

The Baldwin Library
RmB University of Florida

Special Issue



SOURCE

SPRING 2019

THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES



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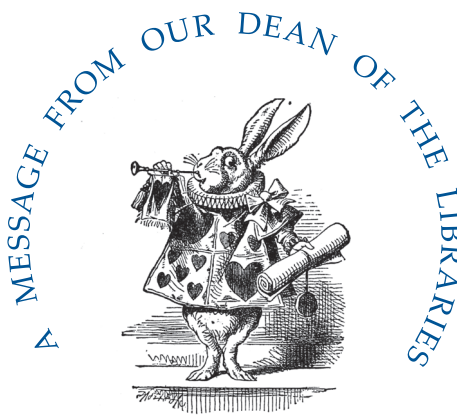
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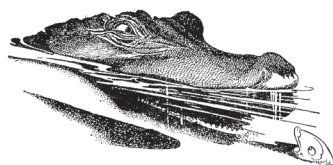


I am pleased to welcome you to our second issue, and first special issue, of *SOURCE: the Magazine of the University of Florida George A. Smathers Libraries*, published by the **LibraryPress@UF**.

This is an open access journal, distributed primarily in electronic format twice a year. *SOURCE* offers the reader an opportunity to view remarkable materials from our collections, learn about our innovative research and collaborations conducted both in the Libraries and with other colleagues throughout the University and beyond, and explore highlights of exceptional faculty and student services provided by the Smathers Libraries.

This special issue focuses on the Baldwin Library of Historical Children's Literature, with stories of its founding, student essays sharing their research in the collection, and an exploration of books coming into the public domain for the first time this year and in the future. I invite you to explore the essays here, as well as the Baldwin's digital collections with thousands of lushly illustrated books openly online (www.ufdc.ufl.edu/baldwin), including a curated collection of books on *Alice in Wonderland* (www.ufdc.ufl.edu/alice). Of course, we also encourage you to visit the collection in the Smathers Library. It is a special treat to see a beloved book from your childhood or discover a previously unknown treasure!

We welcome your feedback and ideas. Please let us know what you think and we hope you enjoy reading this very special issue of *SOURCE*.



Judith C. Russell

JUDITH C. RUSSELL
Dean of University Libraries

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A growing trove of 1920s collections are newly available without copyright restrictions.



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RIGHT, ALICE: *Alice in Wonderland*. Mabel Lucie Attwell (c. 1910)



Baldwin Book Collecting

BY SUZAN A. ALTERI

CURATOR

Baldwin Library of Historical Children's Literature



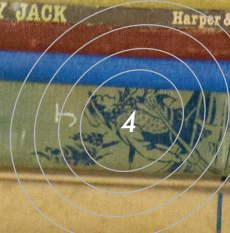
Ruth Baldwin in the Baldwin Library



WHEN RUTH MARIE BALDWIN FIRST STARTED COLLECTING CHILDREN'S BOOKS IN 1954, SHE HAD NO IDEA THE JOURNEY WOULD TAKE HER ON BUYING TRIPS ALL OVER THE US AND THE UK, OR THAT SHE WOULD AMASS ONE OF THE LARGEST COLLECTIONS OF CHILDREN'S LITERATURE IN THE WORLD BY 1977.

Ruth Baldwin's collection, which numbered around 35,000 books in 1977, helped give the fledgling field of children's literature legitimacy in the academy through its archive of primarily American and British children's literature from the 18th-century through the early 20th-century. Since then, through the work of former curator Rita Smith, the collection grew to include 20th- and 21st-century books with a total number reaching around 120,000 titles. While the collection continues to expand in new and innovative ways, Ruth Baldwin's original collecting philosophy remains the driving force for the Baldwin Library of Historical Children's Literature at the University of Florida Libraries. Book collecting itself is an intensely personal experience, which is why so many institutional collections continue to bear traces of their original owners long after they have left.

In the more romantic writings about book collecting, collectors are usually seen as people who perform an inestimable service to literature. They are often likened to detectives excited by the thrill of chasing down rare books and rescuing them from oblivion. "The true book-hunter considers himself a discoverer rather than a purchaser, and it is the essence of his skill to find value in those things which in the eye of the ordinary possessor are really worthless," John Herbert Slater wrote in 1891. Later, cultural theorist Walter Benjamin echoed similar sentiments on his own book collecting, recognizing "a relationship to objects which does not emphasize their functional, utilitarian value – that is, their usefulness – but studies and loves them as the scene, the stage of their fate." Book collecting is focused on acquisition of the physical item rather than comprehension of contents, which is what separates a collector from what is traditionally called a book lover. Reading is not necessarily collectors' entertainment; it's the attainment that fuels their desire. "The period, the region, the craftsmanship, the former ownership – for a true collector the whole background of an item adds up to a magic encyclopedia whose quintessence is the fate of his object," Benjamin mused.

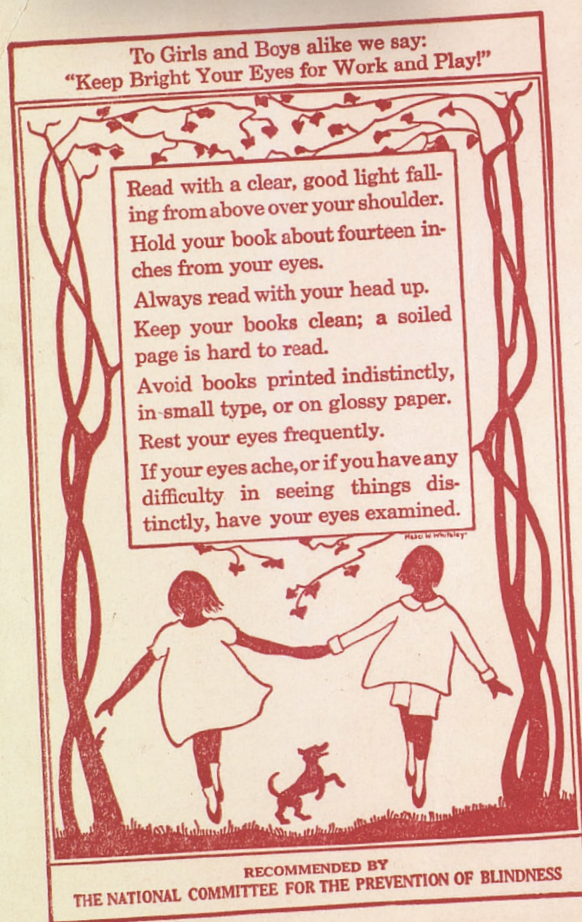


The Baldwin Library “realizes the whole



While aspects of Baldwin’s collecting habits fit certain stereotypes of book collectors, in other ways she was the anti-thesis of the idealized collector with a no-nonsense approach to building her collection as reflected in her ability to bargain and resell duplicate texts to fund her book expeditions. Ironically, the origin of the Baldwin Library of Historical Children’s Literature’s is not with Baldwin herself, but with her mother, who purchased a few children’s “chapbooks,” small, inexpensive booklets, from McLeish’s bookshop in London as a birthday present to her in 1953. Baldwin was 35 years old and working on her Ph.D in Library Science at the University of Illinois. During the rest of 1953 and most of 1954, Elisabeth Baldwin sent her daughter between 300 and 400 children’s books. On October 10, 1953, Ruth wrote her mother that she was “perishing to see the books.” A few days after receiving her first package she wrote, “Here I am well started in a collection and loving it.”

Although Baldwin was born into a family of collectors, she herself did not collect books until after the arrival of those children’s books. Her father, Dr. Thomas W. Baldwin, was a Shakespearean scholar and book collector. Both of these pursuits caused Ruth to swear off book collecting. But she couldn’t resist the bundles of books her mother sent – less because she felt sentimental about her childhood and more because they represented an area of publishing that was full of small bibliographic problems. As her mother wrote to her towards the end of 1953, “I have another bunch in a corner on the floor – one a German of the same period and style as of the Kate Greenaway. How you’ll delight in the problem of which came first – and who copied who.” Baldwin wasn’t a collector in the narrowly defined bibliographic sense nor did she buy from more well-known, first-tier bookdealers in postwar Britain or the US. In her own words she had “never learned how to book shop in the large cities.” Instead, she



BOTTOM LEFT: *Pinocchio: the Story of a Marionette*.
C. Collodi, Author / Frederick Richardson, Illustrator (1923)

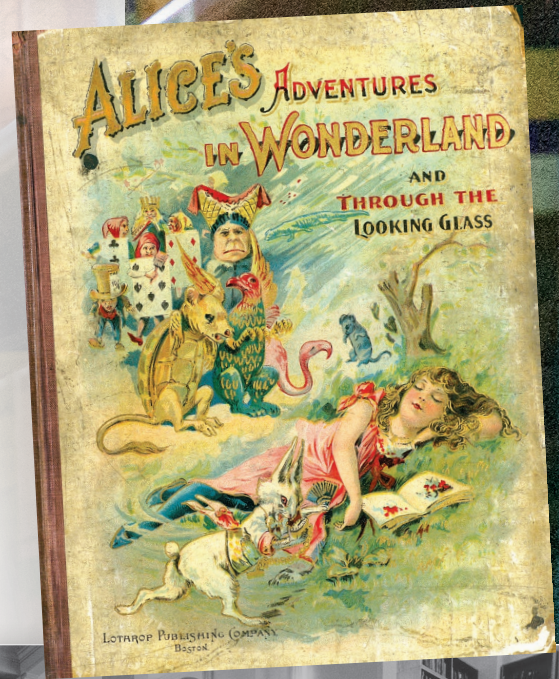
world of the 19th century childhood.”

