

NOTES...BOOKS...AUTHORS
Number 12 2014

THE NINETEEN-FORTIES: A TURNING POINT IN
WRITING FOR CHILDREN
Trevor Mowbray



'She put a spade in her wheelbarrow and set off for Compost Hill'
Cover illustration is from Poppa Passes: Adventures of the Veggie
People by A.W. Reed; illustrated by George Woods.

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The Nineteen-Forties: a Turning Point in Writing for Children.

Introduction

There are three objectives that I would like to reach in this essay. The first one is that I want to draw attention to two historical research collections of writing for children in the National Library of New Zealand, the National Children's Collection and the Susan Price Collection. The Friends of the Dorothy Neal White Collection relate to these collections but they have not received perhaps as much attention from previous meeting speakers as the Dorothy Neal White Collection itself. Thanks are due to the wisdom and foresight of those who first set up the National Children's Collection of the National Library of New Zealand. It is a major asset of children's books and reading interests in the Southern Hemisphere.

The second is to pay a tribute to my colleagues in the primary section of the School Library Service of the nineteen-fifties and sixties. They had in mind the purpose of bringing the best of children's reading available at the time into the hands and minds of children in New Zealand. They may wonder why I am now pontificating on their area of expertise when my own experience is with adult and teenage material. I can only say that much of what I am reporting was based on their conversations as they shared their enthusiasm for new titles.

The third is to have what they call "a nostalgia bath", the opportunity to recall some of the reading experiences of our youth and to enjoy and debate the pleasures of them once again. Those who are too young to remember the forties may be surprised to find some familiar titles among them. I have been looking particularly for titles of those times that still have some appeal to children as shown by the fact they are still in print and still in present day collections.

There was debate for some years quite some time ago among those people interested in the Dorothy Neal White (DNW) Collection and the National Children's Collection (NCC) about the titles of authors who wrote in the nineteen-forties. Where should the titles be held and what should the boundary be? When the DNW Collection was created the limits were set at books published before 1940 as it was

known that the School Library Service, founded in 1942, had started to collect books written in the late thirties and early forties and had endeavoured to retain in the NCC, significant titles of that time.

A suggestion was made that the boundary line should be shifted by, say, ten years to 1950, and that the titles be retained in the DNW Collection which was a research collection and therefore offered better security than the lending NCC. Over a period of time if the boundary was shifted enough, the NCC would be absorbed into the DNW except for the latest books. I was asked to do a paper on the subject and I did but despite the fact that I concluded that it was a good idea, it was not pursued for the very obvious reason that it would have cost money to move the boundary line. Since then things have changed, the NCC itself is now a research collection and the need for a change has diminished. I now no longer think that any change needs to be made in the boundary line.

There has been a change to the selection policy of the NCC in that it is no longer just a collection of titles selected by School Library Service staff but also collects items that would have been part of children's reading, in line with the policy for the DNW Collection.

As part of my research I prepared a paper listing some of the more significant books in the NCC that would be likely to be shifted. To enable me to list what might be significant books I made use first of all of the publication of the School Library Service, *Junior Fiction*, the revised 1959 edition of the original 1950 edition. This was produced by the Service to be an aid to schools and libraries as to what was worth purchasing or borrowing. It was intended to be a base collection that was brought up to date by regular lists issued by the Service. Some titles were starred as being particularly worthwhile. The principal source of information about the NCC holdings at that time was the microfiche catalogue which was based on the original card catalogue of the School Library Service. Since then the collection has been catalogued digitally and is part of the National Library Catalogue.

I would ask librarians not to look too closely at my cataloguing detail, as I am not an expert and the record I was working from over a

period of many years may not be of the highest standard. I had planned to look at a number of the books listed as they were available on the shelf. However changes to the access to the collections made in recent years made that much more difficult. Surprisingly I have become a convert to Google and Wikipedia as I found that a great deal of information about books and authors is available there. I was helped in this direction by my experience in Wellington Public Library when I found that their catalogue on-line did not have the detail I required. "Why don't you look it up in Google?" suggested the librarian behind the desk and demonstrated it for me. Wellington Public has a "nostalgia" collection that used to be housed until recently on open shelves on the Ground Floor in the children's section but which has now been moved to the Second Floor and become a stack collection. It has a number of the older titles.

With some titles the decision to include was clear cut, if the title was published in the nineteen-forties either in England or the United States, Canada or Australia. It does include a few titles that were published in Europe in that period but were not published elsewhere until the fifties or later. Other titles are less obvious in that they are examples of a number of titles published over a period by a particular author. If I felt that the book represented the decade in some way or was notable in children's reading for that decade it was included. For example Kitty Barne wrote her books over a number of years but her titles about the Second World War are worth noting. My judgement is sometimes variable.

Titles that won prizes or awards in England, New Zealand or the United States are included.

Some books that were not listed in *Junior Fiction* have been included, and those that were not considered to be of a high enough standard I will comment on later. *Junior Fiction* was also light on picture books either because they were American publications or it was not thought useful to fill a primary school list with too many of them.

The collection policy of the School Library Service in the early years is fairly well known. It was to purchase books that reached a certain standard of quality for encouraging and developing children's

reading. The selectors were guided by overseas sources and most of the titles came from overseas as the publishing of children's books in New Zealand was minimal in the forties. Purchases by the School Library Service were made from England, the United States, and to a tiny degree, Canada and Australia. I have to point out to those who were not around at the time that in the nineteen-forties New Zealand had an exchange problem that resulted in a shortage of American and other overseas currency. Bookshops were not allowed to import books from America without special reasons. As a result the collections of the School Library Service and some public libraries, which were allowed to use a small amount of American currency, were the only available resources of American books.

The selection for my list was mostly fiction, a number of picture books, and a small amount of non-fiction. I have not commented on non-fiction in detail as most of the titles have now lost their interest. By children, in this paper, I mean children up to the age of fourteen. Some books written for older children and adults have been included for comparison and because they were frequently read by children.

The collection of books selected by Susan Price and held as part of the National Library research collections of children's books is a valuable source of forties titles and I have made good use of Susan's own commentary on these published in *Books for Life*.

My own reading in primary school in the nineteen-forties was limited as we had access to a very small cupboard in the local school and we could not afford many books at home. Picture books were almost unknown and I can only recollect some by Ingri and Edgar D'aulaire. By the age of twelve I was reading anything I could get my hands on including Dickens, Gene Stratton Porter, A.J. Cronin, and Mary Grant Bruce from my parents' shelves. It was not until I had access to the Newtown library at age eleven that I could explore children's books that were mostly written in earlier times. Hugh Walpole's titles, for example, I came to read then. But I did not read Arthur Ransome's titles until I was sixteen and was babysitting the children of the Parsons' Bookshop family. One of the pleasures of my first employment in School Library Service, working as a storeman, was to unpack new picture books that I had never seen, *Paddle-to-the-*

Sea for example, and others that were brought in, in great numbers. As my own family grew up we made use of a number of books, particularly picture books and some of the comments I have made are based on that experience.

Popular Authors

It would pay to pause for a minute and look at some authors who were of great popularity among child readers of the period. Their books were readily available in private homes, were often given as presents and were passed from hand to hand so that they had many readers. One of the reasons that librarians did not purchase these titles was that very fact that they were readily available in bookshops and homes. The authors I have selected are Enid Blyton, W.E. Johns, Richmal Crompton, Helen Dore Boylston, and Frank Richards.

I was surprised to find when I was teaching at Hutt Valley High School in the fifties that during a survey of the reading of a third form class there that a thirteen-year-old boy stated that his favourite author was Enid Blyton. He was an exception. However Blyton has to be given the credit for at least providing the ground base for some children's reading experience. Librarians did not "ban" Blyton, they simply did not wish to buy or promote her books with public money. She published her books over a long period with some titles in the forties. While not commenting on her quality I can note her quantity. The *Famous Five* series consisted of twenty-one books written between 1942-1963, the *Five Find-outers and a Dog* series, fifteen stories between 1943 and 1961, the *Secret Seven* series, fifteen stories between 1949 and 1963.

