

Not For Children Only

"There are good books which are only for adults, because their comprehension presupposes adult experiences, but there are no good books which are only for children." --W. H. Auden, Forewords and Afterwords

Once upon a time, childhood did not exist. During the Middle Ages, adults treated their children as miniature versions of themselves. And so, of course, no special literature was written for these "small adults." Fairy tales, now regarded as the quintessential literature for children, were actually first told orally by adults to adults, with children as peripheral, spellbound listeners.

Fantasy such as the fairy tale was, in fact, once considered to be dangerous for children. When printed materials for children gradually did begin to emerge, these materials were didactic in nature, designed to teach. For example, in the 1400s, the alphabet and the Lord's Prayer were tacked on a wooden paddle beneath a protection of clear horn--hence the name "hornbook." The New England Puritans first published their famous *Primer* in the late 1600s, a perfect example of literature designed to instruct children. The Puritans are said to have, in some sense, invented childhood, but their version of it was a dismal one indeed: a time to instill in children the wages of sin, the dangers of life, the prospects of an early death.

Young readers, however, were not daunted. They read and loved John Bunyan's *Pilgrim's Progress* (1678) because it told of a great adventure, a journey fraught with excitement and the need for ingenuity and independence. They appropriated *Robinson Crusoe* (1719) from adult readers; another journey story, *Crusoe* was far more entertaining than what was being published for children. Gradually, adults caught on and stories for the child's imagination, for pure delight, began to appear.

Chapbooks--cheap booklets of folded paper with crude woodcuts--boasted such names as "Jack the Giant Killer" and "Tom Thumb." The first English versions of fairy tales, initially transcribed by Charles Perrault in France in the late 1600s, appeared in England, and children were at last given the gift of literary fancy. It was not, however, until the 1840s and 1850s that fairy tales became an accepted part of childhood reading; critics continued nevertheless to insist that the magic and frivolity were distracting to young minds.

Today, of course, the Brothers Grimm and their *Household Tales* are household words. Another familiar name is Hans Christian Andersen, a Dane whose stories "The Ugly Duckling" and "The Princess and the Pea" are widely loved; Andersen is distinct in that he created rather than collected his tales. Continuing in this happy tradition are several other creators of fairy tales, including George MacDonald (*At the Back of the North Wind*, 1871), Oscar Wilde (*The Happy Prince*, 1888), and Jane Yolen (*The Girl Who Cried Flowers, and Other Tales*, 1974). The last decade has seen a renaissance of interest in the fairy tale: Bruno Bettelheim and others have written about the psychological value of the tales for children, new collections of classic tales have been gathered, and lavish new editions of individual tales, exquisitely illustrated, have been published.

Along with enjoying fairy tales, children also relish the opportunity to read about people just like themselves, however mundane that may be. Louisa May Alcott responded to that need by composing the first realistic family novel exclusively for children. *Little Women* (1868) proved to be an instant success. Characteristic of Victorian fiction for children, *Little Women* depicts a warm family circle and emphasizes the need for temperate behavior. The novel also reveals the impress of the tradition of instruction, showing the influence of *Pilgrim's Progress*. But it never fails to delight young readers as well. Jo, the unorthodox sister, has been beloved for that very unconventionality by a century of American girls. Ambitious, blunt, honest, awkward, Jo longs to be a writer and is, in a sense, Alcott herself.

Because of changes wrought by the Industrial Revolution, the roles and spheres of women and men became increasingly separate in the late nineteenth century. As men began to work in factories and offices, women found themselves at home alone; new emphasis was placed on household management and proper child-rearing techniques. Suddenly, a great deal of attention was focused on children and childhood. A period sometimes referred to as the "Golden Age" of children's literature was ushered in. Not only did the tradition of the realistic novel continue, but fantasy, adventure stories, and periodicals for children also became popular and accepted.