– Carolyn Clugston Michaels

would scour piles of books in rural antique stores, Goodwill, and other out of the way bookshops. This was a trick she had learned from her mother, who bought from markets around London or in the barrows outside the *Daily Worker*.

Her collecting philosophy also focused less on aesthetics, scholarship, or teaching, and more on the practicalities of purchasing large quantities of books on a female professor’s small salary. In the initial stages of her collecting, Baldwin didn’t have an overarching philosophy outside of being competitive and wanting to be the best in children’s book collecting. It was only as her library grew that she looked back and realized she was building the largest private collection of children’s literature in the US. Part of Baldwin’s refusal to think of her collection as a source for research was that she didn’t want to be linked with her father. While other collectors mediated – or intervened – in determining which children’s books were preserved for scholarship, Baldwin’s mediation came less from the idea of wanting to save only the best of children’s literature or materials to use in teaching and more from a desire to own everything published for children during the long 19th-century. As Carolyn Clugston Michaels summed up, the Baldwin library “realizes the whole world of the 19th-century childhood.”

When Gillian Avery, a children’s writer and historian of childhood, visited to dedicate the Baldwin Library in 1982, she was inspired to write about American children’s books. Personal correspondence between Baldwin and Avery reveal that the collection inspired Avery to write *Behold the Child: American Children and their Books, 1621-1922*. “It was the sight of them [your books] that originally made me want to write something about American children’s books;” [the] book owes its whole being to the Baldwin Library. Baldwin’s assistance pointed Avery to previously undiscovered children’s books from her collection.



TOP RIGHT: *Alice's Adventures in Wonderland & Through the Looking-Glass*. Unknown, *Illustrator*, Lothrop, *Publisher* (1885)

BOTTOM RIGHT: *Alice's Adventures in Wonderland*. Arthur Rackham (1907)



“BRINGING TOGETHER OBJECTS THAT ARE WORTHLESS ON THEIR OWN YET PRICELESS WHEN PUT TOGETHER.”

Baldwin also assisted bibliographer Marjorie Moon with her work, *Benjamin Tabart's Juvenile Library: A Bibliography of Books for Children Published, Written, Edited and Sold by Mr. Tabart, 1801-1820*, another influential work for children's literature scholars.

While these small, perhaps accidental, intersessions into preserving things made by children was an important first step in children's literature and childhood studies, it was largely the work of women, who realized that literature for children and youth was an important aspect of cultural history. Baldwin's collecting efforts and later institutional commitment contributed much of the academic legitimacy for the fledgling field of children's literature. As noted by Kenneth Kidd, "By preserving children's materials, and conferring upon them special (primarily historical but also affective) value, the archive asserts the research value of children's literature within the broader culture of academic and university research."

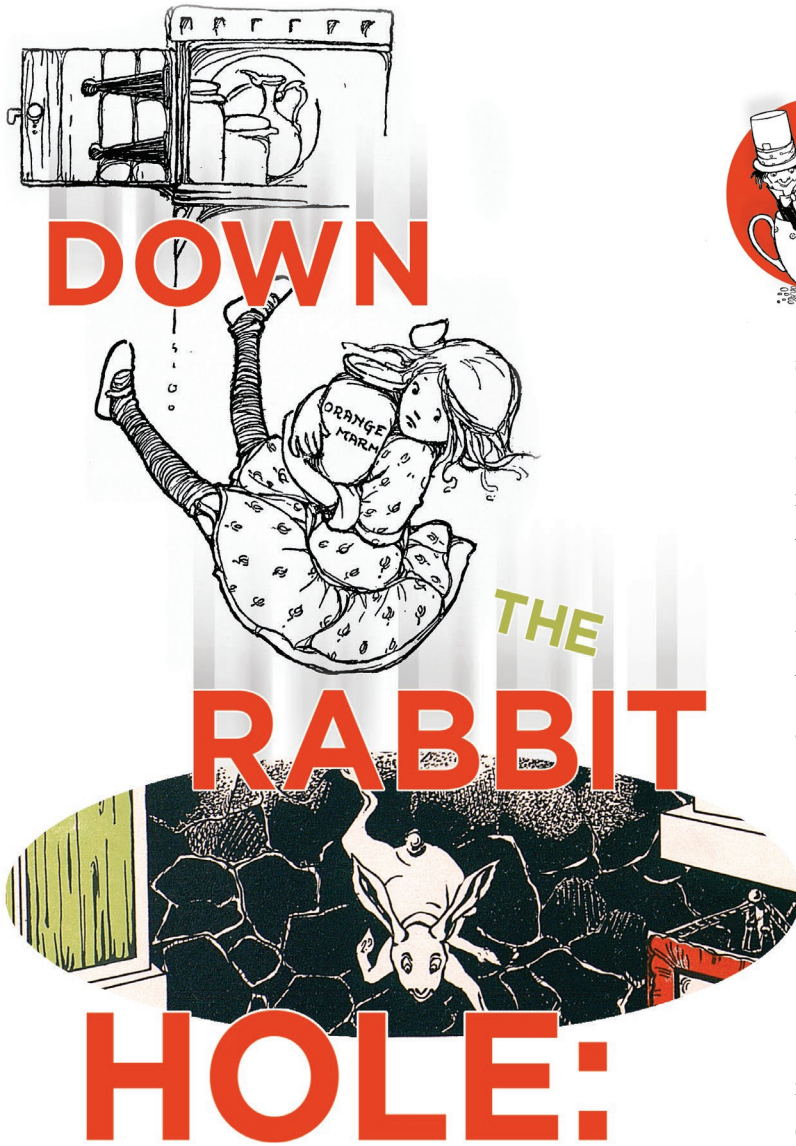
By "bringing together objects that are worthless on their own yet priceless when put together," as in the case of children's books, the archives of children's literature helped build, and now continue to influence, the fields of childhood studies and children's literature. And the founding of these collections is a valuable part of children's literature history, in particular the how and the why of building children's literature archives and special collections developed in the first place. The origins of these collections – pedagogy, materiality, and/or detection – can directly influence how and what scholars research. The true value in these collections is, as Ruth Baldwin proclaimed in an interview, "its contributions to the social and cultural history of our nation." 🌸

Benjamin, Walter. *Illuminations*, 1969.

Kidd, Kenneth B. "The Child, the Scholar, and the Children's Literature Archive," *The Lion and the Unicorn*, 2011.

Michaels, Carolyn Clugston. *Children's Book Collecting*, 1993.

Murphy, Emily. "Unpacking the Archive: Value, Pricing, and the Letter-Writing Campaign of Dr. Lena Y. de Grummond," *Children's Literature Association Quarterly*, 2014.



**Researching the Golden Age
of Children’s Literature
in the Baldwin**



**BY RAE X.
YAN, PhD**

ASSISTANT PROFESSOR
*of English in British
Literature 1830-1900*



On the first day of my Fall 2018 course on the Golden Age of Children’s Literature, I polled my students to find out why they had signed up for a study of the “Golden Age,” an admittedly crustier historical period of British and American children’s literature from the mid-1800s to early-1900s centered around writers such as L. Frank Baum, Lewis Carroll, and A. A. Milne. I fully expected students to discuss their nostalgia for the Disneyfied versions of the characters at the heart of the genre—Mowgli and Baloo, Peter Pan and Wendy, and, of course, good old Pooh and Piglet. While a good number of my students expressed their interest in reconnecting with these classic characters, many more discussed their curiosity about another central part the course: a final project involving research in the Baldwin Library of Historical Children’s Literature here at the University of Florida.

