



A word from the President

Dear Friends

We have almost reached the end of a turbulent and unpredictable year and have arrived in what seems to be 'The Land of Do-As-You-Please' from the Faraway Tree tales. I must admit that when I read that story it did seem a little appealing, although just as confusing as today's world. Because of course, everyone's ideas of what they please are often quite different – I am quite sure Enid Blyton had considered this when she wrote it – certainly, as I recall, the tale did involve various characters differing in opinions with the result that some people were pleased, while others, quite clearly, were not.

What is clear though is that we all need to look after ourselves while not causing harm to others in the process. Life will always be unpredictable to a certain extent, but the sun still rises in the east and sets in the west, and we are heading into the festive season where we shall soon be blessed with the beloved Pohutukawa flowers, which always mean summer to me.

Take care of yourselves and your dear ones and have a wonderful festive season.

Corrina Gordon,
FDNWC President

From the Research Librarian

The last few months have seen a little flurry of donations to the collections. One particularly interesting item that is now making its way to the shelves is an American publication, *The doggie's promenade* (1907). This title is part of the series of "Saalfeld muslin books", printed on cloth for very young readers. It is the first title from the series to be added to the Dorothy Neal White Collection; we already have a small selection of 8 titles in the "Dean's rag books" series. These cloth books were designed to be used enthusiastically by pre-school children, and it is a testament to their durability that some of them survive and find their way to us.

As I reported at our AGM in June, the Turnbull Endowment Trust had made a sum of \$5,000.00 available for conservation work to be done on selected Dorothy Neal White Collection items. It was decided to work on some of our pop-up and movable books, and you can read about the project later in this issue: see *Fragile pop-ups*, by Senior Conservator Jennifer Cauchi.

We advertised our research grant again this year, with a closing date of 31 October. There were no applications, so we will advertise again next year.

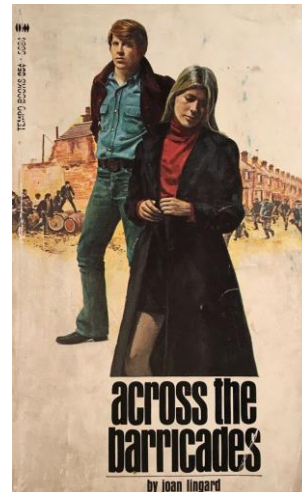
I have completed an update of our Children's Literature Research Guide, and it is available on the website [here](#). The new guide provides an overview of the children's literature and related resources that we hold in our collections, and how to access them. It also provides links to some resources outside the Library.

Mary Skarott,
Research Librarian, Children's Literature

Obituaries

Remembering Joan Lingard (8 April 1932 – 12 July 2022) by Mary Skarott

Scottish author Joan Lingard wrote for both adults and children. Of her 44 novels for young readers, published between 1970 and 2014, the National Children's Collection holds a very good representative selection of 25 titles, including her first and last works for children. A master of the realist genre, her young protagonists often struggle with the opposing viewpoints in social conflict, or the upheaval caused by historical events.



The twelfth day of July (1970), set against the backdrop of the Troubles in Northern Ireland, was the first title in her very popular quintet of stories about Belfast teenagers Kevin and Sadie. As a Catholic boy and Protestant girl, they struggle against the social expectations of the time, having a romantic relationship and later going on to get married and have a family. Joan's family moved to Belfast when she was 2

Original cover for: *Beyond the barricades* / Joan Lingard.(1972)

and she spent her school years there before moving back to Edinburgh, so the sectarian conflict was ever present during her childhood. The other titles in the Kevin and Sadie series, which are also held in the NCC, are: *Across the barricades* (1972); *Into exile* (1973); *A proper place* (1975); *Hostages to fortune* (1976).

Her 1989 novel, *Tug of War*, made the shortlist for that year's Carnegie Medal. Set in World War II, it follows 14-

year-old twins, Astra and Hugo who, with their family, are forced to flee from their home in Latvia in the face of the advancing Russian army. Their story is continued in *Between two worlds* (1991) when the family, having spent 4 years in Europe as displaced persons, finally arrive in Canada in 1948 to begin a new life in Toronto. Both works were based on the wartime experiences of Joan's Latvian husband, Martin Birkhans, and his family.

