

NEWSLETTER

Number 60
2020

May

Welcome to the first Friends' newsletter for 2020. Apologies for the lack of a second newsletter last year. If you have any suggestions for articles that can feature in future newsletters please contact us friendsdnw@gmail.com

A WORD FROM THE PRESIDENT

Where does fantasy end and reality begin? Sometimes I think it is a never-ending circle, like the serpent holding its tail in its mouth. The world of children's literature often challenges us when we come to questions of this nature.

Since the last newsletter we have had 3 wonderful speakers, beginning with Eirlys Hunter in October addressing this very issue, and speaking about her initial struggle to get publishers to accept that children want, even demand, fantasy. It's hard to imagine how she had books rejected by publishers on the ground that there was no call for this type of literature in the late 1990s. Eirlys' talk was a real eye-opener on this subject together with bringing us tales of some of the books she has recently been engaged in.

Our Christmas event showcased our Patron, Fleur Beale, who spoke about books past and present, which attracted both long-time followers and some of her younger fans who had been studying one of her books at school. Speaking to a wider age range than usual Fleur rose to the challenge and gave inspiration to aspiring young writers.

We have recently had the good fortune to have Cheryl Paget return, speaking this time on Arthur Ransome. Again, wonderful to see such a great attendance at all events, evidenced by the scant remainder of our provided refreshments. It is again with delight that I am able to say as President that we have had another successful year with much thanks to our tireless committee for their most excellent hosting skills and coming up with the ideas for speakers in the first place.

Corrina Gordon
FDNW President

FANTASY VS REALITY IN CHILDREN'S FICTIONS WITH EIRLYS HUNTER

On Tuesday 22 October, 40-50 interested readers enjoyed a spirited, and at times nostalgic, talk from New Zealand author Eirlys Hunter. Though born in London, Eirlys now lives in Wellington and teaches writing for children at Victoria University.

Eirlys began her talk by admitting that as a child she read lots of adventure books, but now writes children's books where events/adventures happen due to the character of the children in the story.



“What is Fantasy?” Dictionary definitions talk about a pleasant or desirable situation that you enjoy thinking about, and you want to happen, but is unlikely to happen. In books like *Swallow and Amazons* (Arthur Ransome) and *The Wolf Wilder* (Katherine Rundell), the events that happen are not magic, but are fantasy of a sort and could be called Fantasy of Time – the timing is everything. The events are real but are unlikely to happen to most children. Many of Margaret Mahy’s books involve Fantasy of Place.



Then there is a genre including *Charlotte's Web* (E.B.White), *A Little Princess* (F.H.Burnett) and *The Chronicles of Narnia* (C.S.Lewis) where exciting things happen to people like the reader, but the reader is most unlikely to experience them because the rules governing what happens in the fantasy world are not the same as in the real world. Spiders do not usually talk, and despite most child readers of Narnia constantly checking the backs of wardrobes,

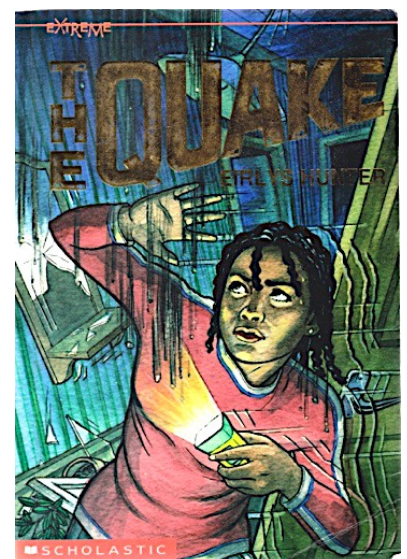
they never lead to another country.

Children don't always know what is real and what is not. The wonders of the natural world; for example, a caterpillar eating, spinning a cocoon and emerging as a butterfly; can seem to be just as magical or fantastical as children being sprinkled with fairy dust and flying off to Neverland, or as walking through the back of a wardrobe and finding oneself talking to a faun.

