church'.

In the 1990s the BBC broadcast TELEVISION serialisations of *The Borrowers*. The adaptations took drastic liberties with the original narratives, inventing a pair of sneering young bully-Borrowers whose adolescent pranks almost lead to the deaths of Pod, Homily and Arrietty. This transformed the series into a crude thriller about teenage violence, a villainy undreamed of by Norton. Nevertheless, the adaptation was something of a triumph for the BBC, partly because of the sophisticated special effects for contrasting the big world with the miniature one. Even more important was the casting of two major actors, Penelope Wilton as Homily and Ian Holm as Pod. Rebecca Callard as the young Arrietty was loving, animated and passionate – with just the right hint of wilfulness and wistfulness.

VW

Boston, L(ucy) M(aria) 1892–1990 British author best known for the *GREEN KNOWE SERIES* of novels. As with several of her short works for younger children, including *The Castle of Yew* (1965) and *The Guardians of the House* (1975), and also her first book, *Yew Hall* (1954), a novel for adults which was later reissued for teenage readers, the *Green Knowe* books centre

upon Lucy Boston's own house, the 12th-century manor at Hemingford Grey near Cambridge. This house forms the key to virtually all her best work; the only major exception is *The Sea Egg* (1967), a lyrical FANTASY set in Cornwall, in which two small boys swim secretly at night with seals and Triton.

Boston did not start writing until she was 60, inspired by the ancient house which she had bought just before World War II and lovingly restored. Its Norman hall, she said, 'imposes that intense stillness that suggests an awakened revelation'. The revelation to her – and the young reader's – alerted imagination, is the depth and continuity of past time, the magical interplay of history and MYTH, and the power of buildings to absorb and transmit the lives they contain. Hers is one of the earliest and most intensely realised of modern time fantasies for children. PH

Boston, Peter see *GREEN KNOWE SERIES*

Bottersnikes and Gumbles (1967) The first of the Australian series created by S.A. Wakefield, with witty line drawings by Desmond Digby. It was followed by *Gumbles on Guard* (1975), *Gumbles in Summer* (1979) and *Gumbles in Trouble* (1989). The Bottersnikes are lazy, uncouth, ugly creatures that inhabit unsavoury areas of the Australian bush and press the giggly, easy-going, utterly pliable Gumbles into their service. A review in the *Times Literary Supplement* claimed that Wakefield and Digby had 'invented a complete mythology of the rubbish dump and produced one of the most brilliantly funny books to appear for a long time'. Certainly children have taken the series to their hearts, responding to the ludicrous nature of the creatures themselves, the ongoing battle between the 'Snikes and the Gumbles – which takes on almost epic proportions – and also to the disgusting decadence of the 'Snikes. In each book the feud between the two extremes of temperament is intensified. The plump, pliable Gumbles grow more endearing, the 'Snikes, who glower and glow, but who shrink when wet, more revolting. Without ever becoming didactic, Wakefield implies that as long as litter persists 'Snikes will pollute the landscape. Happily, there will be a Gumble not too far away.

MSax

Bottigheimer, Ruth see *CRITICAL APPROACHES TO CHILDREN'S LITERATURE*

Bourgeois, Paulette 1951– Manitoba-born occupational therapist, newsprint and TELEVISION reporter, and writer of fiction and non-fiction. Her first published book, *Franklin in the Dark* (1986), illustrated by Brenda Clark, launched the world-renowned series of *Franklin the Turtle* PICTUREBOOKS. In this series

CRESSWELL. At a time when many illustrators were working in a similar field, Gill's drawings are instantly recognisable, popular with children and successful in their rôle of supporting and illuminating the narrative.

JAG

Gimore, Mary *see* *FOUR AND TWENTY LAMINGTONS*

Gilmoure, Margaret *see* *AMELIARANNE SERIES*

gilt covers Children's *GIFT BOOKS* and *ANNUALS* from about 1870 to the 1920s were generally offered in pictorial covers with a design *BLOCKED* with gold foil, continuing a tradition that had started with early Victorian keepsakes. The best were designed by the illustrator of the book as part of an integrated design.

