

The Seventies in British Children's Books

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First published in The Signal Approach to Children's Books (Kestrel, 1980)

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My morning post (in June 1979) has just arrived. I find in it a letter asking me to address a meeting of the Educational Publishers Council and the Children's Book Group of the Publishers Association, a sign that school books and leisure reading are drawing closer together; there are copies of two new children's book magazines: *Children's Book Bulletin* "for news of progressive moves in children's literature", and *Dragon's Teeth*, Bulletin of the National Committee on Racism; and a parcel full of Oxford University Press novels reprinted on paper that this publisher would not have used as stuffing for packages a decade ago.

My mail on any particular day cannot justifiably be said to reflect anything. Nevertheless, ten years ago, when I was embarking on the *Children's Books of the Year* venture, I am fairly sure that none of the social or economic interests mirrored in the random mail I received this morning would have been manifest.

Looking back on a decade of children's book publishing when the decade isn't over is like asking oneself whether yesterday was well spent. Only tomorrow will tell; which is good in a way because one has the opportunity to hazard guesses, to put forward hopes, to give early warnings—and to be proved wrong.

Before I began to consider the children's books of the 1970s objectively—as a development from the 1960s and as a precursor to the 1980s—I had not

realized how distinctive decades, which one thinks of as arbitrary notches on the calendar, can be.

To write about children's books and authors in the sixties it would have been sufficient to be a responsive literary person, with an eye capable of seeing picture books as works of art: the decade that brought us Brian Wildsmith's *ABC* and Raymond Briggs's *Mother Goose Treasury* (two landmarks in the history of illustration) brought us also Alan Garner's development from *The Weirdstone of Brisingamen* (1960) to *The Owl Service* (1967), Philippa Pearce's *A Dog So Small*, Helen Cresswell's *The Piemakers*. It was a quality decade in children's books in which the only consumer considered by reviewers was the child who could absorb the literary story, the painterly picture book: these were published in profusion.

But in Morna Stuart's *Marassa and Midnight* (a story about Negro twin slaves, one in San Domingo and one in Revolutionary France), Nina Bawden's *On the Run* (a multi-cultural inner-city adventure), Goscinnny and Uderzo's *Asterix the Gaul* cartoon stories, Wezel's *The Good Bird Nepomuk* (a wordless picture book from Czechoslovakia), K. M. Peyton's *Flambards* trilogy for teenagers who enjoyed reading and Pan Macmillan's *Topliners* for the uncommitted reader we had (but did we realize this in 1969?) the seeds of the many developments that were to become conscious issues in the seventies.

The broadening of the scene in the 1970s has scattered the viewpoints from which commentators analyse it. The literary reviewer of children's novels, the art critic as picture-book buff, survive. Like dinosaurs in a noisy modern zoo they are respected as the prototypes from which trendier animals, in response to a changed climate, have evolved.

Sociological Concerns of the Seventies

By the beginning of 1970 the atmosphere surrounding children's books was altering perceptibly. The blossoming of the genre in the sixties had earned children's books a respectability never before contemplated, let alone demanded. Space in national newspapers was given to them, and specialist journals were devoted to them. The best of both worlds was thought to be worth striving for: children's books were different (requiring separate treatment and specialist reviewers) but the same (in the mainstream of national literature and entitled to serious critical study on that level). The assumption that only the literary book was worth consideration, the neglect of the needs of the learning, perhaps non-literary, child, sowed the seeds of the polarity—pure criticism versus child-oriented comment—that has been a mark of the seventies.

The 1970s were child-centred in the realms of education; they were years in which Britain was coming to terms with its post-Imperial role as a multi-

cultural nation; they were feminist (rather different from non-sexist) years. All these factors had their bearing on the content of the books children were offered.

In education the decade began with the setting up of the Bullock Committee (1972) to examine language across the curriculum. In 1975 *A Language for Life*, its report, was published. Thorough in its examination of the status quo and far-reaching in its recommendations for increasing children's awareness of books through changing attitudes and approaches in teaching, the Report has had some impact. Though most of its recommendations have not been implemented, it has significantly strengthened the hands of those who believe in books as being part of the life of all children all the time.

As satellites to the Bullock Report, though unconnected with it in any direct sense, Penguin Education published many books on language in education, notably Patrick Creber's *Lost for Words* and Connie Rosen's *The Language of Primary Schoolchildren*. Longman's Breakthroughs, a series pioneered by David Mackay and based on speech patterns of young children, were one of the first results of the concentration of educationists on language as a key to learning, to reach the five-year-old direct. With their unstilted prose and their illustrations by artists who looked at urban life and interpreted it in a lively manner, Breakthroughs, along with Leila Berg's *Nippers* (Macmillan), brought the real book closer to the classroom. The erosion of the barrier between books children read for pleasure and school textbooks, between "net" and "non-net" books as the trade calls them, had begun.

The Exeter Conference, initiated in 1969 by the late Sidney Robbins as a way to bring teachers into direct contact with the authors of children's books, was a good seventies-type idea which had some positive spin-off (such as the journal *Children's Literature in Education*) but was in part counter-productive. There were authors who felt quite properly that it was no concern of theirs how teachers and children responded to their books: a novel for children is, or can be, a work of art with a right to live regardless of its potential consumer. And there were teachers who, while interested to listen to and meet the children's book establishment, recognized that their own experience, of large mixed-ability classes and little time, was so far away from the solitary life of the author (particularly the author who claimed he was "writing for himself") that debate could only end in acrimony. The bridge across this divide has begun to be built. The Arts Council Writers in Schools project has forged links among authors, teachers and school students, releasing and channelling creative energy, often with dramatic results.

The Schools Council Project *Children's Reading Interests* reported in mid decade, with few surprises but some interesting individual studies of child readers' preferences. Aidan Chambers's *Introducing Books to Children* was published in 1973 to support teachers in their difficult task of mediating books (output of publishers up, up, up in the seventies) to the young. For

The Cool Web Margaret Meek and her colleagues at the University of London Institute of Education collected academic papers and journalistic pieces that, in unison and well organized, make a strong thrust from both banks—the educationist’s and the author’s. And it is not without significance that among the new authors for children in the seventies there are, as we shall see later, several teachers.

