

---

## A Change of Storyteller: Folktales in *Children and Books*, from Arbuthnot to Sutherland

JANICE M. DEL NEGRO

---

### ABSTRACT

PART OF A LARGER DOCTORAL DISSERTATION in progress, this article looks at the folktales chapter through nine editions of arguably the most influential children's literature textbook of the twentieth century, *Children and Books*. Variables compared and contrasted include the language, the general reorganizations, the specific chapters on folktales and chapters or sections on storytelling, the illustrations, the indexes, and the bibliographies.

### INTRODUCTION

One of the most controversial developments in the field of children's literature is the critical maelstrom revolving around the idea of cultural authenticity in books for youth, especially in that staple of children's collections, the folktale. The changing criteria in evaluating traditional folktales published for youth in single volumes and anthologies include buzzwords such as cultural pluralism, multiculturalism, inclusivity, and authenticity. Is the retelling authentic to the culture of origin? Do the illustrations accurately reflect the culture of origin? And what difference does it make whether they do or not?

An overview of the changing criteria for the evaluation of traditional materials for youth reveals the social, political, and aesthetic issues that define what we want our children to read and know. Looking at the issues historically calls for a close study of standard bibliographic tools and canon resources such as *The Children's Book Catalog*, *The Elementary School Library*

Janice M. Del Negro, The Center for Children's Books, University of Illinois, 51 E. Armory Avenue, Champaign, IL 61820

LIBRARY TRENDS, Vol. 47, No. 3, Winter 1999, pp. 579-601

© 1999 The Board of Trustees, University of Illinois

*Catalog*, and the ground-breaking best-selling children's literature textbook, *Children and Books* authored by May Hill Arbuthnot in 1947 and subsequently revised by Zena Sutherland from 1972 onward.

This discussion focuses on the folktale chapter in *Children and Books* (henceforth referred to as *CAB*) over the course of nine editions from 1947 to 1997 (copyright years on the nine editions are 1947, 1957, 1964, 1972, 1977, 1981, 1986, 1991, and 1997), based on the hypothesis that an analysis of such an influential guide to children's literature would be enlightening in terms of changes made over a fifty-year time span.<sup>1</sup> In surveying the folktale chapter through *CAB*'s nine editions, I considered the general reorganizations, the specific chapters on folktales and chapters or sections on storytelling, the illustrations, the indexes, and the bibliographies.

My initial premise was that the discussion and controversy that has accompanied the burgeoning publication of folktales for youth in the last twenty years would be reflected in this standard work and indicated through changes in each edition. When does *CAB* start discussing the new question of cultural authenticity, representing the culture of origin accurately both in illustrations and text, and do the bibliographies supporting these sections reflect that question? Since *CAB* is a classic in its field, what stays in and what comes out, what is emphasized and what is de-emphasized, and what changes occur (and when) have great impact.

A short overview of *CAB* is followed here by a close look at the folktales and storytelling chapters in the first edition, tracing changes made in relevant sections through subsequent editions, with commentary about language, race, and gender issues. For the purposes of this article, *CAB*'s **Chapter titles** are in bold italic; **chapter headings** are in bold; and **SUBHEADINGS** are in bold, small caps.

## OVERVIEW

May Hill Arbuthnot's (1947) enormous endeavor (and there were fewer books to talk about in 1947) includes chapters on *The Child and His Books* and *Children's Books: History and Trends* in which she discusses the history of publishing books for children, remarking on the didacticism and somber tone of the available material until "cheerfulness creeps in" with Charles Perrault's fairytales (p. 17), beginning a tradition of folk- and fairytales published for children that continues today. A major tribute to their appeal is their longevity, despite many educational philosophies that declared them worthless at best and damaging at worst.

Arbuthnot's (1947) preface to the first edition describes the origin of what was to become a definitive work in the field of children's literature: "*Children and Books* grew out of the tantalizing questions grownups are always asking: 'what kind of books do children like?' 'How can we get our children to read more and better books?'" (p. iii). The purpose of *CAB* is

given in this first edition as “a text-book for children’s literature courses in teachers colleges and library training schools, but it is also a book for teachers in-service and for parents or for any adults who wonder about children’s reading; criteria are presented for each type of reading to help adults evaluate the different kinds of books and their value to children” (p. iii). This stated purpose remains constant until Zena Sutherland extensively revised the fourth edition.

Under the first author, May Hill Arbuthnot, the layout and design of *CAB* is consistent through the first two editions; chapter arrangement and titles remain constant, and content of the relevant chapters is essentially unchanged. The references and bibliographies are located at the end of the book, arranged by chapter; for the first-edition folktales chapter, *Old Magic*, the books are divided into adult references and collections of tales, the entries divided by cultural group.

In the second edition, the content of the relevant chapters is essentially unchanged from the first edition, with the exception of changes of photos and illustrations and minor additions of newly recommended titles. The bibliography of folktale collections has been expanded slightly, but bibliographies are still located at the end of the book.

The third edition has a spruced up design—heavier paper, a less busy layout, and, for the first time, an insert of color plates from children’s book illustrations, which continues, with different pictures, through the ninth edition. Arbuthnot’s (1962) preface to the third edition states that the “general approach and organization of earlier editions have not been changed” (p. ii) “but throughout the book, there have been a number of combinations, rearrangements, expansions and revisions of parts and chapters” (p. iii); “the bibliographies have been thoroughly revised and updated, and they have been placed, along with the Suggested Readings, Problems, and Projects, immediately after the relevant chapters.” With the addition and subtraction of recommended titles, the subject bibliographies remain conveniently at the conclusion of each chapter, with Adult References contained in the appendix, through the ninth edition.

When Zena Sutherland becomes editor with the fourth edition of *CAB* in 1972, she carries Arbuthnot’s blessing into the new edition: “Before her death in October 1969, May Hill Arbuthnot approved the reorganization and redevelopment carried out in this fourth edition of *Children and Books*” (p. ii). Sutherland (1972) broadens the stated purpose of *CAB* from previous editions, writing that “[*CAB* is] meant for all adults who are interested in bringing children and books together, but it is designed particularly for classes in children’s literature in English and Education departments and in library schools, in colleges and universities” (p. ii). This slightly broader purpose is constant through the ninth edition.

Sutherland’s (1972) addition of the special feature, “Viewpoints,” is a valuable and substantial contribution to the format of *CAB*: “Throughout

the discussions of books and authors in chapters 1-16, and separated from the text, are "Viewpoints," brief statements from books and articles, not necessarily representing the point of view in *Children and Books*, but suggesting to readers some issues and interests they may wish to explore" (p. ii). These "Viewpoints" connect children's literature in general and folktales in particular to other disciplines, and provide guideposts for further discussion, study, and research.

The physical layout of the fourth edition is friendlier with the use of color for borders and emphasis and more generous white space. Subsequent editions of *CAB* are redesigned for a cleaner look; the eighth edition has, along with the color plate inserts, in-text color illustrations and photos, changes maintained in the ninth edition.