For this final project, I asked students to explore the Baldwin’s vast collection of 120,000 historical children’s texts (including issues of children’s literary magazines such as *The Brownies’ Book* and *St. Nicholas Magazine*) and compose a scholarly introduction for a work that sparked their interest from the collection. This prospect of adventuring, like a troupe of Alices, into the world of the Baldwin collection to bring back new stories about children’s literature turned out to be the

ABOVE, ALICE: *Alice in Wonderland*. Mabel Lucie Attwell (c.1910)
 ABOVE, RABBIT: *Alice’s Adventures in Wonderland*. Blanche McManus (c.1899)
 ABOVE, MAD HATTER: *Alice in Wonderland*. Mabel Lucie Attwell (c.1910)



most exciting venture for many of the students in the course. The process was entirely new to many of them. Scholarly introductions composed by literary critics often provide first-time readers with background contexts that aid

readers' understandings of the text. In order to write such a scholarly introduction, students needed to conduct literary analyses of their primary texts alongside research into the biographical, historical and theoretical connections behind these works of children's literature.

The four scholarly introductions featured in this issue of *SOURCE* by Hugh Hickman, Chloe Kuka, Sofia Padrón, and Tiffany Teska were produced with research assistance from Suzan Alteri, the curator of the Baldwin Library, and research librarians on campus, including Jeanne Ewert, the subject specialist for English and American Literature. These introductions were selected for this issue of *SOURCE* and published in full on the UF Digital Collections because of the ways they spoke to each other, and for their multi-layered approaches to thinking about the historical children's literary works that we encountered in the Baldwin Library.

Mr. Hickman's "Isabel Frances Bellows' 'A Deadly Feud' and the Cultural Confines of the Duel and the Police" and Ms. Kuka's "Work and Play: The Finger Plays of Edith Goodyear Alger" are scholarly introductions that recover and reflect on the significance of poetry for children commonly found in children's literary magazines like *St. Nicholas*. The poems Mr. Hickman and Ms. Kuka examine initially appear



TOP LEFT: *Through the Looking-Glass, and What Alice Found There*. John Tenniel (1899)



ABOVE: *Alice's Adventures in Wonderland*.
Salvador Dalí (1969)

benign in their depictions of seemingly humdrum worlds: those of bees and fleas, washing days and finger plays. However, Mr. Hickman reveals how the poem “The Deadly Feud,” a simple jingle about insects, can directly transmit a series of sharp cultural lessons about the place of violence and policing in 19th-century American culture. Ms. Kuka’s essay, too, strikingly illuminates the educational theories of Friedrich Froebel, the founder of the kindergarten movement, and Mary Mapes Dodge, the influential editor of *St. Nicholas Magazine*, that underlie Goodyear’s magnificent visual poems.

Ms. Padrón’s “Checkmate: Sources of Power in *Alice’s Adventures in Wonderland*” and Ms. Teska’s “The Dream World of Wonderland” are two projects that recontextualize Carroll’s classic *Alice’s Adventures in Wonderland* by comparing and contrasting the narrative text against bold illustrations of Carroll’s story by the infamous Surrealist artist Salvador Dalí for the 1969 Maecenas Press-Random House edition of *Alice*. In Ms. Padrón’s introduction, Alice locates four forms power takes in Wonderland and the ways in which these forms of power become exaggerated and even challenged in Dalí’s depictions of infamous Wonderland characters, such as the Queen of Hearts. Ms. Teska’s study of *Alice* reflects on the biographical and theoretical connections linking together Carroll, Dalí, and the psychoanalyst Sigmund Freud as three major figures equally intrigued by the significant role of dreaming and unconscious desire in the production of art.

In the process of developing their scholarly introductions, many students commented on how the project helped them to synthesize their academic and personal interests. Most of the projects for the course drew on students’ past knowledge and practices in courses as diverse as art history, comic studies, education, political science, and psychology – and even individual studies outside academic settings in Arabic, fairytales, and the history of World War I.



Students further developed their knowledge and skills as they learned how to use the archives, conduct investigative research, and put together their findings and arguments in their own terms.

With a collection as sizable as the Baldwin's – the second largest historical children's literature collection in the nation – students at UF have unique opportunities to unravel even more such mysteries and thereby make a real impact on broader public perceptions about children's literature. No doubt, the Baldwin Library will continue to grow and include an even more diverse range of literature. As it does, students will have greater chances of discovering the stories that need to be brought back to public attention and into the hands of readers. By recovering works that have been forgotten, overlooked, and otherwise "lost," students at UF are revealing the possibilities to be found by taking a turn down the rabbit hole of the Baldwin collection. ❀



TOP LEFT: *Alice's Adventures in Wonderland*. Arthur Rackham (1907)

CENTER: *Through the Looking-Glass, and What Alice Found There*. John Tenniel (1899)

BOTTOM LEFT CORNER: *Alice in Wonderland*. Mabel Lucie Attwell (c.1910)

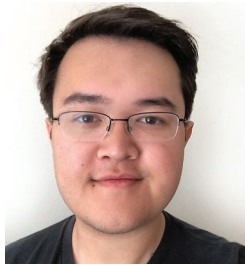


As the semester concluded and the introductions were drafted, several students repeated the same statement about this kind of practice:

“This project makes me feel like a detective. I’ve found all these clues and now I’m showing how I solved the mystery.”



Isabel Frances Bellows' "A Deadly Feud" and the Cultural Confines of the Duel and the Police



BY HUGH HICKMAN

STUDENT ESSAY
*Golden Age of Children's
Literature Course*

From *Aesop's Fables* to *Peter and Wendy*, children's literature combines the innocent, exuberant state of childhood with the grit and grime of reality, often introducing and imprinting upon youth grave concepts beyond their grasp such as crime and death. Isabel Frances Bellows' "A Deadly Feud" is just such an example, appearing during the heyday of the Golden Age of Children's literature in the 9th issue of the 14th volume of *St. Nicholas Magazine* published in 1887.

Bellows' brief poem details a contentious interaction between a Bumblebee and a Wicked Flea: the Bumblebee lambastes the Flea for his tacit, unsavory ways as they will contribute to his inevitable end behind the bars of the county jail. The Wicked Flea takes offense to the Bumblebee's statement and upon equally insulting the "fat old" creature, challenges him to a duel. Bellows blends discourses on the cultural phenomenon

of the duel and the role of the police as authority into a cute, 26-line jingle, accompanied by charming anthropomorphized illustrations of the insects, complete with hats and canes. By analyzing the conception of duels and police forces in "A Deadly Feud" through a historical and cultural lens, this essay reflects on the sentiments and circumstances of late 19th-century America that inform the subject matter of Bellows' poetic work.



SOURCE: THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES



At first glance, the content and the story in Bellows' piece might be considered benign or a trumpery, a rhyme to satisfy children paired with illustrations similar to E. H. Shepherd's in *The Wind in the Willows*. The plain rhyme schemes of "Gnat" and "hat," "straw" and "law," and "tones" and "bones" are elementary, convivial, and childlike; to the ear, the stanza is plainly enjoyable. On the other hand, the subject matter of the poem deals with decades of violence from police forces in America and the phenomenon of dueling, an honor-based system of justifiable murder. In this modulation and compilation, Bellows' work opens the door for discussing what conveying these two cultural systems of control to children may mean for many who thought they were living in the realm of the Golden Age. By

communicating this knowledge about dueling culture and police rule, the implications and ramifications of violence are impressed upon the audience – in this case, upon the malleable minds of American children, who are young enough to be enamored by basic rhymes and talking animals. With characters wielding pistols and whips, arguing amongst themselves, and readily attempting to hurt one another or take another's life, all within regulation of American law, the readers of "A Deadly Feud" may have been made vulnerable, consciously or unconsciously, to the network of violence underlying social institutions.

Isabel Frances Bellows' adorable jingle with its rhyming bugs is an unnoticed, largely forgotten piece of children's literature. Appearing once in a

A JINGLE.

BY ISABEL FRANCES BELLOWS.

I.

SAID the Bumblebee
To the Wicked Flea,
"If you keep on long this way,
You 'll certainly come
To make your home
In the county jail
some day!"



II.

Said the Wicked Flea
To the Bumblebee,
"You 're a fat old meddling
thing!
And if you will fight
With me to-night,
Two pistols I will bring."





magazine in 1887, the work has an enchanting quality to it. At face value, the piece is simple and endearing, but upon delving into the content and the implications of the plot, an entire realm of historical and cultural avenues appears. The Bumblebee and the Wicked Flea engage in a ritual dating back to 16th-century Europe, but display a brand of machismo unique to 19th-century America. The Gnat allows multiple readings of police, rooted in public violence, and their activities and effects on America throughout the country's existence. The two social systems of control interacting teach children about a specifically American cultural reality in which differing classes and personalities meet to fight to the death while the greater physical threat of the

police oversee all. In effect, the upper-class Bumblebee, the lower-class Wicked Flea, and the powerful and spiteful Gnat encompass a lawless, violent American reality into which children are brought.