But the architects of the bridge must take care. There is dynamite around, in the shape of activists who are less concerned with standards of literacy and bookless homes and schools than they are with what they consider to be inaccurate reflections of our society in the children’s books most young people will never read. We do not live in a society with equal opportunities for the sexes: if our children’s novels and picture books uniformly represented such a society, the image would be false. But we do live in a multi-ethnic nation, and children’s books have been tardy in their adjustment to the post-war changes. Among the media, children’s books are a soft option for attack, and attackers have tended to concentrate on surface blemishes while ignoring the literary quality, emotional content (so often the ingredient that children identify with) and philosophical messages *as a whole*. At the beginning of the decade anyone deeply concerned with children’s books and desperately trying to reach children with all that was available was apt to find his/her path strewn with red herrings.

Rosie’s Walk, Pat Hutchins’s wryly humorous picture book about a hen who walks calmly through the farmyard oblivious (or *was she?*) of the fox’s constantly hampered efforts to catch her, was described as anti-feminist by commentators who had missed the whole point of the story because they had stood too close to it. About *Little Black Sambo* there was much real cause for concern; a stereotyped black hero called Sambo would have died the natural death that Janet Hill, in a wise article in the *Times Literary Supplement*, said was his due in the 1970s, had it not been for the fact that Helen Bannerman (in 1899) had hit on a classic picture-book formula. *Little Black Sambo* was not banned in Britain; he was allowed to live on under a heavy, much-publicized cloud.

Banning is censorship. Censorship deprives people of the experience of making their own judgements and leads towards the imposed standards of a totalitarian society. In Britain, where even a core curriculum in schools is viewed with deep mistrust, healthy scepticism may do battle with and defeat the attempt that appears, as 1984 looms, to be threatening the source material of children’s publishing. The first issue of the “progressive” *Children’s Book Bulletin* (which, as you may remember, arrived the morning I started writing this survey) has in it a code of practice called “Guidelines to be used in the Production of Anti-Racist Non-Sexist Books”. One need scarcely pause to consider the effect on fiction (information books and reading schemes are altogether different) of using “guidelines”, since all of us have seen series which, for one purpose or another, have been written within prescribed limits.

Rosemary Stones and Andrew Mann, the editors of the new magazine, have done a great deal through the Children's Rights Workshop and the Other Award to show how relevant existing material can be brought to more children who need it but whose teachers or parents may not know about it. So far, so good. But the first number of their *Children's Book Bulletin*, while carrying some thought-provoking reviews, goes a great way further along the road American activists have taken towards censorship at source. If we do not want to follow this road in Britain in the 1980s we must quickly awake to the significance of its direction.

Certainly the foundations of this highway to pre-fab politikidlit have been laid, eccentrically sometimes and without much sense of history or perspective. In the seventies, Bob Dixon's *Catching them Young*, for instance, or the Writers and Readers Co-operative's *Sexism in Children's Books: Facts, Figures and Guidelines* (guidelines again!) can only make their mark with those who are interested in the sociological content of literature but unmindful of its peculiar essence, part of which is the beauty of a language they seek to put in splints. More far-reaching and much more entertaining in the sex-equality stakes is Cadogan and Craig's study of stories for girls, *You're a Brick, Angela*, which is subtle and persuasive instead of strident and hectoring.

The publication in 1979 of Robert Jeffcoate's *Positive Image* is the most encouraging sign that a central path through the minefield of race relations can be trod if the British of all colours are made aware that there is indeed a way forward in the 1980s. Mr. Jeffcoate's wide experience in schools in Kenya and Britain, his passion for books, his willingness to describe experiments that backfired as well as those that worked, make his book a beacon of hope for the future.

Economics of Publishing

Educational thinking and political thrusts were not alone in exerting influence on children's books in the 1970s. The economic state of Britain affected every business enterprise in the country, and publishing for children reflected the strains and constraints, the initiatives and the curtailments that survival in this climate was to demand.

The Introductions to the nine volumes of *Children's Books of the Year* (the tenth is still in the making) record, amongst gloomy forebodings, many significant changes dictated by economic pressure. "We shall be witnessing the far-reaching effect of the industrial and economic situation on children's books" (1970). 1973 might go down "as a year in which publishers made the most of boom conditions that still prevailed" (a 25% rise in production that was to prove an unhealthy trend later in the decade) "feeling in their bones that an enforced restructuring of the whole children's book scene was round the corner". The Introduction to the 1974 volume is prefaced by Mel

Calman's cartoon "Spare a penny to help publish a book" and is spattered with economic references: 2618 new children's books published despite the many pushed forward into 1975 by the knock-on effect of the Heath three-day week; an acute paper shortage; the beginning of publishers' headaches over keeping backlist books in print, because of warehouse costs and printing costs rising simultaneously. How would a declining backlist (in children's publishing the profit on backlist books had, up till now, been the wealth that could be invested in new ventures) affect the children's book editor's view of the future? Would safety become the only method of survival? And was safety to be found in international editions of picture books printed abroad, in international packages of glossy non-fiction, in hardback publishers starting their own paperback lists, in smaller books (at a relatively high price) or in larger books that looked worth £3 or more?

Children's book publishing depends heavily on the institutional market of libraries and schools; 1976 was the Local Authority crisis year, with headlines in newspapers such as *Bookless in Bucks* indicating the slashing of library services. To the layman it would have seemed sensible for publishers, faced with a contracting home market, to have reduced their numbers of new titles; but economics is a discipline with its own mystique, of which butter mountains in Europe are a symbol. Economics dictated that more and more new titles should be published to meet the reduced demand for books generally; the reason for this was the shortage of cash and the desperate need for quick return on investment. New titles sell faster than backlist books. Cash can be re-invested in more new titles. But the new titles had to be published in short print runs to avoid the cost of warehousing. So in 1976 25% more children's titles were published than in 1971 but in very short print runs, a dangerous and sad practice which meant that new books could go out of print for ever after perhaps two years of life. "Buy now!" one said to anyone lucky enough to have a book fund. And to editors, between the devil (the computer printout supplied by the sales director) and the deep blue sea (a contracting institutional market and rising costs): "Back your own judgement." For, one could fairly ask, which sales director, what computer, would have predicted the phenomenal success in market terms of an immensely long novel (with Greek quotations at the head of each chapter) about displaced rabbits on *Watership Down*?