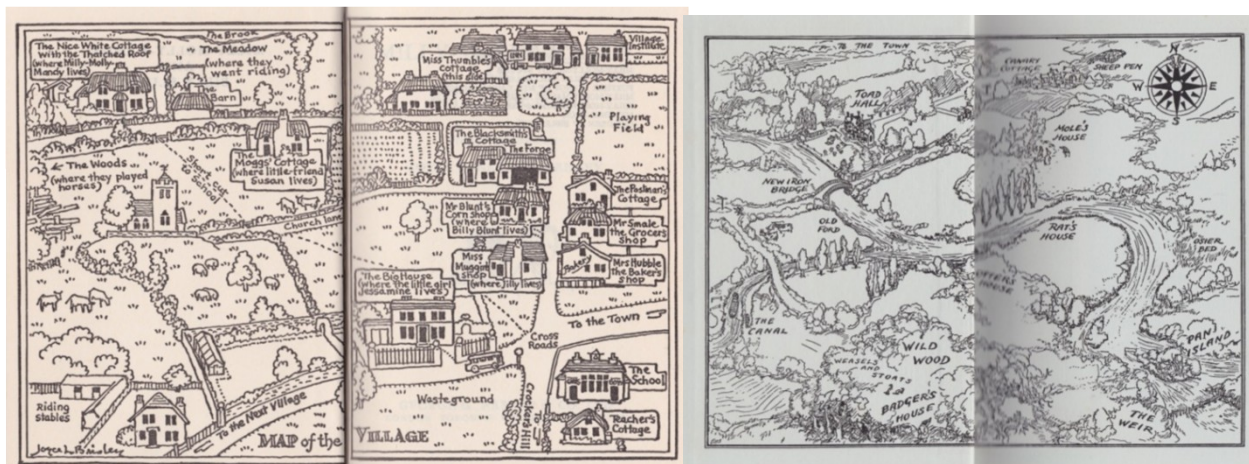
Stories that children experience spill over into their real lives. Play becomes life. Many children would love to be able to camp on an island without parental supervision, and in *Swallows and Amazons* there are realistic children doing just that.

Home and family are an environment which is safe and secure. But children must be able to explore the real world. A child needs to learn how to face problems and make decisions, but most normal children don't have the opportunity to do this and so find life boring. In *The Silver Sword* (Ian Serrailier), *Fell Farm Campers* (Marjorie Lloyd) and *The Railway Children* (E. Nesbitt), children are free to roam alone in their normal world, share experiences and make decisions. In many modern books, the problems faced are quite different and may be to do with facing parents' divorce or living in a refugee camp.

When writing books which children will enjoy the first problem is how to get rid of the parents. John Marsden (*Tomorrow* series) solves this by starting a war while the young people are on a weekend camp in a remote valley. In Eirlys's own book, *The Quake*, an earthquake in Wellington separates parents and children.



Eirlys admits she has a great obsession with maps. They are a great method of fixing a book in an imaginary place. Think of *Swallows and Amazons*, *Winnie the Pooh*, *Milly-Molly-Mandy*



and *The Wind in the Willows*. Using this device, Eirlys wrote *The Mapmakers' Race*, where the race is a quest with rewards. The children involved all have different skills or talents and are autonomous. The problem of food is solved by them meeting a fifteen-year-old boy who can cook. Maps ground a story and give it stability.

A lot of contemporary fantasy is similar, where the fantasy is in the setting and the characters and the events have to be plausible within that background. Most quest stories are fantasy nowadays. The best quest books allow the development of the characters allowing them to demonstrate options, bravery, etc. In Philip Pullman's *Dark Materials* series, Lyra Belacqua grows during the progression of the three books.

Many children live with fantasy. Reading about good family life gives the reader a sense of goodness and stability and the hope that evil will be overcome in the world.

Eirlys ended her talk by quoting from Katherine Rundell's little book *Why You Should Read Children's Books, Even Though You Are So Old and Wise* (published 2019 by Bloomsbury).

"Children's novels, to me, spoke, and still speak, of hope. They say: look, this is what bravery looks like. This is what generosity looks like. They tell me, through the medium of wizards and lions and talking spiders, that the world we live in is a world of people who tell jokes and work and endure. Children's books say: the world is huge. They say: hope counts for something. They say: bravery will matter, wit will matter, empathy will matter. These things may or may not be true. I do not know. I hope they are. I think it is urgently necessary to hear them and to speak them."

Barbara Robertson

FDNW Committee member

DOROTHY ON SOCIAL MEDIA



The Facebook page remains a great way to showcase things happening with the Friends of the Dorothy Neal White Society, items held in the collections that the Society promotes, as well as pieces relating to children's literature world.

We now have 88 people following us on Facebook. Most of the posts that are shared on the page reach between 30 and 40 people. This is the number of people who have viewed the post, as well as reacted to it (liked or shared it). The most popular post since our last newsletter was one about an article on the history of merchandise which was created alongside Beatrix Potter's Peter Rabbit series.

I continue to create Facebook Event pages for all of our events. As Facebook sends a reminder notification to people who have said they are interested in attending, this feature has prompted people to remember to come along to our events.

If you haven't already, please like us: <https://www.facebook.com/dnwfriends>

Chantalle Smith
FDNW Newsletter Editor and Facebook Administrator

FROM THE RESEARCH LIBRARIAN

I am very pleased to have finally finished our latest Notes Books Authors publication: *Special prize for gardening: school and Sunday school prizes in New Zealand during World War I: some examples from the Dorothy Neal White Collection*. This small piece of research grew out of my work, five years ago now, on the exhibition *A child's war*, and I presented my findings in a talk at the *Sense of Wonder* symposium in late 2015. Having done the work, I was keen to record it in writing, with some adaptations. What I particularly enjoyed during my research was experiencing how the books I was looking at acted as a window into the lives of the children who received them so many years ago, hence the decision to include some short biographies of selected prize recipients.

