

Children’s Literature; Chiefly from the Nineteenth Century

ARCHIVED ONLINE EXHIBIT

Originally displayed at the Thomas Cooper Library, University of South Carolina

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INTRODUCTION

The Historical Children's Literature Collection at Thomas Cooper Library is primarily a teaching collection. Much more than most collections in the Department of Rare Books, the Children's Literature Collection supports classroom teaching, giving both undergraduates and graduate students the opportunity for hands-on experience of primary source materials. The collection covers children's literature up through about World War I, charting the growth and transformation of books for children during the golden age of the genre in the nineteenth century.

Successful children's books are frequently read to pieces, and are just as frequently reprinted. This exhibit included some pretty books, but not all are in pretty condition. A few of the items that were on display *are* first editions; some of the reprints even show the gold-stamping and bright pictorial cloth bindings popular in the late Victorian period, but the others--worn, tattered, dog-eared--are just as historic, reflecting in their condition the enjoyment they gave to their original owners. Now the collection is established, we try to be more selective as to condition in the material that is added, especially in the later nineteenth century.

The core of the collection is a large and miscellaneous collection of late nineteenth-century children's books, many of them reprints of well-known titles, that was built up for the College of Education. In the nineteen-seventies, when USC added degree programs in library science, the first Dean of that college, Dr. Wayne Yenawine, acquired for the library a complementary collection that had been assembled by the children's literature scholar Ruth Baldwin.

The earlier periods of the collection were greatly strengthened by items from the collection of Alfred Chapin Rogers of Camden, received through the Pyne family. Early twentieth-century coverage was complemented by a collection of L. Frank Baum's Oz books from the late James Black. Recently, the collection has also received additional Oz books and other illustrated items given by Dr. Rosemary Reisman. The exhibit has drawn as well on children's items from other literary collections, including the Robert Louis Stevenson collection, more fully exhibited in 1994, and the G. Ross Roy Collection, which ranges far beyond Robert Burns.

The Historical Children's Literature Collection has traditionally been among the most heavily used in the Department, and its users now include students from courses, not only in education and library science, but also in the liberal arts.

Patrick Scott
*Associate University Librarian
for Special Collections*

INSTRUCTION, RELIGION, AND EARLY DIDACTIC WRITERS

A horn-book

For centuries, children began learning to read with the alphabet and the Lord's Prayer. Shown here is a facsimile of a small hand-held horn-book, named for the thin sheet of horn that protected the printed alphabet from which the child would learn to spell out letters and words.



Alphabet books

With the horn-book are displayed three early nineteenth-century American alphabet books, showing the interrelation of reading and religious instruction, both in the home and in the Sunday School movement. Displayed: **Peter Piper**, Philadelphia: Johnson, 1836; **The Picture Alphabet in Prose and Verse**, New York: the American Tract Society, ?1840; and **Turner & Fisher's Infant Primer**, Philadelphia: Turner & Fisher, 1845.



Marmaduke Multiply

New York and Boston: C.S.Francis, [?1850].

Following the model of alphabet rhymes, this collection of mnemonic rhymes was designed to teach the multiplication tables. It was originally issued by John Harris in four parts in 1816-1817, with the subtitle **A Merry Method of Making Minor Mathematicians**.



Parley's Magazine for Children & Youth

Volume 2, Boston, 1834.

The instructional focus of children's books is also seen in this twice-monthly magazine, founded by Samuel Griswold Goodrich in 1833, which emphasized geography, travel, natural history, and simple technology, along with Bible stories.



Juvenile religious tracts

These two works, in the very small format favored for children's books in the earlier nineteenth century, illustrate the overlap between children's literature and the religious tract. **Early Piety, or Memoirs of**



Childhood (Baltimore, 1821) mixes such stories as that "Of a very good girl; that died very happy before she was seven years old," with others like "the history of a sad wicked child, and his miserable death." **Letter to My Young Cousin** (Philadelphia: American Sunday School Union, 1845) is a book of religious advice on behavior in the family, written as from one teenage girl to another.