An analysis of the folktale chapter of *CAB* over time must consider not only the changes made from edition to edition, but also the major changes occurring with the transfer from May Hill Arbuthnot as author to Zena Sutherland as author/editor with the publication of the fourth edition.

#### FROM MISSIONARY TO MANAGEMENT LANGUAGE

Arbuthnot's (1947) language mirrors the accepted style of her day: it is somewhat fulsome and dramatic but always apparently heartfelt. Her view of traditional folk- and fairytales is clearly positive: "Children seek these tales, hungering perhaps for a world of universal truth, a world of pure justice, where the wicked never go unpunished and gentle hearts are always rewarded with love and good fortune" (p. 29). This use of what I will call missionary language, language that attempts to inspire and persuade the reader to the author's point of view, remains consistent until the fourth edition, when *CAB*'s language is infused with the practical professional vision of new author/editor Zena Sutherland.

Sutherland's language has a tone new to *CAB*; it is more utilitarian and objective (called management language for the purposes of this article), a change that will be prevalent throughout the fourth edition, well-fixed by the fifth, and standard throughout the remaining editions. A small example of this is the retitling of the folktale chapter from the romantic *Old Magic* to the more definitive *Folk Tales* with the fourth edition.

Up until the fourth edition, the writing in *CAB* is rife with unacknowledged biases of the time, using paternalistic, sometimes racist, language that would be intolerable today (text refers to the "heathenness of the Orient," for example, on pages 203, 233, and 255 in the first three editions, respectively). In the fourth edition, there is an important change in the nature of the language and style of writing; there is a new sensitivity evident in the language used to describe minority cultures and their contributions to history, literary and otherwise. Sutherland makes a clean sweep of the folktales chapter, doing away with first the racist then the

sexist connotations unconsciously inherent in the writing of the early editions.

Overall, by the fourth edition, the language is much less subjective. For example, in the third edition, a passage about folktale introductions says: "For children, brevity of introduction is an important part of the charm of these folktales. The excitement gets underway with a minimum of description. In comparison, the introductions to many modern stories are tiresomely wordy" (Arbuthnot, 1964, p. 277). In the fourth edition, the passage reads: "For children, brevity of introduction is an important part of the charm of these folktales. The excitement gets underway with a minimum of description" (Arbuthnot & Sutherland, 1972, p. 153). There are fewer gross generalizations after Sutherland's editorial takeover of *CAB*, and certainly no offhand dismissal of entire genres of literature for youth.

## ART

While the in-text recommendations of collections and single tales in the folktale chapter do not reflect the massive changes occurring in this sector of publishing for children (recommended examples remain surprisingly Euro-centric throughout the nine editions), the art used to illustrate various points in the text does begin to mirror the interest among field professionals in multicultural materials. The variety of illustrations from single and multiple tale volumes focusing on non-European cultures increases beginning with the fourth edition, which has illustrations from Verna Aardema's (1966) collection of African tales, *More Tales from the Story Hat*, and Ennis Rees's (1967) collection of African-American tales, *Brer Rabbit and His Tricks*; the fifth edition adds an illustration from Dorothy Sharp Carter's *Greedy Mariani and Other Tales from the Antilles* (1974); the sixth edition adds illustrations from tales from the Middle Eastern and American Indian traditions. The seventh edition has an almost entirely new selection of art reflecting this shift in focus; the illustration used for the section on Cinderella variants is Ai-Ling Louie's *Yeh-Shen: A Cinderella Story from China* (1982); the eighth edition (the first to use in-text color illustrations) and the ninth edition both continue to reflect the cultural diversity of the traditional folktales being published for children in the selection of included art.

## THE RELEVANT CHAPTERS: FROM *OLD MAGIC* TO *FOLK TALES*

In the first edition of *CAB*, two chapters (52 pages, not including bibliographies) are devoted to folk- and fairy tales (*Old Magic*) and storytelling (*Using Folk Tales with Children*). The *Old Magic* chapter discusses the origin and dissemination of folktales under the heading **How and why the folk tales originated**, which includes the subheadings:

- **REMNANTS OF MYTH AND RITUAL:** a discussion of monogenesis or the Aryan myth theory, folktales as remnants of nature myths, and

folktales as remnants of other kinds of religious myth and ritual

- **POLYGENESIS:** the dissemination of similar plots and motifs
- **ORIGINS IN DREAMS AND UNCONSCIOUS EMOTIONS:** a discussion of psychoanalytic theories of folktales
- **CEMENT OF SOCIETY:** which states that folktales “not only express but codify and reinforce the way people think, feel and behave” (1947, p. 203).

The section **Where folk tales originated** broadly discusses the diverse origins of traditional tales, and the section **Wide diffusion of the folk tales** discusses the similarities in plots and motifs found in a wide variety of cultures, giving possible reasons for their migration. Except for some minor editing, probably for space considerations, these sections are retained in their entirety throughout the nine editions of *CAB*, with a curious exception. There is a strange anomaly in the ninth edition. The discussion of monogenesis under the subheading **THEORIES OF FOLK-TALE ORIGIN** omits the fact that monogenesis, or the “Aryan myth theory” (Sutherland, 1997, p. 167), has been refuted, possibly relying on vague generalizations about polygenesis to suffice; otherwise, there is no substantial change in content through the nine editions, and there is little indication of any investigation or knowledge of new theories of folkloric research or study.

## COLLECTIONS AND COLLECTORS

The first-edition section on **Collections and Collectors** provides a detailed look at the collectors and collections of four groups of national folktales—i.e., French fairytales and Charles Perrault, 1628-1703; German folktales and the Grimm Brothers; Norwegian popular tales and Asbjørnsen, Moe and Dasent; and English folktales and Joseph Jacobs. Arbuthnot (1947) states: “[T]here are four groups of folktales which include the children’s favorites: the French, German, Norwegian, and English. These have so colored our thinking and entered our language that we call them classics” (p. 205). Even while indulging in some serious Eurocentrism, however, she also says: “Adults should know these collections well enough to select from them the great tales no child should miss. But they should also be familiar with the collections of similar tales now available from almost every other country from Finland to Peru. Not that all of these can and should be used with children, but any of them can provide an open sesame to a neighborhood” (p. 205).

There is an odd dissonance evident throughout the early editions of *CAB*—folktales are perceived and enthusiastically promoted as a bridge for making connections with, and promoting appreciation and understanding of, world cultures, even as the language used unconsciously reflects the biases of the time.

*French Fairytales: Charles Perrault, 1628-1703*

Arbuthnot (1947) gives Perrault full credit for sparking the beginning of written folk literature in Europe, and for the preservation and popularization (and possibly even improvement) of the French folktale, commenting on Perrault's "masterly sense of the dramatic, his skillful use of dialogue, and the swift movement of the plots. No storyteller can ever relate one of these dramatic tales without being grateful to the art and sagacity of Charles Perrault" (p. 207). With minimal changes, this section remains constant through *CAB*'s two author/editors and nine editions.