The implications of including the two cultural structures, designed to restrict and restrain individuals' behaviors, in a work for young children beg for further interpretations: psychoanalytical readings for characters and behavior, cultural analyses of social conflict in the era, criticisms of definitions between law and order through the lens of a child. While perhaps not a revolutionary piece of children's literature, "A Deadly Feud"'s 26 brief lines are a goldmine of analyses and entertainment in the overarching Golden Age canon. ☀

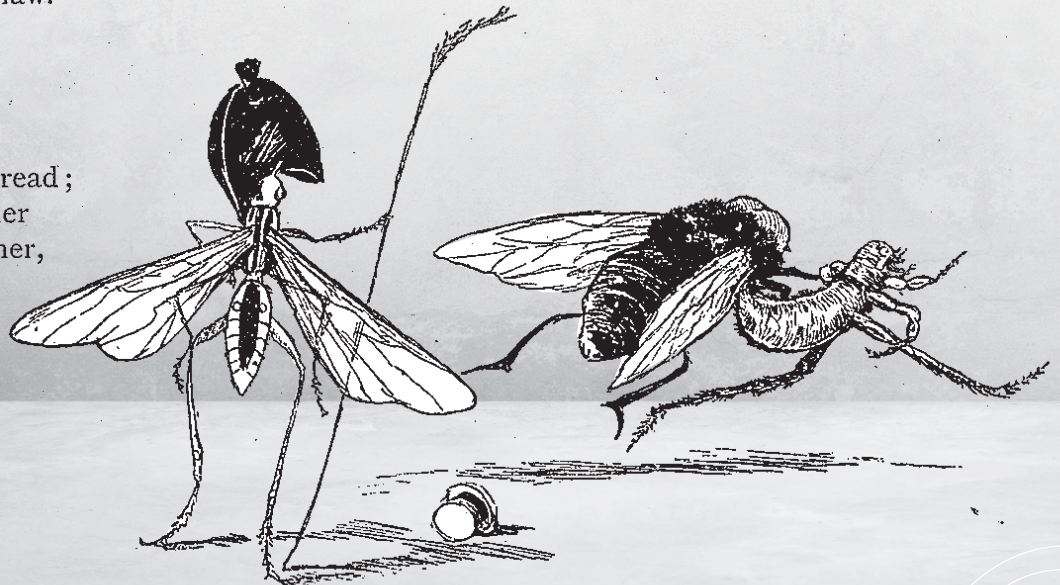
III.

When out came the Gnat,
In a shiny hat,
With a whip of barley straw;
And in awful tones
He threatened their bones
With the majesty of the law.

IV.

And the Bumblebee
And the Wicked Flea
Shivered with fear and dread;
And clasping each other
Like brother and brother,
Precipitately fled!

Bellows, Isabel Frances "A Deadly Feud." *St. Nicholas Magazine*, Vol. 14, No. 9, 1887.





BY CHLOE KUKA

Work & Play:

The Finger Plays of Edith Goodyear Alger

STUDENT ESSAY

Golden Age of Children's Literature Course

The desire to make learning fun clearly motivates Edith Goodyear Alger's two poetry pieces, "Finger Play" and "Monday."

A masterful blend of poetry and visual art produced in collaboration with illustrator Albertine Randall Wheelan and published in *St. Nicholas Magazine* in 1895, these poems are as edifying as they are entertaining. The lines of simple poetry show children that the chore of washing clothes can be framed as a game, while the lively illustrations of gestures for children to perform while they read, termed finger plays, cultivate imagination by encouraging children to see the "little space 'twixt fingers & thumbs" as a penny or a cookie.

In both her work and her writings, Goodyear dedicated herself to the education of the younger generations. Beginning in 1893, she served as a training supervisor at the Observation and Training school. Her concern with facilitating child development is reflected in the highly integrated design of image, text, and physical interaction in her works as well as the ways in which these elements interact to foster the mental, moral, physical, and imaginative development of children. Moreover, the innovative execution of "Finger Play" and "Monday" positions them as forerunners of later children's

media containing image-texts and elements of physical interaction. The close interplay between the illustrations and the text as well as the use of panels for the finger plays places them in the realm of comic history.

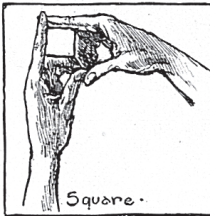
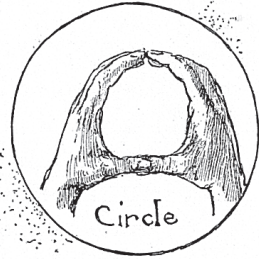
Yet as much as these two works anticipate the future, they also reflect American children's literature from the first half of the 19th-century. Books children read were notoriously didactic, concerned more with improving than entertaining the child. By the second half of the 1800s, authors such as Charles Dickens and Lewis Carroll began bucking this rigid norm, creating space for imagination and playfulness in their books and, as a result, the broader sphere of children's literature.



Finger Play

By Edith Goodyear.

The little space 'twixt fingers & thumbs
Is round as a circle you see!



While in there, a tiny square
Shows corners four to me.

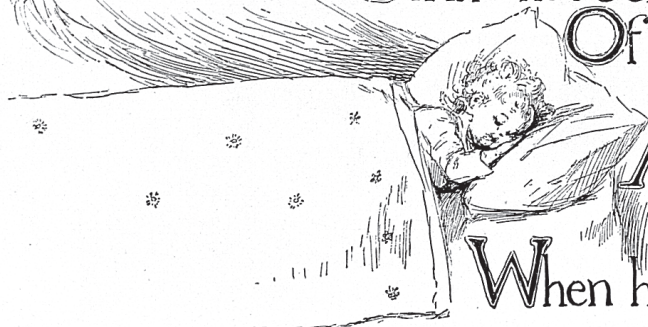


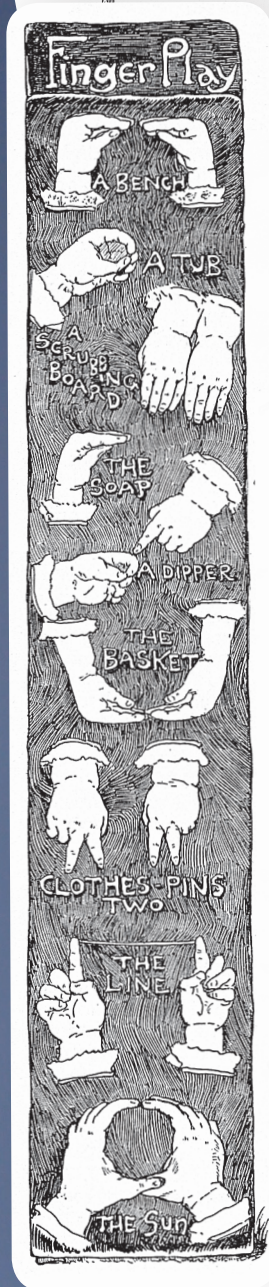
Circles are like the daisies white;
Like pennies, candies and plates,
Like Grandma's cookies & pumpkin pies;
And best of all, the pretty blue
In Baby's laughing eyes.



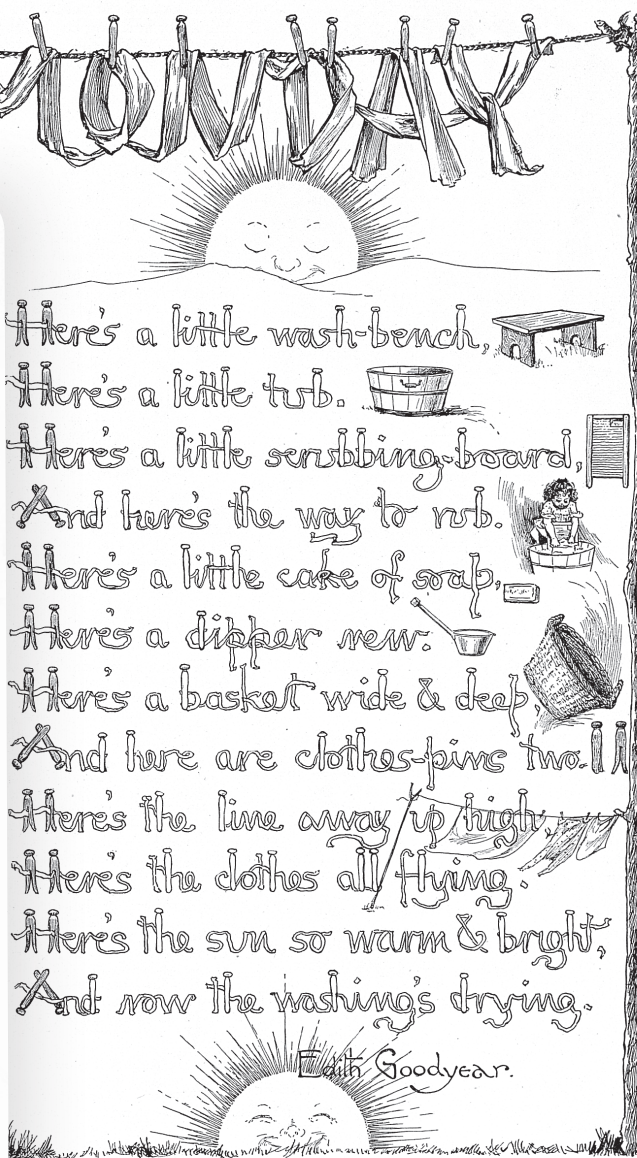
The square makes me think of the rug where he sits
On the nursery floor at play;

Of the lawn where he rolls
in the sunshine bright,
And the dainty spread
that covers his bed
When he's fast asleep at night.