Two religious classics for children

Two older religious books of Puritan origin were constantly reprinted in children's format. The Baptist tinker John Bunyan's **The Pilgrim's Progress** (first published in 1678), and its second part about the pilgrim's wife Christiana (1684, shown here in a Philadelphia reprint of 1857), were not originally for children, but appealed because of their fairy-tale like allegory of giants and bravery. **Divine Songs, Attempted in Easie Language for the Use of Children** by the English dissenting minister Isaac Watts, first published in 1715, is shown here in an illustrated reprint (London: Sampson Low, 1836). Lewis Carroll's Alice memorably misremembers some of Dr. Watts's songs in **Alice in Wonderland**.



Later religious tracts: from brimstone to treacle

Later nineteenth-century religious books for children were often more attractively produced, and also much gentler, even sentimental, in religious message. Displayed here is **The Pretty Village** (American Sunday School Union, 1867).



An eighteenth-century alphabet book

This beautiful illustrated alphabet, **The Alphabet Rendered Instructive and Entertaining upon a Plan Entirely New** (London, 1775) was produced by copperplate engraving, a relatively-expensive reproduction method used also by the great late eighteenth-century children's publisher John Newbery. The book was originally sold plain at 9d. or hand-colored at 1s. 6d (this copy was probably colored later). Only one copy (which lacks plate S-Z, present in this copy) is recorded elsewhere in North America--in UCLA's Children's Literature Collection.



Recent donation by Patrick Scott.

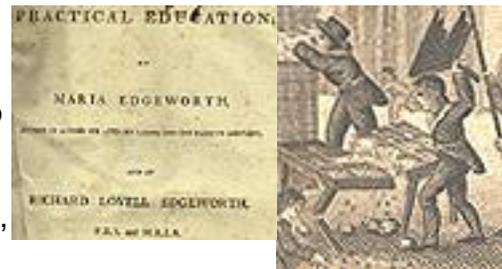
Thomas Day

One of the most influential and frequently-reprinted early children's books was **The History of Sandford and Merton** by the Oxford-educated lawyer Thomas Day (1748-1789). It tells the story of two boys, the rich Tommy Merton and the virtuous farmer's son Harry Sandford, to show how moral behavior is rewarded and how children may be made virtuous by the wise reasoning of an adult mentor (in this case their tutor, the Rev. Mr. Barlow). It was originally published in three parts in 1783-1789; the edition shown is from 1887 with notably Victorian engravings.



Maria Edgeworth

The Irish novelist Maria Edgeworth (1767-1849) is also recognized as the first classic British children's author. With her father Richard Lovell Edgeworth, she published a pioneer work, **Practical Education** (1798), which argued that fairy stories misled children but allowed the usefulness of adventure stories like **Robinson Crusoe** for educating boys; the copy displayed here was in the original South Carolina College library. Also displayed is a volume of her stories for children, **The Parent's Assistant**, from the first American edition, published in Georgetown in 1809.



Hannah More

Mrs. Hannah More (1745-1833) was a pioneer in religious education for the poor. During the 1790s wrote some seventy cheap tracts to help children learn to read. Displayed here is a later American reprint of her story "**The Shepherd of Salisbury Plain**" (Philadelphia: American Tract Society, c. 1850).



Social disruption and children's books

The revolution in children's books in the late eighteenth century took place against a background of seismic social disruption, reflected in this work by G. R. Hoare, **The Young Traveller . . . A Tale for Youth**, about a young aristocrat who lost his privileged life because of the French Revolution (New York reprint, 1815).



Anna Laetitia Barbauld

Mrs. Barbauld (1743-1825), now increasingly recognized as a poet, was also long influential for her instructive, educational reading primers. She had no children of her own, but wrote her first children's series **Lessons for Children** (1778 etc.) for her adopted nephew Charles. Displayed here is a Victorian reprint of her later **Hymns in Prose for Children** (Murray, 1880), open to show the rather stilted if haunting poeticism of her language.



Ann and Jane Taylor

Ann Taylor (1782-1866) and her sister Jane (1783-1824) collaborated on several books of poems for "infant minds," chiefly but not exclusively religious poems. Ann was author of "My Mother" and Jane of "Twinkle, twinkle, little star." Shown here is an 1829 Philadelphia reprint of their **Original Poems for Infant Minds**, illustrated with woodcuts.