*German Folktales: Jacob Ludwig Carl Grimm, 1785-1863 and Wilhelm Carl Grimm, 1786-1859*

The opening sentence of the first-edition section on the compilation and publishing history of tales collected and retold by the Brothers Grimm gives the contemporary view: "The Grimm Brothers may be said to have started the modern science of folklore. They had a scholarly respect for sources which kept them from tampering with the language or the plots as they wrote down the stories from the dictation of the people" (Arbuthnot, 1947, p. 207). The Brothers Grimm are seen as having "a passionate concern for sources" (Sutherland, 1997, p. 182) throughout all nine editions of *CAB*, despite the fact that the view of the Grimm Brothers as scrupulous about their sources and their collecting has been disproved by folklore scholarship such as John Ellis's (1983) *One Fairy Tale Too Many: The Brothers Grimm and Their Tales* and Jack Zipe's (1988) *The Brother's Grimm: From Enchanted Forests to Modern World*. Both titles are included in *CAB*'s adult references, the former since the seventh edition (Sutherland, 1986, p. 678) and the latter since the eighth (Sutherland, 1991, p. 702), but their research is not reflected in the text.

*Norwegian Popular Tales: Peter Christian Asbjørnsen, 1812-1885, Jørgen E. Moe, 1813-1882, and Sir George Webbe Dasent, 1817-1896*

"When people talk about the Scandinavian folk tales, they usually mean a particular book, *East o' the Sun and West o' the Moon*, the collection most people have known and loved, in one edition or another, all their lives" (Arbuthnot, 1947, p. 208). The section discusses the collection, publication, and translation of Asbjørnsen and Moe's tales, and includes commentary from Gudrun Thorne-Thomsen ("a Norwegian woman who is one of the great exponents of the storytelling art" [Arbuthnot, 1947, p. 209]) regarding the efficacy of the translation. As with the entry on Perrault, this section remains constant through *CAB*'s publishing history thus far.

*English Folktales: Joseph Jacobs, 1854-1916*

Joseph Jacobs compiled his well-known collections "for the immediate

enjoyment of English children" (Arbuthnot, 1947, p. 210), and Arbuthnot considers that his greatest contribution to children's literature is not as a folklorist but as a selector and adaptor: "[W]hen you read the stories themselves, you know at once that here is a compiler who understood children. Here is the leisurely storytelling style of an old nurse. Here is a sense of drama and fun; 'a few vulgarisms are left in the mouths of the vulgar' very properly. And finally, here is an unerring selection of the kind of stories children love" (p. 211). Aside from minor additions of recommended titles, this section remains constant through all nine editions.

Starting in the fourth edition, **Collectors and Collecting** becomes the concluding section to the *Folk Tales* (called *Old Magic* in the previous three editions) chapter. Most alterations to the text in this chapter over the nine editions are cosmetic, with occasional changes in recommended titles, and do not reflect any substantial changes in content, although by the fifth edition reference to the four national groups—French, German, Norwegian, and English (British)—as primary sources of "classic tales" that are favorites of children has been eliminated, indicating an apparent awareness of the Euro-centrism of previous editions. This makes one related seventh edition change an even more interesting choice. While the reference to sources of "classic tales" has been eliminated since the fifth edition, in the seventh edition (Sutherland, 1986) a new paragraph has been added stating that:

[T]he tales best known in the United States come from the French, Norse, German, and English traditions. Although stories from other countries are becoming more available, the tales from these four cultures form the basis for much of the folk literature heard and read by children and adults. For that reason, the traditional tales from these cultures are discussed in more detail here than are some others. (p. 179)

This paragraph is retained through the ninth edition (Sutherland, 1997, p. 181), but it is a debatable question today given the availability of many tales from other cultures in both picture books and collections, and given that many children do not have the opportunity to hear the so-called classic tales at all, except in bowdlerized popular movie and cartoon variations.

The concluding sentence of the section on **Collectors and Collections** in the seventh edition broaches a related issue: "Although the country of origin may influence the choice of material, the keys to selecting folktales to share with children are, of course, the quality of the tales and the needs and interests of the children who will read or hear them" (Sutherland, 1986, p. 187). This is the first concrete recognition of the necessity for critical analysis of text and tales, and it is carried into the ninth edition; unfortunately there is no indication of how to evaluate the quality of the tales as noted.



## PREDOMINANT TYPES OF FOLKTALES

In the first-edition *Old Magic* chapter, the section on **Predominant types of folk tales** includes:

- **ACCUMULATIVE TALES**
- **TALKING BEASTS**
- **THE DROLLS OR HUMOROUS STORIES**
- **REALISTIC STORIES**
- **RELIGIOUS TALES**
- **TALES OF MAGIC**

Each subheading includes a definition of the type of tale, its most appropriate audience, and recommended examples that sometimes include excerpts from the various texts. In the second edition, a short definition of **ROMANCE** tales is added between religious tales and tales of magic, but otherwise there are no more than cosmetic changes to this section throughout all nine editions.

Since “the tales of magic are the heart of the folktales” (Arbuthnot, 1947, p. 215), Arbuthnot separates them into their own section, **Fairies and other magic makers**, with subheadings under:

- **THE LITTLE PEOPLE**
- **WISE WOMEN, WITCHES, AND WIZARDS**
- **GIANTS AND OGRES**
- **FAIRY ANIMALS**
- **MAGIC OBJECTS**
- **ENCHANTED PEOPLE**

Again Arbuthnot (1947) gives a description of the characteristics of the type of tale, its most appropriate audience, and recommended examples, including commentary on the inherent moral lessons to be learned from such tales: “These stories are not didactic, but one after another shows that courage and simple goodness work their own magic in this world, that evil must be conquered even if it carries us to the gates of death, and that grace and strength are bestowed upon those who strive mightily and keep an honest, kindly heart” (p. 219).

## “OUR” FAIRY LORE

The overall tone in the first edition of *CAB* is extremely Euro-centric, and Euro-centric without conscious acknowledgment as Arbuthnot (1947) blithely states, “although the word fairy may come from the French, our fairy lore is predominantly Celtic” (p. 216). While this section is relocated in the fourth edition, it is still “our fairy lore” (Sutherland, 1972, p. 147), the assumption being that “our” fairy lore is European. The fourth-edition opening paragraph does de-emphasize the so-called classic nature and assumed superiority of the European tales, but non-European tales

are still being compared to the European tales to calibrate their worth, which is based primarily on their similarity to well-known European variants. The in-text examples are still very Euro-centric (i.e., Celtic, Norse, British, German, and French), although the bibliographies have been expanded to include references to other cultures.

After Sutherland's fourth-edition sweep of **Predominant Kinds of Folk Tales** in 1972, the content remains relatively stable except for cosmetic changes throughout the remaining editions.

### FOLKTALES IN THE UNITED STATES

The parameters for **Folk tales in the United States** are given in the first edition as follows: "Folklore in the United States falls into four large categories: tales from the American Negro, especially the collections known as the Uncle Remus stories; tales from the North American Indians; variants of the European stories; and native tall tales of the Paul Bunyan variety" (Arbuthnot, 1947, p. 219). More specific descriptions follow.