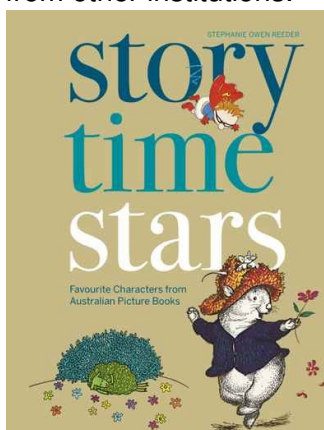
Barcoding the DNW collection is continuing. Content Services staff are planning to start on the Periodicals sequence soon, and this will complete the project. Barcodes make it much easier to identify and issue material. Because DNW is a heritage collection, barcodes are attached to separate acid-free slips or to the container, never stuck to the item itself.

Mary Skarott
Research Librarian, Children's Literature

Story time: Australian's Children's Literature

Recently, in association with the National Centre for Australian Children's Literature, the National Library of Australia featured an exhibition focussing on Australian Children's Literature. It ran from 22 August 2019 through to 16 February 2020.

It wanted to reacquaint people with old friends and introduce you to new ones. Showcasing the works of great Australian authors and illustrators such as Bronwyn Bancroft, Mem Fox, May Gibbs, Bob Graham, Emily Rodda, Ivan Southall, Shaun Tan, and Ethel Turner. It featured books, manuscripts, illustrations and ephemera from their collections, as well as from other institutions.



You can listen to the curator, Grace Blakeley-Carroll, in an interview which is available on the National Library of Australia's website. She describes the development of the exhibition, as well as exploring some of the key themes and books that feature in the exhibition.

<https://www.nla.gov.au/stories/audio/curating-story-time>

A publication was produced alongside the exhibition: *Story time stars: favourite characters from Australian Picture Books*, by Stephanie Owen Reeder. There is a copy of this book held in the National Children's Collection, which you can view.

Chantalle Smith
FDNW Newsletter Editor

IN THE DISPLAY CABINET

#20 Children as authors

(On display from 7 August 2019 until 8 November 2019)

2019 marked the one hundredth anniversary of one of children's literature's best-known works by a child author: *The young visitors, or, Mr Salteena's plan*. Daisy Ashford wrote this story of social manners in 1890 when she was just nine years old. It was only after she rediscovered her manuscript many years later that it came to be published, largely in its original form, retaining her unedited grammar and spelling.

Daisy's writing is notable for her acute observation of the adult world, in particular its social distinctions. The very entertaining story largely concerns the attempts by Alfred Salteena to become a gentleman and win the heart of young Ethel Monticue. Sadly for Alfred, Ethel falls in love with and marries his wealthy friend Bernard. Mr Salteena, who finds employment in the royal household, marries a maid-in-waiting at Buckingham Palace.

The book was an instant success and was reprinted 18 times within its first year. For many years rumours persisted that it was a literary hoax written by J.M. Barrie, who had provided the preface.

Also on display were a selection of other books and writings by child and young adult authors from the 1890s onward.

Collection items from the display:

Ashford, Daisy. *The young visitors, or, Mr Salteenas plan*. With a preface by J.M. Barrie.
London: Chatto & Windus
1919

The library holds several editions of *The young visitors*, and you can also find the text online at Project Gutenberg: <http://www.gutenberg.org/ebooks/21415>

Conkling, Hilda. *Silverhorn: the Hilda Conkling book for other children*. With illustrations by Dorothy P. Lathrop.
New York: Frederick A. Stokes
1924

Hilda Conkling had three books of poems published in her lifetime, this one when she was 14. She composed most of her poems when she was between the ages of 4 and 10, and is not known to have written any further poems as an adult. Hilda never wrote her poems down herself, but created them verbally, and they were recorded in writing by her mother.

Ford Madox Ford. *The brown owl: a fairy tale*. Illustrated by Grambs Miller.
New York: G. Braziller
1966 (First published in 1891 under the name Ford H. Madox Hueffer)

A fairy tale published when the author was 17. King Intafernes rules a powerful kingdom and, after his death, his daughter Ismara becomes queen. With the friendship and guidance of a

magical owl, she keeps the kingdom safe from all manner of threats. The text is available online at Project Gutenberg:

<http://www.gutenberg.org/ebooks/48860>

Bowen, Marjorie. *The viper of Milan: a romance of Lombardy*. With an introductory note by Graham Greene.

London: Bodley Head

1960

Marjorie Bowen was born in 1885 and wrote this bestselling historical novel when she was 16. After several rejections, it was first published in 1906. A violent tale of conflict between two princes in 14th century Italy, it made such an impression on Graham Greene when he read it as a child that he credits it with igniting his desire to become a writer. In the introduction to this 1960 edition he says “*I think it was Miss Bowen’s apparent zest that made me want to write. One could not read her without believing that to write was to live and enjoy.*”

A treasury of NZ poems for children. Edited by Paula Green ; illustrated by Jenny Cooper.