Her final children's novel was *Trouble on Cable Street* (2014). Set in London's East End in 1936, Isabella finds herself struggling to hold her family together when she is caught between her two older brothers and their contrasting political views. William leaves home to join the civil war in Spain, fighting with the Republicans, while Arthur is drawn into the violent English fascist movement (BUF), led by Oswald Mosely.

Full obituaries for Joan Lingard are available online: Books For Keeps
<https://booksforkeeps.co.uk/article/obituary-joan-lingard/>

Guardian
<https://www.theguardian.com/books/2022/jul/20/joan-lingard-obituary>

Charlotte Pomerantz (24 July 1930 - 24 July 2022)

Children's author Charlotte Pomerantz died at her home in Charlottesville, Virginia, on her 92nd birthday. She will be remembered for the clever wordplay and occasional subversive elements in her books. See her full obituary online:

<https://www.nytimes.com/2022/07/29/books/charlotte-pomerantz-dead.html>

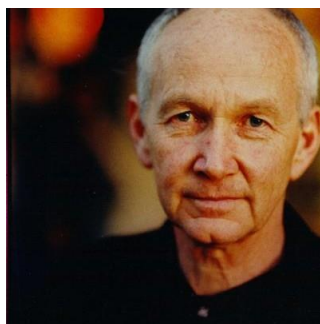
Marcus Sedgwick (8 April 1968 - 15 November 2022)

Marcus Sedgwick was the critically acclaimed author of over 40 books for children and adults. He was shortlisted eight times for the Carnegie Medal, and the many awards he won included the Branford Boase Award (2001 for *Floodland*) and the Michael L. Printz Award (2014 for *Midwinterblood*). See his full obituary online:

<https://www.theguardian.com/books/2022/nov/17/marcus-sedgwick-celebrated-childrens-author-dies-aged-54>

Norman Bilbrough (1941-2022)

– by Chantalle Smith



Norman Bilbrough

Norman Bilbrough was mostly known for his short stories. He was born in Fielding and educated in Wellington.

His stories often featured in the *New Zealand Listener* and the *School Journal*. There are 21 of his books held in the National Library's various children's collections.

His young adult novel *The Birdman Hunts Alone* (1994) was a finalist in the AIM Book Awards senior fiction category in 1995. He was also the Writer in Residence at Canterbury University in 2000. In 2000, he won the New Zealand section of the International PEN competition.

His daughter, Miro Bilbrough, has published a memoir, *In the Time of the Manaroans* (2021). It describes what it was like for her living with her father in a rural-hippy community.

In the display cabinet

#29 The Secret Lives of Toys (on display from 27 July-16 Nov 2022)

Toys are not always what they seem.

Sometimes they can think, but not move. Sometimes they do things when you aren't looking. Sometimes they pull you into their alternate reality for all kinds of adventures. And sometimes they become truly alive.

This display marked the 100th anniversary of one of the best-loved stories of a toy coming to life, *The velveteen rabbit*, by Margery Williams Bianco. First published in 1922 with illustrations by William Nicholson, it has never been out of print.

Collection items from the display:

Bianco, Margery Williams. *The velveteen rabbit*. Illustrated by William Nicholson.

New York: Doubleday, 1991.

(First published: London: Heinemann, 1922)

One Christmas, a small boy receives a toy velveteen rabbit, brown and white with pink sateen ears. Although, to begin with, the boy is more interested in his other toys, the rabbit never gives up hope of being truly loved and finding the magic called 'Real'. When the boy is sent away to recuperate from scarlet fever, and his toys are ordered to be burnt, the rabbit sheds a tear at being separated from him. It is then that the nursery fairy appears and turns him into a real rabbit.

DiCamillo, Kate. *The miraculous journey of Edward Tulane*. Illustrated by Bagram Ibatouilline.

Cambridge, Mass.: Candlewick Press, 2006.