#### *American Negro Tales: Joel Chandler Harris, 1848-1908*

In the first edition, the discussion of American Negro tales centers on the collections of Joel Chandler Harris and the Uncle Remus tales: "In the character of Uncle Remus, a plantation Negro, Harris embodied the gentleness, the philosophy, the shrewd appraisal of character, and the rich imagination of all the Negro storytellers to whom he had listened" (Arbuthnot, 1947, p. 220).

Dialect is mentioned as a barrier to understanding; selections from the stories are included, and a similarity is noted to the talking beast tales of other cultures. As early as the second edition, Arbuthnot (1957) gives the first indication of objections to Chandler's Uncle Remus tales. Uncle Remus is still "a plantation Negro" (p. 250) but Arbuthnot states that "objections to these stories are raised by modern American Negroes. In an article on "Uncle Remus for Today's Children" (*Elementary English*, March 1953), Margaret Taylor Burroughs (1953) points out that the tales are full of offensive terms for Negroes. She objects to the intrusion of old "Uncle's" personality and point of view. These sometimes add to the wit and wisdom of the stories but she cites some deplorable examples also" (Arbuthnot, 1957, p. 250). Arbuthnot (1957) maintains that, despite these drawbacks, the Harris collection "is source material of great value" (p. 251).

It is with the fourth edition, when Zena Sutherland takes over editing *CAB*, that **American Negro tales** is changed to **Black Folklore**, and Uncle Remus is more accurately referred to as "a plantation slave" (Sutherland, 1972, p. 171) not "a plantation Negro" as in the previous editions. In the fifth edition (Sutherland, 1978), there is a small but telling change. The early editions describe the appeal of the Uncle Remus tales, saying: "[T]here is a special flavor to the Uncle Remus stories which is all their

own. They show a homely philosophy of life, flashes of poetic imagination, a childlike love of mischief and fun, and a perfection of pattern and style that are not surpassed by any other beast tales in existence" (Arbuthnot, 1947, p. 22).

In the fourth edition, the phrase "a shrewd appraisal of human nature" has been added to the list of attributes (Sutherland, 1972, p. 171). In the fifth edition, the phrase "a childlike love of mischief and fun" (Arbuthnot, 1947, p. 22) has been changed to "a love of mischief" (Sutherland, 1978, p. 169) indicating a continuation of the sensitivity to language new editor Sutherland brought to *CAB* in edition four. In the eighth edition (1991), the heading **Black Folklore** is changed to **African-American Folklore** and, thirty-three years after the second edition, the reference to Margaret Taylor Burrough's (1953) article "Uncle Remus for Today's Children" is finally gone. Except for the addition of a small number of newly recommended titles, this section remains essentially unchanged from the fifth through the ninth (Sutherland, 1997) editions.

#### *North American Indian Tales*

While Arbuthnot (1947) apparently enjoyed and valued the Uncle Remus tales, she viewed North American Indian tales with something very close to disdain. In the first edition, she postulates that American children know the European tales better than the tales of American Indians because "most of our children are more closely related to Europeans in race, customs, and ways of thinking than they are to our native Indians. Another reason for the less frequent use of Indian stories is that they are, by and large, neither sufficiently dramatic nor well enough organized to command intense interest" (p. 221). Arbuthnot (1947) quotes Alexander Krappe from his book *The Science of Folklore*: "[T]he variants of old-world tales collected among the North American Indians give one the impression that their narrators were incapable even of preserving a good tale, to say nothing of inventing a new one" (p. 221).

This is a view which Arbuthnot recognizes as extreme but apparently agrees with nonetheless. Arbuthnot (1947) uses words like "monotonous" and "moralistic" when referring to North American Indian tales, and says that even the creation myths "lack the grandeur and cosmic sweep of other creation myths" (p. 221). This point of view is maintained until the taking over of *CAB* by Zena Sutherland in 1972. With the fourth edition, **North American Indian tales** is almost completely rewritten, eliminating the quote from Krappe (although his book is still cited in the chapter bibliography) and the tacit agreement with it; by the seventh edition, the Krappe book is no longer cited in bibliography, and, except for a small number of newly recommended titles, the section remains constant through the ninth edition.

*Native Variants of European Tales*

This section is concerned primarily with Richard Chase's (1943) collection, *The Jack Tales*, which Arbuthnot (1947) calls "the most amusing and significant collection" (p. 221) of modified European folktales that exist in the United States. Along with their wit and charm, Arbuthnot comments on content and sources. With the added reference to Chase's (1948) *Grandfather Tales* in the fourth edition, this section remains constant throughout all nine editions of *CAB* with no substantial alterations in content.

*Tall Tales and Other Native Inventions*

In the first edition, under the broad phrase "our native tall tales" (Arbuthnot, 1947, p. 223), Arbuthnot includes tales of Davy Crockett, Paul Bunyan, Pecos Bill, Captain Stormalong, Mike Fink, and John Henry. Regarding sources, Arbuthnot (1947) says: "There are no complete or satisfying answers to the questions about where all these tales came from or who started them" (p. 223) but concludes that "no young citizen should miss reading about the soaring achievements of America's early supermen" (p. 223). There is no indication of any awareness that many of these tales were literary inventions, or that there were any tall tale American heroines.

Although the first three editions list four categories of American folktale as cited previously, Sutherland's (1972) fourth edition (in which **Folk tales in the United States** moves to the concluding spot for the *Folk Tales* chapter) differs: "Folklore in the United States falls into three large categories: (1) tales from black Americans, including the collections known as the Uncle Remus stories; (2) tales from the North American Indians; and (3) variants of the European stories" (p. 171).

In the fourth edition, the tall tale has disappeared from the folktales section completely and has been moved to the *Modern Fantasy* chapter, where Sutherland (1972) notes: "Some of the older stories are classified as folktales, but many are probably best described as 'fakelore'" (p. 245), footnoted to an article by folklorist Richard Dorson (1959) entitled "Twentieth Century Cosmic Demigods" from *American Folklore*. Although the basic content remains the same, this change of location indicates a recognition of the possibility of the tall tales being literary instead of folkloric constructs, but the change only lasts for this one edition. In the fifth edition, **TALL TALES** is moved back to its previous position, retaining the "fakelore" designation and the Dorson reference, where it remains constant through the ninth edition. Whether the restoration of tall tales to the folktales chapter is for ease of location or just a nod to popular sentiment is unexplained.

