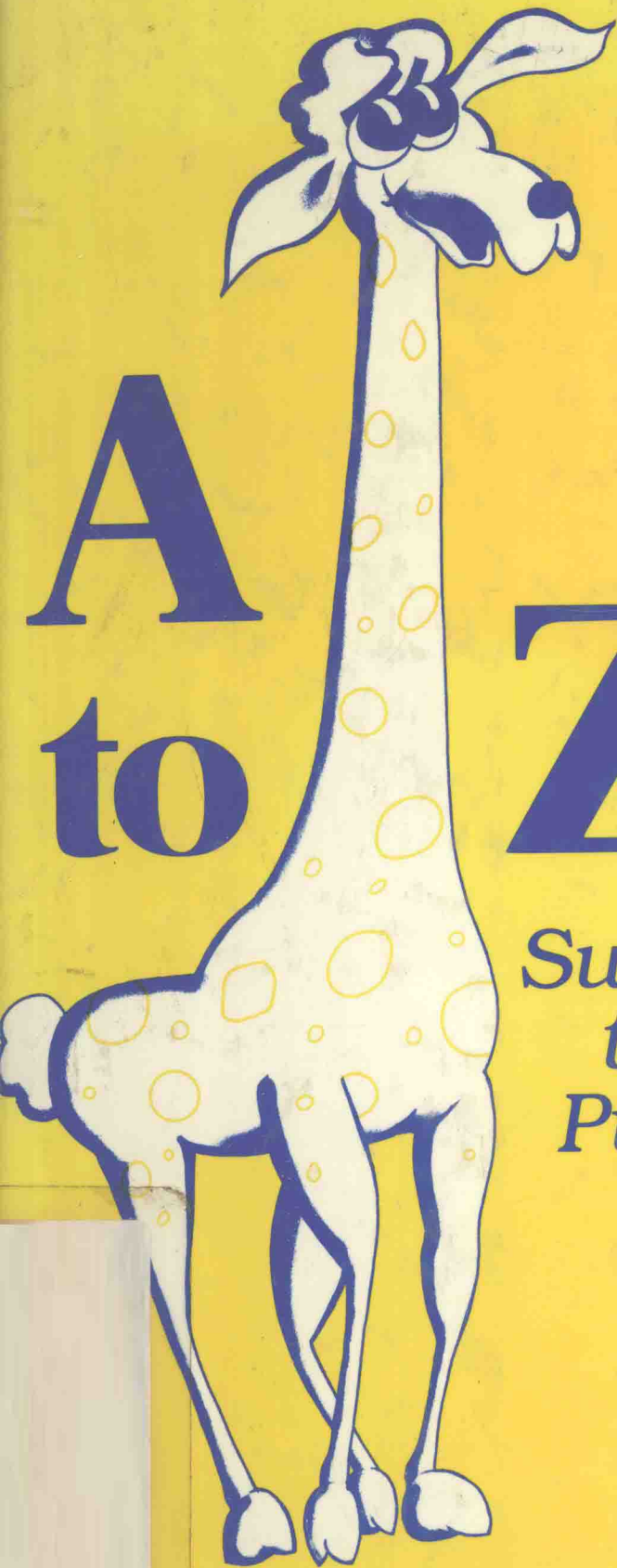


Second Edition



A to Zoo

*Subject Access
to Children's
Picture Books*

Carolyn W. Lima

A to ZOO

Subject Access to Children's Picture Books

SECOND EDITION

● Carolyn W. Lima

R. R. BOWKER COMPANY
New York & London

To My Husband, John

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Preface

The titles in *A to Zoo* (first edition) were based on the San Diego, California, Public Library's collection of picture books for children. This large and versatile collection remains typical of the best and most carefully chosen children's works acquired over a period of time. However, in the effort to ensure that the most up-to-date information was included in this second edition, other sources, including published reviews and, of course, the author's personal searches of titles and literature, were consulted. This expansion into other sources resulted in identifying many additional titles not recognized in the first edition. Additionally, and in response to requests from users of the first edition, the author has endeavored to include the many titles representing the movement toward early childhood education in areas of science, technology, social sciences and other nonfiction educational subject areas. Consequently, this second edition contains more than 8,500 titles cataloged under more than 600 subject headings.