Libraries and schools, as the decade advanced, were faced with the choice of buying multiple copies of a book in paperback or a single hard-covered edition. Libraries that had never bought paperbacks began to do so. Publishers of hardbacks started to experiment with simultaneous hard and paperback editions of the same book: Kestrel/Puffin, Collins/Fontana Lions, Abelard Schuman/ Grasshoppers, and the Usborne books faced both ways at once. Faber sold off some of its paperback rights to Puffin, but is currently investing in a stiff paperback hybrid in an attempt to keep libraries supplied with backlist titles. Oxford University Press began a paperback

list early in the decade, then axed it; but in order to keep some of its better-known titles in print it has resorted to the practice of using excessively cheap paper and illustrated board bindings—the princes disguised as paupers that were part of my morning mail on June 18th. A splendidly produced series of information books from Pan Piccolo (the Explorers series) is also available in hardback covers from Ward Lock, whereas certain paperback Dinosaurs appear in hardback, now, on the Evans list. So to some extent the pattern of original hardback publishing followed by a paperback edition of the book perhaps two years later (the norm in 1970) has been reversed, hardback publishers now occasionally buying rights from originating paperback houses. This profusion of practices mirrors the economic complexity of the decade.

1979 is still with us. During the decade we have seen a 50% increase in the number of new children's titles published annually (from just under 2000 to just over 3000; we have seen the price of a hardback children's novel rise from about £1 to an average of £3.50; we have seen the paperback price go up from 20 pence, or thereabouts, to 60 pence, and there are murmurs about very steep increases in price to come—if the market will bear it.

Looking back, one can see that children's book publishing has become the victim of its own success. Booming into a profitability that in several instances spawned separate children's book companies within general publishing firms, it suddenly had to face up to the strains recession and inflation were imposing on industry as a whole. Companies that have been bought as part of large business empires' diversification plans are under severe pressure of a kind that is foreign to and inimical to good children's publishing. In the past the popular, and predictably fast-selling, title was considered to be the foundation from which a promising new author could be launched at an initial loss. In the brave new world of decisions led by sales forecasts, however, every book is supposed to pay its way, and editors who lack crusading zeal can find their wings not just clipped but pinned firmly to their sides. As we enter the eighties, the battle between the editor-with-flair and the sales-department-with-figures appears to be shaking some of the edifices of good children's book publishing, both hardback and paperback. It seems doubtful, in this economic climate, that we shall see many publishers embarking on small select lists with an individual flavour such as Julia MacRae Books (1979), as a division of Franklin Watts Ltd., hopes to establish.

Fiction in the Seventies

But what of the books themselves, and of the authors and artists whose work for children was so prolifically published in the turbulent seventies? It is impossible to look back on the decade in its final year and predict which of its books, if any, will become "classics", for children's classics must have that enduring child appeal which cannot be judged by adults standing up close to

books not written for them anyway. All one can usefully do is try to identify those that are examples of trends we have seen developing.

So, Alan Garner's *Stone Book* quartet? Richard Adams's *Watership Down*? The *Stone Book* quartet seems likely to survive as a literary peak; one can imagine observers of the future remarking that Alan Garner's work was a symphony rousing the intellectual young reader of the seventies to an awareness of the dying crafts that once gave man his dignity, and the local dialects that used to distinguish him from his fellow countrymen. In the year 2001 the historical researcher may handle the first editions of the Garner quartet printed (well, photo-lithographed) on fine cream paper and illustrated with etchings by Michael Foreman, and marvel at the skill with which author, artist, publisher and printer could interweave their crafts and make the medium—a finely produced book—reflect the author's message.

Watership Down, on the other hand, must surely be the supreme example of a freak success that resulted in self-perpetuating sales stimulated partly by the non-book media, so much a feature of the scene in the latter half of the twentieth century. An ugly, expensive, unillustrated hard-cover book with a cheap black-line jacket design printed on buff-coloured paper (probably soon to be worth a fortune on the antiquarian market, for it was a small first edition) then became a children's paperback, a deluxe hard-cover book illustrated (in matching slipcase) by John Lawrence, a paperback for adults, an animated cartoon film (with a book of the film); and, from the film's musical score, came a hit single in the "Top Twenty".

But was either of these phenomena really a children's book? What is a children's book was the question being asked throughout the seventies when adults were gradually discovering that the genre so described could be the repository of fine writing as well as of the coarser bran that is part of the stuff of children's reading. Is there a line to be drawn between children's novels and adults'? If so, where does it come?

The needs of the reading adolescent became a preoccupation of the seventies—as a counterbalance, perhaps, to the alarmist press reports on illiteracy among school leavers (which led to the Adult Literacy campaign). But could the teenage reader who had read literary children's books avidly, jump into modern adult fiction with its avant-garde themes and experimental techniques? A century ago the progress from *Alice's Adventures in Wonderland* to Dickens, the Brontës and Thackeray was natural and gentle. But nowadays the jump from the best in children's fiction—*Tom's Midnight Garden*, say—to a Booker Award winner such as John Berger's *G* was a veritable moonshot into uncharted territory. Some kind of bridge literature was thought to be necessary.

It is commonly said, and wrongly, that the narrative art is dead in adult fiction. The thrillers of Frederick Forsyth, the fantasies of Ian Fleming, the romances of Barbara Cartland (to name but a few British bestsellers) to be found on every station and airport bookstall are visible proof that the narra-

tive art is alive in popular adult fiction and is big business. Teenagers read adult bestsellers, of course; they also read magazines and the various series that are published by educational departments of publishing houses for direct sale to schools (see Margaret Marshall's *Libraries and Literature for Teenagers*, Deutsch, 1975). What is missing in their leisure reading is, it has been felt, the literary novel with an adolescent hero or heroine seen coming to terms with the world and self. Both Salinger's *Catcher in the Rye* and Golding's *Lord of the Flies*, published on adult lists, had attracted a huge following among adolescents because each was a literary masterpiece born out of the author's personal obsession with the flowering of personality, with youth in dilemma. Such books stood out. Was there not therefore a place within the widening area of so-called children's publishing for literary books, perhaps technically unconventional, with a strong adolescent theme?