TRAVEL, FOLKTALES, AND NURSERY STORIES

The romance of other lands

Although some early nineteenth-century parents and educators distrusted fairy tales, romantic geography and missionary narrative could claim to be "true" while still providing acceptable substitutes for imaginative stimulation. Shown here are **Panorama of the East** from Merrill's Pictorial Gallery (1852) and a tract **The Indian Chief and the Little White Boy** (undated, but probably 1840s).



Robinson Crusoe

The original on which much geographical adventure derived was Defoe's adult novel **The Life and Adventures of Robinson Crusoe, of York, Mariner** (originally 1719). Daniel Defoe (1660-1731), political writer and novelist, had based his story on the true experience of a shipwrecked Scottish sailor Alexander Selkirk; indeed, Defoe presented his novel as if it were non-fiction. Frequently reprinted for young readers (often in abridged form), **Robinson Crusoe** is displayed here in a mid-nineteenth-century American edition (Newburyport, 1856).



Rewriting Robinson Crusoe

The popularity of Defoe's novel as a book for children led to repeated attempts to correct what it would teach its readers. Joachim Henrich Campe (1746-1818), a German educationist, wrote his **The New Robinson Crusoe** (German original 1779-80) to bring Defoe into line with Rousseau's educational ideas; it is shown here in the English translation of 1789 (*collection of Dr. Mary Jane Scott*). Johann David Wyss (1743-1818), a Swiss pastor, added religious piety to the Rousseauian influence in his **The Swiss Family Robinson** (German original 1812-1813); first edited and translated for English readers by William and Mary Godwin in 1814, it was much added to and rewritten over the years and is shown here in an reprint from 1832.



Victorian Robinsonades

Unlike the early nineteenth-century Rousseauesque castaways, Victorian versions of the Crusoe story stressed adventure, manliness, and self-help. Well-known examples include Captain Marryat's reassuringly Evangelical **Masterman Ready** (1841-42). Shown here are R. M. Ballantyne's **Coral Island** (originally 1858, in an 1877 reprint) and an American version, Douglas Frazar's **Perseverance Island or the Robinson Crusoe of the Nineteenth Century** (Boston, 1889).



Reynard and the beast-fable

The oldest book in the current exhibition represents the continuity of children's stories over the centuries. Medieval beast-fables like the story of the treacherous fox Reynard, first printed by William Caxton in 1481, long remained a staple for younger readers. The edition shown here, **The Most Delectable History of Reynard the Fox** (London, 1701), has woodcut illustrations that may be still earlier.



Charles Dickens on fairy tales

Dickens was one of many Victorian commentators to criticize the well-meaning didacticism of late eighteenth- and early nineteenth-century children's books. In this article from his weekly magazine **Household Words** (3 December 1853), he waxes nostalgic for the educationally-incorrect fairy tales and nursery rhymes of his youth, such as Aladdin or Jack the Giant-Killer, distinguishing the delicious shudders of true imagination from the ersatz joys of the modern fairyland, Prince Albert's Crystal Palace instructively displaying the Industry of All Nations. Shortly after this article, he would begin his novel **Hard Times** about the conflict between fancy and utilitarian fact.



Slovenly Peter

The collection of cautionary poems **Struwwelpeter**, written and illustrated by the German psychiatrist Heinrich Hoffmann (1809-1894), was first printed in English in Leipzig in 1848. Its zany, cruel threats (such as that of the Scissor-Man or the one here, of the girl who played with matches) took the moral tale over into fantasy, to the horror of contemporary critics but the delight of (some) children. Shown here is a Philadelphia reprint of 1853.



Peter Parley's Winter Evening Tales

Philadelphia, 1833.

This delightful little book with its copperplate title page and frontispiece shows a less forbidding side of S. G. Goodrich (1793-1860), the American children's author and publisher who originated the widely-pirated pseudonym 'Peter Parley.'



Nursery rhymes

The two books shown here represent the survival into the Victorian period of a huge corpus of traditional children's nursery rhymes. **Mother Goose** was first used as the generic title by John Newbery in 1791; displayed here is an 1871 reprint from New York with the verse set to music.