Auckland: Random House New Zealand

2014

Laura Ranger wrote poetry from a young age and her book, *Laura’s poems*, was published in 1995 when she was 8. She has several poems in this anthology, and Bill Manhire selected her “Two word poem” for inclusion in *121 New Zealand poems*. In a review of *Laura’s poems*, published in the magazine *Quote unquote*, Manhire describes her poetry as “*full of life and liveliness and intelligent, alert good humour.*”

Frank, Anne. *Anne Frank’s diary: the graphic adaptation*. Adapted by Ari Folman ; illustrations by David Polonsky.

New York: Pantheon Books

2018 (the original edition of the diary was published in 1947)

The library holds several editions of *Anne Frank’s diary*, Anne’s deeply personal account of living in hiding with her family in Amsterdam during World War II, written when she was aged 13 to 15. This recent graphic adaptation, authorised by the Anne Frank Foundation in Basel, combines sections of Anne’s original text with adapted text and illustrations.

Hinton, S.E. *The outsiders*.

London: Gollancz

1970 (first published: New York: Viking Press, 1967)

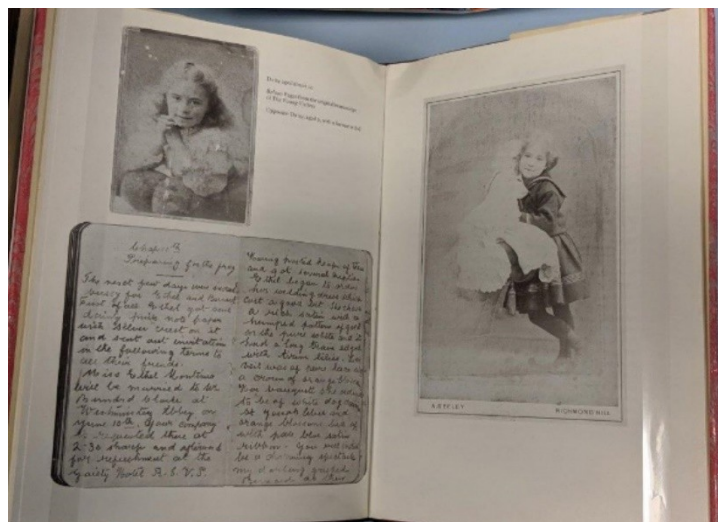
Susan Hinton began writing this novel when she was 15 and completed most of it when she was 16. It is a story of the conflict between two rival gangs, divided by their socioeconomic status, and was controversial for its violence, teenage delinquency and strong language. Although it is still challenged today, and has been banned in some American schools, it is often taught as a set text, notable for its exploration of class and social issues.

My Dad is an alien. Edited by Raewyn Bright.

Wellington: Learning Media

2004

A collection of children’s writings and art work contributed by students in years 3 to 6 from primary schools throughout New Zealand. Part of the *Journal of young people’s writing* series



From: Malcomson, R.M. Daisy Ashford: her life. London: Chatto & Windus, 1984. Opening showing photos of Daisy and a page from the original manuscript of *The young visitors*.

https://www.facebook.com/pg/NationalLibraryNZ/photos/?tab=album&album_id=1135182326673793

#21 Counting books

(On display from 8 November 2019)

Counting books and other concept books are usually the first information books that a child will encounter. Concept books introduce factual concepts such as counting, colours, opposites, patterns, shapes and the alphabet. Some books introduce more than one concept. *The very hungry caterpillar* (celebrating its 50th anniversary this year) introduces the days of the week, numbers, fruits, and the life-cycle of a butterfly.

The counting books on display were published between 1959 and 2019 and show a range of illustrative styles and ways of conveying the concept of counting. Some books simply match each numeral with a corresponding number of things to be counted (such as animals or familiar objects). Others incorporate numbers and counting into a story, and some counting books are bilingual. Numbers are usually introduced in a single ascending sequence, such as 1 to 10 or 1 to 20, and sometimes this is followed by a descending sequence. The initial sequence may be followed by a selection of larger numbers, such as 20, 30, 40, 50, 100.

Collection items from the display (all from the National Children's Collection):

Ipcar, Dahlov. *Brown Cow Farm: a counting book*.

Garden City, N.Y.: Doubleday

c1959

Tells the story of life on Brown Cow Farm from winter to springtime, with animals to count on each page.

Sendak, Maurice. *One was Johnny: a counting book*.

New York: Harper & Row

c1962

(Part of *The Nutshell Library*)

Sendak's story about Johnny and his visitors presents the numbers 1 to 10 in ascending order as they arrive and descending order as they depart.