W.E Johns wrote the 'Biggles' books about a young Englishman who had flying and travel adventures. They are now regarded as being full of English snobbery and jingoism. They were extremely popular at the time and have appeared in various forms. They were written in the thirties but one at least was written in the forties using contemporary war material, *Biggles Sweeps the Desert*, 1941. Strangely enough it was not popular; somehow the reality of the war environment made it seem feeble by comparison. Wellington Public Library still has copies of Biggles on its shelves, presumably the

paperback recent editions that have been 'cleaned up' to some extent.

The comic writer E. S. Turner wrote in 1948, *Boys Will be Boys*, an in-depth study of the genre of Boys' Weekly Papers or "bloods" as they were called that were very popular and that many writers aspired to imitate. Other popular materials readily available to children were the English comics such as *Film Fun*, and weekly papers such as the *Champion* and the *Girls Crystal*. Walter Scott in his book *The Reading, Film and Radio Tastes of High School Boys and Girls*, 1947, analyses them in some detail.

Richmal Crompton Lamburn was a teacher in London who contracted polio and became a writer, originally intending her 'William' books for adults. She wrote thirty plus books of this type from 1922 to 1970 including *William Does His Bit* in 1941. I enjoyed her stories and many of my friends owned copies. John Lennon was a great fan. The books were not usually found in libraries.

Helen Dore Boylston wrote the Sue Barton books with a background of nursing, that began to be published in the nineteen thirties. They were the first of so-called career books and were ever-present in girls secondary schools where they provided undemanding reading as they were written to a formula. Dorothy Neal White is quite enthusiastic about them. Boylston was certainly an early pioneer in the young adult field.

Boylston herself is an interesting character quite unlike the mental image I had of her. She qualified as a nurse in America in 1916 and plunged into nursing soldiers in Europe becoming a captain in the army nursing corps. After the war she was urged by her family to return to America but she replied that she was looking for adventure and why waste the years. She nursed for the Red Cross in various parts of the world where there was a need. During that time she formed a relationship with Rose Wilder Lane, the daughter of Laura Ingalls Wilder, and together they lived in Albania for some years and toured Europe in classic sports cars. She wrote about her experience as a student nurse in 1925, a non-fiction title that became popular. At her publisher's urgings *Sue Barton* appeared in 1936. She was also

friendly with Eva Le Galliene, the actress, and as a result wrote the *Carol Page* series of career actress stories, four of them in the forties as well as two more *Sue Barton* stories. *Sue Barton: Superintendent of Nurses*, written in 1940 has Sue expecting her first baby.

It is interesting to note that the *Cherry Ames* series started in 1943 and the *Trixie Belden* series in 1948, so publishers saw an opportunity in the career-related fiction for young people.

It is my observation that aspects of Australian culture were fairly strong in New Zealand in the thirties. Dorothy Wall's *Blinky Bill*, Mary Grant Bruce, Ethel Turner, Banjo Patterson, C. J. Dennis *The Sentimental Bloke*, *Dad and Dave from Snake Gully* (the radio serial) and many others were part of New Zealand life and commonly found in New Zealand homes. Mention should be made of May Gibbs and her *Snugglypot and Cuddlepie* of which a complete edition was published in 1945 and was very popular here.

Somehow this faded over time and in the forties and fifties the Tasman gap widened. It was only with the sixties and the advent of strong Australian writers for children that Australian children's books began to appear again in homes and libraries.

Frank Richards produced *Billy Bunter of Greyfriars School* in 1947 (see paper by R. V. Moss *Charles Hamilton and the All Blacks*, published by the Friends of the Dorothy Neal White Collection). He is estimated to have written about one hundred million words mostly for the *Gem*, a weekly paper (finished 1939) and the *Magnet* (finished 1940). The first hardback edition of *Billy Bunter* was in September 1947.

Two other authors who can be briefly mentioned are Willard Price who wrote *Amazon Adventure* in 1949 and many others later. These adventure stories for boys were very popular but not of a very high standard. A writer who wrote for adults but whose books were taken up by children was Ronald Searle who wrote *Hurrah for St Trinians* in 1948.

Publishing for Children.

The publishing scene in Britain in the forties was affected very drastically by the war. Bombed buildings in London, shortage of paper, shortage of transport to overseas markets, the diversion of people into the forces or essential work, reduced publishing and publishing for children in particular. In some years the Carnegie Medal was not awarded as there was not a suitable title. But we must not forget that Puffin Books began in 1941.

America was much less affected and while the output was reduced it did not stop entirely. The School Library Service has always been very aware of the American publication for children scene partly because of the early training of key figures among New Zealand librarians. It has to be said that the bibliographic aids, the critical reviews, the established publishers and the strong body of children's librarians in America always made it easier to keep up with their book production.

The output of books for children in Europe was small for the obvious reasons but some significant writers were producing new titles that after a delay of a few years appeared in translation in England or America.

Beverley Randall, in Susan Price's *Books for Life*, says, "Wartime difficulties, and the agreement that effectively banned American books from New Zealand shops meant that most of these were unprocurable and could not be bought until after the war... I was therefore deeply indebted to the Wellington librarian who managed to put them on the library shelves."

Susan Price says, "Despite the difficulties caused by the Great Depression, and the Second World War, these years saw the publication of many high quality children's books, the sort of writing that Trease admired.... The battle against stereotyping had begun, but was still far from being won, when Trease delivered his broadside in 1948."

Geoffrey Trease is a particularly significant figure as a writer and a critic. He was a classical scholar who worked in a settlement in London and later as a teacher. But he always wanted to write and eventually succeeded as a full time writer. He not only wrote a number of books for children in his long lifetime but he also set down in his non-fiction book *Tales Out of School*, 1948, his critical comments on the genres of historical fiction for children and school stories. He was a pioneer of the idea that children's literature should be a serious subject of study and debate.

His study is the first wide-ranging survey of children's literature. Many of you will be familiar with the book and its arguments so I don't propose to go over them in detail but to remind you that he had a strong left-wing approach which made him question why the Cavaliers were always in the right and their opponents barely mentioned? Why did people in historical novels speak in this strange 'gadzookery' style? Why were there so few female characters? Why did history take place in England only?

He wrote at a time of what he describes as the "post-Henty doldrums when historical writing had lost its way in the change to a more democratic outlook in Britain". His own books started with *Bows Against the Barons* in 1934 published by Lawrence and Wishart who were very left-wing publishers who wanted a children's book about Robin Hood that brought out the "class struggle" involved. He was not a Marxist nor an apologist for Soviet Russia and later the left-wing emphasis in his children's stories is less noticeable.

He introduced strong leading characters of both sexes, used everyday language, laid great emphasis on historical accuracy and balance, and presented the point of view of ordinary people rather than that of historical figures. His love of the countryside and his own adventures as a boy were the basis of his action outlines. At the same time he was interested in theatre and music and used them as themes within the books. He travelled a great deal in Europe and again used this as factual background.

In his attack on school and holiday stories he pointed out the class bias of the existing books, the narrow concentration on what

happened in school and above all the lack of realism. Parents and other adults are conveniently despatched to India or elsewhere. Whatever the children do brings success.

In his Bannermere series, starting with *No Boats on Bannermere*, 1949, he sets the stories in day schools, he includes both school and home scenes and the children have mixed gender groups. A brother and sister move to the Lake District, form a gang and find buried treasure. A formula perhaps but carried out with more concern about reality and growth. He was one of the first to use the theme of conservation in the title *Under Black Banner*.

The only critical comment that could be made about him is a certain lack of passion and involvement so that his stories are not as exciting as those of some other writers.

Publishing in New Zealand.

There were very few New Zealand titles published of which the most significant would have been Stella Morice's *Wiremu* and A.W. Reed's *Myths and Legends of Maoriland*.

Betty Gilderdale in her book, *A Sea Change*, says, "Unfortunately the improvement noted in New Zealand literature for children between the wars was not maintained in the 1940's, and the most didactically self-conscious and condescending writing in this survey appeared at that time. Not only was there a poverty of text but the locally-produced books clearly suffered from wartime shortages and their overall production was dismal." I shall look at a few titles in more detail when we come to that section.

Notable Books.