William Mayne's *A Game of Dark*, John Gordon's *The House on the Brink*, Jane Gardam's *Bilgewater*, Ivan Southall's *Josh* and William Corlett's *Gate of Eden* were published, with jackets carefully designed to invite the intended readership, on children's lists. So were Alan Garner's complex and challenging *Red Shift* and Jan Mark's haunting fantasy of the future, *The Ennead*. Even Gollancz, with its outstanding list of American teenage novels (including Hinton's *That Was Then, This Is Now* and Cormier's *I Am the Cheese*—good examples of, respectively, realism and new fictional techniques used with startling brilliance), does not have a separate series for its adolescent fiction. Only The Bodley Head, with its New Adult label, has chosen to identify those books whose form and content remove them from the sphere of interest of under-twelves. (The "Oxford Novels" with their fine printing and line illustrations are an entirely sixties concept.) Launched with Paul Zindel's seminal book in the field, *The Pigman* (first published in America), it has gone on to publish novels from Scandinavia by Gunnel Beckman, from Australia by J. M. Couper, and home-grown—by Emma Smith, Peggy Woodford, Aidan Chambers. The teenage novel, given impetus by the New Adult label of The Bodley Head, now finds its way into adult libraries and on to special shelves in youth libraries, whereas before, because it fell between two spheres of interest, it had tended to be ignored. In bookshops, however, where to put these hybrid creatures (too advanced in literary construction or subject matter for children yet not sufficiently fully explored to give satisfaction to the mature adult reader) has been a major headache. Because the problem has not been resolved, paperback teenage fiction has not had the outlet it deserves through bookshops, which cater for children and for adults but generally speaking do not recognize the bridge. This was defined for me by Jill Paton Walsh when she said that, had *Goldengrove* and *Unleaving* been intended for adults, she would have approached the writing quite differently; yet no one could describe them as children's books.

Is the teenage novel towards which many children's authors have gravitated because of the good critical reception accorded to it on children's book

pages (where it does not properly belong) and the recognition that follows, a real art form? In the sixties the novels of Rosemary Sutcliff, Barbara Willard, Henry Treece and K. M. Peyton could mingle pleasantly with children's books or with adult historical novels. But the teenage novel set in the seventies has the aggression and the character of its intended readership, and is therefore an awkward phenomenon uneasily accommodated. Is it a bridge to adult fiction—if such a bridge is necessary? Or is it, as some authors who have written well-received novels in the genre tend to fear, a literary cul-de-sac? Finite answers to these questions will not be forthcoming until the current wave of concentration on the adolescent recedes.

Our researcher in the year 2001 (who took a look at the *Stone Book* quartet, you will remember) might decide to study the change in the background to and characters in children's fiction in the process of examining what was happening in the world around him when he, in his thirties in 2001, was a child in the 1970s. The popularity of science fiction in the period when the Man *on* the Moon joined hands with the Man *in* the Moon as a fantasy figure (there is no boundary between the real and the imaginary when the real experience is vicarious) will be evident. Teenagers were offered hundreds of SF titles, often by authors for adults, while the younger child's heroes tended to be by-products of American or British TV series, the *Star Trek* books or *Dr. Who* stories.

The researcher would discover that the children's novel was only slowly beginning to reflect the multi-cultural nation that he remembered from his own schooldays. He would observe that, though the British tradition in fantasy literature was being maintained by authors like Penelope Lively and Diana Wynne Jones, children's fiction was being stretched to envelop contemporary situations that cut across class and colour. And if he is sharp, he will notice the efforts that were being made to retain literary standards while accommodating valid fresh demands from those who recognized the importance, at a certain stage of development in a person's life, of identification with fictional situations in practical as well as emotional terms.

The authors most likely to interest him will be Jean MacGibbon and Alison Prince, Bernard Ashley, Jan Mark and Gene Kemp, who between them resuscitated the defunct school story (three of them are teachers), and wrote not about *The Fifth Form at St. Dominic's* or *The School at the Chalet*, but about the local comprehensive (in *Hal* and *The Doubting Kind*) or primary (in *Terry on the Fence*, *Thunder and Lightnings* and *The Turbulent Term of Tyke Tiler*). Jan Needle tackled the problems faced by an immigrant Pakistani family in Bradford in a novel called *My Mate Shofiq*, a book that offended some white liberal guidelines-addicts because abusive epithets were not edited out of the dialogue: we were being asked, it seems, to present a realistic picture of Pakistani experience in Bradford without showing the hero's subjection to the unsavoury nicknames that were part of the reality. Farrukh Dhondy, an Indian teacher and a gifted author, described the book as “funny,

violent and authentic. Its positive strength,” he added, “is that it doesn’t see Asians as victims. *Shofiq* is probably the first book written in Britain which tackles race and refuses to fall into community relations bathos” (*Children’s Book Bulletin* No. 1, June 1979). Farrukh Dhondy himself won the Collins prize for a group of multi-ethnic short stories with *Come to Mecca*, a compassionate, sad, funny, even-handed collection (for teenagers) of great power and persuasion; this book more than any other may emerge as the reliable barometer of seventies’ aspiration.

Collins’ initiative in launching this prize was a sign of the dearth of multi-ethnic material, as well as an earnest of the goodwill awaiting it when time was ripe for it to emerge. But during the 1970s the need for novels of good quality centring on non-white heroes or heroines was filled to a large extent by the publication in Britain of novels that originated in the United States—by authors such as Rosa Guy, Virginia Hamilton and Louise Fitzhugh.

Race relations, though far and away the most important sociological concern to emerge in children’s fiction, was not the only contender for a place in front of the mirror. The politics of Ulster found their reflection in the series of non-sectarian novels by Joan Lingard (beginning with *The Twelfth Day of July*), in Sam McBratney’s *Mark Time*, in Peter Carter’s *Under Goliath*. Life at the bottom (of a pile of cans in the supermarket when shelf-filling, for instance) was illuminated by the work of Susan Price in *Sticks and Stones* and other novels; Winifred Cawley and Gwen Grant wrote with cheerful gusto about their own working-class childhoods, and Stanley Watts was acclaimed as a young person’s D. H. Lawrence when *The Breaking of Arnold* was published in 1971.

Anti-sexism took many forms; Marjorie Darke in *A Question of Courage* looked back to suffragette struggles; Gene Kemp in *The Turbulent Term of Tyke Tiler* painted an unforgettable picture of a unisex eleven-year-old immersed in the everyday politics of home and primary school (the surprise ending of this book causes an uproar when it is read aloud to mixed groups of Tyke’s age); Michael Foreman in *All the King’s Horses*, a tongue-in-cheek picture book about an Amazonian princess who wrestles her suitors out of the ring, succeeded in getting across the message that girls can be other than blue-eyed fair creatures whose fathers pick husbands for them, far better than the so-called “non-sexist” picture books imported from Italy by the Writers and Readers Publishing Co-operative: these were aggressively anti-male.