Carle, Eric. *The very hungry caterpillar*.
London: Hamish Hamilton
1970

(First published: New York: World Pub. Co., 1969)

Eric Carle's timeless picture book uses a story to introduce counting and other concepts.

Crews, Donald. *Ten black dots*.
New York: Greenwillow Books
1986

(Redesigned and revised ed. Originally published 1968)

Black dots incorporated into illustrations introduce the numbers from 1 to 10.

Dodd, Lynley. *Hairy Maclary and friends 123*.
Auckland, N.Z.: Puffin
2019

This bilingual counting book introduces numbers and vocabulary in te reo Māori and English.

Oxenbury, Helen. *Numbers of things*.
London: Heineman
1967

An example of the simplest type of counting book, matching numbers with objects.



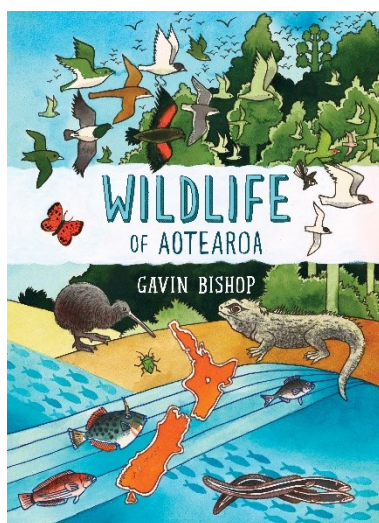
From: Dodd, Lynley. *The nickle nackle tree*.
London: Hamish Hamilton
1976

Fourteen different kinds of birds come to rest in the nickle nackle tree in ever increasing numbers, and then disaster strikes.

https://www.facebook.com/pg/NationalLibraryNZ/photos/?tab=album&album_id=1225914357600589

Mary Skarott
Research Librarian, Children's Literature

BOOK REVIEW



Wildlife of Aotearoa / Written and Illustrated by Gavin Bishop

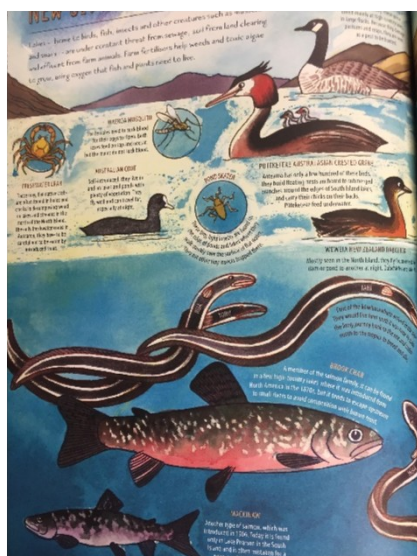
Auckland: Puffin , 2019

“From breeding grounds in the tropical Pacific, a mass of newly hatched KŪWHARUWHARU/LONGFIN EEL larvae began to drift on ocean currents towards Aotearoa. The first five were called TAHI, RUA, TORU, WHĀ and RIMA.”

This is such a beautiful way to begin this delve into New Zealand's wildlife. The book starts by looking at the depths of our oceans, making its way through the various landscapes that make up our diverse country. It continues with a variety of ways to show the large number of creatures that inhabit New Zealand. It tells of well-known stories from Māori legends, like

how Tāne Mahuta clothed his mother with trees filled with birds. It shows the creatures which are visible at varying times of the day. There are pages dedicated to the animals which were introduced and domesticated. There are also the creatures which are no longer with us but can viewed at museums. Finally it ends by looking at where you can locate our native species and how we protect them.

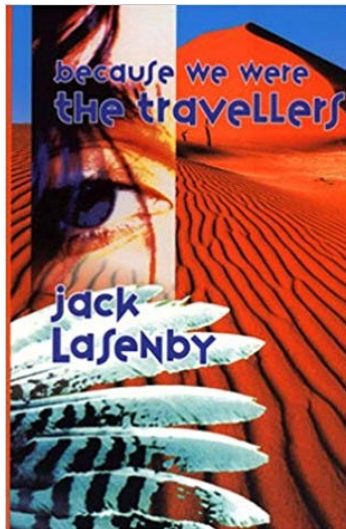
There are illustrations relating to all the wildlife which are discussed, with little blurbs giving interesting facts. I think that one of my favourite facts is that “shag droppings killed all the trees on Whero Island in Foveaux Strait, ruining it as a sanctuary for other seabirds” (p.12). I enjoyed that the Māori terms for the creature is listed alongside the English name, Bishop has used two different colours to make it easier to differentiate between the two. The way that Bishop includes the illustrations with the text means you do not necessarily need to read it in the traditional way of left to right. You can easily pick and choose which creatures you would like to learn about.