GCB

Giltspur Trilogy comprising *The Battle Below Giltspur* (1988), *Dance of the Midnight Fire* (1989) and *Lightning Over Giltspur* (1991), in which Cormac MacRaois creates a landscape, firmly identified as County Wicklow, in which ancient forces of good and evil battle. The three young protagonists in these novels are modern-day children and share the preoccupations and interests of their peers. When spring comes, however, and the old powers of Bealtaine stir, they are hurled into a conflict which echoes back to the pre-history of Ireland as the terrible Morrigan, Formorians, Fir Bolgs and a cast of other characters from *IRISH MYTHOLOGY* rise up once more. Jeanette Dunne's pen-and-ink illustrations complement the text in catching the blurred worlds of *FANTASY* and reality.

VC

Ging Gang Goolie, It's an Alien (1988) A *SCIENCE FICTION* farce in which British author Bob Wilson's deadpan text recounts how the course of interplanetary conquest is changed by the unexpected meeting of an alien Grobblewockian spaceman and the 3rd Balsawood Scout Troop. Wilson's inventive interlacing of comic-book literacies, *TELEVISION*-type narrative, line drawings, diagrams, handwritten and printed notes, and running jokes begun verbally and finished pictorially, captures several points of view in this encounter of two cultures and languages. Using familiar conventions, Wilson intriguingly offers language and form to young readers as playthings with which to explore the question 'What if?'

EMH

Ginger Meggs Australian archetypal child larrikin and central character of the humorous newspaper comic strip (and film) of the same name, although first appearing in the cartoon strip 'Us Fellers' (1921) in the Sydney newspaper *Sunday Sun*. The work of J.C. Banks and several successors, the strip continues today. Ginger always tries to get out of work, to bait

the neighbourhood bully, and to impress those around him, especially his girlfriend, Minnie. A character of action, he is surprisingly philosophical about life, because he realises that, although he sometimes is not punished when guilty of a 'crime', he can be punished when innocent, and that this is the way of the world.

JF

Giovanni, Nikki 1943– American poet for children and adults. Born in Tennessee, she became popular as a black revolutionary poet in the 1960s. Her first book for children was *Spin a Soft Black Song* (1971), depicting the experiences of urban black children in their neighbourhoods. The collection *Ego-Tripping and Other Poems for Young People* (1973) is more wide-ranging, celebrating the pride and energy of black children. Giovanni has always believed that poetry and politics go together, as demonstrated in her introduction to *EVE MERRIAM's The Inner City Mother Goose* (1996) and her own *Shimmy Shimmy Shimmy Like My Sister Kate: Looking at the Harlem Renaissance through Poems* (1996).

CAB

Girl Weekly 'sister paper to the *EAGLE*' and companion to *SWIFT* and *ROBIN*. *Girl* was the first new post-war comic designed specifically for girls, first appearing in November 1951. It was founded by Revd Marcus Morris and published by Hulton. Combining the Amalgamated Press ethos of entertaining school-girl fiction with the less popular, high-minded respectability of the *GIRL'S OWN* approved by many parents, *Girl* aimed to attract the 10-to-16-year-old reader with information on careers (as nurses rather than doctors, kennel-maids but not vets, air-hostesses but never airline pilots) and instruction on horseriding and dog grooming, copious but lively fiction, and uplifting accounts of the lives of honourable women (contributed by Revd Chad Varah). Reflecting the early post-war era, and marking a modest break from the conventional fare of girls' papers, the first of the paper's heroines was air-ace Kitty Hawke (a female parallel to *Eagle's* DAN DARE), whose adventures were soon to be replaced by more popular and enduring story strips such as 'Belle of the Baller', 'Lettice Leafe' ('the greenest girl in the school') and the nursing serial, 'Susan of St. Brides'. *Girl* was printed on good paper with full-colour photogravure, and its high-quality artwork, instantly recognisable logo and *ILLUSTRATIONS* were its distinctive features.

While it did little to challenge traditional gender roles, *Girl* resisted the advertising and consumerism of the newly developing teenage market until 1960, when it changed in both quality and content in the editorial hands of Clifford Makins, under its new publisher, Longacre Press. Containing features on personal problems, teenage fashion and beauty (with an



'Am I a lily growing?' Illustration from *The Girl's Own Paper*.

emphasis on 'the natural look'), and popular stars such as Elvis Presley and Cliff Richard, *Girl* cast about to redefine and expand its readership. Failing to find approval with the younger end of the teenage market, it incorporated IPC's *Princess* in 1964, and ceased production in 1969. The title was relaunched in 1982 in a new, almost unrecognisable guise as a Fleetway publication, heralded as 'your very best friend', containing 'exciting stories, smashing pin-ups and lots of fun', and surviving until 1990, though without ever regaining the integrity or popularity of its origins.