Picture Books and Verse

Michael Foreman emerges as just one of the many picture-book artists in the seventies who began to use the medium to express ideas beyond the comprehension of the under-sevens, the traditional picture-book age. Although under-sevens look at and enjoy picture books by Charles Keeping, Quentin

Blake, Graham Oakley, Anthony Browne, Colin McNaughton and Michael Foreman himself, the social and political satire is appreciated only by the more mature reader, from the age of nine upwards. As 1979 draws to a close, many of those who use books with children are a long way from recognizing the readership for this new art form, despite the glare of publicity for it attracted by the publication of Raymond Briggs's *Fungus the Bogeyman*, an evocation of a murky sub-world (the Alternative Society?) spun in gloom-green watercolour and a vocabulary of punning virtuosity.

Along with this upward trend in interest in picture books there developed a compensatory swing towards simplicity. John Burningham's *Mr. Gumpy's Outing* and his Little Books series, Helen Oxenbury's *ABC of Things*, Ray and Catriona Smith's *The Long Slide*, Allan and Janet Ahlberg's *Each Peach Pear Plum*, Robert Crowther's *Most Amazing Hide-and-Seek Alphabet Book*, Mary Rayner's *Mr. and Mrs. Pig's Evening Out* and Pascale Allamand's *The Camel Who Left the Zoo* were among the outstanding picture books for the very young to emerge in the decade; while Nicola Bayley, launched by Jonathan Cape with her minutely detailed, jewel-like illustrations for *Nicola Bayley's Book of Nursery Rhymes*, had a double appeal to patient child and perceptive adult.

Dan Jones, an East London painter of the Lowry school, provided an inner-city, 1970s, political gloss on many an old nursery rhyme in *Mother Goose Comes to Cable Street*, one of the few effortlessly multi-cultural picture books to emerge in the decade. (Other artists in this field were Errol Lloyd and Ossie Murray, who illustrated Petronella Breinburg's *Sean and Sally-Ann* books.) *Mother Goose Comes to Cable Street* has a vogue among older children who enjoy the fun of the fresh interpretation of rhymes they already know. The verse of poets like Mike Rosen in *Mind Your Own Business* and Roger McGough in *In the Classroom* is in the same catch-life-and-look-at-it spirit. Colloquial and sharply humorous, their work (they are joint authors of *You Tell Me*) has direct appeal in an age when creative writing by schoolchildren, encouraged by the Arts Council's Writers in Schools project, has been flourishing.

Perhaps this is the place to record the mushroom growth of community publishing which, sparked off by Centerprise in Hackney, encourages embryonic talent by giving it local exposure in booklet, or indeed book, form. As technology develops and word processors descend from the realm of wishful possession into common practical use, outlets will increase. Maybe in the year 2001 a child (paraphrasing the title of a popular seventies picture book) may ask "Why are there more writers than readers, Grand-dad?" But that is a question we do not have to answer in 1979. What we do know is that, here and now, the writing of authors published by community publishers is reaching a readership that was non-existent at the beginning of the decade. Whether there will develop from this a new readership for the books published by mainstream publishers, whether the work of authors for community

projects will cross-fertilize with that of authors published nationally, it is too early to tell. But it would be sad if the two rivers did not find their way into a common sea.

Information Books

The technological revolution has already had an immense influence on the information books of the seventies. The possibility of packaging series for the international market seized upon by Octopus, Hamlyn, Macdonald, Usborne and many others brought into being the corporate authorship of many flavourless books by committees of experts. The glossy bland colour photography (dug up by a researcher from a photo library), the two-page spread devoted to each aspect (whether important or minor) of the subject, the captions, the potted, often meaningless, text became unbearably familiar—though Usborne’s Know How series struck sparks from their readers by inviting them to share in the fun of experimenting with science, conjuring, detection.

Spurned as dehydrated food by the critics, these “packages” were welcomed and bought by teachers for many reasons, of which total accuracy could not have been one. (Margery Fisher’s *Matters of Fact*, published in 1972, had interesting things to say on the subject of accuracy and the dangers of blind belief in the printed word.) Where else, teachers asked with some reason, could you find pictures and basic information that might be offered to a child of perhaps thirteen with a reading age of seven or eight? And for children of seven or eight, with an average to high reading age, the Macdonald type book was a first step to discovering for themselves how fishes live, what games Romans played, how their own grandparents travelled about. With so much project-based learning in primary schools, resulting in the decline in the use of the history or geography textbooks that had been sold in sets by non-net publishers, the rise of Macdonald style information books was inevitable. This does not mean that there is not plenty of scope for improvement in these series which, though designed for school use, are individually sold as “net” books. Their success highlights the need for the committed zoologist, archaeologist, botanist, sportsman, historian to write stimulating personal books about their own fields of interest for the young disciple.

Canute-like, and in this spirit, the *Times Educational Supplement* set up its Information Book Awards to encourage publishers to improve their standards in this area, giving its prize in the second year to David Hay’s *Human Populations*, part of Penguin Education’s ill-fated schools project, a brilliantly conceived, far-sighted series that, despite being ahead of its time, should somehow have survived. As the years went by, two publishers became conspicuously successful in winning *T.E.S.* awards: Kestrel with books on single subjects (*Window into a Nest*, *Street Flowers*, *Tournaments*) and

The Bodley Head, with books that are part of their Archaeology and New Biology series. Each book was a shining example of what can be done by specialists working for children, and richly deserved the limelight thrown on it by the *T.E.S.* Odd, therefore, that the winner in the senior section in 1977 should have been the volume called *Man and Machines* in Mitchell Beazley's Joy of Knowledge encyclopaedia, for this is an advanced example of the authorship-by-committee, design-by-convenience, multinational edition publication that has been such a widespread feature of information book publishing in the decade.

Television is one medium that is often made the scapegoat for "falling standards" in education; yet, looking at the seventies, one can see that in the field of information it has made an enormous contribution, even leaving aside the programmes specially tailored for school use. As one example, David Attenborough's *Life on Earth* was watched by children of all ages who then clamoured for the B.B.C. book based on the series. Its complex text is enlivened by captioned colour photographs of the highest quality that illustrate Mr. Attenborough's quest (children love quests) to discover the roots and growth of life on this planet. In response to pressure from some less literate children (in the nine- to ten-year-old group) I decided to buy this single volume, which cost around £8 and was published for the adult market, for the primary school library in which I work. It has received greater attention, attracted deeper and more far-reaching discussion than Macdonald's *The Life of Fishes*, *The Life of Birds*, *The Life of Plants*, which together cost more, cover less and lack the personal touch, that magic spark which sets light to creative thinking.