The picture book, long a source of delight and learning for young readers, has gained even more importance during the past few years with the increase in emphasis on early childhood education and the growing need for supervised child care for working mothers. Teachers, librarians, and parents are finding the picture book to be an important learning and entertainment tool. But choosing the right book for a particular situation is time consuming and frustrating without some guidance. The right book is more easily selected when the subject is defined as a specific, rather than simply choosing the first title that appears to treat the subject from among the many thousands of books available.

It is no simple task to select the best book for any particular young reader, and many librarians, teachers, and parents do not have the time or materials to develop an intimate familiarity with the field. Consequently, it is hoped that this second edition of *A to Zoo: Subject Access to Children's Picture Books*, the first published comprehensive guide of its kind, will provide the necessary help and make the task easier.

The picture book, as broadly defined within the scope of this book, is a fiction or nonfiction title that has suitable vocabulary for preschool to grade two, with illustrations occupying as much or more space than the text.

For the reader's convenience, the Introduction: Genesis of the English-Language Picture Book, contained in the 1982 edition, is repeated in this edition. Developments of historical proportion have not been discerned in the intervening three years. Some trends, however, seem more evident: engineered and "pop-up" books are becoming more prolific; attention to the very young reader is reflected in a large number of "board books"—books with cardboard pages designed for tiny tots; and, there is a continued trend toward picture

books of a serious nature, bearing a message or lesson, designed to accomplish some social purpose other than mere entertainment of the young reader.

HOW TO USE THIS BOOK

A to Zoo can be used to obtain information about children's picture books in two ways: to learn the titles, authors, and illustrators of books on a particular subject, such as farms or magic; or to ascertain the subject (or subjects) when only the title, author and title, or illustrator and title are known. For example, if the title *One wide river to cross* is known, this volume will enable the user to discover that the book is written by Barbara Emberley, illustrated by Ed Emberley, published by Prentice-Hall in 1966, that it also concerns animals and songs, and is a Caldecott award honor book.

For ease and convenience of reference use, *A to Zoo* is divided into five sections:

- Subject Headings
- Subject Guide
- Bibliographic Guide
- Title Index
- Illustrator Index

SUBJECT HEADINGS: This section contains an alphabetical listing of the subjects cataloged in this book. To facilitate reference use, and because subjects are requested in a variety of terms, the listing of subject headings contains numerous cross-references. Subheadings are arranged alphabetically under each general topic, for example:

- Animals (general topic)
- Animals—anteaters (subheading)
- Animals—antelopes (subheading)
- Animals—apes *see* Animals—gorillas; Animals—monkeys (cross-reference)

SUBJECT GUIDE: The subject-arranged guide reflects the arrangement in the Subject Headings, alphabetically arranged by subject heading and subheading. Titles are listed alphabetically by author within each subject heading. Many books, of course, relate to more than one subject, and this comprehensive listing is meant to provide a means of identifying all those books that may contain information or material on a particular subject.

If, for example, the user wants books on the desert, the Subject Headings section will show that Desert is a subject classification. A look in the Subject Guide reveals that under Desert are sixteen titles listed by author in alphabetical order.

BIBLIOGRAPHIC GUIDE: This section gives bibliographic information for children's picture books included in this volume. It is arranged alphabetically by author, or by title when the author is unknown, and contains bibliographic information in this order: author, title, illustrator, miscellaneous notes when given, publisher and date of publication, and subjects, listed according to the alphabetical classification in the Subject Headings section. After finding that sixteen titles are listed in the Subject Guide under the desired subject of Desert,

this section will show the complete date for each of the sixteen titles. For example:

Caudill, Rebecca. *Wind, sand and sky* ill. by Donald Carrick. Dutton, 1976. Subj: Desert. Poetry, rhyme.

Joint authors are listed in alphabetical order with the title of the book and the name of the primary author or main entry. The user can then locate the main entry for complete bibliographic information. For example:

Ahlberg, Allan. *Burglar Bill* (Ahlberg, Janet)

Bibliographic information for this title will be found in the Bibliographic Guide section under: Ahlberg, Janet.