"Finger Play"
and "Monday,"
St. Nicholas Magazine.
Edith Goodyear Alger
(1895)



Here's a little wash-bench,
Here's a little tub.
Here's a little scrubbing-board,
And here's the way to rub.
Here's a little cake of soap,
Here's a dipper new.
Here's a basket wide & deep,
And here are clothes-pins two.
Here's the line away up high,
Here's the clothes all flying.
Here's the sun so warm & bright,
And now the washings drying.

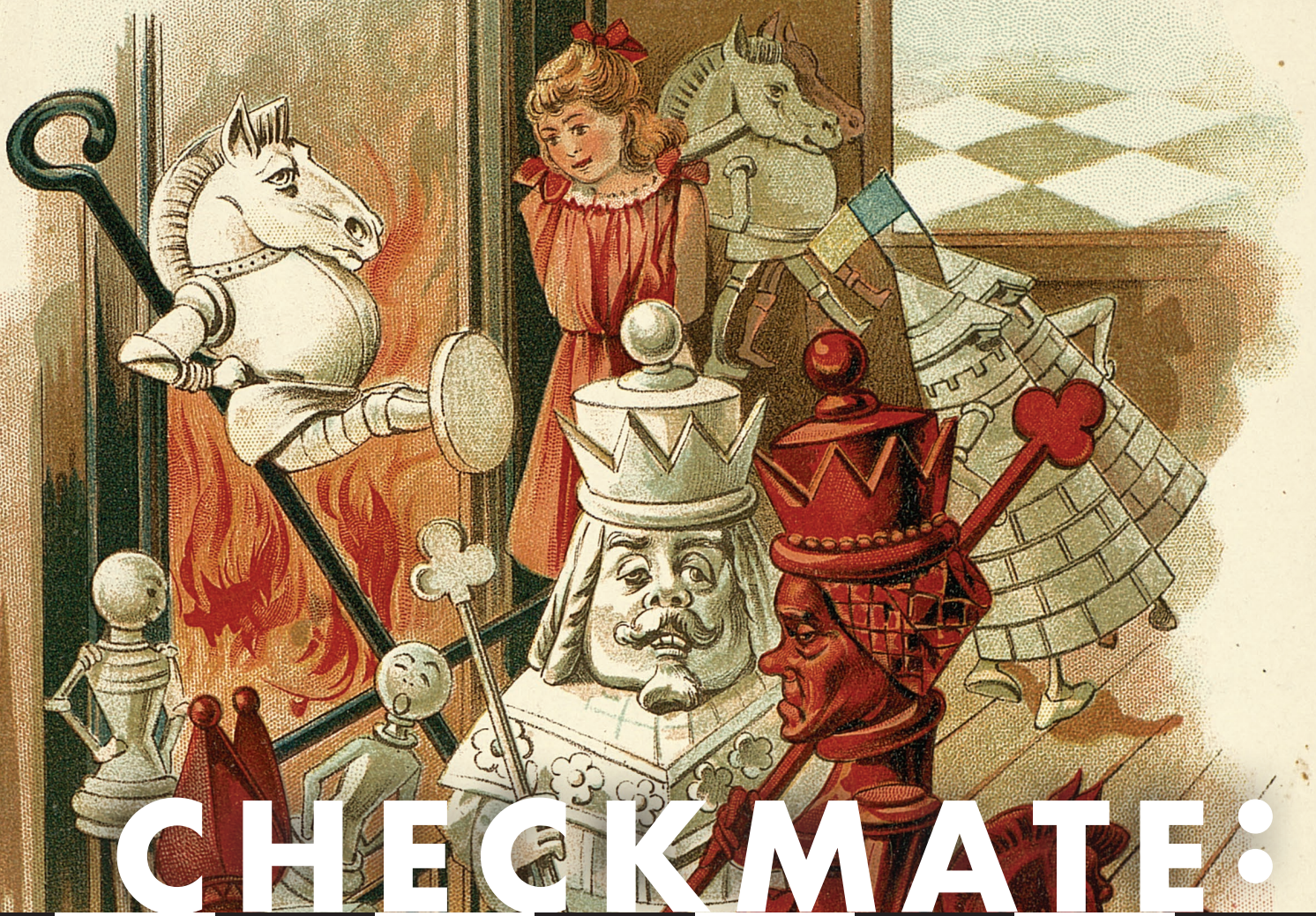
Edith Goodyear.

While "Finger Play" and "Monday" were influenced by these conflicting cultural patterns, they were also shaped by the ethos of the publication in which they appeared: *St. Nicholas Magazine*. Mary Mapes Dodge, the editor of the magazine, played a central role in the propagation of certain ideologies for children's literature. In particular, she was opposed to overly didactic literature. If *St. Nicholas Magazine* were a garden, traces of any moral messages were to be masked by the perfume of flowery language and overshadowed by the brilliance of lurid adventures. Like toads and snakes, morals were an unavoidable, unglamorous part of the child's literary landscape, tolerable only when concealed from the reader's immediate detection.

Children who engage in these finger plays exercise their

imaginations as much as their fingers, and they should not just passively look at the images, but inhabit them. In "Monday," the text and illustrations are not merely lines on a page, but a setting for children to immerse themselves in. A child should smell the fresh dampness of clean clothes, feel the warmth of the sun, hear the whoosh of the wind tousling the clothes on the line.

In just two pages, Goodyear accomplishes her goal of expanding the child mind through an entanglement of artistic media and a healthy dose of fun. The influences of Friedrich Froebel, Mary Mapes Dodge, and the overriding zeitgeist of American children's literature result in two works that are both quintessentially Golden Age and ahead of their time. "Finger Play" and "Monday" pave the way for modern interactive image-texts designed for children, such as board books and touch-and-feel books. Just like Goodyear's pieces, these books encourage young children to form a physical connection to the text itself, seeing beyond the literal by perceiving textured surfaces as objects or creatures that are real yet completely imaginary. Over one hundred years later, Goodyear's conviction that learning "is best performed in the spirit of genuine play" continues to be reflected in children's literature. ☀



CHECKMATE:

Sources of Power in *Alice's Adventures in Wonderland*



BY SOFIA PADRÓN

STUDENT ESSAY
*Golden Age of Children's
Literature Course*

TOP: *Alice's Adventures in
Wonderland and Through
the Looking-Glass.*
John Tenniel (1885)

Thanks to Disney, it is probably safe to assume that most Americans can recognize the Cheshire Cat even without having read the 1865 publication of Lewis Carroll's *Alice's Adventures in Wonderland*. The cartoon adaptation is quite faithful to Carroll's original plot: a young girl named Alice falls down a rabbit hole and finds herself in an outrageously fantastical world, Wonderland. While there she encounters food that makes her grow and shrink, animals who speak, an unceasingly outraged Queen, and much more. Ultimately, however, Alice wakes up to realize that her curious adventure was all a dream.

Due to Wonderland's eccentricity, Alice's journey has lent itself to a multitude of adaptations through film, theater, and even other books. One distinguished reimagination of *Alice* is Salvador Dalí's 1969 illustrated edition of the story. Dalí's abstract, colorful illustrations vary greatly

SOURCE: *THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES*

“In contrast to these dreamlike images, Alice is dependably recognizable as she skips rope through every page.”



ABOVE: *Alice's Adventures in Wonderland*. Salvador Dalí (1969)

OPPOSITE PAGE: *Through the Looking-Glass, and What Alice Found There*. John Tenniel (1899)

from John Tenniel's black and white illustrations of the original text. Due to his position as the chief political cartoonist at *Punch* magazine for decades, Tenniel was a significant illustrator of the 19th century independent of *Alice*. His contribution to what would become one of the most well-known children's books in history established not only the world's first visualization of Wonderland, but the artist's own legacy. *Alice's* original art interprets Carroll's words literally and depicts the fantastical characters of Wonderland in realistic modes. Dalí, on the other hand, took an entirely different route. Dalí's illustrations offer a more abstract view: bold colors melt together across blurred lines, and a distortion of perspective often present lends to the depiction of Alice's constant growing and shrinking throughout Carroll's novel. For Dalí, *Alice* was an incredibly rich text to navigate through a surrealist lens as it not only provided a dreamlike setting of Wonderland, replete with surreal situations, but also a curious protagonist eager to explore this world despite, and perhaps because of, its absurdity. Carroll's discussion of time in the Mad Hatter's tea party practically invited the incorporation of one of Dalí's famous melting clocks into the surrealist's illustration. Alice's exploratory and childlike nature is consistently depicted in Dalí's illustrations by a shadow figure of a young girl skipping rope present on every page, which seems to remind readers to look at Wonderland with all the open-mindedness of a child.