Nature photography of a high calibre such as the Oxford Scientific Film Unit has produced (for Flanagan and Morris's *Window into a Nest*, for example, and the Whizzard/Deutsch Nature's Way series) invites the child in to observe nature's secrets, slowly unfolding. For other documentary-type books, too, the camera, which is generally believed to be a truthful recorder, has proved useful. A. & C. Black's series called Strands, showing the daily life, religious practices, eating habits, occupations of the many ethnic groups that make up modern British society, is one outstanding example; Kestrel's monotone-photograph series on people at work (*Newspaperworker*, *Railwayworker*, etc.) is another.

Books and other media are mutually supportive on the whole, but it is also true that the provision of books in schools has been threatened to some extent in the 1970s by audio-visual equipment. I cannot regard books as a "medium for information retrieval" (though they are one, of course); but I have no difficulty whatsoever in applying that awkward term to "hardware" and its accompanying "software". The place of audio-visual aids as part of education is only my concern in so far as it affects the provision of books. The relatively high cost of other media equipment must in some measure be responsible for the state of affairs described by the Books for Schools working

party in the National Book League pamphlet *Books in Schools*. The purchase of “software” (film, slides, tapes) for “hardware” (cameras, projectors, cassette players) that is not fully operational cannot make financial sense in a period of economic crisis. Books may fall apart from use but they do not go out of order.

Reviewing and Promotion

So what has been the dominant theme of the seventies in children’s books? We have seen social forces at work: educational thinking, sex-politics and race relations have entered the field strongly, not in opposition to the literary book but as centrifugal forces which will spread the pattern of content and the points of physical identification across sex, class and colour.

Centrifugalism was evident too in the business of publishing, where international editions of picture books and series of information books “packaged” for sale throughout the world have become the lynchpins of many a list. With this emphasis on diffusion, it is not surprising to discover that in reviewing, promotion and bookselling, decentralization has also become the keyword.

In criticism, the growth of a strong literary establishment view of children’s books early in the decade gave rise to factional opposition later. *The Times*, the *Sunday Times*, the *T.L.S.*, the *Guardian*, the two *Telegraphs*, the *Observer*, and Margery Fisher’s *Growing Point* became the bastions of general children’s book reviewing; while the *T.E.S.*, Woodfield and Stanley’s *Junior Bookshelf* and the School Library Association’s *School Librarian* catered for librarians and teachers. Many 1970s projects swept through the breach that Anne Wood’s *Books for Your Children* (and the activities of the Federation of Children’s Book Groups) had, in the sixties, made in the establishment wall, and thrust out in all directions.

Looking back, in the summer of ’79 when the *Sunday Times*, *The Times* and all its supplements had been off the streets for seven months due to an industrial dispute over new technology (another force that influenced the course of publishing in the seventies was trade union activity, one result of which was a decision by the Society of Authors to affiliate with the Trades Union Congress), these thrusts seem to have been fortuitous. Everywhere the voices of teachers, librarians, parents (combined with those of children in Hertfordshire’s carefully blended *Material Matters*) are being heard on the subject of children’s books. The proliferation of book review sheets and small journals published by various schools library services, local education authorities, and colleges of education is heartening: these in no way replace the need for national press coverage but they are evidence of a welcome upsurge in do-it-yourself comment, a parallel to the community publishing already mentioned. Indeed those two new magazines that arrived in my mail on 19 June 1979 were both offshoots of community groups.

But let us return to the year 1970, which saw the birth of two journals: S I G N A L, whose decade of life, independent of publisher support by way of advertising and untied by its open-door policy to any particular aspect of children's books, is celebrated in this volume, which reflects the journal's eclecticism; and *Children's Literature in Education*, originally intended to be the vehicle for carrying the words of wisdom spoken at the Exeter Conference to the world outside. Neither of these journals is a medium for straight reviewing: *Children's Book Review*, which began publication in 1971, was just that, but its life proved short.

The decade saw a flood of books on children's literature, however; some originated in America, others here. By and large the contributions worth noting were original works rather than the compilation of reprints of articles roughly sewn together by editors and pushed through presses. The shining exception to this generalization is *The Cool Web* which, because of Margaret Meek's gift for editing, shaping and writing fresh linking commentary, for bringing articles together in order to throw questions into the arena, involves the reader in her argument.

Among the original books on children's literature published during the decade there was *The Thorny Paradise*, for which compilation Edward Blishen invited well-known children's authors to write articles on why and how they write for children., and there was John Rowe Townsend's *A Sense of Story*, which concentrated on the narrative art of major writers, both British and American.

Though not strictly within my terms of reference, since it is American in origin, Bruno Bettelheim's *The Uses of Enchantment* made such a vital contribution to the thinking of the decade that to omit it would be absurd. Subtitled "The Meaning and Importance of Fairy Tales", it is a most significant statement on the life-enriching force of story in childhood. Since folk and fairy tale are universal and for all time, this book, born of disciplines related to but other than our own, reinforces from outside our conviction that the *emotional* content of traditional tales speaks more directly to all children (from single-parent families, immigrant communities, residential homes) than the surface *physical* similarities that agitators for pre-fab politikidlit urge publishers to produce.

Gillian Avery helped us to see modern movements in perspective with *Childhood's Pattern*, in which she demonstrated clearly that society has always sought its own reflection and the reflection of its moral standards in the heroes and heroines it offers young readers. Margery Fisher in *Who's Who in Children's Books* puts all those characters into their own settings, a mammoth task which, incidentally, has proved popular with children as well as invaluable to workers in the field. Dorothy Butler's *Cushla and Her Books* is an exploration of the part picture books can play in infancy, based (1970s style) on the experience of using them with one severely handicapped child. This book, along with Brian Alderson's academic and idiosyncratic cata-

logue for the National Book League's *Looking at Picture Books* exhibition, may point towards more critical interest in that expanding field in the 1980s.

For *After "Alice"*, an exhibition of "children's reading" to celebrate the centenary of the Library Association in 1977, Christine Kloet selected books and comics that children, left to themselves, have chosen as favourites (Biggles, Blyton, Borrowers, Beano, Basil Brush) as well as the literary landmarks of the century. The catalogue for this exhibition was notable for its superb production as well as for its author's sense of perspective.