**OTHER NATIONAL GROUPS OF FOLKTALES**

In the introductory paragraphs to **Other national groups of folk tales** in the first edition, Arbuthnot (1947) recommends using *The Children's*

*Catalog* or Mary Huse Eastman's *Index to Fairy Tales* to access collections she does not mention, saying that her "discussion of a few of these national collections can perhaps give some idea of the richness and variety of folktales available today from all countries" (p. 223). The section sub-headings are: **ARABIAN NIGHTS; CZECHOSLOVAKIAN STORIES; FINNISH FOLK TALES; RUSSIAN FOLK TALES; SPANISH STORIES.**

In **ARABIAN NIGHTS**, Arbuthnot (1947) mentions an early collection by Antoine Galland in 1704, discussing the translation from and to "Oriental languages" (p. 223) and the fact that "the stories were fortunate in falling into the hands of a skillful storyteller. These tales of the Orient were given a Gallic touch, so they lack nothing of drama or color" (p. 223). The assumption that these "tales of the Orient" required a European touch to make them palatable is another example of the unconscious Euro-centrism of the editorial world view; the quote remains through the ninth edition.

Short sections on **CZECHOSLOVAKIAN STORIES** and **FINNISH FOLK TALES** are included in the first four editions, but by the fifth edition the specific sections on **CZECHOSLOVAKIAN STORIES** and **FINNISH FOLK TALES** are gone, possibly to make additional room for an expanded section on African folktales added in the fourth edition. The fourth-edition section on **African Folk Tales** notes the proliferation of collections of African tales after 1960, including those by Harold Courlander, Wilfrid Hambly, Russell Davis, Brent Ashabranner, Verna Aardema, Humphrey Harman, Eleanor Heady, Joyce Cooper Arkhurst, and Frances Carpenter, among others; the place of folktales and storytelling within African culture is briefly and very broadly explained (Sutherland, 1972, p. 168).

In the section on **RUSSIAN FOLK TALES**, A. M. Afanasiev is cited as the primary collector of Russian tales, which Arbuthnot (1947) declares are "for adult students of folklore, not for children. They are bloody and horrible but full of excitement and color" (p. 224). In the later Sutherland (1997) edition, the sentence is changed to read "They are violent, but full of excitement and color" (p. 187), another example of the continuing shift toward more straightforwardly descriptive language as opposed to subjective value judgments. With minor additions of new and recommended titles, the section remains relatively constant through the ninth edition.

Arbuthnot (1947) includes the following quote (constant through all nine editions) in **SPANISH STORIES**: "One American storyteller, Ruth Sawyer, thinks the Irish stories are matched only by the Spanish, and her own collection seems to bear out her opinion" (p. 224). This section remains oddly untouched and unexpanded through the ninth edition, despite the demand for and publication of new single and collected volumes of folktales from a wide variety of Latino cultures in the twenty-five years between 1972 and 1997.

An old idea of Arbuthnot's that is retained from previous editions is given new emphasis by Sutherland (1972) by its prominent location as the closing sentence in the section on folktale **VARIETY**: "In the enjoyment of folktales, children can assimilate a sense of their own cultural identity and an appreciation of that of others" (p. 160). This quote is repeated in subsequent editions, and in the eighth edition there is a small but notable addition, which is maintained through the ninth edition: "In the enjoyment of folktales, children can assimilate a sense of their own cultural identity and an appreciation of others', *and can share in the cultural literacy that should be the heritage of every child*" (Sutherland, 1991, p. 210, italics mine). This is an indication that the professional discussion regarding multiculturalism and related issues has not gone entirely unnoticed.

### USING FOLKTALES WITH CHILDREN

In the first edition, chapter 11, *Using Folk Tales with Children*, deals almost exclusively with the form and style of the traditional tale. Though condensed and moved into the *Folk Tales* chapter proper after the second edition, the content relating to the form and style of the folktale remains constant throughout all nine editions.

The first broad heading is **Distinctive elements of European folk tales**, under which umbrella Arbuthnot (1947) claims that "the form or pattern of the folktales is curiously satisfying both to children and adults" (p. 225). Under **INTRODUCTION**, **DEVELOPMENT**, and **CONCLUSION**, Arbuthnot describes the pattern of the traditional western European folktale, giving examples from well-known tales such as "Sleeping Beauty," "Cinderella," and "The Three Billy Goats Gruff." She emphasizes "clear robust themes," the element of contrast, and objective and understandable events, and compares strong folkloric themes with the weak themes of modern literature. The value of any traditional tale is judged by its similarity to western European folktales; Arbuthnot (1947) indicates that the lack of success of the Arabian, American Indian, and Russian tales is due to their inability to follow the successful pattern and structure of the "classic" European tale (p. 228).

The significance of folkloric threes, a standard and important motif in scholarly considerations of traditional European folktales such as Max Lüthi's (1976) *Once upon a Time: On the Nature of Fairy Tales* and Alex Olrik's (1992) *Principles for Oral Narrative Research*, is mistakenly, if quaintly, represented in this first edition, possibly an indication that folktales are being viewed primarily as storybooks as opposed to representations of a specific culture and its lore: "Perhaps there is no particular significance in the "three" except that the old storyteller, always properly audience conscious as a good storyteller should be, could see for himself that suspense can be endured just so long before people get impatient" (Arbuthnot, 1947, p.

228). The error in this quote is carried consistently throughout all subsequent editions.

### MEANS TO AN END

The first-edition section **Why use the folk tales with modern children?** opens with a quote from W.H. Auden's review of the Pantheon edition of *Grimm's Fairy Tales* for the *New York Times* (November 14, 1944): "For, among the few indispensable, common-property books upon which Western culture can be founded—that is, excluding the national genius of specific peoples as exemplified by Shakespeare and Dante—it is hardly too much to say that these tales rank next to the Bible in importance" (Arbuthnot, 1947, p. 231).

Any doubt as to where Arbuthnot's allegiance lies is laid to rest here. She comes down firmly on the side of using folktales with children for a wide variety of reasons, including the promotion of **ETHICAL TRUTH** ("Indeed, so roundly and soundly do these old tales stand for morality that they leave an indelible impression of virtue invariably rewarded and evil unfailingly punished" [Arbuthnot, 1947, p. 232]), and the psychological **SATISFACTION OF NEEDS**.

In the section **Misuses of the folk tales**, Arbuthnot (1947) takes to task those adults who are "seized by an attack of earnestness and feel that fairy tales should be abolished entirely or related for some useful end" (p. 233). Methods of using folktales to hammer home a moral have been defeated "by their obvious absurdity and by children's healthy resistance to them" (p. 234). Forced retelling by young children for language development and practice is considered a catastrophe for many children that ruins the tale for both narrator and audience. Those earnest adults should be aware that, although "there are some fairy stories right for every age, it is a mistake to force the stories on children who are too young for them" (p. 234).

This is in direct opposition to the philosophy espoused later when Sutherland takes over *CAB* with the fourth edition (and the **Misuses of the folk tales** section is eliminated). She takes a more utilitarian approach to storytelling as a creative means to an educational end.

Included under the heading of **Desirable uses of the folk tales** in Arbuthnot's (1947) first edition is:

- **FOR ENTERTAINMENT:** "First and foremost, these old tales should be read just for fun."
- **WITH RACIAL GROUPS:** "[T]he folktales may become a teacher's open sesame to friendship in a neighborhood made up of a somewhat homogenous racial group...folktales may lead straight into the homes of the children and develop a common bond between two or more racial groups."
- **FOR ILLUSTRATION:** "As subjects for modeling or painting, the fairy tales are unsurpassed."