Lists of medal winners in England, America and New Zealand help to bring up titles that were considered notable at that time.

Carnegie winners (children's books published in England)

1940 Barne, Kitty *Visitors from London*.

1941 Treadgold, Mary *We Couldn't Leave Dinah*.

1942 B.B. *Little Grey Men*.

- 1943 None
- 1944 Linklater, Eric *The Wind on the Moon*.
- 1945 None
- 1946 Goudge, Elizabeth *Little White Horse*.
- 1947 *Collected Stories for Children*, edited by W. De La Mare
- 1948 Armstrong, Richard *Sea Change*.
- 1949 Allan, Agnes *Story of Your Home*. (non-fiction)
- 1950 Vipont, Elfrida *Lark on the Wing*.

Newbery winners (children's fiction published in America)

- 1941 Sperry, Armstrong *Call it Courage*. (*The Boy who was Afraid*. English publication)
- 1942 Edmonds, Walter D. *Matchlock Gun*.
- 1943 Gray, Elizabeth Janet *Adam of the Road*.
- 1944 Forbes, Esther *Johnny Tremain*.
- 1945 Lawson, Robert *Rabbit Hill*.
- 1946 Lenski, Lois *Strawberry Girl*.
- 1947 Baily, Carolyn Sherwin *Miss Hickory*.
- 1948 Pene du Bois, William *Twenty-one Balloons*.
- 1949 Henry, Marguerite *King of the Wind*.
- 1950 De Angeli, Marguerite *The Door in the Wall*.

Caldecott winners (picture books published in America)

- 1941 Lawson, Robert *They Were Good and Strong*.
- 1942 McCloskey, Robert *Make Way for Ducklings*.
- 1943 Burton, Virginia Lee *The Little House*.
- 1944 Thurber, James *Many Moons*, illus. by Louis Slobodkin.
- 1945 Jones, Elizabeth Orton *Prayers for a Child*.
- 1946 Petersham, Maud and Miska *The Rooster Crows*.
- 1947 Brown, Margaret Wise *The Little Island*, illus. by Louis Weisgard.
- 1948 Tresselt, Alvin *White Snow, Bright Snow*, illus. by Roger Duvoisin.
- 1949 Hader, Berta and Elma *The Big Snow*.
- 1950 Politi, Leo *Song of the Swallows*.

Categories to be discussed

In looking at the general picture, some categories stand out: historical adventure, family stories, horse and dog stories, everyday life, other

countries, fantasy, school stories. The non-fiction areas were mainly history, biography, nature study. Comparatively few picture books were published although many that were have become perennial favourites.

The books are divided into the following categories:

1.New Zealand 2.Picture books 3.Historical 4.Adventure 5.Animal stories 6.Family stories 7.Fairy and fantasy stories 8.Growing up and school stories 9.Other countries

1.New Zealand

ATKINSON, Mollie *Richard Bird in the Bush*. 1944, *Richard Bird at Sea*. Wellington, Reed, 1947. "Written accurately but with touches of absurdity."(Gilderdale) Now in the international digital collection.

BURTON, Olga *Stories of Bird and Bush*. Auckland, Oswald Sealey, 1943. About native birds in story form.

BURTON, Ormond *Bart, the Story of a Dog*, illus. by Russell Clark. Christchurch, Whitcombe and Tombs, 1944. "May have been written initially for adults. The story of a dog and its owners who were adopted by the dog. Written with warmth and humour but dealing with the ideas of justice and punishment."(Gilderdale)

COTTRELL, Violet M. *The Lost Cave of Pukerangi*. London, Warne, 1942. "Set in Hawkes Bay, a rather strange mixture of Maori stories, modern European children's adventures, the story of the finding of the artefacts, and the story of the lost Ngati Koa tribe."(Gilderdale)

DUNNINGHAM, Margaret M. *The Three Brown Bears and the Manpower Man*, illus. by Anne McCahon. Hamilton, Paul's Book Arcade, 1945. "One of the first local picture books... story of three bears travelling to work in Wellington - amusing pictures in brown and white."(Gilderdale)

GARRARD, Phillis *Hilda Fifteen*. London, Blackie, 1944. One of a number of "Hilda" stories mostly written in the twenties and thirties. "Excellent picture of a country school - shows a sturdy pride in the 'democratic' state school system." (Gilderdale). "... schoolgirl in the back country, cheerful unconventional tales."(Fisher)

HOWES, Edith *Riverside Family*. Auckland, Collins, 1944. Nothing much known.

KENNEY, Alice A. *The Magic Rings*, illus. by E. Mervyn Taylor. Wellington, Reed, 1943. "Published by Reeds just after the war on poor paper and typography. Predictable but readable." (Gilderdale)

MCDONALD, Georgina *Grand Hills for Sheep*. Christchurch, Whitcombe and Tombs, 1949. Written for adults but with notable child characters and many children have read it.

MALLORY, Clare *Merry Begins*. Melbourne, Oxford, 1947. A series of school stories. A paper by Janet Maconie about the author has been published by The Friends of the Dorothy Neal White Collection. "Problems of authority and leadership" (Gilderdale)

MANSON, Cecilia *Willows Point*, illus. by Eileen Soper. London, Museum, 1948. A lengthy story with realistic detail about back country life. She went on with her husband to write many stories.

MORICE, Stella *The Book of Wiremu*, illus. by Nancy Parker. Wellington, Progressive Publishing Society, 1944. Won the Esther Glen in 1945. "Appears condescending to modern eyes – it is nevertheless a considerable advance on its immediate predecessors. Here is the simply but sincerely told story of a little Maori boy who lived with his uncle in a whare across the river from the pa, and their daily life of fishing and gardening." (Gilderdale)

O'BRIEN, Bryan *Storytime with Bryan O'Brien*. Christchurch, Whitcombe and Tombs, 1944. Set outside New Zealand.

O'BRIEN, Bryan *More Stories of Bryan O'Brien*. Christchurch, Whitcombe and Tombs, 1945. "A tale about penguins of which he had first hand knowledge". (He had been a scientist) (Gilderdale) I can well remember listening on a weekend night to the radio for another story told by Bryan O'Brien and I owe him a debt of gratitude for introducing me to many good authors.

REED, Alexander W. *Poppa Passes: The Adventures of the Veggie People*, illus. by George Woods. Wellington, Reed, 1943. "The most original publication of the period, illustrated with great humour by George Woods. The setting is a vegetable garden and the characters are the Veggie People. Poppa and Momma are potatoes, and we meet among others Bertha Broad Bean, Jack Radish and Eli and Eliza Worm and the Bacteria Kids, who work in the plant factory, while in the corner stands Compost Hill. The book is fun if somewhat contrived and young readers would certainly have become aware of the food-growing process after reading it." (Gilderdale).

REED, Alexander W. *Myths and Legends of Maoriland*. Wellington, Reed, 1946. Winner of the Esther Glen Award 1947.

REED, Alexander W. *Wondertales of Maoriland*. Wellington, Reed, 1948.

2. Picture books

It says something for the nature of picture books that although few were published in this period, mostly in America, many of the ones that are selected here are still published and are still popular.

New developments in printing in America in the nineteen-thirties made picture books and illustrated story books much less expensive and more pleasing. Many artists started in that decade and combinations of illustrator and author became more frequent. "Mass production made possible large editions of elaborately illustrated books at small cost."

The consequences of the Fascist regimes in Europe in the nineteen-thirties led to a migration of European artists to America, New York in particular, as well as to England and this brought new richness to the style and technique of the picture book. Bemelmans, Rojankovsky, the Petershams, the Reys, the D'Aulaires and others come to mind.

ARDIZZONE, Edward *Paul, the Hero of the Fire*. Penguin, 1948. He has illustrated many books written for children and adults and his style is unmistakable.

AWDRY, Rev. W. *The Three Railway Engines*. Edmund Ward, 1945. A well known railway series that was started in 1945 and continued for many years. Has reappeared in many different guises.

BAILEY Carolyn Sherwyn *Miss Hickory*. Viking, 1946. Newbery Medal 1947. A doll whose head is a hickory nut comes to life, a very strange and imaginative story. Not published in England.