Victorian cards for family games

Reproductions of selected families and trade stereotypes from the popular Victorian card game, **Happy Families**.
Donated by Patrick Scott.



Cheap reprinting and nursery stories

The old stories got new life in cheap illustrated reprints such as these. **Cinderella**, "the most popular of all fairy stories," and **Bluebeard**, like **Little Red Riding Hood**, had first appeared in print in French in 1697, in the **Contes** of Charles Perrault (1628-1703). **Aladdin or the Wonderful Lamp**, from the **Arabian Nights**, had also first been published in French in the early eighteenth century, but it does not appear in Arabic versions and may be an original composition by the French orientalist Antoine Galland.



Series reprinting and nursery stories

This reprint series, **Hewet's Illuminated Household Stories for Little Folks** (New York, 1855), reassured parental purchasers that "the marvellous deeds" in these stories were "strictly in accordance with ethical laws." Displayed here is the illustrated cover to volume V, **Jack and the Beanstalk**, a story first published in English as "Jack Spriggins



and the Enchanted Bean" in 1734.

"Three Little Kittens" and other stories from Mama Lovechild's Series

This colorful large-format reprint series was issued by the American toy and game publisher, McLoughlin Brothers of New York, probably in the 1850's. The same publisher's other series included the twelve-part **Aunt Fanny's Fairy Tales**, eleven titles of **Mrs. Hale's Juveniles**, **Mammoth Colored Toy Books** at 12 cents, the **Miss Merry-Heart Series** offering **Robinson Crusoe** at a mere 8 cents, and **Uncle Frank's** with Jack Sprat or a Funny Alphabet for only 4 cents a title, colored.



A Victorian Christmas gift

This beautiful fan-fold illustrated **Cinderella** was published, along with a new versification of the story by Robert Willis, as **The Children's Christmas Annual** for 1869. The larger image has been modified to show all of the colored illustrations.



A pop-up Little Red Riding Hood

This delightful French edition, **Le Petit Chaperon Rouge** (Paris: Guerrin, 1881), uses not the French version by Perrault but a French translation of the Brothers Grimm's German version. There are eight three-part pop-up scenes, but the very thin paper used (to save space in the binding) made this book far too vulnerable for repeated child use.
Chapin Rogers Collection.

MID-CENTURY DEVELOPMENTS- SOME WOMEN WRITERS AND THE RENASCENCE OF WONDER

Anna Maria Hall

Hall (1800-1881) was one of the most prolific Victorian writers for children, best known for such moral tales as **Grandmamma's Pockets** (1849) and for her editorship of the annual, the **Juvenile Forget Me Not** (1828-1837). Displayed here is her beautifully-produced giftbook **Midsummer Eve: A Fairytale of Loving and Being Loved** (London: J. C. Hotten, 1870).



The magic lantern and *Uncle Tom's Cabin*

Perhaps because of its strong story-line, clear morality, and the good central child character, Eva St. Clair, the American abolitionist novel **Uncle Tom's Cabin** by Harriet Beecher Stowe (first serialized 1851-52) was soon pirated and abridged to become a children's classic. Although the book presents both African-American and white characters through melodrama and stereotype, the novel has received increasing critical reappraisal in recent years. Displayed here on a "sub-island" is a complete set of Victorian hand-painted glass slides of incidents from the novel, designed for an instructive magic-lantern presentation.



Collection of Patrick Scott.

Christina Rossetti

Rossetti's long fantasy **Goblin Market** (1862), about two sisters' struggle to resist the tempting fruits of the goblin men, was long categorized as a children's fairy tale, but is increasingly reread as a major poem of its period. It is shown here in the first edition, with illustrations by Rossetti's brother, the pre-Raphaelite artist Dante Gabriel Rossetti. Christina Rossetti (1830-1894) also wrote a books of shorter verses for young children entitled **Sing-Song** (1872).



Charlotte M. Yonge



The dutiful, never-married daughter of a country squire, influenced by the Tractarian religious leader John Keble, and so self-abnegating that her name never appeared on a title-page, Charlotte Yonge (1823-1901) nonetheless produced a series of bestsellers, including **The Heir of Redclyffe** (1853) and the children's historical novel **The Little Duke** (1855). Shown here is her version of **The History of Sir Thomas Thumb**(1855), a traditional folktale to which Yonge had added material from the Arthurian legends and from the German tales of the Brothers Grimm.