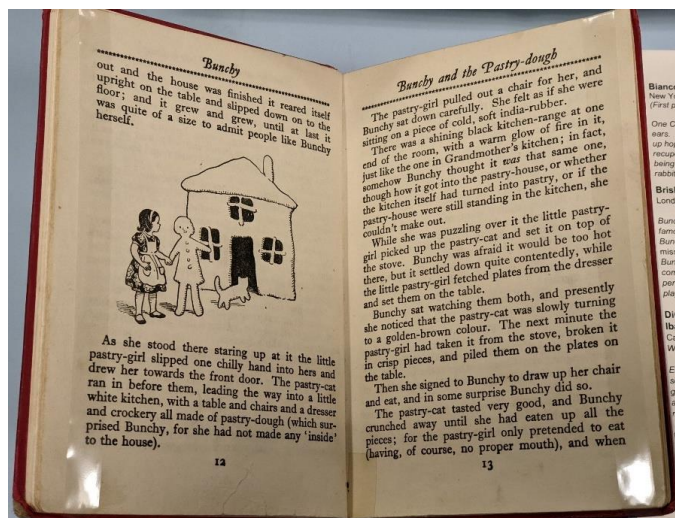
Winner of the 2006 Boston-Globe Hornbook Award, Fiction

Edward Tulane, a proud and cold-hearted toy rabbit, loves only himself until he is accidentally separated from Abilene, the little girl who adores him. Like Andersen's tin soldier, but on a much grander scale, he embarks on a perilous journey which takes him to the depths of the ocean and from owner to owner across the country. Finally, a changed character, he is miraculously reunited with Abilene, who is now grown up with a daughter of her own.

Brisley, Joyce Lankester. *Bunchy*.

London: Harrap, 1937.

Bunchy lives on the outskirts of the same English village as Joyce Lankester Brisley's more famous character, Milly Molly Mandy. Milly Molly Mandy is surrounded by family and friends, but Bunchy is an orphan who lives happily with just her grandmother: "There was only one thing missing, which was that she had nobody to play with." In a collection of short, fantastical stories, Bunchy makes up for her lack of playmates by creating or finding her own companions that come to life. They include a girl she makes from pastry, cut out paper figures from magazines, pencil sketches of the Scribble Family and the characters from a pack of Happy Families playing cards.



Extract from: Bunchy and the pastry dough. In: *Bunchy* / Joyce Lankester Brisley.

Evans, Lissa. *Wed Wabbit*.

Oxford: David Fickling, 2017.

Shortlisted for the Carnegie Medal, 2018

When her little sister Minnie is hospitalized after a road accident, Fidge finds herself transported to Wimbley Land, populated by Minnie's favourite toys and book characters. Wed Wabbit, Minnie's beloved soft toy, has usurped the King and is ruling as a dictator, oppressing the variously coloured Wimbley Woos, who closely resemble walking, talking dustbins. With the help of Ella Elephant, Dr Carrot and her anxious cousin Graham, Fidge must undertake to get the better of Wed Wabbit and find the way back to reality.

Browne, E. Gordon. *Nutcracker & Mouse-King*.

Illustrated by Florence Anderson.

London: George G. Harrap & Co., 1916.

Based on the classic fantasy story by E.T.A. Hoffman, dating from 1816. A young girl (Marie in the original story, and Molly in this version) has been given a nutcracker, in the shape of a somewhat ugly soldier, for Christmas. Molly is taken by Nutcracker to the Land of Toys, where she helps him defeat the army of the wicked Mouse-King. Eventually, by swearing that she would love the Nutcracker no matter what he looked like, she breaks a curse and Nutcracker is restored to human form.

The hardy tin soldier, from:

Andersen, H.C. *Fairytales*. Illustrated by Kay Nielsen.

London: Hodder and Stoughton, 1981.

(Facsimile ed. of a book originally published 1924. The story was first published in Denmark, 1838)

The tin soldier cannot move on his own, but after falling from the nursery window he has a series of dramatic adventures. Back home again, reunited with the paper ballerina that he loves, there is a tragic end awaiting them both. Note the border of little hearts around the illustration.