BEIM, Lorraine and Jerrold *Two is a Team*. Harcourt, 1945. Black and white playmates working together, a ground-breaker at the time.

BETTINA *Carmello*. Chatto, 1945. Bettina was a pseudonym for an artist of Italian descent who portrayed Italian styles in her picture books. She also illustrated a popular book by Lee Kingman, *The Best Christmas*. 1949.

BROWN, Margaret Wise *The Little Island*, illus. by Louis Weisgard. Doubleday, 1947. Caldecott Medal 1947, *Little Lost Lamb*, illus. by Louis Weisgard. 1945, Caldecott Honor 1946, *Stone Soup*. 1947, Caldecott Honor 1948. Margaret Wise Brown was very prolific writing hundreds of stories many of which appeared in the Little Golden series. Many are still popular classics.

BURTON, Virginia Lee *The Little House*. Houghton Mifflin, 1942, Caldecott Medal 1943. *Calico the Wonder Horse*, 1942, *Katy and the Big Snow*, 1943. Some of her many titles with permanent appeal. Speaking of her early titles Burton says "I did both titles for Aris and Mike (her children) in an attempt to wean them away from comic books."

COLMONT, Marie *Michka*, illus. by Rojankovsky. Flammarion, 1941. A story about a teddy bear. Later published in America where it is a perennial favourite.

D'AULAIRE, Ingri and Edgar Parin *Nils*. Doubleday, 1948. They emigrated to America in 1929 and started publishing in the thirties producing many titles that were acclaimed for their art.

DR SEUSS *McElligot's Pool*. Random, 1947. Caldecott Honor 1948. The importance of Dr Seuss or Theodore Geisel does not need to be pointed out but this is a good example of his early work.

GAG, Wanda *Nothing at All*. Coward McCann, 1941. Caldecott Honor 1942. Although most of her books were written outside the period she is still a significant writer/illustrator.

HADER, Berta and Elmer *The Mighty Hunter*. Macmillan, 1943. Caldecott Honor 1944.

HALE, Kathleen *Orlando's Home Life*. Murray, 1942. One of a series about a marmalade cat which began in 1938, of which six were published in the nineteen-forties. They were very popular and she was still writing them in 1973. She died in 2000 at the age of 101.

HOLLING, Holling C. *Paddle-to-the-Sea*. Houghton Mifflin, 1941, Caldecott Honor 1942. The story of the voyage of a little carved canoe. *Tree in the Trail*. 1948, *Seabird*. 1948.

JONES, Elizabeth Orton illustrator *Small Rain. Verses from the Bible*. 1943. Caldecott Honor 1944. *Prayer for a Child*, text by Rachel Field. 1943, Caldecott Medal 1945. Mostly wrote and illustrated books with a religious theme.

KRAUSS, Ruth *The Carrot Seed*, illus. by Crockett Johnson. Harper, 1945. Has never been out of print, is still being issued from Wellington Public Library.

LAWSON, Robert *They were Good and Strong*. 1940. Caldecott Medal, 1941. Really a non-fiction story about his ancestors.

LENSKI, Lois *The Little Fire Engine*. Walck, 1946. One of many titles, still popular.

MCCLOSKEY, Robert *Make Way for Ducklings*. Viking, 1941.

Caldecott Medal, 1942, *Blueberries for Sal*. 1948. Caldecott Honor 1950. Classics of the genre, still in print.

NEWBERRY, Clare Turlay *April's Kittens*. Harper, 1940. Caldecott Honor 1941. Still in print. *Marshmallow*. 1942. Caldecott Honor 1943.

POLITI, Leo *Song of the Swallows*. Atheneum, 1949. Caldecott Medal 1950. Notable for his use of modern art techniques.

PETERSHAM, Maud and Mishka *The Rooster Crows*. Macmillan, (Songs, rhymes and games) 1945. Caldecott Medal, 1946, *An American ABC*. 1941. Caldecott Honor 1942. Other titles classics of the genre.

REY, H.A. and Margret *Curious George*. Houghton Mifflin, 1941. This gave rise to a number of titles about the adventures of a mischievous monkey that have been popular for years. They have also been turned into other media. When published in Britain the name of the monkey was thought to be offensive so they renamed him Zozo.

ROSS, Diana *Little Red Engine*. Faber, 1942. The combination of a real little tin toy and the branch line that went past the small boy's bedroom was the basis for the story written and illustrated by Ross. Other titles are *Little Red Engine Goes to Town* and *Little Red Engine and the Rocket*.

SAUER, Julia *Fog Magic*. Viking, 1943. Story of a girl in Nova Scotia who joins in the life of a village of long ago, now lost. A beautifully illustrated and impressive story.

TRESSELT, Alvin *Rain Drop Splash*, illus. by Louis Weisgard. Harper, 1946. Caldecott Honor 1947, *White Snow, Bright Snow*, illus. by Roger Duvoisin. 1947. Caldecott Honor 1948.

TUDOR, Tasha illustrator *Mother Goose*. Random House, 1944.

Caldecott Honor 1945. Published in both America and England.

Snow before Christmas. 1941. She won a Caldecott Medal for *1 is One* in 1957 and many titles have been written and illustrated by her and she has illustrated other authors. Her own books have simple

rhyming texts and detailed, realistic drawings bordered by flowers, animals etc.

WEISGARD, Leonard *Whose Little Bird am I?* Crowell, 1946. This title must be one of the most frequently published picture books ever.

3. Historical

DE ANGELI, Marguerite *Door in the Wall*. Doubleday, 1949. Newbery Medal 1950. A best-selling author and illustrator who wrote this story set in the Middle Ages in Britain about a boy at the time of the bubonic plague who had weakness in his legs but showed a brave spirit in serving his king and was knighted for his efforts. One of the first to use a lead character with a handicap.

EDMONDS, Walter D. *The Matchlock Gun*. Dodd Mead, 1941. Newbery Medal 1942. Now disregarded in America because of the violent and negative stereotype of American Indians. Not published in England.

FORBES, Esther *Johnny Tremain*. Houghton Mifflin, 1943, Newbery Medal 1944. Historically accurate and gripping, also about a boy with a handicap.

GAGGIN, Eva Roe *Down Ryton Water*. Viking, 1941. Newbery Honor 1942. A story about the Pilgrim Fathers.

GRAY Elizabeth Janet, *Adam of the Road*. Viking, 1942, Newbery Medal 1943. The author is also known as Elizabeth Gray Vining, her married name. The story is about a minstrel boy wandering the roads of 12th Century England.

KENT, Louise Andrews *He went with Christopher Columbus*. Houghton Mifflin, 1941. One of a number of titles about explorers published in the thirties and forties. More worthy than exciting.

RUTGERS VAN DER LOEFF, Anna *Children on the Oregon Trail*. Ploegsma, 1949. Originally written and published in the Netherlands, this title was translated into many languages and became a classic pioneering story of America.

TREASE, Geoffrey *Cue for Treason*. Blackwell, 1941. This was a spy story of Tudor times where Trease drew a parallel with modern secret service methods.

WESTERMAN, Percy *On Guard for England*. Blackie, 1942. Another extraordinarily prolific writer. He started writing in 1908 and his last book appeared in 1959. He wrote 174 books and sold over a million and a half copies. In the nineteen-thirties his books were voted the

most popular books for boys. He wrote thirty titles in the forties but they were declining in popularity and Trease has quoted him as one of the worst examples of narrow and dated attitudes.

4. Adventure

ARMSTRONG, Richard *Sabotage at the Forge*. Dent, 1948, *Sea Change*. 1948, Carnegie Medal 1949. The author worked in steelworks then in the Merchant Service for a number of years. *Sea Change* is the story of a sixteen-year-old boy growing up and facing responsibilities in the work situation. It was the first book for boys to win the Carnegie Medal. This was a great rarity at the time and Marcus Crouch called his writing "revolutionary". The ships he describes are dirty modern vessels not graceful historical ships. One of his sea stories was made into the film *San Demetrio, London* which had great success.