Even though this book is aimed at primary and intermediate children, I have learnt a lot as an adult. This could also be why Gavin Bishop was the recipient of the Prime Minister's award for literary achievement for non-fiction in 2019. I would recommend this book for anyone who is interested in New Zealand's wildlife, or is just keen to learn some fascinating facts. As a final statement, I chose to review this book as I loved his previous publication which is in a similar style *Aotearoa: the New Zealand story*, published: Auckland: Puffin, 2017. So if you do enjoy *Wildlife of Aotearoa*, make sure you also read *Aotearoa: the New Zealand story*.

Chantalle Smith
FDNW Committee Member and Newsletter Editor

FROM THE NATIONAL CHILDREN'S COLLECTION



Because we were the travellers / Jack Lasenby.

Dunedin: Longacre Press, 1997.

I chose this particular Jack Lasenby book because its strong environmental themes now make it more relevant than ever. The story is set in a future New Zealand where the environment has suffered under extreme climate change and society as we know it has completely collapsed. The exact details have become lost in time and transformed into legend: “ ‘The old stories say there were too many people,’ said my father. ‘They cut down the trees, covered the soil with walls, and poisoned their river until the sun grew angry and stopped the rain. Nothing grew. They starved. A few escaped ... And some made the Journey south. They were our ancestors.’ ”

Ish and his people are the Travellers, led by Ish's father Hawk, and each year they complete the Journey. After wintering in the Whykatto plain they set out to spend summer away from the deadly lowland sun in the cool mountains where their sheep and goats can feed and have their young. To escape the harshness of a mountain winter, they return to the Whykatto where the winter rains bring fresh grass. It is a harsh life where only the fittest survive and Ish, who has had a weak leg since birth, is in a vulnerable position. With the death of his father, a new leader casts Ish out and, together with the elderly Hagar who has also been rejected, he must find a way to survive. When the rest of the Travellers are slaughtered by the people they call the Monsters, Ish and Hagar must make the Journey alone, with their two dogs and a small flock of animals that they have managed to save.

The harsh environment of Lasenby's future New Zealand, complete with its different yet familiar place names, provides a thought-provoking setting. The landscape, lyrically described as Ish and Hagar move through it on their constant Journey, is an ever-changing backdrop to their lives, and the climate is a force which shapes their every decision. But the core of the story lies in Ish's personal struggle to survive and to gain the knowledge to do so. Under Hagar's guidance, he learns not just to merely get by but to master tasks, including learning to weave the goods that they swap for tools with the reclusive Metal People who later come to play an important part in their lives. He perseveres, solves problems, makes decisions and grows into independence.

Trevor Agnew, reviewing in *Magpies*, May 1997, said: “*When Jack Lasenby's books are evaluated, Because We Were the Travellers will be seen as a major mature work, a wise novel. Not just another post-holocaust survival fantasy; it is more original, deeply mythic, warmly human and thought-provoking.*”

Because we were the Travellers won an Honour Award in the 1998 New Zealand Post Book Awards for Children and Young Adults. Ish's story continues in the three further books in the *Travellers quartet*: *Taur* (1998), *The shaman and the droll* (1999), *Kalik* (2001).

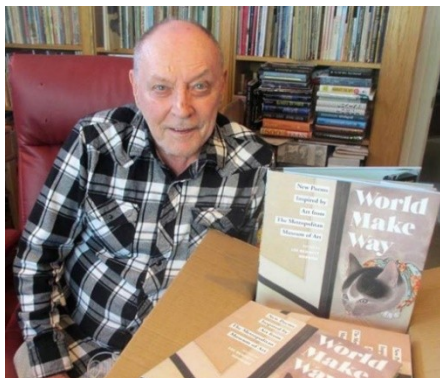
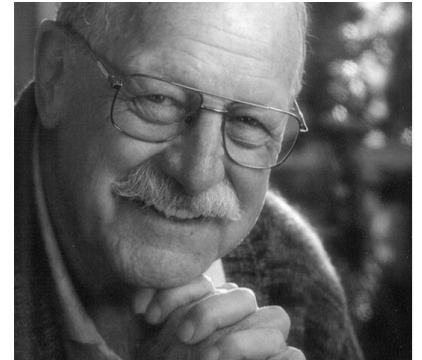
Further reading: Johnson, J. (2010) Representations of environmental concerns in selected science/speculative and realistic fiction. Why are these works critical and relevant for young people today? *Reading Forum N.Z.* 25(2)

OBITUARIES

It is with sadness we note the recent deaths of these significant contributors to children's literature.

Jack Lasenby (9 March 1931 – 27 September 2019)

Jack Lasenby was a well known and award-winning New Zealand children's author. He had also been a teacher, editor of the *School Journal* and a lecturer at Wellington Teachers' College. As he was born in a small farming community in the Waikato many of his stories are based on stories from his childhood. He also created many memorable characters such as Aunt Effie, Harry Wakatipu and Uncle Trev. He held many fellowships including the Writer in Residence at the Dunedin College of Education and the Sargeson Fellowship. He also won many awards, including, the New Zealand Post Children's Book Awards and the Storylines Notable Book Award multiple times. In 2003 he won the Margaret Mahy Medal and Lecture Award. In 2014 he received the Prime Minister's Award for Literary Achievement for Fiction. The Jack Lasenby Award was established in 2002 by the Wellington Book Association.