Titles for an author who is both a single author and a joint author are interfiled alphabetically.

Where the author is not known, the entry is listed alphabetically by title with complete bibliographic information following the same format as given above.

Library of Congress conventions regarding the cataloged name of the author(s) have been followed in this edition. Thus, books published under the name Alikì are listed in alphabetical order under Alikì with cross-references for the actual name of the author, Brandenburg, Alikì Liacouras, to refer the user to the name preferred.

TITLE INDEX: This section contains an alphabetical listing of all titles in the book with authors in parentheses, such as:

Wind, sand and sky (Caudill, Rebecca)

When multiple versions of the same title is listed, the illustrator's name is given with the author's name (when known). For example:

The night before Christmas, ill. by Gyo Fujikawa (Moore, Clement C)
The night before Christmas, ill. by Tasha Tudor (Moore, Clement C)

ILLUSTRATOR INDEX: This section contains an alphabetical listing of illustrators with titles and authors, such as:

Carrick, Donald. Wind, sand and sky (Caudill, Rebecca)

Numerous titles may be listed under an illustrator's name. Titles will appear in alphabetical sequence.

Introduction

Genesis of the English- Language Picture Book

Each year increasing numbers of children's books are published, each one touched in some way by those that preceded it. But how or by what path did the unique genre known as children's picture books arrive at this present and prolific state? Certainly, to imagine a time when children's books did not exist takes more than a little effort. Probably the roots of what we know as children's literature lie in the stories and folktales told and retold through the centuries in every civilization since humans first learned to speak. These stories were narrated over and over as a sort of oral history, literature, and education.¹ But they were not intended, either primarily or exclusively, for children. It was only through the passing years, as the children who were at least part of any audience responded with interest and delight to these tales, and as adults found less leisure time to be entertained in an increasingly busy world, that the stories and folktales came to be regarded as belonging to the world of the child.

Book art or book illustration began with manuscripts—handwritten on parchment or other materials, rolled or scrolled, and later loosely bound into books—that were illuminated or “decorated in lively, vigorous and versatile styles.”² In time, these decorations, some realistic, some intricate, some imaginative, took on the technological advances of other art forms, notably stained glass, and color was introduced to these illustrated texts.³

The children's books that existed in the Middle Ages, before the invention of movable type, were rarely intended to amuse the reader. They were, instead, mostly instructional and moralizing. Monastic teachers, writing essentially for the children of wealthy families, usually wrote in Latin and “began the tradition of didacticism that was to dominate children's books for hundreds of years.”⁴

Children's books of that day frequently followed either the rhymed format or the question-and-answer form, both attributed to Aldhelm, abbot of Malmesbury.⁵ An early encyclopedia, thought to be the work of Anselm (1033–1109), archbishop of Canterbury, addressed such subjects as “manners and customs, natural science, children's duties, morals, and religious precepts.”⁶ The books were intended for instruction and indoctrination in the principles of moral and religious belief and behavior,⁷ an intent that persisted even after the invention of movable type. Indeed, “children were not born to live happy but to die holy, and true education lay in preparing the soul to meet its maker.”⁸

Perhaps the first printed book that was truly intended for children, other than elementary Latin grammar texts, was the French *Les Contenances de la Table*, on the courtesies and manners of dining.⁹ Printed and illustrated children's books in Europe followed the invention of printing in the fifteenth century.

Those first books were printed in lowercase letters, and “blank spaces were left on the page for initials and marginal decorations to be added in color by hand. In general, the effect was the same as in manuscript.”¹⁰ Some well-known and important artists of the time did the illustrations, using woodcuts, engravings, and lithographic processes.¹¹

This combination of pictures and printed text, still with the intent of teaching and incorporating the earlier, but persistent dedication to moral and religious education, finally resulted in what is often assumed to be the first real children’s picture book, in 1657—the *Orbis Pictus* of John Amos Comenius.¹² The simple idea by this Czechoslovakian author was that a child would learn most quickly by naming and showing the object at the same time, a seventeenth-century ABC! Noted for its many illustrations, the book contained the seeds of future children’s publications, softening somewhat the earlier “harshness with which, in the unsympathetic age, the first steps of learning were always associated.”¹³

In the English language, children’s books followed a parallel pattern. William Caxton is given credit for a legacy to young readers by publishing *Aesop’s Fables* (about 1484).¹⁴ His stories, the first for English children in their own language, gave the lessons of *The Fox and the Grapes* and *The Tortoise and the Hare* to children of the fifteenth century and all who followed thereafter.