Children's books during the Golden Age benefited from the flourishing of the illustration. Kate Greenaway, Walter Crane, Randolph Caldecott, and slightly later, Arthur Rackham brought style, color, imagination, and often haunting beauty to the art of illustration. Some illustrators' names have become irrevocably connected with the books they illustrated: John Tenniel's with *Alice in Wonderland*, E. H. Shepard's with *Winnie the Pooh*, W. W. Denslow's with *The Wonderful Wizard of Oz*, and Garth Williams' with *Charlotte's Web*. Many contemporary illustrators--Maurice Sendak, Michael Hague, Trina Schart Hyman--have contributed stunning new interpretations of familiar stories. Still with us is the controversy over the value of illustrations: Do they

enhance the book or rob children of the chance to imagine the characters and landscapes on their own?

Typical of the Golden Age is *The Wind in the Willows* (1908), a fantasy that seems to take place in a golden haze. Those inimitable talking beasts--Toad, Ratty, Moe, and Badger--exist in a world without time, responsibility, sex, or death. Kenneth Grahame has created the epitome of childhood innocence in his Riverbank world. As is often the case with fantasy, *The Wind in the Willows* allows a child to view a world whole, to see its structures, interactions, and pleasures. Lewis Carroll, a master of fantasy, gave us Wonderland; since then we have also had Narnia (C. S. Lewis), Earthsea (Ursula LeGuin), and Prydain (Lloyd Alexander). Fantasy is sometimes humorous, sometimes mythical; fantasy sometimes introduces one magic element such as a toy or a witch and often carries us to another time or place. Always, though, its readers are returned home, able to see our world anew and confirmed in the power of the imagination.

Squarely in the tradition of "talking beasts" fantasy is E. B. White's *Charlotte's Web* (1952). The book begins unassumingly, as a typical realistic family novel. However, several pages in, Wilbur, that unforgettable pig, thinks aloud for the first time and readers make a smooth transition into believing that Fern understands what the animals say. White cleverly uses the pedestrian details of family life to weave a web (not unlike Charlotte's) of credibility around the fabulous. How much more gently he teaches children about death than did the Puritans!

Five years after *Charlotte's Web* was published, Sputnik was sent aloft and children's literature again went through a transformation. A new demand for factual and scientific books for children was made by educators and parents. Simultaneously, a revolution in Americans' attitudes toward race and gender also had its impact on children's literature, which began to demonstrate a greater sensitivity to racism and sexism. Louise Fitzhugh's *Harriet the Spy* (1964), like *Little Women*, is a novel about an unconventional girl aspiring to be a writer; a book written on the cusp of the jolting changes of the 1960s, it is credited with pioneering nonsexist depiction of girls. Similarly, Mildred Taylor's *Roll of Thunder, Hear My Cry* (1976) provides readers with a portrait of a strong black family who are landowners in Depression-torn Mississippi.

While the trend of fantasy continued strong during the 1960s and 1970s, realistic fiction became more grimly "realistic." Almost reminiscent of early Puritan literature, this contemporary fiction--with its exploration of death, divorce, drugs, alcohol, the absent parent, poverty, sexuality--seems to proclaim an end to the innocence of childhood. The "problem novel," written primarily for adolescents, is a relatively recent phenomenon in

the field and, as Cormier's *I Am the Cheese* demonstrates, confronts complex and difficult issues. Its characters do not always live "happily ever after."

In conclusion, there are many reasons why children's literature is "Not for Children Only." Books written for children are intrinsically humanizing to any reader and are no less affecting than books written exclusively for adults. Adults also enjoy reading again books they loved as children. Like revisiting a childhood haunt, this process of re-experiencing is always instructive, not only for what we discover about ourselves (then and now) but for the new insights gained as well. Other adults may now wish to read some of the classics of children's literature that they missed when they were young. Still others, bewildered by the video-game and punk-rock proclivities of today's youth, may turn to the books that reach that young audience: What is current in today's children's literature? What do they teach children? What do these books convey to the generation who will lead our world in the decades hence?