Louisa May Alcott

Alcott (1832-1888), the daughter of an other-worldly New England Transcendentalist philosopher, was driven to write by her family's financial insecurity and became one of the successful nineteenth-century American women novelists. Her **Little Women** (1868), recently a successful film, has been described as the first children's novel written in America to become "an enduring classic." Shown here are the first edition of her sequel, **Little Men** (1871), and a rare Alcott Christmas story, "The Doll's Journey," from a finely-produced gift-book **The Christmas Tree** (1873), with an illustration by Walter Crane.



Frances Hodgson Burnett

Frances Hodgson Burnett (1849-1924) was born in Lancashire, England, but later emigrated to the United States, marrying a Knoxville physician, divorcing, and eventually settling on Long Island. Her best-known works are **Little Lord Fauntleroy** (1885) and **The Secret Garden** (1911). Shown here, to display the colorful cloth boards of later Victorian children's books, is her story **Sara Crewe, or What Happened at Miss Minchin's**(1890).



Anna Sewell

Anna Sewell (1820-1878), an invalid Quaker from East Anglia, is known only for one book, the perennial favorite **Black Beauty, the Autobiography of a Horse** (1877). The reprint displayed here (undated but labeled "321st thousand") is typical of the pictorial stamped cloth bindings of late Victorian elementary school (and Sunday School) prizes; this one was presented for progress in Class G at an Edinburgh school in 1905-1906.



Collection of Patrick Scott.

Charles Kingsley

The Rev. Charles Kingsley (1819-1875), social reformer, novelist, history professor, and muscular Christian, was also a naturalist who corresponded with Charles Darwin over the new theory of evolution. His fairy tale **The Water-Babies** (1863) combines many of these enthusiasms in a tale of how a little chimney-sweep goes backward in evolution when he is wicked, and forwards when he does as he would be done by. The first edition, displayed here, had illustrations by J. Noel Paton.



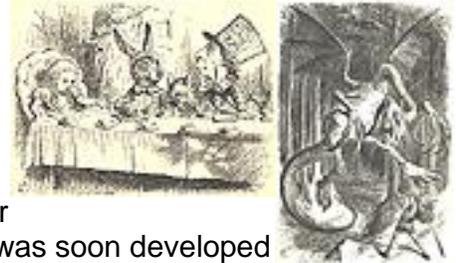
Edward Lear and Nonsense Poetry

The landscapist and zoological painter Edward Lear (1812-1888), a lonely bachelor suffering from recurrent epileptic fits, published his first **Book of Nonsense** in 1846, but it was not till the eighteen-sixties that his children's poems and rueful limericks became well-known. He illustrated the books himself, presenting hand-drawn copies to the children of such friends as the poet laureate Alfred Tennyson. Displayed here is a first edition of his fourth volume, **Laughable Lyrics** (1877).



Lewis Carroll and Alice

The Oxford mathematics lecturer, the Rev. Charles Lutwidge Dodgson (1832-1898), another shy bachelor, wrote his first Alice book, the handwritten manuscript **Alice's Adventures Underground**, in 1862 for Alice Liddell, daughter of the Dean of Christ Church. This was soon developed into **Alice's Adventures in Wonderland** (1865, shown in reprint of 1884) and its more cerebral sequel **Through the Looking Glass** (1872, shown in a reprint of 1889), both illustrated with wood engravings by the artist and political cartoonist John Tenniel (1820-1914).



The Hunting of the Snark

Carroll and Tenniel also collaborated in the production of one of the best-known longer nonsense poems, Carroll's **The Hunting of the Snark, An Agony, in Eight Fits**. Displayed here, with an open reprint to show the frontispiece, is a copy of the first edition with the stamped binding of Carroll's Bellman. Tenniel's portrait of the Bellman was modelled on the poet Tennyson and reappeared in his memorial cartoon for **Punch** after the poet's death, "Crossing the Bar."