Nearly 200 years later, American authors and books for American children, in English, began to appear. Like English publications before them, these books reflected a basic profile of moral and religious education. American John Cotton’s *Spiritual Milk for Boston Babes* (1646) was not an especially easy text for the young minds that had to master its Puritan lessons. Later came similar books such as *Pilgrim’s Progress* by John Bunyan (1678), *The New England Primer* with its rhyming alphabet (1691), and *Divine and Moral Songs for Children* by Isaac Watts (1715).

In the early eighteenth century, a significant movement began in English children’s books with the publication of *Robinson Crusoe* by Daniel Defoe (1715), a narrative that delighted children as well as adults. This innovation, utilizing children’s books to carry more intricate messages, perhaps aimed at adults as well as older children, reflected a growing sophistication of society, and perhaps some shifting of purely religious or moral bases toward political morality. An all-time favorite with young readers, *Gulliver’s Travels* by Jonathan Swift, published in 1726, illustrates this dual thrust. This work, embellished with a wit and rather pointed sarcasm that is sure to escape the young, nonetheless delighted children with the inhabitants of mythical lands and has managed to survive through the years. Perhaps the ultimate development of this trend is found in Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865), which manages to be perfectly palatable and interesting to children, yet contains subtle lessons for adult society. Although based on earlier plays and vignettes that had been written only for the purpose of entertainment and use of imagination, *Alice*, and other books of the time, began to reflect a change in society’s view of children and of reading materials suitable for children.

The English translation of *Tales of Mother Goose* by Charles Perrault in 1729 made moral lessons for young readers less didactic, but it was 1744 that “saw the real foundation of something today everywhere taken for granted—the

production of books for children's enjoyment."¹⁵ This book from a small book-stall in London was *A Little Pretty Pocket-Book*, "now famous as the first book for children published by John Newbery"¹⁶ and may indeed be the first book recognizing children as people with intelligence and other human needs, notably the need for humor and entertainment.¹⁷

For the next 20 years or so, Newbery published well-illustrated and inexpensive little books for young readers. Soon other books designed especially for children followed this trend. Pictures became an essential and integral part of the book, somewhat downplaying the soul-saving educational harshness of earlier books and promoting amusement and enlightened education. Thomas Bewick's first book specifically intended for children, *A Pretty Book of Pictures for Little Masters and Misses, or Tommy Trip's History of Beasts and Birds*, was published in 1779; and its particular effort represented major strides in the refinement of woodcuts used for book illustration. Bewick "developed better tools for this work, made effective use of the white line, and carried the woodcut to a new level of beauty."¹⁸ His efforts and those of his brother John not only achieved a high level of artistic achievement for woodcuts, but had a more lasting effect on illustrators and illustrations for children's books. "An interesting by-product of the Bewicks' contribution is that artists of established reputation began to sign their pictures for children's books."¹⁹ Some talented artists lovingly produced children's books with special artistic achievement, although their principal skills may have been directed toward adults. For example, William Blake, an artist and poet of considerable renown, published *Songs of Innocence* in 1789. "The artist wrote the verses, illustrated them, engraved, hand-colored, and bound the book."²⁰ The garlands and scrolls were lovingly engraved, and "he gave it color and beautifully drawn figures of people, especially children. The pictures are not realistic but delicate fantasies, almost dreamlike in character. . . . But here are color and a tender perception of the artless grace of children."²¹