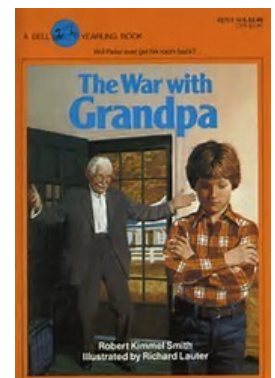
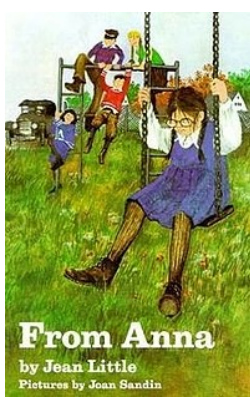
Lee Bennett Hopkins (13 April 1938 – 8 August 2019)

Lee Bennett Hopkins began his career as an elementary school teacher, which was where he figured out that poetry could be influential on children. Although he wrote some children's books as well as young adult novels, he was most notable for his prolific output of publishing poetry anthologies. He began publishing anthologies in the late 1960s, with his most recent being published in 2019. In 2011 he was declared as having the record for the "most prolific anthologist of poetry for children", with 113 titles to his name at the time. By the time of his death

the number had crept past 120.

Robert Kimmel Smith (31 July 1930 – 18 April 2020)

Robert Kimmel Smith was best known for his children's novels *Chocolate Fever* (New York: McCann & Geoghegan, 1972) and *The War with Grampa* (New York: Delacorte Press, 1984). Before becoming a fulltime writer Smith had started his career in the United States Army. Next he became a copyeditor and worked his way up to become copy chief, finally starting his own firm, Smith & Toback. *The War with Grampa* was turned into a movie, and released this year, with Robert De Niro starring as Grampa. He credits his success in writing to his wife, Claire, who was a literary agent at Harold Ober Associates.



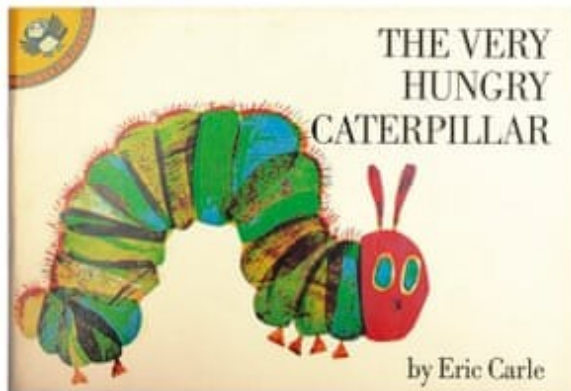
Jean Little CM (2 January 1932 – 6 April 2020)

Jean Little was an award-winning Canadian children's author, who wrote more than 50 titles. She was determined to be legally blind from birth due to scarring on her corneas. As she got older, her sight worsened, which meant that eventually she learnt to write using a voice-

activated computer. Several of her stories had a focus on children with disabilities or that were facing difficult personal circumstances. Her first novel *Mine for Keeps* (Little, Brown & Co., 1962) featured a girl born with cerebral palsy. Her most popular book *From Anna* (Harper Collins, 1972) is about a visually impaired girl who escapes from Nazi Germany to Canada. In 1993 she was made a member of the Order of Canada

Chantalle Smith
FDNW Newsletter Editor

50 YEARS OF AN ICONIC BOOK



“In the light of the moon, a little egg lay on a leaf.” For anyone who has had a child in their life in the past 50 years, they have most likely come across this opening line. First published in 1969 *The Very Hungry Caterpillar* written and illustrated by Eric Carle has become a favourite in many households.

The story follows a caterpillar as he eats his way through a variety of foods after he has escaped from his egg. He starts with one apple on the Monday, and as each day progresses, he eats more of each item, that by the Friday he eats through five oranges. On the Saturday as he is still hungry, he tries eating through an assortment of items. On the Sunday as he still is not feeling full, he eats a leaf (the correct food for a caterpillar), which helps him feel better. This allows him to continue with his life cycle by burying himself in a chrysalis and finally emerging as a beautiful butterfly.

Over the years the book has been translated into 62 languages and has sold nearly 50 million copies. It is one of the top 10 bestselling children's books of all time. Originally Carle was to name the book 'A Week with Willi Worm', and the story was to follow a worm. His editor suggested a caterpillar, and the rest is history. I am not sure that the original concept same ring to it, so am glad he changed it. What do you think?

The illustrations were unique for the time, with Carle using collage to create them. The use of the hole to show where the caterpillar had eaten was new for its time too. He says he was inspired to create the holes after “punching holes with a hole puncher into a stack of paper and thought of a bookworm.”