Between 1953 and 1965, 13 volumes of *Girl Annual*, aimed at the Christmas market, were also published, reflecting the changing content and focus of the paper as it attempted to cater to the increasingly sophisticated and consumer-led interests of the teenager. Both the paper and the *ANNUAL* attracted well-known children's writers, including ELIZABETH BERESFORD, NOEL STREATFEILD and ROSEMARY SUTCLIFF; Barbara Woodhouse contributed articles on dogs. According to Mary Cadogan and Patricia Craig in *You're a brick, Angela* (1976), *Girl* 'never had the addictive quality of the cheaper papers'; nevertheless, it broke new ground in establishing a high-quality publication for girls whose lively and varied content has yet to be matched.

BW

Girl's Own Paper, The Periodical which began as a pioneer RELIGIOUS TRACT SOCIETY penny weekly 'for girls of all classes' in 1880, edited by Charles Peters until 1907, after which it became a monthly magazine under the long-lived editorship of Flora Klickmann. The paper combined with *Woman's Magazine* in the 1920s, but it was redefined in 1931, on Klickmann's retirement, as a periodical for schoolgirls (but not young workers) aged 12 to 18. It combined with *Heiress* in the 1940s and, failing to respond to changing juvenile tastes, ceased publication in 1956.

Publishing fiction, articles and guidance on spiritual and domestic matters, education and employment, as well as a comprehensive advice column, from its inception the paper attracted notable women writers and journalists of the day, including MRS MOLESWORTH, Mrs de Horne Vaisey, Annie Swan, and E. NESBIT. Among its illustrators were WALTER CRANE and KATE GREENAWAY. While its pre-war outlook was essentially conservative and readers were encouraged to be dutiful and attentive to household matters, its advice on the need for training for employment was shrewd and radical in its time. It demonstrated patriotic worth during the World War II but always lacked the broader appeal and vitality of the other schoolgirl papers.

BW

Girls' Crystal Periodical for young readers owing its origins to one of the Amalgamated Press weekly schoolgirl story papers, *The Crystal* (1935). It incorporated *The Schoolgirls' Weekly* within the same year (and *The Schoolgirl* in 1940), and from then on survived as *Girls' Crystal* until 1963. Story papers for elementary-schoolgirls had their heyday in the inter-war years, selling around 350,000 copies per week in the 1930s. Committed to a diet of entertainment rather than instruction, most girls' story papers were edited at one time or another by the legendary R.T. Eves, who fostered teams of male writers in the belief that women were unable to produce exhilarating and lively stories for girls. Each issue of *Girls' Crystal* contained a 20,000-word SCHOOL STORY, together with subsidiary fiction about girl sleuths and racing drivers, CAMPING, GUIDING, and circus adventures. While it catered for elementary-school girls, *Girls' Crystal* fiction rarely reflected the educational experience of these readers, focusing instead on exclusive boarding schools and scholarship girls from modest backgrounds. The only girls' story paper to survive the war years, it was transformed into a comic with a picture-strip format in the 1950s, increasingly attracting a younger schoolgirl readership and sustained by its membership club. The *ANNUAL*, published from 1942 to 1976, enjoyed a longer life, a tribute to its readership's lingering loyalty to a paper whose content was increasingly beyond its day.

BW

Gumble's Yard (1961) The first novel by the British novelist JOHN ROWE TOWNSEND, in which a deserted warehouse by a canal is used as a hiding-place for various characters. In this story, it becomes home to four children left to fend for themselves by the adults who looked after them. Fearing they will be separated by the authorities, they move into Gumble's Yard, only to stumble upon a dangerous criminal plot. Sandra and Kevin are tough and work hard to stay together, their strong ties of affection for the younger children providing a moving contrast to the selfish actions of the grown-ups. The book has been accused of employing class and gender stereotypes, as the run-down district in Cobchester is populated by seedy working-class characters and the children's roles are determined by their sex. Despite this, the book was seminal in its attempt to portray the adventures of a group of children within a realistic context of urban poverty. EA