BARNE, Kitty *Visitors from London*. Dent, 1940. During the war years she worked with evacuees and published six novels. She also had a background in music and dancing. *Visitors from London* was published in 1940 and reprinted in America in 1941. It won the Carnegie Medal in 1940. Four children spending the summer holidays with an aunt living near a big farmhouse prepare for evacuees from London moving in. The book is now regarded as somewhat dated especially in its attitude to the Londoners. She also wrote *Bracken, My Dog*. 1941, *We'll Meet in England*. 1942, *The Amber Gate*. 1942, *Three and a Pigeon*. 1944, *In the Same Boat*. 1945, *Musical Honours*. 1947, *Dusty's Windmill*. 1949. *We'll Meet in England* concerned a Norwegian family during the war. Her books relating to music have had a more permanent popularity than the war books.

BLYTON, Enid *The Adventurous Four*. Hodder, 1941, *Five on Treasure Island*. 1942. Comment as in section on popular authors.

DE SELINCOURT, Aubrey *Family Afloat*. Routledge, 1940. Aubrey De Selincourt was a classical scholar, a First World War soldier, a teacher and writer and a sailor. He produced a number of titles in the forties, and several about the adventures of a family going sailing, continuing on from *Family Afloat*. He also wrote non-fiction about sailing and teaching. While not up to Ransome standards they were useful realistic adventure stories.

MCSWIGAN, Marie *Snow Treasure*. Dutton, 1942. She wrote ten books for children the best known of which is *Snow Treasure*. In the winter of 1940 Nazi troops parachuted into a Norwegian village and held it captive. Nobody thought the Nazis could be defeated. It was an early realistic war story and has lasted well.

NORTON, Andre *The Sword is Drawn*. Houghton Mifflin, 1946. Alice Mary Norton lived from 1912 to 2005. She wrote over three hundred titles. This book is part of the Sword series of war and adventure children's books but she wrote fantasy and science fiction for which she is now revered as a pioneer and many awards have been named after her. While she cannot be called a forties writer as the bulk of her product was later, she is significant in developing the imaginative new fiction of that time.

PRICE, Willard *Amazon Adventure*. John Day, 1949. Popular with boys partly because he packed in a lot of factual background but not highly regarded as a writer.

SEVERN, David *The Cruise of the Maiden Castle*. Macmillan, 1948. David Severn, pen name of David Starr Unwin, the son of Sir Stanley Unwin, the publisher, wrote about holiday adventures of 'Crusoe' Robinson, later about the Warner family and later still, stories merging into science fiction. They were pleasant, undemanding fiction. I enjoyed them. He died in 2010.

SPERRY, Armstrong *The Boy who Was Afraid*. Macmillan 1940, (*Call it Courage* in America) Newbery Medal 1941. A boy who was afraid of the sea, growing up on Hikuera Island, has to demonstrate his courage. Based on a legend of the South Seas. Used as a set book in many schools, made into a film and now a musical. Some dated aspects e.g. a reference to "cannibals".

TREADGOLD, Mary *We Couldn't Leave Dinah*. Cape, 1940. Carnegie Medal 1941. Based on a fictional Channel Island during the war, has a spy plot mixed with ponies. Good character drawing. Now regarded as having a somewhat dated view of the circumstances of the war.

5. Animal stories

This includes both wild animal and horse and dog stories.

AVERILL, Esther *The School for Cats*. Harper, 1947.

A very imaginative cat story, based in New York that has captivated many readers over the years.

CHIPPERFIELD, Joseph *Storm of Dancerwood*. Hutchinson, 1948.

Chipperfield was born in England and brought up on a farm which gave him the background for many horse and dog stories. However his pony stories were all set in America and published there so I always thought he was an American author. He wrote thirty books for children and some are still in print. I suspect that Bryan O'Brien introduced me to his stories.

CUMMING, Primrose *Silver Eagle Carries on*. A & C Black, 1940.

She wrote several novels before the age of twenty-one, mostly to make money to buy horses. Five titles were written in the forties which are generally regarded as being a superior brand of horse and girl stories.

FARLEY, Walter *The Black Stallion*. Random House, 1941. Became the Black Stallion series. Very popular and made into films. Farley was a professional horseman himself.

HENRY, Marguerite. *King of the Wind*. Rand McNally, 1948. Newbery Medal 1949. This was an exceptional horse story about an Arabian race horse, his travels to France and England and the little, mute, Arab boy who accompanies him. It is a regular soap opera so it is no surprise it was made into a film in 1990. Other titles are *Misty of Chincoteague*. 1947, and *Sea Star, Orphan of Chincoteague*. 1948.

HIGSON, Kit *Cop Shooter*. Oxford, 1941. A boy called Simon Shooter rescues a half-drowned puppy and names it Cop Shooter. The writer shows good understanding of boys and dogs and this title was popular. It was one of a publishers' series that to me defined many of the good books of that period and later, the Oxford Children's Library.

KJELGAARD, James *Big Red*. Holiday House. 1945. He wrote more than forty novels, seven of them in the nineteen-forties. He told stories of dogs and wild animals often told from the animal's point of view. *Big Red* was made into a film by Walt Disney in 1962.

KNIGHT, Eric *Lassie Come Home*. Winston, 1940. Knight was born in England but shifted to America where he kept collies on a farm. He wrote the popular war novel *This Above All*. *Lassie*, a dog story

classic, was made into a film in America in 1943 and later a television series. It is still a popular book. He was killed in 1943. There is talk of a new film series being made.

LAWSON, Robert *Rabbit Hill*. Viking, 1944. Newbery Medal 1945. Sympathetic and humorous description of an animal community at a country crossroads.

MCCRACKEN, Harold *Son of The Walrus King*. Lippincott, 1948. He was an explorer and hunter and the books are based on his experiences.

MONTGOMERY, R.G. *Big Brownie*. Henry Holt, 1947. Montgomery grew up on the family farm and wrote over one hundred books as well as being a script writer for Walt Disney. *Kildee House* written in 1949 about a wildlife refuge was made a Newbery Honor book in 1950.

O'HARA, Mary *My Friend Flicka*. Lippincott, 1941. A story, part of a trilogy written for adults, including *Thunderhead* and *Green Grass of Wyoming*. They were tremendously popular with children. She was a screen writer herself and the three titles were made into films and later a television series.

6. Family

ENRIGHT, Elizabeth *The Saturdays*. Rinehart, 1941, *The Four Storey Mistake*. 1942, *Then There were Five*. 1944. Stories about the Melendy family in America (rather like forties Alcotts), natural and involving. Kate De Goldi mentions them as being particularly rewarding.

ESTES, Eleanor *The Moffats*. Illus. by Louis Slobodkin. Harcourt, 1944. Estes was a writer and librarian who won the Newbery Medal for *Ginger Pye* in 1951. But her earlier titles about the Moffat family were published in the forties. The stories are based on her own childhood memories of her single parent working class family, a mother and four children in World War I. Janey, who is eight, is based on herself, and Rufus on her younger brother. They are the focus of the stories. She produces a chain of episodes linked by theme, she is a natural writer not a novelist. As Townshend says, "an unusual purity of childish vision." The Moffat stories were not published in England until ten years later. Her other significant work is *The Hundred Dresses* which won a Newbery Honor prize in 1945.

It is about a little Polish girl in an American school who is laughed at because she always wears a faded blue dress until her classmates learn a lesson. I do not think it was well known in New Zealand but many Americans relate to it.

HAYWOOD, Carolyn *Betsy and the Boys*. Harcourt, 1945. The Betsy and the Eddie series were started in the forties. Not published in England and not generally available but they had their uses in introducing beginning readers to chapter books.

PARDOE, Margot *Bunkle Began It*. Routledge, 1942. Margot Pardoe wrote as M. Pardoe so that she was not seen as male or female. The first in the series was written in 1936 with the main character Bunkle being involved in the continuing series of twelve titles. She wrote about comfortable middle-class families with the children having adventures free from supervision in rural areas. However the children do grow up and the surroundings are not ignored.

WILDER, Laura Ingalls *The Long Winter*. Harper, 1940, *Little Town on the Prairie*. 1941, *These Happy Golden Years*. 1943. All of these won Newbery Honor Awards. Although most of her work was done before 1940 these were significant titles in the forties and there is no doubt about the lasting contribution of these three titles to children's reading.