Illustration by Kay Nielsen from *The hardy tin soldier* in: *Fairytales* / H.C. Andersen.

Collodi, Carlo. *The adventures of Pinocchio*.

Illustrated by Joyce Mercer.

London: Collins, 1937.

(Story first published in Italy, 1883)

Geppetto, a poor puppeteer, decides to carve a wonderful marionette from a piece of very unusual wood that he has been given. Not surprisingly, Pinocchio, as the puppet is called, starts to make mischief before he is even finished. After many misadventures, Pinocchio shows that he is willing to be better behaved, and he is transformed into a real boy.

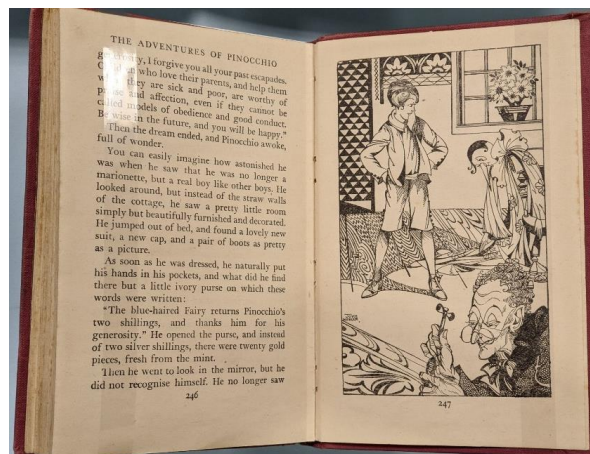


Illustration by Joyce Mercer, in *Pinocchio* / Carlo Collodi.

Field, Rachel. *Hitty: the life and adventures of a wooden doll*. Illustrations by Dorothy P. Lathrop.

London: Routledge & Kegan Paul, 1932.

Winner of the 1930 Newbery Medal

Tells the life story of a 100-year-old wooden doll, in the form of a memoir written by the doll herself. The story of Hitty (short for Mehitabel) was inspired by a real doll, discovered in a New York City antique shop, and jointly purchased by Rachel Field and the book's illustrator, Dorothy P. Lathrop.

Additional photos of the display can be viewed on the National Library's Facebook page:

<https://www.facebook.com/media/set/?set=a.384756107106318&type=3>

#29 To the Moon, Mars and beyond: Adventures in Space (on display from 17 Nov 2022-)



The adventures in this display were all written before space exploration became a reality for humankind. The latest of the stories was published in 1957; this was the same year that the Soviet Union launched Sputnik, the first artificial satellite, and the Space Race began.

Without practical knowledge of the realities of space travel, early authors relied on a healthy dose of imagination combined with either their best guess at future developments, or glossing over scientific and technological detail in their stories.

Authors generally underestimated the time taken to journey through space. The duration of a trip to the Moon, being a matter of days, is described realistically by Jules Verne and (*The Moon-voyage*) and Leslie Greener (*Moon ahead*). But a one-way trip to or from Mars, which in reality would take around nine months, in these stories is considerably shorter; in *A trip to Mars* the journey takes around three months and in *The angry planet* it takes only one month. Voyages to the stars and other planets, which would be lengthy endeavours indeed, are very much compressed in duration (as in W.E. Johns' *To outer space*).

Other assumptions are made about the relative ease of space travel and life on board a spacecraft. For example, in *The angry planet* and *Adrift in the*

stratosphere the spacecraft are made at home. Two of the stories (*Moon ahead*; *The angry planet*) include stowaway children who are easily accommodated on board, although no provision has been made for them. It is a long way from the billions of dollars and detailed planning that went into the real-life process of getting people into space, even only as far as the Moon and orbiting space stations.

Collection items from the display:

Verne, Jules. *The Moon-voyage: containing From the Earth to the Moon, and, Round the Moon*. Illustrated by Henry Austin.

London: Ward, Lock & Co., 1910.

Although often regarded as the father of science fiction, Jules Verne did not think of himself as a science fiction writer, and his books in the original French were not written for children. However, early translations of his work into English were notable for their poor quality; editorial practices included omitting long passages of text, adding completely new text, and generally tailoring his work for the publisher's desired juvenile audience.