Gumbles series see BOTTERSNIKES AND GUMBLES

Gumdrop series Sequence of (to date) nine stories by the British illustrator Biro (1921–). Val Biro is a prolific illustrator in many fields. In 1966 he wrote and illustrated his first story for Brockhampton Press about his own vintage car – a 1926 Austin Clifton Twelve-Four – and started an appetite for 'the adventures of a vintage car' stories which resulted in a series continuing into the 1990s. Surprisingly for a car which has lasted so long, the first story, *Gumdrop, The Adventures of a Vintage Car* (1966), begins with the slow, sad dismantling of Gumdrop. A young enthusiast (who is surely Biro himself) arrives and is determined to reassemble the car and so the hunt is on for its far-flung parts. There is an immensely satisfying ending when, at a rally, the restored Gumdrop wins first prize, presented by the old owner who hands over the last missing piece – Gumdrop's shiny brass horn. Informal language, authentic detail (the *ENDPAPERS* show detailed, labelled cross-sections of the car), high drama with a full complement of villainy, absurd coincidence and pleasing resolutions characterise these stories. The illustrations have become more sophisticated over 30 years, but Biro's line, used to create his characters, remains lively, and each self-contained story retains the classical and pleasing shape of Gumdrop's first adventure. JAG

Gun Law see COMICS, PERIODICALS AND MAGAZINES

Gunn, Mrs Aeneas (Jeannie) 1870–1961 Australian writer. Affectionately known in Australia as the 'Little Missus', Mrs Gunn drew on her experiences as 'boss' of a large cattle station in the Northern Territory to write

one of the first sympathetic and amusing stories (albeit now regarded as somewhat paternalistic) of Aboriginal life. Bett-Bett, the eponymous *Little Black Princess* (1905), endeared herself to generations of Australian readers because in spite of racial differences she embodies universal traits of childhood, especially an exuberant sense of fun. *We of the Never-Never* (1908) recreates a way of life that was isolated and demanding, but sustained by the endurance and good humour of the characters who supported the 'Little Missus'. MSax

gutter In *PICTUREBOOKS*, the space of inner margin where two pages meet at the binding. Since there is a slight loss of picture area where the pages are stitched or glued together, a double-spread illustration presents a compositional challenge to the artist. JD

Guy, Rosa 1928– Author of 15 books for children or young adults, often about orphaned children of West Indian heritage growing up in Harlem. Born in Trinidad, Guy has lived in New York City since she was seven. Orphaned at an early age, she quit school by the age of 14 and took a factory job, very much like one of her best-drawn characters, Edith Jackson. Later she became a social activist, involved with labour unions and the civil rights movement. She helped to found the Harlem Writers' Guild and aspired to be a playwright. Finally, in 1990, her novel *My Love, My Love*, about class conflicts facing a peasant girl in the French Antilles, was staged as a Broadway musical.

Rosa Guy's long career began in the 1950s; by the early 1970s she had published what would become her most famous – and best – children's book, *The Friends* (1973), the story of 14-year-old Phyllisia Cathy, newly arrived from the West Indies in New York. Phyllisia's friendship with brave, outspoken Edith Jackson, and her trials – with bullies and a bigoted teacher at school and at home with a tyrannical father, Calvin, and a mother who is dying – provided the potential for two sequels. In the second book, *Ruby* (1976), Guy focused on Phyllisia's older sister, who works through a debilitating Electra complex by entering, for a time, into a lesbian relationship with Daphne, a precocious 14-year-old. In *Edith Jackson* (1978), Guy focused on the plight of black orphans in foster care and interracial social conflicts.

A second *YOUNG ADULT* trilogy – *The Disappearance* (1979), *New Guys Around the Block* (1983), and *I Heard a Bird Sing* (1987) – features a male protagonist; in two teen romances, *Mirror of Her Own* (1981) and *The Music of Summer* (1992), she explores intra-racial class differences; a *PICTUREBOOK*, *Billy the Great* (1992), explores interracial, cross-age friendship, as does *The Ups and Downs of Carl Davis III* (1989), a multilayered, richly textured novel for middle-grade readers; and *Mother Crocodile*, a Caribbean *FOLKTALE* retelling, illustrated

people coped with the many difficulties of the period. Parents are often depicted as absent or very strict, and sometimes brutal. The heroes and heroines are not afraid to query the judgement of their elders; in *A Little Love Song* (1991) Diana is resolute in her defence of an unmarried pregnant girl, and in *Cuckoo in the Nest* (1994) Tom is determined to work in the theatre, despite his father's opposition. KA

Magpies (1986–) Australian magazine reviewing children's books, both fiction and information, with a special emphasis on Australian material. It also publishes profiles of leading authors, illustrators and 'book people' along with articles and papers (many of which originated at *Magpies* seminars), by leading Australian writers and critics. MSax