7. Fantasy

B.B.(Denys James Watkins-Pitchford) *The Little Grey Men*. Hollis and Carter, 1942. Stories about the last gnomes left in a vanishing rural England. Winner of the Carnegie Medal in 1942. Also wrote *Brendon Chase*. 1944.

DE BEVERE, Maurice (author and illustrator) *Lucky Luke, Arizona 1880*. Le Journal de Spirou, 1946. Published in Belgium, the first of a series of cowboy stories in comic form that were quirky and original. The author is usually known as Morris and some of the titles were by Goscinny.

De La MARE, Walter *Collected Stories for Children*. Faber, 1947. Carnegie Medal 1947.

DU BOIS, William Pene *The Twenty-one Balloons*. Viking, 1949. Absurd scientific inventions and travelogue. Newbery Medal 1948.

GODDEN, Rumer *The Doll's House*. M. Joseph, 1947. Godden wrote a number of doll stories that first established her as a children's

author but she went on to become a popular author for both children and adults, many of her titles being made into films.

GOUDGE, Elizabeth *The Little White Horse*, illus. by C. Walter Hodges. University of London Press, 1946. Carnegie Medal, 1946. Fantasy about a 13-year-old orphan in a world out-of-time and a unicorn. J.K. Rowling said that it was her favourite children's title. It has also been made into a television mini-series called *Moonacre* and a film in 2008 called *The secret of Moonacre*. Goudge was a popular writer who wrote *Green Dolphin Country*, an adult novel with a New Zealand background that was made into a film.

JANSSON, Tove *Comet in Moominland*. Soderstrom, 1948, in U.K. 1951. *Moominsummer Madness*. Published in Finland 1948, U.K. 1955. *Finn Family Moomintroll*. Published in Finland in 1948, in the U.K. 1950. Technically these three books are out of the scope of this essay because of the U.K and U.S. publishing date being in the fifties but they were written in the forties and have become classics.

LINDGREN, Astrid *Pippi Longstocking*. Raben and Sjogren, 1945, in U.K. 1957. Lindgren wrote modern fairy tales and was way ahead of her time in showing the empowering of children. Pippi is a nine-year-old who is unconventional and assertive, she has unusual strength and can be quite mocking in her comments The stories have been turned into many different forms.

LINKLATER, Eric *The Wind on the Moon*, illus. by Nicolas Bentley. Macmillan, 1943. Carnegie Medal, 1944. A popular adult author who also wrote children's books. Two daughters of Major Palfrey who turn into kangaroos have several fantastic adventures as well as rescuing their father. A mixture of nonsense, slapstick and verbal wit.

NORTON, Mary *The Magic Bed Knob*. Dent, 1945, *Bonfires and Broomsticks* 1947, published together as *Bed Knob and Broomstick*. 1957. Thought of as fifties books but written in the forties. The witchcraft element has got this book into trouble in some places but it is still a popular classic. Also has been made into a film.

SAINT-EXUPERY, Antoine de *The Little Prince*. Gallimard, 1943. Saint-Exupery was known as a French aviator and writer who died mysteriously in the air in 1944. Between 1941 and 1943 he lived in New York. This unusual novella is about an airman lost in the desert who meets a little prince from another planet. The lost in the desert part is taken from experience but the fantasy is based on a child's view of the strangeness of adult life. This book probably appeals

more to adults than children but it struck a chord and has been reproduced in many media since that time. It is the third most published title on record.

TOLKIEN, J.R.R. *Farmer Giles of Ham*. G. Allen, 1949 This is a curious little book that has been disregarded in the focus on *The Hobbit* which was published in 1936. It is one of the number of fantasy stories he wrote to entertain his children. Tolkien uses his knowledge of medieval Latin and English to build a story about a king, a farmer, and a worm, that is a dragon. There are many donnish jokes and allusions, some of the sentences are short but some are long and intricate. This could be regarded as an exercise for the later writing and it has not had a popular following with children or adults. The illustrations by Pauline Baynes are outstanding.

THURBER, James *Many Moons*, illus. by Louis Slobodkin. H. Hamilton, 1943, Caldecott Medal, 1944. It has a repetitive text on traditional lines but is more suitable for older children. A court jester tries to obtain a moon that she so desires for the princess. As you would expect there are sly jokes in the text.

WHITE, E.B *Stuart Little*, illus. by Garth Williams. Harper, 1947. Story about a mouse trying to be a human. Beautifully written but somewhat disconcerting as a fable. Has been perennially popular and has been made into a film.

WHITE, T.H. *Mistress Masham's Repose*. Putnam, 1946. A young girl discovers a group of Lilliputians. The story was influenced by John Masefield's *The Midnight Folk* and is such a classic of miniaturization that it appeals to children still. White of course also wrote *The Sword in the Stone* as the first part of a King Arthur series of four books. They started in 1938 so are out of the period but are too interesting to ignore. The story as you will remember is of Wart or King Arthur coming of age under the tutelage of Merlyn. There is a commentary on the nature of war but it is the storytelling and the humour that have made this into a children's classic. J.K Rowling and other writers have acknowledged their debt to this book and it has been made into a film and was the source of the Camelot musical. Also wrote *The Ill-made Knight*. 1940.

8. Growing up and school stories

BOYLSTON, Helen D *Sue Barton* stories. Little, 1940 Already mentioned in general section above.

BROWN, Pamela *Swish of the Curtain*. Nelson, 1941. Pamela Brown started writing this story when she was thirteen at high school and finished it when she was sixteen. She worked as an actor and as a television producer so she knew the background to the stories. She wrote four titles in the forties but more later. She was a pioneer in career novels.

CAVANNA, Betty *Going on Sixteen*. Westminster, 1945. Cavanna was afflicted with polio and spent her life writing, producing over seventy books. A number of them were teen romances but they were not a series and she achieved a higher level of writing. "It should be a wonderful dress. It should be a dress that would transform her from the awkward, self-conscious Julie Ferguson into an entirely different girl." She was a pioneer of the genre.

DALY, Maureen *Seventeenth Summer*. Dodd, Mead, 1942. Maureen wrote this book before she herself was twenty. It is about boy/girl relationships in a small American town. It stood in lonely isolation at that time.

DAY-LEWIS, Cecil *The Otterbury Incident*, illus. by E. Ardizzone. Putnam, 1948. This title was used as a set book in many secondary schools although it was also useful in primary schools. Day-Lewis borrowed the plot from a French children's film but changed the characters and the setting. It is set in a small town with a day school. The boys engage in mock wars but become involved with a gang and some money raised by the boys is stolen. There is some violence and police intervention. The dialogue is mostly realistic with the use of such expressions as "spiv" and "wizard" and also one or two expressions that would not be acceptable in a present day book. I would not recommend that the book be pressed upon children now but at the time it was groundbreaking and a refreshing change from the type of material that Geoffrey Trease condemned.

FOREST, Antonia *Autumn Term*. Faber, 1948. Most of her books were written outside the period. Still among the best of school stories.

RICHARDS, Frank *Billy Bunter of Greyfriars School*. Charles Skilton, 1947. Very English but still had popular appeal.

SEARLE, Ronald *Hurrah for St Trinians*. Macdonald, 1948. Written originally for adults it became a popular success with both adults and children because of the illustrations by Searle and the amusing text. Has been reproduced in many forms.

SMITH, Dodie *I Capture the Castle*. Little, Brown, 1948. Written for adults, this was driven by the homesickness she felt from living in America where she was a scriptwriter after moving from England. She is even better known for being the author of *101 Dalmatians*.

VIPONT, Elfrida *Lark in the Morn*. Oxford, 1948, *Lark on the Wing*. 1950, Carnegie Medal 1950. Stories with a Quaker background of a young girl growing up, her moral dilemmas and her experience with music. She also wrote as Charles Vipont and in 1969 she produced the classic, *The Elephant and the Bad Baby*, illustrated by Raymond Briggs.

9. Other countries

BUCK, Pearl *The Big Wave*. Harper, 1948. Pearl Buck, the daughter of missionaries, lived in China until 1934. Later, after the publication of *The Good Earth* in 1931, she became a most successful novelist and writer on China. She also wrote children's books and *The Big Wave* is about a tsunami engulfing a Japanese village. One child survives as an orphan amid the destruction of the village.