Finally, adults will seek to know children's literature in order to share it with the children in their lives. A recent study revealed that the average American child watches approximately seven hours of television *per day*. At a time when standardized test scores are dropping and concern about our public education system is widespread, such a statistic is a legitimate cause for concern. But how to encourage children to read? Knowing children's literature is the prerequisite to knowing the right book to put into the right child's hand at the right moment. Orville Prescott has said, "Few children learn to love books by themselves. Someone has to lure them into the wonderful world of the written word; someone has to show them the way."

The Classic Fairy Tales

by Iona Opie and Peter Opie

Tatterhood and Other Tales

edited by Ethel Johnston Phelps

Adults whose experience with fairy tales has been largely based on Disney cartoons have a surprise in store here! Unlike these benign, sanitized versions, some tellings of old favorites such as "Snow White and the Seven Dwarfs" and "Sleeping Beauty" are filled with power and violence. Such violence is, of course, one reason why fairy tales were deemed inappropriate for young listeners. Bruno Bettelheim, however, argues that it is just such vicarious confrontations with evil that make fairy tales both appealing and helpful to children. Certainly, adults are not exempt from a need for confronting evil and other manifestations of the irrational.

Another surprise may lie in the fact that there exist many versions and interpretations of the tales. "Cinderella," for example, has been retold in a courtly, genteel version by Charles Perrault, who was connected to the reign of Louis XIV. A much more "grim" and pedestrian version of "Cinderella," in which the stepsisters lop off parts of their feet to make the coveted slipper fit, is retold by the Grimm Brothers. Altogether, more than 700 tales of a Cinderella-like girl have been collected, including a Chinese version from the ninth century. Iona and Peter Opie's collection, with its fine reproductions of classic illustrations and its succinct introductions to each tale, gives the reader a good sense of these variations.

Still another surprise may be that not all women in fairy tales are passive victims who lie back in beds and glass coffins and wait to be rescued by the handsome prince. Ethel Johnston Phelps' landmark collection, *Tatterhood and Other Tales*, presents 27 traditional fairy tales with women as strong, powerful agents of good. Tatterhood, the bedraggles princess who possesses magic powers and sails a ship to save her twin sister, and Kate Crackernuts, who rescues the sickly handsome prince, will forever revise one's notions of fairy tale heroines.

Iona Opie and Peter Opie. *The Classic Fairy Tales*. 1974, *Oxford University Press.
Tatterhood and Other Tales, edited by Ethel Johnston Phelps. 1978, Feminist Press
(hardcover and paperback).

Little Women

by Louisa May Alcott

Little Women is an enduring book that yields some startling insights into nineteenth century American life when one reads it as an adult. The novel has never been out of print since its initial publication in 1868, and it has been translated into no less than 27 languages. How to account for such longstanding appeal? Jo, in her feisty rebellion against the shackles of girlhood, is a character with whom all readers, especially girls, can identify. The novel raises still-valid questions about options and roles for women and also demonstrates the strides toward equality women have achieved in the past century.

Alcott, born into a New England family, was the second daughter of Bronson Alcott, a transcendentalist visionary and educator, and Abigail May Alcott, who bore the primary responsibility for keeping the family clothed and sheltered. Alcott approached the writing of a "girl's story"--at the urging of her father and her publisher--with a certain amount of resignation as she would have preferred to make her reputation with adult fiction. However, given the urgent need of her family for financial assistance, she penned the first half of what is now published as one novel (the sequel came out in

1869) within three months' time. According to family legend, she trained herself to write with both hands so that she could switch when one hand grew tired!

The novel was an instant success and became the precursor of the realistic family novel, including such books as Susan Coolidge's *What Katy Did* (1872), Margaret Sidney's *Five Little Peppers and How They Grew* (1881), Eleanor Estes' *The Moffats* (1941), and Sydney Taylor's *All-of-a-Kind Family* (1966).

Louisa May Alcott. *Little Women*. 1868, various editions available in hardcover and paperback.