Such loving dedication did not long enjoy a singular place in publishing history. Before long commercialism entered the scene and, although some very dedicated people in America and England alike continued to develop books for children, some hackwork also appeared. "Publishers, realizing that children formed a new and somewhat indiscriminating market, were quick to take advantage of the fact. Having chosen a suitable title, and having available some spare woodcut blocks that might be sufficiently relevant for a juvenile book, a publisher would commission a story or series of tales to be woven around the illustrations. One of the results of this was that illustrations of different proportions might be used in the same story, while on other occasions it was clear that the pictures were by different hands. Sometimes the inclusion of a picture was obviously forced. A good example occurs in one of the editions of *Goody Two-Shoes*," attributed to Oliver Goldsmith.²²

Fortunately, the "hacks" did not totally invade the field of children's picture books. Carefully designed works, crafted with an eye toward the complete and final unit, with special consideration for the means of reproduction, appeared under the guidance of innovative and bold publishers. Beautiful printing became the mark of publishers such as Edmund Evans, printer and artist in his own right, who with his special skill in color engraving published the works of Walter Crane, Randolph Caldecott, and Kate Greenaway. "The work

of the three great English picture-book artists of the nineteenth century represents the best to be found in picture books for children in any era; the strength of design and richness of color and detail of Walter Crane's pictures; the eloquence, humor, vitality, and movement of Randolph Caldecott's art; and the tenderness, dignity, and grace of the very personal interpretation of Kate Greenaway's enchanted land of childhood."²³

These three were indeed great names of the century in the history of children's picture books. The first nursery picture books of Walter Crane, an apprentice wood engraver, were *Sing a Song for Sixpense*, *The House That Jack Built*, *Dame Trot and Her Comical Cat*, and *The History of Cock Robin and Jenny Wren*, published by the firm of Warne in 1865 and 1866. Crane was one of the first of the modern illustrators who believed that text and illustrations should be in harmony, forming a complete unit.

Randolph Caldecott, who began drawing at age six, could make animals seemingly come alive on a page. During his short life (1846–1886), he illustrated numerous books for children with fine examples of fun and good humor such as *The Diverting History of John Gilpin*, *The Babes in the Wood*, and many others from about 1877 until near his death.

Kate Greenaway's simple verses made an appropriate accompaniment to her lovely drawings. *Under the Window* was her first picture book published by Routledge in 1878. Everywhere in her books are the flowers she so loved. She is probably best known for her *Almanacs*, published between 1883 and 1897.

Like Crane, Caldecott, and Greenaway, the works of Beatrix Potter became as well known to American children as to English. Potter, a self-taught artist addicted to pets with charming characteristics, produced a number of tales for young children, the best known being *The Tale of Peter Rabbit* (1901), which presented the illustrations as an integral part of the story and marked a pivotal point in the development of the modern picture book in Europe.

The very excellence of the growing children's book field in England eclipsed the technologically inferior American product, virtually driving American efforts from the marketplace until nearly 15 years after World War I.²⁴ Meanwhile, the books of English artists such as L. Leslie Brooke, Arthur Rackham, Edmund Dulac, Charles Folkard, and others continued the tradition of excellence through the first three decades of the twentieth century.

Despite the superior English publications, "a self-conscious and systematic concern for children and the books they read had been growing in the United States."²⁵ Children's libraries and children's librarians appeared around the turn of the century. In 1916, the Bookshop for Boys and Girls was founded in Boston.²⁶ In 1924 the Bookshop published *The Horn Book Magazine*, "the first journal in the world to be devoted to the critical appraisal of children's books."²⁷ Another publication, *Junior Libraries*, made its appearance in 1954; this periodical later became *School Library Journal*, published by R. R. Bowker. In this area, the Americans were ten years ahead of Europeans.

Publishers and editors were becoming more and more oriented toward children's literature. In 1919, Macmillan established a Children's Book Department to be separate from its adult publishing line; other publishing houses began to do the same. Children's Book Week was instituted, an idea that started with Franklin K. Mathiews and was supported by Frederic G. Melcher. A land-

mark in children's book publishing was established in the United States in 1922 when Melcher, then chief editor of *Publishers Weekly*, proposed at the 1921 American Library Association meeting that a medal be awarded each year for the year's most distinguished contribution to American literature for children written by an American citizen or resident and published in the United States. Named for John Newbery, the medal was first awarded to Hendrik Willem van Loon for his book *The Story of Mankind*.