LENSKI, Lois *Strawberry Girl*. Lippincott, 1945. Newbery Medal 1946. Not a picture book, it had a background of workers in the fruit industry. Difficult to sell in New Zealand despite the similarity because of the language difficulties.

MCCLOSKEY, Robert *Homer Price*. Viking, 1943. Chapter book that has appealed to many small boys. Not published in England.

SEREDY, Kate *The singing tree*. Viking, 1940. Born in Hungary, Seredy went to America in 1925 and started writing in the thirties with *The Good Master* and *The White Stag* which won the Newbery Medal in 1937. *The Singing Tree* won a Newbery Honor in 1945. She is known for her illustrating as well as her writing and when the Caldecott Honor list was made retrospective she was honoured for her work in 1945 illustrating *The Christmas Anna Angel*, written by Ruth Sawyer. She had also illustrated *Caddie Woodlawn* in 1935. Her other works are *A Tree for Peter*, 1941, *The Open Gate*, 1943, *The Chestry Oak*, 1948. There is little need to comment on her works

as they are particularly well known for their anti-war stance and Susan Price has listed them accordingly.

WALEY, Arthur *The Adventures of Monkey*. G. Allen, 1942. Arthur Waley translated the 16th Century Chinese folk tale classic *Journey to the West*. It is an abridged version of the original and there is a further abridged edition for children called *Dear Monkey*. They have been surprisingly popular with children.

Conclusion

Are the forties a turning point in writing for children? Society in Britain, America, and New Zealand was very different in 1949 to what it had been in 1939. That certainly had its effect on writing for children. The war itself had created a vast mixing up of people and cultures, a cross-fertilisation that enriched the cultural world. The old children's classics of the early 20th Century seemed a long way away. The popular writing of the same period with its lack of realism and narrow views seemed much less relevant to the new society. With the clarion call of Trease and other critics, even the accepted genres of school stories and horse and dog stories were changing. The new genres of career fiction, teenage romance and science fiction had arisen. There is no doubt in my mind that the forties were a break in tradition, a turning point for a whole new style of writing for children. Greater realism, wider perspectives, gender balance, less snobbery were all in evidence. In a few years the wheels of writing for children would start to turn faster and faster and a host of new authors were to arrive in the fifties and sixties.

Titles - Category listed at end.

Categories: 1 New Zealand (NZ) 2 Picture books (Pict.) 3 Historical (Hist.) 4 Adventure (Adv.) 5 Animal stories (Anim.) 6 Family stories (Fam.) 7 Fairy and fantasy stories (Fant.) 8 Growing up and school stories (Grow) 9 Other countries (Other)

- ARDIZZONE, Edward *Paul the Hero of the Fire*. Penguin, 1948 Pict.
- ARMSTRONG, Richard *Sea Change*. Dent, 1948 Adv.
- ATKINSON, Mollie *Richard Bird in the Bush*. Reed, 1944 NZ
- AVERILL, Esther *The School for Cats*. Harper, 1947 Anim.
- AWDRY, Rev. W. *The Three Railway Engines*. Edmund Ward, 1945 Pict.
- B.B.(Denys James Watkins-Pitchford) *The Little Grey Men*. Hollis and Carter, 1942 Fant.
- BAILEY, Carolyn Sherwin *Miss Hickory*. Viking, 1946 Pict.
- BARNE, Kitty *Visitors from London*. Dent, 1940 Adv.
- BEIM, Lorraine and Jerrold *Two is a Team*. Harcourt, 1945 Pict.
- BETTINA *Carmello*. Chatto, 1945 Pict.
- BLYTON, Enid *The Adventurous Four*. Hodder, 1941 Adv.
- BOYLSTON, H.D. *Sue Barton: Superintendent of Nurses*. Little, 1940 Grow.
- BROWN, Margaret Wise *The Little Island*. Doubleday, 1947 Pict.
- BROWN, Pamela *The Swish of the Curtain*. Nelson, 1941
- BUCK, Pearl *The Big Wave*. Harper, 1948 Other
- BURTON, Olga *Stories of Bird and Bush*. Oswald Sealey, 1943 NZ
- BURTON, Ormond *Bart, the Story of a Dog*. Whitcombe and Tombs, 1944 NZ
- BURTON, Virginia Lee *The Little House*. Houghton Mifflin, 1942 Pict.
- CAVANNA, Betty *Going on Sixteen*. Westminster, 1945 Grow.
- CHIPPERFIELD, Joseph *Storm of Dancerwood*. Hutchinson, 1948 Anim.
- COLMONT, Marie *Michka*. Flammarion, 1941 Pict.
- COTTRELL, Violet M. *The Lost Cave of Pukerangi*. Warne, 1942 NZ
- CUMMING, Primrose *Silver Eagle Carries On*. A & C Black, 1940 Anim.
- DALY, Maureen *Seventeenth Summer*. Dodd, Mead, 1942 Grow.
- D'AULAIRE, Ingrid and Edgar Parin *Nils*. Doubleday, 1948 Pict.
- DAY-LEWIS, Cecil *The Otterbury Incident*. Putnam, 1948 Grow.
- DE ANGELI, Marguerite *Door in the Wall*. Doubleday 1949 Hist.

DE BEVERE, Maurice (Morris) *Lucky Luke*. Le Journal de Spirou, 1946 Fant.

DE LA MARE, Walter *Collected Stories for Children*. Faber, 1947 Fant.

DE SELINCOURT, Aubrey *Family Afloat*. Routledge, 1940 Adv.

DR SEUSS *McElligot's Pool*. Random, 1947 Pict.

DU BOIS, William Pene *Twenty-one Balloons*. Viking, 1948 Fant.

DUNNINGHAM, Margaret M. *The Three Brown Bears and the Manpower Man*. Paul's Book Arcade, 1945 NZ

EDMONDS, Walter D. *The Matchlock Gun*. Dodd, Mead, 1941 Hist.

ENRIGHT, Elizabeth *The Saturdays*. Rinehart, 1941 Fam.

ESTES, Eleanor *The Moffats*. Harcourt, 1941 Fam.

FARLEY, Walter *The Black Stallion*. Random House, 1941 Anim.

FORBES, Esther *Johnny Tremain*. Houghton Mifflin, 1943 Hist.

FOREST, Antonia *Autumn Term*. Faber, 1948 Grow.

GAG, Wanda *Nothing at All*. Coward McCann, 1941 Pict.

GAGGIN, Eva Roe *Down Ryton Water*. Viking, 1941 Hist.

GARRARD, Phillis *Hilda Fifteen*. Blackie, 1944 NZ

GODDEN, Rumer *The Doll's House*. M Joseph, 1947 Fant.

GOUDGE, Elizabeth *Little White Horse*. University London Press, 1946 Fant.

GRAY Elizabeth Janet *Adam of the Road*. A & C Black, 1942 Hist.

HADER, B.H. *The Mighty Hunter*. Macmillan, 1947 Pict.

HALE, Kathleen *Orlando's Home Life*. Murray 1942 Pict.

HAYWOOD, Carolyn *Betsy and the Boys*. Harcourt Brace, 1945 Fam.

HENRY, Marguerite. *King of the Wind*. Rand McNally, 1948 Anim.

HIGSON, Kit *Cop Shooter*. Oxford, 1941 Anim.

HOLLING, Holling C. *Paddle-to-the-Sea*. Houghton Mifflin, 1941 Pict.

HOWES, Edith *Riverside Family*. Collins, 1944 NZ

JANSSON, Tove *Comet in Moominland*. Soderstrom, 1946 Fant.

JONES, Elizabeth Orton *Small Rain*. Viking, 1943 Pict.

KENNEY, Alice A. *The Magic Rings*. Reed, 1943 NZ

KENT, Louise Andrews *He Went with Christopher Columbus*. Houghton Mifflin, 1941 Hist.

KJELGAARD, James *Big Red*. Holiday House, 1945 Anim.

KNIGHT, Eric *Lassie Come Home*. Winston, 1940 Anim.