Andrew Lang and Victorian Fairy

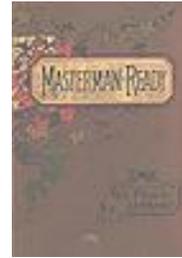
The Scottish-born poet, classicist, folklorist, and critic Andrew Lang (1844-1912), Fellow of Merton College, Oxford, produced a whole series of fairy tales, beginning with **The Blue Fairy Book** (1889). Displayed here is his **Violet Fairy Book** (1901), frankly because its gilt-stamped binding is in such good condition



BOYS' STORIES OF SCHOOL, ADVENTURE, AND EMPIRE

Series publishing for gifts and prizes

The pioneer writer of boys' adventure stories was Frederick Marryatt (1792-1848), an ex-naval officer who wrote a whole series of shipboard novels. His **Masterman Ready, or the Wreck of the Pacific**, first published in three volumes in 1841-42, is a desert island story in the tradition of **Robinson Crusoe** and **Swiss Family Robinson**. It was ten years later before a second edition was called for, but many more followed. The reprint shown here, from Frederick Warne's Prize Library series in 1891, is open at a typical publisher's catalogue of the period, listing title after title suitable for gifts and school (or Sunday School) prizes.



R. M. Ballantyne and boys' adventure stories

R. M. Ballantyne (1825-1894), the son of an Edinburgh printer who was apprenticed to the Hudson's Bay Company in Canada as a teenager, created boys' adventure stories that both instilled the values of manly independence and conveyed (from the author's personal experience) an extraordinary range of information about exciting, dangerous new career opportunities. His best-known work **Coral Island** is shown in an earlier case. Displayed here are a reprint of Ballantyne's first book, **Hudson Bay, or Everyday Life in the Wilds of North America** (originally 1848) and his grimly-titled **The Battery and the Boiler, or Adventures in the Laying of Submarine Electric Cables** (1883).



Tom Brown's Schooldays

The mid-Victorian period saw an increasing segmentation in the market by gender. Boys' schooling had been transformed by Dr. Arnold of Rugby School, and Thomas Hughes (1822-1896), through his novel **Tom Brown's Schooldays** (originally 1857), made Arnold's Rugby the model for what Victorian schoolboys expected their schools to be like. Shown with Hughes's novel is a popular imitation for a broader social readership, George Emmet's 'shilling shocker' **Young Tom's Schooldays** (1870), illustrated by Dickens's illustrator "Phiz" (Hablot K. Browne).



Dean Farrar and the moral school story

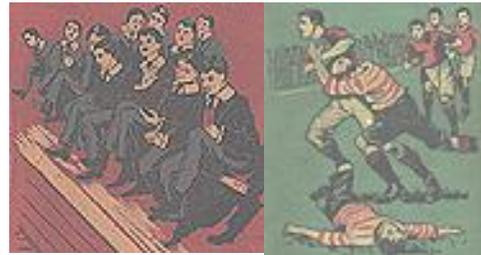
Almost always execrated by boy readers and critics alike in the later Victorian period, the Rev. Frederic William Farrar (1831-1903) was a schoolmaster and



author of the moralistic tale **Eric, or Little by Little** (1858) about a boy who goes to the bad. Both the Greek quotation and the note "Sixteenth Edition" on this title-page for his follow-up, **St. Winifred's or the World of School**, show his acceptability to the parents and others who purchased school novels as gifts or prizes, long after schoolboys made a mockery of his strangely-compelling works.

Late Victorian school stories

The success of **Tom Brown's Schooldays** and the centrality of athleticism in late nineteenth-century secondary schools encouraged a host of variations on the earlier book. Shown here are works by two of the best practitioners in the school story genre. Talbot



Baines Reed (1852-1893) was a typefounder and bibliographer whose twenty-plus books included the two for the Religious Tract Society shown here, **The Master of the Shell** (1894) and the posthumous collection **Parkhurst Boys** (1905). The well-known humorist and inventor of "Jeeves," P. G. Wodehouse (1881-1975), began his writing career with a series of school novels for the magazine **The Captain**; shown here is his **The Head of Kay's** (1905).

Donated by Patrick Scott.