It is easy to see why this book is loved. It is a simple book for children to learn about counting, and food and the basic life cycle of a caterpillar. The holes allow children to play with it as it is being read to them. Hopefully it continues to entertain children for at least another 50 years.

References and further reading:

The Very hungry Caterpillar. (2020). Wikipedia. https://en.wikipedia.org/wiki/The_Very_Hungry_Caterpillar

Eric Carle: children can identify with the helpless, small, insignificant caterpillar. (2016, 23 May). *The Guardian*. <https://www.theguardian.com/childrens-books-site/2016/may/23/eric-carle-very-hungry-caterpillar>

Bird, E. (2012). Top 100 Picture Books #2: The Very Hungry Caterpillar by Eric Carle. *School Library Journal*, 28 June. <http://blogs.slj.com/afuse8production/2012/06/28/top-100-picture-books-2-the-very-hungry-caterpillar-by-eric-carle/>

Ulaby, N. (2019). A Very Happy 50th Birthday to 'The Very Hungry Caterpillar'. *NPR*, 12 June.
<https://www.npr.org/2019/06/12/731818697/a-very-happy-50th-birthday-to-the-very-hungry-caterpillar>

Chantalle Smith
FDNW Newsletter Editor

The contents of this newsletter will be published on the Friends of the Dorothy Neal White website where you will be able to see the images in colour <http://www.dnw-friends.nzl.org/>

SUBSCRIPTIONS / MEMBERS ADDRESSES

The annual membership subscription for the Friends of the Dorothy Neal White Collection is \$20:00.

Whether you want to be active in a friendly group supporting the promotion of children's literature, or just want the satisfaction of being associated with a valuable community group, we value you. Members might also like to make a contribution to a special Research Grant fund that will allow us to continue and / or increase the amount we are able to offer a student doing research based on the collections supported by the Friends. A separate line has been included on the form for those Friends who would like to make such a donation.

The Treasurer will be delighted to receive your subscription payment at the next meeting, or by post to:

The Friends of the Dorothy Neal White Collection
PO Box 12499
WELLINGTON 6144

If you prefer to pay by **internet banking** then this is encouraged. Please include your name as reference.

Bank details are Society of Friends D N White BNZ 02-0585-0045879-000

Please indicate any changes to your address details when you complete the form. We are now able to send notification of meetings by email. If you would like to receive information in this way please include your email address.

Friends of the Dorothy Neal White Collection 2020-2021 Membership

I would like to join / renew my subscription to the Friends of the Dorothy Neal White Collection for

1 April 2020 to 31 March 2021.

☐

My cheque / cash for \$20:00 is enclosed

☐

My donation of \$_____ to the DNW Scholarship Fund is enclosed

☐

I would like to receive receipts, notification of meetings and other Friends' events by email

Name:	
Address:	
Telephone:	
Email address:	

OLD ST PAUL'S, MULGRAVE STREET, WELLINGTON
TUESDAY, 23 MAY 2017 AT 1.30 PM

OFFICIATING: Mr John McBeth
ORGANIST: Mr Michael Fletcher

WELCOME
Mr John McBeth

BARBARA IN HER OWN WORDS

MUSIC

SKYE BOAT SONG – Trad. Scottish

Speed bonnie boat, like a bird on the wing,
Onward the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.

Loud the winds howl, loud the waves roar,
Thunder clouds rend the air;
Baffled our foes stand by the shore,
Follow they will not dare.

Speed bonnie boat ...

Though the waves leap, soft shall ye sleep,
Ocean's a royal bed
Rocked in the deep, Flora will keep
Watch by your weary head.

Speed bonnie boat ...

EULOGIES
Bea Hamer
Cynthia Petersen and Lynne Jackett
Barbara Else
John Daniels

TIME OF REFLECTION
Be Thou My Vision – Trad. Irish

EULOGIES
Fleur Beale and Maureen Crisp
Anne Carpenter
Rosemary Wildblood and Robyn Cooper
Jim Milburn

MUSIC

WHO WOULD TRUE VALOUR SEE – Bunyan Trad. English

Who would true valour see
Let him come hither;
One here will constant be,
Come wind, come weather;
There's no discouragement
Shall make him once relent
His first avow'd intent
To be a pilgrim.

Who so beset him round
With dismal stories,
Do not themselves confound;
His strength the more is.
No lion can him fright;
He'll with a giant fight,
But he will have the right
To be a pilgrim.

No goblin or foul fiend
Can daunt his spirit;
He knows he at the end
Shall life inherit.
Then, fancies fly away;
He'll not fear what men say;
He'll labour night and day
To be a pilgrim.

COMMITTAL

POEM
A Poem of Farewell – Adrienne Jansen
Read by Dorothy Mitchell

RECESSIONAL MUSIC
Fugue, Sonata No. 2 in C Major – Mendelssohn