Exhibitions were just one of the promotional channels that typified the centrifugal forces at work in the seventies. The National Book League Touring Exhibitions—of which my own *Children's Books of the Year*, which began its life in 1970, is one—spread and developed into a network that covered the British Isles, while the catalogues to the exhibitions found their way all over the world. Other organizations such as the Youth Libraries Group and the School Library Association were making booklists too, to help teachers and parents cope with the huge number of children's books in print. SIGNAL entered the field with Alan Tucker's *Poetry Books for Children*, Lance Salway's *Humorous Books for Children* and Jill Bennett's *Learning to Read with Picture Books*, all of which were used as bases for N.B.L. Touring Exhibitions, as indeed were the four *Reading for Enjoyment* booklists originally published in 1970 by Children's Booknews Ltd., a subsidiary of the Children's Book Centre.

The Children's Book Centre itself, the biggest children's bookshop in Britain (the world?), which sold children's books far and wide, moved into grand new premises in the latter part of the decade—and into a financial situation that resulted in control of the enterprise being taken over by Jim Slater (of Slater Walker repute) from Eric Baker, a committed children's bookman. That this was a sign of the (bad) times one glance at the windows of Children's Book Centre today (crammed with adult bestsellers and mammoth stuffed toys) will demonstrate.

But all was by no means gloomy on the bookselling front in the 1970s. Several new children's bookshops appeared; Heffers of Cambridge in 1979 transformed its children's bookshop into a model of what children's bookselling can be; the Book Boat was launched on the Thames (next to the *Cutty Sark*); Centerprise of Hackney became the first of a long line of community booksellers, most of which have support either from the local authority or from an Arts Association, to open a children's department. By far the most exciting and imaginative development, however, was the foundation of the School Bookshop Association (in 1976) as the centre for information about the setting up of bookshops in schools. There were already bookshops in some schools, due to the initiative of Penguin. But until the Bullock Report declared that it "becomes increasingly the responsibility of the school to make it possible for children and parents together to see and select books which can be bought and taken home", a full-scale open thrust into

schools was impossible. Peter Kennerley was the initiator of the movement and edited its magazine, *School Bookshop News*.

School bookshops enabled parents and children to “see and select”; there were also, in the 1970s, several mail order book clubs (Scholastic, Bookworm, Puffin School Book Club) in operation. These paperback ventures appear to be highly successful, but there is some evidence that the selling of hard-cover children’s books by mail order through book clubs is less so.

Taking all these developments into account and adding to them the nationwide activities of the Federation of Children’s Book Groups (which celebrated its tenth anniversary in mid decade) one can see that the sale of books directly to the children who will be tomorrow’s adult readers increased substantially in an era when the economic trends threatened the supplies of books available for borrowing through school and public libraries.

But publishers must still promote their books if anyone with funds to spend is to buy them. Giant promotion schemes like the Publishers’ Association Children’s Book Show, a prominent feature of the London children’s book calendar in the sixties, also went through a stage of decentralization (Leeds 1971, London and Bristol 1971, Manchester 1973, Glasgow 1974) as a preliminary to giving way to a much less ambitious and costly two-day event, the Bloomsbury Conference and Trade Fair in 1975. In 1976 the Conference subject was, significantly, “Are we publishing the right children’s books?” and the voice of every sphere of interest covered in this survey was heard. In 1977 the Book Fair itself was dropped, which means that there is now no major children’s book show or fair in Britain, though many small shows take place with publisher support. National Children’s Book Week, which has now come to rest in October, has the advantage of attracting publicity from the media; but cramming hundreds of events into a single week means that publishers, authors and artists are in impossibly heavy demand over a short seven-day stretch, whereas many would prefer to spread their support for events throughout the year.

A number of prizes for children’s books are announced in or around National Children’s Book Week, including the Library Association’s medals. In 1970 there were only three established prizes for children’s books: the Library Association’s Carnegie and Kate Greenaway Medals, and the *Guardian* Award. In 1979 there are eight, with others pending. Again the centrifugal force is in operation, for there is now the Other Award (which concentrates on content of a multi-cultural, anti-sexist or working-class nature), the occasional inclusion of a children’s book award among the Whitbread Prizes, the Mother Goose Award for new illustrators, the *T.E.S.* Awards (see above) and the Signal Poetry Award; and there is talk of two fresh awards, from the Arts Council and the Society of Authors, coming in the eighties. If the spread of awards comes to mean the highlighting of different kinds of books (according to the terms of reference for each prize), that must be healthy; but the

tendency for award givers to reflect one another's leanings, manifest at the present moment, is rather disturbing.

The only award given annually in the children's book field for work that is not authorship or illustration is the Eleanor Farjeon Award "for distinguished services to children's books". If any quick pointer were to be sought to dominant trends of children's book activity in the 1970s, the list of winners of this award would provide it. By and large the recipients have been people actively engaged, through teacher training, storytelling in parks, book clubs, exhibitions and the establishment of a study centre outside Melbourne in Australia, in the spread of knowledge about children's books to the people who are in a position to reach out with those books to children. Television has helped all of us to reach the child at home: by the serialization of children's novels, with programmes like *Playschool* and *Jackanory*, and Yorkshire T.V.'s new series of programmes about children's books called *Book Tower*. That the last Eleanor Farjeon Award announced in the seventies (in 1979 for the year 1978) was to Joy Whitby, who was responsible for the initiation of all these programmes, was symbolic of a decade in which it was recognized that if books were to be published for children, the children who were the potential readers were an important consideration. This may sound like a truism, but in some quarters it is still anathema.

In the 1970s the emphasis shifted from the adults who wrote, illustrated, published and criticized children's books to the channels through which these books could be brought into the hands of the child. For whatever the child's race, sex, circumstance, stories are the medium through which he can come to terms with his existence and become that supreme being, his own person. Because the seventies were the period during which these movements gained impetus, years in which the needs of children were recognized and considered, years in which the child was seen as an integral part of the book he read, this survey of the decade was entitled not *British Children's Books in the Seventies* but, a subtle difference, *The Seventies in British Children's Books*. For the spirit of the age has deeply affected our view of what we are doing. For better or worse? We do not know.