The Wind in the Willows

by Kenneth Grahame

In sharp contrast to *Little Women*, *The Wind in the Willows* presents a fantasy world peopled by males only, free from constraints, demands, and responsibilities. Kenneth Grahame began this book unwittingly, by telling bedtime stories and writing letters about Toad and Rat to his only child, Alastair. It is intriguing that many other famous books for children began in similar fashion: Lewis Carrol's *Alice in Wonderland*, Beatrix Potter's *Peter Rabbit*, A. A. Milne's *Winnie the Pooh*, Clement Moore's "The Night Before Christmas," P. L. Travers' *Mary Poppins*, and Hugh Lofting's *The Story of Doctor Dolittle*.

Writing, however, was not new to Grahame. Orphaned as a child when his mother died and his father deserted the family, Grahame was raised by his maternal grandmother, who could not afford to give him a college education. Regretting this, he nonetheless made a successful career in banking and, in his early thirties, published a collection of essays and stories entitled *Pagan Papers* (1893). This collection, with two other subsequent adult volumes, served as a kind of prelude to *The Wind in the Willows*, which is, alas, Grahame's only book for children.

But is it a book for children? Peter Green, Grahame's biographer, comments: "There has been much discussion as to whether *The Wind in the Willows* is a book for children or for adults. It is both. For children, a fantasy world that triumphantly fuses disparate levels of reality; for adults, hauntingly evocative language and demure social satire; for both, that immensely potent myth." Perhaps it is this very duality that makes the book so well-loved: while on the one hand decrying encroaching technology and materialism, Grahame lauds the pleasures of sumptuous feasting and bodily comfort. The book's structure itself seems to reflect this duality by use of alternating chapters: one full of action with Toad and his motorcar, the next a discursive, philosophical reflection on the joys of rural life. *The Wind in the Willows* is indeed a pleasure for all ages.

Kenneth Grahame. *The Wind in the Willows*. 1908, various editions available in hardcover and paperback.

Charlotte's Web

by E. B. White

Bridge to Terabithia

by Katherine Paterson

Writing a letter some 15 years after the publication of *Charlotte's Web*, E. B. White had this to say about his famous novel: "It celebrates life, the seasons, the goodness of the barn, the beauty of the world, the glory of everything. But it is essentially amoral, because animals are essentially amoral, and I respect them, and I think this respect is implicit in the tale. I discovered, quite by accident, that reality and fantasy make good bedfellows. I discovered that there was no need to tamper in any way with the habits and characteristics of spiders, pigs, geese, and rats." Deceptively simple on the surface, *Charlotte's Web* went through nine drafts before White felt satisfied with it; he spent a year studying spiders before he even began writing.

The result is a work over which children and adults unabashedly cry as they reach the concluding chapter. It is a book that captures the traditional values of the rural 1950s, the joy of a loyal friend, the pain of growing up, the fear of death we all share, the ineluctable cycle of rebirth.

Katherine Paterson's *Bridge to Terabithia* is also a story that sensitively explores the issues of friendship and death. Paterson, by her own admission, wrote *Bridge to Terabithia* after her son had suffered through an experience similar to that of the main character. Unable to explain why to him, she wrote the novel instead and dedicated it to him.

A beautifully wrought novel, *Bridge to Terabithia* tells the story of Jess and Leslie, who befriend each other and decide to create a kingdom of their own. Having read C. S. Lewis' *The Lion, the Witch, and the Wardrobe*, they model their land after Narnia; instead of going through a wardrobe door, they swing on a rope over a creek to reach their secret place. This door/rope/bridge, this turnstile between humdrum reality and the magic of the place Jess and Leslie created, becomes a metaphor for Paterson. "I have spent a good part of my life trying to construct bridges," she said in accepting a Newbery Medal for the book. "There were so many chasms I saw that needed bridging--chasms of time and culture and disparate human nature... But still the bridge that the child trusts or delights in--and, in my case, the book that will take children from where

they are to where they might be--needs to be made not from synthetic or inanimate objects, but from the stuff of life. And a writer has no life to give but her own."

E. B. White. *Charlotte's Web*. 1956, Harper (hardcover and paperback).

Katherine Paterson. *Bridge to Terabithia*. 1977, Harper, *Avon.