- **FOR DRAMATIZATION:** “As a matter of fact, children will soon develop a sense of form and dramatic sequence. . . . When the dramatic stories cry out to be played, let the children try them.”
- **WITH PUPPETS:** “Self-consciousness begins to trouble older children. . . . so for the upper grades, puppets or marionettes are likely to be more popular than straight dramatization.”
- **WITH SOCIAL STUDIES:** “Europe and Asia, South America and Africa, Mexico and China, even the different regions of our own country can be explored with folktales as well as with facts.”
- **FOR STORYTELLING BY OLDER CHILDREN:** “The fifth-grade Storytellers carried on this activity [telling to the primary grades] for a whole semester and not only enjoyed themselves, but grew appreciably in poise, language power, and ability to interest and hold an audience” (pp. 234, 235, 236, 237, 238, 239, 240).

This section, which contains references to relating storytelling and folklore to the curriculum in the school setting, illustrated with a substantial number of practical examples, is eliminated in subsequent editions. Highly abbreviated information from **DESIRABLE USES OF THE FOLK TALES** is relegated to the **NOTES ON CHAPTERS 5-15** section in the fourth edition; subsequent editions include suggestions for using folk literature in the **CONNECTING CHILDREN TO LITERATURE** section. References to making connections between cultures are moved to the *Folk Tales* chapter, where reading folktales, not storytelling, is mentioned briefly as a way to promote cultural literacy.

## STORYTELLING AND GENDER

The first-edition section, **Personal equipment for storytelling**, opens with the following quote by Arbuthnot (1947):

The successful storyteller must have two types of equipment for his art. First, he must possess those outward and visible evidences of fitness for the task—good voice, clear diction, adequate vocabulary, and a pleasant appearance. Second, he must achieve a certain elusive inner and spiritual grace made up of complete sincerity, delight in his tale, self-forgetfulness, and a respect for his audience and the storytelling art. (p. 242)

The use of the male pronoun throughout the section, while grammatically correct, is oddly juxtaposed with references to the feminine in the subheading **APPEARANCE**, in which Arbuthnot (1947) states:

Your particular style of beauty or plainness is of no consequence to successful storytelling. . . . Your clothes should be the kind your audience forgets the moment the tale begins; so don't wear a hat. Somehow, feminine hats are insistent things that cannot be forgotten; and they are completely foreign to the timeless and homey qualities of the folktales. (p. 243)



While gender inclusion is not something that appears to worry Arbuthnot overmuch in the first three editions (personal pronouns are male, while comments about appearance stick to the feminine), in the third edition a sentence under the subheading **AGREEABLE VOICE**, about more men than women using unctuous tones when talking to children (Arbuthnot, 1964, p. 380) has been eliminated, and a fairly substantial three paragraphs on projection, tone, and breath control has been added. The third edition **APPEARANCE** subsection, however, opens with the same sentence as in the previous editions (“Your particular style of beauty or plainness is of no consequence to successful storytelling, but certain other elements of appearance are” [1964, p. 382]). The text is unchanged, until we get to the hat, which has been replaced by an admonition not to fiddle with jewelry or wear clanking bracelets (Arbuthnot, 1964, p. 382).

In the third edition a new section, **Selecting a story to tell** has been added, which stresses the necessary match between story and teller. Apparently Arbuthnot (1964) was fond of hats because, although the hat is gone from the **APPEARANCE** section, it reappears: “Selecting a story to tell is almost as complex a matter as the selection of a hat for a woman. The story, like the hat, must be becoming. It must do something for the teller, and the teller must do something for the story” (p. 383). The section on **Selecting a story to tell** is basically the same in the fourth edition, but new author/editor Sutherland has wisely done away with the quote comparing the selection of a story to the selection of a hat.

Another new section in the third edition, **Adapting a story for telling**, addresses adapting folktales for telling by eliminating occasional “adult frankness” (Arbuthnot, 1964, p. 385) and spends a good deal of space on sample texts for adapting classical myths and legends (Robin Hood, King Arthur) for telling (pp. 385-389). By the fourth edition, the section on **Adapting a story for telling** is gone as are the sample texts for myths and legends; they do not reappear in subsequent editions.

In the first edition, **Three storytellers with contrasting styles** is an intriguing section in which Arbuthnot describes the styles of three well-known and respected storytellers: Marie Shedlock, Ruth Sawyer, and Gudrun Thorne-Thomsen. Arbuthnot (1947) gives each storyteller her moment in the sun, although Gudrun Thorne-Thomsen gets twice as much space as the other two put together, including a rather over the top description contained through the first three editions: “Mrs. Thomsen was small and plain with the beautiful plainness of fine silver. Her brow was high and serene, her features delicate and mobile, and her eyes Northern blue, clear and honest” (p. 249).

By the third edition **Three Storytellers With Contrasting Styles** has been changed to **Four Storytellers With Contrasting Styles** in order to include Jack tale collector Richard Chase, about whom Arbuthnot (1964) gushes: “His is distinctly a masculine performance and there has yet to be

found a woman who can do these stories with the same gusto" (p. 393). Gender equity has yet to find its way into Arbuthnot's *CAB*, but it does begin to make an appearance with the Sutherland editions.

Sadly, the section on **Four Storytellers With Contrasting Styles** is eliminated from *CAB* beginning with the fourth edition. This is an unfortunate excisement, as it is one of the few descriptions of historically important storytellers in the library field, and an example of how the contributions of important female professionals are lost, mislaid, and overlooked. They do not reappear in subsequent editions.

### READING ALOUD AND THE DEATH OF STORYTELLING

**When to read and when to tell stories** is a clearcut issue for Arbuthnot (1947): "It would be reassuring to say that it is always just as well to read stories aloud as it is to tell them, but unfortunately it is not true" (p. 240). Arbuthnot discusses the positive reasons for storytelling, including the rapport with the listeners, the intimacy of the approach that connects young children to literature, the development of a keener appreciation for words, amusement, satisfaction, and pleasure. She succinctly explains the whens, wheres, and whyfores under the subheadings **WHY TELL STORIES** and **READ THE PICTURE STORIES, TELL THE FOLK TALES**. This stance is maintained through the second edition, but by the third edition it appears Arbuthnot felt the need to take a stronger stand.

Arbuthnot strikes a blow for recognition of the importance of storytelling in the third edition of *CAB*. An opening section dramatically entitled **Is Storytelling Dead?** briefly discusses the rushed life of grade school teachers and parents who no longer tell stories to children, and rallies around the kindergarten teachers, librarians, social workers, museum personnel, and even radio and television personalities that still tell stories. The section ends thus: "Still, some teachers will protest, 'But why tell stories in this day of many books?'" (Arbuthnot, 1964, p. 377), which acts as a segue into the section on **When to Read Stories and When to Tell Them**.