Maguire, Gregory 1954– American writer for children and adults, teacher, and commentator on children's books. Maguire's early work, beginning with *The Lightning Time* (1978), established his reputation as a writer of FANTASY. Since then he has shown himself to be a versatile storyteller, ranging from the intensity of *I Feel Like the Morning Star* (1989), set in a fall-out shelter in the future, to the nonsense world of *Seven Spiders Spinning* (1994). Strong characterisation is the hallmark of *The Good Liar* (1995), set in Nazi-occupied France. Maguire's ability to depict a terrible time in a manner appropriate to his readers but without pulling punches is evident here. His lightness of touch is apparent in *Lucas Fishbone* (1990), a PICTUREBOOK on the theme of death and regeneration. VC

Mahabharata see INDIAN MYTHS, LEGENDS AND FOLKTALES; see also SHANTA RAMESHWAR RAO

Mahy, Margaret 1936– Prolific New Zealand writer of over 150 PICTUREBOOKS, short-story collections, and novels ranging from beginner to young adult levels of readership. Mahy's international career began in 1969 with the publication of five picturebooks, their texts previously published in the New Zealand *School Journal*. In these early picturebooks, notably *A Lion in the Meadow*, illustrated by Jenny Williams, Mahy deals with opposing concepts of reality and illusion, truth and imagination – concepts which become a constant preoccupation in her fiction. The energetic and exuberant sense of humour which characterises her stories enlivens even the most serious, from the antics of a supposedly wicked uncle in *The Pirate Uncle* (1977), and the 'Doom and Destiny' squawks of a 'psitticotic critic' of a parrot in the rollicking spoof, *The Pirates' Mixed-Up Voyage* (1983), to the illogical twists in old Sophie's demented perceptions in *MEMORY* (1987), or the adventures of the hero of *Simply Delicious* (1999) as he saves his ice-cream from a variety of hungry predators.

Much of Mahy's structure and imagery comes from European FOLKTALES AND LEGENDS. Throughout her many stories stalk strong, individualistic, often female characters, including witches, wizards, clowns and pirates, whom she herself has called forms of anarchic energies, challenging the commonplace and the respectable. Her picturebooks are illustrated by either European or American illustrators, which emphasises the universal aspects of her stories, but often obscures New Zealand idiom, such as 'quick as a cockabully' in *The Witch in the Cherry Tree* (1974), illustrated by Jenny Williams.

Mahy's later novels, however, are more obviously set in New Zealand, both implicitly and explicitly. They merge FANTASY and wonder variously with the daily reality of family life, increasingly involving Maori-Pakeha destinies, as in *Aliens in the Family* (1986) and *Memory* (see also MAORI WRITING FOR CHILDREN). However solitary Mahy's teenage protagonists might feel in navigating their problems or ordeals, they constantly assess their links with family and close friends, as in *THE CATALOGUE OF THE UNIVERSE* (1985). *A Villain's Night Out* (1999) is a comic and complex masterpiece about story-making. *The Other Side of Silence* (1997) is about a heroine called Hero, who elects not to talk in a complex family situation in which 'words flow away like wasting water'. Above all, Mahy conveys her empathy for the foibles, frailties and follies of human beings, and also her belief in the power of love and the power of the imagination to enhance and redeem our world. Mahy's international awards include the CARNEGIE MEDAL for *THE HAUNTING* (1982) and *THE CHANGEOVER* (1984), the IBBY Honour Award for *The Changeover*, the Young Observer Award for Teenage Fiction for *Memory*, runner-up for the Carnegie Medal with *Memory*, and a shortlisting for the Observer Award with *THE TRICKSTERS* (1986). These titles are also represented on the Australian Library Association lists of the year's best books. Mahy has received the New Zealand Library Association's ESTHER GLEN AWARD five times. Her achievements have lifted her to the restricted ranks of the Order of New Zealand, and the annual Children's Book Foundation Lecture Award carries her name in her honour. DAH

Main, Neville see MUFFIN THE MULE

Maitland, Antony 1932– British illustrator. After winning the KATE GREENAWAY AWARD with a combination of line and wash ILLUSTRATIONS for his first book, *Mrs Cockle's Cat* (PHILIPPA PEARCE, 1961), Maitland went on to illustrate a second Pearce story, *A Dog so Small* (1962), and then began a long association with LEON GARFIELD to produce *Jack Holborn* (1964), *Smith* (1967), *BLACK JACK* (1968), *John Diamond* (1968),