Horatio Alger

For late nineteenth-century American readers, the ex-Unitarian minister Horatio Alger (1832-1899) developed a new kind of boys' adventure story about the upward struggle to economic success. Alger's first best-seller, **Ragged Dick: or Street Life in New York** (1868), set the pattern for a whole series of rags-to-riches tales, stressing the rewards of morality and hard work. Shown here is Alger's **Hector's Inheritance** (1905).



Pictorial cloth, gilt

The two books here are included as examples of the ubiquitous late Victorian giftbook for children. Titles and contents were often explicitly religious to serve as Sunday School prizes for good attendance.



Internally, paper, print and illustrations were often mean, and the attractive bindings often comprised a third to a half of total production cost. Shown here are **Five, Ten, & Fifteen** (c.1890) by Evelyn Whitaker and **Going for a Soldier** (c. 1899) by J. Erskine Clark, M.A., the editor of **Chatterbox**.

G. A. Henty

Henty (1832-1902), who left the University of Cambridge to volunteer in the Crimean War and subsequently worked as a war correspondent, wrote more than seventy-odd adventure stories for boys, and it is estimated that more than 25 million copies had been sold by 1914. It was through Henty's distinctive historical novels (usually featuring a boy hero involved with a well-known heroic leader in genuine historical events) that whole generations learnt British military history. Henty's wide range is seen in the three displayed here: a medieval Scottish story, **In Freedom's Cause, a Story of Wallace and Bruce**; a modern Western, **Redskin and Cowboy, a Tale of the Western Plains**; and an up-to-date story of the Boer War in South Africa, **With Buller in Natal**.



Henty's With Lee in Virginia

A good example of Henty's way of mixing a boy's adventure story with real historical events is this novel about the American Civil War, **With Lee in Virginia** (originally published in 1890). It is shown here open at an illustration, for comparison with the original drawing, part of the library's small collection of original illustrations.



Gordon Frederick Browne

This original pen-and-ink drawing, entitled "One! Two! -----, " from Henty's **With Lee in Virginia** (1890) shows a dramatic stand-off as Yankee scoundrels threaten the women of the household, accusing them of harboring a rebel fugitive, who is seen in the background at the window, leveling the revolver with which he will kill all five intruders.

Gordon Frederick Browne (1858-1932), son of Dickens's illustrator Hablot K. Browne ("Phiz"), illustrated books by Ewing, Henty, Lang, Meade, Nesbit and others, as well as writing two nonsense books of his own.



"Captain George North" (Robert Louis Stevenson)

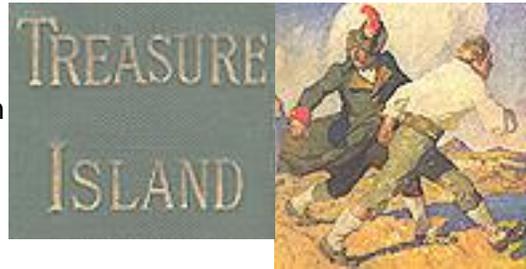
The very first appearance, under a pen-name, of Stevenson's first and best-known children's adventure story, **Treasure Island**, was in the penny weekly **Young Folks, A Boys' and Girls' Paper of Instructive and Entertaining Literature** (October 1881). The hand-coloring to the illustrations is a later amateur addition.



From the G. Ross Roy Collection.

Robert Louis Stevenson

Thomas Cooper Library holds an extensive collection of works by the Scottish novelist and poet Robert Louis Stevenson (1850-1894). Displayed here is the 1883 first edition of **Treasure Island**, the adventure story he wrote for his stepson, Lloyd Osbourne during a rainy holiday in Scotland. Also displayed is an edition of his adventure story of Jacobite Scotland, **Kidnapped** (originally 1886), illustrated by the American artist N. C. Wyeth (New York, 1940).



A Child's Garden of Verses

Among the most enduring, and most frequently-illustrated, of Robert Louis Stevenson's children's books has been this collection of poetry, dedicated to his nurse Alison Cunningham and including such favorites as "The Land of Counterpane" and "The Lamplighter." Shown here is the first edition (1885) together with a later illustrated edition.