The introductory paragraphs to **When to Read Stories and When to Tell Them** contain much of the same information as is in the previous two editions, but here there is an attempt to synthesize the two techniques of reading aloud and telling stories. Important new information on how storytelling connects children to books and positively affects reading readiness is included:

- "storytelling or reading aloud are important baits to books";
- "through listening, children develop their powers of aural comprehension";
- "a word that has been heard and understood is more easily recognized when a child encounters it in print";

- “children’s ears are becoming accustomed to the tune and cadence of good English”; and
- “they hear and enjoy types of literature they might never read for themselves” (Arbuthnot, 1964, pp. 378, 379).

This is the beginning of an attempt to formally connect storytelling to the curriculum and to children’s reading skills in practical, educationally recognized ways, and it represents a shift in focus exemplified by the new third-edition chapter entitled *Storytelling and Reading Aloud*. (Although the location of this information has shifted in the third edition, most of this material was contained in the chapter entitled *Using Folk Tales with children* in the first and second editions.)

In the first edition, Arbuthnot (1947) closes *Using Folk Tales with Children* with a brief exhortation to storytell instead of read aloud but, no matter what choice the caregiver makes, to be certain to share the riches of folktales with children. By the third edition (1964) the concluding **Reading Aloud** entry has been expanded, with more emphasis on techniques for successful reading aloud to groups and additional information on the importance of reading aloud in the family (p. 395).

In the fourth edition, Sutherland (1972) begins to dismantle Arbuthnot’s passionate arguments for the benefits of storytelling. The **Is Storytelling Dead?** section is eliminated, as is the section on **Personal Equipment for Storytelling**; only severely abbreviated information is retained in a newly titled section **How To Tell Stories**. Sub-sections on **AGREEABLE VOICE, CHOICE OF WORDS, MAKING VOCABULARY CLEAR, APPEARANCE, LIVING THE STORY, and SHARING THE STORY** are also gone, although the assumption that tellers will be women with clanking bracelets and necklaces is still there (p. 654), as is the reference to “Your particular style of beauty or plainness” being of no consequence to successful storytelling (p. 654).

The individual chapter on *Storytelling and Reading Aloud* has been eliminated from the fourth edition; information on storytelling as a programming tool has been moved to Part Six, **Bringing Children and Books Together: Techniques for using Books with Children**, in a subsection entitled **STORYTELLING AND READING ALOUD** (Sutherland, 1972, pp. 650-58). Storytelling and reading aloud are grouped together under the **VALUE OF AN ORAL PRESENTATION OF LITERATURE**; there is much more emphasis on reading aloud as opposed to traditional library or classroom storytelling, and the language is much less adulatory than in previous editions. In the acknowledgments, Sutherland thanks Raymond Lubway for his “examples of techniques in using books with children” (Sutherland, 1972, p. ii), indicating that the responsibility for this particular section has been delegated; in subsequent editions this section is guest edited by Dianne Monson.

**STORYTELLING AND READING ALOUD: A COMPARISON** (Sutherland, 1972, pp. 652-65) comes down only slightly on the side of storytelling as more advantageous through the fact that "the teacher with a head full of stories to tell never has the need to carry books with her" when temporarily detained with a class. Storytelling is now seen as filler (p. 653) and a means to an end, and not necessarily as an end in itself.

By the fifth edition, the **How To Tell Stories** section from the fourth edition is gone, replaced by **SELECTING A STORY TO TELL** and **LEARNING AND TELLING A STORY** subsections, which contain even more abbreviated information from previous editions in more academic language; the assumption that tellers will be women with clanking bracelets and chains is gone, as are the paragraphs on projection, tone, and breath control. Evidence of additional editing and reorganization of content is apparent—information has been moved from one subsection to another, and examples have been deleted, but no concrete content changes have been made after the initial excisement in the fourth edition. Storytelling is seen primarily as a means to an end in terms of its usefulness as a classroom tool related to methods of teaching reading and promoting other in-class skills. **Storytelling and Reading Aloud** are now in the chapter entitled *Encouraging Response to Literature*; they have been separated, with reading aloud (Sutherland, 1978, pp. 524-28) preceding storytelling and getting about twice as much space (pp. 528-30). **STORYTELLING AND READING ALOUD: A COMPARISON** (p. 652) is eliminated as a section in the fifth edition; a brief entry on storytelling is still included in chapter 16, *Introducing Children to Literature*, under the section **Folk Literature** (pp. 564-66).

The focus in the fifth edition (and one that is maintained through the ninth edition) is much more on the classroom connection being made between children and literature and children and reading, as opposed to the connection between children, story, and storyteller. The sections on **Storytelling and Reading Aloud to Children** conclude with **OBSERVING RESPONSES**, which includes suggestions for evaluating the measurable outcomes of storytelling, and emphasizes a clinical approach to storytelling as a means to a specific educational end.

The information on storytelling contained in the fourth through ninth editions of *CAB* is an extreme abbreviation of the Arbuthnot editions. The need to connect storytelling to the curriculum and to children's reading readiness needs in practical, educationally recognized ways is much more emphatic than in pre-1972 editions. The approach to storytelling is extremely limited, reflected in statements like "The storyteller's concerns are much like those of the oral reader, with the most apparent difference being that the storyteller does not use a book in presenting material to children" (1978, p. 528). Except for minor editorial changes, the placement and content of these sections remains constant through the ninth edition.

Given the resurgence of the popularity of storytelling in the 1980s and 1990s, coupled with the American storytelling revival, the near total excisement of the sections on storytelling merit comment. First, the more utilitarian approach of the later editions sees storytelling as only one of the many tools used by teachers and librarians to connect children to books, literature, story, and literacy. Second, it is entirely possible that, given the fact that this is a literature textbook and not a programming manual, the focus is, by necessity, more on the books than on the techniques for promoting them.

## CONCLUSION

Taking the long view of the *CAB* chapter on folktales, it is important to remember that not only is this one small section of a very large work but that, as a genre, folktales for youth have become a specialized area that has weathered multiple shifts in attitude over the last fifty years.

I finished my text comparison of the *Old Magic/Folk Tales* chapters in the nine editions of *Children and Books* with the strong realization that what is most interesting is what isn't there. I was certain when I began that the controversy over the evaluation of folk literature for youth would be reflected in the *Folk Tales* chapters of the more recent editions of *Children and Books*; it is not. Although the push for cultural inclusivity is sporadically addressed in the later editions' **ISSUES** sections and briefly in the sections on **TRENDS IN PUBLISHING**, its relationship to the plethora of new folktale titles is not addressed, nor are the criteria for evaluating this type of material ever explicitly stated. A look at the ninth edition index shows that criteria for evaluation of alphabet books, animal stories, beginning readers, biography, concept books, counting books, fantasy, historical fiction, illustrations, informational books, literary activity programs, Mother Goose editions, mystery and adventure stories, myths, picture books, poetry, realistic fiction, science experiment books, series books, sports stories, and wordless books are included but no criteria for evaluating folktales as literature are given.