Greener, Leslie. *Moon ahead*. Illustrated by William Pène du Bois.

New York: Viking Press, 1951.

Two Australian teenagers stowaway on board the *Shining Rock* and take a trip to the Moon and back with their fathers. In this story, the author took the trouble to include some detail about the science of space travel, such as celestial mechanics, the risk of collision, and cosmic rays.



Title pages: *Moon ahead* / Leslie Greener ; illustrated by William Pène du Bois.

Ash, Fenton. *A trip to Mars*. Illustrated by W.H.C. Groome.

London: W&R Chambers, 1909.

Fenton Ash is one of the pseudonyms used by Francis Henry Atkins, who specialised in science fiction for younger readers. In this story two intrepid youths, Gerald Wilton and Jack Lawton, together with their guardian Mr Armeath (an astronomical scientist), travel to Mars as guests on board a Martian spaceship owned by King Ivanta. After a suitably eventful visit, they make the return journey. This is one of a number of life-on-Mars tales that came out shortly after the publication of Percival Lowell's 1908 scientific book, *Mars as the abode of life*.

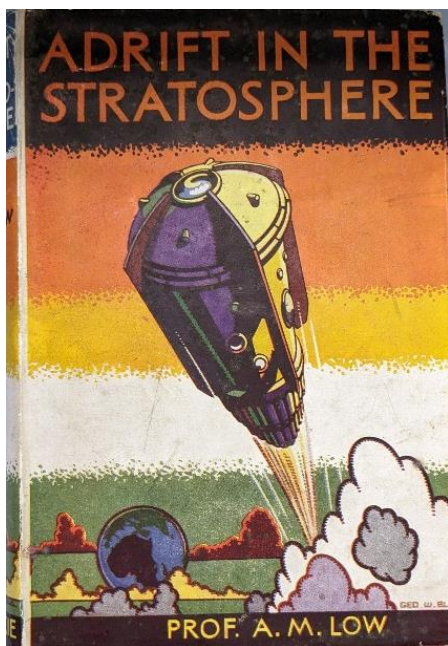
Cross, John Keir. *The angry planet: an authentic first-hand account of a journey to Mars in the spaceship Albatross, compiled from notes and records by various members of the expedition, and now assembled (together with illustrations) and edited by John Keir Cross, from manuscripts made available by Stephen MacFarlane.* Illustrated by Robin Jacques.

London: Peter Lunn, 1946.

In this story of a trip to Mars, the travellers make the round trip, plus exploration and adventure, in only a few months. Various expedition members contribute to the narrative; this technique, as outlined in the introduction, focuses on the “human side of things” and “ignores – or at any rate only covers sketchily – the scientific aspect of the adventure.”

Low, Prof. A.M. *Adrift in the stratosphere.* London: Blackie & Son, 1937.

Here the term “stratosphere” includes outer space. Three boys – Peter, Phillip and Victor – accidentally take off in the *Aeronauticus*, a home-built spaceship that they come across in a shed. The craft has some very advanced features, including an external viewing camera and a radio that can translate alien languages. They learn to operate the *Aeronauticus* as they go along and, after a series of incredible adventures that includes encounters with several different alien lifeforms, they make it safely home.



Dustjacket: Adrift in the stratosphere / Prof. A.M. Low.

Johns, W.E. *To outer space.* Illustrated by Stead.

London: Hodder & Stoughton, 1957.

The fourth volume in a ten-book series about the space voyages of Timothy “Tiger” Clinton (formerly of the RAF), his son Rex, scientist and inventor Professor Lucius Brane, and Brane’s butler Judkins. In this story the adventurers travel to new worlds beyond our solar system and run into an interplanetary war.

Elliott, E.C. *Kemlo and the sky horse.* Illustrated by A. Bruce Cornwell.