Rudyard Kipling

The children's books of Kipling (1865-1936) are often overshadowed by his short stories and patriotic ballads. Kipling used his own upbringing in India for his Mowgli stories in **The Jungle Book** (1894, repr. 1895) and **The Second Jungle Book** (1895, shown in a reprint of 1897).



LATE VICTORIAN ILLUSTRATORS, PETER RABBIT, AND THE WIZARD OF OZ

Kate Greenaway

The English illustrator Kate Greenaway (1846-1901), who trained at the Female School of Art, South Kensington, and the Slade School, began her career doing Christmas and Valentine cards. In 1879 she produced her first children's book through the expensive process of color-block engraving in collaboration with the publisher Edmund Evans. Her rather cute eighteenth-century costumes affected a whole generation, not only of children's books but of dress also. Shown here is the cover she illustrated for Beatrice Cresswell's **The Royal Progress of King Pepito** (1889).



Randolph Caldecott

Caldecott (1846-1886), after a brief stint as a bank clerk, also trained at the Slade School and worked for the engraver and printer Edmund Evans. The first example here, his nursery rhyme book **The Panjandrum Picture Book**, clearly shows the similarity to Greenaway. The other item, his illustrations for Hallam Tennyson's curious hexameter version of **Jack and the Bean-stalk** (1886), Caldecott's last book, are much more distinctive, perhaps because Caldecott himself considered them only preliminary sketches.



Caldecott and Ewing

Among the most collectible of Caldecott's illustrations are those for the works of Juliana Horatia Ewing (1841-1885), daughter of another prolific children's writer, Mrs. Gatty. The paper-covered boards of these books are seldom found intact, but Caldecott's illustrations have a delicacy not found in his color work. Shown here are Ewing's books **Daddy Darwin's Dovecote** (1884), and her **Dandelion Clocks**.



An aesthetic alphabet from the nineties

The influence of Greenway and Caldecott can be clearly seen in this alphabet by Mrs. Arthur Gaskin, published in 1895 by Elkin Matthews,



one of the leading poetry publishers of the 1890s and former partner with John Lane.

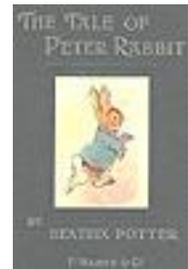
Dickens or Caldecott

This early twentieth-century children's book, Jessie Pope's **Three Jolly Anglers**, illustrated by Frank Adams (1913), represents well the kind of Pickwickian pre-Victorian timelessness that Caldecott made standard in quality children's illustration.



Beatrix Potter

Helen Beatrix Potter (1866-1943, Mrs. Heelis) was born into a stifling upper-class London family but spent her childhood summers in the English Lake District, from which her books are drawn and where she would eventually settle. She illustrated her books herself and insisted on them being produced in exactly the right child-size format. The first of her well-known series, **The Tale of Peter Rabbit**, was privately printed in 1901 and reprinted for the public in 1902 by the firm of Frederick Warne, which remained her publisher for the many books that followed. Before copyright expired on her work in 1993, Potter's books might have seemed remarkably uniform, but, as the items displayed here indicate, they were in fact issued in a wide variety of small-book formats and cover-styles. Displayed are **The Tale of Peter Rabbit** (originally 1902), **The Tale of Benjamin Bunny** (1904), **The Tale of Mrs. Tiggy-Winkle** (1905), **The Tale of Jeremy Fisher** (1906), a fold-out version of **The Story of Fierce Bad Rabbit** (1906), a larger-format issue of **Ginger & Pickles** (1909), **The Tale of Mr. Tod** (1912), and **Apple Dapple's Nursery Rhymes** (not published till 1917, but prepared much earlier).



Frank Baum and The Wizard of Oz

The best-known American children's fantasy is undoubtedly **The Wizard of Oz** by L. Frank Baum (1856-1919). An unsuccessful salesman, store dresser, and newspaper editor, Baum turned to writing because of a heart weakness, and wrote the first Oz book, **The Wizard of Oz**, in 1900. Following its success, Baum himself wrote ten more titles, and after his death the series was continued by Ruth Plumly Thompson and John R. Neill (Baum's illustrator). The University's extensive collection of Baum's books, from the collection of the late John Black, has recently been expanded with additional donations by Dr. Rosemary Reisman, displayed here.

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