Paths for further research are numerous. The bibliographies from edition to edition require closer scrutiny in terms of available titles published, and what titles were added and deleted. (The ninth edition preface states that all the chapter bibliographies have been updated, but that is not apparent from the bibliography for the *Folk Tales* chapter; many of the titles are dated, with a disappointingly low addition of new recommendations from the plethora of high quality titles available since 1980.)

The *Children and Books* chapter on folktales needs to be compared to folktale chapters in other recognized, established texts for the study of children's literature including Charlotte Huck's (1987) *Children's Literature in the Elementary School*, Donna Norton's (1983) *Through the Eyes of A*

*Child*, and John Stewig's (1988) *Children and Books*. A literature survey of topics related to cultural pluralism and authenticity issues would give some idea as to what were critical issues of the day during the period before the publication of each edition, and whether or not they would be worth addressing in light of edition revisions. *CAB* discussions of theories regarding the origin and dissemination of folktales need to be examined in light of new scholarship; the folktales chapter discussing form focuses almost exclusively on the form and style of the western European folktale, and this, too, needs to be addressed. New methodology for evaluating revisions of standard texts such as *CAB* and similar titles is necessary in order to avoid perpetuating errors in new editions.

Considering the healthy number of folktale retellings published yearly and the controversy surrounding them, the need for guiding criteria for evaluating traditional folktales for youth seems evident. A discussion of what comprises those criteria and how current awareness of the aesthetics of style and presentation, folklore scholarship, ethics, and pragmatic usefulness can be synthesized with issues of artistic freedom is in order. The development of a history of publishing for youth in this area, with an overview of the social, economic, and academic forces influencing current publishing trends in the genre, would greatly assist in the construction of new evaluative criteria, as well as provide a missing piece in the history and criticism of literature for youth.

There is a shift in the focus and the language used to express that focus with the change of editorship in 1972. Both stylistic approaches depend upon the unique vision of each editor; both have merit. Where Arbuthnot's language was somewhat flowery and inspirational (missionary language), Sutherland's language was less inspirational but eminently practical (management language) when referring to children's literature in general and folktales and storytelling in particular. Perhaps this was a reaction to the perceived need for children's services practitioners, as well as children's literature scholars, to be seen as more professional—in other words, just because we work with children and children's literature does not mean we are child-like.

Not only does Sutherland's objective management language have a substantially different tone from the passionate flair of Arbuthnot's missionary language, but her contribution to the moving of children's literature away from the nursery and into the wider academic arena is significant. It was Sutherland's awareness of the need to alter *CAB*'s focus and style that enables *CAB* to continue as the influential work it is today. Sutherland's editorship brought *CAB* from the past to the present; without her vision and determination, *CAB* would be obsolete and interesting only as an example of the *zeitgeist* of times gone by. Sutherland did *CAB* a monumental service—she eliminated racist terms and attitudes that were probably unintentional but still present in the first three editions. Coupled

with the elimination of obvious gender biases, the impact of these philosophical and stylistic changes cannot be overestimated.

## NOTE

- <sup>1</sup> This study was initiated by a conversation with Professor Christine Jenkins of the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign. Jenkins, recipient of a research grant to create a database for examining the children's book canon established by decades of editions of *The Children's Catalog*, suggested this project as the beginning of an investigation into the changing criteria for evaluating traditional folktales for youth.

## REFERENCES

- Arbuthnot, M. H. (1947). *Children and books*. Chicago, IL: Scott, Foresman and Company.
- Arbuthnot, M. H. (1957). *Children and books*, 2d ed. Chicago, IL: Scott, Foresman and Company.
- Arbuthnot, M. H. (1964). *Children and books*, 3d ed. Chicago, IL: Scott, Foresman and Company.
- Chase, R. (1943). *Jack tales*. New York: Houghton.
- Chase, R. (1948). *Grandfather tales*. New York: Houghton.
- Dorson, R. (1959) *American folklore*. Chicago, IL: University of Chicago Press.
- Ellis, J. (1983). *One fairy tale too many: The Brothers Grimm and their tales*. Chicago, IL: University of Chicago Press.
- Huck, C. S. (1987). *Children's literature in the elementary school*. New York: Holt.
- Lüthi, M. (1976). *Once upon a time: On the nature of fairy tales*. Bloomington: Indiana University Press.
- Norton, D. (1983). *Through the eyes of a child*. Upper Saddle River, NJ: Merrill.
- Olrik, A. (1992). *Principles for oral narrative research*. Bloomington: Indiana University Press.
- Stewig, J. W. (1988). *Children and literature*. New York: Houghton.
- Sutherland, Z., & Arbuthnot, M. H. (1972) *Children and books*, 4th ed. Chicago, IL: Scott, Foresman and Company.
- Sutherland, Z., & Arbuthnot, M. H. (1978). *Children and books*, 5th ed. Chicago, IL: Scott, Foresman and Company.
- Sutherland, Z., & Arbuthnot, M. H. (1981). *Children and books*, 6th ed. Glenview, IL: Scott, Foresman and Company.
- Sutherland, Z., & Arbuthnot, M. H. (1986). *Children and books*, 7th ed. (chapters contributed by D. Monson). Glenview, IL: Scott, Foresman and Company.
- Sutherland, Z. (1991). *Children and books*, 8th ed. (chapters contributed by D. Monson). New York: HarperCollins.
- Sutherland, Z. (1997). *Children and books*, 9th ed. (chapters contributed by D. Monson). New York: Longmans.
- Zipes, J. (1988). *The Brother's Grimm: From enchanted forests to modern world*. New York: Routledge.

May Hill Arbuthnot (August 27, 1884 – October 2, 1969) was an educator, editor, writer, and critic who devoted her career to the awareness and importance of children's literature. Her efforts expanded and enriched the selection of books for children, libraries, and children's librarians alike. She was selected for American Libraries article "100 Most Important Leaders we had for the 20th Century". Some changes of spelling and punctuation have been made. They are listed at the end of the text. Italic text has been marked with underscores. Although literature bulks large among Arbuthnot's books, English poetry is not very conspicuous. According to some of the dates, Arbuthnot may have developed his interest in English poetry rather late in life. Although he owned a 1611 Spenser (423), he did not buy the listed Chaucer (110) until 1721. His children, although less learned than the father, continued to buy books on current topics, particularly literature, history and travel. Aged over seventy, George Arbuthnot was still ingesting such materials as Laughton's History of Ancient Egypt (168) and Raynal's comprehensive history of colonialism (10). by. Arbuthnot, May Hill, 1884-1969; Sutherland, Zena. Publication date. 1972. Part one : Books, Children and Men : Chapter 1 : Children and their Books: Children's Needs. The Need for Physical Well-Being. The Need to Love and to Be Loved. The Need to Belong. The Need to Achieve. The Need for Change. The Need to Know. The Need for Beauty and Order. Children Need Good Books. Talking About Books with Children. Chapter 2 : Selecting Books for Children : Knowing Children. Knowing Books. Looking Closely at Books. The Role of the Critic. Criteria for Specific Types of Books. The Range of Books for Children. Chapter 3 : Artists and Children's Books : Children's P