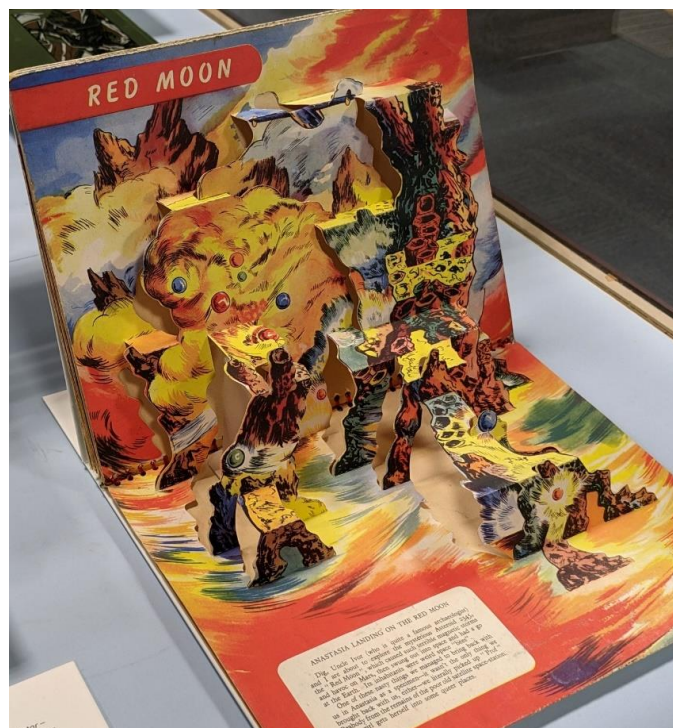
London: Thomas Nelson and Sons, 1954.

Kemlo was born on the space station Satellite Belt K, one of a group of similar stations. He is a Captain in the Space Scouts and has his own two-seater space craft (or “scooter”) to travel around the Satellite Belts. In this story (one of 15 books in a series published between 1954 and 1963), Kemlo and the other troop leaders help their science engineering master to develop a mechanical horse that can gallop in space.

Hampson, Frank. *Dan Dare: pilot of the future: in pop-up action pictures.*

London: Juvenile Productions, 195-

Dan Dare is chief pilot of the Interplanet Space Fleet and his heroic adventures, set in the late 1990s, were first published in the Eagle magazine. This pop-up book is an adaptation of the first Dan Dare story, Pilot of the future, written and illustrated by Frank Hampson, which originally appeared in the Eagle from April 1950 through to September 1951. The story introduces the reader to some of Dan’s friends, and others, and tells in flashbacks some of their many adventures in various planets and in space.



Pop-up opening showing the spaceship *Anastasia* landing on The Red Moon: Dan Dare: pilot of the future / Frank Hampson.

Additional photos of the display can be viewed on the National Library’s Facebook page:

<https://www.facebook.com/media/set/?vanity=NationalLibraryNZ&set=a.450726047175990>

Fragile Pop-Ups

by Jennifer Cauchi, Senior Conservator,
Alexander Turnbull Library

(This article was first published in *Pārongo o Te Puna Mātauranga, the National Library's staff newsletter*)

With the support of the [Turnbull Endowment Trust](#) (TET), several fragile pop-up or moveable books from the [Dorothy Neal White Collection](#) were recently treated by contract paper conservator Louise Newdick. (Louise has since joined the ATL as conservator for the Mahi Whanake team). The books range in date from 1867 to the 1920s and include a fairy tale story, and tales about animals from pets to the farmyard. Technically they demonstrate examples of varying types of moveable books from pop-up styles to simple levers that move elements. The earliest item, *Cinderella* from 1867, emulates a theatrical stage style, with textile ribbons being used to join the scene elements.



Louise working on [Comical Kittens and their Frolics](#) c.1896, DNW 821.912 BIN. Photo: J. Cauchi

These mechanical books often exhibit significant wear and tear and damage to the moving components, not surprising as they are so interactive. Treatment was carried out to ensure the books could still function as intended, albeit with greater care in handling than some of them likely experienced when they were new. This included stabilising damages and devising new supports and bridging elements for lost components (with a few exceptions). This required some ingenuity and dexterity on Louise's part, as accessing the areas needing repairs was quite challenging in some cases!