Roll of Thunder, Hear My Cry
by Mildred Taylor

I Am the Cheese
by Robert Cormier

"Not for Children Only" concludes with two books that demonstrate the dramatic changes in children's literature over the past century. It is a long leap from fairy tale fantasy and the cozy family circle of *Little Women*, to the gritty truths revealed by Taylor's and Cormier's books.

Roll of Thunder, Hear My Cry is set in the 1930s, but it is a book that would not have been written for and distributed to children at that time. It chronicles a year in the life of fourth grader Cassie Logan, the second of four children in a black farming family in Mississippi. Cassie comes to consciousness in this year--consciousness of racial discrimination, consciousness of her father's gifts to her of dignity and determination, and her mother's gift of the value of education. Cassie tells her story in the first person, thus richly conveying her terror of the "night riders," her resourcefulness at revenge, her affection for her family, her dawning awareness of pride in her heritage and her land. Taylor won the prestigious Newbery Medal for this novel, and has written a sequel entitled, *Let the Circle Be Unbroken*.

Cormier's *I Am the Cheese* is also a starkly contemporary novel, touching on issues such as government control, the ethics of psychiatry, and organized crime--all topics that were previously deemed taboo in children's literature. Cormier utilizes a tightly controlled, three-strand narrative to tell his chilling story. Hence, the reader must shift among young Adam Farmer's first-person account of his experiences, a third-person description of Adam's life, and excerpts of taped interviews between Adam and a mysterious man named Brint.

The novel is at once a mystery, a spy/counterspy story, and a classic quest book in which a boy searches for his father. But unlike Cassie Logan, and unlike the archetypal hero of most quests, Adam Farmer appears to be retreating from consciousness, from a resolution to his odyssey. Cormier uses his reference to "The Farmer in the Dell" in his

title in a bitter and ironic fashion. It would be unfair to reveal the conclusion of this novel; suffice it to say that Cormier has been criticized for his bleak endings.

Mildred Taylor. *Roll of Thunder, Hear My Cry*. 1976, Dial, *Bantam.

Robert Cormier. *I Am the Cheese*. 1977, Pantheon (hardcover and paperback).

For Further Reading:

Children's Books

Anastasia Krupnik. Lois Lowry. The humorous story of very modern, 10-year-old Anastasia, who, like Harriet the Spy, uses a journal to help her cope with her problems: a new brother, the loss of a grandparent, her fourth-grade teacher, her wart. Has several sequels. 1979, Houghton, *Bantam.

Anne of Green Gables. L. M. Montgomery. An orphan traveling on a horse/wagon/train/bus to live with an ancient, unfeeling relative is the opening scene of many children's books in which the orphan goes on to prevail. Eleanor Porter's *Pollyanna* (1913) and Dorothy Canfield Fisher's *Understood Betsy* (1917) share such an opening with *Anne*. Montgomery wrote eight sequels, which follow the spirited Anne through her education, career, marriage, and motherhood. 1908, Putnam, *Bantam.

The Dark is Rising. Susan Cooper. The second in a series of five books which draw on Welsh mythology and the Arthurian legends to depict the archetypal struggle between Light and Dark, Good and Evil. 1973, Atheneum (hardcover and paperback).

The Island of the Blue Dolphins. Scott O'Dell, the winner of many awards for his books, is especially renowned for his historical fiction. This novel, based on an actual incident in the 1800s, tells the tale of a 12-year-old American Indian girl who survives alone on an island for 18 years. 1960, Houghton, *Dell.

Listen Children. Edited by Dorothy S. Strickland. An anthology of poetry, fiction, folklore, essay, drama, and excerpts from autobiography and biography. Included are Gwendolyn Brooks, Virginia Hamilton, Sonia Sanchez, Langston Hughes, Lucille Clifton, Margaret Walker, and others. 1982, *Bantam (out of print).