PUBLISHERS OF CHILDREN'S BOOKS MENTIONED

Richard Adams: *Watership Down* (Rex Collings, 1972). Allan and Janet Ahlberg: *Each Peach Pear Plum* (Kestrel, 1978). Pascale Allamand: *The Camel Who Left the Zoo* (Cape, 1976). Bernard Ashley: *Terry on the Fence* (Oxford University Press, 1975). Helen Bannerman: *Little Black Sambo* (Chatto & Windus, 1899). Richard Barber: *Tournaments* (Kestrel, 1978). Nina Bawden: *On the Run* (Gollancz, 1964). Nicola Bayley: *Nicola Bayley's Book of Nursery Rhymes* (Cape, 1975). Petronella Breinburg: *My Brother Sean* (Bodley Head,

1973). Raymond Briggs: *Fungus the Bogeyman* (Hamish Hamilton, 1977). Raymond Briggs: *The Mother Goose Treasury* (Hamish Hamilton, 1966). John Burningham: *Mr. Gumpy's Outing* (Cape, 1970). Peter Carter: *Under Goliath* (Oxford University Press, 1977). Winifred Cawley: *Gran at Coalgate* (Oxford University Press, 1974), William Corlett: *The Gate of Eden* (Hamish Hamilton, 1974). Robert Cormier: *I Am the Cheese* (Gollancz, 1977). Helen Cresswell: *The Piemakers* (Faber, 1967). Robert Crowther: *The Most Amazing Hide-and-Seek Alphabet Book* (Kestrel, 1978). Marjorie Darke: *A Question of Courage* (Kestrel, 1975). Farrukh Dhondy: *Come to Mecca* (Collins, 1978). Geraldine Lux Flanagan and Sean Morris: *Window into a Nest* (Kestrel, 1975). Michael Foreman: *All the King's Horses* (Hamish Hamilton, 1976). Jane Gardam: *Bilgewater* (Hamish Hamilton, 1976). Alan Garner: *The Owl Service* (Collins, 1967). Alan Garner: *Red Shift* (Collins, 1973). Alan Garner: The Stone Book Quartet, published by Collins: *The Stone Book* (1976); *Granny Reardon and Tom Fobble's Day* (1977); *The Aimer Gate* (1978). Alan Garner: *The Weirdstone of Brisingamen* (Collins, 1960). John Gordon: *The House on the Brink* (Hutchinson, 1970). Goscinny and Uderzo: *Asterix the Gaul* (Brockhampton, 1969). Gwen Grant: *Private—Keep Out* (Heinemann, 1978). David Hay: *Human Populations* (Penguin Education, 1972). S. E. Hinton: *That Was Then, This Is Now* (Gollancz, 1971). Pat Hutchins: *Rosie's Walk* (Bodley Head, 1968). Dan Jones: *Mother Goose Comes to Cable Street* by Rosemary Stones and Andrew Mann (Kestrel, 1978). Gene Kemp: *The Turbulent Term of Tyke Tiler* (Faber, 1977). Joan Lingard: *The Twelfth Day of July* (Hamish Hamilton, 1970). Richard Mabey: *Street Flowers* (Kestrel, 1976). Sam McBratney: *Mark Time* (Abelard, 1976). Jean MacGibbon: *Hal* (Heinemann, 1974). Roger McGough: *In the Classroom* (Cape, 1976). Roger McGough and Michael Rosen: *You Tell Me* (Kestrel, 1979). Jan Mark: *The Ennead* (Kestrel, 1978). Jan Mark: *Thunder and Lightnings* (Kestrel, 1976). William Mayne: *A Came of Dark* (Hamish Hamilton, 1971). Jan Needle: *My Mate Sbofiq* (Deutsch, 1978). Helen Oxenbury: *ABC of Things* (Heinemann, 1971). Philippa Pearce: *A Dog So Small* (Kestrel [when Constable], 1962). K. M. Peyton: The *Flambards* Trilogy, published by Oxford University Press: *Flambards* (1967), *The Edge of the Cloud* and *Flambards in Summer* (1969). Susan Price: *Sticks and Stones* (Faber, 1976). Alison Prince: *The Doubting Kind* (Methuen, 1975). Mary Rayner: *Mr. and Mrs. Pig's Evening Out* (Macmillan, 1976). Michael Rosen: *Mind Your Own Business* (Deutsch, 1974). Ray and Catriona Smith: *The Long Slide* (Cape, 1977). Ivan Southall: *Josb* (Angus and Robertson, 1971). Morna Stuart: *Marassa and Midnight* (Heinemann, 1966). Jill Paton Walsh: *Goldengrove* (Macmillan, 1972). Jill Paton Walsh: *Unleaving* (Macmillan, 1976). Stanley Watts: *The Breaking of Arnold* (Kestrel, 1971). Peter Wezel: *The Good Bird Nepomuk* (Wheaton, 1967). Brian Wildsmith: *ABC* (Oxford University Press, 1962). Paul Zindel: *The Pigman* (Bodley Head, 1969).

PUBLISHERS OF SPECIALIST BOOKS MENTIONED

Brian Alderson: *Looking at Picture Books* (National Book League, 1973). Gillian Avery: *Childhood's Pattern* (Brockhampton, 1975). Bruno Bettelheim: *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (Thames & Hudson, 1976). *Books in Schools* (National Book League, 1979). Edward Blishen: *The Thorny Paradise: Writers on Writing for Children* (Kestrel, 1975). Dorothy Butler: *Cushla and Her Books* (Hodder, 1979). Bullock Committee: *A Language for Life* (H.M.S.O., 1975). Mary Cadogan and Patricia Craig: *You're a Brick, Angela!: A New Look at Girls' Fiction from 1839-1975* (Gollancz, 1976). Aidan Chambers: *Introducing Books to Children* (Heinemann, 1973). Bob Dixon: *Catching Them Young* (Pluto Press, 1977). Margery Fisher: *Matters of Fact: Aspects of Non-Fiction for Children* (Brockhampton, 1972). Margery Fisher: *Who's Who in Children's Books: A Treasury of the Familiar Characters of Childhood* (Weidenfeld & Nicolson, 1975). Robert Jeffcoate: *Positive Image* (Writers and Readers Publishing Co-operative, 1979). Christine Kloet: *After "Alice"* (Library Association, 1977). Margaret Marshall: *Libraries and Literature for Teenagers* (Deutsch, 1975). Margaret Meek et al.: *The Cool Web: The Pattern of Children's Reading* (Bodley Head, 1977). John Rowe Townsend: *A Sense of Story* (Kestrel, 1971). John Rowe Townsend: *Written for Children* (Kestrel, rev. ed., 1974). *Sexism in Children's Books: Facts, Figures & Guidelines* (Writers and Readers Publishing Co-operative, 1976). Frank Whitehead et al.: *Children's Reading Interests* (Methuen Education/Evans, 1974).