While such imagery of childish innocence features heavily in Dalí's work, Dalí's *Alice* illustrations also emphasize another significant facet of Carroll's novel: motifs of different power dynamics. In Carroll's fictional world, just like our real one, power is a central concern for the inhabitants of

Wonderland and there are many sources of power from which people draw to obtain and maintain influence over others. One source is knowledge, or the awareness of facts accumulated either through lessons, research, or first-hand experience. While the growth of knowledge may correlate with the advancement of age, Carroll's *Alice* reminds readers that one does not guarantee the other. Another source of power that *Alice* reflects on is social status. Whether it be a royal title or a comfortable spot in the upper class, a person's social status is often determined by birth. It gives certain people a natural advantage, and sometimes a source of power, over those of a lower status. Lastly, Carroll explores the value of stature as yet another significant source of power in *Alice*, particularly in respect to a person's physical size when greater than that of their peers. Stature is similar to social status in that we have very little influence over the extent of our stature because it is largely determined through hereditary genetics. This source of power is more visible to non-analytical eyes; however, its importance is worthy of analysis. Intimidation through superior knowledge, higher status, and even physical size are all indicators of power, but *Alice* suggests that these traditional sources merely create a temporary illusion of influence, while only a person's ability to defend their positions through sound logic will provide them with sustainable power. Produced nearly 100 years after *Alice's* original publication, Dalí's surrealist illustrations reflect this same theme by artistically depicting the irrationality of Wonderland through the artist's use of radiant colors and unorthodox proportions. In contrast to these dreamlike images, Alice is dependably recognizable as she skips rope through every page, suggesting perhaps that a sense of reality and consistency is necessary to traverse even the most nonsensical of worlds. ☀



BY TIFFANY TESKA

STUDENT ESSAY
*Golden Age of Children's
Literature Course*



THE DREAM WORLD OF *Wonderland*

In *Alice's Adventures in Wonderland*, Lewis Carroll creates a whimsical, alternative reality based on arbitrary rules and nonsense to express his ideas regarding the nature of dreams. While the original illustrations of the text were created by 19th-century English artist and satirist John Tenniel, famed surrealist Salvador Dalí provides a more expressionistic and psychological exploration of the mind through his own illustrations of Carroll's work in the 1969 Maegenus Press edition of *Alice*. In order to understand Dalí's interpretation of the text, it is important to trace his interests in dreams back to its origins in Sigmund Freud and Surrealism, which came to light during the early 20th-century and focused on new forms of expression that sought to unhinge the supposed creativity trapped in the unconscious mind. Although Carroll, Dalí, and Freud were all from different time periods, their individual beliefs about the nature of dreams allow for a better understanding of how to analyze *Alice's Adventures in Wonderland* as a whole.

According to Carroll, the dream world is one that maintains autonomy from one's conscious reality.





This notion of the dream world being its own, separate space is constantly mirrored throughout the text when Alice tries to bring her Victorian education into the realm of Wonderland. Every time Alice tries to recall one of her lessons from the real world, the lesson is presented as parody or distortion within the realm of Wonderland, which possesses an entirely different sense of logic than Alice's Victorian England. When the Mock Turtle is having a conversation with Alice about his education, he parodies the different branches of mathematics, which he describes as "Ambition, Distraction, Uglification, and Derision." Carroll's distortion of these mathematic subjects and formal education emphasizes his ideas regarding the autonomous nature of the dream world.

Carroll's ideas about dreams are further expanded upon and supported through Salvador Dalí's expressionistic illustrations from the 1969 edition of *Alice's Adventures in Wonderland*.




The surreal images created by Dalí smoothly complement Carroll's beliefs regarding the independent realm of dreams. *Alice* "lends itself to being illustrated in the style of the Surrealists" as Carroll's free-flowing and arbitrary structure of Wonderland mirrors the Surrealists' focus on psychic automatism. This mode of artistic expression is one of the defining characteristics of the Surrealist movement that derived from André Breton's influential work, *The Manifesto of Surrealism*.

OPPOSITE PAGE, BOTTOM LEFT: *Alice's Adventures in Wonderland & Through the Looking-Glass*.

Unknown, *Illustrator*, Lothrop, *Publisher* (1898)

TOP LEFT, MOCK TURTLE: *Through the Looking-Glass, and What Alice Found There*. John Tenniel (1899)

TOP RIGHT: *Alice's Adventures in Wonderland*. Salvador Dalí (1969)



In the chapter, “Advice from a Caterpillar,” Dalí provides a prominent depiction of Alice and the Caterpillar which emphasizes “the dichotomy between the two realms” of Victorian reality and the dream world of Wonderland. By depicting Alice as a sharp, black form, Dalí forcefully depicts Carroll’s original textual portrayal of Alice’s confusion in the whimsical realm of Wonderland. Dalí captures Alice’s anxieties about being in a foreign place and not understanding her identity through his use of abstract color washes and bleeding lines, which illustrate the capricious nature of Wonderland. Her sharp form and her ability to cast a shadow, compared to the free-flowing, colorful form of the Caterpillar, emphasizes the distinction between the real world and the dream world.

While Dalí does portray the existence of both a real and dream world, his integrated illustration of the two realms implies that there is a common ground between dreaming and being awake. In each of his drawings of Wonderland, Dalí’s illustrations constantly highlight depictions of the interactions between both realms. His illustrations emphasize

the ability of the dream world to mirror the situations and characters of reality, while still maintaining their own aesthetic look and agency.

Through the characterization of Alice as Carroll's dream child in conjunction with the expressionistic illustrations created by Salvador Dalí, the 1969 edition of *Alice's Adventures in Wonderland* offers a psychological investigation of the nature of dreams in this work. Dalí's illustrations capture Carroll's ideas regarding the autonomous nature of dreams; his balance of abstract colors and use of different forms highlights the dichotomy between reality and dreams. Because of Dalí's fascination with tapping into the unconscious mind to try to find the ultimate levels of creativity and reality, his expressionistic artwork perfectly complements the arbitrary and nonsensical world of Wonderland that Carroll fabricates. ❁



Hiltz, Siri. "Curiouser and Curiouser: An Exploration of Surrealism in Two Illustrators of Lewis Carroll's Alice." *The Looking Glass: New Perspectives on Children's Literature*. 2011.

OPPOSITE PAGE AND TOP RIGHT:
Alice's Adventures in Wonderland.
Salvador Dalí (1969)



in the Libraries:

BY SUZAN A. ALTERI

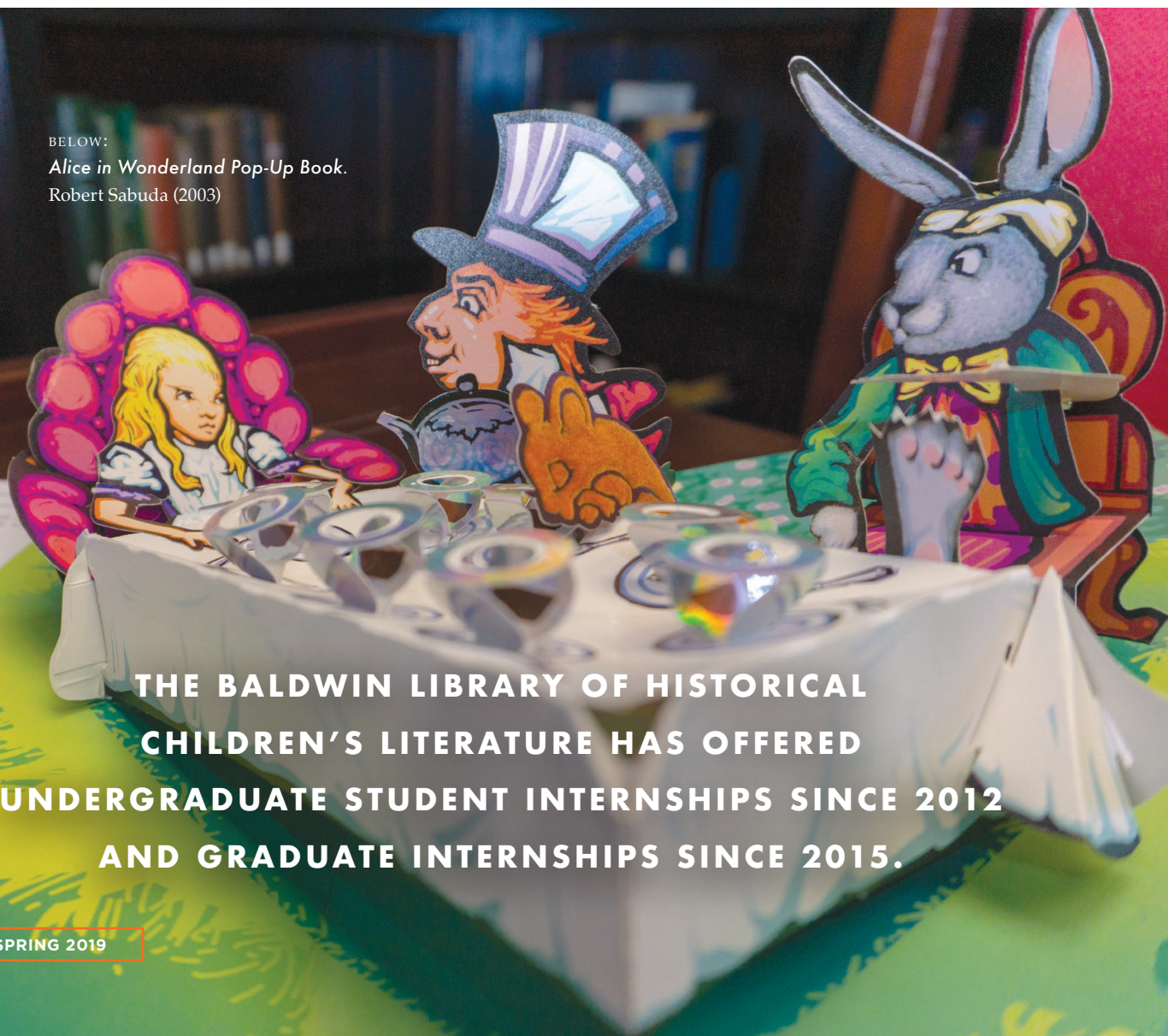
CURATOR

Baldwin Library of Historical Children's Literature

Student internships in the Baldwin Library have varied in format and research topic. Undergraduate student internships focus more on the inner workings of special collections librarianship and exhibition creation, while graduate student internships have ranged from course development to new digitization practices.

These internships are a great way to give students experience in creating public humanities work that bridges the gap between academic and community work.

BELOW:
Alice in Wonderland Pop-Up Book.
 Robert Sabuda (2003)



THE BALDWIN LIBRARY OF HISTORICAL CHILDREN'S LITERATURE HAS OFFERED UNDERGRADUATE STUDENT INTERNSHIPS SINCE 2012 AND GRADUATE INTERNSHIPS SINCE 2015.



EMILY BROOKS

INTERN
Curatorial and
Collection Development

Movable and Toy Books

INTERNSHIPS
in the Libraries:

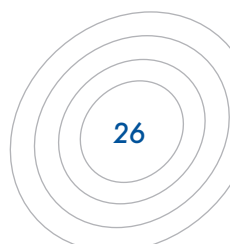


One of the hallmarks of the Baldwin Library is its large collection of 19th- and 20th-century movable, pop-up, and toy books. But since they are often 3-D or require movement of pull tabs and pages, very few are digitized due to the lack of technology or expense in the process of creating a digital facsimile. In the fall of 2017, Emily Brooks, a Ph.D candidate in English, identified all movable titles in the collection and began experimental digitization. Brooks also created useful categories for distinguishing different types of interactive books and suggested the acquisition of new titles to further enhance the Baldwin Library. Brooks presented some of her experiments at the Society of the History of Authorship, Reading and Publishing in 2018. Although her internship ended in early 2018, Brooks has continued to work with the Libraries to continue a long-term digitization project of early movable books. ☀

ABOVE LEFT:
Animated Antics in Playland.
Julian Wehr (1944)

LEFT CENTER AND BOTTOM:
Princess Rose-Petal and her Adventures.
Lothar Meggendorfer (1901)

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GEORGE A. SMATHERS LIBRARIES

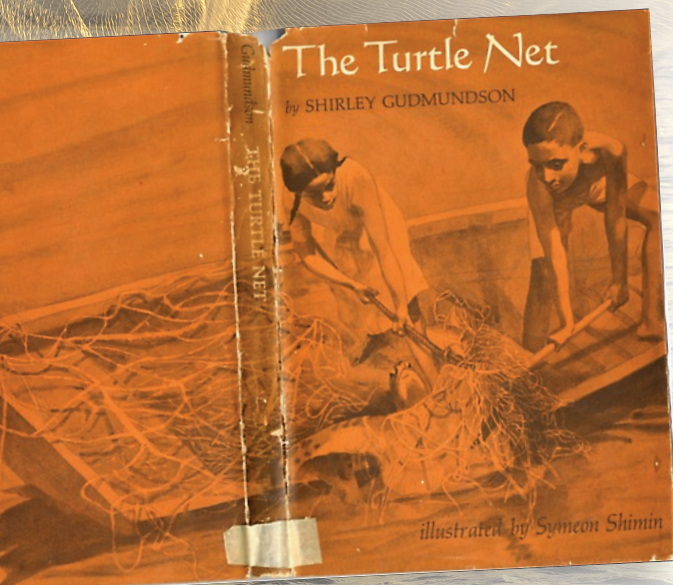


Historical Caribbean Children's Literature

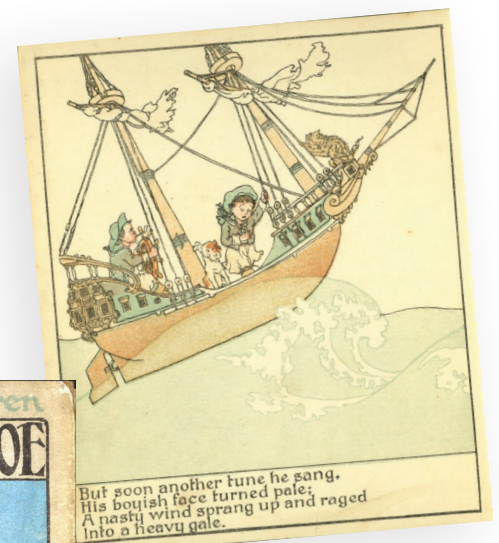
KELSEY CARPER

INTERN
Curatorial and Bibliographical

Kelsey Carper, a current Ph.D candidate in English, was offered a one-semester internship to support the UF Libraries' efforts to identify and digitize books related to the Caribbean and especially Cuba. Carper conducted in-depth bibliographical research into the Baldwin Library's historical holdings of children's literature about the Caribbean and prioritized titles for digitization and inclusion into the University of Florida Digital Collections. For her final project, Carper created a bibliography of titles, including annotations, to facilitate use of these materials by students, faculty, staff, and scholars. The bibliography was difficult to create since many titles and classifications did not accurately represent extensive hidden content in geography and culture books written by British and American authors during the Age of Empire. The internship provided Carper with a background into how special collections operate differently from circulating collections, and the importance of bibliography skills when conducting humanities research.



LEFT:
The Turtle Net.
Shirley M. Gudmundson, *Author*
Symeon Shimin, *Illustrator*
(1965)



LEFT AND ABOVE:
Robinson Crusoe.
Daniel Defoe, *Author*
Willy Pogány, *Illustrator*
(1914)





CELEBRATING THE



Public Domain



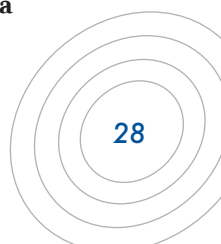
BY PERRY COLLINS

SCHOLARLY COMMUNICATIONS LIBRARIAN
Digital Partnerships and Strategies Department

TOP LEFT: *The Magic Umbrella*. David Cory (1923)
TOP RIGHT: *The Windy Wagon*. David Cory (1923)
MIDDLE LEFT: *Short Spanish Review Grammar and Composition*. Arthur Romeyn Seymour and David Hobart Carnahan (1923)
MIDDLE RIGHT: *Little Jack Rabbit and Mr. Wicked Wolf*. David Cory, Author / H.S. Barbour, Illustrator (1923)

On January 1, 2019, thousands of books, essays, films, poems, music scores, and works of visual art were added to the trove of cultural resources available for all of us to use without copyright restrictions. Known collectively as the public domain, such works are free to share in the classroom, republish in anthologies, adapt for the stage or screen, and translate into new languages. A growing public domain supports the UF George A. Smathers Libraries' mission as we digitize and share our collections online with a worldwide audience.