Mary Poppins. P. L. Travers. Travers revised her famous book about a magical nanny and her two charges, Jane and Michael, to expunge racist descriptions in one chapter. The novel, still a pleasure to read, yields intriguing details about British family life and attitudes toward childrearing. 1934; 1981, Harcourt (hardcover and paperback).

Peter Pan. J. M. Barrie. Barrie's classic story of Peter and Wendy, their flight to Neverland, their battles with Captain Hook, and their confrontation with growing up. 1911, various editions available in hardcover and paperback.

The Planet of Junior Brown. Virginia Hamilton. Set in New York City, this novel eloquently bespeaks the dilemmas facing young blacks; racism, poverty, inadequate

education, absent parents. Yet Virginia Hamilton makes us believe in the possibility of survival, friendship, and creativity in such a world. 1971, Macmillan, *Dell.

Ramona the Pest. Beverly Cleary. Cleary writes squarely in the tradition of the American family novel. This novel, one of many about Ramona, recounts her humorous high jinks in kindergarten. 1968, Morrow, *Dell.

The Sign of the Beaver. Elizabeth G. Speare. Built around a Crusoe-like experience, this novel chronicles the courage of a young white boy in colonial Maine and the friendship that grows between him and an American Indian boy. 1983, Houghton.

Tom's Midnight Garden. Philippa Pearce. Regarded as "one of the outstanding children's novels of all time in any language," according to *The Oxford Companion to Children's Literature*, Pearce's haunting story of time travel in a Victorian garden provokes thought about history, ghosts, friendship, old age, and time itself. Like the characters in C. S. Lewis' Narnia books, Tom travels through a door to a sensually described garden and its inhabitant, Hatty, a girl who lived almost 100 years earlier. 1958, *Dell.

Tuck Everlasting. Natalie Babbitt. The magical, lyrical story of Winnie, who stumbles upon an enormous secret concerning immortality and must make a life/death decision from which she, and the reader, learn a great deal. 1975, Farrar, *Bantam.

Winnie the Pooh. A. A. Milne. *Winnie the Pooh* has been translated into Latin, served as the subject of a parody of literary criticism entitled *The Pooh Perplex* (1963), and been genuinely explicated by son Christopher Milne's autobiography *The Enchanted Places* (1974). 1926, Dutton, *Dell.

A Wrinkle in Time. Madeleine L'Engle. A novel about time travel, extraterrestrials, and Meg and Charles Wallace's efforts to find their missing scientist father. 1962, Farrar, *Dell.

Critical Works on Children's Literature

About Sleeping Beauty. P. L. Travers. The author of *Mary Poppins* shares with the reader several versions of "Sleeping Beauty," including her own. Also included is an essay on fairy tales, revealing Travers' deep familiarity with fantasy literature, 1975, McGraw-Hill (out of print).

Celebrating Children's Books: Essays on Children's Literature. Betsy Hearne and Marilyn Kaye. An anthology of critical essays of which more than half are penned by such eminent writers of children's books as Lloyd Alexander, Susan Cooper, Robert Cormier, Virginia Hamilton, and David Macauley. 1981, Lothrop.

Choosing Books for Children: A Commonsense Guide. Betsy Hearne. An eminently readable guide to tracking down good children's books. Quirky, personal, humorous, this brief "how-to" spans picture books, beginning readers, fiction for older readers, poetry, nonfiction books, "the problem novel," and other bibliographies of children's literature. 1981, Delacorte, *Dell.