Animals (1900) were partly aimed at children. In this early period, he also designed the sets for the first production of *PETER PAN* (1904). Though his later career was almost entirely devoted to painting, he was encouraged by the presence of his grandchildren to illustrate Margery Williams's classic *THE VELVETEEN RABBIT* (1922) and publish two further picturebooks: *Clever Bill* (1926) and *The Pirate Twins* (1929). Their jaunty lithographed illustrations and economical handwritten scripts helped provide a real fusion of word and image, becoming a model for others on both sides of the Atlantic. MAURICE SENDAK has written that 'Clever Bill . . . is among the few perfect picture-books ever created for children.' DW

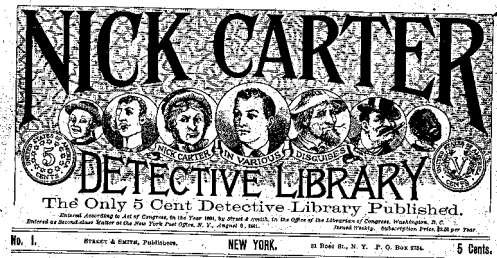
see also LITHOGRAPHY; WOOD ENGRAVING

Nick Carter DIME NOVELS (from 1889) Inexpensive serial publications featuring a popular fictional detective. Nick Carter made his debut in a serialised story that ran from 18 September to 11 December, 1886, in *Street & Smith's New York Weekly*. Written by John Russell Coryell, the story was republished in book form as *The Old Detective's Pupil* (1889), no. 17 in Street and Smith's *Secret Service* series. Despite its 25-cent cover price, this book can be considered the first *Nick Carter* dime novel. The first *Nick Carter* dime novel for boys was *Nick Carter, Detective* (1891), no. 1 in the *Nick Carter Detective Library*, a nickel-weekly series. The book was signed 'by A Celebrated Author', actually Frederic Van Rensselaer Dey. Street and Smith inaugurated the series with this statement: 'We feel that there is a demand on the part of the boys for a first-class five cent detective library.' Published in both pamphlet and thick-book formats, *Nick Carter* dime novels all had cover prices of between 5 and 25 cents. They appeared in various Street and Smith series, including *Nick Carter Weekly* and *Magnet Detective Library*. Though at least 30 writers used the Nick/Nicholas Carter pseudonym, Dey and Frederick William Davis were the most prolific. Dey published at least 500 stories under that pseudonym. As a character, Nick Carter was young, athletic and American – a new paradigm in detective fiction. He revelled in disguises and relied more on material clues than cerebral deduction. JRC, EAM

Nicolajeva, Maria see CRITICAL APPROACHES TO CHILDREN'S BOOKS

Nicoll, Helen see MEG AND MOG SERIES; JAN PIEŃKOWSKI

Nielsen, Kay (Rasmus) 1886–1957 One of the last great illustrators of the English GIFT BOOK. Nielsen was a Danish artist born in Copenhagen, son of the director of the Dagmartheater. He studied in Paris, at the Académies Julian and Colarossi, and was influ-



Nick Carter, Detective. By A Celebrated Author.



The first Nick Carter dime novel, 1891.

enced by Art Nouveau, by its Oriental sources and by English artists that it inspired, such as Aubrey Beardsley. The illustrations for a projected 'Book of Death' that Nielsen exhibited in 1912, at London's Dowdeswell Galleries, attracted the attention of Hodder and Stoughton publishers. As a result, he was commissioned to produce the four books of FAIRY TALES on which his reputation rests: *In Powder and Crinoline*, retold by Quiller Couch (1913), *East of the Sun, West of the Moon*, retold by Asbjørnsen and Moe (1914), HANS ANDERSEN's *Fairy Tales* (1924) and *Hansel and Gretel* by the GRIMM BROTHERS (1925). His illustrations combine a sinuosity of line with brilliant washes, so resulting in bejewelled surfaces with often sinister details. During World War I, he produced some spectacular sets and costumes for the Royal Danish Theatre. From 1929 he lived in Hollywood, where he worked with WALT DISNEY on *Fantasia*. However, he had been virtually forgotten by the end of his life. DW

Night Before Christmas, The see A VISIT FROM ST NICHOLAS

Nightingale, The see HANS CHRISTIAN ANDERSEN; NICHOLAS STUART GRAY; FAIRIE TALE THEATRE; see also NANCY EKHOLM BURKERT; EVA LEGALLIENNE