Melcher, who was always aware of the significance of books in the lives of children, later proposed the establishment of a similar award for picture books, named in honor of Randolph Caldecott whose pictures still delight today's children. Since 1938, the Caldecott Medal has been awarded annually by an awards committee of the American Library Association's Children's Services Division to the illustrator of the most distinguished American picture book for children published in the United States during the preceding year. Again, the recipient must reside in or be a citizen of the United States.

The end of the 1920s marked the newly emerging prominence of the modern children's picture book in America. Mainly imported from Europe until that time, children's picture books now began to be published in America. William Nicholson's *Clever Bill* (1927) was followed the next year by one of the most successful picture books of all time, *Millions of Cats* by Wanda Gág. The perfect marriage of the rhythmic prose and flowing movement of her dramatic black-and-white drawings tell a simple, direct story with a folk flavor. This title is still included in the repertoire of today's storytellers and continues to be taken from the shelves by young readers.

The explosion of children's book publishing became known as "The Golden Thirties."²⁸ By 1930, many publishers had set up separate editing departments expressly for the purpose of publishing children's materials. The White House Conference on Child Health and Protection was held that year to study the plight of the child.²⁹ Improved technologies accelerated and economized book production. The stage was set for the modern picture book with its profuse illustration. Until this time there were only a few great children's books, illustrated with pictures that were largely an extension of the text. "Yet in a very few years, in respect to the books for the younger children, the artist has attained a place of equal importance with the writer."³⁰

The period between the two world wars brought many foreign authors and illustrators to America to join and collaborate with American authors and artists. Their talents and varied backgrounds have contributed immensely to the changes in the picture book in America, which truly came into its own in this period of lower production costs. The years of the 1930s and into the 1940s produced a spectacular number and variety of profusely illustrated books for young children.³¹ The many new authors and illustrators then beginning their careers in this developing field of children's picture books have continued to keep their places in the hearts of children: such familiar names as Marjorie Flack, Maud and Miska Petersham, Ingri and Edgar d'Aulaire, Ludwig Bemelmans, Theodor Geisel (Dr. Seuss), Marcia Brown, Feodor Rojankovsky, James Daugherty, Robert Lawson, Marguerite de Angeli, Virginia Lee Burton, Robert McCloskey, and many, many more.

The war years of the mid-1940s affected the progress of children's picture

books with shortages of materials, priorities, poor quality paper, narrow margins, inferior bindings, and less color and illustration. However, the postwar years began a boom in children's publishing, adding to the list of talented authors and illustrators such names as Maurice Sendak, Brian Wildsmith, Trina Schart Hyman, Paul Galdone, Leo Politi, Ezra Jack Keats, Gyo Fujikawa, Arnold Lobel, and so many more.

Through the years, many factors have contributed to the growth, even explosion, of children's picture books—society's changing attitudes toward the child; the development of children's libraries, awards, councils, and studies; increasing interest in children's reading on the part of publishers, educators, and literary critics; changing technologies; and the development of American artists and authors. Today the picture book is a part of growing up, a teaching tool, an entertainment medium, a memory to treasure. Perhaps only imagination and the talent of the artist and author can define its limits.

Professionalism, curiosity on all subjects, and freedom of expression have brought the children's picture book into the 1980s with a bewildering array of materials from which to choose. Imaginary animals of the past and future line the shelves with the cats, dogs, horses, and dolphins of the modern day. Fantasy lands compete with tales of spaceships and astronauts; dreams of the future can be found with the realities of the past; picture books of all kinds for all kinds of children—and adults—to enjoy!

For the teacher, librarian, or parent who wishes to open this fantastic world of color and imagination for the child, some tool is necessary to put oneself in touch with the great number of possibilities for enjoyment in the picture book field today. *A to Zoo: Subject Access to Children's Picture Books* is designed with just this purpose in mind.

For those interested in exploring more deeply the world of children's publishing and the children's picture book, consult the list of suggested titles for further reading.

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