KRAUSS, Ruth *The Carrot Seed*. Harper, 1945 Pict.

LAWSON, Robert *Rabbit Hill*. Viking, 1944 Anim.

LENSKI, Lois *The Little Fire Engine*. Walck, 1946 Pict.
 LENSKI, Lois *Strawberry Girl*. Lippincott, 1945 Other
 LINDGREN, Astrid *Pippi Longstocking*. Raben and Sjogren, 1945
 Fant.
 LINKLATER, Eric *The Wind on the Moon*. Macmillan, 1943 Fant.
 LIPPINCOTT, Joseph *Wilderness Champion*. Lippincott, 1944 Anim.
 MCCLOSKEY, Robert *Homer Price*. Viking, 1943 Other
 MCCLOSKEY, Robert *Make Way for Ducklings*. Viking, 1941 Pict.
 MCCracken, Harold *Son of the Walrus King*. Lippincott, 1948
 Anim.
 MCDONALD, Georgina *Grand Hills for Sheep*. Whitcombe and
 Tombs, 1949 NZ
 MCSWIGAN, Marie *Snow Treasure*. Dutton, 1942 Adv.
 MALLORY, Clare *Merry Begins*. Oxford, 1947 NZ
 MANSON, Cecilia *Willow's Point*. Museum, 1948 NZ
 MONTGOMERY, R.G. *Big Brownie*. Henry Holt, 1947 Anim.
 MORICE, Stella *The Book of Wiremu*. Progressive Publishing
 Society, 1944 NZ
 NEWBERRY, Clare *Turley April's Kittens*. Harper, 1940 Pict.
 NORTON, Andre *The Sword is Drawn*. Houghton, Mifflin, 1946 Adv.
 NORTON, Mary *The Magic Bed Knob*. Dent, 1945 Fant.
 O'BRIEN, Bryan *Storytime with Bryan O'Brien*. Whitcombe and
 Tombs, 1944 NZ
 O'BRIEN, Bryan *More Stories of Bryan O'Brien*. Whitcombe and
 Tombs, 1945 NZ
 O'HARA, Mary *My Friend Flicka*. Lippincott, 1941 Anim.
 PARDOE, Margot *Bunkle Began it*. Routledge, 1942 Fam.
 PETERSHAM, Maud and Mishka *The Rooster Crows*. Macmillan,
 1945 Pict.
 POLITI, Leo *Song of the Swallows*. Atheneum, 1949 Pict.
 PRICE, Willard *Amazon Adventure*. John Day, 1949 Adv.
 RANSOME, Arthur *The Picts and the Martyrs*. Cape, 1943 Adv.
 REED, Alexander W. *Poppa Passes: The Adventures of the Veggie
 People*. Reed, 1943 NZ
 REED, Alexander W. *Myths and Legends of Maoriland*. Reed, 1946
 NZ
 REED, Alexander W. *Wondertales of Maoriland*. Reed, 1948 NZ
 REY, H.A. *Curious George*. Houghton Mifflin, 1941 Pict.

RICHARDS, Frank *Billy Bunter of Greyfriars School*. Charles Skilton, 1947 Grow.

ROSS, Diana *The Little Red Engine*. Faber, 1942 Pict.

RUTGERS VAN DER LOEFF, Anna *Children on the Oregon Trail*. Ploegsma, 1949 Hist.

SAINT-EXUPERY, Antoine de *The Little Prince*. Gallimard, 1943 Fant.

SAUER, Julia *Fog Magic*. Viking, 1943 Pict.

SEARLE, Ronald *Hurrah for St Trinians*. Macdonald, 1948 Grow.

SEREDY, Kate *The Singing Tree*. Viking, 1940 Other

SEVERN, David *The Cruise of the Maiden Castle*. Macmillan, 1948 Adv.

SMITH, Dodie *I Capture the Castle*. Little Brown, 1949 Grow.

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THE NATIONAL LIBRARY OF NEW ZEALAND CHILDREN'S LITERATURE COLLECTIONS

The National Library of New Zealand holds three special collections of children's books. Together they contain over 120,000 books for children and form the most extensive collection of children's books in the southern hemisphere.

The Dorothy Neal White Collection is a reference-only collection of 8,000 children's books published before 1940. The collection began in the late 1970s when libraries began weeding older titles to make space for the increased numbers of new books published from the mid 1960s. Librarians saw that we needed to keep copies of these older titles as part of our cultural heritage. The collection has been built by donation, so although the books have come from the United Kingdom, Australia, the USA and Canada, as well as New Zealand, it reflects the books that have influenced and been enjoyed by New Zealand children.

Most of the collection is fiction published from the mid-nineteenth century to 1940, but there are also a small number of eighteenth-century books, about 1,500 non-fiction books and a large number of children's annuals and serials. The Dorothy Neal White Collection contains most New Zealand children's books published up to 1940. Although you need to visit the National Library in Wellington to use most of the collection, titles from the complete set (2,369 books) of the Chadwyck-Healey *19th century children's books on microfiche* are available for interlibrary loan.

Offers of donations to the collection are welcomed, but please contact the Research Librarian before bringing books into the Library.

Books in the National Children's Collection (approximately 95,000 picture, fiction and non-fiction books) are available for interlibrary loan. The NCC began as the School Library Service Head Office Collection in 1942. It includes books published since 1940 from the United Kingdom, Australia, the USA and Canada. As it receives a legal deposit copy of all New Zealand children's titles, it is particularly strong in New Zealand books in English, Maori and Pasifika

languages. There is some overlap between the books held in the NCC and those in the Susan Price Collection.

A small number of books from the Dorothy Neal White and National Children's Collections are accessible online in the International Children's Digital Library at <http://www.icdllbooks.org>

Susan Price gifted her collection to the National Library in 1991. At present Susan Price curates it in her home. At a future date it will be housed at the National Library as an example of an individual's collection. The Susan Price Collection contains approximately 20,000 books - mainly fiction for nine to 18 year olds, published around the world since World War II. The SPC reflects Susan's passion for history and she also endeavours to buy first editions. She has a notable collection of Puffin storybooks. For a comprehensive description of her collection, read *Books for life* by Susan Price (Wellington: Gondwanaland Press, 1991).

Access to the Collections

To visit the Susan Price Collection, please contact Susan Price.
Telephone 64-4-475 8092

THE FRIENDS OF THE DOROTHY NEAL WHITE COLLECTION

The Friends of the Dorothy Neal White Collection was formed in 1983. From 2005 the Friends support all three collections (the Dorothy Neal White, National Children's and Susan Price Collections). Through lectures, meetings and publications the Society helps to foster interest in the general development of children's literature. Friends website <http://www.dnwfriends.nzl.org>

The Friends offer an annual scholarship to students who intend to undertake research that will make use of any or all of the three collections.

Membership is by annual subscription. Enquiries about membership of the Friends should be directed to The Secretary, Friends of the Dorothy Neal White Collection, PO Box 12-499, Thorndon, Wellington, or visit the website for a membership form.

NOTES BOOKS AUTHORS

Number 1 May 1985

Papers on the Dorothy Neal White Collection, edited by Audrey Cooper and Margot Crawford.

Number 2* July 1989

Clare Mallory: a personal memoir, by Janet Maconie.

Number 3 December 1989

Mrs George Cupples, by Elspeth White.

Number 4* August 1991

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Dorothy Neal White: a tribute

Number 8* 2002

LM, KM, EL, ME and me, KDG: a talk to the Friends of the Dorothy Neal White Collection, by Kate De Goldi.

Number 9* 2006

The writings of Elsie J. Oxenham: a New Zealand perspective, by Barbara Robertson.

Number 10* 2007

'Willingly to War': British and imperial boys' story papers, 1905-1914, by Andrew Francis.

Number 11* 2009

Keeping "each of the twos in its right place": the problematic return journey in The Cuckoo Clock and The Tapestry Room by Mrs Molesworth, by Beatrice Turner.

Copies of issues marked* are available for purchase from the Society at PO Box 12499, Wellington. (Issues 2-6 and 8-11 \$3.00. Issue 7 \$5.00) Digitised copies are being added progressively to the Society website

<http://www.dnwfriends.nzl.org>