- A Critical History of Children's Literature*. rev. ed. Cornelia Meigs and others. The classic book on children's literature, this 700-page volume traces the evolution of the genre from the Middle Ages to the present. 1969, Macmillan.
- Fairy Tales and After: From Snow White to E. B. White*. Roger Sale. This urbane, elegant book helped convince the literary establishment that children's literature is a field worthy of serious study. Sale juxtaposes his childhood and adult experiences of reading the same texts, thereby yielding startling insights. 1978, Harvard University Press (hardcover and paperback).
- Gates of Excellence: On Reading and Writing Books for Children*. Katherine Paterson. A collection of essays, previously published book reviews, autobiographical pieces, and excerpts from four acceptance speeches Paterson has given as she received national awards for her fiction. 1981, Lodestar.
- Only Connect: Readings on Children's Literature*. 2nd ed. Edited by Sheila Egoff and others. This anthology contains essays by several notable critics, writers, and illustrators. Particularly worthy are J. R. R. Tolkien's and P. L. Travers' classic essays on fairy tales, and Elizabeth Janeway's essay on *Little Women*. See also Egoff's *Thursday's Child* (1981, American Library Association). 1980, *Oxford University Press.
- The Oxford Companion to Children's Literature*. Humphrey Carpenter and Mari Pritchard. An invaluable reference book on children's literature. 1984, Oxford University Press.
- The Read-Aloud Handbook*. Jim Trelease. An instant bestseller, Trelease's book is an impassioned plea for a return to reading. Includes tips on when, where, and how to read aloud, a 16-point indictment of television, and a hundred-page annotated bibliography of titles, arranged in order of increasing difficulty. See also Margaret M. Kimmel and Elizabeth Segal's *For Reading Out Loud! A Guide to Sharing Books with Children* (1983, Delacorte). 1982, *Penguin.
- Touch Magic: Fantasy, Fairie and Folklore in the Literature of Childhood*. Jane Yolen. Yolen, a creator of fairy tales herself, has written an appreciation of fantasy, myth, archetype, and fairy tale which is tinged with mysticism and awe. 1981, Philomel.
- A Treasury of the Great Children's Book Illustrators*. Susan E. Meyer. Lavishly illustrated with full-color reproductions of many memorable illustrations. Contains separate chapters on 13 artists, including John Tenniel, Walter Crane, Randolph Caldecott, Kate Greenaway, Beatrix Potter, Arthur Rackham, and N. C. Wyeth. 1983, Abrams (out of print).
- Tree and Leaf*. J. R. R. Tolkien. Contains Tolkien's essay "On Fairy-stories," originally written in 1938, which encompasses a definition of "faerie," musings on the origin of fairy tales, speculation on the appeal of the tales to children and adults, and Tolkien's own formula for fantasy. Houghton, 1965.
- The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Bruno Bettelheim. In his introduction, Bettelheim states his goal: "This book attempts to

show how fairy stories represent in imaginative form what the process of healthy human development consists of, and how the tales make such development attractive for the child to engage in." Bettelheim includes thoroughgoing analyses of many fairy tales which, though heavily Freudian, are always provocative. 1976, Knopf, *Random.

Written for Children. 2nd rev. ed. John Rowe Townsend. A concise history of children's literature, arranged in chronological fashion, by a man who has also written widely acclaimed fiction for children. Especially useful are his surveys of recent developments in the field, to be found only in the revised edition. 1983, Harper.

"Not for Children Only" was developed by Elizabeth R. Baer. Dr. Baer is Associate Dean of Sweet Briar College in Virginia, where she also teaches women's literature and children's literature. She has lectured extensively in reading and discussion programs in Vermont and Virginia libraries. And she has been reading aloud to her two children for the past decade.

The following consultants assisted in the title selection and design of the series:

Barbara Elleman, Coeditor, "Children's Books," *Booklist*; author of *Popular Reading for Children*.

Betsy Hearne, Coeditor, "Children's Books," *Booklist*; author of *Choosing Books for Children*; and coeditor of a critical anthology entitled *Celebration Children's Books: Essays on Children's Literature*.

Ruth MacDonald, President, Children's Literature Association; Assistant Professor of English, Northeastern University; author of *Literature for Children in England and America, 1646-1744* and *Louisa May Alcott*.

Jeanette Studley, Program Co-ordinator, Fairfax County Public Library, Virginia; Project Director of a highly successful reading and discussion program; formerly a children's librarian for 10 years.

Jim Trelease, author, *The Read-Aloud Handbook*; formerly an award-winning artist and journalist for the *Springfield (Mass.) Daily News*; frequent lecturer to educational associations and school-age children.

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