SOURCE: THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES



This year is particularly significant as it is the first time in two decades that copyright law has allowed published works to enter the public domain in the US. (A different set of rules applies to older unpublished materials such as family photographs and correspondence.) The freeze dates back to 1998, when passage of the controversial Copyright Term Extension Act granted an extra twenty years of copyright protections to titles published from 1923 to 1977. In 2019, well-known works such as Robert Frost's poem "Stopping by Woods on a Snowy Evening," Jean Toomer's novel *Cane*, and Charlie Chaplin's film *The Pilgrim* finally entered the public domain, 95 years after their initial release.

The illustrations on these pages showcase just a handful of the titles in the Baldwin Library that have fallen out of copyright this year, and now provide raw material for generations of book lovers, artists, scholars, and students to adapt and build upon. A 1923 edition of Carlo Collodi's *Pinocchio* features lush artwork by Frederick Richardson, who also contributed illustrations to stories by L. Frank Baum in *St. Nicholas Magazine*. Thornton Burgess's final

volume in the *Buster Bears* series includes work by Harrison Cady, the illustrator behind the *Peter Rabbit* comic strip for several decades.

As copyrights expire each year, another subset of the Baldwin Library's collections will enter the public domain. While titles such as A.A. Milne's *Winnie-the-Pooh* (1926) and Margaret Wise Brown's *Goodnight Moon* (1947) have become popular and beloved, many other titles are relatively obscure. With the lapse in copyright, the UF Digital Collections will feature a broader swath of the collection that sheds light on the ways in which children's literature has entertained, instructed, and reflected cultural attitudes over time. ❁



Robert Frost
on the UF
campus in
the 1940s



Charlie
Chapman,
The Pilgrim
(1923)



TOP RIGHT: *Buster Bear's Twins*. Thornton W. Burgess, Author / Harrison Cady, Illustrator (1923)

OPPOSITE PAGE, TOP LEFT: *Little Jack Rabbit and Mr. Wicked Wolf*. David Cory, Author / H.S. Barbour, Illustrator (1923)

OPPOSITE PAGE, TOP MIDDLE: *The Windy Wagon*. David Cory (1923)

OPPOSITE PAGE, TOP RIGHT: *Pinocchio: the Story of a Marionette*. C. Collodi, Author / Frederick Richardson, Illustrator (1923)

OPPOSITE PAGE, BOTTOM LEFT: *The Three Musketeers*. Alexandre Dumas, Author / Milo Winter, Illustrator (1923)

OPPOSITE PAGE, BOTTOM RIGHT: *Short Spanish Review Grammar and Composition*. Arthur Romeyn Seymour and David Hobart Carnahan (1923)

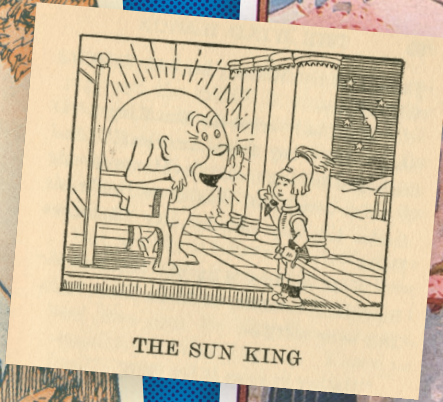




HARRISON
LADY
BEEN IN



Mr. Wicked Wolf Runs Away From the Dog Tramp.
Little Jack Rabbit and Mr. Wicked Wolf. Page 115



THE SUN KING



PINOCCHIO AND HIS COMPANIONS WALKED AND WALKED UNTIL THEY CAME TO THE GRAY GOOSE INN.

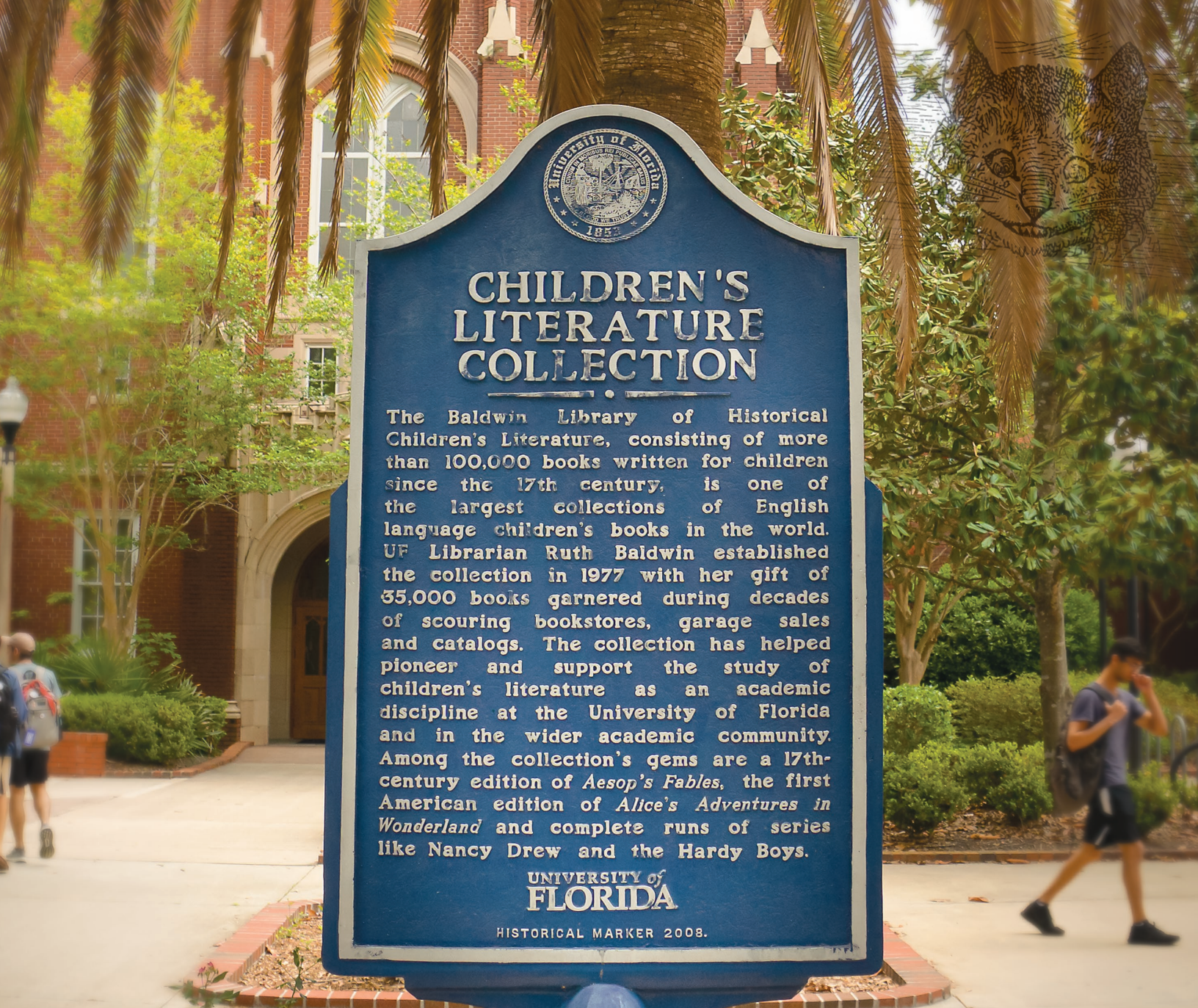


tragnan burst into a laugh which changed the chills of the landlord into a burning fever

| | |
|--|--|
| Escribe el español, pero no lo habla. | He writes Spanish, but he does not speak it. |
| No voy a París, sino a Madrid. | I am not going to Paris, but to Madrid. |
| Juan no quiere jugar, sino estudiar. | John does not want to play, but to study. |
| (a) The word <i>only</i> (<i>nothing but</i>) may be expressed by <i>no . . . sino</i> or <i>no . . . más que</i> . ² | |
| No bebemos sino (más que) agua. | We drink only (nothing but) water. |

WITH THE LAPSE IN COPYRIGHT, THE UF DIGITAL COLLECTIONS WILL FEATURE A BROADER SWATH OF THE COLLECTION THAT SHEDS LIGHT ON THE WAYS IN WHICH CHILDREN'S LITERATURE HAS ENTERTAINED, INSTRUCTED, AND REFLECTED CULTURAL ATTITUDES OVER TIME.

SOURCE
MAGAZINE



THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES

SOURCE

SPRING 2019

SOURCE MAGAZINE OFFERS AN EXCLUSIVE VIEW INTO THE REMARKABLE MATERIALS, EXCEPTIONAL STUDENT AND FACULTY OUTREACH, AND INNOVATIVE RESEARCH THAT IS AT THE HEART OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES.

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