Examining [Cinderella, or, The little glass slipper](#) 1867, DNW 398.2 CIN. Photo: J. Cauchi



Before and after treatments: [Comical Kittens and their Frolics](#) c.1896, DNW 821.912 BIN. Photo: J. Cauchi

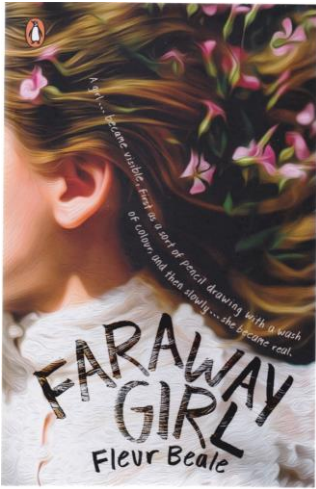
The Turnbull Endowment Trust grant was made possible thanks to a bequest from the late [Barbara Murison](#), former Patron of the Friends of the Dorothy Neal White Collection.

Book Reviews

Faraway girl / by Fleur Beale

Published 2022 by Penguin Random House NZ.

reviewed by **Barbara Robertson**



An unusual time-slip story.

In many time-slip stories, a character goes back (or forward) in time and becomes a character in that time or merely an observer of events. But in this story when Etta goes back in time, she is still Etta, wearing Etta's clothes, behaving like Etta and seen by everyone there. And the same is true when Constance first appears in modern Wellington - wearing the wedding dress

she was being fitted for in 1869 England. But Etta and her family accept that she is there and send her and Etta off to school – having first found some more suitable clothes for Constance to wear!

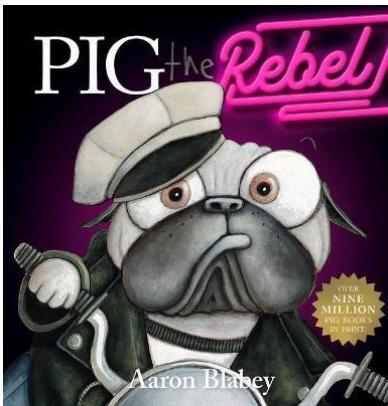
Etta is the worst type of modern 17-year-old, who swears a lot, freely vents her anger and frustration, and won't accept being browbeaten. Constance has a more sensible approach and is used to having to accept what happens in her life. The two girls have a lot to get used to in each other's time as they unexpectedly shift to and from modern-day Wellington and 1869 England together.

I think that the book was written to inspire girls to stand up for themselves and not accept that there are things that girls cannot or should not do. It also shows how attitudes to girls have and haven't changed over time, and that we should never give up.

Pig the rebel / by Aaron Blabey.

Published 2022 by Scholastic Press.

reviewed by **Chantalle Smith**

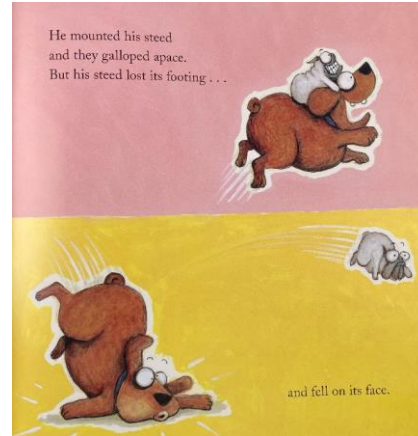


“Pig was a pug and I'm sorry to say...” If you have read any of the *Pig the Pug* series this opening will be very familiar. *Pig the Rebel* is the latest book in the series. It follows Pig as he enters obedience school. His owners are finally over his antics and are trying to sort him

out. Pig does not take this lying down! He rallies the other dogs in the obedience class to “bust out”. But as all stories go with Pig, it does not end well.

The story still follows the form that the other books in the series do, with its rhyming lines. However, with this book it feels that Blabey is trying to fit more lines in. This means that the rhyming does not always roll off the tongue like it does in his other books.

The illustrations are bright, colourful and capture the essence of the story. Blabey is good at portraying the change of Pig's emotions. My favourite page is when he rides his trusty steed to escape the school...

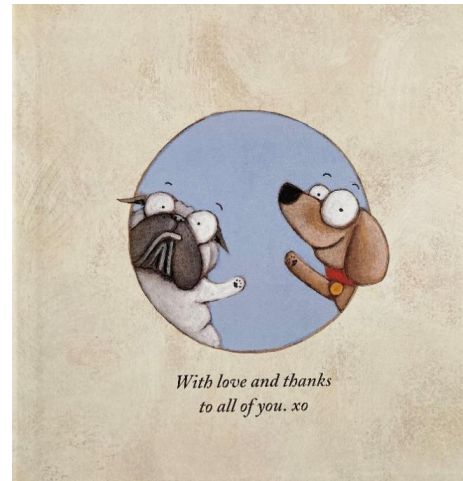


The way he changes the fonts and size of the words to highlight when something different is happening with Pig is effective too.

As a fan of the *Pig the Pug* series, I have read a lot of these books with my toddler. The way this story has

been presented appears as though Blabey may be finishing up the series. The book sticks to its normal template of starting with the same opening line. Then it concludes with the same phrase that he always uses when Pig is learning his lesson, “these days it's different, I'm happy to say...” However, this time, the lesson finishes with a different message “I know what you're thinking – ‘He's fooling you, kid. He'll NEEEEEEVER change!’ But guess what? He did.”

The final page also includes a message from Pig and his friend Trev, which does not appear in any other book.



I have not heard if he is wrapping up the series. But if he is, this book concludes it well.

Publication of “Bunchy” Research

by **Kathryn Walls**

When I offered to discuss Joyce Lankester Brisley's *Bunchy* stories for the Friends [our lunchtime event on 10 May 2022 – ed.], it was because I had loved them as a child – and because, academically-speaking, I found

myself fascinated by the massive contrast between the lonely Bunchy's fantastic adventures and the everyday experiences of the socially-integrated Milly Molly Mandy. Working on my talk I had to find out about Brisley's life (which had a very sad side), and realized that scarcely anything has been written about her or her books. The talk became the basis of an article soon to be published in *Children's Literature in Education*. Here is the abstract:

The continuing popularity of Brisley's *Milly Molly Mandy* stories notwithstanding, critical commentary on Brisley's work is scarce. June Factor, writing in 1979, praised her reconstruction of "English village life before the First World War." But the stories are set later— between the wars. They exhibit documentary realism, even while they cooperate with a national idealization of country living in this period. In so doing, they may be contrasted with Brisley's Bunchy stories. Bunchy's adventures are unnerving fantasies, very different from Milly Molly Mandy's credible adventures. They reflect Bunchy's situation as an orphan, living with her apparently widowed grandmother, and without playmates on the outskirts of Milly Molly Mandy's village. Bunchy's make-believe companions (formed out of pastry dough, inadequate drawings etc.) are not just unsatisfactory as such – they are threatening allusions to mortality and loss. It could be that they reflect Brisley's own disrupted life-history.

We will let the Friends know when Kathryn's full article is available to read.



Bunchy Makes a Dough Girl, illustration by Joyce Lankester Brisley from her book *Bunchy*, London, 1937.

Best Books of 2022

It is that time of the year when best books of the year lists are released. You can explore some of them at the links below:

National Library's Services to Schools best children's and YA books for 2022

<https://natlib.govt.nz/blog/posts/our-best-childrens-and-ya-books-for-2022>

Books for Keeps books of the year 2022

<https://booksforkeeps.co.uk/article/books-of-the-year-2022/>

The 2022 New York Times/New York Public Library best illustrated children's books

<https://www.nytimes.com/2022/11/10/books/review/the-2022-new-york-times-new-york-public-library-best-illustrated-childrens-books.html>

The New York Public Library best books of 2022

<https://www.nypl.org/spotlight/best-books-2022>

Kirkus best books of 2022 – category lists are added incrementally during November and December

<https://www.nypl.org/spotlight/best-books-2022>

School Library Journal's 2022 best books

<https://www.slj.com/story/booklists/sljs-2022-best-books-are-live-download-a-pdf-of-the-complete-list>

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